Remarks: No artist statements received from
21 SO Hing-keung, 29 anothermountainman (Stanley WONG)
The *Gestus* project exists as an interactive application and video installation about images, surveillance technologies, and the visibility of movement and gesture. It is a custom software that analyses the movement in one or more movies. It then finds clips that contain similar movements and displays them side by side, inviting the audience to focus on motion as an end in itself.

The current video database contains shots from Louis Feuillade's 1916 film *Judex*. The software processes this material into a 9-image grid, where the movie runs from beginning to end in the center of the screen, while 8 shots (from the same film) whose movements most closely match those in the current shot are arranged around it.

Whereas mainstream cinema normally directs our attention towards people, objects, and events, *Gestus* encourages spectators to focus on movement. Sometimes the viewer has to recognize that two different objects, such as a person and a river, or a dog and a tree branch moving in the wind, are moving in the same way. *Gestus* opens up the domain of micro-movement, guiding attention on the tiny motion of an eyelash or a finger. It cues the spectator to engage in an active process of visual thinking, comparing the various images in an effort to identify the similarities between them.

Sometimes, the viewer easily detects similarities but in other cases the movements are very subtle and occur in different areas of a crowded image, posing a sharper perceptual challenge. Perhaps a dropping hand near the bottom of one image corresponds to a leaning shoulder near the left edge of another. The viewer’s gaze becomes restless as it scans simultaneous images, attempting to identify analogous movements. The system invites, challenges, and sometimes frustrates the spectator’s cognitive-perceptual skills.
Artist Statement

I use photos to unfold these twin towers from the inside.

I set a voyeuristic gaze on the Hong Kong public housing culture with a simulated macroscopic view.

I build a space between the realistic and unrealistic through photography.

I read the familiar world from an unfamiliar perspective.
Artist Statement

Hong Kong Inter-vivos Film Festival 2012 is an imaginary film festival created by the artist. With this project, Ho pays homage and adds a subtext to Hong Kong International Film Festival (HKIFF). Based on 28 imaginary films, the exhibition consists of paintings of fake/imagined film stills accompanied by introductory text, movie posters, printed brochures and videos of movie-trailers filmed by the artist.

Each of the 28 films belongs to a category created by Ho. They include Masterpiss, Hai Gum Gala Presentation, The Advance Guard, Documentary, Classic Restoriette, Czech Republic Goes Public and The Reprospective of Andrew Khur. Within these categories, Ho mocks the authority of classics to discuss the phenomenon of HKIFF, and sate her own desire to make film.

As a loyal HKIFF audience, Ho approaches intertextuality not just on an intellectual level. Although the Latin term ‘inter-vivos’ can be directly translated as ‘between the living’, only in fictional world are such things possible. The distant metaphors and virtual bodies on screen are the closest one gets to such dreams.
Another Day of Depression in Kowloon
2012
Video
Variable loop

Artist Statement

Another Day of Depression in Kowloon is a virtual ethnographic study and a digital portrait of Hong Kong as seen through the lens of contemporary popular culture incarnated in the forms of video game and screen media. Using the map, ‘Kowloon’ from the popular video game Call of Duty: Black Ops (2010) as a field of study, the filmmaker conducted a yearlong virtual fieldwork, playing, observing, and documenting ‘Hong Kong’ as simulated in the video game world.

Hacking and displacing the logic of the game, the work turns the violent first-person shooter into a series of vacant, uncanny and yet meditative tableaux, unearthing a formal poetry that is often overlooked during the original gameplay. It combines methodologies from both the observational and assemblage film traditions in raising questions about cultural representations in contemporary popular media, while at the same time creating evocative metaphors for a post-colonial Hong Kong through the reworking of media materials.

Another Day of Depression in Kowloon is a ‘found’ landscape film, a ballad for a post-colonial Hong Kong seemingly trapped in endless downpours of murky political dismay.
Every morning when I open my eyes, it is a new beginning. The bed is my point of appearance. One day when it is time to depart, the body will be resting on the bed, my point of disappearance. Someone said there is no freedom in reality; freedom could only be found in dreams. *Sleepwalker* is a two-level metal bunk bed with a tricycle chassis. It is generated by the hyper-dense city and also serves as part of our collective memory. Does the city create its citizens, or the city is only a dream of its citizens? The exhausted bodies are working unwillingly every night, pushing their beds, heading towards their unknown destinies.
Artist Statement

The rise of causes is simply because of one’s subjectivity and wishful thinking.

More than ten years ago, I had a conversation with my friend about the forms of funeral and how to see people for the last time.
I expressed my concerns: the melancholy, the hazy and smoky environment and the colours in traditional Chinese-style funeral were things I found annoying...We opened the end of the conversations.

The most annoying of all, in my thinking, was about coffin.
1. It was environmental unfriendly. Even the state-of-the-art eco-coffin was after all one kind of commodities which came into being thanks to ‘death’; it was a luxury item for its one-time usage.
2. Its over-design and the curvy outlook annoyed me for I am a perfectionist in pursuing straight lines and the orderly square shape. (That was before a relatively more minimal design of paper coffin was brought out in the market.)
3. Most of all, the alienation. I asked myself for what reasons people have to be wrapped, in their very last moment, in an object or space that makes no connection to their lives and carries no emotions?

As I thought about all these, I decided to make a sofa bed for my own use for up to 30 or 50 years until I passed away in it. How environmental friendly it is, and how intimate it is to me...
As I thought more deeply, I knew that by interacting intimately with the sofa bed every day I could experience how ‘death’ is regarded as part of one’s life. It would be a task and learning for me to come face-to-face with my own life.

Impermanent. Between a sofa bed and a coffin. 
Impermanent. Between this life, death and the next life. 
In between. There should be the will to cherish...It should be positive...proactive...and free...

Impermanent. The experiencing of life.
Artist Statement

Cultivating an aesthetic characterised by quietness and stillness, Ma's work becomes, ultimately, a philosophical reflection on nature and history.

Through her early practice of sculpture and installation, she developed a sensibility towards texture and light that now informs her two dimensional work. Starting in 2010 she began focusing on images—both stills taken from specific films and photographs found in history museums—for an ongoing series of what she calls 'drawing-interventions' where she actively erases and draws into and over the existing image. The images themselves fixate on small details and transient moments which, collectively, form a parallel, purposefully 'minor' history—a history of things forgotten which, in truth, inform and direct our lives as much as any grand narrative.

_Cambodia / Tuol Sleng Genocide Museum / Numbers Standing Still_, is a series of number plates accorded to nature's code of perfection—the Fibonacci sequence. Remnants of erasure and minute ink dots are layered over the printed matter to create depth while the hints of clothes with collar and buttons suggest that the plates are hung on a person's chest.
Artist Statement

When a Circle Meets the Sky is a multi-channel video projection reflecting on the intriguing relationships among nature, technology and human agency.

Shot in the Mojave Desert, the video of the installation is created by a custom-made weathervane capturing reflections of a mirror determined by wind speed and direction at the location.

Conventional cinema is a unidirectional medium where only things in the front will be captured. In this artwork, the camera looks both forward and backward simultaneously. Instead of a cameraperson selecting our perspectives, the artist allows the wind to choose our views.

Nature shoots a film with no human interaction and presence, intensifying the isolation of the remote desert while at the same time complicating our expected relationships among nature, technology and human participation in the process of artistic creation.
Jing Ting Series  2009-2011
Mixed media installation (ceramics, steel and photography)

Artist Statement

I was born in a rural area in Yuen Long. When I was small, I lived in a traditional Chinese house. On rainy days, I looked at the expansive view of the surrounding area and listened to the sound, ‘ding ding dom dom...’ from the tiled roof. That was simple, natural and also relaxing.

This is all about the starting point when I came up with the idea for the work Jing Ting; basically Jing Ting is a rain tone listening system. Jing Ting can be divided into two different versions, the installation version and the mobile version. For the installation version, its structure is based on the formation of roof tiles and a hive which is grouped around 25 ceramic components and 13 steel components. The idea of the structure came from the Song dynasty’s ‘construction rules’, which included a number of methods, namely ‘hang ga structure’ (a traditional construction method used in China), whereby the tiles are interlocked and piled up in a certain kind of way. Seemingly, the mobile version of Jing Ting does not require any extra nails in the set-up process. The height of the whole unit is 9 feet. Listeners can sit under the unit and listen to the rain tones when it is raining.

In the case of the mobile version, the formation of it is similar to a set of headphone which are portable and which the listener can put on and listen everywhere in any environment or situation.

Personally, Jing ting is not only about natural sound but also a kind of desire.

‘The world is too noisy, too fast and too complicated...let us listen to the beauty of the landscape in tranquillity?’
Bridge 2011; refabricated in 2013
Mixed media installation (bamboo)

Artist Statement

On a suspension bridge, can one catch a big fish?

Without a beginning there’s no end
Given the vastness of our world, we need someone to bridge the gap.

On a fly-over, one can certainly look down.

To bridge the people, to connect.

On a log bridge, why we become speechless, quiet as a log?

As we get on a bridge, who cares who is real or who isn’t

On the bridge leading to reincarnation, why not sing ‘No Regrets’?

Some wait for a chance to grasp while some await to be grasped.

Someone says
when a boat approaching the end of the bridge, it will go straight with the current.

After all, be it a small one, a huge one, a straight or a curved one, the Sun rises from the East, shining upon the busy bridge.

Someone
does not cherish the kindness they have received, that they take away the bridge floor after crossing it.

Concept Alan Chan
Text anothermountainman
Artist Statement

Cheung has been exploring the theme of ‘equilibrium’ for years. She believes that the state of an equilibrium relationship can be defined physically, philosophically and spiritually, and is worth pondering and contemplating. The idea behind Fable and Spell is based on relations and changes; what Rachel is searching for are magical and delightful endings, and these endings may lead to new beginnings for some other stories. From this body of work, she personally hopes to acquire strength and power for the future. For the viewer, she hopes you can feel the freedom and openness, and experience the tension and expansion, harmony and contrast, similarity and difference, as well as the ephemera and infinity in the work, both visually and emotionally; and she hopes viewers can create varied endings for the fables and good spells for the future.

Dear Reader,
What you see are Fables
for each and every one of us.
The Fables are journeys
from here to there, past to future;
from disregard to heedfulness, hate to love;
from ordinary object to artwork,
they are from me to you.
With the Spells,
which turn weakness to strength.
Artist Statement

I blew my breath into soap and water, and created many bubbles, after which a bubble material containing my breath is made. Before all the bubbles popped and disappeared, I used the bubble to create a bubble sculpture of my breath. Since the bubbles break every second, I need to catch every second and make adjustments to the changing circumstances when constructing the sculpture. The life of the sculpture emphasises the way in which the material is made and the changing character of the bubbles.
Neglected Chaos is a single channel video loop that reflects upon our resistance to accept chaos, and our obsessive impulse to control the irrational. As Peirce notes about our logical reasoning and inference, 'through induction we establish an expectation based on repetition of observations, through abduction we invent a way of understanding (a conceptualisation) which achieves a synthesis of observations.'

Taking a top-bottom shot of an ice-skating rink — with an almost scientific gaze — the video shows random movements of people. Through digital manipulation, traces of skaters are made visible, creating an artificial order out of the chaotic and random dynamics of human interactions. The images of skaters are cut out from their original context and pasted in a milky white universe where the author manually decides when, where and how they should move. When two persons approach each other a white line connects them. The results are geometrical shapes, polygons and lines, suggesting harmony and mathematical perfection, transforming the impossibility of control of our collective chaotic behavior in the comforting feeling of order and control.

These abstract shapes invite us to think of a deeper meaning lying behind these interactions and reveal our inner desire to conceptualise a regulated system of patterns rather than being left with a manifestation of unexplainable chaos. Sonically every person on the screen is associated with a tone, creating a multi-layered sound composition that grows in amplitude and expands in the frequency spectrum as more people become 'connected'. This reinforces on a sonic level to the order created by repetition on top of the visual patterns.
Seating Plans of Hong Kong International Film Festival  2010
Pencil and ink on paper, a set of 8

Artist Statement

Ho Sin Tung's Seating Plans of the Hong Kong International Film Festival are exactly as they appear: seating plans.

Art critic John Batten, explains in his essay Don’t Shoot, that Ho 'has assiduously mapped the floor plans of Hong Kong’s cinemas; places she knows very well. Her renditions are not just objective architectural surveys, but actual visual reviews of places in which you can spend time to enjoyably, or not, watch movies. ' 

This series of work displays a link between the artist's student work to her more elaborate film festival installation shown at the 2012 Shanghai Biennial. Ink and pencil embellished with chops on hand-coloured (using tea) paper and drawing inspiration from classic design layout and patterning, Ho's seating plans are simply to be used to navigate the way to your seat. Once comfortably seated, the movie-goer can make some sense of this troubled, confusing, infuriating world for 'All the world's a stage, and.... ' 
Door Games Window Frames: Near Drama  2012  Digital moving image installation (computational)

Artist Statement

Door Games Window Frames: Near Drama is an automated video-clip compiler aligning images in a 3-channel wall installation to explore mannerisms and formulaic structures in HK Cantonese films from the 1960s. A piece of generative art and computational cinema, the work has a database of about 500 movie clips from 11 HK thrillers and melodramas. The segmented clips are mostly shots with the closing and opening of doors or windows, which often mark the beginning and ending of a scene. From the viewpoint of contemporary editing convention, these windows and doors are redundant, a residue of the traditional box-like theatre's treatment of space. I am, however, interested in turning these fragments literally into a propeller of drama, also punctuations for emotive shifts. With algorithmic rules for a combinatorial game, I play with these clips to construct micro-narrative movements. From a critical perspective, I have shifted my focus from generic formula to lower level components as if I am studying the leverage of wheels and joints of a machine. The focus on 'dramaticity' without piecing together any 'wholesome' stories is also my deconstructive response to mainstream story-telling: I argue that looks, gestures, the presence of unassuming objects such as doors are the main tissues that generate dramatic intensity. They exercise their affective power as fragments, without relying on a full hermeneutic fabric.

The 500 clips were extracted with the following interest: (1) door and window shots from the 11 films, (2) male protagonists acting with doors and windows, (3) the close-up shots showing female protagonists' facial expressions; (4) close-ups of everyday objects, and (5) outdoor locations of HK’s city space. The last two groups fulfill the anthropological-ethnographic interest of this project, acknowledging photography and cinema's intrinsic power to preserve the looks and appearances of material existence from the past.
Past Continuous Tense  2012
Charcoal, image-transfer and acrylic on wood, a set of 52

Artist Statement

Wisdom from the old days sometime is just like a joke for today. What does tradition mean today? How it is perceived and what does it contribute to our contemporary life? I went back to look up at traditional Chinese painting, which I always failed during my school days. This work, *Past Continuous Tense*, is formed by those questions and copying of images of trees from ink paintings including Korean and Japanese.
Artist Statement

The city is filled with invisible signals. They carry different levels of data, messages, and information. Smart phones, laptops, tablet computers and their interconnected networks, mobile and wireless directly influence how urbanity is being interpreted. *Signal Morphor* visualises the boundless signals, morphing and shaping architectures and the environment. It explores and reveals the way immaterial signals influence the formation and perception of urban life.

This is a kinetic sculpture. All movements are based on the calculation of mechanical engineering. It includes gears, actuators and motors etc. The sculpture also detects signals; a signal detector with microcontroller acts as the central processing unit to trigger the whole kinetic movement, as well as the light and sound effects.

When the sculpture detects the active RF signal around, it reacts to phone calling, receiving, SMS/MMS in or out and data transcribing with 3G/bluetooth/wifi. The sculpture doesn't detect non-active RF.

It starts morphing when it receives, collects and reaches a certain level of signal/information. It does not interact with a particular mobile phone but all the signal in the environment.
Signal Morphor: The Orchestra 2011
Interactive multi-media performance (video)
Duration 3’42”

Artist Statement

Communication as score, performs the immaterial signal.
This is a performance of signal and communication.

Audience is performer, the communication is audiovisual; dancer as the transceiver of information, reacting to the information, perform his response to the information; umbrella as the information pavilion environment of the dancer, receiving and transmitting signal and information.

Five dancers in the show, each of them has an umbrella. The umbrella has device embedded which can receive wireless signal including WIFI and 3G. The music and visual are generated by the received wireless signal (both sent and received by the mobile phone of the specific dancer). Dancer can actively make phone calls, web surfing or send SMSs, and at the same time, dancer takes a passive role to receive calls and text from audiences via mobile phone. The visual behind a specific dancer is representing his/her received/sent signal.
Landscape Reinterpreted  2011
Installation (power cord, speaker and iron)

Artist Statement

The work invites viewers to be in and engaged with the landscape. Together they complete a depiction of 'strolling in the mountain'. This is a microscopic re-consideration of the relationship between human and nature. It also reinterpreted nature and the city.

The three rusting sculptures of water droplet could represent the mountain as well as the water of a landscape. The set-up recalls landscape painting and at the same time it is a re-make of natural occurrence with an emphasis in casualty.
Artist Statement

The film script of Disabled Novel is based on the eponymous novel I wrote. This film has no dialogue and is divided into 13 parts, 90% of which consists of internal soliloquy. Using the theme of ‘lost’ as a starting point, the film lays bare the odd sense of melancholy that parades life. Transferring reality, memory and fantasy, it reconstructs the psychological pathways of urban life with broken fragments.
The Reading Room 2011
Mixed media installation

Artist Statement

‘I know of a Greek Labyrinth which is a single straight line. Along this line so many philosophers have lost themselves that a mere detective might well do so too...’
~Jorge Luis Borges, Ficciones

The Reading Room creates metaphor to parallel realities.

In most of the time we read books in a linear manner, that means we first read chapter one and then two, until it finishes. The protagonist would only choose one action in a particular time according to the plot. What happens if he/she chooses the other options in the adventure? To imply points of departure to various bifurcations, multiverse arises and continues in collateral time and space.

The Reading Room series relates to the entitled exhibition, in which Michelle Lee and I employ diverse approaches to build a symbolic labyrinth of time and space; through working on existing literature, they explore the concept of relativity and inter-subjectivity.

Once I read a novel, the protagonist gets involved in a series of murders, he endeavors to search for a forbidden book, which contains the clue to find killer. The story comes familiar to me, and I recall I had a similar experience when I was studying in secondary school. My schoolmates and I stayed in the library after school, we spent a lot time seeking through the bookshelves and finally we found ‘the forbidden book’. Years later, the library is being renovated, and of course the book is gone. I make vain attempts to look for it online; it appears to me it is never being published, it doesn't ever exist.

I convert his reading experience into a series of simple acts and further documented by various media. Through juxtaposing different plains of reality, I address the historical and political concern in the specific urban and culture setting.
I Miss Fanta  2012
Installation (wallpaper, old found objects, lightboxes and video documentation)

Artist Statement

An integral part of the Macau's urban landscape for the past 50 years, the three iconic neon signs — of Coca-Cola, Sprite and Fanta — displayed outdoor along the city's main shopping artery, Avenida de Almeida Ribeiro, are featured in countless photographs. Despite their recent 'demobilisation', they still hold strong in the collective memory of Macanese. While the Fanta signboard can still be seen hanging among a group of Hong Kong signboards, as Leung recently found out, the Coca-Cola and Sprite signage have disappeared. In an attempt to discover what had happened to them, Leung delved into their past before moving them to a Yau Ma Tei park adjacent to a recycling shop where they were hung back — in a similar fashion as they were found on an outdoor platform in Macau's Coca-Cola bottling factory — and set alight anew.

As a video documents the process of their renaissance, a light box projects images of the May 21st, 1967 protests in Macau (the earliest visual records known so far), which drew thousands into the streets, and to which the neon two neon signs were prime witnesses. The other light box shows the Fanta signage in its current location, on the Avenida de Almeida Ribeiro. The Coca Cola and Sprite are located in a park, yet the light boxes and video display images of the recycling shop with the same instability that characterises the way the shopkeeper Mr Wong moves the debris. As people from the neighborhood and visitors tend to blend together, watching the show and manipulating the forsaken objects all at once, the Coca Cola and Sprite signboards in the park nearby are illuminated again.

In the process, those visual objects fraught with collective memories turned into sculptural installations become instrumental in exploring the meaning and significance of cultural exploration and inheritance within the framework set by the imperatives of urban revitalisation.
Located within the Silk Road is the famous world heritage site of Dunhuang Mogao Cave. Within the caves, many artifacts such as manuscripts, Buddha portraits, sutras and frescoes were stored and preserved throughout the millennium.

Among these priceless artifacts is the renowned Dunhuang Fresco. Not only does it illustrate the ancient economical situation, it also describes the cross-cultural activities and religion, and the rich cultural vision of the past.

Unfortunately, the condition of the fresco has deteriorated throughout the centuries, its beauties and artistic features slowly fade away in the hands of time and human race. On the other hand, the modern society moves in lightning speed and media-driven, which strongly contradicts the slowly worsening condition of the fresco.

Most people in our generation may not have the privilege to experience the magnificent glory of Silk Road in person. Instead, we can only observe the arts through digital pictures found in books and Internet.

Digital pictures, an image consisted of billion of various coloured box called pixel, is our generation's mean of recording and capturing a special moment or event. Just as ancient society used images as recording purposes, pixel has become the basic recording element of our generation.
Artist Statement

Technology and invention contribute to the changes and breakthroughs in the visual culture area. Every imaging evolution — perspective, photography, X-ray imaging, ultrasound imaging, as well as digital images of the moment enables us to understand and interpret our world in different aspects and at new levels.

Medical Imaging Technology allows us to produce a new view of our self-body, also produced the alienation of our flesh — our bodies into different digital information through scanning.

*A Halo of Counting Down* is an idea originated from medical magnetic resonance imaging (MRI) technology. The difference is that a human skull is dissected following the scale of the clock into 60 cross-sections instead of the horizontal or vertical scanning familiar with medical MRI. A halo is formed by the intersection of time and cutting surfaces through illustrating the inner skull and hidden information.
Artist Statement

Cultivating an aesthetic characterised by quietness and stillness, Ivy Ma’s work becomes, ultimately, a philosophical reflection on nature and history.

Looking, collecting, drawing and thinking, Ivy works her way through history to find what we might call ‘the human thread’ running through everything. The objects she collects, the images she selects, all strike a similar chord, one that is at once uncanny, disturbing and beautiful.

Through her early in sculpture and installation she developed a sensibility towards scale, texture and light that now informs her two dimensional work. Starting in 2010 she began focusing on images — both stills taken from specific films and photographs found in history museums — for an ongoing series of what she calls 'drawing-interventions' where she actively erases and draws into and over the existing image. The images themselves fixate on small details and transient moments: discarded objects, empty spaces, fragments of a landscape and blurred, indistinct patterns which, collectively, form a parallel, purposefully ‘minor’ history — a history of things forgotten which, in truth, inform and direct our lives as much as any grand narrative.

In the work Yasujiro Ozu / Tokyo Story / Flower and Plant I, II, III, Ivy is fixated on the recurrent image of a section of a house in which a single plant stands in the foreground. Over the course of the film’s narrative the plant changes, subtly, marking the quiet passage of time and, ultimately, of life.
Eight Modern China Political Leaders in School  
2012
Colour pencil, crayon and collage on paper, a set of 8

Artist Statement

Education is crucial to one's life. This artwork is a research of the education background of the most important modern China political leaders for me.
Artist Statement

Mediated Landscape is related to how the media biases our perceptions of nature. Many of us spend much more time in front of monitors than in nature. Our impressions of the natural environment have become collages of the spectacular, dramatic, threatening and even cataclysmic images we see on TV, complete with strong video effects. However, nature is not necessarily so entertaining: in our everyday lives we see the silhouette of the city; the sea creatures that inhabit the busy harbour. Such sights, visually humble by comparison with media renditions of nature, are an important part of where we are. The difference between our natural and our mediated perception of the environment is emphasised by the microscopes in the structure.
Artist Statement

Extract from nature. Serve for different activities of human beings. Undergo depreciation. Turn into waste. Go back to landfill, to earth. This is an inevitable end of trees when being materials. Without branches, leaves and deep roots, they remain limbs, like bodies, undergoing changes of environment, function and appearances.

As the earliest natural materials used in human history, wood owns a gentle brown colour as soil. It doesn’t please our eyes but tenderly approaches us exclusive of too much aggression. However, under the tactics of human civilisation, the characteristics of wood are concealed by vivid outlook. Trees are massively cut down and transformed into furniture, tools, buildings, etc.

I collect various wooden objects from ruins and garbage areas. Taking photos there show the entire pictures of what I have seen. For tracing the original limbs and grain of them, like bodies, I remove all their color and non-wooden parts.
Crafting a Reverse Scenario for a Lost Sheep  2009; refabricated in 2013  
Mixed media (clay, water, seeds, flour, rice and glass), a set of 10

Artist Statement

This work demonstrates the conflicted system of daily life. The interaction between the nature of clay and the ecological conditions of its environment is a metaphor. Through qualitative changes in time, it addresses a silent, visual, paradoxical discussion about conflict.

In the process of making, ten enclosed glass boxes, each with a raw clay sheep on a muddy ground inside, were made every two days. Molds and plants gradually grew inside these boxes since organic substances and seeds had been mixed with clay, which created different sceneries for the lost sheep. The process of evolution inside each box followed time in progress but then these boxes together formed contradictorily a scenario in reverse order of time.

The development of the scenario and also the eco-evolution of materials would be everlasting.
Artists Statement

The work Poetic Stones is based on poems in *Ten Ox Herding Pictures*, a series of short poems with accompanying pictures which illustrate a Mahayana Buddhist practitioner’s progression to enlightenment and return to the world helping people. It is analogous to the rhythms/tones from the structure of the poems, and simplifies them into calligraphic lines and circles to compose the meaning abstractly. The pattern of the 28 stones on the floor repeats the pattern of the poems, four lines, each line of seven words.

There are four tones of Chinese phonetics according to the pronunciation of each character. In classical Chinese poems, the first and second tone are mostly categorised into a ‘level/flat tone 平聲’, and the third and fourth tone are categorised into an ‘oblique tone 仄聲’. According to the pronunciation of each character, the rhyme of each poem can be analysed and composed into a level/flat tone 平聲 and an oblique tone 仄聲. I abstract and visualize the rhyme of the poems by using a calligraphic line ‘—’ for the level/flat tone 平聲 and a circle ‘o’ for the oblique tone 仄聲. For example, the poem in the eighth picture of *The Ten Oxherding Pictures* (Kuo-an Shih-yuan 郭庵師遠) is:

*All is empty—the whip, the rope, the man, and the ox:
Who can ever survey the vastness of heaven?
Over the furnace burning ablaze, not a flake of snow can fall:
When this state of things obtains, manifest is the spirit of the ancient master.*
When Time Flows Away (Interactive Version of Spiritual Water 2) 2010
Interactive digital media

Artist Statement

*When Time Flows Away* is an interactive digital art work. The audiences fill water into the work. This makes the virtual ink stick at the upper screen to grind and produces virtual ink stream flowing down at the bottom screen. There are five images of modern Chinese history displayed at the lower screen. They are shown with infiltrated effect of ink and ordered chronologically from left to right. These images will be washed away by the virtual ink that flows downward and the erased images will be replaced by other historical images from the same period. Ink represents a nation and water represents time. Audiences are involved into the change and motion of history through interaction. The history on one hand is washed away by time and on other hand generates new events to keep the wheel of time running forward.
Paddling Home 2009
Video and mixed media

Artist Statement

Paddling Home is a 4’x 4’house floating on the sea. This tiny building resembles a typical residential apartment block completed with features such as bay windows, air conditioning unit, and stainless steel gate, etc. Like a paddling boat, two paddling oars can be push out from the two walls allowing the house to be slowly paddled away.

The concept of this project came from the extremely expansive living condition Hong Kong where the people can only afford tiny apartment flat and have to spend their lifetime repaying the mortgage. Real estate developers only follow one successful formula that is to squeeze as much money out of the land as possible, then package it with illusive commercial selling grandeur and luxury. That's why people always say we are not working for ourselves but working for the real estate developers and the bankers instead.

Paddling Home is about mobility and compact living. It questions an alternative way to live in the city; it is about freedom and the search for a better place. The artist thinks the image of a helpless little house paddling away in a vast dangerous ocean towards the infinite shoreline is similar to using 20 to 30 years time to repay a huge mortgage loan, it is dangerous and helpless.
Dark Horse (The Horse Movement)  2011
Mixed media (stainless steel and bicycle)

Artist Statement

It is an experiment with a horse and an urban manipulation intention.

Through combining two so-called ‘iron horse’ respectively in Hong Kong and Taiwan and blurring the boundary between stability and mobility, it explores the new possibility after the unity of two oppositions. Imagine a day when the city is full of horses of this kind. Will the city get safer since disciplinary forces can more easily maintain the good order or will it get chaotic as protesters can more easily strike against the front? Through the method of institutionalisation of the individual and privatisation of the public, I try to develop a kind of personal politics and bring a little intervention to institution.