

唐納天  
陳福善  
程景緯

宋明

Abraham Cruzvillegas

徐井

dir & Feel Good Cooperative

梁御東

廖家明

彭倩嫻

12 / 12 / 2024 -

潘岱靜

任航

蘇詠寶

鄧韻榮, 袁雅芝

王虹凱

西亞蝶

Caito Yurjel

區經鵬, 唐培恩

Bruno Zhu

佩恩恩

# 快樂的方式不只一種 How To Be Happy Together?

Nadim Abbas

Luis Chan

Luke Ching

Chu Ming Silveira

Abraham Cruzvillegas

Mimian Hsu

Pauline Currrier Jardir & Feel Good C

Ocean Leung

Liao Jianming

Beatrix Pang

- 06 / 04 / 2025

Pan Dajiang

Ran Hang

So Wing Po

Tang Kwong San & Yuen Nga Chi

Hong-Kai Wang

Xiyadie

Caito Yurjel

Zhou Xiaoping & Tang Han

Bruno Zhu

Payne Zhu

策展人：向在榮

Curator: Zairong Xiang



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There is more than one way to be happy.  
Leave me alone to blossom naked in the desert.  
All of Wing's words resonate in their melodic cadence.  
No mirror in the desert.

'Can we still be happy together?'  
'Let's start over,' (不如我哋由頭再嚟過) Ho Po-Wing often says to  
Lai Yiu-Fai.

Wing had never watched Wong Kar-Wai's *Happy Together* (1997) in the cinema, until this summer. He came across this small retrospective screening in an old cinema of Turin, Italy, by pure coincidence, just like when he saw it for the first time on a pirated DVD bought from a video store cramped in that busy shopping centre built under a dusty flyover in his hometown of Guiyang. It was one of the few commodity paradises for the melancholic teenager of the mountainous inner city, which liked to pride itself on looking somewhat like Hong Kong. The DVDs were never quite categorised, there was no hierarchy of taste. Arthouse, indie, and blockbuster films were all mixed up as if they were part of a contemporary art installation. The celluloid comrades seemed happy together.

On the DVD cover, two men, half-naked, closely entangled on a sunny rooftop. The sky was more green than blue. 'Happy Together' printed in a small white font, while '春光乍洩' appears in larger black characters. The subtitle 'a story of reunion' may or may not have been there. Everything looked sweaty, sexy, and showered in mythical light. Wing had to remove the cover-flyer from the thin plastic box before going home just in case his family mistook the film to be pornographic. Twenty-five years later, the world seems far less happy. Without the sudden outpouring of spring light, 'their souls grew cold, they dropped their wings,' Sappho sighs. One Wing is no more.

In 2017, Wing visited Bar Sur in Buenos Aires, which appears in the film several times. It was the first time he felt so far away from home. Travelling across the ocean, you still would not be able to

reach Asia just yet. The tango club was open in the morning, something of a miracle. The old manager sat against the window, smoking, as the workers half-heartedly cleaned the bar. 'Déjame adivinar: sos el primer turista chino que nos visita por una película.' Wing laughed. He remembered that Ho Po-Wing uses a very local slang in Argentinian Spanish, *boludo*. In *Happy Together*, Wing is more worldly than Fai. He fucks around and fucks up everything. Fai manages to arrive at Iguazú in the end, 'I was sad because I always thought that both of us should be standing here under the waterfall' (嗰日我好唔開心, 因為我始終都覺得企喺瀑布下面應該有兩個人).

Wing asked the old man how many *Happy Together* enthusiasts visited his bar daily and whether he was aware that one of the actors had passed away. Exhaling a large cloud of smoke, he said in a heavy porteño accent, 'sí sí ... el chico todavía me debe un café.' Sunlight flooded through the windows. The black and white floor-tiles were still intact. It was difficult to tell if there was a little sigh in his joke. All of a sudden, the familiar strains of tango apasionado started to fill the room. They would never play Astor Piazzolla in this type of tango bar. A small debt kept him in the present tense: he still owes him a coffee. It's not over. Wing was not sure which one of them the old manager was referring to. He didn't ask but understood now that there was more than one way to be happy.

## How To Be Happy Together?

Høæŋg Zoi-Wiŋg (Zairorŋg Xiærŋg) on Ho Po-Wiŋg  
in memory of Chøæŋg Kwok-Wiŋg

### Zairorŋg Xiærŋg

'How to be Happy Together?' (快樂的方式不只一種) is about pluri-singular twoness, neither one nor many, and a notion of togetherness that exists between the illusory self-sufficient 'I' and the empty homilies of the multitude. It is about likely and unlikely couples within a deeply wounded world, and those who nonetheless happily sustain it. 'When he was injured, those were my happiest days with him,' (佢受傷嗰排係我同佢最開心嘅日子) confesses Lai Yiu-Fai. Wong Kar-Wai's 1997 film provides the artistic and conceptual heuristics for the exhibition you are about to see. Against the backdrop of Hong Kong's cliché descriptor as a dialectical site or, more accurately, a parasite between East and West, tradition and modernity, socialism

and capitalism, Wing invites you to reflect on how we can (still) be happy together, even if 'we cannot', seems to be the only sensible answer to this presumptuous question.

'不如我哋由頭再嚟過' (Let's start over), Wing is saying it once again.

## How To Be Happy Together?

Hoeng Zoi-Wing (Zairong Xiang) on Ho Po-Wing  
in memory of Choung Kwok-Wing

Zairong Xiang

快樂的方式不止一種。  
就讓我獨自赤裸盛放。  
榮的每一句話都在韻律中共鳴。  
沙漠中沒有鏡子。

「我們還能快樂地在一起嗎？」  
「不如我哋由頭再嚟過」，何寶榮常對黎耀輝說。

阿榮從未在戲院看過王家衛的《春光乍洩》(1997)，直到今年夏天，他在義大利都靈的一家老戲院偶遇了這部片的小型回顧展映。一切都是巧合，就像他第一次看這部片是因為在家鄉貴陽一座塵土飛揚的天橋下的購物中心的音像店買了盜版DVD。對於這個憂鬱少年來說，這是少數的購物天堂，而這座內陸山城甚至自詡和香港有幾分相似。這裡的DVD沒有嚴格的分類，也沒有品味的高低之分。藝術片、獨立電影和商業大片混雜在一起，彷彿是一件當代藝術裝置的一部分。這些賽璐珞同志們似乎很快樂地在一起。

DVD封面上，兩個半裸的男人在灑滿陽光的屋頂上緊緊相擁。天空的綠色多於藍色。「Happy Together」以白色小字印刷，「春光乍洩」則以較大的黑色字體呈現。副標題「一個關於重逢的故事」時有時無。一切看起來炎熱粘膩、性感，沐浴在神秘的光暈中。回家前，阿榮不得不將封套從薄薄的塑膠盒中取出，以免家人誤以為是色情片。二十五年後，這個世界似乎沒有那麼快樂了。沒有了乍洩的春光，「他們的靈魂變得冰冷，他們掉落了榮光」，莎孚嘆息。榮已不再。

2017年，阿榮造訪了電影中多次出現的布宜諾斯艾利斯酒吧 Bar Sur。那是他第一次感到離家如此遙遠。就算漂洋過海，仍無法抵達亞洲。探戈俱樂部早上還開着門，堪稱奇蹟。經理老頭坐在窗邊抽煙，伙計們懶散地清理吧台。「我猜你是第一個因為電影而來的中國遊客」。阿榮笑了。他記得何寶榮會用阿根廷西班牙文中非常道地的俚語，「boludo」(撲街仔)。在《春光乍洩》中，阿榮比阿輝更世故也更世界。他胡亂搞，搞砸了一切。阿輝最後成功到達伊瓜蘇，「嗰日我好唔開心，因為我始終都覺得企喺瀑布下面應該有兩個人」。

阿榮詢問這位老人，每天有多少《春光乍洩》的粉絲光臨他的酒吧，以及他是否知道其中一位演員已經過世。他吐出一大團煙霧，用濃重的當地口音說：「對，對……這小子還欠我一杯咖啡呢」。陽光從窗戶湧入屋內。黑白相間的地磚依然完好如初。難說他的語氣中沒有一絲嘆息。突然之間，《熱情的探戈》的熟悉旋律充滿了整個房間。但這樣的探戈酒吧一般不會播放 Astor Piazzolla 的樂曲。一筆小小的債務讓他一直停留在現在時：他還欠他一杯咖啡。這一切還沒結束。阿榮不確定老經理指的是兩位中的哪一位。他沒有問，但現在明白了，快樂的方式不止一種。

「快樂的方式不只一種」想要探討多元又獨特的雙重性，既非一也非多；是存在於虛幻自足的「我」與關於群體的空泛論調之間的某種一致。展覽

關於這個深受創傷的世界中可能與不可能的結合，以及那些仍然快樂地維繫著這個世界的人。黎耀輝曾坦言，「佢受傷嗰排係我同佢最開心嘅日子」。王家衛這部1997年的影片為展覽提供了藝術和觀念上的啟示。在香港作為一個辯證之地的陳詞標籤下，或更準確地說，是介於東方與西方、傳統與現代、社會主義與資本主義之間的「旁所」(para-site) 的背景下，阿榮邀請你一同思考我們如何(仍然)可以快樂地在一起，儘管「我們無法做到」似乎是這個冒昧問題的唯一合理答案。

「不如我哋由頭再嚟過」，阿榮再一次說。

## 快樂的方式不只一種

向在榮寫何寶榮紀念張國榮

向在榮





What does not surprise me, although refreshingly assuring, is **Bruno Zhu**'s remark on his work *Call Me* (2023–2026), likely the very first work you will see even before you read the wall text. In Zhu's work, the bodily orifice becomes a site of resistance and affirmation. He told me about the making of this series of condom-crucifixes:

I started stapling condoms together last year on a whim. I was walking on the streets by myself, managing a bout of bitterness from being single forever. 'Nobody wants me,' I thought to myself. But now that I'm older and wiser, I can say back that maybe I don't want anybody. So, I went through a stream of thoughts ranging from gays getting pregnant, cum-shots into gloryholes, commitments to a hole, and hope. I think there is hope as long as there are holes. Hope, hole, whole. This cross is my manifesto for mis/conception: Conception – the dogmatic heterosexual ritual enmeshed with a Judeo-Christian hauntology – meets Misconception – a mistake, faulty thinking. Thus, a condom cross presents itself as sacred and a sacrilege; equally sacred and equally profane. The crosses are dated according to their expiration date, which means they have a limited lifespan to persuade. Each cross establishes a line of communication, manifested in their naming: 'call me,' 'text me,' 'do me,' 'remember me,' and so on. (email exchange 6 Nov 2024)

These yearning imperatives, 'Call Me,' in this case, establishes a thread throughout the exhibition's various other works and their histories. Immediately in front of Zhu's work, is **Luke Ching**'s *Narcissist* (2024), a humorous terror of the hidden devil within, an enemy that is oneself, captured by a pinhole camera inside a smiling toy soldier. The split self—the first mystery or misfortune or misconception to be solved before we could fathom being together with another person, happily or otherwise. 'Call me' is paraphrased here as 'That's me!'—the most tragic moment in Jacques Lacan's analysis of the formation of the self when the infant gains first knowledge of the self through a specular, illusory, mirrored third-person-me-other. Turn left, an apparition is

guaranteed, not of the Virgin Mary, but of the *Lucciole* (2021) who light up the dark nights in suburban Rome and elsewhere—Pier Paolo Pasolini lamented already many decades ago of their disappearance. **Pauline Curnier Jardin** and the trans sex workers of **Fœl Good Cooperative** transforming into fireflies (*lucciole* in Italian, euphemism for prostitute) at the arboreal margins of the imperial city—they are *calling* you and *calling* us, to join their fragile and tenacious attempts at igniting the night.

Continuing left, passing the apparition of projected fireflies, it seems, from the dramatic landscapes of Hong Kong through one of Para Site's nine windows—all exposed for the first time, the nine

orifices of the 22<sup>nd</sup> floor—one encounters a blurred image, an indexical trace of many traces. **Tang Kwong San and Yuen Nga Chi** turned Hong Kong's disappearing phone booths into camera obscuras. Light shines through the pinhole pierced onto a \$2 coin from Hong Kong's colonial era: on one side is the head of the late Queen Elizabeth II and on the reverse, a royal lion holding up a globe. The hole reminds us that the one of the queen's eyes was positioned exactly where the globe was. You won't realise this manoeuvre yet only seeing the result of this urban experiment in *Somewhere in Time* (2019–2024): a ghostly image of the world upside down, of the Cenotaph in Hong Kong City Hall, overexposed and also overshadowed by the famous HSBC building that did leave an unmissable mark. If somewhere in time during your visit is the hour, you will hear then

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interlacing melodies of 'Westminster Quarter' and 'The East is Red', both played in Shanghai's Custom Building in different historic times. Shanghai's HSBC is located right next door. The coupled clock-strikings are an addition to **Payan Zhu**'s *Mismatch* (2021) behind Tang and Yuen's photo-montage: a meditation (in Shanghainese, a dialect once widely spoken in Hong Kong) on the global distribution of labour by means of financialisation that can turn everything—including dancers, erotics, the dance floor, their representations, captured by a night-vision device, and the deepfake substitutes of faces—into exchangeable mediums, like coins. Transit becomes transaction, and mismatch is guaranteed through

the exploited young vitalities that are pumped into the global economy.

Turn further left along the 'backside' of the hung plywood walls: **Zhou Xiaopeng** asks *How Does a Flower Bend?* (2019–2023), a series of drawings on paper of flowers and botanicals done between Zhou—the artist, the caretaker, the teacher, and E.S.—an elderly woman with dementia that Zhou has been taking care of. How this unusual coupling between a precarious yet healthy young artist and a middle-class aging woman troubled by the loss of memory has developed into a meditation on ethics, illness, diaspora, and identity, is gently explored in the two-channel video *Ordinary Affects* (2024) by Zhou and **Tang Han**, another diasporic Cantonese artist living in cold Berlin, performing care work through art-making to make the world a more bearable place.

You might have already noticed, under each window-orifice, there is a short story written in Brazilian Portuguese from a short story collection written by **Caio Yurgel** called *As noites de Hong Kong são feita de neon* (2019) waiting to be translated by you. Throughout the exhibition, many couples will be formed—Hong Kong's neon night will be lit by the collective work of translation convened by **Beatrix Parg** with their Queer Reads Library. No, you don't need to master or even know Portuguese yourself. Being happy together should have no prerequisite if it means not only a coupledness of authorial author and faithful translator, but also a collective collaboration that makes the impossible (for the individual) possible. The stories interweaving the bay of Hong Kong and border-crossings between Brazil and Argentina, Yu Xuanji and Hilda Hilst, past and present, fear and desire, will slowly fill in the exhibition, sometimes twice, sometimes three times.

An internal opening of the exhibition walls, which so far you might have only seen its often-hidden backside, will become accessible for the first time. You can walk into the 'interior' of the upside-down world. The usual taken-for-granted white walls of a

gallery space are finally seen, but the interrogation of how we present ourselves to others and therefore to ourselves continues in **Liao Jiaming's** *The Intouchable* (2021). The installation zooms into the strange gestures of hands when they hold smartphones to capture the best torso photo as the primary bait in the marketplace of desire on dating apps. The tentacles spread out to invite you to be part of that world of promise and despair, cruelty and desire, me and I. You will then properly meet Payne Zhu's video—now ever more prophetic in its surgical analysis of the mismatching financialisation of everything including and especially those chiselled torsos in Liao's selfie--sticks-turned-cyborgs. **Ocean Leung's** *Double-Happiness* (2020) cannot be missed. The fiery scarlet of two theatre chairs melting into each other in coital ecstasy oscillates between intense erotic *thingness* and the unspeakable metaphor of pain.

Double-happiness is a celebration and a warning. The imagery of two merging into one—hailed in romance as loving consummation; or loss of oneself—is a more than often feminised complaint in conjugal asphyxiation, and in Leung's work it leads to the propensity of collapsing. **Abraham Cruzvillegas's** newly commissioned sculpture *Juntitud* (2024) will hold found objects together. In the spirit of *Autoconstrucción*, a long-term project of Cruzvillegas, pragmatic and formal inspirations are drawn from the collective wisdom that managed to build his childhood neighbourhood of Ajusco on the outskirts of Mexico City, where essential

builders of the economic boom of the 1960s and migrant workers from all over the country found themselves shelterless. They contracted themselves (auto-construct) from scratch a living and caring community on the volcanic rocks previously deemed inhabitable. Mass communication technology was popularised in a similar economic boom in Brazil, the other Latin American giant. It needs to be traced to a Chinese Brazilian architect: **Chu Ming Silveira**, whose name has often been overlooked, but the 'Big Ear' (orelhão) phone booth she designed is still seen across the world in its original and counterfeited variants. Out of the pragmatic need for a low-cost public facility, not unlike *autoconstrucción*, the 'big ear' was almost produced

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through a Daoist im/possibility: both light and strong, sheltering and open, public and private. The reconstructed *orelhão* stands for a celebration of the Chinese diaspora—many of them departed from Hong Kong. It is also an (enlarged) orifice of the nine bodily openings, metonymized in the space by the nine windows. In the corner, **So Wing Po** invites the public to participate in the preparation of herbal powders, a traditional materia medica, by pounding the copper mortar, which will grow, when spring comes, and reappear in different formats for her solo show on the 10<sup>th</sup> floor space, which will overlap with *How to Be Happy Together* for almost a month.

A different pounding sound, a quivering *Hazzeh* (2019–2022) is heard. **Hong-kai Warrg**'s sound piece of the reenactment of Nuwah—the forbidden oral lamentation of Palestinian elders reenacted by young Palestinian and Jordanian women recorded on hilltops, in the valley, by the Dead Sea, and in the city of Jericho. It introduces a quiver (*hazzeh* in Arabic) through this transcultural intimacy nested inside the *orelhão*, echoing on the rooftop of Para Site and many other spaces. On the opposite side, as one turns back, a traditional dragon-phoenix embroidered silk cloth, a traditional item in China for newlyweds, seems to contrast all of the devastating ordeals the Palestinian people have been going through that the lamentation of Nuwah might have conjured up. **Mimian Hsu**'s embroidery *No. 1674, Sección Administrativa, Version 1 & 2*. (2007), when

read closely (and also on the backside of the inverted wall of the original scan in printed format), reveals word by word a painful testimony of the wretched of the earth: two Chinese immigrant workers living under the early twentieth-century Chinese Exclusion Act of Costa Rica wrote a letter asking the minister of the government for special permission to bring their wives and children from China. They used the language of anti-Chinese racism as an argument. Bringing our wives and children would prevent the propagation of our generally not favoured race, they said.

We will have already seen **Xiyadis**'s masterpiece *Kaiyang* (2021) that comes into sight (乍現) from the hollow space of the inverted walls: there, an orgiastic world of inverted heaven and earth where a luxuriant flora and fauna grows in stringent winter. When you pass the work, you become one of the participants in recreation, in recreating a miracle of flourishing in the harshest of winters. Isn't that not only a blunt celebration of queer universalism, but also a metaphor for all those who resist the necropolitical death machines of occupation, plantation, coolie indenture, or even genocide, and still stand and thrive? The neon lights of Hong Kong are lit once again, in *Untitled (Conference)* (1983) by **Luis Chan**, the pioneer of the city's modern art. Born in Panama but

relocating back to Hong Kong at the age of five, Luis Chan lived most of his life in Hong Kong. What is going on in the painting is open for discussion. Are these fashionable men and women those who frequent high-society soirées including at the Hong Kong Art Club, which Luis Chan was able to join despite being Chinese; or are they hardworking prostitutes and other lumpen-proletarians crowding Lockhart Road in Wan Chai—or maybe you just remembered one of Yurgel's stories displayed under the window is called 'The Ghosts of Wan Chai' set in Japanese-occupied colonial Hong Kong?

**Pan Daijing** meditates on the 'I miss you' and the ghostly traces that longing leaves. They are somewhere in unexpected places in the exhibition space. **Nadim Abbas**'s *Happy Together* (2013) brings us back to the

mysterious signifier of the film—the Iguazu Waterfalls, the *cataratas*. This word has two meanings in Spanish: 1. Waterfalls (also a shorthand for Iguazu); 2. Cataract (a medical condition in which our eyesight becomes increasingly cloudy). The waterfalls face each other invertedly like Lai Yiu-Fai's imagined Hong Kong from antipodal Buenos Aires, and the inverted walls in the exhibition. So far, we have encountered some of the nine orifices of the body - which in Chinese medicine stand for the body. These open orifices (metonymically the windows, including Nadim's two windows, and the one north-facing window of Para Site that is open for the first time) cumulate in a cosmos of profound interrelatedness. 'The

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North; black colour. Having entered, it communicates with the kidneys. It opens an orifice in the two yin sites—the genitals and the anus' (*Yellow Emperor's Inner Canon*). **Ren Harg** intuited a landscape made entirely of asses of different colours, *Untitled 46* (2012). Let that image be our guide towards a queer cosmos of happy-togetherness.

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但 Bruno Zhu 對作品對解釋並不讓我感到意外。《Call Me》(2023 至 2026) 很可能是你在進入展覽閱讀牆面文字之前最先看到的作品。這一作品中，身體的孔竅成為抵抗的場域，令人耳目一新。對這一系列保險套十字架創作的心路歷程，他如是說：

「我去年心血來潮，開始把保險套釘在一起。有一次我獨自走在街上，正為持續的單身狀態苦惱。我心想：沒有人要我。但現在我年紀大一些了，也更聰明了，我可以反過來說，也許是我不想要任何人。我天馬行空地想了很多，從同性懷孕到烏洞射精到對一個洞的承諾，以及希望。只要還有洞存在，就會有希望。希望，洞，通。這個十字架是我對誤 / 孕 (mis/conception) 的宣言：受孕 (Conception，被猶太基督教的幽靈論侵擾的教條性異性戀儀式) 與誤解 (Misconception，錯誤、有缺陷的想法) 在此相遇。因此，保險套十字架既是神聖的，也是褻瀆的；既是神聖的，也是世俗的。每個十字架都有一個有效期限，它們的說服力是有壽命的。每個十字架也有各自的溝通管道，體現在名稱上，例如『call me(打電話給我)』、『text me(發信息給我)』、『do me(搞我)』、『remember me(記住我)等等。」(2024 年 11 月 6 日的電郵往來)。

這些渴求性的指令，如「call me(打電話給我)」，建立了一條貫穿展覽其他作品及其歷史的線索。在 Bruno Zhu 作品前方是程凱緯的《周處》(2024)，通過一個藏在微笑玩具兵內的針孔攝影機，藝術家以黑色幽默的方式捕捉潛藏於心的惡魔以及作為敵人的自己。分裂的自我是我們在考慮是否能與另一個人在一起(無論快樂與否)之前，首先要解決的謎題、不幸或誤解。「打電話給我」在這裡被轉述為「那就是我！」這是雅克·拉岡分析自我形成過程中最悲劇性的時刻，嬰兒透過一個鏡像、虛幻的異於自我的第三者獲得對自我的最初認知。往左看，你一定會見到一個顯靈，不是聖瑪利亞，而是照亮羅馬郊區等地的黑夜的《螢火蟲 (Lucciole)》(2021)，柏索里尼早在幾十年前就曾慨嘆他們的消失。Pauline Curnier Jardin 與 Fœl Good Cooperative 的跨性別性工作者在這座帝都樹林邊緣，化身為螢火蟲(在義大利文中，螢火蟲一詞「Lucciole」也是指代性工作者的委婉用語)——他們在呼喚你與我，一起加入他們脆弱又堅韌的點燃黑夜的努力。

繼續往左，經過螢火蟲的投影幻像——似乎是從 Para Site 的九扇窗戶(全部首次公開二十二樓的九個孔竅)中的一扇能看到香港獨特城景的建築孔竅投射進來的一個奇妙顯影，一個代表眾多痕跡的指示性痕跡將立於眼前：鄧竄桑與袁雅芝將香港逐漸消失的公共電話亭變作暗箱。光線透過針孔照射在一枚香港殖民地時代的二元硬幣上：一面是已故英女皇伊利沙伯二世的頭像，另一面是手捧地球的獅子。這個針孔提醒我們，女王的一隻眼睛正好位於地球的位置。在《此時某處》(2019 至 2024) 的呈現中，你不會意識到這個巧妙的操作，僅僅看到這個城市實驗的結果：幽靈般的圖像中隱約能看出一個上下顛倒的世界，是香港大會堂前的和平紀念碑，它曝光過度，同時也被那座留下無法忽視印記的滙豐總行大廈所遮暗。如果參觀恰逢準點，你會聽到《西敏寺鐘聲》與《東方紅》的鐘聲旋律交錯響

起，這兩首樂曲在不同歷史時期都曾在上海江海關大樓奏響，而上海的滙豐銀行就在這座大樓隔壁。這兩首報時樂曲是佩恩恩的作品《錯配》(2021) 新的補充元素，作品位於鄧氏和袁氏的相片蒙太奇後方，以上海話(曾在香港廣泛使用的一種方言)講述全球勞動力在金融手段下的分配。金融化可以將一切變為可交換的媒介，包括舞者、情色、舞池、夜視裝置捕捉到的影像，以及人臉的深偽替物，全都可以像硬幣一樣可以被交換。交通成為交易，而因為這些注入全球經濟的被剝削的年輕生命力，錯配必然發生。

沿着懸掛夾板牆的「背面」再往左走：馮震鵬透過一系列自己作為護工與老師以及 E.S. 這位藝術家一直幫忙照顧的患有認知障礙症的老婦人共同完成的紙上花卉與植物素描作品發問：《花是如何垂落？》(2019 至 2023)。這段不尋常的關係，一位健康年輕但生活不甚穩定

的藝術家與一位受失憶困擾的中產階級年長女性，如何演變成對倫理、疾病、離散、身分等問題的思索，在周氏與另一位居住在寒冷柏林的廣州藝術家唐菡合作的雙頻錄像作品《普通情感》(2024) 被細緻溫柔地探詢，兩人透過藝術創作實踐關愛工作，讓這個世界更易承受。

你可能已經注意到，在每個窗洞下都有一篇 Caio Yurgel 撰寫的巴西葡文短篇故事，這些來自《香港那霓虹做的夜》(As noites de Hong Kong são feita de neon) (2019) 短篇集的故事等待你來翻譯。展覽期間將形成很多二人組——香港的霓虹夜之將由彭情軀與「流動閱酷」所召集的集體翻譯工作點亮。不，你不需要精通葡文，甚至不需要懂這門語言。快樂

## 向左看： 快樂的方式不只一種 導賞地圖

### 向在祭

地在一起並沒有任何先決條件，因為它意味的不僅是作者與忠實翻譯者的二人關係，也意味着一種將（對個人而言）不可能的事情變為可能的集體協作。交織着香港海灣、巴西與阿根廷邊境、魚玄機與希爾達·希爾斯特、過去與現在、恐懼與慾望的故事，將慢慢填入展覽，有時是兩次，有時是三次。

到目前為止你可能只見過展牆經常隱藏的背面，此時，指向展覽內部空間的開口將首次出現，你可以走進這個上下顛倒的世界的「內部」。展覽空間中常被視為理所當然的白色牆壁最終被看見，但我們如何向他人展現自己，如何向自己呈現自我的詰問仍在廖家明的《觸不可及》(2021) 中持續。這件裝置將焦點放在拿著智慧型手機捕捉最佳身材照片時奇怪的手部姿勢上，這些照片是交友 app 中的慾望市場的誘餌。伸展開來的觸角邀請你成為那個充滿承諾與絕望、殘酷與慾望、我與自我的世界的一部分。然後，你會看到佩恩恩的影片。這段影片現在看來更具預言性，特別是對一切事物的金融化錯配的透徹分析——包括且尤其是廖氏的自拍桿賽博格所修飾的軀幹。梁御東的《雙喜》(2020) 不容錯過。兩把劇院椅在交媾般的狂喜中融合，烈焰般的猩紅色在強烈的情色物性與難以言喻的痛苦隱喻間搖擺。

《雙喜》既是慶賀，也是警告。二者融為一體的意象在浪漫關係中被歌頌為愛的完滿，亦或自我的迷失——這種意向往往是對婚姻窒息感被女性化的控訴，走在崩潰的邊緣。而在最新委任創作的雕塑作品《一起》(Juntitud) (2024) 中，Abraham Cruzvillegas 將現成物合體。以「自發建構」(Autoconstrucción) 為精神，Abraham Cruzvillegas 從他位於墨西哥城郊區的童年家鄉 Ajusco 的集體建設中汲取實用與形式靈感：1960 年代墨西哥經濟蓬勃時期的重要建設者與來自全國各地的移民工人無家可歸，於是他們在過去一直被視為無法居住的火山岩上，從零開始自發建設了一個充滿活力與關懷的社區。在另一個拉丁美洲大國巴西，相似的經濟發展期使大眾傳播技術得以普及。這要追溯到一位巴西華裔建築師：宋明，她的名字常被遺忘，但她設計的「大耳朵」(olerhã) 電話亭至今仍以原裝或仿冒品的形式出現在世界各地。於「自發建構」類似，出於對低成本公共設施的實用需求，「大耳朵」的製造幾乎遵循了一種道家的矛盾：既輕巧又堅固，既遮蔽又開放，既公共又私密。重建的「大耳

朵」是對華人離散群體的讚頌——其中有很多人是從香港出發。它也是在這個空間中以九扇窗戶轉喻的身體九竅的（放大）孔洞。在角落裡，蘇詠寶通過新作品《晃動海洋》(2024) 邀請公眾參與製作草藥粉末，搗春銅臼，當春天來臨時，這些草藥粉末將會生長出不同的形式，重新出現在藝術家於十樓空間的個展中，展期將與「快樂的方式不只一種」重疊近一個月。

一種不同的敲擊聲、一陣顫動的《Hazzeh》(2019 至 2022) 傳來。王虹凱的聲音作品重現了被禁唱的輓歌「Nuwah」。這種通常由巴勒斯坦年長女性吟唱的口傳哀悼傳統再次由年輕的巴勒斯坦和約旦女性表演者在山頂、山谷、死海和耶利哥演唱。嵌入「大耳朵」的跨文化親密感傳出的震顫（阿拉伯文為 hazzeh）在展覽不同的角落，這些輓歌緩緩低吟。當觀眾轉身時，一塊常見於中式婚禮的傳統龍鳳刺繡絲布似乎與「Nuwah」輓歌召喚出的巴勒斯坦人民經歷的毀滅性磨難形成強烈對比。但當我們細讀徐丰的刺繡作品《行政科，編號 1674（第 1 版及第 2 版）》(2007) 時（在倒置牆的背面有原始文件的掃描印刷件），每字每句都揭示了大地上的受難者的痛苦證詞：兩位生活在二十世紀初哥斯達黎加排華法案下的華工致信政府部長，請求特別批准他們將妻兒從中國帶來哥斯達黎加。他們不惜使用反華種族主義言語作為論據。他們說，如果能把妻子和孩子帶過來，將會防止我們這個不受青睞的種族在此地的繁衍。

這時，我們可能已經見過西亞蝶的傑作《開陽》(2021)，它從倒置牆的中空處乍現：那裡有一個天地逆轉的狂歡世界，甚至在寒冬中，動植物也在茁壯生長。經過這件作品時，你也成為狂歡的參與者之一，在最嚴酷的冬天中再現繁茂的奇蹟。

這不僅是對酷兒天下的直白讚頌，也是對所有在抵抗佔領、種植、苦力契約、甚至種族滅絕等死亡政治機器時仍屹立不倒、愈挫愈勇的人的比喻。在香港現代藝術先驅陳福善的《無題（會議）》(1983) 中，香港的霓虹燈再次亮起。陳福善出生於巴拿馬，五歲時回港定居。畫面呈現的場景具體為何有待討論。這些時髦的男男女女是否經常出入高級社交聚會，包括香港美術會這個不接受華人的地方——陳福善雖為華人，當時被準入會；或者他們是辛勤的性工作者和其他擠在灣仔駱克道上的流氓無產者；又或者你想起了 Caio Yurgel 在某一扇窗戶下展示的一則叫做「灣仔的鬼」(Ofantasma de Wan Chai) 的故事，背景設定在日治時期的殖民地香港？

## 向左看： 快樂的方式不只一種 導賞地圖

### 向在榮

潘岱靜 忖量「我想你」以及思念留下的幽幽痕跡。它們就在展覽空間中的某個意想不到的地方。唐納天的《Happy Together》(2013) 帶我們回到影片《春光乍洩》的神秘能指——伊瓜蘇瀑布，即 cataratas。這個詞在西班牙文中有兩種意義：1. 瀑布（也是伊瓜蘇的簡稱）；2. 白內障（一種讓視力變得越來越混濁的病症）。倒置的瀑布彼此對望，就像黎耀輝從對蹠的布宜諾斯艾利斯想像香港，以及展覽中倒置的牆。到目前為止，我們已經遇過身體九竅中的一部分。這些打開的孔竅（轉喻為窗，包括唐納天的兩扇窗與 Para Site 首次打開的一扇朝北的窗）在一個相互深層關聯的宇宙中累聚。「北方黑色，入通於腎，開竅於二陰」（《黃帝內經》）。在《無題 46》(2012) 中，任航 直覺地呈現一個由不同顏色的臀部組成的山水。就讓這個形象成為我們走向一個快樂在一起的酷兒宇宙的指引吧。

## 向左看： 快樂的方式不只一種 導賞地圖

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藝術家簡介  
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Bruno Zhu 生活並工作於葡萄牙及荷蘭。他的創作貫穿、深入並挑戰知識生產與社會再生產的規範序列。近期項目展出於倫敦 Chisenhale Gallery、阿姆斯特丹 Stedelijk Museum、西雅圖 Veronica、底特律

What Pipeline、蘇黎世藝術館、柏林世界文化宮及香港大館。他同時是 A Maior 策展計劃的成員之一——該策展計畫建基於一家葡萄牙維塞烏一間家具與服飾店之上。

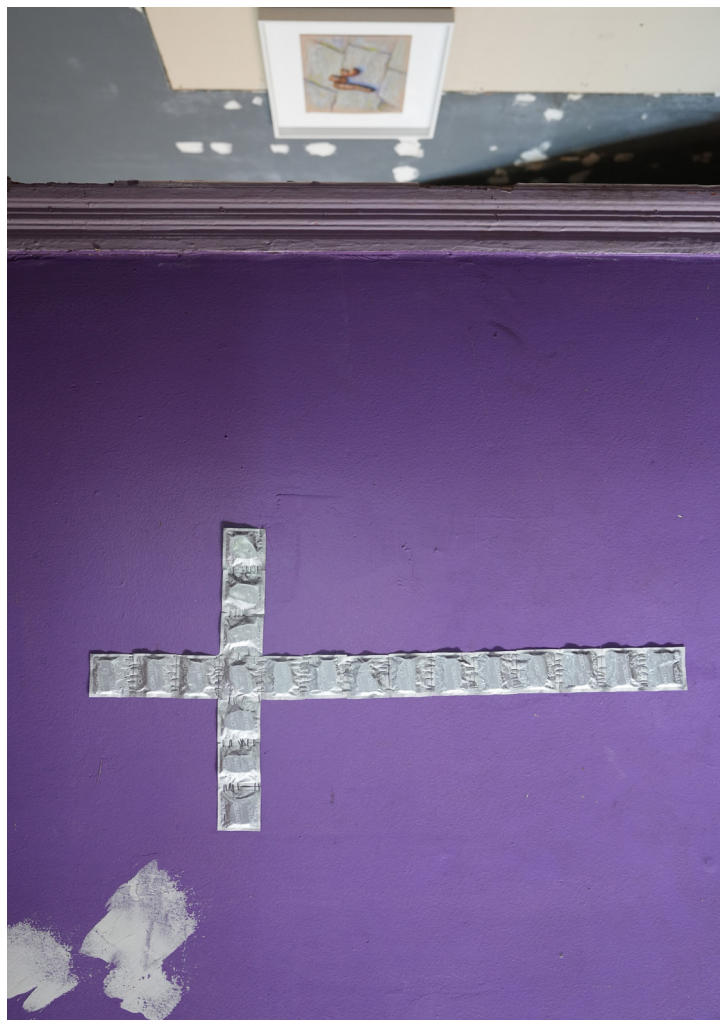


1. 《Call me》, 2023 至 2026。圖片由藝術家及蘇黎世 Kunststhalte Zurich 提供。攝影：Cedric Mussano  
*Call me*, 2023–2026, Photo courtesy of the artist and Kunststhalte Zurich, Zurich. Photo: Cedric Mussano
2. 《Call me》, 2023 至 2026。圖片由藝術家提供。  
*Call me*, 2023–2026, Photo courtesy of the artist.
3. 《Do me》, 2024 至 2027。圖片由藝術家及斯德哥爾摩 Beau Travail 提供。  
*Do me*, 2024–2027, Photo courtesy of the artist and Beau Travail, Stockholm.
4. 《Miss me》, 2024 至 2027。圖片由藝術家、Nick Irvin 及 Amalia Ulman 提供。  
*Miss me*, 2024–2027, Photo courtesy of the artist and Nick Irvin & Amalia Ulman.

安全套和訂書釘  
 85 × 40 厘米  
 2024 至 2028 年

Bruno Zhu lives and works between Portugal and the Netherlands. His practice cuts across, stitches through, and writes against normative alignments of knowledge production and social reproduction. Recent projects include presentations at Chisenhale Gallery, London; Stedelijk Museum, Amsterdam; Veronica, Seattle; What

Pipeline, Detroit; Kunsthalle Zurich; Haus der Kulturen der Welt, Berlin; and Tai Kwun, Hong Kong. He is a member of A Maior, a curatorial programme set in a home furnishings and clothing store in Viseu, Portugal.



《Miss me》, 2024 至 2027。圖片由藝術家、Nick Irvin 及 Amalia Ulman 提供。  
Miss me, 2024-2027. Photo courtesy of the artist and Nick Irvin & Amalia Ulman.

Condoms and staples

85 × 40 cm

2024-2028

程展緯 1972 年生於香港。其創作的方向是以打遊擊者的心態把城市拆解，然後再觀看，建構一個生活和觀賞之間的城市藍圖。

程展緯十八歲前是木顏色高手（全班數一數二），篆刻都唔錯。二十六歲前跟陳老師學習混合媒介創作，當年混合媒介在媒介分類中就是「其他」。三十歲前曾當四年級班主任，主教美勞兼教常識，三十歲後才學會游水和踏單車，但還未懂中文打字就結婚了，算是一生的成就。四十歲前關心社會的公共空間和探討禮物經濟發展，希望在活生生的社會中回收活生生的藝術再學習。四十歲後專注個人職業發展，立志成為黃馬褂。



Photo courtesy of the artists

圖片由藝術家提供

單頻錄像  
1 分 50 秒  
2024 年

Luke, Chin Wai Ching was born in Hong Kong in 1972. He sees himself as a spontaneous observer of the city. He deconstructs the city, observes it, and then rebuilds a city which is in-between the real life city and a conceptual city, by his works of art.

Luke Ching was a top-notch colour pencil artist in his pre-university years. He was among the best in class at school, and he wasn't too bad at seal carving either. In university Ching trained in the field of mixed media under the tutelage of Professor Chan. At the time mixed media still belonged to the category 'Others' when one specified the medium of one's work. Up till the age of 30 Ching worked as a class teacher of Grade 4 students and taught art and general studies. After turning 30 Ching not only learned to swim and cycle but also managed to get married (even before he was able to type in Chinese) – a feat he considers as his lifetime achievement. In his 40's Ching took an interest in public space and the development of gift economy, searching for artistic

inspiration from within the breath and pulse of society. After turning 40 Ching began focusing on his career, and his current life ambition is to become his boss's pet.

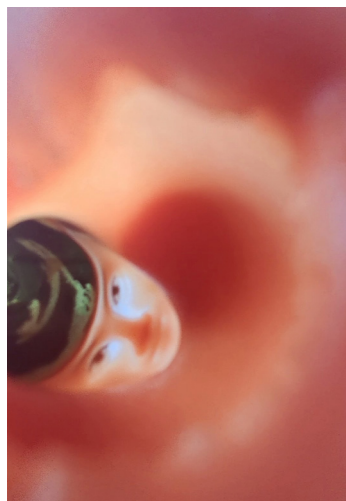
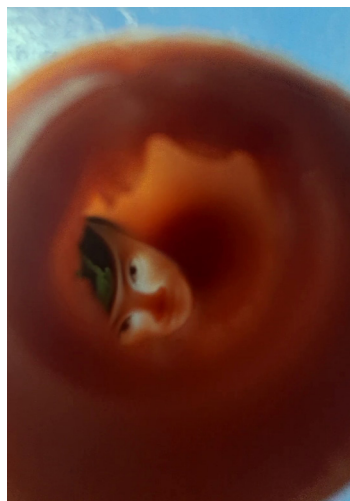
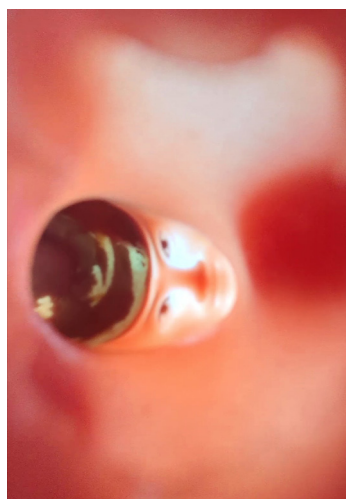
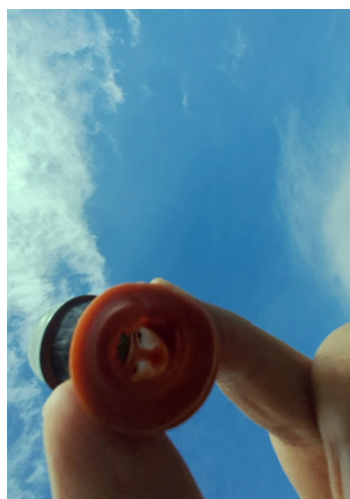


Photo courtesy of the artists



圖片由藝術家提供

Single channel video  
1 min. 50 sec.  
2024



Pauline Curnier Jardin 的藝術創作橫跨電影、裝置、表演及繪畫多個領域。在她的電影裝置作品透過異想天開的多重宇宙提出另類的敘事方式。她的創作旨在模糊人類與非人類、理性與感性、神聖與褻瀆、盟友與敵人、男性與女性之間的邏輯分野。她與攝影師兼性工作者 Alexandra

Lopez 以及建築師兼學者 Serena Olcuire 共同創立了 Feel Good Cooperative，為意大利羅馬的性工作者提供表達空間，以及靈感與經濟支援。該合作社關注藝術作為表達與經濟賦權的力量，從而為歷來面臨邊緣化、污名化與被排斥於自我表達之外的少數群體提升主體性。



圖片由藝術家與 Feel Good Cooperative 提供，獲 Jacqui Davies/PRIMITIVE film 支持，並與柏林世界文化宮與 CRAC Occitanie 聯合製作  
Photo courtesy of the artist and Feel Good Cooperative, with the support of Jacqui Davies/ PRIMITIVE film, in collaboration with HKW Berlin and CRAC Occitanie.

16 毫米膠卷高清錄像  
7 分 19 秒  
2021 年

Pauline Curnier Jardin is an artist working across film, installation, performance, and drawing. Her cinematic installations create unorthodox universes to propose alternative narratives. At the core of her work is the aim to create an universe that has the ambition to confound the logics that divide human and nonhuman, rationality and emotion, sacred and profane, ally and enemy, masculine and feminine. She co-founded the Feel Good Cooperative

with the help of photographer and sex worker Alexandra Lopez, and architect and academic Serena Olcuire. The cooperative is a space for expression, inspiration and financial support for sex workers in Rome. Recognizing art as a powerful space for expression and economic empowerment, Feel Good Cooperative aims to uplift subjectivities that have historically faced marginalization, stigma, and exclusion from self-representation.



圖片由藝術家與 Feel Good Cooperative 提供，獲 Jacqui Davies/PRIMITIVE film 支持，並與柏林世界文化宮與 CRAC Occitanie 聯合製作  
Photo courtesy of the artist and Feel Good Cooperative, with the support of Jacqui Davies/ PRIMITIVE film, in collaboration with HKW Berlin and CRAC Occitanie.

16 mm film on HD video  
7 min. 19 sec.  
2021

## 鄧廣榮

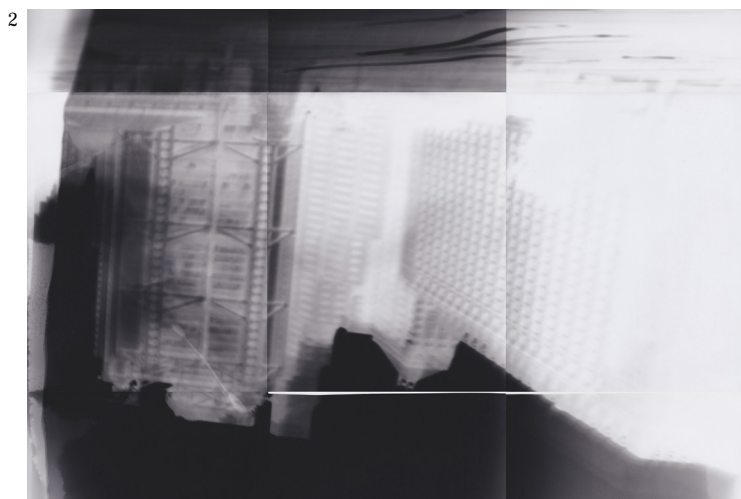
鄧廣榮（1992年生於東莞）的多媒體創作結合了石墨繪畫、油畫、現成物件、攝影、錄像與裝置。對鄧廣榮而言，不同媒介有不同的作用——石墨鉛芯筆素描就像一個堅實的重拍，而油畫像輕身一點的拍子。透過在作品上嵌入照片與其他材料，將繪畫轉化為物件、將物件重構及詮釋，鄧廣榮把記憶重疊，藉此表達在渴望、失落與歸屬之間既微妙又錯綜複雜的聯繫。他於2019年獲得皇家墨爾本理工大學與香港藝術學院聯合的藝術學士學位。

## 袁雅芝

袁雅芝，出生並居於香港。她從生活狀態與工作經歷的矛盾中汲取靈感。近年來，她主要從歷史、地理和政治的角度探討圈養動物的題材，了解這些狀態與人們的關係與相似性。她2016年取得香港藝術學院藝術高級文憑並於2019年獲得香港浸會大學視覺藝術文學士。作品曾於新加坡、澳洲、台灣及印尼等地展出或放映。



Photo courtesy of the artists



圖片由藝術家提供

1  
《此時某處》  
硬幣  
2.6 × 2.6 厘米  
2019 至 2024 年

2  
《PP12417》  
黑白相紙  
61 × 152 厘米  
2019 年

3-6  
《此時某處》  
雙頻錄像  
7 分 15 秒  
2019 至 2024 年

《此時某處》  
《PP12417》  
《此時某處》

鄧廣榮，袁雅芝



Tang Kwong San

The multimedia practice of Tang Kwong San (born in 1992 in Dongguan) incorporates graphite drawing, oil painting, objects, photography, and video installations to trace intergenerational history—both personal and social. Through recontextualizing relics, found artefacts, and family heirlooms, Tang explores the intimate and emotional connections of belonging and loss. Tang’s process is a strenuous one and he uses different mediums for different purposes. For Tang, graphite works like a solid, rhythmic beat, while oil painting complements it with a lighter percussion. Layering various mediums allows Tang to both enhance his expression and create visual depth. Tang transforms paintings into objects by embedding photographs and other materials on his work, creating textured emotional terrains for viewers to amble through. Tang received his BFA from the joint programme between RMIT University and the Hong Kong Art School in 2019.

Yuen Nga Chi

Yuen Nga Chi was born and lives in Hong Kong. She draws inspiration from the contradiction between living conditions and working experience. In recent years, she has mainly explored the similarity between animal captivity and the human condition from historical, geographical, and political perspectives. She obtained a Higher Diploma in Fine Arts from the Hong Kong Art School in 2016 and a Bachelor of Arts in Visual Arts from Hong Kong Baptist University in 2019. Her works have been exhibited and screened in Singapore, Australia, Taiwan and Indonesia.

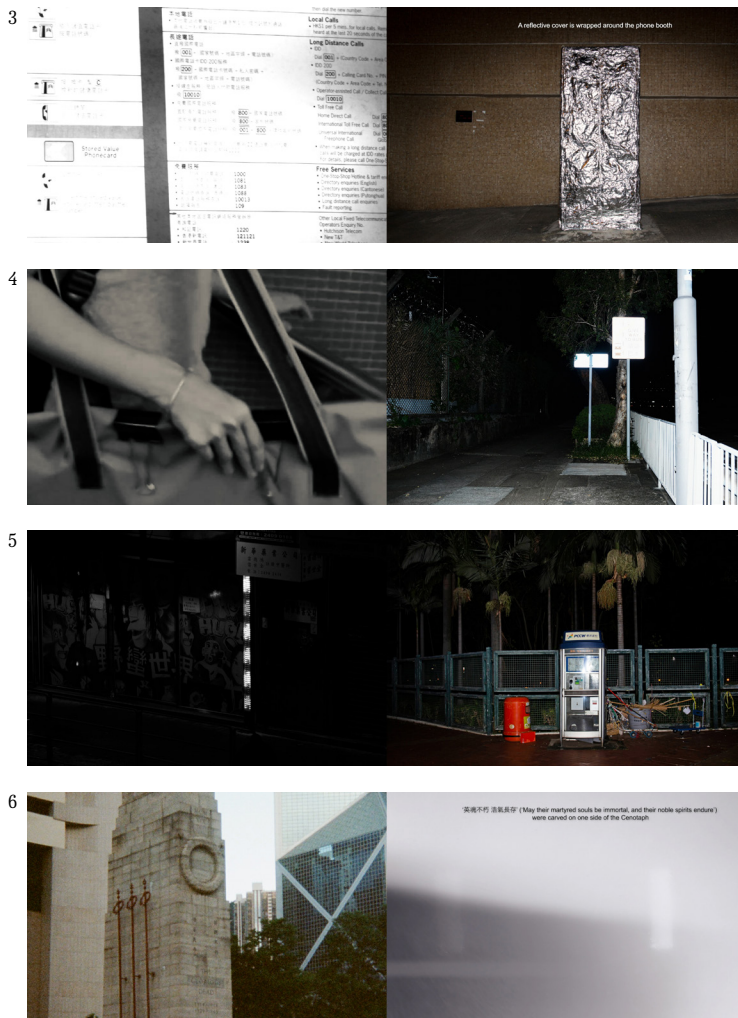


Photo courtesy of the artists

圖片由藝術家提供

1	2	3-6
<i>Somewhere in Time</i>	<i>PP12417</i>	<i>Somewhere in Time</i>
Coin	Photographic paper	Two-Channel Video
2.6 × 2.6 cm	62 × 152 cm	7 min. 15 sec.
2019–2024	2019	2019–2024

Somewhere in Time  
PP12417  
Somewhere in Time

Tang Kwong San &  
Yuen Nga Chi

佩恩恩 (1990 年生於上海) 深入不同的經濟系統之中，在流變的金融、競爭的身體以及泛濫的影像之間展開工作，並成為其中的流放者，以此來創造一種「變質經濟學」。其作品多以另類的影像生產作為起點，通過對不同技術媒介的錯配，祭典一種主體的無與倫比。

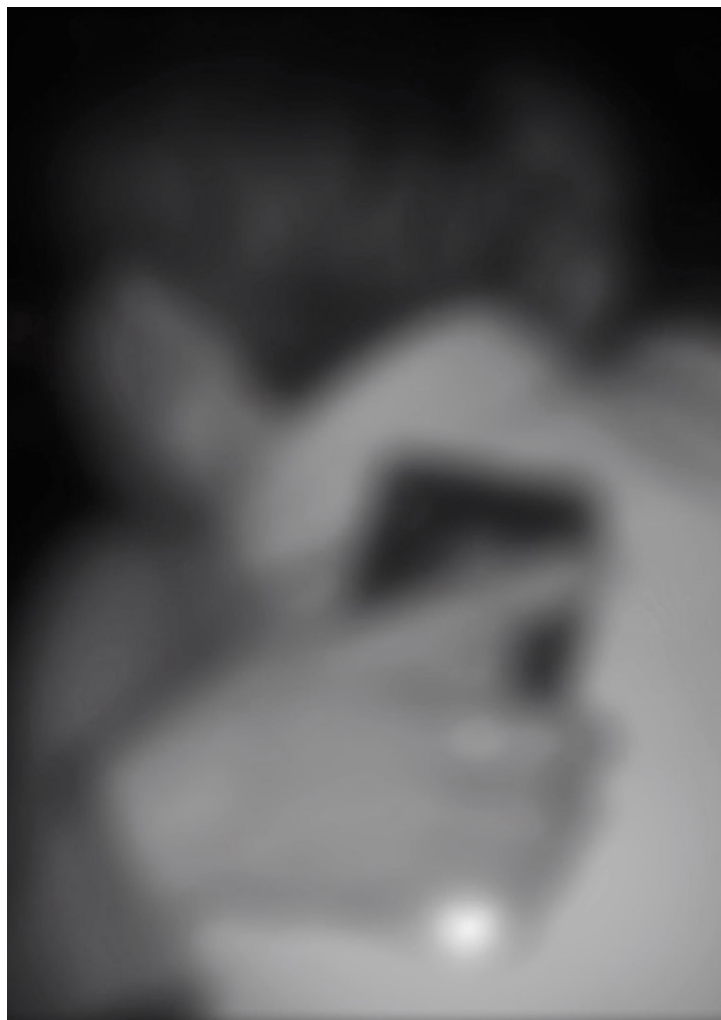


Photo courtesy of the artist

圖片由藝術家提供

單頻黑白有聲高清錄像  
14 分 52 秒  
2021 年

Payne Zhu (b. 1990, Shanghai) probes different economic systems and works in between the rheology of finance, competing bodies and the flooding of images. Aspiring to become an exile from within, Zhu manages to create an alterative economics. Often taking unconventional moving images as a point of departure, Zhu's works celebrate the unmatched nature of the subject through the mismatch of different technological media.



Photo courtesy of the artist

圖片由藝術家提供

Single-channel B&W HD video with sound  
14 min. 52 sec.  
2021

周霄鵬 (1985 生於廣州，現生活與工作於柏林) 的作品多基於特定空間裏長時間的觀察與相處，藉由個體之間的情感勞動與交流，理解與反思不同的生命經驗並與之對話。藝術實踐以繪畫、影像及裝置為主要語言。

他的作品曾在多個國際機構展出，如弗雷德里希港藝術家協會 (2024 年)、台北國際錄像藝術展 (2023 年)、海牙 West Den Haag (2023 年)、深圳何香凝美術館 (2022 年)、柏林 KW 當代藝術中心 (2021 年)，以及德累斯頓美術館 (2021 年) 等。



「Good Copy - Bad Copy」展覽現場，2021 年柏林。After the Butcher。圖片由藝術家及柏林 After the Butcher 提供  
Installation view of 'Good Copy - Bad Copy', After the Butcher, Berlin, 2021. Photo courtesy of the artist and After the Butcher, Berlin.

紙上彩色鉛筆與馬克筆  
29.7 × 21 厘米  
2019 至 2023 年

The work of Xiaopeng Zhou (b. 1985, Guangzhou; lives and works in Berlin) is rooted in prolonged observation and everyday interactions in different contexts. Zhou seeks to relate and reflect upon various life experiences between individuals through paintings, videos, and installations.

His work has been exhibited internationally at institutions such as Kunstverein Friedrichshafen (2024), Taipei International Video Art Exhibition (2023), West Den Haag, The Hague (2023); He Xiangning Art Museum, Shenzhen (2022); KW Institute for Contemporary Art, Berlin (2021); and Kunsthaus Dresden (2021).



「Good Copy - Bad Copy」展覽現場 · 2021年柏林。After the Butcher。圖片由藝術家及柏林。After the Butcher 提供  
Installation view of 'Good Copy - Bad Copy'; After the Butcher, Berlin, 2021. Photo courtesy of the artist and After the Butcher, Berlin.

Colored pencil, marker on sketch A4 paper  
29.7 × 21 cm  
2019–2023



唐菡 (1989 年生於廣州，現生活和工作於柏林) 的創作以錄像、電影與裝置的形式展開，探討日常生活和自然界中所存在的微妙複雜性，以及有關表徵與意義的問題，並揭示在不同文化語境中視覺和言語間的相互影響。

作品近期於倫敦科學畫廊 (2024 年)、北京泰康美術館 (2024 年)、聖保羅第 22 屆 Sesc\_Videobrasil 雙年展 (2023 年)、海牙 West Den Haag (2023 年)、首爾藝術空間 (2023 年)、台北鳳甲美術館 (2023 年)、漢堡藝術協會 (2023 年)、奧斯納布呂克美術館 (2023 年)、柏林 KW 當代藝術中心 (2022 年) 以及 OCAT 深圳 (2020 年) 展出。作品亦曾於柏林新國家美術館 (2023 年)、蒙特利爾國際藝術影展 (2022 年)、台灣國際紀錄片影展 (2022 年)、萊比錫國際紀錄片和短片影展 (2021 年和 2022 年)、卡塞爾紀錄片和電影錄像節 (2021 年和 2022 年) 以及東京影像論壇 (2020 年) 放映。

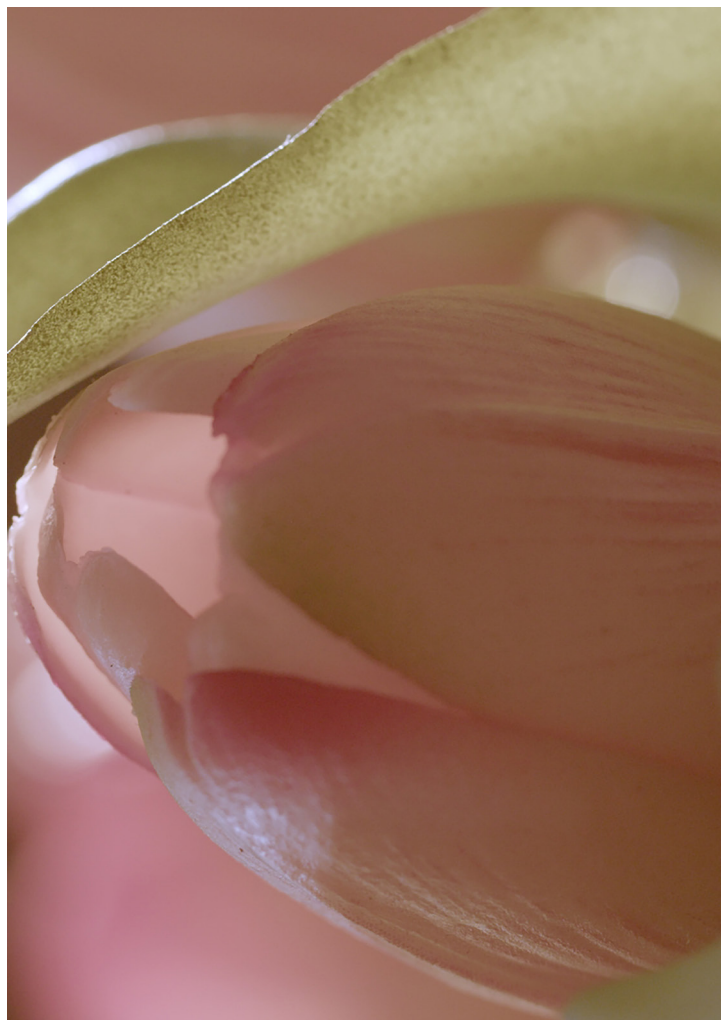


Photo courtesy of the artists

圖片由藝術家提供

雙頻 4K 錄像，彩色，有聲  
16 分鐘  
2024 年

Tang Han (b. 1989, Guangzhou; lives and works in Berlin) works with film, video and installation. Her practice delves into the micro-intricacies of everyday life and the natural world through storytelling, exploring questions about representation and meaning, and shedding light on the interplay between the seen and the spoken in diverse cultural contexts.

Her work has recently been shown at Science Gallery, London (2024); Taikang Art Museum, Beijing (2024); 22nd Biennial Sesc\_Videobrasil, Sesc 24 de Maio, São Paulo (2023); West Den Haag, the Hague (2023); Seoul Art Space Geumcheon (2023); Hong-gah Museum, Taipei (2023); Kunstverein, Hamburg (2023); Kunsthalle Osnabrück (2023); KW Institute for Contemporary Art, Berlin (2022); and OCAT Shenzhen (2020). She has screened work at film festivals and institutions including New National Gallery, Berlin (2023); International Festival of Films on Art, Montreal (2022); Taiwan International Documentary Festival (2022); DOK Leipzig (2021, 2022); Kassel Documentary Film and Video Festival (2021, 2022); and Image Forum Festival, Tokyo (2020).



Photo courtesy of the artists

圖片由藝術家提供

Two-channel 4K video, color, sound

16 min

2024

Caio Yurgel

崑山杜克大學人文科學副教授

Caio Yurgel 的學術背景涉及哲學、創意協作以及比較文學。他的教學與研究方向主要由比較與跨學科的角度研究漢語、法語、德語、葡萄牙語以及西班牙語文學。

他著有《Landscape's Revenge: The Ecology of Failure in Robert Walser and Bernardo Carvalho》(DeGruyter 出版社, 2018 年) 一書並入圍 2018 年 Ernst-Reuter-Preis 獎項, 以及論文集《A Estética do Espetáculo: Cinco Teses em Walter Benjamin》(NEA 出版社, 2013 年) 並榮獲巴西文化部授予的 Mario Pedrosa 當代藝術文化論文獎。

同時他也是兩部獲獎小說的作者, 他撰寫的《Samba Sem Mim》(Saraiva 出版社, 2014 年) 入圍 2015 年聖保羅文學獎, 以及《As Noites de Hong Kong São Feitas de Neon》(Gato Bravo 出版社, 2019 年) 入圍 2019 年 Autor 文學獎。他的短篇故事曾獲頒第四屆 Nacional Ideal Clube 文學獎 (2012) 和 OFF Flip 文學獎 (2010)。

他最著名的翻譯作品包括翻譯 Edgar Morin (法文轉譯為葡萄牙文)、Robert Walser (德文轉譯為葡萄牙文), 以及余華 (中文轉譯為葡萄牙文) 的著作。

他撰寫了超過二十篇經過同儕評審的學術論文, 包括最近出版的有關 Alejandra Pizarnik、Clarice Lispector、Roberto Bolaño 和 Hilda Hilst 的論文。

彭倩幗

彭倩幗 (佢 / 佢哋) 共同創辦了香港攝影雜誌《KLACK》並於 2010 年出版首期。其後彭氏於 2011 年創立藝術出版社 Small Tune Press, 專注製作、出版及發行小規模的藝術家書籍及雜誌, 其中的視覺元素及文字均由少數社群及被邊緣化的創作者所啟發及創作。

彭氏先後於 2017 年和 2018 年共同創辦了小集誌 ZINE COOP 和流動閱酷 Queer Reads Library, 兩者都專注於獨立出版並保存和宣發小誌社群和酷兒社群的實踐。2023 年, 彭氏獲得羅意威基金會 LOEWE/Studio Voltaire 獎項, 在倫敦進行為期一年的藝術家駐地, 進一步發展和研究出版實踐和社區參與項目。

**流動閱酷 Queer Reads Library:** 以多元的實踐方式運作, 整理與保存酷兒檔案、研究酷兒視覺文化、參與工作坊以及製作小誌作為對話、思考與抵抗的記錄。

**研究酷兒視覺文化:** 通過多元視角分析視覺藝術、媒體和文化中的酷兒的代表性。(項目與出版物:《尋溯我們: 香港性 / 別小眾出版文化》, 2022 年)。**整理與保存酷兒檔案:** 保存和記錄酷兒的歷史和敘述, 以確保它們可被獲取並受到認可。(網頁: <http://qrlib.net>)。**參與式工作坊:** 促進教育性的工作坊, 鼓勵酷兒社群的參與, 激發創造力和對話。(工作坊: 閱酷字典 Queer Reads Lexicon)。**製作小誌:** 通過製作各種不同印刷品作為分享酷兒想法、經驗和抵抗的平台。(在每次工作坊後, 小誌製作成為閱酷字典系列計畫的一部分)。

《香港那霓虹做的夜》

# I 如何交朋友

Caio Yurgel 翻譯: 倪珮玥

原文作者: Caio Yurgel

翻譯計劃: 彭倩幗

2024 年



Caio Yurgel

Associate Professor of Humanities, Duke Kunshan University

Caio Yurgel has a background in philosophy, creative writing, and comparative literature. His teaching and research are primarily concerned with literatures written in Chinese, French, German, Portuguese and Spanish, with a focus on comparative and interdisciplinary approaches.

He is the author of *Landscape's Revenge: The Ecology of Failure in Robert Walser and Bernardo Carvalho* (DeGruyter, 2018), longlisted for the Ernst-Reuter-Preis 2018, and the collection of essays *A Estética do Espetáculo: Cinco Teses em Walter Benjamin* (NEA, 2013), winner of the Mario Pedrosa Award for Essays on Contemporary Art and Culture, awarded by the Brazilian Ministry of Culture. He is also the author of two award-winning novels, *Samba Sem Mim* (Saraiva, 2014), shortlisted for the Prêmio São Paulo de Literatura 2015, and *As Noites de Hong Kong São Feitas de Neon* (Gato Bravo, 2019), shortlisted for the Prêmio Autor 2019. His short stories have been awarded the IV Prêmio Nacional Ideal Clube de Literatura (2012) and the Prêmio OFF Flip de Literatura (2010).

His most notable translations include Edgar Morin (French to Portuguese), Robert Walser (German to Portuguese), and Yu Hua (Chinese to Portuguese).

He is the author of over twenty peer-reviewed articles, including recent publications on Alejandra Pizarnik, Clarice Lispector, Roberto Bolaño, and Hilda Hilst.

Beatrix Pang

Beatrix Pang (they/them), co-founder of photography magazine KLACK in Hong Kong and published the debut issue in 2010 then later started Small Tune Press, initiated in 2011, focused on producing, publishing and distributing small edition artists' books and zines, with visual and textual materials that are inspired, initiated and produced by creative individuals and communities who are less represented and marginalised.

In 2017 and 2018, Pang co-founded ZINE COOP and Queer Reads Library, both are focused on independent publishing culture, preservation and distribution practices on the zine-makers community and queer community. In 2023, Pang received the

LOEWE Foundation / Studio Voltaire Award for a one-year artist residency in London to further develop and research on the practices of publishing and community engagement projects.

**Queer Reads Library** operates in the multidisciplinary practices: queer archiving, researching on queer visual culture, engaging workshops and producing zines as documentation of dialogues, ideas and resistance.

**Researching Queer Visual Culture:** Analyzing queer representation in visual arts, media, and culture, highlighting diverse perspectives. (Project and publication: *Fill in the Blanks: Queer Printed Culture in Hong Kong*, 2022). **Queer Archiving:** Preserving and documenting queer histories and narratives to ensure they are accessible and recognized. (Webpage: <http://qrlib.net>). **Engaging Workshops:** Facilitating educational sessions that encourage participation, creativity, and dialogue within the queer community. (Workshops: Queer Reads Lexicon workshops). **Producing Zines:** Creating printed matters that serve as a platform for sharing ideas, experiences, and resistance within queer contexts. (Zines were produced as part of the series of Queer Reads Lexicon projects after every workshop).

As Noites Də Hong Kong  
São Feitas Də Neon

I

## Como fazer amigos

Caio Yurgel

Author: Caio Yurgel

Translation Project: Beatrix Pang

2024

As Noites Də Hong Kong  
São Feitas Də Neon

廖家明 (1992 年生於廣東) 於 2016 年取得中山大學新聞系學士學位，並於 2019 年取得香港城市大學創意媒體碩士學位。他現生活並工作於香港。

他透過攝影、流動影像、裝置與行為等多樣媒介，探索蘊藏於影像中的敘事與權力關係。其作品常深入現實與再現之間的罅隙，斟酌性別、身體、身分等議題。近年，其興趣與實踐拓展至酷兒與非人敘事中，科技的現象化運用，例如人工智能。廖家明的作品曾於國際展出，包括於奕來畫廊、大館以及 esea contemporary。個展曾於德薩畫廊、RNH Space 及賽馬會創意藝術中心舉辦。



Photo courtesy of the artist

圖片由藝術家提供

矽膠面電子印刷，自拍桿與攝影配件，鏡，矽膠  
尺寸可變  
2021 年

Liao Jiaming (b. 1992, Guangdong) obtained his BA in Journalism from Sun Yat-sen University in 2016, and his MFA in Creative Media from City University of Hong Kong in 2019. He now lives and works in Hong Kong.

He explores the narratives and power dynamics embedded in images through diverse media, including photography, video, installation, and performance. His work often delves into the gap between reconstructed realities and reality, examining themes of gender, the body, and identity. In recent years, his interests and practices have expanded to include the phenomenological use of technology—such as artificial intelligence—in the narratives of queer and non-human experience. Liao's work has been showcased internationally, including at Eli Klein Gallery, Tai Kwun Contemporary, and esea contemporary, with solo exhibitions at DE SARTHE, RNH Space, and the Jockey Club Creative Arts Centre.



Photo courtesy of the artist

圖片由藝術家提供

Prints on silicone, selfie sticks and photography accessories,  
mirror, silicone  
Size Variable  
2021

梁御東(1983年生於香港)從街上遊蕩隨想,作品有時以物件、裝置或錄像形式呈現,積累出某種斷裂的感官。

近年展覽包括個人展覽「充實釘子」,藝鵠藝術空間(2020);群展「香港再偶拾」,亞洲藝術文獻庫(2024);「南區旁注」,香港藝術發展局展藝館(2023);「雙同」,大館當代美術館(2022);「餘炙」,阿塞爾維伍德畫廊(2021);「臆想錄」,安全口畫廊(2021);「借景」,牛棚藝術村(2019)以及「巴西咖啡室」,Para Site 藝術空間(2019)等。

梁氏曾共同策劃「遊園誌」,香港視覺藝術中心(2017);「其它事項」,寫字樓(2017);「殺到油麻地!地區自救計劃暨展覽示範」,活化廳(2012)以及「P-at-Riot: 80後六四文化祭」(2009)。梁氏亦為獨立紀錄片擔任監製,於2018年參與藝術組合「挨壁靠事務所」。他畢業於香港中文大學,現生活在香港。



Photo courtesy of the artists. Photo: South Ho



圖片由藝術家提供。攝影：何兆南

兩張燒熔鴨子  
60 × 60 × 120 厘米  
2020 年



The oeuvre of Ocean Leung (b. 1983, Hong Kong) encompasses a diverse array of media, including objects, installations, and videos, which collectively cultivate a sense of visual disruption. He explores and intervenes with his surroundings by wandering the streets, often employing found images and readymade objects to examine the interplay between art and its various contexts.

His recent exhibitions include a solo show 'fleshed out nails', ACO Art Space (2020), and selected group exhibitions include 'Another Day in Hong Kong', Asia Art Archive (2024); 'Marginal Notes', HKADC Showcase (2023); 'Double Vision', Tai Kwun Contemporary (2022); 'Residual Heat', Axel Vervoordt Gallery, Hong Kong (2021); 'The World is A Show For My Chosen Eyes Delight', Gallery Exit (2021); 'Borrowed Scenery', Cattle Depot (2019); and 'Café do Brasil', Para Site (2019).

In addition to his artistic endeavours, Leung produced independent documentary films and has actively participated in a variety of curatorial projects, which include 'No Neverland', Hong Kong Visual Arts Centre (2017); 'Any Other Business', The Office (2017); 'Yau Ma Tei Self-Rescue Project', Wooferten (2012); and 'P-at-Riot: June-Fourth Festival for Post-80s generation' (2009). He co-founded the artist collective Epical Chamber in 2018. Based in Hong Kong, Leung obtained his Bachelor and Master of Fine Arts from The Chinese University of Hong Kong.



Photo courtesy of the artists. Photo: South Ho

圖片由藝術家提供。攝影：何兆南

Two burnt plastic chairs  
60 × 60 × 120 cm  
2020

Abraham Cruzvillegas (1968 年出生於墨西哥城) 的作品曾展出於邁亞密 The Bass Museum of Art (2022 年)、夏威夷檀香山雙年展 (2019 年)、悉尼雙年展 (2018 年)、墨西哥城 Museo Universitario de Ciencias y Arte (2018 年)、蘇黎世藝術館 (2018 年)、東京 Ginza Maison Hermès: Le Forum (2017 年)、尼加拉瓜雙年展 (2016 年)、倫敦泰特現代美術館 (2015 年)、第十二屆沙迦雙年展 (2015 年)、普埃

布拉 Museo Amparo (2014 年)、慕尼黑 Haus der Kunst (2014 年)、第十三屆卡塞爾文獻展 (2012 年)、第十二屆伊斯坦堡雙年展 (2011 年)、第六屆首爾 Mediacity 雙年展 (2010 年)、洛杉磯 REDCAT (2009 年)、第十屆夏灣拿雙年展 (1994 年)、格拉斯哥當代藝術中心 (2008 年) 以及第五十屆威尼斯雙年展 (2003 年) 等。2016 年，哈佛大學出版社出版了他的著作集《The Logic of Disorder》。

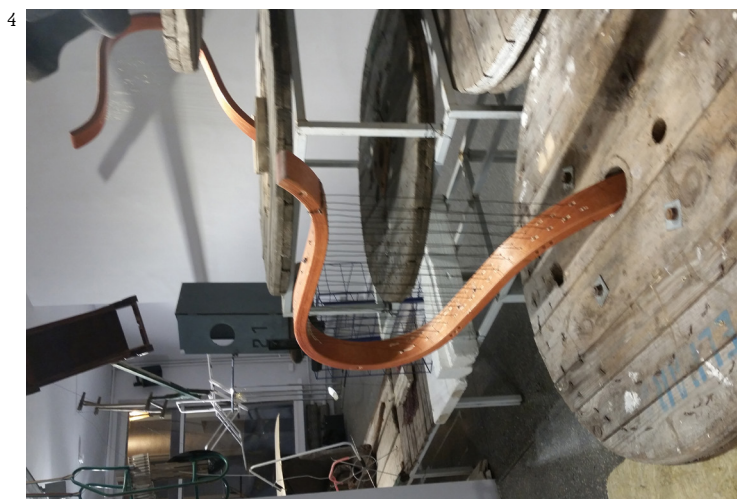


1. 《Autoconstriction approximante vibrante rétroflexe》, 2016 年；法國尼姆 Carré d'Art。圖片由藝術家提供  
 Autoconstriction approximante vibrante rétroflexe, 2016; Carré d'Art, Nîmes, France. Photo courtesy of the artist  
 2. 《Rican/Struction》, 2016 年；波多黎各聖胡安 Agustina Ferreyra Gallery。圖片由藝術家提供  
 Rican/Struction, 2016; Agustina Ferreyra Gallery, San Juan, Puerto Rico. Photo courtesy of the artist

混合媒體  
 尺寸可變  
 2024 年

The work of Abraham Cruzvillegas (born in 1968 in Mexico City) has been part of exhibitions in institutions such as The Bass Museum of Art, Miami Beach (2022); the Honolulu Biennial (2019); the Sydney Biennial (2018); Museo Universitario de Ciencias y Arte, Mexico City (2018); Kunsthaus Zürich (2018); Ginza Maison Hermès: Le Forum, Tokyo (2017); the Nicaragua Biennial (2016); Tate Modern, London (2015); Sharjah Biennial 12

(2015); Museo Amparo, Puebla (2014); Haus der Kunst, Munich (2014); Documenta 13, Kassel (2012); the 12th Istanbul Biennial (2011); the 6th Seoul Mediacity Biennale (2010); REDCAT, Los Angeles (2009); the 10th Biennial de Havana (1994); Centre for Contemporary Arts, Glasgow (2008); and the 50th Venice Biennale (2003), among others. In 2016, Harvard University Press published his collected writings *The Logic of Disorder*.



3. 《Reconstruction 2: Here We Stand》, 2015年; 阿拉伯聯合大公國 Sharjah Biennial。圖片由藝術家提供  
 Reconstruction 2: Here We Stand, 2015; Sharjah Biennial, UAE. Photo courtesy of the artist.  
 4. 《Autodestrucción: Chichimecachubo Matzerath@SI3》, 2014; 波蘭 Gdańska City Gallery。圖片由藝術家提供  
 Autodestrucción: Chichimecachubo Matzerath@SI3, 2014; Gdańska City Gallery, Poland. Photo courtesy of the artist.

Mixed Media  
 Dimension Variables  
 2024



朱明（1941 年生於上海；1997 年卒於聖保羅），華裔巴西籍建築師兼設計師，設計了「耳朵」電話亭。

她 1964 年畢業於麥肯齊長老會大學建築系，以俗稱「耳朵」的電話亭設計著稱。她設計的兩款電話亭成為了巴西與世界城市設計的典範，並被巴西電話公司命名為「朱氏一」與「朱氏二」以向其創造者致敬。其設計的成功關鍵為電話亭的蛋形——據她而言，蛋形是「最佳的聲學形狀」。

她於聖保羅濱海設計的住宅項目以其簡潔與對大自然的尊敬著稱。尤其在伊利亞貝拉，她發展出一套獨特建築風格，運用與當地文化能夠融洽共存的當代物料與技術。

除了建築與設計，她在事業生涯中亦專注於視覺化程式設計。



Photo courtesy of Alan Chu Silveira. Photo: Clóvis Silveira

圖片由 Alan Chu Silveira 提供。攝影：Clóvis Silveira

電話亭  
尺寸可變  
1971 年  
複製品 2024 年



Chu Ming Silveira (1941, Shanghai–1997, São Paulo) was a Chinese-Brazilian architect and designer, and the creator of the *orelhão*.

Graduated from the Faculty of Architecture of the Mackenzie Presbyterian University in 1964, she became famous for designing telephone booths, popularly known as *orelhinha* and *orelhão*. Icons of Brazilian design and world urban furniture, the telephone booths were named Chu I and Chu II by the Companhia Telefônica Brasileira when they were launched, respectively, in honor of their creator. The starting point of her successful project was the egg shape, which according to her was, 'the best acoustic shape'.

Simplicity and respect for the forces of nature also characterised her residential projects on the coast of São Paulo, especially in the municipality of Ilhabela, where she developed a unique style, which she called 'Post-Caiçara', in which she used contemporary materials and techniques in harmony with traditional Caiçara culture.

Throughout her professional career, in addition to architecture and design, Chu Ming dedicated herself to visual programming.

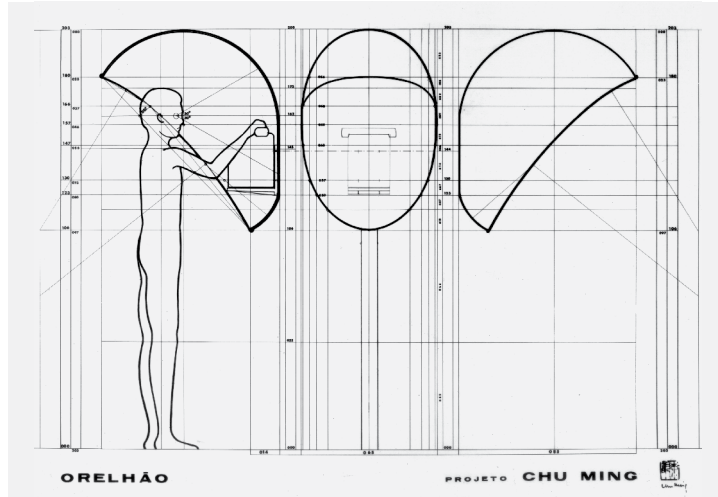


Photo courtesy of Alan Chu Silveira. Photo: Djan Chu



圖片由 Alan Chu Silveira 提供。攝影：Djan Chu

Phonebooth  
Size Variable  
1971  
replica 2024

蘇詠寶 (1985 年生於香港)，現於香港工作及生活。蘇詠寶靈巧地善用成長環境所帶來得天獨厚的養分，亦即將傳統中醫藥材與當代藝術進行結合。她的作品融合看似遊走歷史軸線兩端的創新與傳統，發展出一連串對人類世的探討。

她曾參與多個藝術機構、雙年展和三年展的展覽。蘇詠寶近年的主要項目包括：2018 年香港大館當代美術館委任個展「六種練習」；2023 年上海雙年展「宇宙電影」；2023 年台北雙年展「小世界」；2024 年朱銘美術館「亞洲當代雕塑展：方物」；2024 年上海靜安國際雕塑展；2023 年首屆泛東南亞三年展「博物之知」；2023 年 Hyundai Blue Prize Art+Tech「劇變生態」；2023 年 X 美術館三年展「縈繞之所」；2022 年加德滿都三年展；2019 年德薩畫廊個展「由體而始，至體而成，自體而過」。

近期項目包括：香港藝術館「尋香記」；The Henderson Arts 委任創作；香港 Para Site 藝術空間群展；上海明珠美術館群展；藝術推廣辦事處籌劃之公共藝術計劃「南丫說：」。

蘇詠寶之主要藝評於亞太藝術雜誌、藝源、The Art Newspaper、ArtPress 中刊出。在 2018 年，蘇詠寶出版藝術家書籍《微物萬狀》；2021 年出版攝影集《透明島嶼》；2021 年發表影像文章《製作虛空》於莫斯科 garage journal 期刊。



Photo courtesy of the artist

圖片由藝術家提供

混合媒體  
尺寸可變  
2024 年

Wing Po So (b.1985, Hong Kong) currently lives and works in Hong Kong, draws heavily on her upbringing and knowledge of traditional Chinese herbal medicine to create conceptually driven artworks. So's work synthesizes the disparate fields of international contemporary art and traditional Chinese medicine, locating a shared concern for the natural environment.

She has participated in various art institutions, biennials, and triennials. So's recent major projects include: solo exhibition 'Six-part Practice' at Tai Kwun Contemporary in Hong Kong in 2018; 2023 Shanghai Biennale; 2023 Taipei Biennale; 2024 Asian Contemporary Sculpture Exhibition at Taipei Ju Ming Museum; 2024 Shanghai Jing'an International Sculpture Exhibition; 2023 First Trans-Southeast Asia Triennial; 2023 Hyundai Blue Prize Art+Tech exhibition; the 2023 X Museum Triennial; 2022 Kathmandu Triennale; and solo exhibition 'From the Body to the Body Through the Body' at de Sarthe, Hong Kong in 2019.

Recent projects include 'Fragrance of Time' at the Hong Kong Museum of Art, a commissioned work for The Henderson Arts, a group exhibition at Para Site in Hong Kong, and Shanghai Pearl Museum. Her recent work was covered by Art Asia Pacific, The Art Newspaper, The Art Newspaper, and ArtPress. In 2018, she published an artist book titled *From Space to Space*; in 2021, a photography book titled *Invisible Island*; and in 2021, she published a visual essay 'The Making of Voids' in the Garage Journal.



Photo courtesy of the artist

圖片由藝術家提供

Mixed Media  
Size Variable  
2024

王虹凱是一位生活於台北的跨領域藝術家。其創作橫跨展覽製作、表演、寫作、出版及教育。她於維也納美術學院取得藝術實踐博士學位。王氏的創作以研究為基礎，關注聆聽與遺失的知識與記憶之間的倫理與政治美學，嘗試構想全新的時空，具批判性地交織出勞動的歷史、共居的經濟、知識的形成以及慾望的產生。

王氏作品不僅在國際性博物館、藝術節及學術機構展出，也出現在藝術家經營的公共空間、非正式的教學計畫與出版物中。身為教育者，王氏曾任教於巴黎瑟吉國立高等藝術學院（2022 至 2023 年）、巴德藝術學院米爾頓艾弗里藝術研究所（2016 至 2022 年）及國立台北藝術大學（2019 年）。她曾在丹麥皇家美術學院、普林斯頓大學、康奈爾大學、波士頓大學、東京藝術大學、瑞典皇家藝術學院、奧斯陸國立藝術學院、阿勒美術與設計學院、約克大學、維也納應用藝術大學、荷蘭藝術學院等學術機構舉辦研討會和工作坊。此外，王氏亦經常與安曼的獨立藝術教育計畫 Spring Sessions 及 日惹 的 KUNCI Cultural Studies Forum & Collective 合作。



《Hazzeh》；2019 年約旦安曼 MMAG Foundation，Amman, Jordan, 2019. Photo courtesy of the artist. Photo: Hussam Daana

聲音裝置  
尺寸可變  
2019 至 2022 年



Currently based in Taipei, Hong-Kai Wang is an interdisciplinary artist working across exhibition-making, performance, writing, publishing, and education. She received a PhD in Practice at Academy of Fine Arts Vienna. Wang's research-based practice is concerned with the ethics and political aesthetics of listening, in relation to the politics of missing knowledge and memory, seeking to conceive of emergent time-spaces that critically interweave histories of labour, economies of co-habitation, formations of knowledge, and production of desire.

Wang's practice has been presented internationally not only in museums, festivals, academic institutions but also in artist-run and public spaces, as well as informal pedagogical programmes and publications. Her work has been widely shown in exhibitions and biennales. As an educator, Wang has taught at École nationale supérieure d'arts de Paris-Cergy (2022–2023), Bard MFA Milton Avery Graduate School of the Arts (2016–2022), and National Taipei University of Arts (2019). She has conducted seminars and workshops at Royal Danish Academy of Fine Arts, Princeton University, Cornell University, Boston University, Tokyo University of the Arts, Swedish Royal Institute of Art, Oslo National Academy of the Arts, Ale School of Fine Arts and

Design, York University, University of Applied Arts Vienna, and Dutch Art Institute. In addition, Wang has regularly collaborated with the independent art education programme Spring Sessions in Amman and KUNCI Cultural Studies Forum and Collective in Yogyakarta.



《Hazzeh》；2020年台北關渡美術館。圖片由藝術家提供。攝影：朱洪宏  
Hazzeh; Kuandu Museum of Fine Arts, Taipei, 2020. Photo courtesy of the artist. Photo: Chu Chi-Hung

Sound installation  
Dimension Variables  
2019–2022

徐丰現居住並工作於哥斯達黎加。她是1970年代因台灣與哥斯達黎加六十多年邦交而來到此地的台灣移民後裔。其生活及創作與華裔移民在美洲大陸的文化融合與適應過程有着緊密聯繫。他們被迫與當地的族裔與文化結合，代入不同的西方運作模式。

徐氏的作品在哥斯達黎加的文化生產中是獨一無二的，匯合上述知識與自傳的特質，逾越親密主義去質疑身份的定義，並思考她自己在世界中的位置。徐氏倡議以自身為「文化個體」，隱喻亞洲移民在西方的不同轉型與義務，以充滿詩意的視覺語言，試探歸屬感的邊界。

徐氏對於歸屬感的興趣，衍生自對於兩個交匯場域的濃厚、哲學性好好奇心。藝術家「我們」與「他們」之間尋找不同經歷互相滲透的時刻，從而使它們之間的界限變得模糊，提出問題而非解答問題。

表徵亦是徐氏的創作軸心之一。她以非具象的表現方式進行探索，利用表演、裝置和行為表演為她自己、姐妹、姑姑和祖父製作肖像。

她參與的部分個展和群展包括紐約亞洲協會「The Appearance: Art of the The Asian Diaspora in Latin America and the Caribbean」(2024年)、聖荷西 Museos del Banco Central「El Hilo Vibrante」(2022年)、柏林 Times Art Center「Más Allá el Mar Canta」(2021年)、聖荷西 Museo de Arte y Diseño Contemporáneo「Cubo Negro」(2021年)、香港奧沙畫廊「太陽教育我們歷史不是一切」(2018年)、坦佩 ASU 博物館「Soul Mining」(2017年)、聖荷西 Bienarte 雙年展(2007、2009年)、古西加爾巴中美洲雙年展(2008年)，以及聖多明哥加勒比雙年展(2003年)。



「Más Allá, el Mar Canta (Beyond, the Sea Sings)」展覽現場，2021年柏林時代藝術中心。攝影：Zozy Zhang  
Installation view of 'Más Allá, el Mar Canta (Beyond, the Sea Sings)', Times Art Center Berlin, 2021. Photo: Zozy Zhang

中式刺繡床單，一份來自哥斯達黎加國家檔案館的文件副本  
尺寸可變  
2007年

Mimian Hsu who lives and works in Costa Rica is also Hsu Fung. A descendant of Taiwanese immigrants who arrived in the 70's due to the political ties that the Island of Formosa and Costa Rica had for over sixty years, her life and work are linked to this process of cultural hybridization and acculturation of Chinese immigrants on the American continent. Though forced to integrate racially and culturally, among other things, they all cross-dressed in certain operative western modalities.

The work of Mimian Hsu is distinctive in Costa Rican cultural production for having incorporated this knowledge and an autobiographic quality that goes beyond intimism, appealing to identity and the significance of her place in the world. The proposal that the artist makes is the contenance of her 'cultural body' as a metaphor of the different transformations and obligations of the Asian migrant in the West, charged with a visual poetry that plays with the boundaries of what it means to belong.

This interest towards belonging is derived from a profound and philosophical curiosity towards the intersections of two places where there is a boundary between 'us' and 'them'. There is a search for the moments where different parts experience osmosis and these peripheral lines are blurred, where questions are raised instead of answered.

Representation is also a central axis in her work, where she explores portraits of herself and also her family in non-figurative expressions. In this exploration she has made portraits of her sisters, aunt and grandfather using performances, installations and actions.

A selection of her exhibitions (collective and individual) include 'The Appearance: Art of the The Asian Diaspora in Latin America and the Caribbean', Americas Society, New York (2024); 'El Hilo Vibrante', Museos del Banco Central, San José (2022); 'Más Allá el Mar Canta', the Times Art Center, Berlin (2021); 'Cubo Negro', Museo de Arte y Diseño Contemporáneo, San José (2021); 'The Sun Teaches us that History is not Everything',

Osage Gallery, Hong Kong (2018); 'Soul Mining', ASU Museum, Tempe (2017); Bienarte, San José (2007, 2009); 'Central American Bienal', Tegucigalpa (2008); 'Honorary Mention', Bienal del Caribe, Santo Domingo (2003).



「Más Allá, el Mar Canta (Beyond, the Sea Sings)」展覽現場，2021年柏林時代藝術中心。攝影：Yozy Zhang  
Installation view of 'Más Allá, el Mar Canta (Beyond, the Sea Sings)', Times Art Center Berlin, 2021. Photo: Yozy Zhang

Embroidered Bed Cover, Document from the National Archive  
of Costa Rica

Dimensions variable

2007

No. 1674,  
Sección Administrativa,  
Version 1 & 2



西亞蝶（1963 年生於中國陝西省渭南市）以自學的中國傳統剪紙創作講述自身性意識轉變的故事。由 2005 年他北漂打工時起，他開始以「西伯利亞蝴蝶」為藝名，也在北京活躍的同志亞文化圈中找到了自己的避風港。正如他自己所說，西伯利亞蝴蝶來自北方，能在惡劣氣候中存活，象征着

他在一個酷兒群體及其權利受到壓抑的環境中，仍能夠葆有如同蝴蝶般對美和自由的追求。

西亞蝶現生活並工作於中國陝西。

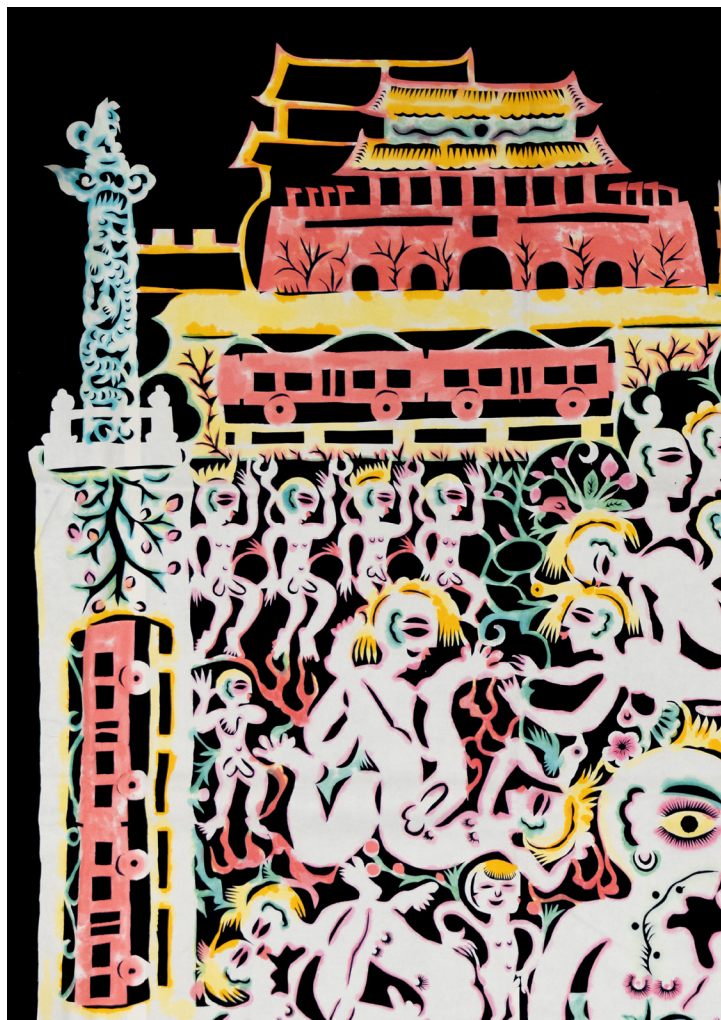


Photo courtesy of Blindspot Gallery

圖片由刺點畫廊提供

剪紙，水性染料和國畫顏料宣紙本

140 × 300 厘米

2021 年



Xiyadie (b. 1963, Weinan, Shaanxi Province, China) is a self-taught traditional Chinese papercut artist who started creating works with homoerotic themes to tell his narrative of transformation. Xiyadie means Siberian Butterfly, a name he chose after his move to Beijing as a migrant worker in 2005, where he found an accepting community in the burgeoning gay subcultural scene.

As he relates, the Siberian Butterfly is a northern creature. Surviving in the harshest conditions, it maintains its vanity and pursuit of freedom in an environment that does not lend political agency or representation to queer-identifying people.

Xiyadie currently lives and works in Shaanxi province, China.



Photo courtesy of Blindspot Gallery

圖片由刺點畫廊提供

Papercut with water-based dye and Chinese pigments  
on xuan paper  
140 × 300 cm  
2021

陳福善（生於1905年；卒於1995年）原籍廣東，於巴拿馬出生，五歲隨家人來香港定居。二十年代到六十年代以來，其作品以水彩風景畫為主。他的水彩畫用筆簡練、水色淋漓，油畫亦形簡意賅，生動地表現了港島的自然環境。陳福善技巧之高贏得同儕冠以「水彩王」之美譽；也與余本、李秉並稱「藝壇三傑」。他於一九六零年創辦了華人現代藝術協會，那是香港首個教授西洋畫的私人畫苑。

五十年代後，陳福善全力試驗畫技，融會西方新潮。他的水彩畫從戰前的嚴謹細緻逐漸轉向戰後的自由奔放。六十年代後期出現的夢幻山水，意境離奇荒誕，結構自由率真，勾畫香港眾生相之下的複雜心態。在七、八十年代風格迥異的奇幻抽象畫，把香港這狹窄的都市空間提升為絢爛繽紛的色彩天地，打開都市生活的精神天空，展現了香港這個華洋雜處的商埠在百年劇變下的文化心理狀況。他在現代新水墨畫盛極一時的年代，另闢獨特而專屬於他個人面貌的天地。陳福善經常發表評論文章，活躍於香港藝術文化圈。從一九三三年舉辦第一場個展到一九九三年間，總共舉辦了四十七次個展。



Photo courtesy of Hanart TZ Gallery

圖片由漢雅軒提供

彩墨紙本  
68 × 136 厘米  
1983 年



Luis Chan (1905–1995) was born in Panama to Cantonese parents who re-settled in Hong Kong in 1910. Largely self-taught, in his early years Chan was one of the most active ‘interpreters’ of western art through translating foreign art journals, writing criticism and organising exhibitions. Between the late 1920s and 1950s, Chan developed a lively English landscape style, and became known locally as the ‘King of Watercolour’.

His style evolved as the city went through a half-century of dramatic social and cultural changes. By the late 1960s, his paintings started to emerge as dreamscapes that portrayed the subconscious life of the city and the psyche of the post-war generation. Luis Chan was also a widely published art critic and writer, and a seminal catalyst in Hong Kong’s art circle. From his first solo exhibition in 1933 until his final show in 1993, Luis Chan presented forty-seven solo exhibitions over his long career and published countless articles on modern art.



Photo courtesy of Hanart TZ Gallery

圖片由漢雅軒提供

Ink and Colour on Paper  
68 × 136 cm  
1983

潘岱靜 (1991 年生於中國貴陽) 是一位藝術家兼作曲家。她的藝術實踐位於視覺藝術與音樂的交界，涉及聲音、影像、表演、裝置和編舞，營造強烈的心理空間感並尋求傳達身體、情感和聲音的深度。

潘氏通過現場表演與體驗對時間性、回憶和存在進行沉浸式探索，所創造的沉浸式環境、持續性表演和共通強度感隨時間而演變。她的作品形式多樣，往往借由與建築空間對話而展開，影像作品或集中或分散地分佈，裝置與雕塑則回應空間，而聲音則伴隨一切。她的作品衝擊不同形式的分野，動與靜的界限，為觀眾營造高於感知閾值頻率的空間。

潘氏曾在慕尼黑 Haus der Kunst (2024 年)、格拉茨 Grazer Kunstverein (2023 年)、香港大館 (2021 年) 和倫敦泰特現代美術館 (2019 年) 舉辦個展。她的作品也曾在柏林 Hamburger Bahnhof (2024 年)、第 14 屆光州雙年展 (2023 年)、巴黎羅浮宮 (2023 年)、第 13 屆上海雙年展 (2021 年)、柏林 Martin Gropius Bau (2020 年) 等地展出。她曾在許多音樂節和場館演出，包括威尼斯音樂雙年展、倫敦巴比肯中心、柏林 Kraftwerk、漢堡 Elbphilharmonie 和巴塞隆納 Sonar 音樂節。她已發行三張完整專輯：《Tissues》(2022 年)、《Jade》(2021 年) 和《Lack》(2017 年)。2024 年，她獲頒德國國家美術館獎，並入圍 2025 年希克藝術獎。2025 年 1 月，她將在美國明尼蘇達州明尼阿波利斯的沃克藝術中心舉辦個展。

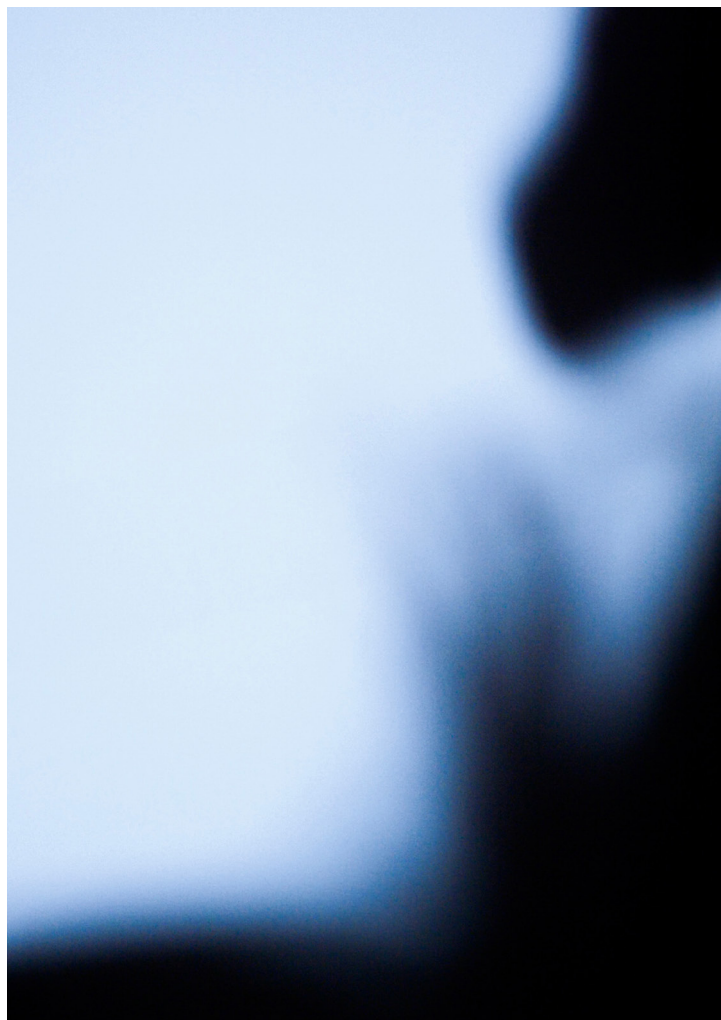


Photo courtesy of the artist

圖片由藝術家提供

數碼打印，表演者，玻璃，瓷磚，其他材料待定  
尺寸可變  
2023 至 2024 年

Pan Daijing (b. Guiyang, China 1991) is an artist and composer whose artistic practice is located at the interface between visual art and music. Primarily engaging with sound, film, performance, installation and choreography, Pan's work demonstrates a strong psychological sense of space and seeks to communicate physical, emotional and sonic depths.

She crafts immersive explorations into the core of temporality, recollection, and existence, manifesting itself in the realm of live experiences, evolving through time in the form of living environments, durational performances, and the creation of a sense of communal intensity. Her work appears in many forms: film and video are centred or dispersed, while site-responsive installation and sculpture makes space and architecture speak, and scapes of sound accompany all of the rest. Often realised as architectural interventions, her work challenges the boundaries between forms and between the animate and inanimate, bringing spaces to a frequency just above the threshold of perception.

She's held solo exhibitions at Haus der Kunst, Munich (2024); Grazer Kunstverein, Graz (2023); Tai Kwun Contemporary, Hong Kong (2021); and Tate Modern, London (2019). Her works have also been shown at Hamburger Bahnhof, Berlin (2024); the 14th Gwangju Biennale (2023); Louvre, Paris (2023); the 13th Shanghai Biennale (2021); Martin Gropius Bau, Berlin (2020) amongst many others. She has performed at numerous venues and festivals including Biennale di Venezia Music, Barbican Center, London; Kraftwerk, Berlin; Elbphilharmonie, Hamburg; and Sonar Festival, Barcelona. She has released three full-length albums, Tissues (2022), Jade (2021), and Lack (2017). In 2024 she was awarded the National Gallery Prize in Germany and is short-

listed for the Sigg Art Prize 2025. In January 2025 she will open a solo exhibition at the Walker Art Center in Minneapolis, Minnesota, United States.

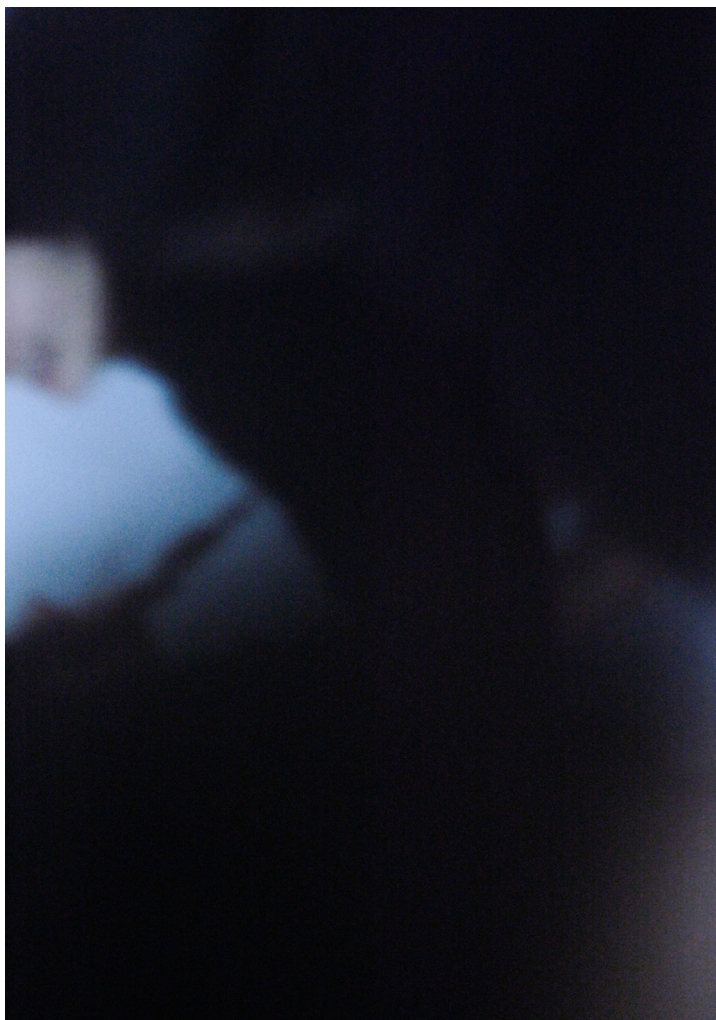


Photo courtesy of the artist

圖片由藝術家提供

Prints on paper, Multiple performers, Glass, Tile,  
other materials etc  
Size variable  
2023–2024



唐納天的作品探索記憶與映像，在形神之間的穿插：複雜的裝置中，物件與其映像關係曖昧，形體與空間交錯。

其作品首先發展自對於視覺現象、鏡像以及沉浸式戲劇場面的濃厚興趣。這往往牽涉到場域，以及場域如何構築對話。真實的物體可以是一幅圖像，也可以是對現實的模擬。為了避免作品成為單純的視錯覺，他會故意暴露作品的瑕疵，旨在將製作作品的機制呈現於觀者眼前。

對於視覺體驗中現象複雜性的關注後來拓闊至對於感官技術的研究。唐納天透過指涉一系列對象，包括地堡考古學與御宅次文化，為泛濫的形體帶來陌生的聯繫，藉此描繪滲透於現實生活中看似無害的「隱形暴力」。



Photo courtesy of Hanart TZ Gallery

圖片由漢雅軒提供

活動燈箱、印刷燈片、鋁製窗框  
70 × 85 × 12 厘米  
2013 年

Nadim Abbas explores the mercurial nature of images and their ambiguous relationship to reality. This has culminated in the construction of complex set pieces, where objects disappear into their own semblance and bodies succumb to the seduction of space.

Abbas's work first developed out of a fascination with optical phenomena, mirroring, and the creation of immersive theatrical scenarios. These often touched on the issue of location and how that might structure a dialogue with the notion of something being real yet an image but also a simulacrum of the real. Wary of a purely 'retinal' or illusion-based reading of his work, he would allow elements of inconsistency to show through, in a bid to let the mechanisms of construction unfold before the viewer.

These preoccupations with the phenomenological intricacies of visual experience would later shift towards a wider inquiry into technologies of perception. Referencing a diverse range of subjects, from bunker archaeology to otaku subcultures, Abbas instills generic forms with unfamiliar associations, in an attempt to describe the 'invisible violences' that permeate seemingly innocuous facets of everyday life.



Photo courtesy of Hanart TZ Gallery

圖片由漢雅軒提供

Kinetic lightboxes, Duratran prints, aluminium window frames  
70 × 85 × 12 cm  
2013

任航的攝影聚焦年輕的裸體模特，以充滿即興感的擺拍為主題。模特的排列、標誌性的妝容（紅唇和紅色指甲油）、場景中的道具，游走於任航的精心設計和興之所至之間。他的攝影作品充滿色彩、玩味和年輕美麗的軀體，同時亦描寫了人性裡孤獨和脆弱的精神狀態。

任航的作品被澳洲國立美術館、澳洲白兔美術館、中國中央美術學院美術館、中國三影堂攝影藝術中心、美國堪薩斯州立大學藝術博物館、俄羅斯多媒體藝術博物館及香港驕陽基金會所收藏。

任航於 2017 年於中國北京逝世。



Photo courtesy of Blindspot Gallery

圖片由刺點畫廊提供

C-print  
67 × 100 厘米  
2012 年



The late Ren Hang used the photographic medium to depict scenes of spontaneity, where young naked subjects are staged in explicit poses. Ren carefully choreographed the compositional arrangement, make-up (e.g. red lips and red finger nails) and mise-en-scène, all of which straddle meticulous intentionality and momentary inspiration. Despite the playful and colourful scenes filled with young and beautiful bodies, his images portray certain human conditions filled with loneliness and vulnerability. Ren was awarded the Outset | Unseen Exhibition Fund at Unseen, Amsterdam in 2016 and Third Terna Contemporary Art Award, Italy in 2010.

Ren's works is collected by National Gallery of Australia (Australia), White Rabbit Gallery (Australia), Art Museum of Central Academy of Fine Art (China), Three Shadows Photography Art Centre (China), Kansas State University Art Museum (USA), Multimedia Art Museum (Russia), and Sunpride Foundation (Hong Kong).

Ren died in Beijing, China in 2017.



Photo courtesy of Blindspot Gallery

圖片由刺點畫廊提供

C-print  
67 × 100 cm  
2012



### Architectural Plan

「唔知倒轉咗嘅香港係點嘍呢。」展覽的空間設計由王家衛1997年電影「春光乍洩」出發，想象一個介乎可能與不可能之間、上下倒轉的「家」。懸浮的結構將展牆構造拆解重組，突破白盒子展覽空間傳統，揭示展牆與藝術世界背後的支撐系統。辯證的「內、外」兩層空間呈現介於熟悉與古怪之間的空間感與物質性，賦予展覽「非此即彼，亦相互生成」的跨二元論藝術表達可能。

### Visual Design

由上而下流動溢出的藍綠色文字、緊湊的黑色標題、頁面版心與邊距的嵌套結構所形成的空洞，是對電影「春光乍洩」以及其中標誌性伊瓜蘇瀑布場景的視覺隱喻。鏡像翻轉的字符與調轉的版面關係試圖創造出一種熟悉與疏離並存的閱讀體驗。他們共同指涉正與反、內與外、此與彼的相對與交織，呈現出展覽對二元論及其批判論述的反思與試探。



### Architēctural Plan

'I wonder what Hong Kong looks upside down'. Inspired by Wong Kar-Wai's 1997 film *Happy Together*, the exhibition design creates a likely and unlikely, upside-down 'home'. The floating structure delaminates the typical stud wall tectonics of the traditional white-box gallery and shows what sustains the wall and the world. The dialectical, 'inside-outside' layering of space presents spatiality and materiality between normal and queer, affording new conditions of possibility for artistic expression and a transdualistic 'either ... and' understanding of the world.

### Visual Dēsigr

The dark cyan text (over)flowing from top to bottom, the compact black titles, and the hollow structure created by the nested relationship between the page margins and content area collectively serve as visual metaphors to reference Wong Kar-Wai's 1997 film *Happy Together*, and it's iconic Iguazu Waterfalls scene. The mirror-flipped text and the inverted layouts attempt to create a reading experience that simultaneously feels familiar yet distant. They collectively refer to the interplay and interconnection between front and back, inside and outside, self and others — transdualisms that the exhibition tries to enact and exam.

## How To Be Happy Together?

快樂的方式不只一種

12/12/2024 – 06/04/2025

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陸其韻	Stefan Luk
平面設計	<i>Graphic Design</i>
nonplace studio	nonplace studio
空間設計	<i>Spatial Design</i>
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翻譯	<i>Translation</i>
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Pauline Curnier Jardin & Feel Good Cooperative

《螢火蟲 (Lucciole)》作品中展示所用的音頻電子設備

獲香港 CHAT 六廠 (六廠紡織文化藝術館) 支持

The audio equipment for the presentation of Pauline Curnier Jardin & Feel Good Cooperative's *Fireflies (Lucciole)* have received equipment support from CHAT (Centre for Heritage, Arts and Textile), Hong Kong

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*2023/24 Arts Talents Internship Matching Programme  
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 榮華工業大廈 22 樓及 10 樓 B 室  
 22/F & 10B, Wing Wah  
 Industrial Building,  
 677 King's Road, Quarry Bay,  
 Hong Kong

t. +852 25174620  
 e. info@para-site.art

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 下午 12 時至晚上 7 時  
 星期一、星期二與公眾假期休息  
 Wednesday to Sunday,  
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