

《局外人》

Xyza Cruz Bacani

2016.10.02–12.14

由林沁怡策展的《局外人》是菲律宾摄影师Xyza Cruz Bacani在中国大陆的首次个展，本次展览选取的43张照片均于2013年至2014年在香港拍摄。这些饱和度极高的黑白图像描绘了香港的日常生活场景，其范围从街景延伸到对较为私密的劳动景象的表现，亲密却又疏离。展览标题《局外人》源自Bacani的个人地位为菲律宾人以及曾经的职业——香港女佣。针对此类外来劳工的社会及政治歧视致使诸如菲佣这样长期存在的社会群体堕入社会的缝隙之中——不被大众承认或尊重的境况。在展览期间，通过将Bacani的摄影作品分层摆放，其中一张照片被印成贴纸贴满了门框，其它照片则被投影持续地投射到空间内部的墙上，箭厂空间变成了一个巨大的灯箱。《局外人》营造了一个刻意的二元性经验，无论是在夜晚或白天遭遇到其中的作品，还是详细阐述局外人的地位，并将胡同中的普通民众也纳入到其含义之内。

Xyza Cruz Bacani（1987年生于菲律宾）是一位纪实摄影师，作品登上过《纽约时报》视觉博客、CNN以及其他国际媒体出版物。她曾在香港当过十年菲佣，现在专注于研究移民及人权等问题。Bacani 2015年获得马格南基金会人权项目奖学金。她之前参加的展览包括：《莫测 / 即兴》（菲律宾大学瓦尔加斯美术馆，2015）、《共同的往昔》（香港外国记者会，2015）和《王余》（香港Para Site，2016）。

林沁怡（1981年生于新加坡）是一位新加坡的独立策展人和作家，曾在香港Para Site艺术空间、新加坡国立大学博物馆以及新加坡美术馆担任策展职务，并在2012年完成了荷兰de Appel策展项目。她策划的展览和项目包括《Orchestrations | 杨嘉辉》（香港Para Site，2016）、《无法承担的奢侈》（香港Para Site，2015）、《能走为何还要留？》（阿姆斯特丹市立博物馆，2012）、《三个艺术家走进酒吧...》（de Appel，阿姆斯特丹，2012）和《Telah Terbit: Out Now》（新加坡美术馆，2006）。

Bacani因签证问题最终无法前来北京亲自为《局外人》布展。她是箭厂空间历史上唯一一位不曾到访空间的参展艺术家。她也与沁怡巧妙运用WhatsApp鱼雁往返来实现这次别出心裁的布展。

箭厂空间此次展览得到新世纪当代艺术基金会的赞助与支持。

The Outlier

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Qinyi Lim was the guest curator on Xyza Cruz Bacani's first mainland China solo presentation, *The Outlier*. Consisting of a selection of 43 photographs taken in Hong Kong from 2013-14, these heavily saturated black and white images depicted everyday scenes and occasions in Hong Kong, intimate yet distant, ranging from streetscapes to less public manifestations of labor in Hong Kong.

The title, *The Outlier*, draws from Bacani's personal position as a Filipina and her former profession as a domestic worker in Hong Kong. Complex societal and political discrimination against this type of migrant labor has caused longstanding communities such as these to slip through the cracks of society, unrecognized and unappreciated. *The Outlier* turned the whole of Arrow Factory into a glowing lightbox through the layering of Bacani's photographs, both as a printed mesh sticker across the

doorframe, and as an ongoing projection of the images within the space. *The Outlier* deliberately created duality in encountering the work during daytime or nighttime hours, expanding on the concept of the outlier to include the general public in the hutong.

Xyza Cruz Bacani (b. 1987, Philippines) is a documentary photographer who has been featured on the New York Times Lens Blog, CNN and various international media publications. Having spent almost a decade in Hong Kong as a domestic worker, her current research focuses on the migrants and human rights issues. Bacani was one of the 2015 Magnum Foundation Human Rights Fellows. Past exhibitions include *Unpredictable, Unscripted*, University of Philippines Vargas Museum (2015); *Shared Past*, Foreign Correspondent Club, Hong Kong (2015) and *Afterwork*, Para Site, Hong Kong (2016).

Qinyi Lim (b. 1981, Singapore) is an independent curator and writer based in Singapore. She previously held curatorial positions at Para Site, Hong Kong; National University of Singapore Museum and the Singapore Art Museum. Lim completed the de Appel Curatorial Programme in 2012. Past projects include *Orchestrations | Samson Young*, Para Site, Hong Kong (2016); *A Luxury We Cannot Afford*, Para Site, Hong Kong (2015); *Why Stay If You Can Go?* Stedelijk Museum, Amsterdam (2012); *Three Artists Walk Into A Bar...* de Appel, Amsterdam (2012); and *Telah Terbit: Out Now*, Singapore Art Museum (2006).