



Recollections



# Recollections

Ana González  
Ivy Ma 馬瓊珠  
Nastaran Shahbazi  
Cally Yu 俞若玫

## Foreword

*Recollections* brings together works Ana González (Colombia), Ivy Ma (Hong Kong) and Nastaran Shahbazi (Iran), complemented by a short story by Cally Yu. In literary form and through the media of etching, porcelain, embroidery, painting and video, the exhibition deals with the subject of memory in post-trauma contexts.

The three visual artists are concerned with life after tragedy, and express personal reflections on history and remembering. Feminine and delicate in form, the works are infused with strength and commitment. The first part of *Recollections*, intentionally dense and stifling, is a silent conversation of art pieces dealing with death, oppression and intolerance. It opens on a wider second section that considers memory and existence after displacement, war and loss, with an imagery of children dresses, solitary figures, empty spaces and reborn nature. The circulation in the exhibition space invites the visitor to roam back and forth between both rooms, in a movement resembling the cycles of destruction and rebirth through history: we are reminded to remember.

Behind Nastaran Shahbazi's unfathomable etchings is the influence of the Surrealists and the idea that all things change and pass. Born and raised in a country home to one of the world's oldest civilizations, hurt by decades of armed conflicts and political repression, the Iranian artist lets despair and solitude float over her images, like the traces of tarlatan cloth she left on *The Exquisite Corpse*, the pair of enigmatic etchings that attracts the eye as one enters the exhibition space. The thin cloth symbolizes fragility, but it is also a reference to censorship. Shahbazi's controlled technique contains her boiling resentment for intolerance: her indignation is in the details.

A muted scream against dogmatism is also found in Ivy Ma's *Birds*, a video drawing from the last scene of Carl Theodor Dreyer's 1929 film *The Passion of Joan of Arc*. On the opposite wall hangs *Last Gaze*, based on a still from Georges Franju's 1949 documentary film on slaughterhouses, on which Ma added paradoxically glamorous golden dots and filigree of colours that one can only notice at a close distance. Standing between *Birds* and *Last Gaze*, the viewer experiences memory with his or her body. The process of layering of images is found again in *Hands 005*, a work based on a documentary photograph the artist came across with at a war museum, out of

which she enlarged a detail and let it become an over-sized oval framed drawings. Ivy Ma's videos and 'drawing-interventions' are the works of a story re-teller and they fill in the room with an insistent feeling of presence: it is the presence of the past.

The exhibition gathers works from Ana González's *Pass / Flora* series, exemplifying her versatile use of both fine art media and crafts. Talking about life after tragedy and displacement, the series take nature as a symbol of mending and healing. Shaped in porcelain, embroidered or painted, a girl's dress appears again and again in the works on display, inspired by the Sunday mass dresses of children victims of the drug war in the artist's home country, Colombia, and other Latin American countries. The passiflora flowers covering the dresses represent for Gonzalez the 'cycle of pain and death that gives way to new ways of life and transformation.' Similar flowers grow rhythmically in the audio-video work *Mutatio II*, created collaboratively with composer Miguel Carrillo Samper, and based on 340 drawings on paper and a developing drawing made along the crack of a wall: traces are to be treasured.

In their creative methods, the artists use processes of (re)collection and repetition. The acts of collecting or recollecting take the form of people's recollections of the past through interviews, digital photographs turned into photogravure, re-photographs of documentary material at war museums, appropriation of stills from films. Repetition happens in the practice of etching and the gesture of printmaking, in layering and re-printing of found images, and in the obstinate recurrence of a pattern. Along this line, *Recollections* invites the viewer to reflect on the endless repetition of acts of oppression through history, the marks added layer after layer to the unconscious collective memory, and the seemingly inability of human kind to learn from its mistakes.

Amandine Hervey

24<sup>th</sup> September, 2015

## 序

*Recollections*結合了Ana González (哥倫比亞), 馬瓊珠 (香港) 及 Nastaran Shahbazi (伊朗) 的作品以及俞若玫創作的一個短篇故事。由文學到版畫、陶瓷、刺繡、繪畫和錄像, 展覽透過不同藝術表達方式探討經歷創傷後的回憶。

三位視覺藝術家關心人於悲劇過後的生活, 她們的作品顯露藝術家對歷史及回憶的個人反思。展品雖帶有女性細膩的特質, 卻充滿力量和決心。展覽第一部分刻意營造一種沉重和鬱悶的氣氛, 代表著有關死亡、壓抑及排斥的作品之間的無聲對話, 亦為第二部分鋪路。展覽第二部分是關於背井離鄉、戰爭過後的回憶和生活, 這些主題於展品中形象化, 包括在小孩的裙子、孤獨的人像、空洞的空間及重生的本性上。主題在展覽空間循環著, 參觀者來回兩個空間時, 就像在歷史中不斷重演的毀滅與重生: 提醒著我們不要忘記這些片段。

Nastaran Shahbazi變幻莫測的版畫是受超現實主義的色彩及世事無常的觀念所影響。這位伊朗藝術家於一個長期受戰火影響和政治壓迫的古文明國家出生和成長, 她把種種絕望和寂寞投放到不同的圖像上, 譬如在展覽開頭的一對神秘版畫作品就印上了薄紗的痕迹。纖薄的布代表著脆弱, 但同時也是審查制度的影射。Shahbazi克制的技巧蘊含著她對制度不能容忍的怨恨: 她的憤慨在作品的細節中表露無遺。

馬瓊珠的作品也有著對教條主義的無聲吶喊, 其錄像作品*Birds* 取材於Carl Theodor Dreyer《聖女貞德受難記》(1929) 的最後一幕。在此錄像作品的對面是*Last Gaze*, 是Georges Franju一套1949年關於屠房的紀錄片的一幕。馬瓊珠在作品上吊詭地點上了只有在近距離才觀察到的金黃色圓點及紋飾。觀者站於*Birds*和*Last Gaze*之間可以親身體驗箇中片段。另外, 作品*Hands 005*也有著層次感, 一層層的影像是參照馬瓊珠在一個戰爭博物館中見到的照片。她將其中一個細節放大成爲一幅巨大橢圓形畫作。馬瓊珠的錄像及「drawing-interventions」是在重新訴說著過去的故事, 把存在感填滿整個空間: 過去是存在的。

展覽展出Ana González的*Pass / Flora*系列, 展現了她在藝術媒材及手工藝靈活多變的運用。此系列記載悲痛及背井離鄉後的生活, 象徵著本性有修補和治癒的能力。一襲女孩裙子以陶瓷、刺繡、繪畫的形式一再出現, 靈感來自於藝術家的母國哥倫比亞和其他拉丁美洲國家的毒品戰爭, 當時孩童受害者就是穿上主日彌撒的裙子。「不斷循環的痛苦與死亡會為生命帶來新方向和轉變」, 佈滿百香果花的裙子反影著Ana González的觀點。類似的花亦

在與作曲家Miguel Carrillo Samper一同合作的有聲錄像作品*Mutatio II*中出現。這個動態畫作是根據340張的紙上畫作及一條沿著牆上的裂痕製作而成：過去遺留下來的痕跡是值得被珍視。

三位藝術家在整個創作過程中，利用(重新)收集和重覆的概念。集體收集的回憶片段體現於訪問、數碼相片轉化成的照相刻版、在戰爭博物館重攝的記錄材料及電影片段的摘選剪輯；而重覆這個概念則一直出現在製作版畫及重疊著再印刷的影像中，以及一而再、再而三重現的圖案裏。依著這些概念，展覽希望參觀者反思，其實在歷史中不斷出現的打壓，會無意識地在集體回憶中一層一層的重疊著，但人類彷彿總是不會在錯誤中學習。

Amandine Hervey  
2015年9月24日

## Recollections

*Here I am in the presence of images, in the vaguest sense of the word, images perceived when my senses are opened to them, unperceived when they are closed.*

— Henri Bergson, *Matter and Memory*<sup>(1)</sup>

Henri Bergson begins *Matter and Memory* with an invitation to his readers to assume—for a moment—ignorance of the theories of matter and spirit, not to mention discourses around the reality of external world. Bergson essentially invites readers to feel rather than to think about the images we see; something this exhibition—which considers memory as a remnant of experience—asks of its viewers, too.

Picking up on this is Nastaran Shahbazi's etchings, which include *The Pool*, 2013—the image of a yard belonging to an abandoned café that was once a salon for intellectuals in Tehran. Here, memory lingers in a space that represents a process noted in one of Shahbazi's key influences: Giacometti's first lithograph made in 1931, *Objects mobiles et muets*, in which Giacometti essentially talks about the fact that everything changes. Such is the natural process of things. This idea is extended in Ana Gonzalez Rojas's series of drawings and porcelain works, *Pass I Flora*, which depict a flower popularly known as mburucuyá or maracuyá in the artist's native Colombia. The flower's name is associated with a folk story of a Spanish girl whose love for an indigenous guaraní led to his murder by her father, which then led to her own suicide. On a universal level, the series, quoting the artist, reflects “the cycle of pain and death that gives way to new ways of life and transformation.” Yet, as Gerardo Zavarce notes, *Pass I Flora*, also uses nature as a metaphor for Colombia—a nation ravaged by armed conflict.

Between these two poles—the general and the particular—is the body: the vessel that, like nature, evolves with time, as much as it absorbs the memories of the past. And it is in the body that the experience of displacement, violence and exclusion are absorbed and articulated.



In this, Ivy Ma's ten-minute video projection, *Birds*, 2015, is a fitting inclusion to this exhibition. The work draws from Carl Theodor Dreyer's 1929 silent film *The Passion of Joan of Arc*; it ends with the heroine's death at the stake, before which she looks up and sees a flock of birds flying overhead. Ma takes this moment and slows it down so that a seconds-long shot become a ten-minute loop. Suddenly, the viewer inhabits the body of the dying; the image becomes the marker of a body turning to ash. This touches on the experience of death not only as a mythological experience—a moment between fact and fiction that characterizes most memories once the real moment has passed—but a material one, too, experienced by all of us.

Stephanie Bailey

September, 2015

(1) Henri Bergson, *Matter and Memory*, translated by Nancy Margaret Paul and W. Scott Palmer (London: George Allen and Unwin, 1911)

Stephanie Bailey is Managing Editor of *Ibraaz*, and Contributing Editor at *Art Papers*, *LEAP*, and *Ocula.com*. She also contributes to *Artforum* and *Yishu Journal of Contemporary Chinese Art*.

## Recollections

我身處在圖像構成的世界，這裡毫無語言的蹤跡。我開啟五感，  
畫面顯現；封閉五感，畫面消失。

—亨利·柏格森，摘自《Matter and Memory》<sup>(1)</sup>

在《Matter and Memory》一書的開篇，亨利·柏格森首先要求讀者暫時遺忘對物質和精神的理論認識，更不要去聯想外部世界關於實在性的種種說法。從本質上說，柏格森希望讀者去感覺而不是思索看到的畫面 - 將記憶視作經驗殘片的是次展覽，同樣希望參觀者這樣做。

Nastaran Shahbazi的版畫延續了這一理念，比如*The Pool* (2013)，畫中描繪了一家廢棄咖啡館的庭院，這裡曾是德黑蘭知識分子的文化沙龍。那個縈繞回憶的場所體現了Shahbazi代表作的中心思想，受其影響頗深的就是賈科梅蒂 (Giacometti) 在 1931 年創作的首張平版畫*Objects mobiles et muets*，講述著萬物無恆常的真理。這是大千世界的自然走向。Ana Gonzalez Rojas 的素描和陶藝系列*Pass I Flora*進一步拓展了箇中內涵，所用的素材不過是母國哥倫比亞常見的百香果花。傳說這種花得名於一個西班牙女孩，她的土著愛人被自己的父親所殺，最後她自己也殉愛而去。普遍意義上，用藝術家本人的話說，該系列反映了「不斷循環的痛苦與死亡會為生命帶來新的方向與轉變」。但如 Gerardo Zavarce 提到的，*Pass I Flora*也用大自然隱喻著哥倫比亞這個飽受戰火蹂躪的國度。

在普遍性和特殊性的兩極之間，人的形體起到了聯結的作用：這副皮囊和自然一樣，會隨時間演變，積累過往的記憶。替代、衝突與排斥，全在體內上演，吸納其中而進一步放大。

對此，馬瓊珠的十分鐘短片 *Birds* (2015) 恰如其分地表達了是次展覽的主題。這部作品用 Carl Theodor Dreyer 的 1929 年默片《聖女貞德受難記》摘選剪輯而成；片尾，聖女貞德被處死在火刑柱上，彌留之際她抬頭望天，一群鳥兒忽閃而過。馬瓊珠定格了這個瞬間，把原本只有 2 秒的鏡頭拉長成了十分鐘的循環錄像。於是，觀者猛然進入了死亡旋轉，鮮活的肉體漸成灰燼，並凝固在畫面當中。這不僅從神秘學的角度重述了瀕死體驗 - 這一剎那在現實與虛幻間游移，跟實景消失後殘存的記憶別無二致 - 更是將其形象化，成了我們人人都能感受到的東西。

Stephanie Bailey

2015年9月

(1) Henri Bergson, 《Matter and Memory》, Nancy Margaret Paul、W. Scott Palmer 譯, (倫敦: George Allen and Unwin, 1911)。

Stephanie Bailey 是《Ibraaz》的總編輯及《Art Papers》，《藝術界》及 Ocula.com 的特約編輯，也會為《藝術論壇》和《典藏國際版》撰文。

# Ana González

Colombia 哥倫比亞

Looking into inherited culture, collective memory and narrations of displacement, Ana González's art practice is based on the experience of listening carefully to people and artisans who have been displaced by armed conflicts and migrated to cities. Her interest in handicrafts and family traditions, and her passion for investigating women's life and perspective from an artistic and scientific point of view have been her recurrent inspirations.

作品探討承傳文化、集體回憶和背井離鄉的敘述，Ana González的藝術創作是根據細心聆聽，有關因武裝衝突而被逼遷移到城市生活的人及工匠的事跡。對手工藝及家庭傳統的重視，以及對從藝術和科學角度探討女性生活的熱情，都是她的靈感來源。



*Ungaro*  
2010  
Thread embroidered on silk | 絲面手工刺繡  
48.3 x 38.5 cm



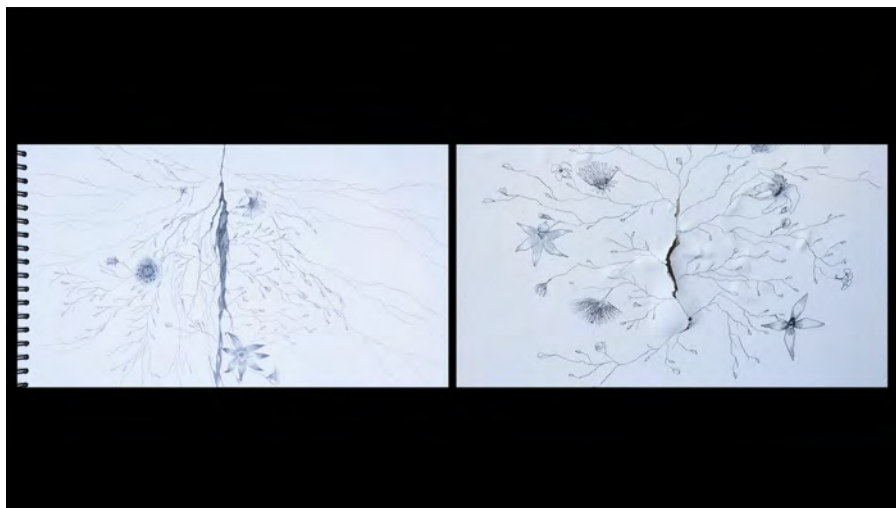
*Maracuyá I*

2013

Graphite on cotton paper and canvas | 鉛筆·布面棉紙

61 x 46 cm

*Pass I Flora*  
2013  
White porcelain with graphite  
鉛筆.白瓷  
12 x 8.5 x 7.5 cm



Still from *Mutatio II*  
2013  
Audio-video, drawing in stop motion, music by Miguel Carrillo Samper  
有聲錄像，定格繪畫動畫，背景音樂Miguel Carrillo Samper  
2 mins 35 secs

# Ivy Ma 馬瓊珠

Hong Kong 香港

Cultivating an aesthetic characterized by quietness and stillness, Ivy Ma's work becomes, ultimately, a philosophical reflection on nature and history. She works her way through history by looking, collecting, drawing and thinking. The objects she collects, the images she selects, and the occasional photographs and videos she produces all strike a similar chord, one that is at uncanny, disturbing and beautiful. She focuses 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.

馬瓊珠的作品有寧靜和靜止中的美感，表達著她對本性與歷史的哲學性思考。透過觀察、收藏、繪畫和思考，她從歷史中找尋藝術靈感。她所收藏的物件、所選取的圖像、及所摘選剪輯的相片和錄像互相產生了既神秘又美麗的共鳴。近年她開始創作一個名叫「drawing-interventions」的系列，作品挪用電影中的靜止影像和被歷史博物館收藏的照片。她積極地清除現有的圖像，並繪製成另一幅獨特的作品。





*Hands 005*

2014

Ink drawing, fine art print on archival water-colour paper

墨水，藝術打印，水彩美術紙

100 x 127 cm (oval)



Still from *Birds* | *The Passion of Joan of Arc* | Carl Theodor Dreyer  
2015  
Video | 錄像  
10 mins (loop)



*Last Gaze | Blood of the Beasts | Georges Franju (1)*  
2015

Pastel, pencil, graphite, ink, gold leaf on printed canvas

粉彩，鉛筆，墨水，金箔，印刷畫布

102 x 71 cm

# Nastaran Shahbazi

Iran 伊朗

Nastaran Shahbazi produces delicate yet unsettling monochromatic etchings. Imbued with mystery, her works deal with war, oppression and displacement, and at the same time, are personal expressions of loss and despair.

Nastaran Shahbazi創作的單色版畫細膩但充滿著令人不安的思緒。其作品充滿神秘感，講述死亡、戰爭、壓迫和背井離鄉，同時也表達著失去和絕望的個人體驗。



*It Seemed Like an Eternity*  
2013

Photo etching, dry point | 照片蝕刻，針刻  
48 x 32.5 cm (paper size 紙面), 25 x 20 cm (image size 圖片)  
Edition of 7 and 1 AP



*The Exquisite Corpse*  
2013

Etching, dry point, monotype | 蝕刻, 針刻, 單幅版畫  
50 x 36 cm (paper size 紙面), 15 x 10 cm (plate size 版面)  
Unique



*The Exquisite Corpse*  
2013

Etching, dry point, monotype | 蝕刻, 針刻, 單幅版畫  
50 x 36 cm (paper size 紙面), 15 x 10 cm (plate size 版面)  
Unique



*The Pool*

2013

Photo etching, dry point | 照片蝕刻，針刻  
36 x 50 cm (paper size 紙面), 15 x 20 cm (image size 圖片)

Edition of 7 and 1 AP





*Quicksand*

2013

Photo etching, dry point, graphite pencil | 照片蝕刻，針刻，鉛筆  
36 x 50 cm (paper size 紙面), 20 x 25 cm (image size 圖片)

Edition of 3 and 1 AP

# Cally Yu 俞若玫

Hong Kong 香港

Invited to offer her creative and personal response to the underlying themes of the artworks on display in *Recollections*, writer and playwright Cally Yu wrote this short story about transformation after trauma. The multiple layers of meanings of the text echo the strata of images of the art pieces. Sweepingly universal yet deeply anchored in Hong Kong social and political context, it is a touching tribute to women.

應邀回應展覽*Recollections*中有著獨特主題的展品，作家和劇作家俞若玫撰寫了一個短篇故事表達經歷創傷後的轉變。故事裏不同層次的内容與藝術品互相呼應，緊扣著香港社會與政治的狀況，是一個藉著向女性致敬的感人故事。

## 半翅蜻蜓

關節都生了鏽似的，她舉起鉛重的小腿，一步一步，爬上回家的樓梯。一天工作十四小時。

每踏一步，都似聽見骨頭和骨頭在碰撞的聲音，是在催速著什麼，還是叫停什麼。她不知道。頭愈來愈重。終於回到大門前。凌晨四時半。不多不少。準時回到這個暗室。打開大門，得先輕聲穿過別人夢鄉，才回到自己的房間。

兩個小孩都睡得很香。天使的臉。兩雙腿伸出床外。又高大了。真快。把最小的一隻小腿放好，握在手，輕柔細滑，教她想起從前鄉下湖邊的蘆葦。隨風的金色。隨風的溫柔。特別在秋天，都把陽光藏在蘆穗裡。陽光。久違了。小孩卻在八十呎的房間裡貼上很多張太陽花的畫作。她微笑。看了一眼。心滿意足。叫自己快睡了。明天又是新的一天。

是什麼聲音？

睡得半熟間，她似聽見某種拍動的聲音。一種穩定而輕盈的聲響。一把似能穿透什麼的微音。如水一樣流穿房間。她開眼，什麼東西都沒有，聲音卻是真實的。而且愈來愈密集，愈來愈接近，她想起湖邊蘆葦堆裡面的蜻蜓，鼓起生的力量，不停拍翼。她沒有抗拒，一種透明的力量順勢就把把她推出門外。

天微亮，灰白間，她忽然來到大街。來到曾經被市民佔領兩個月的大街上。

她環看四周。陸續有很多女孩子，從四方八面，赤著腳由家走出來。有些仍穿著校服。有些拿著掃把。有背著大型攝錄機。有手握畫具。也有彎著腰的老人家。

沒有驚恐，她心感踏實，所有女孩子似早有約定，慢慢靠攏。面帶微笑。一起向前走。一起靠近聲音的來源。眼前逐漸出現驚心的圖像——滿地都是半邊的蜻蜓，它們被某些強力的東西快速地斬去一半，餘下的身體，仍奮力地開合翅膀。成千上萬的蜻蜓用半翅來合奏自己的死亡之歌。

她站近一隻紅色尾巴的蜻蜓，把它輕輕放在掌心，細看那只餘一邊，仍然美麗如鏡的透明翅膀。蜻蜓徐徐放慢開合的速度，逐漸安心地吸食她手中的溫暖。其他女孩子都各在地上拿起不同大小，顏色不同的蜻蜓，一邊小心保護，一邊慢慢回家。

早上，兩個小孩子都起來了。她把電爐放在十來呎的木板床上，準備早餐。大的小孩動作利落地穿校服，準備上課。小的一個，覺得媽媽跟平日很不一樣，臉上多了一種從沒見過的紅色，抱著媽媽的腿說：「媽媽，妳今天很美，像我們畫的太陽花。」

俞若玫

香港，2015年9月

## Half-Winged Dragonfly

Step by step, she toils upstairs to her home on her aching knuckles and lead-heavy legs after 14 hours of work daily.

With each step forward, the grinding of her joints and bones echoes in her head. She wonders if the sounds in her mind are unconsciously trying to urge or prevent her from doing something? She has no idea. Her head begins to feel heavy. Arriving at her doorstep precisely at 4:30 a.m., she opens the door and walks on her tiptoes, passing by the dreamland of someone else before reaching her own room.

Both angel-faced kids are sound asleep. Their legs stretch out dangling from the bed. They are getting taller. Time flies, she thinks to herself as she gently caresses one tender, soft leg, which reminds her of the reeds in the countryside. Golden reeds that swing gently against the lake breeze, hiding the sunshine in Autumn. Sunshine, she recollects - she can't remember when the last time she saw the sunshine was, and yet in her 80-square-foot home, many sunflower drawings are placed by the kids. She smiles at the sunflowers, feeling content. It is time to sleep. Tomorrow will be a brand new day.

What sound is that?

Half-asleep, she hears something flapping. A firm and brisk sound, like streams of water flowing through the room. Opening her eyes, she cannot find anything, yet the sound seems so real and feels as though it is getting denser and closer. She remembers the dragonflies across the reeds by the lake, whose flapping wings muster the courage of living as her mind drifts with the sound. Without any resistance, she is pushed outside the door by an invisible force.

She finds herself standing in the street, which has been occupied by people for two months.

She looks around and finds elders with their bent backs and several girls walking bare foot from their homes. Some girls are still in school uniforms, while others are holding brooms, some are carrying large camcorders, and others are carrying painting tools.

Instead of panic, she feels ease in the situation. All the girls seem to have a tacit agreement. Smiling, the girls gather slowly and walk in the direction of the sound towards a thrilling scene of half-winged

dragonflies lying all over the ground. They seem to have been cut in half rapidly by something powerful, yet the remaining bodies are still striving to flap their wings. Tens of thousands of dragonflies are using their half-wings to play an ensemble for their death.

She steps closer to a red tailed dragonfly and gently puts it in her palm. While she is staring at the incomplete yet beautiful transparent wing, the little creature slows down the frequency of flapping, and sucks in the warmth of her palm. Other girls pick up dragonflies of different sizes and colours cautiously on the ground, and slowly walk home.

The two kids wake up in the morning. She places an electric stove on the 10-foot wooden bed and starts preparing breakfast. The eldest child quickly puts on his school uniform, getting ready for school. The youngest one however senses something different about his mother. Holding her leg, he notices she now has a touch of blush, which he has never seen before, and says, “Mummy, you look beautiful today, just like the sunflowers we drew.”

Cally Yu  
Hong Kong , September 2015

## Biographies 藝術家簡介

### Ana González

Born in 1974, Ana González lives and works in Colombia. She makes works in the media of drawing, painting, photography, video, installation, embroidery and porcelain. She received her B.A. in Architecture at Universidad de los Andes in Bogotá in 1997 and a Master in Editing at E.S.C.P / E.A.P. (Grande Ecole) in Paris in 2001. She also participated in the exchange program Pôle Impression-Multiples of the Paris Academy of Fine Arts (ENSBA). She received the Award for Best Bi-dimensional Work at Salón de Agosto, Museo de Arte Contemporáneo, Bogotá, Colombia in 2006, and was a finalist of the Prize for Best Pictorial Work, Biennial of Contemporary Art in Florence, Italy in 2007. Her work has been exhibited in more than forty collective and solo exhibitions since 1995 in Latin America, Europe and the U.S.A. Ana González's works are collected by museums in South America and in the U.S.A. and they are in private collections all around the world.

Ana González出生於1974年，現於哥倫比亞生活和工作。她的作品媒材包括素描、繪畫、攝影、錄像、裝置、刺繡和陶瓷。1997年，她於哥倫比亞波哥大洛斯安第斯大學取得建築學學位，其後在2001年於巴黎E.S.C.P / E.A.P.取得編輯碩士學位。她亦有參與法國美術學院的交流計畫。她曾於2006年在哥倫比亞波哥大的 Museo de Arte Contemporáneo, Salón de Agosto獲得最佳平面作品，更於2007年在意大利佛羅倫斯的當代藝術雙年展入圍最佳畫作決賽。自1995年，她的作品曾於拉丁美洲、歐洲和美國超過40個聯展及個展中展出。Ana González的作品獲南美和美國的博物館收藏，也在世界各地被廣泛私人珍藏。

### Ivy Ma 馬瓊珠

Born in 1973, Ivy Ma is a Hong Kong visual artist specializing in mixed-media works and a lecturer at the Hong Kong Art School. She obtained her B.A. in Fine Arts at the Royal Melbourne Institute of Technology in Australia in 2001 and a M.A. in Feminist Theory and Practice in Visual Art at University of Leeds in the U.K. in 2002. She was the recipient of the Young Artist Award, Hong Kong Contemporary Art Award, Hong Kong Museum of Art in 2012. She has had eight solo exhibitions in Hong Kong and Japan since 2001, including 'Last Year'

(2015), 'Numbers Standing Still' (2012) and 'Gazes' (2011) at Gallery EXIT (Hong Kong), and 'Someone' (2014) at Goethe Gallery (Hong Kong).

馬瓊珠生於1973年，是一位混合媒介的視覺藝術家及香港藝術學院的講師。她在2001年於澳洲墨爾本皇家理工大學取得美術學士學位，2002年於英國里茲大學取得女性主義理論與視覺藝術創作的碩士學位。2012年香港藝術館頒發了香港當代藝術獎，馬瓊珠是青年藝術家獎的得獎者。自2001年，她於香港和日本舉行了8個個展，包括於安全口(香港) 的「去年」(2015)、「數字靜止」(2012)、「靜觀」(2011)，及於Goethe Gallery (香港) 的「Someone」(2014)。

## **Nastaran Shahbazi**

Born in 1982, Nastaran Shahbazi is an Iranian artist, living between Paris and Hong Kong. She produces etchings, drawings and paintings. She first trained in graphics in Tehran, then studied in France, where she graduated in Motion and Graphic Design at Gobelins l'Ecole de l'Image in Paris in 2009 and received her Master in Visual Arts at Paris 8 University in 2010. She was a member of the Etching studio at Cité Internationale des Arts in Paris between 2009 and 2014. She started exhibiting in 2004, and has participated in group and solo exhibitions in Iran and in Europe.

Nastaran Shahbazi出生於1982年伊朗，現於巴黎及香港兩邊生活和作品。她的創作媒材包括版畫、素描和油畫。她最初於德黑蘭接受圖學培訓，再到法國留學修讀動力與平面設計，2009年於巴黎Gobelins l' Ecole de l' Image畢業，更於2010年於巴黎第八大學取得視覺藝術的碩士學位。在2009年和2014年期間，她是巴黎Cité Internationale des Arts版畫工作室的成員。她自2004開始參覽，亦曾參與伊朗和歐洲的聯展和個展。

## Cally Yu 俞若玫

Cally Yu (Yu Yeuk Mui) is a Chinese writer with a concern with Hong Kong cultural and social development. She published four novels and one book collecting interviews on the topic of 'freedom' and 'independence' with 12 women. She has also produced poems, theatre texts, art critics, interviews and feature stories for newspapers and magazines since 1997.

Starting in 2009, she has been experimenting with different visual art elements, body movements and text, in theatre production and social happenings. Cally Yu was one of the writers-in-residence of the Hong Kong section in Liverpool Biennial 2012 and critic-in-residence of Macau City Fringe Festival 2012.

俞若玫是一個關注香港文化和社會發展的作家。她出版了四本小說和一本書，內容包含了12位女性對「自由」及「獨立」的訪問。自1997年，她亦有為報紙和雜誌編寫詩、戲劇文本、藝術評論、訪問和專題報導。

2009年起，她一直在試驗不同視覺藝術的元素，於戲劇和社會動態中體驗身體動作和文字。俞若玫是2012年利物浦雙年展香港區其中一位參與進駐計畫的作家，也是同年參與澳門城市藝穗節進駐計畫的評論家。



## About Mur Nomade

Mur Nomade is an art space in Hong Kong, operating as both a curatorial office and a gallery. Our name is the French translation of 'nomadic wall'. We present site-specific projects in selected venues all around Hong Kong, in addition to regular exhibitions at our gallery space in the up-and-coming South Island Cultural District.

We work closely with local and international artists, curators, art writers and teachers to imagine and conceive exhibitions and programmes such as collaborative art projects, performances, workshops and residencies.

Mur Nomade focuses on projects encouraging cultural exchanges and creative encounters. We like bold ideas and we are convinced that cultural exchanges support creativity, stimulate emulation and encourage experimentation.

Mur Nomade是一個作為策展辦公室及畫廊的香港藝術空間。法語意指「流浪的牆」：Mur Nomade 不僅在南港島的畫廊定期舉辦展覽，還致力為每一個藝術活動找尋最佳場地。我們與世界各地藝術家、策展人、藝術作家及學者緊密合作，共同構思不同類型的藝術活動例如：合作性的藝術活動、表演、工作坊及留駐創作等。Mur Nomade 致力策劃承辦文化交流及創意十足的藝術項目。我們喜歡獨特新穎的藝術理念，致力於創辦有新意有創意的獨特文化交融藝術項目。

# Recollections

artworks by Ana González, Ivy Ma and Nastaran Shahbazi  
作品來自Ana González, 馬瓊珠和 Nastaran Shahbazi

short story by Cally Yu  
俞若玫的一個短篇故事

curated by Amandine Hervey  
策展人Amandine Hervey

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Ivy Ma's participation to the exhibition *Recollections* is presented in  
collaboration with Gallery EXIT  
*Recollections* 展覽中馬瓊珠之作品由安全口畫廊借出

Front cover 封面: Ana González, Still from *Mutatio II*, 2013 (detail)

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nomade