

Cici Wu  
*Belonging and Difference*

武雨濛  
《另》

September 3 – November 12, 2023  
2023年9月3日至11月12日



Empty Gallery is pleased to present *Belonging and Difference*, New York and Hong Kong-based artist Cici Wu's second solo exhibition with the gallery. Reducing filmmaking to its most humble and elemental components, Wu creates objects, videos, and installations which extend the imaginative and structural premises of cinematic language across a wide range of media. Often taking local microhistories or archives as a point of departure, Wu uses the cinematic frame as a means to negotiate and reflect on the ways in which transpersonal narratives of social, cultural and historical belonging structure our experiences of self. Produced between Hong Kong, Beijing and New York—three locales fraught with both intense emotional attachment and ideological conflict for the artist—the exhibition will present a new body of work made over the last two years.

At the center of the show is the titular *Belonging and Difference*, a new film produced in collaboration with Beijing-based collaborator Yuan Yuan which interweaves 16mm film and DV video with textual intertitles and fragments of voice-over narration. Merging aspects of visionary cinema, landscape film and home movie, the film combines footage shot in Manhattan Chinatown, Hong Kong, and Beijing into an intimate reflection on the act of physical and spiritual passage between a series of pressurised and rapidly shifting temporalities governed by different myths of order. Drifting between iconic monuments and anonymous streets, spaces imprinted with the traces of tenderness and violence, liberation and repression, saturated with memories both personal and collective—*Belonging and Difference* revels in the unexpected flashes generated by the friction between different modes of speaking, thinking, and feeling.

The projection-sculpture *Tsaiyun (Rosy Cloud) Bridge* serves in many ways as a counterpoint to *Difference*, exploring similar thematics from a position of reflective dwelling, rather than external movement. Using re-photography and stop-motion animation, Wu considers

the disquieting familiarity and essential strangeness of a trove of archetypal images of China. Drawn from old issues of *China Pictorial*—an internationally distributed, state-sponsored periodical instituted during the onset of Communist China—Wu endows this material with a personal valence through shifts in tempo and scale, further embellishing the frame with paper cut-outs and quotidian objects. *Tsaiyun* explores the space existing in the interstices between memory and propaganda, the personal and the official—pointing to the ways in which an overdetermined history can make it complex to parse notions of authenticity and cultural belonging. By situating these images within the form of a traditional bridge, Wu seems to gesture towards the liberatory potential of re-evaluating our own assumed origins.

This concern to re-trace and re-negotiate both personal and collective history is echoed within a suite of new collages, ink drawings, and lantern sculptures which reflect on similar sentiments through their engagement with the psycho-social dynamics of memory, time, and the boundaries of belonging. Continuing Wu's long-standing interest in developing speculative recording devices, *Foreign Object #2*—a hybrid lantern-camera in the shape of a dolphin—provides a means for experimental seeing; a tool for breaking free from naturalized perspectives. A series of new works engages with Stan Brakhage's experimental film *Mothlight* (1963). Finding in Brakhage's idea of an organic and cameraless cinema a potential passage beyond the limits of eurocentric technologies of vision, Wu delicately renders segments of these filmstrips in mineral pigments. These ink drawings are at once suffused by a quiet beauty and a sense of untimeliness, a deformation of the expected media and reference points—from motion to stillness and from the American avant-garde to bird & flower painting. Drawing on sources both ancient and modern, Wu's tracings perform an active process of transmutation—a procedure where new memory-wet contours and inflections emerge from the inert space of the merely historical.

In the past, Wu has spoken of her persistent search for what she terms a “human realm”. In *Belonging and Difference*, she searches along manifold routes and pathways for a way to negotiate identity, not through geography or nationality, but rather through flexible networks of social belonging and political solidarity. She attempts to question the seeming impasse of postcolonial and diasporic theory, proposing an alternate notion of identity based around the ideal of movement and the gestures of dwelling, moving, and returning—emphasizing the virtues of passage amongst discontinuous temporalities. During a moment in which subject positions are ever more tightly staked out, categorized, and policed, Wu’s work strives to cultivate a temporary autonomous zone—a mobile space where the pure vulnerable potential of undetermination can continue to exist; a fleeting glimpse of a blush-colored hide parting the waters.

## Special thanks:

Marilyn Brahkage, Mark Toscano, Canyon Cinema, Fred Camper, Sang Woo Loong Art and Paper Craft (生和隆美術扎作), Frankie Leung, Michelle Wong, Fai Wan, Alysha Lee, Stephen Cheng, Alex Lau, Michael Yu, Kaitlin Chan, Jacqueline Kok, Iris Poon, Rafael Vunkwan Tam, Victor Au, Emilia Wang, Margaret Lee, Elaine W. Ho, Xiaofei Mo, Taro Masushio, Ami Lien, Jaime Chu, Qu Chang, Chan Hau Chun and Kenny Wong.

**Cici Wu** lives and works in New York and Hong Kong. She received her BA from the City University of Hong Kong, and MFA from Maryland Institute College of Art in Baltimore. She has had solo exhibitions at 47 Canal, New York (2021, 2018); Empty Gallery, Hong Kong (2019); a collaborative exhibition at Hordaland Kunstsenter, Norway in 2023; and has participated in group exhibitions at the Drawing Center, New York (2023, 2020), CAPC Musée d'art Contemporain de Bordeaux, France (2022), Para Site Hong Kong (2021, 2018), among others. She has participated in the 11th Seoul Mediacity Biennale (2021) and the Yokohama Triennial 2020 Episōdo 02 (2020).

**Yuan Yuan** (b. 1994) is a Beijing based photographer and writer who, through a queer view on the subtle details of everyday life, reflects on how political moods and cultural alienation permeates the ordinary. Yuan specialises in visual communication, using their experience of dreams and other dimensions of consciousness in their text and images.

Empty Gallery 很高興為大家帶來紐約香港藝術家武雨濛在畫廊的第二個個展《另 1》。武雨濛把電影製作簡約至其最基礎及最原始的組成要素，她創作的物件、錄像和裝置把電影語言想像和結構的要領擴展到各種媒介。武雨濛常從地方性的微觀歷史或文獻檔案出發，以電影框架為方法處理並反思，社會、文化及歷史歸屬的超個人敘事建構人們自我經驗的方式。創作進行於三個對藝術家而言具有強烈情感依戀和激烈意識形態衝突的城市，香港、北京和紐約；是次展覽將展示藝術家在過去兩年間完成的一系列新作。

展覽重點作品〈另 1〉是與北京協作人袁源共同製作的電影，把幕間字幕及旁白片段與 16 米厘菲林和 DV 錄像作互為交織。此作品融匯幻想電影、風景電影和家庭電影的面向，結合於曼哈頓唐人街、香港和北京拍攝的片段，深入反映由種種虛構秩序所支配一系列受壓、快速轉移的時間性之間身體及精神的行為。遊移於標誌式建築與無名街道之間，處處是刻印著溫柔與暴烈的殘影、自由與壓制痕跡的空間，滲滿著個人與集體的記憶——不同說話、思維與感受模式之間互相摩擦時所偶發的靈光，是〈另 1〉讓人迷醉之所在。

投映雕塑〈Tsaiyun (Rosy Cloud) Bridge〉在多個方面可作為〈Difference〉的一個對應，它不落墨於外在行動，而是從內省、沉思的角度探索相近的主題。運用重攝和定格動畫，武雨濛把令人不安的熟悉感與本質上的陌生感視為一類中國的原型形象。她從人民畫報(在共產主義中國成立初期由國家承辦並於國際間發行的期刊)的舊刊中取材，透過節奏與情境的轉移，為這些素材賦予個人意義，並進而以剪紙和尋常物品裝飾架框。〈Tsaiyun〉探索存在於記憶與政治宣傳、個人與官方間縫隙中的空間，指向過度決定的歷史如何複雜化真實性和文化歸屬這兩種觀念的分析。藉著把這些圖像放置在傳統的橋樑形式上，武雨濛似乎展示出重新衡量我們個人假定原生籍的自主潛力。

同場展出的另一組新近創作拼貼作品、水墨畫，和燈籠雕塑呼應著這種對重溯和重涉個人與集體歷史的關注；這些作品透過參與時間、記憶和歸屬感界限的心理社會動能，反應著相類近的情感。繼續武雨濛長久以來在發展推測記錄器材的興趣，作品〈Foreign Object #2〉(海豚形

狀的混合燈籠攝影機) 提供一種實驗觀看的方式，一件擺脫歸化觀點的工具。而另一系列新作參材布拉哈格 (Stan Brakhage) 1963年的實驗電影《飛蛾之光》(Mothlight)。武雨濛在布拉哈格有機與無攝影機的想法中找到了在歐洲中心視覺技術界限以外的一條潛在通道，她使用礦物顏料仔細地描摹了這些電影膠片的部份。這些水墨畫溢滿一種安靜的美感和一種舊時的感覺，一種對預設媒介和參照點的變形——從流動到靜止，從美國前衛藝街到花鳥繪畫。武雨濛借鑑遠古與現代的源材，以描摹進行一場蛻變的活躍過程，在當中新記憶的濕潤輪廓和音調變化自純然歷史的延緩空間裡浮現。

過去，武雨濛曾提及她對其所說「人世道」的不懈追尋，在〈另Ⅱ〉，她循沿多種路線和途徑尋找方法來就身分作交涉，她取道社會歸屬感和政治團結具延展性的網絡，而非地理界定或國籍觀念。她嘗試詰問後殖民和離散理論正走往的死胡同，提出另一種身分概念，建基在流動的理型以及留駐、遷離與回歸的姿態，強調在不連貫時間性中過道的美善。在主體定位受到更嚴格的標定、分類和監管的時刻，武雨濛的作品奮力灌溉一個臨時自治之地——一個的流動空間，於當中不決定性純粹而脆弱的潛在力能得以繼續存在；一回腮紅之肌分水劃域的驚鴻一瞥。



## 特別感謝：

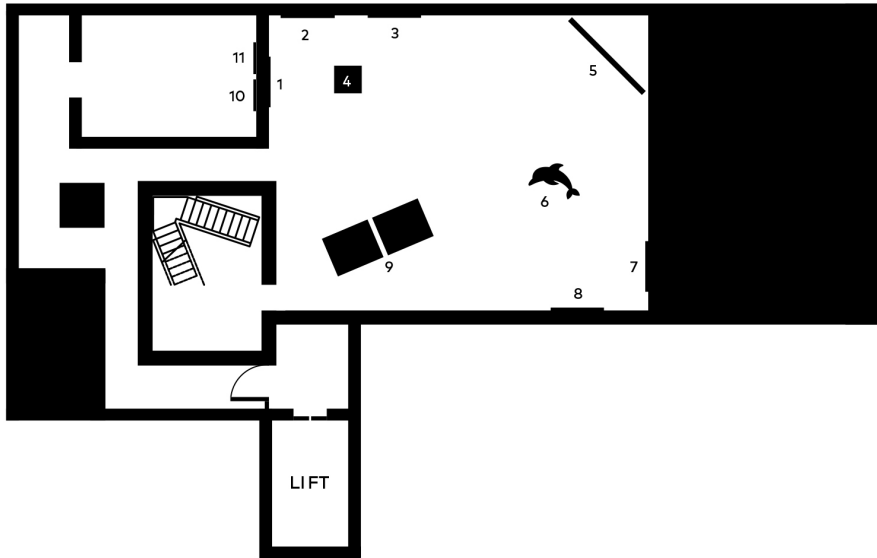
Marilyn Brakhage、Mark Toscano、Canyon Cinema、Fred Camper、生和隆美術扎作、梁金華、黃浚婷、Fai Wan、李倩瑩、鄭成然、劉文棟、余宗翰、陳嘉賢、鞠亭亭、潘慧欣、譚煥坤、Victor Au、王潔茜、Margaret Lee、何穎雅、莫小菲、Taro Masushio、Ami Lien、Jaime Chu、瞿暢、陳巧真和黃智銓。

**武雨濛**在紐約及香港生活及工作。畢業於香港城市大學，並在馬里蘭藝術學院取得了藝術碩士學位。她曾於紐約 47 Canal 畫廊(2021、2018)、香港 Empty Gallery (2023、2019)、和協作式展覽於 Hordaland Kunstsenter，挪威(2023)；亦在紐約 The Drawing Center (2023、2020)、波爾多 CAPC Musée d'art Contemporain de Bordeaux (2022)，及香港 Para Site (2021、2018) 等參加群展。她亦曾參與第11屆的「首爾媒體城市雙年展」及橫濱三年展 Episōdo 02 (2021)。

**袁源** (b. 1994) 常駐北京，擅長以酷兒視角著眼於日常生活中精微的細節以反映一種滲透進日常的政治情緒與文化異化，並以夢境等意識維度的經驗視作靈感輔以文字，進行圖像的視覺傳達。

## Exhibition Floor Plan

19F



1. *Re:Mohtlight (Wash Away)*, 2023

Ink, rice paper

73 x 106 x 3 cm (framed)

2. *Re:Mohtlight (Changing Brightness 01)*, 2023

Ink, rice paper

60 x 74 x 3 cm (framed)

3. *Accepts Forgetting, As Well As Remembering 01*, 2022

Ink, color, mineral pigment, glue, rice paper

47 x 57 cm x 3 cm (framed)

4. *Blue Lantern*, 2023

Bamboo wire, paper, ink

23 x 23 x 61 cm

5. *Belonging And Difference*, 2023

16mm and DV Video transfer to video

24 min

In collaboration with Yuan Yuan

6. *Foreign Object #2 Umbra And Penumbra (Dolphin)*, 2023

Bamboo wire, rice paper, Raspberry Pi 4b, USB webcam, NeoPixel Ring LED,  
memory card

73 x 29 x 99 cm

7. *Dislocated Love (Flower, Bird, Bamboo And Rock)*, 2023

Ink, mineral pigment, rice paper

63 x 96 x 3 cm (framed)

8. *Re:Mothlight (Side By Side 01)*, 2023

Ink, mineral pigment, glue, rice paper

72 x 56 x 3 cm (framed)

9. *Tsaiyun (Rosy-Cloud) Bridge*, 2023

Bamboo wire, rice paper, glue, projector and light bulb

Dimensions variable

16mm transfer to digital

10:02 Min

10. *Accepts Forgetting, As Well As Remembering 04*, 2022

Ink, mineral pigment, rice paper

57.5 x 59 cm x 3 cm (framed)

11. *Accepts Forgetting, As Well As Remembering 05*, 2022

Ink, mineral pigment, rice paper

86 x 51 cm x 3 cm (framed)

**migratory positions:  
a panel discussion on Cici Wu's *Belonging and Difference***

Sunday, November 12, 5–6PM

This discussion takes Cici Wu's *Belonging and Difference* as a point of departure to discuss non-linear approaches to migratory and diasporic remembrance, memory, and archives. Speakers include artist Elaine W. Ho, art historian Dr. Yeewan Koon, and academic Dr. Linda Chiu-han Lai. Moderated by critic and writer Jaime Chu. The panel will be conducted in English.

Jaime Chu is a writer and critic living in Hong Kong.

Elaine W. Ho works between the realms of time-based art, experimental publishing, urban practice and language.

Yeewan Koon is associate professor and Chair of the Department of Art History at the University of Hong Kong. She also works in the contemporary art field as a critic and curator.

Linda Chiu-han Lai is a transdisciplinary artist, scholar, and curator of contemporary media arts. Her experimental video works explore Hong Kong urbanism as material space and a laboratory for historiographic experiments, grounded in a feminist-anthropological sensibility that integrates Critical Theory, intermedia art practices, and ethnographic methods. Linda is founder of the new media art group Writing Machine Collective and the participatory art experiment, Floating Projects.

## **On *Belonging and Difference***

Michelle WT Wong

### **Light, Rivers, and Lakes**

If I asked you what you think the most important part of the cinematic apparatus is, I think your answer would be light. If cinema's light source could move, could be visible from different perspectives, could become affective, there would be much to play and work with. Perhaps it is no surprise that lanterns have become one of the sculptural forms you work with, often hand-made from scratch. The excitement with which you speak about the lantern making lessons you had with the lantern master is not only palpable but also contagious. Being able to manipulate and give physical form to the light sources within your personal expanded cinema seems to be a liberating step away from the apparatus, although you never seemed threatened by it to begin with. But if someone asks some of us whether you value control or not, most of us would probably smile in agreement that you are always, graciously, in control.

Suspend [the] "*Tsaiyun Bridge*" made of bamboo pieces and xuan paper. The bridge's body is hollow, and disconnected in the middle. A projector throws the light and shadow of moving images from one side of the bridge across to the other. <sup>1</sup>

That is how Qu Chang described *Tsaiyun (Rosy-Cloud) Bridge*, first installed in Bergen's Hordaland Kunstsenter, and now at Empty Gallery. The Hordaland Kunstsenter show was named after this, but with an extension—Forget Each Other in the Rivers and Lakes 相忘於江湖. This part of the show's title is a line excerpted from a text by Zhuang Zi 莊子, where he wrote of two fish stuck in drying lake. The two fish tried to keep each other alive with the foam from their mouths, but perhaps

it is better to forget one another in rivers and lakes. Rivers and lakes here are also a metaphor for an expanded and unknown world, large enough to encompass difference, suffering, ecstasy, and maybe, enlightenment.

## Circumambulation

circumambulate

/,sə:kəm'ambjʊleɪt/

Verb FORMAL

walk all the way round (something)

At the black box where the *Rosy-Cloud Bridge* is suspended again, I see people walk around its two disjointed parts, each around 1 meter by 1 meter. Long strands of rattan extending from the end of the structures gently bend over under their own weight. People are looking in, peeking through, observing the surfaces and the images that flicker on them. The other day we did a video walkthrough of this exhibition for a friend who is currently based outside of Hong Kong. "Why is the bridge broken?" he asked. If I recall correctly, you said something along the lines of never having really thought about the bridge as broken, it is just that only the foundation of its two ends are visible. For a while, our friend and you both sank into a pregnant silence of contemplation, making the sound of dripping water that accompanied the projection of art historian James Cahill's archival materials more audible, and perhaps more resonant with the thoughts which were percolating in all of us. If I remember correctly, at some point in our shared moment of contemplation, I suggested something along the lines that our imagination and dreams fill in the gap between the two suspended bamboo-xuan paper ends of your bridge. Even the Chinese title of your show—另 别—is a disjointed bridge of sorts. One side of the word can mean separation and the other can be seen as a knife for picking crops during autumn harvest. When it is not disjointed, 别 can be interpreted as difference, categories, departure, farewell, longing...

## Senga and Maren

Life, the universe, the world, and the time of each day disintegrate and get re-constituted through innumerable acts, incrementally rebuilding through luminous care. Broken minutes are mended in the afterglow of time's toxic debris. Life is a luminous autodidact. <sup>2</sup>

I did not expect to be almost moved to tears seeing Senga Nengudi and Maren Hassinger's *Side by Side* (2006, digital, color, sound, 10 mins). Especially not in a small theatre where I always have to strain my neck, and where I have a history of getting nauseous from intensely kinetic camera work. I was moved by how at one point of the video the artists transformed from young women into middle-aged women, but even more so by the immense range of their love and lust for life. The witty, unrelenting kisses they planted in the air around each other and their collaborators in *Kiss*; the way they looked at each other as they sat on the floor in their black leotards; the lines they drew with their feet as they moved along the pebble-filled ground. And if you read how Senga writes about their friendship in "Maren and Me," it is a present and open account of how two friends steadfastly held each other through their youth and life changes. What comes through in Senga's text and *Side by Side* is perhaps most palpably this: a shared desire to make sense of and give form to the world through art practice.

It makes me wonder what it was like for you to be Maren's student, and how Maren was as a teacher. At times, the spaces Senga and Maren created for each other seem to resemble the ones you try to create for your own friends. You did say Senga and Maren's Studio Z reminded you of PRACTICE, a collective which you started with two friends in Manhattan Chinatown. I did not get to experience PRACTICE, but have had the good fortune of being in various different studios, spaces, and conversations that we claim to not only make it our own, but also make space for others. A dimension where images

and narratives by people other than oneself can find a light source to be projected, or a conch to resonate and amplify the sounds of their stories to those who pick it up and hold it close to their ears. The other night I did finally ask you what it was like to be Maren's student, as we walked towards the waterfront. She likes to talk about daily life and ordinary moments, you replied. A radical rejection of pedagogical frameworks and tradition, that a teacher is here to impart knowledge. As a teacher, Maren was interested in how you live life. The people she brought in for lectures were sometimes figures that would be conventionally regarded as wayward and marginalized. Some of them became incredibly recognized and important figures in the field a few years later, you said.

## Permutations and Proxies

Friendship has its strengths and its limitations—

How do we be critical of each other?

How do we stay gentle with one another?

How do we begin to perceive differences and possibilities?

You often talk about dreams—and revolutions. The idea that dreams could perhaps be carriers of revolution. That was what Theresa Hak Kyung Cha believed and wrote a lot about. In her film *Permutations*, Cha inserted one, and only one, shot of her own face, amongst a sequence composed of her sister's visage. In the flickering between total blackness and brightness, the face of Cha's sister became an imprint that was both definite and questionable. Did I really see a different face? An afterimage began lingering in front of my eyes, in between the darkness and the bright white flashes marking the 10-minute long work. The complete silence of the film unsettled me at first, but my restlessness settled as I started counting its frames. That was when I started seeing her afterimage. The film's rhythmic flashes, and the unpredictability of what would appear in the next



frame (Would it be her face? Would it be the back of her head? Would her hair fall the same way? Is this the same shot? Would the moment after be black, or white?) made me wonder if Cha was your proxy to experience a life other than your own. Or maybe Yuan Yuan, who collaborated with you to film *Belonging and Difference* is your proxy of sorts. Through their eyes we see a Beijing that we probably can never enter, or never thought we could enter, a city that you know and also do not know. A Hong Kong whose university campuses were once battlegrounds, its pedestrian bridges now shrouded in wire. And yet a figure stands on another bridge overlooking a coil of highways, images are still made, stories still told, revolutions of various sorts always imminent. Overlaid with a New York that was shutting down because of COVID, a Chinatown interlaced with many kinds of spoken Chinese, and even more unspoken glances.

Since the 2019 protests, it became a necessity for some to seek ways to better our selves, in search of the solace, courage, and strength to be prepared for what is to come, when it arrives. I went back to school, swam regularly again, started running an art space with two friends. You returned to the city for months at a time, and folded yourself into a community of documentary filmmakers. We resort to teaching ourselves different skills and crafts, in search of forms of self-organization that can still yield affective and meaningful images, texts, and experiences. The type of lantern making craft you picked up this time around is called "Foshan Autumn Color" 佛山秋色, which refers to the kind of lanterns made for the celebratory parade for autumn harvest. The first wave of these folk artists arrived in Hong Kong during the 1940s, when they fled civil war in Mainland China. More of them arrived in the 1960s during the Cultural Revolution. I close my eyes, and let an imagined celebratory parade leave an afterimage on the back of my eyelids. The atmosphere when you and your friends were at Hordaland Kunstsenter was jovial and celebratory too. Instead of parading, I imagined you and your friends surrounded by fjords and

the joy of reunions, unbothered by the rain and rare sun in Bergen. Everyone who works at Hordaland Kunstsenter has a practice, from the founder to the staff at the café, you said with excitement. Singular bodies, collective bodies, collaborative bodies.

I think this time that comes after political rupture must account for my fascination with Maitreya, the Buddha of the future, in waiting, whose time on earth is yet to come. The time of a future yet to come is represented in figurative form. Perhaps this appears to me also as a proxy of sorts, a means to imagine a radical future that has not yet arrived. The Sanskrit word from which the name Maitreya is derived is *maitrī*, which means friendship.

## Tracings

4 minutes of 16mm film is approximately 144 feet, which is almost 44 meters long. *Mothlight* (1963), when projected, lasts 4 minutes.

The width of the vertical sections of a piece of xuan paper is identical to the width of a 16mm film strip.

Stan Brakhage laid out fragments of insects and flower petals on strips of 16mm film over the luminance of an editing table to make *Mothlight*.

You copied the images on a print of *Mothlight* on to xuan paper over the luminance of a lightbox.

The names of the female painters whose works you emulated and made variations of are Liu Rushi 柳如是 and Guan Daosheng 管道昇.

## Cici's Notes

The cinematic apparatus is traditionally defined as a system of cinematic technologies and practices comprising film, the author of the film, and the effects produced on the spectator during viewing. I am now particularly interested in the device of filming or related media, which is the birthplace that creates the illusion of reality. Oftentimes this device and its relationship with its environment are forgotten or hidden in the process of spectatorship.

In my practice, I have been making different devices that address the process of capturing and documenting alternative ways to see, not only making viewers aware of their positions in the apparatus, but also imagining a different past underlying the processes of "filming" and "viewing" by abstracting the idea of cinema to a foundational unit of light.

Let's acknowledge fear, weakness, and the calling of silence for a longer time.

It's a time that many voices are hidden because of fear in this city.

Tracing became an action to continue exploring something when nothing seemingly offered an answer or a path to the past, to history—that had no traces to picture a sad heart, some broken bodies, and complete erasure.

The traceable and the non-traceable, both are here in this space, hanging, suspending, and fluctuating, available for the viewer to rest their eyes on. How far do you want to go? Will you still be able to come back after you land on the shore of no home, no memory, no heart, no feeling...

And should I still wait for you?

## Endnotes

<sup>1</sup> Qu Chang, "Critics' Picks: Tsaiyun (Rosy-Cloud) Bridge," *Artforum*, <https://www.artforum.com.cn/picks/14512>.

<sup>2</sup> Raqs Media Collective, "Sharing Our Sources," in *Afterglow Yokohama Triennale 2020 Sourcebook*, Yokohama: Organizing Committee for Yokohama Triennale & Yokohama Museum of Art, 2019, p.14.

<sup>3</sup> See University of North Carolina at Chapel Hill, The African American Performance Art Archive, <https://aapaa.org/artists/senga-nengudi/maren-and-me>.

## 歸屬與差異

文：黃涇婷

譯：陳穎華

## 光影 江湖

如果我問你，雨濛，電影裝置中最重要的是甚麼，我想你的答案會簡單直接：是光。想像電影的光源可移動，可讓人從不同的角度看見，或者它自己能夠表達情緒的話，那該有多少有趣的東西可以創造出來。燈籠成為你常用的雕塑形式之一，也許並不出奇，你往往由頭開始親手紮作燈籠，每每談到跟燈籠師父學藝你便沒法掩飾興奮，眉飛色舞又感染著他人。打從一開始，你似乎已經不受電影裝置的規範所威脅。這次，你在自創的「擴延電影」中操縱著光源，以物質呈現光，似乎是進一步的解脫。若有人問我們，即熟識你的朋友，你喜歡操控吧，我想我們大多數人都會笑著回答，是的，你總是優雅地掌握一切。

用竹片和宣紙懸起一座「彩雲橋」，橋身中空，並從中間斷開，一台投影儀將錄像的光影從橋的一邊投射到另一邊的截面上。<sup>1</sup>

瞿暢如此描述你的投映雕塑〈彩雲橋〉。作品早前在挪威卑爾根的霍達蘭藝術中心（Hordaland Kunstsenter）首次現身，現於這個黑盒畫廊再次展出。你在霍達蘭的展覽名稱與作品同名，為《彩雲橋》，配上一個出自《莊子·大宗師》的副題：相忘於江湖。莊子寫道，泉水乾涸，二魚受困其中，試圖互相吐沫保住對方性命，但何不忘卻彼此各自到大江大湖去。這裏的江河和湖泊，同時隱喻著一個擴延而未知的世界，廣闊到足以包容各種差異、苦難、狂喜和覺醒。

## 轉經 繞行

繞行（動詞）：圍繞某物事行走。

彩雲橋在黑盒畫廊再次懸掛起來。兩個不連接的部分，各約一米乘一米大小。長條藤枝從結構末端延伸，受重力影響緩緩下垂。我看到觀展的

人繞著它們行走，他們往橋裡看，從外窺視，觀察表面，又凝視著那些投映在它們身上的閃爍影像。不久之前，我們為一位身處香港以外的朋友，做了一場視像展覽介紹。期間他問道，橋為何斷了？如果我沒記錯的話，你回答說，從未想過這條橋是斷開的，而是，眼睛可見的只有兩端的橋台結構。頓然，朋友和你雙雙陷入一段寂靜的沉思之中，使得那些伴隨藝術史學家高居翰（James Cahill）歷史文獻投映而傳來的水滴聲異常清晰，甚至與我們正在醞釀的思想共鳴起來。如果我沒記錯的話，在那個共同沉思的片刻，我說了類似這樣的話：我們的想像和夢，將填補兩個懸掛著的、以竹宣紙製成的橋台之間的差距。現在想來，就連展覽的中文名稱《另 1》，也像一條脫節的橋。字面上一邊可解另行、分開，另一邊可視為秋收摘禾的刀。當兩者併合，就是個「別」字，泛指差異、類別、離開、告別或熱望等等。

## 雙雙

生命、宇宙、世界和每日的光陰，隨無數的行為分解、重組，再逐步藉通透發光的關懷重建起來。破碎的分鐘，在光陰有毒碎片的餘輝中得以修復。生命是個發光的自學者。<sup>2</sup>

看著Senga Nengudi 和 Maren Hassinger 的行為藝術結集〈Side by Side 雙雙〉（2006年，數碼錄像，彩色，有聲，10分鐘），我觸動得幾乎落淚。尤其是在那個小劇場空間，我記得頸項過勞的觸覺，記得劇烈移動的影像曾引起噁心的身體反應，然而感動是罕有的體驗。觀看錄像，我見證了她們從年輕女子變成中年女性，但更讓我觸動的，是她們對生命廣闊的熱愛和渴望。例如在〈Kiss 吻〉中，他們親吻彼此和合作者身邊的空氣，姿態看起來詼諧又堅定；又如他們穿著黑色緊身衣坐在地板上對望；他們在石卵地上移動，沿途用腳畫出線索行蹤。如果你有機會讀到Senga在〈Maren 與我〉一文中怎樣公開地描述他們的友誼，你會發現，它講述了兩個真正的朋友如何在成長和生活變遷中，一直堅定地相互扶持。<sup>3</sup> Senga的文字和他們的〈雙雙〉錄像，表明了他們的共同願望：以藝術創作去理解並呈現這個世界。

我很好奇，成為Maren的學生會是怎樣的感覺，而Maren作為你的老師又是怎樣的呢。Senga和Maren是對方的支柱，他們為彼此建立的

空間，似乎與你試圖為朋友而創造的空間無異。你又確實提過，Senga 和 Maren 的 Studio Z 讓你憶起你和兩個朋友在曼哈頓唐人街共同創辦的自立空間 PRACTICE。我沒有機會到訪 PRACTICE，但有幸在其他不同的工作室和藝術空間，以及各種對話中獲得相似的體驗。這些空間的出現，不僅是為了個人需要，它們同時是你為他人著想，騰出空間的見證。在這個維度中，你以外的人能夠找到光源，投射他們各自攜帶著的影像和敘述；一如用海螺傳聲，故事的聲音會給聽見、被放大，而那些願意拿起它，將它移近耳朵的人，將會得到共鳴。記得某天晚上，我們走向海濱時，我問你作為 Maren 學生的感覺如何，然後你說她喜歡談生活日常的平凡時刻。她的做法徹底拒絕了教師要傳授知識這種教學規範和傳統。Maren 作為老師，對學生的生活方式尤其感興趣。受她邀請去講課的人，不少是傳統上被視為任性和處於邊緣的人物。你說，其中一些，幾年後卻成為了藝術領域中極受認同的重要人物。

## 排列 替身

友情有長處，也有局限——

怎樣批評對方？

怎樣保持溫柔，善待彼此？

怎樣開始察覺各種差異和可能性？

你經常談到夢，以及革命，說夢也許是革命的載具。Theresa Hak Kyung Cha 相信這點，亦寫下不少相關的東西。在〈Permutations 排列〉中，藝術家於一眾她妹妹的影像中插入了一張自己的正面照。藝術家姊妹的臉印記在明亮和全黑背景之上，黑白交錯間她們的形像既確鑿又可疑。我們會反問，自己真的看到不同的面孔嗎？就在黑白閃瞬影像的交替之間，面孔的殘影開始在我眼前徘徊，殘影同時為長達十分鐘的作品提供了結構。影片完全無聲，其沉默首先讓我不安，但當我開始數算電影的格數時，便平靜下來。而正正是在那個時候，我開始看到她的殘影。影片中規律的閃光，以及不可預測的下格影像——這就是她的臉嗎？這是她的後腦勺嗎？她的頭髮會以同樣的方式垂下來嗎？這是同一個鏡頭嗎？下一格影像會是黑還是白？——如此種種，讓我想到她會不會就是你的替身，讓你體驗一個不同於自己的生活。又或許，與你共同創作錄像作品〈另 1〉的袁源，是你另一個替身。藉著他的眼睛，我們

看到一個自己可能永遠無法進入，或從未想過可以進入的北京；北京就是那個你既熟悉又不認識的城市。我們看到香港，那曾經淪為戰場的大學校園，其行人天橋現已被鐵絲網圍籠。然而，有人站在另一條橋上，俯瞰蜿蜒的高速公路。造像依然繼續，更多的故事一直給講述，各種形式的革命總是迫在眉睫。與兩城交織一起的，還有那個因新冠疫情而封城的紐約，唐人街載著多種華語和更多不言而喻的眼神交流。

自 2019 年社會運動以來，部分人覺得有必要找方法超越自己，以之尋求慰藉，並找到勇氣和力量，為未來可能到來的事情做好準備。我自己回到學院進修，再次定期游泳，又跟兩個朋友開始營運一個藝術空間。你屢次回到香港這個城市，每次至少逗留數月，並擠身一群紀錄片電影人當中，融入了他們的朋友社區。我們透過自學不同的技能和工藝，找尋各種自立組織的形式，盼望能夠創造出帶有情感和意義的圖像、文字和經驗。這次，你修習的燈籠製作工藝名為「佛山秋色」，指的是為秋收慶祝巡遊而製作的燈籠。這個流派的首批民間藝術家，於 20 世紀 40 年代國共內戰期間首次抵達香港，其他更多人於 60 年代文化大革命期間抵港。我閉上雙眼，試圖讓想像中的慶祝巡遊，在我眼瞼背面留下殘影。我知道，你和朋友在霍達蘭藝術中心的時候，氣氛同樣快樂歡愉。我想像，你和朋友們大概沒有遊行，而是被挪威海岸邊的峽灣和團聚的愉悅感所包圍，不受卑爾根的雨水和那裡異常幽僻的太陽所影響。我記得你的興奮，說道在霍達蘭藝術中心，從創辦人到咖啡室的工作人員，每個人都有自己的創作實踐。個體，是個人、是集體，同時是合作的主體。

我想，政治動盪衍生的種種，定是我迷戀彌勒菩薩的原因。彌勒菩薩歸屬未來娑婆世界，在未來必定成佛，他在等待當中，其下世度人之時尚未來臨。亦即是，彌勒是以人的形像呈現的未到來的未來。我想，這也許是另一種替身，好讓我們藉以想像一個尚未來臨的激進未來。彌勒的字根源自梵文 *maitrī*，意指「慈」，即真實的友情。



## 描摹 蹤跡

4 分鐘的 16 米厘菲林總長約 144 英尺，即近 44 米。〈Mothlight 飛蛾之光〉（1963 年）的放映時間為 4 分鐘。

宣紙上的簾紋間距為 16 米厘，與 16 米厘菲林的寬度一致。

電影人 Stan Brakhage 在剪輯用的光桌上，將昆蟲殘片和花瓣直接排列在 16 米厘菲林上，親手製成〈飛蛾之光〉。

你在燈箱上，把〈飛蛾之光〉電影拷貝的影像描摹到宣紙上。

你模仿女畫家柳如是和管道升的作品，然後二次創作。

## 藝術家筆記

在傳統意義上，電影裝置可以定義為一個電影技術和實踐的系統，當中包括了電影本身、電影作者，以及觀眾觀看電影時作品對其產生的效果。此時的我，對拍攝設備或相關媒介特別感興趣，它是創造現實幻影的源頭。但在觀看過程中，或者在電影主體和觀者的關係之中，拍攝設備和設備與環境的關係，往往被遺忘或隱藏不見。

我對捕捉和記錄另類觀看的過程感興趣，在自己的創作中，我一直製作不同的拍攝設備去思考這點。新的設備能夠讓觀者意識到他們在電影裝置中的位置，我同時憑藉把電影濃縮為光的基本單位，務求為「電影拍攝 filming」和觀看一齣「電影 film」的過程，想像出不一樣的傳統。

讓我們承認恐懼和軟弱，承認那個必須長時間保持沉默的召喚。

當下恐懼蔓延城市，許多聲音都被封藏。

當似乎再沒有任何東西，可以為過去與歷史提供答案或路徑，當再沒有任何痕跡，可以描繪悲傷的心、破碎的肢體和徹底的抹殺，追蹤描摹，便成為了一個讓人繼續探索事物的實際行動。

可描摹和不可追蹤的，一一存在於這個空間，它們懸掛著，懸浮著，高低起伏，讓觀者駐足觀看。你想去到幾盡？登上那個沒有家、沒有記憶、沒有心跳、沒有感受的海岸之後，你還能夠回家嗎？

而我還該等你嗎？

– 武雨濛

## 尾注

<sup>1</sup> 摘自瞿暢，〈展評：彩雲橋〉，《藝術論壇》，詳見：  
<https://www.artforum.com.cn/picks/14512>。

<sup>2</sup> 摘自Raqs Media Collective，〈Sharing Our Sources分享靈感泉源〉，  
《Afterglow Yokohama Triennale 2020 Sourcebook 餘輝：2020年橫濱三年  
展讀物》，橫濱：橫濱三年展策劃委員會及橫濱美術館，2019年，頁14。

<sup>3</sup> 參見北卡羅來納州大學教堂山分校，非裔美籍藝術家表演藝術檔案（The  
African American Performance Art Archive），[https://aapaa.org/artists/  
senga-nengudi/maren-and-me](https://aapaa.org/artists/senga-nengudi/maren-and-me)。

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