一次重塑香港錄像和新媒體
藝術敘述的嘗試

沒有先例
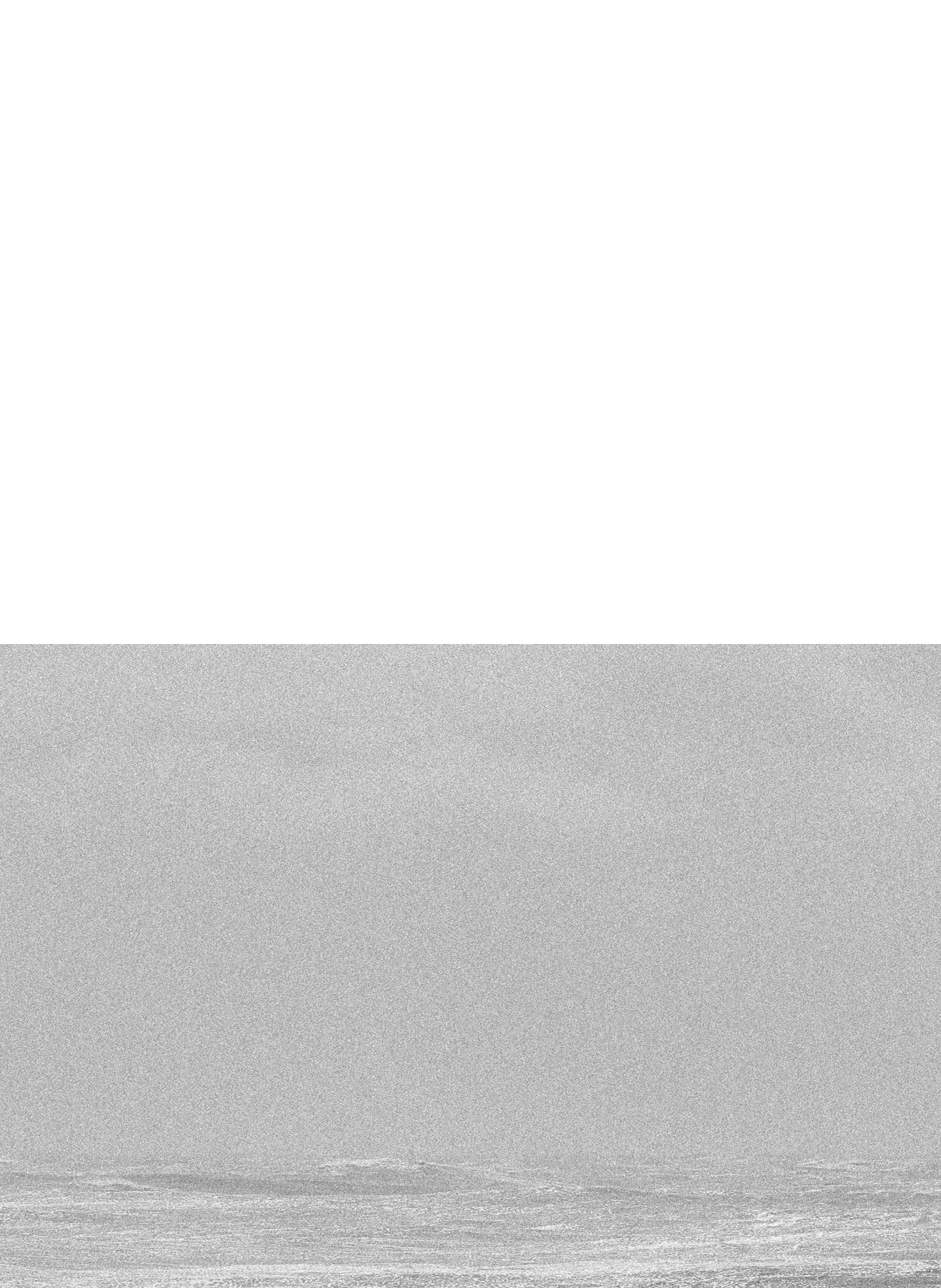
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References

A Revisit of Hong Kong
Video and Media Art
from 1985

回顧，前行

錄映太奇成立於一九八六年，至今發展為一個重要的跨媒體和文化交流平台。錄映太奇作為香港媒體藝術的先鋒，今年已踏入創辦三十週年。

三十年前，一群志趣相投的藝術家合力創辦錄映太奇，並抱持兩個核心動機：渴望打破傳統敘事和藝術實踐的方法；以及尋求一個獨特的平台以展示另類媒介。其時錄像、新媒體和互聯網藝術開始成形，錄映太奇策劃的項目每每體現原創精神，並且與時俱進，成為參考的座標。實驗電影和錄像藝術在上世紀八十年代的電影院或藝術市場還未找到立足點，錄映太奇的創辦人努力為此新興藝術提供土壤，因應新科技的發展而鼓勵構建當前的藝術論述。

錄映太奇前瞻的視野對組織自身這些年來的發展有莫大幫助。置於當前歷史的關口，這樣的洞見更形重要。八十年代之後的二十年間，香港藝壇牽動的浪潮捲至藝廊、博物館和藝術博覽會。在一個強調地方營造、創新科技和金融主導的資本主義社會，非牟利的藝術機構擔當的角色應受到重新審視。錄映太奇除了迎接經營的挑戰以外，更關注在當下實踐一路走來堅持的理想和價值。

過去兩年，我很榮幸肩起錄映太奇主席的角色。我在此感謝全體同事及董事局，還有本地和國際各界藝術社群的支持。我衷心感激錄映太奇的創辦同儕，他們的視野和熱情啟發我們踏上充滿可能和挑戰的征途，提醒我們秉持一份尊重，並許諾不斷的思考和對話。

有些紀念日子帶來一個慶祝的機會，其它則供作反思和行動。透過不同活動，我們希望超脫重複敘述的論調和再次發現被遺忘的故事。可以說，錄映太奇三十年的歷史是其自身發展的重要成份。我們期望未來繼續堅持理念，並帶領新媒體藝術面向香港和世界。

梁學彬
錄映太奇主席

Looking Back, Moving Forward

Videotage was established as an artist collective in 1986 and has since developed into a vibrant platform for cross-disciplinary media and cultural production. This year Videotage proudly celebrates an exceptional anniversary – its 30th year as a pioneering game changer in the realm of media art in Hong Kong.

30 years ago Videotage was founded by a group of like-minded artists united by two core motivations: the desire to disrupt established conventions of storytelling and artistic practices and the longing for a unique forum to showcase alternative modes of media. At a time when video, new media and internet-based art were only beginning to take shape, Videotage set a benchmark for artistic and organizational programming that was at once original and representative of the times. The 1980s was an era in which experimental film and video art had yet to find their place in either the cinema or the art market; nevertheless, the founding directors of Videotage endeavored to plant such novel practices firmly into new ground, tirelessly responding to the development of new technologies and encouraging productive artistic discourse.

Videotage's forward-looking approach has been instrumental in the organization's progress over the years. At the present juncture in history, however, such foresight has never been more crucial. The two decades after the 1980s saw a rapid growth in the Hong Kong art scene with an upsurge in galleries, museums and art fairs. Within an environment and infrastructure driven almost exclusively by place-making projects, finance capitalism and innovative technologies, the role of a non-profit art organization comes under renewed scrutiny. The challenge for Videotage is to find a way to survive and thrive under the current conditions whilst continuing to live up to the ideals and core values that defined it in the preceding decades.

It has been my privilege to take up the role of Chairperson of Videotage for the last two years. I would like to express my appreciation, gratitude and respect to my colleagues on the Board and to the members of the local and international art community. I also want to express my heartfelt thanks to the founding directors of Videotage whose vision and passion have inspired us to journey resiliently through both successes and challenges, and to always uphold a respect and commitment to ongoing reflection and dialogue.

Some anniversaries provide an occasion for celebration, others an opportunity for reflection and action. Through various anniversary programs, I hope we will be able to look beyond today's oft-repeated stories and rediscover long-forgotten ones. In this respect, Videotage's 30 years of history and heritage remains one of its most important elements. Looking forward to the future, we are committed to ensuring that Videotage continues to adhere to its values and that it remains a vital forum for new media art and production in Hong Kong and the world.

Isaac Leung
Chairman
Videotage

沒有先例：

一次重塑香港錄像和新媒體藝術敘述的嘗試

文：蘇偉

某種意義上說，重訪歷史的最大意義就是發掘一條連通現實與歷史的精神通道。通常，出於現實的緊迫，人們需要回到歷史中，重新發現那些已被重複刻畫過的，或者散落在時間長河中的碎片，期望通過某種創造性的重組、挪用和結構化，達到以史鑒今的目的。現實愈緊迫，那些逼迫著人、人性超出常規之外的當下事實愈是灼熱，歷史的回聲就離我們愈近。

這種緊迫，自然是出于香港近兩年政治局勢的急迫變化，以及日益分化的社會狀況。在香港狹小的藝術世界裡，很多人紛紛走上街頭，參與到一次以自主性為最終目標的運動中，與普通的學生和市民一起，表達他們的憤怒和訴求。藝術中對自由、無邊界和超越現實的無限追求，也曲折地反映在這一參與的行動中。藝術世界的實踐者們發出憤怒的呼聲，其心所向，也並不僅限於現實的訴求，他們終將發現，自己正處於一個既是本土的、同時又是更大的國際情境之中。當我們聯想到紐約和阿拉伯，巴黎和安卡拉，向難民敞開國門的德國，這些地域所發生的事情，在性質上完全不同，卻無一不在指向著那種激進的政治想像：一個尊重差異的、開放的、平等的世界。在一個民族、資本、國家日趨協同一致的現代世界，這一訴求是所有權力擁有者的夢魘，他們一方面用政治的權術向人們灌輸這一美好的想像，又在實際的層面阻止它的發生。在香港，人們已經熟稔這一操作模式，因而表現出更大的憤怒和激進態度。

但是，這種緊迫，更是出於一種來源於藝術自身的焦慮。眾所周知，畫廊、拍賣行、藝博會等等商業力量的強大塑造了香港當代藝術的圖景。在這個高度商業化和金融化的亞洲城市中，人們並不一定責怪資本和金錢的作用，但一定對日益促狹的藝術生存空間感到焦慮。最近幾年藝術世界的變化更是暗示，新生的權力正在通過投資、地產、基金會等等方式產生，它們也希望參與到本地的藝術生態之中，或者藉助本地的力量進入國際舞台。香港仍然是亞洲和歐美藝術碰撞交匯的場所，然而這種對話大量發生在懸空的商業空間之內。對於獨立的藝術家和藝術機構，這個社會呈現了較之於隔岸的大陸更多的包容性，但高昂的生產成本和商業話語的盛行仍然讓這裡的獨立藝術家感到生存的憂慮。如同錄影太奇這樣的獨立藝術機構，也在面臨著新的政治社會條件下對自身的重新審視。

更重要的是，在現實的因素之外，如何從歷史的角度把握香港當代藝術的脈絡，也在現實的逼問下凸顯了出來。在現行的藝術話語中，重提香港問題是一種呼之欲出的訴求，人們卻難以在認知的層面對此做出恰當描述。因此，再次走進歷史，重新測量曾經的人與事件，以及他們與曾有的藝術史話語（儘管藝術史的態度在這座都市非常有限）和曾有的批判視角之間的關聯，應當能為我們認識現實的狀況提供幫助。當我們不滿足於機械的整體敘述，即那種將香港的藝術視為一種社會人群的想像行動的敘述，也對曾經流行的批判話語是否切近本土藝術的現實感到失落時，我們只有再次去詢問歷史，找到某種開啟更真實和具有前瞻意義的視野。

香港當代藝術的肇始與錄像藝術有著深刻關聯。一九八〇年代初，一群受到香港新浪潮電影啟發的年輕人在簡陋的條件下開始了錄像藝術的實踐。一九八六年，他們中的一些人，也即進念二十面體的部分成員，鮮明地提出了發展媒體藝術的想法，並成立了錄映太奇。作為媒體藝術的一種形式。以榮念曾、鮑藹倫、馮美華、毛文羽、黃志輝為代表，在無先例

CURATORIAL STATEMENT

可循，甚少人關注以及缺乏任何教育體制支持的狀態下，這些先行者將錄像藝術及其蘊含的當代精神引入到這塊地緣條件特殊的地域。彼時，媒體藝術的概念仍然模糊，這些先行者動用了一切可能的藝術媒介進行實驗，作為新事物的錄像藝術，與舞蹈、繪畫、裝置、劇場等等形式發生了有趣的碰撞。在其後十多年的野生狀態中，伴隨著媒介和器材的發展，錄像藝術家們進行了大量難以歸類的、豐富的實驗。另一方面，機制的力量也在後來加入進來，一九九六年，錄映太奇又發起成立了《微波錄像藝術節》，開始逐步引入國際上的錄像藝術。從一九九六年起，香港藝術發展局開始長期資助錄映太奇的工作。《微波錄像藝術節》後來也更名為《微波國際新媒體藝術節》，並且與康樂及文化事務署合作。香港藝術中心舉辦的香港獨立短片及錄像比賽，也從二〇〇五年起開始接受互動媒體創作。而從學院的角度，香港城市大學於一九九八年創立的創意媒體學院，後來成為了香港錄像藝術和媒體藝術的重鎮，一些活躍的錄像和媒體藝術實踐者，都在這裡教授課程。

過去的三十年中，香港的當代藝術已發展為不再是文化邊緣地帶的遊蕩者，人們對於當代藝術的認識和期待同樣發生了變化。但直至今日，錄像和新媒體藝術實踐仍然象徵著某種獨立的精神，它代表了某種對個體存在的認知方式，是一種探索個體和社會生活之間關係的實踐。香港的社會和文化生活經歷重大變遷，錄像和新媒體藝術也始終處於與之相處的語境之中。香港獨特的政治景觀和政治意識發展也在不同程度上影響著藝術家思考當下與歷史，個體與群體，藝術與生活之間的關係。誠然，在當下的語境中，藝術已然超越了作為「社會事實的視覺」[1]，但社會和政治條件變遷的影響，仍然彌散在本地的藝術世界之中。

另一條線索，則是從媒介的考察出發。伴隨著器材，拍攝方式，拍攝對象和材料以及後期處理技術的發展，藝術家們進行了大量探索媒介美學可能性和必要性的實驗。藝術史家和藝術家黎肖嫻曾經專門在此領域進行過梳理，試圖從媒介變化和概念的角度，釐清媒體藝術的淵源和現狀。[2]

正如黎肖嫻所論，如何建立起歷史的維度去敘述媒體藝術實踐這三十年來的變遷已經成為一個緊迫的問題。儘管從普遍的角度，社會生活和政治語境的影響，獨立的美學實驗與機構圖景的演變已經構成一種歷史的座標，但仍然缺乏一種視角為我們開啟進入歷史的門。在通行的藝術批評話語裡，人們普遍挪用來自西方的文本，概念和文化視角去描述本土的媒體藝術實踐，這種方式一方面在某些時刻有效地拉近了媒體藝術實踐與全球藝術系統的距離，卻同時掩蓋了繁衍在歷史與當下進程中那些生動、複雜的故事，也無益於理解藝術實踐者身上那些超前抑或滯後於通行 代話語的意識和世界觀。

基於此，本次展覽期望藉助回望錄映太奇三十年的歷史，從方法論的意義上提出重新觀看香港媒體藝術的一種方式，其目的在於脫離對香港媒體藝術乃至當代藝術的粗糙歸納，以更具體察的視角切近藝術家的工作，掀開媒體藝術這一現象世界的一隅。我們暫時放下技術媒介以及概念的區分（這一區分的梳理當然有著無比重要的意義），試圖從精神歷史的角度展開這個討論。同時，以錄映太奇機構的發展歷程為背景，這項工作還將探索如何還原出某種歷史的情境，呈現一種非行業化的，具有開放精神和訴諸分享與平等的機構實踐。如何從某種非文化建構意義上的角度，勾連歷史與現實之間的通道，也是此次展覽最終試圖提

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1   Hal Foster (ed), *Vision and Visuality*. Seattle: Bay Press, 1998, p. ix.
2   參考：黎肖嫻，〈錄像藝術在香港：一個飄散的歷史存實的內部勾描〉，
     載於唐錦騰編《香港視覺藝術年鑑 2014》。香港：香港中文大學藝術系，2015，頁 55-93。

出的問題。

香港的地緣條件往往被認為是本地藝術實踐的前提，人們習慣於用英據時代的尾聲，過渡時代，迴歸之後，基本法第二十三條的頒佈來劃分這三十多年的歷史，並以此分別映射不同時期的藝術實踐。這種切割歷史的方式把民主和本土性作為核心價值觀提出，儘管可以在某種程度上透露出本土藝術史與社會政治圖景變遷之間的張力，卻簡單化了藝術內部的線索與社會生活，意識形態話語之間的關係。我們同樣發現，後殖民理論，文化身份批判，亞洲視角，城市文化批判，再造社區這些挪用自西方，曾經或者正在在香港本土藝術批評中被反覆使用抑或逐漸拋棄的理論工具，儘管可以揭示出藝術的一些指向和工作形態，卻總是最終將將藝術實踐固化在某種意義生產模式之上。如上情況，運用社會史和西方理論座標的先例展開對藝術的考察，同樣投射在人們觀看媒體藝術史的方式之上。

我們希望向香港的藝術同行和觀眾呈現一個「沒有先例」的媒體藝術世界。香港媒體藝術自誕生起就具有一種融匯的立場，在它的歷史中，它向社會政治的價值觀，向西方藝術同行開拓出的觀念和技術，向對媒體藝術來說至關重要的公眾，展現出開放和學習的態度。這段歷程里，香港本土藝術家針對如何轉化對壓迫本土生活的官方意識形態的憤怒的探索，與抵抗某種群體身份的急切渴望結合了起來。我們可以發現，香港媒體藝術家身上的那種冒險精神和實驗的想像力，以及蘊含其中的，靠創造新的感知形式來發展出自身思想圖景的願望，無法用任何前在的價值觀或是意義模式進行概括。香港媒體藝術的這種對周遭環境，以及對培養它生長和強大的不同機制、話語、群

體和價值的友誼態度，結合起他們對一元性和普遍性的反抗，開闢出一塊充滿張力和潛在力量的地域。

「沒有先例」強調的是一種可貴的主體意識，我們將在對歷史的重訪中探索這一主體意識的生長過程。正如我們發現的，融會的友誼態度和對一元性和普遍性的反抗是這一主體得以成立的前提，香港的媒體藝術家正是在這一接受／拒絕的情境裡開展各自的實踐。我們可以說，新的藝術主體不是真空中的產物，它總是在具體的生活和生存境地裡發生；但同時，如同歷史上那些呼籲新生活、新生命的運動，它又是脫離於任何先例而生長出來的，肌體中的每一個部分，是從未踐行的歷史。這一新的主體意識，並不完全服從或者反映既有的社會規律和文化規律，正如我們不能從香港的城市身份和政治變遷之中完全找到歷史的基礎一樣。它取決於那些先鋒者在無人之地的挖掘，互相的映照和友誼，以及那種少見的超前意識。

在藝術家楊嘉輝的個人主頁上，他寫下這樣一段話：「不要告訴我停止把中西方分開看待。我還沒有做完。不要奪去我抵抗的合法權力。他人的滲透劇本總是能贏，我卻被逼著步隨他人，而我生活的現實卻在我不去推拉時拋錨不前。」[3] 這段話頗具代表性的體現出香港媒體藝術家對創造性主體的渴望，以及焦慮於如何在面對他者時認識自己的問題。如果我們能揭示出媒體藝術這片沒有先例的地域，我們或許能重新描繪個體藝術家的自我，以及本土中潛藏的自我精神；歷史的實體將在此重新轉化為想像的力量，把當代不斷地帶到我們面前。最終，從當代的角度，從一個開放的、沒有參照的、平等的、友誼的視野裡去重塑媒體意識的歷史，正是這次展覽的期望。「沒有先例既嘗試回應了（如前文所述的）這座都市特殊的地緣條件

3   http://www.thismusicisfalse.com/_LEST-I-FORGET-WHO-I-AM-TO-_。

和藝術生態，也希望激活沉寂的歷史中蘊藏的主動的能量，這種能量，甚至超越了藝術本身。

本次展覽以牛棚藝術村的十二號室為中心，呈現了一系列以藝術家的自我組織與藝術家之間創作上的對話為主題的錄像實踐。這些作品涵蓋了早期錄像藝術在香港誕生之初的實驗，藝術家之間隔空的精神傳遞，以及藝術家作」為創造性主體如何進行獨立反思和相互映照的情境。我們希望在展覽的這一中心場所中，塑造以激發和反思為特徵的主體意識情境。我們將在展覽中看到，這種反思和互相激發，如何跨越了媒介、社會和私人的領域，演變成一種超前的歷史意識。這種做法，並非將藝術家作為一個特定的社會團體進行呈現，從而陷入社會決定論的窠臼，而是試圖表述藝術作為一種激進的當代實踐形式，如何在混沌的環境中開闢出一條超越於現實的道路。

這個中心延展到其他三個空間中，主體意識也演化為不同特徵的豐富的媒體實踐。我們通過呈現歷史作品和委任創作的方式，盡力呈現香港媒體藝術複雜的性格。這些作品交織了對媒介實驗、機構批評、城市景觀與個體慾望、藝術獨立與社會生活、創造性主體的焦慮等等議題的探討，我們試圖營造出一個具有當代情境的展覽空間，將細節和不可複製的故事串聯在一起。

同時，在展覽中，我們也試圖用檔案的方式對媒介本身展開討論。我們選取了四個過去的媒體創作個案，它們穿插出現在不同的展覽空間之中。原本，它們都具有現場和交互式的特徵，因而從某種意義上說是不可複製和再現的。在媒體藝術的歷史上，出現過很多這樣的創作，它們現在都散落在當時在場者的記憶之中。在展覽中，我們嘗試通過檔案的方式將媒介再次「媒介化」，全面呈現這些「消失在歷史中」的作品的來源、作品潛在聯結的領域以及作品結束後的後續情境，將不可再現的再現出來，通過發掘一次性的媒介本身所具有的激發想像和沉澱記憶的潛能，看看它如何與真實的生活和歷史持續產生著對話。

展覽的入口處是長久以來活躍在錄像和媒體藝術領域的藝術家鮑藹倫的一件作品，作品呈現了「進念二十面體」一次活動中某位舞者跳舞的影像。燈塔的形象在作品中不斷閃回出現。鮑藹倫引用哲學家克莉斯蒂娃的話說：「抑斥現象（abjection）首要在於它的含糊不明。因為，當放開束縛時，它並不徹底地將主體與威脅它的東西切離開──相反，抑斥承認這些威脅物為永無止境的危險。」[4] 聯繫克莉斯蒂娃的哲學思想，我們可以把鮑氏這一引用行為理解為（被抑斥的）藝術面對強勢的歷史敘述和意識形態時存在的方式，她也表達了藝術作為一種自由主體的慾望。閃爍的燈塔暗示出（藝術的）孤獨和記憶，它佇立在沉默的歷史之海上，作為海洋最異質的一部分（永無止境的危險），向離開與到達者發出信號。

4   Julia Kristeva, *Powers of Horror: An Essay on Abjection*. Columbia University Press, New York, 1982, p.9.

No References:

A Revisit of Hong Kong Video and Media Art from 1985

Text: Su Wei

The significance of history lies first and foremost in its relevance to the present. When challenged by events in our own times, we cannot help but revisit past eras and epochs, seeking enlightenment and inspiration through reevaluations and reconstructions of overrused narratives, forgotten histories and odd fragments lost in the river of time. The more pressing the present circumstances, the louder the echoes of history and the stronger the resonance of the past.

Such has been the case in Hong Kong over the past two years. Fueled by a fraught political situation and increasing societal polarisation, a desperate urgency has been quickly building momentum. In September 2014, alongside members of the public, artists and art professionals took to Hong Kong's streets as part of what has since become a historical democracy protest. Their participation in the movement reflected art's idealistic quest for freedom and emancipation. At the same time, parallel to their focus on practical, material social matters, artists also awakened to the realization as to the city's locality as inextricably situated within the global. When we think about New York and Saudi Arabia, Paris and Ankara, Germany with its newly welcomed refugees, etc. – at the heart of all these political situations is a radical political ideal: an open, equal and inclusive world that honors and respects diversity equality and openness. Such an ideal is part of a paradox: although posited by global leaders as a desired utopian image, the very same leaders work against it on a practical level, preventing it from ever becoming reality. Hong Kong is familiar with this paradox; hence the widespread anger and frustration.

What is even more pressing in the context of Hong Kong, however, is the situation of the local art infrastructure itself. As we are all aware, today's Hong Kong art scene was built almost entirely by the surge of commercial galleries, auction houses and art fairs over the past decade. Notwithstanding the role of capital in supporting arts and culture, it is worrying how the art world is becoming increasingly skewed. In the past few years new cultural power centers have arisen via unlikely channels such as investments, real estates and foundations – they, too, hope to participate in the increasingly thriving art scene; or perhaps they hope to use art and culture as a stepping stone that would launch them towards greener international (financial) platforms. It is distressing that the majority of artistic dialogue occurs within such blatantly commercial contexts – particularly as Hong Kong is the most important cultural intersection between Asia and the West. As compared to Mainland China, while Hong Kong certainly offers greater freedom and tolerance to independent artists and institutions; there is on the flipside a much higher cost of production as well as inerasable commercial discourse. These are the conditions that plague independent artists and art institutions, including Videotage.

Perhaps the most important challenge is that of contextualizing local artistic production with an appropriate historical perspective. While it has become commonplace to tackle the question of "Hong Kong" in art, it is a different thing to analyze such attempts in a lucid and historically and intellectually informed manner. A revisit of history enables a reexamination of peoples, events, artistic dialogue (however scant) and critical narratives – a project which offers new perspectives on the present landscape. We have become dissatisfied with traditional mechanical chronologies and shallow criticisms; in this light, the only recourse is to conduct a critical reinvestigation of history.

The development of the contemporary art scene in Hong Kong is inextricably linked to the development of video art in the region. In the early 1980s, under the influence of Hong Kong new wave cinema, a group of young artists began their initial explorations in video art with elementary and unsophisticated means. In 1986, some of these pioneering artists (members

of *Zuni Icosahedron* at the time) came together to establish Videotage, undertaking the mission of developingmedia art in Hong Kong. Represented by Danny Yung, Ellen Pau, May Fung, Mo Man-yu and Wong Chi-fai , these artists introduced the form and spirit of video art to the city at a time when there was no form of precedent, institutional support or any sort of public interest. At a time when the concept of media art had yet to be clearly defined, the young medium was challenged, moulded and incrementally developed via experiments and crossovers with other art forms such as dance, painting, installation and theatre. In the ensuing decade, alongside the development of media and technology, Videotage embarked on a rich range of uncategorizable initiatives. The power of technology also ushered the group onto the international stage via its establishment of Microwave Festival in 1996; from then on, the Hong Kong Arts Development Council began to subsidize Videotage's work on a long-term basis. The Microwave Festival was later renamed the Microwave International Media Festival and began collaborating with the Leisure & Culture Services Department. On parallel, the Hong Kong Arts Centre began hosting awards for independent short films and video art, and in 2005 began accepting submissions for interactive media. With regards to academic institutions, the City University of Hong Kong established its School of Creative Media in 1998, which soon became the most important academic and creative centre for video and media art in Hong Kong.

Contemporary art in Hong Kong has matured significantly over the past 30 years. No longer dwelling at the fringe of global culture, artists and audiences alike have improved in both knowledge and appreciation of contemporary art. Even so, video and media art still exist at a certain distance from the mainstream, representing a spirit of independence and exploration – in particular, that of the relationship between the individual and the society. The development of video art and new media occurred on

parallel with, and is inextricably linked to, the upheavals in Hong Kong society and culture: it was the city's unique political developments that triggered artists to ponder upon the relationship between the past and the present, the individual and the society, and art and real life. While in contemporary critical language art has long ceased to be merely "visuality sight as a social fact"[1], the social and the political inevitably finds its way into local artistic production.

Another strand of inquiry takes the development of different mediums as a point of departure. The proliferation of new equipment and modes of production enabled artists to explore the possibilities and necessities of media art. Art historian and artist Linda Lai followed such an approach, investigating the origins of media art through the development of technology and media.[2]

As Linda Lai states, the task of chronicling the 30-year history and development of media art in Hong Kong has become a pressing matter. From a general perspective, recent sociopolitical developments, independent artistic experiments as well as shifts in the institutional landscape have lain down important historical milestones. Nevertheless, there remains an urgent need for a visual entry point towards socio-political history. In terms of art criticism, Western theories and concepts are usually used to discuss local media art production: while this undoubtedly helps to introduce Hong Kong art to the West, such approaches inevitably simplifies complex local dynamics and obscures nuances specific to language and region.

In light of Videotage's 30-year anniversary, this exhibition looks back and reflects on Hong Kong video and media art with a fresh methodology in hopes of establishing new definitions and elucidating new perspectives. Temporarily setting aside analyses based on the development of technological media as well as those based on conceptual definitions (admittedly, such

1   Hal Foster (ed), *Vision and Visuality*. Seattle: Bay Press, 1998, p. ix.
2   See: Linda Lai, 'Video Art in Hong Kong: Organologic Sketches for a Dispersive History', in *Hong Kong Visual Arts Yearbook 2014*, Hong Kong: Department of Fine Arts, The Chinese University of Hong Kong, 2015, pp.15-54.

analyses are supremely important), we presently offer a novel analysis based on critical historical perspectives. Furthermore, using the history and development of Videotage as a point of departure, the exhibition explores the possibilities and challenges of an open, inclusive and non-industry-oriented institution. Ultimately, the exhibition raises the question of how a non-cultural-oriented re-construction of an artistic medium's history can channel meaningful links and associations between the present and the past.

Traditional accounts of Hong Kong divides its contemporary history into discrete periods, namely: the end of the British occupation; the transitional era after its handover to China; and the issue of Article 23 of Hong Kong's Basic Law, etc. While such chronologies foreground core values of democracy and nativeness, they inevitably simplify the complexities and problematics that interweave art, social life and ideological discourse. We further discovered that criticisms and discussions on the local that are based on Western postcolonial theory, cultural identity, urban theories etc. unavoidably perceive of art solely as a kind of production (as much as they reveal illuminating perspectives on local artistic practice in general). Such observations reveal that the precedents of social history and Western theory have always color the way we look at and study the history of media art.

We hope to present to audiences, as well as our fellow Hong Kong artists, a new perspective of Hong Kong media art based on 'No References'. Since its conception, media art in Hong Kong has been a melting pot for diverse perspectives and influences, and it has always adopted an open and humble learning attitude towards audiences, critics and members of the public from within and beyond the city. Over the years, Hong Kong artists learned how to transform their anger and frustrations against authorities into a form of creative resistance, all the while refusing to abandon the appeal of breaking away from collective identity.

Combining courage, imagination and a sense of experimentation, the complex and nuanced spirit and passion of Hong Kong artists must not be simplified under umbrella values or concepts. Nevertheless, their efforts, interactions, dialogue and resulting institutional projects present a combined struggle against singularity and universality with enormous power and potential.

No References revolves around the notion of subjectivity: in revisiting history we explore the development of subjective consciousness and its relationship to larger enveloping narratives. This subjective concsiousness, as expressed in this exhibition, is based on hospitality to the Other and struggle against singularity and universality: a situation of refusion and refusal, in which Hong Kong media artists practice. An art subject or concept never exists in a vacuum; it is always deeply interwoven within specific geographical, historical and sociopolitical contexts. At the same time, such concepts arise without precedent or example, born out of history while seeking to change the status quo. In their quest for new orders and new ways of living, such new subjective concsiousness refuses to be subsumed within existing social structures; nor do their efforts fully reflect dominant narratives and histories. This is the reason why we cannot generalize a Hong Kong identity or history based solely on political developments or external identities: such accounts omit the individual exploration, the interindividual inspiration that foretell and pre-date the actual happenings.

The artist Samson Young writes on his personal website: "Stop telling me to stop dichotomizing the East and the West. I am not done yet. Stop delegitimizing my site of resistance. Somebody else's version of permeability always wins, and then I get pushed to keep moving along, when my lived reality is actually anchored unless I'm pushed or pulled."[3] Such a statement reveals a thirst for pure creativity plagued by an as yet undefined sense of self. The ascertaining of clear definitions for

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3   http://www.thismusicisfalse.com/_LEST-I-FORGET-WHO-I-AM-TO-_.

the unprecedented realm of media art will lay the foundations for a renewed construction of artists' self-identity and sense of nativeness; it is through such a reexamination and reimagining of history that the present is actively constructed. Ultimately, the exhibition hopes to reconstruct the entire concept and spirit of media art with an open, equal and inclusive spirit – one that is unprecedented, without references, and wholly contemporary. By responding to Hong Kong's unique sociopolitical identity and complex artistic dynamics, *No References* takes the reins of history itself, actively constructing the individual, the social and their relationships; in this sense the exhibition reaches beyond the boundaries of art itself.

Presenting works by pioneering video artists whom have attempted to self-organize and inspire each other in their collective goal of developing media art in Hong Kong, Videotage's studio at Cattle Depot forms a conceptual and literal point of departure of the exhibition. The works display an intriguing interrelationship between interindividual inspiration and independent creativity that manifests in a transgressive historical consciousness – one that transcends the limitations of media as well as personal and social boundaries. It is in this way that subjective consciousness infiltrates and transforms artistic, social and political dialogue through a wide range of media practices. This is not to say that artists are regarded as a functional social group of revolutionaries as in the stereotype of social determinism; rather, art is redefined as a radical contemporary practice that is capable of carving out entirely new possibilities and realities.

From this central aim, three conceptual 'spaces' are identified in an attempt to present the complexity that is deeply rooted in and unique to Hong Kong media art. From media experiments to institutional critique, and from sociopolitical views to private personal desires, the exhibition constructs a platform that interweaves diverse fragments and stories, ultimately offering new perspectives and characteristics of Hong Kong media art.

At the same time, the exhibition adopts an investigative archival approach to address the phenomenon of documentation of media. We chose four cases of media works that have now become "obsolete" and placed them strategically throughout the exhibition. Being site-specific and interactive, these works are not reproducible in the strictest sense. There are countless such instances in the history of media art whereby specific works are only preserved in the memory of audiences. In the exhibition, we attempted a "re-mediatizing" of such works, reviving, as far as is possible, their respective origins, associations as well as practical repercussions. By bringing back to life works that were once lost in time and memory, we explore the power of one-time works and construct a dynamic dialogue between art, history, time and memory.

At the entrance of the exhibition is a work by veteran video and media artist Ellen Pau. The work features a dancer's performance during one of the events hosted by Zuni Icosahedron, and a lighthouse's image flickers in and out of the screen throughout. Pau quotes philosopher Julia Kristeva's words: "Abjection is above all ambiguity. Because, while releasing a hold, it does not radically cut off the subject from what threatens it – on the contrary, abjection acknowledges it to be in perpetual danger."[4] Such a view can be applied to media art in Hong Kong: it is constantly threatened by suppression and marginalization from hegemonic narratives and ideologies, fated to always remain vigilant about its desire for freedom and emancipation. The flickering lighthouse is a metaphor for both loneliness and hope – standing silent in the seas of history, patiently guiding voyagers to and from their desired destinations.

4   Julia Kristeva, *Powers of Horror: An Essay on Abjection*. Columbia University Press, New York, 1982, p.9.

陳廣華 Chan Kw

Doreen Etzler / 馮美華 May

葉旭耀 Ip Yuk-yiu / 黎肖嫻 Lind

林妙玲 Lam Miu-ling + 余家豪 Y

羅琛堡 Jamsen Law / 羅頌雅 Jo Law / 李

毛文羽 Mo Man-yu / 鮑藹倫 Ellen Pau / 孫

黃志偉 John Wong / 楊嘉輝 Sams

ong-wah / 鍾緯正 Bryan Chung / 程展緯 Luke Ching

y Fung / 許方華 Phoebe Hui / 甘志強 Kum Chi-keung

la Lai + 句點。據點群體 Floating Projects Collective

Yu Ka-ho, Albert / 林欣傑 Keith Lam / 劉莉莉 Lily Lau

天倫 Otto Li / 動動像 MMI (Moving Moving Images)

詠怡 Winnie Soon + Helen Pritchard / Jeffrey Shaw

on Young / 余迪文 Solomon Yu / 榮念曾 Danny Yung

CHUNG Wai Ching, Bryan

鍾緯正

半百・半白
50 . Shades of Grey
(2015)

〈半百・半白〉是概念藝術作品，同時亦是視覺媒體創作。我選擇用最簡單的視覺元素，五十級灰度，由左至右，由暗至明排列。作為視覺媒體藝術家，我慣常用電腦編程語言創作。過去三十年，這些語言來來去去，一時間非常流行，大家爭相學習，往後不久又被淘汰，無人問津。對過時的恐懼經常困擾數碼媒體創作人。這行業推崇年輕創業人，大家期待下個巔覆性產品，談歷史好像沒有市場。年前當我年過半百，頭髮灰白，便選擇了六種以往曾經流行的電腦語言，重新編製同一組五十級灰度圖像。展覽場內只有這六個鑲在畫框內的程式文本，並沒有圖像，框內的文字，好像一首首短詩。整個創作過程，就是跟久違了六位老朋友的一次聚首。
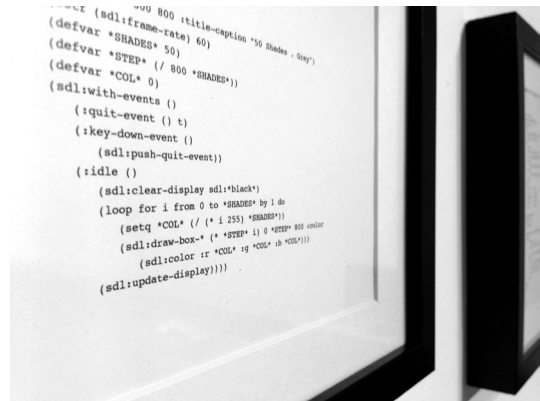
The work is a conceptual piece as well as a visual art piece. The visual component comprises a simple computer graphics pattern featuring fifty shades of grey tone. As a multimedia artist I often use programming languages in my work. Such programming and software languages come and go like the wind: everyone rushes to master them when they are popular, only to see them fall out of fashion shortly afterwards. The constant fear of being obsolete is a shared sentiment in an industry that keeps looking forward to the next new thing. There's no market for any historical reminiscing. So when I turned 50 a while ago, I decided to revisit six old and forgotten programming languages like you'd revisit an old friend. I revitalised each of them with modern technology, infusing them with a new appearance and a new spirit. In this way I created a poetic visualisation of the rise and fall of various forms of technology throughout time.

鍾緯正是互動媒體藝術家及設計顧問，作品曾在香港、北京、杭州、德國、荷蘭等地展出。其中〈半百・半白〉榮獲二〇一五年日本媒體藝術祭，藝術組別大獎。二〇〇九年，他亦提供顧問及設計服務予「可口可樂、快樂工廠」項目，並奪得金帆獎媒體金獎。他在二〇一〇年上海世博期間為參展商提供互動設計顧問服務。鍾緯正在香港修讀電腦科學，其後在倫敦進修多媒體設計，並在澳洲墨爾本取得藝術博士學位。他亦為開源軟件 Processing 開發程式，及出版多媒體設計的教科書籍。目前他任教於香港浸會大學視覺藝術院，負責互動藝術、電腦圖像等科目。

Bryan Wai-ching Chung is an interactive media artist and design consultant whose works have been exhibited in Hong Kong, Beijing, Hangzhou, Germany and The Netherlands. He was the Gold Prize winner of the Japan Media Art Award, Art Division, in 2015. In 2009, his consultation work *Coca Cola Happy Whistling Machine* won the Media Kam Fan Advertising Award. Chung's works have been exhibited at the World Wide Video Festival, Multimedia Art Asia Pacific, the Stuttgart Film Winter Festival, Microwave International New Media Arts Festival and the China Media Art Festival. In the Shanghai Expo 2010, Chung acted as an interactive design consultant to various industry leaders in Hong Kong and China. Chung studied computer science in Hong Kong, interactive multimedia in London and software art in Melbourne. He also develops software libraries for the popular open source programming language *Processing*. He is the author of the book *Multimedia Programming with Pure Data* (Packt Publishing, 2013). Currently, Chung is Assistant Professor in the Academy of Visual Arts of Hong Kong Baptist University where he teaches subjects on interactive arts, computer graphics and multimedia.
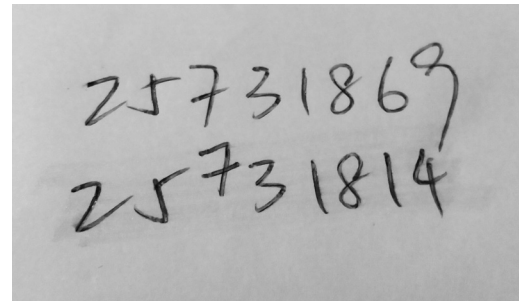
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更改電話號碼啟事
Patient Notice: We're changing our telephone number
(2016-2019)

以三年時間更改 Videotage 的電話號碼。三年後在香港獨立媒體刊登更改電話號碼啟事後，舊號碼正式取消。

Videotage will be undergoing procedures to change its telephone number over the next three years. In three years' time we will place a notice on *In-media* announcing the change. After that the old number will no longer be in use.

程展緯十八歲前是木顏色高手（全班數一數二），篆刻都唔錯。二十六歲前跟陳老師學習混合媒介創作，當年混合媒介在媒介分類中就是「其他」。三十歲前曾當四年級班主任，主教美勞兼教常識，三十歲後才學會游水和踏單車，但還未懂中文打字就結婚了，算是一生的成就。四十歲前關心社會的公共空間和探討禮物經濟發展，希望在活生生的社會中回收活生生的藝術再學習。四十歲後專注個人職業發展，立志成為黃馬褂。

Luke Ching was a top-notch colour pencil artist in his pre-university years. He was among the best in class at school, and he wasn't too bad at seal carving either. In university Ching trained in the field of mixed media under the tutelage of Professor Chan. At the time mixed media still belonged to the category 'Others' when one specified the medium of one's work. Up till the age of 30 Ching worked as a class teacher of Grade 4 students and taught art and general studies. After turning 30 Ching not only learned to swim and cycle but also managed to get married (even before he was able to type in Chinese) – a feat he considers as his lifetime achievement. In his 30's Ching took an interest in public space and the development of gift economy, searching for artistic inspiration from within the breath and pulse of society. After turning 40 Ching began focusing on his career, and his current life ambition is to become his boss's pet.

May FUNG

馮
美
華

給毛的一封信
A Letter to Mo
(1995)

給友人毛文羽關於中國的一封錄像書簡。全片盡是我在長江拍攝的幾個船夫向那懾人的河流上游推進裝載著遊客的木船，他們顯現了中國人的強烈信念和良好意願的精神本質。錄像附有政治含意。那些被大陸政府監禁的政治犯（如當時的魏京生）或許只是如船夫般抱著單一的信念，就是把國家推向美好的國度。

A video letter to my friend Mo Man Yu about China. When I was in Changjiang I saw some boatmen in a river. They were pushing a wooden boat upstream, undaunted by the currents, transporting their tourist passengers to their destinations. In their actions I witnessed two characteristics of Chinese people: dogged determination and simple goodwill. My video letter has a political message. Perhaps the so-called political dissidents – those imprisoned by the Chinese government, like the author Wei Jingsheng – are all just like these boatmen, full of conviction and good intentions, committed to the simple goal of guiding their people to better shores.

為何是她
She Said Why Me
(2016)

她不再在這城亂走。這城曾是她的城，但現在不再。是否這城已離棄她？還是她拒絕這城？當下這刻，她正在留在原地，只是推動她的雙手和身體離開此城。

She does not run amok in the city anymore. This was once her city, but now it is no longer hers. Did the city desert her, or did she reject it instead? She is not moving now, staying put, using her hands and body to push herself away.

馮美華於一九七七至一九八五年間曾創作十餘部獨立實驗短片。她自一九八六年開始從事錄像藝術創作，至今放映作品共二十餘部。她並把錄像推展至裝置及劇場創作，亦關注視覺和表演藝術的發展。一九九四年她獲得亞洲文化協會頒發獎學金往紐約參研錄像藝術。一九九九年獲香港藝術發展局頒發「藝術發展獎學金」（錄像裝置藝術）。她亦屢任香港獨立短片及錄像獎評判。馮美華現從事獨立錄像藝術創作／藝術行政／教育／策劃／評論工作，並且是香港藝術發展局評審員和顧問。現為非牟利慈善文化藝術機構艺鵠的主席。

May Fung created over 10 short experimental films between 1977 and 1985 and over 20 video works from 1986 onwards. Later she created video installations and put video art into the theatre. Fung is also passionate about the development of visual and performing arts, and received a fellowship from the Asian Culture Council for researching video art in New York in 1994. In 1999, Fung was awarded the Hong Kong Arts Development Council "Arts Development Scholarship" for video installation art. She has been an assessor or juror for various video and film festivals/exhibition in Hong Kong, and is now an examiner and advisor to the Hong Kong Arts Development Council. In addition, Fung is the Chairperson of Art & Culture Outreach, a non-profit charitable arts organization.

葉
旭
耀

九龍百哀圖
Another Day of Depression in Kowloon
(2012)

〈九龍百哀圖〉是一幅香港造像，一幅由當代流行文化和數碼視頻媒體所模塑的香港流動影像。藝術家以流行電子遊戲《決勝時刻：黑色行動》（2010）裡的「九龍」做為研究對象，進行了長達一年的虛擬考察：玩習，觀察和記錄遊戲世界所虛擬的「香港」。〈九龍百哀圖〉把遊戲中射擊手的第一身槍林彈雨場景，轉化為一幕幕空景，畫面出奇地空靈，遊戲過程中常遭忽略的詩情畫境驟現眼前。作品結合電影的觀察與拼湊傳統，探視當代流行文化媒體的表述問題，而通過材料的再創作，召喚引人遐想的隱喻。〈九龍百哀圖〉作為撿拾得來的電影風景，可說是一闋香港的後殖民之歌。

Another Day of Depression in Kowloon is a digital portrait of Hong Kong seen through the lens of contemporary popular culture and digital screen media. Using the map "KOWLOON" from the popular video game "CALL OF DUTY: BLACK OPS" (2010) as a field of study, the artist conducted a yearlong session of virtual fieldwork: playing, observing and documenting "Hong Kong" as simulated in the video game world.

Another turns the violent visual field of the first-person shooter into a series of vacant yet uncannily meditative tableaux, unearthing a formal poetry that is often overlooked during gameplay. The piece combines methodologies from observational and assemblage film traditions in raising questions about cultural representations in contemporary popular media, while at the same time creating evocative metaphors through the reworking of media materials. *Another* is a "found" landscape film – a ballad for post-colonial Hong Kong.

葉旭耀是實驗電影導演、媒體藝術家、藝術教師與獨立策展人，其作品曾在歐洲媒體藝術節、紐約電影節、柏林超媒體藝術節、錄像巴西、香港國際電影節及日本山形國際紀錄片節等多個國際藝術節展出。曾客席任教於美國愛默森學院、美國麻省藝術設計學院及香港理工大學。現為香港城市大學創意媒體學院副教授。近年熱衷於研究未來電影形式的計算化和媒體多元性。

Ip Yuk-Yiu is a filmmaker, media artist, art educator and independent curator. His works, ranging from experimental films to video performances and media installations, have been showcased extensively at international art festivals such as the European Media Art Festival, the New York Film Festival (views from the avant-garde), the Image Festival, FILE Festival, VideoBrasil, Transmediale, ISEA and the Hong Kong International Film Festival. He is the founder of the art.ware project, an independent curatorial initiative focusing on the promotion of media art in Hong Kong, and has lectured extensively on film, video and media art in Hong Kong and the United States. Currently Ip is an Associate Professor at the School of Creative Media, City University of Hong Kong and his recent works explore hybrid and computational forms of cinema informed by contemporary media art practices.
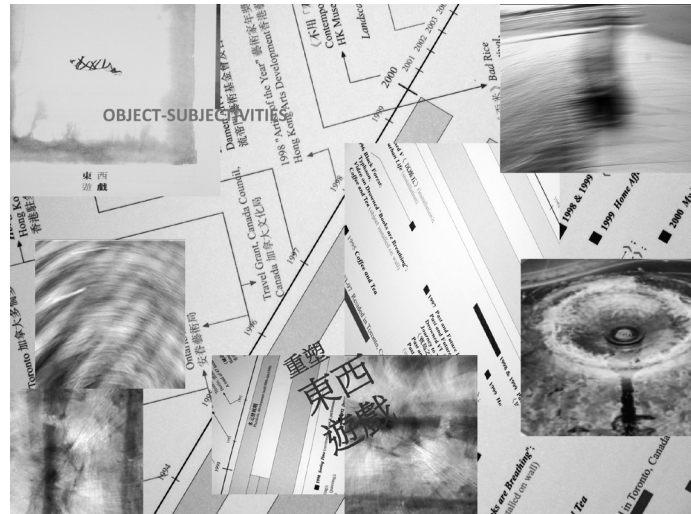
重塑：東西遊戲
Object-Subjectivities

(2016)

- 從哀喪的空間到集體個別化的生產舞台
- from a mourning space to the spatial production of collective-individuation

〈重塑：東西遊戲〉關心器物和技術於我們生活歷史中默默的存活，意識到我們身處趨向大講特講、迷失於意識形態、有理說不清、在語言遊戲中易衝動偷步的年頭。〈重塑：東西遊戲〉是一個多媒體裝置作品。一個橫跨幾個世紀，充滿斷裂、無端省略的年表，卻突出了局部高密度的發展圈。十九世紀的歐洲，清末都市的節慶，二十世紀初中國東北的呼蘭河，二十年代的粵曲唱片發行，三十年代的香港廣播活動，七十年代的音樂噴泉，八十年代的 SONY － WALKMAN，電子藝術的命名，九七錄像日記，手提……

一九八九年七月，〈東西遊戲〉來自不同界別的藝術家（搞裝置的、寫詩的、舞蹈的、實驗劇場的、拍錄像的、搞音樂的…）在六四民運流血懸空的驚愕震蕩之中，躊躇著籌備了三個月即將面對觀眾的演出該如何承接民運的脈搏。這個帶先鋒取向的跨媒體藝術實驗計劃忽然給一大堆迫切問題沖著：「我們搞藝術是為了甚麼？搞藝術還有甚麼意義嗎？」從來沒有太多的元素入骨入肉的叫香港人醒覺自己是中國人。那是個扎心、卻叫人異常清醒的時刻，行動的必要超於理念。沒有勸人愛國的需要，因為都愛國。一九八九的〈東西遊戲〉是個哀哭悼念的空間，是喪禮，用藝術的方法，透過物件（東西）的擺設和演出，去梳理無法言喻的創疼。二〇〇六年的〈看：東西遊戲〉，依〈東西遊戲〉的錄像檔案騰寫出來的動作流程的文字記述拍成錄像，一派安逸無憂，雕塑著視覺構圖的一分一秒精而準。純看。

於二〇一六年的香港搞〈重塑：東西遊戲〉，是理直氣壯的擺出「歷史」證物來，開宗明義的帶選擇性，創造論述，玩弄東西和符號。年表、時間線看似客觀，都是論述，辯證法的陳述，以（多）線性挑釁線性。香港的媒體創作歷史牽連覆蓋的是個怎樣的大故事？沒有單一的故事。論述的構成，也源於眾多的獨立個人行動、事件、辛勤記述所出的檔案文本，以致有關的器物。

〈重塑：東西遊戲〉的裝置（2016 年 5 月 19 日）也引來一次有結構的即興演出（5 月 21 日），是注腳，更是活化「東西遊戲」的體驗，同時繼承「據點。句點」群體近一年以來特創的表演／陳述模式。我們一同演出的是「淨化」的實踐，共謀相約的大方向的同時，各自各的精彩，是協作和申述主體的弔詭嬉戲。八九年的〈東西遊戲〉多少披帶著美國前衛藝術的影子，同時強調詩意、音樂性、形式化。二〇一六年，身處黑盒化的編碼年代，我們朝著「演算法」(algorithm) 作藝術性的想像，使之人性化，尋找另一種的詩學、另一種的美學。

〈重塑：東西遊戲〉的裝置故事
1.「光的故事」　2.「指頭的故事」　3.「文法學的故事」　4.「活現此刻的故事」　5.「專家已死的故事」

〈重塑：東西遊戲〉的演出
1.「自動化。衍生序。人工智能。被設計的民主。」　2.「勤勞的演算」　3.「集體個別化」　4.「無休的追憶」

Linda LAI + Floating Projects Collective
(installation)   (performance)

黎
肖
嫻
（裝置）
＋
句
點
。
據
點
群
體
（演出）

Object-Subjectivities (2016) is a deconstruction and refabrication of *Object-activity* (1989) and *LOOK: Object-activity* (2006). The work is an attempt to re-frame the cultural history of Hong Kong by attending to the hidden life of objects and technics.

As a mixed media installation, *Object-Subjectivities* uses a chronology as its main body. It asserts facts, no matter how fragmentary the documents are. While the chronology seeks out the many linkages between Hong Kong's social-cultural history and that of media and art, it is fractured and elliptical, with distributed yet uneven pockets of thick description. The resulting time-line explores isolated local details as much as it postulates a *longue duree* (long duration) broad view across centuries and continents, connecting, amongst others, elements of music culture prompted by wars in 19th century Europe, festivities in cities of the late Qing Dynasty, annual customs and traditions in Northeast China, the beginning of electricity supply in Hong Kong, vinyl fads inspired by the popularization of Cantonese opera in the 1920s, experiments of radio broadcasting in the 1930s, television broadcasting in late 1960s, the Sony-Walkman trend in the 1980s, and so on. Taking an organological view, the work assembles multiple levels of reality discourse: from the personal to the institutional, from artistic innovation to sheer survival, from the visionary to the tactical and from grand stories to mediated memories. By cutting through the diverse strands, the chronology reveals the varied ways in which media and technology are mobilized into strategic interfaces.

A chronology is at once a historiographic and creative exercise. The aesthetic strategy of the work is to highlight the phenomenology of the disparate isolated moments, via diagrams, maps, video footage, photos, newspaper cuttings, sound-bites and so on to give the chronological narrative a varied perceptual texture and density of information. As a compound chronology, *Object-Subjectivities* embodies several stories: "**the Story of Light,**" "**the Story of the Finger,**" "**the Story of Grammatology,**" "**the Story of Presence**" and "**the Story of the Decline of the Expert.**"

The installation (on display from 19 May 2016 onwards) also features a performance (occurring on 21 May 2016) as its live annotation. Comprising a series of structured improvisations in three acts with a coda, the performance presents cleansing via water as its overall metaphor and extends the conceptual framework built by its predecessors *Object-activity* (1989) and *LOOK: Object-activity* (2006). Performed in July 1989, one month after the June-Fourth massacre, *Object-activity* (the precedent of *Object-Subjectivities*) originated as a cross-disciplinary art experiment and was meant to be a **mourning space** for the artists involved. The piece was reworked in 2006 to become a one-take tableau-vivant video work entitled *LOOK: Object-activity*: here, the focus was on the musicality of multi-linear parametric narration and on the pictorial and formal effects of multi-stranded actions on a single theatre space. While *LOOK: Object-activity* suggested a time and mind at ease, *Object-Subjectivities* in 2016 asserts the therapeutic power of communication via doing things together. The principle of "**collective co-individuation**" manifests itself in a play with objects – each performer follows his/her own self-made routines to create a meditative space that also invites sharing and exchange.

Act One: **"automation, emergence, artificial intelligence, programmed democracy"**
Act Two: **"hardworking algorithms"**
Act Three: **"collective co-individuation"**
Coda: **"relentless remembering"**

黎肖嫻是紐約大學電影學博士及香港城市大學創意媒體學院多媒體實驗室之副教授。她是「文字機器創作集」的創辦者。她的數位作品在香港藝術雙年展及贊助展覽展出。她的實驗性影片已在奧伯豪森、巴塞隆納、巴黎、台北、高雄、吉隆坡和香港展出。她創作的作品，大多是自傳性濃厚並與現成影片編輯有關聯。她對圖像文本關係和微／後設敘事有強烈的關注。她營造出一種親密的紀錄片風格，反映了她對文化研究的廣泛興趣。

Linda Lai holds a Ph.D. in Cinema Studies (NYU) and an M.A. in Communication and Journalism (Wheaton), after completing undergraduate studies in literature and fine arts. Lai is now an Associate Professor in Intermediate Art and Critical Theory and the Major Leader for the Bachelor of Arts program at the School of Creative Media at City University of Hong Kong. She is a transdisciplinary artist, historian, writer and independent curator for contemporary and media arts. In the realm of videography, Lai considers herself a montage artist experimenting with collage and found footage. Her works tackle questions of micro and meta-narrativity, highlighting her sensitivity to language as politics.

句點由跨媒體藝術家黎肖嫻博士領導及開始，核心成員有王鎮海、黃福權、楊鳴謙、黎仲民、卓穎嵐 ... 等。除了在灣仔皇后大道東社址透過定期研討來提升各成員之間的藝術水平外，還會舉辦開放時間給其他藝術工作者、學者、評論員及團體以增加彼此聯繫。

The Floating Projects Collective was founded in 2010 by Linda Lai and currently consists of about 20 members including Wong Chun-hoi, Wong Fuk-kuen, Hugo Yeung, Andio Lai, and Cheuk Wing-nam. In its new phase entitled Floating Projects 句點。據點, the FPC turned an industrial unit in Wong Chuk Hang into a site for experimental art production where members explore issues of space and being, artistic organization, sustainability and modes of acting out.

LAM Miu-ling ＋ YU Ka-ho, Albert

Interplay

(2016)

〈Interplay〉是一個雙視頻的動畫霧幕投影裝置。它是一項融合數位與物理製作的批判式創作實驗。在實驗過程中，Miu 整作了一個霧幕投影系統，將數碼影像實體化並介入其表達形態。作為「白老鼠」的家豪會觀察這系統的物質性，從而構想出動畫的視覺原素和內容。具體而言，投影過程中的光線被霧氣分散和拉伸。在霧氣的渦流動態干擾下，動畫的動態衍生出新的幻像和聯想，情節亦由始而生。這過程不斷地重複，但影像元素之間的因果概念則是不受拘束的。

沒有預先的故事設想，霧氣轉瞬即逝的掠過，加上溢出的光源，最初在意識中呈現一隻船和燈塔，船在漆黑的海洋晃盪。家豪由所見的畫面構作成動畫，然後把它投射到霧幕。動畫會根據投映的反應調整，想像由此延展：轉念間變成一個懸浮在太空的人，整個過程重覆運行——投映、調整，更多動畫因此誕生。一系列的動畫生產不關乎因果，更多是意像的相碰所得的結果。

於展覽期間，將辦霧幕投影工作坊，把玩敘事構作。

Interplay is a two-channel animation projected on a custom fog screen. The installation is a critical experiment exploring the hybridization of digital and analogue works. Miu first created a custom fog screen system that enabled the materialization and mediated presentation of digital images (pixels). Kaho then created animations based on his perceived understanding of the system. When the animation was put to the test, the fog scattered the light and distorted the images. The 'turbulence' of the fog's air flows intervened with Kaho's original animation, creating new illusions and image associations, giving birth to new narratives. The notion of causality is wholly eradicated, even as the process repeats itself infinitely.

Not based on any preconceived story plot, the fleeting fog currents and corresponding extruding light beams first conjures up images of a boat in a dark ocean, bobbing in the waves near a lone lighthouse. Kaho created animations based on these images and projected them onto the fog screen. The animations are subsequently modified by the system, igniting further imagination of a man floating in space. In a continuous loop of projection and modification, more animations are made with the whole process repeating itself iteratively. The result is a series of animations connected less by causality than by its innate poetic potentials.

During the exhibition period, a fog screen workshop will be organised for audience members to create their own stories.

林妙玲，媒體藝術家與研究學者，專攻機械人學、互動媒體、與生物信息學。她目前為香港城市大學創意媒體學院的助理教授，專注於研究裸眼式立體顯示、機械人輔助電影藝術、數位製造、生醫影像處理。她的多項工作發表於科學期刊、書籍章節、與具領導地位的機械人學及電腦圖像的學術會議。

Miu-ling Lam is a media artist and researcher of robotics, interactive media and bioinformatics. She is a faculty member of the City University of Hong Kong School of Creative Media. Her current research focuses on autostereoscopic displays, robotic cinematography, computational fabrication and biomedical image/signal processing. Her works have been published in scientific journals and book chapters, as well as at leading robotics and computer graphics conferences.

余家豪是個影像創作人，以電腦動畫和攝影作位為創作媒介。曾參與多部動畫電影的技術指導，包括《史力加 2》和《冰河世紀》系列電影等。他的個人作品亦曾入選國際性的媒體節及電影節，如法國克萊蒙費朗國際短片節、美國亞裔電影節及 SIGGRAPH 國際會議等。家豪現於香港城市大學創意媒體學院任教。

Ka-ho Albert Yu is an interdisciplinary artist who works with computer graphics, animation and photography. He had worked in the feature animation film industry and provided technical direction on films such as "Shrek 2" and the "Ice Age" series. His personal works have been exhibited and screened in various international venues, including the Clermont-Ferrand International Short Film Festival, the Asian American Film Festival and SIGGRAPH. Kaho is a faculty member of the City University of Hong Kong School of Creative Media.

林妙玲 ＋ 余家豪

Jamsen LAW

羅琛堡
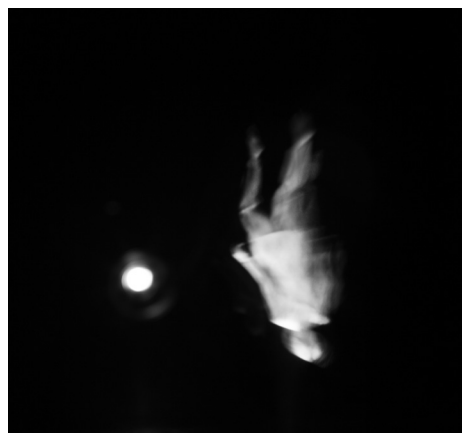
四搭十二：融 ‧ 耐
Matching Four with Twelve: Digesting Patience
(2000)

〈四搭十二：融 ‧ 耐〉是千禧年左右製作的錄影作品。這個章節是由原來 45 分鐘的版本發展出來的第一個短篇。根據長版本四個角色其中之一，探討人物微妙潛伏的內在變化。透過描寫角色在消耗食物和影像時的生理和心理需要，帶觀眾進入角色的狀態。他的手指、他的嘴唇、他的舌頭和牙齒，慢慢細味為他嚴選的食物，一口一口地放入身體裏面，為觀眾製造一種特殊的感覺。觀眾亦要看穿一個一個的窗口，一層一層的影像，來觀察他的動靜。這種關係使消費者（演員跟觀眾）和消費品（屏幕上的影像和兩邊的觀眾）之間的距離和介面變得立體。〈四搭十二：融 ‧ 耐〉不是一個真正的故事，角色也不是故事裏的人物。他只是和觀眾分享了一刻鐘，只是他對周遭事物所作的自然反應以讓他的自己表現出來。他望住螢幕／對面，空白的眼神掩蓋了他消費即時影像當刻的內心拉扯，和對生命的無力感。這一幅流動的人像好像框住了無聊、忐忑、又興奮的一刻。

Matching Four with Twelve - Digesting Patience was created around the turn of the millennium. Extracted from an original 45-minute version, the piece focuses on one of the four characters in the long version. The focus is on exploring the subtle inner changes of a character during the consumption of food and visual imagery. By immersing audiences within the character's physical and emotional state, the piece creates a three-dimensional metaphor for consumption and desire.

A peculiar sensation is aroused in audiences as they watch the character ingesting food: touching it with his fingers, tasting it with his tongue and teeth, and swallowing it mouthful by mouthful. Audiences must peer through layers of images in order to properly observe the action. The work thus sets up parallel processes of consumption: the actor as a consumer of food and the audience as consumers of the images of the actor consuming food.

Digesting Patience is not a narrative; nor does the character belong to a story. He has simply shared a moment of his life with us, exposing and laying bare his natural responses to stimuli. As he fixes his eyes on the screen, his empty gaze belies an inner tension that occurs in the 'delay' between desire and 'instant' consumption. The work captures the multifaceted condition of contemporary consumption: tension and excitement, as well as underlying helplessness and boredom.

羅琛堡生於香港，長於香港。他的個人錄影作品廣於亞洲、歐洲及美洲各地展覽。其中包括巴西聖保羅市 Videobrasil 國際電子藝術節、柏林 Transmediale 及日本大垣雙年展，亦於加拿大多倫多、韓國首爾、日本東京及香港舉行個人放影。羅氏通過不同媒體的藝術表現，從而探索他對存在、意識、內在、慾望及 想的興趣。在完成他於日本情報科學藝術大學院大學所作的媒體美學研究後，開始統籌與媒體藝術有關的不同型式的展覽、藝術家駐校計劃和藝術合作。現於香港本地大專任教視覺藝術課程。

Jamsen Law was born and raised in Hong Kong. His independent video works have been exhibited in Videobrasil International Electronic Art Festival, Transmediale Berlin, Ogaki Biennale and other festivals in Europe, Asia, North and South America. He also held solo screenings in Toronto, Tokyo, Busan and Hong Kong. Law's works explore the meaning of process, existence, consciousness, interiority, desire and fear through multiple artforms. After researching on media aesthetics in the Institute of Advanced Media Art and Science in Japan, Law started to curate media arts-related artist-in-residence and collaborative projects. He now teaches visual arts in Hong Kong.

Jo LAW

羅
頌
雅

研究 1: 空氣置換
Study 1: Air Displacement

(2007)

〈研究一：排氣量〉透過光線和動態的相互作用，記錄空間和時間的變化，探索當代旅遊經驗，與早期如摩荷理・納基 (László Moholy-Nagy) 等人的現代主義作品一脈相承。作品探索空間的移動狀況，證明速度、增速都可以使物品移離固定位置。錄像拼合多項圖像和聲效，例如私密的家居設計、行駛中的汽車車窗、飛機的圖像及許多日常生活物件和場景，以視覺呈現空間和時間的流動，對當代的移離狀況作深入反思。

Study 1: Air Displacement investigates the contemporary experience of travel by charting changes in space and time through the interplay between light and motion. The scientific orientation of the study echoes early modernist works such as those of László Moholy-Nagy. Temporal and spatial displacements are awarded a sensorial materiality in the form of collaged visual and audio images: domestic interiors, traveling car windows, airplanes and everyday objects. The work is a contemplation of the contemporary condition of migration and displacement.
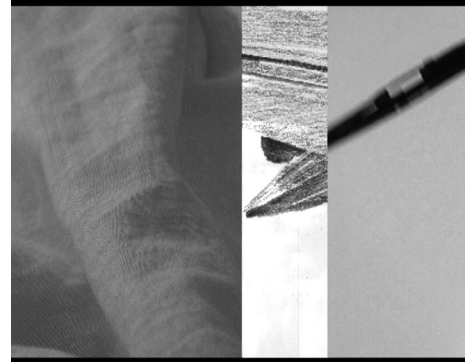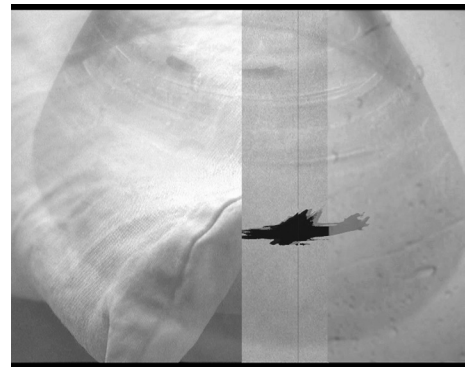
羅頌雅擅長於借用不同的媒介來表現她那建基於日常生活經驗的美學。她近來的視像作品有於紐約的 ISE 文化基金會（ISE Cultural Foundation）展出的〈不跨國界：流動的邊界和空虛的承諾〉（2012）和於英國曼徹斯特展出的〈60 分鐘電影—我家香港〉（2012）等。她曾於三藩市國際電影節及香港獨立短片及錄像比賽中獲獎。於二〇〇八年她獲澳洲文化局選為東京駐住藝術家，並於東京完成〈東京秋天的生活曆〉。現在的她正與不少的藝術家攜手創作，如與 Redmond Bridgeman 合作的〈萬物世界〉（2015）。羅頌雅亦於澳洲新南威爾斯州的臥龍崗大學（University of Wollongong）任教。

Jo Law works with divergent mediums including screen, animation, installation, drawing, print and online forms. Her early video works draw out complex intercultural currents including *Given Leave to Enter* (1996) which won the Silver Spire Award at the San Francisco International Film Festival. Her recent projects use weblogs to map intercultural experiences temporally like in *Autumn Almanac of Tokyo* (2008), which was created during her Australia Council Tokyo residency. Law's recent exhibitions include *A World of Things* (2015), which was a collaboration with Redmond Bridgeman. Law currently teaches Media Arts at the University of Wollongong.

李天倫

聲即景 # 約翰凱奇 4'33"
Soundtracking # John Cage 4'33"
(2012)

作品選取〈4'33"〉的一次現場演出，把當中每一秒的環境聲音，轉化作一片片聲波形態，組成一件〈4'33"〉的雕塑。雕塑下的屏幕，播放著〈4'33"〉的演出錄像，但錄像畫面只留下一道罅隙，隨時間逐秒推移，令上方的聲波形態逐片發亮。這發光的雕塑作品跟它身處的環境一起演奏著〈4'33"〉。

This work takes a performance of John Cage's *4'33"* as a point of departure. Each second of 'silence' or background noise from the performance is given a material physicality in the form of a transparent sound wave sculpture. The screen at the bottom of the sculpture shows video footage of the original performance. The screen, however, is covered up such that only a remaining gap emits light. The width of the gap corresponds to the thickness of each layer of sound wave; as time progresses, light from the video illuminates the sound wave sculpture in accordance with the amount of 'sound' from the performance.
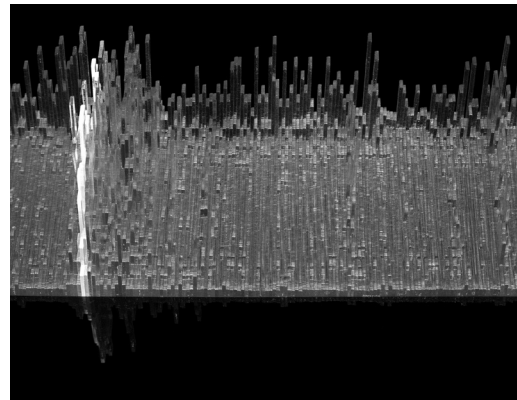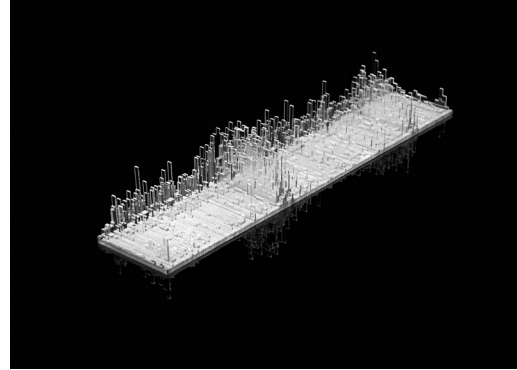
李天倫生於一九八〇年，二〇〇三年於香港中文大學藝術系取得藝術學士學位，並於二〇一二年取得藝術碩士學位。他的作品包括實體雕塑、虛擬模型、數位影像、互動裝置等不同的創作媒介，近年創作「音域」雕塑，記錄城市和社區環境中的聲音變化。最近參與展覽包括《第二屆 CAFAM 未來展》、《Hong Kong Eye》和《香港當代藝術獎 2012》。

Li Tin-lun was born in 1980. He obtained his Bachelor of Arts in Fine Arts in 2003 and his Master of Fine Arts from the Chinese University of Hong Kong in 2012. Li's work spans many disciplines from sculpture and virtual modeling to digital images and interactive installation. He has recently been drawn to creating "soundscape" sculpture, a novel form of art that visualizes environmental sounds from different communities. His work has been exhibited at the 2nd "CAFAM Future" Exhibition, Hong Kong Eye as well as the Hong Kong Contemporary Art Awards 2012.

動動像之西遊記
Moving moving images: Journey to the West
(2015)

作品的誕生，源自於一單純想像：電影的螢幕為何總是靜止的？會移動的動像（Moving images）會產生如何的體驗？ 然後，在經歷各種選擇、取捨、試驗、沉思、錯誤中將想像實現，就成為了〈動動像之西遊記〉，五套影像、五位演員、一個故事、一個舞台。以演員推動電視於舞台中行走為表演方式，去說西遊記這個家喻戶曉的老故事，測試這個「新媒體」說故事的能力。

This work was inspired by some random questions: Why are cinema screens always still? What would happen if movies were shown on moving screens – what viewing experience would that create? *Moving moving images: Journey to the West* is the result of multiple stages of experiments, corrections and trials-and-errors. Consisting of five videos, five actors and one story on one stage, the work re-tells an age-old tale via a completely new medium.

MMI (Moving Moving Images)

動
動
像

Credit:

電影
西遊記之孫悟空大鬧天宮 (陳秋風，1927)
孫悟空鬧龍宮 (陳焯生，1962)　movie.douban.com/subject/25760303/
西遊記 (何夢華，1966)　movie.douban.com/subject/1299739/
新西遊記 (陳俊良，1982)　movie.douban.com/subject/11531638/
孫悟空大鬧無底洞（李則翔，1983）　movie.douban.com/subject/2338300/
大話西游之月光寶盒 (劉鎮偉，1995)
The Lost Empire (Peter MacDonald，2001)
さいゆうき (澤田鎌作，2007)
西遊降魔篇西遊降魔篇 (周星馳 / 郭子健，2013)

戲曲電影
孫悟空三打白骨精 (楊小仲 / 俞仲英，1962)　movie.douban.com/subject/2076007/
真假美猴王 (方熒，1983)
火焰山（荊傑 / 黃延恩，1983）

電視連續劇
西遊記（楊潔，1986）
西遊記（張建亞，2012）
齊天大聖孫悟空（馮柏源 / 黃偉明 / 李文龍，2002）
美猴王（黃文擇，1985）（布袋戲）　www.youtube.com/watch?v=UU3avnzeVjE

動畫
西遊記 (方潤南 / 潘積耀 / 周鳳英，1999)

音樂來源
古琴：梅花三弄　www.youtube.com/watch?v=HYtbXnLnkPA
心經　www.youtube.com/watch?v=oV0IyORuXnw
小刀會序曲　www.youtube.com/watch?v=eBnIiuF6dVs
緊張音樂 (紫艾)　www.youtube.com/watch?v=q2F_0PEPQ94
大話西游之月光寶盒 插曲 Only You　www.youtube.com/watch?v=vdhsdNb9LLg
取一念　www.youtube.com/watch?v=eIwf3PndLc4

我們是 **MMI**，即 **Moving Moving Images**，因為發現移動中的電視更好看，於是樂此不疲地推電視。Moving Moving Images 在嘗試創造新的敘事媒體，把電影空間放在舞台空間之中；從電影中提煉某種電影語言，把它們放在舞台動作之中。這是電影的表演空間。是在電影中，也是在舞台之中。成員包括：Bill Tam、Heidi Wong、Siu Fong、Sabrina Wong、Kel Lok 和 Winnie Yan。主要來自香港城市大學創意媒體學院，也有成員來自香港中文大學，以及香港樹仁大學。

Moving Moving Images (MMI) is a collective founded by a group of people who one day decided that TVs were more enjoyable when the screens themselves moved. The invention of moving moving images is an exploration of the possibilities that lie between cinematic space, cinematic language, theatrical space and theatrical language. Ultimately, it is an attempt towards a new medium for narratives. Members include: Bill Tam, Heidi Wong, Siu Fong, Sabrina Wong, Kel Lok and Winnie Yan. MMI mainly consists of students from the School of Creative Media, City University of Hong Kong, but also includes members from the Chinese University of Hong Kong and Shue Yan University.

我
ngo5
(1993)

「ngo5」是粵語音標「我」的第一人稱。這是一個關於迷途的夢。迷途有時也像尋人，與迷失自己的情況相若，迷惘而不知方向亂跑亂撞，走上無休止般的不歸路。影片包括幾個由即興表演藝術的紀錄片組成，拍攝地點包括新界米埔，紐約市及三藩市等等。

「⋯⋯類似個人及儀式化的重複序列表演：佛教寺廟（般的佈景），一項飲水儀式，架著太陽鏡的（演員）何秀萍在下著雪的「香港」（漫步），收集秸稈，鏡子上的腳：減速翻拍 16 毫米和超 8 毫米，在連續的蒙太奇中，重攝並重疊。⋯⋯如主體分子通量，充滿幽靈般氣質的電影段落，如夢的影像，就像斯坦·布拉哈格（美國的非敘事導演的一個重要代表人物）那樣，探索氣態般的觸覺，棲身在某處表象和抽象當中的空間。包含在影片中的特質意象，其意義是模糊的，看似非常個人但並未因此而削弱了它底共鳴的詩意。相反，就是因為這種召喚般的神秘色彩，電影擁有著許多非敘事前衛電影的共通性，帶領觀眾進入它的宇宙並同時要求一項反射和主觀的回應。影片以何秀萍對著銀幕用氣刷清潔窺視著的鏡頭的影像結束：一個回歸到相機的前後眼睛，讓「我」這觀者的眼睛，亦即「ngo5」本身的隱喻性象徵。」

"ngo5" is the phonetic symbol of the first person singular in Cantonese. This is about a dream of getting lost. Sometimes getting lost is like trying to find a lost friend: you run around confused and anxious, embarking on a seemingly endless journey. The film combines footage from a few impromptu performances shot in locations such as the Mai Po Marshes in the New Territories, New York city and San Francisco.

"...emphasis on performed personal and ritualistic repeated sequences: Buddhist temples, a water drinking ritual, Pia Ho in sunglasses in the 'Hong Kong' snow, gathering stalks, feet on mirrors: under-cranked 16mm and Super 8 film is reworked, reshot and superimposed, in a continuous montage. ...The film's passage through a subjective molecular flux with a rich ghostly quality, dream state images that, like (Stan) Brakhage, explore gaseous perception, inhabiting a space somewhere between representation and abstraction. That the significance of the idiosyncratic imagery contained in the film is obscure and evidently highly personal does not detract from its poetic resonance. On the contrary, it is the evocation of such an esoteric quality that the film shares with much non-narrative avant garde cinema, carrying the viewer into its universe and demanding a reflexive and necessarily subjective response. The film closes with the image of Pia Ho peering into the lens, onto the screen, cleaning the lens with a blower brush: a symbolic metaphorical gesture returning to the eye on the either side of the camera, the eye of the viewer, the "I", the "ngo5" of the beholder." (Extracted from a review on "Can Fish..." and "ngo5" by Steven Ball, 1994. Published on *The National Cinematheque of Australia 1994 Annotations on Film*)

無魚面見能相同
Can Fish See The Same Face Twice
(1992)

毛
文
羽

電影的開場是一次即興的行為表演，路人甲走到一條公路的路標架上面耍太極，來往的車輛及駕駛者無可避免地成為了瞬間的觀眾，這突如其來的舞台與不尋常的觀賞經驗，自然觸動了警方，專業地要為這超現實的事故作一個合理的解釋。這也許是一部關於路人甲如何成為當事人的電影，這也許是一部關於當事人如何成為一部電影主角的行為藝術。跟著出現的影像組合，嘗試透過一對分別代表著觀者與表演者的男女，想像化影像化概念化這個觀賞過程的經驗，讓他置身事外卻無處不在，令她全身投入卻並不存在……

鳴謝：
歌德學院及香港浸會大學

The film's opening act was an impromptu performance. A random passerby climbed onto a highway sign structure and began performing Tai Chi. The passing traffic and drivers instantly became involuntary audiences of this sudden and inexplicable performance. The event naturally triggered the involvement of the police who tried to look for a reasonable explanation and solution. What the clip captures is the story of how a random passerby became the protagonist of a surreal happening. It is also, simultaneously, a performance art piece demonstrating how a random passerby can become the protagonist of a film. The sequence is followed by series of clips where a man personifies the essence of an audience and a woman the performer. Through a reimagining and re-conceptualizing of the performing and viewing process, the man-as-audience becomes wholly detached yet omnipresent, while the woman-as-performer becomes gradually non-existent under the spotlight.

Acknowledgment:
Goethe Institute Hong Kong and Hong Kong Baptist University
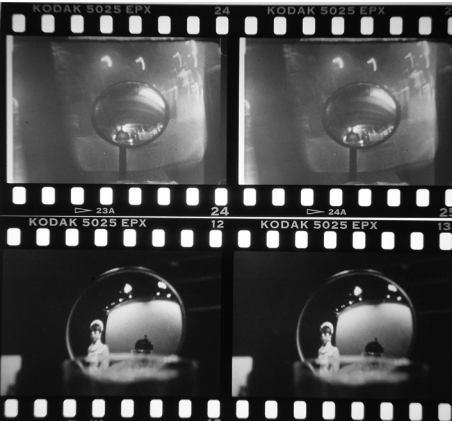
毛文羽六〇年出生於香港。從事電影及錄像藝術，旁及表演、裝置、攝影及文字創作等。常見的影像意念包括具有行為概念的肢體動作，超現實的影像、動畫和定格攝影等。畢業於香港理工大學設計系。錄映太奇創辦人之一。曾為現代電影製作及進念二十面體創作成員。電影作品曾獲香港獨立短片展及布魯塞爾國際電影節獎項，現代電影製作策劃的作品亦曾巡迴歐美放映。曾獲歌德學院及香港浸會大學委約合作拍攝電影計劃。曾獲邀參加香港藝術節製作錄像裝置表演節目。亦曾獲榮念曾之邀請參加由美國黃泉當代藝術研究中心策劃的《中國旅程》演出。曾是亞洲文化協會美國文化交流獎助計劃得主。裝置藝術作品也曾在香港藝術館和紐約亞美藝術中心展覽。平面藝術與文字創作等曾散見於本地報章及雜誌。現居荷蘭，潛修超覺靜坐。

Mo Man-yu was born in 1960 in Hong Kong. He works predominantly in film and video but is also passionate about the performing arts, installation, photography and writing. Some of his signature themes include conceptualized bodily movements, surrealistic images, animation and time lapse. Mo graduated from the Design Department of the Hong Kong Polytechnic University. A co-founder of Videotage, and a member of Modern Films Production and Zuni Icosahedron, Mo's experimental short films have won prizes in the Hong Kong Independent Short Film Festival and the Bruxelles International Film Festival. He has also conducted a touring show of his works that were produced by Modern Films Production in Europe and America. Mo's film projects have been commissioned by the Goethe Institute in collaboration with the Hong Kong Baptist University. He is also an Alumni of the Asian Cultural Council Fellowship grant for US cultural exchange activity. He was commissioned by the Hong Kong Arts Festival for a video installation and performance piece, and was invited to participate in an artist-in-residency program curated by Yellow Springs Institue, Pennsylvannia, USA alongside Danny Yung from Zuni Icosahedron. Mo's installation artworks have been exhibited at the Hong Kong Museum of Art and the Asian American Arts Center in New York. His graphic art, poetic writings and reviews on art events and movies have been published by various local newspapers and magazines. Mo currently lives in Holland where he is pursuing an advanced meditation program.

行動劇場
Operation Theatre
(1995)

監控鏡頭影著醫院的公眾長廊，醫院不同部門比如手術室、病床、候診室的實時錄影，構成一場喧鬧的表演。

A surveillance camera is set over the corridor in a hospital. The surgery rooms, wards and waiting rooms of various departments, join in a real-time performance of its own.

大運動
Great Movement
(1993-1995 / 2016 remake)

「抑斥現象（abjection）首要在於它的含糊不明。因為，當放開束縛時，它並不徹底地將主體與威脅它的東西切離開──相反，抑斥承認這些威脅物為永無止境的危險。」── 茱莉亞‧克莉絲蒂娃，《恐怖的力量：論抑斥現象》（1980）

截於政府新聞片的燈塔，猜想是五、六十年代拍下的。跨過九七，燈塔依舊。燈塔同是一個身體，任由時間流過逐漸沉澱成生命的記憶或遺忘。看著多變浮移的海，迎回歸來的人。

"Abjection is above all ambiguity. Because, while releasing a hold, it does not radically cut off the subject from what threatens it – on the contrary, abjection acknowledges it to be in perpetual danger." — Julia Kristeva, *Powers of Horror: An Essay on Abjection* (1980)

Taken from government news clips, these images of the lighthouse were filmed some time between the 50s and 60s. Having accompanied us through the 1997 handover, the lighthouse still stands, unchanging against the river of time. Silently overseeing the ever-shifting waves, it remains ever-welcoming to those who come home.

鮑
藹
倫
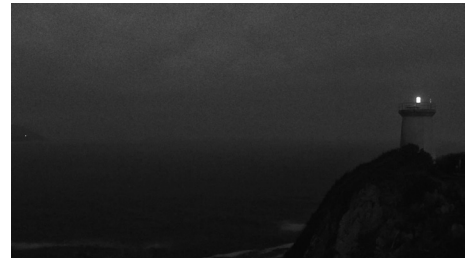
困
Trap
(1991/ 2016 remake)

〈困〉最初創作於進念二十面體一九九一年的劇場作品《超合金》。超合金由不同元素組成，每個元素既是獨立，又互相對話。當年一位演員手持著像老鼠籠大的電視機回來踱步。老鼠被鎖在電視畫面裡，困於窄小的空間，究竟這個「公仔箱」是一個怎樣的空間？

Trap is originally created for Zuni Icosahedron's 1991 theatrical work, "Super Metal". "Super Metal" was a combination of various elements, each of which are independent whilst engaging in dialogue with each other. An actor paces on stage carrying a television the size of a rat cage; while a rat is displayed on the telly, trapped within the tiny screen. I can't help but wonder: what kind of space does the telly encapsulate?

鮑藹倫出生於香港，是一名職業放射科技師。她於一九八二年入讀香港理工大學，修讀放射診斷專業文憑。職業放射科技師的工作並不能滿足她對視頻藝術和媒體藝術的創造及熱愛。她的第一部作品〈手套〉，一九八四年公映於各個國際影展。鮑藹倫曾擔任音樂短片導演、電影攝影師、策展人、教育及藝術行政作者。一九九五年，鮑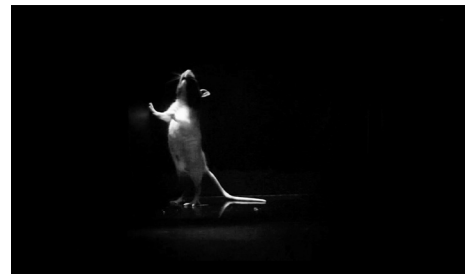藹倫參加了由 Kim Hon-Yee 及白南準策劃的南韓光州雙年展，展開了她的國際藝術生涯。她是「錄映太奇」的創辦人之一及藝術總監，並自一九九六年成為香港微波國際新媒體藝術節的組織委員會成員及策展人。鮑藹倫在香港大學、香港理工大學及香港演藝學院兼職授課，並且是名全職醫學影像技術師。她亦是香港藝術館、香港藝術發展局和許多藝術節的顧問。她曾　與的展覽包括：錄映太奇舉辦的《平行世界》、Input/Output 畫廊舉辦的《重置展》等展覽。

Ellen Pau was born in Hong Kong and enrolled as a student of radiography at the Hong Kong Polytechnic University in 1982. She is a radiographer by profession, but being a professional radiologist did not fulfil her creative obsessions with video art and media art. In 1984 Pau made her first film Glove, a super-8mm artwork, which was screened internationally. She has since worked as an MTV director, cinematographer, video artist, curator, educator and arts administrator. Pau began her international career in 1995 at the Kwangiu Biennale in Korea curated by Kim Hon-Yee and Nam-June Paik. She is the co-founder and artistic director for the media art organization Videotage and has served as a member and curator of the organizing committee for the Microwave International Media Art Festival, Hong Kong since 1996. Pau teaches part-time at The University of Hong Kong, the Hong Kong Polytechnic University and the Hong Kong Academy of Performing Arts in addition to being a full-time medical image technologist. Pau is an advisor to the HK Museum of Art, the HK Arts Development Council and a number of festivals. She has exhibited in exhibitions including One World Exposition by Videotage and the Input/Output Gallery Relocation exhibition.

消音狀況之一：消音弦樂四重奏
Muted Situation #1: Muted Classical Quartet

消音狀況之二：消音舞獅
Muted Situation #2: Lion Dance
(2014)

〈消音狀況〉為一企圖重新定位聽覺經驗的計畫。在此計畫內，藝術家有意識地將一個場域內最顯性、也最強勢的聲音訊號抹去和壓抑，希冀讓原先隱性的其他訊號顯露出來。此件作品以不同的指令創造出各式情境，引導觀者以一個嶄新角度和聲音互動。

消音並不等同於無聲息，也不代表空無的狀態；反而可說是強勢地重新建構觀者的聽覺經驗和想像。藉由壓抑和掩蓋最顯性的聲音來重新凸顯那些未被注意和邊緣化的訊號，或是凸顯某些對於聽覺與聲音的假設，邀請觀者一同辯證。

Muted Situations attempts to redefine the sonic experience through a re-prioritization of sound layers. Certain layers – in most cases the sonic "foreground" of selected situations – are consciously muted or suppressed, a tactic which results in the revealing of less-commonly-noticed layers. The instructions on how to stage these situations range from specific directives to more open approaches that require participant interaction and negotiation.

The muting of sound layers does not translate into silence; nor does it equate to emptiness. Rather, the act of muting is an intensely focused re-imagination and re-construction of the auditory experience. It involves the conscious suppression of dominant voices as a way to uncover the unheard and the marginalised, or to reveal hitherto unconscious assumptions about hearing and sounding.

消音狀況之一：消音弦樂四重奏

以不彈奏出音樂旋律的方式，演奏一曲古典時期歐洲男性作曲家所譜寫的弦樂四重奏。樂團的協調、音樂的分句、演奏家們的肢體表現和其餘演出相關的因子都須被完整保留，惟拉弦產生的音符須被抹去。整體演出不應有任何音樂張力的減損，儘可能與一般演出無異。

在最顯性的旋樂旋律被抹去後，實驗結果顯示：演奏家們演奏時的換氣聲、肢體在移動時的聲響，和左手於琴弓指板上移動所產生的聲音將被凸顯。

Muted Situation #1: Muted Classical Quartet

To stage a classical string quartet performance whereby no musical notes or sounds are projected. This must be done without a diminution in the energy normally exerted in the performance of the composition in question. Ensemble-ship, phrasing, engagement of the bodies and all other factors pertaining to the performative intent of the work must be preserved as far as possible, but the bowed musical notes must not to be heard.

When the dominant sound-producing constituent of the performance is suppressed, a host of other sounds are revealed, including but not limited to the sound of musicians drawing breath, the sound of their bodies swaying to the performance, as well as the miniscule sound produced when their left hands press on and slide up and down the finger board.

Samson Young

楊嘉輝

楊嘉輝（一九七九於本港出生）是一位聲音藝術家兼作曲家，曾在澳洲悉尼大學進修音樂、哲學和性別研究，亦擁有美國普林斯頓大學頒發的作曲博士學位。楊嘉輝是首屆 BMW Art Journey Award 得獎者，並曾於二〇一三年榮獲香港藝術發展局頒發的藝術家年獎（媒體藝術）。楊嘉輝以往曾舉行多個展覽會，包括二〇一四年舉行的 Triennial Manchester 和 IV Moscow Biennale of Young Art、二〇一三年在瑞士 Kunsthalle Winterthur 博物館舉行的「The Wizard's Chamber」，以及二〇一一年在北京今日美術館舉行的「XXX: Next Ten Years of Contemporary Art」。

Samson Young was born in 1979 in Hong Kong. Having studied music, philosophy and gender studies at the University of Sydney, Young holds a Ph.D. in Music Composition from Princeton. He was the inaugural winner of the BMW-Art Basel Art Journey Award in 2015. In 2013, Young was named 'artist of the year' (media artist) by the Hong Kong Arts Development Council. Young participated in the Asia Triennial Manchester, the Moscow Biennale of Young Art, and also at group exhibitions at the Kunsthalle Winterthur in Switzerland, the Today Art Museum in Beijing and the Taipei Contemporary Art Museum in Taiwan.

消音狀況之二：消音舞獅

在無敲擊配樂的狀態下，呈現標準四人以上的舞獅演出。整體演出的舞蹈編排、道具戲服、獅咬萬苣等相關表演設計應都須被完整保留，惟舞者須於靜默的狀態下表演。整體演出須維持原有的爆發力，儘可能與一般舞獅表演無異。

在最顯性的敲擊配樂被抹去後，實驗結果顯示：舞者的換氣聲、彼此的言語溝通與口頭提示、舞獅頭部擺動的聲響，以及舞者的足部踏地聲將被凸顯。

Muted Situation #2: Muted Lion Dance

To stage a traditional full-blown Lion Dance involving four or more dancers who must perform with no accompanying percussive music – that is to say, they must dance in silence. This must be done without a diminution in the energy normally exerted in a Lion Dance. The choreography, costumes, scattering of lettuce etc. and all other factors pertaining to the performative intent of the work must be preserved as far as possible.

Once the dominant sound constituent of the performance is taken away, other sounds are revealed, including not limited to the intense breathing of the performers, their verbal communication and cues, the sounds of the lion's head rattling, as well as the stomping of the performers' feet.

Solomon YU

余
迪
文

錄電視：錄影帶集藏計劃
Recording TV – A VHS Tape Collection Project
(2015 onward)

曾幾何時，不少香港人有在家中使用錄影帶錄電視節目的習慣。此項計劃起源於一位錄電視發燒友，他到今天仍然保存著近百盒，由上世紀八〇年代至二〇〇〇年代期間，自己一絲不苟地錄製各種電視節目而集成的錄影帶。儘管今天已不再使用錄影機，他仍拒絕家人的要求，堅持保存著這些錄影帶。這些錄影帶除了要面對技術折舊的問題，也面對著這個家庭兩代人歷年來有意無意的重用和選棄。它們既是一眾家庭成員多年拉鋸戰後剩下的集體回憶，也包含了那些年代期間，電視媒體所呈現的重大事件、流行文化、社會狀況等等的資料。此項計劃正陸續把這些塵封的錄影帶轉化成數碼檔，按內容整理編錄，從而希望能作進一步的多角度研究（如錄電視的文化、存藏過時科技產品的文化等），再延伸不同可能性的新項目。

It was once common in Hong Kong to record TV programmes with VHS tapes at home. This project was inspired by an extensive VHS tape collection belonging to an owner who meticulously recorded hundreds of Hong Kong TV programmes from the 80s to the 2000s. Much to the dismay of his family, this owner has refused to discard the collection of tapes although he no longer uses a VHS machine. The contents of these tapes can in fact be seen as a negotiated archive of familial memories, media and pop culture as well as the society-at-large during the period. The collection, filtered by technical depreciation, random re-use throughout the years as well as the conscious selections of two familial generations, represent valuable access to slices of history that are now obsolete. Through digitalizing and archiving these tapes, this project regains access to their contents, such that further studies (e.g. the culture of recording TV and safekeeping technical artifacts) and curation can be conducted.

余迪文主要探索影像如何作為我們思考和經驗的媒介。他挪用的圖像影像來源廣泛，包括歷史文獻、新聞媒體、廣告宣傳、家庭相簿、社交網絡、甚至色情圖像。作品包括混合繪畫、數碼影像、錄像聲音和裝置，邀請觀眾重新體驗發掘既有的影像，以向它們背後的現實結構作出提問。余氏曾在香港，台灣，中國，美國，奧地利和澳大利亞展出，並致力籌劃以藝術研究為本，由藝術家主導的策展項目，如《聽、見、想、像》(2013)，延伸實踐他的藝術創作。他曾於二〇一二年助理策展 M+ 視覺文化博物館的展覽《M+ 進行：油麻地》，並應邀作為聲音掏腰包的客席策展人，於二〇一五年策劃網上展覽《裊 裊》。

Solomon Yu received his MA in Fine Arts from the Chinese University of Hong Kong in 2011. He is interested in exploring imagery as a medium for thinking and experiencing. His art projects usually take a point of departure from available visual and audio materials from diverse sources ranging from archives, the press, advertisements, family albums, social media platforms and even pornography. Working with painting, digital imaging, video, sound and installation, he transforms those materials, re-presents them in new contexts, and invites audiences to imagine alternative possibilities. Yu has exhibited in Hong Kong, Taiwan, China, US, Austria and Australia. As an extension to his art practice, Yu also initiates artist-led inquiry-based curation projects, e.g. *Sound Of Image* (2013). He was an assistant curator in the curatorial team for Mobile *M+: Yau Ma Tei* (2012) presented by M+, Hong Kong's new museum for visual culture, and a guest curator of soundpocket for the online exhibition *Silent Waves* (2015).

Danny YUNG

錄像圈 2000
Video Circle 2000
(2000)

一〇八位來自十二個亞太城市的藝術家參與展覽，裝置由三十二座獨立的電視機及錄影機環繞成一個圈子，螢幕向內，並在機和機之間加上能容許觀者步入圈中的通道，就此形成了《易經》裡實虛的六十四個卦象。電視機裡面的「幻象」以三秒時差不斷流動，處理的是時間和空間的調動，同時也在處理電視屏幕和通道間「實」和「虛」的互動。

In *Video Circle 2000*, 108 artists from all over the Asia-Pacific were invited to produce a three-minute video work. These works are duplicated into 32 copies and shown on 32 monitors with a three-second delay between each screen. The image of each work thus travels from one set to the next in a counter-clockwise sequence, forming a running wheel of incessant image-and-sound movement.

榮念曾是華人實驗藝術先驅，香港最具影響力藝術家之一，進念・二十面體創團成員及聯合藝術總監。投入劇場、漫畫、錄像及電影、視覺藝術及裝置藝術等創作超過四十年，作品於超過三十個城市演出及展出。二〇一四年獲授予「福岡亞洲文化獎 — 藝術文化獎」。二〇〇九年獲德國聯邦總統頒授「德國聯邦十字絲帶勳章」，以誌其於推動港、德兩地文化交流的貢獻和成就。二〇〇八年憑《荒山淚》於聯合國教科文組織國際劇協的 Music Theatre NOW 比賽中奪得殊榮。二〇一六年獲香港藝術發展局頒予「2015 香港藝術發展獎藝術家年獎（戲劇）」。

Danny Yung is an experimental art pioneer and a founding member and Co-Artistic Director of Zuni Icosahedron. In the past 40 years Yung was actively involved in multifarious fields of the arts, including theatre, cartoon, film and video, visual and installation art. In 2014, Yung was awarded the Fukuoka Prize for Arts and Culture, and in 2009, he was bestowed the Cross of the Order of Merit of the Federal Republic of Germany in recognition of his contributions towards arts and cultural exchange between Germany and Hong Kong. In 2008, with the work *Tears of Barren Hill,* Yung garnered the Music Theatre NOW Award presented by the UNESCO's International Theatre Institute. In 2016, Yung was awarded the Hong Kong Arts Development Awards 2015 Artist of the Year (Drama) presented by Hong Kong Arts Development Council.

陳廣華 CHAN Kwong-wah
油街夜
Night of Oil Street
(2000)

Doreen ETZLER
3TD: My First MTV
(1999)

劉莉莉 Lily LAU
油街實業
Oily Friction
(2000)

甘志強 KUM Chi-keung
空間一號
Space No. 1
(2000)
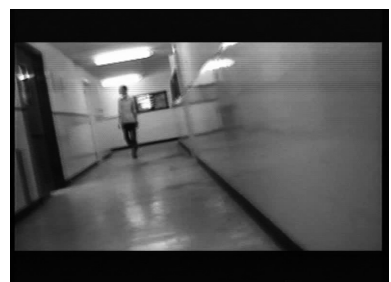
黃志偉 John WONG
從移動到純移動
From Movement to Pure Movement
(2000)

Oil Friction

油街實業

羅琛堡 Jamsen LAW
攝於前政府物料供應署八樓男洗手間內的錄像素描
A Video Sketch Made In A Gentleman's Room On The 8th Floor Of The Former GSD Building
(2000)

鮑藹倫 Ellen PAU
過氣
Expiration
(2000)

油街藝術村的前身是北角油街政府物料供應署。一九九八年，一班有志的藝術工作者、建築師以及一些藝術團體向政府租用了這個地方，發展成為油街藝術村，成為了香港文化「熱點」。但在一九九九年，政府開始計劃把油街出售給財團，這群藝術家因此被迫離開。二〇〇一年，吳彥真策劃《油街實業》項目（Meta Tech Research and Development 製作），呈現了十三套有關油街藝術村的錄像短片，作為這群藝術工作者因為失去藝術村的不滿和忿怒的見證。十五年後，我們再展示《油街實業》的若干作品，再次把城市變遷和政治力量干預下，藝術家的創造性反抗和反思呈現出來。這般自我組織的形態，以及其中生發的主體意識，在當下語境中尤為值得借鑒。

《油街實業》錄像選自錄映太奇 VMAC 收藏庫。《沒有先例》播放的錄像獲藝術家授權展示。

The Oil Street Artist Village is the former Government Supplies Department that is located on Oil Street, North Point. In 1998, a group of artists, architects and art organizations rented this place from the government. A new cultural spot emerged as the Oil Street Artist Village flourished. Nonetheless, in 1999, the government planned to put the land on sale, thus the artists were forced to leave. In 2001, Fion Ng curated the project, *Oil Friction* (produced by Meta Tech Research and Development). The project featured 13 short video works about Oil Street Artist Village, giving a strong testimony of dissatisfaction and rage against the government's decision. Today, in the midst of urban renewal and political intervention, we present some works out of the original compilation as a representation of the artists' reflective protest. Their bottom-up approach and subjective consciousness is with no doubt relevant to us today.

The *Oil Friction* (2001) is included in the Videotage's VMAC collection. Videos are presented in *No References* with the permissions of the artists.

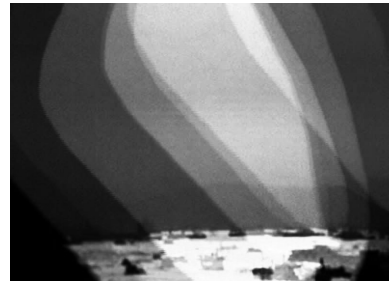
Oil Friction

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檔案：
不可再現的再現

在展覽中，我們也試圖用檔案的方式對媒介本身展開討論。我們選取了四個過去的媒體創作個案，它們穿插出現在不同的展覽空間之中。原本，它們都具有現場和交互式的特徵，因而從某種意義上說是不可複製和再現的。在媒體藝術的歷史上，出現過很多這樣的創作，它們現在都散落在當時在場者的記憶之中。在展覽中，我們嘗試通過檔案的方式將媒介再次「媒介化」，全面呈現這些「消失在歷史中」的作品的來源、作品潛在聯結的領域以及作品結束後的後續情境，將不可再現的再現出來，通過發掘一次性的媒介本身所具有的激發想像和沉澱記憶的潛能，看看它如何與真實的生活和歷史持續產生著對話。

Documenting New Media: Representing the Unrepresentable

The exhibition adopts an investigative archival approach to address the phenomenon of documentation of media. We chose four cases of media works that have now become "obsolete" and placed them strategically throughout the exhibition. Being site-specific and interactive, these works are not reproducible in the strictest sense. There are countless such instances in the history of media art whereby specific works are only preserved in the memory of audiences. In the exhibition, we attempted a "re-mediatizing" of such works, reviving, as far as is possible, their respective origins, associations as well as practical repercussions. By bringing back to life works that were once lost in time and memory, we explore the power of one-time works and construct a dynamic dialogue between art, history, time and memory.

許
方
華

Graphite Piano
(2013)

〈Graphite Piano〉是一座形似鋼琴的木製樂器。它其中的構成部分是三組鉛筆，每組鉛筆深淺、軟硬的跨度由 B 到 8B。樂器上有二十四個琴鍵（音調），每支鉛筆代表一個音調，放置於相應的琴鍵上。琴鍵由各種陰影畫到木上，每個陰影對應一個調子。每組的鉛筆與琴鍵的距離各異，因此因應其遠近的不同發出各種調子。以鉛筆化作聲音生產的電子元素似乎荒謬卻完全合理。筆芯原來的石墨就是導電體，而它貫穿一支鉛筆，這個物理性讓聲音毫無障礙地滑行。再者，鉛筆傳統以來是書寫和畫畫的工具，它同時是完美的聲音雕塑，閱聽者透過作品可一試闖進聲音和語言的迴廊。

Graphite Piano is a wooden sound instrument, shaped to resemble a piano. It is built with 3 sets of 8 pencils, each with a different darkness ranging from B to 8B. The instrument also has 24 keys, one per pencil. Each pencil is placed above one key. The keys have been drawn on the wood with various shades of pencils. The shade of each key is the same as the shade of the pencil that corresponds to it. The pencils in each set are all placed at three different distances from the keys. Therefore, the same pencil shade will generate different tones, depending on its distance to the key.

Using the pencil as one of the electronic components for generating sounds seems absurd yet completely makes sense because of its physical properties. The pencil core is made of graphite, which enables the pencil to serve as an electrical conductor. It is also a tool traditionally associated with writing and drawing. The physicality and the function of pencil make it an ideal element to be used as a sound sculpture. This work expresses the artist's interest in the physical aspects of sound and language.
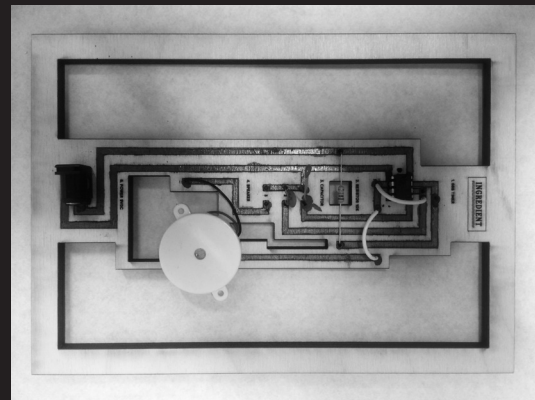
許方華從事跨媒體創作與研究，作品主要探討文字、聲音與科技之間的關係。畢業於香港城市大學創意媒體學院，先後於英國中央聖馬丁藝術與設計學院完成藝術碩士 (M.A.) 及美國加州大學洛杉磯分校研讀媒體設計與藝術碩士 (MFA) 課程。許氏先後獲得耶魯中國藝術獎助金、亞洲文化協會李子潔獎助金及美國日本藝術計劃研究獎助金、彭博新一代藝術家資助獎、香港藝術發展局藝術新秀獎等等。她曾於不同的地方分享她以研究為基礎的藝術實踐和論文，包括：ISEA，麻省理工學院媒體實驗室，亞洲當代藝術週，大都會藝術博物館，等等。目前，她正在香港知專設計學院任教視覺藝術和文化課程。

Phoebe Hui is an interdisciplinary artist and researcher primarily working in the relationship between language, sound and technology. Hui received her MFA at UCLA Design Media Art, MA in Fine Art at Central Saint Martins College of Art and Design, and her BA in Creative Media from City University of Hong Kong. She is the recipient of a number of grants and awards, including Yale-China Art Fellowship, Hong Kong Art Development Council Young Artist Award (Media Art), Asian Cultural Council Altius Fellowship, Bloomberg Emerging Artist Award, Asian Cultural Council United States-Japan Arts Program Research Fellowship, among others. She has presented her research-based art practice and papers in different places such as ISEA, MIT Media Lab, Asian Contemporary Art Week, Metropolitan Museum of Art, to name a few. Currently, she is teaching in the Visual Arts and Culture program at the Hong Kong Design Institute.

One Day Social Sculpture
(2013)

當波依斯由「社會雕塑」的概念提出：人人都是藝術家，人們正在以不同方式
重塑造他們所處的社會。若我們由現實世界伸延或移轉至虛擬網絡世界，可以
通過來自社交網絡中各人的「行為貢獻」，把現實和虛擬世界融合。人們每刻
都在共同塑造這個虛幻的空間，但同時，這些都是即時的訊息、圖像，其實來
自現實的反應和行為。〈One Day Social Sculpture〉擷取社交網絡各人的「行
為貢獻」，以所選定平台一天的數據為單位，塑造出一件件實體的雕塑。

When Joseph Beuys coined the term "Social Sculpture" he stated that everyone
was an artist, and that as individuals we constantly remould and reshape
our societies. Extending such a hypothesis from the real to the virtual,
every individual contribution on social media can be seen as a bridge that
interconnects the cyber world with reality, fusing the two together. In every
living instance we are contributing to the continuous construct of a virtual social
network; what motivates our instantaneous messages and images, however, are
real-time reactions and behaviours. Harvesting data from social media, *One Day
Social Sculpture* uses new fabrication technology to transform our interactions
and discussions into three-dimensional sculptures.
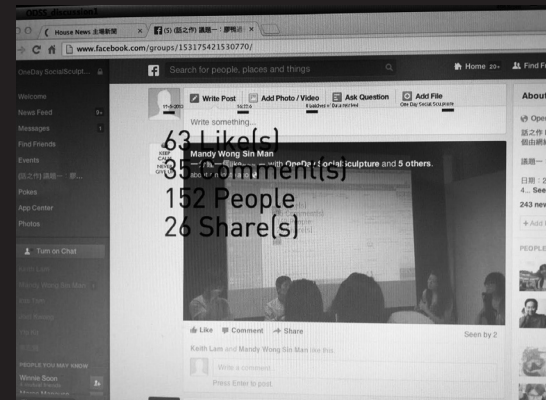
林欣傑是新媒體藝術家，新媒體創作團隊 Dimension Plus 及自造者空間 LAB by Dimension Plus
共同創辦人及藝術總監。PRIX Ars Electronica 互動藝術類別之表揚大獎得主，日本文化廳媒體藝
術祭、香港藝術發展獎二〇〇八年藝術新秀獎得主，二〇一一年被透視雜誌選為「40under40」，
全球四十位四十歲以下以創作驕子。作品被邀到世界各藝術展出，包括 Ars Electronica
Festival、FILE、404 Festival、ISEA、等等，遍佈世界各國包括奧地利、英國、荷蘭、巴西、台北、
阿根廷、克羅地亞、意大利、日本等等。同時他帶領 Dimension Plus 團隊，在設計及藝術上獲得
多個獎項，並獲邀至世界各地展出，包括 亞洲最具影響力設計大獎金獎，Tokyo TDC 等。

Keith Lam is a new media artist and the founder and Artistic Director of New Media Creative Team
Dimension Plus and Maker Space LAB by Dimension Plus. He was awarded an Honorary Mention in
the Interactive Arts Category at PRIX Ars Electronica 2008 and received the Young Artist Award at the
Hong Kong Arts Development Awards 2008. He has also received accolades at the Japan Media Arts
Festival and was selected as one of the "40 under 40" Global Creative Talents by Perspective Magazine.
His artworks have been exhibited in numerous festivals including Ars Electronica, FILE 2009, ISEA,
404 Festival, Split Film Festival, Microwave International New Media Arts Festival and Hong Kong Arts
Biennale, etc. Under his leadership, the award-winning Dimension Plus has been invited to various art
and design festivals around the world including Design for Asia and Tokyo TDC, etc. .

可讀城市
Legible City
(1988-1989)

邵志飛

在〈可讀城市〉（Legible City）裡，參觀者可以登上一架固定在展廳內的自行車，暢遊電腦生成的虛擬城市。虛擬城市採用了三座城市的真實規劃，分別是曼克頓、阿姆斯特丹和卡爾斯魯厄。〈可讀城市〉採用德克•格林菲爾德（Dirk Groeneveld）編撰的字句，以三維字母取代城中的真實建築。在這三個文字城市裡徜徉，就是一段閱讀的旅程；選擇一條路，會重組文字，讓不同段落連接，產生新的意思。自行車手把和踏板讓參觀者可以自由控制方向和速度。在真實世界中騎車的感覺被完全代入虛擬環境，讓運動的感覺與虛擬世界交匯。在阿姆斯特丹（1990）和卡爾斯魯厄（1991）這兩個版本中，每個字母的大小不一，與其代表的真實建築比例一致，以完全不同的形式準確地再現了城市風貌。

In *Legible City* the visitor is able to ride a stationary bicycle through a simulated representation of a city that is constituted by computer-generated three-dimensional letters that form words and sentences along the sides of the streets. Using the ground plans of actual cities - Manhattan, Amsterdam and Karlsruhe - the existing architecture of these cities is completely replaced by text formations written and compiled by Dirk Groeneveld. Travelling through these cities of words is consequently a journey of reading; choosing the path one takes creates a recombination of these texts and spontaneous conjunctions of meaning.

The handlebar and pedals of the interface bicycle give the viewer interactive control over direction and speed of travel. The physical effort of cycling in the real world is gratuitously transposed into the virtual environment, creating a kinesthetic conjunction of the active body in the virtual domain. A video projector projects the computer-generated image onto a large screen, and a small LCD monitor in front of the bicycle shows a simple ground plan of each city and the momentary position of the cyclist there.

In the Amsterdam (1990) and Karlsruhe (1991) versions of Legible City all the letters are scaled so that they have the same proportion and location as the actual buildings that they replace, resulting in a transformed but fairly exact reproduction of the actual architectural appearance of these cities. The texts for the Amsterdam and Karlsruhe versions are largely derived from archive documents such as newspapers, which describe prosaic historical events that took place in these cities, and are often placed in their respective locations.

邵志飛（Jeffrey Shaw）自六十年代以來一直是新媒體藝術的先鋒，他的作品經常在世界各地展出並廣受好評。他開創並奠定了數碼媒體藝術的基準，其領域包括擴展影院、虛擬及擴增實境、沉浸式可視化環境和互動敘事等領域。邵志飛是阿姆斯特丹 Eventstructure Research Group（1969-1979）的聯合創始人之一，也是卡爾斯魯厄 ZKM 視覺媒體學院（1991-2002）的創始董事。 二〇〇三年，他參與創辦並領導新南威爾士大學 iCinema 互動式電影研究中心。 二〇〇九年，邵被任命為香港城市大學創意媒體學院院長及媒體藝術講座教授，並擔任 ACIM 和 ALiVE 研究中心主任。二〇一四年，邵被任命為英國倫敦帝國學院全球健康創新研究所客座教授，同年，他獲聘為北京中央美術學院名譽教授。二〇一五年，邵榮獲「奧地利國際電子藝術競賽」頒發的「2015 金尼卡遠見媒體藝術先驅獎」。

Jeffrey Shaw has been a leading figure in new media art since the 1960's. In a prolific body of internationally exhibited and acclaimed works, he has pioneered and set benchmarks for the creative use of digital media in the fields of expanded cinema, virtual and augmented reality, immersive visualization and interactive narrative. Shaw was co-founder of the Eventstructure Research Group in Amsterdam (1969-1979), and founding director of the ZKM Institute for Visual Media Karlsruhe (1991-2002). In 2003 he co-founded and directed the UNSW iCinema Centre for Interactive Cinema Research in Sydney, and in 2009 Shaw was appointed Chair Professor of Media Art and Dean of the School of Creative Media at City University in Hong Kong, where he is also Director of the ACIM and ALiVE research centres. In 2014 Shaw was appointed Visiting Professor at the Institute of Global Health Innovation, Imperial College London, and at CAFA Beijing. In 2015 Shaw is honoured with the Golden Nica for Visionary Pioneer of Media Art from the Prix Ars Electronica.

Winnie SOON + Helen PRITCHARD

孫詠怡 + Helen PRITCHARD

Jsut Code
(2010-2012)

〈Jsut Code〉是一個集體創作的裝置藝術作品。現場參與者將被邀拆解由來自四面八方協作者合作完成的電子文本代碼。透過這件作品，作者建構了一個讓人類與機器共同參與的寫作和閱讀經驗。電腦搜尋來自社交網站 TWITTER 的文字，即時收集包含「生」與「死」關鍵字的留言，再把文字即時編譯成幾何圖案標誌 -QR 碼，參觀者將置身於一個充滿幾何符號的環境之中，他們可以智能手機的解碼軟件，直接參與解讀這些電子文本。代碼既是圖案和信息，但本身卻可以號召行動，並同時促使指令的執行。〈Jsut Code〉的閱讀行動，是人、機器與代碼的合作演出。透過翻譯 QR 碼而進行解讀及重新編碼，再加上觀眾的主觀性認知去重新解讀信息。裝置探索文字在語言轉換（電腦和人類語言）的過程中所產生的演化和變異。

Jsut Code is an installation where viewers are invited to decode electronic texts written by a collective of distributed writers. Statements on life and death are gathered in real-time, from the social media site twitter and displayed as geometric images. Viewers encounter a continuously updating feed as the machine translates language to image and twitter message to QR code (a matrix bar code). The QR code "carries" a language of pattern and meaning, which is activated by the reader. Participants are invited to decode these images through the use of a smart phone or QR reader. In this work the artists set up a structure of an evolving database in which the activities of reading and writing by human and machine are explicitly collaborative and distributed. *Jsut Code* performs questions about automated production, 'collective' intelligence and the value of labour and artistic production. The installation explores a continuously evolving and mutating database, which moves beyond and between languages.

孫詠怡為藝術家及研究員，其作品探討數碼及網絡文化並反思數據，電腦程式及運算的背後操作及其對我們日常生活的關系（例如：緩衝，提取數據，即時數據，社交媒體，互聯網機械人及垃圾郵件等等）。她的作品見於不同媒介，包括網絡、媒體、代碼等藝術及學術領域，作品在不同藝術館、大學、國際會議等場合展出及發佈。孫氏現為丹麥奧胡斯大學之博士研究員及客席講師。

Winnie Soon is an artist-researcher who resides in Hong Kong and Denmark. Her works engage with and reflect upon contemporary techno-culture, computational networks and processes that matter in our everyday lives (throbber and buffering, data queries, likes economy, live feeds, bots and spam to name a few). Soon's practice is often perceived in the areas of software/net/media art, and her projects and seminars have been presented internationally at galleries, art events, universities and conferences. Currently, she is a PhD fellow in the Department of Communication and Culture at Aarhus University, Denmark.

Helen Pritchard 從事藝術創作及學術研究，其跨領域作品涉及不同範疇包括電腦運算美學、地理學及女性主義技術與科學。她的研究方式融合寫作及創作這兩種互動模式以理解電腦系統背後的生態。Helen 的作品常考慮到電腦的物質性及情感結構，同時注意到人類、動物及環境生態的相互影響等。這種包含實踐的研究方式常體現於工作坊，協作活動和藝術創作等。她現為倫敦大學金匠學院之研究員。

Helen Pritchard is an artist and researcher. Her work is interdisciplinary and brings together the fields of computational aesthetics, geography and feminist technoscience. Her practice is both one of writing and making and these two modes mutually inform an engagement with computational ecologies. Central to Helen's work is the consideration of the material and affective structures of computation; and the entanglement of humans, nonhuman animals and environments in ubiquitous computing. Her practice-based research sometimes emerges as workshops, collaborative events and computational art. She is a research fellow in the Department of Sociology at Goldsmiths, University of London.

關
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蘇偉 SU Wei
策展人 Curator

蘇偉（1982 年生於北京）是生活在北京和香港的策展人、批評家。2012 年，他參加了 ICI (Independent Curators International) 舉辦的夏季策展討論班。2014 年，他獲得了國際藝術批評獎（IAAC）頭名。

2012 年，他共同策劃了第七屆深圳雕塑雙年展《偶然的信息：藝術不是一個體系，也不是一個世界》（深圳 OCT 當代藝術中心）。2014 年，他策劃了展覽《讓現代繼續：沉浸，等待，理想主義》（深圳 OCT 當代藝術中心）。2015 年，他參加了倫敦泰特美術館舉辦的研討會「錯位：重新繪制藝術史」。他近期正在進行一個名為「甚麼都不是的馬蒂斯：永遠的抽象」的研究，將於 2017 年秋季在柏林世界文化宮（HKW）呈現。

2014 年和 2016 年，他兩次受到香港巴塞爾藝術博覽會的邀請，參與了其沙龍漫談的項目。他在本土和國際上發表過眾多文章，包括《藝術界 /LEAP》，《 YISHU. Journal of Contemporary Art 》和《Kunstforum》等。他的著述包括《個體經驗：1989-2000 年中國當代藝術實踐的對話與敘述》（合著，嶺南出版社，2013 年），《現代主義之後的藝術史》（蘇偉譯，盧迎華、蘇偉評注，蜜蜂出版社，2014 年）等。

SU Wei (born in 1982) is an independent art critic and curator based in Beijing and Hong Kong. He participated in the 2012 Curatorial Intensive of ICI (Independent Curators International) in New York. In 2014, he was awarded the first place of the first International Awards for Art Criticism (IAAC).

In 2012, Su Wei co-curated the 7th Shenzhen Sculpture Biennial *Art is Not a System, Not a World* at OCAT Contemporary Art Terminal (OCAT), Shenzhen. In January 2014, he curated the exhibition, *Keep the Modern Going: Immersion, Awaiting and Idealism* at OCAT. Recently, he is conducting a research project entitled *A Matisse that was not. Permanent Abstraction*, which will be presented at House of Cultures of World in Berlin in Autumn 2017.

He was invited by Art Basel Hong Kong to participate in Salon Conversations on two occasions in 2014 and 2016. His articles were published in local and international art journals including *LEAP, YISHU Journal of Contemporary Art* and *Kunstforum* etc. His publications include *Individual Experience: Conversations and Narratives of Chinese Contemporary Art 1989 - 2000* (Lingnan Art Publishing House, 2013); *Art History after Modernism*. Trans. Su Wei. Comments. Coral Yinghua Lu & Su Wei. (BeePub Publishing House, Jan. 2014), among others.

黃小燕 Phoebe WONG
研究及協同策展 Researcher and Co-curator

黃小燕，讀設計及文化人類學，搞香港設計、藝術和視覺文化研究。2002 年 - 2011 年間，任職亞洲藝術文獻庫研究部。現為自由撰稿人，文化苦力上身，在思考與勞動的辯證之間，詰問可以為文化做甚麼。黃小燕亦是「民間博物館計劃」成員，錄映太奇董事局成員。

Phoebe Wong has a background in Design and Anthropology. She is a Hong Kong-based culture worker with a special interest in contemporary art, design and visual media. She was Head of Research at the Asia Art Archive before becoming an independent researcher and writer in 2012. Wong is a co-founder of the Community Museum Project, a research and curatorial collective dedicated to revaluating indigenous creativity and the under-represented histories and practices of the everyday. Wong joined Videotage as Board Director in 2013.

EVENT SCHEDULES

節目時間表

開幕 Opening

21/**05** (星期六 Saturday) 下午 **3**:**00** pm

講座 Artist's Talks

21/**05** (星期六 Saturday) 下午 **4**:**00**–**6**:**00** pm　　　**榮念曾 Danny YUNG**

11/**06** (星期六 Saturday) 下午 **4**:**00**–**6**:**00** pm　　　**鮑藹倫 Ellen PAU**

演出 Performances

21/**05** (星期六 Saturday) 下午 **8**:**00** pm　　　**黎肖嫻 Linda LAI +**
　　　　　　　　　　　　　　　　　　　　　句點・據點群體 Floating Projects Collective
03/**06** (星期五 Friday) 晚上 **7**:**30** pm　　　**動動像 MMI (Moving Moving Images)**

工作坊 Workshop

28/**05** (星期六 Saturday) 下午 **3**:**00**–**6**:**00** pm　　　**林妙玲 LAM Miu-ling +**
　　　　　　　　　　　　　　　　　　　　　　余家豪 YU Ka-ho, Albert

導賞團 Guided Tours

21/**05** (星期六 Saturday) 下午 **2**:**00**–**3**:**00** pm

28/**05** (星期六 Saturday) 下午 **2**:**00**–**3**:**00** pm

11/**06** (星期六 Saturday) 下午 **2**:**00**–**3**:**00** pm

CREATIVE / PRODUCTION TEAM

創作／製作團隊

策展人 Curator
蘇偉 SU WEI

研究及協同策展 Researcher and Co-curator
黃小燕 Phoebe WONG

參與藝術家 Participating Artists
陳廣華 CHAN Kwong-wah / **鍾緯正 Bryan CHUNG** / **程展緯 Luke CHING**
Doreen ETZLER / **馮美華 May FUNG** / **許方華 Phoebe HUI** / **甘志強 KUM Chi-keung**
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特別鳴謝 Special Thanks to
Raphael CHAU / **梁學彬 Issac LEUNG** / **連美嬌 Ivy LIN** / **譚美兒 Eve TAM** / **Ann WONG**

一次重塑香港錄像和新媒體
藝術敘述的嘗試

沒有先例

No
References

A Revisit of Hong Kong
Video and Media Art
from 1985

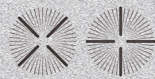**19.05 – 15.06.2016**

牛棚藝術村
Cattle Depot Artist Village

開放時間: 星期二至日 中午12:00至8:00 (逢星期一休息)
Opening Hours: Tuesday-Sunday 12:00 noon to 8:00pm (closed on Mondays)

牛棚藝術村 - 九龍土瓜灣馬頭角道63號
Cattle Depot Artist Village - 63 Ma Tau Kok Road, To Kwa Wan, Kln

展場: 12號室 / 13號室 / 15號室 / N2室 / N5室
Exhibition Venues: Unit 12 / Unit 13 / Unit 15 / Unit N2 / Unit N5

其他節目包括表演、講座、導賞團等，詳情請瀏覽
For programme details of performances, talks, guided tours, please visit
www.videotage.org.hk

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特別鳴謝
SPECIAL THANKS

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