

Fanatic Heart



狂迷日記

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FANATIC HEART

Filling up bedroom walls with celebrity posters, blasting our favourite music with sledge-hammering beats, and screaming at the top of our lungs during a concert. We were all devoted fans once upon a time, and we cannot help but be obsessed with icons—the adrenaline rush, the fluttering heart, the butterflies in the stomach—all these indescribable feelings and impulsive passions impel us to zealously worship and adore them.

The term ‘fan’ derives from French (fanatique) and Latin (fanaticus), and was often used to describe the extreme behaviour of spiritual zealots as early as the mid-seventeenth century. Studies from comparative religion and shamanism have documented sacred places for deities, mythological scriptures, rites, and venerated objects and symbols, demonstrating that in human history all cultures have diverse manifestations of worshipping.¹ With the declining influence of organised religion and the subsequent rise of celebrity culture, this exhibition explores a possible convergence between these two systems. You only need to observe the passionate worship of fans as they shower their adoration towards celebrity idols with a religious-like fervour. Symptomatic of our contemporary age, amidst the hardships and emotional void of daily life, celebrities have come to symbolise and embody an imaginary space that we turn to in difficult times. These celestial stars throughout history appear with a power to communicate the incommunicable to the masses. We have witnessed this power in the worship of rock & roll musicians or recently with the death of Queen Elizabeth II. In the era of mass communication, the rituals performed by the masses accumulate into collective worship, a process of immortalisation that can outlast even the life of a popular figure. As an international phenomenon, fandom transcends borders and nationality. The passing of the Queen reverberated across the Commonwealth and former colonies such as Hong Kong—triggering latent emotions and memories marked by one hundred and fifty-six years of imperial influence under colonial rule.

Since the handover of Hong Kong, local pop culture has been on the wane for years. The once famed Cantopop music industry became filled with break-up tracks with forgettable melodies, and celebrities abandoned the local market in favour of a bigger slice of the pie with the more lucrative mainland Chinese market. However, there has been a new sensation of homegrown celebrities. A twelve-member boy-idol group known as MIRROR has worked the city into a frenzy. Scouted by a local television broadcasting company, they were initially considered a laughingstock, yet now attract millions of views through their music videos and endorsement for some of the biggest luxury brands in the world. Under the name of Geng3 Fan2 (鏡粉, literally ‘mirror fan’), they have a fanbase of loyal followers. To mark the birthday celebration of members,

¹ Chris Rojek, ‘Celebrity and Religion,’ in *Stardom and Celebrity: A Reader*, ed. Sean Redmond and Su Holmes (Los Angeles: Sage, 2010), 172.

they place advertisements of their favourite members in every possible public space around the city, wait long hours outside of malls to have a glimpse of their favourite member(s) close-up, and write romantic boys' love online fan fiction about their ideal idol pairings. This resurgent wave of celebrity worship may come as a surprise, but for many, the emergence of MIRROR and their fandom signifies a new definition of Hongkongness amidst the socio-political upheaval of recent years.

In Southeast Asia, on the other hand, the power of celebrity fandoms goes beyond collective crowdfunding to purchase billboard advertisements in public spaces for their idols. For instance, there is a young demographic of mainly female and social media-savvy K-pop fans who have become an unexpected political force influencing the direction of social movements in Thailand. Local K-pop fans have contributed funds to purchase protective gear for front-line demonstrators in support of recent protests against Thailand's Prime Minister Prayuth Chan-ocha and demanded restraints on the monarchy's power. Harnessing the power of social media, K-pop fans utilise their accounts to promote protest-related hashtags to counterbalance pro-monarchy ones with sardonic messages laden with K-pop slang.² The site of social protests has transformed into K-pop sing-along concerts, with people waving LED signs and glow sticks and holding gold-framed pictures of their idols that parody those of Thai royals.³

The aforementioned happenings together with the emergence of TikTok microcelebrities and the political fandom of controversial and right-wing populist politicians like Donald Trump and Vladimir Putin reveal a human tendency to gravitate towards larger-than-life figures with enthusiasm and zealotry. Our world appears to be turning increasingly fanatic more than ever before. We thus should avoid a reductive framing of phenomena related to fanatical behaviour as merely a display of idolatry and lowbrow culture. Instead, one should embrace and expand the definition of fandom culture by acknowledging them as a method to trace, disentangle, and navigate desire and affect to decipher the cultural unconscious of contemporary social landscapes.

This is the starting point of 'Fanatic Heart', which calls for an alternative approach towards reimagining the political potential of celebrity culture and its worship through the lens of fandom. The phenomena of fandom are central to many contemporary discourses that revolve around the production and consumption of media culture.⁴ As Joli Jensen discerns, the definition and role of a fan '...should be explored in relation to the larger question of what it

² Reuters, 'K-Pop Fans of BTS, Blackpink, Exo and More Show Their Power in Recent Thai Protests,' South China Morning Post (South China Morning Post, November 5, 2020), <https://cutt.ly/yB3etW4>.

³ Ibid.

⁴ Henry Jenkins, *Convergence Culture: Where Old and New Media Collide* (New York: New York University Press, 2006), 12.

means to desire, cherish, seek, long, admire, envy, celebrate, protect, ally with others. Fandom is an aspect of how we make sense of the world, in relation to mass media, and in relation to our historical, social, cultural location.⁵

The exhibition title sustains this way of thinking. The Chinese exhibition title, which means 'a fanatic's diary', references *Diary of a Madman* written by Lu Xun, a leading figure of modern Chinese literature, who in turn was inspired by the work by Russian writer of Ukrainian descent Nikolai Gogol of the same title. The intertextuality of these two works echoes the idea of a madman who sees reality more clearly than those around him. In a similar vein, the fifteen participating artists from seven countries in Southeast and East Asia can be interpreted as fans who passionately engage in the creation of works that span acts of creation and critical thinking concerning their subject matter. Their practices connect a scholarly mode of research with personal impulses guided by processes related to multifaceted identification and desire. On the other hand, the viewers are encouraged to peel off tailor-made stickers on the exhibition catalogue cover and affix them to the content pages to reveal selected artwork images, creating a fan diary of their own through active engagement.

The exhibition's scenography compels the audiences to walk through trajectories that move between personal and collective journeys related to desire, affect, and memory. 'Fanatic Heart' begins by entrancing viewers with a diorama of a teenager's bedroom showcasing **Sin Wai Kin**'s posters, makeup wipes, and a two-channel video installation. The works prompt the viewers to recall the passionate fantasies projected onto a boy band. Starring Hong Kong singer and actress Amanda Lee, **Green Mok**'s melancholic and dreamlike video explores diva worship and how queer identification encapsulates identity politics in contemporary Hong Kong. Four members from **Guhit Kulay**, an artist collective of Hong Kong-based Filipino migrant workers, contemplate the colonial history of the Philippines with works inspired by festivals, spiritual objects, and the erasure of traditions to reveal the struggles of the Filipino diaspora and indigenous communities.

Japanese artists **BuBu de la Madeleine**, **Yoshiko Shimada**, and **Yasumasa Morimura**'s works question Japan's complex fandom of Americana through male and female drag forms. They together reference a post-war culture of mimicry and imitation that reveals the increasingly intertwined economic, military, and political power between the two nations. **Ho Tzu Nyen**'s two-channel video displayed in a symmetrical configuration across two rooms features the Hong Kong actor Tony Leung Chiu-wai as the triple agent Lai Teck, a legendary spy figure in Southeast Asian history. The video collage synthesises a fragmentary and multi-layered narrative that studies the nature of storytelling and

⁵ Joli Jensen, 'Fandom as Pathology: The Consequences of Characterization,' in *The Adoring Audience: Fan Culture and Popular Media*, ed. Lisa A. Lewis (London: Routledge, 1992), 27.

memories. Elsewhere, Japanese-Thai artist **Yuree Kensaku** samples and remixes surrealist art, meme culture, fan art, and animation to present a contemporary commentary on Thai socio-politics.

Korean artist **Haneul Choi** plays with a double entendre of the term 'objectification'. He revisits the art history of sculpture practices and translates the work of other iconic sculptors into a heterogeneous ensemble of anthropomorphic forms that evoke a Korean idol group. **Diane Severin Nguyen's** cinematic music video employs the vernacular material of K-pop to crystallise Vietnamese diasporic experiences in Poland. In doing so, she maps a wider cross-pollination between Eastern Europe and Asia influenced by historical Cold War era political allegiances. Following the affective logic of capital flows, **Dew Kim** employs fantastical religious imagery and apocalyptic aesthetics to reinterpret the K-pop concept of 'ending fairy pose', which is the closing shot when idols make direct eye contact with the camera at the end of a performance on a televised music show. Starring Japanese music idol Chanmomo © from the group Band Ja Naimon!, **Lu Yang's** video dismantles the conventional understanding of fandom/stardom power dynamic and underlines how the omnipresence and omnipotence of technology have increasingly exposed the transient and fragile existence of humanity.

The fifteen artists in 'Fanatic Heart' locate the impulse of fandom culture in socio-political happenings that have taken place in Southeast and East Asia by bridging it with celebrity worship, drag, postcolonial and post-socialist identities, social movements, religion, and technological advances. This intersection expands and enriches our framework to reimagine the ideas and social relations associated with fandom, which enables us to become aware of and acquire the agency to deconstruct the complex relationship between media, technology, and geopolitical shifts. While 'Fanatic Heart' is seemingly an elixir of pop cultural offerings that provides outlets from the hardships of our daily life, it nevertheless prompts the audience to realise the potent political power behind these fanatical desires and employ them to make sense of the polarised world we live in.

狂迷日記

貼滿偶像海報的房間、耳邊轟炸着重拍的音樂、於偶像演唱會中聲嘶力竭地呼喊——我們會幾何時也為偶像心痴。我們無法抗拒偶像的魅力——飆升的腎上腺素、急速跳動的心臟、忐忑不安的情感，這些難以言喻的激動及抑壓不住的迷戀全都是使我們對他們難以自拔及無限崇拜的緣由。

「粉」(fan) 一詞來自法語 (fanatique) 及拉丁語 (fanaticus)，自十七世紀中葉起被用作形容宗教狂熱份子的極端行爲。宗教比較學與薩滿教的研究記錄了許多神明聖地、神話經書、儀式，以及信仰物件與符號，辯證人類文明史上諸多文化中都有崇拜的習俗。¹ 隨着有組織宗教的影響力有所減退和隨之而來的追星文化的興起，是次展覽探討了這兩個體制之間融合的可能性。你只需要細心覺察便不難發現粉絲們對偶像的傾慕猶如篤信宗教的狂熱。生於充滿悲傷及空虛困苦的現今世代中，這些巨星象徵及承載着一個我們意識上能逃向的避風港。縱觀歷史，這些天皇巨星似乎具有向大眾傳達無法以言語演繹的感受的力量。我們在搖滾音樂家的狂熱推崇，或最近英女王伊利沙伯二世 (Queen Elizabeth II) 的逝世中均能目睹這種現象。在大眾傳播的時代，群眾進行的儀式逐漸累積成爲集體崇拜，亦是一個甚至可以超越流行人物的一生的不朽進程。狂迷文化作爲一種國際現象打破國界和國籍界限。英女王駕崩所引致的迴盪延伸到聯邦和香港等前殖民地，觸發因經歷了一百五十六年的大英帝國統治而產生的潛在情感和記憶。

本土流行文化自從香港回歸起日漸式微。曾經五光十色的八九十年代香港樂壇現時充斥着單調的失戀情歌及毫不入腦的旋律，衆多歌手也因想從龐大的中國大陸市場中謀利而放棄本地市場。然而，本地樂壇最近有新力軍崛起——一隊名爲 MIRROR 的十二人男團使全城爲之瘋狂。被本地電視台發掘的他們雖然曾被大眾嗤笑，但他們的音樂影片現在卻得到百萬點擊率，並代言全球不同的知名品牌。俗稱「鏡粉」的歌迷是他們最忠實的支持者。鏡粉們不單藉偶像生日於公共空間設置多個應援活動及廣告，爲見偶像一面而在商場耐心等候數十小時，更會爲幻想中的團隊情侶組合書寫同人文。新一輪的偶像崇拜可能使大眾吃驚，但 MIRROR 及鏡粉則標誌了因近年社會政治劇變而衍生對香港身份的嶄新定義。

另一方面，如今追星一族的影響力在東南亞地區不再只是爲在公共空間購置偶像應援廣告牌而衆籌。在泰國中，精通社交媒體、主要是年輕女性的韓國流行樂粉絲成爲社會運動中的政治驅動力。當地的韓國流行樂粉絲爲援助前線示威者而籌集資金購買防護裝備，以支持針對泰國總理巴育 (Prayuth Chan-ocha) 的抗爭示威，並要求限制君主政體的權力。她們駕馭社交媒體的力量，運用其社交媒體帳戶發揚與抗議相

¹ Chris Rojek, 〈名人與宗教〉,《名聲與明星：讀物》, 編輯: Sean Redmond 和 Su Holmes (洛杉磯: Sage, 2010年), 172頁。

關的主題標籤，並藉以韓國流行樂特有的俗語抵消和譏諷親君主制的社交帳號。² 在抗議中，粉絲們跟隨播放的韓國流行音樂揮舞著 LED 燈牌和熒光棒和唱，將示威場地轉化為演唱會，並拿着用金框裝裱的偶像圖片戲仿泰國皇室成員的肖像。³

除了上述事件，受益於社交媒體發展而冒現的 TikTok 微名人 (microcelebrity)，以及如美國前總統特朗普 (Donald Trump) 和俄羅斯總統普京 (Vladimir Putin) 般飽受爭議的右翼民粹主義政治家的粉絲圈，這些無非揭示人擁有以熱情和狂熱的方式展現對超凡人物的崇拜的天性。我們的時代變得比以往更加瘋狂。因此，我們不應簡化與狂熱行為相關的現象為偶像崇拜和低俗。取而代之，人們應該接受和擴展粉絲文化的定義，將其為追溯、拆解和引導慾望與情感的方法論，用作挖掘當代社會環境的文化無意識。

展覽「狂迷日記」由此展開，旨在透過粉絲文化的視角重新想像名人文化的政治潛力的另類方式。粉絲文化現象是關於媒體製作與消費的當代論述的核心。⁴ 正如朱莉·詹森 (Joli Jensen) 所言，狂迷的定義和角色「應依照更廣泛的問題來探討，諸如渴望、珍愛、尋求、盼望、欣賞、羨慕、頌揚、保護以及與他人結盟的意義。狂迷文化是我們理解世界的其中一個角度，並與大眾媒體和我們的歷史、社會、文化位置息息相關。」⁵

是次展覽名稱亦延續同樣概念。「狂迷日記」指涉中國現代文學領袖魯迅的《狂人日記》，該作品的靈感亦源自烏克蘭裔的俄羅斯作家尼古拉·果戈里 (Nikolai Gogol) 的同名小說。文本互相呼應，講述一位比旁人更能看清現實的「狂人」的故事。同樣地，十五位來自七個東亞及東南亞國家的參展藝術家，受邀代入粉絲一角，從各自的題材出發，同步進行創作與批判性思考。各藝術家的實踐在多個層面上受認同與慾望驅使，搭起學術研究與個人願景之間的橋樑。另一方面，展覽邀請觀眾撕下場刊封面的特製貼紙貼到相關內頁，揭露特定的作品圖片，透過積極互動創造屬於自己的一本狂迷日記。

展覽的場景體驗也促使觀眾梳理個人和集體的慾望、情感以及記憶的軌跡。「狂迷日記」首先以一個青少年房間的立體透視模型迎接觀眾，它展示着**單慧乾**的海報、卸妝紙與雙頻道影片裝置，喚起觀眾曾經對偶像投射的熱情和幻想。**莫育權**富有幻想及哀情的作品由香港歌手及演員李蕙敏主演，探究歌姬崇拜文化與酷兒身份認同在當代香港的身份政治中扮演的角色。四位來自菲律賓移工藝術家組織 **Guhit Kulay** 的成員的作品則通過節日、聖物及失傳的傳統反思菲律賓的殖民歷史，揭示移居外地及原住的菲律賓人面對的掙扎。

² 路透社，「BTS、Blackpink、Exo 等的韓國流行樂粉絲在最近的泰國抗爭示威中展示了他們的影響力」，《南華早報》(南華早報，2020 年 11 月 5 日)，<https://cutt.ly/yB3etW4>。

³ 同上。

⁴ 亨利·詹金斯，《融合文化：新媒體和舊媒體的衝突地帶》(紐約：紐約大學出版社，2006 年)，12 頁。

⁵ 朱莉·詹森，《視偶像崇拜為病理學：人物塑造的後果》，《癡心的觀眾：偶像崇拜文化與大眾媒體》，編輯：Lisa A. Lewis (倫敦：羅德里奇，1992)，27 頁。

日本藝術家**布布·哆·拉·瑪德蓮娜**、**嶋田美子**和**森村泰昌**的作品透過男女性的變裝文化質疑日本複雜的崇美情意。他們一同指涉戰後的模仿文化，揭示戰後兩國之間的軍事、經濟及政治權力中越趨緊密、互相呼應的關係。**何子彥**的雙頻道錄像呈現於兩所對稱的房間，聚焦於由梁朝偉飾演，於東南亞歷史中舉足輕重的傳奇三重間諜——萊特（Lai Teck）。以影像拼貼而成的作品綜合了一個以碎片化、多重層次的闡述探究述事及回憶的本質。另一方面，泰日籍藝術家**玉里·坎薩庫**透過重新樣化及混合超現實主義藝術、迷因文化、歌迷藝術與動畫為觀眾給予泰國現代社會政治文化的評述。

韓國藝術家**Haneul Choi**以語帶雙關的方式詮釋「物化」。他重遊雕塑創作的藝術史，並轉譯當中具代表性的雕塑家的作品，以各種擬人化的形式使觀眾聯想它們為韓國偶像團體。**阮心藍**的流行音樂影片採用韓國流行樂日常話語具化越南僑民流散至波蘭的經歷。藉此，她呈現受冷戰時期的政治忠誠影響的東歐和亞洲國家之間的廣泛散播。遵循資本流動的情感邏輯，**金斗真**運用奇幻的宗教意象和末日美學重新演繹韓國流行樂「結尾妖精」的概念，即偶像在電視音樂節目結尾中與鏡頭四目交投的特寫。**陸揚**的錄像由樂隊 Ja Naimon! 的日本音樂藝人 Chanmomo ◎ 主演，拆解粉絲與偶像之間相互動力的慣常理解，凸顯科技的無處不在和全能的特質，並漸增地暴露人類短暫而脆弱的存在。

「狂迷日記」的十五位藝術家在東南亞及東亞社會政治議題中探討追星文化的強烈欲望，並連結偶像崇拜、變裝、後殖民與後社會主義身份認同、社會運動、宗教以及科技發展等題材。這些概念的交接擴張和豐富我們重新幻想粉絲文化的理念和社會關係的框架，讓我們得以認清並解構媒體、科技與地緣政治之間錯綜複雜的關係。展覽「狂迷日記」透過審視流行文化產物，看似為參展觀眾提供逃離日常生活的靈丹妙藥。然而，展覽更是誘導觀眾思考狂熱欲望箇中的政治潛力，進一步釐清當下激進時勢中的社會脈絡。

PRODUCE 101 Season 2

我好像不再是自己了

Pick me Pick me Pick me
你瘋狂地 陷入我的愛

Pick me Pick me Pick me

I'm so Sick Crazy Crazy

請挑選我的心 Pick me Pick me

Pick me Pick me Pick me

我越見你

Pick me Pick me Pick me

越無法阻擋我的心

Pick me Pick me Pick me

現在 Call me Call me

告訴我 你愛上我了

你過分美麗 我害怕這只是一場夢

幻想中的你是多麼的耀眼

看著我 想要進入你的心

與你在一起

I don't feel like I'm myself

(Pick me Pick me Pick me)

Crazy, you've fallen for me

(Pick me Pick me Pick me)

I'm so Sick Crazy Crazy

Please harvest my heart, Pick me Pick me

(Pick me Pick me Pick me)

The more I see you

(Pick me Pick me Pick me)

The more my heart can't stop beating

(Pick me Pick me Pick me)

Now Call me Call me

Tell me you've fallen for me

You're so charming, I'm afraid it's just a
dream

You're shining in my fantasy

Look at me, I wanna pervade your heart

And be with you

PRODUCE 101 (PICK)

ME) 

내가 아닌듯한 나

(Pick me Pick me Pick me)

미쳤어 내게 빠졌어

(Pick me Pick me Pick me)

I'm so sick crazy crazy

제발 내 마음을 Pick me Pick me

(Pick me Pick me Pick me)

너를 보면 볼수록

(Pick me Pick me Pick me)

난 막지 못해 내 마음

(Pick me Pick me Pick me)

이제는 Call me Call me

말해줘 내게 빠져버렸다고

너무나 예뻐서 꿈일까 두려워

빛나는 환상 속의 그대

날 바라봐줘 너의 마음속으로

들어가 함께하고 싶어

Sin Wai Kin's *It's Always You* (2021) presents a four-piece boy band whose members consist of characters in masculine drag, including The Universe (the pretty boy), The Storyteller (the serious one), The One (the childish one), and Wai King (the heartthrob). By assembling an idealised yet conventional boy band, the artist embodies multiple personas through the art of drag to highlight the strategic commodification of identities for mass consumption. Showcased in a teenager's bedroom diorama, the works present a fascinating fan experience that compels viewers to indulge in the promise of love, fantasy, and collective escape offered by the boy band. The five perspex-framed posters signed by respective members are collectibles and merchandise for die-hard fans. The four makeup wipes on the white single bed and reading table act as the residues of desire that visualise the fan's process of becoming the idol. The dual-channel music video played on speakers with karaoke-style lyrics encourages one to sing along to the boy band's hit single 'It's Always You'. Sin's works not only resemble the essential components of identity formation— identification, embodiment, and performativity—which are starting points to comprehend the ideas of fandom and fan culture; but also entice the viewers to delve into the subversive world of queer desire within the matrix of boy band culture.

單慧乾的作品《It's Always You》以變裝為大眾呈獻四人男團，成員包括美男子「The Universe」、嚴肅的「The Storyteller」、孩子氣的「The One」及萬人迷「Wai King」。藝術家透過組成這隊理想但符合常規的變裝男團着重探討身份如何被策略性地商品化，以便大眾消費。作品將粉絲體驗呈現於一間青少年房間的立體透視裝置，促使觀眾沉醉於男團給予的愛情、幻想和集體逃逸的承諾。五張由各自成員簽名、以亞克力盒裱裝的海報是為死忠粉絲而設的收藏品和商品。白色單人床和閱讀桌上的四張卸妝紙作品仿如慾望的殘跡，呈現粉絲成為偶像的過程。以揚聲器播放、帶有卡拉 OK 風格歌詞的雙聲道音樂影片邀請觀眾一同和唱男團的熱門單曲《It's Always You》。單氏的作品除了反映身份建構的重要元素——認同、體現和操演這些了解粉絲文化的始點外，亦誘使觀眾深入探討男團文化中的顛覆性酷兒慾望。

Born in 1991 in Toronto; lives and works in London

1991 年生於多倫多；現居住並工作於倫敦

Sin Wai Kin

ABOUT THE ARTIST

藝術家簡介

Sin Wai Kin (formerly known as Victoria Sin) uses speculative fiction within performance, moving image, writing, and print to interrupt processes of desire, identification, and objectification. Sin uses drag as a practice of purposeful embodiment questioning the reification and ascription of ideal images within technologies of representation and systems of looking. Drawing from close personal encounters of looking and wanting, their work presents heavily constructed fantasy narratives on the often unsettling experience of the physical within the social body. Sin was nominated for the Turner Prize 2022. Sin's performances and works were shown in international exhibitions and programmes, including at the Solomon R. Guggenheim Museum, New York (2022 and 2020); British Museum, London (2022); Museum of Contemporary Art, Toronto (2019); Hayward Gallery, London (2019 and 2018); the 58th Venice Biennale (2019); Serpentine Galleries, London (2019); Taipei Contemporary Art Centre (2018); and Tate Modern, London (2017).

單慧乾 (曾稱 Victoria Sin) 以思辨小說的方式介入行為、寫作與動態影像中，以擾亂對於慾望、身份認同與物化的規訓過程。單氏以「變裝」作為具目的性的藝術體現，質疑歸因於科技和觀看系統中生成的理想形像的化身。其作品透過觀看和渴望的個人經驗，呈現建基於社會體系中個體不安經驗的奇想。單氏除入圍 2022 年英國透納獎提名，表演及作品亦於國際博物館與畫廊中展出，當中包括紐約所羅門·R·古根漢美術館 (2022 及 2020 年)；倫敦大英博物館 (2022 年)；多倫多當代藝術館 (2019 年)；倫敦海沃德美術館 (2019 及 2018 年)；第 58 屆威尼斯雙年展 (2019 年)；倫敦蛇形畫廊 (2019 年)；台北當代藝術中心 (2018 年) 及倫敦泰特現代藝術館 (2017 年)。

單
慧
乾



It's Always You Signed Poster (The Universe), 2021
UV cured ink on poster paper, acrylic ink, acrylic box
86.5 × 61.5 × 4.8 cm (framed)
Ed. 2/6 + 2AP

《It's Always You Signed Poster (The Universe)》2021 年
UV 印刷、海報紙本、塑料彩、亞克力盒
86.5 × 61.5 × 4.8 厘米(裝裱尺寸)
版本：2/6 + 2AP



The Universe Reflected, 2021
Makeup on face wipe
20.5 × 17.5 cm
34.5 × 31.5 × 8.5 cm (framed)

《The Universe Reflected》2021年
化妝品，面紙本
20.5 × 17.5 厘米
34.5 × 31.5 × 8.5 厘米 (裝裱尺寸)



- L *It's Always You Signed Poster (The Storyteller)*, 2021
 UV cured ink on poster paper, acrylic ink, acrylic box
 86.5 × 61.5 × 4.8 cm
 Ed. 2/6 + 2AP

《It's Always You Signed Poster (The Storyteller)》2021年
 UV印刷、海報紙本、塑料彩、亞克力盒
 86.5 × 61.5 × 4.8 厘米(裝裱尺寸)
 版本：2/6 + 2AP



- R *The Story He Performed*, 2021
 Makeup on face wipe
 20.5 × 17.5 cm
 34.5 × 31.5 × 8.5 cm (framed)

《The Story He Performed》2021年
 化妝品、面紙本
 20.5 × 17.5 厘米
 34.5 × 31.5 × 8.5 厘米(裝裱尺寸)



L *It's Always You Signed Poster (The One)*, 2021
 UV cured ink on poster paper, acrylic ink, acrylic box
 86.5 × 61.5 × 4.8 cm (framed)
 Ed. 2/6 + 2AP

《It's Always You Signed Poster (The One)》2021 年
 UV 印刷、海報紙本、塑料彩、亞克力盒
 86.5 × 61.5 × 4.8 厘米(裝裱尺寸)
 版本：2/6 + 2AP



R *The One in Me*, 2021
 Makeup on face wipe
 20.5 × 17.5 cm
 34.5 × 31.5 × 8.5 cm (framed)

《The One in Me》2021 年
 化妝品，面紙本
 20.5 × 17.5 厘米
 34.5 × 31.5 × 8.5 厘米(裝裱尺寸)



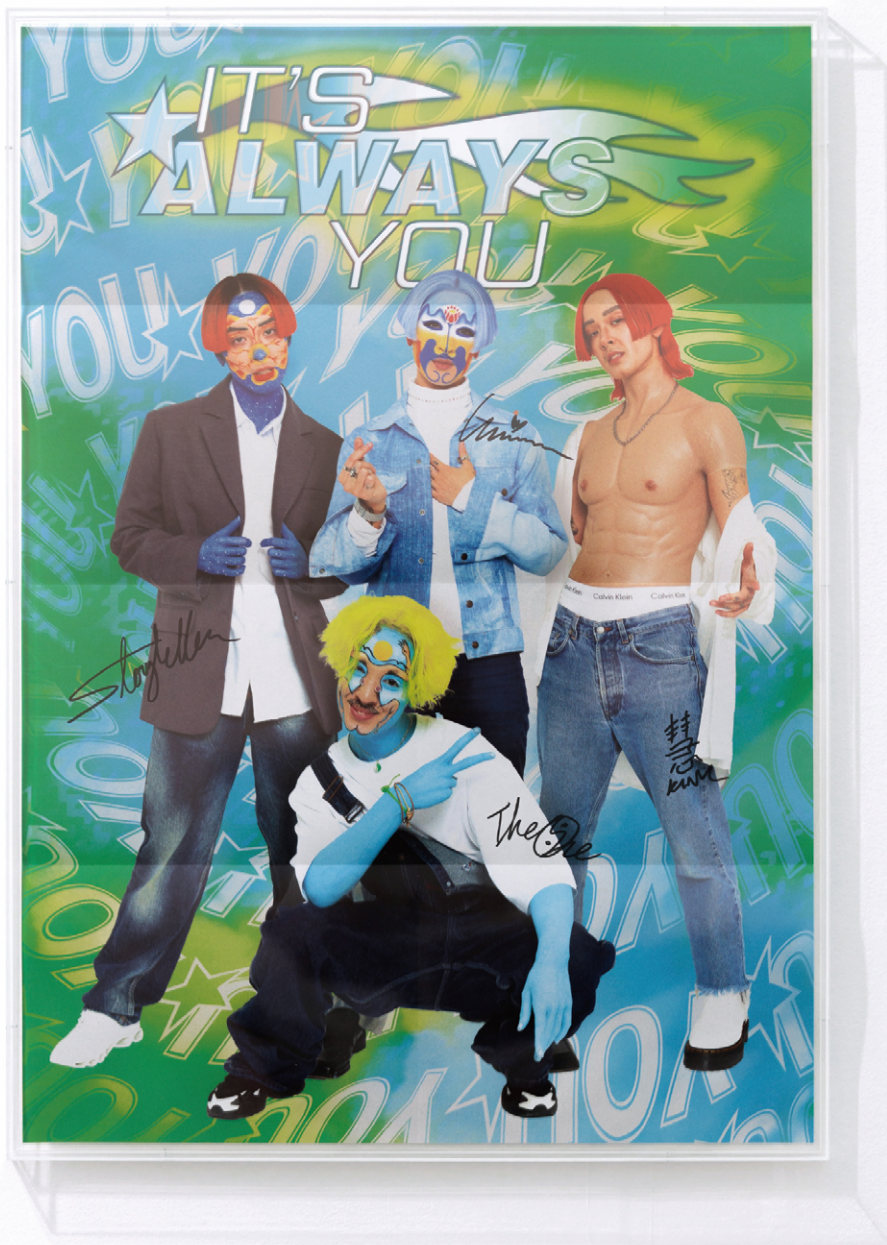
It's Always You Signed Poster (Wai King), 2021
UV cured ink on poster paper, acrylic ink, acrylic box
86.5 × 61.5 × 4.8 cm (framed)
Ed. 2/6 + 2AP

《It's Always You Signed Poster (Wai King)》2021 年
UV 印刷、塑料彩、海報紙本、亞克力盒
86.5 × 61.5 × 4.8 厘米(裝裱尺寸)
版本：2/6 + 2AP



Man Behind the Mask, 2021
Makeup on face wipe
20.5 × 17.5 cm
34.5 × 31.5 × 8.5 cm (framed)

《Man Behind the Mask》2021年
化妝品，面紙本
20.5 × 17.5 厘米
34.5 × 31.5 × 8.5 厘米(裝裱尺寸)



It's Always You Signed Poster (Collective), 2021
UV cured ink on poster paper, acrylic ink, acrylic box
86.5 × 61.5 × 4.8 cm
Ed. 2/6 + 2AP

《It's Always You Signed Poster (Collective)》2021年
UV印刷、塑料彩、海報紙本、亞克力盒
86.5 × 61.5 × 4.8 厘米(裝裱尺寸)
版本：2/6 + 2AP



It's Always You, 2021
4K dual-channel video
4'05"
All works courtesy of the artist and Blindspot Gallery, Hong Kong

《It's Always You》2021年
4K 雙頻道錄像
4分05秒
所有作品由藝術家和刺點畫廊(香港)提供

她一次次的錯愛
每份情仍沒法避開
她面對未來要放下
還是再等待
倒影深宵的鏡中
不知所措這淚人
我去問這個是我嗎

李蕙敏

She loved the wrong person every time
Inevitable in every relationship
To face the future shall she get over it or continue waiting
Reflected in the mirror at late night is
Someone confused who is drenched in tears
I ask myself if this is me?
Couldn't understand why I always hope for a heart-to-heart every time
I poured my heart out yet they are all failures
In the vastness of life, I am all alone to ask who would like
to be born for love, and become wounded all over again
Drifting around, dreams never come true
I looked down in front of the mirror at midnight
Overwhelmed by guilt

《深宵的倒影》

為何每次也不懂總天真
盼愛換愛

耗盡真心卻——都撲空

茫茫一生獨來獨去問誰願

為愛生卻一次再受損

浮沉一生夢來夢去未如願

夜半中我低首鏡面前

自責自怨

Starring Hong Kong singer and actress Amanda Lee and Singaporean drag queen Vanda Miss Joaquim, *Queens (Director's Cut)* by **Green Mok** explores drag queen-diva worship and daughter-mother relationship in parallel, implicating the ongoing geopolitical tensions and identity politics in contemporary Hong Kong. In the video, Mok intensifies the obscurity and blurs the dream vs reality and on- vs off-screen dichotomy by playing with *mise en abyme*, interweaving the diva, drag queen, and the mother's fantastical and uncanny dreamscapes. Similar to the fate of Hong Kong's entertainment industry where the Golden Era of local popular culture has long gone, Veronica (portrayed by Amanda Lee) faces her career decline of becoming a has-been celebrity, worrying about being replaced by a young female idol from mainland China. Simultaneously in a symbiotic yet manipulative daughter-mother relationship, Veronica is entrapped in a labyrinth of anxiety, confusion, and helplessness. Only when she encounters drag queen Vanda (played by Vanda Miss Joaquim), who is a die-hard fan of Veronica, does she get a sense of déjà vu, falling into a warped time loop full of eccentricity and desire for intimacy. Vanda's further attempt to embody and become Veronica is not merely a deep level of identification—her worship eventually develops into a form of queer melancholia where the drag queen internalises the 'object of desire' and becomes the diva. This intense level of embodiment alludes to how one endeavours to safeguard the remainder of Hongkongness amidst the present-day socio-political turbulence. On the other hand, nevertheless, the theatrical, artificial performativity of drag simultaneously bursts this imaginative bubble, beneath all is but a dream with impossible desire and frustration. By synthesising celebrity worship, drag, trauma, and multi-layered identification, Mok's work invites the viewer to reimagine and queer the identity politics in Hong Kong.

莫育權的《絲絲(導演版)》由香港歌手兼演員李蕙敏和新加坡變裝皇后 Vanda Miss Joaquim 領銜主演。作品同時並置、探索歌姬崇拜與母女關係，暗指當代香港的身份認同以及持續動盪的地緣政治關係。藝術家在作品中運用戲中戲的手法模糊夢境與現實、戲裡與戲外的界限，並交疊編結流行天后、變裝皇后與母親撲朔迷離的夢境。女明星 Veronica (李蕙敏飾) 的事業漸入低谷，面臨被年輕內地女星取替的危機，呼應早已消逝的本地流行文化黃金時期，象徵了香港娛樂圈的衰退。同時間，Veronica 深陷既互依又充滿操縱的母女關係當中，在焦慮、困惑與無助的迷宮中掙扎求存。當她遇上作為 Veronica 忠實粉絲的變裝皇后 Vanda (Vanda Miss Joaquim 飾)，她忽然有了似曾相識的感覺，並陷入荒誕又充滿渴求親密感的循環。Vanda 及後試圖飾演並化身為 Veronica，揭示了深層次的身份認同，而這種膜拜更進一步演化為酷兒憂鬱——變裝皇后內化「慾望對象」，蛻變成流行天后。這樣的身份劇變隱喻在當今的社會政治波動中，一人如何試圖守衛僅餘的香港身份。另一方面，變裝的戲劇性與操演性破滅了這種幻想——表面之下只不過是一場充滿不可能的慾望與挫敗感的幻夢。藝術家於作品中匯聚偶像膜拜、變裝、創傷與多層次身份認同，邀請觀者重新想像並以酷兒角度參透香港身份政治。

Born in 1987 in Hong Kong; lives and works in Hong Kong

1987 年生於香港；現居住並工作於香港

Green Mok

ABOUT THE ARTIST

藝術家簡介

莫
育
權

Green Mok is a filmmaker based in Hong Kong. He is currently pursuing an MFA degree in creative media at City University. His works mostly focus on gender issues. His first short film, *The Dragon and Phoenix Show* (2012), was awarded and screened at numerous film festivals. He has won the Best Screenplay Awards of Micro-film Production Support Scheme (Music) two years in a row for *The Drifter* (2019) and *Queens* (2020). Recently, his photography series, *Dancing in the dark: a certain time at certain places* (2021) and *The Drifting - TranSonger Music Video Project* (2021) has been exhibited in art galleries and festivals. His latest short film *The Moonlight Is Shining Tonight* (2022) has been shortlisted for the 27th ifva awards—open category.

莫育權畢業於浸會大學傳理系，主修電影。現於城市大學修讀創意媒體藝術碩士。作品大多關注性別題材，首作《大龍鳳》(2012年)即入選鮮浪潮短片展等多個海內外電影節、並獲「台灣酷兒影展—新酷子獎」，繼有《還未亮》、《染》等劇情短片。近年分別憑《在漂流地》(2019年)、《絲絲》(2020年)連續兩屆獲「創+作」最佳編劇獎等多個獎項。另外，其《黑夜樂園：某時某地》(2021年)攝影系列及《雌雄同歌》—跨性別 X 流行音樂《無所定向》(2021年)音樂影片曾於畫廊及電影節展出。年首以最新短片作品《今晚月色很美》(2022年)入圍第二十七屆 ifva 比賽 (公開組)。





Queens (Director's Cut), 2022
Single-channel colour HD video with sound
22' 22"
Cantonese and English voiceovers with Chinese and English subtitles

《絲絲 (導演版)》2022 年
單屏彩色高清晰錄像
22 分 22 秒
粵語和英語配音，中英文字幕

Courtesy of the artist and Hong Kong Association of Interactive Marketing
由藝術家及香港互動市務商會提供

Araw

Araw

Everyday to Mary we are praying
We want to be noble to our mother Mary

We are always asking for her help
We will praise her every day and night

If we are in danger to Mary we will run
If temptations approach, Mary we will call

Oh, Mary, help us live
If we will die, pray for us

**Araw-araw kay Maria
Kami ay nagdarasal
Si Mariang Ina namin
Ibig naming marangal**

**Kanyang tulong lagi-lagi
Kami ay humihiling
Siya'y aming pupurihin
Tuwing araw at gabi**

**Kung kami'y nasa panganib
Kay Maria tatakbo
Siya'y aming tatawagin
Kung lalapit ang tukso**

**O, Maria tutulungan
Kaming nangabubuhay
Kami ay ipanalangin
Kung kami'y mamamatay**

Kay

Maria'

我們望能對瑪麗亞忠誠
為此每天也誠懇地向瑪麗亞祈禱

我們常向她請求救贖
朝朝暮暮地讚頌她

如我們面臨危機 我們將奔向瑪麗亞
如我們面臨誘惑 我們將呼喚瑪麗亞

瑪麗亞啊 拯救我們吧
如我們終需死 請為我們祈禱

Jonalyn Macalalad Molina's painting refers to the culture and history of Santacruzan, a religio-historical beauty pageant held across cities in the Philippines during the month of May, celebrating local traditions of youth, love, and romance. In the festival, the pageant honours the finding of the True Cross by Helena of Constantinople, mother of Constantine the Great. For the community of the Filipino diaspora, this annual event even constitutes their identity. Molina first paints the Catholic church and flower arcs in vibrant, joyous colours restaging the festive backdrop. She then replaces Queen Helena and Prince Constantine with half-Spanish, half-Filipina actress Marian Rivera-Dantes and her son Jose Sixto G. Dantes IV. The Filipina community idolises Rivera-Dantes as a Madonna figure, perceiving her as the ideal woman that has it all—feminine beauty, with a successful career, and a perfect family. Such identification reveals the problematic mimicry of Euro-American-centric ideals of beauty in the Philippines. By intertwining Filipino festivals and celebrity worship, Molina examines how cultural practices and ideologies instilled during the Spanish colonial rule are sustained in contemporary Philippines from a racialised, gendered postcolonial perspective.

Jonalyn Macalalad Molina 的畫作涉及五月花節的文化及歷史。五月花節是一年一度於菲律賓各大城市舉行的選美比賽，具宗教歷史意義之餘亦是當地歌頌青春、愛情與浪漫的慶典。此節慶旨在紀念君士坦提烏斯一世之母海倫娜發現真十字架；對於菲律賓僑民來說更是其身份認同的重要部分。藝術家首先以鮮明、使人喜悅的色彩繪出天主教堂及花環，重構具節日氣氛的背景。其後，她以西班牙菲律賓混血女星 Marian Rivera-Dantes 及其兒子 Jose Sixto G. Dantes 四世代替海倫娜皇后與君士坦提烏斯一世的角色。菲律賓女性社群崇拜 Rivera-Dantes 為「聖母」，視她作女性的完美典範——美貌、事業、家庭一應俱全。此等膜拜揭示了菲律賓模仿歐美審美意識型態的爭議。藝術家連結菲律賓節日傳統與明星追捧，並以帶有種族和性別濾鏡的後殖民視角發掘西班牙殖民時期灌輸的習俗與意識形態如何仍影響當今的菲律賓社會文化。

Guhit Kulay

Jonalyn Macalalad Molina

ABOUT THE ARTIST

藝術家簡介

Jonalyn Macalalad Molina's journey to becoming an artist began in the Philippines. At Dayap National High School in 2004, she acquired a non-formal education in fine arts. She then earned an undergraduate degree in Information and Communication Technology at Laguna University. After arriving in Hong Kong for work in 2016, she resumed drawing during her free time, specialising in portraiture, flowers, and pet portraits. For Molina, painting is a means to cherish precious moments in life and to combat her loneliness in a foreign city. She was motivated by her new workplace to research new methods using internet tutorials. Molina's mediums now include graphite pencils, charcoal, colored pencils, soft pastels, oil pastels, markers, watercolour, and acrylic. She joined Guhit Kulay in 2019. Her artwork has been displayed in Tamawan Village in the Philippines (2022). She is currently working on a video and animation project with senior lecturer and artist Justyna Kabala from the University of Arts in London.

Jonalyn Macalalad Molina 的藝術生涯在菲律賓開展。2004 年高中時期，她接受了非正式的藝術教育，並於內湖省大學獲得信息及傳播科技學士學位。2016 年開始在香港工作後，她在空餘時間再次執畫筆，題材多為肖像、花卉與寵物。對於藝術家而言，繪畫能夠保存生活中的寶貴點滴，亦是她在陌生的城市對抗孤獨的途徑。嶄新的工作環境給予她動力透過網絡教程學習新型的創作方式。現時，她用於創作的媒介包括鉛筆、炭筆、彩色鉛筆、軟粉彩、油性粉彩、油性筆、水彩及塑膠彩。她於 2019 年加入藝術團體 Guhit Kulay。其作品曾於菲律賓 Tamawan 藝術文化村展出 (2022 年)。她現時正與藝術家兼倫敦藝術大學資深講師 Justyna Kabala 合作創作籌備一錄像及動畫項目。

Santacruzán, 2022
Acrylic on canvas
101.6 × 76.2 cm
Photo: Felix S.C. Wong
Courtesy of the artist
Commissioned by Para Site for this exhibition

《五月花節選美》2022 年
布面丙烯
101.6 × 76.2 厘米
攝影：黃思聰
由藝術家提供
受 Para Site 委託為是次展覽製作



**Kami ang dahilan kaya' t
ika'y parurusahan
Upang ang hantungan
mo ay kamatayan**

'POONG

JESUS

**Esang de
Torres**

**Ipapangako namin sa iyo
Buong tapat na susundin
ang pangaral Mo
Walang hanggang
pagmamahal laalay
namin sa'Yo Ika'y nag-iisa
Poong Jesus
Nazareno... Nazareno..**

**Poong Jesus Nazareno
Patawarin Mo
Kaming mga makasalanan
dito sa mundo
Handog ang buhay mo
Sa lahat ng katulad ko
Ikaw ang aming Diyos
Ang Diyos na manunubos
Ika'y nag-iisa
Poong Jesus Nazareno**

Nazareno'

我們是你遭到懲罰的理由
因此你的命運註定邁向死亡

我們承諾
忠誠地跟隨你的指引
為你奉獻永恆的愛
你是唯一
拿撒勒的耶穌 拿撒勒

拿撒勒的耶穌
請你赦免我們的罪孽
你那為我們奉獻的生命
你是我們的上帝
那救贖我們的上帝
你是唯一
拿撒勒的耶穌

We are the reason that you will be
punished
So that your destiny is death

We will promise you
To faithfully follow your instructions
We will offer eternal love to you
You are the only one
Lord Jesus Nazarene... Nazarene...

Lord Jesus Nazarene
Forgive us sinners in this world
Your life is ready for everyone like me
You are our God
The God who redeems
You are the only one
Lord Jesus Nazarene

Marilyn Santiago Lopez's installation depicts one of the largest Catholic gatherings in Quiapo, Manila, where masses of devoted worshippers join the Black Nazarene's parade and attempt to touch the Jesus Christ sculpture, believing it can miraculously cure sickness and bring blessings. The religious object, made in mesquite wood and carved by an anonymous Mexican artist, is a life-sized work depicting a dark-skinned Jesus Christ kneeling down and carrying the cross. Brought to the Philippines in 1606 from Mexico, it was one of the colonial objects of the Spaniards that travelled between colonies during the Manila Galleon Trade. An interesting feature of the work is that to protect the sculpture originated from Acapulco, Mexico, the authorities replicate two Nazarenes—one with the heads and hands of the original, one with the original torso connecting copies of detached parts. Reflecting on the intersection of Spanish colonisation and religious fanaticism, as well as being sceptical of the sculpture's widely believed omnipotence, Lopez parodies the festival in a satire and comical fashion. The artist first accentuates the theatricality of the religious rite by placing the set of work on a customised pedestal, as if capturing the climax of the fanatical event. She then restages the ritual with miniature figures made of papier-mâché surrounding or climbing up on the wagon to desperately touch the religious sculpture. The artist also creates the Black Nazarene sculpture with detachable body parts, highlighting that the object of worship is not archetypal, and questioning the credibility of religious devotees' fanatical illusions.

Marilyn Santiago Lopez 的裝置描繪了馬尼拉奎阿坡其中最大型的天主教聚會之一；大量虔誠信徒聚集參加黑拿撒勒人的遊行，並試圖觸摸耶穌基督的雕塑，篤信它可以奇蹟般地治癒疾病及帶來祝福。此宗教物件由一位匿名的墨西哥藝術家以牧豆樹木雕刻而成，描繪一位跪下、背着十字架的黑皮膚耶穌基督。雕塑於 1606 年從墨西哥帶到菲律賓，亦是西班牙商隊在馬尼拉大帆船貿易期間穿梭於不同殖民地的物件之一。作品擁有其中一個有趣的特徵；爲了保護起源於墨西哥阿卡普高的雕像，當局複製了兩個拿撒勒人——一個帶有原物的頭和手，另一個帶有原本軀幹並連接被複製的分離部分。Lopez 反思西班牙殖民時期和宗教狂熱的關係，以及對雕塑被普遍認爲擁有無窮力量持懷疑態度，以諷刺和詼諧的方式模仿這個節日。藝術家首先將這組作品放在一個訂製的底座上，以此強調宗教儀式的戲劇性，彷彿捕捉狂熱事件的白熱化片刻。隨後，她用混凝紙漿創作圍繞或爬上馬車的微型人物，重新上演信徒不顧一切地觸摸耶穌基督雕塑的儀式。藝術家還設計了擁有可分離身體部位的黑拿撒勒人雕塑，強調崇拜的對象並非原物，質疑虔誠的宗教信徒的狂熱幻想的可信度。

Guhit Kulay

Marilyn Santiago Lopez

ABOUT THE ARTIST

藝術家簡介

Marilyn Santiago Lopez is a self-taught visual artist. She has worked as a domestic helper in Hong Kong since July 2014. She decided to resume her interest in calligraphy and sketching from her teenage years in 2015. She uses her artistic expression to combat the monotony of her overseas employment. Oil paint, acrylic, oil pastel, graphite, charcoal, watercolour, resin, clay, and coloured pencil are Lopez's main mediums of choice. Her works are at the intersection of realism and modernity. She is one of the members of Guhit Kulay, the migrant artist collective in Hong Kong founded in May 2017. Lopez took part in the *Kamustahan Art Project*, a global web initiative supported by the British Council (2021). Her works were exhibited at Tam-awan Village (2022); PMQ, Hong Kong (2019), Philippines Consulate General, Hong Kong (2019), and NIDO Asia, Hong Kong (2019). She is now working with Justyna Kabala, Senior Lecturer at the University of Arts, London, on a film and animation project. Additionally, she has been actively engaged in the ongoing collaboration with the Lensational Programme at the University of Hong Kong.

Marilyn Santiago Lopez 是一位素人視覺藝術家。她自 2014 年 7 月起在香港工作，為一位家庭傭工。她於 2015 年決定重拾年輕時對書法和素描的興趣，並以藝術抗衡在海外工作的單調乏味。Lopez 以油彩、塑膠彩、油粉彩、石墨、炭筆、水彩、樹脂、粘土、和彩色鉛筆作為主要媒介。她的作品處於現實與現代主義的交叉點。她是香港移工藝術家團體 Guhit Kulay 的成員，該組織成立於 2017 年 5 月。Lopez 曾參與一項由英國文化協會支持的全球網絡倡議，名為 *Kamustahan* 的藝術項目 (2021 年)。她的作品曾在菲律賓碧瑤市 Tam-awan 藝術文化村 (2022 年)、香港 PMQ 元創方 (2019 年)、菲律賓駐香港總領事館 (2019 年) 和香港 NIDO Asia (2019 年) 展出。她現在正與 Justyna Kabala 合作從事電影和動畫項目。此外，她一直積極參與香港大學的 Lensational Program。

The Feast of Black Nazarene, 2022

Paper clay sculpture: Paper pulp, wall putty, flour, gypsum powder

Pedestal: Acrylic, resin, newspaper, metal wires, foil, wall putty, gypsum powder

70 × 70 × 54 cm

Photo: Felix S.C. Wong

Courtesy of the artist

Commissioned by Para Site for this exhibition

《黑拿撒勒人瞻禮日》2022 年

紙黏土雕塑：紙漿、油灰、麵粉、石膏粉

底座：亞克力、樹脂、報紙、金屬絲、箔、油灰、石膏粉

70 × 70 × 54 厘米

攝影：黃思聰

由藝術家提供

受 Para Site 委託為是次展覽製作



Tony Palis

'Babaylan's ISHAMAN'S

You have been killed a thousand times
And have been lying in the pit for a long time
But in the warfares of people
The shamans are rising again

The shaman's are rising
In the fields and factories
Trying to stop the curse of the past
The shamans are rising

The call of desperation for a thousand times
The tied arm trying to loosen
And to every woman wishing for freedom
The shamans spirit are rising

你曾被殺掉千次
千秋被掩埋在塵土之中
但在人類的鬥爭當中
薩滿人們正在甦醒

薩滿人們正在甦醒
在田野裡 在工廠裡
他們在制止過往的詛咒
薩滿人們正在甦醒

那千次歇斯底里的呼喚
嘗試掙脫被綁的兩手
在每個渴望自由的女性裡
薩滿人們正在甦醒



**Libong ulit kayong pinatay,
kay tagal niyo ring nahimlay sa hukay
Ngunit sa pakikidigma ng bayan,
muling nagbabangon ang mga babaylan**

**Nagbabangon ang mga babaylan
Sa mga bukid at pagawaan
Kinikital ang sumpa ng nakaraan
Nagbabangon ang mga babaylan**

**Libong ulit ang lakas ng tinig,
nag-uumingkas ang itinaling bisig
At sa bawat babaeng náis lumaya,
Nagbabangon ang babaylan sa diwa**

Maria Christina Castillo Anire's painting addresses the psychological conflict of Filipino communities stemming from the contradiction of Western religious and indigenous shamanistic beliefs. Before the Spaniards brought over new practices and institutions from their earlier colonial experiences in Latin America to the Philippines, there were shamans, commonly known as *babaylan*, in various ethnic groups across precolonial Philippine islands. Only when the colonial empire discounted shamanism as witchery and indoctrinated indigenous people with Catholicism was the local community forced to abandon their traditional beliefs. Despite many Filipinos being devout Catholics, they continue to manifest diverse forms of shamanism and turn to modern faith healers, herbal doctors, and witchcraft. This reveals an attempt to attain equilibrium or a tug of war between two 'fandoms', where the Filipino community worships the colonial ideals and simultaneously identifies with shamanistic beliefs. Anire's work illustrates such power dynamics by depicting the *babaylan* performing healing rituals in a domestic environment, with Catholic objects and symbols such as the Virgin Mary figurines and the Holy Cross on the shelves in the background. The work primarily looks to destigmatise shamanistic practices in the Philippines. More importantly, it proposes an embrace of spiritual rituals of daily life as a mundane way of resisting deep-rooted colonial ideologies.

Maria Christina Castillo Anire 的畫作探討菲律賓社群在西方宗教與原住民薩滿信仰的矛盾關係之下的心理衝突。西班牙人將較早前在拉丁美洲實行的殖民策略帶到菲律賓；在此之前，菲律賓群島的諸多族裔群體均有被稱為「巴巴蘭」的薩滿師。殖民帝國視薩滿教為巫術，並對原住民灌輸天主教信仰，使當地社群不得不摒棄其傳統信仰。雖然眾多菲律賓人為虔誠天主教徒，他們仍繼續信仰草藥治療以及巫術等薩滿傳統。這揭示了兩種崇拜之間，在嘗試找到平衡過程中的角力——菲律賓社群在崇尚殖民理想的同時，也在薩滿信仰之中獲得身份認同。藝術家在一個居家環境裡描繪出這種權力關係——一位「巴巴蘭」薩滿師正在進行療愈儀式；背景裡可見聖母瑪利亞像與十字架等天主教象徵。作品旨在為菲律賓的薩滿實踐去除污名；更重要的是，作品提倡接納日常生活中的精神儀式，從而在日常對抗根深蒂固的殖民主義意識形態。

Born in 1985 in the City of Catbalogan, Samar; works and lives in Hong Kong
1985 年生於薩馬島；現居住並工作於香港

Guhit Kulay

Maria Christina Castillo Anire

ABOUT THE ARTIST

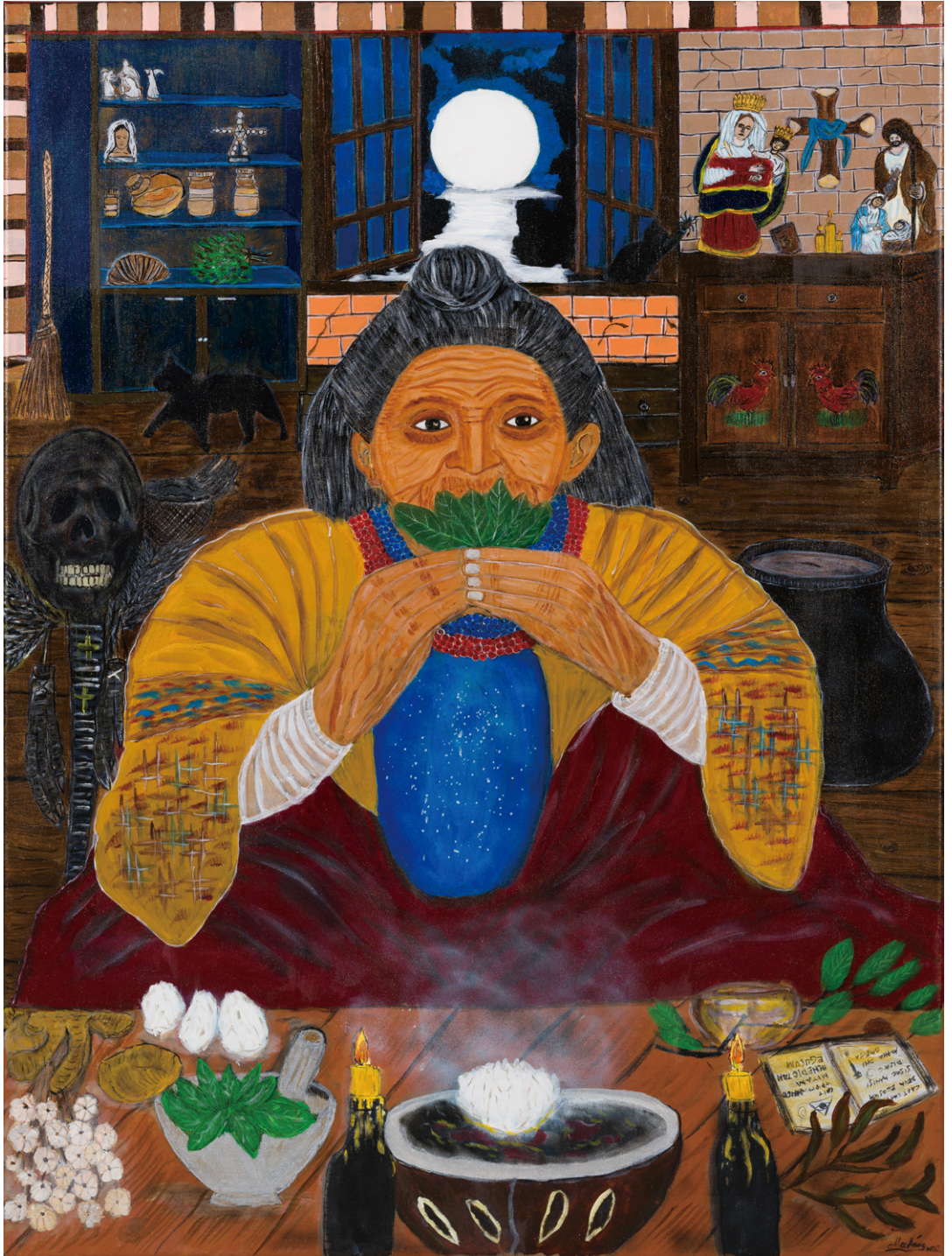
藝術家簡介

Maria Christina Castillo Anire received her degree in Civil Engineering, and began working as a domestic helper in Hong Kong in 2012. Anire is a self-taught visual artist and employs mixed media in her artistic practice, including oil pastel, soft pastel, acrylic, oil paint, watercolour, marker, pencil, and charcoal. She views her diversified photography as a way to capture and preserve her treasured memories, and believes art has the meditative curing potential of connecting souls and relieving tensions. Anire has completed the EmpowerU Programme at the University of Hong Kong (2018-19) and the Lensational Beginner's/Intermediate Programme. In 2018, she joined the migrant artists' group, Guhit Kulay. Her works were exhibited in Tam-awan Village (2022); and 480.0 Gender & Art Space (2020), Philippine Consulate General (2019), Lumenvism Gallery (2019), and NIDO Asia (2018) in Hong Kong. She is currently working on an animated film project with fellow migrant workers led by Justyna Kabala, Senior Lecturer at the University of Arts, London.

Maria Christina Castillo Anire 持有土木工程學位，於 2012 年起於香港任職家傭。她是一名自學的視覺藝術家，並運用不同混合媒介創作作品，包括油性粉彩、軟粉彩、塑膠彩、油彩、水彩、油性筆、鉛筆及炭筆。Anire 視其攝影作品為捕捉、保存回憶的方法，並相信藝術有聯繫靈魂與舒緩緊張的冥想性治癒潛質。她曾參與香港大學的 EmpowerU 計劃 (2018 至 2019 年) 以及 Lensational 的初期及中期培訓計劃。2018 年，她加入了移工藝術團體 Guhit Kulay。她的作品曾於菲律賓 Tam-awan 藝術文化村 (2022 年)、480.0 Gender & Art Space (香港, 2020 年)、菲律賓駐港領事館 (2019 年)、Lumenvism 畫廊 (香港, 2019 年) 以及香港 NIDO ASIA 畫廊 (2018 年) 展出。現時在倫敦藝術大學資深講師 Justyna Kabala 的帶領下，Anire 正在與其他移工一同籌備一動畫項目。

Babaylan - The Healer Shaman, 2022
Acrylic on canvas
101.6 × 76.2 cm
Photo: Felix S.C. Wong
Courtesy of the artist
Commissioned by Para Site for this exhibition

《巴巴蘭——巫醫》2022 年
布面丙烯
101.6 × 76.2 厘米
攝影：黃思聰
由藝術家提供
受 Para Site 委託為是次展覽製作



**Inaspul ko si kapitan
Sinakbat to e kampilan
Os piyanyos Os piyanyos**

**Sedag, Sedag Kan Bulan
Mo silvue inak pan-akshan
Bato, Bato e katinan
Bulo, Bulo pashinan**

You have been killed a thousand times
And have been lying in the pit for a long time
But in the warfares of people
The shamans are rising again

The shaman's are rising
In the fields and factories
Trying to stop the curse of the past
The shamans are rising

The call of desperation for a thousand times
The tied arm trying to loosen
And to every woman wishing for freedom
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你曾被殺掉千次
千秋被掩埋在塵土之中
但在人類的鬥爭當中
薩滿人們正在甦醒

薩滿人們正在甦醒
在田野裡 在工廠裡
他們在制止過往的詛咒
薩滿人們正在甦醒

那千次歇斯底里的呼喚
曾試掙脫被綁的兩手
在每個渴望自由的女性裡
薩滿人們正在甦醒

Salidummay
DKK

‘Bangon
Ka Ina’

**Inukbos to e kampilan
Inbetbet to od avadak
Manbejakbak e shalak
Bintek ko shenget inak**

The textile work by **Cristina Balao-as Cayat** shifts the viewer's focus from criticising how western colonisers are destroying the traditional heritage of the colonised, to how the worshipping of superior figures within indigenous communities may also lead to similar irreversible repercussions. With Benguet heritage, Cayat has been researching the interrelationship between the migration history of the Imbosi tribal members and the loss of body tattoo art. Based on scant historical records, the artist realised that on one occasion the floor collapsed during a *peshit* (the largest community gathering); since the incident, the *mankutom* (a wealthy and respected male figure) in the community professed that bad omens were lingering in the entire tribe. To get rid of bad luck, he made the tribe leave Imbosi and their culture behind, promising a far-from-ideal grand vision that they would be able to pursue greatness and prosperity in a new place. To address this lesser-known precolonial history, the artist first rips the Benguet woven fabric apart and embroiders thirteen human figures on the organza as distorted Benguet tattoo designs, which represents the thirteen *barangays* (the smallest administrative division in the Philippines) of Kabayan, the centre of Benguet culture. With the tattoos seemingly perishing from the fabric's rift, which symbolises the death of full body tattoo art forms, Cayat's work wishes to evoke the audience's awareness on how submissive idolisation could eradicate critical cultural heritage.

Cristina Balao-as Cayat 的紡織作品嘗試轉移觀眾的批判角度，從評論西方殖民者如何破壞被殖民者的傳統遺產，到觀察土著社區中對尊者的崇拜也可導致類似的不可逆轉的後果。Cayat 遵循本格特省的傳統，一直致力研究 Imbosi 部落成員的遷移歷史與紋身藝術沒落的關係。藝術家翻查僅餘的歷史紀錄後，發現在一次社區聚會中，地面不幸坍塌；這次意外後，社區中一位富有且受人尊敬的男人（mankutom）宣稱不祥之兆正散播於整個部落。為了驅散厄運，他慫恿部落離開 Imbosi 並遺棄他們的文化傳統，並向他們承諾在新的國度追求繁榮和偉大。為了呈現這段鮮為人知的前殖民歷史，藝術家首先撕開本格特布料，隨後在柯根紗上繡上十三個人物，代表着被扭曲的本格特紋身圖案。這些圖案象徵了作為本格特省文化中心城市 Kabayan 的十三個行政分區。紋身設計似乎在布料的裂縫之間逐漸消逝，意味着全身紋身藝術文化的殞落。Cayat 希望觀眾能夠意識盲目崇拜偶像可導致文化遺產面臨危機甚至被根絕。

Born in 1974 in City of Baguio; lives and works in Hong Kong

1974 年生於碧瑤；現居住並工作於香港

Guhit Kulay

Cristina Balao-as Cayat

ABOUT THE ARTIST

藝術家簡介

Cristina Balao-as Cayat is a self-taught artist and the co-founder of Guhit Kulay. In 2017 she started to use acrylic, graphite, and watercolour as her main art medium. Besides employing existing objects as the subject matter, her recent interest in weaving materials has led her to include woven fabrics and threads in her practice. Her art, which centres on the idea of 'host nation', is a synthesis of her Filipino cultural heritage and her experiences in both the Philippines and Hong Kong. She has taken part in a number of projects and exhibitions, such as 'Tahi-tagning Pagsibol', a collaboration with Alma Quinto at NCCA Gallery, Manila (2022); 'Kumustahan Art Projects' (2021); 'Obra: Sining at Galing nga mga Megranting Pilipino', Philippine Consulate General, Hong Kong (2019); 'Day Off Mo?', Collaboration with Alma Quinto at Centre for Heritage Arts and Textile, The Mills, Hong Kong (2019); and 'Beyond Myself—Enrich HK', Hong Kong (2018).

Cristina Balao-as Cayat 是一位素人藝術家及菲律賓藝術機構 Guhit Kulay 的共同創辦人。她於 2017 年開始運用塑膠彩、石墨及水彩創作。她現在除了運用現成物件作為創作主題之外，亦對紡織物料產生興趣，故此在作品中加入了不少布料的元素。她的作品圍繞着「宿主國」為題，探討菲律賓的文化遺產和其在菲律賓及香港的經歷。她曾參與多個計劃及展覽，包括與艾瑪·昆托合作的「Tahi-tagning Pagsibol」，馬尼拉 NCCA 畫廊 (2022 年)；Kumustahan 藝術計劃 (2021 年)；「Obra：Sining at Galing nga mga Megranting Pilipino」，菲律賓駐香港總領事館 (2019 年)；與艾瑪·昆托合作、於香港南豐紗廠紡織文化藝術館舉辦的「Day Off Mo?」（2019 年）及「超越自我——豐富香港」（2018 年）。

Lost in Oblivion, 2022
Handwoven fabric, organza, gold colour thread, wooden pole
176.5 × 68.5 cm
Photo: Felix S.C. Wong
Courtesy of the artist
Commissioned by Para Site for this exhibition

《迷失於遺忘之間》2022 年
手工編織、柯根紗、金線、木棍
176.5 × 68.5 厘米
攝影：黃思聰
由藝術家提供
受 Para Site 委託為是次展覽製作



6 America BASHi's

アメリカ橋は残るでしょう
私が東京を離れても
そしてあなたを思い出すとき
山手線の音がする

最終電車の窓に
あなたの顔が

いくつも浮かんできて
ふるえながら消えて行くのよ

うらんでないわ今は
あなたがわかる
大人に変わる橋を
いつの間にか渡る季節ね

America Bridge will remain,
even though I have left Tokyo.
After that, whenever I think of you,
the sound of the Yamanote Line lingers.

In the window of the last train,
numerous faces of you
appeared
and disappeared in the trembles.

I do not hate you anymore
I understand you
The bridge that offers adulthood, which
In this very season, you always walk across
unconsciously.

美國橋仍留在這裡
雖然我已離開東京
在那之後想起你時
山手線的聲音便會響起

末班電車的窗戶裡
浮現著
無數個你的面龐
又在顫抖間沒了踪影

現在已不再埋怨你
我已了解你
能讓你長成人的橋樑
在這個季節裡，總是不經意地穿過

KARUYUDO

BuBu de la Madeleine and **Yoshiko Shimada** collaborated in 1998 to produce the series *Made in Occupied Japan*, which comprises etching, photographic collages, and video performance, to investigate the history of postwar Japan under American occupation. In *Portrait*, Shimada and de la Madeleine got in drag and respectively became a U.S. occupation soldier and Japanese military sex worker. Shedding light on a rarely publicly discussed sexual subtext, the artists problematise Japan's mimicry of American culture by intersecting the exoticisation of Japanese women during World War II and the postwar period, as well as the patriarchal power structure of Japanese society. *1945* also explores the close economic and military relations and dependencies between the two countries in a similar vein. In *Portrait*, the artists re-enact the famous photograph of Japanese Emperor Hirohito and the American General Douglas MacArthur. The latter initiated political and economic reform and put it in force in 1947, and one of the most significant changes includes abolishing the Emperor's political authority and demolishing his godly status. The artists parody such a historical moment by surrounding the photograph with a heart cushion, alluding to a controversial portrayal of the power relations between two nations as an arranged marriage. By employing drag to stage both peripheral and centralised narratives of postwar Japan, Shimada and de la Madeleine's works blur the man vs woman, U.S. vs Japan, and perpetrator vs victim binaries and mirror the ardent Japan-United States geopolitical relations that are still lingering as of today.

布布·哆·拉·瑪德蓮娜與**嶋田美子**在1998年共同創作了《據日製造》系列，通過蝕刻版畫、攝影拼貼畫與表演錄像的組合，研究二戰後以美國為首的同盟國軍事佔領日本時期的歷史。在作品《肖像》中，藝術家透過變裝分別扮演了美國同盟軍軍人和日本軍妓。藝術家交織二戰期間和戰後被異國情調化的日本女人與日本社會的父權結構，映照鮮少被公開討論、帶有性暗示的議題，從而責問戰後日本對美國文化的模仿。《1945》在相似的脈絡中延續對於兩國經濟與軍事依賴關係的探索。作品中，藝術家重新演繹日本昭和天皇與美國道格拉斯·麥克阿瑟將軍(Douglas MacArthur)的著名合照。麥克阿瑟將軍於1947年在戰後日本實施政治與軍事重組，其中最為重要的改變包括廢除天皇的政治權威和廢除其神聖地位。兩位藝術家以嘲諷手法將記載此歷史時刻的照片鑲嵌在一個紅色的愛心枕頭中，爭議地影射美日兩國之間的權力關係為包辦婚姻。嶋田與哆·拉·瑪德蓮娜的作品運用變裝，上演戰後日本被邊緣化和中心的敘事，模糊男人之於女人、美國之於日本、侵略者之於受害者的二元，從而映射美日之間激烈並且綿延至今的地緣政治關係。

BuBu de la Madeleine: Born in 1961 in Osaka; lives and works in Nara

Yoshiko Shimada: Born in 1959 in Tokyo; lives and works in Chiba

布布·哆·拉·瑪德蓮娜：1961年生於大阪；現居住並工作於奈良

嶋田美子：1959年生於東京；現居住並工作於千葉

BuBu de la Madeleine & Yoshiko Shimada

ABOUT THE ARTIST

藝術家簡介

BuBu de la Madeleine joined the artist collective Dumb Type and appeared in their performance 'S/N' (1994–96), subsequently releasing her own works in various media. Around the same time, she committed herself to civil movements related to health and human rights such as people living with HIV and AIDS, and sex workers. She has also performed as a drag queen at clubs. She has participated in group exhibitions at Arts Maebashi, Gunma (2019); Kyoto Seika University (2010); and University of Brighton (2001). She received her BA in concept and media planning from Kyoto City University of Arts.

Yoshiko Shimada is a proponent of feminist-informed art in Japan. Her artworks reflect on cultural memory—including *Past Imperfect* (1991–93), which examines Japanese women's roles during the war as both victims and perpetrators; *Comfort women/women of Conformity* (1994–97) which juxtaposed women's roles in Japan and other Asian countries; *Made in Occupied Japan* (1998–2000), which looks at military bases as sites for sex, violence, and power. In exploring legacies of war and occupation, Shimada proposes a practice of feminist artmaking as a tool for self-examination, and to complicate the victim vs oppressor binary. Working with mediums such as printmaking, performance, and video installations, Shimada invokes pathos and conversations about the state of affairs in the past and the present. Her art was on display recently at Garage Museum of Contemporary Art, Moscow (2021–22); Aichi Triennale (2019); and Tel Aviv University Art Gallery (2015). She currently lectures on feminism and art at the University of Tokyo.

布布·哆·拉·瑪德蓮娜是藝術團體 Dumb Type 的一員，並參演了他們的表演作品「S/N」（1994 至 1996 年），此後她發表了不同媒介形式的獨立作品。與此同時，她投身於有關健康與人權——包括關於愛滋病患者與性工作者的社會運動。她也曾化身為變裝女皇於夜店表演。她曾在群馬縣 Arts Maebashi (2019 年)、京都精華大學 (2010 年)、布萊頓大學 (2001 年) 等地參與聯展。她畢業於京都市立藝術大學概念和媒體規劃學士學位。

嶋田美子是日本女性主義藝術的重要人物。她的作品反映了文化記憶——其中包括《Past Imperfect》(1991 至 1993 年)，調查了戰爭中日本女性作為受害者和侵略者的雙重身份；《Comfort women/women of Conformity》(1994 至 1997 年)，並置日本和在其他亞洲國家的不同女性角色；《Made in Occupied Japan》(1998 至 2000 年)，檢視軍營作為性、暴力與權力施展的場所。在探索戰爭與佔領的遺產的過程中，嶋田提出了一種視女性藝術創作為自我檢驗工具的實踐方式，將受害者與迫害者之間的二元關係變得更加複雜。透過運用版畫、表演和錄像裝置等不同媒介，嶋田試圖喚起對過去與當下事態的情感，展開對話。她的作品曾於莫斯科車庫當代藝術博物館 (2021 至 2022 年)、愛知三年展 (2019 年) 及特拉維夫大學美術館 (2015 年) 展出。她目前在東京大學教授女權與藝術的課程。

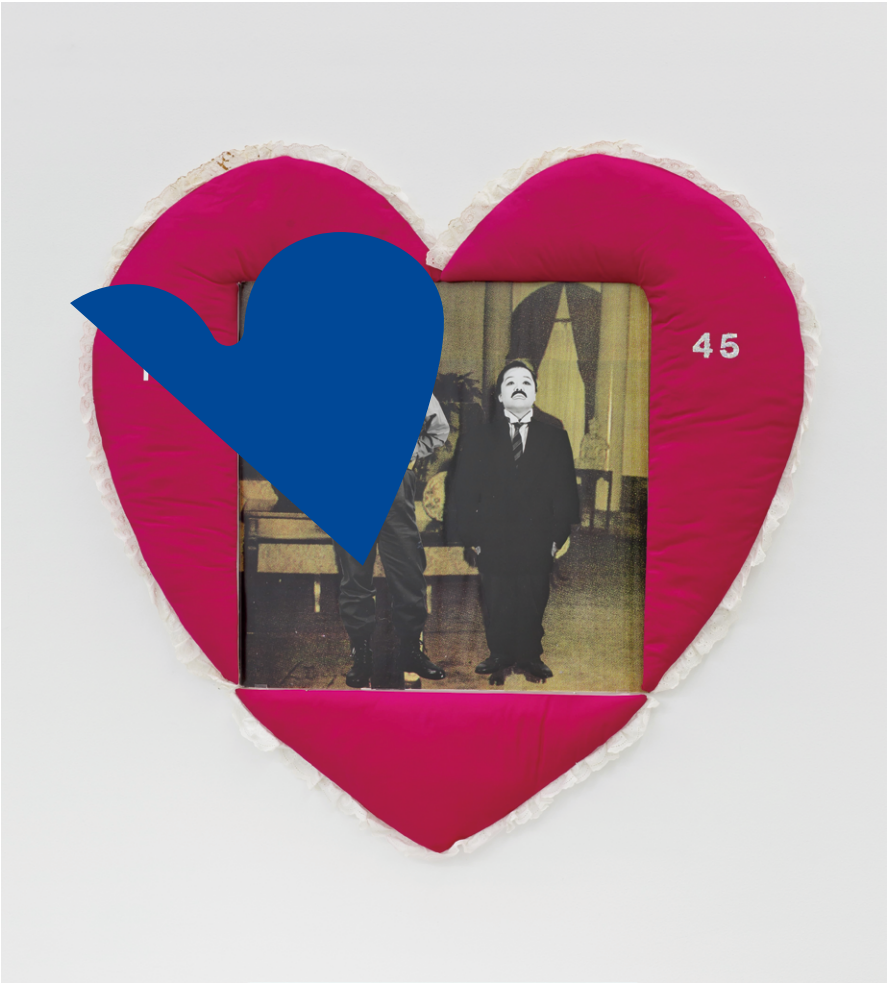
布布·哆·拉·瑪德蓮娜
& 嶋田美子



L *Portrait*, 1998
Collage
24.8 × 32.9 cm
47.2 × 35.1 × 2.1 cm (framed)
《肖像》1998 年
拼貼畫
24.8 × 32.9 厘米
47.2 × 35.1 × 2.1 厘米 (裝裱尺寸)

R *1945*, 1998
Collage
50.8 × 50 cm
91 × 91 × 3.5 cm (framed)
《1945》1998 年
拼貼畫
50.8 × 50 厘米
91 × 91 × 3.5 厘米 (裝裱尺寸)

All works courtesy of the artist and
Ota Fine Arts, Tokyo
所有作品由藝術家和大田秀則畫廊(東京)提供



U.S.A.

ツイスト 踊ったフロア
(フロア フロア)

U.S.A.

ミラーボールに恋した
(恋した 恋した)

U.S.A.

仲間の中古のオープンカー
(オープンカー オープンカー)

U.S.A.

あそこは髪なびかせた
(かせた かせた)

パシフィック・オーシャン 一飛び
ハートはいつもファーストクラス
夢というグラス交わし

Love and peace 誓うのさ

‘U.S.A.’

C'mon, baby Америка
サクセスの味方 organizer

C'mon, baby Америка
ニューウェーブ寄せる ウェスト
コースト

C'mon, baby Америка
どっちかの夜は昼間

C'mon, baby Америка
ユナイテッドする 朝焼け

U.S.A.

The Twist dance floor (floor, floor)

U.S.A.

The mirror ball I fell in love (love, love)

U.S.A.

In my friend's vintage open car (open car, open car)

U.S.A.

The girl's hair fluttered (fluttered, fluttered)

Flying across the Pacific Ocean in one jump

The heart is always in the First Class

Exchange glasses of dreams

Make a promise to love and peace

C'mon, baby America

Successful friend organiser

C'mon, baby America

Brings new waves from the West Coast

C'mon, baby America

Every night is also a day

C'mon, baby America

So they unite in one sunrise

U.S.A.

舞池間盡情舞動(舞池 舞池)

U.S.A.

愛上鏡球下的繁華(愛上了 愛上了)

U.S.A.

在朋友的古董敞篷車裡(敞篷車 敞篷車)

U.S.A.

那個女孩的頭髮飄逸(飄逸 飄逸)

一躍飛過太平洋

心情總是處於頭等艙般美妙

夢與夢推杯換盞

祈禱愛與和平啊

來吧，寶貝亞美利加

成功的策劃人朋友

來吧，寶貝亞美利加

將新潮流從西海岸帶來

來吧，寶貝亞美利加

你我的天空日升月下

來吧，寶貝亞美利加

連成一片朝霞

The selected works by **Yasumasa Morimura** showcase the artist's use of drag, props, and digital manipulation to transform himself into iconic figures and images from Western cultural canon. From the artist's perspective, the 20th century was an excess of conflict, destruction, war, and a world of blood, sweat, and tears. In his *Self Portrait/Actress* series from the 1990s, Morimura poses as some of the most renowned actresses, such as Marlene Dietrich, Audrey Hepburn, Marilyn Monroe, Greta Garbo, Ingrid Bergman, and Brigitte Bardot, and restages iconic scenes from emblematic moments of the Hollywood golden era. Each celebrity embodies a fragment of Japanese desires, and ostensibly represents Japan's fandom of American pop culture, but also a postwar culture of mimicry that reveals their increasingly intertwined economic, military, and political power. There are two other works by Morimura that offer an alternate perspective on Japan's identification with the West. Adjacent to the photographs is the video *Season of Passion/A Requiem: MISHIMA*, where the artist reenacts Japanese author Yukio Mishima's failed coup in 1970. As a controversial Japanese nationalist figure, he argued that Japan had become 'eternal slaves of foreign culture', and committed public suicide after the coup speech. The artist occasionally freezes certain frames in the video so the audience can examine the political fanatic's facial expressions. Opposite these works is the one referring to Japanese actress Wakao Ayako in *Irezumi (The Spider Tattoo)* (1966). Ayako plays a femme fatale who is sold to a geisha house. Branded with a spider tattoo, she turned into a 'black widow', which evokes her desire to enact revenge on men who have wronged her and regain control over her life. The work plays out a power reversal of gender relations and alludes to how Japan (feminine) continues to subtly seduce and haunt the Western spectator (masculine) in post-war times.

在**森村泰昌**的參展作品內，藝術家運用變裝、道具與數碼技術將自己變身成西方文化中的經典人物。藝術家認為二十世紀為一個溢滿衝突、毀滅與戰爭的時期，全是血汗與淚水的世界。在其 1990 年代的《自拍像 / 女演員》系列作品中，森村喬裝成瑪琳·黛德麗、柯德莉·夏萍、瑪麗蓮·夢露、葛麗泰·嘉寶、英格烈·褒曼、碧姬·芭鐸等知名女星，繼而重現荷李活黃金年代的標誌性場景。作品中每位女星代表着零碎的日式情慾，看似呈現日本對美國流行文化的追捧，同時亦象徵日本在戰後對美國文化的效法，以致兩國的經濟、軍事與政治角力愈發緊密。森村其餘兩件這次展出的作品，則提供了另類視角解讀日本對於西方的身份認同。在攝影作品旁邊的錄像作品《熱情季 / 鎮魂曲：三島》內，藝術家重新演繹了日本作家三島由紀夫 1970 年發起、以失敗告終的政變。三島由紀夫作為頗具爭議的日本民族主義者，曾說過日本已經變成「外國文化的永久奴隸」，然後在政變宣言後當眾自殺。藝術家將某些畫面定格，讓觀眾仔細觀察這位政治狂熱分子的臉部表情。上述作品的對面是一件以日本女演員若尾文子為題的作品。若尾在 1966 年的電影《刺青》中飾演被賣身成為藝妓的「蛇蠍美人」，被紋上蜘蛛紋身後變成「黑寡婦」，便不斷對得罪過她的男人復仇，繼而重新掌握自己的人生。作品顛倒兩性的權力關係，隱喻（女性化的）日本如何在戰後繼續引誘、纏繞（男性化的）西方觀眾。

Born in 1951 in Osaka; lives and works in Osaka
1951 年生於大阪；現居住並工作於大阪

Yasumasa Morimura

ABOUT THE ARTIST

藝術家簡介

森村泰昌

Ever since **Yasumasa Morimura** created his self-portrait photograph in 1985, disguising himself as Van Gogh in one of his self-portrait paintings, the artist has incessantly produced 'self-portrait-like artworks' where he transforms himself into 'others' beyond time, race, and gender. While maintaining his practice to become someone other than himself, the artist gazes at the indisputable fact that he is still himself and continues to question its meaning. Understanding both the contemporary and historical framework and inserting his own analysis of others, their artistic achievements and historical memories, Morimura continues to employ his own body as well as photography, video, and performance into his art practice, which has influenced many. Selected solo exhibitions include those at Kyoto City KYOCERA Museum of Art (2022); Artizon Museum, Tokyo (2021); Hara Museum of Contemporary Art, Tokyo (2020, 2013); Japan Society, New York (2018); Pushkin Museum, Moscow (2017); National Museum of Art, Osaka (2016); The Andy Warhol Museum, Pittsburgh (2014); and Shiseido Gallery, Tokyo (2013). Selected publications: Whereabouts of self-portrait (2019); What is beautiful? Recommendation on art (2011); and Lecture on the anatomy of art (2001). He opened his own museum, M@M, in Osaka in 2018.

森村泰昌自從在 1985 年喬裝成梵高創作了一幅自拍照，便持續創作「貌似自拍」的作品，將自身變成超越時間、種族與性別的「他者」。雖然藝術家在其實踐中不斷成為他人，但他亦能繼續認清自己的身份，並一直質疑「自我」的意義。在了解他人歷史語境的前提下，森村加入自己對他人及其藝術成就、歷史回憶的分析，在實踐中結合了自己的身體與攝影、錄像和行爲，影響了許多藝術家。他曾於京都京瓷美術館(2022 年)、東京 Artizon 美術館(2021 年)、東京原美術館(2020、2013 年)、紐約日本協會(2018 年)、莫斯科普希金造型藝術博物館(2017 年)、大阪國立國際美術館(2016 年)、匹茲堡安迪沃荷博物館(2014 年)以及東京資生堂畫廊(2013 年)舉辦個人展覽。精選出版包括《自畫像的下落》(2019 年)；《什麼是美？藝術推薦》(2011 年)；以及《藝術解剖講座》(2000 年)。2018 年，他於大阪開辦了自己的博物館——M@M。



- L *Self Portrait (b/w) After Audrey Hepburn 4, 1996*
Gelatin silver print
45 × 30 cm
68.5 × 52 cm (framed)
Ed. 1/10

《自拍像(黑白) / 模仿柯德莉·夏萍之四》1996年
銀鹽印相
45 × 30 厘米
68.5 × 52 厘米(裝裱尺寸)
版本：1/10

- M *Self Portrait (b/w) After Greta Garbo 2, 1995*
Gelatin silver print,
45 × 36 cm
68.5 × 52 cm (framed)
AP 1/2

《自拍像(黑白) / 模仿葛麗泰·嘉寶之二》1995年
銀鹽印相
45 × 36 厘米
68.5 × 52 厘米(裝裱尺寸)
版本：AP 1/2

- R *Self Portrait (b/w) After Brigitte Bardot 4, 1995*
Gelatin silver print
45 × 30 cm
68.5 × 52 cm (framed)
Ed. 1/10

《M 的自拍像 / 碧姬·芭鐸之四》1995年
銀鹽印相
45 × 30 厘米
68.5 × 52 厘米(裝裱尺寸)
版本：1/10





Self Portrait as Marilyn in Tokyo Univ., Komaba Campus (Trial), 1996
Inkjet print
100 × 100 cm
109 × 109 cm (framed)
Unique

《瑪麗蓮自拍像，東京大學駒場分校（試驗）》1996 年
噴墨印相
100 × 100 厘米
裝裱尺寸：109 × 109 厘米（裝裱尺寸）
獨一無二



Self Portrait (b/w) After Ingrid Bergman 1, 1995
Gelatin silver print
45 × 36 cm
68.5 × 52 cm (framed)
AP 2/2

《自拍像(黑白) / 模仿英格丽·褒曼之一》1995年
銀鹽印相
45 × 36 厘米
68.5 × 52 厘米(裝裱尺寸)
版本：AP 2/2



Self Portrait / After Audrey Hepburn 3, 1996
Colour photograph
120 × 95 cm (framed)
AP 2/2

《自拍像 / 模仿柯德莉·夏萍之三》1996 年
彩色相片
120 × 95 厘米 (装裱尺寸)
版本：AP 2/2

Self Portrait / After Marlene Dietrich 6, 1996
Colour photograph
120 × 95 cm (framed)
AP 2/2

《自拍像 / 模仿瑪琳·黛德麗之六》1996 年
彩色相片
120 × 95 厘米 (裝裱尺寸)
版本：AP 2/2



Season of Passion / A Requiem: MISHIMA, 2006
Single-channel colour HD video with sound
7' 47"
Courtesy of the artist and SUNPRIDE FOUNDATION

《熱情季 / 鎮魂曲：三島》2006 年
高清彩色有聲單頻錄像
7 分 47 秒
由藝術家及驕陽基金會提供





Self Portrait / After Wakao Ayako, 1996
Colour photograph
120 × 95 cm (framed)
AP 2/2

《自拍像 / 模仿若尾文子》1996 年
彩色相片
120 × 95 厘米 (装裱尺寸)
版本：AP 2/2

埋藏戲裡 一生埋藏戲裡
已經僵化是我的面皮
人一生如在演多齣戲
戲中的我已感倦疲
願放棄我渴望能放棄
願能永遠不將自我拋棄
重重壓制偏充斥我心窩

《迷惘》

Buried in drama, a lifetime buried in drama
My face is already stiff
One's life is like acting in innumerable movies
And I am already exhausted from the play
I wish to give up, I wish I could give up
Yet if I may I would never abandon myself
The pressure is so formidable that it fills my heart
Even escaping from the thoughts could be a toiling task

I wish to give up, I wish I could give up
Yet if I may I would never abandon myself
The pressure is so formidable that it fills my heart
Even escaping from the thoughts could be a toiling task
Feeling dazed, today I can not remember anything
Has the past ever left?

梁朝偉

如何衝出心思都交瘁
願放棄我渴望能放棄
願能永遠不將自我拋棄
重重壓制偏充斥我心窩
如何衝出心思都交瘁
迷迷惘惘今天恐記不清
從前的真可有別去

Ho Tzu Ngyen's *The Nameless* is a video collage that synthesises a fragmentary and multi-layered narrative that studies the nature of storytelling, memories, and identity in postcolonial Southeast Asia. The persona 'Nameless' is based on Lai Teck, one of the fifty known aliases of the Secretary-General of the Malaysian Communist Party from 1939 to 1947. Before being killed in Thailand, he was a triple agent who first worked for the French and British secret forces, and finally with the Japanese Kempeitai during the years of the Malaysian Occupation. On a personal level, Ho, as a fan of Tony Leung Chiu-wai, casts the internationally recognized Hong Kong actor in *The Nameless* as Lai Teck, the legendary spy of Sino-Vietnamese descent. The artist creates the work just as a fan-made video of Leung by splicing scenes from an array of films in the past forty years of the actor's career, particularly those where he has often been cast as traitors, moles, and informers. The artist especially excerpts footage from Hong Kong cinema, such as *In the Mood for Love* (Wong Kar Wai, 2000), *Lust, Caution* (Ang Lee, 2007), and *The Grandmaster* (Wong Kar Wai, 2013). In these films, Leung portrays characters who lived in volatile and shifting times, like when Japan invaded China and Hong Kong in the 1930s and 40s, or when Mainland Chinese immigrants flooded 1960s Hong Kong for its rapid economic growth under British rule. The dual-channel video is showcased in a symmetrical configuration across two rooms. The spatial design enables the audience to hear overlapping Chinese and Vietnamese voiceovers, and to view the other side through a black scrim screen. Ho guides the audience to interpret the work on three levels—Lai Teck's mysterious biography, Tony Leung's roles in the referenced films, and Leung as a Hong Kong actor. The entwinement of these identities and fragmented voices reveals how editing and reassembling can fabricate one's memories and perceptions of history and larger-than-life figures. Presented in an ambitious format, *The Nameless* is a self-reflexive video work that prompts the viewers to question the nature of identity and resist existing representations in the grand narrative of Southeast and East Asian geopolitics.

何子彥的錄像作品《無名》利用零碎的片段拼貼出層次豐富的敘事，從中研讀後殖民東南亞的敘述、回憶與身份認同。「無名」一角的靈感來自萊特 (Lai Teck) —— 1939 至 1947 年間馬拉西亞共產黨總書記的五十個化名之一。他在泰國被殺之前，曾為三重間諜，先後效力法國及英國的秘密組織，最後在馬來西亞日佔時期效忠憲兵隊。在個人層面上，藝術家作為梁朝偉的影迷選擇了這位國際知名的香港影星在《無名》中「飾演」萊特——一位傳奇的越南華僑間諜。藝術家以粉絲製作的錄像形式挑選並剪接梁氏過去四十年的電影片段，尤其是他飾演叛徒、間諜或線人的作品。作品中的片段包括《花樣年華》(王家衛, 2000 年)、《色, 戒》(李安, 2007 年) 以及《一代宗師》(王家衛, 2013 年)。上述電影中, 梁氏飾演的角色皆處於動盪時代, 如三十至四十年代日本侵華, 以及六十年代內地人移民到富裕的英屬香港。此雙頻錄像作品展出於兩個對稱的房間, 空間設計讓觀眾得以聽見重疊的中文及越南文旁白, 以及能夠透過稀鬆的黑色布料看見對面房間。藝術家引導觀眾於三個層面解讀作品——萊特神秘的身世、梁朝偉不同電影的角色, 以及梁氏作為香港演員的身份。各種身份與聲音的交織揭露剪接過程如何塑造個人對於歷史以及偉大人物的回憶與認知。展覽以充滿野心的呈現方式展出《無名》——它除了是一件自反性的錄像作品, 也促使觀者在東南亞與東亞地緣政治的大語境中的, 質疑身份本質並抗衡現存的呈現。

Born in 1976 in Singapore; lives and works in Singapore

1976 年生於新加坡; 現居住並工作於新加坡

Ho Tzu Nyen

ABOUT THE ARTIST

藝術家簡介

Ho Tzu Nyen makes films, installations, and performances that begin as engagements with historical and theoretical texts. His recent works are populated by metamorphic figures such as the weretiger and the triple agent, under the rubric of *The Critical Dictionary of Southeast Asia*, an ongoing meta project. Solo exhibitions of his work have been held at the Toyota Municipal Museum of Art (2021); the Yamaguchi Centre for Arts and Media (2021); Edith-Russ-Haus for Media Art, Oldenburg (2019); Kunstverein, Hamburg (2018); Ming Contemporary Art Museum, Shanghai (2018); Asia Art Archive, Hong Kong (2017); Guggenheim Bilbao (2015), and Mori Art Museum, Tokyo (2012). He represented the Singapore Pavilion at the 54th Venice Biennale (2011). Recent group exhibitions include the 13th Gwangju Biennale (2021), Aichi Triennale (2019) and '2 or 3 Tigers' at the Haus der Kulturen der Welt (Berlin, 2017). Together with Taiwanese artist Hsu Chia-Wei, he co-curated the 7th Asian Art Biennial (2019) at the National Taiwan Museum of Fine Arts. Ho was awarded a DAAD Scholarship in Berlin (2014–2015) and the Grand Prize of the Asia Pacific Breweries Foundation Signature Art Prize (2015).

何子彥的錄像、裝置、表演作品的核心是觀察歷史，具體而言是編織事實和謬論。他的近期作品充斥着變換多端的人物，如在持續創作的項目《東南亞批判性辭典》大標題下出現的虎人以及效忠三方的間諜。何子彥曾在世界多地舉辦個展，包括豐田市立美術館(2021年)、山口藝術及媒體中心(2021年)、歐登堡Edith-Russ-Haus多媒體藝術中心(2019年)、漢堡藝術協會(2018年)、上海明當代美術館(2018年)、香港亞洲藝術文獻庫(2017年)、畢爾包古根漢美術館(2015年)和東京森美術館(2012年)。此外，何氏曾代表新加坡參加2011年第54屆威尼斯雙年展。其近期群展包括第13屆光州雙年展(2021年)、愛知三年展(2019年)以及柏林世界文化宮的「兩或三隻老虎」(2017年)。他與台灣藝術家許家維共同策劃了國立台灣美術館第七屆亞洲藝術雙年展「來自山與海的異人」(2019年)。何子彥獲得柏林 DAAD 獎學金(2014 至 2015 年)和亞太釀酒集團基金會標誌藝術大獎(2015 年)。

何子彥





The Nameless, 2015
Synchronised 2-channel HD video, 12-channel sound
Vietnamese and Mandarin voiceovers with English subtitles
21' 15"

《無名》2015年
雙頻同步高清錄像、十二聲道
越南文及普通話旁白配英文字幕
21分15秒

Courtesy of the artist and Kiang Malingue, Hong Kong
圖片由藝術家馬凌畫廊(香港)提供

想向你轉達我的沮喪的時候
儘管它們全都消散後你才能聽見
合上眼睛
感受我那悸動的心 和我凝視着你的那眼神吧

請不要等待那一絲的奇跡
眼簾前是我們坎坷的道路
雖然未知的未來和障礙不能預料
但我不會改變 我不能放棄

請你用無條件的愛來守護我
即使是我那傷痕累累的心
眼眸中不需要多餘的言語
時間就這樣停頓

我就如此愛你
夢寐以求地結束了迷茫流浪
告別世界中持續不斷的悲傷

在無數未知的道路上
我追趕著昏厥微弱的光芒
我們永遠都在一起
再度重達我的世界

‘Intro

전해주고 싶어 슬픈 시간이
다 흩어진 후에야 들리지만
눈을 감고 느껴봐
움직이는 마음 너를 향한 내 눈빛을

특별한 기적을 기다리지만
눈 앞에선 우리의 거친 길은
알 수 없는 미래와 벽
바꾸지 않아 포기할 수 없어

I wanted to tell you about my hard times
despite they could only be heard after they vanished
Close your eyes
Feel my fluttering heart, and the way I gaze at you
Please don't wait for any miracles
There's a rough road in front of our sight
With unknown obstacles and a future that can't be anticipated
I can't change, I can't give up

Please protect me with your unconditional love
Even if it is for my broken heart
No words are needed when looking into your eyes
Time has frozen

the New World's

I love you just as how it is
I have been dreaming about wandering no more
Farewell to the world's everlasting sadness

In countless unknown paths
I will follow the faint light
Let's be together forever
To reunite with my world again

**변치 않을 사랑으로 지켜줘
상처 입은 내 맘까지
시선 속에서 말은 필요 없어
멈춰져 버린 이 시간**

**사랑해 널 이 느낌 그대로
그려왔던 헤매임의 끝
이 세상 속에서 반복되는
슬픔 이젠 안녕**

**수많은 알 수 없는 길 속에
희미한 빛을 난 쫓아가
언제까지라도 함께 하는거야
다시 만난 나의 세계**

GIRLS' Generation

Yuree Kensaku samples and remixes surrealist art, meme culture, fan art, and animation to present a contemporary commentary on Thai socio-political landscapes. In *Democracy* (2022), the artist uses the new governor of Bangkok Chadchart Sittipunt who won the election in May 2022 as the subject matter. The younger generation portrays Sittipunt as the strongest person on the planet, as he was seen walking barefoot on the street casually into a Buddhist temple as the Minister of Transport in Thailand in 2013. The photograph went viral as an internet meme, gaining him the nickname ‘The World’s Strongest Minister’ in local media. Kensaku translates this idea by depicting Sittipunt as Kenshiro from ‘Fist of the North Star’ kissing a Kaiju, which is a giant monster with an omnipresent, evil, and indestructible force that features in Japanese tokusatsu entertainment. The artist further references *The Lover* (1928) by René Magritte, in which a man and a woman kiss with a veil over their heads. The fabric becomes a barrier that prevents the intimate embrace of two lovers, transforming a passionate act into frustrated desires. This thought-provoking imagery uncannily reminds Kensaku of those who were perceived as a threat by the Junta, including Sittipunt, who have been forcefully transported to an unknown ‘re-education camp’ with bags over their heads eight years ago. Painting a hero kissing a villain with bags over their heads, the artist prompts the viewers to reflect over the complex interrelationship of contemporary politics, collective memory, trauma, and popular culture.

玉里·坎薩庫透過混合超現實主義、網絡 meme 文化、粉絲藝術以及動畫，呈現對當代泰國社會政治面貌的批判。《民主狂熱》取材自 2022 年 5 月當選的曼谷市長查察·西提潘 (Chadchart Sittipunt)——於 2013 年他仍為泰國交通局長時，赤腳走進佛寺的畫面在網絡瘋傳，被傳媒稱為「全世界最強大的部長」。藝術家將西提潘描繪成漫畫《北斗神拳》的拳四郎 (Kenshiro)，同時親吻着「怪獸」(Kaiju)——日本特攝影視中邪惡、難以擊敗的怪物。藝術家進一步指涉雷尼·馬格列特 (René Magritte) 的《戀人》(The Lovers, 1928 年) 畫中一男一女以白布蒙頭做出親吻的動作。布料成為親密的障礙，將熱情化作受挫的慾望。此情景使藝術家聯想到八年前軍政府逮捕了被視為威脅的異見人士 (包括西提潘在內)，他們不單被布袋蒙頭，更被押往「再教育」營。藝術家藉着英雄與反派蒙面親吻的畫面，逼使觀者思考當代政治、集體回憶、創傷與流行文化之間難以釐清的纏繞。

Yuree Kensaku

ABOUT THE ARTIST

藝術家簡介

玉里·坎薩庫

Yuree Kensaku is a Japanese-Thai multidisciplinary artist whose works are known for their electrifying colours, rich sense of humour, and sugar-coated cartoon characters with a dark twist. Wildly entertaining at first glance, Kensaku's works persistently present bold, critical commentary on society, as well as intimate introspection on her personal life as a female artist. After graduating from the Department of Visual Arts, Bangkok University, in 2002, her works were presented in various solo and group exhibitions. She held a solo exhibition at Centre Intermondes, La Rochelle, France (2020) and Yokohama Museum of Art (2007) as artist-in-residence. She participated in Hawaii Triennale (2022); Bangkok Art Biennale (2021); Thailand Biennale (2018); the 4th Moscow Biennale for Young Art at the Museum of Moscow (2014); and Kuandu Biennale, Taipei (2010). Her works are included in the permanent collections of Mori Art Museum, Singapore Art Museum, Yokohama Museum of Art, and MAIIAM Contemporary Art Museum.

玉里·坎薩庫為日本、泰國混血跨領域藝術家，其作品以鮮豔的色彩、豐富的幽默感，以及糖衣包裝的黑暗卡通人物著稱。坎薩庫的作品乍看之下充滿娛樂性，卻持續大膽地批判當代社會現象，並且作為其內省個人生活的媒介。藝術家自 2002 年畢業於曼谷大學視覺藝術院以來，於多地舉行個人及群體展覽。她以駐留藝術家身份在法國拉羅謝爾 Centre Intermondes (2020 年) 和橫濱藝術博物館 (2007 年) 舉辦個人展覽。她曾參與夏威夷三年展 (2022 年)、曼谷藝術雙年展 (2021 年)、泰國雙年展 (2018 年)、莫斯科博物館的第四屆莫斯科雙年展 (2014 年) 及台北關渡雙年展 (2010 年)。她的作品收藏於森美術館、新加坡藝術博物館、橫濱藝術博物館、MAIIAM 當代藝術博物館。



Democracy, 2022
Acrylic, glitter and collage on canvas
120 × 160 cm (120 × 80 cm each)
Photo: Aroon Permpoonsophon
Courtesy of the artist
Commissioned by Para Site for this exhibition

《民主狂熱》2022 年
布面丙烯、閃粉及拼貼畫
120 × 160 厘米 (每幅 120 × 80 厘米)
攝影：Aroon Permpoonsophon
由藝術家提供
受 Para Site 委託為是次展覽製作



난 행복한 게 맞아
아니 행복이 맞나
너의 사랑받으니
죽도록 행복한 거겠지
다 깎아버린 온몸에 금이 가도
그래 널 잃는 것보다 널 잃는
게 쉬울 것 같아

I'm happy
No, I'm happy alright?
Since I receive your love
I'll be happy to death
Even if there are cracks in my sculpted body
Yeah, I think it's easier to lose me than to lose you

I want to be madly loved
Even if I know I'm your sculpture
Even in the pain that I have breaking apart
It's okay, I'm your sculpture
Your sculpture
Your sculpture
Your sculpture

我很幸福
難道這不是幸福嗎？
既然我接受了你的愛
我應至死不渝
就算被全身因被削平而出現了裂痕
對啊，比起失去你失去我似乎更容易

我瘋狂地想得到愛
就算成爲你的雕塑品
沒關係 我是你的雕塑
你的雕塑
你的雕塑
你的雕塑

조각품

(G)I-DLE

(Sculpture)

**나 미치게 사랑받고 있어
너의 조각품인 걸 알아도
그깟 해야 부서지는 그 고통쯤
It's okay I'm your
sculpture
Your sculpture
Your sculpture
Your sculpture**

Haneul Choi has been exploring the potential of a sculptor by creating works in trailblazing and experimental forms and mediums that challenge the conventional framework of fine art sculpture-making. In *Move, Common dream: Be a great IDOL*, Choi applies such critique in the context of the South Korean entertainment industry, infamous for its controversial and exploitative factory-like production of idols. Idols are trained to attain an absurd level of perfection in music videos and public performances that resembles the choreographic synchronisation in North Korea's mass game. Under such a manipulative system they are mechanised and transformed from three-dimensional human beings into singular, homogeneous images. Choi perceives the idols' deprivation of agency as becoming 'living sculptures'—objectified subjects with no ego. To envision a new definition and form of idols, Choi creates a sculpture idol group by referencing and deconstructing representative and groundbreaking pieces by modern sculptors such as Alexander Calder, Isa Genzken, Kim Chung Sook, Robert Morris, and Richard Serra. Different from K-pop idols, these artists wish to bring animation into their works by introducing pioneering techniques, integrating sculptures and performance art, discerning nuanced relationships between sculpture, space, and architecture, and questioning the concept of sculpture with a postmodern twist. In Choi's perspective, these modernist sculptors produce mobile and kinetic works that highlight the other connotation of 'living sculpture'—sculptures with vitality. This set of works, where each sculpture is nicknamed after the aforementioned modern sculptors (with one exception that is after the artist's nickname in real life), reveals how the artist interweaves his ardour in sculpture practices with his reflection on the modern-day construction and fabrication of K-pop idols. Choi also presents *STOP, Common dream: Be a great MAN*, a sculpture consisting of a metal stand with hundreds of idol group keychains. During the exhibition period, the idols who have become commodified, hyper-flat fan merchandise are available for the viewers to take home as souvenirs, eventually leaving an empty stand in the space. Choi sets up this sarcastic presentation to accentuate how K-pop idols are ultimately objectified images circulating as capital in the libidinal economy.

Haneul Choi 一直透過開創與實驗性的形式和媒介創作挑戰傳統雕塑製作架構的作品，從而探索雕塑家的內在潛能。在作品《移動，共同夢想：成爲一個偉大的偶像》，Choi 批判韓國娛樂產業中飽受爭議和剝削性的工廠式偶像塑造。偶像們被訓練到不論在音樂影片和公開表演中都必须達至荒謬的完美程度，好比北韓舞藝同步的團體操。在這樣的操縱體系下，偶像被機械化並從三維的人類壓縮成單一相似的圖像。Choi 視缺失自主動力的偶像爲「活雕塑」——即沒有自我意識的物化主體。爲了展望擁有新定義和型態的偶像，Choi 指涉和解構現代雕塑家如亞歷山大·考爾德 (Alexander Calder)、伊薩·根澤肯 (Isa Genzken)、金貞淑 (Kim Chung Sook)、羅伯特·莫里斯 (Robert Morris) 和里查·塞拉 (Richard Serra) 具代表性和開創性的作品，創造了一個雕塑偶像組合。與韓國流行樂偶像不同，這些藝術家希望透過採用創新技術，將雕塑與行爲藝術融爲一體；辨別雕塑、空間和建築之間的微妙關係；並利用後現代理論質疑雕塑的定義，爲作品注入生氣。於 Choi 而言，這些現代主義雕塑家所創作的流動、活動雕塑作品突顯了「活雕塑」另外的隱含意義——即具有生命力的雕塑。這組作品每件雕塑都以上述現代雕塑家命名（除了其中一件是以藝術家本人的暱稱命名），揭示藝術家如何巧妙地交織其對雕塑實踐的熱忱與韓國流行樂偶像的現代建構和塑造的反思。是次展覽同時展示了作品《停止，共同夢想：做一個偉大的人》，一個由金屬支架和數百個偶像團體鑰匙扣組成的雕塑。展覽期間，這些被商品化的偶像以超扁平周邊商品的形式供觀衆帶回家作紀念品，最終在展覽空間中留下一個清空的支架。Choi 設置了這個具諷刺性的呈現方式從而突顯韓國流行樂偶像終歸還是物化圖像，在「力比多經濟」(libidinal economy) 中不斷被流通的「資本」。

Born in 1991 in Seoul; lives and works in Seoul

1991 年生於首爾；現居住並工作於首爾

Haneyl Choi

ABOUT THE ARTIST

藝術家簡介

Haneyl Choi explores sculpture's formative potential as a narrative framework, yielding symbolic configurations of individuals, archetypes, and sites of encounter that engage multiple visual perspectives and elicit indeterminate interpretations. The ambiguity that pervades Choi's oeuvre informs his ongoing inquiry into sculpture's expressive potential as both signifier and signified, and bespeaks his critical stance toward identity politics, consumer culture, normative social structures, and postmodern discourse in contemporary art. His work has been included in group exhibitions at Ilmin Museum of Art, Seoul (2020); Asia Culture Center, Gwangju (2020); and National Museum of Modern and Contemporary Art, Gwacheon (2019). He participated in the 10th Seoul Mediacity Biennale (2018) and was a resident at Seoul Art Space Geumcheon in 2019. Choi received his BFA in sculpture from Seoul National University and MFA from Korea National University of Arts.

Haneyl Choi 致力探索雕塑作為敘事架構的發展潛力，得出涉及多重視覺觀點並引出不明確詮釋的個人、典型和偶遇地點的象徵性結構。他讓人感到模糊迷惑的作品揭示藝術家無間斷地探究雕塑作為能指和所指的表達潛能，並表明他對於當代藝術中的身份政治、消費文化、社會規範結構和後現代話語的批判立場。他的作品近年在首爾一民美術館(2020年)、光州國立亞洲文化殿堂(2020年)展出。他參加了第10屆首爾媒體城市雙年展(2018年)，並於2019年在衿川首爾藝術空間擔當駐留藝術家。Choi畢業於首爾大學雕塑美術學士學位，並在韓國藝術綜合學校獲得藝術碩士學位。

Move, Common dream: Be a great IDOL, 2022
《移動，共同夢想：成爲一個偉大的偶像》2022年







Genz, 2022
Plaster with antenna, 3D print
150 × 120 × 130 cm

《Genz》2022 年
石膏、天線、3D 打印
150 × 120 × 130 厘米



Willy, 2022
Sponge, fake fur
50 × 50 × 185 cm

《Willy》2022 年
海綿、假毛皮
50 × 50 × 185 厘米



Sooky, 2022
Styrofoam with epoxy,
chrome on FRP
75 × 57 × 210 cm

《Sooky》2022 年
聚苯乙烯泡沫塑膠、環氧樹脂、鉻、
纖維強化塑膠
75 × 57 × 210 厘米



Serra, 2022
Steel, acrylic bar
62 × 37 × 150 cm

《Serra》2022 年
鋼，丙烯酸條
62 × 37 × 150 厘米



Alexa, 2022
Plywood, bronze pipe and bar
223 × 171 × 12.5 cm

《Alexa》2022 年
膠合板、青銅管和棒材
223 × 171 × 12.5 厘米

Photo: Joe Sunghyun
Courtesy of the artist and P21, Seoul
Commissioned by Para Site for this exhibition

攝影：Joe Sunghyun
由藝術家及 P21 畫廊(首爾) 提供
受 Para Site 委託為是次展覽製作

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Art Abroad

獲韓國文化體育觀光部，韓國藝術管理服務及海外韓
國藝術撥款計劃資助



STOP, Common dream: Be a great MAN, 2022
Acrylic keychain, steel stand
Dimensions variable

《停止，共同夢想：成爲一個偉大的人》2022年
亞克力鑰匙扣，鋼架
尺寸可變

Forever young boy so we ride or die
 You and I ride endlessly
 Under the red sunset you are by my side
 Pinked out or murdered out like it ain't no thing
 We need nothing, we are the protagonists
 Say life's a bitch? But mine's a movie
 Like my diamond, we'll shine together
 Whenever wherever forever ever ever

Thrillingly, more dangerously
 Will you go to the ends of the world, let's go
 Now let go
 Let's have no regrets when today has gone by
 So that time can't tear us apart
 So that this moment can be eternal
 You light a fire in my heart
 So that my youth without regret is on fire
 I'm not afraid of anything tonight
 I could die in this moment

Forever young (young, young)
 BLACKPINK is the revolution
 (revolution, revolution)

永遠年輕，不死不休
 你我無止境地奔跑
 在染紅的夕陽下你於我身旁
 拋開或毀滅 肆無忌憚
 拋棄所有，我們就是主人公
 你說生活是個婊子？但我的是一場好戲
 猶如我的鑽石般一起閃耀
 無論何時何地都永存

驚心動魄
 你會否跟隨我走到世界的盡頭
 一起出發吧
 就算今天流逝也不再悔
 時間無法將我們分離
 讓這瞬間變永恆
 你點燃我心中的火焰
 燃燒我無悔的青春
 今夜我無所畏懼
 死也無憾

永遠年輕 (年輕，年輕)
 BLACKPINK 就是革命
 (革命，革命)

**Forever young boy
 so we ride or die**

끝이 없을 것처럼 달려 너와 나

붉은 sunset 아래 너는 지금 내 옆에

Pinked out or murdered

out like it ain't no thing

다 필요 없어 주인공은 우리

Say life's a bitch?

But mine's a movie

내 diamond 처럼

we'll shine together

‘F’

**Whenever wherever
forever ever ever**

**짜릿하게 더 위험하게
세상 저 끝까지 가볼래 let's go
지금 let go**

**오늘이 가도 후회 없게
시간이 우리 둘을 떼어 놓을 수 없게
순간이 영원할 수 있게
넌 내 마음에 불을 질러줘
후회 없는 젊음이 타오르게
세상 무엇도 두렵지 않아 tonight
I could die in this moment**

Forever Young'

**Forever young
(young, young)
BLACKPINK is the
revolution
(revolution, revolution)**

Diane Severin Nguyen's *If Revolution is a Sickness* employs the vernacular of K-pop to crystallise Vietnamese diasporic experiences in Eastern Europe, mapping a wider cross-pollination across nations that are influenced by Cold War era political allegiances. The first half of the video is a melodrama that depicts an orphaned Vietnamese child growing up in Warsaw, Poland. It also consists of narration in Polish and Vietnamese voiceovers that unfold writings on revolution by Ulrike Meinhof, Hanna Arendt, and Mao Zedong, among others. The female protagonist (played by Weronika Nguyen) then joins a Polish K-pop dance crew. Scouted by the artist on Instagram, the lead actress has the combination of a common feminine Polish name with Nguyen's Vietnamese family name, acting as the anchor point that embodies the complex diasporic history between the two nations, both with socialist influences. The accumulated internal affective tension then leads to the second half of the work, which is presented as a music video with melodies and lyrics co-written by Nguyen, and featuring a crew of teenaged Polish K-pop dancers performing original choreography. The artist channels personal traumas experienced by diasporic communities and the misunderstood younger generation through the communal power of music. The video is showcased in a monumental yet intimate space. Using blood red, mustard yellow, and milk white hues, the design deconstructs Polish and Vietnamese flags to further abstract and dissolve geopolitical borders between East and West, echoing Nguyen's use of K-pop to interconnect nations with shared histories. Together with adolescent K-pop lovers worldwide, Nguyen calls for an international revolution to emancipate the 'forever young' by inviting them to dance the pain away and 'shoot at the enemy with diamonds'.

阮心藍的作品《如果革命是一種病》運用韓國流行樂的詞彙聚焦東歐越南僑民的經歷，藉此勾勒受冷戰時期政治影響的各國之間藕斷絲連的關係。錄像前半段劇情豐富，講述一個在波蘭華沙長大的越南裔孤兒的故事。波蘭語及越南語的旁白呈現烏爾麗克·邁因霍夫 (Ulrike Meinhof)、漢娜·萼蘭 (Hanna Arendt)、毛澤東等人關於革命的著作。女主角 (Weronika Nguyen 飾) 這時加入了一個波蘭韓國流行樂舞團。藝術家於 Instagram 物色女主角，同時擁有波蘭女子的首名以及與藝術家相同的越南姓氏「阮」，成為兩個社會主義歷史的國家之間牽絆的化身。上述累積的情感張力在作品後半部以音樂錄像的姿態現身，由藝術家參與作曲作詞，以及一眾波蘭青年表演原創韓國流行樂舞步。藝術家利用音樂的凝聚力，傳達僑民社群以及備受誤解的年輕一族飽受的身心創傷。錄像作品展出於一個既顯赫又私密的空間。空間設計運用血紅、芥黃與乳白色調，以抽象方式解構波蘭與越南的國旗，進一步消融東西之間的地緣政治邊界，呼應藝術家利用韓國流行樂於擁有共同歷史的國家之間建立聯繫。阮心藍並肩全球韓國流行樂的年輕粉絲，號召一場國際性革命解放「永遠年輕一族」，邀請他們以舞動療傷，「用鑽石射擊敵人」。

Born in 1990 in Carson; lives and works in New York

1990 年生於卡森；現居住並工作於紐約

Diane Severin Nguyen

ABOUT THE ARTIST

藝術家簡介

Diane Severin Nguyen is an artist who works with photography, video, and installation. Her photography hybridises the organic and the synthetic into amalgam sculptures, held together by the parameters of a photographic moment, and her video work expands that moment into a layered cultural and historical context. She has had solo exhibitions at SculptureCenter, New York (2022); Renaissance Society, Chicago (2022); and Contemporary Art Museum Houston (2022). Nguyen's films have been screened at Yebisu Festival, Tokyo; IFFR, Rotterdam; Berlinale, Berlin; and New York Film Festival. Recent group exhibitions have been held at 58th Carnegie International, Pittsburgh (2022–2023); 'GHOST 2565 Triennial', Bangkok (2022); Greater New York 2021 at MoMA PS1, New York (2021); Hammer Museum and The Huntington (2020–2021); and 'Bodies of Water: 13th Shanghai Biennale', Power Station of Art (2021). Nguyen earned a BA from Virginia Commonwealth University in 2013 and an MFA from Bard College in 2020.

阮心藍以攝影、錄像、裝置為主要創作媒介。其攝影是有機體與合成體的混合雕塑，存在於攝影界限內；而她的錄像作品將這一時刻擴展於層次豐富的文化歷史語境當中。她在 2022 年於紐約雕塑中心、芝加哥文藝復興協會以及休斯頓當代美術館舉辦了個人展覽。阮氏的電影作品曾於東京惠比壽映像祭、鹿特丹國際影展、柏林國際影展及紐約影展放映。近期參與的聯展包括匹茲堡第 58 屆卡內基國際藝術展 (2022 至 2023 年)；曼谷「GHOST 2565 三年展」(2022 年)；紐約 MoMA PS1 的「大紐約 2021」(2021 年)；上海當代藝術博物館的「第十三屆上海雙年展」(2021 年) 以及洛杉磯漢默美術館與漢廷頓美術館聯合舉辦的「Made in L.A. 2020: a version」(2020 至 2021 年)。阮氏於 2013 年於弗吉尼亞聯邦大學取得學士學位，並於 2020 年於巴德學院取得藝術碩士學位。

阮
心
藍

IF REVOLUTION IS A SICKNESS, 2021
4K video with sound
18'53"
Photo: Diane Severin Nguyen
Courtesy of the artist

《如果革命是一種病》2021年
4K 有聲錄像
18分53秒
攝影：阮心藍
由藝術家提供





지금 지금 지금 바로 이 순간에 다
(다, 다, 다, oh yeah)
여기 여기 거기 저기 빛으로 날 비춰
봐 봐 봐 봐 봐

위험하지 않아 (oh) 네 눈을 믿어봐
(oh yeah)
걱정 갖든 얼굴 필요하지 않아
필요하지 않다고

在這瞬間(一切, 一切, 一切, 噢耶)
讓所有燈光都照亮我, 瞧, 瞧, 瞧

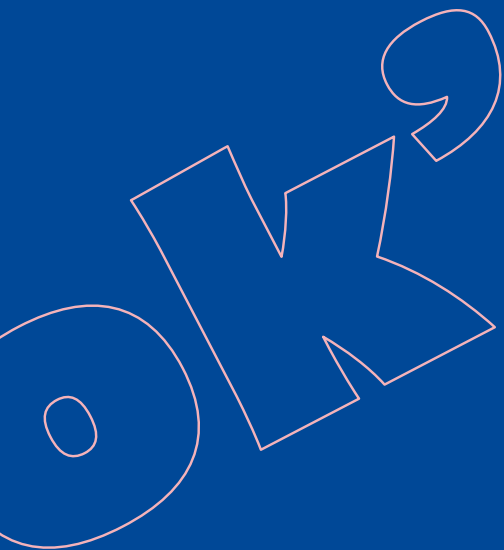
它並不危險(噢), 相信我的眼光(噢耶)
你毋須擺出憂慮的面容
聽我說, 根本沒有必要

你想沿着寬闊的天空漫步嗎?
與我訴說你真實的故事
光芒綻放 盼望你從高處照耀我(噫)

噫! 這閃耀著溫言軟語的光芒是如此嘹亮
瑰麗的色彩啊
無法阻擋我的驚嘆 嗚

LOLO

Red Velvet



In this moment right now (all, all, all, oh yeah)
Light me up with all the lights here and there, look, look, look

It's not dangerous (oh), believe my eyes (oh yeah)
You don't need to put on a worried face
I'm telling you, you don't

Do you want to walk in the wide skies?
Tell me your true stories

The lights have turned on I hope you'll shine on me from that high place (eh)

Um this light that contains warm words so bright
The radiating colours ah
I can't stop my exclamations woo

**넓은 하늘 위를 걷고 싶니
진짜 네 얘기를 해봐
불이 켜진 듯해 높은 곳에서 밝게 날
비쳤으면 해 eh**

**Um 따뜻한 맛을 가진 이 불빛
so bright
너무 예쁜 색깔에 난 ah
탄성이 멈추질 않아 woo**

Dew Kim's interactive installation employs fantastical religious imagery and apocalyptic aesthetics to reinterpret the K-pop concept of 'ending fairy'. Fans go through a process of cathexis at this zenith, in which they admire how idols overcome the shortness of breath caused by intense choreography. When the idols make eye contact with the camera and present divine expressions and poses, the fans invest an excess of affective capital and view the idols as an ultimate object of desire. Kim believes it has a similar *modus operandi* to how devotees worship religious iconographies. Many masters in Western art canon have depicted the Ascension and the Second Coming of Jesus Christ. Such works in the Renaissance period glorify and exalt Jesus Christ but also perceives him as the sign of the Apocalypse, an omnipotent and encompassing Other that demands one to revere faithfully and yet to fear him concurrently. Similarly, the video-shooting techniques and *mise-en-scene* in K-pop music videos and live performances on stage present the idols as divine, angelic figures with radiating halos. However, against the dystopian backdrop, they are either the root of 'the Fall' or 'the Chosen Ones' to take over the current world order. Discerning how K-pop fans ambivalently project their desires and anxiety, Kim creates the painting-like installation *Enrapture* featuring himself as the holy idol amidst the apocalypse. The artist eternalises the ending fairy pose by framing himself in a delicate wood frame and lenticular printing that emulates stained glass windows in religious settings, encapsulating the desire-driven climactic moment in religio-inspired K-pop performances. The audience will also realise a technological, futuristic angel machine named *LOOK* gazing at them. Confronted by this unknown creature, the viewers are under godly luminescence radiating from the LED light ring and see themselves being filtered as an ending fairy by an iPhone. The audience finds themselves becoming their desired object, receiving an overloaded amount of satisfaction yet simultaneously experiencing their utmost fear.

金斗眞的互動裝置採用奇幻的宗教意象和末日美學重新詮釋韓國流行音樂文化中的「結尾妖精」概念。粉絲們會在這個巔峰經歷精神集中的過程，全神貫注地欣賞偶像如何克服激烈舞蹈後的喘氣。當偶像對視鏡頭並擺出一副非凡的神情和姿態時，粉絲往往因此灌注過剩的情感資本，並視偶像為終極的慾望對象。藝術家認為這與虔誠信徒崇拜宗教圖像的動作模式不謀而合。西方藝術經典中不同大師都會描繪耶穌升天和基督再臨的情境。這些文藝復興時期的作品一方面頌揚和讚美耶穌基督，同時亦視他為世界末日的徵兆；一個要求人們忠誠地崇敬他，卻同時使人畏懼的無所不能、包羅萬象的「他者」。同樣地，韓國流行音樂影片和表演現場中的拍攝手法和布景道具，往往將偶像呈現為散發着光環、猶如神聖天使的形像。然而，在反烏托邦的背景襯托下，偶像可以是「墮落」的根源，或者是接管當前世界秩序的「被選中的人」。藝術家察覺韓國流行樂粉絲如何矛盾地投射其慾望和焦慮，並創作了如畫般的裝置作品《欣喜若狂》，將自己描繪成於世界末日之中的神聖偶像。藝術家透過將自己的形象設置於精緻的木框和模仿宗教環境中的彩繪玻璃的光柵印刷中，永恆化了結尾妖精姿勢，並封存受宗教啟發的韓國流行樂表演中、慾望澎湃和激動人心的瞬間。觀眾亦將會看到一台名為《瞧》的未來天使機器正從天花板凝視着他們。觀眾面臨這個陌生生物時會被其LED燈環散發的神聖光芒照亮，貿然發現自己被iPhone濾成「結尾妖精」。觀者成為了自身的慾望對象，在得到過量的滿足感的同時也經歷極度的恐懼。

Born in 1985 in Seoul; lives and works in Seoul

1985 年生於首爾；現居住並工作於首爾

Dew Kim

金斗眞

ABOUT THE ARTIST 藝術家簡介

Dew Kim (aka Huh Need-you) explores the meaning of beings excluded from and discarded by the world moving towards normality, and the intense impulsive energy generated therein. He also visualises the queer narrative through the process of self-objectification, and attempts to break the boundaries of social structures and binary thinking. Kim graduated from Konkuk University in Chungju where he studied metalsmithing and jewelry, and received an MA in sculpture from the Royal College of Art in London. He has had solo exhibitions at Fragment Gallery, Moscow (2021), TEMI Artist Residency, Daejeon (2019), and Archive Bomm (2018). His work has also been exhibited at documenta 15 (Kassel, 2022), National Museum of Modern and Contemporary Art, Seoul (2022 and 2020); Ilmin Museum of Art (Seoul, 2020); Vereinigung bildender Künstlerinnen Österreichs (Vienna, 2020); and Institute of Contemporary Arts, London (2017).

金斗眞 (又名 Huh Need-you) 探討被走向常態的世界排斥和拋棄的眾生的意義，以及於其中產生的強烈衝動能量。他亦透過自我物化呈現酷兒敘事，試圖打破社會結構和二元思維的界限。金氏畢業於忠州建國大學金屬加工及珠寶學士學位，並獲得倫敦皇家藝術學院雕塑碩士學位。他曾在莫斯科 Fragment Gallery (2021 年)、大田 TEMI 藝術家駐留計畫 (2019 年) 和 Archive Bomm (2018 年) 舉辦個展。他的作品還曾在第十五屆卡塞爾文獻展 (2022 年)、首爾韓國國立現代美術館 (2022、2020 年)、一民美術館 (首爾, 2020 年)、維也納 VBKÖ (2020 年) 和倫敦當代藝術學院 (2017 年) 展出。

김두진



L *Enrapture*, 2022
Wood, lenticular print, mixed media
180 × 95 × 4 cm

《欣喜若狂》2022年
木材、光柵印刷、混合媒介
180 × 95 × 4 厘米

R *LOOK*, 2022
Iron, aluminium, clay, neon light, light stick,
3D printed resin, iPhone, mixed media
115 × 75 × 30 cm

《瞧》2022年
鐵、鋁、粘土、霓虹燈、熒光棒、
3D 打印樹脂、iPhone、混合媒介
115 × 75 × 30 厘米

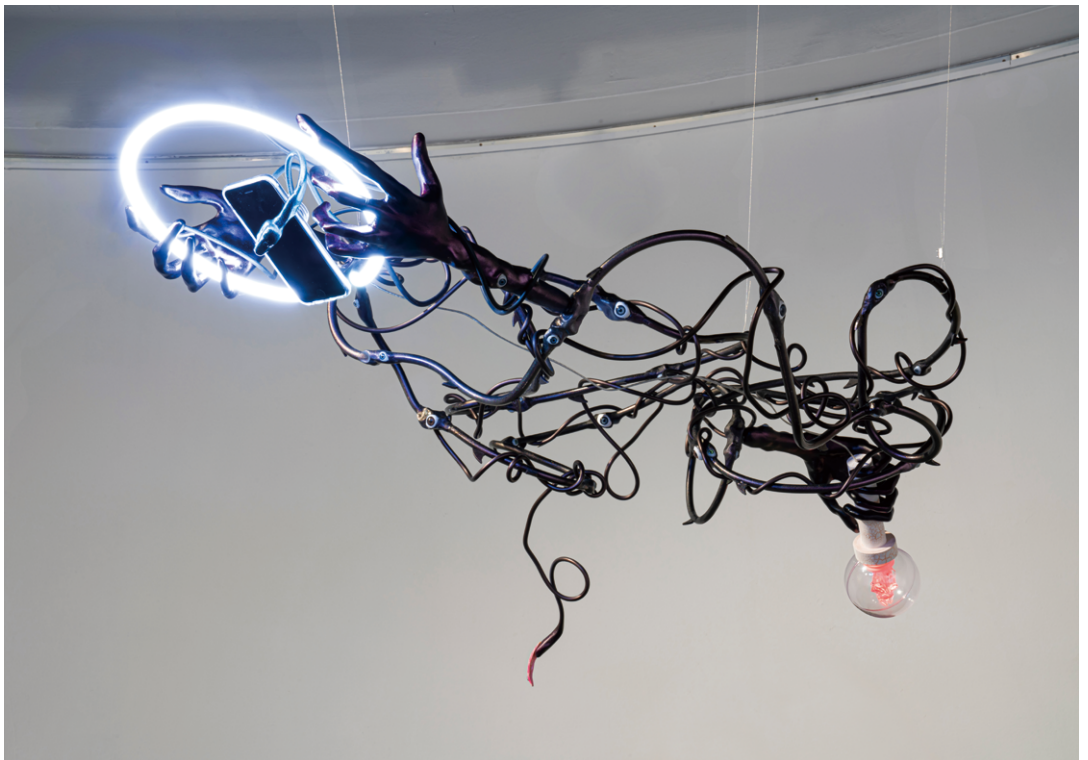


Photo: Seungwook Yang
Courtesy of the artist
Commissioned by Para Site for this exhibition
With the support of Ministry of Culture, Sports & Tourism of Korea, Korea Arts
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攝影：梁升昱
由藝術家提供

受 Para Site 委託為是次展覽製作
獲韓國文化體育觀光部，韓國藝術管理服務及海外韓國藝術撥款計劃資助

Chanmomo
ちゃんもも

電

磁

脳

南無電磁脳神教！

超天国無職美職！

Be shocked!

We are happy robots!

We are happy prominence!

電磁脳神

電磁脳神

はりつめちゃった
ふくらんじやった
目の前で死にすぎちゃった
はりつめちゃって
はりきっちゃったら
神宿る
いじけ野郎は全滅したんだ
のろしあげたらカーニバル

神

教

南無電磁腦神教!
超天國無職美職!

驚訝吧，
我們是快樂的機器人!
我們開心卓越!

電磁腦神
電磁腦神

我緊張了
我膨脹了
在眼前我死了太多次了
我緊張了
我膨脹了
所以神降臨了
沒精打采的混蛋們全都被消滅
發出信號開始狂歡

Namo God Religion of Electromagnetic Brain!
Super Heavenly Kingdom with no labour or
nice labour!
Be shocked!
We are happy robots!
We are happy prominence!

God of Electromagnetic Brain
God of Electromagnetic Brain

I just got nervous
I just swelled
I just died so many times before my eyes
I just got nervous
I just swelled
So God came by me
Massacred all the dispirited bastards
As signalled, a carnival

Lu Yang has been applying neurotechnological concepts in his previous artworks to explore the potential of human bodies. Presented in a music video format with video game and animation aesthetics, *Electromagnetic Brainology Brain Control Messenger* stars Japanese music idol Chanmomo ☉ from the group Band Ja Naimon! as a towering girl warrior called Brain Control Messenger. She is determined to defeat all conscious beings with weapons made with modern medical technologies, such as the Deep Brain Stimulation (DBS) crown, the Transcranial Magnetic Stimulation (TMS) magic wands, and an innovative remote-controlled weapon designed with Galvanic Vestibular Stimulation (GVS) technology that enables people to control their walking directions via remotes. The work ostensibly criticises how celebrities are agents of the entertainment industry that ideologically control the masses. However, behind the scenes, Chanmomo ☉ has sardonically participated in a GVS experiment provided by the technology's co-developer Osaka University, where she was being controlled and underwent involuntary body movements. By unveiling the idol's contradictory subjectivity off- and on-screen, and humoristically portraying the 'frenemy' dynamic between Brain Control Messenger and Brain Monster performing against the dark, eerie pop song backdrop, Lu's work dismantles the fandom/stardom binary and power dynamic, and underlines how the omnipresent and omnipotent technology exposes human's transient and fragile existence.

陸揚在他過去的作品中一直運用神經技術的概念探索人體潛能。《電磁腦神教！腦制御士！》以電子遊戲和動畫的美學風格呈現了一支音樂影片。作品中，日本女子偶像團體 Band Ja Naimon! 的成員 Chanmomo ☉ 飾演一位名為腦制御士的巨人女戰士。女戰士決心以現代醫學科技武器打敗所有意識主體，如腦深層電刺激 (DBS) 皇冠、腦磁刺激 (TBS) 魔杖、以及一種運用前庭電刺激技術 (GVS) 使人可用遙控器控制他人行走方向的創新遠程控制武器。作品表面上看似批評明星作為娛樂產業的媒介控制大眾的意識形態。然而在螢幕背後，Chanmomo ☉ 本人諷刺地參與了一場由該技術的聯合開發者大阪大學組織的前庭電刺激實驗；實驗過程中她被控制並經歷非自主的身體移動。陸揚的作品透過揭露偶像主體在幕前幕後的矛盾，以及在黑暗陰森的流行背景音樂的襯托下，作品如何幽默地上演腦制御士與腦怪獸之間亦敵亦友的關係，打破了明星與粉絲的二元和權力關係，凸顯科技的無處不在和全能的特質如何曝露人類短暫而脆弱的存在。

Lu Yang

ABOUT THE ARTIST

藝術家簡介

Shanghai-based multimedia artist **Lu Yang** creates fantastical, often painful, and shocking images which represent an interdisciplinary blend of religion, philosophy, neuroscience, psychology, and modern technology, as well as allusions to real life forms and structures of natural and religious origins. The output of Lu Yang's artistic practice spans game engines, 3D-animated films, video game installations, holograms, motion capture performances, virtual reality, and software manipulation. The artist also collaborates with acclaimed scientists, psychologists, performers, designers, experimental composers, music producers, robotics companies, and pop stars. His work has been featured in major museums and institutions internationally including solo exhibitions at the ARoS Aarhus Art Museum (2021–2022), Kunstpalais Erlangen (2022), Museum of Contemporary Art Cleveland (2017), Ullens Center for Contemporary Art, Beijing (2012), and Fukuoka Asian Art Museum (2011). Her work has been featured in group exhibitions at international institutions, including at the Venice Biennale (2022 and 2015); Asia Society Triennial, New York (2022); Centre Pompidou, Paris (2020); Shanghai Biennale (2018 and 2012); Liverpool Biennial (2016); Montreal International Digital Art Biennial (2016). Lu Yang was awarded Deutsche Bank's 2022 Artist of the Year and the BMW Art Journey in 2019.

上海多媒體藝術家**陸揚**創作奇幻、引起痛苦和使人震驚的影像呈現了宗教、哲學、神經科學、心理學和現代科技的跨學科融合，同時暗示了現實生活形式和結構中的自然和宗教起源。陸揚的藝術實踐的成果涵蓋遊戲引擎、三維動畫電影、電子遊戲裝置、全息圖、動作捕捉表演、虛擬現實和軟件操控。陸氏也與著名科學家、心理學家、表演者、設計師、實驗作曲家、音樂製作人、機器人公司和流行明星合作。他的作品曾在國際大型博物館和機構展出，包括奧爾胡斯現代藝術博物館(2021至2022年)、埃朗根美術館(2022年)、克利夫蘭當代藝術博物館(2017年)、北京尤倫斯當代藝術中心(2012年)及福岡亞洲美術館(2011年)。近期參與的大型專題展覽包括威尼斯雙年展(2022、2015年)；紐約亞洲協會三年展(2021年)；巴黎龐畢度藝術中心(2022年)上海雙年展(2018、2012年)；利物浦雙年展(2016年)；蒙特利爾國際數位藝術雙年展(2016年)。陸揚近期得獎包括德意志銀行年度藝術家(2022年)和寶馬藝術之旅(2019年)。

陸揚

Electromagnetic Brainology Brain Control Messenger, 2018
Single channel video, colour, sound
10'07"

Photo: Lu Yang
Courtesy of the artist

《電磁腦神教！腦制御士！》2022年
單頻道錄像(彩色、有聲)
10分07秒
攝影：陸揚
由藝術家提供

脳制御士

BRAIN CONTROL MESSENGER



ELECTROMAGNETIC
電磁脳神教
BRAINOLGY

ABOUT THE CURATOR

策展人簡介

Cusson Cheng is a curator and art critic from Hong Kong. He has been Assistant Curator at Para Site since January 2021, and has curated 'Fanatic Heart' (2022) and worked on exhibitions including 'Minding the G(r)a(s)p' (2022), 'Noble Rot' (2021–2022), 'Liquid Ground' (2021), and 'Curtain' (2021). He was also one of the candidates for the 2019 Para Site International Conference & Workshops for Emerging Professionals. Besides institutional programs, he was also the guest curator of 'Retrograde' (2022) at Galerie du Monde, Hong Kong. In addition to his curatorial work, Cheng serves as Art Editor at the Hong Kong-based leading Chinese-language art periodical *Art and Piece* (美紙). He has interviewed internationally renowned artists, including Marina Abramovi, Rebecca Ackroyd, Oliver Beer, Genevieve Figgis, Nicolas Party, and Pipilotti Rist. He is frequently invited by galleries and organisations to lead curator tours and write exhibition reviews, including 'Whirlwind: Informel to Gutai' at Whitestone Gallery, Hong Kong (2022), and Korean artist Lee Bae's solo presentation at Perrotin, Hong Kong (2021). Cheng received his BA with Honours in comparative literature, sociology, and Buddhist studies from the University of Hong Kong.

鄭家醇是香港的策展人和藝術評論家。自2021年1月起，他擔任 Para Site 藝術空間的助理策展人，於機構策劃「狂迷日記」(2022年)，參與的展覽包括「攔角覺」(2022年)、「貴腐」(2021至2022年)、「溢流地」(2021年)和「簾幕」(2021年)。他亦於2019年入選 Para Site 藝術空間國際研討會暨新銳藝術人才工作坊。除了機構的展覽外，他亦受邀為香港世界畫廊的聯展「逆形」擔任客席策展人。除了策展工作，他在華文藝術文化雜誌《美紙》擔任藝術編輯。他曾採訪國際知名藝術家，包括瑪莉娜·阿布拉莫維奇 (Marina Abramovi)、麗貝卡·阿克羅伊德 (Rebecca Ackroyd)、奧利弗·比爾 (Oliver Beer)、熱尼維·菲吉斯 (Genevieve Figgis)、尼古拉斯·帕蒂 (Nicolas Party) 和皮皮樂迪·里思特 (Pipilotti Rist)。他經常被畫廊和藝文組織邀請帶領策展人導賞和撰寫展覽評論，包括香港白石畫廊「旋風：不定型藝術至具體派」(2022年)，以及韓國藝術家李培在香港貝浩登畫廊的個展(2021年)。鄭氏畢業於香港大學比較文學、社會學和佛學研究榮譽學士學位。

Para Site is Hong Kong's leading contemporary art centre and one of the oldest and most active independent art institutions in Asia. It produces exhibitions, publications, discursive, and educational projects aimed at forging a critical understanding of local and international phenomena in art and society.

Para Site 藝術空間為香港首屈一指的當代藝術中心，亦是亞洲歷史最悠久、最活躍的獨立藝術機構之一。成立宗旨在透過展覽、出版刊物及教育項目等活動，促進在地與國際間的對話，希冀打造一個對當代藝術、社會現象提出批判性論述及理解的平台。

Fanatic Heart

狂迷日記

10.12.2022–26.02.2023

Opening on 09.12.2022

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「狂迷日記」獲香港藝術發展局計劃資助。香港藝術發展局全力支持藝術表達自由，本計劃內容並不反映本局意見。

Alongside artist fees to all participating artists, Para Site is offering medical and dental subsidies for Hong Kong artists in the exhibition.

除了參展藝術家薪酬，Para Site 藝術空間為參展的香港藝術家提供醫療和牙科津貼。

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