

Hong Kong's Art Magazine

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HONG KONG
GALLERY GUIDE
INSIDE! P.80
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廊指南



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Tsang Kin Wah

at M+ Pavilion

Wong Wai Yin

Nadim Abbas

Alan Kwan

Kenny Wong

Angela Su

Lee Kit

Eason Tsang Ka Wai

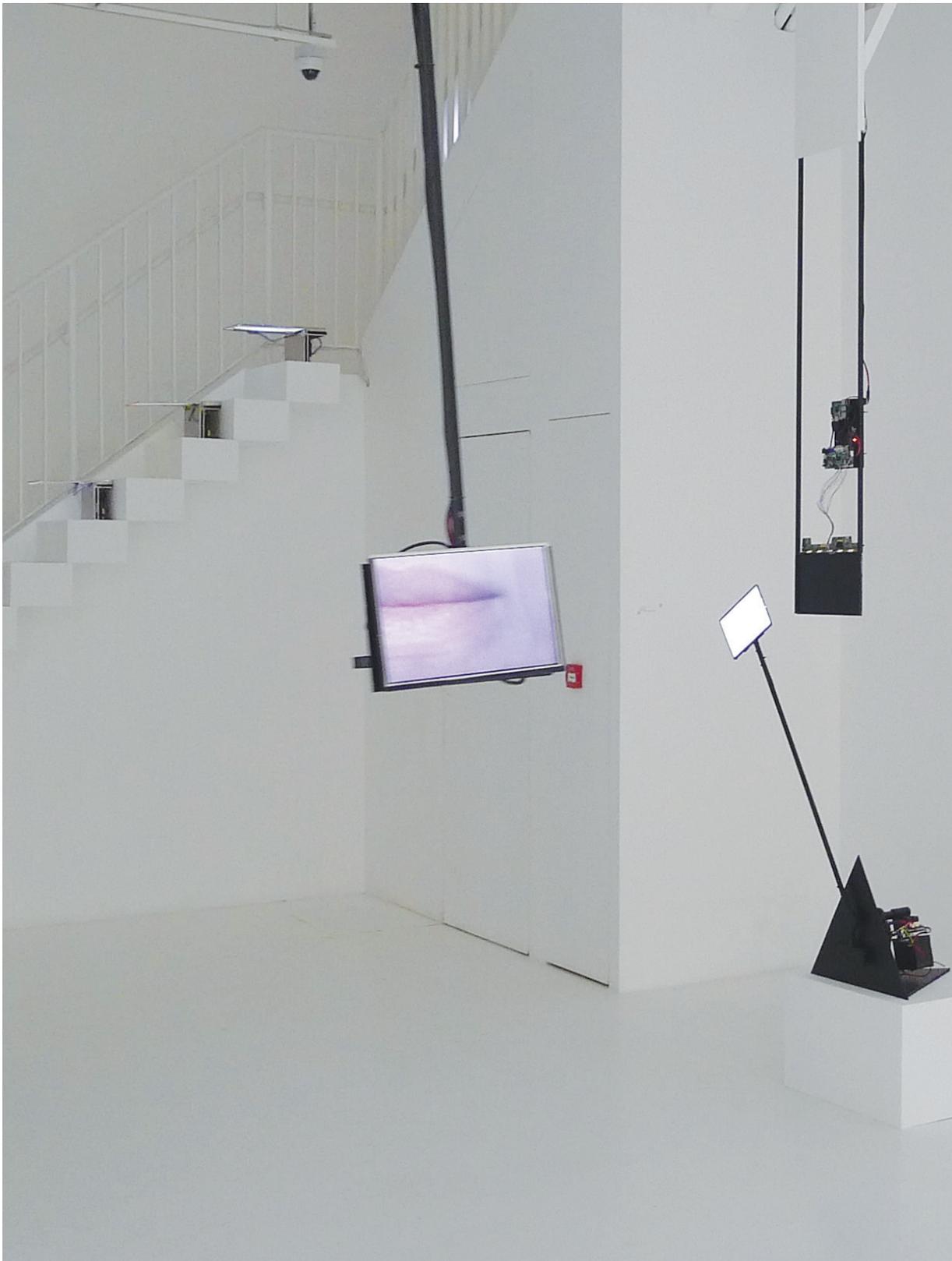
Wang Zhibo

and more...



No.2 Autumn 2016 HK\$ 85

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THE INTERSTITIAL

間隙

Alan Kwan & Kenny Wong

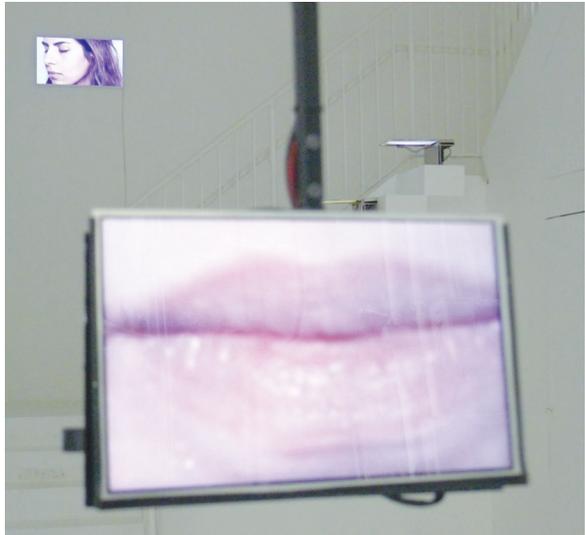
關子維與黃智銓雙人展

John Batten





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Pearl Lam Galleries' branch in Sai Ying Pun provides a perfect, flexible two-floor venue for video and new-media presentations. In their strongly stated, intelligent exhibition *The Interstitial*, Alan Kwan Tsz Wai and Kenny Wong Chi Chuen each have a strong individual voice, but the exhibition also has another, poignant dimension, influenced by its focus on personal experiences. Both artists reflect on the interstitial space – the area between objects, for example individual grains of rice – “between the physical and the virtual to narrate emotion and memory”. This is a technologically led exhibition, built on delicate personal stories – and it's a very successful one.

Taking centre stage on the gallery's ground floor is *dist.solo*, a swinging video monitor that reveals a woman's face or parts of it as it approaches the bottom of its arc. As the monitor swings upwards the image slowly disappears. This kinetic video is one of a series by Wong focusing on the distance ('dist') in a personal relationship, as well as referring to the “mathematical or programming terminology for distance calculation”. The changing video view of a single eye, a blink, large lips, a nose or a full face

looking directly at the viewer depicts the changes in a relationship. Directly behind the video on a back wall is *dist.visualcapture_2*, a fixed image in a light-box of the face from the video. Together the two works depict a good interpersonal relationship, with solid eye contact and personable facial engagement. The swinging motion of the video has an intentionally hypnotic effect and draws the viewer in, adding intimacy to the imagined relationship.

In contrast, the nearby interactive work *dist.intervene* features a video monitor of a woman looking away from the viewer. By touching the monitor, the viewer can pause the video or create staggered movements. Wong is depicting a relationship under stress; interacting with the monitor doesn't effect any improvement, with each movement of the monitor revealing a face averted, disengaged and distant from the eyes of the viewer.

Last Walk on Thirteen Streets, Wong's most recent kinetic video installation, featuring monitors that flip up and down, is appropriately sited alongside the staircase leading to the gallery's second floor. The video replicates a walk

Kenny Wong
1 & 3
dist.solo
Installation view of kinetic sculpture and video, 2010.
2
Last Walk on 13 Streets
Video and kinetic sculpture installation, 2016.

Alan Kwan
4
The Stutterer
Video, still, 2008.
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The Hallway
Interactive video game, still, 2016.
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The List
Video, still, 2008.

Images courtesy the artists, Pearl Lam Galleries Hong Kong and John Batten.

藝術門西營盤館為攝像及新媒體展出提供了一個完美和靈活的雙層展出空間。在他們大力推薦的精彩展出「間隙」中，關子維與黃智銓都發出了各自強有力的聲音，同時展出因其對個人經歷的關注，也包含另一深刻的角度。兩位藝術家都試圖展現空隙——物體間的距離，例如一捧米中每粒之間的距離——「通過物化與可見的距離影射情感與記憶」。這是一個科技化的展出，基於個人的細膩經歷——展出無疑是成功的。

展館一層的作品是《dist.solo》（距離·獨白），一個搖擺的顯示器，當顯示器接近圓弧低端，會顯示一個女人的臉或臉的局部。當顯示器搖擺到上端，圖像會漸漸消失。這個動態藝術攝影是黃智銓關於人際距離系列（‘dist’）中的一個，在這裡，距離也指「數字或編程中的距離測量術語」。不斷變化的影像中，有一隻眼睛，一次眨眼，一雙厚唇，一隻鼻子，或一張直視觀眾的臉，描繪了關係的變化。在影像正後方的牆上是《dist.visualcapture_2》（距離·視像捕捉），之前影像中的面部圖像這次被安置在了燈箱中。這兩個作品共同闡釋了好的人際關係，有認真的眼神交流與禮貌的面部表情。影像的搖擺是為了產生催眠作用，拉近了觀眾，為構想中的關係增加親近感。

對比下，近旁的互動作品《dist.intervene》（距離·干擾），顯示器上的女人將視線從觀眾身上移

開。通過碰觸顯示器，觀眾可以將影像暫停，或令動作搖晃。在這裡，黃智銓刻劃的是有壓力的關係；同顯示器互動也不會產生任何好轉，顯示器的動作帶來的僅是別開的臉，同觀眾疏遠而沒有任何交融。

《Last Walk on Thirteen Streets》（十三街的最後行走），黃智銓最近的動態影像裝置藝術，是一個上下彈跳的顯示器，恰當的安置在通往三層的樓梯旁。影像源於在九龍接近土瓜灣牛棚藝術村的，一個名為十三街的區域，在一個開放的老唐樓中的行走。終有一天這些街區會被重建，所以每一步都滿載歷史。同時我們不由聯想到充滿破壞的未來，這些建築都將被拆毀，為千篇一律的摩天大樓所取代，這些唐樓由此只在香港人的集體回憶中存在。

關子維也呈上了同私人經歷有關的作品，例如《The List》（名單）。該作品通過影像回顧了作者中學時期因情路坎坷而失意的時光。這一簡單有力的作品在關子維的大學時期完成，是個影像形式的絕命書，言語寥寥道：「當你看到這裡／我已死去／這就是所有我愛過的女孩。」屏幕上顯示的是一系列關子維在1999至2007間愛過的女孩的名字。

《The Hallway》（走廊）是一個互動式的單人電子遊戲，靈感源於關子維五歲時為懲罰他將其踢出房門到公寓公共走廊的經歷。遊戲將走廊設置為一個可怕的迷宮，就算推開門也只是將人再次帶回走廊。伴隨著



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through one of the old *tong lau* walk-up buildings in an area known as the Thirteen Streets, near the Cattle Depot Artist Village in To Kwa Wan, Kowloon. One day these streets will be redeveloped, so there is a great layering of the past in each step, alongside anticipation of a destructive future, when the buildings have been demolished and replaced by anonymous high-rise homogeneity, and only Hong Kong's collective memory of them remains.

Kwan also presents deeply personal work, such as *The List*, a video recalling to a time when the artist was a secondary school student depressed about his failed love life. This simple, powerful work, completed when Kwan was an undergraduate, is a video suicide note that simply states: "By the time you see this / I am dead / Here are the girls whom I have ever loved." Presented on screen is a sequenced list of the names of the women Kwan loved between 1999 to 2007.

The Hallway is an interactive, one-player video game inspired by Kwan's experience as a five-year old when his father kicked him out of their flat

and into the apartment block's shared hallway as punishment. The video game depicts the hallway as a frightening labyrinth, with doors that only lead back into the hallway when they're opened. Complementing the video is a series of photographs of darkened rooms and passageways populated by a single, seemingly lost figure. The terror of isolation and exclusion from family, lost with no escape route, is dramatised as a maze of hopeless options.

Kwan is afflicted by a stutter, although, as his dark, dystopian video *The Stutterer* explains, 'afflicted' is just how others see him; he says he is stronger than his stutter. But complementary video *The Words After* shows the disadvantages of stuttering. A small, concealed camera follows Kwan's daily movements – at dinner, for example – and he then adds a layer of image manipulation to the resulting video to emphasise his own conversations. The camera stutters and jerks in imitation of his on-screen stuttering; it is a disturbing intervention, but for the artist it is possibly more purgation than purgatory.



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錄像的是一系列攝影。照片中是黑暗的房间，通道，以及一個弱小迷茫的形象。孤獨的恐懼，被家人所排斥，無從逃避的迷失被戲劇化為無望掙扎的迷宮。

關子維為言語障礙折磨，儘管在他的黑暗反烏托邦錄像《The Stutterer》（言語障礙者）中他解釋道「折磨」僅僅是外人的看法，他說他比他的言語障礙要強大。但後續錄像《The Words After》（後續言語）揭示了言語障礙的諸多弊端。一個小的隱藏相機追蹤了關子維的日常活動——比如說用餐——他在最終錄像中加入一層圖像處理，來強調自己的對話。鏡頭顫抖晃動，模仿鏡頭中結結巴巴的自己；這些妨礙十分擾人，但對於藝術家本身，這可能是比煉獄還要可怕的體驗。



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