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Crush

Unrequited love oscillates like a pendulum on an axis of passionate extremes; it is at once an epic and an epidemic, a feeling of ravishing euphoria and a perverse quest. The advent of modern psychiatry and psychology sought to prescribe obsessive love with many scientific terms (such as 'limerence' and 'erotomania'), and relegated it to the domain of personality disorder; meanwhile, in different religions and traditions of lyrical poetry and literature, to love from afar (*l'amour de loin*) has long been invoked as a sublime and blissful imagination. In popular culture, the figure of the stalker is perhaps one of the most dramatic representations of the kind of wild obsession that one might succumb to when love is not returned. Gollum from *The Lord of the Rings* is, arguably, the most allegorical of all: disfigured beyond recognition by the torment of love, the creature lurks in the dark while gazing lovingly towards its 'precious.' Among the long list of stalkers that have hitherto appeared in reality and fiction, some are poets or believers, some are hopeless romantics or dreamers, and yet others are paranoid freaks, perverts, pathetic, pathological...

Although unrequited love is itself old and widespread, albeit not universal, it is contemporary life that now breeds 'stalkers' with unprecedented vigour: the stars and celebrities who are constantly followed by groups of crazed fans, the nationalistic slogans that avidly call for unconditional patriotic love, the hopeful romantics on omnipresent dating apps, the packaging of shop products covered in symbols of love and success, and the often-neglected emotional labour that underlies all relationships. The flow and exchange of emotions in everyday life are often regulated by the prevailing institutions of contemporary society. Rather than being a result of poverty or a lack of access, the feeling of obsession is, in fact, rooted in a kind of surplus, and it was on this basis that modern societies began to translate unrequited love into a productive workforce, which was then woven into the varied narratives of power and value. The excruciatingly vulnerable feeling of unrequited love becomes the tender interstice through which the institutions of modernity can be investigated, for it is in these very institutions that 'love contains, mirrors, and amplifies the "entrapment" of the self.' (Eyal Chowder)

Taking inspiration from the rhetoric of love, the exhibition conjures a fictive space for lyricism, while simultaneously investigating its threats of entrapment. Two intertwined features are 'light' and 'the gaze': elusive light oftentimes embodies the object of a crush and inspires inexhaustible fantasies, for example, how flickering film and television screens remain a source of collective fantasy for modern love; the gaze, on the other hand, is not just an impassioned look but an active producer of light and dreams. The imagined, the lies, and the heartbreak that negotiate between illumination and yearning permeates the exhibition space: Pak Sheung Chuen's voyeuristic recording of the twinkling lights from two television screens which he associates with the religious notion of divine light, the traces of sacred aura that Magdalen Wong distills from product packaging, Chen Dandizi's Morse code reading of the winter wind and sunlight, the vicious cupid in Oscar Chan Yik Long's ink paintings, the quotidian objects as quiet onlookers in South Ho's photograph, and the passionate gazes that Lau Wai scavenges from colonial visualisations on Hong Kong. The exhibition also includes archival documents that offer further readings into the historical and social pertinence of a 'crush'.

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Oscar Chan Yik Long
陳翊朗

Cupid 丘比特

2015

Ink on paper
Courtesy of the artist
紙上水墨
由藝術家提供

Hidden beneath the exhibition layout and the works on view is a subplot dealing with the notion of pathology and illness. The feelings of shame, anxiety, and euphoria that so often accompany unrequited love are also the side-effects of meaningless consumption and stubborn disorders, making the amorous subjects susceptible to illness and medical care. Unregulated feelings are often roused by societal forces in order to generate production and fulfill consumption needs. In turn, these emotional transgressions are then returned to the private realm of pathology, personal histories, and mental illness. Affected by such forces of public and social life, Sarah Lai Cheuk Wah transforms the kinds of intimate fantasies born on social media platforms, as well as the celebrity obsessions that ensue, into the subject of her delicate paintings, which she renders in an elusive state between dissolution and representation; Wong Wing Sang takes a cartoon narrative shared by the television generation in Asia as the departure point for his subversive imaginations; Dawn Kim takes cue from the incessant engineering and promotion of love in the consumer market to launch an online image collection; and Marge Monko juxtaposes the pathology of hysteria with the silhouettes of female bodies posed for consumption, to critique the continual regulation and oppression of women in society; the on-going project Writing Mothers, organised by Huang Jingyuan, Wang Yamin and Feng Junhua, explores the overlapping figures of 'mother' as one's birth mother, their motherland, and the ruling powers under the context of Chinese society.

The artists in this exhibition also make use of daily mediums and subject matter to explore emotion and its affects. In responding to the themes of the exhibition, the artists present an increasingly identifiable tendency in current art practice, that uses emotion as a basis for artistic language. Through patient and measured methods such as writing, reading, and audio recording, these works either expand upon emotions toward their surroundings, or investigate the precariousness of emotion as at once an inherent need and a socio-historical construct. Together they open up a space that relates so willingly with the audience, one that appeals to the politics of emotion as well as the lyrical tradition in literature. Here, Chen Zhe further develops her decade-long research project, fascinated by moments of dusk, to trace the affinity between one's subjective emotions and the external environment; Cici Wu captures and re-contextualises emotional complexities through her installation of moving lights; Wu Chi-Yu, Shen Sum-Sum, and Musquiqui Chihying together investigate the audio fragments and love stories that are disseminated through various maritime trade routes and wartime strategic passages, weaving oral history and fabricated narratives into poetic chapters or 'Sound Routes'; Li Jinghu develops an emotionally-laden middle ground between the mass-produced industrial products and the countless individuals who manufacture them in the factory town of Dongguan; Lee Kit, meanwhile, uses household objects, quiet lighting and almost invisible brushwork to construct intimate space, meanwhile, with pointed interrogation.

Crush delves into the dark side of love and the threats of transgression in various modes of obsession; by tracing the signs of injury, heartbreak, defeat, and pathology in love, the exhibition attempts to explore the emotional interstices between private life and public social structure. It further proposes a shift of focus towards the pain and abuse inflicted by love and its caricatures, and the 'outlaw emotions' (Alison Jagger), which have hitherto been neglected or deliberately shunned. One need look no further than the numerous cases of assault and harassment that have recently entered public debate, where the perpetrators' violence and abuse of power, committed under the guise of love, belies complex emotional experiences that demand parsing with care. Echoing the anthropologist Eleanor Wilkinson, *Crush* urges a rethinking of the ambivalence, incoherence, and unruliness of love: how love can be both joyful and painful, enduring and transient, expansive and territorial?

I cannot have another bite of the macaron—or, 'girls' breasts'—in front of my eyes; it has become clear to me, by now, that symbols and metaphors are the most dangerous things on earth.

(First Paradise of Fang Siqu)

Qu Chang

求而不得的愛總是搖擺在激烈的向度之中：它既是史詩又是頑疾，既是痴迷的陶醉又是變態的追索。現代精神病學和心理學生產了多項病稱（像是情愛妄想症、偏執症），將迷戀解讀為個體的失調；而在宗教和抒情的傳統中，「遠方愛人」的形象則不斷喚起對崇高、美好的想像。「跟蹤狂」的形象或許是描畫單戀者們難以自拔的痴迷的最佳寫照，其中，最具寓言意義的大概是《指環王》中的古魯姆：一個被愛與迷戀折磨得肢體變形、面目全非的生物，永恆地蹣跚在黑暗的角落，焦灼地注視著「它的寶貝」。在關於「跟蹤狂」長長的名單裡，他們是詩人、信徒、夢想家、無可救藥的浪漫主義者、偏執狂、花痴、變態……

儘管單戀的傳統由來已久，當代生活卻在以前所未有的強度飼養著「跟蹤狂」們：簇擁著成群粉絲的娛樂偶像、召喚愛與奉獻的民族主義宣言，包裝著愛與想像的各式商品、商品背後流於隱形的情感勞動，和社交媒體中沒有實體的愛人們——情感於日常生活的起伏與流動時常被現代生活所規範、引流。迷戀的產生並非源於貧瘠，而是一種過剩——現代社會裡，單戀正是在這一基礎上被轉譯為生產力，投入權力與價值的敘事。苦痛的愛戀，因而成為觀察現代性機制的柔軟開口，因為「正是愛，包裹、輝映並放大著現代性系統對個體的圍困」（Eyal Chowders）。

展覽藉由模擬愛與迷戀的修辭，呈現著一個抒情的虛構空間，在試圖捕捉一種難以名狀的沉醉的同時，審視它將我們圍困的可能路徑。其中，兩個互為輝映、轉換的情境分別是「光」與「眼神」——迷戀的對象時常是一團虛空卻承載無盡想像的光，正如現代愛情的想像也大量產生自電影/電視的螢幕閃光；而眼神，亦不單是一雙熱切的瞻望，而是投射著光與夢的生產者與勞動力。展覽中，無論是白雙全偷拍的電視閃光與宗教聖光的聯想、黃頌恩從商品包裝上截取下的明亮光韻、陳丹笛子在日光的閃爍下捕捉的密語，還是陳翊朗水墨繪畫裡面目猙獰的愛神、何兆南鏡頭下恆久處於凝視狀態的日常空間細部、劉衛在香港殖民敘事的情愛比喻中捕捉到的熱望，都串聯著光韻與渴望間的想像、欺騙與傷害。此外，展覽中的一批文獻資料也繼續延伸著迷戀的歷史與社會引申。

纏繞在展覽的場景與作品敘述之中的，是一條關聯著疾病的支線。單戀中的自卑、偏執與沉醉都與無意義的消耗與頑固的癡症相伴，成為疾病與醫療的「關懷」對象。時常受到公共力量鼓動、不規範的情感一方面成為公共領域中激情的生產力量，而另一方面，則被導向叩問個人精神問題與歷史的病理範疇。這些公共的推動力中，社交網絡所哺育的親密幻想，以及與之伴隨的偶像文化和跟蹤衝動，成為黎卓華在她柔軟的繪畫中不斷消解又再現的對象；電視一代所共享的奇幻情節則成為黃永生展開越軌想像的基礎；商品市場對婚禮文化的渲染與煽動被 Dawn Kim 納入她網絡圖像「拾荒」的線索；而社會規範對女性持續的設禁與壓抑則促使 Marge Monko 在她早期的攝影研究中將癒癒的病理與女性被消費的體態進行重疊。與此同時，由黃靜遠、王亞敏和馮俊華組織的、持續與不同個體合作的寫作項目《寫母親》則在一個更為具體的語境下，探索中國社會裡公共力量對個體情感與經驗不同程度的介入與侵犯。

展覽也嘗試整理並呈現一類以日常環境與材料為基礎、以情緒/情感為核心或隱喻的創作。它們在回應展覽的情感探索的同時，亦呈現出一種在當代藝術創作中愈發清晰可見的創作傾向。透過書寫、閱讀、聆聽等長時間的動作，這些創作亦或細膩地將情感向物和情境蔓延，亦或敏銳地捕捉情感的自我訴求與社會建構，試圖打開一個關聯著情感政治和抒情文學的創作維度。其中，陳哲基於對「黃昏」意象的迷戀，展開她長達十年的研究項目，透過文學、圖像、語言等等面向連接情感與情境的共性；武雨濛挪用電影的光影，捕捉並凝結電影中錯綜複雜的情感空間；吳其育、沈森森和致穎組成的「聲線計劃」對流轉於不同海洋商路、航線以及戰線的聲音與情感的調查，串聯起故事與歷史的詩意篇章；李景湖持續以東莞的工業生產為背景和材料，為批量的工業產品與勞動個體連接出情緒充盈的中間地帶；李傑則透過家居物件、清淡光影和近於無形的筆觸，構建細膩抒情卻暗藏芒刺的「親密」空間。

《黯戀》聚焦愛的暗面，以及其中匯集諸多越軌線索的迷戀情緒，嘗試探尋情感貫穿私人與公共的開口，並提議那些時常處於藏匿、遭遇迴避的戀傷與「不合法的情緒」（Alison Jagger），恰恰是亟待被正視的盲點——這其中一個顯著的例子便是近期大量進入公眾視野的性侵事件中，那些以「愛」為掩護進而更加深刻的權利暴行，以及它所擠壓出的、無所棲息的混雜情緒。一如人類學家 Eleanor Wilkinson 所說，在愛中，值得被仔細審視的正是那些曖昧、失諧和逾矩，即是問，愛何以兼具愉悅與痛苦、長久與短暫、包容與狹隘？

「……我再也吃不下眼前的馬卡龍——『少女的酥胸』——我已經知道，聯想、象徵、隱喻，是世界上最危險的東西。」

——《房思琪的初戀樂園》



In 2012, driven by her enchantment with dusk, Chen Zhe launched the decade-long research project, 'Towards Evenings: Six Chapters.' Divided into distinct chapters, the ongoing project assembles a large body of materials, ranging from images and poetry to studies in linguistics and pathology, that explore the allure and visual representations of dusk: a whimsical, transient time between day and night, capable of evoking wayward emotion and altering spatial perception.

891 Dusks: An Encyclopedia of Psychological Experiences is part one of the project's second chapter. Inspired by studies in pathology, this work traces the emotional upheavals that occur in states of 'nightfall disquiet,' and asks: how does dusk have such a powerful effect on one's mental state? After stumbling upon a guide to homeopathic treatment in California, the artist extracted passages that blended psychoanalysis with great poetic sensitivity. She then compiled a rigorous list of 891 'symptoms' that occur during dusk. These near-fictional accounts constitute the artist's recollection of the enigmatic experience under a dusk sky.

基於對「黃昏」意象的迷戀，陳哲自2012年起開始了為期十年的研究項目——《向晚六章》。此一系列作品區分為不同章節，透過圖像、詩歌、語言學、病理學等入口探索黃昏的迷幻與象徵：它混淆著日與夜的迷人光韻、難以捕捉的來與去，以及對莫名情緒的召喚和對空間場景的轉換。《關於891次黃昏心靈活動的百科全書》為《向晚六章》的第二章第一節，以病理的角度書寫「向晚意不適」的情緒起伏；即是問，黃昏何以釋放這樣的情緒力量？陳哲以她在美國加州意外發現的一本關於「順勢療法」的偽科學診療書為基礎，摘錄書中混合精神分析和詩意特質詞句，嚴謹地羅列出891次經歷黃昏的「症狀」清單，以近乎虛構的診療反應複寫「黃昏」這個難以捉摸的光韻現場。

891 Dusks: An Encyclopedia of Psychological Experiences

關於891次黃昏心靈活動的百科全書

2017

Leather bound book with gold embossing
Courtesy of the artist and Bank (MABSOCIETY)

金色印壓皮面書
由藝術家及 Bank (MABSOCIETY) 提供

The Other Side of the River: Talking Flower

對岸：解語花

2017

Single-channel video, color, silent
2'50"

單頻錄像、彩色、無聲
2分50秒

Tick Away

未來症

2015

Neon lights, texts
燈管，刻字

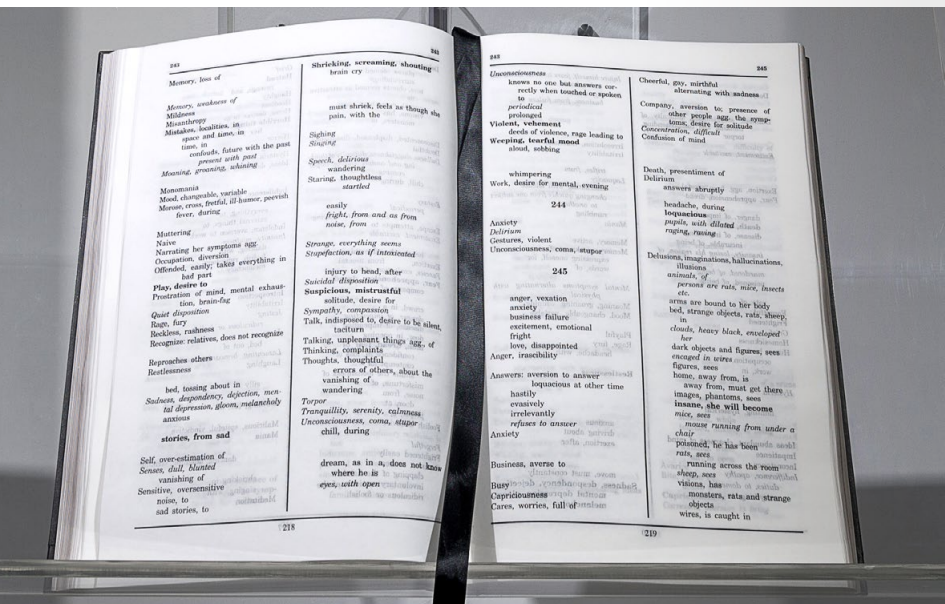
Courtesy of the artist and Canton Gallery
由藝術家及廣州書畫院提供



Chen Dandizi creates works that explore the emotional resonance between personal feelings, objects, and specific situations by treating living spaces as extensions of literature and writing. In *The Other Side of the River: Talking Flower*, the artist films a flower blooming at the top of a plum tree on a winter's day. Observing the movements of the flower under the winter sunlight and wind, the artist translates the sequences of the wavering flower and light using morse code, into secret messages that could be sent by the flower to its immediate surroundings.

For *Tick Away*, the artist extracts fragments from the writings of Baudelaire and Neruda, as well as her own, then inscribes these texts onto glaringly bright incandescent light tubes. This transforms their restless words, which seem written with specific objects of desire in mind, into anxious visions about the future.

陳丹笛子的創作時常將生活空間作為文學書寫的延展，嘗試探索個人情感與物、與特定情境的共情。《對岸：解語花》是陳丹笛子在冬日街頭拍下一朵生長在臘梅樹高處的梅花，花在日光的照射和風的推搡下輕輕的晃動，被藝術家按摩斯密碼轉譯為彼情彼景傳遞給她的秘密訊息。而在稍早的作品《未來症》中，她摘錄波德萊爾、聶魯達和自己的書寫片段，將這些不安、似與某個假想對象嚙語的詞句貼在刺眼的白熾燈管上，作為一種焦灼的未來想像。



Gaze 1-05

物凝視 1-05

2014

Gaze 1-06

物凝視 1-06

2014



Gaze 2-08

物凝視 2-08

2016

Gaze 3-03

物凝視 3-03

2018



Archival inkjet print
Courtesy of the artist
收藏級噴墨打印
由藝術家提供

In his ongoing photography series, 'Gaze' (2004-), South Ho turns quotidian objects of modern life into the subject of his gaze. Through this shift of perspective, electric outlets and other ordinary implements so ubiquitous in modern life that they are often seen as an integral part of the environment are transformed into animated onlookers with varied expressions charged with emotions. In this way, Ho's photographic gaze is reflected as an imaginary, pareidolic point of view: it measures an imaginary space while subverting the conventional ways of looking.

Among the four works from the series on display, *Gaze 3-03* was shot in Para Site ahead of this exhibition's opening.

何兆南始於2004年初的長期攝影系列《物凝視》將凝視的主體轉移到現代生活的日常物件之中。在他的視角轉換中，這些在現代空間中早已司空見慣、融入環境接電設備與日常細部成為一張張表情各異、情緒滿注的凝視面孔。反觀之，攝影師可被歸類為「空想性錯視」(pareidolia)的臆想視角一方面測繪著想象的空間，另一方面扭轉著觀看的規範。

展覽中呈現的四幅作品中，《物凝視 3-03》為展覽前於 Para Site 藝術空間所攝。

Drawing on a vast pool of images found on Chinese websites as well as television and film stills, Huang Jingyuan's paintings constitute an ongoing visual study of a precarious realm of internet culture where individual expression and subconscious collectivism are conflated. By observing and breaking down these quotidian scenes in her paintings, Huang attempts to 'disassemble' and 'alienate' these images which otherwise present a common ambivalence.

In the series *THING-IN-ITSELF*, Huang paints colourful still objects together with female figures in black and white, and gradually expands the series into a study of women from different age groups and the figures of the mother. The juxtaposition of objects with women opens up an avenue to examine the identities presented on canvas. In this oil painting, the sense of warmth and fascination in the young girl's expression is emblematic of the kind of emotions displayed in public in a socialist China, as well as exemplifying how personal feelings are performed in a specific social context.

黃靜遠的繪畫大量取材自中國的網絡和影視圖像，這些不斷積累的圖像研究細密地觀察著網絡文化下個體表達的狂歡和集體主義陰影所交織出的詭秘地帶。透過繪畫對這些日常情景進行切片、觀察，她的繪畫創作測試著對一種模糊的共同狀態的「拆分」和「出離」。繪畫系列《原物03》始於對彩色靜物和黑白女孩形象的描畫，並漸漸駛向對不同年齡的女性以及「母親」形象的關注，「物」與「女性」的並置成為這個系列中對女性身份的檢視。展覽呈現的油畫中，女孩滿溢的溫情與沉醉既是社會主義中國常見的公共情緒表達，也是個體情感在具體社會語境下的演繹範本。

THING-IN-ITSELF原物03

2015

Oil on canvas
Courtesy of the artist
布面油畫
由藝術家提供



Rave On

2015
Oil on canvas
布面油畫

Strokes

筆觸
2015
Oil on canvas
布面油畫

Sune won't let me
touch him

Sune 不讓我觸摸他

2015
Video and laser print
on paper
2'02"
錄像、紙面印刷
2分2秒

Courtesy of the artist
由藝術家提供



Sarah Lai Cheuk Wah's work challenges the boundaries of painting and explores the moments when it spills out of the frame into the viewer's space, memory and emotions.

In these works, Lai draws inspiration from her experience of following celebrities on Instagram. Premised on the logic of openly sharing daily life for recognition, social media platforms breed a sense of virtual intimacy despite physical distance, a feeling of incessant performance to meet a status quo of deliverables, and lingering emotion within its followers. Lai examines this manufactured closeness in her paintings, using zoomed-in views of celebrity tattoos and retouched skin as a basis for the re-contextualisation of the sensitivities of social intimacy, to create a vulnerable space between familiarity and abstract sentiment.



以恬淡風格的油畫作為出發點，黎卓華的創作往往測驗著繪畫的界線，以及它溢出畫框，延展至空間、記憶及情緒的時刻。展覽中的繪畫及錄像裝置源自黎卓華在 Instagram 上追蹤偶像動態的體驗：基於對生活日常的公開分享，虛擬社交平台催生出一種虛擬的親密感——它綜合著現實中的距離、社交媒體的表演性和參與者難以抵消的情緒。黎卓華將這種吊詭的情緒所催生的撫摸慾望轉嫁為對皮膚的繪畫與情景化——偶像皮膚上的紋身和網絡上四處可見的皮膚肌理成為她重審這種「親密感」的平面。

I'm just Wan Chai girl

2018

My name is Gwenny Lee

2018

Archival pigment print
 Courtesy of the artist
 收藏級噴墨打印
 由藝術家提供



In her most recent image-based research series, Lau Wai focuses on the representation of Hong Kong in popular visual culture. By juxtaposing imaginings of Hong Kong in various early Hollywood films with the city's contemporary spectacles which have been appropriated by recent sci-fi productions, Lau attempts to capture a Hong Kong beneath these layers, one that has always existed as a once colonial, Oriental 'other.'

I'm just Wan Chai girl and *My name is Gwenny Lee* revisit *The World of Suzie Wong*, a classic Hollywood film from the 1960s. The film portrays a love story between an American architect-painter and a prostitute from Hong Kong. Lau injects non-human elements from the 2017 cyberpunk film *Ghost in the Shell* into selected scenes from the 1960s tale.

劉衛在她近期的圖像研究系列中聚焦影視文化對香港的再現。透過重疊早期荷里活電影中所描畫的香港和近期科幻電影所挪用的香港城市景觀，劉衛試圖捕捉一個掩埋在層層未來想像之下、始終作為「東方他者」的(前)殖民地形象。在《I'm just Wan Chai girl》和《My name is Gwenny Lee》中，劉衛回溯了60年代英國小說改編的荷里活電影《蘇絲黃的世界》——一個經典的美國建築師/畫家與香港妓女的愛情故事，並將2017年版《攻殼機動隊》賽博龐克式的後人類細節植入電影的片段之中。

'I think you're crazy.'

2017

Digital video,
 projection with sound,
 headphone

3'26"
 數碼錄像、投影、聲音、
 耳機
 3分26秒

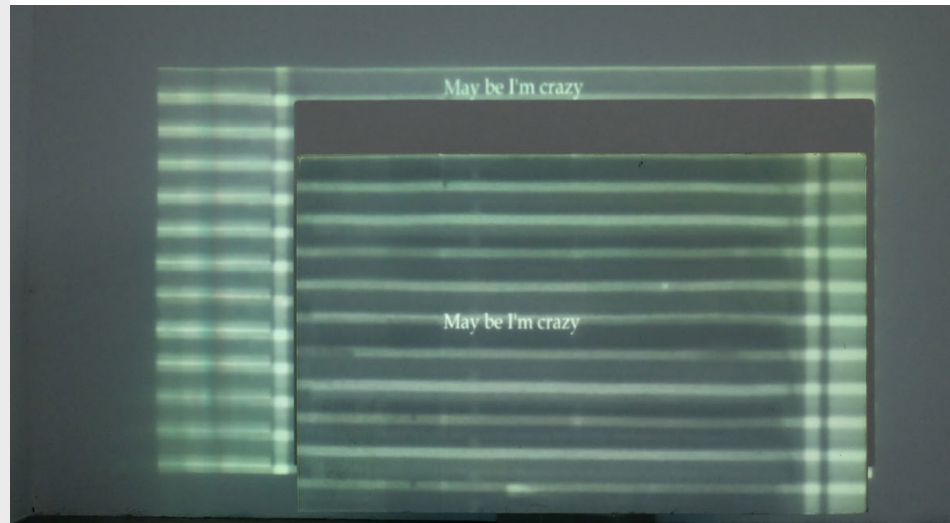
SebaMed - Baby

2011-14

Acrylic,
 emulsion paint,
 inkjet ink on acid-free
 board

丙烯、乳膠漆、打印機墨、
 無酸紙

Courtesy of the artist
 由藝術家提供



Dongguan, a city in southern Guangdong Province, China, is home to countless factories and migrant workers. Due to the rapid mobility and the tedious nature of factory work, this community of migrant workers has a particularly strong need for intimacy. Recurring factory demolitions and relocations in this flailing economy, as well as a gender imbalance resulting from industrial agglomeration, have led to the rise of outlawed relationships. As a result, practices such as polygamy and temporary marriage have become commonplace among this young community marked by high-intensity work and transient living vis-à-vis low incomes and education levels.

Li Jinghu installs jewelry and custom-made aluminum plates from Dongguan's factories, on a table that resembles an assembly line platform. When the larger metal objects, which are mostly manufactured by men, are met with the dainty jewelry, usually made by women, they generate faint ripples before instantly vanishing, resembling the momentary lovers brought together alongside these products in this factory town.

在廣東南部城市東莞，聚集著大量工廠和外來務工人群。由於工廠工作的迅速流換和長時間的枯燥作業，這些離鄉背景工人群體對親密情感關係有著高度的需求。在經濟動盪所導致的工廠變遷和因為產業聚集而導致的男女失衡之下，「一夫多妻」、「臨時夫婦」等越軌的情感關係亦大量地出現在這批高工作強度、高流動量，卻低收入、低教育水平的年輕群體中。李景湖收集東莞工廠生產的首飾，並委託製作水波紋樣的金屬鑄射盤——這些多由男性工人參與的金屬製造業和多由女性工人製造的首飾，在流水線的組裝臺上相遇，蜻蜓點水般漾起絲絲波紋，又迅速消失。而他們不乏美與真誠、扭曲與傷害的情感關係，亦正是工業城市在生產和生活的擠壓下所製造的「愛人」們。

Lovers

愛人

2018

Work table, aluminium plates, jewellery
Courtesy of the artist

工作台、鋁盤、首飾
由藝術家提供



Through her playful editing and sampling of materials from a growing collection of found photographs and videos, Dawn Kim probes the conditions of various social groups to capture their subtle underlying paradoxes. *Worn Once* consists of a series of found photographs of brides selling their used wedding gowns online. With 'worn once' almost unanimously used as the tagline, these now public displays of private matrimony seem at once embarrassing and clumsy. Together they reveal a wedding culture torn between private memory and public spectacle, and invite the audience to imagine the life and circumstances of the photographed subject after their supposed 'happily ever after.' Kim creates a series of double-sided postcards using these photographs, emblazoned with joyous quotes taken from American bridal magazines.

The audience is invited to participate in the display of these postcards by arranging the images and texts into different configurations.



Worn Once

穿過一次

2015–ongoing
Found photographs
Courtesy of the artist

2015至今
現成相片
由藝術家提供

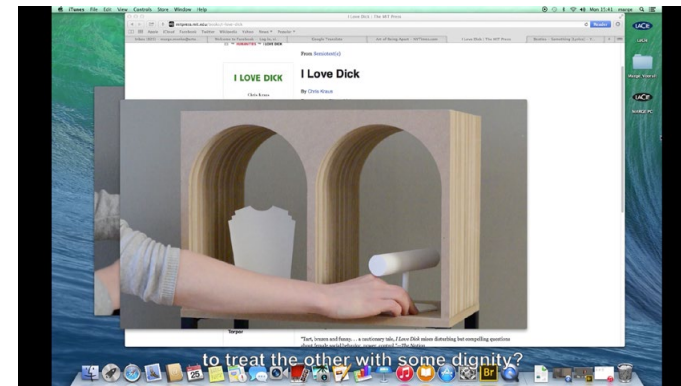
基於對現成圖像和錄像的收集、編輯和取樣，Dawn Kim 的作品圍繞著對群體狀態以及其中細微吊詭的捕捉。《穿過一次》呈現了藝術家從網上收集的二手婚紗的出售圖片——這些通常以「只穿過一次」為廣告詞的私人婚禮相片在公共平台上顯得即尷尬又笨拙；它們一方面映照著處於公共與私人領域夾縫間的婚禮文化，另一方面引伸著觀者對相片中人「幸福結局」之後的想像。Kim 將這些持續收集的圖像製成雙面明信片，明信片的另一面是她摘錄自美國新娘雜誌的各式喜悅之辭。藝術家同時邀請觀眾參與這個明信片陳列架的展示，透過對明信片的自由翻轉，即興創作出不同的圖文組合。

Marge Monko

In her practice, Marge Monko combines the varied forms of photography, video and archival documents. She takes issues of labor and consumption, as well as lyrical prose, as a point of departure to observe the dialectics of beauty and emptiness, of autonomy and inertia, in the female psyche and body.

Inspired by photography archives of patients diagnosed with hysteria taken in the Hospital of Salpêtrière in Paris, and case histories written by Sigmund Freud, *Studies of Bourgeoisie* (2004-2006), restages hysteric episodes to examine the visual representation of this mental state, its social implications, and its treatments in history. Using the contemporary posing and positioning of female bodies in high-fashion advertisements as a method, Monko comments on the appropriation of the physical symptoms of hysteria—its unnatural contortions of the body—as an imagery popularised by the Surrealists that is still prevalent today. The perpetuation of this imagery in popular media marketed towards a female audience, is seen by the artist as an ironic continuation of the history of prejudice against women, when originally in the 19th century, the diagnosis of hysteria, primarily given to women, was used as a means to oppress their desires and identities in society.

In *Dear D*, Monko investigates love letters, a classic form of lyrical writing, through a digital, fictional letter composed by an anonymous admirer. Presented as a documentation of the love letter being written, replete with references to literature, theory and music, the work conjures a nebulous space between the classic and the digital, analysis and self-analysis, the feeling of love and the language of love.



Dear D

親愛的D

2015

Screen-captured video

8'10"

Voice: Laura Marmor

屏幕錄像

8分10秒

旁白: Laura Marmor

Marge Monko 的創作常常結合攝影、錄像和文獻，以勞動、消費及抒情文本為入口，觀察女性精神和身體的美與空虛、自主與不自主。她的早期攝影系列《中產研究》以19世紀巴黎沙普提厄醫院紀錄歇斯底里症患者病癥的相片文獻和佛洛依德撰寫歇斯底里疾病史為起點，檢視並再現歇斯底里病癥的身體表徵、社會關聯以及治療歷史。這一在19世紀時多發於女性的早期精神病癥深刻關聯著社會對女性的公共身份的壓抑和個人訴求的禁錮，而歇斯底里發作時患者張狂、扭曲的體態卻仍舊在時裝廣告瘦削的女性身體中若影若現——或許因為超現實主義者對癥病體態的挪用，在抵達當代審美文化的線索時，讓被壓抑的身體繼續痙攣。本次展覽中呈現的攝影與幻燈片投影為《中產研究》系列的部分創作。

《親愛的D》是一封虛構的、以單戀者的筆觸寫下的電子情書，Monko 藉此回溯了情書這一經典的愛情敘事傳統。作品透過書信的對話形式，在文學、理論和音樂的引論之下，聯接起一個關於紙本與電子書信、剖析與自我剖析、愛情與愛情文本的曖昧空間。

Studies of Bourgeoisie

中產研究

2004-06

Pigment prints

98x73 cm

彩色印刷

98x73厘米

Courtesy of the artist
由藝術家提供

Followers and Sacred Objects

信徒與聖物

2012
Newspaper
報紙

TV Star

電視明星

2006

Video
錄像
5'32"

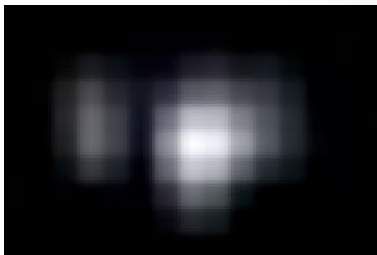
That Two Spots of Light

那兩點光

2016

Video
錄像
5'32"

Courtesy of the artist
and Vitamin Creative
Space
由藝術家及維他命藝術
空間提供



In 2006 during a night walk in Hong Kong, Pak Sheung Chuen noticed a few lights in the windows of a building located in Pak Tin Estate. He used his camera to zoom in on the light sources, and realized they were being emitted from television screens in two of the apartments. In that moment, an emotional connection was formed between those watching their televisions in darkened apartments and the artist looking into his camera amongst the darkness of night, bound by a sense of either loneliness or boredom. Pak recorded the two twinkling lights, and enlarged them when he revisited the videos a decade later. In *That Two Spots of Light*, the screens seem to be playing the same channel until one of them falls out of sync.

Shown in conjunction with the two works is a copy of *Ming Pao* newspaper from 2012, in which Pak published a religious tale about the worship of the lights in the Pope's eyes. Together, the three works form a chronicle of light-gazing.

2006年，白雙全在一個閑蕩的夜晚遙望到香港白田邨方向一棟大廈裡有幾點燈光閃動，他用攝影機拉近觀察，發現是房內電視機的畫面閃光。彼時大樓中沉浸在黑暗中的兩個看電視的人，與大樓外同樣包裹於夜色中、看著攝影機的藝術家形成了一種或許關於孤獨、或許關於無聊的共情。白雙全錄下這兩點閃光，並在十年後對錄像的重訪中，放大了這兩團電視的光斑：它們似乎播放著同一個頻道，其中一個稍後轉了台。

與這兩件作品並置的是白雙全2012年在他《明報》的專欄中，撰寫了一篇宗教小品，講述信徒對教宗眼中的兩點光斑的崇拜——人對光的凝視，在三件作品的並置下，組成一個關於光與凝望的編年。

Sound Route is a research project initiated by Wu Chi-Yu, Shen Sum-Sum, and Musquiqui Chihying.

In the iteration of *Bengawan Solo*, the project turns to an amalgamated folk song of Keroncong, an Indonesian musical style that was brought to Indonesian shores by the Portuguese. After World War II, this lyrical folk song, sated with nationalist sentiments, began to circulate widely across Asia. Due to the different political and cultural demands of the Asian countries, it was translated into different languages and styles, with each adapted version reflecting a distinct historical narrative. Three films produced in Indonesia, Hong Kong, and Japan from the 1950s through the 1970s, which used different versions of the song as a leitmotif, serve as the archival sources used in *Bengawan Solo*. Selected dialogues from the three films are edited into a radio drama that, based on the maritime travel of the song, traces a composite musical narrative.

Also presented in this exhibition is the article *Three Notes on Geography*, which consists of three recollections written by the artists reflecting on the developmental journey of the project. *Songs of SPECX*, the first iteration of the project, is inspired by the eponymous Taiwanese folk song about a mixed-race woman. By collecting stories about other mixed-race women in East and Southeast Asia, the work explores the tragic and mysterious female figure, a multi-layered, complex cultural result of the history of maritime trade in the region.

研究項目「聲線計劃」由台灣藝術家吳其育、沈森森和致穎組成。項目的第二件創作《梭羅河的歌》將目光投向一支融合著葡萄牙 Keroncong 民歌曲調的「混血歌曲」，《美麗梭羅河》。二戰之後，這支抒情的愛國主義歌曲在亞洲各地的傳播，基於各地不同的政治與文化需求，形成語言與情調都有著細微差異的愛情與歷史敘事。50至70年代期間，分別由印尼、香港和日本製作，以這支歌曲為主線的電影成為作品的文獻來源。三部電影的節選對白被製作為廣播劇的形式，圍繞著歌聲的流轉，講述著一個複合的音樂敘事。

展覽同時呈現由三位藝術家分別撰寫、記述項目發展脈絡的《地理記事三則》，文中亦論及項目的首件作品《史貝克的歌》，作品以一支講述混血女孩故事的台灣民歌為入口，收集東亞及東南亞各地混血女孩的故事，探尋由航海與貿易史所勾勒出的悲情而又神秘的複合女性形象。



Wu Chi-Yu,
Shen Sum-Sum,
Musquiqui Chihying

Sound Route:
Bengawan Solo

吳其育、
沈森森、
致穎

梭羅河的歌

2016

Sound installation,
projection, radio
speakers
Courtesy of the artists

聲音裝置、投影、
收音機喇叭
由藝術家提供

Glow

光

2014

Watercolor on paper
紙面水彩

Love Arrangement
and Sentimental
Arrangement

愛與傷的插花

2013

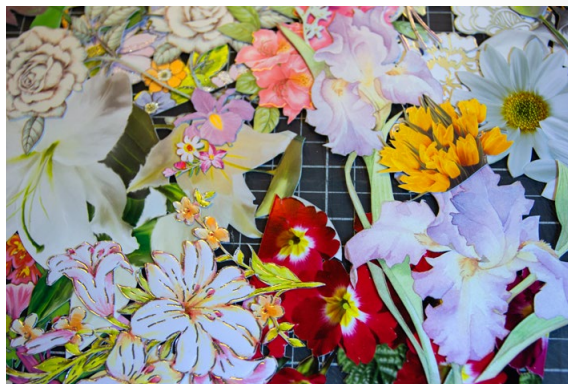
Greeting cards
問候卡片

Courtesy of the artist
由藝術家提供

Glow is a series of four paintings appropriating the glare from the familiar sparkles surrounding the logos of various cleaning detergents.

Love Arrangement and Sentimental Arrangement is a set of two flower arrangements made with images of flowers cut out from greeting cards - one with flowers from condolence cards, and the other with flowers from cards expressing amorous love.

《光》為四幅水彩畫，畫面呈現了清潔用品商標後方時常出現的光閃。《愛與傷的花籃》為兩個花束，其中一束的花朵全部來自哀悼卡片，另一束全部來自示愛卡片。



Magic Props

魔術道具

2016

Multi-channel video
installation

8'49"

Courtesy of the artist
and Canton Gallery

多頻錄像裝置

8分49秒

由藝術家及廣州畫廊
提供



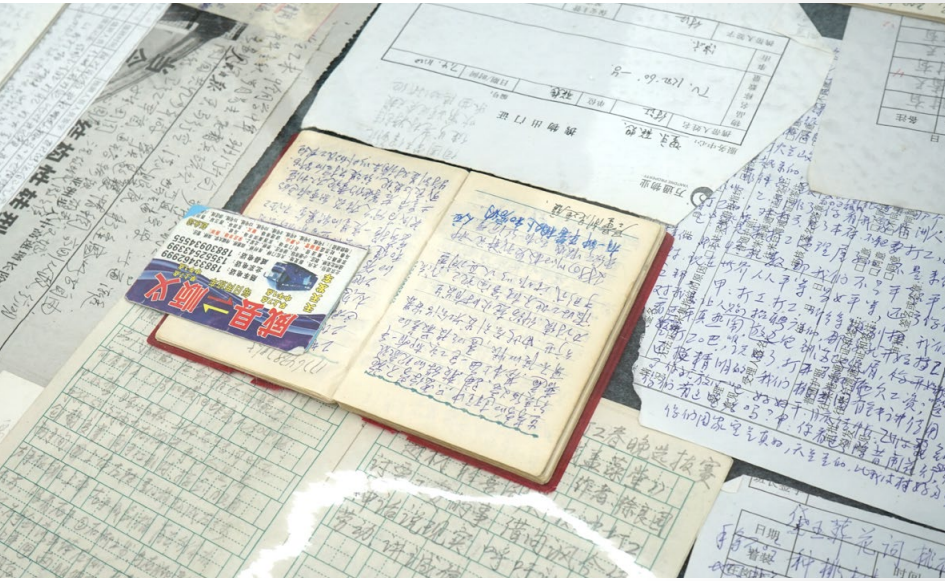
First released in the 1960s, *Doraemon* is a Japanese manga and anime series that tells the story of an unlikely friendship between Doraemon, a robotic cat from the future, and Noby Nobi, an often-bullied elementary school student. From the 1960s through the 90s, Doraemon's magic pocket, which contains countless unthinkable gadgets, remained a key object of fantasy for teenagers in Asia. Among the various interpretations of the series, a popular reading claims that Nobi in fact suffers from autism and that Doraemon exists only in his imagination.

In 2015, voice actor Lam Po-chuen, best known for dubbing Doraemon into Cantonese for over 20 years, passed away. In response, Wong Wing Sang removes the protagonist from the Cantonese-dubbed anime series, leaving behind the melancholic sky, the streets, and the delusional teen who, consciously or unconsciously, continues to respond to the disappearance of fantasy and hope—sentiments that could be paralleled to the disillusionment and melancholy of post-2014 Hong Kong.

1960年代問世的日本漫畫《多啦A夢》講述一隻來自未來的機器貓和一個常被欺負的小學生共同生活的故事。機器貓藏有各種未來法寶的百寶袋成為貫穿亞洲60至90年代少年幻想的核心象徵之一。在《多啦A夢》數個不同版本的結局裡，流傳最廣的是大雄其實是名自閉症患者，而機器貓僅僅來自他自己的想像。2015年，香港版《多啦A夢》中機器貓的配音演員林保全去世，黃永生將香港配音版中的機器貓從動畫片裡「抹去」，留下略帶哀寂的天空、街道和幻覺中的少年，自覺或不覺地回應著幻想、生命，甚至某些具體希望的多重消失。

Writing · Mothers 寫母親

Organised by
Huang Jingyuan,
Wang Yamin, and
Feng Junhua
由黃靜遠、王亞敏和
馮俊華組織



2017–ongoing

2017年至今

Courtesy of the
organizers
由組織者提供

發起共同寫作項目「寫母親」的契機，是在中國社會自上個世紀起的迅速更迭以及社會主義浪漫主義的家國情懷召喚下，日趨複雜的代際關係與隔閡。家庭傳統的壓力和難以達成共識的愛所生成的種種日常片段等，成為「寫母親」參與者們交換、討論與拓展的共同基礎。「寫母親」第一季邀請7位當代藝術行業的工作者以寫作、討論、回應等方式共同生產出進參萬字的文本；第二季與7位分別從事文化研究、寫作和藝術的參與者，以書信回應的形式展開；第三季則打開一個更加龐大的對話系統，透過35位不同年齡與行業的「積極寫作者」和21位「觀察者」的問卷填寫、分區討論、微信溝通、自發及任務寫作，透過一種熟悉的、不乏體制化的語言與組織形式，刺激著「庶民寫作」對日常「瑣碎」情緒與話題的記錄和正視——「寫母親」第三季的參與者人數還在不斷生長中。

「如果反對家鄉、反對國家，我們就懲罰至『失去了母親』的時代，我們的母親才在流浪，才成為家鄉的鬼魂。所以，也許我們可以從這裡開始工作：從『錘煉』一個個不再害怕流浪的母親出發，走向一個個不害怕失去既有母親象徵意義的孩子。」——寫母親

What prompted the launch of the project, Writing · Mothers, is the increasingly complex intergenerational relationships and conflicts that emerge against the backdrop of both the rapid transformation of Chinese society throughout the past century, as well as the romanticised socialist sentiments that permeate Chinese culture. Pressure from traditional family values and irreconcilable love have spawned countless quotidian fragments that serve as the foundation for the exchange, discussion, and exploration of the Writing · Mothers' participants.

For the first iteration, Writing · Mothers invited seven practitioners in the contemporary art world to collectively produce a body of work which reached nearly 10,000 characters in volume. For the second iteration, the project invited practitioners working in cultural studies, writing, and art, to develop the project through letters and written correspondence. For this third iteration, Writing · Mothers is further expanding the spectrum, and inviting 35 'active writers' of different age groups and professions as well as 21 'observers'; to engage in questionnaires, group discussions, WeChat correspondence, and self-initiated or assigned writing.

By developing a somewhat institutionalised language familiar to the socio-political rhetoric in China, the writing project devises methods to advance the efficacy of amateur writing to document and reflect upon the trivial emotions and topics of everyday life in China. The number of participants for this third iteration is still growing.

'If we're against our home, against our homeland, we are destined to be punished and to lose our mother' [Wang Wei] our mother has been exiled, and becomes a ghost of our home. Perhaps this is where we can start our work? From embracing the figure of the mother who is unafraid of exile, to becoming the children who are unafraid of abandoning existing symbolic significations of the mother.

— Organisers of Writing · Mothers



Disjunctive Wonton Flows

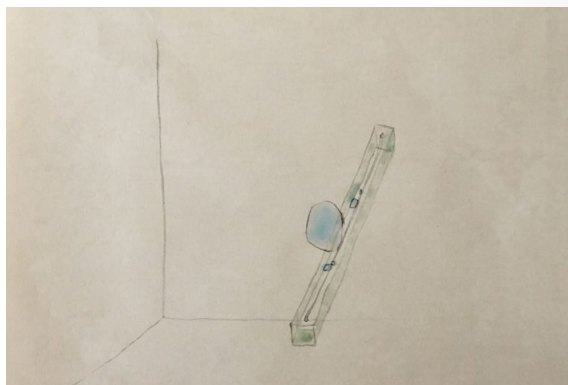
碎裂雲吞流動

2018

Wonton wrappers, scallion, blue LED, arduino, motor, pulley, belt, wire, plexiglass, silicone, hot glue, light data recorded from film *Wonton Soup* in 24 frames per sec
(*Wonton Soup*, directed by Clara Law, 1994, 32')

雲吞皮、蔥、藍色 LED 燈、arduino 微控板、引擎、滑輪、繩帶、金屬絲、有機玻璃、硅膠、熱膠、電影《雲吞湯》光頻數據，每秒 24 幀（《雲吞湯》，羅卓瑤導演，1994 年，32 分鐘）

Courtesy of the artist and 47 Canal
由藝術家及 47 Canal 提供



(Sketch 草圖)

In her practice, Cici Wu explores different means of revisiting moving-image. Since 2016, Wu has been recording the ambient light emitted during the screening of specific films as the material through which she captures her memories and the world. In her work, the interaction between light and objects subtly illuminates and expands upon an enigmatic, cinematic atmosphere.

Disjunctive Wonton Flows is composed of recorded ambient light and objects from *Wonton Soup*, a 1994 short film by Hong Kong/Australian filmmaker, Clara Law. The recorded video is projected from a mechanism with light sensors and objects attached, evoking the poetic return of a short film that was shot in Hong Kong, produced in Australia and later screened overseas. The original short film is about the re-encounter of a Hong Kong-born, Australia-raised couple in their hometown. In the film, the female protagonist goes on an incessant search for the city of Hong Kong in her memory while reflecting on her identity and desire.

武雨濛的創作探索着如何觀看與重新接近影像。2016年開始，具體電影中光的明暗流動成為她創作中對世界與記憶的回應，光影與物的彼此作用亦細膩且曖昧地映照、延展着難以清晰言喻的電影氛圍。《碎裂雲吞流動》摘取香港/澳洲導演羅卓瑤1994年的電影短片《雲吞湯》中的光頻與物件，在一個感光開合裝置上詩意地喚起這部拍攝於香港、製作於澳洲、放映於海外的短片的回歸。電影中一對生於香港成長於澳洲的男女在香港重逢，女主角不斷尋找記憶中的城市，同時凝視着自己的身份與慾望。

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47 Canal

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Para Site is Hong Kong's leading contemporary art centre and one of the oldest and most active independent art institutions in Asia. It produces exhibitions, publications, discursive, and educational projects aimed at forging a critical understanding of local and international phenomena in art and society.

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Para Site 藝術空間為香港首屈一指的當代藝術中心，亦是亞洲歷史最悠久、最活躍的獨立藝術機構之一。成立宗旨在透過展覽、出版刊物及教育項目等活動，促進在地與國際間的對話，希冀打造一個對當代藝術、社會現象提出批判性論述及理解的平台。

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