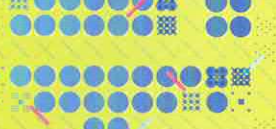
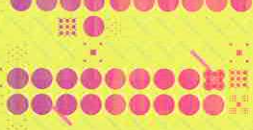
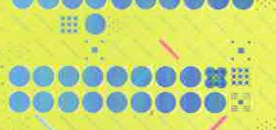
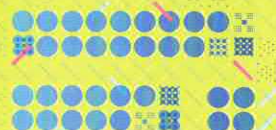


K11

chiK11
artspace
藝術空間



#like4like
21 MAR - 21 MAY

ABOUT ONE WORLD EXPOSITION

關於平行世界

Since its foundation in 1986, Videotage has established a reputation, locally and internationally, for its video and new media arts projects. Numerous programs curated in the past not only have mobilized artists, thinkers and audiences to cross the geographical and cultural borders between Hong Kong and the "world," but they have also represented the entire spectrum of new media technology. One cannot imagine how many zillions of video frames; image pixels, sound bits, and programming codes have been carried along on air flights and via telephone lines by the projects of our past. Despite these technological languages becoming the basic unit of communication between Videotage and the "world," the traveling of frames, pixels, bits, and codes also entwines the cultural delineations between the local and the international.

In 2011, with the initial support of the Hong Kong Arts Development Council, One World Exposition was successfully presented as a large-scale project umbrella, in collaboration with Asia Art Archive, Hanart TZ Gallery, KEE Club, Osage Art Foundation, School of Creative Media of City University of Hong Kong, and Spring Workshop. One World Exposition brought together internationally recognized media artists from the fields of video, film, lighting, theatre, computer games, and interactive media during a month long program. In addition to the main exhibitions, One World Exposition also presented four special programs, which include Yang Fudong's epic 7-screen installation, The Fifth Night; Feng Mengbo's commissioned audio-visual project, Bruce Lee VJ Project; and two live performances conducted by Qiu Zhijie, Ellen Pau, Wang Jianwei, and Danny Yung.

To build on the success of the first edition, Videotage joins forces with K11 and presents One World Exposition 2.1 #like4like with an eye towards the future of Chinese media art. One World Exposition 2.1 #like4like will continue to explore Chinese media art from regional, national, and global perspectives. Through a series of talks, an exhibition, and screenings of Chinese media art, this project will assemble the most celebrated millennial Chinese media artists in Hong Kong for the first time.

自1986年成立以來，錄映太奇在本地和國際以錄像和新媒體藝術的項目建立了良好的聲譽。過去無數策展計劃中，不止動員了藝術家、思想家和觀眾跨越香港和「世界」之間的地域和文化界線，與此同時，它們也代表了整個新媒體技術的範疇。人們不能想像在我們過去的項目中，透過航空和電話線傳送了多少百萬像素的錄像影像、圖像、聲音位元和程式碼。儘管這些技術語言成為了錄映太奇和「世界」之間的基本交流單位，但是影像、像素、位元和代碼的傳播也影響了當地和國際之間的文化劃分。

平行世界在2011年獲得香港藝術發展局的支持，成為了一個與亞洲藝術文獻庫、漢雅軒、KEE Club、奧沙藝術基金、香港城市大學邵逸夫創意媒體中心和Spring Workshop合作的大型總體項目。節目集合了影像、電影、燈光、舞台、電子遊戲，以及互動媒體界的國際知名媒體藝術家。除了多個展覽外，平行世界呈獻了4個特備節目，包括楊福東絕倫的7屏錄像裝置，《第五夜》；馮夢波的委託視聽作品，《龍威計劃》；以及由邱志杰、鮑藹倫、汪建偉、以及榮念曾進行的兩個現場表演。

延續第一屆的成功，錄映太奇聯同K11，為你帶來平行世界2.1 #like4like，放眼於中國媒體藝術的未來。平行世界2.1 #like4like將以從地區、國家和全球的角度，繼續探索中國媒體藝術。透過一系列中國媒體藝術的講座、展覽、以及放映會，這個項目將第一次聚集最著名的千禧世代中國媒體藝術家。



#oneworldexpo #like4like #videotagelike4like #k11like4like
#like4like4like #pleaselikemyart #pleaselike4likemyart

CURATORIAL STATEMENT

策展人語

DR. ISAAC LEUNG
CHAIRMAN, VIDEOTAGE

HISTORY (TO BE) REWRITTEN

One World Exposition 1.0 Context

Five years ago, One World Exposition was born with an agenda to rethink the subject-position of Hong Kong and Mainland Chinese artists, hoping to break away from the nominal discourse of contemporary Chinese art and reconsider the locality of contemporary Chinese art history. Apart from being able to present the most spectacular works produced in Hong Kong and Mainland China, the project showed a creative potential generated from disruptive engagements between people and spaces: not only did it create an unprecedented collaboration between Hong Kong and Mainland Chinese artists, it also demonstrated how different art spaces went beyond the limits of prescribed roles, leading to complex ecological interactions between different art players.

In the last edition, Li Zhenhua and I came up with a strategy to challenge the established curatorial convention. Without handpicking works that neatly fit into a central theme in advance, the multiple exhibitions were generated from a year of activities. Mainland Chinese artists were invited to experience Hong Kong outside the art market context, aiming for a kind of interaction with the Hong Kong art world without prior knowledge of standing. Hong Kong artists were brought into the map of contemporary Chinese art, in which they raised increasingly complex questions about memories and histories. Given the narrative of contemporary Chinese art is constructed as a

result of the '85 New Wave Movement, along with the subsequently divided decades of political and artistic movements, to be able to disrupt the grand narrative by drawing in Hong Kong art was a great attempt to reinterpret the history of recent past and to open up its future.

To look back, this curatorial approach did not only connect various people and places that were previously unrelated to one another, but it also opened up spaces for socializing and interaction, a condition where new experiments and practices could be enacted. As a curator and historian, One World Exposition was a ground for me to test out how a project could mediate history-making through various forms of curatorial interventions. Although the artworks of One World Exposition were taken down and replaced by new ones, for me, the project has only begun.

One World Exposition 2.1 Re-contextualize

In the last edition, One World Exposition presented various influential Mainland Chinese artists who gained their prominence since the 1980s. If these artists are part of the construction of a conceptual apparatus that embarked from the '85 reform movement, works produced by the younger generation are characterized by plurality, diversity, and at times a refreshed approach from their predecessors. Since 2015, I have been working on the second edition of

One World Exposition with an eye towards the millennial generation of Chinese artists. In the time of China's impressive rise over the past few decades and the radical transformation of the art world, one may wonder how artists who are born after 1980 find new ways to remediate the former generation and the new global reality.

In China, the millennial generation emerged under a booming economy where new information, education opportunities, and technological knowledge are bountiful. These artists are vastly different from the generation before them: they are technologically savvy, open-minded, and committed to finding artistic languages that are different from the former artistic schemata - a discourse free from the rhetoric of the Cultural Revolution and Economic Reform. Unlike the former generation of artists, the millennials were born during a blooming of China's art market. Many young artist have ridden China's wave of economic progression, and yet, these artists also live in a time of uncertainty as former ways of life have been uprooted in pursuit of fast-paced modernization.

In Hong Kong, the millennial generation was born in a liminal time between de-colonization and the re-nationalization. Having encountered the political transition from the British to the Chinese or not, this generation is exposed to a complex discourse of the British colonial legacy.

In the past few years, the vibrant flow of people, goods, and capital between Hong Kong and China has prompted many Hong Kong artists to rethink their existing beliefs, norms, and values. The fast-changing economic and geopolitical landscape has become a backdrop for Hong Kong's millennial artists to create artworks that unfold throughout history within the present-day conditions.

Despite the commonalities and differences, one thing the millennial artists from Hong Kong and China share is the changing culture offered by disruptive technologies. No matter whether it is in Hong Kong, Beijing, or Shanghai, artists from this generation witness the structural transformation across the world, in which technological innovations have brought about new forms of interaction between them. For many young artists, their artistic production and distribution are conjointly integrated through social media. The new form of existence that is fused with a mixture of on and off line interactions also represents a generation of artists who are socially conscious, value-driven, and forward-looking. Artwork made by these artists often seeks to create more powerful connections between people, aiming to both engage an audience that is not confined by brick-and-mortar institution and to change the rules of the game in every aspect of our society. Millennial artists from Hong Kong and

China are apparently born in entirely different societies, but they also share the mutually intelligible language and culture.

Against the backdrop of the complex relationship between Hong Kong, China and beyond, One World Exposition 2.1: #like4like endeavors to explore divides, boundaries, and spaces between the most celebrated artists of the millennial era from Hong Kong and China.

To carry forward from where this project started, the second edition will continue to adapt the process-oriented approach and will be manifested in a yearlong project that spans across diverse locations. The exhibition at K11 will embark with presenting the most exciting works by Carla Chan, Chris Cheung (h0nh1m/XCEED), Chen Tianzhuo, Chen Wei, Double Fly Art Center, Lu Yang, Morgan Wong, Sun Xu, Tang Kwok Hin, and Wu Weiyi. These artists will participate in various forms of activities in Hong Kong and work closely with each other between April and September 2017. In the end, 9 newly commissioned works will be presented to demonstrate the outcomes of the yearlong interactions at the Visual Art Center.

As a curator who was born in the 1970s, to work with the most exciting 19 millennial artists from Hong Kong and China is a challenge and yet also a great opportunity. The idea to engage with new languages and cultures that I have not had chance to explore also prompted me to invite Kyle Chung, one of the most promising young curators who was born in the 1990s, to collaborate in this edition. The second edition of One World Exposition fully represents Videotage's dedication to open new doors for the young generation of creative practitioners, despite the organization being one of Asia's first non-profits for video and new media arts, founded 31 years ago.

In the curatorial statement written in the last edition, I promised One World Exposition to be an ever-unfinished project that would potentially pave the way for us to open up a new "world." Indeed, that future has arrived. The labyrinth of the unexpected discovery about the city, the country, and the different generations has just begun. History continues to be rewritten, reimaged, and reimaged.

One World Exposition 2.2 Decontextualize

To be continued in Sept. 2017.

梁學彬博士 錄映太奇主席

歷史 (即將) 被改寫

(原文請參照英文版本)

平行世界1.0上下文

五年前，為試圖重新思考香港和中國大陸藝術家的主體地位，平行世界因而誕生，希望擺脫以當代中國藝術為名的論述，並重新思考當代中國藝術史的地方性。除了能夠呈現香港和中國大陸最壯觀的作品外，該項目也展示了人類與空間之間顛覆性交流所帶來的創造潛力：不僅創造了香港與中國大陸藝術家之間前所未有的合作，也展示了不同的藝術空間如何超越規定性角色的極限，牽引不同的藝術工作者之間的複雜的生態相互作用。

在上一屆中，李振華和我提出了一項挑戰現有策展傳統的策略。在沒有預先選擇最適合中心主題的作品下，多個展覽均從全年的活動中生成。中國藝術家受邀在藝術市場之外體驗香港，旨在事先不知情的情況下，與香港藝術界進行某種互動。香港藝術家被帶入當代中國藝術的地圖，在那裡他們提出越來越複雜，關於回憶和歷史的問題。鑑於當代中國藝術的敘述是由於「85藝術新潮」以及隨後幾十年的政治和藝術運動的結果而構建的，通過吸引香港藝術來顛覆大敘事是一個大膽的嘗試，以重新解釋最近的歷史，並打開它的未來。

回顧過去，這個策展方法不僅連接了以前彼此無關的各種人和地方，還開闢了社交和互動的空間，這是一個可以實施新實驗和實踐的條件。作為策展人和歷史學家，平行世界是我測試如何以一個項目通過各種形式的策展介入來斡旋歷史創作的一個基礎。雖然平行世界的藝術品已被卸下，並由新的替代，對我而言，該項目只是一個開始。

平行世界2.1重新格局

在上一屆中，平行世界介紹了多位在80年代設立了自己的代表作，有影響力的中國大陸藝術家。如果這些

藝術家是從85藝術新潮起始，概念設備建構的一部分的話，年輕一代生產的作品的特點是多元的、多樣的、偶爾在他們前輩的途徑中注入新元素。自2015年以來，我一直致力於開發第二屆的平行世界，著眼於千禧一代的中國藝術家。在過去幾十年裡，中國令人矚目的發展和藝術世界的徹底改變之際，人們可能會疑惑，1980年後出生的藝術家如何尋找新的方法來糾正前一個時代和新的全球性現象？

在中國，千禧一代誕生於繁榮的經濟中，充斥著豐富的新信息、教育機會和技術知識。這些藝術家與他們之前的一代有很大的不同：他們技術精湛、開明、並致力於尋找不同於以前的藝術模式的藝術交流 - 一個沒有文化革命和經濟改革修辭的論述。與前一代藝術家不同，千禧一代是在中國藝術市場持續繁榮期間誕生的。許多年輕藝術家乘過了中國的經濟進步浪潮，然而這些藝術家也生活在一個不確定的時代，因為以前的生活方式被追求步調快速的現代化連根拔起了。

在香港，千禧一代誕生於非殖民化與重新國有化之間的時代。在遭遇了從英國到中國的政治過渡，這一代的人面臨英國殖民地遺留的複雜話語。在過去幾年，香港與中國之間充滿活力的人脈、貨物和資本流動促使人們重新思考許多香港藝術家的現有信念、規範和價值觀。快速變化的經濟和地緣政治景觀，已成為香港千禧藝術家在當今條件下創造歷史的藝術品的背景。

儘管存在共性和差異，來自香港和中國的千禧藝術家的一個共同點是顛覆性技術帶來的不斷變化的文化。無論在香港、北京還是上海，來自這一代的藝術家都看到了世界各地的結構轉型，其中技術創新帶來了全新的互動形式。對許多年輕藝術家來說，他們的藝術生產和分配通過社交媒體結合在一起。新的存在形式

融合了在線和離線的互動，也代表了一代藝術家的社會意識、價值驅動和前瞻性。這些藝術家所創作的作品通常尋求在人與人之間建立更有力的聯繫，旨在吸引不受實體制度限制的觀眾，並在我們社會各方面改變遊戲規則。來自香港和中國的千禧藝術家顯然出生於完全不同的社會，但他們卻分享著相互理解的語言和文化。

在香港、中國及其他地方之間的複雜關係背景下，平行世界2.1：#like4like力圖探索來自香港和中國的千禧年代最著名的藝術家之間的劃分、界限和空間。從該項目開端繼續推進，第二屆將延續適應以項目為導向的途徑，並將全年跨越不同地點的項目展示。K11的展覽將著手展出由陳好彩、張瀚謙(h0nh1m)/XCEED、陳天灼、陳維、雙飛藝術中心、陸揚、黃榮發、孫遜、鄧國騫、胡為一創作的最精彩的作品。這些藝術家將參與香港的各種形式的活動，並於2017年4月至9月期間彼此密切合作。最終，將在視覺藝術中心展出9個新委託的作品，以展示全年的互動結果。

作為一位出生於70年代的策展人，與來自香港和中國最激動人心的19位千禧藝術家合作是一個挑戰，但也是一個良好的機會。使用我還沒有機會探索的新語言和文化的想法，也促使我邀請鍾亦琪，一位1990年代出生的最有前途的年輕策展人之一，在這一屆中合作。第二屆的平行世界充分體現了錄映太奇致力於為年輕一代的創造性從業者開闢新的大門，儘管此組織，成立於31年前，是亞洲第一個視頻和新媒體藝術的非營利組織之一。

在我寫的上一屆的策展聲明中，我承諾平行世界為一個永遠未完成的項目，可能為我們開闢一條新的“世界”的道路。的確，那個未來已經到來。對於城市、國家和不同年代所意想不到的發現的迷宮剛剛開始了。歷史繼續被重寫、重新形象、重新想像。

平行世界2.2脫離格局化

將於2017年9月繼續。

CURATORIAL STATEMENT

策展人語

KYLE CHUNG VIDEOTAGE HOUSE CURATOR

Reboot

- One World Exposition 2.1: #like4like looks ahead to the coming months of another exploration with the selected Generation Y media artists from Hong Kong and Mainland China, as OWE1 did with Baby Boomer and Gen X artists in 2011.
- The charm of #like4like as the first exhibition in OWE2 lies in the process of dismantling the established views in media art by Gen Y in Hong Kong and Mainland China, through revealing the personal cultural background of each artist, as well as their odd world, time crisis and final fantasies.

Aftermath Child

- As a millennial born and raised in Hong Kong, I grew up inheriting a local pride as a Hong Kong person while submitting to a new national identity.
- I consider my supposed “identity crisis” fluid with little struggle; the search of identity is a process as much as it is the identity itself.
- In this sense, any dogmatic propaganda seemed pretentiously assertive, including suddenly having to learn “March of the Volunteers” in primary school without knowing for years it was actually the national anthem.

Over the Lion Rock

- The rhetoric of “Hong Kong Lion Rock Spirit”, which partly means “hardship eventually leads to success”, refers to the historical reference of economic struggles in 1970s Hong Kong working class.
- It is excessively used as a political rhetoric to tell a path-to-middle-class tale.
- How many people can register to the “hardship then, success now”?

- It is becoming less effective towards my generation as a framing device of an excuse for neo-liberal extreme capitalism, largely due to the resulting unsustainable lifestyle (e.g. work hours, housing conditions) and the distance to the historical reference.

Mainland Parallel

- Distant to the history of Mao's cultural revolution and Deng's economic reform, the Gen Y Mainland Chinese artists grew up in a new set of cultural and geopolitical factors, as well as a much more established art scene in China.
- I would be belittling the context of OWE2 if I claimed to understand their personal experiences with textbook history and second-handed analysis.
- However, this first stage of OWE2 is an appropriate time to ask questions: How do Gen Y Chinese artists exist in the recently mature art world with rapid growth? What is the power structure of blue-chip Baby Boomer and Gen X Chinese artists in relation to Gen Y? How does the internationalization of mainstream Chinese contemporary art affect the art practice of Gen Y?

An Underlying Factor

- Beyond the respective development in geopolitics and art market, both Hong Kong and Mainland Chinese Gen Y artists encounter the digital age and particularly social media most/all of their lives.
- Not only does social media influence the daily life of media artists socioculturally by the expanding social landscape and ever-changing social paradigms, it directly informs their art making, since the mediation process is a core creative element in media art.

- How, if at all, do Gen Y media artists from Hong Kong and Mainland China react differently to such an unprecedentedly heightened form of engagement?
- As a Gen Y curator, I recognize the need for innovative and comprehensive curatorial approaches to meet the new generation of artworks, artists and audience.

Reinventing

- It is problematic if an exhibition is made now the same way as it was before there were smartphones.
- The process-oriented setup of OWE2 is a direct response to the increasing pace of information flow adapted by millennials, in which it embodies a progressive spirit as a curatorial method with a series of social media content to document the creative process between the artists and curators in the coming months.
- A quote by curator, researcher and urban theorist Prof. Paul Goodwin, 'As curators, we're here to inspire, not entertain.'
- Here Isaac and I sincerely present this wittily crafted exhibition to audience within and outside of the art world, aiming to both "entertain to inspire" and "inspire to entertain".
- The questions addressed here and those we will raise through the exhibition, talks and seminars in the coming weeks will fuel the exploration and collaborations among the selected Gen Y media artists in months to come. I am beyond thrilled to share with you the outcome, and mostly likely even more questions, in September for One World Exposition 2.2

#like4like #PleaseLikeMyPost #怕你嘍嘛
#nofilter #instagood #instamood #有圖無真相
#AlternativeFacts #老老豆豆 #LetsTakeASelfie
#exhibitionism #voyeurism #follow4follow #紅
都臉晒 #尋晚Kelly鬧得我好岩 #BlackLivesMatter
#millennials #DigitalNatives #廢青 #Hea #成功需苦
幹 #其實唔難 #JusatKeepSwimming #memewhore
#stayclassy #紅豆軍艦 #NetflixAndChill #火
星文 #textastrophy #難聽過粗口 #EpicFail
#PleaseRecycle #出現了

鍾亦琪 錄映太奇駐場策展人

(原文請參照英文版)

重啟

- 就如平行世界1探索了嬰兒潮和X世代的藝術家，平行世界2.1：#like4like展望於未來數月對香港和中國Y世代媒體藝術的探索過程。
- #like4like作為平行世界2的第一個展覽，魅力在於把香港和中國Y世代藝術家的既定觀點解體，並透過每個藝術家的個人文化背景，去揭露他們的奇異世界及最終幻想。

童年陰影

- 在香港出生並於千禧年代成長，我一方面承繼著驕傲的香港人背景，另一方面須接受新的國民身分。
- 我的「身分認同危機」其實較多變、多元化、少衝突；尋找身分是一個過程，亦是身分的本身。
- 由此，任何強硬的政治宣傳都顯得裝模作樣，例如於小學時期突然需要學習《義勇軍進行曲》，儘管多年不知道這其實就是國歌。

獅子山後

- 「香港獅子山精神」參考香港70年代勞動階層的艱苦歷史，某程度上喻意「努力終會成功」。
- 這經常被用作成演繹「通往中產階級道路」的童話故事。
- 其實「昨日的艱苦是今日的成功」可以代表多少香港人？
- 這個比喻作為對新自由極端資本主義的表述工具，對於我的年代已經逐漸失去效用，主要歸咎於其導致的不可持續生活條件（工時、居住環境），以及與參考歷史的距離。

平行內地

- 與毛澤東文化大革命以及鄧小平經濟改革的歷史存在距離，Y世代的中國大陸藝術家成長於新的文化和地緣政治因素，以及中國前所未有地成熟的藝術環境。
- 如果我聲稱可以利用教科書歷史及其他二手分析，去瞭解項目中每個藝術家的個人經歷，便輕視了平行世界2這個項目的價值。
- 然而，平行世界2的第一階段是合適的時機去提出問題：Y世代的中國藝術家如何於內地急速成長的藝術世界立足？其與嬰兒潮和X世代的中國藍籌藝術家的權力結構是怎樣的？中國主流當代藝術的國際化又如何影響了Y世代的藝術實踐？

潛在因素

- 儘管地緣政治和藝術市場的各自發展，香港和大陸的Y世代藝術家都是成長於數碼時代並完全融入了社交媒體。
- 社交媒體不單於社會文化的領域中擴闊了社交版圖和令社交模式更多元化，從而改變了媒體藝術家的日常生活，而且由於傳播的方式及過程是媒體藝術中的核心創意元素，所以社交媒體對他們的藝術創作有直接影響。
- 對於人與人之間前所未有的高度連接形態，香港和中國的Y世代媒體藝術家如何反應？他們的反應有什麼不同？
- 作為Y世界的策展人，我意識到我們需要創新及全面的策展手法，以應接新一代的藝術品、藝術家以及觀眾。

再道

- 策展以人為本，形式和手法不應與智能電話出現前如出一轍。更宏觀的看，即應與時並進。
- 平行世界2的項目設立是以過程為本，從而直接回應千禧世代高速的資訊流動。未來數月將以一連串的社交媒體內容，紀錄藝術家之間與策展人的創作過程，具體呈現策展方法中的遞進精神。
- 引用策展人、研究員及都市理論家 Paul Goodwin 博士：「作為策展人，我們為人帶來的不是娛樂，而是啟發。」
- 我和梁學彬謹此向藝術界內外的觀眾誠意呈獻這巧妙細緻的展覽，旨在「以娛樂去啟發」及「以啟發去娛樂」。
- 在這裡提出的問題以及於未來數月的展覽、講座和研討會帶出的問題，將會推動受邀的Y世代藝術家之間的探索和合作。不論是探索成果，或是發掘更多問題，我都非常興奮將與你分享九月的平行世界2.2。

#like4like #PleaseLikeMyPost #怕你嘍嘛
#nofilter #instagood #instamood #有圖無真相
#AlternativeFacts #老老豆豆 #LetsTakeASelfie
#exhibitionism #voyeurism #follow4follow #紅
都臉晒 #尋晚Kelly鬧得我好岩 #BlackLivesMatter
#millennials #DigitalNatives #廢青 #Hea #成功需苦
幹 #其實唔難 #JusatKeepSwimming #memewhore
#stayclassy #紅豆軍艦 #NetflixAndChill #火
星文 #textastrophy #難聽過粗口 #EpicFail
#PleaseRecycle #出現了



The Melting Black, 2016, 5-channel video, 20'00"
《The Melting Black》·2016·五頻道錄像·20'00"



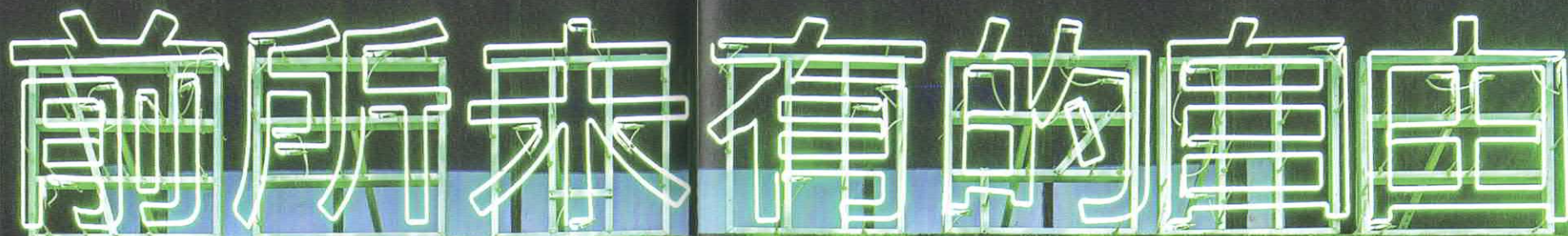
PICNIC, 2014, Single channel video, 7'50"
《野餐》, 2014, 單頻道錄像, 7'50"



YOGAMAYA, 2016, Sculpture, Stainless steel, titanium plating,
spray paint, marble, wood, steel, 280 x 180 x 50 cm
《瑜珈幻力》, 2016, 雕塑, 不銹鋼, 鈦電鍍, 噴漆, 大理石,
木材、鋼材, 280 x 180 x 50厘米



ISHVARA, 2016, Single channel video , 2 hr 4 min 4 sec
《自在天》· 2016· 單頻道錄像 · 2小時4分4秒



前所未有的自由

Unprecedented Freedom (An Advertising Slogan), 2016,
Neon light, aluminum structure, 750 x 96 cm
《前所未有的自由（一條廣告）》，2016，霓虹燈、鋁結構，750 x 96 厘米



日本福島
FUHUSHIMA

2496.51 (cm)

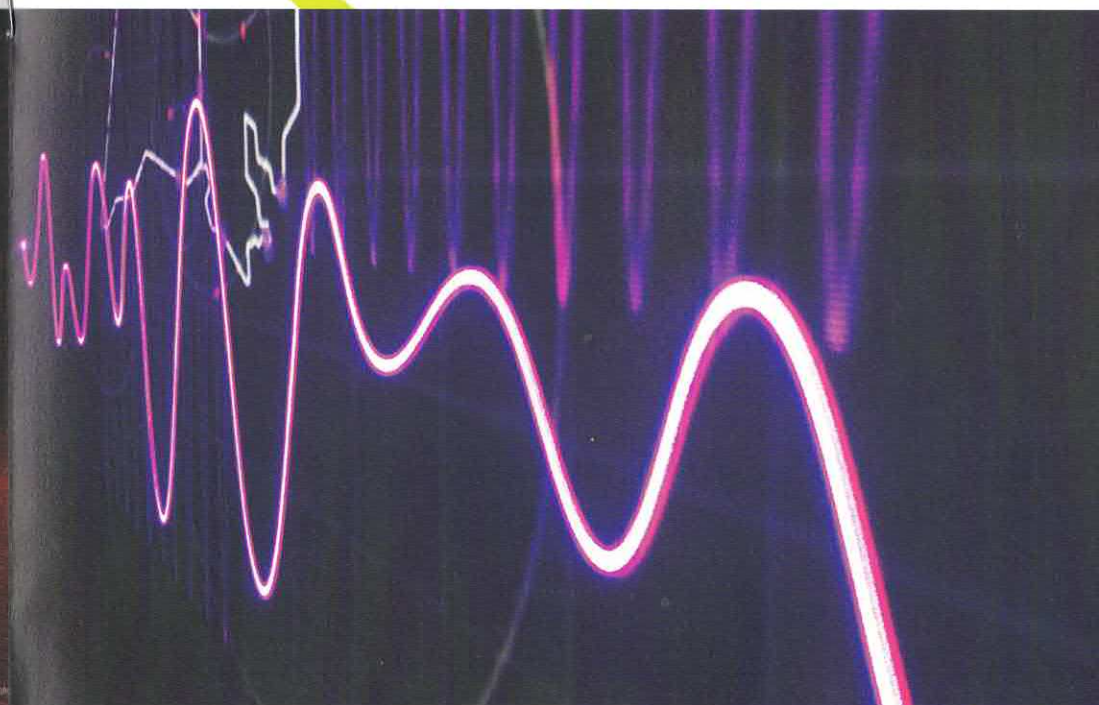


Photo collected in 2014. 38544851 000

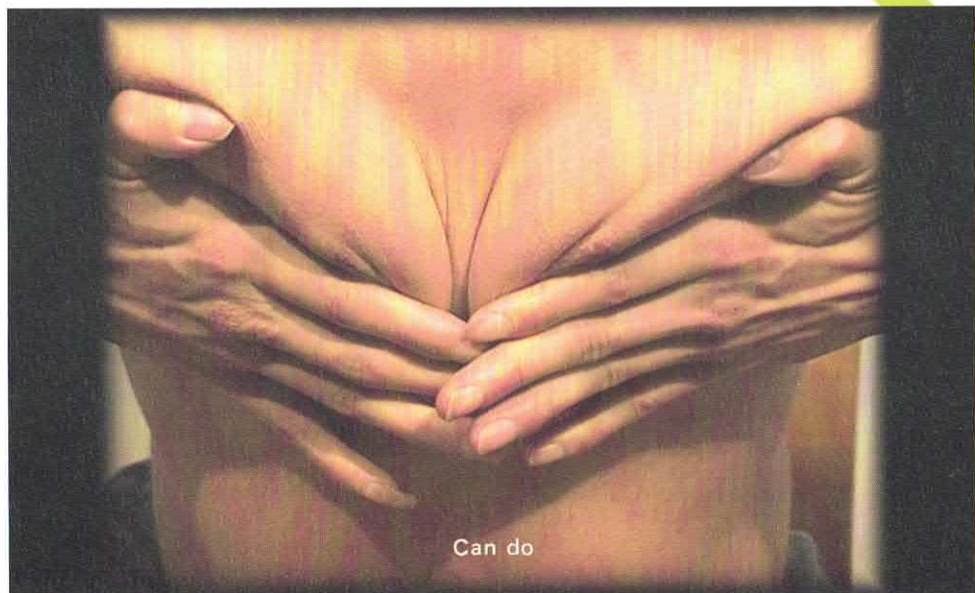
RadianceScape, 2014
《輻射界》· 2014

Chris Cheung (h0nh1m) / XCEED

張瀚謙 (h0nh1m) / XCEED



RadianceScape 2016, 2016
《輻射界2016》· 2016



Can do

Imagine Lateotentare, 2010, 9-channel video installation
《翯》·2010·九頻道錄像裝置



Keep Crawling, 2012, Single channel video, 3'21"
《保持匍匐》·2012·單頻道錄像·3'21"

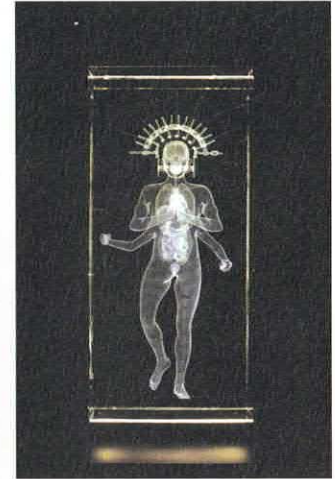
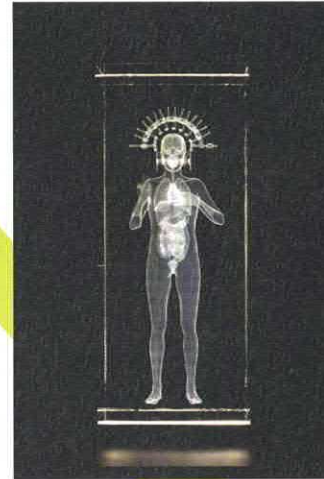
Hu Weiyi
胡為一



One Kilometer, 2012, Single channel video, 4'46"
《一公里》· 2012 · 單頻道錄像 · 4'46"



Delusional Mandala, Delusional Crime and Punishment,
2015, Single channel video, 14'37"
《陸揚妄想罪與罰》, 2015, 單頻道錄像, 14'37"



Hearse Delusional Mandala, 2015, Artificial crystal,
42 x 17 x 10 cm, 42 x 17 x 10 cm, 19.5 x 25 x 13 cm, 32.5 x 36 x 12 cm
《妄想靈車》, 2015, 人造水晶,
42 x 17 x 10 厘米, 42 x 17 x 10 厘米, 19.5 x 25 x 13 厘米, 32.5 x 36 x 12 厘米



Magician Party and Dead Crow, 2013,
Single-channel animation, 3D Animation, 9'43"
《魔術師黨與死烏鴉》·2013·單頻道動畫·3D動畫·9'43"

Tang Kwok Hin
鄧國騫



One day perhaps there's discovery of that unbeauty, 2013, 5-channel video,
6'27", 3'38", 1'35", 8'41", 7'56", 4'25"
《一天或許會發現這原來不怎麼美麗》· 2013 · 五頻道錄像 ·
6'27" · 3'38" · 1'35" · 8'41" · 7'56" · 4'25"

Morgan Wong
黃榮法



Untitled, 2010, Single channel video, 5'39"
《無題》· 2010 · 單頻道錄像 · 5'39"

FENG MENGBO VIRTUAL REALITY SPECIAL EXHIBITION

馮夢波虛擬實境特別展覽



Q3DVR, 2017, Installation, Computer, Oculus Rift VR
《Q3DVR》· 2017 · 裝置 · 電腦 · Oculus Rift VR

ABOUT CURATORS

關於策展人



DR. ISAAC LEUNG

Isaac Leung is a practicing artist, curator, and scholar in art and culture.

In 2003, Leung received an Honorary Fellowship of a Bachelor of Fine Arts at the New Media Art Department of the School of the Art Institute of Chicago. Since then, his works have been exhibited in over 30 venues across the globe, including Zolla/Lieberman Gallery (USA), Para Site (Hong Kong), Videotage (Hong Kong), Connecting Space (Hong Kong), MOCA (Shanghai), and Venice Biennale of Architecture (Italy). Leung's works are centered on critical issues concerning technology and social media, and they have been featured on National Public Radio (USA), and in Agence France-Presse (France), Chicago Tribune (USA), NY Arts Magazine (USA), Chicago Readers (USA) and the South China Morning Post (Hong Kong).

In 2013, Leung was appointed as the Chairman of Videotage. During his tenure, he initiated and

participated in projects that included exhibitions, workshops, lectures, publications, online projects, and symposia. Some of these include 40 Years of Video Art in Germany and Hong Kong (Hong Kong and Germany), The 12th Venice Biennale International Architecture Exhibition (Italy and Hong Kong), Perpetual Art Machine (USA), Time Test – International Video Art Research Exhibition (China), ISEA Festival (Hong Kong, China), Both Sides Now (Hong Kong, UK, and various countries), Loop Barcelona (Spain), One World Exposition (Hong Kong), China Remixed (USA), Clockenflap (Hong Kong), and Art Basel Crowdfunding Initiative (Hong Kong). In recent years, Leung has been active in promoting international exchanges of video and media arts. He is also a staunch supporter of exploring new models for interdisciplinary collaboration and creative entrepreneurship. In addition to his contributions to Videotage, Leung has also served as advisor and assessor for diverse international institutions, previous services include projects presented by Home Affairs Bureau (Hong Kong), Hong Kong Arts Development Council (Hong Kong), and Prix Ars Electronica (Austria).

In the same year of 2013, Leung received his PhD degree, specializing in the contemporary Chinese art market. Leung has given lectures at several prominent conferences, including Transmediale (Germany), International Arts Leadership Roundtable 2016 (Hong Kong), Art Basel Salon (Hong Kong), and ARCO Contemporary Art Fair (Spain). Leung has taught at the Chinese University of Hong Kong, the Hong Kong Baptist University, the City University of Hong Kong, and the Hong Kong Polytechnic University. He will serve as Assistant Professor in the Department of Cultural and Creative Arts of the Hong Kong Education University in July, 2017.

梁學彬博士

梁學彬身兼藝術家、策展人及藝術文化研究學者。

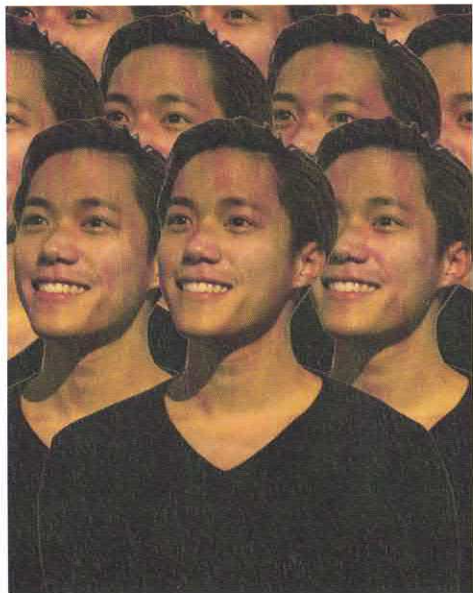
在2003年，梁學彬獲頒美國芝加哥藝術學院的新媒體藝術系美術學位榮譽院士。自此梁氏作品見於逾30多個世界各地場館，包括Zolla/Lieberman Gallery (美國)、Para Site (香港)、錄映太奇 (香港)、Connecting Space (香港)、上海當代藝術館 (上海)、以及威尼斯建築雙年展 (意大利)。梁氏的作品專注於科技與社交媒體的關鍵議題，並見於全國公共廣播電台 (National Public Radio) (美國)、法新社 (法國)、芝加哥論壇報 (美國)、紐約藝術雜誌 (美國)、Chicago Readers (美國) 及南華早報 (香港)。

2013年，梁氏被委任為錄映太奇的主席。任內推動並參與多個新媒體藝術計劃，內容包括展覽、工作坊、講座、出版、網絡計劃及專題討論會，當中有二零零六年德國及香港錄像藝術四十年 (香港和德國)、威尼斯雙年展國際建築展 (意大利威尼斯、香港)、Perpetual Art Machine (美國紐約)、時間測試：國際錄像藝術研究觀摩展 (中國)、電子藝術交流協會藝術節 (ISEA Festival) (香港)、彼岸觀自在 (香港、英國和各國)、Loop巴塞羅那 (西班牙)、平行世界 (香港)、China Remixed (美國) 和巴塞爾藝術博覽會眾籌項目 (香港)。近年梁氏積極推廣影像及媒體藝術的國際交流，同時堅定支持探索跨領域合作以及創新創業。在錄映太奇以外，梁氏曾兼任各個國際機構的顧問和評核員，包括民政事務局 (香港)、香港藝術發展局 (香港)，以及電子藝術大獎 (奧地利)。

2013同年，梁氏獲得他的博士學位，專門於當代中國藝術市場。梁氏曾於數個著名會議演講，包括 Transmediale (德國)、國際文化領袖圓桌交流會 (香港)、巴塞爾藝術展 (香港)，以及 ARCO Contemporary Art Fair (西班牙)。梁氏曾任教於香港中文大學、香港浸會大學、香港城市大學、以及香港理工大學。梁氏將於2017年7月擔任香港教育大學文化與創意藝術學系助理教授。

ABOUT CURATORS

關於策展人



KYLE CHUNG

Kyle Chung is a Hong Kong based curator whose exhibitions explore the dynamics between technologies, materiality and human agency. Selected exhibitions include To Outland (2016) at SMAC, Berlin, Germany; Conjunctions and Disjunctions: Juried Exhibition of International Symposium on Electronic Art 2016, Hong Kong; Rocking Prejudice (2015) at CHELSEA space, London, UK; Bright Shadow (2015) at The Morgue, London, UK; Jocelyn Herbert and Samuel Beckett From the Jocelyn Herbert Archive at the National Theatre (2015) at Wimbledon Space, London, UK. In 2016, Chung was appointed as the Jury of CynetArt International Festival in Dresden, Germany. Chung was trained as a curator with David Dibosa and Donald Smith in Chelsea College

of Arts in London, where he acquired his MA in Curating. Chung is recently awarded Hong Kong PhD Fellowship for doctoral research in School of Creative Media, City University of Hong Kong. Chung is currently Senior Research Associate in Centre for Applied Computing and Interactive Media, City University of Hong Kong; and House Curator at Videotage, Hong Kong.

鍾亦琪

鍾亦琪是駐香港策展人，其展覽圍繞科技、人文與物質性之間的相互關係。曾策展的展覽包括To Outland (2016) 德國柏林SMAC；連繫與分離：2016國際電子藝術研討會展覽，香港；Rocking Prejudice (2015) 英國倫敦CHELSEA space；BrightShadow (2015) 英國倫敦TheMorgue；Jocelyn Herbert and Samuel Beckett From the Jocelyn Herbert Archive at the National Theatre (2015) 英國倫敦Wimbledon Space。2016年於德國德累斯頓被委任為CynetArt國際藝術節陪審團。師承DonaldSmith及DavidDibosa，曾於倫敦切爾西藝術學院受訓，獲得碩士學位（策展）。2017年取得香港博士研究生獎學金，於香港城市大學創意媒體學院進行博士研究。現為香港城市大學互動媒體電算應用中心高級研究員；及香港錄映太奇策展人。

ABOUT VIDEOTAGE

關於錄映太奇

Vision

Establish Videotage as one of the most fundamental new media art institutions in the Greater China region with the perpetual commitment to serving artists and communities in Hong Kong

Missions

- To build and strengthen long-term strategic partnerships with influential local, mainland Chinese and international art organizations and foundations
- To develop impactful artist residency and exchange programs with overseas art organizations and museums to promote local media artists
- To design community engagement programs through collaboration with major cultural festivals and event organisers

Unlocking Media Art Creativity

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.

Videotage is dedicated to nurturing emerging media artists and developing the local media arts community. It has organized numerous events and programs since 1986, including exhibitions, presentations (Dorkbot), festivals (Wikitopia), workshops, performances, a residency program (FUSE) and cultural exchange programs (Both Sides Now), as well as continually distributing artworks through its networks and publications; and developing an extensive offline and online video art archive (VMAC).

New Media Arts as a Cultural Movement

As new media art combines the meticulous characteristics from art, science and technology, Videotage strives to facilitate interdisciplinary dialogues amongst artists, scientists, academics and entrepreneurs in order to offer critical perspectives on artistic advancements and technological developments.

An International New Media Arts Space in Greater China

Going forward, Videotage will continue to leverage on its resources and international networks to promote Hong Kong's artistic and cultural heritage to the broader audience in the Greater China region, as well as continuing to introduce pioneering art movements and practitioners to the audience at our home base in Hong Kong.

理念

錄映太奇致力成為大中華區內其中一所最顯赫的新媒體藝術機構，並一如既往為香港本地藝術家和社區服務。

使命

- 聯同本地、中國內地及海外各具影響力的藝術機構及基金會建立並鞏固多方的長期策略夥伴關係
- 攜手與海外藝術機構及博物館共同發展具深遠效益的藝術家駐場計劃及文化藝術交流活動，培育本地媒體藝術家
- 夥拍主要文化藝術項目，積極策動社區藝術活動

釋放媒體藝術創造力

錄映太奇以香港為家，乃是一所非牟利藝術團體，以專門推廣、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團體，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。

錄映太奇致力培育新進媒體藝術家和凝聚本地媒體藝術社群。自1986年以來，曾經舉辦展覽、講座 (Dorkbot)、文化節 (Wikitopia)、工作坊、表演、駐場計劃 (FUSE) 和各種文化交流活動 (Both Sides Now)，透過其網絡及刊物持續推動藝術創作；亦發展出可供網上及現場檢索的龐大錄像藝術資料庫 (VMAC)。

以新媒體藝術促進社會文化造詣

新媒體藝術是一項結合藝術與科技之間多種微妙元素的跨媒體文化運動。錄映太奇憑藉其於藝術與科技發展上的真知灼見，竭力為藝術家、科學家、學者及企業家開拓兩全其美的合作空間，共同推動新媒體藝術。

大中華地區的國際新媒體藝術空間

展望將來，錄映太奇將繼續充分利用其資源及國際網絡於大中華地區推廣香港藝術家，務求擴闊香港文化藝術的觀眾層面。與此同時，我們亦會繼續開拓本地文化藝術領域，將世界各地的新興藝術運動和資訊帶來香港。

CREW 團隊

(Alphabetised by last name 按姓氏排序)

One World Exposition 2.1 平行世界 2.1

Curators 策展人

Dr. Isaac Leung 梁學彬
Kyle Chung 鍾亦琪

Assistant Curators 助理策展人

Angel Chan 陳雅妍
Leo Cheng 鄭梓鋒
Christopher Lee 李文傑
Florence Wai 衛葉麗

Videotage 錄映太奇

Board of Directors 董事局成員

Chairperson 主席

Dr. Isaac Leung 梁學彬

Vice-chairpersons 副主席

Joel Kwong 鄺佳玲
Phoebe Wong 黃小燕

Directors 董事

Susie Au 區雪兒
Ray Chung 鍾偉民
Dr. Miu-Ling Lam 林妙玲
Eric Siu 蕭子文
Morgan Wong 黃榮法
Zheng Weimin 鄭為民

International Advisory Board

國際顧問委員會

Dr. Adrian Cheng 鄭志剛
Samantha Culp 高文雅
Franky Lung 龍永邦
Ellen Pau 鮑蕙倫
Prof. Jeffrey Shaw 邵志飛
Li Zhenhua 李振華

Staff 職員

General Manager 總經理

Christopher Lee 李文傑

Project Coordinators 項目統籌

Angel Chan 陳雅妍
Leo Cheng 鄭梓鋒
Ken Chung 鍾加芹
Hill Siu 蕭雋盈
Florence Wai 衛葉麗

Arts Production Intern 藝術製作實習生

MM Yeung 楊凱婷

Design Partner, Spatial Design & Construction 設計夥伴、場地設計及技術

N7 communication.

Address: Unit 13, Cattle Depot Artist Village,
63 Ma Tau Kok Road, To Kwa Wan, Hong Kong
地址: 九龍土瓜灣馬頭角道63號牛棚藝術村13號
Phone 電話: +852 2573 1869
Email 電郵: info@videotage.org.hk



A unique platform where artists and art lovers converge to interact and build dialogues that boost the development and appreciation of art.

一個獨特的藝術平台，彙聚藝術家和藝術愛好者去分享和交流創意，以促進藝術發展和提升社會對藝術的鑒賞能力。

Free Membership 免費會籍

Individual Membership 個人會籍

Family Membership 家庭會籍

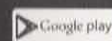
Corporate Membership 企業會籍*

Privileges 優惠

- Free Art Workshops 免費藝術工作坊
- K11 Design Store Featured Products/ Gift Voucher K11 Design Store 精選產品/ 禮券*
- Art Fair Tickets 藝術展覽門票
- Festival gifts 節日禮品
- Art Consultant Service 藝術諮詢服務*
- Exhibition Collaborations 舉辦展覽或合作機會*
- Advertising Opportunity 廣告平台*
- Social Networking Event with Experts 藝術聯誼活動
- Exclusive Art Tour with Artists 藝術家導賞團
- Film Screening Free Tickets 免費電影門票
- VIP Seats for Artist Talk 藝術家講座VIP座位
- Thematic Artist Nights 專題藝術家之夜
- 20% Off for All Art Workshops 藝術工作坊八折優惠
- Free Entry to chi K11 art space in HK 免費參觀香港chi K11 藝術空間
- Discount for Partners' Events 夥伴機構活動折扣優惠
- Pre-enrollment for All K11 Art Activities 優先報名參加K11 的所有藝術活動

Join now and enjoy exclusive privileges
立即加入，專享獨家優惠

K11art@K11.com
2136 8388 (Operating hours: 12nn-10pm)



K11ArtistKlub



Co-organizers
合辦

K11 VIDEOTAGE

Lenders
Acknowledgement
借展鳴謝

BEIJING COMMUNE
北京公社

ShanghART
香格納画廊

LONG MARCH SPACE
长征空间站

SPACE STATION 空间站

Beverage Sponsor
飲品贊助



Design Partner, Spatial
Design & Construction
設計夥伴、場地設計及技術

n7 communication.

Supported by
資助

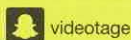


Hong Kong videos are selected
from the VMAC collection
香港錄像選自VMAC收藏庫

VMAC
Videotage Media Art Collection

(Alphabetised by name 按名稱排序)

Social Media Platforms
社交網站



Websites
網站

oneworldexpo.org
videotage.org.hk