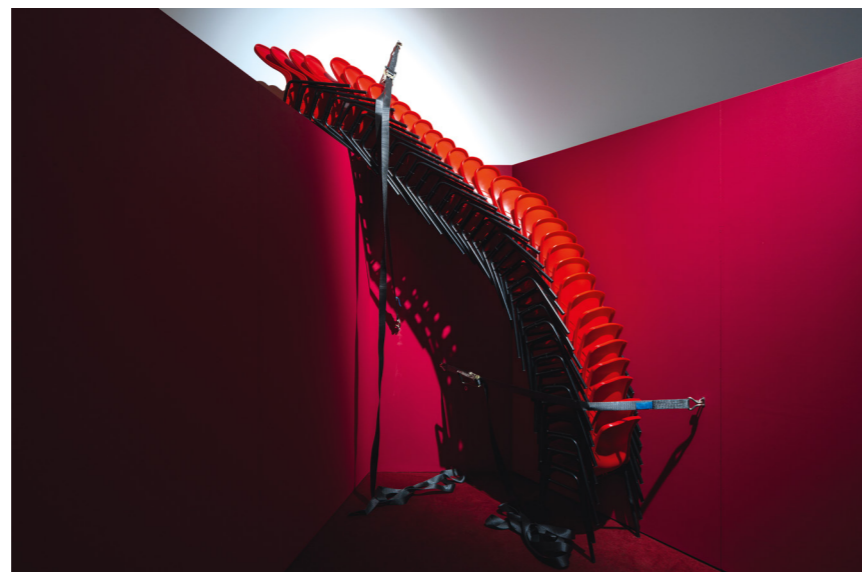


The Same River Twice

"DOUBLE VISION"
TAI KWUN
4 FEB – 3 APR 2022

As its title entails, "Double Vision" stages a spatial arrangement that deceives the eye and boggles the mind. Occupying the first and third floor at Tai Kwun, the exhibition is split between two identical spaces, forming a "double image". Despite the curators' admission that the *doppelgänger* exhibition design is not without predecessors, "Double Vision" rethinks the idea by introducing physical depth, a vertical doubling to the often horizontally-planned exhibition. Visitors must climb three flights of stairs before experiencing the "same" space twice. If, as Heraclitus notes, one cannot step into the same river twice due to its constant flow, then the question goes, what does it mean to encounter two identical spaces in an age that is all about speed, and a non-stop flow of people, goods, time, data, and information?



Ocean Leung, *Overjoyed*, 2022
 Plastic chairs, ratchet straps, metal cable zip ties
 Dimensions variable

Shaped like a neuron, the show is a maze-like complex of doors, rooms, and hallways, each leading to another. Primarily situated in separate rooms behind closed doors, the artworks explore the endless reproduction of images, their symbols and affects, and the increasingly blurry boundaries between the original and the copy, the media space and reality. Upon entering

the first floor, Peng Ke's (*1992) installation *Bay Windows (agree to disagree)* (2022) presents a window frame filled with broken stained glasses, opening not to a view of outside but a photo-shopped image of an expansive beach. Inside a nearby room, Omer Fast's (*1972) spatial installation, *Karla* (2020), generates a genderless, "virtual" character who works as a content



Dane Mitchell, *Post Hoc (Palm)*, 2019–22
 Cell-tower palm tree, steel, acrylic, plastic, antenna, solid state drive, audio player, horn speakers, cables 650 x 150 x 150 cm

moderator at an online video platform. Hovering as a holographic head in a dark, messy bedroom, the character talks about how disturbing video content depicting violence and paedophilia haunt them in their real life. As a gesture of resistance, Kong Chun Hei (*1987) etched a set of five CRT TV screens (*The Tossing Light* [2015]), visually distorting the live broadcasts of local TV channels. In two diagonal rooms, Ocean Leung (*1983) and Sarah Lai Cheuk Wah (*1983) bring two scenes of fantasy into physical

another window frame from the "Bay Windows" series, and Ocean Leung and Sarah Lai Cheuk Wah offer the same situations with retouched compositions. Other works present more significant transformations: the "surveillance pole" by Ko Sin Tung "extends" vertically from the first to the third floor as if it was "growing" into Dane Mitchell's (*1976) tree-like cellular network tower, disseminating information about extinction through a secret network; and echoing Kong Chun Hei's engraved TV monitors on

upon various subjects such as gaming, surveillance, digital intimacy, disinformation, and high- and low-tech image-making, the exhibition connects these discourses through its examination of the over-saturation of the digital terrain and the mirages that it refracts. In *The Matrix* (1999), when a black cat appears at the same place twice, it indicates a glitch in the programme. The déjà vu at "Double Vision" serves similarly as a trace of malfunction. However, the labyrinthine exhibition layout and the doubling might risk



Sarah Lai Cheuk Wah, *Let the night breeze send away yesterday's dreams*, 2017, painting, installation, videos, digital printing, light; *Flowing*, 2017, set of two panels, 41 x 30.5 x 2.5 cm, 51 x 40.5 x 2.5 cm

presence: a red chamber with a tall stack of wobbly red chairs referencing *The Shining* (1980); and a serene beach with artificial scent and vibrant blue hue, derived from a local shampoo commercial. In the centre hall, Ko Sin Tung's (*1987) conceptual metal sculpture (*For a wider view* [2017]) dissects a standing convex mirror into a multi-branched "tree" structure reminiscent of a surveillance pole.

The third floor presents an identical space hosting works by mostly the same artists: Peng Ke shows

the first floor are Hito Steyerl's instructive lessons on how to hide from satellite monitoring in *How Not to be Seen. A Fucking Didactic Educational.MOV File* (2013).

In the many layers of doubling staged by the exhibition, one can physically experience the hauntology of contemporary media production. The never-ending reproduction of digital images and ever-expanding mediascape has constructed a highly distracting, schizophrenic, post-truth reality that no longer feels "real". Although touching

over-complicating the spatial narrative without exploring the depth of the various issues the project addresses. After all, not being able to look into, or investigate the complexity of a specific topic is precisely the symptom we all suffer as media feeds fragment.

After visiting the show, dizziness lingered in my head. All these vertical and horizontal linkages got me disoriented. On my way back, I boarded the wrong train and was brought right back to where my journey started.

Qu Chang