

《何倩彤：沼澤地》

藝術家出席開幕： 2020年1月9日（週四）下午6:00 – 8:00

漢雅軒： 香港中環畢打街12號畢打行401室

展期： 2020年1月9日至2月29日

何倩彤個展《沼澤地》訂於二零二零年一月九日於畢打行漢雅軒開幕。展覽將展出其最新繪畫及裝置，展覽至二月二十九日。

關於展覽

沼澤地樹林茂密、霧氣瀰漫、泥濘不堪，到處隱藏著萬劫不復的深淵。我們自古以來對於沼澤的想像都是陰沉而神秘的，眾多文學及電影作品都將沼澤地刻畫成生機勃勃卻危機四伏的境地，例如古希臘神話裡的沼澤是九頭蛇的棲息地；狄更斯《遠大前程》裡的沼澤是主角匹普險被謀殺的場景；而希治閣《驚魂記》中的沼澤更是吞噬兇案屍體的渾水。沼澤地不穩難測，而我們對其的恐懼實是對未知的恐懼。人類建造各種系統和結構、發明科技、信奉神明和尋思哲學都是希望為人生尋求答案、給世界賦予秩序。然而，如今的新聞每天提醒著我們世界日漸混亂動盪。何倩彤本次展覽以《沼澤地》為題，耐人尋味，引申各種對於無常人生的探索。

何倩彤的實踐一向偏愛用簡單的顏色筆及鉛筆創作精細的繪畫，揭露自己的內心幻想和私密情感。但這次的新作卻轉向物件和裝置，更具直接的感官效果和互動。媒介上的轉變或許跟更廣泛的創作主題有關，作品涉及有關歷史、文化和意識形態的議題，相比反映藝術家的精神世界，更多的是在回應外在世界和人的境況。

何倩彤認清世界的本質就如沼澤地一般混濁瞭亂、起伏不定。她形容自己的創作過程就像巫婆煮湯一樣，將看似雜亂無章的成分熬成一鍋。因此，她的作品通常透過多層引喻反映人生的燦爛、異常及黑暗。何倩彤作品中的引喻大多含蓄，有時候也極為個人，讓人難以理解或身同感受。不過追溯考究她的靈感並不是詮釋作品、尋找解讀的方法。不同於她過往注重揭示個人內心世界的繪畫，這一系列新作鼓勵我們看向自己的內心，反思自身與世界的關係。我們或許會悟出一個或者多個答案，又或者完全沒有答案，但人生本就是一場探索，只願亦能像梭羅一般流連沼澤如聖地，在其中自得其樂、優哉游哉。

節錄自 《蹚入沼澤地》
黃熙婷，二零一九

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藝術家感言

沼澤荒蕪蒙塵，但也因其放任沉積，而暗藏一個生機茂然的宇宙。展覽《沼澤地》正想透過一系列不同媒介的作品，把看似迥異的種種特質——古與今、生與死、個體與集體、嚴肅與通俗等並置在一起，交織出我們在追求烏托邦時無可避免的掙扎與失敗。

以逝去主權國如滿洲國、東德、蘇聯、夏威夷王國的國旗製成《死皮》，床單鬼般雖死猶生地站立著。雖然這些地方已經在地圖上消失，但它們仍然纏繞並持續影響我們現今的社會。《束之高閣》以舊相框凝住各個或真實或虛構的末代統治者肖像，讓他們在高處矇矓地俯瞰人間。另一雕塑作品《舊史》同樣取材自無用之物，失效的感情關係遺下一堆發霉腐臭的糖果，我把它們敲碎、融解，重製成糞便模樣，珍而重之地製成情感標本。

吞食賤斥物的聯想，連結到與帕索里尼有關的《一千零一夜之前》和《一千零一夜之後》兩件作品，我複製了他的電影《索多瑪 120 天》和《一千零一夜》中兩個性愛場面的地毯佈置，前者的專制殘虐與後者的跌脫自由恰成強烈對比。兩張地毯被一道「障礙物」所分隔。《他卻切切想著那片純粹的冰原》源自戴力詹文的電影《維根斯坦》中的故事，講述「維根斯坦」費畢生建構純淨世界，最終認知沒有缺陷的世界根本沒有人能在其中存活，唯有那份嚮往無休無止，成為對未知大陸的鄉愁。我在其他作者書寫有關維根斯坦哲學理論和生平的著作中抽取空白頁，那些我們在談論他者時出現的沉默。製成一道使人無法跨越的「冰原」。

如果無法以語言趨近他人，我們也唯有依賴附身伴隨的感官。《我在至高處所看見的東西》以極近的距離重現金髮女子在金剛懷中，身處帝國大廈頂端的視野。《你的血是綠色的，沒關係》一組畫作，人子的身體流出如異星生物的斑斕血液，手指探進，使徒多馬的懷疑轉為確信。樂譜畫作《愛之秘》、《死亡榮光》、《徒勞機器》為 Sufjan Stevens 三首有關悼亡與沉默的歌曲配上圖畫，是為整個展覽不被聽見，卻又震耳欲聾的背景音樂。

何倩彤，二零一九

關於何倩彤 (b. 1986)

何氏認為研究是一種踏實地迷失的方法，能藉此想像並參與世界。游走於文本與素材之間，那些突兀的、纏繞著她的，就成為作品。那是她與之共生的一種方式。藝術家的筆友如此形容她：「何倩彤對物的重視，如同人們對活人的重視；死物、事件、知識在她眼裡得獲生者的地位、有屬於自己的面貌，亦有不能被歸類的尊嚴。」何氏現於香港出生、生活和工作。

詳細資料，請聯絡 For more details, please contact

HO SIN TUNG: SWAMPLAND

Artist's Reception: 9 January 2020 (Thursday), 6-8 pm

Hanart TZ Gallery: 401 Pedder Building,
12 Pedder Street,
Central, Hong Kong

Exhibition Period: 9 January to 29 February 2020

Hanart TZ Gallery is pleased to announce the opening of Ho Sin Tung's solo exhibition "Swampland", taking place on 9 January 2020. The exhibition will run through 29 February.

On the Exhibition

Swamps are not the most scenic of places. In fact, they have long unsettled the human imagination as mysterious terrains lurking with ecological, or even supernatural, dangers. From the swamp of Lerna that lives the nine-headed Hydra in Greek mythology, to the marsh that swallowed Marion Crane's dead body in *Psycho*, there is a wealth of literature and films that reveals the spectrum of our swamp horrors. Neither entirely land nor water, fecund but untamed, swamps are unpredictable. Our fear of swamps is the fear of the unknown. Humans create systems and structures, invent technologies, appeal to higher powers, and philosophise existential questions all to give the world a sense of order and answers. But as the news would tell us every day, the world is as volatile as ever. *Swampland* is aptly the evocative title for Ho Sin Tung's exhibition that grapples with life's different uncertainties.

The artist's practice has always favoured meticulous drawings, often executed with a humble pencil, that depict her internal fantasies and intimate emotions. This new body of work, however, features more objects and installations that engage us with greater immediacy and participation. This shift in medium is perhaps due to an expansion in subject matters relating to history, culture, and ideology, that deal more with the state of the world and the human condition, rather than the state of Ho's mind.

Ho Sin Tung sees the world for the swampland that it is, heterogeneous and constantly in flux. And she revels in it. The artist describes her creative process as often like cooking a witch's brew with different odd ingredients simmering an unpredictable potion. As result, her works reflect on the splendour, oddities, and underside of life through a web of allusions.

The allusions in Ho's cauldron of ideas are not always obvious, and sometimes too personal to be meaningful for others. But tracing her inspirations is not necessarily the way to meaning. Unlike many of her drawings in the past, which allow us to peer into her mind, the works in this exhibition encourage us to peer into our own and rethink our relationship with the world around us. The answers could be one, many, or none, but it is ambiguity that makes us human. Perhaps like Thoreau, who considered the swamp his sacred place for spiritual rejuvenation, we can only make sense of life's uncertainties by wading through the swampland, not in fear, but in stride.

Excerpted from *Wading Through the Swampland*
Joyce Hei-ting Wong, 2019

詳細資料，請聯絡 For more details, please contact

Artist Statement

The swamp is desolate, turgid wilderness; yet there is a whole teeming universe hidden within its layers of mud and sediment. The exhibition *Swampland* comprises works created in different media that juxtapose and integrate seemingly unconnected particles of this universe, both ancient and modern, living and dead, singular and collective, serious and vulgar, weaving them into scenarios of our inevitable struggles and failures in the pursuit of Utopia.

Dead Skin is constructed from the national flags of former sovereign states such as Manchuria, East Germany, the Soviet Union, and the Kingdom of Hawaii: like a ghost hidden under a bed sheet, it stands there like something both dead and alive. Although these places have all disappeared off the maps, they are still entangled within our world, continuing to affect the state of society today. In *Over*, portraits of real or fictional last rulers of empires are captured inside of dusty old picture frames, so that while they overlook the world from on high, they can only see it through murky, unclear vision. The sculptural work *Same Old Sweet* is also comprised of discarded, useless things—a pile of mouldy candies left behind in the aftermath of a broken relationship. I smashed them up, melted them down, and shaped them into a pile of feces, carefully fashioning a new symbol of emotion.

The idea of swallowing repellent substances led me to create *1001 Nights Before* and *1001 Nights After*, which reference films by Italian director Pier Paolo Pasolini. In these works, I copied the decoration and arrangement of carpets used as the settings for two different sex scenes in Pasolini's films *Salo* and *Arabian Nights*. The authoritarian cruelty of the former sharply contrasts with the abandoned libertinism of the latter: here the two carpets are separated by 'barrier' line. The work *But Something In Him Was Still Homesick For The Ice* was inspired by a story in Derek Jarman's film *Wittgenstein*, describing how the philosopher Ludwig Wittgenstein spent his entire life trying to construct a pure world. But in the end, no one can survive in a cognitively perfect world; all that is left is a nostalgic longing for the *Terra Incognita*. Here I extracted blank pages that appear in the writings of several authors discussing Wittgenstein's philosophical theories and texts. These are the silences that emerge when we speak about others. This is the creation of an 'ice field' that we cannot cross.

If we cannot use language to get close to others, our only recourse is through the physical sense organs that inhabit them. *What I Saw on Top of the World* reproduces in extreme close-up the view that is seen by the blonde woman trapped in the arms of King Kong at the top of the Empire State Building. *Your Blood is Green and That's Okay* is a group of paintings showing the 'Son of Man' exuding brilliantly coloured blood, like the blood of an alien life form; probing with his fingers, the apostle Thomas finds his doubts change into certainty. Another group of paintings combines pictures with the musical notation from three songs by Sufjan Stevens about mourning and silence: *Mystery of Love*, *Death with Dignity*, and *Futile Devices*. In this way, the works infuse the entire exhibition with a background music that is both silent and ear-rending.

Ho Sin Tung, 2019 (Translation by Valerie C. Doran)

About Ho Sin Tung (b. 1986)

Ho imagines and participates in the world through researching it. She regards research as a method to lost oneself steadily. Navigating through the texts and materials, Ho encounters punctum that haunts her. Those could not be named thus transformed into works. This is a way to live with it. Ho has a penfriend who describes her as this: "Ho Sin Tung regards the dead as the living. Objects, events, knowledge gain the status of the living in her world. They have their own face and so dignified that they cannot be categorized." Ho was born in Hong Kong, and currently living and working there.

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