



眼帘
Curtains of Eyes

邓国骞
Tang Kwok Hin

开幕暨表演 Opening / Performance
2018.5.28 4PM
展期 Duration
2018.5.29 - 9.10

剩余空间
SURPLUS SPACE



武汉市武昌区宝通寺路33号403国际艺术中心
403 International Art Centre · No.33 Baotong Temple Road, Wuhan, China

展览名称：眼帘
艺术家：邓国骞
开幕暨表演时间：2018. 5. 28 16:00
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眼帘

一只开；一只闭。平板萤幕倦了神，身体缓慢下来再跟不上。

社交媒体激化并普及了文明知识的函数。此下，想像、抽象、具体的定义被扭转；能指的传意力连结硕大的网络，一环一环，多环相扣或跳跃。

跳一跳，动摇卧室和泥土；抽口烟，凝聚定数和寂寥。

规范和叛逆都成刻板吗？

传统啊！资本啊！全球化啊！还有我们的欲望，以及无法清静无垢的心灵。

醉意浓，入睡时，阳光早罩眼帘。有时睡地板；有时睡沙发。开展的身体呈空；蜷曲的肢干记忆。醒来又问，若从中连结和挑战文明创造，意欲触及，终见著。真正的不确定，是生命里头的生机，如何整合或拆解一种生存的局面。

Curtains of Eyes

Open an eye; close another one. Screens tire spirits. Bodies move slower and no longer pick up the speed.

Social media intensify and popularize functions of knowledge. At the moment, definition of imagination, abstraction and specification has changed. Communication of signifiers connect giant networks. One circle, two circles, chained circles or leaps.

To leap, shake the bedroom and soil; to smoke, gather constancy and loneliness.

May norms and rebellions be both stereotyped?

Tradition! Capitalism! Globalization! There is our desire, as well as spirits without calmness and immaculacy.

The breath is pretty drunk. While I fall asleep, the sunlight has already covered curtains of eyes. Sometimes floors; sometimes sofas. A relaxing body shows emptiness; twisted lambs do remember. I question again when I wake up. If the intention connects and challenges creation of civilization, you will finally reach and realize. True instability prove vitality of life, dealing with integration and deconstruction of living situations.

艺术家自述

洞察、经历、验证，将自身契合万事万物的缘起缘灭，意念生意念退间的节奏以呈现。

曾说道，人时常在想如何融艺术进生活，却少见倒来把生活变得艺术点。后来再反思这段话，若艺术及生活本为一体，那么此两字词本质地就制造了二者无法修补的距离。我们更多时候贬低生活真正能涵盖的可能，而倾向抽出艺术元素独立地在别的处境展示。此想法导引自身将创作建于真实经历，似以身试法实验各种生活方式，为一己在喧闹的当下寻找灵性的觉知、意义及延展情怀。始发现，没有一个物体是永恒的，无常性是多么细微，物体每一刹那都在改变。当意识受到物体的引发，有多少刹那的意识，就有多少无常物体的状态。

事情从不独善其身。全球化及资本主义持续加剧，生活折射出更多的价值矛盾。不得已，我以有毒的美学命名之，拥抱内在的七情六欲，联接香港的处境和命运。相信怀疑；怀疑相信；相信相信；怀疑怀疑。

相信怀疑间，我依旧喜欢活着、呼吸的感觉，尤其多余工作，如果你愿意这样看，那么我的创作就是关于活着。

Artist Statement

To observe, to experience, to verify, I integrate myself with dependent originating, arising and ending of all things, to demonstrate rhythm of minds fading in and fading out.

Human beings often try to put art into life. On the contrary, we rarely try to make life more artistic. One notion remains my mind. If art and life originally come from a complete whole, these two words create irreparable distance in the middle. We tend to look down possibilities of life and extract artistic elements from it presenting in separate situations. Such methodologies lead my art creation based on real experiences like applying my real life to experiment different ways of living. It somehow helps search for awareness of spirits, values and extension of sentiments in current bustling society. Then there is a discovery. There is no object that can stay eternal. Every object changes at every moment. While consciousness is triggered, it determines how states of objects can retain.

Nothing can exist alone. Along with continuity of intensified globalization and capitalism, modern lifestyles reflect more contradictory values. I name it poisonous aesthetics embracing all my emotions and desires, as well as blending with situations and fate of Hong Kong. Believe in skepticism; skeptical about beliefs. Believe in beliefs; skeptical about skepticism.

Among beliefs and skepticism, I still enjoy feelings of existence, and breath, much more than work. If you are willing to see in this light, then my creation is life itself.

关于艺术家

邓国骞，混合媒介艺术家、兼从事独立策展及写作，1983年生于香港，2008及06年分别取得香港中文大学艺术系艺术硕士及文学士。其创作路途始于对其原居民背景不间断的追问，继而发展出对存在本意及亲密式美学的探讨，紧扣其生命的进程与经历。此思考体现于其作品，他淡化艺术和生活的界限，通过融和创作及人类种种矛盾意图展现本质性、二元间的

张力及感官节奏。他时常挪用和重构日常与个人文本以讲述隐伏生活的故事，如触及成长、承传、自由、资本主义、消费主义、自然、政治、规范等，透露出对人和事物的关怀。

曾参与第 15 届威尼斯建筑双年展、第 7 届深港城市建筑双城双年展、第 15 届波兰媒体艺术双年展、2009 年香港当代艺术双年奖等，亦曾于美国迈阿密冰宫、德国奥斯特豪斯博物馆、英国曼彻斯特华人艺术中心、澳洲悉尼 4A 亚洲当代艺术中心、瑞士苏黎世巴尔格斯博物馆、新加坡滨海艺术中心、新加坡美术馆、广东时代美术馆、菲律宾马尼拉巴尔加斯博物馆、韩国釜山电影中心、香港艺术馆、台北关渡美术馆、台北当代艺术馆等地方参与展览。2009 年获香港当代艺术双年奖优秀奖；2010、11 及 14 年入选杰出亚洲艺术奖；2011 年获香港艺术发展奖艺术新秀奖（视觉艺术）；2013 年亚洲文化协会奖助金得主。作品为香港艺术馆、香港文化博物馆、德意志银行、阿美尼亚庄逊当代艺术及私人收藏（美国、英国、澳大利亚、新加坡、奥地利、台湾及香港等）。

About Artist

Tang Kwok-hin, mixed media artist, independent curator and writer, was born in 1983 and raised in Hong Kong. He received his Master of Fine Arts from the Chinese University of Hong Kong in 2008 and Bachelor of Arts (major in Fine Arts) in 2006. Tang starts the artistic path from continuous queries towards his native background; soon he has developed exploration towards origins of existence and intimate aesthetics, inseparably connecting to the course and experiences of his life. These concerns are reflected in his works. He blurs boundaries between art and living by integrating creation with conflicts of human kinds which reveals intrinsic values, tension of duality and rhythm of senses. He often appropriates and reconstructs daily and personal contexts to narrate hidden stories in life, dealing with growth, inheritance, freedom, capitalism, consumerism, nature, politics, norms, etc., to express concerns towards humans and surroundings.

He previously participated in la Biennale di Venezia: 15th International Architecture Exhibition at Hong Kong Pavilion, 7th Bi-City Biennale of Urbanism/Architecture, 15th WRO Media Art Biennale, Hong Kong Contemporary Biennial Award 2009, etc.; also exhibited in Ice Palace, Miami, U.S.A.; Osthaus Museum, Hagen, Germany; Centre for Chinese Contemporary Art, Manchester, UK; 4A Centre for Contemporary Asian Art, Sydney, Australia; Museum Bärengasse, Switzerland; Esplanade, Singapore; Singapore Art Museum; Guangdong Times Museum, China; Vargas Museum, Manila, Philippines; Busan Cinema Center, South Korea; Hong Kong Museum of Art; Hong Kong Heritage Museum; Taipei Museum of Contemporary Art; Kuandu Museum, Taipei, Taiwan, etc. He was awarded the first prize at Hong Kong Contemporary Art Biennial 2009; selected by Sovereign Asian Art Prize 2010, 2011 and 2014; awarded a Young Artist Award by Hong Kong Arts Development Awards 2010; granted by Asian Cultural Council in 2013. Collectors of his art include Hong Kong Museum of Art, Hong Kong Heritage Museum, Deutsche Bank, Amelia Johnson Contemporary and private collections over the United States, United Kingdom, Australia, Singapore, Austria, Taiwan, Hong Kong, etc.

关于剩余空间 / ABOUT SURPLUS SPACE

剩余空间（Surplus Space）是一家位于武 403 国际艺术中心的国际化非营利艺术机构，成立于 2015 年。空间致力于国内外最新、最前沿艺术实验的展示与推广，为公众提供专业的、丰富的当代艺术展览及公共艺术教育项目，拉近当代艺术文化与公众生活的距离，积极营造独特的当代艺术氛围，构建华中区乃至中国与国际艺术文化良性互动的平台，促进当代艺术的繁荣发展。

空间目前致力于以下研究方向并将持续扩大自身的影响力：

- 1, 通过策展方式，捕捉并深度探讨当下最前沿的社会、文化、政治以及艺术系统问题；
- 2, 邀请尚未受到市场关注的年轻艺术家，为他们提供一个良好的实验平台；
- 3, 通过跨学科的对话、讲座和出版，建立一个感知共同体。

Founded in 2015, Surplus Space is an international art institution located in 403 Art District. It is engaged in exhibition and promotion of latest and most cutting-edge artistic experiments at home and abroad. Surplus Space provides the public with professional and rich contemporary art exhibitions and public art education programs, so as to close the distance between contemporary art culture and public life. It actively creates a unique contemporary art atmosphere, builds a platform for benign interactions between Chinese and international art culture, and promotes the prosperity and development of contemporary art.

Surplus Space is currently committed to the following research direction and will continue to expand its influence:

- 1, to capture and explore the most cutting-edgely social, cultural, political and artistic issues deeply in the way of strong curation;
- 2, to invite young artists who have not been noticed by the market yet to provide them with a good experimental platform;
- 3, to establish a perception community through interdisciplinary dialogue, lecture and publication.

Web: www.surplusspace.cn

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