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如果沒有被你看見，這個地方根本不存在。
A place never been seen is not a place.

王羨彤、陳欣賢、陳穎業、趙朗天、
Jacqueline Wong, Eric Chan, Chan Wing Yip, Alain Chiu,
朱栢康、李健偉、梁偉豐
Chu Pak Hong, Max Lee, Kenny Leung

預演
On Stage

矚目登場
performingART

《無視》以人聲作為一種樂器的可能性，以及觀眾在接收重複事物後的心理轉變。

The rehearsal process for the experimental music work 'Never Seen' sets out to explore the possibility of the human voice as a musical instrument and the mental change experienced by an audience when repeatedly introduced to the same entity.

觀看世界，從來不只是觀看事物本身，而是洞察自身與事物的關係，及其輪廓所及之處。

在觸目登場系列作品之中，藝術家展示觀看和表達世界的方式，同時透過藝術實踐呈現日常中「真實」與「虛假」之間的微妙關係。藝術家以尋常事物作為創作素材，思考藝術創造和生活日常之間的真實性和表演性，反思藝術於當代語境中扮演的角色與闡述之界限，展現日常場域裡真與假的張力、顛覆力和重疊景觀，以此重新凝視藝術的本質和未知性。

Seeing the world is never simply looking at things themselves. It is about penetrating into their relationship with us, as well as having an insight into the denotations and connotations they entail.

In the series of works in performingART, the artists present the ways of seeing and describing the world by unveiling the delicate relationship between the 'real' and the 'unreal' in our daily life through artistic practices. The artists use ordinary matters as their creative sources to ponder over the authenticity and performativity of artistic creations. The process enables them to explore the boundaries of the role and discourse of art in the contemporary setting. The artworks unfold the tensions, subversive impacts and overlapping landscapes between the real and the unreal. The artists ultimately seek to contemplate the essence of art and its unrevealed nature.

策展總監
演劇實驗室總監
Curator, OII

預演 On Stage

20.1 – 7.2.2017

「預演」打破常規，將兩個本地創作《無視》和《銀河製造者》的排練過程轉化以視覺藝術形式呈現，改變觀眾的觀點，聚焦於預演的真實性，經驗藝術作品的形成過程。觀眾多元感官以感受創作中的音樂及未完成的舞步。觀眾的反應甚至有機會影響藝術家下一步的創作。

'On Stage' presents the rehearsals of two locally created performances in visual art forms, which question the audience's ways of seeing and ask them to focus on the virtual nature of a rehearsal while perceiving the semi-composed music and semi-choreographed movements from the broadest sensory perspective. The audience's response may then inspire the artists to develop their ideas in a continuing creative process.

Facebook: performingART.OI

實驗音樂《無視》探求人聲作為一種樂器的可能性，以及觀眾在接收重複事物後的心理轉變。

The rehearsal process for the experimental music work 'Never Seen' sets out to explore the possibility of the human voice as a musical instrument and the mental change experienced by an audience when repeatedly introduced to the same entity.

藝術家：王奕彤、趙錦天、朱栢康、陳啟賢
Artists: Jacqueline Wong, Alan Chiu, Chu Pak Hong and Eric Chan

《銀河製造者》以舞蹈描繪城市裡兩位人物的內心世界，喚起大眾對社會不同階層的關聯，並同時慰藉彼此的心靈。

The choreographic work 'Galaxy Dreamer' employs physical movements to depict the inner worlds of two urban protagonists, it increases the empathy for different social classes and encourages compassion and comfort among them.

藝術家：王奕彤、李慧儀、梁偉賢、陳穎琪
Artists: Jacqueline Wong, Max Lee, Kenny Leung and Chan Wing Yip



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3.3 – 23.4.2017

黃慧妍的在地創作把如夢似幻中重複浮現的畫面再現為現實場景。觀眾走進她的夢中，捕捉電話亭的話筒，傾聽一段文本講述，看見垃圾筒中的光影…在現實與模仿之間，曖昧的日常物隱藏著寓意。

Wong Wai Yin's installation reproduces the recurring dream-like images and turns them into a real-life setting. Audience can enter the dream-like setting, pick up the phone and listen to a voice reading a paragraph of text, while catching the obscure scene in the bin... Between reality and imitation is where ambiguous daily objects signify a well of hidden meanings.

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《你已經聽過生命中最重要的那句話。》
You have already heard the most important story in your life.

《你的內在沒有人，只有人格。》
What lies inside you is not a person, but personality.

《你出生那天，我知道宇宙是善良的。》
Since you were born, I have realised the universe is full of kindness.

《你選擇平安沒事的一邊。》
You choose the safer side.



黃慧妍
Wong Wai Yin

黃慧妍畢業自香港中文大學藝術系，並獲英國利茲大學藝術碩士，從事繪畫、雕塑、拼貼、裝置和攝影等各種媒體的藝術創作。作品強調獨特的概念性，不拘泥於傳統的藝術形式及表達手法。

Wong Wai Yin graduated from the Department of Fine Arts of The Chinese University of Hong Kong. She received her Master in Fine Art at the University of Leeds, United Kingdom. Wong experiments with a variety of media, ranging from painting, sculpture, collage, installation and photography. Highly conceptual, her works depart from conventional artistic forms and expressions.

徐冰
Xu Bing

徐冰生於重慶，1981年畢業自中央美術學院，現工作、生活於北京和紐約。代表作品包括《天書》、《鬼打牆》、《地書》、《煙草計劃》、《圖靈》等。徐氏獲獎無數，作品曾在各地重要博物館及雙年展展出。

Xu Bing was born in Chongqing. He graduated from The Central Academy of Fine Arts, Beijing (CAFA). Currently, he divides his time between Beijing and New York. His landmark artworks include Book from the Sky, Ghosts Pounding the Wall, Book from the Ground, Tobacco Project, and Phoenix. Xu is a recipient of multiple awards and his works have been exhibited at prestigious museums and biennials around the world.



蜻蜓之眼 Dragonfly Eyes

6.3 – 4.6.2017

徐冰的《蜻蜓之眼》是以大量公開監控錄像剪輯而成的故事長片。本次展出其預告，重新解讀流動影像，挑戰對電影和現實的一貫理解。

二萬八千顆蜻蜓複眼，暗喻著無處不在的監控鏡頭。影片沒有演員和攝影師，以監控錄像拍攝到的客觀而真實的畫面，虛構出人物與故事。因此日常生活變為一種演出形態，呈現為一種虛構的現實。

Xu Bing's work is a narrative feature film made up of numerous surveillance video recordings collected by the artist and his creative team. The exhibited trailer invites audience to re-interpret these moving images, challenging conventional understanding of film and reality.

The 28,000-facet compound eyes of a dragonfly signify the omnipresent surveillance camera lens. No actors or videographers are involved in this film, as the characters are played by the different people captured by surveillance cameras. The most objective and realistic images are used to construct fictional characters and the story. Daily life, therefore, becomes a form of performance and part of an artwork.

收集月光 Collecting Moonlight

18.3 – 31.8.2017

尹麗娟藉著非常規的展示方式把藝術品置於真實的日常，打破藝術品與觀眾的既定觀看經驗。她把日常物件製作成陶藝作品，放於泊街實現的現實環境內，以及運放在附近商店的貨架上與貨物並置陳列，令生活實踐與藝術創作交疊。作品呈現不同層面的現實，在認知與幻想之間營造張力，同時引導觀眾反思日常事物的真實性和本質。藝術家亦提供地圖，讓觀眾尋找隱藏在店面實現及社區裏的作品。

Annie Wan Lai Kuen intervenes in everyday life by placing art objects into real settings, breaking the conventional ways of display and viewing. She brings art further into living by creating ceramics moulded from found objects and placing them at OII as well as mingling them with real products at some neighbouring merchants. Daily objects will be juxtaposed with the moulded ceramics, revealing different levels of reality. It thereby creates tensions between recognition and imagination, inviting the audience to reflect on the real-ness and essence of daily experience. A map will be provided to encourage audience to search for the artworks at OII and in the community.



尹麗娟
Annie Wan Lai Kuen

尹麗娟於香港理工學院修畢設計文憑及高級陶藝課程，1997及1999年於香港中文大學藝術系取得學士及碩士學位。其後一直致力藝術創作，曾參與多次本地及海外展覽。作品為香港文化博物館、香港藝術館及海外藝術機構收藏。

Annie Wan Lai Kuen graduated from the Hong Kong Polytechnic with a Diploma in Design and a Higher Certificate in Studio Ceramics. She received her Bachelor's and Master's degrees from the Department of Fine Arts of The Chinese University of Hong Kong in 1997 and 1999. She has been devoting to artistic creation and has participated in numerous local and international exhibitions. Her works are collected by Hong Kong Heritage Museum, Hong Kong Museum of Art and art institutions overseas.

程展謙
Luke Ching

程展謙畢業自香港中文大學藝術碩士課程，多年來在創作人和城市觀察者這雙重角色之間遊走，透過藝術形式向公眾展示觀察者的發現，創作出超越形式和限制的作，亦於過去二十年間參加多個海外展覽和駐場計劃。

Luke Ching graduated with a Master of Fine Arts degree from The Chinese University of Hong Kong. Over the years, he has been oscillating between the role of a creator and that of an observer. He shares his discoveries as an observer with the public through different artistic presentations and his artworks transcend forms and conventions. In the past 20 years, he has participated in various overseas exhibitions and artist-in-residence programmes.

擬人法的寓言練習 Allegory Practice of Personification

18.3 – 31.8.2017

程展謙一向以藝術介入和回應社會公共議題。他以擬人法的方式介入社區創作，書寫寓言故事。作家卡爾維諾曾說，因為廢物，所以需要寓言。而擬人法就是在人被物化的社會，把物當成或人，把人重新當成或人。在日常生活的細節中，透過體細的感受，以寓言形式書寫生活，開拓另一角度去感受、想像、深入思考公共議題。

Luke Ching always interferes with and responds to social issues through art. In this project, his art practice employs personification and community intervention to create allegories. According to writer Italo Calvino, allegories are derived from suppressed feelings. In a society where people are materialised, personification is a means to imagine objects as human and human as human again. Through communicating delicate sentimentality in the form of allegory, the audience is able to broaden their perceptions and imagination, while reflecting on public issues.

