

LAW Yuk-Mui

再見維多利亞東
Goodbye, See You Again, Victoria East

2022
01.22~3.13

2022.01.22 15:00

- Live performance
UnBox 盒子的盒子 by 李嘉昇 Jason J S Lee | 新加坡 Singapore
- Opening & Guide tour

艾瑞·卡爾的兒童繪本《畫一個星星給我》的最後一頁，最後一句話是「我有了一本書的開頭，和結尾，中間的部份就不難了！」

《再見維多利亞之東》(2021-2022) 是《維多利亞之東》(2017) 的延伸創作。在新增的部份尚未進行前，我的腦海裡就浮出一個起首和結尾。首是王家衛電影《旺角卡門》裡，張學友飾演的烏蠅將一台原本要送給她母親的冷氣機，連包裝紙皮箱掉入調景嶺對出的海灣（維多利亞之東，即將軍澳，英文名「Junk Bay」）；尾是黃衍仁的歌《逆風吐痰》。

至於中間，似乎沒有多想，很直接地把近年在「維多利亞之東」鄰近土地及海域發生的社會運動所涉及的三個人物：「泅泳者」、「渡海者」和「墜樓人」編入《再見維多利亞之東》的之中，作為對2017年的時間延伸。陳智德（筆名陳滅）的《地文誌》把調景嶺形容得非常深刻：「調景嶺作為理想凝聚——也同時是停止的空間，這凝聚又停止的空間也就是香港：一個滯留的空間，一整代人的時間意義被停止、被取消。」

烏蠅掉入海的紙箱是被母親拒絕的東西；逆風而唾是微小又帶輕蔑的對抗姿態。「同一個海上，莫講話無法回頭」，Goodbye, See You Again! 是告別，或者重逢。「那一個擁抱，可有，或無」。對岸，郵輪上的「Hello Beautiful Hong Kong Dream」廣告燈閃耀。

On the last page of Eric Carle's *Draw Me a Star*, the author writes in the last sentence, 'I had a beginning for a book, and an ending. The middle was easy!'

Goodbye Victoria East (2021-2022) is a sequel to *Victoria East* (2017). Before the extended creation came into existence, a beginning and an end had already emerged in my mind. The beginning is a scene from Wong Kar-wai's *As Tears Go By*: Fly (played by Jacky Cheung) tosses an air conditioner, still in its cardboard box, intended to be a present for his mother, into the bay facing Tiu Keng Ling ('Victoria East' is Tseung Kwan O, its English name is 'Junk Bay'). The end is Wong Hin-yan's song *Spitting Against the Wind*.

As for the middle, I didn't give it much thought. I directly bring in the three figures involved in the social movements that took place near the land and waters of 'Victoria East' in recent years. The three figures, 'The Swimmer', 'The Sea-Crosser', and 'The Fallen', are incorporated into *Goodbye Victoria East* in an attempt to extend the time of 2017. In Chan Chi-tak's book *Di Wen Zi: A Record of Place and Literature* (地文誌), Tiu Keng Ling is vividly described, 'Tiu Keng Ling is a space where dreams converge and time halts. This space of convergence and halting is Hong Kong: a space where things are held up and the meaning of time for a whole generation is involuntarily halted and canceled.'

The cardboard box Fly tosses into the sea is an object rejected by his own mother; the song *Spitting Against the Wind* is a small but contemptuous confrontational behaviour. The lyrics goes 'On the same sea, let's not talk about not being about to turn back'. Goodbye, See You Again! - it's a farewell or a reunion. 'That hug is but dispensable'. On the opposite shore, the luminous sign on a cruiser dazzlingly displays 'Hello! Beautiful Hong Kong Dream'.

羅玉梅 LAW Yuk-Mui

為香港中文大學藝術碩士，是藝術家營運機構「天台塾」創辦人之一。創作以影像、聲音和裝置藝術為主要媒介。常以田野調查作為方法，介入城市空間及日常，捕捉歷史的物理痕跡、人的心理軌跡、時間的形跡與地緣政治的關係。

她的作品曾於亞洲各地廣泛展出，包括包括：「河上沒有人唱歌」，油街實現，香港 (2021-2022)；「流忘」，台北非常廟藝文空間 (2021)；「道草展」，日本水戶藝術館 (2020)；印尼日惹雙年展 (2019)；「那傳來浪潮的方向」，Para Site藝術空間展位，巴塞爾藝術展香港展會 (2018)；「未來生活手冊」，紅專廠當代藝術館，中國廣州 (2017-2018)；「維多利亞之東」，錄映太奇FUSE藝術駐場計畫，香港 (2017)；「廿年回歸前後話」，1a空間，香港 (2017)，以及「釜山國際短片影展」，南韓 (2017)。

羅玉梅於2018年同時獲香港藝術發展局頒發藝術新秀獎（媒體藝術），以及第十五屆ifva獨立短片及影像媒體比賽（媒體藝術組）傑出作品獎。

LAW Yuk-Mui graduated from The Chinese University of Hong Kong with a Master of Fine Arts (MFA). She is the co-founder of the artist-run organisation Rooftop Institute. Using image, sound, and installation as her media of preference, and adopting the methodology of field study and collecting, she often intervenes in the mundane space and daily life of the city and catches the physical traces of history, psychological pathways of human, the marks of time, and the political power in relation to geographic space.

Her works have been extensively exhibited in Asia, including "There Is No One Singing On The River", Oil! , Hong Kong (2021-2022) : "The Drifts", VT ArtSalon, Taipei (2021) : "Michikusa", Art Tower Mito, Japan (2020); Jogja Biennale, Indonesia (2019); "From Whence the Waves Came" , Para Site's booth, Art Basel, Hong Kong (2018); "Future Life Handbook", Redtory Museum of Contemporary Art, Guangzhou, China (2017-2018); "Victoria East", FUSE Artist Residency at Videotage, Hong Kong (2017); "Talkover/Handover 2.0", 1a space, Hong Kong (2017), and the Busan International Short Film Festival, South Korea (2017).

LAW Yuk-Mui received the Award for Young Artist (Media Art Category) of the Hong Kong Arts development Awards and the Excellence Award (Media Art Category) of the 23rd ifva Awards in 2018.

維多利亞之東

Victoria East

2017

彩色·高清錄像·雙聲道·玻璃投影

colour, HD loop video, stereo, video projection on glass

15' 50"



重塑消失的海。

我在不同的時間，於將軍澳（Junk Bay）不同的位置，將防水照相機放置於五至十米深的水底收集（sampling）水的影像；以水的流動、光線、穿透度和顏色等元素去編輯。

這個錄像沒有故事，是對於海之經驗的重塑。

Reshaping the vanished sea.

I placed a waterproof camera at a depth of five to ten metres under water to sample images of water at different times of the day and at different locations in Junk Bay. The video is edited based on elements such as the flow of water, light ray, transmittance and colour.

This video has no narrative. It is a reshaping of the experience of the sea.

再見維多利亞之東

Goodbye Victoria East

2021

彩色·高清錄像·雙聲道·玻璃投影

colour, HD loop video, stereo, video projection on glass

9' 16"



三把鎚子。

這塊鋼化玻璃是「維多利亞之東」展覽，投影水底錄像的透明屏幕，也是我於2021年遷離在灣仔富德樓工作室的最後一件物件。作為告別，我把打碎玻璃的過程記錄了下來。用上了兩個小時，三把鎚子，其中兩把鎚子斷裂，玻璃終於破碎。閃亮的玻璃晶體散落一地，好像一顆放大的海鹽。

Three hammers.

This piece of tempered glass is the transparent screen for the underwater projection video in 'Victoria East' exhibition. It is also the last object I removed from my studio in Fu Tak Building, Wan Chai in 2021. As a farewell, I recorded the glass breaking process. After two hours of hammering, two of the three hammers were broken before the glass finally shattered. Glittering glass shards scattered all over the floor, like an enlarged grain of sea salt.

再見維多利亞之東

See You Again, Victoria East

2021

4K雙頻同步錄像,彩色,雙聲道
dual-band 4k video, colour, stereo
36' 52"



盒子的盒子。

很多年前跟香港藝術家麥海珊 (MAK Anson) 對話時，她提到我十年前的作品《殘話小說》的定鏡加長鏡頭很像早期電影的拍攝方法—在製片廠 (盒子) 裡進行場面調度。這說法一直影響我很深。2021年好幾件作品，我都以綠幕作為演練場，期待未來必定要進行一次「電影現場」(improvised cinema) 的即時演出。

在《再見維多利亞之東》的盒子裡，新舊作品：錄像、刻有海岸線的雕塑、LED光管上對照百年前後山的輪廓的幻燈片、青天白日紅旗飄揚的調景嶺檔案圖片、模擬墮樓現場的錐形路標和危險警告膠帶、模擬浮屍與海上落難的人偶道具.....像交接儀式地先後出現。

後半部的尾段，我把新作品擠進盒子裡，封箱，寄到台灣的展覽現場。邀請我做行為藝術的朋友，來自新加坡的李嘉昇，去打開盒子，用身體去回應它；又或者是，讓自由打開一些新格局、可能與錯誤。

A box of a box.

In a conversation with Hong Kong artist Anson Mak many years ago, she mentioned that the fixed-length shots and long shots in my work *Disabled Novel* created ten years ago were very similar to the shooting methods of early films where scene arrangement was made in the studio (box). This idea has been affecting me deeply. In several works throughout 2021, I used the green screen as a rehearsal area in anticipation of a must-have real-time 'improvised cinema' performance in the future.

In the box of *See You Again, Victoria East*, old and new works appear one after another like a handover ceremony: video images; a sculpture carved with coastlines; a LED light tube set against projector slides featuring silhouettes of mountains from a hundred years ago; archive photo of Tiu Keng Leng flying the flag of the Republic of China (Blue Sky, White Sun, and a Wholly Red Earth); traffic cones and caution tapes that suggest a scene of a fall from heights; life-size dolls that stimulate floating corpses at a sea tragedy...

At the end of the second half, I squeeze a new work into the box, seal the box, and send the box to the exhibition space in Taiwan. I invite Jason J S Lee, a friend and performance artist from Singapore, to open the box and respond physically with his body – or would it be letting freedom open up new patterns, possibilities and faults?

開箱

UnBox

現場演出: 李嘉昇 (新加坡)

Live performance by Jason J S Lee (Singapore)



「他穿白色長袖襯衫，整個人看來乾淨、清爽。他腰挺得筆直，上半身幾乎呈一條直線。公眾、記者緊盯著他，希望從他肢體動作、眼神，能夠讀出信息。」

(十二港人偷渡台灣案件, 楊子琪, 立場新聞記者)

'He wore a white long-sleeved shirt, looking clean and refreshing. He stood up straight and his upper body was almost a straight line. The public and reporters stared at him closely, hoping to extract messages from his body language and eye expressions.'

(The case of 12 Hong Kong people stowing away to Taiwan, by Standnews reporter Yang Ziqi)

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週二-週日11:00-19:00, 展場開放時間至18:30, 每週一休館

免費參觀

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Free Entry

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