

Artist

Xper.Xr

Title

Tailwhip

Dates

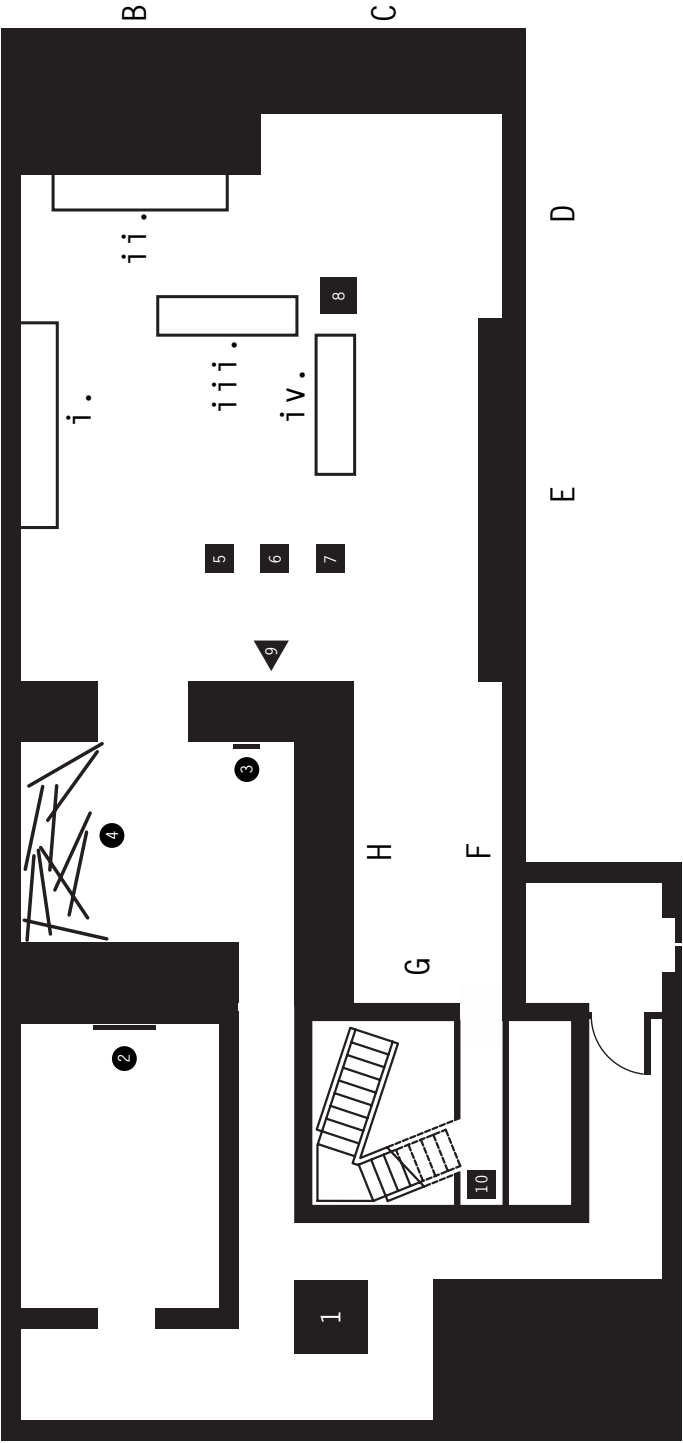
4/17/2021-7/24/2021

Empty Gallery

18 & 19th Floor,
Grand Marine Center
3 Yue Fung Street
Tin Wan, Hong Kong
www.emptygallery.com

Annotated Checklist

Floor Plan



Ephemera

a	b	c	d	e	f	g	h	i	j
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i.

a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
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ii.

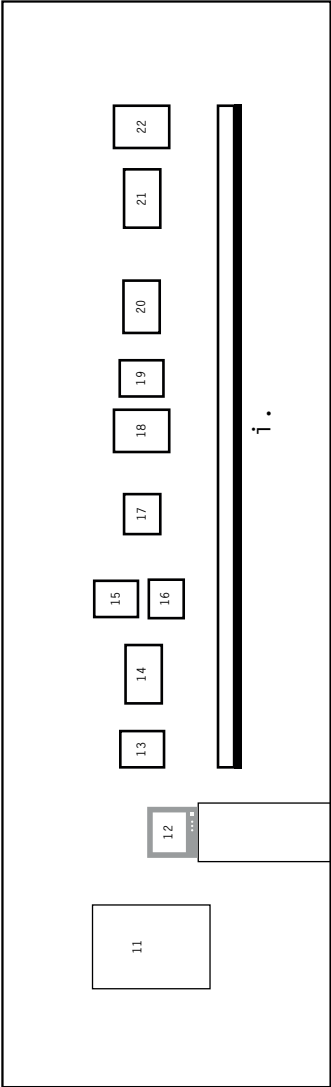
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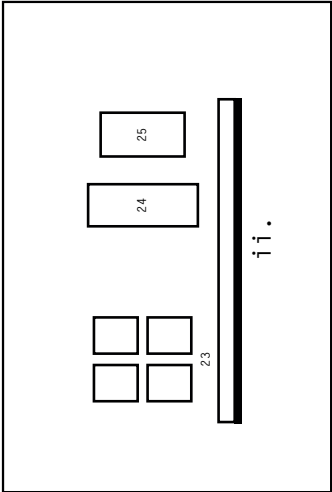
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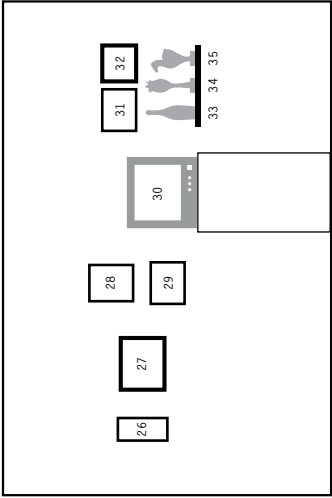
Wall Diagrams



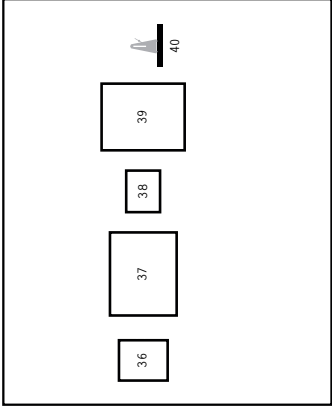
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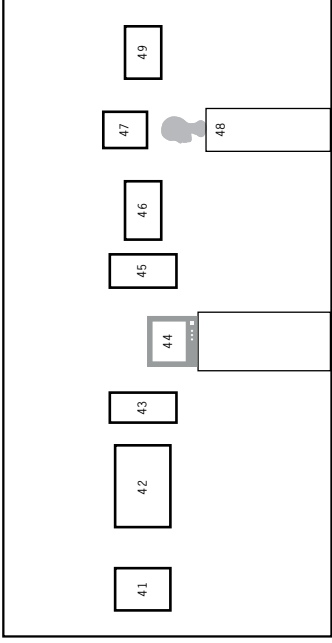
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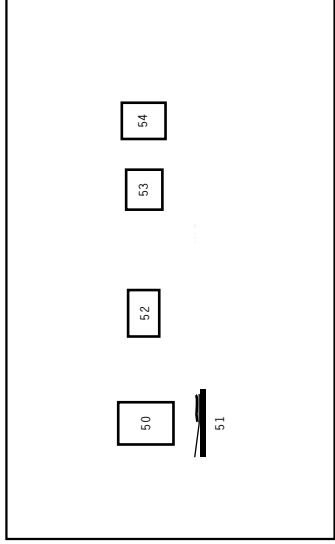
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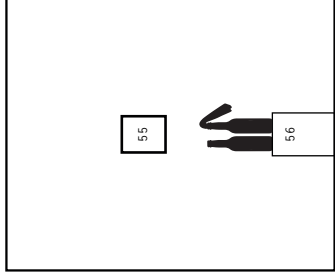
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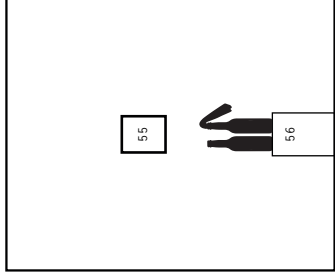
E



F



G



H

#1
Mechanized Toy Cat, 2002
21.5 x 18 x 8.6 cm

A mechanical push toy cat used as a prop at various exhibitions (ICA London, Serpentine) and performances (The Spitz, Southwark Playhouse) in Hong Kong and the United Kingdom. This orange tabby also served as a balm to counter Xper.Xr's inveterate stage fright before performances—its synthetic purring and scritchng functioning as an uncanny placeholder for the soothing effects of the real thing.

一隻橙色虎斑紋機械推動玩具貓，在香港和倫敦多個展覽（ICA，Serpentine）和演出（The Spitz，Southwark Playhouse）裡充當道具。這貓亦是 Xper.Xr 長久以來怯場問題的鎮定劑，它既有活動的能力，又會喵喵叫，充份發揮其真身所能帶來的放鬆效果，可說得上是一個詭異替身。

#2
Untitled (Dedicated to M+), 1991/2021
Cement, mortar, Chinese ink, acrylic,
fake teeth on canvas
65 x 95.5 x 9 cm

A recreation of one of the paintings exhibited during Xper.Xr's 1991 Quart Society performance. The accretion of clay, cement, and black acrylic paint that form its charred topography are framed by a perimeter of plastic model teeth that evoke unholy fossilized remains.

此重新繪畫的版本，是 Xper.Xr 1991年在 Quart Society 表演時展出的作品之一。層疊堆積的陶土、水泥和黑色塑膠彩形成燒黑的地形，四邊圍以塑膠模型牙齒，讓人聯想到邪惡石化的遺跡。

#3
Documentation of Fracas, 1994

#4
Fracas, 1994/2021

In response to the clinical detachment then in vogue in the contemporary art world, Xper.Xr sought to shake things up by exhibiting something more emotionally visceral. This barricades piece was inspired by the media spectacle surrounding the endless soccer riots at the time, which had bestowed an aura of fervor onto the utilitarian metal barriers. This work was first presented at the exhibition 'The Inflation Saints' at Shad Thames, Canary Wharf, London in 1994. The Inflation Saints, who described themselves

as “new art terrorists”, were a five-piece art collective including Xper.Xr, D. Chalmers, Richard Ducker, Paula Soares and Ed Whittaker.

以回應其時當代藝術世界流行的冷漠與疏離，Xper.Xr 試圖展示一些更傾向本能情緒的東西來動搖一切。此鐵馬作品靈感來自圍繞當時無止境足球暴亂的媒體奇觀，賦予這些實用金屬圍欄火辣辣的光環。這作品在1994年於倫敦金絲雀碼頭沙德泰晤士舉行的展覽「The Inflation Saints」初次亮相。The Inflation Saints 是一個五人藝術組合包括 Xper.Xr、D. Chalmers、Richard Ducker、Paula Soares 和 Ed Whittaker，他們形容自己為「新藝術恐怖份子」。

#5

Grinder, 1989
29 x 12 cm

An angle grinder purchased for the legendary first Xper.Xr show at Hong Kong's Man & Earth Gallery in Sheung Wan. By the time the smoke had cleared from what was arguably the first industrial noise performance in China, the grinder's disc had broken—its pieces having been expelled towards audience members—leaving a mangled guitar in its wake. The discs on this versatile tool have subsequently been replaced for performative use on various metal objects (including at Hong Kong's Quart Society, as well as for race car and BMX modifications).

此角磨機是Xper.xr為其在香港上環「天地人間」首場極具傳奇性的演出而購置的。當中國首場工業噪音演出的答案呼之欲出之際，這角磨機的磨片早已碎掉一碎片濺向觀眾一留下的是一支壓碎了結他。此後這多用途工具的磨片多次更換，以用於展現各種金屬物體的表演性之上（包括在香港的Quart Society、賽車和BMX的改裝）。

#6

Megaphone, 1990
32 x 26 x 18.5 cm

This battle worn megaphone is one of two that were first used during Xper.Xr's performance at the Hong Kong International Independent Music Festival. Two Orphic Orchestra members wielding these devices invaded the unsuspecting audience with a barrage of high-pitched screaming at maximum volume. This surviving unit is ornamented by a Spice Girls sticker—courtesy of a French trash culture magazine—and was later used for several performances and recording sessions in Paris and London.

此戰痕累累的大聲公（擴音器）原本是一對的，在Xper.Xr於香港國際獨立音樂節的表演中初試啼聲，一鳴驚人，兩位 The Orphic Orchestra 的成員以最

大聲量的高音尖叫直衝觀眾耳窩。這幸存下來的一個，用上由一本法國八卦雜誌贈送的一張精美辣妹合唱團貼紙作裝飾，後來還在倫敦和巴黎的多個錄音時段和多場演出中多次登場。

#7
Rattles, 1994
25 x 25 cm

An instrument traditionally used in Latin American healing rites, the maraca has been diverted by Xper.Xr to more mischievous, albeit no less restorative, ends. Initially used as a prop, these goldenrod shakers were played in performances around London and used on several recordings, including “Untitled (No Title)” from *Because I’m Worth It*. The aforementioned album—an unabashed melange of twisted, down-and-out covers of Nirvana, Survivor, Robert Palmer, and Beck songs smeared with excessive takes on The Eagles’ “Hotel California” guitar solo—is laid over a backing of appropriated music by Michael Jackson, who appears on its cover beside a maraca-shaking Xper.Xr. This music revels in pop’s excess, blurring lines between critique and tender tribute to ask who truly deserves the title “The King of Pop.”

此種樂器傳統上是用於拉丁美洲的治療儀式。這些沙槌經Xper.Xr的改造，變得更加調皮，儘管結果還是挺治癒的。這對橘黃色沙槌最初作為表演道具，用於倫敦各處的演出和數個錄音製作，包括《Because I’m Worth It》中「Untitled (No Title)」。

這張唱片（直認不諱是涅槃樂隊、生存者樂隊、羅伯帕瑪和貝克歌曲的古怪翻唱大雜燴）挪用了米高積遜的音樂當背景，就是封面上搖著沙槌的 Xper.Xr 一旁的那位。唱片內的音樂縱情流行樂中的過剩，模糊評論與追思致敬的界線，一問究竟誰真正配得上「流行樂天王」這個稱號。

#8
Cylinder Block from BMW E36, 1992
45 x 15.5 x 17 cm

The original cylinder head for the M40 engine of avid racecar driver Xper.Xr’s first and only automobile, designed by BMW with 4 valves to correspond to the human heart(beat). Xper.Xr’s affinity for high-octane rock ‘n’ roll as well as the staunch iconoclasm of the car-obsessed Italian Futurists would later lead him to steer the power of the engine towards sonic means for *The Sound of Speed* project and resulting 2007 album *70 mph (You Have No Friends / 73 mph (There Is No Spoon))*. An unholy marriage between the sound of a circuit-bent Honda Super Blackbird motorcycle engine with volcanic guitar riffage and speed-

demon drums, the album also came with vials of limited edition perfume designed by Dr. George Dodd in imitation of WD-40 lubricating oil.

此M40引擎原裝汽缸蓋來自狂熱賽車車手Xper.Xr首輛及唯一一輛的機動車輛,由BMW設計,以四氣門呼應人類心臟(跳動)。出於對高辛烷值樂與怒和對戀車癖意大利未來主義堅定破舊信條的喜愛,令 Xper.Xr 在後來的 The Sound of Speed 計劃及2007年個人唱片《70 mph (You Have No Friends / 73 mph (There Is No Spoon))》中,把引擎的能量駛進聲音領域。說到這張唱片,可喻為一場侵犯神聖的婚姻締結,一方為本田Super BlackBird電單車引擎之聲混合急快精湛的擊鼓,另一方為突爆的即興結他重複曲段,隨唱片還同時附送由George Dodd博士設計模擬WD-40潤滑油氣味的小瓶香水。

#9

Live at Ko Shan Theatre, 1993

27:00,

large format VHS transferred to digital

Video documentation of Xper.Xr & Orphic Orchestra pulling the old bait and switch on an unsuspecting audience at the Hong Kong International Independent Music Festival organized by Sound Factory. After first appearing onstage in orthodox rock formation, an immediate smokescreen effects a baffling shift to the antagonistic as Xper.Xr and other musicians fiddle about on the sound board before a two-man megaphone brigade assails the audience. Several gallons of fog juice, one smashed guitar, a fountain of angle grinder sparks, some canned domestic pop music, and a jettisoned hammerhead later the chaos seems to have left the audience perplexed, but captivated. From the levity with which Xper.Xr begins dancing with the Orphic Orchestra's female bassist at the performance's coda, one would hardly suspect that the band were promptly blacklisted.

Xper.Xr 和 The Orphic Orchestra 在香港國際獨立音樂節的演出錄像記錄,他們以陣舊引餌誘發毫無戒心的觀眾高亢的情緒。台燈初上,表演者以傳統搖滾樂陣式上場,但隨即一陣煙幕效果令困惑的對手不知就裡的同時,Xper.Xr 則和其他樂手在共鳴板上漫無目的地走來走去,直至擴音器男子二人組向觀眾耳內神經發動攻擊。數加倫霧液、一支被打碎的結他、一個角磨機火花噴泉、一些本地罐頭流行音樂和一個鎚頭飛脫之後的混亂,似乎令觀眾迷惑不解,但卻又著迷深深。單看 Xper.Xr 在演出尾聲與The Orphic Orchestra女低音電結他手跳舞時的輕柔隨性,是不會有人想到樂隊隨後會即時被列入黑名單。

#10

BTTF Clock, 2006

12 x 6.5 x 4 cm

#11

Untitled, 1991/2021

Acrylic, plaster, pigments, Chinese ink on canvas
60 x 90 cm

A recreation of one of the paintings exhibited during Xper.Xr's 1991 Quart Society performance, the originals of which were lost by Xper's father in San Francisco. The blood red background betrays the influence of Hermann Nitsch, with whom Xper corresponded in the early '90s before ultimately presenting a Nitsch Aktion at his short-lived underground Hong Kong venue CIA. Upon this burnt and ripped sanguine canvas appear two thick pillars of cracked white plaster and a violent splatter of black acrylic paint.

畫作是Xper.Xr 1991年在 Quart Society 表演時展出的作品之一，原作被其父於三藩市遺失，此是Xper.Xr重新繪畫的版本。血紅色的背景洩露了赫爾曼·尼特西對他的影響，Xper曾在九十年代初與他有過聯系，後來更在自己僅運作了短暫一段時間的地下場地CIA上演示了一場縱慾神秘戲劇（Nitsch Aktion）。在這曾被燒燃和扯破的血紅畫布上，是兩根龜裂的白石膏巨柱和飛濺黑色塑膠彩所留下的一抹痕跡。

#12, #13, #14, #15, #16

Temporal Death at Quart Society, 1991

Each: 12 x 8.5 cm

27:00,

large format VHS transferred to digital

This video and series of photographs documents an installation and concert at Quart Society in Pok Fu Lam, a gallery founded in 1990 by Wang Yan-kwai (黃仁達) and Yeung Tung-lung (楊東龍), often considered to be the first autonomous art space in Hong Kong. Against a backdrop of his own abstract paintings, within an environment of sweeping white sheets suspended alongside metal hoops and a dead chicken, Xper.Xr & The Orphic Orchestra begin an introspective half-hour performance. The four barely illuminated musicians integrate quiet scraping, electronic drones, a two-note violin scrape, and clanging, tinkling metal to conjure a foreboding, ritual atmosphere. After five minutes, they stoically reconfigure their setup, repeating the process in regular intervals between each distinct soundscape. After a time, the Orchestra breaks into a chorus of anguished, guttural screams before the set reaches an apotheosis straight out of the Einstürzende Neubauten playbook: an eruption of vacuum cleaner, brutish metallic pounding, and angle grinder scintillation seem

to revivify the hanging chicken, which begins to convulse. Once the dust has settled, the camera shows the wounds inflicted by the Orphic Orchestra upon their surroundings.

薄扶林 Quart Society 裝置及音樂會的錄像及照片。Quart Society 是一間1990年由黃仁達和楊東龍等藝術家成立的畫廊，被認為是香港首個自主藝術空間。在其抽象繪畫之前，高掛的白色床單之間，一隻吊著的死雞和一些金屬圈，Xper.Xr 和 The Orphic Orchestra 開始了半小時的內觀演出。四位藏身暗黑中的樂手揉混輕細的刮擦聲、電子持續長音、雙音符小提琴拉刮和叮叮噹噹的金屬聲響，營造一種神秘邪異儀式的氛圍。五分鐘後，他們從自我觀照的狀態把目光移向安靜而稀疏的觀眾，並在每個不同音景間固定的小休時間重複這過程。Orchestra 突發喉頭的痛苦嚎叫伴襯輕弱的哀鳴，然後演出的高潮由 Einstürzende Neubauten 劇本開始：吸塵機的爆發、粗暴的金屬相撞碰擊聲和角磨機的閃亮火花聯手轟擊，似乎令吊著的雞死而復生，它可是在抽搐。當煙塵散去，鏡頭展示出 The Orphic Orchestra 在其周遭所過成的傷口。

#17

Broken Hammer, 1991
10 x 5 cm

First used during Xper.Xr's infamous debut performance at The Man & Earth Gallery, this once-gleaming instrument of vanguard music bears scars far more haggard than its brief performing career might suggest. The now-rusty weight met its fate during the Hong Kong International Independent Music Festival, where at approximately 10pm on September 3rd, 1993, Xper.Xr & the Orphic Orchestra were assaulting the stage with their trusty angle grinder, hammers, and other utility tools, whilst attempting to blow up a bicycle inner tube. One recently deceased member of the Orphic Orchestra went especially berserk, causing the hammer head to fly off its handle and straight into the forehead of a childhood friend of Xper's in the audience. The authorities promptly pulled the plug and banned the Orphic Orchestra from performing at the Ko Shan Theatre for life.

此會閃發亮光的先鋒音樂樂器，首度登場是 Xper.Xr 在「天地人間」那場惡評如潮的初次演出，它承受的傷痕遠超過其短暫的表演生涯所能道明的。這如今鏽跡斑斑的重物在它第二次派上用場之時，迎來了滅亡，那是發生在香港國際獨立音樂節的事。1993年9月3日大約晚上十時左右，Xper.Xr 和他的 The Orphic Orchestra 正用他們賴以為信的角磨機、錘子和其他萬用工具衝擊舞台並同時試圖弄爆一條車內胎。一位剛辭世不久的 The Orphic Orchestra 成員當時進入異常瘋狂狀態，從手柄中釋放錘頭，擲向觀眾席，直擊 Xper.Xr 兒時朋友的額頭。當局即時停止演出，並終生禁止 The Orphic Orchestra 再在高山劇場演出。

#18, 19

Live at Man & Earth Gallery, 1990

Not many people attended Xper.Xr's debut performance, but everyone who did came upon some animal guts when they were least expecting to.

Finding his joke proposal for a garden concert at the Fringe Festival accepted, Xper.Xr set about assembling the Greeks to fill his Trojan horse. The installation element was realized with Henry Kwok, co-founder of Hong Kong experimental music distributor, label, and concert promoter Sound Factory. Kwok assembled a hanging garden of dilapidated wreckage, including a broken office chair and crude mobile of wicker and suspended stones. Animal entrails peeked from under piles of dried leaves and a forest of incense was set to burn atop a stake of jagged wood. The Sunday afternoon of the performance, a little toy piano was summarily smashed up alongside a collection of metal objects which a friend of Xper.Xr's had been coerced into stealing from the vicinity of the Man and Earth Gallery. The performance was later memorialized on the Entomb Vol.1 cassette Xper released later that same year. The rest is history.

出席 Xper.xr 首場演出的人寥寥可數,但曾來過的每一位,都在毫無預警的情況之下,與動物的腸臟發生一場相遇。

當Xper.Xr 得知其所謂花園音樂會的計劃書被藝穗節接納後,隨即著手集合坐上他特洛伊木馬的戰士。由Henry Kwok 操刀的裝置元素,一個滿吊廢墟殘骸的空中花園、一張爛了的辦公室椅子、粗率懸掛的柳條和吊起的一些石子;動物內臟半埋於數堆枯葉間,一根木頭呈齒狀的斷面上燃起鼎盛的香火森林。星期天下午的演出,在 Xper.Xr 一位朋友被迫於「天地人間」附近偷來的一批金屬物件旁邊,一台小型玩具鋼琴頃刻之間被砸。而接下來的事,就不言自明了。

#20

Ko Shan Theatre Performance Notes, 1993

20.5 x 26.8 cm

Breakdown notes for Xper.Xr & The Orphic Orchestra's aborted performance at the Hong Kong International Independent Music Festival, indicating that they performed—or intended to perform—their “White Techno Acid House Style” piss take on Whitehouse's classic power electronics anthem “You Don't Have To Say Please,” which was issued by RRRecords that same year.

分場筆記, Xper.Xr 和 The Orphic Orchestra 在香港國際音樂節中夭折了的演出。從這張筆記可見,他們表演(或打算表演)他們的「白屋鐵克諾迷幻浩室風格」式戲仿,對像是白宮樂隊於同年由RRRecords發佈的經典高壓電子音樂頌歌「You Don't Have To Say Please」。

#21, #22
Voluptuous Musick Recording Session, 1992
Each: 12 x 8.5 cm

Although it features titles from Michael Jackson tunes alongside those of children's songs and pop hits by The Shirelles and Michael Bolton, the closest *Voluptuous Musick* (Sound Factory, 1992) comes to hummability is the bassline for Ben E. King's "Stand By Me," which misleadingly appears on a track named "Twinkle Twinkle Little Star." Rather than anything resembling its namesakes, the music on Xper.Xr & The Orphic Orchestra's first full-length CD is a cavernous assemblage of harrowing, strangulated screams and coughs, liquid drippage, animal sounds, and other bells and whistles. The album was recorded in a kitted out professional studio, but the Orphic Orchestra preferred a renegade romp through the building's toilets and staircases to the studio's designated recording rooms.

儘管在兒歌與雪莉兒合唱團及麥可波頓的流行歌外，還用上了米高積遜的曲目，但說到這張《Voluptuous Musick》(Sound Factory, 1992) 最瑯瑯上口，莫過於以〈Twinkle Twinkle Little Star〉之名出場的班·伊·金〈Stand By Me〉低音聲部。有必要指出這張大碟的音樂，與其曲目名稱可謂風馬牛不相及，雜糅痛苦的尖叫、窒息的嘶啞和咳嗽、液體的滴滴嗒嗒、動物的叫喊以及其他鈴聲和口哨聲。Xper.Xr 和 The Orphic Orchestra 在一間設備齊全的專業錄音室錄製此碟，但The Orphic Orchestra 更為喜歡在大廈的洗手間和梯間整蠱作怪，而非指定的錄音室。

#23
Orphic Orchestra Promo Material Drafts, 1991
Each: 27.3 x 21 cm

Early Xper.Xr & The Orphic Orchestra promotional material, featuring what appears to be a pornographic image of a woman performing fellatio, comically detoured with cartoon black discharge to the delight of a cheering robot man. While orthodox industrial cultural operatives might skew towards the use of prurient shock tactics, Xper.Xr once again demonstrates his predilection for keeping tongue set firmly in cheek.

早期 Xper.Xr 與 The Orphic Orchestra 的宣傳品，看上像一個女人正進行口交的色情影像，滑稽的卡通化黑色塊逆轉流射向一個振臂欲呼的笑笑口機械人。儘管正統工業文化行者或會偏向採用色淫震撼的策略，然而 Xper.Xr 卻選擇再次示範他對話中帶笑言中有刺的偏愛。

#24, #25
Gerogerigege Faxes, 1993
Left: 76 x 25 cm Right: 54 x 25 cm

Fax correspondence between Xper.Xr and Juntaro Yamanouchi of sexually deviant Japanese pranksters The Gerogerigege regarding fees and costs for an unrealized project. Originally intended as a Gerogerigege single, Xper.Xr had hoped to steer the project into the form of a split 12". However, by the time he received the master from Juntaro, Xper.Xr had moved on to other projects and could no longer afford to cover Juntaro's expenses, so the release was shelved. Although Juntaro had previously sent Xper private "friend" editions of his work, including a black acetate, these dispatches ceased soon after their collaboration failed to come to fruition.

傳真信件, Xper.Xr 和日本噪音性變態瘋狂樂團The Gerogerigege 的山之內純太郎間的通信, 關於一個計劃的費用和成本, 該計劃最後未能成事。原來的打算是 Xper. Xr 為The Gerogerigege 發行單曲, 而 Xper.Xr 會希望能改以split 12" 的形式發佈。然而在收到純太郎的母帶之時, Xper. Xr 已著手進行其他計劃, 未能負擔純太郎的支出, 因而擱置了這發行計劃。雖然純太郎之前會把他作品的私人「好友」版本寄給Xper, 包括一副黑色眼鏡, 但這些遞寄在他們的合作告吹後隨即終止。

#26
Expense Sheet for 70mph, 2006
28 x 9 cm

A makeshift expense sheet for the recording of *70 mph*. Xper.Xr was prone to sinking colossal amounts of money into artistic pursuits, including both his own endeavors and the presentation of wilfully esoteric performances and screenings by other artists. With this particularly ambitious project, he was at last able to realize his vision without obliterating his personal assets, thanks to an R&D Fund from the Arts Council England.

錄製《70 mph》時一張手寫的開銷表。Xper.Xr 一向不擅於平衡收支, 這個別具野心的計劃之所以能夠籌得預算, 全賴有英國藝術委員會的R&D基金。

#27
Tonal Control System Remnants, 2004

The remnants of the linkage and control system of a Honda Super Blackbird following its transformation from a functioning motorcycle into the stationary high-precision tone generator used for *The Sound Of Speed* project and *70 mph* album. To accomplish this, Xper.Xr dismantled and

reassembled the engine's throttle linkage system with a stepper motor and custom mount, hooking it up to a controller unit channeled through Max MSP software. Once the engine's tonal range had been mapped, MIDI files were run to trigger the timing and pitch for arrangements that included bass, keyboards, chorus, second guitar riffs, and vocal backings. Xper.Xr alleges that the hardware and software engineers were at each other's throats over design and development, and that he himself was nearly burnt to a crisp by hellfire expelled from the exhaust system.

本田CBR1100 連動與控制系統後改造後的剩餘部件。Xper.Xr 把一輛運轉正常的電單車改造成靜態高準成度音頻生成器，並用於「The Sound Of Speed」計劃和唱片《70 mph》中。改造過程中，Xper.Xr 以一個步進馬達和訂製底座拆卸並重組引擎的節氣門連動系統，並把它連接到一個以Max MSP軟件運作的控制單元。當掌握了引擎的音調範圍，MIDI 檔就會啟動編曲時間和音高，包括低音結他、鍵盤琴、副歌、第二結他即興和人聲伴奏。據 Xper.Xr 聲稱，當時的硬件和軟件工程師在設計與開展上鬥了個你死我活，而他自己則幾乎被排氣系統噴出的煉獄之火燒成焦炭。

#28

Chris & Blackbird, 2007
15 x 10 cm

#29

Blackbird (London), 2007
15 x 10 cm

#30

Making The Speed of Sound: A Video Documentary, 2006
5:53, digital

See entries #8 and #27 for electronics for *70 mph/Speed of Sound* project.

#31

Donington Park Circuit, 1998
25 x 19.5 cm

Xper.Xr's need for speed began with youthful daredevil forays into BMX racing in Hong Kong, but it was the distinguished UK motorsport tradition that definitively cemented his fixation. Over a twenty year period of fine tuning with the goal of maximum acceleration, he sunk a staggering £70,000 into his BMW, leaving it with virtually none of its original components. Once the car had been primed, Xper.Xr participated in open race meetings at all the major circuits before proceeding to Group B races and

a Formula 2000 weekend in Zhuhai, ultimately upping the ante with touring car racing in the UK.

Xper.Xr 對速度的渴求，始於他年輕時憑藉初生之犢不畏虎的膽量，踏進了香港的BMX車賽，然而英國傑出的賽車運動傳統才是他為此著迷的基石。他以所能達到的最高速度為目標，二十多年來孜孜不倦地微調改良，合共花費金額驚人的七萬英磅，車子幾乎沒有留下任何原裝部件。當其良駒萬事俱備，Xper.Xr參加了所有主要賽道的公開比賽，然後晉級B組賽事和參加珠海舉行的週末方程式2000賽事，最後在英國房車賽事押上一注。

#32

ECU by MBE, 2005
15 x 15.5 x 3.5 cm

#33

Unopened Changyu Champagne, 2014
10 x 10 x 39.5 cm

Celebratory “champagne” of Chinese origin given to Xper after his participation in the Pan Delta Super Racing Festival.

慶祝用香檳，產自中國，Xper 參與泛珠三角超級賽車節後獲得。

#34

2nd Place Trophy, HKRS Championship
Heavyweight GoCarting Class, 2017
8 x 7.5 x 28.5 cm

#35

3rd Place Trophy, Pan Delta Super Racing Festival,
Zhuhai, China, 2014
12.5 x 12.5 x 30 cm

#36

Race Results, PAN Delta Super Racing Festival, 2014
20 x 28.5 cm

#37

“Ride On Time” Timeline Print-Out, 2002
Each: 29 x 20 cm

Handwritten score for Xper.Xr’s version of the Black Box chart topper “Ride On Time.” Alongside this italo house anthem, Xper.Xr’s 2006 album is comprised of a series of covers of Western dance hits performed on traditional Chinese instruments such as the pipa, guqin, jinghu, erhu, shun, suona, and daruan. In order to record these anachronistic, folk-inflected interpretations of

songs by Chaka Khan, 2 Unlimited, S'Express, Aphex Twin, Prince, and Beck, Xper painstakingly converted pentatonic staff notation to a numbered Chinese cipher scale for the performers to read, warping many of the original tunes beyond recognition in the process.

手寫樂譜, Black Box 高踞排行榜歌曲《Ride On Time》的 Xper.Xr 版本。除這首意大利浩室聖歌, Xper.Xr 2006年的專輯《... ..》還收錄了以中國傳統樂器如琵琶、古琴、京胡、二胡、嗩吶和大阮重新演繹的西方舞曲, 包括夏卡. 康、無限二人組、S'Express、艾費克斯雙胞胎、王子和貝克的歌曲。為了錄製這些時代錯置、民歌味道濃重的演奏, Xper.Xr 費盡心思把五線譜轉換成簡譜以供表演者閱讀, 過程中把部份扭曲, 使得原曲無法辨認。

#38
Notes for, 2002
29 x 20 cm

This handwritten recording schedule for the sessions is further proof that, in spite of its ramshackle charm, Xper.Xr's music comes from a place of rigor. In order to prevent the traditionally-minded musicians who participated from suspecting Xper.Xr of mischief, it was necessary for the master of puppets to meticulously plan their schedules so that each instrumental part was recorded independently.

此《... ..》的手寫錄音時間表進一步證明, 儘管 Xper.Xr 的音樂總是東倒西歪, 但它還是出自一雙嚴謹之手。為了防止樂隊中一些思想較為守舊的音樂人懷疑這是一場 Xper.Xr 的惡作劇, 作為幕後主腦是有必要精心安排他們的時間表, 以使每個部份都能單獨錄製。

#39
Score for "Ride On Time", 2002
Each: 19.5 x 29 cm

#40
Metronome, 1984
11 x 11 x 21 cm

This mahogany wood Wittner Maelzel pyramid metronome has been tick-tocking away since 1984. It was used as a click track by Xper.Xr from his early guitar solos through to various recording sessions, including those for *Voluptuous Musick* (Sound Factory, 1992) and *70 mph* (Fine Time, 2007). Xper's perennial use of the device is a testament to the suggestion that the ostensibly chaotic nature of his music belies an underlying dedication to metered organization.

此 Wittner 牌梅爾策爾紅木拍子機，外形呈金字塔式設計，自1984年起一直滴答未停。Xper.Xr在早期的結他獨奏表演，以至往後的各個錄音時段，例如在錄製《Voluptuous Musick》(1992)和《70 mph》(2004)的時候，都用上此拍子機以掌握及協調節奏的速度。有指 Xper.Xr 的音樂本質表面上雜亂無章，掩飾著的其實是他對計量結構暗暗的奉獻。這個看似不太可能的說法，現在就有一個證明了。

#41

Eye of the Tiger, 2002
22 x 29 cm

#42

Illustrated Cue Cards, 1996
Each card: 8.6 x 9.4 cm

A set-up for self-sabotage. Attempting a visual mnemonic for French lyrics, these cue cards were drawn by Xper.Xr for use during his 1996 performance at Les Instants Chavirés. Rendered with charmingly faux-naïf draughtsmanship, these cards contain images of numbers associated with hand placements, a burger surrounded by tiny red flowers, an animal that appears to be crying blood, and a girl in a floral dress beside some greenery.

這些色彩豐富的提示咭是Xper.Xr 在1996年為了在 Les Instants Chavirés 的表演所繪畫的，實際上是 he 嘗試對法語歌詞使用圖像記憶法時自掘墳墓的幫兇。它們包括：與手的位置有關的數字、花朵中的漢堡飽、地平線上的日出、噴出濃煙的火車、像是泣血的動物和綠野旁穿著花裙的女孩。

#43

Packaged Balloons, 1996
9.5 x 15 cm

A package of black balloons that Xper.Xr purchased for use in a performance, opening for Jim O'Rourke, at Les Instants Chavirés—a key hub of experimental music on the outskirts of Paris. As O'Rourke watched Xper.Xr's slapstick chaos unfold from the front row, one of the deflating airborne balloons hit him right in the face, much to the experimental music lodestar's chagrin. A quintessential example of Xper.Xr's tendency to irreverently thumb his nose at the avant-garde's high seriousness.

一包黑色氣球，是 Xper.Xr 為了吉姆·歐洛克在法國巴黎市郊蒙特勒伊 Les Instants Chavirés 演出的開場表演而在倫敦一間當地的廉價五金店購買的。當歐洛克在第一行觀眾座觀看 Xper.Xr 上演的鬧劇時，其中一個因放氣而在空中飛射的氣球表面上擊中他的臉，但實際上，這氣球擊向的，其實更多是這位實驗音樂領航巨星心中的不滿。這是一個典型的例子，說明Xper.Xr 對前衛藝術的嚴肅嗤之以鼻的傾向。

#44

Xper.Xr & Friends Live at Radio Aligre, 1996
58:06, VHS transferred to digital

Xper.Xr, Colas Meulien, Frédérique Decombe, and Yoko (Superball) let loose in the studio at independent Parisian radio station Aligre FM. With the pre-recorded elements of the elaborately planned diffusion relegated to the participants' headphones, we are treated to Xper.Xr's vision in its rawest state: the sound of a flimsy sheet of metal taped to the wall, whistling, clapping, maracas, direct-to-board electric guitar, gleeful singing, and a consummate megaphone stuttering technique. The set culminates in Xper.Xr's farcical take on Whitehouse's "You Don't Have To Say Please," which is accidentally cut short by classical music before returning for a final climax. The set was engineered by Franck of Dragibus.

Xper.Xr、Colas Meulie、Superball 的 Frédérique Decombe 和 Yoko 在獨立巴黎人電台 Aligre FM 錄音室一次無拘無束的合奏。其實，這是一場精心安排的廣播，參與者耳機裡播放著的是預先錄製部份，我們見到的是 Xper.Xr 處於最初始狀態的音樂視野：貼在牆上金屬脆片的聲音、吹哨、拍手、沙槌、直板式電結他，愉快的歌聲和完善的擴音器口吃技巧。最後一首表演的是 Xper.Xr 荒誕式翻唱白宮樂隊的「You Don't Have To Say Please」，在進入最後高潮前，意外地插進了古典音樂。那場音樂由 Franck of Dragibus 策劃。

#45

Adhesive Chest Hair, 2000
20.5 x 33 cm

Adhesive chest hair used as a performance prop for Xper.Xr's *Because I'm Worth It* happening at London's Southwark Playhouse in 2000. Providing an instant testosterone boost for its wearer, this ingenious prop also furnished the necessary camp for a spotlit scene during which a rapt audience witnessed an oily bouncer named Matt greasily pumping a bicycle tire to the point of explosion.

黏貼胸毛，曾於 Xper.Xr 2000年倫敦 Southwark Playhouse 的演出《Because I'm Worth It》中充當表演道具一職。此別出心裁的道具，除了即時提高穿戴者的辜丸激素外，還令一個重要的場口增添其所需的做作效果：一位聚精會神的觀眾目睹一名叫馬特 (Matt) 的保鏢油膩膩地泵破一條單車輪胎。

#46, #47, #49
Because I'm Worth It Documentation, 2000
Each: 14.5 x 10 cm

Photographs of Xper.Xr's *Because I'm Worth It* happening at London's Southwark Playhouse in 2000. The performance included the use of specially-tailored wigs (to denote specific personas), adhesive chest hair, as well as an exploding bicycle tire.

Xper.Xr 2000年在倫敦 Southwark Playhouse 上演的《Because I'm Worth It》照片。該演出上使用了度身裁剪的假髮(表示特定角色)、黏貼胸毛和一條爆破的單車輪胎。

#48
Wig, 2000
26 x 9.5 cm

A blonde haired wig used as a costume for Xper.Xr's *Because I'm Worth It* performance at Southwark Playhouse in London. Each wig was given its own specially-tailored haircut intended to illustrate the performers' respective personalities and senses of freedom. This elaborately choreographed performance also featured such spectacles as: Death metal Xper.Xr, a tin foil robot, and an exploding chicken.

在倫敦 Southwark Playhouse的演出《Because I'm Worth It》中,Xper.xr 的劇組人員,作為指定動作,規定要戴上金色的假髮,而這就是其中的一個。當時,每個假髮有屬於自己度身剪裁的髮型,為的是表現表演者各自的個性和自由的氣息。這場精心編排的表演還加入了死亡金屬Xper.Xr、臥底觀眾、一個錫紙機器人、一個黑色小丑和一隻正在爆炸的雞。

#50
Comme des Garçons Drawing #1, 2005
10 x 14 cm

This graphic used for the stickers that accompanied *70 mph* was drawn by Alex Zoot, a heavily tattooed motocross enthusiast and part-time coworker of Xper.Xr's at Dover Street Market. Of his time there, Xper recalls that the highlight was his ability to regularly experiment on the job. One such experiment—conspicuously absent from Comme des Garçons' list of reasons for dismissing Xper.Xr—was his saturation of the entire 7-floor shop with strong scents diffused by way of his liberal unloading of entire bottles of perfume into the space, prompting frequent customer complaints. Zoot sketched this drawing following one particularly disturbing instance of this daily gas attack routine: in Xper.Xr's words, "the cruel crime of wasp killing - death by Kyoto perfume."

此圖畫用於製作隨《70 mph》附送的貼紙。繪畫者 Alex Zoot 是 Xper.Xr 在Comme des Garçons 的兼職同事，一位滿身紋身的越野電單車愛好者。Xper.Xr 回想在Comme des Garçons工作時最精彩的地方，是他能夠定期對這份工作進行實驗。其中一次的實驗（難以想像這竟然沒有成為Comme des Garçons解僱他的其中一個原因）是 Xper.Xr 解放了整瓶香水，讓氣味在空間裡自由飛散，以佈滿商店七樓全層濃烈的香氣，鼓動常客們作出投訴。Zoot 按照這個日常氣體襲擊程序下一個份外慘烈的例子，畫下了的這幅圖畫；如以Xper.Xr 之言，則是「殺害黃蜂的冷血犯罪—以京都香水下之殺手」。

#51
CdG Legal Dossier, 2005
21 x 29.7 cm

Forever kicking against the pricks, Xper.Xr filed a lawsuit against his former employer Comme des Garçons in 2005, following his dismissal for persistent lateness to work (3 occasions), non-attendance (a single occasion), using a personal computer during shop hours (to make a list of video titles and a logo), and unsatisfactory sales performance at the fashion label's Dover Street Market location. Xper had previously helped a former coworker defend her own case for wrongful termination as a result of lateness to work and believed that his dismissal by general manager Dickon Bowden had been retaliatory. In a letter to said former coworker, Xper.Xr exhibits his rebellious streak, writing, "I remember you as someone who speaks their mind and does not conform to bureaucracy, and most of all, is not afraid to care. It is this that I admire most and the reason I wrote."

Considering the comic obstinacy of Xper's fight back, alongside the abundant paper trail he maintained, this turn of events might be read within the scope of an artistic practice with a proclivity for institutional critique. The lawsuit was a success, and Xper.Xr remains a sharp-dressed man to this day thanks to his erstwhile employee discount and clothing allowance of £750 per season.

Xper.Xr 貫徹其不畏強禦的作風，2005年在遭解僱後向他前顧主 Comme des Garçons 提出訴訟。他被開除的原因包括持續上班遲到（3 次）、缺工（1 次）、在店工作期間使用個人電腦（製作錄像標題列表和標誌），以及在位於丹佛街的品牌熱點創造出強差人意的銷售表現。Xper.Xr 以前曾幫助一名前同事因遲到而遭不正當辭退的案件辯護，他認為總經理 Dickon Bowden 對自己的解僱帶有報復性。在一封給那同事的信中，Xper.Xr 一反其叛逆作風，寫道「我所憶及的你，是個能直言內心想法、不遵從官僚體制的人，而最重要的是，你勇於付出關心。這是最欣賞的地方，亦是我寫這信的原因。」

考慮到 Xper 反擊時滑稽頑強的作風，還有他保存的大量文件，這回事件或可放置在一種傾向機制批判的藝術實踐之範圍當中去閱讀。那場勝訟，是 Xper.Xr 至今能仍衣冠楚楚的原因，多得他昔日的員工折扣和每季750元英鎊的服裝津貼。

#52

“The Ultimate Art Machine” Invitation, 1995
15.5 x 8.5 cm

For his 1995 Goldsmiths graduation show, *The Ultimate Art Machine*, Xper.Xr mounted a caustic critique of commercial art institutions, including galleries and schools, which he believed had conspired to cultivate specific market-friendly styles and artists. This period in the mid-90s was marked by the rise of the Young British Artists, including Damien Hirst and Sarah Lucas, who achieved international recognition shortly after their graduation from Goldsmiths at the end of the 80s. Equating the automobile with vapid contemporary art's function as a mere status symbol or object of desire, Xper.Xr decided to use the exhibition as a showroom for the sale of a car, in spite of his teachers' insistence that this cynical act did not qualify as art. Prior to the show, he contacted two commercial galleries to see what they thought of his idea. The respectable East End space Curtain Road Arts faxed him words of encouragement, while trendy West End gallery Stephen Friedman derided the act, claiming that the despicable gesture ruined the good name of art and that Xper.Xr had no place in the art world. The two letters were displayed side by side in the showroom, with Xper's BMW driven into the gallery on the last day. But before his assessment the next morning, Xper.Xr was told by his fellow students that one of the head Goldsmith teachers had snuck into the space and stolen Stephen Friedman's fax, confirming Xper.Xr's perceived collusion of the educational and gallery institutions.

Xper.Xr 在1995年金匠學院畢業展「The Ultimate Art Machine」上，展出了針對商業藝術機構包括畫廊和學府的一個嚴厲批評。他認為此等機構共謀培植特定有利市場的風格和藝術家。當時是1990年代中期，新冒起的年輕英國藝術家包括達米恩·赫斯特和莎拉·盧卡斯，在1980年代末於金匠畢業後旋即贏得國際性的認同。Xper.Xr 把枯燥乏味的當代藝術的功能等同於汽車，認為兩者都純粹是社會地位的象徵和慾望的對象，他決定利用展覽作為銷售汽車的展銷場，儘管他的老師堅持這種憤世嫉俗的行為算不上是藝術。展覽前，他聯絡兩家商業畫廊看看他們對自己構思的看法。具名望的東區藝術空間Curtain Road Arts 傳真來鼓勵的說話，而時尚的西區畫廊 Stephen Friedman 嘲笑這做法，指這卑劣的姿態破壞藝術的美名，還說 Xper.Xr 在藝術世界只

是個無名小卒。這兩封信展覽時放在一起展出，而 Xper 的 BMW 在最後一天駛進了展場。就在於翌日早上進行的評核前，Xper.Xr 收到同學傳來的消息，說金匠其中一位校長溜進了展場偷走了 Stephen Friedman 的傳真，驗實了 Xper.Xr 對教育及畫廊機構互相勾結的看法。

#53

End of the Party, 1999
10.9 x 12.8 cm

A flash-lit found photograph of a cerulean ceiling populated by balloons in various colors and sizes, this original print was intended for use as the back cover artwork for Xper.Xr's unpublished 綠野遙擺 novel.

一幀閃光燈照片，蔚藍的天花板，聚滿大小各異色彩繽紛的氦氣球。此照片原用於 Xper.Xr 未發表小說《綠野遙擺》的封底設計。

#54

Chris and the Colonel (Osaka), 1995
14.5 x 10 cm

#55

Manuscript for 70MPH Liner Notes, 2006
25.7 x 20.1 cm

A rare outpouring of sincere, heartfelt emotion by Xper.Xr, intended to reach his fans alongside the release of *70 mph*. The letter was written at a moment when Xper realized it had been 17 years since his first release, prompting him to grapple with the fact that he had spent nearly two decades committing his life to the art of extreme juvenile delinquency. Although he expresses doubts about continuing, a recent wave of support from Hong Kong fans on online forums has been evidence of his work's staying power, assuring him that years of hardship have not been in vain.

此為 Xper.Xr 在《70 mph》發佈時寫給樂迷的一封信，難得一見的真情流露，滿紙由衷之言。執筆此信的當下，Xper 意識到距離他首次的發行，原來已有十七年的光景，令他決然面對他已經在極端少年犯罪藝術上以身試法接近二十年的這個事實。儘管他展露出對於是否繼續前行的困惑，然而香港樂迷在網上平台新近一波的支持，足以證明他的作品仍具力量，證實他多年的艱辛沒有白費。

#56

Sake Molotovs, 2019

10 x 10 x 40 cm

Xper.Xr has been frequently characterized as a conceptual art noise guerilla for his work's relentless assault on good taste. With these sake molotovs—intended for an unrealized, unannounced large-scale 2019 public performance in Hong Kong—he had positioned himself to take his guerilla tactics from theory to pyrotechnic praxis worthy of the most bloated of arena rock spectacles. The inclusion of a vintage Beavis and Butt-Head t-shirt as a wick for the amber glass bottles evokes the fact that all references to fire in the controversial satirical cartoon were censored in 1993 after a five-year-old fan burnt down his mother's mobile home, killing his two-year-old brother.

Xper.Xr的作品孜孜不倦地攻擊著高階品味，因此常被描繪成概念藝術噪音的游擊手。Xper.Xr藉著這些以琥珀色玻璃樽身配搭經典「癩四與大頭蛋」短袖圓領汗衫製成的清酒汽油彈（本來是為了一次於2019年在香港舉行但從沒實現亦從未公佈的大型公共表演而做的），已然定位自身，把自己的游擊戰術，由理論層面，帶到堪稱舞台搖滾最為澎湃的奇觀之一——煙火製造的實戰上。

#57

Counter Table-Top, 1982-83

8.5 x 12 cm

Photo of Xper.Xr doing a tabletop trick on his BMX circa 1982/1983, with an unknown child near the bottom of the frame. This particular location, at what is now Festival Walk in Kowloon Tong, was formerly a vast wasteland where kindred lost souls would spend their days showing off tricks and evading the police. In addition to BMX, the site provided Xper.Xr with other early exposures to extreme thrill seeking. There, the budding outlaw with style also discovered his pyromania and even once killed a snake. The snapshot was provided by Xper's mother, but the identity of its photographer remains unknown.

照片中，Xper.Xr 和他的單車BMX circa 1982/1983 凌空躍起，下方是位不認識的少年。拍攝地方是九龍塘又一城現址，當時是一片荒廢的空地，志同道合的不羈青年搭起斜板，日以繼夜展示絕技，避開警察的耳目。除卻BMX，這地方還讓 Xper.Xr 一嚐其他各種追求極限刺激的滋味。在那裡，這位饒有品味含苞待放的亡命之徒更發現了他對縱火的欲求，有次甚至殺掉了一條蛇。這照片由 Xper.Xr 母親提供，拍攝者的身份依然是個迷。

#58

Embroidered Keepsake, 2001

9 x 14 x 1 cm

A forest green plush doll embroidered on both sides: a red car and Xper.Xr's birth name adorn the front; and a white heart appears on the back alongside the words "hugs" and "rock". This lucky charm was given to Xper.Xr by a former colleague who had struggled working as a single mother. After her situation had improved three years later, she stopped by Comme des Garçons with her baby son on a day when Xper.Xr was absent, leaving behind the doll which has been Xper.Xr's car racing companion ever since.

墨綠色毛絨公仔，正面繡有一架紅色小車、英文字「CAR」和 Xper.Xr 的本名；背面則繡上的英文字「hugs」、「rock」和一個心形圖案。此幸運符是 Xper.Xr 一位前同事送給他的，那同事是位單親媽媽，當時正奮力求存。三年後，她的環境有所改善，一天她跟她的小兒子經過 Comme des Garçons，碰巧 Xper.Xr 那時沒上班，她留下來的這個毛絨公仔從那以後就是成了 Xper.Xr 的賽車良伴。

#59

Used Racing Suit, 2013 - 2021

70 x 155 cm

Turquoise auto racing suit which Xper.Xr inherited from deceased former racer Francis Lee. Ever resourceful and embracing of the morbid, when going for a spin, Xper.Xr habitually uses gaffer tape to cover up the gashes left in the suit by the accident which shuffled Lee off this mortal coil.

薄荷藍賽車套裝，Xper.Xr 繼承自前賽車手 Francis Lee。Xper.Xr 是永遠的機智過人，抱擁病態，每當出賽，他就會慣性地用強力布膠帶遮蓋套裝左邊的一道裂縫，是那次讓 Francis 擺脫人世羈絆的意外所留下來的。

#60

Dragon Xper, 2005

20.5 x 28.1 cm

Artwork submitted for Xper.Xr's column in Hong Kong's then popular infotainment magazine *East Touch*, a weekly Cantonese language publication covering celebrity gossip, fashion, and lifestyle topics for young adults. In 1995, *East Touch* was convicted and fined for publishing an article titled "Festival of Pornography," violating Hong Kong's Control of Obscene and Indecent Articles Ordinance. Ten years later, Xper drew up this colorful rendering of a dragon juggling a Visa card and a pair of disembodied

breasts to the tune of a lecherous fantasy. His column only lasted a few months before he was politely asked to tone down its content and his choice of words.

Xper.Xr 在香港當時非常流行的娛樂資訊週刊《東TOUCH》雜誌裡有自己的每週專欄，此畫作正是其中一期刊登稿的原作。《東TOUCH》讀者以年輕人為主，有大量廣東話篇幅，內容涵蓋名人、娛樂、潮流及生活品味的話題。1995年，此雜誌因刊登一篇題為「Festival of Pornography」的文章而被裁定違反香港的「淫褻及不雅物品管制規例」，被判罰款。十年後，Xper.Xr 畫了此作。看看畫中描繪的一條龍，於龍抓之間玩弄一張VISA信用卡和一雙憑空出現的乳房，洋溢淫邪幻想的色彩，就不難想像，在專欄僅面世的數月後，Xper.Xr 會收到溫馨提示，建議在內容和用字方面收斂一些。

#61

Original Manuscript for The Wonderful Bitch of Oh, 1998

#i.a

Music column, Alan Chan, Monitor, 1989

6.5 x 12.2 cm

“While he is not a household name, Xper. Xr is making a name for himself through his cassette releases, which show his influences such as Zoviet France and Nurse with Wound. Chris traveled to the UK and coincidentally encountered Einstürzende Neubauten [the German Experimental band] and it was like a dream come true. His music has a vivid clarity, and shows a clear devotion to music. There is a childishness to his excitement.”

Xper.Xr對於各位來說，已經不再是一個陌生的名字，他是自資出版一盒實驗度相當高的盒帶，他發表的盒帶網羅了Zoviet France和Nurse with Wound。乘著他往英國深造，剛巧碰上了Neubauten在英的演出，相信是地下樂迷所夢寐以求的。可從中窺見他對音樂然誠的投入程度，及對音樂所附帶有童真的稚氣。

#i.b

Music Week 音樂一週, 1990

16.4 x 38.5 cm

#i.c

Entomb Vol. 2 Liner Notes, 1990

Top: 30.4 x 16.3 cm

Below: 30.4 x 16.5 cm

In a first person confessional mode, Xper.Xr relates the artistic and personal difficulties he encountered while trying to release *Entomb Vol. 2* (Christ Music Production, 1990). He reflects on his depression, looks back on a relationship that went wrong, and ruminates about the invisibility of

radio waves. He describes feeling fragile and vulnerable during his journey from London to Hong Kong, and feeling even worse after receiving “suffocating criticism” as a response to his performance at Hong Kong’s Fringe Festival.

“Maybe this EP is an ending, or perhaps it is a beginning. Maybe years from now I’ll think back on all of this and remember losing everything I had. Tonight I’m still sitting in front of my window, watching the rain, and the only thing that’s different is that I’m more lost than before. Drinking this cold glass of tea makes me feel even more depressed. I remember that night (before I left), it was raining too.”

採用第一人稱自白形式, Xper.Xr 在發行《Vol. 2》(Christ Music Production, 1990)時講述他所遭遇的藝術與個人困境。他反思自身的沮喪, 回望一段出了錯的關係, 還沉思於無線電波的不可見。他描述從倫敦到香港旅途中脆弱不堪與受傷的感受, 當收到其香港藝穗會演出的苛刻評論後, 情緒更見低落。

「這張EP也許是個終結, 又或許只是個開始; 多年後, 我會想這一切, 當我失去屬於我的一切。今夜, 我仍舊坐在窗前看雨灑, 所不同的是我變得比以前更茫然。我喝下更冷的茶來沖開更多失落。那夜也下着雨, 我記得。」

#i.d

Easy Listening for the Hard of Seeing, 1998-1999
30 x 42 cm

#i.e

三位童子與地獄使者, S.A.I., Youth’s Weekly, 1990
18.5 x 25 cm

“Xper.Xr makes music, writes and organises screenings. His industrial noise music makes me feel a special type of way. With help from his friends, his performances stir sensations in me: darkness, space, sand... He also organises screenings of Sonic Youth, Diamanda Galás, Throbbing Gristle, but he realised that the audiences for these screenings is very small, so he will stop organizing these screenings soon.”

Xper.Xr有寫稿的, 也有玩音樂和辦video show。他玩的是無調環境音樂加上工業噪音味道, 對筆者而言, 總有一點特別的感覺。有他的朋友協助, 對當日的演出的感覺—黑暗、空間、泥沙.....他舉辦video show, 包括Sonic Youth、Diamanda Galás和Throbbing Gristle, 看這些錄像的觀眾越來越少, 而他也暗示若觀眾越越少, 也就不再舉辦。

#i.f
Youth's Weekly, 1990
13.5 x 24.8 cm

"... Xper.Xr is a lunatic more than a musician. I would like to discuss his cassette Murmur and his concert at the Man and Earth Gallery. Some of my friends who have listened to the cassette think his music is "bad" and "boring", not only instruments, he uses a lot of different industrial materials such as electric drills and large iron sheets. His forty minute gig was polarising and some people couldn't stay for more than ten minutes. Some local musicians and fans think that independent musicians are not underground enough or radical enough. With industrial music, in Hong Kong, there are few fans, and even fewer musicians."

.....Xper.Xr 是一位變態狂人多過是一名「音樂人」。我是想說他的Murmur盒帶和他在「天地人間」舉行的小型音樂會。聽過盒帶的朋友都不約而同地說好「悶」好「惡頂」，他利用樂器及大量工業用品(例如：電鑽，大鐵片)。音樂會只有四十分鐘多，由於聲浪過大很多觀眾都「忍」不到十分鐘便離場。他的娛樂性確少了一點。有些本地地下樂迷說本地的獨立創作不夠「地下」不夠「冷門」。在香港聽「工業噪音」的樂迷不多，去彈奏的就更少之又少。

#i.g
Cacophone, 1992
16.4 x 27.2 cm

Cacophone was a zine Xper.Xr published in 1992, as an attempt to revive the art of communication through writing that covered his cross-disciplinary discoveries in alternative and underground culture. Completely devoid of politics, *Cacophone* included both wondrous praise and scathing critique, all delivered with Xper.Xr's inimitable personal prejudice. Artists featured in the zine include musicians The Hafler Trio, Vagina Dentata Organ, Psychic T.V., and Zoviet France, as well as the photographer Joel Peter Witkin. A shortlist of Xper's favorite contemporary artists was also included. The zine's single issue was hand-printed from film in an edition of 60 copies with copious inserts and, as usual, Xper failed to recoup his expenses.

《Cacophone》是 Xper.Xr 在1992年出版的雜誌，他試圖以自己對另類及地下文化各種跨學科發現的文章振興溝通的藝術。《Cacophone》完全沒有政治觀點及任何實用的東西，內容盡是完美的頌讚和尖刻的批評，通處可見Xper.Xr 無可比擬的個人偏見。由菲林底片人手印刷的首版僅印成60份且夾進大量附加印刷品，Xper.Xr 無法做到收支平衡，結果僅此一期。

Hong Kong Independent Music Festival, 1993

#i.h

Graphic hand poster:
20 x 29.8 cm

#i.i

Illustrated poster:
12.6 x 14 cm

#i.j

Xper.Xr & The Orphic Orchestra Live at Amoeba, 1993
21 x 29.5 cm

#ii.a

Xper.Xr, Murmur, Cassette, 1989, Christ Music Production

#ii.b

Xper.Xr, Entomb Vol.1, Cassette, 1990, Christ Music
Production

#ii.c

Xper.Xr, Entomb Vol.2, Vinyl 12", 1990, Christ Music
Production

#ii.d

Xper Xr & The Orphic Orchestra, Voluptuous Musick 黎明,
CD, 1992, Sound Factory

#ii.e

Xper.Xr, Golden Wonder, CD, 1997, Vaseline

#ii.f

Various Artists, Stanzas On Sexual Hygiene, CD, 1992,
Regelwidrig

#ii.g

Various Artists, The Fifth Complaint Concerns Emotional
Disturbances, Vinyl 7", 1993, Regelwidrig

#ii.h

Xper.Xr, I Love Music, CD + T-shirt, 2000, Cha-Bashira

#ii.i

Xper.Xr, Lün Hsiao Shuai!!, CD, 1997, Cha-Bashira

#ii.j

Xper.Xr, Because I'm Worth It, CD, 2000, Cha-Bashira

#ii.k

Xper.Xr, , CD, 2006, Great Times Recordings

#ii.l

The Wonderful Bitch of Oh (綠野遙擺), 1999
21.9 x 26.8 x 2.9 cm

Xper.Xr's self-published first novel of 140,000 handwritten words, which the author describes as "totally unreadable, filled with mind-numbingly obsessive details on fashion, car tuning, hi-fi, cosmetics, pseudo-science, and paranoia, plus a healthy dose of pornographic calamities" that prompted the distributor to renege on their agreement after publishing. All copies except for this lone surviving edition have been destroyed.

Xper.Xr自行出版的首部小說，手寫原稿共有十四萬字。他自己形容小說「完全不能閱讀，充斥著對時裝、汽車改裝、音響、化妝、偽科學和偏執狂人格極其乏味並如強迫症式的細節描寫，加上份量恰宜的色情災難」，因而導致發行商在出版後違反發行合約。除此孤本外，其他均悉數銷毀。

#ii.m

Various Artists, Entertainment Through Pain: A Tribute To Throbbing Gristle, CD, 1995, RRRecords

#ii.n

Various Artists, RRR-100, Vinyl 7", 1993, RRRecords

#ii.o

70 mph (You Have No Friends / 73 mph (There Is No Spoon)), CD, 2007, Fine Time Recordings

#iii.a

NOISE 6

18 x 25.6 cm

NOISE was an experimental music label/zine based in Taiwan, founded in 1993 by Fujui Wang (王福瑞). The zine, written in Mandarin Chinese, established connections between Taiwan's emerging noise scene and creators abroad, particularly those from Hong Kong and China. Xper was interviewed by Fujui in Issue 4. The label's first release, by The Gerogerigegege, had to be printed with a "PROMOTION ONLY" disclaimer in order to circumvent the Taiwan government's

restrictions on music releases. Later releases included work by The Haters, Macronympha, Richard Ramirez, K2, and Cock E.S.P.

NOISE》是台灣聲音藝術家王福瑞在1993年創立的實驗音樂廠片和雜誌。《NOISE》雜誌以中文寫成，冀建立台灣新興噪音樂界與海外創作者（特別是來自香港及中國）之間的連繫。首張發行的唱片是 The Gerogerigegege 的作品，當時需要在盒上印上「只限宣傳」的聲明以迴避台灣政府在音樂發行上的限制。後來發行的還包括了The Haters、Macronympha、Richard Ramirez、K2和Cock E.S.P.的作品。

#iii.b
NOISE 8
18 x 25.6 cm

#iii.c
NOISE 5
18 x 25.6 cm

#iii.d
Interview with Xper.Xr, Fujui Wang, NOISE 4
18 x 25.6 cm

#iii.e
Monitor No. 38, 1992
21 x 28.5 cm

Monitor was an independent music store and Cantonese zine based in Hong Kong in the early nineties. The zine contained reviews, profiles, and reflections on figureheads of the industrial and noise scenes, welcoming musicians such as Xper.Xr to contribute. Their highly curated music store also functioned as a pivotal meeting point for wayward youth and industrial music fans. A number of people who encountered Xper's music got their first taste at Monitor.

《Monitor》是香港九十年代一家獨立唱片店，同時亦是一份粵語雜誌，刊有評論、介紹和對工業及噪音樂界有名無實的人物作出的反思，歡迎一些音樂人如 Xper.Xr 寫稿刊登。他們高度策展的唱片店同時是野孩子和工業音樂擁躉一個關鍵的聚腳點。有好些接觸 Xper 音樂的人，都是在 Monitor 啟蒙品味的。

#iii.f
Monitor No. 35, 1992
21 x 28.5 cm

#iii.g
A Funeral Procession, Xper.Xr, Monitor No. 32
21 x 28.5 cm

An article in which Xper.Xr introduces readers to musical acts, structured in three parts: Ode to the Dead, Prologue, and Leather Whip Requiem. Xper.Xr irreverently reviews releases by Étant Donnés and Sleep Chamber, touching upon the shock sex tactics of the latter. He includes an account of how experimental music functioned as the soundtrack to tumultuous periods of his life defined by his frequent travels between Hong Kong and the United Kingdom.

一篇 Xper.Xr 向讀者介紹數隊樂隊的文章，採用三部曲結構，分別為「哀亡頌」、「序」和「皮鞭安魂曲」。Xper.Xr 毫不客氣地評鑑 Étant Donnés 和 Sleep Chamber 的唱片，提到了後者震撼性愛的策略。他還提及實驗音樂如何作為他人生中動盪歲月的原聲帶，那些不停往返香港與英倫間的日子。

#iii.h

Lustmørd Interview: 空寂、深淵、肢解, Xper.Xr,
Monitor No. 31
21 x 28.5 cm

An interview with Welsh dark ambient musician Lustmørd (Brian Williams), conducted by Xper.Xr for Monitor issue 31. They discuss Williams' path to becoming a musician ("it all started from evil") as well as his collaborations and influences, including Throbbing Gristle and S.P.K. Referring to his album *Paradise Disowned*, Williams talks about reconstructing the music he's always liked, including shamanic and satanic ceremonial music. Williams opposes any kind of religious attitudes and describes himself as a "perfect atheist," but he loves religious music, specifically Christian music.

一篇威爾斯黑暗氛圍音樂人 Lustmørd (Brian Williams) 的訪問，是 Xper.Xr 在《Monitor》第31期的文章。他們討論了Williams 的音樂人之路（「他的一切都從邪惡開始」）以及他的一些合作和受到的影響，包括 Throbbing Gristle 和 S.P.K。Williams提到他的唱片《Paradise Disowned》時，談到重構他一直喜歡的音樂包括薩滿和異教祭禮音樂，他反對任何宗教的態度，並且形容自己為一個「完美的無神論者」，縱然他喜愛宗教音樂，特別是基督教音樂。

#iv.a

The Inflation Saints Promo Flyer, 1994
14.5 x 13 cm

#iv.b

Because I'm Worth It Flyer, 2000
14.8 x 10.4 cm

#iv.c
Sonic Sushi at Club Integral, 1997
14.7 x 20.9 cm

#iv.d
New Aura Series 3: London Musicians Collective, 1997
11.2 cm x 7.2 cm

#iv.e
Xper.Xr. Mad in Hong Kong, Ed Baxter,
The Wire Issue 168, 1998
18.5 x 5 cm

#iv.f
Interview with Xper.Xr, Michel Henritzi, Revue et
Corrigée No. 47, 2001
21 x 29.5 cm

"I was not aware that my music contained any irony, and if it really does, it exists only to justify and appropriate the critique that I critique (ahem), the copies that I copy."

"Karaoke is the most successful form of imitation that the music industry has produced; all nationalities, races, and ages can project their emotions into it. Kitsch manipulates this emotional content, while for my part I attempt to amplify this emotion, even if I sometimes go a little too far."

In this interview from the end of 2000, interviewer Michel Henritzi seems determined to contextualize Xper.Xr's work, but Xper.Xr rejects membership within any historical arc or contemporary school, including the avant-garde as a whole, and denies the influence of Nurse With Wound, Otomo Yoshihide, John Cage, Karlheinz Stockhausen, Pierre Schaeffer, and Fluxus on his practice. Xper.Xr claims that there has never been any such thing as an original work that could be copied, yet feels no affinity with plunderphonics or the anti-copyright movement in music, preferring to be compared to entertaining auteurs such as David Lynch. He makes reference to Derrida, Einstein, Heidegger, and Deleuze and Guattari; flippantly discusses the influence of Hong Kong on his music; and touches upon noise, Pan Sonic, Aphex Twin, the myth and illusion of rock, and his 1999 novel.

「我沒有留意到我的音樂裡包含有任何譏諷，而如果真的有，它的存在只是去辯解和佐證我所評論的評論（啊哼），我所抄襲的那些抄襲。」

「卡拉OK是音樂工業所會生產出最成功的模仿形式；任何國籍、種族和年齡的人都可以向它投射他們的情緒。媚俗操控這些情緒的內容，而我做的是，我嘗試放大這情緒，即使我有時會走過頭。」

在這篇2000年年底的訪問文章，採訪者 Michel Henritzi 似乎決心要把 Xper.Xr 的作品置入一個脈絡，但 Xper.Xr 拒統成為任何史學架構或當代學派包括整個前衛藝術的一份子，並且否認他的創作是受到 Nurse With Wound、大友良英、約翰·基治、卡爾海因茲·史托克豪森、皮埃爾·舍費爾和激浪派的影響。

Xper.Xr 聲稱從來就沒有甚麼所謂原創作品這樣的東西可以被抄襲，他甚至不覺得自己與掠奪聲學又或是反音樂版權運動有任何關係，自己喜歡的反而是被當成是娛樂電影導演如大衛·連治的比較對像。他也提到了德里達、愛因斯坦、海德格和德勒茲與伽塔利；輕描淡寫地討論香港啟發他在音樂中貫徹的一些法則；談到關於噪音、Pan Sonic、艾費克斯雙胞胎、搖滾樂的神話與幻想，還有他1999年的小說。

#iv.g
Music and its Discontents:
LMC Winter Season Program, 1996
14.5 x 21 cm

This London Musicians Collective program booklet includes a listing of Stock, Hausen & Walkman with Xper.Xr, Ben Neill, and DJ Spooky performing on Friday, March 1, 1996 at The Conway Hall. "Stock, Hausen & Walkman are electro-scavengers whose iconoclastic scrambling of 20th century music will have you reaching for the cotton buds in awe. They team up with Hong Kong noise-guerilla Xper.Xr, whose apocalyptic, often comic takes on pop history should blend beautifully with SH&W's display of damaged aural goods..."

London Musicians Collective 的活動小冊子，列出了Stock, Hausen & Walkman和Xper.Xr,班·奈爾和DJ Spooky 於1996年3月1日星期五在The Conway Hall 演出的小介紹。「Stock, Hausen & Walkman 是電音放克拾荒者，其反傳統式擾頻20世紀音樂，繞樑三日。這次與之組隊的是香港噪音游擊手Xper.Xr，其啓示錄式戲謔流行樂歷史，應會漂亮地與SH&W展示的毀壞聽覺物件融為一體。」

#iv.h
Xper.Xr: The Owls Are Not What They Seem,
Frederique Decombe, Tofu Issue 1, 1999
19.6 x 21.9 cm

A satirical text in which Xper.Xr graphically describes various pranks and occult rituals from the past year. The author blames these acts on the moral repression of modern society, which instigates him to do unspeakable things:

“March 2: I spent the whole day going in and out of public toilets, and no one noticed that I broke the pipes under the urinals. I then moved into the toilet cubicles and stole some toilet paper rolls as a souvenir.”

“March 28: ...Eating a dog’s organs along with eyelashes from a security guard.”

“May 16: I found a dead fetus in the bin outside D&G. I suddenly felt a fearful, horrible energy grasping me and pulling me over to the fetus. It made me go into McDonalds for burger boxes with which to grab the fetus...”

Xper.Xr 一篇1998年諷刺式文章,他在當中生動地描述了在剛過去的一年裡幹過的各種惡作劇和神怪儀式。該名作者把此等行為歸疚於現代社會的道德壓抑,唆使他去進行不能言說的勾當。

「3月2日:今天我花了一整天的時間往返倫敦各旅他遊重點附近的公廁,首先嘗試趁無七人的時候將尿兜下的膠管逐一踢斷好讓春水可以長流,砸移師入廁格內向廁紙埋手。或袋留番兩卷作紀念。」

「3月28日:..殺一頭黑狗檢視其內臟並與眼睫毛和指甲一同食落肚.....」

「5月16日:無端端係D & G對出的垃圾桶內執到個黑麻麻的連體怪嬰.....即時感到好似有股奇詭恐怖的無形力量捉住我隻手拉我埋去.....我示由自主咁從幾個麥當勞漢堡飽盒中抽起那具人肉公仔.....」

Thank God. Thank you to all those who were, are, is and maybe part of this extra-ordinary journey. The entire Empty gang - you're all insane but thank you all for making this show an undisputed gold experience. Be wild, be unreasonable, and keep dreaming of the impossible.

Annotated Checklist

Artist

Ngai Ka

Title

Tailwhip

Dates

4/17/2021 - 7/24/2021

Empty Gallery

18 & 19th Floor,
Grand Marine Center
3 Yue Fung Street
Tin Wan, Hong Kong
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www.emptygallery.com

Ngai Ka, Hong Kong

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