

Hong Kong's Art Magazine

ARTOMITY

藝源

HONG KONG
GALLERY GUIDE
INSIDE! P.97
內裡有香港畫
廊指南

Diana d'Arenberg Parmanand on

Mickalene Thomas

at Lehmann Maupin

Tung Wing Hong & Phoebe Hui

G Roland Bierman

Marin Taniguchi

Samson Young

Isaac Chong Wai

and more...

artomity.com



NO.3 Winter 2016 HKS 85

Ho Sin Tung

Dusty Landscape

Chambers Fine Art

Beijing

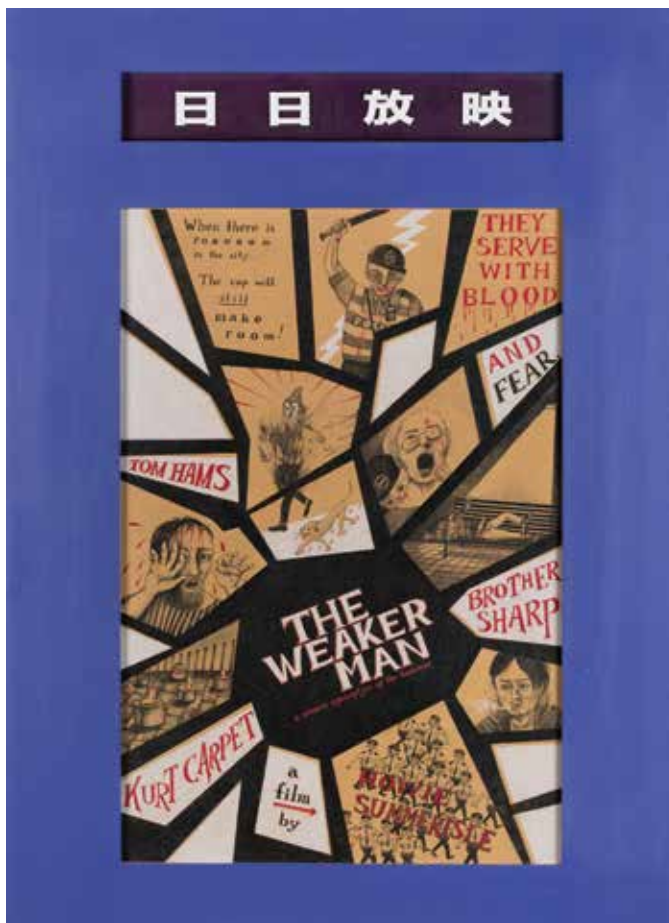
Sep 17 – Nov 20, 2016

By Nooshfar Afnan

Visitors entering Ho Sin Tung's exhibition at Chambers Fine Art in Beijing are confronted with posters like those hung outside Hong Kong cinemas. For the Hong Kong artist's first solo show in mainland China, she has chosen two types of custom-made frames in a variety of colours to hold these posters and emphasise the idea that they advertise movies. On closer inspection, however, the posters, executed with coloured pencil on tea-stained paper, are revealed to promote fictional movies, mainly horror.

For example *When the Triangle Descends the Stairs* (2016) pays homage to Hitchcock's *Psycho*, including its famous shower scene, the large house and its stairwell. With her dry sense of humour, Ho replaces the murderer with a geometric form, a triangle, raising the question of fear of the unknown. "A horror film always reaches its climax and ending at the moment when the unknown reveals itself," she says. "But what if a triangle descends the stairs? The unknown and the known will arrive at the same time."

Born in Hong Kong in 1986, the artist references social issues



The Weaker Man by Ho Sin Tung. Coloured pencil on paper, 102 x 69 cm, 2014. Courtesy the artist and Chambers Fine Art Beijing.

affecting the city. In *The Weaker Man* (2014) she uses another fictional horror movie poster to depict the Hong Kong police like zombies chasing homeless people off the streets of the city.

Other posters address topics such as anxiety about natural disasters; ancient Chinese deities that are revered in mainland China but feared in Hong Kong, Taiwan and Macau; the Korean obsession with cosmetic surgery;

and making a horoscope seem reliable through pseudoscience.

Ho's multimedia work *Last Party* (2016), in a side room of the gallery, is based on Pier Paolo Pasolini's dark, sardonic *Salò, or the 120 Days of Sodom* (1975). Set in a fascist country where a group of powerful and corrupt leaders abduct, abuse and torture 18 youths, it is often nominated as one of the scariest movies ever made and is banned in many

countries, including mainland China. Ho's work consists of three sets of portraits, a carpet and a video: portraits of the four culprits on one wall are flanked on the left and right walls by 18 smaller portraits of the pale, tortured victims, with female and male portraits on opposite walls. A carpet with geometric patterns in the middle of the room, like the one in the movie, is where we are asked to imagine the torture that took place. The work provokes feelings of angst and unease; even for those who have not seen the movie, scenes of violence and abuse are conjured up in the head.

Ho's passion for cinema shines through in this show. The artist employs the outer forms of movie posters, with their vitrines and graphic style, as a framework for conversations about social and political issues, or just to poke fun at cultural trends.

何倩彤

北京前波畫廊

《蒙塵風景》

9月17日至11月20日

Nooshfar Afnan 撰

在何倩彤在北京前波畫廊的展覽中，參觀者看到的是類似香港電影院外的海報。這個香港藝術家在中國大陸的首次個展中，以不同顏色的兩種定制框架來裱起海報，強調它們是作宣傳電影之用。然而，仔細觀察便會發現海報由茶染紙所製，圖案以木顏色筆繪畫，宣傳的都是虛構的恐怖電影。



Last Party: Them (female) by Ho Sin Tung. Coloured pencil on paper. Set of 9, 23 x 23 cm each, 2016. Courtesy the artist and Chambers Fine Art Beijing.

作品《When the Triangle Descends the Stairs》（二〇一六年）向希治閣的經典電影《觸目驚心》——包括其著名的淋浴場景、偌大的房子及樓梯間——致敬。何倩彤以她的幽默感，用三角形代替了兇手，提出了對未知的恐懼的問題。她說：「恐怖電影總是在謎題解開的時候到達高潮和結局。」又補充道：「但是，如果一個三角形從樓梯走下會怎樣？未知的和已知的會同時到達。」

何倩彤在一九八六年出生於香港，她的作品參考了影響著城市的社會問題。在《The Weaker Man》（二〇一四年）中，她使用了另一部虛構的恐怖電影海報，描繪香港警察如殭屍般在街上追逐流浪漢。

其他海報討論了不同的主題，例如對自然災害的焦慮、在中國大陸深受尊敬，但在香港、台灣和澳門令人畏懼的古代中國神、韓國人對整容手術的沉迷、令占星看起來可靠的偽科學等。

畫廊的一間側房展示著何倩彤的多媒體作品《Last Party》（二〇一

六年），作品取材於皮爾·保羅·帕索里尼既黑暗又諷刺的電影《薩羅或索多瑪一百二十天》（一九七五年）。電影以一個法西斯國家為背景，講述一群強大但腐敗的領袖綁架、虐待和折磨十八個青年的故事。電影在包括中國大陸在內的多個國家被禁播，被認為是史上最恐怖的電影之一。何倩彤的作品包括三套肖像畫、一張地毯和一段影片：一面牆掛了四個罪犯的畫像，左右兩側的牆壁分別掛上九名女性和男性的畫像，描繪的都是面容蒼白的、被折磨的受害者。房間中央那塊幾何圖案的地毯與電影中的那塊類似，是藝術家想我們想像折磨發生的地方。作品激起了憤怒和不安的感覺，即使是沒有看過這部電影的人，都能想像到那些暴力和虐待的場景。

在這個展覽中，何倩彤向大眾展示了她對電影的熱情。她以電影海報、玻璃櫥窗和圖形樣式，作為一個談論社會和政治問題的框架，又或者說她其實只是在嘲笑文化趨勢。