



away 訣

curated by Yip Kai Chun

winner of Mur Nomade's Open Call for Young Curator 2015

Introduction

away explores the subject of loss and remembrance. Drawing on his personal experience and following his distinctive curatorial line and interest in mixing disciplines and generations, the young Hong Kong curator presents a group show featuring one of his sound work, a video by Jolene Mok, an installation by wood sculptor Foon Sham, and paper crafts by Amanda Cheng of Soul House (Paper Art) Design Studio.

In the exhibition, creative disciplines that are separated are harmoniously blended together. The blurring of the boundaries of 'art', the combination of works by emerging and established artists, and the intentional confusion between curating and art making, reveal Yip Kai Chun's singular artistic and curatorial approach and desire to shake conventions: rules are not rejected but cleverly applied in unexpected ways.

Although the exhibition brings together emotionally charged artworks, feelings of distress or fear are suggested in a subtle and composed manner. With *away*, Yip Kai Chun explores an uneasy and unsolvable issue with a thought-provoking exhibition inviting visitors to quietude and distance.

This exhibition is the winning project of Mur Nomade's Open Call for Young Curators. Willing to encourage and promote new curatorial ideas, Mur Nomade launched at the beginning of 2015 an open call inviting emerging independent curators living in Hong Kong to submit exhibition proposals involving artistic exchanges. The program aimed at mentoring and accompanying the selected curator in the preparation of the proposed exhibition, and ultimately presenting it at Mur Nomade's space in the Summer 2015.

The winner was selected by an independent judging panel of art professionals including Caroline Ha Thuc, art writer and curator; Nuria Krämer, Head of Connecting Space Hong Kong; and Kingsley Ng, interdisciplinary artist and lecturer at the Hong Kong Baptist University Academy of Visual Arts.

展覽概要

「訣」探討有關失去和懷緬的主題。憑藉個人經驗、獨特的策展方向和融匯各領域的志趣，這位新晉香港策展人構思此聯展，展示自己的一件聲音作品、莫頌靈的影片、沈寬的雕塑裝置和仙之居（紙藝）設計工作室創辦人鄭曦文特製的傳統紙製工藝品。

在展覽裏，不同的創意領域和諧地融合；模糊「藝術」地界限、混合新晉及有名氣的藝術家之作品，以及故意混雜策展與藝術創作，顯示葉啟俊獨特的藝術和策展方向，以及他對搖撼慣例的渴望：無須拋棄規則，但可將之巧妙挪用。

雖然展覽匯集了充滿感情的作品，但是痛苦或恐懼的感覺是微妙和沉穩的。葉啟俊利用這個發人深省的展覽，邀請參觀者一邊感受展品及主題帶來的寂靜和距離感，一邊探索令人不安和無法解決的問題。

是次展覽是 Mur Nomade 首次徵集新晉策展人策劃書的優勝作品。為鼓勵和促進香港嶄新的策展創意，Mur Nomade 於 2015 年初公開徵集展覽，邀請居住香港的新晉獨立策展人遞交一個有關藝術性合作的展覽策劃書。是次計劃希望提供機會及輔助獲選的策展人，讓他們發揮及展示其獨特的策展概念，最終展覽會在 2015 年夏季於 Mur Nomade 的展覽空間展出。

是次的優勝者由專業評審團選出，當中包括藝術作家及策展人，Caroline Ha Thuc；Connecting Space Hong Kong 主管，Nuria Krämer 和跨領域藝術家及香港浸會大學視覺藝術院講師，伍韶勁。

Curatorial Statement

away is an exhibition about death, and the invaluable and irreversible relations between the deceased and the alive. Using different media, the presented works delineate, in very personal ways, four encounters with death at various positions and stages of life.

Death is a taboo in Chinese and many other societies, enveloped in cultural and religious confinements and emotional distress, which deters people to talk or even think about this unavoidable and universal matter. Art has the courage, earnestness and sensitivity to inquire into this strenuous subject and to express the concealed sophisticated feelings behind.

With divergent imaginations of the being of after death (or afterlife), the exhibition illustrates the complex and at times indescribable emotions and memories triggered by death and loss, from remembering the past to hoping for the future.

Yip Kai Chun's sound object *Incomplete Finale* re-enacts the process of dying experienced by his mother and its entanglement; Jolene Mok's video *You Know Where to Find Me* expresses the feelings of not being present when her grandfather died; Foon Sham's *Vessel of Hope*, a wood sculpture and paper boats installation, transfers the emotions caused by the death of the artist's mother into a collective sharing of wishes; and in *Ash to Wish*, Amanda Cheng transposes the hopes of others for their lost ones as well as of her own afterlife into paper crafts offerings.

Artistic creation in *away* is a therapeutic and transformative process, reconstructing relations with and memories of the deceased, the alive and self. Each piece in the exhibition is an individual commemoration and rite, unbound to religion or traditional conventions, calling forth contemplation of death and life

Personal Statement

... *you* live on in here

Half a year after my mother died of cancer, I put up an installation titled 'Incomplete Finale' with the audio recordings of her, and invited my family and close friends to see the work. Many of them might have known about my mother's situation, but few had asked about it. I had rarely talked about it either. Even among my family members, little discussion took place.

Not exactly that I wanted to hide from the others, but somehow I was too choked up to talk: the foreseeable permanent loss of my mother, the strong tides of emotions, the unease of discussing about death, or simply the limitation of verbal communication as a way of expression. To me and perhaps many others, the feelings and emotions triggered by death are largely unspeakable.

Showing the installation dissolved the rooted choke and released death as a topic. Finally, I and my family, friends and others could openly talk about the feelings on death and cancer. It should not come as a surprise, but only by then, I realized many around me were experiencing or had experienced the dying and death of their close ones. The death that we could not speak out immediately connected us.

It is very much the actual death I have experienced – its unspeakable nature and desolated process – that drives me to further explore the notion with an exhibition.

To me, the search for works on the remembrance of loved ones gives a similar connection effect that 'Incomplete Finale' generated: I instantly understood what these artists had gone through to transform their indigestible losses into the emotionally charged works. By exposing the mostly concealed and isolated experience of facing death, their works converse that unspeakable process precisely and wordlessly. They are all very personal yet sharing the same urge to release and express.

I wish to connect these isolated works – and the (once-)desolated persons – and amplify them through an exhibition.

Death is a permanent loss and termination that defines the very existence of human. Compared to other losses, death is maybe the most traumatising as it reminds us the limit of life and anything we find important. Death is universal, yet the perception of it could greatly vary

from a mere fact to a metaphysical quest. Death is a taboo in Chinese and many other cultures, enveloped in uncertainty, fear, mystery and other confinements and distresses. It is a taboo that deters people to talk or even think about this universal matter. This is perhaps why I find it inexpressible.

How the alive relates and remembers the deceased is a way to continue the once-close relationship – now an irreversible relationship in which the other end has expired in the secular world. The remembrance is a way the deceased lingers its existence in the physical world, and the alive expresses, releases and comforts oneself and others, reconstructing the relation, memories, emotions and self.

The deceased could not really respond, however. It may be like, after all, talking to oneself. The imagination in the being after death (or afterlife) is one of the best antidotes to death.

'away' includes four works that are about death and deceased. Each work represents an invaluable and irreplaceable relationship with the deceased, venting meditation of the deceased, death and life.

...*you* live on in this voice

I created 'Incomplete Finale', a sound object with the recordings of my mother's last days, inscribing the feelings of dying. My impression on her will gradually fade out, but her voice and everything about the period will live on in these recordings. They are the most genuine legacy of her.

...*you* know where to find me

Jolene Mok created 'You Know Where to Find Me', a video crystallizing her feelings of not being present when his grandfather passed away. She was reminded that the deceased would return to find his family members on the seventh day he died, wherever they are.

...*you* go to a faraway and peaceful place

Foon Sham created 'Vessel of Hope', a sculpture for his mother who died of cancer, wishing her to go to somewhere peaceful and quiet. The creation of the work involved Sham's family and invites audience to write down their wishes on paper boats. The work is a collective process

of hope and therapy.

...*you* have a better life there

Amanda Cheng of Soul House (Paper Art) Design Studio created 'To Myself 100 Years After' and 'Come Back', two custom-made paper-craft offerings for their clients' lost ones and Amanda herself. Afterlife mirrors life – only in a better way.

While the theme of death recurs in the works, each of them was created with different artistic practices and media from sound, video, and sculpture to paper craft. Likewise, the participating artists experienced death at various stages of life, from young adult to midlife, from experiencing to mediating the death of close ones (and self for Amanda Cheng). The works delineate individual processes and perspectives of death, remembering the deceased.

Except 'Come Back' in which the artist deals with another person's remembrance on her late husband, the artists in the exhibition genuinely experienced the death of their loved ones and the deceased. It is the artists' very own torments and feelings they are examining and sharing. The artists took courage, earnestness and sensitivity to inquire into death, the deceased and the desolated loneliness and transform into creation. Artistic creation in this exhibition is a therapeutic and transformative process, reconstructing relations with and memories of the deceased, the alive and self.

Although the works were created directly due to the strong emotions triggered by death, the works have restrained the emotions and death to more subtle and composed ways of expression. Diverged from the usual perception of death as frightening and tormenting, the presented works offer tranquility and distance. Each piece is an individual commemoration and rite unbound to religious and cultural conventions, calling forth contemplation of death and life.

All the presented works show the potentially favorable facets of death – the relief of both the deceased and the alive on physical and psychological levels. There is a trait to face loss, failure and adversity in life. The hopefulness of the being after death heals the hopelessness of the loss. Moving on to the future may only be possible with the reminiscence of the past; facing death is essential for living a more purposeful life.

Although I consider myself an atheist, lately, because of 'away', I force myself to meditate on my late mother: Would she still grumble about my messy room? Would she be happy about how I live my life? How were she doing now? Then, I look at her picture hanged at the dining room, imagining her sitting on a stool, reading newspapers in a quiet, sunny afternoon, like any other ordinary day. Finally, my fading feelings were reactivated. I verified that my memory and emotion on my late mother is preserved. Or, is *this* actually she?

Yip Kai Chun
July 2015

策展概念

「訣」是一個有關死亡的展覽，展示逝者和生者彌足珍貴，卻已成永訣的關係。展覽中的作品運用各種媒介，以切身的方式，勾畫出四人於不同崗位、人生階段所經歷的死亡。死亡在中國和不少文化中是個禁忌，受文化宗教的避諱所籠罩，悽惶不安所掩蔽。縱然死亡無可避免，人卻受禁忌所限，不願去談論，甚至不願去想及它。藝術有其勇氣、誠心和靈巧去探究此難題，顯露埋藏背後的複雜情感。

「訣」蘊含各種對死後存在（或是「來世」）的盼想，表現因死亡與失去所牽起，千頭萬緒，難以言表的情感、記憶，夾雜眷懷和冀望。葉啟俊的聲音作品「南山未了」，重演他母親死亡的經過和當中的糾纏；莫頌靈的錄像「歸去 來了 渺渺」，表達她未能於爺爺離世時待在身旁的感受；沈寬創造的雕塑及紙船裝置「希望之旅」，將他對母親離世的情感，化作分享願望的集體創作；而在「紙念」中，鄭曦文將他人對逝者的期望，以及她自己死後的存在，化為紙紮工藝品。展覽中的藝術創作，是治療和轉化的過程，重塑逝者、生者和自我的關係和記憶。每件作品均是個人的悼念各儀式，不受宗教和傳統所束縛地喚起對死亡和生命的沈思。

策展人的話

……你 宛然在此

於母親因癌症病逝後半年，我以她的錄音創作一個名為「南山未了」的聲音裝置，並邀請家人和好友到場觀賞。親友之中，大多都或多或少知道我母親的狀況，卻從未開口過問；而我也從未談過。即使是一同經歷的家人，亦鮮有討論。

我並非特意掩藏，只是有種不知名的東西堵住，使我不能提及母親彌留。那可能是逐漸逼近的訣別，起伏不定的情緒，難以啟齒的死亡，又或只是言不及義，倒不如不說之感。對我和大概不少人而言，死亡所勾起的情緒與感覺，都難以啟齒。

展出「南山未了」舒散了堵心之感，令死亡變得可以討論。終於，我和家人、朋友和其他人，可以分享對死亡和癌症的感受。直至那刻，我才為意身邊不少人都曾經或正在經歷親友的死亡。其實，只要稍為一想，就知道是正常不過。原本不能講的死亡，將我們相連。

我很實在的體驗了死亡。它難以言表的本質和孤寂悲涼的過程，驅使我以展覽的形式，進一步探索這個命題。於我而言，找尋紀念逝者的作品，掀起類近「南山未了」帶來的連繫之感：甫見這些作品，我就領會他們的經歷，何以將難以消化的永訣，化為情感豐富的作品。他們毫不保留，展現常被隱藏，面對死亡的種種，無庸一言，卻精確表達當中難以形容的過程。作品全都十分切身，對舒緩、抒發殷切。我希望以展覽的形式，聚集這些作品，共同探究死亡。

死亡是永久的失去和終結，界定了人類的存在。相比其他喪失，死亡造成的創傷可能最為哀痛，因為它提醒我們人生如寄。死亡無時無刻發生，但每人對其了解差異甚大；死亡可以是個單純的事實，也可以是玄奧的探求。死亡在中國和不少文化中是個禁忌，受文化宗教的避諱所籠罩，悽惶不安所掩蔽。縱然死亡無可避免，人卻受禁忌所限，不願去談論，甚至不願去想及它。這也許是我未能言語死亡的原因。

生者如何聯繫、回憶逝者是一種延續舊日親密關係的方式 — 其中一方卻已於俗世消失，使關係已成永訣。記憶是逝者彌留和縈迴於現實世界的載體，以及生者以表達、抒發及安慰自己及他人的方法，以重建關係、回憶、情感與自我。只是，逝者已無法回應 — 這就像是自說自話。對逝者死後存在（或是「來世」）的盼想，是紓解死亡的良藥。

「訣」包括四個有關死亡和逝者的作品。每件作品均表現了與死者無價與不可取替的關係，引發對逝者，死亡和生命的沈思。

……你 依然存於此聲音裏

我以錄音記下母親最後的時光，並以此創作「南山未了」，刻畫對死亡的情感。雖然我對她的印象會逐漸模糊，但她的聲音以及所有關於那段日子的一切仍會存在此錄音裏。錄音是母親最實在的遺物。

……你 懂得在哪裏找我

莫頌靈創作了「歸去 來了 渺渺」，寄托她對祖父離世時不在身旁的情感。她記起，仙人會在逝去後第七日返回陽間，尋找他的家人 – 無論他們身處何方。

……你 到了寧靜的遠方

沈寬創造了「希望之旅」，紀念因癌症病逝的母親，希望她能到一個和平又寧靜的地方。沈寬的家人參與其中創作，又邀請觀眾於紙船寫下他們的願望。這是一個集合祝願和治療的過程。

……你 在那裏活得更好

仙之居（紙藝）設計工作室創辦人鄭曦文創造了「給一百年後的我」和「回家」，兩件特製的紙藝祭品，獻予客人失去的至親和鄭曦文本人。死後的國度是現世的反照 – 甚至活得更好。

雖然死亡這個命題締結展覽中的作品，每件作品的媒介都不同，包括聲音、錄像、雕塑以及紙紮工藝品。參展藝術家各在不同崗位、人生階段經歷死亡：有青年亦有中年；有親身經歷至親過身，有轉化他人經歷者，甚至預先為自己的死亡創作。作品勾畫出四人各自所體驗的死亡和懷愜逝者的過程。

除了藝術家為他人追憶先夫的「回家」之外，展覽中的死亡都是切身經歷；作品檢視和展現的，是藝術家自己的傷痛和情感。藝術家以其勇氣、誠心和靈巧去探究此難題，將之轉化為創作。展覽中的藝術創作，是治療和轉化的過程，重塑逝者、生者和自我的關係和記憶。

縱使死亡觸發的強烈情感，催生展覽中的作品，當中情緒和死亡卻相當涵蓄，手法細膩沈穩。死亡的恐懼、痛苦，在展品中轉化為寂靜和距離感。每件作品均是個人的悼念和儀式，不受宗教和傳統所束縛，喚起對死亡和生命的沈思。展覽中的作品展現死亡潛在的正面意義 – 死者與生者各方面的解脫和重生，又包含面對失去、打擊和困惑的自處。對死後存在（或是「來生」）的盼想，撫平死亡帶來的絕望。只有緬懷過昔日，才可繼續走向未來；惟有面對死亡，方能生活得更有意義。

雖然我不太相信鬼神之說，但因為這個展覽，我刻意凝思「此刻」的母親：她還會叨嘮我凌亂依舊的房間嗎？她會為我現時的生活感到欣慰嗎？她現時過得可好？我定神瞻視母親掛於飯廳的遺照，幻想在一個閒常，陽光普照的下午，她安坐在矮櫈上，架着老花鏡，攸然讀報。終於，早已沖淡，對母親的種種感受再次湧現；我默言確認對母親的記憶、情緒尚存。其實，這會否真是她？

葉啟俊

二零一五年七月

Exhibition Views



Mur Nomade



Mur Nomade



Mur Nomade



Mur Nomade



Mur Nomade

Exhibited Artworks

Yip Kai Chun 葉啟俊



Incomplete Finale
2012
Mixed-media installation
Dimensions variable

Artist Statement

Incomplete Finale

Five years ago, since my mother was diagnosed with terminal lung cancer, I put a recorder beside her whenever we met to inscribe every instant of the limited time. The recording became a documentation of my mother, my family and myself in that period. Unfortunately, this has also become a record of cancer and death.

The process ended with the death of my mother and lasted for a year and a half. Over three hundred recordings accumulated are the most genuine legacies of my mother. She would live on in these recordings undyingly.

In 2012, I put the edited few-hour long recordings into an empty room, which was exhibited with the title *Incomplete Finale*. I hoped to express the unspeakable feelings and emotions of the death of my mother. For this exhibition, the recordings are edited chronologically into a six-hour track – same as the opening hours of the exhibition – and put into a tin, re-enacting the dying of my mother. It is preserved with a rite like body and all the other legacies for remembrance.

藝術家自述

南山未了

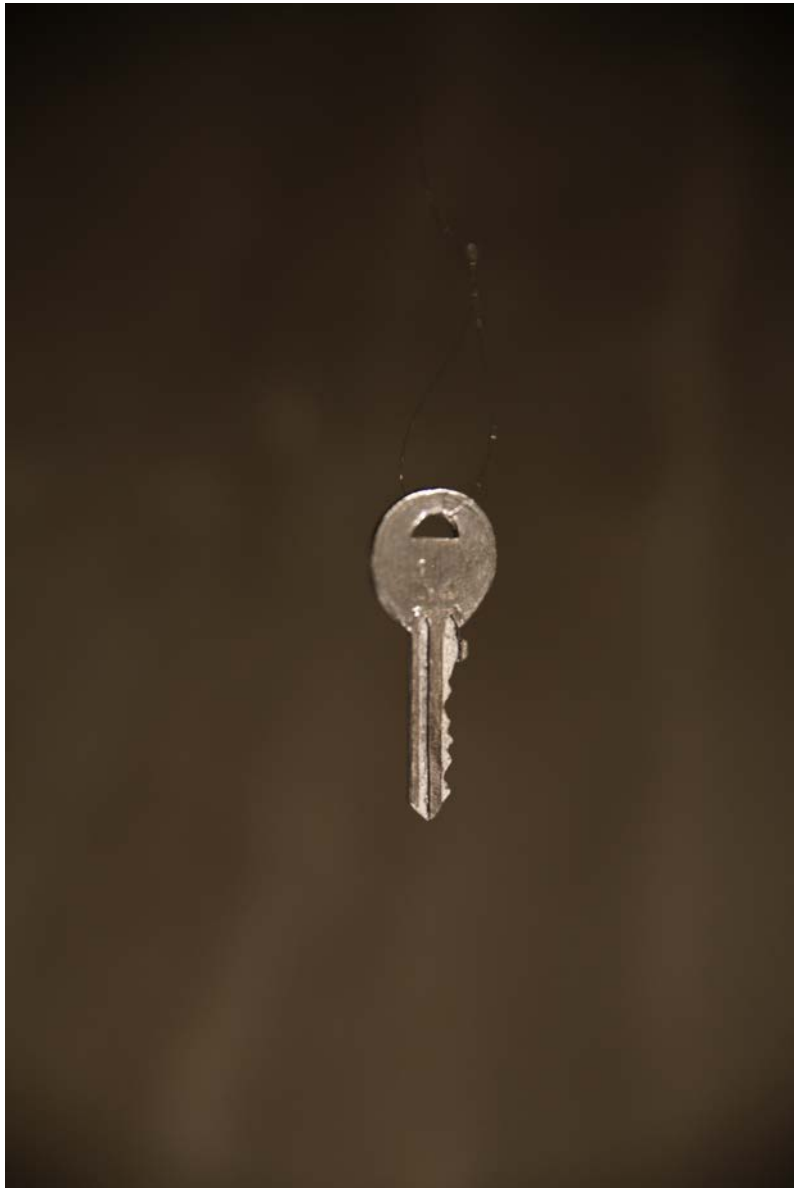
五年前，自母親確認罹患肺癌後，每次我跟她相聚，我都把錄音機擱在一旁，這就成為了母親、我和家人在這段時期的記錄。不幸地，這亦是個癌症和死亡的記錄。錄音隨母親逝世告終，為期一年半，留下三百多段錄音，是母親最實在的遺物。似乎，她活在這些聲音之中，不能再衰敗、死去。

二零一二年，我將數小時長的錄音放到一個空闊的房間中，化為裝置「南山未了」以抒發至親離世，難以言喻之感。事隔數年，我將聲音順時剪輯至六小時長，等同是次展覽的開放時間，並放到鐵盒中，重演母親的死亡。有如安放身軀和所有遺物一樣，這是個保存的儀式，以供追憶、細味。

Amanda Cheng, Soul House (Paper Art) Design Studio 鄭曦文, 仙之居 (紙藝) 設計工作室



To Myself 100 Years After
2010
Paper and fabric
68 x 51 x 38 cm



Come Back
2011
Paper
6 x 3 x 0.3 cm

Artist Statement

Ash to Wish

In Chinese culture, paper offerings that copy daily goods are burnt in funerals to ensure the deceased a happy and prosperous afterlife. Among my paper offerings, I have selected the two most memorable offerings to me. They are *To Myself 100 Years After* and *Come Back*.

To Myself 100 Years After is a gift for my own funeral. It is a paper house I designed and crafted for myself after my death. As a paper craftsman, creating a unique paper craft for me is the best gift I could give myself. I wish I would live in my own house peacefully in another world. *Come Back* is a paper key custom-made for a client. I believe that the bereaved hopes that the deceased would be able to return home with the key. The key replicates the shape of the key of the deceased's home. As curves and details are challenging in paper craft, I had to think about possible ways of creating it. *Stop* is a paper watch custom-made for another client. This is a replica of a luxury watch. Perhaps having this luxury watch was the wish of the deceased. The deceased's wife hoped to carry out his wish after his death. She took some pictures of the original watch at the shop and sent me the picture for the copying. Each custom-made paper craft contains wishes and blessings of the alive and the trace of the deceased. The paper crafts are the most visible and concrete link between the deceased and the alive.

藝術家自述

紙念

在中國文化中，於祭祀喪禮裡焚燒紙祭品給先人，是為了讓人們離世後能過得美滿豐盛。我在作品當中挑選了兩件最難忘的紙紮品：「給 100 年後的我」和「回家」。「給 100 年後的我」是一份送給自己喪禮的禮物。這是我為自己死後而設計及製作的紙紮屋。身為一位紙藝師，創作一件獨一無二的紙藝品給自己是最好的禮物。希望我離世後能安逸地住在自己親手興建的別墅中。「回家」是一位客人特別訂製的紙鑰匙，相信是死者家屬希望讓先人順利回家而訂製。紙鑰匙形狀完全仿照先人家中的門匙，弧度與精準的細節對紙工藝是一門挑戰，因此我需要思考各式各樣的方法來製作。「停止」是替另外一位客人訂做的紙手錶。它是一個高貴名腕錶的複製品，也許擁有這名錶是逝者的願望。死者的妻子希望能在他離世後實現他的心願，因此她於店裏拍下錶的原貌，再傳送給我得以依圖複製。每一件特製的紙紮品都蘊含著在世者的願望、祝福和先人的痕跡。這些紙紮品是兩者最真實而具體的聯繫。

Jolene Mok 莫頌靈



Still from You Know Where to Find Me

2014

Single-channel video (color, stereo)

5 mins 1 sec

Artist Statement

You Know Where to Find Me

This piece is dedicated to my late Grandpa.

Home is a concept that is embedded firmly inside of me even though I am far away from it in terms of physical distance. I do not want to surrender to the trap of staying at home without first trying to figure out if it is the best option for me. So I consider my decision to be on itinerant since 2011 as a commitment in searching for a truer definition of home.

By relocating myself in alien territories, I am an anonymous foreigner who is not grounded, without a socially prescribed life to live up to, and far enough away so that I can distance myself from the burden of home and from overwhelming relationships.

And yet as an itinerant artist, I could not invest too much energy in the idea on missing people, and/or places, as it is exhausting and energy draining. Instead of missing someone or some places, I go visit – and revisit – them whenever possible.

Meanwhile I carry them with me in my heart, as in my work.

藝術家自述

歸來 來了 渺渺

這件作品是獻給我已故的爺爺。

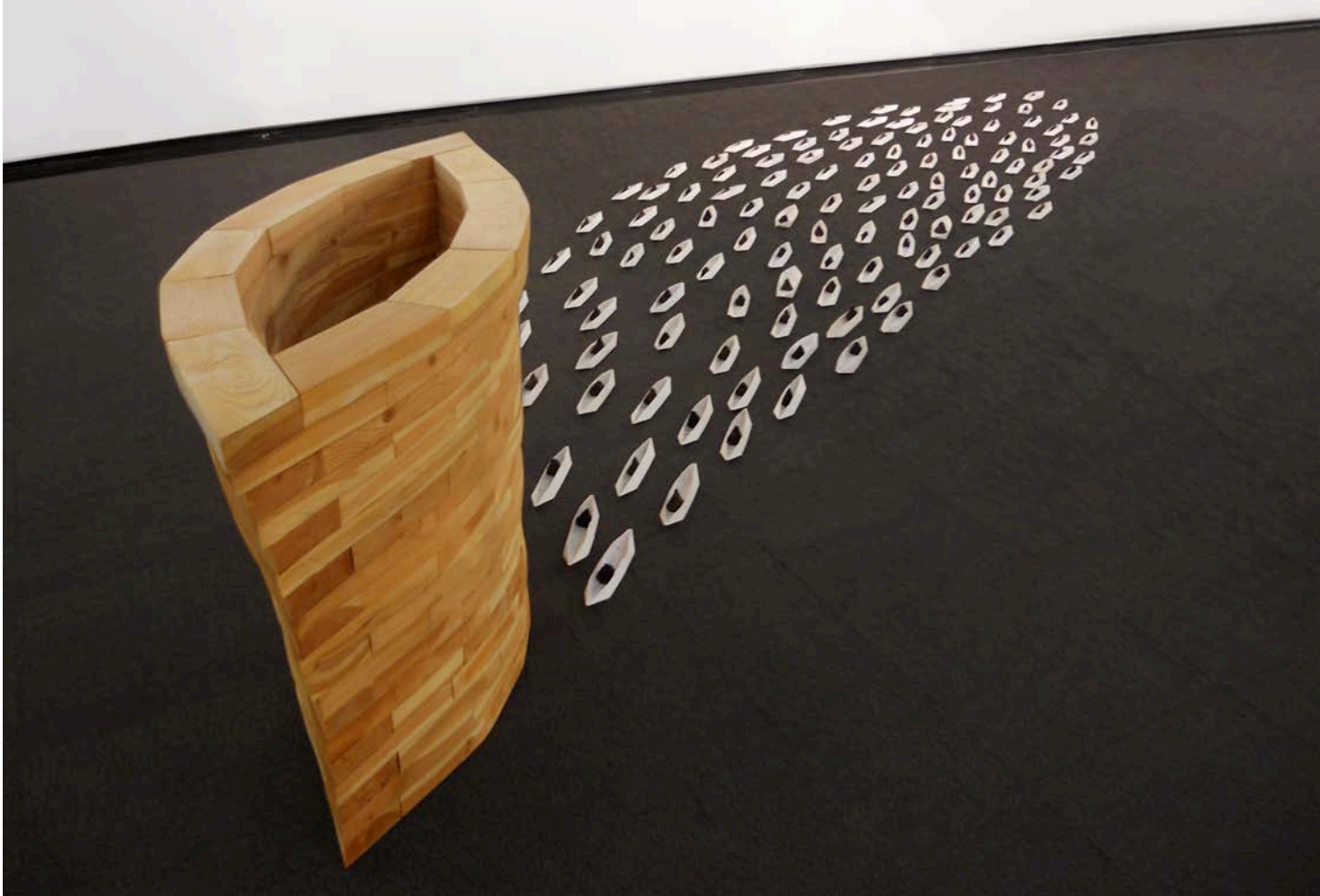
家，即使距離有多遠，卻早已牢牢嵌入我腦裏。未確定留家是否最好前，我不想就此留家。所以，自 2011 年開始，我決定浪跡江湖，為「家」尋找一個更真實的意義。

身處異域，我成為一個無名無根的外國人，無須隨社會的規定和步伐。遙遠的距離，亦令我與家裏的包袱和複雜紛繁的關係分開。

身為一個遊歷中的藝術家，我不能投放過多精力思念人和地。因為，這是非常疲憊耗力的事。與其牽掛，我寧可探訪 — 和再探訪 — 這些人和地。

與此同時，我會將他們懷藏心中，以及我的作品裏。

Foon Sham 沈寬



Vessel of Hope

2006

Installation with pine wood,
paper, ink and tea leaves

Dimensions variable

Artist Statement

Vessel of Hope

The “*Vessel of Hope*”, was an installation I made for my mother who died of cancer. The media of the artwork are wood, paper and tealeaves. The long wooden vessel is a metaphor for her journey to go somewhere peaceful and quiet. I used tealeaves as symbols for cure and a cone form to resemble candle flames. Tealeaves contain antioxidants that are supposed to prevent cancer.

Other viewers who wanted to share my feeling could write their messages in black on the paper boats that I provided. These messages were about their loved ones who have suffered in cancer or hoped for cure in cancer. The piece is about sharing, healing and hopes. After two exhibitions, there were over 800 paper boats representing over 800 individuals forming a collective voyage. I like to share their thoughts and words in this coming exhibition and invite your participation again.

藝術家自述

希望之旅

「希望之旅」是為紀念我因癌症而逝世的母親而創作。主要材料是木材、紙張及茶葉。木船喻意逝世的母親能夠和平及寧靜地到達遠方，茶葉內含抗氧化物(anti-oxidant)，象徵病癒的希望。這件作品是關於分享、治療及希望。若你亦「心」同感受，請與我分享這份感情，在小紙船上寫上祝頌的句語或你對失去親人的思念，放於木船之下，與以往展覽收集到的小紙船並列一起，共道彼此心聲。收集到的小紙船已有 800 多隻，部分會於展覽時展出；同時亦期望有你的參與，分享你對展覽的感想。

Artists Profile

Yip Kai Chun

Born in 1984, Yip Kai Chun is an artist and curator, living and working in Hong Kong. He was trained in Critical Inter-Media at the School of Creative Media, City University of Hong Kong, and studied Cultural Studies at Lingnan University, Hong Kong. He was awarded the Emerging Artist Grant from the Hong Kong Arts Development Council twice, in 2011 and 2013. He has been part of the team of Microwave International New Media Arts Festival since 2011.

Yip Kai Chun's interests encompass local culture, history, urban environment, society and politics, linking these themes to his personal experience. His curatorial practice is experimental and process-oriented and draws on theories and methodologies from diverse disciplines, aiming at unraveling the taken-for-granted and neglected, and re-imagining alternatives and possibilities. As an artist, he employs media that 'extract reality' – sound, video, and photography.

Together with Chow Yik, Yip Kai Chun recently formed 'case-open-close', a curatorial initiative gathering emerging artists from Europe and Asia. Their first event 'Level Note one two' (June 2015) featured a movable exhibition, performances and screenings on various rooftops. About his curatorial approach, Yip Kai Chun says: 'I am interested in mixing: between different art forms, between art-making and curation, between art and other domains and disciplines, between old and new, between established and emerging, between different spaces and times...I strongly believe in inter-disciplinarity in practice, I think blurring the conventional boundaries fosters dialogues and possibilities inside and outside art. While engaging in media art and public & community art for years, I have a personal interest in tradition – be it culture and art forms. I believe that the so-called tradition and the new are not exclusive; rather, they are always in negotiation and can yield unexpected result together.'



葉啟俊

出生於 1984 年，葉啟俊是一位藝術家和策展人，現於香港生活工作。他於香港城市大學創意媒體學院的批判性跨媒體實驗室就讀，亦於嶺南大學修讀文化研究。他曾於 2011 及 2013 年兩度獲得香港藝術發展局的「新苗資助」。葉啟俊的策展和創作是富於實驗性及着重過程，亦會借鑒不同領域的理論和方法。自 2011 年起，他為微波國際新媒體藝術節的一員。

葉啟俊喜愛本土文化、歷史、城市環境、社會和政治，並將之與個人經驗聯繫。他的策展風格富實驗性，偏向着重過程，亦會採用來自不同領域的理論和方法，剖解習以為常之事，展露久被忽略之物，以想像不同於當下的可能。他偏好用「記實」的媒體 — 聲音，視頻和攝影。

本年，葉啟俊與周翌一同創立策展組織「case-open-close」，期望匯聚歐洲和亞洲新晉藝術家。其首個活動「Level Note one two」（2015 年 6 月）為一個流動的展覽，並於不同天台舉行表演和放映。

他解釋其策展概念時道：「我偏好融匯各種事物：不同藝術形態之，藝術創作與策展之間，藝術和其他領域與學科的關係，嶄新和古老的聯繫，悠久與新興，空間與時間等.....我堅信能夠實踐跨領域的藝術。我認為令當下常規的界限變得模糊，可促進藝術內外的對話和可能性。從事媒體藝術和公共及社會藝術多年，我對傳統的文化或藝術形式很感興趣。我認為所謂的傳統和新文化並不互相排斥；他們總是相互拉扯。新舊融合，常可產生意想不到的結果。」

Amanda Cheng, Soul House (Paper Art) Design Studio

Born and raised in Hong Kong, Amanda Cheng had not initially thought of pursuing a career in paper craft design. She studied Management Information Systems in Taiwan and worked in Mexico and Nicaragua in non-design sectors. Rekindling her passion in art and design, she returned to Hong Kong in 2007 and obtained diplomas in various areas such as interior design, commercial design, and photography.

Cheng realized the importance of paper craft offering to the deceased, which serves as a condolence to the bereaved, after experiencing the emotional feelings herself. She then founded Soul House (Paper Art) Design Studio in 2010, providing tailored paper craft installations for wedding venues, shop displays, exhibitions and offices. She has explored the value of the Chinese paper craft offering culture and hopes to conserve this precious Chinese tradition by adding a touch of modern style and techniques.

鄭曦文，仙之居（紙藝）設計工作室創辦人

在香港土生土長的鄭曦文，從沒想過會與紙紮行業結緣。她於台灣修讀資訊管理學士學位，其後曾到墨西哥及尼加拉瓜從事與紙藝及設計無關的工作。2007年回港發展，重拾對藝術的興趣與熱誠，先後報讀了室內設計、商業設計、專業攝影等文憑課程。

鄭曦文親身了解親人離世的無奈，明白紙紮品具撫慰在世者心靈的作用。其後於2010年成立仙之居（紙藝）設計工作室，開始為客人提供訂造高檔紙紮品服務，以及為婚禮活動場地、櫥窗、展覽、辦公室等訂造各式各樣的裝置紙藝品。創作的過程加深她對中國紙紮文化的了解，希望透過加入新風格和技巧，傳承這個極具保留價值的中國傳統習俗。



Jolene Mok

Born in 1984 in Hong Kong, Jolene Mok is an itinerant experimental artist, who takes video art and experimental film as her major creative platforms. Mok received her M.F.A. in Experimental & Documentary Arts at Duke University in 2013. She has been exposed to an interdisciplinary learning and working environment since her undergraduate education in the School of Creative Media, City University of Hong Kong, through her major in the Critical Inter-Media Laboratory (2003-2007).

Jolene Mok takes both practical and theoretical components as interconnected aspects throughout her creative process. She is open and always ready to play with and incorporate emerging situations or technologies in her artistic pursuits for the generation of unexpected, meaningful outcomes. Since 2006, Mok's works have been exhibited worldwide. Some of her digital creations have been presented in academic conferences in Finland, Japan, Indonesia, Vietnam, China, Brazil, and US. From 2011 onwards, she has been on itinerant, taking part in artist residency programs, and she has a particular interest in undertaking artist residency programs in remote locations.



莫頌靈

1984 年於香港出生，莫頌靈是一位實驗性藝術家，創作以錄像藝術及實驗性影片為主。2013 年，莫頌靈於美國杜克大學取得實驗與紀錄藝術的碩士學位。自於創意媒體學院專修批判性跨媒體實驗室的學士學位（2003-2007）開始，她一直處於跨學科的學習及工作環境中。

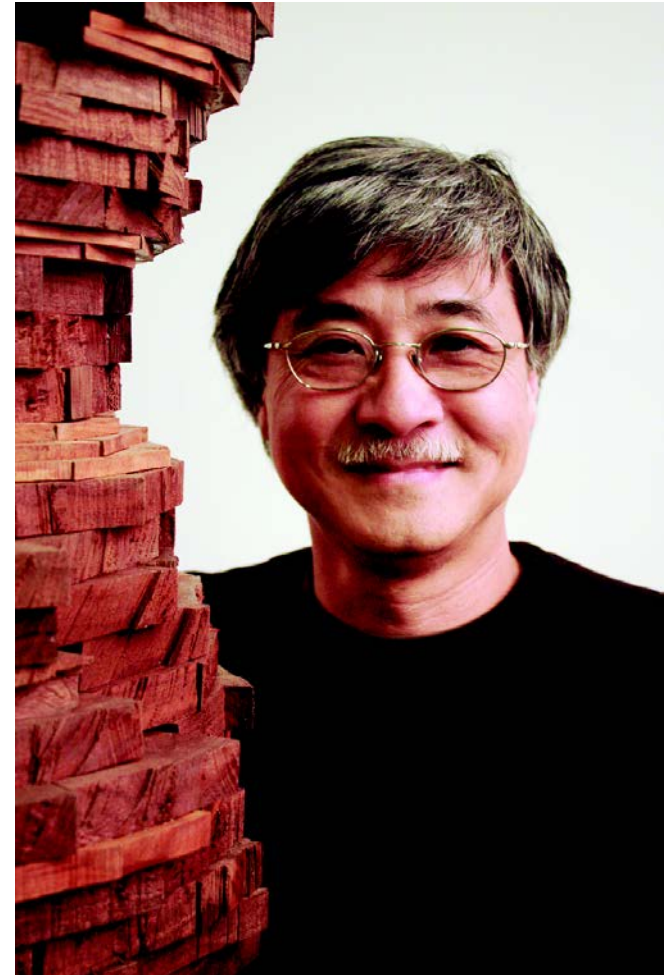
於創作過程中，莫頌靈同視實踐和理論為相互關聯。她常抱持開放態度，實驗、納入突現狀況和新興技術，以產生既意想不到又有意義的結果。自 2006 年起，莫頌靈的作品於世界各地展出，部分數碼創作已於芬蘭、日本、印尼、越南、中國、巴西及美國的學術會議中發表。由 2011 年開始，她一直參與藝術家進駐計劃，又對偏遠地區的進駐計劃特別感興趣。

Foon Sham

Born in Macao, raised in Hong Kong, Foon Sham is a sculptor based in the U.S.A. He is a professor at the University of Maryland, College Park, U.S.A. Sham received a BFA from the California College of Arts and Crafts in 1978, and a MFA from Virginia Commonwealth University in 1981. Since 1980, he has had 28 solo exhibitions and has participated in over 115 group exhibitions in galleries and museums in the United States as well as other countries including Canada, Norway, Mexico, Australia and Hong Kong. Wood has always been Sham's primary medium in his sculpture and installations.

He has sawed, cut, laminated, stacked, carved and assembled a multiplicity of soft and hard wood into organic and geometric forms from small to massive pieces. His art echoes his personal feeling to nature, disaster, and the particular environment. In his recent installations, he invited visitors to participate and share their thoughts and ideas.

Foon Sham has received numerous awards including the Virginia Commission of the Arts (1996), the Nordic Artists' Centre in Dale, Norway (1999), a Residency Grant from the National Endowment of the Arts (2001), and recently the Franz and Virginia Bader Grant in Washington DC (2009) and the Strauss Fellowship from the Art Council in Fairfax County, Virginia (2009). His work is in public collections including the Nayatad Sculpture Park in Hungary (1995), the Gallery Place-Chinatown Metro-rail Station in Washington DC (2000), the Macquarie University in Sydney, Australia (2003), the Museum of Contemporary Arts of Yucatan, Merida, Mexico (2005), and the Hong Kong Museum of Art (2008).



沈寬

生於澳門，其後在香港長大，沈寬是一位華裔雕塑家，目前為美國馬里蘭大學藝術系教授。沈寬於 1978 年取得加州藝術工藝學院學士學位，1981 年取得維珍尼亞聯邦大學藝術碩士學位。自 80 年代開始，先後舉辦 28 次個人展覽及參與超過 115 個團體展覽。展覽地點包括美國、加拿大、挪威、墨西哥、澳洲和香港等地。

沈寬的創作以木為主要材料。無論在雕在塑、是切是割、或嵌或合，他都用木材創造出富美感的形狀或帶有象徵意義的作品。作品以不同大小、形狀、質地的木材組合而成。這些雕塑或裝置表達了他對身邊事物及環境的回應或感受。在他近年設計的裝置，他更邀請參觀者一起參與，加強其作品的感染力。

沈寬多次獲邀在各地展覽，亦曾獲取不同藝術基金的資助，如維珍尼亞州藝術委員會藝術基金(1996)、挪威的北歐藝術家中心(1999)、全美藝術基金(2001)、及近年獲得的 Franz & Virginia Bader Grant (2009)及施特勞斯獎學金(2009)。世界各地皆有收藏沈寬的作品，包括匈牙利娜加德雕塑公園(1995)、華盛頓首府中國城地下鐵(2000)、澳洲 Macquarie 大學(2003)、墨西哥當代藝術館(2005)及香港藝術博物館(2008)。

End of Exhibition Performance by Andio Lai and
Son Tse Wing Yan

Twelve

To conclude the first Open Call for Young Curators' winning exhibition 'away', Mur Nomade has commissioned a sound and dance performance by sound artist Andio Lai and dancer Son Tse Wing Yan. Invited by curator Yip Kai Chun, the pair will present their new work at Mur Nomade on the South Island Art Day. The curator will also be present.

The performance 'Twelve' depicts the recurrence of attachment and detachment in life. Twelve is the number of months per year and zodiac signs, representing a cycle of time. In the performance, daily objects are appropriated to become musical apparatuses with sensor and digital processing. The two performers – an instrument player and a dancer – are oppositional forces to create and destroy the connection between the physical and audio. The soundscape and space follow a recurrent pattern of an escalating attachment and detachment – very much like how time passes.

為第一屆徵集策劃書計劃之優勝作品 訣作總結，Mur Nomade 委託聲音藝術家 Andio Lai 和舞者謝穎欣進行一場聲音和舞蹈表演。他們受策展人葉啟俊的邀請，將會於南港島藝術日當日在 Mur Nomade 展場表演最新作品。策展人將會出席。

「十二」是一個表演講述生命中與不同的人 and 物的相連、分離，這個不斷循環著的一種生命模式。每十二個月、十二個生肖地循環的時間，「十二」代表著這一個不斷的週期。在表演中，日常用品透過連接感應器和數碼系統，轉化為樂器。兩位表演者—樂器表演者和舞者—以對立的方式去創造及破壞物理和音頻之間的聯繫，使音場跟空間不斷地接合與分離，產生一種逐漸增強的循環模式，就像時間流逝的模樣。



Mur Nomade



Mur Nomade



Mur Nomade



away 訣

Curated by Yip Kai Chun 由葉啟俊策劃

Opening Reception 開幕

Saturday, 11 July 2015, 4pm – 6pm

星期六, 2015 年 7 月 11 日, 下午 4 時至 6 時

Venue 地點

Mur Nomade

Unit 1606, 16/F, Hing Wai Centre

7 Tin Wan Praya Road

Aberdeen, Hong Kong

香港香港仔田灣海旁道 7 號興偉中心 16 樓 1606 室

Exhibition Period 展覽日期

11 July – 19 September 2015

2015 年 7 月 11 日至 9 月 19 日

Enquiry 查詢

info@murnomade.com

Special Thanks 特別鳴謝

Caroline Ha Thuc

Nuria Krämer

Kingsley Ng

Clémence Lugagne Delpon