

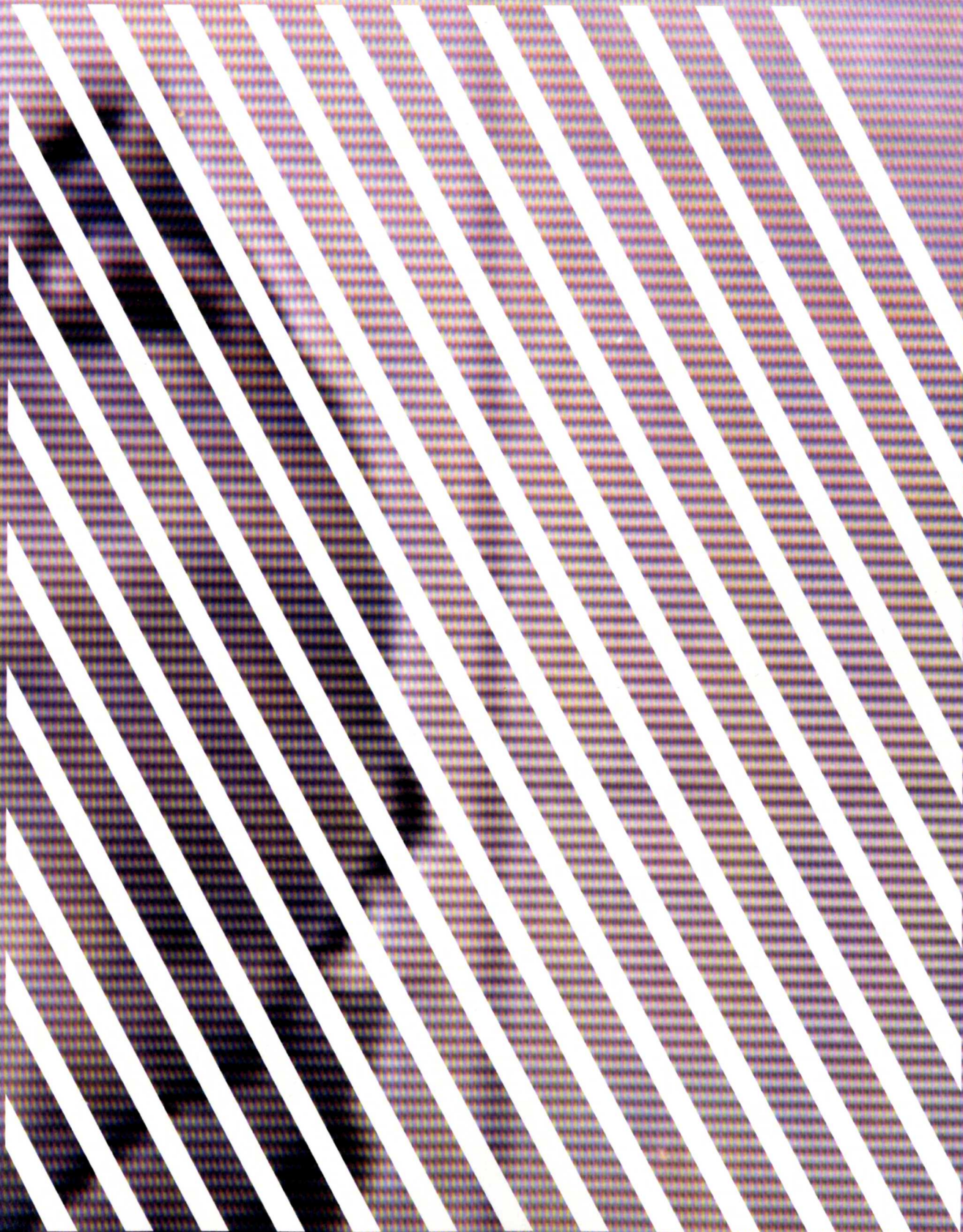
EXIT 台灣國際

實驗媒體藝術展

暨亞洲論壇

主題 _ 書寫亞洲

EXIT 2010_Experimental Media Art Festival in Taiwan
Asia (New) Stylo



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別樣：香港實驗短片

Hong Kong Screening: The Other

策展人・Curator：文晶瑩 Phoebe Man

「別樣」有「不同」的意思，德國哲學家黑格爾說它是一種自覺意識：一個人意識到自己與他者之間的不同。「別樣」的概念，涵納了這次香港實驗短片節目的主題，以及所邀請的藝術家，其中包括了節目的兩部分：香港年輕一輩的藝術家和女性藝術家。

實驗電影、錄像或新媒體藝術作品，大都與新科技有關。一般人會認為先進的科技都屬於男性範疇，但其實香港過往和現在都有許多女性藝術家創作實驗電影及錄像。在實驗媒介的創作者中，女性與男性的比例約為 5:5；傳統藝術的創作者比例則約為 3:7。這個現象可以有許多解釋，其中一項，是由於近年愈來愈多女性接受高等教育，藝術學校裡面女性學生尤其比男性多，因為男性較傾向於選擇被認為能賺錢養家的學系。另一個原因，是新媒體藝術圈較開放，容易接納新想法和新思想，讓女性創作者也可以有同等的曝光機會。那不同的現象，是一種「別樣」。

從這次選出的四位女性藝術創作者的作品中，我們即可窺見一些不一樣的視野。

鮑藹倫是一位護士、藝術創作者和錄影太奇的藝術總監，已經創作錄像二十幾年了，同時熱心於栽培年輕藝術家。她的作品相當多元化，從性別議題到政治、都市化問題也有涉足，也嘗試實驗影像的視覺語言。在今次新作《阿運會》裡，她收集許多香港的日常景像，試圖透過重塑這些景像再定義「香港」。

黎肖嫻是一位副教授，也是「文字機器創作集」團體的創立人。從她的作品裡，可見她對語言及文字敘述的關注。她以女性主義意識為基礎，再結合批判理論、電影理論以及視覺民俗誌學創作。她的作品《看得見的聲音，聽得見的形象》，是一段重新探索「香港」的過程，一層層地剝去種種附加在這城市上的陳腔濫調，將日常中的細節再度抽絲剝繭，希望能尋回屬於「香港」最初最新的定義，這個做法相當富趣味且發人深省。

到過許多城市旅行之後，許雅舒的作品《我遊》集中於探索「如何說故事？」這一命題上。每位劇情片的導演相信也曾思索過此問題，而許雅舒則用了一個後設的方法。她不再只是個躲在鏡頭後面的創作者，偶爾這位作者也會出現在鏡頭之前與故事中主角互動。當觀眾期待故事如何發展，她卻用篇幅去談創作故事的迷失與憂慮。這部影片處處充滿了驚喜，視覺語言極為豐富且變化多端。

文晶瑩喜歡做雕塑，也是媒體藝術工作者，她用雕塑的思維去創造她的影像世界。在《重寫歷史》的作品中，透過釋放記憶和想像，她的作品試圖對抗性侵犯的迷思，鼓勵自我完全。

由於放映時間的限制，此次還尚未能將香港女性導演的作品做一次完整的呈現，還有一些時間較長的精彩作品，以及一些紀錄片，也只好成了這次展出的遺珠之憾。我也要強調，香港其實也有不少優秀的男性藝術家作品，也只好有另一個專題時才介紹。另外，為了保持新媒體藝術的開放傳統，這次專題也特別加插介紹一些年輕藝術家的短片：三件動畫作品，以及三件錄像作品。這些藝術家剛從學校畢業，相當年輕且帶著獨特的自我個性和充滿實驗精神。她/他們關心自我認同的問題，亦喜歡探索生活空間和城市。他們對於週遭的環境相當敏感且富有想像力，有時會帶著不安的感覺，在探索過程中跌跌撞撞，他們的作品都不失魅力。

《實現？... 現實》是一部關於失落和挫折的作品，是曾詠汶自我剖析找尋認同感的旅程。家人、所愛和自己的將來總帶給她落失的感覺，她的作品平常、獨特又帶點細膩。從她的故事之中，反映出新世代矛盾又曖昧難明的情感。

王偉健的作品《餐桌距離》，是一件在公共空間裡一鏡到底的實驗錄像作品，試圖打破戲劇、觀眾、和鏡頭之間的界限，也同時呈現出城市裡人際關係疏離的景況，人與人一起，卻又只封閉在自我的世界。

何家豪的動畫作品《胡同鏡子》亦是一個自我沉溺的故事。他將現實和虛幻交織成的世界放大，透過想像世界反映出真實的世界和自我。

麥銘杰、黎曉楓、鄭智禮的作品，都關注香港的生活空間。香港急劇的建築重建、密集的高樓、不斷變遷的景觀、非人性化的空間設計，著實帶給港人不少心理上的影響。三位創作者通過影像重塑香港的生活空間，含蓄地表達出他們對社會問題的感覺。黎曉楓的作品《夢想·家》，恐懼環境不斷變遷。麥銘杰的《城市怪物》描繪地產商、政府如何將城市撕裂。鄭智禮所作的《門》，把廉租屋的門和閘的開合組成一首交響曲，不是香港戶貼戶般擠迫的居住環境，這首交響曲便奏不成！

這些藝術家的作品帶著獨特個人性格，顯現出一種在主流電影之外的「別樣」。他們將個人私密的經驗轉化成抽象的語彙，卻又不落入傳統敘事的窠臼之中。將日常生活中層層豐富的經驗世界打開，而不再只是喃喃說著道理，以多重的視角去看城市中的人、景色、科技化的種種。他們細緻的手法還有卓越的想像力，使得這些作品相當精彩可期。

"The Other" implies not the same and the German philosopher Hegel said it also constituted the thought of self-consciousness: a person is aware of the difference of self and the other. "The Other" can describe the idea of the artists and the idea of the program. Hong Kong Screening consists of two parts: the young artists' works and the women artists' works.

Experimental film and video as well as new media art are mostly technologically based. Advanced technology is traditionally regarded as a guy thing. In fact, there are many women artists actively involved in experimental films and video production in Hong Kong. The ratio between women and men that involved in experimental film and video (around 5:5) is greater than that of those who are in traditional art media (around 3:7). Explanations could be many. One of them is that more women have received higher education nowadays and it is a long time phenomenon that female students have outnumbered males to receive university art education. Men tend to choose career based subjects which can promise higher future income. On the other hand, unlike mainstream film industry which is still a male dominant industry, new media art world is more liberal and ready to accommodate new things and ideas. Women artists have equal opportunity of exposure. The relationship between "the others" and woman artists is close.

The program has selected works from four female artists, and to show their alternative views.

Ellen Pau is a nurse, an artist and the art director of Videotage. She has been making videos for more than 20 years and she has also devoted herself to nurture the young artists. Her videos are diverse, ranging from gender issue to everyday politics and urbanization. She has been doing a lot of experiments on visual language. She will continue her experiment, collect everyday images of Hong Kong and rebuilt the concept of "Hong Kong" through her video "Fanfare for the Common Man".

Linda Lai is an Associate Professor and also the founder of the new media art group: 'The Writing Machine Collective' (2004-). Her works have shown a strong concern for language and narrativity, grounded in a feminist sensibility that integrates critical theory, film theories and visual ethnography. Her work, "VOICES SEEN, IMAGES HEARD" has shown a searching process, aimed to redefine the city "Hong Kong" which is a term having too many clichés. She abandoned those discourses that people already have and went back to the basic, collecting daily fragments and facts to induce new concepts of Hong Kong. The approach is humane and inspiring.

Traveling around several cities, Rita Hui 's "IdoLetHerMyHeadHave" has focused on the issue of narrative: how to tell a story. Every story film director concerns this question and Rita has adapted a reflective approach. Instead of hiding behind the video, the creator exposed herself and played with the protagonists of the story. When the audience is expecting a story to tell, the creator expressed her lost and frustration. The video is full of surprise. The visual language is strong and diverse.

Phoebe Man is a sculptor and media artist. She used sculptural method to make video. Dealing with the issue of sexual assault, through releasing memories and imaginations, making destruction and construction, her work "Rewrite the History" tried to confront the misconceptions of the society and to attain self empowerment.

This is not a complete list of experimental works done by Hong Kong women artists. Due to limited screening time, some significant artists who produced long pieces and documentaries cannot be included in this screening. Nevertheless, I think future exchange in the coming years could continue to provide platforms for artists of different talents to expose.

To sustain the open spirit of new media art, this video program will also show works of young artists: 3 animations and 3 videos. All selected artists are just graduated. Although they are young, their works have demonstrated experimental spirit and strong characters. Issue of identities, researches of space and the cities are their concerns. They are sensitive about things surrounding them. Filling with imagination and uncertainty, searching by trial and error, and their works have never lacked of charisma.

"Sentimental Journey – My 22nd year project" by Tsang Wing Man, was about lost and frustration. The focus was about her identity searching. She felt lost when it came to her family, her love and her future. The story is ordinary, unique and delicate and it has reflected the ambiguous feelings of the young generation of Hong Kong.

Kenji Wong's video "Table Distance" is a one-shot video experimentation of tableau vivant in public space. The form of the video tried to break the boundaries between the stage, the audience, and the video space. In his work, it also showed a group of alienated people in the city, being together in the same space, being so close to each other but everyone is so self-absorbed in his or her own world.

Ho Ka Ho's animation "Puff the Magic Dragon" is also a story of self-absorption. He magnified one's own world by mixing the reality and the imaginary space and through the imaginary world, to reflect the truth of the real world and the truth of self.

Works of Mak Ming Kit, Jose Lai and Howard Cheng are about the living space of Hong Kong. Rapid redevelopment, crowded high rise building, ever changing space, standardized and inhuman design have brought profound psychological effects on Hong Kong people. Reconstructing the Hong Kong living space, they have illustrated their feelings toward the social issue subtly. Their works also show their sensitive observation of Hong Kong's unique architectural space. Jose's animation "Hope of home" showed the fear of ever changing environment. Mak Ming Kit's animation "City Monster" depicted the horror of big property developers who tore the city apart. Howard's video "The Doors" composed the orchestral sound of the opening and closing of the gates of public housing. Since Hong Kong's public housing units are so closed and packed together, that made the present of this "orchestra" possible.

These artists' works are "the others" and non-mainstream. The experimental nature of their works has developed distinctive characteristics. They are able to transform personal experience to metaphysical concepts, as a form of discussion but not fitting in any kind of grand narratives of ideology. Instead of illustrating theories, they are more willing to show the audience the richness of daily lives. Different points of view are always employed to see the roles of human beings, cities and usage of technology. Using delicate technique, extraordinary imagination and filled with unique characters, the works are intriguing. And it is the combination of these elements that formed the fascinating side of their works.



策展人 文晶瑩 Phoebe Man

香港城市大學創意媒體學院助理教授，多媒體藝術工作者，1991年香港中文大學藝術系畢業，2000年於舊金山藝術學院修畢藝術碩士課程，現為墨爾本皇家理工學院博士生。

作品多從探索自我開始，反省建制和挑戰既定概念，精於轉化物料來表達獨特的訊息。96年首個食物系列的裝置藝術展開始備受關注，之後的衛生巾花系列裝置和錄像作品《慧慧》為她帶來多個獎項和本地及海外發表的機會。網頁作品聊天室系列長期在網上展出，在香港大學的裝置和網絡作品則反思空間的權力關係，近期有關騷擾的作品《重寫歷史》系列則研究性別間的權力關係。她曾參與多項國際性展覽，包括蛻變突破：華人新藝術(1998-2000)、德國歐洲媒體藝術節(2001)、高雄國際貨櫃藝術展(2001)、光州雙年展(2002)、威尼斯雙年展(2003)、網指之間—生活在科技年代：第一屆台灣國際女性藝術節(2003)、上海雙年展(2004)、韓國女性主義錄像節(2005)、台灣女性影展(2006)、屏東半島藝術季(2006)、被支配的文化－對女性的阻礙與阻力：阿根廷巡迴展(2006-8)、首爾實驗電影展(2009)。亦曾得過多個獎項，包括第六屆香港獨立短片及錄像比賽公開組優異獎、香港藝術館市政局藝術獎、夏利豪基金會藝術比賽雕塑組季軍，及獲發亞洲文化協會獎助金。

她曾策劃的展覽包括女也－女性藝術作品展(2001)、有人做過－多媒體藝術裝置展(2002)、好玩場(2006-7)、首爾實驗電影展－香港實驗電影／錄像(2009)、尋常不尋常(2009-10)、EX!T 2010-台灣國際實驗媒體藝術展－「別樣」香港實驗電影／短片(2010)。她所發表的藝評文章主要是有關策展、裝置、網絡、行為、錄像、觀念藝術，以及香港藝術和文化政策。

她現任香港藝術發展局評審員，曾是Para/Site藝術空間創會成員及董事局成員、香港教育統籌局藝術教育組課程發展議會藝術教育委員會委員。

Phoebe Man is a conceptual artist, media sculptor, independent curator, writer and an assistant Professor at the City University of Hong Kong's School of Creative Media. Her works have been shown extensively in international exhibitions include Gwangju Biennale, Venice Biennial, Shanghai Biennial, European Media Art Festival, Videobrasil International Electronic Art Festival, Impakt Festival, International Video & Multimedia Art Festival: Videoformes and more. She received awards from the Hong Kong Independent Short Film & Video Competition, Asian Cultural Council, Hong Kong Museum of Art and Philippe Charriol Foundation. Marie Claire magazine selected her to be one of the ten "Smart Women of the 21st Century". Her works are mostly self-exploration, subversive, challenging ideologies and institutions. The video work "Rati" and sanitary napkin flowers series installations have received popular recognition. She graduated from the Chinese University of Hong Kong in 1991, received her MFA degree from the San Francisco Art Institute in 2000 and now she is the doctoral candidate of Royal Melbourne Institute of Technology University. She was also the co-founder and board member of Para/Site Art Space.

胡同鏡子

Puff the Magic Dragon

何家豪 Ho Ka Ho

香港 Hong Kong | 2009 | DVD | Color | Sound | 4min 37sec

日復日地以什麼來尋求混亂的思緒

在空虛混沌中盲目地胡亂游走

浮遊於真實與虛假中

發現自己一直尋找的

就是身邊的一隻昆蟲

就是房間中的另一個自己

Day by day using something to seek for disorderly thinking
Blindly wandering around the emptiness
Roaming between the reality and the delusion
Discovering that what myself is finding
Is an insect beside me
Which is another self in the room?

何家豪 Ho Ka Ho

畢業於香港城市大學創意媒體學系，主要從事動畫創作，同時跟不同機構合作及參與不同類型媒體的製作，如拍攝及後期特技合成及互動裝置製作等等。

Ho Ka Ho, graduated from the School of Creative Media, City University of Hong Kong. He mainly engaged in animation production. Beside, Ho Ka Ho also co-operate with different organizations and participate in various types of media production, such as video shooting, post-production special effect, and interactive installation production, etc.



城市怪物

City Monster

麥銘杰 Mak Ming Kit

香港 Hong Kong | 2010 | DVD | Color | Sound | 4min 4sec

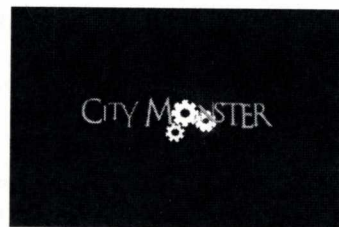
動畫的內容來自觀察香港的建築物及天空啟發，透過合成照片及影片制成動畫去呈現故事內容。近年來，香港愈來愈多摩天大廈落成，當我們抬頭向上看，我們看到的不再是天空，而是近乎覆蓋整個天空的建築物。它們正把漸漸侵佔我們的天空，在建築物的背後，到底是誰在操控它們呢？那就是城市怪物。

An animation inspired by the observation of the buildings and sky in Hong Kong. By animating photos and videos to present the whole story. In recent years, more and more sky buildings were built in Hong Kong. When we look up, what we can see is not the sky, but the buildings. Buildings invade our sky gradually. And behind the buildings, who make them to develop? That's the City Monster.

麥銘杰 Mak Ming Kit

畢業於香港城市大學創意媒體學院，主修批判性跨媒體實驗室。對於動畫、動態圖像、視覺效果及互動媒體有興趣，喜歡從城市及社會問題上取材。最近的作品《城市怪物》與《無限空間？》都是跟城市規劃和香港示範單位問題有關。

Mak graduated from School of Creative Media in City University of Hong Kong, majoring in Critical Intermedia Laboratory. His areas of interest include animation, Motion graphics, visual effect and Interactive media. He loves to search for ideas from the city and social issue to make his artwork. His recent works "City Monster" and "Infinite space?" also related to the urban planning and the issue of show flats.



夢想・家

Hope of Home

黎曉楓 Jose Lai

香港 Hong Kong | 2007 | HD | Color | Sound | 5min 16sec

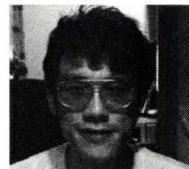
一直也想做一齣關於夢與記憶的動畫。小時候，我經常搬家，我便忽發其想如果「家」本身是有自身思想及情緒那便很有趣，這動畫也因此而生講述一個「家」與小男生的故事。

I want to create a work about dream and memory. In the past, I always moved from one home to another. So, what if the "home" itself has emotion. This animation is all about the spirit of a "home" and a boy.

黎曉楓 Jose Lai

畢業於香港城市大學創意媒體學院，曾經在動畫公司和設計公司分別待過一年時間，目前為自由創作者。

After graduated from Creative Media in City University of Hong Kong, I worked in an animation and design firm for a year separately. In 2009, I quit the design job and work as a freelancer. I try to create artwork while doing freelance. However, I always have not have enough free time to work for my own artwork.



門

The Doors

鄭智禮 Howard Cheng

香港 Hong Kong | 2007 | DVD | Color | Sound | 5min 59sec

以閉路電視的形式，拍攝香港的代表性建築物—公屋。

在隱蔽的角度下偷窺南山老街坊的生活面貌，回顧舊式香港的公屋生活，從而追溯香港公屋居民最真實的一面。配合大門開關的節奏，為短片強烈地帶出時間及空間的官能，並刺激觀感。

"Doors" opens with an unchanging cross-section of a public housing estate building, the kind in which the doors to each unit all open in the same direction onto a large outdoor hall that also serves as a public balcony. The frame is fully occupied by seven floors, leaving a total of 42 doors (and apartment facades with a set number of windows) visible. At the outset, the scene is largely silent, with a lone figure washing a window. Slowly, other figures enter from the left or right sides, opening doors and entering apartments. All the while, the sounds of jangling keys, sliding Bostwick gates, and slamming doors are exaggerated with foley effects. Strangely, several figures enter from one side and exit directly from the other edge of the frame, not returning home at all. Beginning at this point, the viewer recognizes that this is a carefully choreographed and edited scene: doors start to open and reopen in rapid succession for sonic effect, occasionally opening in different directions and with different clicking sounds. As multiple doors begin to open and close in unison and in striking visual patterns, the audio balance drifts between left and right. The orchestra of doors then begins to vary in speed, adding in additional rhythmic elements. Then the light changes, and some figures walk across in slow motion; voices emerge, and more figures walk the screen in fast forward. The video ends with nightfall, as apartment lights also join the fray. Chilai Howard Cheng has digitally reconstructed an accidentally utopian view of communal life, a vision in which creative force triumphs over crowded living conditions. □Text by Robin Peckham.



鄭智禮 Howard Cheng

愛探究不平凡的事，探索不同影片製作。作品多以個人理念滲入社會存在問題。

Chilai Howard is a Hong Kong mixed media art worker who loves to explore speculative affair and experience different artist productions. Focusing on moving images and mixed media installation. Previous works mostly related to society issue presented in personal believe and values. His works were screened in various festival and exhibitions. Major festival such as the Hong Kong International Film Festival, Loop Art Video Festival, Subvirsiion. Kunst. Festival. Off., Move on Asia and October Contemporary, etc. Also exhibited in Berlin, Madrid, London, Barcelona, Hamburg, Austria, Seoul, Taiwan, Hong Kong, etc.



餐桌距離

Table Distance

王偉健 Kenji Wong

香港 Hong Kong | 2009 | DVCAM | Color | Sound | 11min 59

sec

餐桌距離是一個以長鏡頭拍攝的錄像實驗。拍攝地點為一個戶外的公共空間。

表演者已被預先安排於鏡頭前作出一系列動作，然而身旁行人的動作並沒有被預先安排，是不可預知的。

這使表演者與行人之間建立了一種實時的互動關係。

打破了舞台、觀眾，與錄像的界限。

Table Distance is an one-shot video experimentation of tableau vivant in public space. The performers were told to do a series of actions in front of the camera.

The performers' actions are scripted and yet without a clearly defined structure, whereas the pedestrians' actions are non-scripted and unexpected.

A dynamic relationship between the performers and the pedestrians is created in real time.

The work breaks the boundaries between the stage, the audience, and the video space.

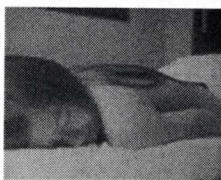
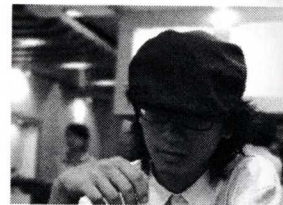
王偉健 Kenji Wong

王偉健喜以錄像、行為藝術及裝置藝術探索時間與想像的關係。

Kenji Wong specializes in performance art, installation and video.

His works focus on the relationship between time and imagination.

www.kenjiwong.com



實現？...現實

Sentimental Journey

曾詠汶 Tsang Wing Man

香港 Hong Kong | 2009 | DVD | Color | Sound | 17min 30sec

多愁善感的作品 述：

一個二十二歲的女孩，她的生活應該是怎樣的呢？由光與影和連續的影像拼湊出來的視覺日記，把人生旅程重新編排並呈現在鏡頭下，揭示被遺忘的一些事情，揭示不想被記起的一些感覺，探討不想被正視的問題，記下不想承認的過去！讓對生活無能為力的我重新認識自己

用我唯一擁有的鏡頭，文字，聲音去表達一切

This work is an integration of diary and video. This visual diary/visual journey is a representation of a sentimental journey in my life. Life goes on day by day. People repeat doing the same things everyday to make a living. Occasionally, some special and significant things happened which influence your emotion and even can make you can remember with gratitude constantly and forever. However, time won't stop.

You don't have time to feel it completely. As time goes by, you may forget or the things may change that you cannot retrieve. Diary is a way to let you record down those memories. Perhaps, you won't have time to recall it or you don't want to recall it. It's here. Saving in somewhere. Just like a treasure. Waiting you to rediscover someday.

On the other hand, I think diary is a good way for me to rediscover and explore myself. As a powerless and incompetent 22 years old young woman, who can just keep on living a busy life, what can I do? The tactics under this situation is to record down my journey and to represent by shooting through camera, words and voice over.

曾詠汶 Tsang Wing Man

一個 23 歲的女孩

平凡 迷惘 多愁善感

對夢與電影抱有極大熱情

A 23-year-old girl.

Ordinary.Lost.Sentimental.

Still have a great passion in her dream and film.



阿運會

Fanfare for the Common Man

鮑藹倫 Ellen Pau

香港 Hong Kong | 2010 | DVD | Color | Sound |

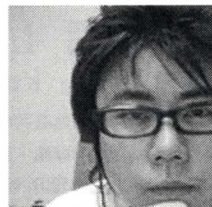
5min

重建 生活 片段

Reconstruction of everyday images.

鮑藹倫 Ellen Pau

生於香港，任職放射診斷師。多年來活躍於本地和國際媒體藝術圈，是一位錄像創作者、獨立製片人、攝影師、MTV 導演、藝術評論家和媒體藝術展策展人，同時更是錄映太奇及微波國際媒體藝術節的創辦人。自八十年代起，鮑藹倫開始從事電影及錄像創作，於香港新媒體藝術和藝術教育發展上擔當著關鍵性的角色，其作品更多次被邀參加世界各地的知名藝術節及博覽會，包括威尼斯雙年展、上海雙年展、亞太當代藝術三年展等。除了創作，鮑藹倫亦是媒體藝術展策展人及身兼香港藝術發展局與本地多間博物館及團體的顧問，更是眾多國際和本地比賽的陪審團或評判。於2008年，鮑藹倫被香港藝術館邀請成為首位客席獨立策展人，策劃了該館第一個新媒體藝術展—數碼演義 (Digit@logue)，展出眾多本地、中國和台灣新媒體藝術家的作品。擁有視覺文化碩士的鮑藹倫常於香港演藝學院、嶺南大學和香港大學等學府講學，對推廣新媒體藝術不遺餘力。除此之外，她還被授予香港藝術發展局的藝術發展獎學金及民政事務局長嘉許。鮑藹倫經常參與國際項目，例如德國新媒體藝術節、歐洲媒體藝術節的評審工作和 ISEA 的策展，亦擴大了她對香港以至亞洲新媒體藝術的發展和歷史研究。



Ellen Pau began working with film and video in Hong Kong in the 1980s. Her earlier works describe and interrogate the cultural / sexual identity in post colonial Hong Kong. Her works are shown in pop music concerts, performances, conferences, and festivals such as European Media Art Festival, Japan Image Forum, Kwangju Biennial, Johannesburg Biennial, Cities on the move, Hong Kong International Film Festival, Asia Pacific Triennial, Venice Biennale etc. She was artist-in-residence in Holland's Mu Art Foundation, Spacex Gallery in the U.K, Griffith University in Australia and Hong Kong University of Science and Technology. She was selected to participate in Asia-Europe Art Exchange and was awarded fellowship for artistic development by Hong Kong Arts Development Council and Asian Cultural Council. Pau also established Videotage and has been the artistic director of Videotage since 1995. She curates multimedia programs for Microwave Festival, museums/galleries and festivals.

我遊

IdoLetHerMyHeadHave

許雅舒 Rita Hui

香港 Hong Kong | 2004 | DVCAM | Color | Sound | 16min 58sec

跑遍兩岸三地還有塞納河拍攝，一個有關名叫小寒的人物故事從文本展開。故事由很多小寒的話語／對白組成，然而眾多零碎的意念都未能開展故事。作者尚未開始創作，而她本身失落和創作帶來的困擾卻獨立成章。

Five years later, Alice re-appeared in China and Europe, her puzzled heart was transplanted to her creator in the work IdoLetHerMyHeadHave. Expanding geographically from Hong Kong, the Mainland and Taiwan to the Parisian Seine, the protagonist, Siu Han, traveled with her broken conversations and monologues throughout the film. Incomplete yet stands on their own, these broken stories and ideas exemplified the creator's personal experience of lost and predicament.

許雅舒 Rita Hui

許雅舒，錄像藝術家、導演，現任教於香港城市大學創意媒體學院。過去十多年以來積極探討敘事的可能性，不斷挑戰影像和敘事之外更多呈現表述的方式。處女作《阿明》以其嶄新的敘事方式受到矚目，並參展於不同的錄像電影節，作品於98年成為日本 Image Forum 電影節的優秀作品；此後的作品如《隧道》、《看不見的城（牆）》、《愛麗絲在美好世界》、《說謊記》均在香港以及世界各地展出，受到本地和國際的注目。近年作品《我遊》、《女子狼》、《紅》均構成自成一格的錄像語言，呈現出作者本人對影像本身的思考。2007年，與聲音藝術家 Edwin Lo 成立 Rabbit Travelogue，展開一連串聲音與錄像之間的對話。2009年以香港藝術發展局的資助，完成了個人首部電影作品《慢性中毒》，並參展2009年釜山電影節“New Current”，該電影被喻為香港有史以來首部長篇實驗電影。



Rita Hui graduated from the Hong Kong Academy for Performing Art of taking a Diploma course in Film & TV in 1994. In 1996, she finished the study of Advance Diploma in Film & TV (Major in Editing) and Bachelor of Fine Arts in the Department of Film & TV in the Academy. She is a young talented director. Her work "Ah Ming" gained wide attention and won the Distinguished Award of the Hong Kong Independent Short Film & Video Award in 1996. In 1998 her work "She makes me wanna to die" and "Invisible City (Wall)" all won the Silver Award in drama category and other category in the Hong Kong Independent Short Film & Video Award. Also, her work "Alice in the Wonderland" was shown in Hong Kong Arts Center at programme Independent Yours. In 2001, she first time try to work on theater, "Tango of Water Sleeves" and "Beautiful Project" and her video work "Chionanthus Retusus". And her first set up video "installation XX" have been showing in Macau Old Ladies House of "Wo...man" Feminine Art. 2004, she finished her new work "IdoLetHerMyHeadHave". In 2005 and 2006, she produced her Red Ridding Hood and RED. The later one is her RMIT's master program final project. In 2007, she has established and lunched Rabbit Travelogue with sound artist Edwin Lo. In 2008, she finished her first featured film with ADC funding, "Dead Slowly" and it was shown in PIFF 2009's New Current section and HKAIFF.

看得見的聲音，聽得見的形象 VOICES SEEN, IMAGES HEARD

黎肖嫻 Linda Lai

香港 Hong Kong | 2009 | mini-DV PAL | B&W, Color | Sound | 27min 58sec

一個歷史作者，也是跨界藝術家，用兩個身分進行自我對話，尋根究底，要弄清楚該如何去書寫自家城市香港的歷史。她勤鑽零星散落的聲、影、圖庫，重新檢視以視覺為憑據的知識論——即以「看見」作為「知道」的主要來源的哲學論點——的威力與局限。遍閱分佈各處卻類同的搜羅得來的視覺材料，她意圖重新想象她的香港。從市容風貌、文物保育的角度來看，這個香港擁有著流離不穩定的歷史，在地產發展等同社會發展的邏輯下，它不斷被「毀容」再被「整容」；若歷史要寄存於建築實體才能為人民盛載歷史記憶的話，那香港人恐怕都要失憶了。歷史／藝術家的回應，一起步就超越了收復、重構的圖圖；她寧願往「碎片」的開發作為策落，張開碎片的獨立性、自主性，強調影像碎片的「表層」，按其外觀的特質進行抽象拼貼，繼而作成既展示、描繪，也說明、議論，以電影詩學為陳述軌跡的錄像散文。展示觀者面前的，是真實存在過的「此時此刻」，逼真，卻鬼魅婆娑。每一個碎片誘發著無窮的待發的潛在意義，向著歷史／藝術家招手，而她，就闊然站立於現在，站在過往的邊緣，擁抱過去可觸及卻未必能再現的狀況，策問：歷史如何參透？

A historian, also an interdisciplinary artist, engages in a self-dialogue of how to write the history of her city, Hong Kong. Drilling the disparate mines of sights and sounds, she re-examines the power and limitation of ocular epistemology, which favors visual perception as the dominant form of knowing. As she ploughs her way through the scanty and homogenous visual documents available, she re-imagines a city that has a precarious history of struggling to hold onto its look or preserve its architectural integrity at the mercy of real estate development. In response, she re-constructs a visual essay that is also a collage of lost surfaces and shadowy fragments of past existence. Her meditation leaves open the potential meanings of each of the sight-and-sound fragments that seem to have spoken to her as she asks how feasible it is to access the past.



黎肖嫻 Linda Lai

黎肖嫻為紐約大學電影研究哲學博士，香港城市大學創意媒體學院副教授，跨學科的藝術創作者，以批判理論、電影理論、敘事實驗和民俗田野法的多元結合進行學術及創作活動。2004年，創辦新媒體群體「文字機器創作集」，公開作品展已完成了三集，現為該群體的藝術總監。曾任多個媒體藝術計劃之策展人及評審。其實驗性錄像曾於香港、奧柏豪森、漢堡、巴黎、巴塞隆拿、柏林、維也納、伯明翰、雪梨、首爾、台北、高雄、馬來西亞、新德里的媒體藝術節展出。

Linda Lai is a Ph.D. in Cinema Studies (NYU), currently Associate Professor at City University's School of Creative Media, and Leader of the Critical Intermedia Studies Expertise Group. She is a Hongkong-based inter-disciplinary artists and curator, and founder of the new media art group The Writing Machine Collective (2004-). Her works have a strong concern for language and narrativity, grounded in a feminist sensibility that integrates critical theory, film theories and visual ethnography. Her video and digital installation works have been exhibited in Oberhausen, Berlin, Vienna, Birmingham, Barcelona, Paris, Hamburg, Sydney, Kuala Lumpur, New Delhi, Taipei, Kaohsiung, Seoul and Hong Kong.

重寫歷史

Rewrite the History

文晶瑩 Phoebe Man

香港 Hong Kong | 2010 | DVD | Color | Sound | 3min 55sec

通過釋放記憶和想像，文晶瑩的作品試圖討論性侵犯的迷思，鼓勵自我完全及互相尊重的社會。

"Rewrite the History" tries to deal with the issue of sexual assault. Through releasing memories and imaginations, making destruction and construction, Phoebe Man's work tried to confront the misconceptions of the society, to attain self empowerment and to promote a mutual respect society.

文晶瑩 Phoebe Man

請見前策展人簡介

Please see curator's bio

