



鬼
gweif (鬼)
female ghost



婆
bō (婆)
big busted woman



媍
mou' (媍)
woman warrior



MAN IN THE STREET
普羅大眾



A MAN AND A WOMAN
男 女



MENSTRUATION
月 經

【李慧嫻】

看李慧嫻的作品，一不留神便會誤入歧途。她的作品告訴我們語言文字原來有很多暗角。李由記憶兒時學習語文遇到的困難、產生的困惑，以至重新思考文化的深層問題。李的兩組作品分別是從字典裡揀來有關男、女的英、中文字。她「陶」文並茂作其「偽」術字典，把人所忌諱的「menstruation」（月經）變成孔武有力的雙撲手，把他們的腰巾聯想成女性的月事用品；她又把人所看扁的東西如「婆」，拆解變成身材「正斗」的「波女」。李拒絕科學的解說、理性的干擾；純憑直覺，從感性的認知出發作其注解。經過她的翻譯，女士個個「字」強不息；男士則人人「字」危。文字在圖像的解放下跳離既定的維度，逃出常規的約制。每一個翻譯都是一個新創作、一次溜跑的機會。

在學習語文上李拒絕安份守己；在藝術語言上，她同樣不肯就範。「精緻藝術」講求精巧，李偏愛遠古的粗獷、民間的稚趣。她那胖嘟嘟的陶偶，彷彿唐代陶俑美女的現代版本。她那卡通式的人物，像充滿生活智慧又大智若愚的升斗市民。她以輕鬆的語調狠批巨大的荒誕，很有典型香港人的生活態度。李的藝術不分精緻、大眾文化；不分國籍，不限課題，共冶一爐。無論在題材、藝術語言上，都體現了跨文化、跨國界的港式生活特點。

背頁圖片：看陶識字之字裡行間之眾女尋「他」（部份）2003（上）
雌雄地等 2006（部份）（下）

Images Overleaf: Man Wanted: Work Within the Words (Partial) 2003 (Top)
Man, I Wish I Knew How to Quit You (Partial) 2006 (Down)

【Rosanna LI Wei-han】

Looking at Rosanna LI's works, one will be easily lost in her matrix of translation. It is upon seeing LI's works that one comes to realize there are many twists and turns in language. Manipulation, is often very crafty. LI's two sets of work are conceived by picking words that relate to Man and Woman in the English and Chinese dictionaries. She creates her own version of visual dictionaries with her clay figurines. In the LI version, English words like "menstruation" are illustrated by the man's fashion of "sanctuary napkins" worn by the Japanese Sumo wrestlers; whereas Chinese words like "po" (nanny) are deconstructed by their radicals – "bo" (ball) and "nu" (female), together form a new meaning of "woman with big busts [bust is ball in colloquial slang]". In producing these unusual pictograms, LI questions the conventional signifier-signified relationships and consensus of meanings. She reverts solely to her intuition and inner logic, without submitting to the so-called scientific or rational thinking. For her, these frames of reference are arbitrary constraints that suffocate the individual and need to be unlearned. It is with a new form of visual literacy that one disconnects with these "non-sense". Each of her visual transcripts, each mis-recognition is a chance to regain free thinking.

LI is a non-conformist in language as much as in taste. For her, fat and rough is beautiful. Her plump figurines, that are barely glazed after biscuit firing, remind one of the fat beauties of the Tang dynasty from which she draws her inspiration. Her seemingly naïve but wise fatties represent her love of her folks and her celebration of "minor" culture. Like everyone in Hong Kong, her heroes and heroines are indulging in all kinds of popular activities including leisure, dining, business, etc, with both Oriental and Western touches and flavours. They are vivid representations of the internationalism that is the life of Hong Kong people.



香港藝術展

不中不英 Chinglish

Hong Kong Art Exhibition

23.3.2007 – 3.6.2007

【程展緯】

英語在世界上的霸權地位，可謂無遠弗屆，其中又以美式英語最強。美國作為經濟強國，加上她所輸出遍及世界各地的荷里活文化，就連英國人也開始設法保護英式英語。香港人長期受英國統治，港式廣東話中夾雜英語字句已成為一種特色。本土語言中有很多語句如「多謝」、「再見」更被英語所取代。程展緯有見及此，設計語言教室，努力向外國人教授這些消失中的廣東話日常用語。他又向他認為未受英語污染的國家如日本、韓國等，透過電話話筒學習她們的語言，務求與這些失落中的文化保持「第一手」的接觸。

電腦、電話把世界連在一起，我們透過電訊網絡接觸世界，接觸人。科技成為一種國際性、跨文化的溝通方式。可是，學習語言從來不能把它從生活環境中抽離。作品中錄影帶、語言學習機記錄的語言，是掏空了的姿態、聲音、時間和空間。它跳出了日常慣性的認知軌道，變成一種另類的視聽經驗。程用看似理性、客觀的攝錄方式，收集不同語境文化的個體在相遇、模仿一刻的不確定性。當中有些人迷惑，有些羞怯…揭示了語言學習、文化互換中一些有趣的權力關係、誤差問題。利用鸚鵡學舌的教授方式，是否能建立有效的教育和保育方法？語言作為一種非物質文化遺產，它如何可以獲得永續發展，實在是一個非常值得深思的課題。

背頁圖片：

語言中心：廣東話容易學系列第一章：「我愛你」（紐約教室）2002

其他展出作品：

語言中心：廣東話容易學系列第一章：「我愛你」（日本教室）2006 及 第三章：「對唔住」2002

語言中心：打錯電話系列 2007

【Luke CHING Chin-wai】

English is the dominant language in the world and with the widespread of the Hollywood culture, even the British is starting to preserve their English accent in face of the over-powering American-English. In Hong Kong, many of the Cantonese phrases used in daily conversations like “bye bye” and “thank you” are also gradually replaced by English. In view of this, Luke CHING gives Cantonese classes to people as he believes the best way to preserve a language is to store it in the human body. He also makes phone calls to countries like Japan and Korea, places that he considered less polluted by English, to learn their indigenous language and hence regain some sort of first-hand encounter with these indigenous cultures.

With technological advancement, the world is united by the phones and the computers. Contacts may have been made easier, nonetheless, learning a language cannot take place in a virtual space, nor can it be extracted from the living people and the living environment. CHING video-taped people's repetition of the foreign tongue and the seemingly objective, documentary records captured the learners' moments of doubt, of uncertainty when they are actually coming into encounter with a different culture. The documented learning process mirrors the “museum-ification” process of preserving a vanishing culture. When mimicking phrases like “I love you”, “sorry”, emotion is extracted from the pure sounds and the words become mummies without a soul. After all, when things that belong to daily life now find their way to the museum and become “mummified”, do they actually find an “existence” out of context?

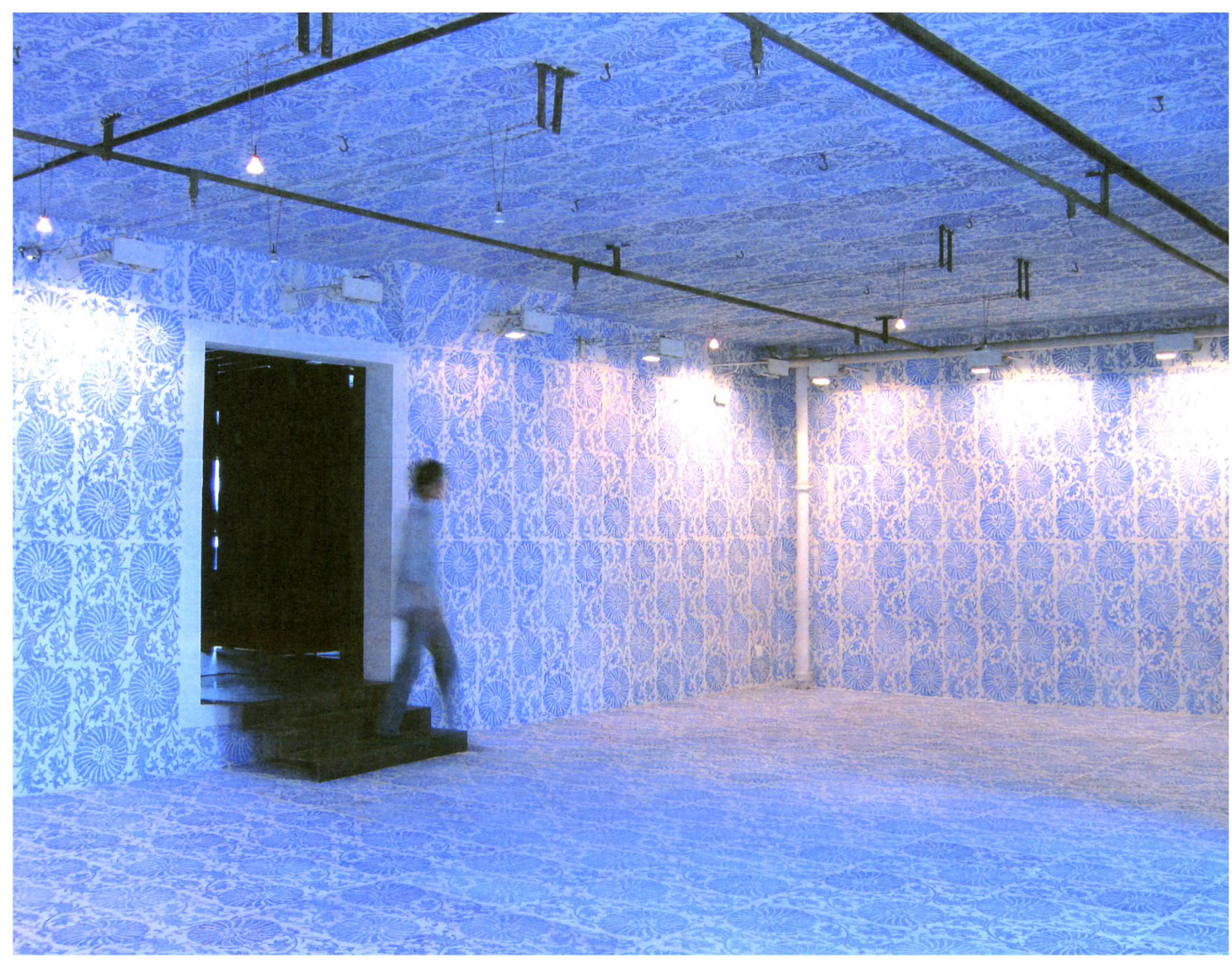
Image Overleaf :

Language Centre : Easy To Learn Cantonese Chapter One: <I Love You> (Classes in New York) 2002

Other exhibits :

Language Centre : Easy To Learn Cantonese Chapter One: <I Love You> (Classes in Japan) 2006 & Chapter Three: <Sorry> 2002

Language Centre : Wrong Number 2007



【曾建華】

粗口是否一定是壞東西？外表漂亮的東西又是否一定有優秀的內涵？甚麼叫美？甚麼是醜？何謂好壞？真假？雅俗？高低？正常與變態，關係其實可能十分脆弱。曾建華的作品對這一切人云亦云的定義，提出了嚴厲的質詢。他把偌大的空間，鋪天蓋地的貼上了美侖美奐的花紋設計。藍白的紋理仿若中國傳統陶瓷的青花紋樣，但裝飾性的圖案造型卻又像十九世紀英國著名設計家威廉·莫里斯的牆紙設計，仔細再看清楚，美麗的花紋是以一句句廣東話粗口組成的。仿古風格的優雅冷不防給污穢的語言顛覆得體無完膚。視覺與意識型態之間巨大的落差，令人產生不安。孰是孰非，叫人摸不着頭腦。曾的作品就好比那個分辨美女與巫婆的心理測驗，所揭示的答案正是潛藏在觀者心裡種種矛盾的價值觀念。

香港文化某程度上也像粗口文化一樣被視為不能登大雅之堂的次文化，掉落在中英夾縫間。無論它有多奪目；別人看見的只是它裡面或中或西的東西。所謂香港藝術，一直只在中與西之間的盲點中存在。它被忽略，被輕視。在安靜平和的表面下，它發出了叫喊。語言混雜了一切的憤怒、激情。它雖不在世界的主流，可是相比起那些古老的、機械化的紋樣，它是充滿真實的感情和生命力的。

【TSANG Kin-wah】

What is pretty and what is ugly? Who defines true and false, high and low, good and bad? To TSANG Kin-wah, none of these value-loaded labels carry any absolute standards to be observed, they are but relative judgment that is absurd and fragile in nature. In his installation, he encloses his audience in a gigantic space full of floral decorative patterns of his own design. The beautiful wallpaper decorating the space has the dual visual appearance of the traditional *qinghua* (blue-and-white) floral patterns on Chinese ceramics, and simultaneously, the appearance of the decorative floral design of the 19th century English designer William Morris. When in close scrutiny, audience is given a head-on visual attack discovering the foul language that constitutes the patterns. In the collision of pragmatic and decorative, Chinese and English, tradition and modern, pre-colonial and colonial, pre-industrial and industrial, arty and filthy...all values, tastes and boundaries are mingled in one single, encompassing space. This conceptual mix and abrupt shift of values is like the psyche test in which some discern a witch and others see a beauty in the same picture. To TSANG, the answer defines not the thing that is defined, but the beholder who makes the differentiations.

To a certain extent, Hong Kong culture is discarded of a proper place in the world's cultural map as is foul language in the mainstream arena. Hong Kong culture is caught between the clichés of East-and-West and albeit how appealing it looks, people only see the East and the West in it. If "normal" perception is made possible by ignoring the "noise", that which is considered irrelevant, a new kind of visual literacy is called for to make justice to this long "abstraction" from sight. In TSANG's piece, he addresses to the disregarded and gives it such a prominent presence that the "noise" now becomes a roar.

〔釋名〕

卡士Cast的士士的士的士士的士打令Darling○士多士多○柯打Order

的士高Disco（夠格）麥當奴茶煲屈臣氏阿華田Waters

咖啡加倫○媽咪爹地○寐巴Number仙磅打Cent Pound〔士多啤梨〕

媽打雪茄Mother Cigar窩夫菲林啤酒Waffle Beer吧貼士布寐芒菓Bar Tips Prom

飛士哈咕Fire Co Co○阿華田阿華田○恤恤○舢舨舢舨

班戟勞斯策斯疏乎Pancake Rolls Royce Soft颶風維多利亞車厘子Typhoon Victoria Cherry

【卜玉珍】

語言中不易翻譯的東西，往往就是某個地方的人、某種語言文化裡最獨特的東西。「不中不英」作品裡收集的中文詞語，幾乎都是早期本土文化裡沒有的東西。它們全是從英語音譯過來的，像「的士」就是「taxi」（計程車），反過來「士的」就變成「stick」（手杖），「士多」是「store」（雜貨鋪），「多士」則是「toast」（烘飽）……等等。開埠以來，香港人在文化衝擊下，幾乎不需要消化，很快即用省便直接的方法，把英國文化裡的東西抱擁在自己的語言裡，連不懂英文的人也說起「英語」來。港式中/英文一直沿用至今，早被視為本土文化的一部份。香港這種快速的吸收能力和對外來文化開放的態度，與她的社會、經濟、文化發展，一脈相成。

作品「不中不英」作於1999年，正藉香港重歸祖國，香港人仍在身份問題上左思右想的時候。卜玉珍以中國文字作為探討本土身份的橋樑。作品以電腦打印製作，用的卻是傳統的中國古籍的版面設計、標點方式。這種混合純藝術與設計、融合現代科技與古典元素的視覺語言之「新經典」作品，正體現了香港文化的特質。

【 Blue PUK Yuk-chun 】

What cannot be translated in a language represents the uniqueness of a culture. In the work "English in Chinese", Blue PUK collected Chinese words transported from English which may look weird to a non-Hong Kong Chinese. The words are mainly direct translations from English terms based on their phonetic resemblance. Hence the reverse of the term would mean a totally different thing as in the case of "dick-see (taxi)" and "see-dick (stick)", "see-dor (store)" and "dor-see (toast)". The spontaneous and direct translation of English is a manifestation of the readiness of Hong Kong people to accommodate alternative ideas and their flexibility in coping with new concepts. Many of the imported cultures had already been synthesized, so much so, that they have become an integral part of local culture.

The work "English in Chinese" was done around 1999, a time when Hong Kong people were at the crossroad of a significant historical moment when the place and its people were re-defined. The artist made use of traditional Chinese classical designs and incorporated modern design and digital printing technology to create a contemporary version of "classics" in the local tongue. Her work serves as an interesting reminder to people of the unique complexity of Hong Kong culture.

2500 B.C

0

1900

1911

1937

1945

1966

1976

1982

1989

1997

2047

西元1900年 ~ 西元1945年
清末與民初

豬



【黃琮瑜】

黃琮瑜喜歡「一加一大於二」的觀念，這也是香港人的共同信念，從香港的茶餐廳飲食文化便可印證。香港人來者不拒，不拘泥於工具、形式、觀念上的古今、中西之分。他們並能把互不相干，甚至互相排斥的東西拼合，賦予新的生命。香港人憑靈活的個性、開放的態度、融會貫通的能力、創新的膽量，在創作上表現出無限的活力。這種「複合性」的思考和創作方式，可能就是「香港精神」的最佳表徵。

與香港人一樣，黃遊走在不同的藝術語言、概念與時空之間。作品「中華長卷」以中國手卷畫的形式，混合傳統的文化素材、民間剪紙藝術、西方的平面設計和現代的數碼打印技術，說的卻是香港人熟悉的歷史事件、人物和語言——「蘿蔔頭」、「馬照跑」、「九龍皇帝」、「2047」等等。作品呈現的時間、空間，都是地地道道「香港」的。另一作品「靈水」融合了傳統水墨與現代多媒體的科技，把水、墨和紙所產生的滲染效果，以及墨分五色的概念，結合觀眾的參與。畫卷佈滿的「書法」，其實是藝術家混合中國筆劃和算符符號的「新文字」。這些似是而非的密碼，要靠觀眾與作品的接觸去發現，反映了藝術家相信一切文化、藝術的產生、延續，都有賴人的參與。作品亦表現了藝術家在傳統藝術之上如何藉着新媒體的輔助，探索種種未知的可能。

背景圖片：中華長卷(局部) 2002

其他展出作品：靈水 2007

Image Overleaf: The Chinese Cyclical Years (Partial) 2002

Other Exhibits: Spiritual Water 2007

【WONG Chung-yu】

WONG Chung-yu believes in the magic formula: "One plus one equals more than two". The same formula is celebrated in daily life of Hong Kong people as much as in art. Take a look at the *Cha-chang-tang* food culture of Hong Kong and you will know. Given its international character, Hong Kong people embrace all cultures and accommodate diverse ideas with an open mind. This "great synthesis" is perhaps the essence of what we call the "Hong Kong spirit".

Like his folks, WONG mixed techniques and conventions of different time and space to create a new visual language that mirrors his place and people. In "The Chinese Cyclical Years", Wong combines the long-scroll format of Chinese painting with paper cut folk art, modern design, digital technology, etc... translating Hong Kong history into a visual timeline that bears individualistic marks of the place. In his work "Spiritual Water", WONG reinterprets the Chinese ink spirit incorporating viewer's interaction. Traditional Chinese painting comes to live in the virtual space where fishes swim and raindrops fall. Calligraphical text can be vaguely discerned in the "living" pictures. To unearth the text, viewers have to move their hands over the scroll like a brush and the simulated ink-wash effect would unveil the words underneath. The words come to sight are actually made up of illegible "Chinese characters" that combine Chinese strokes with numeric signs. It is a new language that discourages any "normal reading". WONG's works tell us that nothing is new under the sun, but there are still a lot in the shadow.



媿
© 19 Ceramic production
gwei' (鬼)
F.A. Murphy
female ghost



婆
© 19 Ceramic production
bo' (婆)
F.A. Murphy
big breasted woman



媯
© 19 Ceramic production
mou' (媯)
F.A. Murphy
woman warrior



MAN IN THE STREET
普羅大眾

Man (man) 人, pl. men, v. maned, manning. 人, 1. an adult male person or distinguished female or heroine. 2. an adult school, whose system, at the highest level of mental development, characterized by a highly developed brain and the ability to reason abstractly and form articulate speech. 3. the human individual or representing the species, the human race, mankind. Man fights for power, for his progress forward. 4. a human being, a person typically used to contrast with a woman. 5. a human condition or act advised. When the author used the word, it is never meant to denote 1. an individual person, who is usually male. 2. the male sex or a man. 3. a husband or head and man of the house. 4. a male having socially recognized position. 5. a male person, male. 6. a male animal, especially a male pig. 7. a male animal of another species. 8. a male animal, especially a male pig. 9. a male animal of another species. 10. a male animal, especially a male pig. 11. a male animal, especially a male pig. 12. a male animal, especially a male pig. 13. a male animal, especially a male pig. 14. a male animal, especially a male pig. 15. a male animal, especially a male pig. 16. a male animal, especially a male pig. 17. a male animal, especially a male pig. 18. a male animal, especially a male pig. 19. a male animal, especially a male pig. 20. a male animal, especially a male pig. 21. a male animal, especially a male pig. 22. a male animal, especially a male pig. 23. a male animal, especially a male pig. 24. a male animal, especially a male pig. 25. a male animal, especially a male pig. 26. a male animal, especially a male pig. 27. a male animal, especially a male pig. 28. a male animal, especially a male pig. 29. a male animal, especially a male pig. 30. a male animal, especially a male pig. 31. a male animal, especially a male pig. 32. a male animal, especially a male pig. 33. a male animal, especially a male pig. 34. a male animal, especially a male pig. 35. a male animal, especially a male pig. 36. a male animal, especially a male pig. 37. a male animal, especially a male pig. 38. a male animal, especially a male pig. 39. a male animal, especially a male pig. 40. a male animal, especially a male pig. 41. a male animal, especially a male pig. 42. a male animal, especially a male pig. 43. a male animal, especially a male pig. 44. a male animal, especially a male pig. 45. a male animal, especially a male pig. 46. a male animal, especially a male pig. 47. a male animal, especially a male pig. 48. a male animal, especially a male pig. 49. a male animal, especially a male pig. 50. a male animal, especially a male pig. 51. a male animal, especially a male pig. 52. a male animal, especially a male pig. 53. a male animal, especially a male pig. 54. a male animal, especially a male pig. 55. a male animal, especially a male pig. 56. a male animal, especially a male pig. 57. a male animal, especially a male pig. 58. a male animal, especially a male pig. 59. a male animal, especially a male pig. 60. a male animal, especially a male pig. 61. a male animal, especially a male pig. 62. a male animal, especially a male pig. 63. a male animal, especially a male pig. 64. a male animal, especially a male pig. 65. a male animal, especially a male pig. 66. a male animal, especially a male pig. 67. a male animal, especially a male pig. 68. a male animal, especially a male pig. 69. a male animal, especially a male pig. 70. a male animal, especially a male pig. 71. a male animal, especially a male pig. 72. a male animal, especially a male pig. 73. a male animal, especially a male pig. 74. a male animal, especially a male pig. 75. a male animal, especially a male pig. 76. a male animal, especially a male pig. 77. a male animal, especially a male pig. 78. a male animal, especially a male pig. 79. a male animal, especially a male pig. 80. a male animal, especially a male pig. 81. a male animal, especially a male pig. 82. a male animal, especially a male pig. 83. a male animal, especially a male pig. 84. a male animal, especially a male pig. 85. a male animal, especially a male pig. 86. a male animal, especially a male pig. 87. a male animal, especially a male pig. 88. a male animal, especially a male pig. 89. a male animal, especially a male pig. 90. a male animal, especially a male pig. 91. a male animal, especially a male pig. 92. a male animal, especially a male pig. 93. a male animal, especially a male pig. 94. a male animal, especially a male pig. 95. a male animal, especially a male pig. 96. a male animal, especially a male pig. 97. a male animal, especially a male pig. 98. a male animal, especially a male pig. 99. a male animal, especially a male pig. 100. a male animal, especially a male pig.



A MAN AND A WOMAN
男女



MENSTRUATION
月經

【李慧嫻】

看李慧嫻的作品，一不留神便會誤入歧途。她的作品告訴我們語言文字原來有很多暗角。李由記憶兒時學習語文遇到的困難、產生的困惑，以至重新思考文化的深層問題。李的兩組作品分別是從字典裡揀來有關男、女的英、中文字。她「陶」文並茂作其「偽」術字典，把人所忌諱的「menstruation」（月經）變成孔武有力的雙撲手，把他們的腰巾聯想成女性的月事用品；她又把人所看扁的東西如「婆」，拆解變成身材「正斗」的「波女」。李拒絕科學的解說、理性的干擾；純憑直覺，從感性的認知出發作其注解。經過她的翻譯，女士個個「字」強不息；男士則人人「字」危。文字在圖像的解放下跳離既定的維度，逃出常規的約制。每一個翻譯都是一個新創作、一次溜閃的機會。

在學習語文上李拒絕安份守己；在藝術語言上，她同樣不肯就範。「精緻藝術」講求精巧，李偏愛遠古的粗獷、民間的稚趣。她那胖嘟嘟的陶偶，彷如唐代陶俑美女的現代版本。她那卡通式的人物，像充滿生活智慧又大智若愚的升斗市民。她以輕鬆的語調狠批巨大的荒誕，很有典型香港人的生活態度。李的藝術不分精緻、大眾文化；不分國籍，不限課題，共治一爐。無論在題材、藝術語言上，都體現了跨文化、跨國界的港式生活特點。

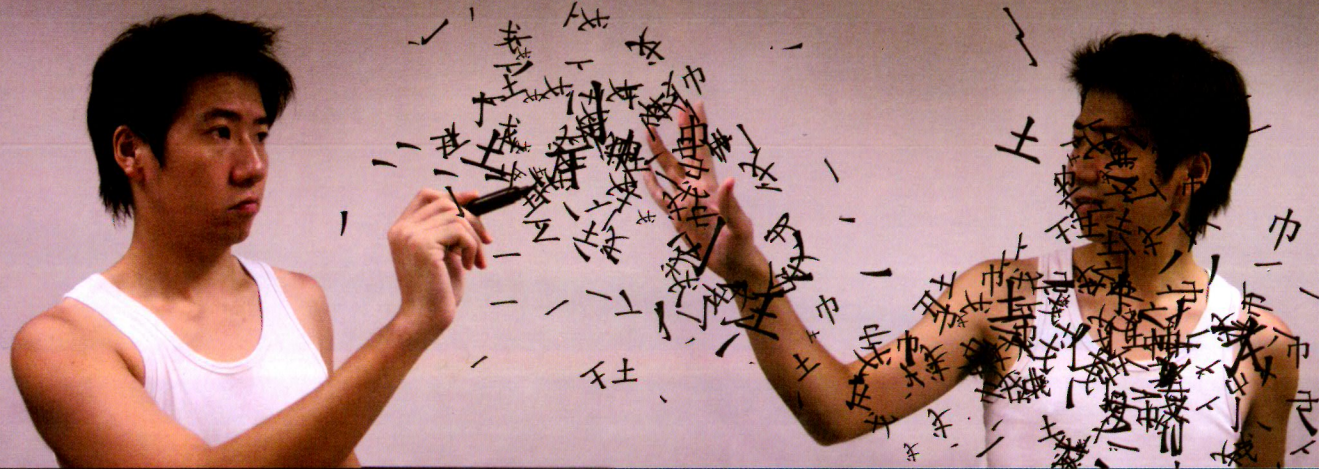
背頁圖片：看陶識字之字裡行間之眾女尋「他」（部份）2003（上）
雌雄地等 2006（部份）（下）

Images Overleaf：Man Wanted: Work Within the Words (Partial) 2003 (Top)
Man, I Wish I Knew How to Quit You (Partial) 2006 (Down)

【Rosanna LI Wei-han】

Looking at Rosanna LI's works, one will be easily lost in her matrix of translation. It is upon seeing LI's works that one comes to realize there are many twists and turns in language. Manipulation, is often very crafty. LI's two sets of work are conceived by picking words that relate to Man and Woman in the English and Chinese dictionaries. She creates her own version of visual dictionaries with her clay figurines. In the LI version, English words like "menstruation" are illustrated by the man's fashion of "sanctuary napkins" worn by the Japanese Sumo wrestlers; whereas Chinese words like "po" (nanny) are deconstructed by their radicals – "bo" (ball) and "nu" (female), together form a new meaning of "woman with big busts [bust is ball in colloquial slang]". In producing these unusual pictograms, LI questions the conventional signifier-signified relationships and consensus of meanings. She reverts solely to her intuition and inner logic, without submitting to the so-called scientific or rational thinking. For her, these frames of reference are arbitrary constraints that suffocate the individual and need to be unlearned. It is with a new form of visual literacy that one disconnects with these "non-sense". Each of her visual transcripts, each mis-recognition is a chance to regain free thinking.

LI is a non-conformist in language as much as in taste. For her, fat and rough is beautiful. Her plump figurines, that are barely glazed after biscuit firing, remind one of the fat beauties of the Tang dynasty from which she draws her inspiration. Her seemingly naïve but wise fatties represent her love of her folks and her celebration of "minor" culture. Like everyone in Hong Kong, her heroes and heroines are indulging in all kinds of popular activities including leisure, dining, business, etc, with both Oriental and Western touches and flavours. They are vivid representations of the internationalism that is the life of Hong Kong people.



【洪強 + 燕老米的雅實驗室】



香港人除了在說話裡混進英語，你有沒有留意到，我們書寫時也經常繁簡混雜？聯合國宣佈2008年起以簡體中文取代繁體中文，對不少生活在繁體中文語境的人，這是集體記憶快將成為「集體失憶」的一個預警。對洪強來說，世界高速的發展，在語言上的呈現好比個人自身與城市發展的一面鏡——城市不斷的拆毀、建設，就如時下流行的「豐胸」、「瘦身」一樣。令人狐疑的是，這種發展究竟是一種徹底的革命，還是一種必然的進化？

語言的演變見證着社會的變遷。同樣，藝術語言的演變也是社會發展的一個表徵。洪作為一個生活在當代時空的藝術家，用的是最現代的、最實驗性的藝術語言。在他的多媒體互動作品裡，文字在解構、重組中與觀眾的身體運動不斷發生關係，它們時而走近，時而走遠，時而靜止，就好像人在變與不變之間矛盾的掙扎，時而追趕，時而卻步，對新的發展欲拒還迎。語言作為一種精神空間，城市作為一種生活空間，好比個人用以建築其自身存在空間的軟、硬體。它們之間複雜的關係，正如洪作品裡反映的心理空間一樣，撲朔迷離。但無論如何，它們的命運是緊緊纏在一起的。它們的發展，絕對是歷史、文化和個體生命最有趣的互動。這互動是一場遊戲，一個實驗，也是一種集體思考和一種集體經驗。

【HUNG Keung + imhk lab】



The spoken language in Hong Kong is interspersed with Chinese and English. The written language is a mixture of Traditional and Simplified Chinese characters. With the United Nations announcing the abolition of the complicated characters as the official written language starting from 2008, HUNG Keung took it as a warning signal for another disappearing collective memory. On their way to becoming global and cosmopolitan, cities are revolutionizing their appearances as quickly as their history is being erased. This speed of “deconstruction-(re)construction” has become the common denominator in almost every aspect of life. In the case of the body, people are also “demolishing” the unwanted parts and “(re)building” artificial body parts to “bench-mark” the world standard.

In his work, HUNG gives a visual analogy of his time in the most advanced language. He uses motion detectors and tracking systems to capture movements of the human body. The devices then generate interactivity between the body parts with the written words. Strokes of Chinese characters are deconstructed and reconstructed following human movements. At times, the characters go along with the body, whereas at other times, they escape from it. Deconstructed words, like little organisms, come to life and die and live again in an endless continuum. The visual dilemma of the two images of the same body in the screen is metaphorical of the schizophrenic human psyche in the absurd city space. It mirrors the conflicting desires of human beings in the face of city development. “To be or not to be, that is the question”.