

for immediate press release

複本 Recurrence

Two-person exhibition by Jess Lau and Kin-choi Lam [FP members Solo series]

10 (SAT)– 25(SUN) September 2016

Opening reception with the artist

10 September 2016 (Saturday) | 4:00 – 7:00 pm

Guided Tour and Book Sharing

17 September 2016 (Saturday) | 3:00 – 4:00 pm

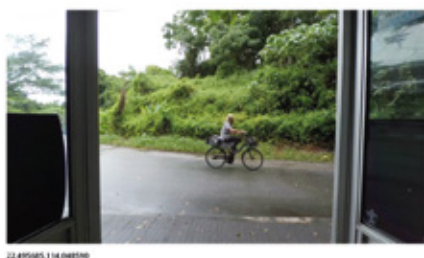
Two fresh artists - Jess Lau and Kin-choi Lam - delve into this city with their first two-person exhibition after graduation: 'Recurrence'. 'Recurrence' could mean the repetition of a scene or an action, or the ruminations of a topic, but more importantly, it is the pivotal *modus operandi* of Lau's and Lam's creations. Embodying the artisan intensively studying their raw material to turn it into handicrafts, the two artists reckon experiences as the key to seeking the core of all things. Seemingly paradoxical that is, their shared conviction does not lead to identical paths, but rather, draws out the visions of two connected spheres -- the inner world of Lau, illustrating the texture of time; and an exterior world outlined by Lam – both prompting us to retrace the meaning of existence.



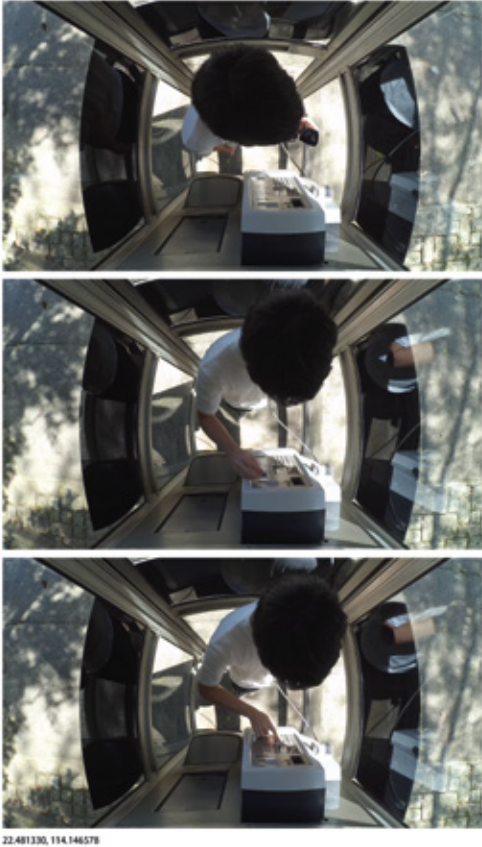
Drowning, Video installation, 2015, Jess Lau

Lau's 'Drowning' comprises one sketch after another of her self-portrayed right hand. None of the sketches appears alone: on a single paper she drew and erased, erased and drew, until the wear and tear of the paper could not stand time and process. The right hand - always the most intimate and reliable part of our work life - was holding a pencil to sketch, and Lau could only rely on her memory and the dent on the paper to replicate her right hand. While memories and the dents are fleeting and fallible, their fate of deforming with paper is inescapable. In a similar fashion, Lau created 'Moth' by drawing thousands of moth's postures until she used up all the ink, then combined them into a stop-motion animation in nine days, which is also the mythical life span of moths. 'Recurrence' features Lau's other works, including 'Glimpses' and 'You don't have to explain.'

Telephone Island #1, Video installation, 2016, Kinchoi Lam



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Telephone Island #1, Video installation, 2016, Kinchoi Lam

Turning at the corner of the street you may bump into Lam, who grabs and grasps the source materials of his creations anywhere in the city. Video documentary, 'Telephone Island', consists of about a hundred phone booths in many locations, an attempt to re-engage this abandoned installation from different perspectives. When Lam called others from the phone booths and asked the listeners to call back, the ringing phones in the booths are no longer abandoned. 'Rainy Day', another of Lam's installation in the show, fuses the worlds inside and outside of the phone booths.

Both Lau and Lam work with the dialectics of the inner and the outer. They strive to seize what is transitional to expose the intangible - time, memory, and the act of living. 'Recurrence', encompassing two worlds, shows the audiences one universe.

About the artist

LAU Ching-wa Jess

Lau is a media artist born in 1991 in Hong Kong. Lau's works often contemplate the relations between animation and contemporary arts in general and focus mainly on time and motion via visual texture. Such combination endows a delightful touch of poetry on her art. She graduated in 2014 from the School of Creative Media. In the same year, she received the Silver Award and the Best Local Work at the 20th ifva Festival (Interactive Media Category) in 2014. Her works have been exhibited in different countries, including Zurich, Vienna, Stockholm, Hong Kong and Ars Electronica Festival in Linz, Austria.

LAM Kin-choi

Born in 1988, Lam is a media artist and painter based in Hong Kong. He graduated in 2012 from the School of Creative Media, the City University of Hong Kong, a major at the Critical Intermedia Laboratory. His art mainly focuses on the intimate aspects of our daily life, while seeking elements of mystery. His artworks are collected by private collectors from Hong Kong, Italy, the USA and Lithuania.

複本 Recurrence

劉清華，林建才雙人展覽（據點成員個展系列）

2016年9月10(六)至25日(日)

展覽開幕

9月10日(星期六) | 下午4:00 – 7:00

藝術家導賞及讀書分享

9月17日(星期六) | 下午3:00 – 4:00

「複本」是劉清華與林建才畢業後首次雙人展。「複本」可以指重複出現一個畫面、重複做同一件事，或重複思考同一個命題。它來自反複練習，而這是兩位藝術家創作的關鍵方法。他們認為，重複的經驗能夠引導他們接近事物的內在含義，就像工藝家精心琢磨他感興趣的材料。有趣的是，兩人以相同的方法去探索兩個恰好相反的世界。劉清華的作品主要探索的是內在世界，讓人意識到時間的質感；林建才的作品則呈現出生活的外在世界，讓人重新發現身邊事物的存在和意義。

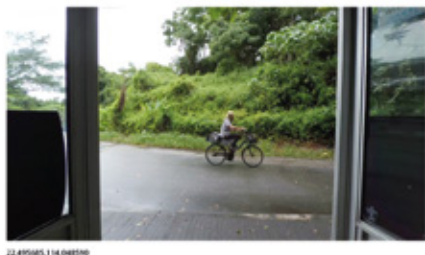


Drowning, Video installation, 2015, Jess Lau

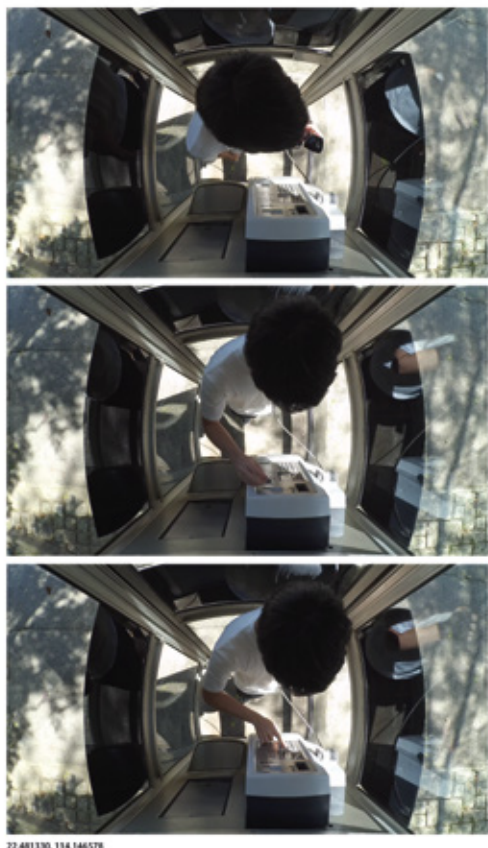
劉清華的作品《Drowning》由一幅幅自畫右手的素描組成，每一幅素描都追溯上一幅素描的痕跡，在同一張畫紙上擦掉再畫，直到畫紙磨蝕破爛。對她來說，自己的手是最親密、可靠的身體部分，是人工作的主要媒介。然而，作畫的時候，她無法參照實物，因為右手正在握筆，她只能憑着記憶和鉛筆凹痕來畫自己的右手。可是過去的痕跡是最不可靠的，它只能隨着每一次企圖重現而剝落、變形。如同前作所探究的，劉的《Moth》是定格動畫裝置。聽說飛蛾的壽命只有九天，劉花了同樣的時間利用水墨繪畫了千張飛蛾的姿態，直至水墨用光，然後製作成動畫。「複本」同時會展出她的其他作品《白蝕》、和《You don't have to explain.》。

林建才不在工作室裏創作，他往往要跑到戶外或城市的某個角落裏尋找作品素材。《Telephone Island》是林走訪城中一百多個電話亭後創作的影像記錄。他拍攝電話亭，也從電話亭內拍攝外面的光景，嘗試用不同角度演繹這個早已失去功能、被人忽視的城市裝置。他又嘗試撥打電話，讓接收的人為他記下電話亭的電話號碼，然後他回撥這個號碼，電話亭的電話就響起來。對他來說，電話亭並非過時的擺設，它具有許多可能性。「複本」呈現了一內一外的兩個世界，「複本」兩位創作者試着捕捉非物質（時間、記憶、生命）的變遷，也發掘物質存在的可能性。

Telephone Island #1, Video installation, 2016, Kinchoi Lam



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Telephone Island #1, Video installation, 2016, Kinchoi Lam

藝術家簡介

劉清華

生於1991年香港，2014年獲得香港城市大學創意媒體文學士（榮譽）學位。她以探索當代藝術與動畫／錄像之間的關係為創作理念，著眼於錄像媒體的獨特性及視覺質感。其作品曾獲「香港第二十屆ifva獨立短片及影像媒體節」新媒體藝術組別銀獎及本地最佳作品，又曾於奧地利林茨電子藝術節、蘇黎世、維也納、斯德哥爾摩及香港等地展出。

林建才

生於1988年，2012年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，主要創作繪畫及錄像裝置，題材緊扣日常生活，尋求生活與藝術之間的無形連繫。作品現由香港、意大利、美國及立陶宛的私人收藏家收藏。