

(English version below)



沒有先例：一次重塑香港錄像和新媒體藝術敘述的嘗試

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某種意義上說，重訪歷史的最大意義就是發掘一條連通現實與歷史的精神通道。通常，出於現實的緊迫，人們需要回到歷史中，重新發現那些已被重複刻畫過的，或者散落在時間長河中的碎片，期望通過某種創造性的重組、挪用和結構化，達到以史鑒今的目的。現實愈緊迫，那些逼迫著人、人性超出常規之外的當下事實愈是灼熱，歷史的回聲就離我們愈近。

這種緊迫，自然是出於香港近兩年政治局勢的急迫變化，以及日益分化的社會狀況，更是出於一種來源於藝術世界內部局勢變化引發的自身焦慮。更重要的是，在現實的因素之外，如何從歷史的角度把握香港當代藝術的脈絡，也在現實的逼問下凸顯了出來。在現行的藝術話語中，重提香港問題是一種呼之欲出的訴求，人們卻難以在認知的層面對此做出恰當描述。

香港當代藝術的肇始與錄像藝術有著深刻關聯。1980年代初，一群受到香港新浪潮電影啟發的年輕人在簡陋的條件下開始了錄像藝術的實踐。1986年，他們中的一些人，也即進念二十面體的部分成員，鮮明地提出了發展媒體藝術的想法，並成立了「錄映太奇」。以榮念曾、鮑藹倫、馮美華、毛文宇、黃志輝為代表，在無先例可循，甚少人關注以及缺乏任何教育體制支持的狀態下，這些先行者將錄像藝術及其蘊含的當代精神引入到這塊地緣條件特殊的地域。彼時，媒體藝術的概念仍然模糊，這些先行者動用了一切可能的藝術媒介進行實驗，作為新事物的錄像藝術，與舞蹈、繪畫、裝置、劇場等等形式發生了有趣的碰撞。

如何建立起歷史的維度去敘述媒體藝術實踐這三十年來的變遷已經成為一個緊迫的問題。基於此，本次展覽期望藉助回望錄映太奇三十年的歷史，從方法論的意義上提出重新觀看香港媒體藝術的一種方式。我們暫時放下技術媒介以及概念的區分，試圖從精神歷史的角度展開這個討論。香港的地緣條件往往被認為是本地藝術實踐的前提，人們習慣於用英據時代的尾聲，過渡時代，迴歸之後，基本法第二十三條的頒佈來劃分這三十多年的歷史，並以此分別映射不同時期的藝術實踐。這種切割歷史的方式把民主和本土性作為核心價值觀提出，儘管可以在某種程度上透露出本土藝術史與社會政治圖景變遷之間的張力，卻簡單化了藝術內部的線索與社會生活，意識形態話語之間的關係。

以「錄映太奇」的機構歷史為基礎，我們希望向香港的藝術同行和觀眾呈現一個沒有先例的媒體藝術世界。香港媒體藝術自誕生起就具有一種融匯的立場，在它的歷史中，它向社會政治的價值觀，向西方藝術同行開拓出的觀念和技術，向對媒體藝術來說至關重要的公眾，展現出開放和學習的態度。這段歷程裡，香港本土藝術家針對如何轉化對壓迫本土生活的官方意識形態的憤怒的探索，與抵抗某種群體身份的急切渴望結合了起來。結合起他們對一元性和普遍性的反抗，他們開闢出一塊充滿張力和潛在力量的地域。

「沒有先例」強調的是一種可貴的主體意識，我們將在對歷史的重訪中探索這一主體意識的生長過程。正如我們發現的，融會的友誼態度和對一元性和普遍性的反抗是這一主體得以成立的前提，香港的媒體藝術家正是在這一接受/拒絕的情境裡開展各自的實踐。新的藝術主體不是真空中的產物，它總是在具體的生活和生存境地裡發生；但同時，如同歷史上那些呼籲新生活、新生命的運動，它又是脫離於任何先例而生長出來的，肌體中的每一個部分，是從未踐行的歷史。這一新的主體意識，並不完全服從或者反映既有的社會規律和文化規律，正如我們不能從香港的城市身份和政治變遷之中完全找到歷史的基礎一樣。它取決於那些先鋒者在無人之地的挖掘，互相的映照和友誼，以及那種少見的超前意識。

本次展覽以牛棚藝術村的12號室為中心，呈現了一系列以藝術家的自我組織與藝術家之間創作上的對話為主題的錄像實踐。我們希望在展覽的這一中心場所中，塑造以藝術個體互相激發和獨立反思為特征的主體意識情境。我們將在展覽中看到，這種反思和互相激發，如何跨越了媒介、社會和私人的領域，演變成一種超前的歷史意識。這個中心輻射到其他三個空間中，主體意識也演化為不同時期、不同特征的豐富的媒體實踐。我們通過呈現歷史作品和委任創作的方式，盡力呈現香港媒體藝術複雜的性格。這些作品交織了對媒介實驗、機構批評、城市景觀與個體慾望、藝術獨立與社會生活、創造性主體的焦慮等等議題的探討，我們試圖營造出一個具有當代情境的展覽空間，將細節和不可複製的故事串聯在一起。同時，在展覽中，我們也試圖用檔案的方式對一些已經消失在歷史中的作品展開再媒介化的探討。

of “Hong Kong” in art, it is a different thing to analyze such attempts in a lucid and historically informed manner.

The development of the contemporary art scene in Hong Kong is inextricably linked to the development of video art in the region. In the early 1980s, under the influence of Hong Kong new wave cinema, a group of young artists began their initial explorations in video art with elementary and unsophisticated means. In 1986, some of these pioneering artists (members of *Zuni Icosahedron* at the time) came together to establish Videotage, undertaking the mission of developing new media art in Hong Kong. Represented by Danny Yung, Ellen Pau, May Fung, Mo Man-yu and Wong Chi-fai, these artists introduced the form and spirit of video art to Hong Kong at a time when there was no artistic precedent, institutional support or any sort of public interest. At a time when the concept of media art had yet to be clearly defined, the young medium was challenged, moulded and incrementally developed via illuminating experiments and crossovers with other art forms such as dance, painting, installation and theatre.

The task of chronicling the 30-year history and development of media art in Hong Kong is not an easy feat. This exhibition attempts to look back, reflect and re-evaluate Hong Kong media art with a fresh methodology – one that is based on a critical historical perspective rather than the technological development of various mediums. Furthermore, history itself is dissected and re-contextualized. Traditional accounts of Hong Kong divides its contemporary history into discrete periods, namely: the end of the British occupation; the transitional era after its handover to China; and the issue of Article 23 of Hong Kong’s Basic Law, etc. While such chronologies foreground core values of democracy and nativeness, they inevitably simplify the complexities and problematics that interweave art, social life and ideological discourse.

Using the institutional history of Videotage as an alternative guiding chronology, this exhibition presents a Hong Kong media art based on ‘No References’. Since its conception, media art in Hong Kong has been a melting pot for diverse perspectives and influences, it has always been adopting an open and humble learning attitude towards audiences, critics and members of the public from within and beyond the city. Over the years, Hong Kong artists learned how to transform their anger and frustrations into a form of creative resistance, while not abandoning the appeal of breaking away from collective identity. Their efforts present a combined struggle against singularity and universionality with enormous power and potential.

No References revolves around the notion of subjectivity: in revisiting history we explore the development of subjective consciousness and its relationship to larger enveloping narratives. This subjectivity, as expressed in this exhibition, is based on hospitality to the Other and struggle against singularity and universality: a situation of refusal and refusal, in which Hong Kong media artists practice. An art subject or concept never exists in a vacuum; it is always deeply interwoven within specific geographical, historical and sociopolitical contexts. At the same time, such concepts arise without precedent or example, born out of history while seeking to change the status quo. In their quest for new orders and new ways of living, such new subjectivities refuse to be subsumed within existing social structures; nor do their efforts fully reflect dominant narratives and histories. This is the reason why we cannot generalize a Hong Kong identity or history based solely on political developments or external identities: such accounts omit the individual exploration, the interindividual inspiration that foretell and pre-date the actual happenings.

Presenting works by pioneering video artists whom have attempted to self-organize and inspire each other in their collective goal of developing media art in Hong Kong forms a conceptual and literal point of departure of the exhibition. The works display an intriguing interrelationship between interindividual inspiration and independent creativity that manifests

in a transgressive historical consciousness – one that transcends the limitations of media as well as personal and social boundaries. It is in this way that subjective consciousness infiltrates and transforms artistic, social and political dialogue through a wide range of media practices. Through presenting both historical and commissioned works, we strive to present the complexity that is deeply rooted in and unique to Hong Kong media art. From media experiments to institutional critique and from sociopolitical views to private personal desires, the exhibition constructs a space that interweaves diverse fragments and stories. At the same time, adopting an investigative archival approach, we also endeavour to discuss about the event of documenting media works as a “re-mediatizing” process.

Exhibition Details

19/05 – 15/6/2016

Cattle Depot Artist Village

Opening: 21/05 (Saturday) 3:00pm

Opening Hours: Tuesday-Sunday 12:00 noon to 8:00pm (close on Mondays)

Cattle Depot Artist Village, 63 Ma Tau Kok Road, To Kwa Wan, Kln

Exhibition Venues: Unit 12 / Unit 13 / Unit 15 / Unit N2 / Unit N5

Event Schedule

Artist's Talks

21/05 (Saturday) 4:00-6:00pm

Art & Technology - Danny YUNG

11/06 (Saturday) 4:00-6:00pm

Ellen PAU

Performances

21/05 (Saturday) 8:00pm

Linda LAI + Floating Projects Collective

03/06 (Friday) 7:30pm

MMI (Moving Moving Images)

Workshop

28/5 (Saturday) 3:00-6:00pm

LAM Miu-ling + YU Ka-ho, Albert

Guided Tours

21/05 (Saturday) / 28/05 (Saturday) / 11/06 (Saturday)

2:00-3:00pm

www.videotage.org.hk

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Organiser

Videotage

Venue Support:

Leisure and Cultural Services Department / vA!

Supported by

Hong Kong Arts Development Council

Exhibition Design and Venue Set-up Support

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