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SOGO
CAUSEWAY BAY

4-31/3/2019
18:00–22:00*

Artificial
Landscape

*每小時首3分鐘 3 MINS ON THE HOUR　　PRESENTERS　　SOGO HONG KONG　　VIDEOTAGE

## Curatorial Statement

AN
UNPRECEDENTED
CHANGE OF URBAN
LANDSCAPE

by Isaac Leung

Imagine yourself looking up at hyper-modern skyscrapers, marveling at building facades punctuated with brilliantly-lit electronic claddings. As trams crisscross between the flow people and cars, you are surrounded by dazzling storefronts that are hybridized with hives of activity and the pounding beats composed of commuter movements. You have a close-up view of the people surrounding you - they are in their most fashionable garb, fighting to have the most visual presence. Be it rain or shine, they stroll along the sidewalk and find muses on the street, capturing the eternal spirit of the frenzied urban life. The multifarious landscape is further dramatized by sprawling televisual screens illuminated with endless entertainment. For a moment, you feel like you are living in a sci-fi movie characterized by a simulated reality. This is Hong Kong, one of the most bustling cities in the world and the epitome of a cultural melting pot.

Like many metropolises, Hong Kong's dynamic city life is framed not only by material structures such as streets and buildings but is also increasingly defined by a mixture of material functions and immaterial spatial experiences. As technology becomes inseparable from our lives, Hong Kong people are constantly encapsulated by screen-based media. From the use of mobile mapping services to the popularity of AR mobile games, people are intricately connected with the city through screens. As such, flâneur, an archetype of the modern urban experience, is now re-envisioned by digital-citizens as "phoneur" — from walkers strolling through the cityscape to a networked experience through location-based and mobile technologies. Apart from the screens in our hands while navigating between mile-high skyscrapers, Hong Kong's urban landscape is envisaged as a stage from which over-dimensional screens have become a matrix of networks fused with our everyday life. Dazzling displays of advertisement and moving images mean that building facades are no longer fixated with a single identity. It is, in itself, a medium for sending messages, sheathed with mass of information, producing reality itself in a relentless flux.

These screens have emerged from the shifting nexus between architecture, media technologies, and new forms of the citizenry — a hybrid "mediatecture" for personal and collective experiences.

*Artificial Landscape*, a debut collaboration between SOGO Arts and Culture and Videotage, is a site-specific media art project located in Causeway Bay, one of the most iconic shopping districts in the world. During March of 2019, four video works will be presented on CVISION, Asia Pacific's largest LED outdoor screen. In this hyper-diverse neighborhood, *Artificial Landscape* reorients Causeway Bay into a perpetually contingent city experience through artistic innovation. By adopting a noise-generation algorithm that simulates aesthetic patterns found in nature, Carla Chan's *Black Moves* transforms Causeway Bay to a mysterious unknown universe with peculiar representations of water, rock, air, and clouds. Shi Zheng's *Embers* immerses passerby with a massive labyrinth of man-made "natural" landscapes, guiding them through a paralleled imaginative time and space. Lawrence Lek's *Nøtel* plays with the idea that the primary function of gigantic screens is advertising. By creating an advertisement for a fictional luxury hotel, *Nøtel* becomes a simulacrum, calling into question reality and truth in its own right. Howard Cheng's uses drone technologies to capture an aerial view of pedestrians crossing Hennessy Road in front of the SOGO. His work, *O*, creates illusions for pedestrians as they are being recorded in real time, simultaneously establishing a sense of distance and belonging between the screen and city dwellers.

SOGO Arts and Cultural Program supports pioneering artists by connecting the public to innovative cultural experiences. Videotage is proud to collaborate with SOGO and present this project during Hong Kong's most vibrant art month. It is Videotage's pleasure to engage media art with a wider public and I would like to thank SOGO for its charitable contributions and generous support of our local artistic community. In light of the scale of the screen, *Artificial Landscape* aims to create a constitutive relationship between Hong Kong people and urban spaces, media technologies and artistic intervention. I look forward to welcoming you to this unprecedented change in the urban landscape.

# 餘燼 EMBERS

《餘燼》通過巨幅的空間影像和震撼的聲音效果得以完整呈現，不止造景，更意在造境。觀者面對作品時，近似自然又超越現實的景象更傾向於使人產生陌生感。這種置身此地卻無法真正沉浸其中的觀感也正是作者所期望的。

*Embers* is presented through a large-scale video in the space along with earsplitting sound effect. It is expected to create not only the scene but also an aura. The landscape which closely resembles nature meanwhile goes beyond the reality tends to produce a feeling of strangeness for the audience. The impression involving only presence without immersion is exactly what the artist intends to create.
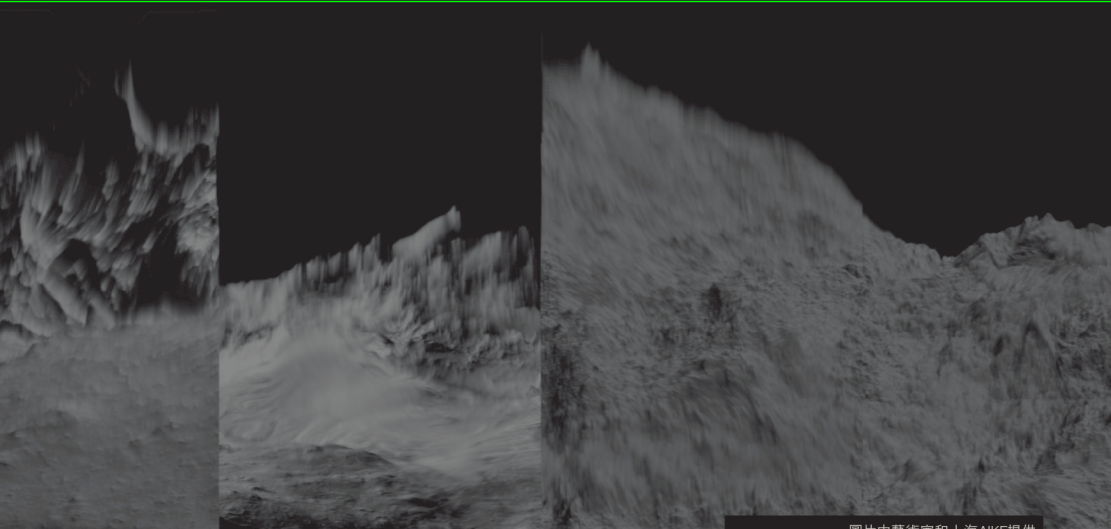


圖片由藝術家和上海AIKE提供
Image courtesy of the artist and AIKE, Shanghai

## 施政 Shi Zheng

施政(生於1990年)2014年畢業於中國美術學院跨媒體藝術學院，現於上海和芝加哥生活及工作。他擅長與虛擬空間相關的聯覺藝術創作，作品主要涉及實驗音樂、聲音和影像裝置以及現場演出。2013年與能火、王志鵬、翁巍成立媒體藝術小組RMBit，結合當下的社交媒體現象進行創作。他和能火也是Audio-Visual演出團體Open Super Control的成員。

施政曾多次參加國內外重要媒體藝術展覽及演出，包括中國聲藝術展、FILE Electronic Language International Festival、奧地電藝術節、倫敦當代藝術中心、都靈Castello di Rivara 美術館、倫敦The Lumen Prize、上海二十一世紀民生美術館、OCT 當代藝術中心深圳館。

Shi Zheng was born in 1990 and graduated from China Academy of Art in 2014. Currently, Shi lives and works in Shanghai and Chicago. Applying the digital media, his creations range from digital music, audio-visual installation and live shows. He works on computer technology, which is an attempt to extend the audience's visual and audio experience that is considered as the integral parts of his work. In 2013, artistic ground RMBit was founded by Shi in conjunction with Nenghuo, Wang Zhipeng and Weng Wei with the focus on the current context of social media.

Shi's individual and cooperated works have been presented in a wide range of museums, art institutions and media art festivals home and abroad, for instance, Sound Art China, FILE Electronic Language International Festival, Ars Electronica, Institute of Contemporary Arts London, Castello di Rivara, The Lumen Prize, Shanghai 21st Century Minsheng Art Museum and OCT Contemporary Art Terminal Shenzhen.

## 策展人語

### 一個都市景觀
### 前所未見的轉變

梁學彬

(原文請參照英文版本)

想像一下，當你抬頭觀看現代高速發展的摩天大樓，建築外牆上光彩奪目的電子屏幕映入眼簾，令你驚嘆不止。與此同時，電車在人潮和車水馬龍的道路上穿梭而過，你身處其中，被五光十色的店舖、各式各樣的活動和駱驛不絕的上班族包圍著。行人迎面而來，穿上最時尚的流行服飾，爭相展現出亮眼的視覺風格。無論晴天雨天，人們遊走街頭，尋覓自己的靈感，盡情刻劃出狂熱都市生活中的永恆精神。電視屏幕提供無盡娛樂，進一步為漫無邊際的城市景觀添上戲劇色彩。有那麼一刻，你會以為自己生活在科幻電影的虛擬現實中。這就是香港，世界上最繁華的城市之一，文化大熔爐的縮影。

跟其他大都會一樣，香港充滿活力的城市生活，並非只由街道或大廈等實質建築物構成，亦由這些建築的功能和非實質空間經驗所組成。當科技成為我們生活中不可或缺一部份，香港人慣常被以屏幕為本的媒體包圍：不管是智能手機地圖服務，還是越來越普及的擴增實境遊戲，人們透過屏幕跟城市連繫起來，而兩者之間關係越來越錯綜複雜。於是，漫遊者——現代都市經驗的原型，在今天數碼城市裡成為「手機遊者」——以移動定位與手機科技創造網絡體驗，散步於城市景觀中。屏幕，除了讓我們即使身處摩天大廈中仍能在彈指間漫遊世界，還能把香港都市景觀化身為一個舞台——超巨型屏幕構成交錯網絡與我們生活合而為一。發放著令人目炫神迷的廣告與流動影像，巨型屏幕突破了大廈外牆身份限制，成為傳遞訊息的媒介，在鋪天蓋地的資訊洪流中創造出現實。這些屏幕身處建築物、媒體科技以及新型態公民身份之間不斷變化的連接點，成為結合個人和集體經驗的「媒體建築」。

崇光藝術與文化項目與錄映太奇首個合作項目「人造風景」，以全球其中一個最具代表性的鬧市購物區銅鑼灣為中心呈現場域特定媒體藝術。在2019年三月，亞太區最大的LED戶外屏幕CVISION將放映四件錄像藝術作品。在這個極度多元的市區裡，「人造風景」將以創新藝術體驗，把銅鑼灣重新導向至不斷變化的城市體驗。卡娜《黑動》透過聲音演算生成，模擬自然中美學圖案，把銅鑼灣化身為一個神秘的未知宇宙，以獨特方式呈現水、岩石、空氣與雲的元素。施政《餘燼》把途人沉浸在一個人造「自然」景觀巨型迷宮裡，以想像平行時空引領他們遊走其中。陸明龍《Nøtel》探討巨型屏幕作為廣告媒介之首要功能，透過虛構奢華酒店廣告，《Nøtel》以「仿製品」之姿態，理所當然地詰問現實與真實。鄭智禮作品《O》以航拍科技，在高空捕捉崇光百貨前軒尼詩道行人過路處俯視圖，為行人創造一個正在被實時拍攝的錯覺，透過模擬形式在屏幕與城市散步者之間建立一段既遠且近的關係。

崇光藝術與文化項目連結大眾與創新文化體驗，支持領先性藝術家。錄映太奇榮幸與崇光聯手於香港最具活力的藝術三月呈獻此項目，並樂於連繫媒體藝術與普羅大眾。我亦藉此感謝崇光對本地藝術群體的無私貢獻與慷慨支持。在諾大屏幕的光芒下，「人造風景」旨在為香港人與都市空間、媒體科技與藝術介入之間架起橋樑，我期待歡迎大家一起迎接這個都市景觀前所未見的轉變。
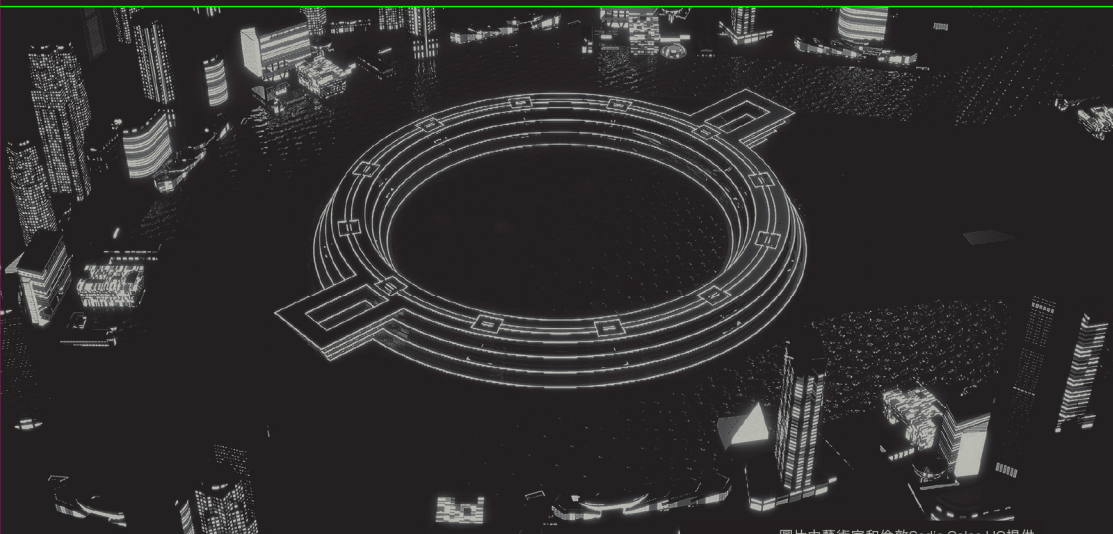
# NØTEL

《Nøtel》是一套關於未來全自動化豪華酒店的電腦動畫。在作品中，伴隨著Nøtel的虛構行政總裁提供的解說，一架無人機會帶領觀眾參觀建築。這個虛構的全球性企業集團呈現了全自動化豪華酒店的概念，透過人工智能科技滿足各方面的需求。Nøtel 由倫敦電子音樂家Kode9 (Steve Goodman) 配樂，是陸明龍使用電腦技術創造虛擬世界並作為沉浸式藝術體驗的一系列突破性計劃中的最新成果。

*Nøtel* is a computer-generated animation about a fully-automated luxury hotel of the future. In the video, a drone guides the viewer on a guided tour through the architecture, accompanied with the voiceover from the CEO of the fictional Nøtel Corporation. This imaginary global conglomerate embodies the concept of fully-automated luxury hotels, with AI technology catering for every whim. Set to a score by London-based electronic musician Kode9 (Steve Goodman), *Nøtel* is the latest of a sequence of ground-breaking projects in which Lek uses computer-generated virtual worlds as the basis for an immersive art experience.



圖片由藝術家和倫敦Sadie Coles HQ提供
Image courtesy of the artist and Sadie Coles HQ, London

## 陸明龍 Lawrence Lek

陸明龍是一位從事虛擬現實及模擬創作的藝術家。他以遊戲軟件、影像動畫、裝置以及行為表演塑造特定場地的模擬世界。他所創造的虛構場景通常以現實空間為基礎，反映虛擬世界對我們感知現實的影響。

近期展覽項目包括：《Nøtel》倫敦arebyte Gallery、荷蘭史多姆海牙藝術基金會(2018)、《2065》chi K11 藝術空間(香港，2018)、《玩站》倫敦Art Night(英國，2017)、《超亭》威尼斯雙年展(意大利，2017)、《例外常態》尤倫斯當代藝術中心(北京，2017)、《格拉斯加國際節》(蘇格蘭，2016)、《首爾媒體城市雙年展》首爾藝術博物館(韓國，2016)、《秘密表面》柏林KW當代藝術研究所(德國，2016)、《中華未來主義 (1839-2046 AD)》倫敦Wysing Arts Centre (英國，2016)。陸氏由倫敦的Sadie Coles HQ代理。

Lawrence Lek is an artist and filmmaker working in the fields of virtual reality and simulation. He creates site-specific virtual worlds and films using game software, animation, installation and performance. Often rendering real places within fictional scenarios, his architectural environments reflect the impact of the virtual world on our perception of reality.

Recent projects include: "Nøtel", arebyte, London and Stroom Den Haag, The Hague, NL (2018); "2065", K11 Art Space, HK (2018); "Play Station", Art Night London (2017); Hyperpavilion, Venice (2017); "The New Normal", UCCA, Beijing (2017); "Glasgow International", Tramway, Glasgow (2016); "SeMA Biennale Mediacity Seoul", Seoul Museum of Art, KR (2016); "Secret Surface", KW Institute for Contemporary Art, Berlin (2016); "Sinofuturism (1839-2046 AD)", Wysing Arts Centre, UK. Lek is represented by Sadie Coles HQ, London.

# 黑動 BLACK MOVES

《黑動》是一個空間劇場，亦是一道虛擬風景，模擬著沒有特定形態的黑色物質，不斷組成與分解。透過體驗純粹的漆黑空間，在感官上拓展觀者的想像，跨過物理與心理之間的界限。《黑動》的概念，源自藝術家對自然界各種變化的著迷，尤其是那些萬變的形態與其活動軌跡。這些自然物質不斷轉變的力量，諸如水、岩石、空氣和雲，製造了無盡、不斷變化的形態，同時呈現著有序和無序的特質。這些令人目眩神迷的轉變，持續地迷惑與迷倒我們的感官，創造了一場向著神秘未知宇宙開展的連綿旅程。

*Black Moves* is a spatial drama and a virtual landscape that simulates the forming and de-forming of an amorphous black mass, an evocative sensorial unfolding that traverses between the boundaries of the physical and the psychological as experienced inside a dark space. *Black Moves* springs from artist's long obsession and fascination with natural transformations, particularly formless shapes and their movement. These magical transformations continuously disorient and fascinate the senses, creating a rich perceptual journey that is chartered for a mysterious unknown cosmic.
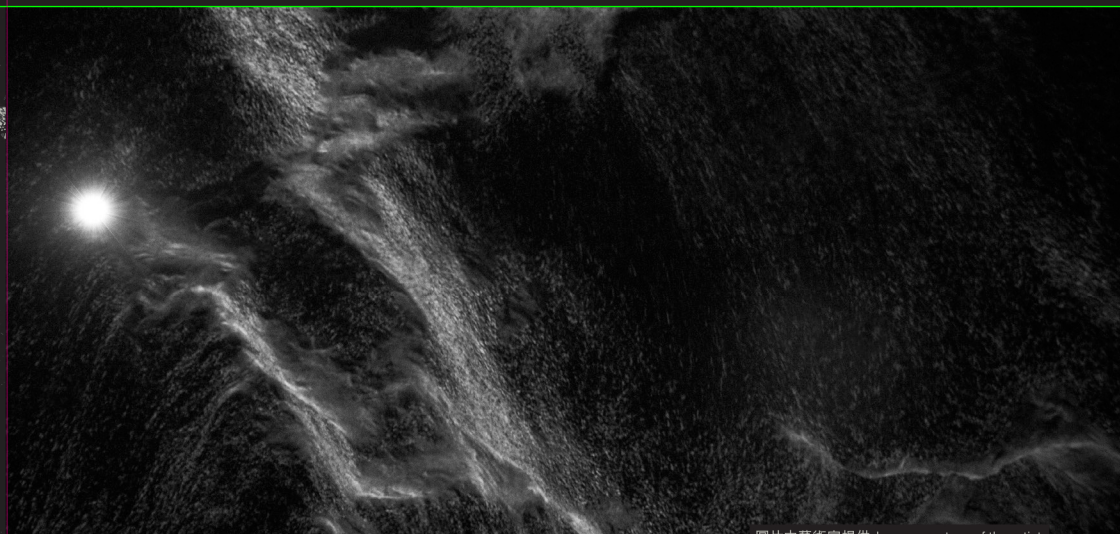


圖片由藝術家提供 Image courtesy of the artist

## 卡娜 Carla Chan

卡娜(生於1989年)現於柏林和香港生活及工作。她在香港城市大學創意媒體學院取得文學士學位。卡娜的作品涵蓋多種媒體，包括錄像、裝置、攝影和互動媒體。就像永無止境的新技術的發展，她認為媒體藝術是一種具有無限可能性的藝術表現形式和媒介。她的作品風格及形態瀰漫簡約主義，經常遊走於現實與幻象、具象與抽象的模糊邊界。近期作品集中呈現大自然中的曖昧狀態，在自然的過渡和電腦隨機演算之間築起橋樑，並在形態、呈現手法和內容方面凝聚張力。

Carla Chan was born in 1989 and currently lives and works in Berlin and Hong Kong. Chan obtained her Bachelor of Arts Degree from the School of Creative Media, City University of Hong Kong. She works with a variety of media including video, installation, photography and interactive media. Minimal in style and form, Chan's works often toys with the blurred boundaries between reality and illusion, figure and abstraction. Her recent work focuses on the ambiguity in nature. Bridging natural transformation and unpredictable computer algorithms, her work is consolidated with a cohesive dynamic between form, means and content.

O

《O》不僅是一幅觀照軒尼詩道的城市百態圖，更是一個在鬧市中虛擬的平行空間。作品試圖以監視城市的形式，將熟悉的環境切割成無數個方格，把置身繁華鬧市的行人變成被觀看的主體，審視城市空間分秒流動的局部變化。表面上看似反映當下一刻，卻以虛擬效果從現實抽離，審視每人每個步伐所造成的感觀轉化。走在軒尼詩道行人過路處，我們可能既是監視者，又或是鏡頭的目標，你會選擇踏步向前還是無視而去？

*O* is a virtual portrait and also a parallel land of the bustling Hennessy Road at Causeway Bay through the lens of an observer. It transforms the familiar cityscape into segments and differentiate us from our surrounding with artificial effects. Putting the city under surveillance, *O* allows us to look at the city from a new angle and demonstrates a new urban representation. Being both reality and virtuality, it explores the slight yet perpetual changes in time-space. When you walk on the Hennessy Road pedestrian crossing, can you ignore the temptation of watching and being watched?



圖片由藝術家提供 Image courtesy of the artist

### 鄭智禮 Chilai Howard

鄭智禮（B.1986）混合媒體藝術工作者，畢業於城大創意媒體學院（批判性跨媒體實驗室）及香港科技大學（創意傳播），不斷研究，探索及體驗不同的藝術媒介，並專注於實驗影像創作及混合媒體裝置藝術，作品曾於各種國際藝術節及博物館展出，《REFRAMING HONG KONG》北京中央美術學院美術館、《BOTH SIDES NOW》台北當代藝術館、《NEW VISION ARTS FESTIVAL》香港文化中心、《VIDEO ART IN ASIA 02-12》德國 ZKM | MEDIA MUSEUM INKARLSRUHE、《COLOGNE INTERNATIONAL VIDEO ART FESTIVAL》聖彼得堡國家當代藝術中心，羅馬尼亞 ARAD ART MUSEUM、《NO SOUL FOR SALES》倫敦 TATE MODERN美術館、《MOVE ON ASIA》巴塞羅那 CASA ASIA等地。他於2010年創立了 N7 COMMUNICA-TION./NNNNNNN設計公司。

Chilai Howard (b.1986) is a Hong Kong mixed-media art worker graduated at the School of Creative Media, CityU HK (Critical Intermedia Laboratory ) and HKUST (Creative Communication), who loves to explore speculative affairs and experience different artistic mediums. Focusing on moving images and mixed media installation.

Chilai has exhibited in various festivals and galleries internationally, "Reframing Hong Kong", Cafa Art Museum, Beijing, "Both Sides Now", Musuem of Contemporary Art, Taipei, "New Vision Arts Festival", Hong Kong Cultural Centre, Hong Kong, "Video Art in Asia 02-12, ZKM | Media Museum Inkarlsruhe, Germany, "Experimental Film and Video Art Festival Nanjing" in Nanjing, China, "Cologne International Videoart Festival" in National Centre for Contemporary Art, Saint Petersburg & Arad Art Museum, Rominia, "No Soul For Sales" in TATE Modern, London (2010), "Move on Asia" in Casa Asia, Barcelona. He founded N7 communication / NNNNNNN design companies in 2010.

## 崇光藝術與文化項目
## SOGO Arts and Culture

2019年，香港崇光百貨成立了藝術與文化項目，成立此一項目，除了要向大眾呈現香港崇光百貨的多元和可塑性之外，更要建立一個平台，將不同的創作者（獨立、教育以及專業的藝術與文化機構）與公眾連結，我們透過支持各種創意媒介，鼓勵大眾更多的接觸藝術與文化。

本項目將積極與不同的創作單位合作，協助和促進更多藝術、文化以至工藝的展覽和活動，提供更豐富的體驗予大眾。

In 2019, SOGO Hong Kong formed its Arts and Culture program. Our program is dedicated to being the foremost, corporate initiative of its kind. We aim to promote arts and culture to our audience as well as expanding our platform to facilitate a wider, public discourse.

It is our mission to build a program that is sensitive to both ends of art and culture: in helping facilitate and enable its creation, as well as in the exposure and understanding of its experience. We will seek collaborative partnerships with those involved in the creative endeavor (at the individual, academic, and industry level) in order to enrichen the cultural context of our audience and general public.

## 錄映太奇
## Videotage

錄映太奇以香港為家，為非牟利藝術團體，專門推廣、創作並保存橫跨不同語言、形式和媒介的錄像及新媒體藝術作品。自1986年成立而來，錄映太奇已從最初的錄像藝術家聚會，日漸發展成為今時今日的國際媒體藝術網絡，鼓勵媒體藝術家透過其跨領域的藝術創作和交流平台去探索、研究並關注社會上各項與民生、文化及歷史息息相關的重要議題。

錄映太奇曾舉辦不同媒體藝術活動及項目，並發展其錄像庫藏(VMAC)，致力於培育新一代媒體藝術家及發展本地媒體藝術。過往曾與錄映太奇合作的機構包括：Clockenflap音樂節、K11、香港巴塞爾藝術展、油街實現、香港視覺藝術中心等，致力為大眾帶來既有意義又富吸引力的媒體藝術作品及節目。

Videotage is a leading Hong Kong-based non-profit organization specializing in the promotion, presentation, creation and preservation of new media art across all languages, shapes and forms. Founded in 1986, Videotage has evolved from an artist-run collective to an influential network, supporting creative use of media art to explore, investigate and connect with issues that are of significant social, cultural, and historical value.

Dedicated to nurturing emerging media artists and developing the local media arts community, Videotage has organized numerous media arts events and programs while developing an extensive offline and online video art archive (VMAC). Videotage has been working with different organizations such as Clockenflap, K11, Art Basel, Oi!, and Hong Kong Visual Arts Centre to showcase interesting and important video and media artworks to the general public.

| SUN | MON | TUE | WED | THU | FRI | SAT |
|-----|-----|-----|-----|-----|-----|-----|
| **MARCH 2019**<br>18:00-22:00<br>每小時首3分鐘 3 mins on the hour | | | | | 01 | 02 |
| 03 | 04 →<br>餘燼 EMBERS<br>施政 Shi Zheng | 05 → | 06 → | 07 → | 08 | 09 →<br>NØTEL<br>陸明龍 Lawren |
| 10 → | 11 →<br>NØTEL<br>陸明龍 Lawrence Lek | 12 → | 13 | 14 →<br>黑動 BLACK MOVES<br>卡娜 Carla Chan | 15 → | 16 |
| 17 →<br>黑動 BLACK MOVES<br>卡娜 Carla Chan | 18 | 19 →<br>O<br>鄭智禮 Chilai Howard | 20 → | 21 → | 22 → | 23 |
| 24 → | 25 → | 26 → | 27 → | 28 → | 29 →<br>藝術家講座*<br>ARTIST TALK* | 30 |
| 31<br>所有作品<br>ALL THE<br>ARTWORKS | *30/3/2019 (Sat) 17:00 人造風景：藝術家講座 Artificial Landscape : Artist Talk<br>地點 Venue: 香港銅鑼灣軒尼詩道555號東角中心(新翼)19樓<br>19/F, East Point Centre (New Wing), 555 Hennessy Road, Causeway Bay<br>RSVP 請留意Videotage專頁 / Online registration information at Videotage's page | | | | | |

**所有作品 ALL THE ARTWORKS**

主辦
Presenters

**SOGO** HONG KONG

**VIDEOTAGE**

支持
Supported by

香港藝術發展局
Hong Kong Arts Development Council
錄映太奇為藝發局資助團體
Videotage is financially supported by the ADC

查詢
Enquiry

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#sogoartsandculture  #artificiallandscape
#SOGOHongKong  #sogoessentials

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