

INTRODUCTION

Coloured-in wallpaper, patched walls, blurred images of domestic paraphernalia – these are but some of Ko Sin Tung's visual dialogues with the intimate yet urban environments that persons individually create. Concerned with the impact of 'things', Ko Sin Tung investigates, through a myriad of mediums and materials, the psychological influences private objects project and the idiosyncratic functions they've been personally channeled to fulfill. A graduate from the Department of Fine Arts at The Chinese University of Hong Kong, Ko Sin Tung observes the city's inhabitants, their close-quarters, and identifies with curiosity their values as dictated through the items they treasure and keep, slowly observing how these objects mirror ways of life, or in the very least, illustrate what is expected for living.

The series 'Modern Home Collection' (2013), for example, presents an array of framed archival inkjet prints of photographed domestic objects, collected from various ad hoc searches on the Internet. Pixelated and aggrandised, the familial items vary from a glass vase to an ornate mug. Despite their disparate aesthetics, what permeates throughout the 'collection' is that each element is lived with, that each photograph is not in focus, and that each item has been selected by the owner as a manner of ornamenting his or her respective household. Confronted with these incongruous images of disparate ownership, the viewer has an overarching insight into the aesthetic particulars of multiple households and more crucially is presented, through objecthood, with each milieu's dictum of taste.

Ko Sin Tung's relationship with the domestic, however, has an additional focus: that on light. Considering its literal impact on domestic space, as well as its various material and metaphorical manifestations, Ko Sin Tung sets through her works to collect, identify and present it. In her work 'Sleep Tight' (2014), for example, she presents a collected piece of starlit wallpaper, which stretched across a wooden frame, has been displaced from its usual wall-mounted abode.

Highlighting each constellation in a luminescent yellow colour, Ko Sin Tung intervenes with the material-turned-object, effectively highlighting those individual elements that were explicitly brought into the interior realm so as to add a hint of the outside's starry luminescence, something that in a congested city like Hong Kong can often be clouded by its surrounding manmade fluorescence.

The impact of condition is furthermore at the heart of Ko Sin Tung's artistic inquiry. In her work 'As white as you can 1' (2013), for example, she carefully paints over the railings captured on a photograph taken of an outside view from an interior domestic milieu. These unassuming sights are reconfigured as liberated, barred of visual intervention. Yet, by this mere painterly act of erasure, Ko Sin Tung has indeed highlighted the exact protected condition in which we live; a circumstance that affects our livelihood, which prevents our ingestion of light, and ultimately conflicts with our persistent appropriation of material objects that one as owner considers beautiful, sentimental or even status-lifting. Indeed this work touches upon the permeating psychology of her work and how it titillates between liberation and effectively pointing to our own tautology.

Ko Sin Tung is a highly promising, emerging Hong Kong artist. She has previously been exhibited at the 8th Vladivostok Biennale of Visual Arts, Vladivostok, Para/Site, Hong Kong and the Art Museum of the Chinese University of Hong Kong, amongst other locations. In 2012 she completed a residency at the Kunstnarhuset Messen, Ålvik, Norway and has been awarded multiple awards: Chu's Creative Award (2009), Cheung's Fine Arts Award (2009) and Professor Mayching Kao Fine Arts Fund (2012). Most recently she received two prestigious grants, one Project Grant (Emerging Artists Scheme) from the Hong Kong Arts Development Council (2014) and the Pure Art Foundation Grant 2013-2014 from the Pure Art Foundation, Hong Kong. Ko Sin Tung lives and works in Hong Kong.

介紹

彩繪壁紙、修補的牆壁、家常用品的模糊影像——這些都是高情形的創作元素，她與都市中帶有親密感的生活情境展開視覺對話，挖掘每個人獨自創造出來的情境趣味。高情形關注「物件」所帶來的影響，透過各式不同媒材，她探究私密物品在人們身上所投射的心理作用，以及個人賦予物品的特殊功能。畢業於香港中文大學藝術系的高情形，近距離觀察城市居民，好奇卻又認同他們因所珍藏物品而形塑的價值觀，緩慢觀察這些物件是如何反映人們的生活，又或者最起碼反映了他們所期望的生活方式。

《現代居家系列》(2013)中，一系列裱框的噴墨印刷攝影作品，呈現各種在網路搜尋所找到的居家生活用品。從玻璃花瓶到雕花杯的各式熟悉物件，在畫面中被一一放大、模糊呈現。雖然物品美感各異，但此系列物件卻擁有共通點：它們都曾被人使用、每張相片都模糊失焦，而且每個物品都被擁有者選來裝飾他或她的家。當這些分屬不同使用者的不協調影像同時展現，觀者即能一次檢視各個家庭的審美觀；更重要的是，透過「物件」觀者看見了屬於每種環境氛圍的特殊品味。

高情形創作與居家環境的關係還有另一層意義：就是對「光」的關注。光對於居家空間的影響，以及光在物質形式與隱喻涵義上的諸多呈現，一直是高情形關心的焦點。透過創作，她收集、找出並呈現「光」。在作品《好好睡吧》(2014)當中，她以木框將收集的一方星星壁紙裱起來，將壁紙抽離了原應張貼在牆上的情境。她並以螢光黃標示出每顆星星，介入這個

「由媒材轉化而來的物件」，成功凸顯這些個別的視覺元素。她想探討的是，居住在香港這樣一個擁擠的城市中，星空在周遭人造光源的遮蔽下是如此稀有；導致人們必須特地運用星星壁紙，只為在居家環境中營造自然星空的錯覺。

高倩彤的創作核心是探究「狀態的影響力」。在作品《盡可能的白1》(2013)之中，她仔細地將相片中一棟住宅大樓的欄杆塗成白色。這些不起眼的景象在她的巧手之下被解放了，去除了任何視覺的介入。然而，藉由這個繪畫動作的消除過程，高倩彤凸顯了我們活在被保護狀態的事實，這種狀態影響著我們的生活，阻礙了我們對光的接收，並且抵觸了我們一貫認為自己佔有的物件是美麗、有紀念價值，甚至提升社會地位的想法與行為。而這件作品確實呼應了高倩彤創作核心，同時讓觀者看見這個思維是如何在「解放我們的思想」與「直指我們的套套邏輯(tautology)」兩者之間擺盪。

高倩彤為香港藝術家新銳，展出經歷包括第八屆海參崴視覺藝術雙年展、香港ParaSite藝術空間，以及香港中文大學文物館等機構。2012年她完成挪威奧爾維克的藝術家駐村計劃，並獲頒獎項如朱氏創作獎(2009)、張氏創作獎(2009)以及高美慶教授藝術史獎學金(2012)。最近她獲頒兩項重要獎金，分別為香港藝術發展局所頒發的藝術資助(新苗資助)(2014)，以及香港Pure Art Foundation所頒發的2013-2014 Pure Art Foundation獎金。

Beams of artificial fluorescent light, pixelated images of gray-scale sunrises, assembled screens of ad hoc roadside footage – these are but some of the elements in Ko Sin Tung's visual dialogue with underground zones of construction; those hidden major developments that are hinted at above earth yet not revealed till upon completion. Edouard Malingue Gallery is pleased to present the first major solo exhibition of Ko Sin Tung (b. 1987), an emerging Hong Kong artist and graduate from the Department of Fine Arts at The Chinese University of Hong Kong, who is concerned with the private states of living and investigates, through a myriad of mediums and materials, the psychological influences objects as well as environments project, and the idiosyncratic functions they are channeled to fulfill from the domestic to the urban.

For 'underground construction: failed' Ko Sin Tung develops from her consideration of domestic spaces to seemingly more public quarters – the future high-speed railway connecting Hong Kong to Mainland China near West Kowloon – and investigates, on a personal level, the reverberations of this concrete issue, dissecting its consequent yet currently secretive impact on social relations. At the entrance to the gallery the visitor encounters an archway; as if entering a domestic lair, the outline of an ordinary plastic carpet lies on the floor in front of the entrance – the remnant of the semi-circular shape of commonplace doormats. On the side wall hangs a small image of the Austin construction zone, covered in undulated shards of blue plastic – at once a hint of the exhibition beyond the gateway and a welcome sign, the curved shape echoing that of a rainbow and alluding to the hopes as well as aspirations of the infrastructural development.

Through the portal, one enters the exhibition space, lit solely by a series of fluorescent beams and the light emanating from a collection of stacked TV screens. As if entering the construction site itself, Ko Sin Tung creates an immersive environment for the examination of the very setting she is herself investigating. The visitor first encounters a sculptural installation displaying moving image sequences; a development on her previous piece 'Steady ground' (2014), presenting a set of screens that individually capture roadside footage, shot using an unstable handheld camera. Beyond these, one is lured to a series of gray scale images showing cropped photographs of indistinct sunrises. Aggrandised and pixelated, the counterintuitive scenes appear increasingly blurred upon approach and simulate zones of light at the end of a lengthy tunnel, finely computerised lines emanating from each corner narrowing on the circular spot.

Atypically stripped of colour, each anomalous sunrise is lit by various artificial fluorescent beams, the lighting of the underground coming into conflict with the specifically over-ground and supposedly dreamy settings. Passed this panoramic display, the visitor is faced with a film and setting that ties the lighting and context together. Projected onto the leftmost wall, two hands are shown holding a fluorescent beam – identical to the ones lighting the exhibition space – then letting them go, the immediate release solely being captured allowing your mind to compute the imminent fall; those that survived, now lighting the room.

It is thus revealed that these lights – their properties, continuance and use – are the defining elements of the exhibition and follow from Sin Tung's previous investigation of light. Here, Sin Tung continues to consider its physical and psychological implications in an industrial setting. More crucially though, she uses light to build a parallel with the characteristics of construction: how a site, non-visible to passersby, provides promises and illusions, whilst at the same time being a very fragile concept, one that can shatter when reality becomes clear. This state of friability is echoed throughout the exhibition via Sin Tung's systematic methods of destruction and examination, processes that aim to reveal how vulnerable an image/an object, and so an individual, is. Senses of personal dissatisfaction and frustration are ultimately echoed by the term "failed" in the exhibition title, a term that equally refers to the expectations that have failed to be fulfilled for a better society and living environment.

螢光燈束、經像素化的灰階日出畫面和偶遇的路邊情境——這些都是高倩彤的創作元素，構成她以地底工程為課題的一場視覺對話：城市規劃表面的冰山一角，潛藏種種未知的發展軌跡。馬凌畫廊將於2015年10月8日至11月26日呈獻高倩彤（出生1987年）的首次個展。這位畢業於香港中文大學藝術系的新晉本地藝術家尤其關注個人生活狀態。她透過各式媒材探究物件和環境對人所帶來的心理影響，以及它們在居家和城市層面上所實現的特殊功能。

高倩彤將焦點從居家環境移至公共空間：以連接香港與內地的西九龍高鐵項目為中心，藉是次展覽對其迴響作探究，並從個人層面解構箇中對社會關係的潛在影響。踏進畫廊入口的拱門時，猶如步進一個蝸居：一塊普通膠墊平躺在地上，形似司空見慣的半圓門墊的殘餘。相鄰的牆壁懸掛著柯士甸工程區的相片，鋪上藍色的弧形膠條——彩虹似的圖案既是象徵式的歡迎門牌，亦同時影射這項建設背後的期望和願景。

觀者穿越正門，置身於僅由螢光燈束以及一組電視機屏幕照亮的展覽空間。高倩彤在探討一個特定環境的同時，亦讓觀者身臨其境。首先呈現於眼前的是一個由舊作“穩定的地面”（2014）演化而成的裝置作品，展出以不穩定的手提鏡頭所捕捉的街頭影像。觀者繼而為一系列經裁剪和放大的灰階圖像著迷：藝術家透過電腦滑鼠在圖像上以太陽為軸心，繪畫出幼細線條而成的交叉。仔細觀察之下，被刻意像素化的太陽更顯模糊，如在模擬著隧道盡頭的光芒。

人造螢光燈照亮每一個充滿違和感的褪色日出，地底的光線便如此衝擊著地面夢一般的景象。經過這組全景式展示的作品，觀者可看到空間的另一端正在播放一段連結場內光線和語境的影片。投映在左壁上的錄像呈現了一雙手，捧著與展覽燈光來源相同的光管。手突然鬆開，任觀者自行想像螢光燈光管立即的下墜。存留下來的燈束便成了照明這一空間的工具。

如此一來，這些燈光的特質、連貫性和運用不僅貫切高情形以往對光的勘察，亦成了是次展覽的點睛之處。在此，她一如概往著眼於光在工業環境裡的實際及心理意蘊。更重要的是光與工程的特徵在藝術家安排下作出類比：對路人而言，不可見的工程區蘊釀著無限承諾以及幻想，同時亦代表了一個極為脆弱的概念，當現實清晰起來一切想像都會輕易瓦解這。種脆弱的狀態透過藝術家有系統的破壞和實驗在展覽中迴響，揭示由特定圖像或物件延伸至個體的薄弱。展覽標題中的“不合格”正正呼應了個人的不滿和挫敗感，並暗指種種有負大眾對建構更好的社會環境的冀望。





Installation View
装置現場





Installation View
裝置現場





Installation View
装置現場





Installation View
裝置現場





Installation View
裝置現場





Installation View
裝置現場





Installation View
裝置現場



Installation View
裝置現場







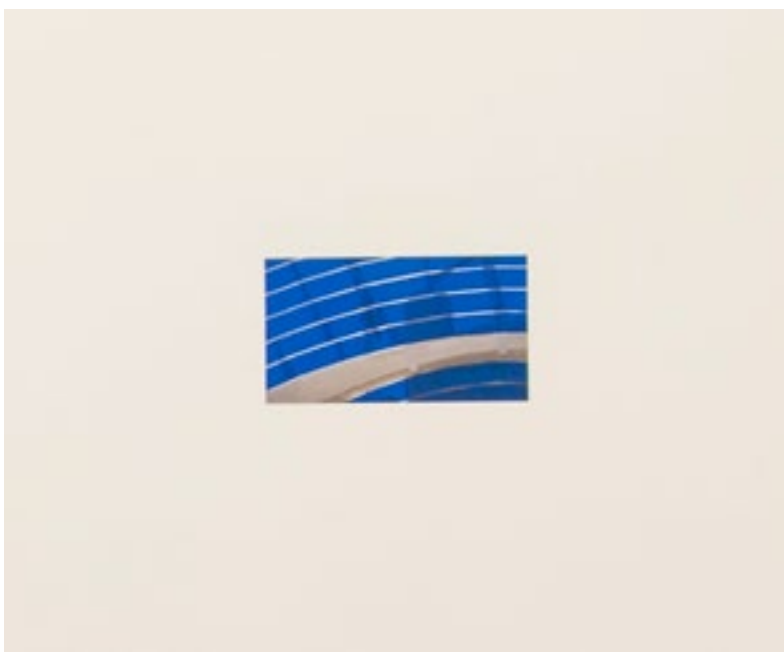
Installation View
装置現場





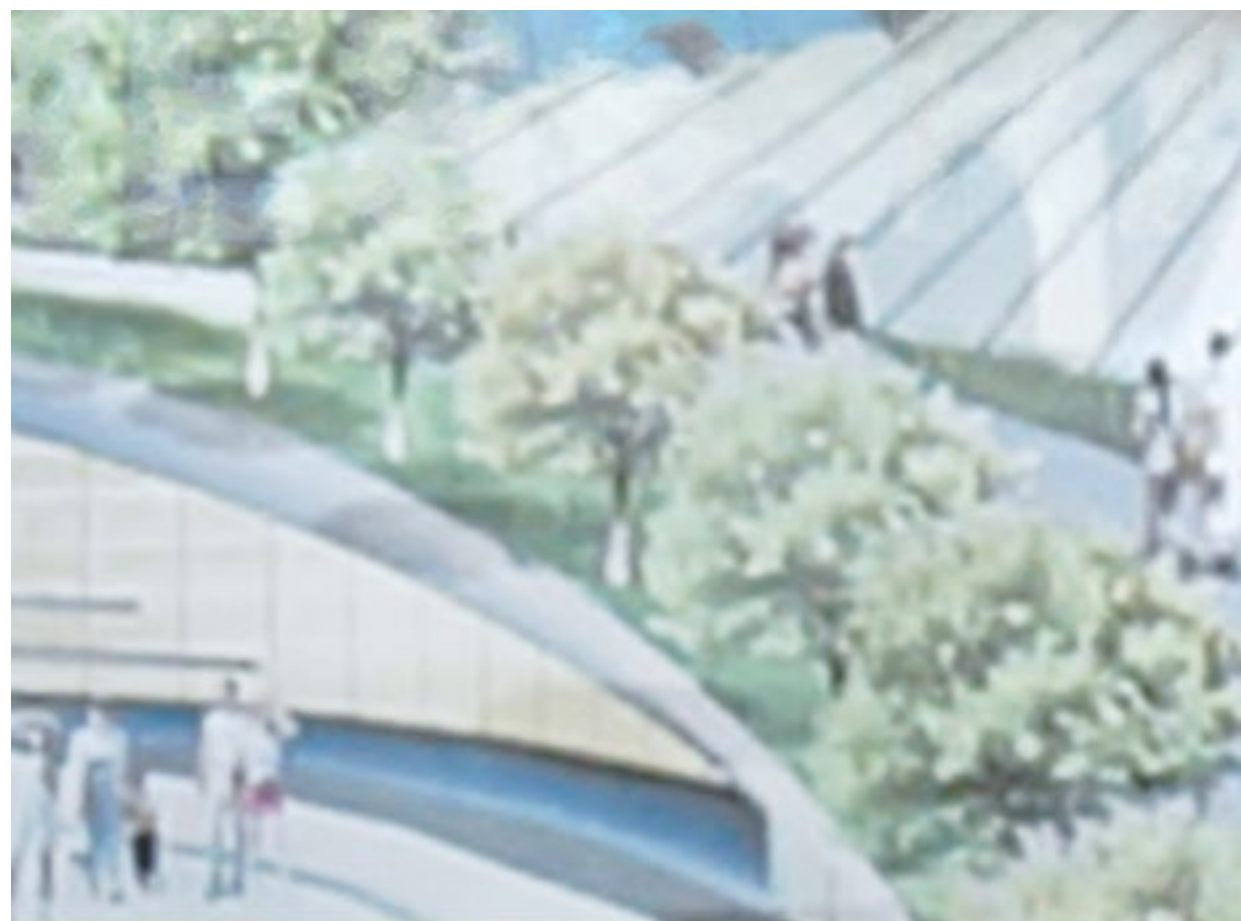
Installation View
裝置現場





Welcoming curves
歡迎的弧度, 2015

Electrical tape, Archival inkjet print, plastic carpet
電線膠布、收藏級噴墨打印、膠地墊
13 cm x 23 cm, 58 cm x 86 cm





EXPRESS
快車, 2015

Acrylic, washi tape on archival inkjet print
塑膠彩、和紙膠帶、收藏級噴墨打印
79 cm x 93 cm





EXPRESS
快車, 2015

Acrylic, washi tape on archival inkjet print
塑膠彩、和紙膠帶、收藏級噴墨打印
79 cm x 84 cm



公共空间





EXPRESS
快車, 2015

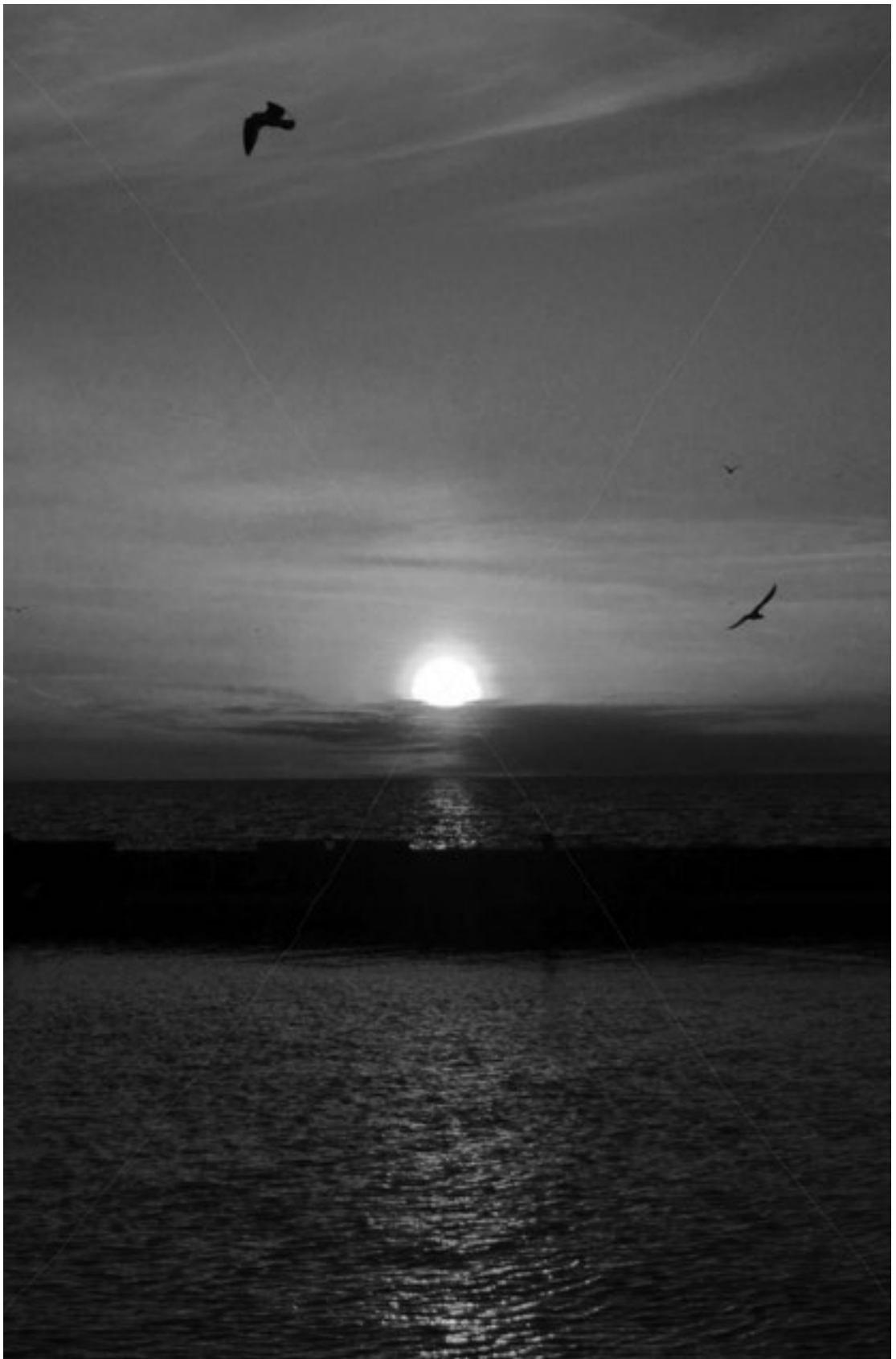
Acrylic, washi tape on archival inkjet print
塑膠彩、和紙膠帶、收藏級噴墨打印
45.7 cm x 45.7 cm





Steady Ground
穩定的地面, 2015

HD videos, CRT monitors
高清錄像、CRT顯示器
Dimensions variable
尺寸不定

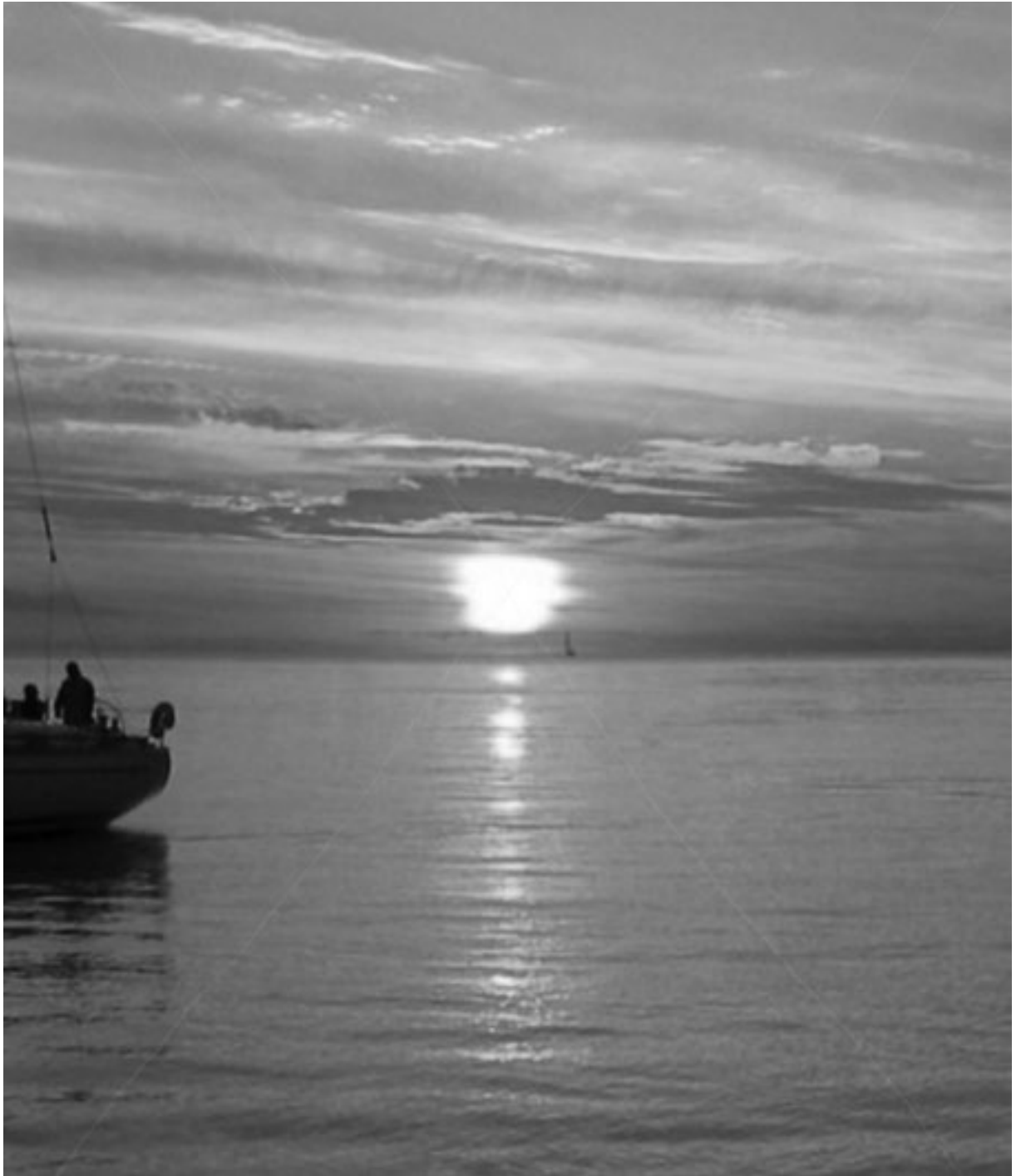


The sun is not here (1)
太陽不在這裏 (1), 2015

Acrylic, archival inkjet print
收藏級噴墨打印
114 cm x 160 cm







The sun is not here (2)
太陽不在這裏 (2), 2015

Acrylic, archival inkjet print
收藏級噴墨打印
108 cm x 141 cm



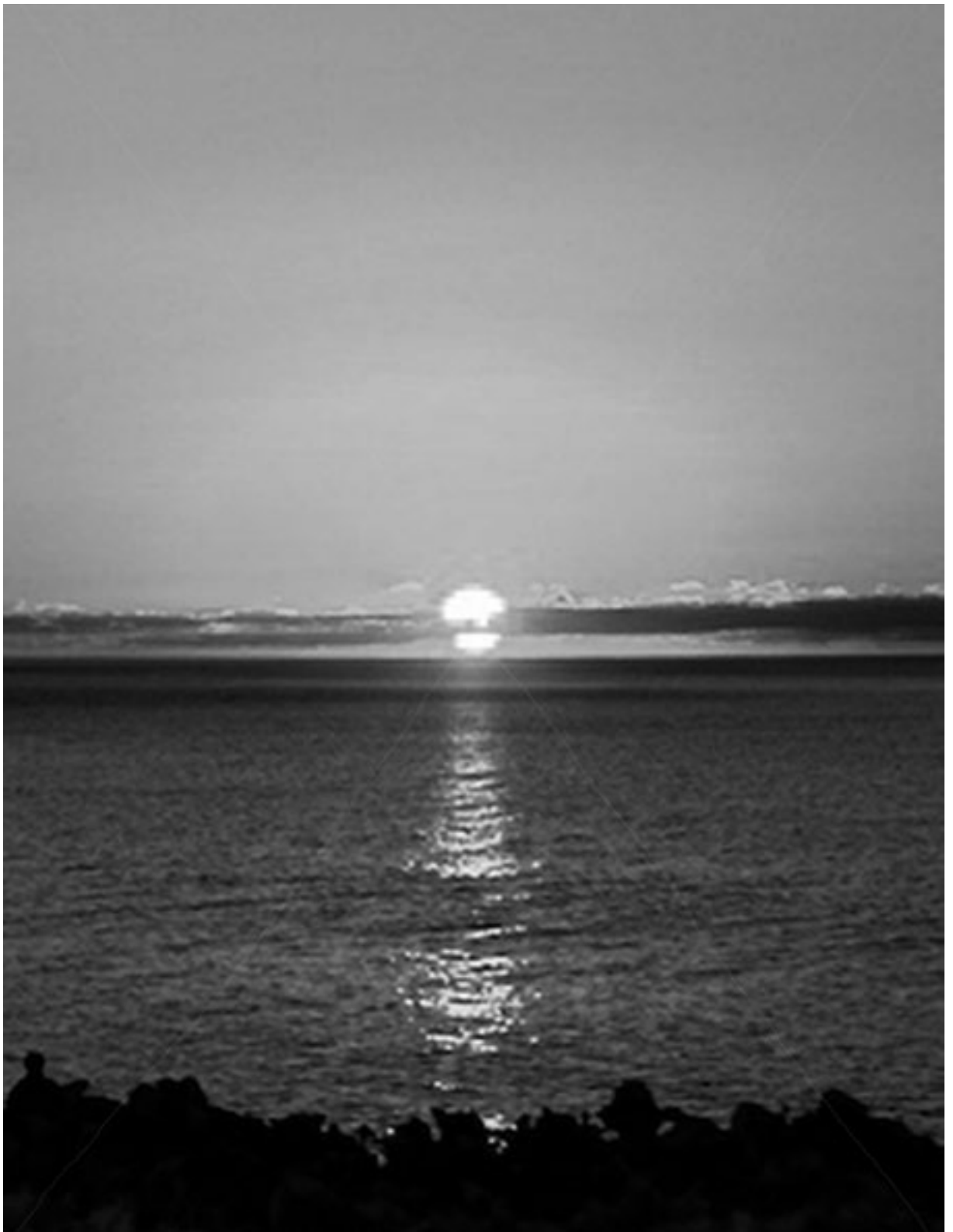
The sun is not here (3)
太陽不在這裏 (3), 2015

Acrylic, archival inkjet print
收藏級噴墨打印
88 cm x 114 cm



The sun is not here (4)
太陽不在這裏 (4), 2015

Acrylic, archival inkjet print
收藏級噴墨打印
128 cm x 184 cm



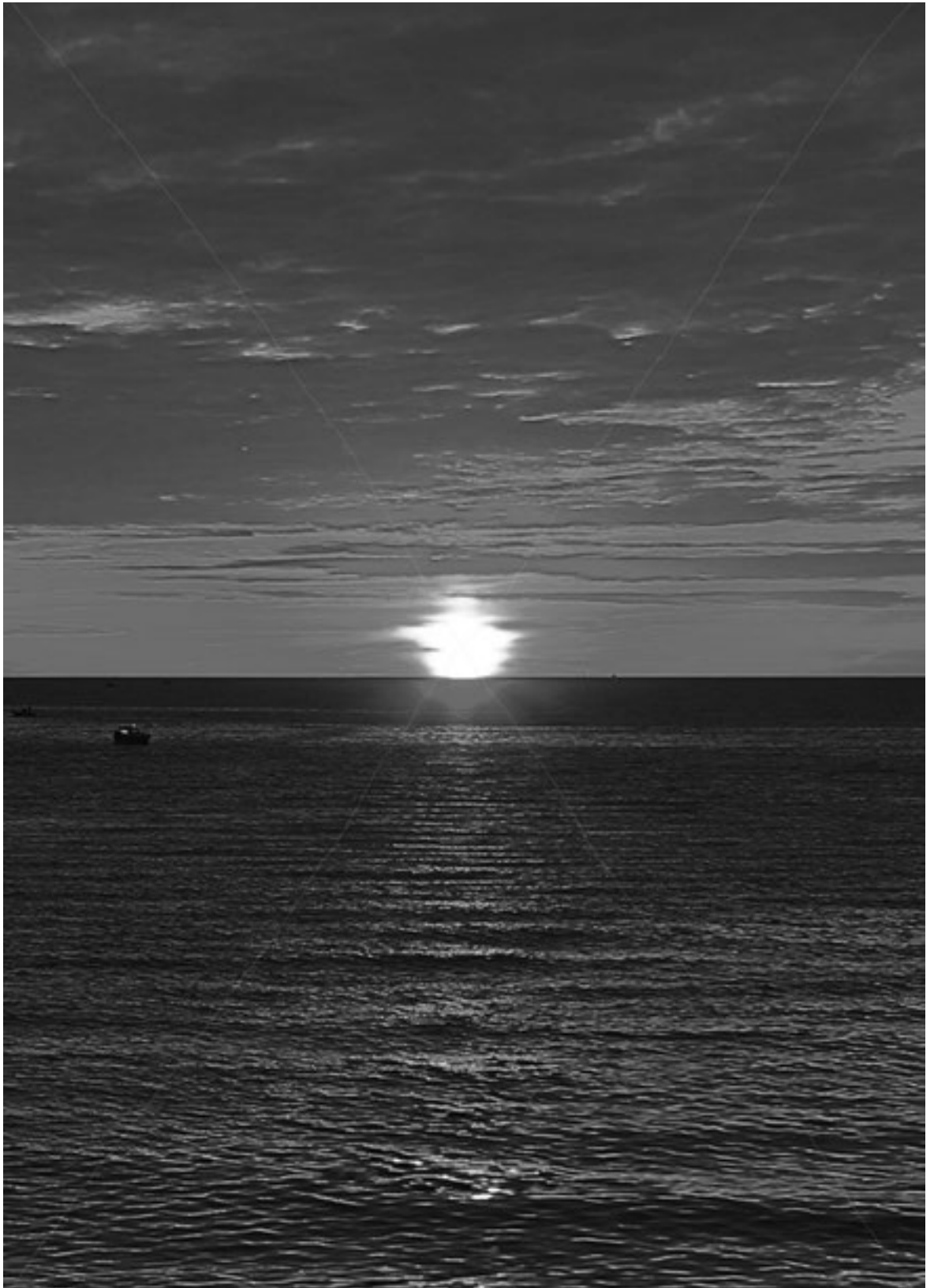
The sun is not here (5)
太陽不在這裏 (5), 2015

Acrylic, archival inkjet print
收藏級噴墨打印
119 cm x 161 cm



The sun is not here (6)
太陽不在這裏 (6), 2015

Acrylic, archival inkjet print
收藏級噴墨打印
95 cm x 128 cm



The sun is not here (8)
太陽不在這裏 (8), 2015

Acrylic, archival inkjet print
收藏級噴墨打印
82 cm x 116 cm



24 tubes
24 枝管子, 2015

HD video(11min 12sec, colour, mute), fluorescent lamps with waterproof cases, fluorescent tubes' paper sleeves, stainless steel bin
高清錄像(11分12秒, 彩色, 無聲)、螢光燈、防水燈罩、光管紙套、不銹鋼桶

Dimensions variable

尺寸不定

Link: <https://vimeo.com/146983225>

Ko Sin Tung: *A light in the void*

text by Ying Tan, October 2015

The relationship between vision and experience has a longstanding history; not just in realms of visual art but in music, philosophy, neuroscience, literature, and beyond. Albert Camus touches on this in *The Myth of Sisyphus* (1942) as he talks about the notion of 'colouring the void'. Also in Wassily Kandinsky's *Der Gelbe Klang* (*The Yellow Sound*, 1912), a one act stage composition where he constructs harmony in a kinetic performance consisting of six 'pictures' using colour notations for stage direction.

In *Ikon of Light*, written in 1983, contemporary British composer Sir John Tavener articulated the duality of absence and fullness of light in music; the composition itself was inspired by Saint Simeon, a Byzantine monk who wrote a well-known hymn describing his visions of divine light in the early 11th century.

A deeply moving piece of music, Tavener's work is an expression of light in sound: light as both a physical illumination and a spiritual shining forth. This dichotomy is made clear as the music is composed in seven corresponding sections, sung in Greek, the first entitled *Phos* (light) and last *Epiphania* (epiphany, an insight shining forth). Through the use of techniques in layering repetition and counterpoint, Tavener is able to accentuate the effect of light building in intensity. At the centre of the work, the overall composition heightens and the music materialises and almost shimmers through the ear. As the string instruments and choir augment the layers of light, purposeful elements of silence composed between the verses becomes increasingly significant. Within these moments of greatest intensity he juxtaposes precisely indicated silences in the music. The moments devoid of sound become as important as the composition itself. The complexity in achieving such simplistic couplings of harmony and silence to describe light is astonishing. In the late composer's own words: "Once the music leaves my study, the best that I can hope for is that it communicates at a deeper level than just 'like' or 'dislike'— not through any gift of my own but because I have used symbols and, if they have been used correctly, then they should transmit a knowledge of cosmic analogies." [1]

[1] Tavener, John, Mother Thekla, and Ivan Moody. 1994. *Ikons: Meditations in Words and Music*. London: Harper Collins.

The analogy Tavener attempts to impart is an interpretation of Saint Simeon's writing, which speaks of the concept of 'uncreated light', a term that refers to the uncreated energies of God, and which is neither a physical light nor a purely metaphorical light. Tavener tries to sonically retell this complex and paradoxical ethereality of light within the multiple layers of the composition – a light that is, in reality, inexpressible.

Almost 30 years later, in 2014, Ko Sin Tung produces "Collecting Light", a series of painted, archival inkjet prints depicting tightly cropped images of windows found on-line, enlarged to the point of pixilation. In an interview describing her work, Ko says this series was a direct response to the house rental advertisement term *tsai guang* (translated literally as 'pick light'), a very common term in Taiwan to describe the conditions of how natural light would fill an interior space. She went on further to elaborate: "If the role of a window is to bring light into a space, then I wish to take on the role of the window, collecting light through my actions. These lights coming through the windows do not appear real in any of the specific images I've chosen and even look a bit surreal, visually."^[2]

She accomplishes this by applying white paint on the prints and manipulating the images of pixelated light, accentuating the luminescence that was subdued by the printing process. The resulting effect, a beaming, illuminated white-ness, seems to match our existing preconceptions of what the colour of light would look like. In reality, science tells us that light actually exists completely independently of this.

Whether in experimental theatre, classical choral composition or contemporary Hong Kong, a desire to express the indescribable is attempted decades apart through mediums that on the surface could not be more different: the use of a string orchestra with accompanying choir and acrylic, archival inkjet print on canvas. A need to capture the ephemerality nature of light undoubtedly surpasses the passage of time.

In a group exhibition called 'Invisible Light' in 2015 at Edouard Malingue Gallery in Hong Kong, the first wall that you encountered upon stepping into the gallery is where I found Ko's "Collecting Light" series. Hung in a deliberate, haphazard formation, the prints evoke the familiar facade of Hong Kong's urban, dense residential buildings, highlighting the sense of alienation that often pervades inhabitants of such dwellings – an issue that is in no way specific to only Hong Kong. Estate agents and city councils in the UK take all kinds of liberties, too. It leads us to question whether our right to light is, or should be intrinsic and inalienable? Or can it be given a value to exchange to the highest bidder? It is within these white visions where we project the hopes for our new future homes – these windows of light literally 'house' our desires and aspirations for a better quality of life. Ko deliberately chose images of local houses from rental websites, particularly the places that she couldn't visit in person, thus enhancing the unreachable and unattainable nature of our possible utopias.

[2] Collector of Light, interview with Esther Lu, 2014

More recently, her first solo exhibition at Edouard Malingue Gallery entitled "underground construction: failed" also deals with urban development and public space. The title of the exhibition itself refers to the Hong Kong to Guangzhou express rail link (XRL). A high-speed railway line, which was due to be inaugurated in phases between 2011 and 2017 (now delayed until late 2018). When realised, this link will connect Beijing with Hong Kong (Kowloon) via Guangzhou and Shenzhen. The first phase, Shenzhen to Guangzhou, commenced operation in December 2011. The final phase, which connects Shenzhen to Hong Kong (Kowloon), is the subject of the works in this show.

At the entrance to the gallery the visitor comes across an archway, as if to signal that we are entering into a domestic space. Upon the threshold there is the outline of an ordinary plastic blue doormat, which lies on the floor in front of the entrance. What is left lying before us is a mat with a semi-circular shape cut out of an otherwise commonly found hallway carpet. The first omen of what lies ahead.

Upon stepping inside, we find panels that show what the Hong Kong to Guangzhou express rail link has promised – computer-generated, idealised scenes of the completed West Kowloon terminal that Ko photographed outside one of the construction sites.

A bit further into the tunnel-like space there is a group of box TV monitors that sit on top of each other. They are showing a reworking of her 2014 video *Steady Ground*. The camera captures random objects sitting at an angle on the street, and then the screen rotates, making the objects themselves upright but everything else unsteady: another indication that a sense of disorientation is to ensue.

Opposite the cluster of TVs there is a row of large, black-and-white reproductions of Internet photos capturing the sun rising above a sea. Entitled *The Sun is Not Here*, these are electronically doctored images – Ko has removed the original colours and drawn a long, thin "X" over each of them. From afar they almost look peaceful, idealistic, a sunset that one imagines would await us throughout a relaxing holiday abroad, perhaps. Instead of the kaleidoscopic colours often found with such a vista, these images are in gray scale and are set against a darkened seascape. A gloomy light at the end of the tunnel? In any case, Ko's digital manipulations invalidates any sense of the hope and anticipation that a new sunrise would normally bring. A darker note unfolds.

We then finally come to a large projection screen which shows an 11-minute video of a pair of hands clad in work gloves casually dropping a total of 24 fluorescent lights, one by one, onto the gallery floor. In the end, 10 of them broke, and these were installed together with the surviving ones around the room, giving fragile illumination to the exhibition.

This composition ends with a permeating sense of pessimism. One is reminded at each juncture that the \$85 billion Hong Kong Dollar undertaking of the high-speed express line is a complete and utter failure. Each of these works, like movements in Tavener's composition, does not candidly hammer this idea home. Instead, Ko focuses on the subtle, nuanced emotional impact on the issues of this public project. The audience is reminded of the emptiness that we first encounter when we decided to step across the threshold in the beginning of this exhibition. A metaphorical emptiness of a promise at the end of the tunnel is echoed by the very action of what brought us inside.

Empty promises and window dressing; an abuse of our hopes for a brighter future – like the ones which are encased in the white windows of Ko's past work *Collecting Light*. In this case, a railway, which is great on the surface but in actuality is destroying a whole society's capacity to hope.

In a recent interview with the South China Morning Post, Ko elaborates: "I travel by bus from my studio in Fo Tan to Jordan regularly and the route takes me right past the construction site near Austin Station. It is immense, but the progress is very slow. Like everyone else in Hong Kong, I am aware of the news flow regarding the delays, but the driving force behind this exhibition is how changes in the city affect the personal. What I see from the bus puts pressure on me and affects my view of Hong Kong's future," she says.

When asked if she considers herself a 'political artist', she replies: "The inspiration for my work, or I would say, the things that influenced me the most, are always from the city and through the ways in which we live in this environment. No doubt when we talk about development and the use of land it must be related to certain political decisions. But then, it's not difficult to find that most of the works have their political linkages, especially when they are produced under Hong Kong's current social and political background. So I think this kind of label is slightly impractical, and may somehow even have negative effects for an artist. It is all too easy to overestimate the real effectiveness of a particular work as a tangible form of resistance."

Often reflected in the public media as well, there is a default urge to compartmentalise works as 'political' in order to use it for their own ends. As curators, we too love to codify things with a label, most of the time to help us give context to something or to frame it within a specific set of ideas. What Tavener's composition and Ko's exhibition both point out though is to look at the work as a whole – does it then say something greater than the sum of its parts? If so, the use of us attributing specific terms such as 'religious music' or 'political artist' becomes defunct and in certain ways is slightly unhelpful. But Ko admits it is impossible to draw a clear line sometimes, especially

considering the current subject matter. And the same probably could be said of Tavener - where does the religious element end and where does the abstract concept of transforming light into sound begin?

As I think about these questions I find myself inadvertently staring out of a window. An action that has come full circle it seems when considering Ko's earlier works. What I value the most is that her works have given me an imperative for space in which empathy can exist. A space that is neither metaphorical nor physical, but just simply, 'there'. A call to the human condition perhaps, something that possibly we all long for; even at the present moment, surely our thirst for such an indescribable space has not waned.

高倩彤：虛空中的光

text by Ying Tan, October 2015

視野和經驗之間的關係不僅在視覺藝術層面上有著悠久的歷史，亦在音樂、哲學、神經科學、文學及以外得到詮釋。阿爾貝·加繆的短文《薛西斯神話》(1942)所論及的"為虛空塗上顏色"一概念正正觸及了這樣的聯繫。類似的演譯還有瓦斯理·康定斯基的舞台作曲《*Der Gelbe Klang*》(*The Yellow Sound*, 1912), 以顏色為舞台指導組成六幅"畫作", 在動態表演之中形成一種和諧。

還有英國作曲家約翰·塔文納的《*Ikon of Light*》(1983)。作品取靈感自拜占庭僧侶聖西蒙於11世紀初受聖靈啟蒙寫下的詩歌，闡明光在音樂裡若隱若現的二元性。

塔文納的作品是光於聲之中極動情的表達。以希臘文頌唱的曲作分七部分，取光 (*Phos*)和頓悟(*Epiphania*)為首尾的標題，吐露光所兼備的物質與精神啟迪意義。塔文納透過層次式的重覆和對位，重點勾勒光愈趨強烈的變化。整體旋律在作品中段達到極致，彷彿物化成閃爍的光束再滲入耳窩。隨著弦樂和唱詩班加強光的層次，段與段之間刻意的寂靜亦更具內蘊。塔文納對照這股張力與精準的肅靜，使後者跟旋律一樣重要。藉和諧與寂靜的契合來描述光，當中包含了精彩的複雜性。正如作曲家這樣說道："當音樂離開了我的工作室，我最大的祈望是它能表達比純粹喜歡或不喜歡更深層的意義。這不是說我的天賦有這樣的能力，而是因為我的象徵手法若然得宜，理應可以傳遞一種深而廣的類比。"^[1]

塔文納想施加的類比是對聖西蒙作品的一種解讀、以自存光這一概念為中心的討論—即既非實在亦非象徵式的神光。塔文納試著在旋律的多個層次之中，以聲音重述那不能言喻的光及其複雜且矛盾的空靈。

事隔約三十年，高倩彤於2014年創作"採集光線"—一系列收藏級噴墨打印、經像素化及用塑膠彩加以塗色的網路圖像。高倩彤曾在一節訪談中提到，這些關於窗的圖像啟發自她在台北留意到的出租告示用詞"採光"以形容充溢著自然光的室內空間。她續解釋道："如果光的存在是為了吸納更多光線進入室內，那麼我願代入窗戶的角色，以行動收集光線。在視覺層面上，這些被挑選出來的影像中，窗戶裡的光其實都不真實，甚至有種超現實的感覺。"^[2]

[1] 約翰·塔文納、修女德克拉和埃凡·穆迪 (1994) 《*Ikons: Meditations in Words and Music*》。倫敦：哈柏柯林斯

[2] 《採光者：高倩彤訪談錄》(2014)

高倩彤以白色顏料在打印出來的像素化畫面上加強白色的部分，使其處於異常光亮的狀態。這種純粹、極致的白與我們想像中光的顏色不謀而合。而實際上，科學卻告訴我們光的存在正正是顏色之外。

無論是實驗性質的舞台、傳統詩歌班曲作又或當代香港，創作過程持續嘗試藉各式看似大相逕庭的媒介去表達一種不能言喻的主體。從弦樂團和詩歌班到塑膠彩和收藏級噴墨打印，在形式背後驅使著藝術家的無不自想捕捉空靈的恆久欲望。

在馬凌畫廊的2015年聯展《隱形的光》中，首先呈現觀者眼前的是牆上的"採集光線"系列。亂中有序的鋪排讓人聯想到香港的高密度城市構建，勾勒現代生活裡城中人的距離感。採光這一概念並不局限於港台兩地；在英國，地產代理和市議會亦取其為標準之一。我們不禁疑問：光於我們是一種理所當然且不可分割的存在，抑或價高者得的拍品？我們在這些白色的景象之中投射對未來家園的冀望：採光的窗戶"收納"了我們對更美好生活的憧憬。高倩彤選擇網路上的出租房屋圖片，尤其是那些她未能親身到訪的地方，加強了想像中遙不可及的烏托邦。

她最近在馬凌畫廊舉行的首個個展《地底工程不合格》同樣關注城市發展以及公共空間。展覽標題回應連接香港與內地的高鐵項目。計劃於2011至2017年間分階段進行（現已延至2018年），落成後將經過廣洲和深圳連接北京和香港（九龍）。深圳到廣洲的第1階段工程於2011年12月施工，而深圳到香港（九龍）的最後階段工程則成為是次展覽的焦點。

甫踏進畫廊，入口處的拱門彷彿在暗示觀者正要步入一個蝸居。門檻上躺著一塊普通的藍色膠墊；然而，我們所眼見的不是平常的走廊地毯，而是中心被掏成一個半圓後的殘餘。這是第一道預兆。

進入展覽空間，映入眼簾的版畫展示高鐵項目的承諾——一系列由藝術家在其中一個工程區外拍攝的電腦模擬場景呈現理想中西九站落成後的畫面。

隧道般的展覽空間中央放置了一組堆疊起來的電視屏幕，放映著高倩彤的2014年錄像作品"穩定的地面"的再版。相機在路邊以特定角度隨意捕捉物件，屏幕繼而旋轉，使物件直立起來的同時亦令周邊環境顯得不穩定，再次預兆隨之而來的迷失感。

電視機組的對面懸掛著一系列大型黑白網路圖片，呈現在海面緩緩升起的太陽。名為"太陽不在這裡"的作品是一組經電腦修改的圖像：高倩彤去掉了畫面原來的顏色，並在每幅圖像上繪畫一個修長的交叉。從遠處乍眼看，恬靜美好的日出正如想像中的度假景色。但這些灰階畫面卻有違願景中萬花筒般的色彩。是隧道盡頭隱鬱的一點光嗎？無論如何，高倩彤的數碼加工拒絕一般日出所寄予的希望和期盼，反而揭示了更黯淡的調子。

然後我們終於來到展覽的最後一個作品。投映在牆上、片長11分鐘的錄像展示一雙戴著勞工手套的手隨意任24支人造螢光燈管下墜。存留下來原好的光管與其他10支損

壞的光管一同裝置於展覽空間，給予是次展覽薄弱的照明。

藝術家的佈局以悲觀主義作為結語，每個契機都彷彿在提醒觀者：值85億港元的高鐵項目是一個徹底的失敗。正如塔文納的旋律，高情形的作品並非意在直白地呈現這意念，而是著眼於這項公共工程的微妙情感衝擊。觀者此時憶起剛才決定跨過門檻那刻的空虛感；引領我們進入展覽空間的這一動作與隧道盡頭一諾的象徵式空虛相呼應。

虛無的承諾和窗戶裝飾一如那些鑲進高情形舊作“採集光線”的美好冀望，吐露一種被濫用的憧憬。金玉其外敗絮其中的高鐵正正粉碎了社會對祈望的容量。

高情形在近期與南華早報的訪談中闡釋道：“我經常從位於火炭的工作室乘巴士經柯士甸工程區到佐敦。工程區的規模十分龐大，但進展卻非常緩慢。跟其他香港人一樣，我也意識到關於項目延期的消息流。展覽所探討的是城市發展在個人層面構成的潛在影響。我乘巴士時所觀察到的影響了我對香港未來的看法，因而驅使是次展覽的概念。”

當被問到自己是否一位政治藝術家時，高情形回應：“我的創作靈感，又或者說對我影響最深的事總是圍繞著城市以及我們其中的生活方式。關於城市發展和土地使用的討論無疑會觸及某些政治決定。同時，當作品衍生自香港現時的社會和政治語境，觀者不難發現它們大部分都包含了政治聯繫。因次我個人認為這種標籤是稍微不切實際的，甚至可能會為藝術家帶來負面的影響。把一件作品視為抗爭的有形形式並高估它的真正效力實在太容易。”

媒體報導亦反映出這種把作品劃分為政治作品藉以自圓其說的一廂情願。身為策展人，我們亦慣於透過標籤作品構建出討論的語境和中心思想。塔文納的曲作和高情形的展覽則敦促我們把作品看作一個整體—那麼，它是否吐露了一種比這個整體更宏大的意義？若然如此，我們加上“宗教音樂”或“政治藝術家”等標籤一舉便失效，甚至略為無益。不過，高情形亦坦言，考慮到作品的當前主題，有時候要劃清界線是不可能的。塔文納可能也感同身受—在宗教元素和光為聲的抽象懸念之間，我們該如何辨明？

在思索這些問題時，我無意間凝望著窗外。這一舉再次呼應了高情形的舊作。我最珍視的是她的作品為同理心所建立的容身之所、一種既非象徵式亦非實在的空間。它就在那裡，呼喚著我們所渴望的人的境況。即便在當下，我們對這一不能言喻的空間的切望亦從未衰敗。

Edouard Malingue Gallery is pleased to present, 'Never odd or Even', a group exhibition project supported by the Ministry of Culture, Taiwan and the Taipei Artist Village, curated by Esther Lu, curator of the Taiwanese Pavilion at the 55th Venice Biennale. Featuring work by Benoit Broïsat, Yu-Cheng Chou, Tyler Coburn, Chitti Kasemkitvatana and Ko Sin Tung, the project examines the relational aesthetics between exhibition norms, as well as cultures and artistic practices. Extending the experience of the exhibition beyond the physical display space, the project will manifest itself in multiple forms, including that of printed material as a paper exhibition in the Taiwanese art magazine Not Today and a series of published artist interviews.

"How to unfold our minds and perceptions so that we may hear the landscape that we do not see is an endeavor and dream that dances with the question of sensibility—mysteries are not in things but rippling from artists' actions and our ceaseless conspiracy.

The exhibition premise departs from artists' peculiar actions and sensitivities vis a vis conceptualizing artistic ideas and expressions with their own formal grammars so as to speculate and investigate social relations and agencies. Their actions do not seek representation but rather create agents and sources of evidence that allow us to mobilize ourselves again in reality. In order to read aesthetics informed by the seamless conversations and compositions they initiate, and to connect knowledge, imagery and narration against institutional power and violence, this exhibition proposes to study artists' action forms and provide ways of seeing contemporary art beyond visibility and display—that is, in multiple layers and dimensions in order to indicate various realms for aesthetic understanding as well as continuity that take the form of lives.

In our post-Duchamp age of media society, we are driven by new quests to understand and rediscover the meaning, presentation and possibility of the art object—material or not, and functioning in complex social fabrics beyond the act of registering new artistic concepts. Correspondingly, the exhibition as a form for art presentation faces new challenges and seeks to access and generate active communication between different systems, institutions, ideologies and realities. The project title Never odd or eveN points to the spectrum between integers in mathematics, or any complete entity in a literal approach, suggesting an unbound space to discover new relations and activations. As a palindrome, it provides a passage for travel and return, while the exhibition itself acts as an aesthetic vehicle for presenting projects in the juxtaposed structure of a parallax, illustrating the rendezvous between art and life on the same platform, or via multiple perspectives, directed by the audience. It is a contemplative medium for meeting more ends or beginnings. It shows how form exercises affection and how we are affected to act and run in a contemporary temporality."

– Esther Lu

馬凌畫廊誠意呈獻最新聯展《物非物》(Never odd or eveN)，展覽計劃得到台灣文化部及台北國際藝術村支持，由第55屆威尼斯雙年展台灣館的策展人呂岱如策劃。參展藝術家包括伯諾瓦·布洛伊薩特、周育正、泰勒·科伯恩、伯諾瓦·布洛伊薩特，以及高情形。是次計劃探討當代藝術展覽形式演練的美學問題、當中回應的文化及藝術家行動和創作的手法。計劃同時把展覽伸延至實體展示空間以外，化成不同的展示方式，以平面媒體作為展覽媒介，在台灣藝術雜誌Not Today 的十月號上舉辦紙上展覽 (paper exhibition)。並且發行一系列的藝術家訪談錄。

「如何打開視野與胸懷去聆聽看不見的風景，是一種與感性共舞的課題還是夢境？神秘的並非物件，而是藝術家展開的行動與我們從未停歇的共謀。

展覽關注藝術家的行動與感知力，在將藝術想法與表達觀念化的過程裡，他們如何從形式語言展開對於社會關係與能動性的推敲、調查與滲入。他們的行動並非透過直接的再現關係呈現，而是藉由創造介媒與證據來讓我們重新展開在現實生活裡的質問與行動。透過解讀這些他們在連結知識、影像、敘事以抵抗機制性權力和暴力之時，所應運而生的對話、構圖及其美學語彙，本展覽探討對於藝術家行動形式的觀看與解讀，提出視覺性、展示性以外的當代藝術觀看方式——在多重層次與向度間去理解審美的不同領域，以及其如何連續地交織展開於生命形式間。

在後杜象的媒體社會中，我們被新的藝術使命驅動去認識與挖掘藝術物件的意義、展示與可能性，不論是否具備物質性，當代藝術的挑戰之一，便是如何在複雜詭譎的社會肌理中進行超越新藝術觀念的註冊動作。在此脈絡底下，展覽作為藝術呈現的形式也面臨新的挑戰與要求，以在不同的系統、機制、意識形態和現實裡，提出並生產積極的溝通渠道。「物非物」原為一種開放性、暗示性的能指，既是與周遭介質的共鳴，也指向一種非可見的新關係與空間的騷動。與其英文展名Never odd or eveN皆同為回文，展開一個雙向折返的甬道，在轉換復返間探問每個小數點後的無盡可能。策展概念透過這樣的命題方式與形式結構，採用了製造視差結構的一種美學載具，以在同一個平台上，或說觀眾所決定的多個視差視角的交會處，去呈現藝術與生命相遇的樣態，展露藝術家回應藝術與生命形式的手法，也讓觀者運動他們在展覽形式間所可探索的各種視角。展覽揭示形式如何運作情感，而我們又如何為之所動地在一種當代的时间感之下行動與奔跑。」

—呂岱如





Installation View
裝置現場





Installation View
裝置現場



Collecting light : No. 180, Sanyuan Street (Room 1)
採集光線：三元街180號（房間1），2014

Acrylic, archival inkjet print on canvas
壓克力顏料、無酸噴墨輸出畫布
77 cm x 112 x 2,5 cm



Collecting light : Lane 124, Siwei Road (Room 1)
採集光線：四維路124巷（房間1），2014

Acrylic, archival inkjet print on canvas
壓克力顏料、無酸噴墨輸出畫布
60 cm x 88 x 2,5 cm



Collecting light : Lane 124, Siwei Road (Living room)
採集光線：四維路124巷（客廳），2014

Acrylic, archival inkjet print on canvas
壓克力顏料、無酸噴墨輸出畫布
126 x 126 x 2.5 cm



Collecting light : Sec. 2, Xinhai Road (Living room)
採集光線：辛亥路二段（客廳），2014

Acrylic, archival inkjet print on canvas
壓克力顏料、無酸噴墨輸出畫布
92 x 80 x 2.5 cm



Collecting light : Sec. 2, Xinhai Road (Room 1)
採集光線：辛亥路二段（房間1），2014

Acrylic, archival inkjet print on canvas
壓克力顏料、無酸噴墨輸出畫布
65 x 100 x 2,5 cm



Collecting light : Lane 124, Siwei Road (Room 2)
採集光線：四維路124巷 (房間2), 2014

Acrylic, archival inkjet print on canvas
壓克力顏料、無酸噴墨輸出畫布
78 cm x 141 x 2,5 cm

The Light Collector: an interview with Ko Sin Tung by Esther Lu

- *What is it that makes today's home so modern and so appealing?*

Lu Your work seems to often respond to a sense of alienation in modern life and the virtual world of imagery, and therefore traces lots of everyday life experiences and common visual codes. Certainly the mundane is a great part of human existence and reality—I am interested in learning how you usually decide your artistic position of dwelling in your everyday life, and how it addresses, for you, the relation between art and life. Do you feel it is influenced or inspired by the particular living conditions in Hong Kong?

Ko There are many things concerning Hong Kong, in terms of its living environment and condition. Perhaps I should say that it is rather hard for me to overlook them. In a way, they appear more like sorts of interference, and I am affected passively. They are usually artificial things, and I am interested in what human beings make for themselves. Some of my previous projects include noticeable elements of the city, such as direction signs, floor panels for fixing pedestals, and all these highly visible components in the public space. But my last exhibition takes a more indirect approach of reflecting the outside world and the urban landscape through just an individual's personal life and living condition. Actually, I haven't really thought if everyday life is the direction of my artistic development. To me, it is just a very natural reflection, since these things are my concerns, and have impacts on my thoughts. It has thus become very natural that my projects should reflect them.

Lu I think it says a lot if you start to feel that your artistic practice is very natural for you in your everyday life. Have you always kept such a relaxed and free attitude in relation to your practice? Can you please tell us a bit about your art education and your related background and experiences? Has there been any critical moment or turning point that has kept you working in art?

Ko No, actually, I wouldn't say that I am already that comfortable with my practice. Pretty often I feel like I'm struggling with uncertainties. I need a certain context and condition to work and I have been looking for balance to keep my practice at a steady pace.

I would say my art education began with my time at university. In the first two years I was exploring and trying out different media, subjects and disciplines. It was a very open program, and we were allowed to do whatever we liked. Therefore, I took my time to work out my own direction, and gradually got to discover more about my own interests and direction in the junior year. During this period, I didn't really know what I was supposed to do, but I got into this habit of staying around in my department. When I try to reflect upon that now, it seems to be an important point that how I invested my time actually helped a lot in my artistic development—it became a habit and then an essential part of my everyday life. Maybe that's why I can still keep doing art.

Lu What is collecting light for you? What is light to you?

Ko "Collecting light" is my direct response to the house rental advertisement term *tsai guang* (pick light). It is a very common term in Taiwan but I had never heard of this term until doing my field research in July. It's very easy to understand its meaning and it reminds me again of some of the important things in life. Usually it is applied to describe the conditions of a physically real space to indicate whether there is enough natural light filling the interior space. Nevertheless, I wish to transform it into an art action. If the existence of a window is to bring more light into a space, then I wish to take the role of a window, collecting light through my actions. On the surface of a printed image, these white shapes indicate a shining status, which could be considered "light" and "non-light" at the same time. Based on our knowledge and experience of light, we recognize these white parts as light. But they do not have any qualities or attributes of light anymore and therefore it is "non-light" at the same time.

Lu This is fascinating to think about the concept of "non-light" as you coin it here. What does it really mean to you, apart from artificial light? What about all the other forms of light that have been described in mythology and fables—or matter that can be perceived other than through our retinas? What kind of metaphor does it stand for to you? Furthermore, what is the role of collecting light for you in this project, and what actions are you undertaking to achieve it?

Ko I describe these white, shining parts on the prints as "non-light" to describe those visual qualities that they do not possess in comparison to light. They are not light since they are stripped and have only an empty

body, a sort of surface, and cannot have any sensible attribute of light. It is like the question Joseph Kosuth's *One and Three Chairs* also asks. The artificial light you mention is another integrated definition of my "light" and "non-light".

These lights coming through the windows do not appear real in any of these chosen images and even look a bit surreal, visually. This is because when the camera captured the light, the contrast between the interior space and the outdoor space was too high in its brightness. So it was actually a kind of photographic effect. Such alteration in light is very interesting to me, and surprisingly, this specific effect seems to match our imagination of light as a pure and ultimate white. In reality, light seems to be attached to all kinds of things on the surface and lacks an independent status. However, this particular effect seems to detach and release light from other things, and eventually it has its own individual expression.

Since light is abstract, it is actually open to endless plastic art possibilities for fulfilling different imaginations. These white figures on print actually provide me with some positive associations with holy light, entrances, hope, etc., and I think they have a very delicate relationship with how people project their own expectations for their new homes—and windows play a critical role here. Therefore, the whole 'light collecting' action becomes a necessary pursuit. It is more than a criterion for interior space; it is also a desire for a quality of life. I choose images from the local house rental websites, particularly those places I couldn't have visited in person. Maybe this indirect approach with these unreachable spaces, and the failed visiting experience, also express the distance and reality between Hong Kong and Taiwan.

Lu You have continued with the theme of living space in quite a few projects. Your solo show that took place earlier this year was also developed around this subject. Can you please tell us why you are so interested in this particular theme, and what is your concern with it?

You employ internet-sourced images a lot and print them, making them your painting foundation. Transferred from the virtual space, all the related attributes such as planes, figure, light, color, texture and so on are flattened and even decreased dramatically in their resolution through such enlargement. These images lose their representation meanings and authenticity. How do you reinterpret these images, and why are you so obsessed with internet imagery? Well, let me put it directly, why are these bad images so appealing to you? What's the border or difference between physical reality and virtual space to you?

Ko In the beginning, I paid more attention to the issues surrounding public space. For example, how urban development and the changes of land-use have created such violence so as to destroy our sense of belonging

in public space. The consequence has been that individual perception of owned space has diminished, and everyone can only exercise their control and power within their own living space. So, my projects do not only address private living conditions—they also correspond to exterior conditions, observations and imaginations. On the surface, it seems as if we find comfort in doing home decoration and making arrangements in order to organize our hopes for life. Nevertheless, I am suspicious of whether we can really keep a personal space, and am concerned with whether or not we even have the basis for such imagination. But well, this new project actually focuses more on the local condition I have encountered due to the differences of geography.

My intention with the application of internet images or other materials is to understand and manifest perspectives of others. I can see other people's thoughts and ideas for living on the internet. My intervention also registers my participation and audiences can read me through this. In a way, we can acquire high definition computer images using advanced technology, and images are so convincing that people think they can just about to touch reality. With imagery evidence, we establish a rather certain reference system for how reality should look like, but it is still different. This experience has had a great impact on me. When we think that images can reflect reality and one has curiosity to acquire more knowledge from the images by enlarging them, we do not get more but actually less. What's even worse is that the figures are blurred, and we can only see pixels with lots of different colors. The foggy effect eventually reminds us of the separation between image and reality. The unfulfilled expectation and objective creates a strong sense of loss. Since the image now becomes a still picture, and everything stays inside this frame instead of flashing windows on the monitor, the audience can start to imagine new things from the image and project different emotions. With this pure visual reference, we can approach, recognize and indulge ourselves with our imagination. We can retrace imagery but not reality. Unless we control our desires, our imagination can only go deeper.

I am not sure if my interest in these bad images comes from these negative experiences. It addresses a kind of loss, and I can see the problems within the loss and the difference that separate us from our ideal life. Apart from that, perhaps I just want to fight against high definition imagery. In fact, reality manifests itself clearly already. The blurred images perhaps are closer to things like memory and fantasy, which offer more interesting ideas.

Lu You mentioned earlier that you transform windows' function of collecting light into an action. I think this action is a piercing force of continuation, instead of a passive reception of light. It actively connects imagination, searching, sites of photograph taking, media interface, digital image pr-

roduction and traditional painting, etc. If there is a line to depict such light traffic, then this line actually crosses many visual dimensions with multiple altering engineering processes to present a new desire. I think these abstract images in your work seem to remind us of the nature of image production, but at the same time it seems to not deal with the subject of image at all. Could you please tell us the meaning of your action through this abstract expression?

Ko The project has developed through a complicated process, but it is actually a simple concept. I would like to emphasize again that my intents are inspired by the abstract existence of white color in an image. They are very appealing to me as the heart of the entire image. I can't imagine how different these interior spaces would be if light were extracted from these images. More than a visual presence, they step into the realm of my imagination and affection, and call for my response. It is a series of progress.

Lu I was probably just being silly commenting on your approach as a progressive rethinking of Impressionism when I first knew what you wanted to develop in our exhibition. The aim of capturing a transformed reality that is fragmented by the condition of perceived light, or the shining images from the world of the internet reminded me of early modern art history, especially how the concept of light has a new twist here. How did you take my reaction at the time, if I may ask?

Ko I have not thought about this before... but I can see the time lapse. It seems we still keep a passionate pursuit for light, the significance of which cannot be diminished in time with technological developments. My work reveals the framework and difficulty of this pursuit under particular social circumstances. Moreover, Impressionist paintings capture the flickering changes of light. Although the paintings are composed by many small dots, they try to achieve a complete canvas as a result. My work is more like a collage of reality. They are fragmented in the process as well as in their resulting status.

採光者：高情形訪談錄

by Esther Lu

- 究竟什麼可讓今日居家如此摩登並且充滿魅力？

呂 妳的作品經常回應現代生活底下以及網路影像世界裡的疏離感，也涉及或挪用許多日常生活經驗中常見的視覺符號。當然，世俗平凡的樣態本來就是人類存在與現實的大部分，而我很好奇想要瞭解妳通常如何在妳個人的生活中去探索與決定妳的創作位置，而對妳而言，這又如何回應妳所認為的藝術與生活的關係。在香港的特殊生活條件是否對妳的創作有什麼樣的影響或啟發？

高 住在香港這個城市其實經常都有很多令我關注的元素，應該說這些東西令我很難不注意它，我覺得自己是被動的，某程度上它算是一種干擾。我所說的這些東西通常都是人製造出來的，我對人製造給自己的東西感興趣，如我之前的一些作品中有些顯而易見的和城市空間有關的元素，像指示牌、修馬路的臨時工地等，是比較直接指向那些看得見的狀況；上一次的展覽則比較間接，嘗試以一個個人生活和環境來反映外部的世界和一些城市面貌。
其實我都沒有想自己的創作方向是否必然是這樣，於我來說它是很自然的，單單因為這些事情讓我在意，有時候影響我的思緒，所以從作品反映出來，不過我想這是很基本的。

呂 我覺得當創作成為一件生活裡自然而然的事情時，其實已經說明很多了。妳一直以來都和創作保持著這麼輕鬆自在的關係嗎？可否描述一下妳自己學習藝術與開始從事創作的歷程呢？中間是否有任何關鍵性的事件或是決定點，讓妳持續創作呢？

高 不是。其實不那麼自在，很多時候很糾結，尤其是遇上不確定的情況，我是需要事情比較確定才能夠繼續下去的，好像還一直在找一種調和的方法，讓創作能夠保持一種步伐。
自己真正學習藝術是在大學，在最初的兩年，接觸不同範疇的科目，好像都只在嘗試新事物，我們的課程都很自由，做甚麼都可，所以是依靠自己去慢慢尋找方向的，到了三年級才稍為清楚自己的創作重點。在這段期間，雖然有很多時搞不懂自己應該做甚麼，但就養成了在教室逗留

的習慣，這一點我現在回想是頗重要的，時間的投注無疑是增加了創作的投入程度，而且兩者互相滋長，使創作在我的生活裏形成了一種份量，才能成為一件可以持續的事情。

呂 對妳來說，什麼是採集光線呢？「光」又是什麼樣的概念？

高 「採集光線」是直接回應「採光」這個在台灣經常用到的詞語的。在七月份到這邊作資料搜集時，常看到這個於我而言相對是陌生的用詞，意思雖是淺白但卻提醒了我一些關於生活的重點。「採光」一般用於形容一個真實環境的狀況，是說明室內空間的光線是否充足的指標，我卻希望把它轉化成一個實際行動。如果窗戶的存在是為了吸納更多光線進入室內，那麼我便是代替了窗戶的角色，依靠行為來達到收集光線的目的。在打印出來的畫面上，白色的部份處於異常光亮的狀態，我認為它們既是「光線」也是「非光線」。基於我們對真實光線的認知和經驗，知道那些是可以被稱為光線的東西，但因為它們並沒有真實光線的特性和功能，在這個層面上便是一種「不是光線」的東西了。

呂 妳提到「非光線」這個觀念實在非常迷人而有想像性。但是，這個觀念對妳來說，除了是人造光，還有什麼其他的特殊意義或指涉嗎？所有其他神話和預言裡面所描述的其他光的形態？或是在我們視網膜可接收範疇之外的物質？這是一個什麼樣的隱喻？甚至，在這次的創作計畫裡，採集光線的這個角色有何特殊意涵？妳又透過什麼樣的行動來達成？

高 我以「非光線」形容打印出來的那些光的部份，其實是對應著光線應有的非視覺層面，我對「光」的否定來自於它只剩下一種表面、一個軀殼，而欠缺其他感官方面的體現，這其實就是約瑟夫·科瑟斯的椅子所牽涉到的問題。而我想你說的人造光是一種整合了我剛才指的「光線」和「非光線」的定義。

在視覺層面上，這些被挑選出來的影像中，窗戶裏的光其實都不真實，甚至有種超現實的感覺。那些部份之所以有這樣的呈現，其實是因為現實內外的環境光線落差太大，經過相機的調節，光被捕捉下來，成了現在的模樣。這種對光的改造，於我來說是有興趣的，出來的模樣倒是有點符合了我們對光線的想像，是純粹、極致的白，而這好像只存在於想像的層面。現實的光往往依附在不同的表面，它欠缺了一種獨立的存在；現在的情況則好像是把光脫離了原來的物件，重新把光釋放和表現出來。

基於它的抽象，它在造型上的開放，其實滿足了更多的想像，畫面中的這些大面積的白色就讓我有像「聖光」、「入口」、「希望」這些正面事物的聯想，我會認為這和一個人把自己的期望投放在新的居所方面有著微妙的關係，窗戶在此就扮演著一個重要的角色。那麼，對我來說，整個「採集光線」的行為就變成了一種對室內空間的一項必要元素的追求，再進一步是對一個更好的生活質素的渴望。我揀選出來的那些窗戶都來自一些我不曾到訪的房屋，是從網路上租房子的網頁找來的，然後在電腦內作了一些剪裁，當中間接的方法和距離也許可以表達香港和台灣之間的差距吧。

呂 這個銜續對於居住空間想像的主題已經在妳的作品裡發展好幾個系列了，妳今年的個展也環繞著這個題目在發展，可以多談談妳對這個主題的關注或好奇的出發點在哪裡嗎？

而，同時妳的創作往往是利用網路搜尋到的影像作為一種影像畫面基底，從一個虛擬空間裡被再度轉化出來的平面、形狀、光線、顏色、材質等都是在一種完全扁平化、甚至隨著刻意放大的尺幅而失真的，這些失去了任何再現意義的影像所對妳個人展現的意義是什麼呢？為何會開始對於網路媒體影像如此著迷？不如讓我用一種直白的方式說，這些壞影像 (bad images) 為何如此吸引妳？網路空間對妳來說和現實世界之間的界線或是差異在哪裡？

高 開始的時候是比較關注一些公共空間的問題的，例如城市發展和土地用途的變化所製造出來的暴力令我們對公共空間的歸屬感消失，而這也同時聯繫到個人對「所擁有空間」的感受力被縮限，每個人就只剩下自己的居住空間才可以擁有掌控權力。作品指涉的不只是私人居所，而是對應內外的關係而衍生的一些觀察和想像，在表面上可能是關於我們藉著裝飾家居從而找到位置去安放我們對生活的期盼，但同時我對於能夠保存這個私人空間也抱有疑惑，所以在想像背後也關心我們有否這個想像的基礎。不過這次作品的地域背景不盡相同，取向也較著重我所面對的在地條件。

至於網路影像的使用，或是在網路上取材，起初是想要去了解及展現一個他者的角度，透過網路我亦能看到別人對於其生活的一些想法，然而經過我的介入，自己亦好像成為了其中的一部份，某程度上是把自己的思想都放進去了。

簡單點來說，由於現在的科技使我們能夠得到清晰度很高的電腦影像，太容易令人以為自己能夠接觸到真實。有了影像的憑據，我們對於現實的模樣的確有了一個相對肯定的參考，但當中必然帶有落差。這樣的經驗對我來說有著一種更大的衝擊，就是當我們以為影像能夠反映現實，在我們放大影像以求獲得更多資訊時，我們並沒有得到更多，反之影像內的形象越見模糊，更甚的是只看到不同顏色的小方格，模糊的特性令人立即意識到畫面和現實的分野，再者，目標與期望的不符合形成了強烈的失落感。我認為由於影像是一個靜止的畫面，所有事物停留在裏面，觀者會開始透過這個不變的畫面幻想和投放情感，它所提供的線索其實比較單一，但就更容易使人肯定和沉迷於想像出來的東西，而且影像可以不斷回溯，但現實不可能，那麼想像只會不斷加深，除非當中的慾望減卻。

我不肯定自己對壞影像產生興趣是否來自這些負面經驗，它也許訴說著一種缺失，而從當中的落差和缺失，我看得問題出現在那裏，令我們無法達至我們理想中的生活。除此以外，也有一個想法就是想要對抗非常清晰的影像吧，現實已經非常清晰，模糊了的東西也許比較接近記憶和幻想的狀態，那裏才有多點有趣的東西...

呂 妳前面說了妳把窗戶採集光線的功能作為轉化為實際行動，我覺得這個採光行動充滿一個穿透性的延續，不是一個被動性的受光，它主動聯繫了想像、搜尋、影像採樣原地、媒體界面、數位與手繪的畫面生產等，

若說有一線條表現這道光，那它穿越多重視覺領域，經過多道改造工程，以呈現一種新的欲望。我覺得妳作品中這些抽象的畫面好像一方面要提示影像生產這件事情的本質，但是一方面又好像完全非關影像。可以請妳談談妳藉由抽象表現形式傳達的行動意義嗎？

高 作品的整個發展過程算是複雜，但於我而言它又只是在實行一個很簡單的概念。但不得不強調的是，所有行動的出發點都是影像內那一片抽象的白色，它原本在畫面中便已是富有吸引力的，可以說，它其實是整個影像的重心，我無法想像光從那個地方消失後室內環境的氣質會變得有多大程度的不同。它已由視覺層面自然地進展到想像、個人情感方面的領域，亦引領我作出一個回應的行為，這一種演化是一串連起來的。

呂 當我第一次聽到妳想要在這個展覽裡所發展的創作方向時，我或許還相當興奮一股傻勁地回應說，我認為妳的創作手法對印象派的傳統有一個激進的再思考：其關聯性在於如何捕捉一種受到光線條件影響而碎裂的、被轉化的現實，以及網路上閃閃發光的影像訊息，特別是妳對光線這個概念有了一個全新的推進和改變的意圖。這些線索提醒了我這些早期現代主義繪畫的發展歷史。妳對我當時的奇想究竟有什麼想法呢，如果妳覺得方便多談一點的話？

高 之前倒是沒有想過☒☒但多少也會看到一點時代差別。好像經過了百多年後，我們對光的追求依然，自然光的重要性沒有因為的時代的不同和科技的進步而減弱，但在我的作品中是可以透露出一點在特定社會環境下這種追求的框架和困難。還有就是，印象派的繪畫捕捉光的變化，描繪的現實雖是以不同的小部份所構成，但他們得出的一個結果是完整的；我的作品則在湊合現實，它們在過程中是零散的，而在最終可能也還是處於一個不圓滿的狀態。



Paragon - from product to beautiful life, 2015

Inkjet, digital printing, washi tape

10.5 cm x 21 cm

after/image - book launch and exhibition, Studio 52, Pure Art Foundation

無敵海景

無敵海景, 2015

Neon light

180 cm x 80 cm

Words and Videos from a Post-Industrial City, Chai Wan Industrial City Phase I





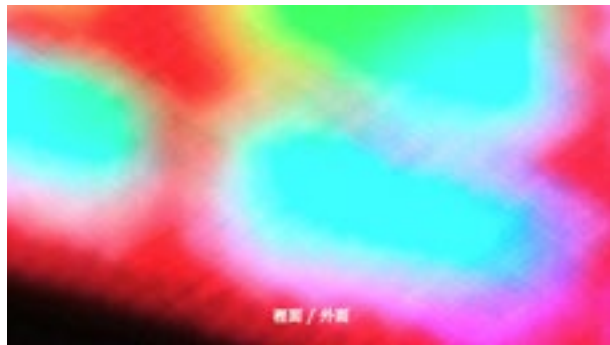
Modern home collection - 19, 20, 21, 22, 23 (silver series), 2015
Archival inkjet prints with aluminium alloy frames, synthetic fiber carpet
Dimensions variable
Invisible Light, Edouard Malingue Gallery



White stones, 2014
Brushing lacquer on sandbags
63 cm x 20 cm x 7 cm each



inside / outside



裡面 / 外面



loose / strict



鬆 / 緊

stills of *P-E-R-M-A-N-E-N-T*, 2014
HD Video
34 mins, mute



Sleep tight, 2014
Marker ink on noctilucent wallpaper
76.5 cm x 76.5 cm



#, 2014

Electrical tape, archival inkjet print on canvas
240 cm x 68 cm



Gateway to -----, 2014
Jigsaw puzzle with wooden frame
56.5 cm x 41.5 cm



Steady ground, 2014
HD video
(PAL) 3:32 min, mute
[Click to View >>>](#)
Hong Kong Artwalk, Sheung Wan





As white as you can 1, 2013
Acrylic on archival inkjet prints, plasters
Dimensions variable



ma **sove** **stap** **ainno** **svart** **tre**

ekte **språkene** **ikke minst** **med** **og**

galve **et** **ungens** **barn** **problemer** **rett**

det **vi** **salvittes** **skvarer** **foreldre**

abudet **Lyst** **til** **inte** **relasjon** **en**

er **lisbon** **ikke** **omkretse** **damp**

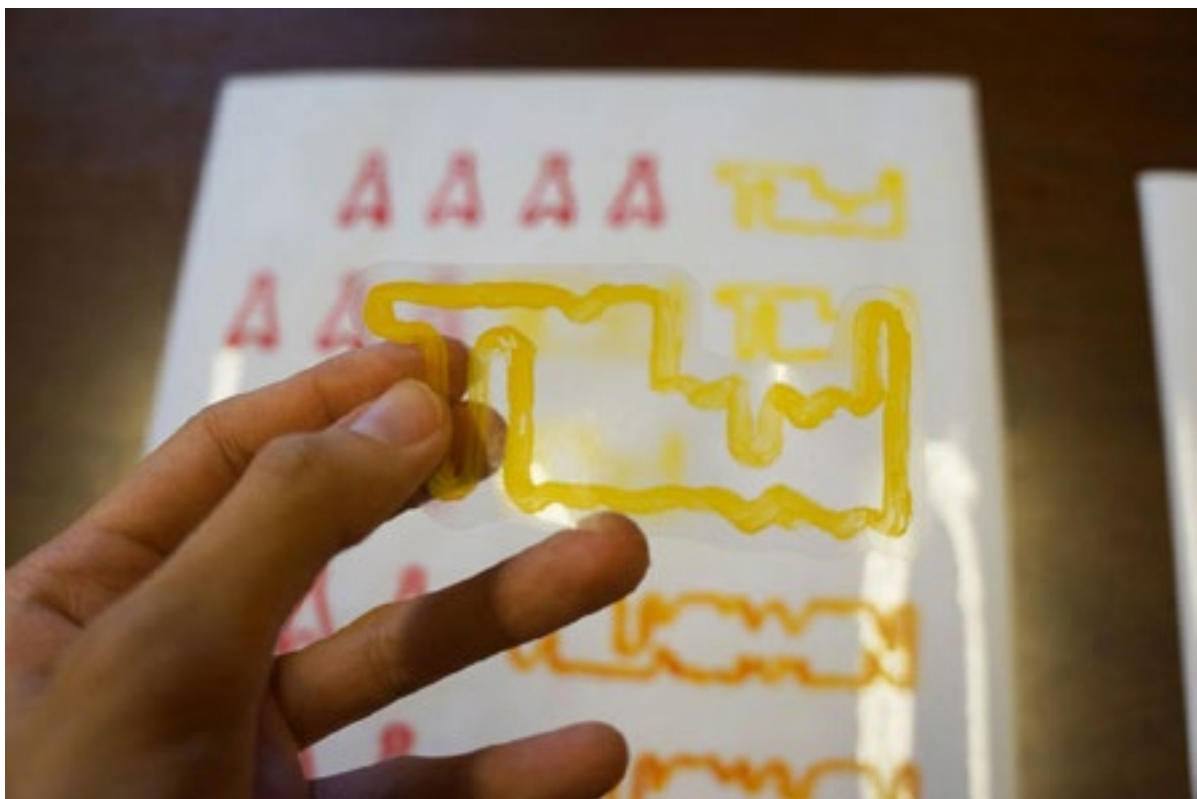
haiene? **eller** **eller** **kat** **hatter**

blir **er** **ora** **er** **slett**

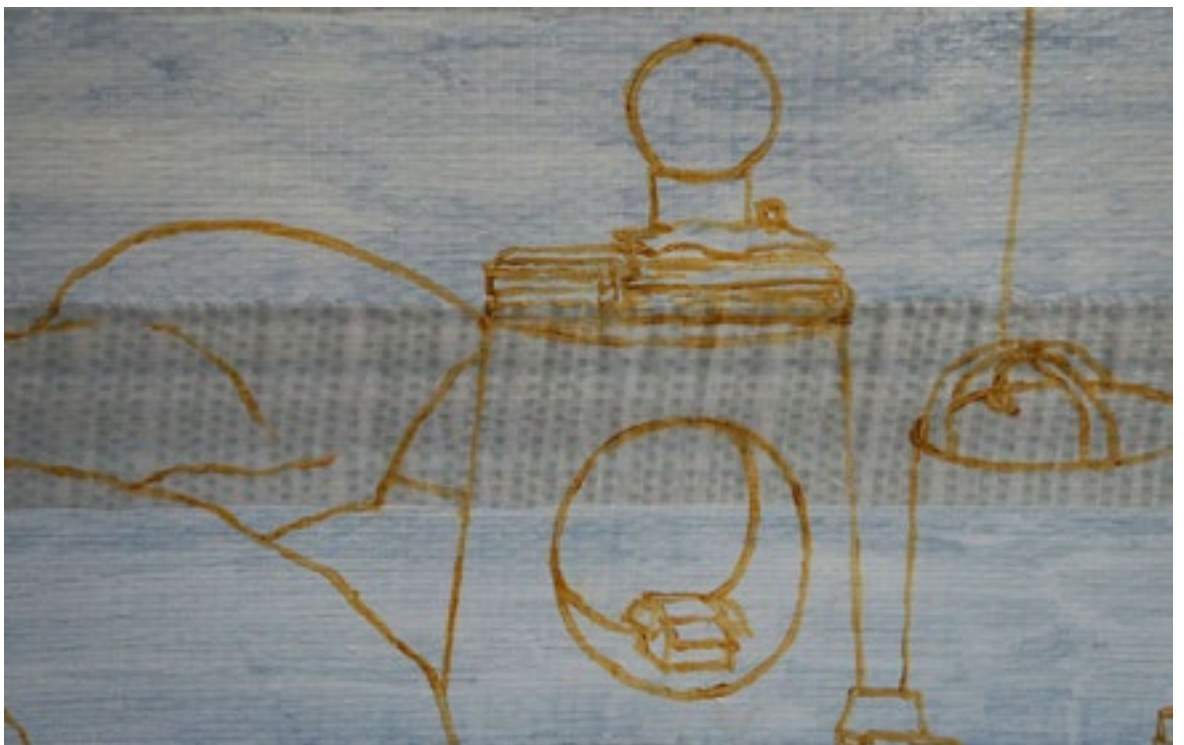
Codes, 2012
Acrylic on newspaper
9.8 cm x 8.1 cm



Unreal landscape - Álvik, 2012
Acrylic, colour pencil on paper (drawing), print on polypropylene paper (poster)
67.5 cm x 50.5 cm



Sticker-giving, 2012
Acrylic on self-adhesive foil
36.5 cm x 45 cm, 36.5 cm x 45 cm, 36.5 cm x 45 cm



Home improvement, 2012
Acrylic, primer on tarpaulin, tracing paper
110 cm x 66 cm, 110 cm x 66 cm

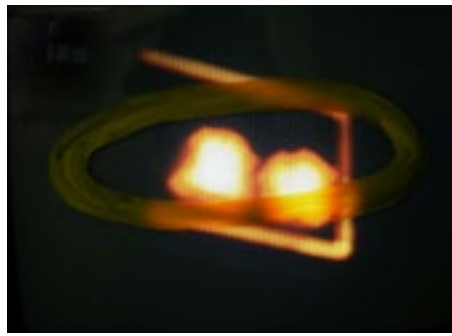




Unsettled, 2012
Emulsion paint, colour pencil on wall
Dimensions variable



Wall 1, 2012
UV inkjet print
30 cm x 30 cm



Planet no.1, 2012

Acrylic on self-adhesive foil, CRT TV, HD video (10 min, mute)
38 cm x 35 cm x 37 cm

Planet no.2, 2012

Acrylic on self-adhesive foil, CRT monitor, HD video (10 min, mute)
25 cm x 23 cm x 36 cm

Planet no.3, 2012

Acrylic on self-adhesive foil, CRT TV, HD video (10 min, mute)
38 cm x 32 cm x 40 cm

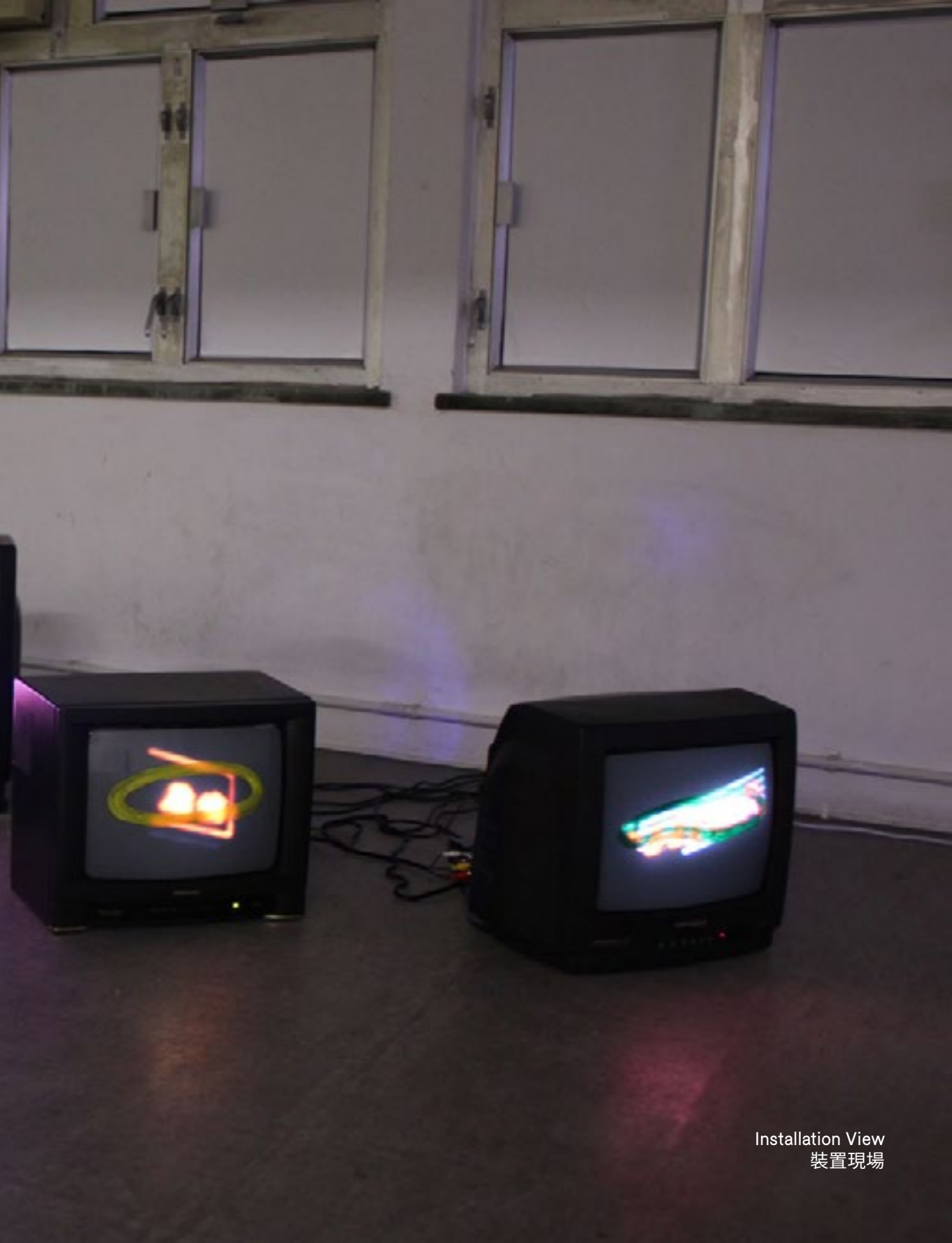
Planet no.4, 2012

Acrylic on self-adhesive foil, CRT TV, HD video (10 min, mute)
52 cm x 47 cm x 47 cm

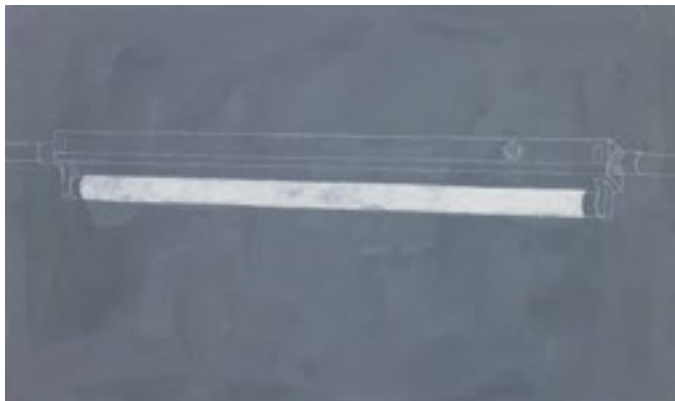
Planet no.5, 2012

Acrylic on self-adhesive foil, CRT TV, HD video (10 min, mute)
38 cm x 34 cm x 36 cm

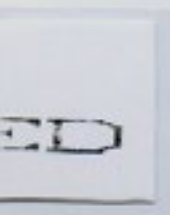
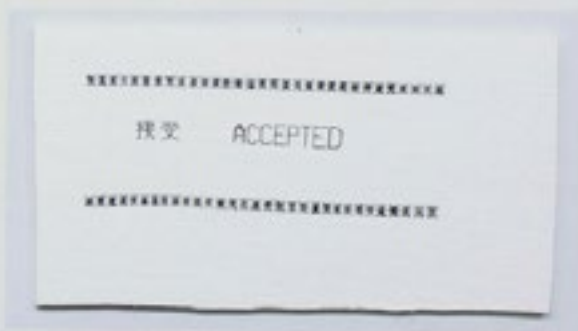
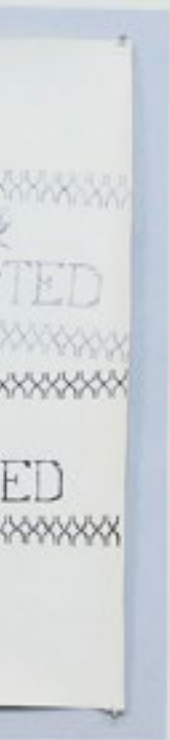




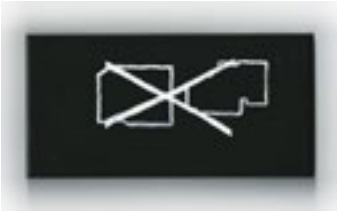
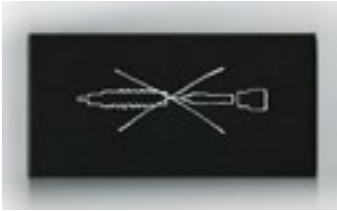
Installation View
裝置現場

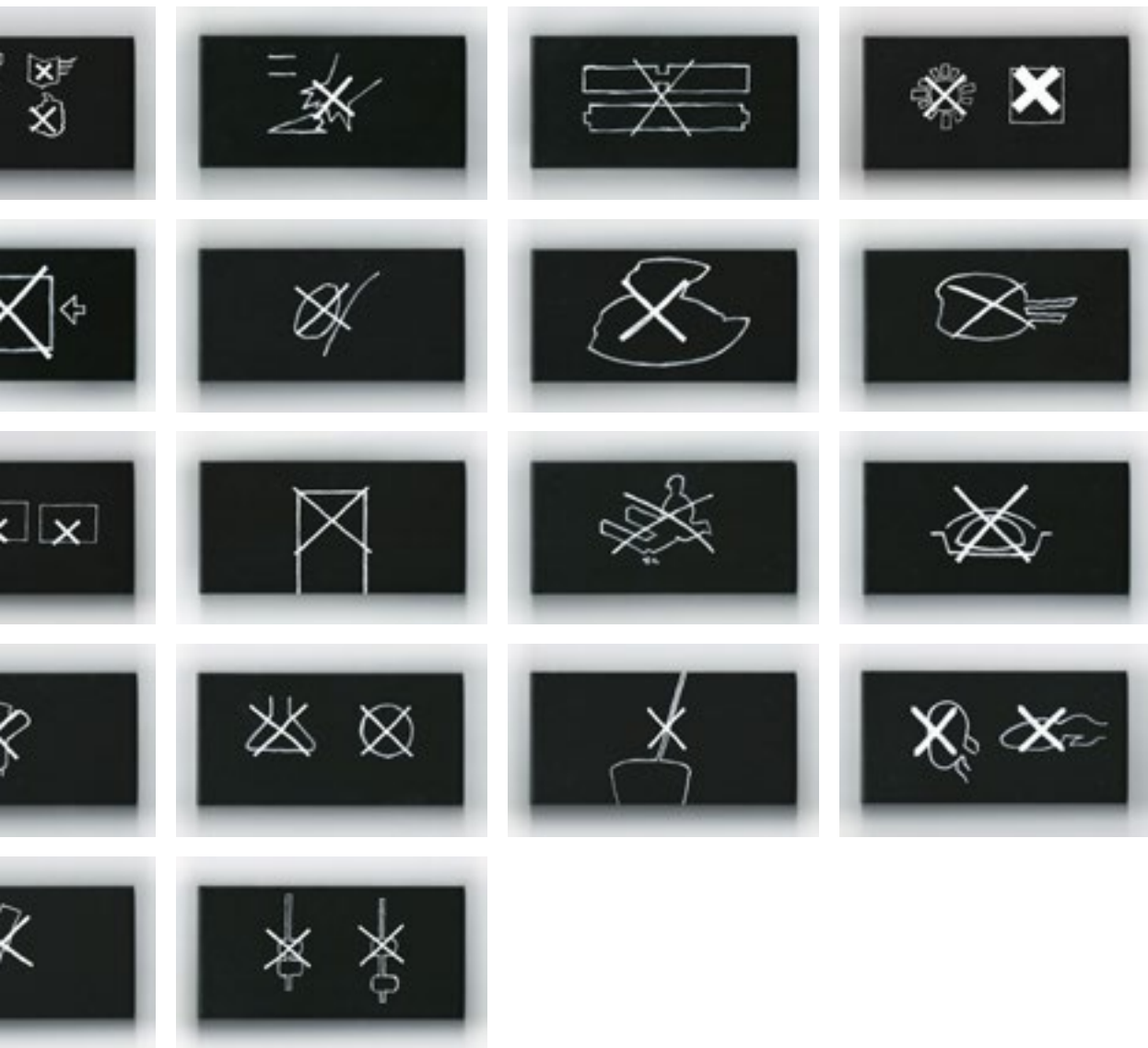


Illumination, 2012
Acrylic, colour pencil on wall
95.5 cm x 57 cm, 95.5 cm x 57 cm



Accepted, 2012
Acrylic on paper, polystyrene foam
(left to right) 41 cm x 57 cm, 96 cm x 61 cm, 47 cm x 27 cm, 35 cm x 18 cm,
61 cm x 92 cm, 89 cm x 24 cm, 64 cm x 53 cm, 72 cm x 38 cm, 42 cm x 37 cm

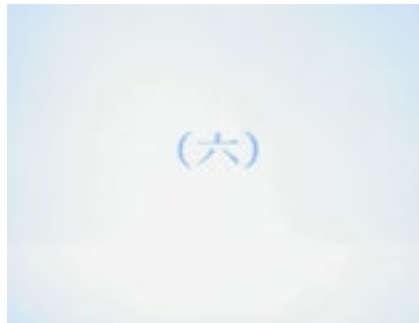




Practice of X, 2011 - 2012
Acrylic on tile
19.7 cm x 9.8 cm (each)



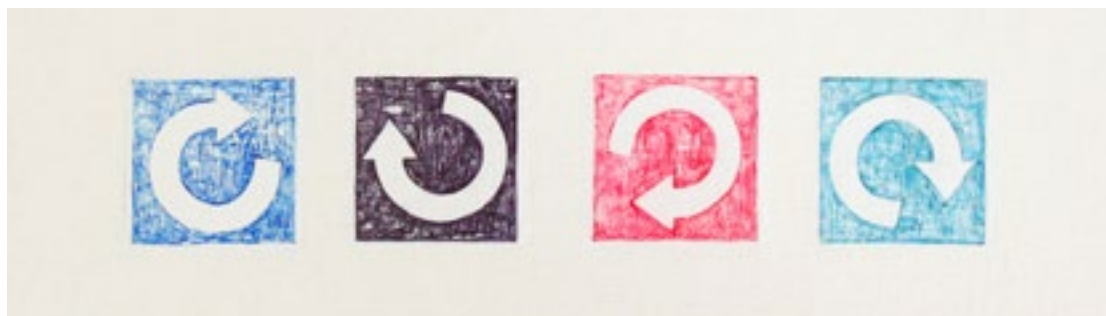
S, 2011
Acrylic on wood
57 cm x 102 cm x 23 cm



Stills of *Reminder*, 2011
Video
(white) PAL, 13:59 min, mute; (black) PAL, 4:51 min, mute

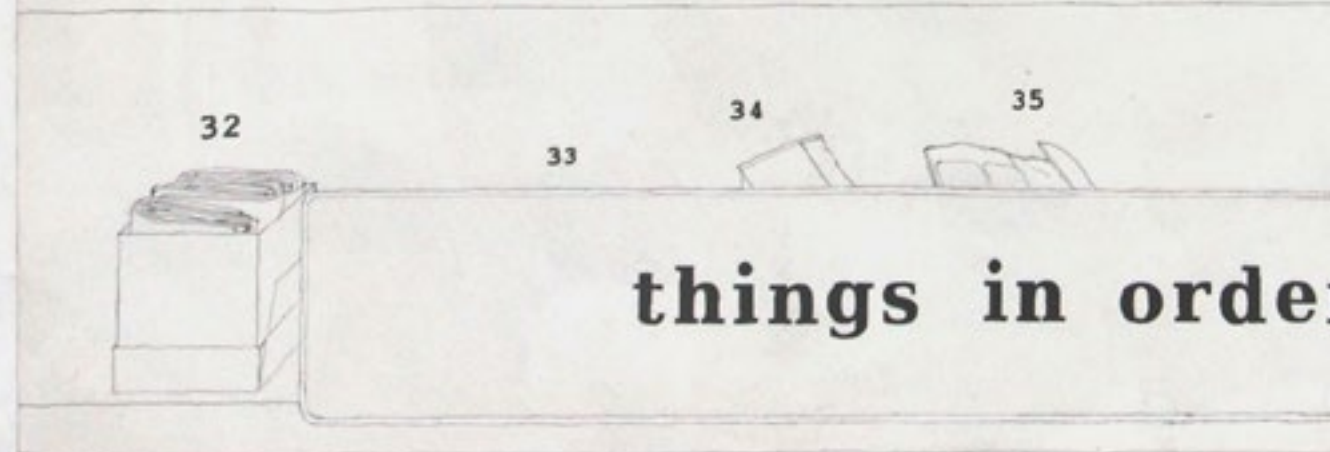
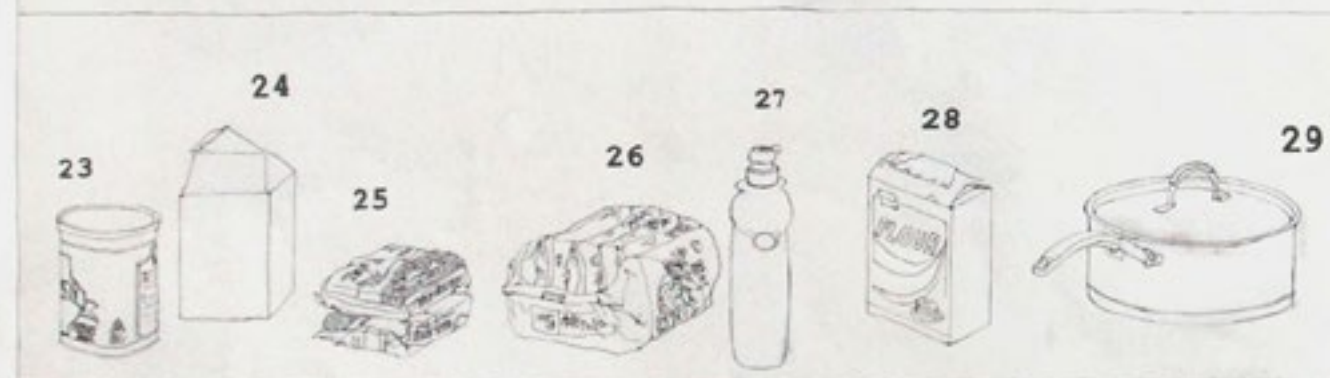
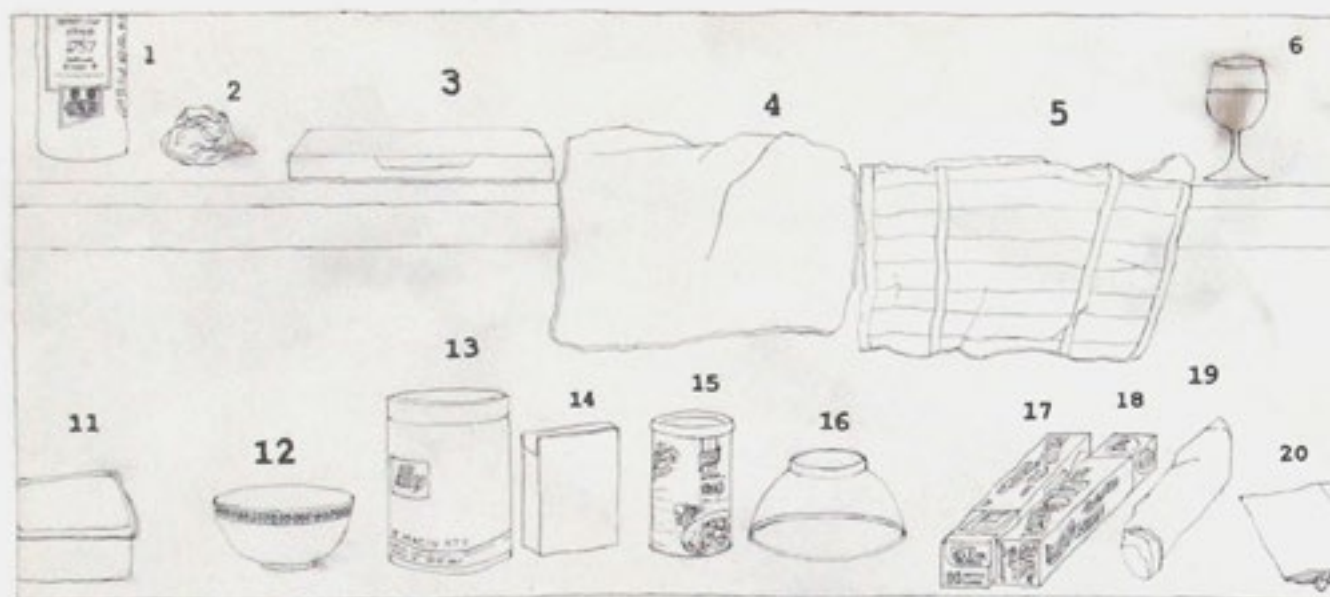
2.

THE
MUSIC
OF
THE
MOUNTAINS

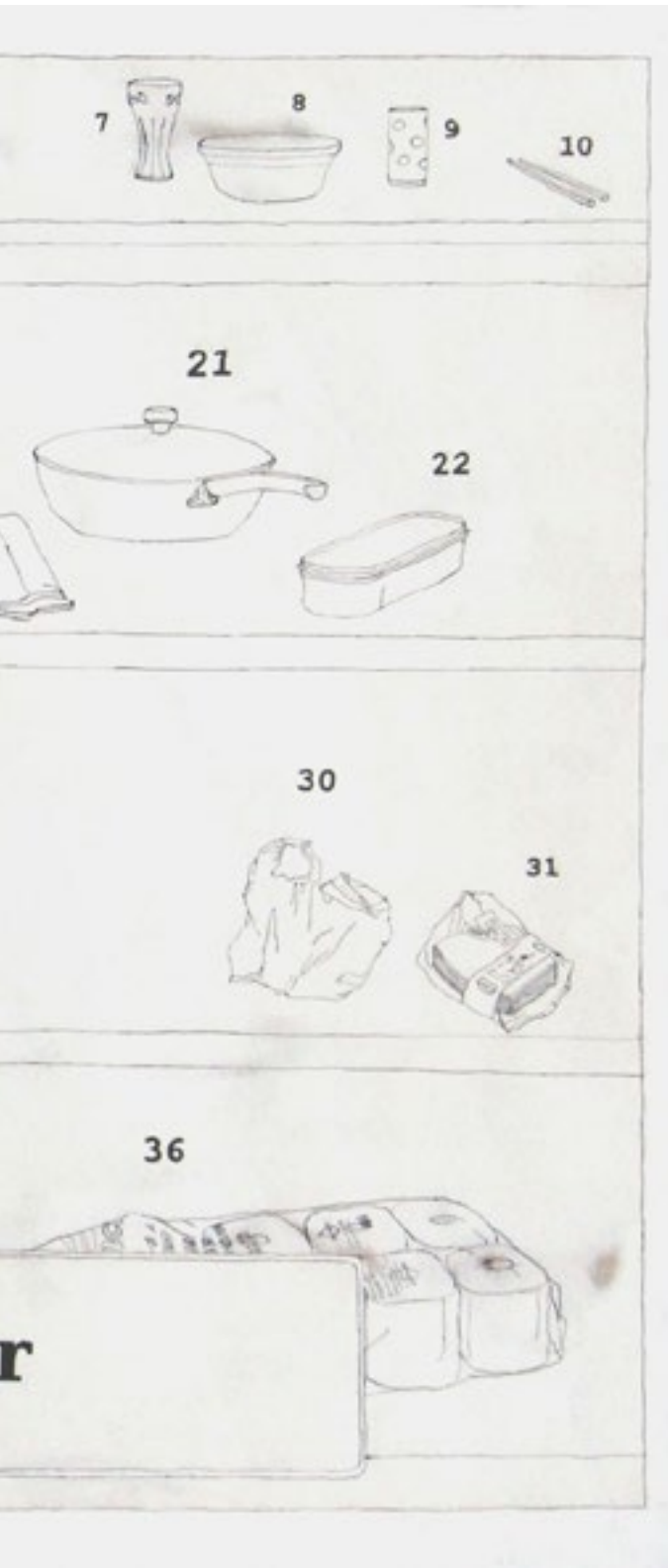


Refresh, 2010

Ball-point pen, acrylic, emulsion paint on canvas
55 cm x 55 cm, 120 cm x 120 cm, 80 cm x 80 cm, 91 cm x 91 cm, 23 cm x 15 cm



things in order.



Things in order, 2009
Ball-point pen, acrylic, paper, synthetic plaster on wood
56.5 cm x 44 cm



Letter 1 to 9

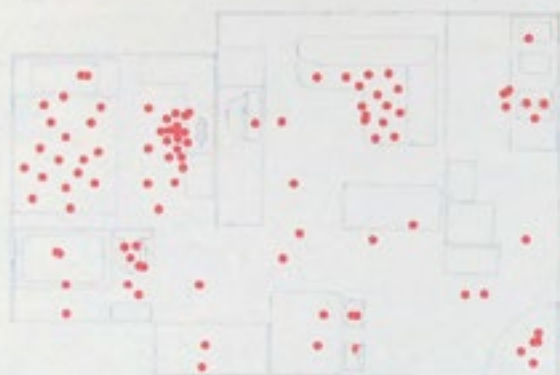


Letter 1 to 10

Letter 1 to 9, 2010
Ball-point pen, acrylic, paper, synthetic plaster on wood
50 cm x 30 cm

Letter 1 to 10, 2010
Ball-point pen, acrylic, paper, synthetic plaster on wood
50 cm x 30 cm

FLAT A



FLAT



30

FLAT C



FLAT





Usually, what's your position?, 2009
Ball-point pen, acrylic, synthetic plaster on wood and stickers
Dimensions variable



I read (if you can't see), 2009
Gel pen, emulsion paint on canvas and video installation
Dimensions variable





Installation View
裝置現場



3 yahoo mail
 2 youtube
 2 appledaily
 1 blogspot
 1 douban



2 youtube
 2 blogspot



3 facebook
 2 yahoo mail
 2 douban
 2 blogspot
 1 youtube
 1 appledaily



Making black squares/rectangles, 2009
Light boxes and video installation
Dimensions variable

about Hair

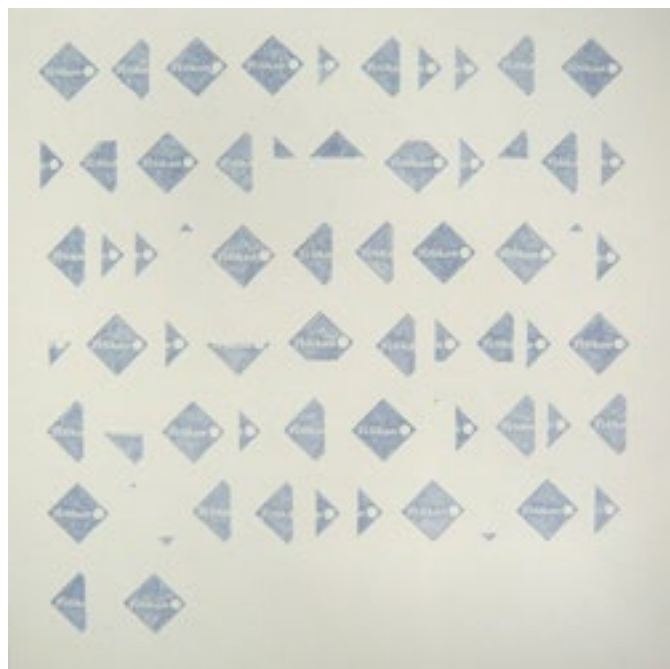


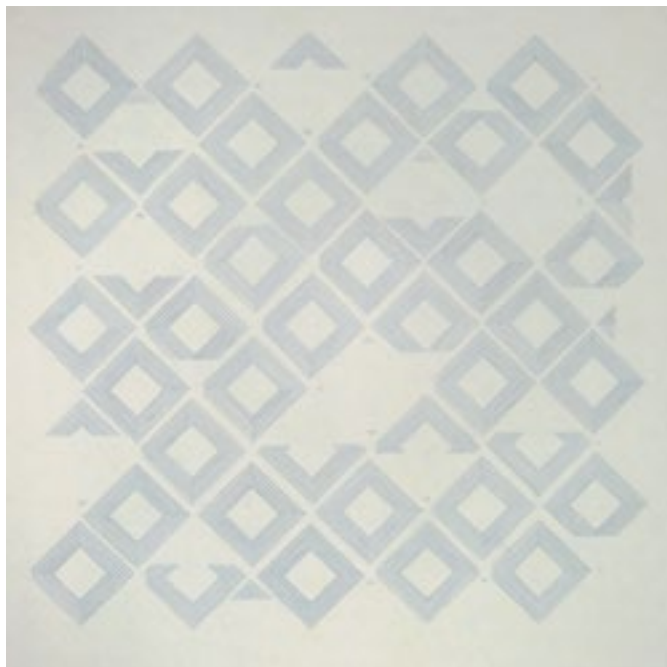
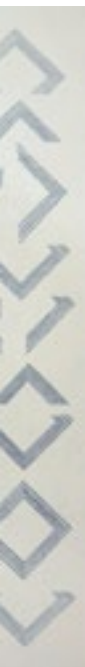
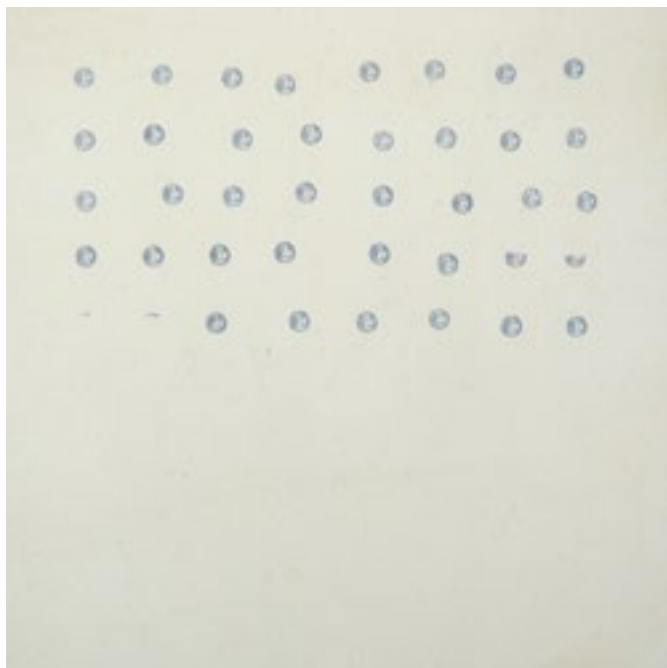
about Teeth





About hair about teeth about bones, 2009
Acrylic, tracing paper, ball-point pen on canvas
63 cm x 33 cm, 63 cm x 63 cm, 93 cm x 93 cm





6 pieces of blue carbon paper, 2008
Blue carbon on canvas
35 cm x 35 cm, 35 cm x 35 cm, 35 cm x 35 cm
65 cm x 65 cm, 65 cm x 65 cm, 65 cm x 65 cm

BIOGRAPHY

Ko Sin Tung

Born in Hong Kong in 1987. Lives and works in Hong Kong.

Education

2006–2009 Bachelor of Arts, major in Fine Arts, The Chinese University of Hong Kong

Residencies

2012 Kunstnarhuset Messen, Ålvik, Norway

Grants and Awards

2014

Pure Art Foundation Grant 2013–2014, Pure Art Foundation, Hong Kong
Project Grant (Emerging Artists Scheme), Hong Kong Arts Development Council, Hong Kong

2012

Professor Mayching Kao Fine Arts Fund, The Chinese University of Hong Kong, Hong Kong

2009

Cheung's Fine Arts Award, The Chinese University of Hong Kong, Hong Kong
Chu's Creative Award, The Chinese University of Hong Kong, Hong Kong

Solo Exhibitions

- 2015 Edouard Malingue Gallery, Hong Kong
- 2014 A Closed Room, Gallery EXIT, Hong Kong
- 2012 Undone, HARDNECK.hk, Hong Kong
- 2010 Repairing Space, Blue Lotus Gallery, Hong Kong

Group Exhibitions

2015

- GoldenEyes, AISHONANZUKA, Hong Kong
- 2nd CAFAM Future Exhibition, K11, Hong Kong
- After/Image, Chai Wan Industrial City, Hong Kong
- Literary Evening Poly, Oil Street, Hong Kong
- Words and Videos from a Post-Industrial City, Chai Wan Industrial City Phase I, Hong Kong
- 2nd CAFAM Future Exhibition, Central Academy of Fine Arts, Beijing, China
- Invisible Light, Edouard Malingue Gallery, Hong Kong

2014

- Art Taipei 2014, Taipei World Trade Center, Taiwan
- Eros, University Museum and Art Gallery, The University of Hong Kong, Hong Kong
- Never odd or even, Taipei Artist Village, Taiwan
- Hong Kong Artwalk, Sheung Wan, Hong Kong

2013

- Taciturn, Gallery, HKICC Lee Shau Kee School of Creativity, Hong Kong
- The 8th Vladivostok Biennale of Visual Arts, Vladivostok, Russia
- BOING!, Osage Gallery, Hong Kong

2012

- rites, thoughts, notes, sparks, swings, strikes. a hong kong spring, Para/Site, Hong Kong
- Fotanian Open Studios 2012, Studio Apartment, Hong Kong
- Circuit, Gallery EXIT, Hong Kong

2011

- Writing off the Wall, North Wanchai, Hong Kong
- Fotanian Open Studios 2011, Studio Apartmen, Hong Kong

2010

- Lui Chun Kwong. You Are Here, I Am Not. From Ho Siu Kee to Kong Chun Hei, Osage Gallery, Hong Kong
- Fotanian Open Studios 2010, Studio MiSiMiDiYa, Hong Kong

2009

Hong Kong International Arts and Antiques Fair 2009, Hong Kong Convention and Exhibition Centre, Hong Kong

Wall talks, Former Hollywood Road Police Quarters, Hong Kong

New Trend 2009, Artist Commune, Hong Kong

Grains of rice, Graduation Exhibition of Undergraduates of Fine Arts, Gallery 1, Art Museum, The Chinese University of Hong Kong, Hong Kong

The Art of CUHK 2009, Annual Exhibition of Fine Arts, Cheng Ming Building, New Asia College, The Chinese University of Hong Kong, Hong Kong

2008

homee, Edge Gallery, Hong Kong

You are so considerate!, Hui Gallery, New Asia College, The Chinese University of Hong Kong, Hong Kong

Super HK Art Team: Hooray, 1a space, Hong Kong

Hong Kong International Arts and Antiques Fair 2008, Hong Kong Convention and Exhibition Centre, Hong Kong

Our show, off, Cheng Ming Building, New Asia College, The Chinese University of Hong Kong, Hong Kong

Our Biennale, Ch'ien Mu Library, New Asia College, The Chinese University of Hong Kong, Hong Kong

I said "Have you had your breakfast?" You said "I've cooked you noodles.", Joint Exhibition of Ko Sin Tung and Wu Wai Fun, Ch'ien Mu Library, New Asia College, The Chinese University of Hong Kong, Hong Kong

2007

Get out, Fine Arts Europe Summer Study Trip Exhibition, Hui Gallery, New Asia College, The Chinese University of Hong Kong, Hong Kong

Two point five, Ch'ien Mu Library, New Asia College, The Chinese University of Hong Kong, Hong Kong

The Art of CUHK 2007, Annual Exhibition of Fine Arts, Cheng Ming Building, New Asia College, The Chinese University of Hong Kong, Hong Kong

Come Come, Lobby Gallery, Administrative Building, Chung Chi College, The Chinese University of Hong Kong, Hong Kong

Publication

Never odd or even, Taipei Artist Village, Taiwan; text by Esther Lu, 2014

Collecting Light, interview with Esther Lu, 2014

簡歷

高情形

1987 年生於香港, 在香港生活及工作。

學歷

2006-2009 香港中文大學文學士, 主修美術

獲獎

2014

純藝術基金會2013-2014, 純藝術基金會, 香港
年計劃資助(新苗計劃), 香港藝術發展局, 香港

2012

教授Mayching Kao美術基金, 香港中文大學, 香港

2009

Cheung's美術獎, 香港中文大學, 香港
Chu's創意獎, 香港中文大學, 香港

個人展覽

- 2015 馬凌畫廊, 香港
- 2014 "一個封閉的房間", EXIT畫廊, 香港
- 2012 "Undone, HARDNECK.hk", 香港
- 2010 "修復空間", 藍蓮花畫廊, 香港

群展

2015

- "金色的眼睛", Aishonanzuka畫廊, 黃竹坑, 香港
- 第二屆CAFAM 未來展, K11, 香港
- "圖像/之後" - 新書發布會及展覽, 52工作室, Pure Art Foundation, 香港
- "好想藝術 一如是有的光, 文藝黃昏聚", 油街, 香港
- "話語和視頻", 從後工業城市, 柴灣工業城一期, 香港
- 第二屆 CAFAM 未來展, 中央美術學院, 北京, 中國
- "隱形的光", 馬凌畫廊, 香港

2014

- 藝術台北2014, 台北世界貿易中心, 台灣
- "Eros", 香港大學美術博物館, 香港
- "從來沒有單或雙", 台北藝術村, 台灣
- 香港藝術徑, 上環, 香港

2013

- "沉默寡言", 香港HKICC李兆基中學創意畫廊
- 第八屆海參崴雙年展視覺藝術, 俄羅斯符拉迪沃斯托克
- "BOING !"奧沙畫廊, 香港

2012

- "禮儀, 思想, 票據, 火花, 鞭韃, 罷工。"香港 Spring, para 網站, 香港
- 伙炭藝術工作室開放計劃2012年, 香港
- 電路, EXIT畫廊, 香港

2011

"寫在牆上", 灣仔, 香港

伙炭藝術工作室開放計劃2011年, 香港

2010

"呂駿光。你在這裡, 我不是。從Ho Siu Kee 到 Kong Chun Hei", 奧沙畫廊, 香港

伙炭藝術工作室開放計劃2011年, 香港

2009

香港國際古玩及藝術品博覽會2009, 香港會議展覽中心, 香港

"新趨勢2009年", 藝術公社, 香港大米雜糧, 美術本科畢業展, 畫廊1, 藝術博物館, 香港中文大學

香港中文大學2009年年度美術, 程明大廈, 新亞書院, 香港中文大學

"長城會談", 前荷李活道警察宿舍, 香港

2008

"揚天", 邊畫廊, 香港

"你這麼體貼!" 暉畫廊, 新亞書院, 香港的中文大學

超級HK藝術組: 萬歲, 1A空間, 香港

香港國際古玩及藝術品博覽會2008年, 香港會議展覽中心, 香港

"Our show, off", 程明大廈, 新亞書院, 香港中文大學

"我們的雙年展", 錢穆圖書館, 新亞書院, 香港中文大學

2007

"我說: "你有你的早餐?" 你說: "我已經煮熟的麵條你",

Ko Sin Tung and Wu Wai Fun聯展, 錢穆圖書館, 新亞書院, 香港中文大學

"下車後, 美術歐洲暑期學習之旅展覽", 惠畫廊, 新亞書院, 香港中文大學

"二點五", 錢穆圖書館, 新亞書院, 香港中文大學, 香港

香港中文大學2007年年度美術展, 程明大廈, 新亞書院, 香港中文大學

"來了來了", 大廳畫廊, 崇基學院行政大樓, 香港中文大學, 香港

出版

"從來沒有單或雙", 台北藝術村, 台灣; Esther Lu著, 2014

"聚光", Esther Lu採訪, 2014

Edouard Malingue Gallery
馬凌畫廊

Sixth floor, 33 Des Voeux
Road Central, Hong Kong
≡ edouardmalingue.com

Ko Sin Tung | 高倩彤

Published by Edouard Malingue Gallery, 2015

Designed by Novita Permatasari
Translated by Nicole Go Ka Wing

- © Edouard Malingue Gallery
- © Ko Sin Tung
- © The Authors: Esther Lu, Ying Tan
- © Copy Editors Jennifer Caroline Ellis, Christine Yan Ching In

All images courtesy of Edouard Malingue Gallery and the artist

