

# BOTH SIDES NOW II

最好的時代,最壞的時代?

It Was the Best of Times, it Was the Worst of Times?

BRIGHTON 布賴頓  
HASTINGS 海斯汀斯  
HONG KONG 香港  
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MANCHESTER 曼徹斯特  
PORTSMOUTH 樸次茅夫  
SHANGHAI 上海  
WUHAN 武漢

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CHOI Sai Ho 蔡世豪  
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Birdy CHU 朱迅  
DDED  
Silas FONG 方琛宇  
Valéry GRANCHER  
Linda LAI 黎肖嫻  
Jo LAW 羅頌雅  
LAW Yuk Mui 羅玉梅  
MAP Office 古備郎&林海華  
One Letter Horse 一字馬  
João Vasco PAIVA  
Ellen PAU 鮑藹倫  
Angela SU 徐世琪  
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WONG Ping 黃炳

## THE UNITED KINGDOM ARTISTS

David BLANDY  
Lucy CLOUT  
Anita DELANEY  
Benedict DREW  
Rachel MACLEAN  
Ben RIVERS  
Daniel SHANKEN  
Marianna SIMNETT

*\*Alphabetised by last name*

Presenters  
合辦

videoclub

VIDEOTAGE  
VIDEOTAGE

Co-presenters  
協辦

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E O H O R  
N R I N T  
T E N T E  
R E S E M  
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彼岸觀自在是全新的游動計劃—重塑歐洲/中國流動  
影像網絡計劃的一部份

ACENTERED  
Reterritorised Network of  
European and Chinese  
Moving Image

\*Alphabetised by organisation name

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<http://both-sides-now.org>

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## Both Sides Now II – It Was the Best of Times, it Was the Worst of Times?

‘It was the best of times, it was the worst of times’ is the famous opening line of Charles Dickens’ book *A Tale of Two Cities*, which depicts the complexity of the French Revolution and the parallel ugly world of London life that took place at the same time. Despite the horrors of mob violence portrayed in the novel not occurring in Hong Kong in the present, ‘It was the best of times, it was the worst of times’ is nevertheless the ideal description of the current situation in Hong Kong and beyond.

Perhaps we should celebrate Hong Kong’s recent best of times. The sesame-seed-sized city, which transformed from a cottage industry economy to a gleaming financial centre, enjoyed a strong Hang Seng Index and excellent tourist figures in 2014. From the Golden Bauhinia statue, with the backdrop of magical fireworks that light up the synchronised dance of the neon skyline, to the hustle and bustle in the shopping malls - Hong Kong’s accomplishments are vitally connected to the flourishing age of China. The successful story of Hong Kong grows onward from being an entrepot of the East/West to being a part of China, the new super power of the world.

Apart from the unabashedly postcard views of Hong Kong’s skyline, zooming in at street level one can also see Hong Kong’s best time, from a different angle, in 2014. From the micro-communities that emerged on the unprecedented car-free streets to live music that was in sync with thousands of friendly smiles, many finally found the city they grew up in. In daylight, without the glitz and glamour of nightly neon lights, the iconic Lion Rock Mountain glowed, returning the spirit of action to Hong Kong’s people, and a sense of home and belonging. In smoke-filled air, through tears, the new generation of Hong Kongers found their way.

No matter which perspective you prefer, 2014 was with little doubt Hong Kong’s best time. But what about the worst? According to a survey conducted by the Sunday Times, London has more billionaires than any other city in the world, with Hong Kong in sixth place for number of billionaires. In an age of meritocratic ideals when aristocracy has virtually been abolished, perhaps the current ‘prosperity’ is too opaque to get a clear picture of reality. In a time when the Bauhinia is coated with shiny gold, perhaps it is too luxurious to even think about what is the worst. The rose, the national flower of England, planted in Hong Kong by people from the other side of the world, has become the ever-flourishing flower in collective and romantic memories.

In contrast, the UK could be said to be experiencing a very clear worst of times. A country being thrust into austerity, the threatened deconstruction of the welfare state to 1930s’ standards, and the NHS on the edge of privatisation, there is a sense of foreboding darkness. In 2014, the United Kingdom came close to disuniting, with the Scottish referendum at 45% yes votes; Scotland almost went its own way. And with a European referendum planned for 2017, there is the possibility of leaving the EU. The UK is in cultural, financial and national identity crisis.

The UK government is aggressively attacking its people – with citizens legally voting in a pro-austerity, pro-NHS-privatisation agenda. It is the worst of times. For some. Many.

Opposingly, the UK remains in the G7, one of the richest developed countries in the world. The UK has the most progressive equality rights for LGBT people globally. It supports and promotes internationally recognised arts and heritage through national funding programmes, and has some of the best universities in the world. Yet inequality is strife.

***Both Sides Now II*** attempts, through moving image works, to explore national identity and culture, and to raise questions about both China & Hong Kong and the UK. Comparisons between both countries arise – revolution and referendum, richness and austerity, lions and tigers. And unicorns.

***Both Sides Now II - It Was the Best of Times, it Was the Worst of Times*** ? is the second phase of a long-term project that proposes (historical) re-readings of artists’ moving image from Hong Kong, China and the UK. By selecting video works of art, animations and documentary films, produced by Hong Kong and UK artists from 1990 to 2015, the project will reinterpret the experience of here and now by looking into the potentially excluded and forgotten moving images of Hong Kong.

In the new edition, videoclub (UK) and Videotage (HK) bring together internationally-recognised artists from the fields of video and film during a several month-long programme from July to December 2015. To build on the ideas posited from the success of ***Both Sides Now - Somewhere between Hong Kong and the UK***, 18 art organisations in the UK, China and Hong Kong will take part in various extensive screenings, exhibitions and artists-in-residence programmes.

***Both Sides Now*** is part of the new initiative ***Acentered - Reterritorised Network of European and Chinese Moving Image***, which is a project umbrella that interlinks extensive media art institutions in China and Europe. To build on the ideas posited from the success of ***Both Sides Now***, videoclub and Videotage are planning to further initiate exchanges between Europe and China with an eye towards the future of experimental moving image. ***Acentered*** will continue to explore moving image from regional, national and global perspectives. By initiating long term collaborations between extensive European and Chinese art institutions, ***Acentered*** will aim to stimulate minds and broaden horizons for institutions and individuals alike on both sides of the world.

## 彼岸觀自在II: 最好的時代，最壞的時代?

「這是最好的時代，也是最壞的時代?」：狄更斯在《雙城記》卷首就如  
是說，說的是法國大革命底下亂象叢生的巴黎和隔岸同樣波譎雲詭的倫敦。放  
眼香港，狄更斯筆下的血腥暴力雖然眼看不見，但借用他經典的開場白來形容  
當下的情況卻一樣貼切。

讓我們來歌頌這最好的時代吧！彈丸之地的香港由蕞爾漁村到世界金  
融中心，無論是恒生指數或是遊客數目，在2014年都節節攀升。不管是灣仔那  
永遠盛放的金紫荊，或是煙花和霓虹燈光交織而成的維港夜景，或是熙來攘往  
肩摩轂擊的購物商場，凡此種種都寄寓著城中不少人的願景：在中國的盛世底  
下，香港抓著了機遇，繼續繁榮昌盛。香港成功的故事將會延續下去，角色也  
不再單單是東西之間浮游的轉口港，而是新的超級大國——中國的一部分。

除了美得如鏡花水月的夜景外，去年年杪在城市的深處還可以看到「最  
好的時代」的另一詮釋。那些本應車水馬龍的馬路上，出現了各式各樣的小部  
落，人們相互扶持，載歌載舞，臉上往往掛著友善的微笑。此情此景，讓不少  
人找到了自己熟悉的城市。日光下昂然矗立的獅子山也有同樣的意義：雖然不  
似霓虹燈的鶯紅酒綠叫人目迷神移；但它卻是香港「家」的象徵，代表著香港  
人實幹的信念。在煙霧瀰漫的日子裡，新一代的香港人即使噙著淚水，還是找  
到他們的出路。

不管你所認同的是前者或是後者，2014年都可說是香港最美好的時代。  
那最壞的又是什麼？根據英國《星期日泰晤士報》的調查，倫敦是世上億萬富  
翁為數最多的城市，香港則排第六。或者在這只問成果而不問其他的年代，眼  
前的繁華把真相都給蒙蔽了？要在這個連洋紫荊都要鍍一層金來表現貴氣的年  
代去思考什麼是「最壞的」東西，代價恐怕是太大了吧？另一方面，英倫的國  
花玫瑰則在小島扎了根，成就了不少人浪漫甜蜜的共同記憶。

和香港相反，英國似乎在經歷著最壞的時代。在財政緊縮的浪潮之下，  
社會福利宛如倒退至一九三零年代的水平，國民保健服務則徘徊在私有化的邊  
緣，前途一片昏暗。對內而言，聯合王國在2014幾乎就不再聯合了：45%的蘇  
格蘭人於獨立公投中投下「贊成」票，英格蘭蘇格蘭差點就要分道揚鑣。對  
外，英國在歐盟的前途將會於2017年由全民公投來決定，結局無人能料。當  
下的英國，無論在文化，經濟，或是國家的定位等等，都仍未找到出路。

然而，英國政府卻動員支持者來攻擊反緊縮和反國民保健私有化的聲音  
對一些——不，對很多英國人來說，現在都是最壞的時代。

儘管如此，英國還是七大工業國組織的成員國，也就是世界上最富裕，  
最先進的國家之一。放眼世界，英國對不同性傾向者的權利有最完善的保障，  
英國政府亦在政策或財政上支援各式各樣的世界級的人文藝術項目。另外，  
英國的大學於在世界上仍傲視同群。可是，上述成就都建基於社會貧富愈發懸  
殊的情形之上。

**彼岸觀自在II：最好的時代，最壞的時代?** 就借用各類流動的影像去探  
討及反思中國、香港、英國三地的身分認同及文化問題。中、港、英三地遇  
到的問題其實都是息息相關。無論是政治上的變革或公投，經濟上的富裕和緊  
縮，到國家的象徵如英國的獅子（或應加上蘇格蘭的獨角獸？）和中國的龍——  
也都是似曾相識。

**彼岸觀自在II** 是錄映太奇與英國方面長期合作項目的第二階段，旨在從  
歷史的角度重讀中國、香港和英國三地的流動影像作品。**彼岸觀自在II** 挑選了  
港英兩地藝術家於1990年至2015年間創作的錄像藝術、動畫及紀錄片。有些作  
品也許早被社會主流排斥或遺忘，但卻可以為重新解讀三地此刻的社會現實提  
供嶄新的視角。

在這為期數月（2015年7月至12月）的活動中，錄映太奇及英國的  
videoclub將會與一眾國際知名的錄像藝術家們合作。如同之前大獲好評的  
**彼岸觀自在：這麼近那麼遠**一樣，將會有多達十八個來自中國、香港、英國的  
團體參與放映會、展覽及駐場藝術家的活動。

**彼岸觀自在II**亦是全新的**游動計劃—重塑歐洲 / 中國流動影像  
網絡**計劃的一部份，此計劃旨在為歐洲和中國的新媒體藝術團體提  
供一個互相交流的平台。為延續去年**彼岸觀自在:這麼近那麼遠**的成功，  
videoclub和錄映太奇現正籌備更多連繫歐洲和中國的項目，藉以探討  
實驗影像未來的路向。**游動網絡**將會繼續由區域、國別及全球化的  
角度去探討流動影像的可能性。無論對象是處於兩地的團體或個人，  
**游動網絡**都是以啟發創意及開拓新視野為目標。



# CURATORS INFORMATION

## Jamie Wyld

Jamie Wyld is Director of videoclub, an artists' moving image platform, showing and touring film and video nationally and internationally. videoclub works with various partners, including Film London, Videotage (Hong Kong), Seattle International Film Festival, Nottingham Contemporary, FACT (Liverpool) and the Whitechapel Gallery. Showing work by artists such as Jordan Baseman, Naheed Raza, Uriel Orlow, Laure Prouvost and Michael Robinson. videoclub was founded by Jamie Wyld, Ben Rivers and Laura Mousavi in 2005.

He is also a Director of creative collective The Nimbus Group, which works with digital media to create experiences. Their first app, 0-1, an app that believes it is a god, has been swept up internationally. The Nimbus Project, their second project, is a collaboration with Chris Watson, to create a sound art app, to take listeners to impossible places to augment daily life.

Jamie set up This is Wyld in 2013 in order to establish an agency that could respond rapidly to needs within the cultural sector, while also being strategic and able to work with clients over the long-term.

Between 2008 and 13 he was Programme Curator at Lighthouse in Brighton, UK. As curator he produced and delivered exhibitions at Lighthouse's venue and offsite, working with artists such as Laure Prouvost, Malcolm Le Grice, Mariele Neudecker and Lynette Wallworth. He has been a contributing curator to Brighton Digital Festival in 2011, 12 and 13, working with artists, filmmakers and technologists such as Semiconductor, David Blandy, Aral Balkan and Time's Up!

He programmed Lighthouse's education and learning programme for four years, establishing long-term projects such as Art at Work (a two-year art and media programme for two academies in Brighton & Hove) and Past Present, the latter resulting in a nomination for innovation award by Festival du Nouveau Cinema in Montreal. He was also involved in fundraising for Lighthouse, including core funding from Arts Council England, Esmée Fairbairn Foundation and Brighton & Hove City Council. Plus programme funding from Heritage Lottery Fund, Wellcome Trust and Arts Council England, plus others.

Prior to joining Lighthouse Jamie worked as Digital Arts Programmer at Showroom Cinema in Sheffield, running the Digital Space programme, working with artists such as Vicki Bennett, Thomson and Craighead, and Boredom Research. He also produced and delivered the Single Shot, Sheffield programme with Film and Video Umbrella, an 18 venue month-long show, including Site Gallery, Showroom and Workstation, University of Sheffield, plus bars, clubs, libraries and BBC Big Screen.

During 2003-07, Jamie worked for Arts Council England, developing and supporting artists and organisations, strategic development, and assessing grant applications. He was responsible for portfolios of organisations which included Gasworks Gallery, ACME Studios, Impressions Gallery, Artquest and Film and Video Umbrella.



## Dr. Isaac Leung

### 梁學彬博士

Isaac Leung is a practicing artist, curator and researcher in art and culture. Leung received an Honorary Fellowship of a Bachelor of Fine Arts at the New Media Art Department of the School of the Art Institute of Chicago and Central Saint Martins College of Art and Design, the University of the Arts London. His passion in exploring issues in contemporary art began during his time in college. During 1998-2008, his artworks were exhibited in over 30 venues across the globe. His works were featured on National Public Radio (USA), and in Agence France-Presse (France), Chicago Tribune (USA), NY Arts Magazine (USA), Chicago Readers (USA) and the South China Morning Post (Hong Kong).

In 2013, Leung was appointed as the Chairman of Videotage. During his tenure, he initiated and participated in projects that included exhibitions, workshops, lectures, publications, online projects and symposia. Some of these are, 40 Years of Video Art in Germany and Hong Kong (Hong Kong and Germany), Borderline International Film Art Exhibition (Beijing, China), The 12th Venice Biennale International Architecture Exhibition (Venice, Italy; Hong Kong), Perpetual Art Machine (New York, USA), "97+10: HK Hand Baggage" (Shanghai, China), ISEA Festival (San Jose, USA) and Microwave International New Media Arts Festival (Hong Kong). In 2005, Leung was appointed as the working group consultant of the award-winning international exhibition "Body Movies in Hong Kong" that was presented by the Home Affairs Bureau, HKSAR. Leung was appointed as Advisor of the Digital Community of Prix Ars Electronica. The creative practice in artistic and curatorial projects has prompted him to conduct substantial research on art and culture. Apart from a video documentary that was funded by the Hong Kong Arts Development Council, his interdisciplinary project is being materialized as an academic thesis for a Master of Philosophy degree at the Lingnan University. Leung has recently finished his doctorate research at the School of Creative Media, the City University of Hong Kong, specializing in the contemporary Chinese art market. Leung has taught at the Chinese University of Hong Kong, the Hong Kong Baptist University, the City University of Hong Kong, and the Hong Kong Polytechnic University. He is currently Lecturer in the Department of Cultural and Creative Arts of the Hong Kong Institute of Education.



梁學彬身兼藝術家、策展人及藝術文化研究學者，獲頒美國芝加哥藝術學院及倫敦藝術大學中央聖馬丁藝術與設計學院新媒體藝術系美術學位榮譽院士。於大學時期培養出探索當代藝術的熱忱，在1998年至2008年間，梁氏作品見於逾30多個世界各地場館。其作品亦見於全國公共廣播電台 (National Public Radio) (美國)、法新社 (法國)、芝加哥論壇報 (美國)、紐約藝術雜誌 (美國)、Chicago Readers (美國) 及南華早報 (香港)。

2013年，梁氏被委任為錄映太奇的主席。任內推動並參與多個新媒體藝術計劃，內容包括展覽、工作坊、講座、出版、網絡計劃及專題討論會，當中有二零零六年德國及香港錄像藝術四十年 (香港和德國)、Borderline國際電影節 (中國北京)、威尼斯雙年展國際建築展 (意大利威尼斯, 香港)、Perpetual Art Machine (美國紐約)、《97 +10：香港手提行李》 (中國上海)、電子藝術交流協會藝術節 (ISEA Festival) (美國聖何西)、微波國際新媒體藝術節 (香港)。2005年，他被委任為由民政事務局主辦之國際展覽《體•映•戲》的執行顧問。2011年，梁氏亦被委任為電子藝術大獎 (Prix Ars Electronica) 數碼社群的顧問。藝術創作與策展的計劃促使他進行廣泛的藝術及文化研究。除了獲香港藝術發展局資助嘉許的紀錄片外，他在香港嶺南大學完成其哲學碩士論文。梁氏剛完成其在香港城市大學創意媒體學院的博士研究，專注研究當代中國藝術市場。梁先生曾任教於香港浸會大學，香港中文大學，香港城市大學和香港理工大學。梁氏現為香港教育學院文化與創意藝術學系講師。

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# SCREENINGS 放映展

## The United Kingdom 英國

DATE 日期	TIME 時間	VENUE 場地	CITY 城市
07/7	6:30pm	Phoenix Cinema and Art Centre	Leicester 萊斯特
12/7	8:00pm	Electric Palace	Hastings 海斯汀斯
14/7	7:00pm	Fabrica	Brighton 布賴頓
15/7	6:30pm	aspex	Portsmouth 樸次茅夫
26/9	12:00pm	Institute of Contemporary Arts	London 倫敦
29/11	4:00pm	HOME Manchester (Artist Film weekend)	Manchester 曼徹斯特

\* There will be a Q&A session after the screening

## China 中國

DATE 日期	TIME 時間	VENUE 場地	CITY 城市
15/8	2:00 – 3:15pm	Chronus Art Center 新時線媒體藝術中心	Shanghai 上海
16/8	3:00 – 4:15pm	Ray Art Center 瑞象館	Shanghai 上海

## Hong Kong 香港

DATE 日期	TIME 時間	VENUE 場地	CITY 城市
10/10	3:00 – 4:30pm	Connecting Space Hong Kong	Hong Kong 香港
22/10	3:00 – 4:30pm	British Council Hong Kong 香港英國文化協會	Hong Kong 香港

For more information on each screening programme, please visit our website : <http://www.both-sides-now.org>  
有關放映詳情，請到以下網址查看 : <http://www.both-sides-now.org>

# ARTISTS-IN-RESIDENCE PROGRAMME 藝術家駐場計劃

## The United Kingdom 英國

DATE 日期	CITY 城市	ARTISIT 藝術家名稱	CO-PRESENTER 合辦
25/9 – 06/12	Manchester 曼徹斯特	WONG Ping 黃炳 (HK 香港)	Centre for Chinese Contemporary Art
VENUE PARTNER 場地夥伴		EQUIPMENT SPONSOR 器材贊助	
Centre for Chinese Contemporary Art		Centre for Chinese Contemporary Art	
DATE 日期	CITY 城市	ARTISIT 藝術家名稱	CO-PRESENTER 合辦
02/10 – 08/11	Brighton 布賴頓	SHI Zheng 施政 (CN 中國)	K11 Art Foundation
VENUE PARTNER 場地夥伴		EQUIPMENT SPONSOR 器材贊助	
Phoenix Brighton & CINECITY at the University of Brighton, UK		Phoenix Brighton & CINECITY at the University of Brighton, UK	

## China 中國

DATE 日期	CITY 城市	ARTISIT 藝術家名稱	CO-PRESENTER 合辦
01/8 – 16/8	Shanghai 上海	Lucy CLOUT (UK 英國)	Chronus Art Center 新時線媒體藝術中心
VENUE PARTNER 場地夥伴		EQUIPMENT SPONSOR 器材贊助	
V Art Center 視界藝術中心		CP Denmark, V Art Center 視界藝術中心, WTi Group 網庭企業機構	

DATE 日期	CITY 城市	ARTISIT 藝術家名稱	CO-PRESENTER 合辦
20/7 – 24/8	Wuhan 武漢	Daniel SHANKEN (UK 英國)	K11 Art Foundation
VENUE PARTNER 場地夥伴		EQUIPMENT SPONSOR 器材贊助	
K11 art village K11 藝術村(武漢)		K11 art village K11 藝術村(武漢)	

# CURATORIAL & ARTISTS' TALKS

## 藝術家/策展講座

### China 中國

DATE 日期	CITY 城市	TIME 時間	TALK 講座
15/8	Shanghai 上海	3:30–5:45pm	Artist & Curatorial Talk 藝術家/策展講座
VENUE 場地	SPEAKERS 演講者		
Chronus Art Center 新時線媒體藝術中心	Lucy CLOUT (UK 英國)	Isaac LEUNG 梁學彬 (HK 香港)	Jamie WYLD (UK 英國)

DATE 日期	CITY 城市	TIME 時間	TALK 講座
16/8	Shanghai 上海	4:30–5:45pm	Curatorial Talk 策展講座
VENUE 場地	SPEAKERS 演講者		
Ray Art Center 瑞象館	Iven CHEUNG 張耀輝 (HK 香港)	Kevin LAM 林家銘 (HK 香港)	Christopher LEE 李文傑 (HK 香港)

### Hong Kong 香港

DATE 日期	CITY 城市	TIME 時間	TALK 講座
10/10	Hong Kong 香港	4:45–6:00pm	Curatorial Talk 策展講座
VENUE 場地	SPEAKERS 演講者		
Connecting Space Hong Kong	Iven CHEUNG 張耀輝 (HK 香港)	Kevin LAM 林家銘 (HK 香港)	Christopher LEE 李文傑 (HK 香港)

DATE 日期	CITY 城市	TIME 時間	TALK 講座
13/10	Hong Kong 香港	5:00–6:00pm	Curatorial Talk 策展講座
VENUE 場地	SPEAKERS 演講者		
chi K11 art space (K11 Art Mall)	Isaac LEUNG 梁學彬 (HK 香港)	Jamie WYLD (UK 英國)	

# EXHIBITIONS 展覽

### The United Kingdom 英國

DATE 日期	CITY 城市	VENUE 場地	CURATORS 策展人
25/9-06/12	Manchester 曼徹斯特	Centre for Chinese Contemporary Art	Jamie WYLD (UK 英國) Isaac LEUNG 梁學彬 (HK 香港)
OPENING 開幕	OPENING RECEPTION DATE 開幕酒會日期		TIME 時間
	24 / 9		6:00pm

### China 中國

DATE 日期	CITY 城市	VENUE 場地	CURATORS 策展人
15/8-30/8	Shanghai 上海	V Art Center 視界藝術中心	Iven CHEUNG 張耀輝(HK 香港) Jamie WYLD (UK 英國) Kevin LAM 林家銘(HK 香港) Christopher LEE 李文傑(HK 香港)
OPENING 開幕	OPENING RECEPTION DATE 開幕酒會日期		TIME 時間
	15 / 8		6:00pm

### Hong Kong 香港

DATE 日期	CITY 城市	VENUE 場地	CURATORS 策展人
09/10-30/10	Hong Kong 香港	chi K11 art space (K11 Art Mall)	Jamie WYLD (UK 英國) Isaac LEUNG 梁學彬 (HK 香港)
OPENING 開幕	OPENING RECEPTION DATE 開幕酒會日期		TIME 時間
	09/10		6:30pm



# VENUE ADDRESS 地址

## China 中國

### Chronus Art Center 新時線媒體藝術中心

ADDRESS 地址	TEL 電話
Bldg 18, 50 Moganshan Road, Shanghai, China 中國上海市普陀區莫干山路50號18號樓	+86 21 52715789

### Ray Art Center 瑞象館

ADDRESS 地址	TEL 電話
Room 182, Block 5A Sport Loft No.128, Hua Yuan Road, Hongkou District, Shanghai, 200083, China 中國上海市虹口區花園路128號 運動LOFT創意基地五街區A座182室	+86 21 5393 1060

### V Art Center 視界藝術中心

ADDRESS 地址	TEL 電話
Space1 (view point) : 2F, Building 3, 50 Moganshan Road, Shanghai, 200060, China 空間1(視點空間): 中國上海市普陀區莫干山路50號3號樓2樓	+86 21 5212 2691

### K11 art village K11 藝術村(武漢)

ADDRESS 地址	TEL 電話
Building 2, Central Business Street, Changqing Garden, Dongxihu District, Wuhan, Hubei, China 中國湖北省武漢市東西湖區常青花園中央 商業街二號樓K11藝術村	+86 02 768 83867 7

## Hong Kong 香港

### British Council Hong Kong 香港英國文化協會

ADDRESS 地址	TEL 電話
3 Supreme Court Road, Admiralty, Hong Kong Island, Hong Kong 香港金鐘法院道三號	+852 2913 5100

### Connecting Space Hong Kong

ADDRESS 地址	TEL 電話
G/F, Wah Kin Mansion, 18-20 Fort Street, North Point, Hong Kong 香港北角堡壘街18-20號華健大廈地下	+852 6331 2611

### chi K11 art space (K11 Art Mall)

ADDRESS 地址	TEL 電話
B207, K11 Art Mall, 18 Hanoi Rd., Tsim Sha Tsui, Hong Kong 香港九龍尖沙咀河內道18號K11 B207	+852 3118 8070

## The United Kingdom 英國

### aspex

ADDRESS 地址	TEL 電話
The Vulcan Building, Gunwharf Quays, Portsmouth PO1 3BF, UK	+44 23 9277 8080

### Centre for Chinese Contemporary Art

ADDRESS 地址	TEL 電話
Market Buildings, Thomas St, Northern Quarter, Manchester, M4 1EU, UK	+44 (0) 161 832 7271

### CINECITY at The University of Brighton

ADDRESS 地址	TEL 電話
University of Brighton, Grand Parade, Brighton	+44 1273 644 713

### Electric Palace

ADDRESS 地址	TEL 電話
39A High Street, Hastings TN34 3ER, UK	+44 (0)142 472 0393

### Fabrica

ADDRESS 地址	TEL 電話
Duke Street, Brighton, East Sussex BN1 1AG UK	+44 (0)127 377 8646

### HOME Manchester

ADDRESS 地址	TEL 電話
2 Tony Wilson Place Manchester M15 4FN	+44 161 228 3647

### Institute of Contemporary Arts

ADDRESS 地址	TEL 電話
The Mall, London, SW1Y 5AH, UK	+44 (0)207 930 0493

### Phoenix Cinema and Art Centre

ADDRESS 地址	TEL 電話
4 Midland Street, Leicester LE1 1TG, UK	+44 (0)116 242 2800

# ARTISTS FROM HONG KONG

(SCREENING PROGRAMMES & EXHIBITIONS)

香港藝術家

(放映展及展覽)

Chloe CHEUK  
卓思穎



**Waiting For Another Round**

正等待下一輪

(2015, 5m59s, H.264, AAC)

## SYNOPSIS 簡介

*Waiting for Another Round* is about the wheel, a symbol of the ruthless encroachment of urbanization. After the clearance of occupied sites, Cheuk patrolled the streets and documented the process of wheels devouring every inch of the remaining trace of the protest over 20 days. As the wheels roll on, different protest sites join together and fall apart endlessly.

以城市化的一個標誌產物—車輪，蠶食鯨吞為主題。在運動清場后重返街頭二十多天，紀錄每個車輪完全遮蔽馬路上遺留下來的抗議痕跡。利用車輪把佔領區重新連接，不斷地重組，然後再度分離。

# CHOI Sai Ho

## 蔡世豪

### SYNOPSIS 簡介

Drawing inspiration from the sounds, instruments, style, texture, mixing and record back spinning of 1960s pop music (the likes of The Beatles, The Doors, The Velvet Underground), modern sampling methods (such as the remixing styles of Unkle, Amon Tobin and the composing styles of The Chemical Brothers) is used to re-present, synthesize and “musicify” the content of Ya Si’s poems. It also references the line from Bob Dylan’s 1960s classic *Blowin’ In The Wind*, “The answer is blowin’ in the wind”, to correspond to the line in Ya Si’s poem that pays tribute to the song. This is recited in a recording by singer-songwriter Jing Wong.

The Hong Kong historical footage of the 1960s is used to construct the visual.

Acknowledgement:

Historical footage provided by Public Records Office, Government Records Service, the Government of the Hong Kong Special Administrative Region

借鑒六十年代流行音樂（如披頭四、The Doors、The Velvet Underground等）的聲音、樂器、質感、混音特色、倒播處理等，再嘗試以現今電子音樂拼貼方法（如 Unkle、Amon Tobin 混音（remix）六十年代音樂，或如

The Chemical Brothers 等電音單位的歌曲創作手法般）重新展現、組合，並「音樂化」也斯在詩中提到的內容，當中亦借用了卜戴倫在六十年代紅極一時的經典歌曲《Blowin’ In The Wind》的一句歌詞「The answer is blowin’ in the wind」回應和延伸也斯詩中的「答案啊，我的朋友是在風中飄動」，由同樣是唱作人的本地創作歌手黃靖錄音朗讀。

作品影像取用了香港六十年代片段建構而成。

鳴謝：香港特別行政區政府香港政府檔案處歷史檔案館提供歷史檔案片段



### The 1960s For Me 我的六零年代

(*The 1960s For Me* was commissioned and premiered at the 2014 Hong Kong Arts Festival. 《我的六零年代》由2014香港藝術節委約。) (2014, 5m23s, Original footage : 720x576 dpi. Final output : 1920x1080 dpi. Color. )

# CHOW Chun Fai

## 周俊輝



### Repainting “Infernal Affairs” 重畫《無間道》 (2007, 2m51s, DC)

### SYNOPSIS 簡介

The Artist made 58 pieces of paintings from the movie *Infernal Affairs*. The 58 paintings were recorded in front of a television, which the movie was playing. A 3 minutes video was re-produced.

“The classics are books which exercise a particular influence, both when they imprint themselves on our imagination as unforgettable, and when they hide in the layers of memory disguised as the individual’s or the collective unconscious.”

- *Why Read the CLASSICS?* Italo Calvino, 1981

作者以五十八張繪畫重現電影《無間道》，並在播放該電影的電視機前拍攝五十八張畫，製成三分鐘的影片。

「經典是具有特殊影響力的作品，一方面，它們會在我們的想像中留下痕跡，令人無法忘懷，另一方面，它們會藏在層層的記憶當中，偽裝為個體或集體的潛意識。」  
—《為甚麼讀經典》卡爾維諾，1981



# Birdy CHU 朱迅

## SYNOPSIS 簡介

Walking through the occupy zones, I've asked different persons about their views, their aspirations about the movement; what did they observed, encountered through these days. Clear demands from the interviewees with video footages showed us their strong beliefs and faiths are holding firmly.

我帶著相機，走過佔領街頭；接觸不同人仕，訪問他們的意見，對佔領運動的期望，經歷過些什麼……透過觀察、感受、交流，嘗試在香港這重要的時刻，見證雨傘運動的點點滴滴。

### The Interviews

#### 我有嘢講

(2015, 7m43s, H.264)



# DDED



### Anti-riot Citizens vs Brutal Police

#### 防暴市民vs殘暴警察

(2014, 21s, Flash, Premiere)

## SYNOPSIS 簡介

September 28<sup>th</sup>

Location: Admiralty

### Anti-riot Citizens vs Brutal Police

#### Civilians Equipment:

Umbrella, Surgical Mask, Plastic Wrap

#### Police Equipment:

Pepper Spray, Tear Gas, Grenade, Rubber Bullet, AR-15 Semi-Auto Rifle

#### The Battle:

87 tear gas grenades were used against the protesters in one night by police force, civilians including students were aimed and threatened by loaded shotguns.

Students responded by yelling “shame on you! shame on you! shame on you!”.

#### Result:

Students did not back down, the protest became “Umbrella Movement”.

That night, Hong Kong lost, but i see a victory of conscience.

9月28日

地點: 金鐘

### 防暴市民 vs 殘暴警察

#### 市民裝備:

雨傘、口罩、保鮮紙

#### 警察裝備:

胡椒噴霧、催淚彈、橡膠子彈、AR-15自動步槍

#### 戰鬥過程:

警察一晚內向示威者發放87枚催淚彈，並用雷明登散彈槍指嚇市民，以槍咀瞄準學生。

#### 學生反擊:

高呼「可恥！可恥！可恥！」

#### 結果:

學生沒有退下，更演變成「雨傘革命」。

那夜，香港輸了，但良知贏了。



# Silas FONG

## 方琛宇



**Upon the escalator**  
**在扶手電梯上**  
(2009, 13m50s, HDV 1080i)

### SYNOPSIS 簡介

In the space with high pedestrian flow in the city, there is full of delicate communication between people. Artist reconstructs the relationship upon the escalators and the story of people by 3 video channels abreast.

Different numbers of people, movements, and ups and downs are strewn at random through time and space. Strangers that never met are arranged to stare at and pass by each other in the overlapping space. This highlights the artist and audience, staying aloof but being in the story at the same time.

With a dramatic arrangement, the artist shows his imagination of the cityscape and reflection on interpersonal relationship in the public.

-Chan Yeuk Ming

城市之中有許多高人流的空間。當中充滿了人與人之間的微妙交流。藝術家藉由並排三組凝視電梯的片段，重塑當中的人物關係。

不同人數和長度的停動、上落形成時空錯落。並未相遇並不相識的人在安排之下，於重疊的空間中曖昧對視，擦身而過。同時又突顯了旁觀的藝術家和觀眾，以孤獨的姿態冷眼旁觀但又置身其中。於戲劇性的鋪排下，藝術家展示了個人對城市風景的想像和公共空間中人際關係的玩味。

-陳曰明

# Valéry GRANCHER

### SYNOPSIS 簡介

A conceptual wandering during October 28 2014 in Wan Chai Hong Kong, Occupy Central movement site, on the month birthday of this movement. As a foreigner we are in a center of a kind of local historical movement, without understanding the local language. We just have a kind of emotional feeling...

2014年10月28日於灣仔佔領現場來了一次「神遊」（時值佔領運動爆發一個月）。由於語言的隔閡，我們未能明白本地人在嘖嘖喳喳些什麼，我們只以外國人的身分處於這改變本土歷史的運動的中心。我們有的，只是情感上的悸動...

**Admiralty Hong Kong October 28 2014**  
(2014, 15m38s, H.264, Full HD)



# Linda LAI

## 黎肖嫻

### SYNOPSIS 簡介

A game of montage art, *Doors Medley* is a re-mix of two existing work of mine – *Door Game* (2005, 26m) and *Door Games Window Frames* (2012, 11m30s), which explores visual mannerisms and formulaic structures of film melodrama of the 1960s in Hong Kong. *Doors Medley* highlights specifically gender paradigms embedded in popular culture. From anthropology's viewpoint, we have created drama and we also reenacted the drama we create. Popular cultural texts fine-tune specific course of events with narrative logic, which we fervently imitate to act out our daily roles. Isolated narrative fragments, as they are subject to free combination, reveal their hidden predispositions.

《重重門。門對門。》是我另一個的個蒙太奇創作遊戲。我把兩個已發表的錄像作品—2005年的《戲門》(26')和2012年的《景框戲門》(11' 30'')—重新整合，從上世紀六十年代港產文藝片的板斧，進一步鑽進性別模式在視覺風格和敘事結構上可尋的蛛絲馬跡。我們創造戲劇，提煉出有特定走勢的劇情…。到頭來，又契而不捨的模仿著，作為上演每天生活的綱領。似是而非的劇力把我們吸進情愛道義的門內，塑造了我們日常生活的倫理。透過蒙太奇的遊戲，我希望重新打開看似單純的每一個鏡頭；臉上一顰一笑、門窗一開一關、人情道義… 向我們展示的會是甚麼？

**Doors Medley**  
重重門。門對門。  
(2014, 7m, PAL)



# Jo LAW

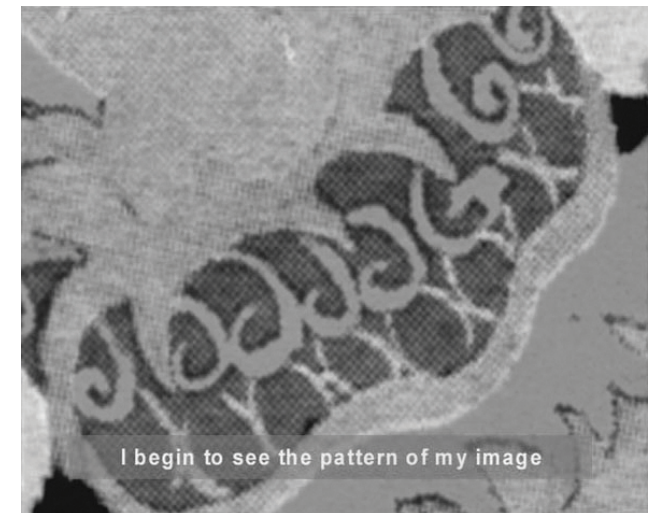
## 羅頌雅

### SYNOPSIS 簡介

I heard a boy say that he wants to record a shooting star on videotape, so that he could make a wish whenever he wants Elvis on TV again. Seemingly, comfort can only be found in late night television. The after-image of memory survives only as these.

曾聽說過有孩子想把流星拍下來，好讓他可以隨時向流星許願。又在電視看到了貓王。似乎只在夜深的電視節目中找到一絲慰藉。記憶的殘像就僅以這樣的形態留下來。

**Read Only Memory**  
純屬印象  
(1999, 5m10s, DVC)



# LAW Yuk Mui

## 羅玉梅

### SYNOPSIS 簡介

445 is a play script I wrote during my sojourn in Beijing at the Beijing Jile Youth Hostel. It is a play about the sex industry in the Tuofangying area. When I was sorting out my hard disk later in 2014, I ran into the script I wrote in 2011, but could not locate the original video I shot at that time.

445  
(2014, 4m55s, Full HD)



So I requested a friend from Hong Kong who was living in Beijing at that moment to shoot a video according to the script in one long take. I also used Wechat to contact three other friends of mine who were from the mainland – I call them J, P, and F – and asked them to recite a few lines with the recording function in Wechat. The lines were taken from our chats back in the days when I was in Beijing.

*F: You haven't whored, what the hell can you write?*

*J: This kind of things were common in our school (Sichuan Fine Arts Institute) back then. Our school is situated at the juncture of wealthy and poor districts, we know they [the sex workers] are called "boxed-lunch hooker."*

*F: Clients this early, huh?*

*P: Yea! People wanna have sex when they wake up in the morning rather than at night.*

*The wechat happened when J was in Kunming, P and F on Mount Fuji, and I in Hong Kong.*

<<445>>是我在北京吉樂青年公寓居住時所寫下的劇本，關於駝房營一帶的性服務行業。2014年我整理自己的電腦硬盤，發現這2011年所寫下的劇本，但當初拍下的錄影片段卻不見了。

於是，我邀請了一位在北京居住的香港朋友，根據我的劇本內容拍攝一個一鏡到底的鏡頭同時我用微訊（wechat）聯絡三位內地朋友—J，P和F，邀請他們用微訊的錄音功能，幫忙演繹其中幾句白，而這些對白的內容正是當年大家閒聊時說過的話。

你又沒嫖過你寫什麼呀？—F

這種事以前在我們學校(川美)就很多。我們學校是處於一個貧富交界的地區，我們都知道她們叫飯盒雞。—J

這麼早有人幫襯？—F

係o家！朝早起身個陣比起夜晚更想搞野 —P

微訊時J在昆明，P和F在富士山，而我在香港。

# MAP Office

## (古儒郎 & 林海華)



### Under The Umbrella

(2014, 10m10s, 4K – Blackmagic Cinema Camera, Stereo, Color)

### SYNOPSIS 簡介

The production of the video grew organically with the production of the protest. Started in Hong Kong September 28th, the Umbrella Revolution has appropriated a large part of the business district in Admiralty, cutting the new government headquarter from the other parts of the city. Days and nights, protesters have been building a temporal city and consolidate the barricades. Beyond the claim for a democratic election of the chief executive, protesters have been fighting against the latent destruction of the social and physical fabric of the territory. In that sense, we are examining the making of the Umbrella Revolution as collective response to project possible future.

拍攝錄像的過程，和抗爭同步進行。自九月二十八日始，金鐘一大部分的商業區被佔領，佔領區並把新落成不久的政府總部和城市分割開來。日以繼夜，抗爭者們都在建立一個臨時城市並鞏固防務。除了要爭取一個符合民主原則去選舉行政長官的制度外，抗爭者們同時也為保護香港免受無形之手的破壞而戰。就此，我們把雨傘革命視作一個對未來的憧憬的集體行為來研究。



# MAP Office

(古儒郎 & 林海華)

## SYNOPSIS 簡介

The Southern China metropolis is certainly one of the most representative urban faces of the twenty-first century. The expression of a new spatial condition in the Pearl River Delta region (PRD) is clearly related to the notion of development (economic and industrial) and embedded in specific cycles of production, distribution and consumption. These dynamic and multi-dimensional forces are explored in PRD report, presented in 2003 at the First Rotterdam Architecture Biennale, as a research and installation focused on the Superhighway connecting Guangzhou to Shenzhen.

Driving at 120 kilometers per hour, I am crossing the Pearl River Delta at full speed. My driver's hand is constantly smashing the horn to avoid a car crash or heavy traffic congestion. As usual, the concrete platform is full of vehicles, with trucks in every lane ignoring the police and signage recommendations. Somehow, I prefer to concentrate on the advertisements along the road, and try to relax. I will be happy to reach the petrol station for a rest. After breaking many security rules, we finally exit and pay a young girl at the toll gate. I am safe...



說珠三角最能代表廿一世紀都市化進程的面目，相信並無異議。當下珠三角的空間狀況與經濟和工業發展的概念密不可分；而另一方面，珠三角亦是現代生產、分配及消費的循環中的一部份。〈珠三角報告〉旨在探討這些動態及多元的力量如何塑造空間關係。本報告以由廣州至深圳的高速公路為對象，既是裝置亦是研究，並曾於2003年的第一屆鹿特丹建築雙年展發表。

「我的車正以時速一百二十公里的速度穿越珠三角。司機的手全程沒怎麼離開過軚盤上的響號掣，一直鳴警以防撞車或是前路阻塞。一如既往，石屎路上擠滿汽車，每條行車線上都有漠視交通訊號而行駛的貨車。有些時候我寧願看著路邊的廣告牌，嘗試給自己放鬆一下。我心裡正想著可以到加油站歇一歇。在犯了數不清的交通規例之後，我們好不容易來到了公路的收費站，給那女孩子付過費。托賴平安...

**PRD Report**  
**珠三角報告**  
(2003, 10m17s,  
DV – 720 x 576 – Stereo, Color)

# One Letter Horse

一字馬



這班學生全部坐著 其實很不理性

**Feature of Anti-Occupy Chinese University Movement**  
**一字馬呈獻：反佔·中大·特輯**  
(2014, 3m32s, H.264)

## SYNOPSIS 簡介

The Anti-Occupy Central..sorry, should be the Anti-Occupy Chinese University Alliance, are now protesting in The Chinese University of Hong Kong (CUHK), to condemn the students who were instigated to occupy CUHK. Let's see how the students participating the occupy movement "vigorously assaulted" the violent groups from the "Peaceful" Alliance.

「反佔·中大·聯盟」來到中文大學，聲討被煽動佔領中大既學生！佔領中大既學生竟然仲暴力衝擊，和平理性探訪學生既私煙集團！



# João Vasco PAIVA



**Action Through Non-action**  
(2009, 8m51s, H.265)

## SYNOPSIS 简介

*Action Through Non Action* is a video performance where the artist uses his body as an interfering sensor to capture the rhythm caused by its presence in a crowd. The performer stands still in the middle of a crowd in the most densely populated district in Hong Kong. The artist performs no action, even so interaction cannot be avoided, his presence creates an interference in the normal flow of the crowd.

The individuals change their paths, the presence of the performer originates multiple chain reactions. The touches of the elements of the crowd in the performer's both arms are recorded through the use of several contact microphones connected to a recorder and a headphone set. The headphones isolate the performer's audition, he can only listen to the sound of people touching him. The encrypted data originates a score that interferes with the video playback by controlling an optical flow algorithm. The video presented in the performance interference in its own documentation.

*Action Through Non Action* 是一段視像表演。藝術家João Vasco Paiva以他的身體作感應器，來捕捉他在人群之中所產生的旋律。

只見藝術家身處香港最擁擠的地段的人群之中：他並無動作。即便如此，他與人群的互動仍在所難免。他的存在已產生干擾，擾亂了人潮本身的移動。藝術家如連鎖反應的源頭，人群因他而改變原來的路線。當人們與他相觸碰之時，觸碰就由安裝在藝術家雙臂的感應器所紀錄，並同時傳送到錄音儀器及藝術家所戴的耳機內。由於耳機有隔音功效，在表演過程中藝術家就只能聽到因別人觸碰他而起的聲音。另一方面，加密過的錄音則按一套以光流而定的計算法來干擾錄像重播。這錄像是表演本身及其干擾過程作出的表演記錄。

# Ellen PAU

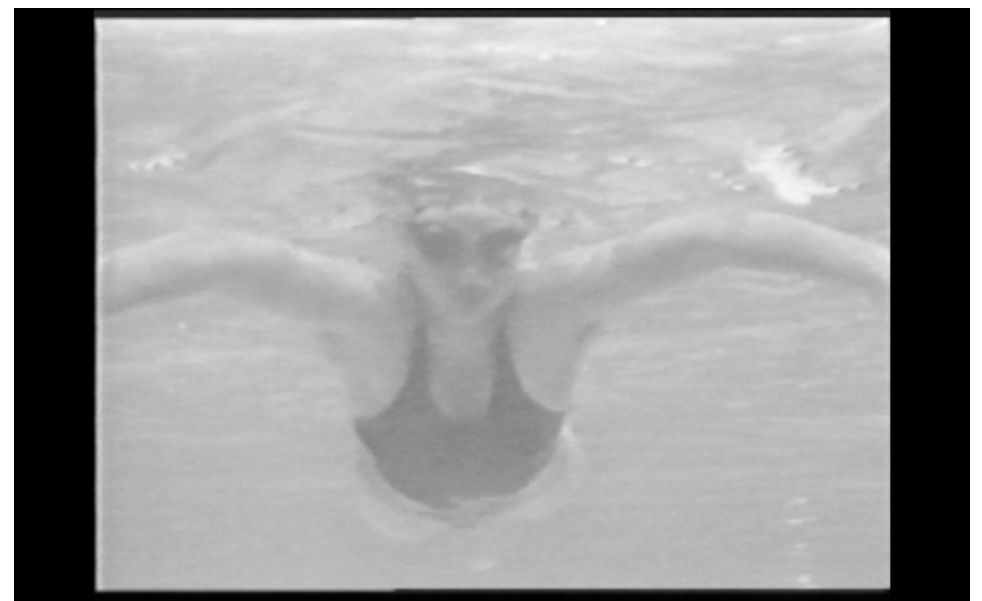
## 鮑藹倫

## SYNOPSIS 简介

Produced one year after the June 4, 1989 incident, *Diversion* focuses on the immigration flush in Hong Kong. The Victoria Harbour swimming contest scenes of the 1960s by the Hong Kong Government are returned as absurd metaphors and black humor. No special editing equipment is used. The overlaying of images is not done electronically, but produced by recapturing the reflected image from the television screen. By combining footage from various sources- government newsreels of the swimming contests, educational videos on swimming performance video of the sequence of a burning newspaper goat-head floating down a stairwell- the video is a personal reflection of a collective memory.

《兩頭唔到岸》創作於1989年天安門事件翌年，以另類的眼光審視香港當時的移民潮。影片的素材取材自香港政府檔案處所從六十年代保存下來的維港渡海泳紀錄片段，與一系列藝術家所收集的影像。透過反覆播放的游泳、遁入水中或跌倒等動作，反映或放大城市的轉瞬即逝，以及那個歲月的集體記憶。

**Diversion**  
**兩頭唔到岸**  
(1990, 5m39s, DVC)



# Angela SU 徐世琪



**Methods of Art**  
(2015, 57s, DV)

## SYNOPSIS 简介

This video was created in response to an artist interview conducted by curator Johannes Hedinger for his project 'Methods of Art' (MoA), an international video archive of artist interviews initiated in 2013 in Germany. The interview can be viewed at <http://methodsofart.net/artist.php?artist=su&base=>

此錄像作品是對應瑞士策展人 Johannes Hedinger 與徐世琪的藝術家訪談而創作。Hedinger 的藝術家訪談計劃始於德國 2013 年，詳情請瀏覽 <http://methodsofart.net/artist.php?artist=su&base=>

# Kacey WONG 黃國才



**Hongkongese Warning Squad**  
香港人警告部隊  
(2014, 3m05s)

## SYNOPSIS 简介

*Hongkongese Warning Squad* is an artistic performance work by Hong Kong artist Kacey Wong performed on July 1st 2014 during the annual July 1st Demonstration. This work was inspired by the “warning banners” frequently used by the Hong Kong police to threaten peaceful demonstrators. The artist and his squad members engages the public with their warning signs as well as engaging the real police warning everybody the immediate danger the city is now facing. This work was very well received by the public generating cheers and claps on the streets and generated more than 15,000 “likes” in the news media network. Many citizens in Hong Kong felt the police are abusing their power when it comes to handling peaceful demonstrator and this work inspire the viewers to reflect about this issue.

香港人警告部隊是一部以藝術表演方式拍攝的紀錄片，它於2014年7月1日紀錄了七·一遊行示威。他的創作靈感源於近年不斷出現於警察對抗和平示威者的「警示標語」。黃氏及其警告部隊參與示威、舉起警示標語，亦與真正的警察警告大家面臨的城市危機。此作品大受廣大市民一致讚賞並在新媒體網絡上取得15,000的「讚好」，皆因普遍香港市民認為警方面對和平示威者時濫用暴力。而黃氏希望此片能夠令觀眾反思這議題。



# WONG Ping

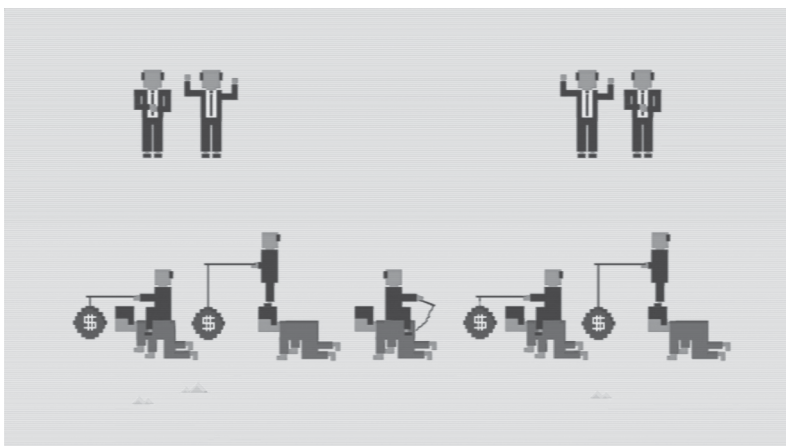
## 黃炳

### SYNOPSIS 簡介

“We must survive, so we want more.”

生存，我們需要更多。

**FRUITPUNCH – We Want More – MV**  
(2010, 5m44s, 16:9 mov)



# ARTISTS FROM THE UNITED KINGDOM

(SCREENING PROGRAMMES & EXHIBITIONS)

## 英國藝術家

(放映展及展覽)

# David BLANDY



**Anjin 1600 : Edo Wonderpark**  
(2014, 8m47s, DV)

## SYNOPSIS 简介

*Anjin 1600: Edo Wonderpark* started as a re-imagining of the story of William Adams (1564-1620), known as the first Englishman to set foot in Japan in 1600. Adams was the first English Samurai, the only westerner to be granted that title (he became known in Japanese as “Anjin-sama”, literally translated as “Pilot”). Soon after Adams landed in Japan, he became a key advisor to the Shogun, helping him build Japan’s first Western-style ships. Adams’ story is of a man finding a foreign culture to be more civilised than his own, alienating himself from his countrymen, yet never able to be truly “Japanese”.

Adams’ story points to that subtle conflict, the friction between cultures in the global economy, a story that is ancient, but became far more pronounced during the early days of European colonialism. This is a conflict that is constantly in play within ourselves, a state now exacerbated by a globalised culture, an intimately interconnected world.

# Lucy CLOUT

## SYNOPSIS 简介

Lucy Clout’s *From Our Own Correspondent* takes its title from a newspaper-industry convention whereby an article bought in from outside sources is indirectly attributed to the publication’s extensive network of freelance on-the-ground reporters. Made up of extracts from a series of interviews with contemporary media professionals, Clout’s video turns our attention to the writers and bloggers who are their present-day equivalents, and extends its focus to a number of behind-the-scenes figures whose devotion to the digital/online format is transforming the way that news is presented and consumed. Honing in on the day-to-day minutiae of their work, Clout shows how the journalistic art always implicitly requires an act of self-effacement – to better position the subject in the clearest possible light – while also exposing how the rolling deadlines and precarious, casualised conditions of today’s 24/7 news business create a pressure to perform and a need to deliver that continually eats into all aspects of life.

*Commissioned by the Jerwood/Film and Video Umbrella Awards.*

**From Our Own Correspondent**  
(2015, 10m23s, DV)





# Anita DELANEY

## SYNOPSIS 简介

*A Rat Biting Another Rat* is an affective collage. Comprised of rapidly edited actors, objects, text and sound, the work swings between the violent and dripping, the sweet and risible. The work is exemplary of the interest in aesthetics and affect at the core of Delaney's practice which looks at fictions and strategies for how to live as a weakling. *A Rat Biting Another Rat* seeks a personal relationship with the viewer through text and speech. The work wants to be intimate with its audience and insinuate a partnership.

**A Rat Biting Another Rat**  
(2015, 4m17s, DV)



# Benedict DREW



**Sludge Manifesto**  
(2011, 1m28s, DV)

## SYNOPSIS 简介

*Sludge Manifesto* is the imagined manifesto of a radicalised creature. A creature that comes from a mine and has been tossed aside in favour of rare earth metals. The creature is brought to life by the very thing it is counterpoint to: the computer.

# Rachel MACLEAN



**The Lion and the Unicorn**  
(2012, 12m, DV)

## SYNOPSIS 简介

*The Lion and The Unicorn* is a short film inspired by the heraldic symbols found on the Royal Coat of Arms of The United Kingdom, the lion (representing England) and the unicorn (representing Scotland). The piece uses representations of both alliance and opposition to explore national identity within the context of the 2014 referendum on Scottish independence.

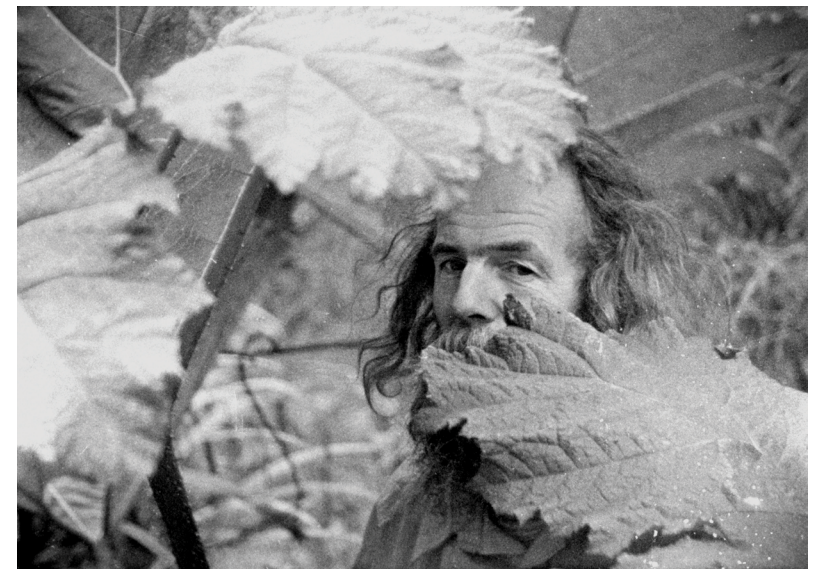
The video features three recurrent characters: the lion, the unicorn and the queen. These figures seem to emerge from disparate genres, including shadowy historical reconstruction, playful nursery rhyme and pragmatic TV interview. Inhabiting the rich historical setting of Traquair House in the Scottish Borders, they are seen drinking North-sea oil from Jacobite crystal, dividing up the pieces of a Union Jack cake and inciting conflict over the mispronunciation of Robert Burns.

# Ben RIVERS

## SYNOPSIS 简介

*This is My Land* is a portrait of Jake Williams - who lives alone within miles of forest in Aberdeenshire, Scotland. Jake always has many jobs on at any one time, rarely throws anything away, is an expert mandolin player, and has compost heaps going back many years. He has a different sense of time to most people in the 21st Century, which is explicitly expressed in his idea for creating hedges by putting up bird feeders. It struck me straight away that there were parallels between our ways of working - I have tried to be as self-reliant as possible and be apart from the idea of industry - Jake's life and garden are much the same - he can sustain himself from what he grows and so needs little from others. To Jake this isn't about nostalgia for some treasured pre-electric past, but more, a very real future.

**This is My Land**  
(2006, 14 m, 16mm)



# Daniel SHANKEN



**Common Descent**  
(2015, 11m30s, DV)

## SYNOPSIS 简介

By examining hidden reptilian systems that unconsciously dictate basic states of subjective production, *Common Descent* attempts to surface what normally occurs in our brain without our knowledge. Through language patterns, psychedelic visual triggers, and a selection of hosts guiding the viewer through primal forms of communication, a non-dialectical version of reality emerges—one that relies on confusion and disjunction rather than linear displays of concrete information.

# Marianna SIMNETT

## SYNOPSIS 简介

If childhood is a land of milk and honey, it is also a place of demons and ghosts. In Marianna Simnett's short film *The Udder*, the mammary gland of the title doubles as a kind of memory machine that plugs us directly into that heightened, reverberant universe. Shot on a robot dairy farm in rural Sussex, and conjuring extraordinary performances from the people who live and work there, Simnett's magic-realist tale considers the increasingly technical process of automated milk production as the site of an elemental struggle between the forces of purification and corruption; forces that loom equally large over a much more personal rite of passage, in which halcyon innocence is shadowed and clouded by the uncertainties of puberty. As soon as that threshold is crossed (even as soon as it is suggested), everything changes. Inside this looking-glass world, images sunder and splinter, and words take on double meanings. As the White Queen might have said: the udder is utterly udder, and utterly other – liable to transform, in a moment, from maternal monad to grisly gonad, or shape- shift further into protuberant nose, or phallic appendage. Simultaneously a familiar source of comfort and a disconcerting harbinger of the desires of the flesh, the udder is heavy with symbolism. Proceeding placidly to the place where it is milked, mutely acquiescing to the apparatus that surrounds it, it also invokes our bodies' relationship to ever-enveloping technology, and the looking-glass landscape it portends: a new land of milk and honey, perhaps, but just as likely a new place of demons and ghosts. (Text by Stephen Bode, Film and Video Umbrella.)

**The Udder**  
(2015, 15m30s, DV)





# ARTISTS

(ARTISTS-IN-RESIDENCE)

## 藝術家

(藝術家駐場計劃)

China  
中國

## SHI Zheng 施政



### ARTIST BIOGRAPHY 藝術家簡歷

Media artist, born in 1990

Lives and works in Shanghai, China.

Shi's works take on multiple forms such as audio-visual installation works, recordings, and concert pieces. He composes the time sculpture with the field recordings and the digital generated structures, and reconstructs architecturally the audiovisual phenomenon.

In 2013, Zheng Shi co-founded new media group RMBit with nenghuo, Zhipeng Wang, and Wei Weng. The group has participated in several significant exhibitions and performance, including exhibitions and performance in art institutions and cities such as Beijing, Shanghai, Hong Kong and Taipei.

In recent years, his works are shown at international festivals including Sound Art China 2014[HongKong], Sound Art China 2013[Shanghai], FILE Electronic Language International Festival[Brazil], Today Art Museum[Beijing], Ars Electronica 2012[Linz] and Ars Electronica 2015[Linz].

1990年出生，2014年畢業於中國美術學院跨媒體藝術學院，作為媒體藝術家，作品主要涉及實驗音樂、影像、以及Audio-Visual裝置和現場演出，沉迷於虛擬空間地形的聯覺藝術創作。2013年與能火、王志鵬、翁巍成立媒體藝術小組RMBit。

作為個人以及RMBit小組曾多次參加國內外重要媒體藝術展覽及演出，包括中國聲音藝術大展2014(香港)，中國聲音藝術大展2013(上海)，FILE Electronic Language International Festival 2014(聖保羅)，奧地利電子藝術節2012(林茲)，奧地利電子藝術節2015(林茲)。

Hong Kong  
香港



WONG Ping  
黃炳

ARTIST BIOGRAPHY 藝術家簡歷

Wong Ping is a Cantonese animator and director based in Hong Kong, mixing topics such as teenage lust, shame and sexual suppression with a surprisingly fresh and luscious colour palette. NOWNESS writes about him: “Wong Ping gives new meaning to NSFW... His gasp-inducing imagination feeds into our child-like curiosity to toy with social and cultural taboos”. He likes to hike, which gives him numerous randomly meaningless but beautiful inspirations.

Wong Ping was selected as one of the Saatchi & Saatchi 2013 new directors and his works have been internationally screened and exhibited.

熱愛溝通但極不擅長  
認為世事都被過份解釋  
都只不過是一堆 NO WHY

The  
United  
Kingdom  
英國

Daniel SHANKEN



ARTIST BIOGRAPHY 藝術家簡歷

Daniel Shanken is a Hungarian artist from Los Angeles, CA, living and working in London, UK. After receiving his BFA from Art Center in Pasadena, he completed his MFA at Goldsmiths College in 2012. Recent work has been shown at 17 Gallery, London; The Dye House, Peckham; S1 Artspace, Sheffield; and Lodge Park National Trust. His work moves between mediums and is primarily time-based.

Lucy CLOUT



ARTIST BIOGRAPHY 藝術家簡歷

Lucy Clout’s previous work has investigated the experience of viewing performance, interrogating the communicative aspects of the physical and social relationships between the audience and the art-object/performer. She graduated from the Royal College of Art with an MA in Sculpture in 2009, and has exhibited in commercial and non-commercial spaces in the UK and internationally.





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