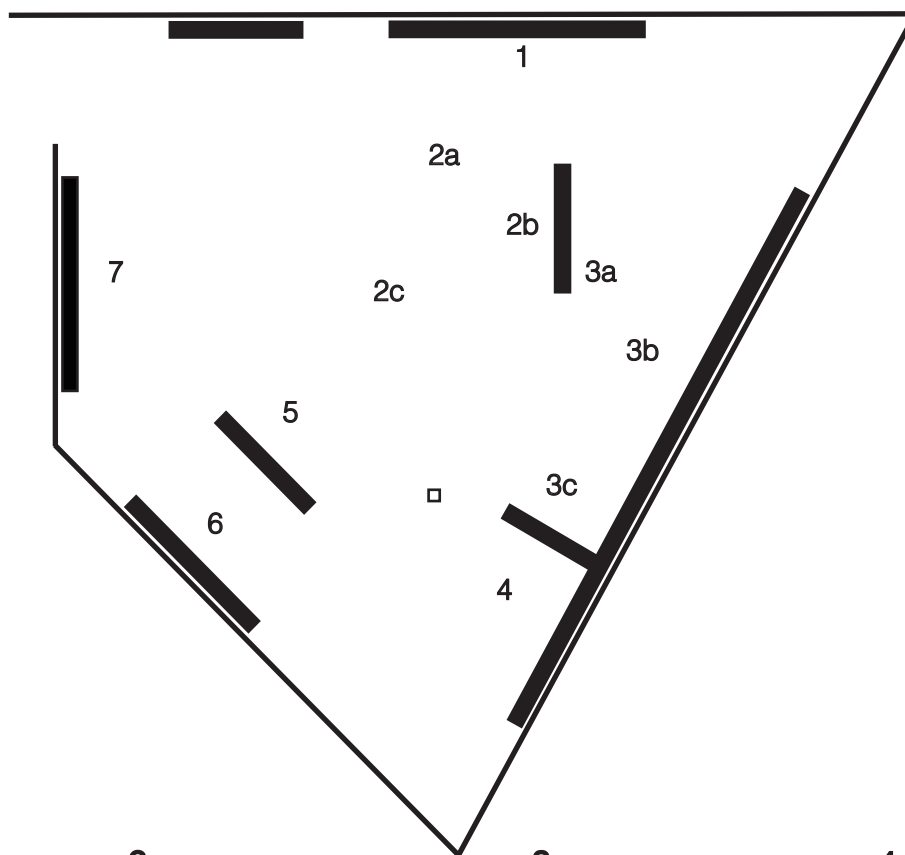


起渣

Pixelated

2020/21 & 2021/22
Asia One Photographic Awards
~ In Honor of Mr. Julian Lee ~
宏亞攝影獎
向李志超先生致敬紀念



1
Charlene Ma
馬凱恩
22° 16' 50" N
114° 10' 20" E
Photography
70 x 70 cm, set of 6

2
Dory Cheng
鄭嘉雯
The Metamorphosis of Furniture
傢俬變形記
Photosculpture
2a. Mr. Extendable Table
2b. Mr. Invisible Cabinet
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Marco Cheung
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3a. Dissection
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Mixed Media
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Mixed Media, Inkjet on paper
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Lamp, Inkjet on paper
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擲返抆沙
Photography Interactive
Installation
504 x 360mm, 10 pieces

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Sheep Lam
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Last tour
終末旅行
Inkjet on Polypropylene,
wooden structure
40 x 40 x 29 inch per unit

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Thomas Yau
邱永亮
Roses on lipstick
ver.1 and ver.2
玫瑰與口紅
Cyanotype
192 x 118 cm, 2 pieces

4 - 18 November 2022
Mon - Fri 11am - 6pm
Sat - Sun 12nn - 6pm

Singing Waves Gallery L3, Run Run Shaw Creative Media Centre
18 Tat Hong Avenue, Kowloon Tong, HK
香港九龍塘達康路18號香港城市大學 邵逸夫創意媒體中心3樓濤聲藝廊

起渣

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2020/21 & 2021/22
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向李志超先生致敬紀念

A Joint Exhibition

Dory Cheng || Marco Cheung || Sheep Lam || Leon Lau || Wai-lam Law || Charlene Ma || Thomas Yau

聯合展覽

鄭嘉雯 || 張明健 || 林明洋 || 劉卓然 || 羅蔚霖 || 馬凱恩 || 邱永亮

Pixelated, an adjective meaning bewildered and confused.

With a similar pronunciation, pixelated describes the phenomenon when an image is displayed with visible pixels and grain. When the technology of photography has become so advanced and accessible in this day and age, pixelated pictures are often despised at first sight. However, these blurry and indistinct images which are vague and indifferent could sometimes represent more possibilities.

Seven emerging multimedia artists make use of different techniques in this exhibition to explore imaging works across and between various media. Each with their own objective and style, these works mark not the end of the line, but the process that the artists go through to look for their next stop of the journey. Their struggles, contemplation, denial, determination...

Pixelated, a necessary experience to turn imagination into image.

起渣，指影像因裁切過度、曝光不足、攝像模糊而隱沒於顆粒或底噪的現象。

看不清的照片，背後存在着更多的可能性，亦隱藏着攝影師對攝影的迫切渴求。七位新晉影像創作者以不同媒介及技巧，展出從攝影出發，但目的地各異的作品。這些作品未必是藝術家立題作答的結果，而是在記錄尋找答案的過程，他們的掙扎、沈思、否定、決心.....

起渣，是一個表達及技法的實驗，把想像變成影像的必經過程。



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Artist Statement 創作理念

Charlene Ma

馬凱恩

22° 16' 50" N

114° 10' 20" E

Photography

70 x 70 cm, set of 6

香港，每一幢建築、每一個人、每一樣物件，高度密集但又亂中有序，彷如萬花筒裏面閃閃發光的碎片，構成我們的香港。

Hong Kong, a visually complicated places with well-organised city structures. From buildings, people and objects, I try to redefine themselves as the fragments inside the kaleidoscope, illustrating a new form of aesthetic of my homeland.

Dory Cheng

鄭嘉雯

The Metamorphosis of Furniture

傢俬變形記

Photosculpture

擁有安眠、置物、辦事的空間，是建構家的元素。作品以變形傢俬為切入點，探討空間和適應的課題。以人與物結合滲透的想像，訴說光怪離奇的寓言性故事。

賦予傢俬死後的靈魂，無厘頭又怪誕的存在，是催生劑也是回力鏢。

A space to sleep, work and store are the key elements of a home. For furniture, leaving their homes means a death sentence. In the distorted world after their death, they will reincarnate and transform into a human form. The transformation and deformation of furniture are derived under specific environmental conditions by giving up parts of themselves to fit the situation or growing extra parts to fulfill their needs. They deform, evolve or devolve.

This work uses shape-shifting furniture as a starting point to explore the issues of space and adaptation in Hong Kong. The combination of a human and an object tells an allegorical story. By giving the furniture souls, it makes a nonsensical, grotesque existence and bizarre feeling.

Marco Cheung

張明健

Dissection

解剖

Mixed Media
Size Variable

Untitled (eyes)

無題（眼睛）

Inkjet on paper
Size variable

Warm Light

溫暖的光

Lamp, Inkjet on Paper
Size Variable

Leon Lau

劉卓然

Reminiscence

擻返抆沙

Photography Interactive Installation

504mm x 360mm, 10 pieces

有好多集體回憶、本地文化喺短短幾年間相繼消失，有啲係自然消散，有啲係人為發展。不論咩原因，每次有哩種新聞出街時，總有一班人傷心，亦總有一班人不以為然。

作品用過期菲林攝影，相片中嘅已消失、準備消失嘅物件被剪走，剪走嘅部份拼湊成標籤，而餘下嘅會放啲燈光上。而標籤要放喺光線上，即是相片中嘅窿先會睇得一清二楚。

廣東話中「跌落地擻返抆沙」除咗指做錯事怕尷尬而諛借口，都有挽回損失嘅意思。作品中，「跌落地」嘅係滿身空洞嘅香港，「沙」就係象徵香港嘅東西。

*標籤隨便大家抆走。

Numerous collective memories and culture of this city were gone in these few years, due to several natural or artificial factors. Every time when those news appear in media, some people are grieved, and some feel nothing. Let me ask you a question: what do collective memories, local culture, sense of identity mean to you?

This work is made of expired films. The part of the lost collective memories and culture was cut off and turned into a collage. The collage will look much clearer when being put on the glowing part, which also means the lost part, of the photos on the lightbox.

“To grab a handful of sand after falling onto the ground” is a proverb in Hong Kong. It means an individual making excuses after making a mistake. Simultaneously, it means damage recovery. In this work, the damaged photos represent “the one who fell onto the ground”, while “sand” refers to the image of Hong Kong, which is disappearing, or has already disappeared.

* Please feel free to take the “sand” (the collage pieces) away.

Sheep Lam

林明洋

Last tour

終末旅行

Inkjet on Polypropylene, wooden structure

40 x 40 x 29 inch per unit

Wai-lam Law

羅蔚霖

Syndéseis

Expanded Photography

Despite the popularity of social media and the advancement of communication technology, people seem to be more socially isolated than ever before. This artwork seeks to show people a different side of human interaction to remind them of the importance of having physical contact with each other and encourage them to perceive the world differently. By deploying three photographic techniques including long exposure, thermal imaging, and depth sensing to capture these actions, some effects and details of human interaction that we may not normally notice can be revealed. The title of the project “Syndéseis” comes from the word “connections” (συνδέσεις) in Greek.

Thomas Yau

邱永亮

Roses on lipstick ver.1 and ver.2

玫瑰與口紅

Cyanotype

192 x 118 cm, 2 pieces

藍曬法下的事物本質總是表露無遺——

在陽光見證下，我把身上的錦衣華服逐漸褪去，以最赤裸的狀態邀請看客欣賞我的深處。

沖洗過程如沐浴般，以指腹、掌心輕柔地撫過胴體，輕拭著每個部份，挑逗著彼此的愛慾。

最後，讓我浸泡在馥郁的酒池，再塗上自身初潮般鮮紅的慾望，懇求著散場的看客為我停留最終的凝望。

Cyanotype - Clairvoyance of Nature Itself

Bathing under the sun, I shred myself and fade into the blue. Shadow turns into skin, and sweat evaporates as my unique perfume. Inviting my audience to notice me, I remained naked, and was seen thoroughly.

Drenched into the depths of water, fondled by gentle hands, caressed my every parts, seduced by erotic demands.

Soaked into the rose pool, and arouse their blood-red desire, wishing for my audience to stay while they admire. Blue and red create the lavender haze, yearning for my audience to return for my final gaze.