

鄧 啟 耀

Frank Tang Kai-yiu

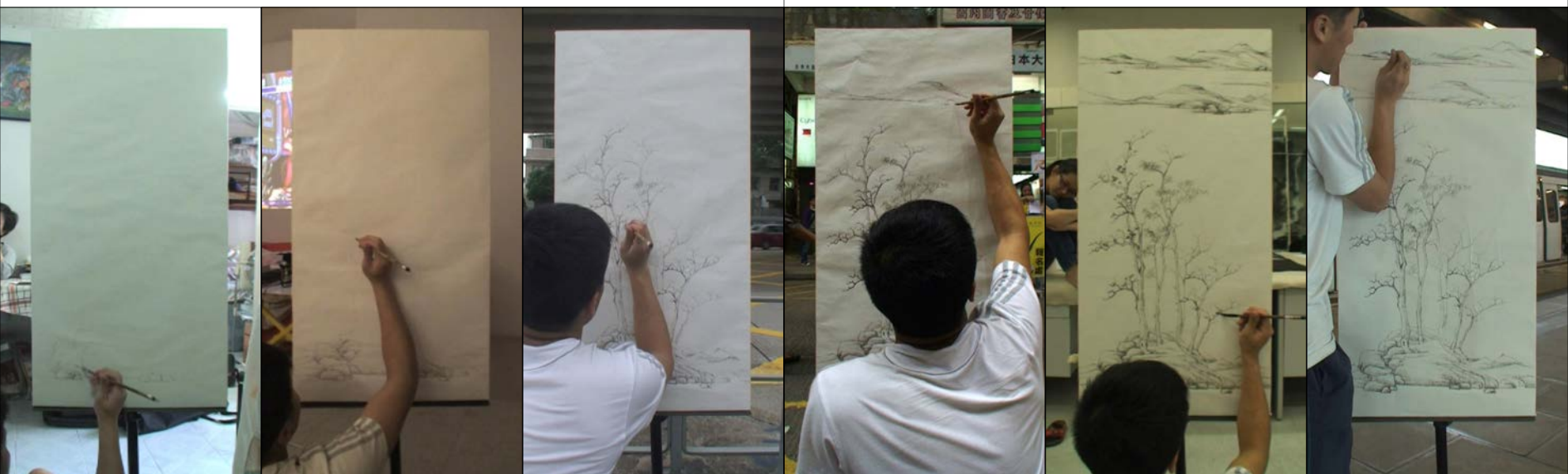
外 出 一 會

I was away for a while

18.7-13.8.2015

黃嘉淇 策展

Curated by Alice Wong



經歷山水
 Experience with Chinese landscape painting
 2010
 ink on paper, video
 96.1 x 46.9cm, 23min07sec

展覽「外出一會」是香港藝術家鄧啟耀對其在蘇黎世作藝術家駐留的回應及反思。

2014年3月初，鄧啟耀前往蘇黎世進行為期半年的藝術家駐留，期間他以觀察者的身份回應、了解並刻畫蘇黎世這個城市。展覽「外出一會」記錄了藝術家對這段生活的投入及迷戀，他以寫生和錄像記錄他對蘇黎世的印象和當地的生活節奏，讓觀眾回溯個人於現代社會生活的公式化及速度，探索都市人與大自然之間的關係。

鄧氏對蘇黎世的第一印象源自一份份遊客地圖，他被這些記錄著這城市的景點和面貌吸引，同時發現地圖可以在短時間內影響遊客對一個地方的印象及感受。在《印象紀錄》作品中，鄧啟耀以畫筆記錄了城市中的樹木、湖泊及建築，對藝術家而言，這些東西見證了這個城市的歷史與發展，並構成了他對這座陌生城市的印象紀錄。

在描繪自然景觀及樹木的作品中，鄧氏傾向將背景留空，突出主體，作品的構圖、呈現方式以至內容的缺乏，卻恰巧構成各種旋律及變化。這種手法可見於《雲》與《樹》系列中，此兩系列作品多樣的變化及微妙的平衡通過錄像投影、燈管的運用及觀眾的想像顯得更豐富。

除此以外，鄧氏亦以抽象方式表現他對蘇黎世的印象。錄像裝置作品《X:Y》記錄了蘇黎世一幕幕的蔚藍天空，清空之中隱若看見飛機在天空留下白色的痕跡，這些畫面在視覺上失去了空間和層次距離，錯置的擺放延展了觀眾想像的空間，飛機在這個螢幕上消失，又彷彿在另一螢幕中出現。

藝術家以繪畫和錄像記錄城市景觀和自然景觀，藉以思考生活於城市中的現代人早已跟自然失去的聯繫。

策展人 黃嘉淇

I was away for a while – an exhibition by Hong Kong artist Frank Tang Kai-yiu, presents the artist's reflections and responses to his artistic residency in Zurich.

During the 6 months in Zurich, Tang lived as an urban observer, engaging in understanding, interacting with, and portraying the city. **I was away for a while** is a summary of the artist's active participation in and fascination with city life. The exhibition at the same time displays a critical attitude towards the uniformity and speed of life in a modern city, calling into question the individual's relationship with nature.

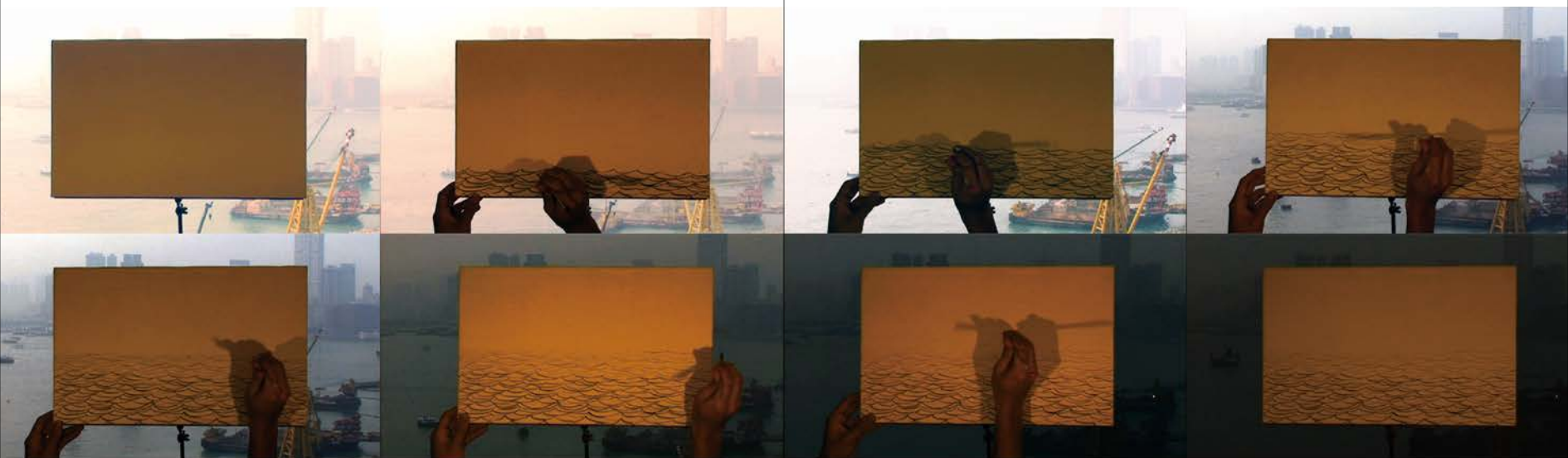
Before Tang managed to look at Zurich in person, he learned about the city by reading its map. Deeply impressed, he realized that reading such a map could quickly influence a visitor's impression of a place. For his piece *Impression Mapping*, Tang recorded small details of things such as trees, lakes, and old buildings he encountered. To the artist, these tiny little things witnessed the history and the development of the city, and they together formed the artist's experience in a city completely new to him.

In his paintings depicting the landscapes and trees, Tang tends to give prominence to the main subject, leaving the backgrounds entirely blank. The structural composition, method of expression, as well as the very absence of content, however, create rhythm and variety. This technique can be seen in the *Clouds and Trees* series, in which the variety and balance created is further enriched through the use of video projection, light tube and by the imagination of the viewers.

Apart from this, Tang has also employed an abstract style to describe his visual experience in the city. In his video work *X:Y*, Tang filmed the plain blue sky over Zurich, where planes leave their white lines in the air. The sky seems to lose its colour gradation and dimensions in the video. Viewers' perceptions are also distorted by the juxtaposition of the video screens: one plane disappears on this screen, seems to appear on another screen.

Through the various traces of the cityscape shown in this exhibition, the artist wishes to reflect the relationship between humans and nature, a relationship that is no longer so present in our daily lives.

Alice Wong, Curator



經歷山水

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96.1 x 46.9cm, 23min07sec

藝術家自述（一）

經歷山水

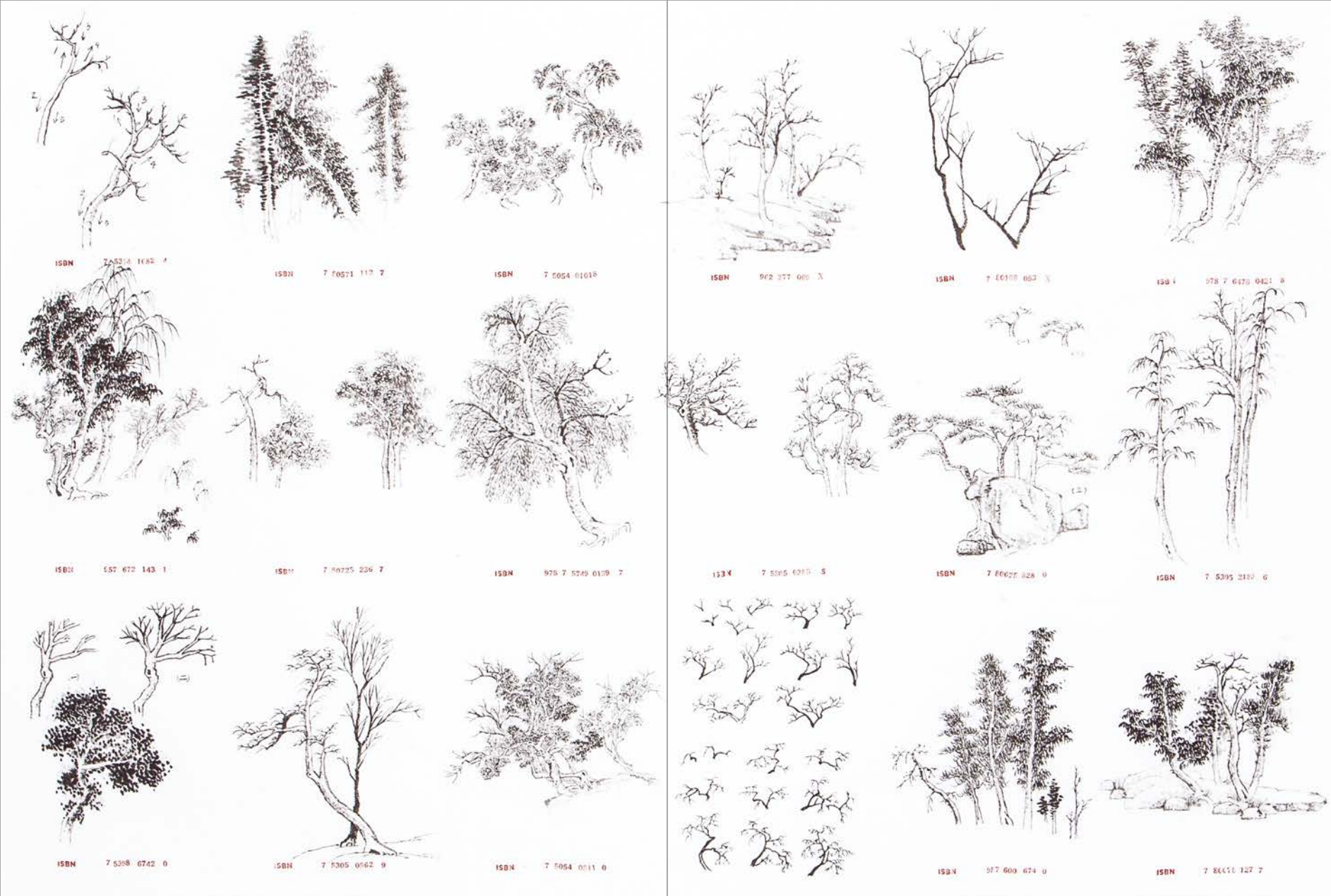
鄧啟耀

1988 年生於擁擠的香港——這個小學常識書上描述擁有六百萬人口的城市，見證著現在七百萬人在身邊遊走，每吸一口氣就像吸了旁邊陌生人的呼氣。身邊的人上班下班跳進封閉的地鐵車箱，工作忙碌匆匆過了十句鐘，黑夜回家閉上眼便到另一天。我們這種現代的生活方式彷彿與自然存在一種距離，缺少了一些關聯。每當我在家繪畫完一張中國山水畫的時候，再會看街外狹窄的山景，就會想究竟我跟它有甚麼關係？十一世紀中國山水畫家強調「道」與人的聯繫，究竟我們現在如何理解自然？我畫的又是甚麼東西？

我的作品都在尋找人與自然的關係，嘗試尋回那失落的一塊。《經歷山水》中我帶著一張畫紙和一支毛筆遊走日常生活的地方——家、工作室、郊野公園、地鐵站、旺角、浸會大學外的馬路和視覺藝術院的國畫室——繪畫一幅山水畫。在繪畫的過程中，總會有人問：你在畫甚麼？甚至問：你是在寫生嗎？「寫生」是實時紀錄眼前所見，而我眼前的卻是樓宇、商場、汽車、地鐵等等的物件，我算是寫生嗎？當時我投入於繪畫中，將精神投放在畫面上，所畫的其實是心境而非山景；相較上，以前的

中國山水畫畫家歸園田居，生活於自然中，以繪畫眼前的山景表現出心中一片寧靜。我以錄像紀錄繪畫的過程，畫面產生了一種現實環境與我繪畫心境的一股張力，將自己處於兩者中間的狀態，這正就是當下人的心態。翌年，我在收藏家林偉而的辦公室做了一場實時表演。當我第一次走進他的公司時，那裡坐擁 180 度全海景，可惜因為因陽光太猛，長期落下白窗幕。於是，我就在林的辦公室架起白色絹板對著維多利亞海港畫波浪，每看一眼畫一筆，將每一秒轉化為一條線，並用攝錄機即時放映在外面的平面電視讓觀眾觀賞。這件作品叫《與海的經歷》，透過很慢的繪畫，將自己帶進繪畫的狀態，帶動觀眾與我一同感受當刻海浪的流動，引用何兆基《有限身》的一句話「所謂自由，不過一念向外延伸的意志，以期在諸般生滅之間，超越肉身的有限。」

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經歷山水

Experience with Chinese landscape painting
2010

ink on paper, video

96.1 x 46.9cm, 23min07sec

Experience with Chinese Landscape Painting

Frank Tang Kai-yiu

Hong Kong, the crowded city in which I was born in 1988 and had a population of six million according to my General Studies text book during primary school, is now home to seven million people who walk side by side and seem to breathe in the exhaled air of nearby strangers. The people around us jump into enclosed train carriages to and from their jobs, work for 10 hours, go home in the black of night, and close their eyes before the next day dawns. This modern lifestyle of ours seems to have distanced and disassociated us from nature. Every time I finish drawing a Chinese landscape painting at home, I look at the constricted view outside and ask myself, 'What is the relationship between us?' Chinese landscape painters of the 11th century emphasized the connection between people and 'the way'. So how exactly do we perceive nature these days? And what is it that I am actually painting?

My works often search for the relationship between man and nature in an attempt to recover the missing link. In *Experience with Chinese Landscape Painting*, I went to the places I frequent in daily life, such as my home, my studio, county parks, railway stations, Mong Kok, the road outside Baptist University and the painting studio at the Academy of Visual Arts, carrying a piece of paper and a brush, and drew a landscape painting. During the process, someone would always ask what I was painting or even if I was doing a sketch. A 'sketch' is a record of what one sees in real-time. Yet, I saw things like buildings, shopping malls, cabs and trains – was that still counted as sketching? At the time, I was

engrossed in my work and put my focus into depicting the mind-scape, as opposed to the landscape. In comparison, the Chinese landscape painters of the past lived in the countryside and were constantly in contact with nature, enabling them to express the tranquility they felt within by painting the scenery in front of them. Through the process of visually documenting what I saw, I created tension between the actual environment and my own state of mind. I then put myself in the middle of the two, a mentality exactly like that of the people of today.

The following year, I put on a real-time activity performance at Collector Mr William Lim's office. When I went to his company for the first time, I noticed that there was a 180-degree sea view, but because the sun shone too brightly, the white curtains always remained drawn. Therefore, I put up a white silk panel in Mr. Lim's office and painted waves while facing Victoria Harbour. I painted one stroke with each glance, drawing a line with every change taking place each second. I also used a video camera to broadcast the live footage on the flat screen TV outside for the audience to enjoy. This piece, titled *Experience with the Sea*, guided viewers in feeling the movement of the waves in real-time together with me as I got into the zone through painting slowly. In the words of Dr. Ho Siu-kee's *The Constrained Body*, 'So-called freedom is but a thought of reaching outwards, to transcend the limited of the flesh in the struggle between life and death.'

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藝術家自述（二） 符號與身份

鄧啟耀

香港自從發生了塌樹死人事件後，漁農自然護理署便給每一棵樹一個號碼，以便他們紀錄樹的成長，自此香港的樹便有了身份，這身份對我來說十分有趣。這事令我聯想到清朝《芥子園畫譜》，它的出現打破了臨摹的學習模式和中國畫的閱讀的方法，以主題抽取各朝代名家畫作中的物象分類，結集成一本字典。前者漁護署給了樹一個身份，後者將樹化成符號，以人的角度去理解自然的事物。有天，我去香港中央圖書館搜尋畫樹法教程，小小的中國畫書閣中竟有百餘本畫樹法教科書，全是有名的國家級畫師和畫院的導師出版，外借次數甚多。書裡的樹木奇特，以葉法、筆法表現樹的個性。我選了當中五十五本書，學習各家畫樹的方法，繪畫書中的一棵樹在同一張紙上，各自標上國際標準書號，畫成現代式的《芥子園》——《樹》。以主題性抽取方式去理解畫面，畫象成為一個個符號。每一棵樹擁有出處和身份，不只是畫家筆下的轉化物。我更將這身份概念帶到寫生作品《樹的紀錄》當中。我在蘇黎世駐場的半年間，發現那裡基本每一戶人家和大型建築物前都種有一棵樹，有些樹掛上一個小小號碼牌子，如香港的一樣。那裡的人會約在誰家門前那棵樹或約在那個博物館前那大樹下食飯。我認識的其中

一家人，他們門前的樹橫跨了三代，老爺爺訴說他小時和他的孫一樣都喜歡在這樹下睡覺，所以他不時找醫生驗樹，希望這樹可繼續存留下代。樹與人之間存在許多故事，成了各人的地標和記憶，變相擁有了自己身份。我畫了七張小畫，簡單描繪了人與樹之間的關係，並加上了一個刻上地址的牌子。這牌子就是它們的身份証明，那怕有天如內裡其中一棵樹被博物館工程人員砍去，消失於人前，卻留下了一份記憶。

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Symbols and Identities

Frank Tang Kai-yiu

Ever since a person was killed by a falling tree in Hong Kong, the Agriculture, Fisheries and Conservation Department has signed each tree in the city with a number so as to make it easier to record their growth. From that moment on, the trees of Hong Kong have identities, something which I find fascinating. It makes me think of the *Manual of the Mustard Seed Garden* from the Qing Dynasty, the emergence of which shattered the traditional way of learning by copying, as well as how Chinese landscape paintings were interpreted. It was a dictionary created through the classification of the works of painters from each dynasty by subject matter. In the former case, trees are given identity, while they are turned into symbols in the latter, both enabling us to understand nature from a human perspective.

One day, I went to the Hong Kong Central Library to look for books on techniques for painting trees and discovered, to my surprise more than a hundred of them in the tiny Chinese painting section. They were all publications by renowned painters of national status and teachers of painting schools, and had been borrowed many times. The trees in the books were peculiar, with their personalities expressed through different leaf-drawing and brush techniques. I chose 55 of the books and learned how each painter illustrated trees. I drew one tree from each book on the same piece of paper and marked each tree with an ISBN, creating a modern version of *the Manual of the Mustard Seed Garden – Trees*. Through understanding a picture by extracting the motif, the image

becomes a symbol. Each tree has an origin and an identity. They are not just objects transferred onto paper by a painter.

I even incorporated this concept of identity into the sketch, *Tree Mapping*. During my five months in the Zurich Artist-in-Residence programme, I found that the locals basically planted a tree in front of every house and large building. Some had a small number tag hanging on them, just like Hong Kong. People would arrange to meet by the tree at someone's house, or to have a meal under a particular tree at a certain museum. The tree in front of the house of one of the families I was acquainted with has born witness to the lives of three generations. The grandfather said that he liked sleeping under the tree when he was little, just like his grandchild does now. He asks a tree doctor to check the tree from time to time in hopes that it can survive into the next generation. There are many stories between trees and people – these towers of green become landmarks and memories, thereby acquiring their own identities. I made seven small drawings which depict the relationship between trees and humans in a simple manner. A tag engraved with an address, the tree's ID card, is attached to each of them, so that should any of the trees be chopped down by a museum engineer and disappear from sight, a memory would still remain.

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印象與紀錄

鄧啟耀

這半年在蘇黎世生活，我每天拿著幾份旅客地圖去認識這個地方，每一份地圖都有它的功能——郊遊地圖、休閒地圖、城市地圖。每張地圖裡在同一個地形上有著各自特色的標示，就如郊遊地圖去除所有建築物，只顯示山的名稱、山徑路線、湖的方向；休閒地圖只顯示購物地點、名勝古蹟、博物館；城市地圖顯示交通路線、廚所方向、一些主要建築物的位置。這些地圖給了我對這陌生地方第一印象，每天只向著那些標記出發，卻略過了許多有趣的地方。於是，我開始創作《印象紀錄》系列，以寫生的方式去描繪各個地方的風景和物象，創造一張自己的地圖圖錄，靠著它來認路和認識這城市另一面。我將寫生畫作和地圖並置，在地圖上以彩色大頭針標記我走過的地方並用油性顏色筆畫上視點角度。當觀眾閱讀這作品時，他們先將畫作和地圖上的大頭針作配對，然後逐一看法畫作。他們除了可由右至左看畫，就如跟著我一起遊歷其中，並隨性跳躍閱讀作品。欣賞整個裝置的方法是十分個人的，但卻能與觀眾產生共鳴，其中一幅是夏天的蘇黎世燈柱：有一個地區的燈柱總被一些植物捆上，遠處看以為一條又高又瘦的樹，但夜晚卻會被街燈照亮。當我展示這張畫，標示它在地圖的某處時，觀眾就會發笑，因為畫作和

地圖上的標示勾起了他們對城市角落的印象。其實，我們活在一個地方久了，對身邊很多事都變得平常；我們到一個陌生的地方，總會看著地圖被帶到某一個特定的景地，感受著一個預設了的城市印象。這系列作品更帶出中國山水畫「可遊」概念，是透過作品的構圖和閱讀的方式，將觀者拉進畫面中遊歷畫家的旅程，以想象產生互動。在《印象紀錄——文根》中，一幅幅寫生畫作就如一幀幀照片，紀錄了旅程中最難忘的印象，是一種片段式的遊歷，這正正是我們現代人的遊歷方式。每當我們想重遊舊地，都會打開相片集以回憶那個片段和回想當時的感覺。於是我以這種展示方式和畫面留白的構圖，讓觀眾透過自己想象填補畫面與人之間的空缺，走進畫面遊歷其中。

我相信每一個人有自己覆行「道」的方式，與自然建立一種關係。自然並非只是山山水水，亦指世界的運行和周遭的景物。當下的社會強調自由的可貴，只因我們一直被限制，不能隨「心」。我的作品一直展示一種慢調，用行為和想象去抗衡世俗的節奏，感受時間的流動和留意身邊瑣事。我的近作《雲 9.28》中引用李白《登金陵鳳凰臺》其中一句「總為浮雲能蔽日，長安不見使人愁」為作品作解，我們要主動去用心了解這個世界，掙開限制，不要所外在物所遮蓋而被蒙蔽。

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Impressions and Mapping

Frank Tang Kai-yiu

I carried several tourist maps with me every day for my half year in Zurich in order to get to know the city better. There were Countryside Map, Leisure Map and City Map – each had its own unique function, with different symbols marked on the same topography. The Countryside Map, for example, was void of buildings and only showed mountain names, hiking trails, and places where lakes were found. The Leisure Map only displayed locations of shopping districts, famous monuments and museums, while the City map showed traffic routes, as well as the locations of restaurants and main buildings. These maps gave me the first impressions of the foreign city, and I followed those symbols every day, only to find that by doing so, I overlooked many other interesting places. Consequently, I began creating the *Impression Mapping* series, making my own map by sketching the places, scenery and things I saw to learn my way around the city and get to know its other side. I put my drawings and the map side by side, using pins of different colours to mark the places I travelled and drawing my perspective with oil-based markers. When viewers look at this work, they should first match each drawing with the pins on the map, and then peruse the pictures one by one. Apart from looking at them from right to left, as if they were travelling alongside me, they can also view them randomly. This installation is very individualistic, yet can resonate with audiences. One of the drawings is of a lamppost in Zurich during summer – a lamppost in one particular district was always wrapped in vegetation. It looked like a tall and slender tree from afar, but would

always be lit up at night. When I put this drawing on exhibition and mark its position on the map, viewers would always laugh because they are reminded of their impressions of that corner of the city. After living in a place for a long time, we find that many things around us become ordinary. And when we are in an unfamiliar setting, we are always taken to specific locations by maps which give us a predetermined impression of a city.

This series of works brings out the ‘voyaging’ concept of Chinese landscape painting – an image’s ability to pull in viewers to experience the painter’s journey through its structure and interpretation, as well as to create interaction through the audience’s imagination. In *Impression Mapping – Wengen*, each drawing is like a photo, just a record of the most memorable moments of a journey. It is a form of episodic voyaging, exactly the way how people travel today. Every time I want to revisit the places I have been to, I open my photo albums to reminisce about the memories and think back to what those moments felt like. That is why I decided to show the work in this manner and used negative space in the composition of the images so as to allow viewers to fill in the blanks by providing the human connection and journey into the drawings through their imagination.

I believe that every person has his or her own approach in finding ‘the way’ and establishing a relationship with nature. Nature is not just about mountains and bodies of water, but also the war the world works and everything you see around you. Modern society emphasizes the value of freedom because we have been restrained from following our hearts. My works have an air of slowness about them, countering the mundane rhythm of daily life with behavior and imagination, experiencing the passage of time and paying attention to the trivial things around me. For example, in one of my recent works, *Cloud 9.28*, I used the lines ‘Drifting clouds always manage to cover the sun. Obscuring Chang and from my sight which makes me sad’ from Li Bai’s *Ascending the Phoenix Terrace in Jinling* to send the message that we must proactively understand this world break free of our limits and not let appearances envelop or deceive us.

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鄧啟耀《The Painter of Modern Life》

蘇黎世 Bärengasse 美術館

Brandon Farnsworth 2014 年 7 月

威爾什在其題為《美學思考 (Ästhetisches Denken)》(Reclam, 1990) 一書中，圍繞他所謂的「審美與麻醉」勾畫出一套美學的理論。「審美」源自希臘語，意思是「被理解的」，而其近親「麻醉」意思則完全相反，指的是「沒有被意識到的」。

這兩極之間的相互作用提供了一個複雜卻實用的基要，人們可以透過它了解感知行為。依威爾什說，審美和麻醉總是共同進行的，缺一不可。換言之，感知的行為就必須要有某些被麻醉化的元素。當我們仰望天空，看到了各種元素，卻同時遮蔽我們對樹木等物件的視覺；當我們凝視著某朵雲，一切圍繞它的物件都被麻醉化——不被發覺。

我認為威爾什的概念提供了最有用的詞彙來審視藝術家鄧啟耀在歐洲舉辦的首次個展《The Painter of Modern Life》，展覽於 2014 年 6 月 21 日至 7 月 8 日在蘇黎世 Bärengasse 美術館舉行，展覽期間正值香港年青藝術家鄧啟耀在蘇黎世為期六個月的駐留的高峰時期。他的作品專注中國傳統的水墨畫與當代藝術概念的結合。

鄧啟耀在蘇黎世駐留期間，專注探索 and 了解這座城市及周邊地區。在放置於展覽第一個房間的「印象紀錄」中，他創作了一系列描繪蘇黎世和著名的少女峰周邊地區的小型山水畫，並將這些區域標記在對應的地圖上。

整件作品由一系列小畫組成，每一幅畫以快速卻精確的手法完成。它們引導觀眾觀賞及理解被繪畫成畫的各個地方，作品以

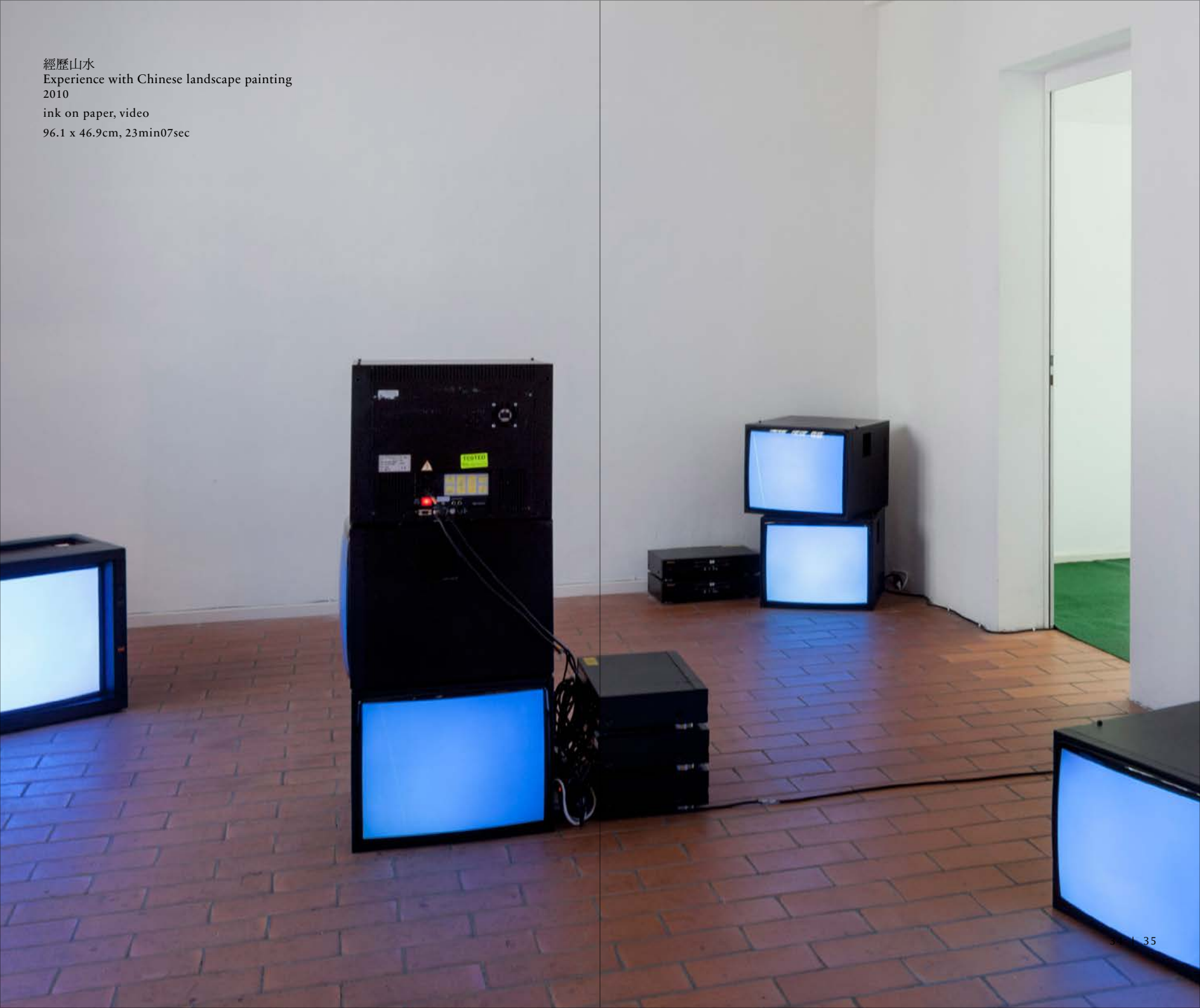
上述的審美／麻醉系統完成。鄧氏的作品流露出絲絲感知的痕跡，為觀眾建構了一個「副現實」。這種不加掩飾而複雜精細的風格，邀請觀眾通過藝術家的眼睛欣賞各個被描繪的風景，並對相關景物產生一種親密的共合經歷。麻醉的元素則在這個過程中起了輔助的作用；畫作以極簡風格呈現，大部份畫面都沒有被處理；那些不重要的細節都沒被察覺、沒被記錄，甚至被藝術家直接棄掉了。

鄧氏在《雲》系列的三件作品中在畫布上繪上厚厚的雲，同時有一錄像循環投射於畫布上，再一次以極簡的呈現手法構成一件攝人而引導冥想的作品，大部份從視覺刺激所產生，而不是直接從重疊的靜態和動態的圖像而領悟到的。這種刺激引導觀眾對這些以新方式呈現、幾乎是抽象形態的雲予以理解或審美。這是又一次借藝術家的眼睛、從藝術家的角度理解世界。鄧氏建構一個美學世界，邀請你來體驗，並讓你在當中隨意漫遊。

是次展覽富有詩意和冥想的空間，同時散發出一種在一般展覽空間很少發現的具表演性的平靜。另一題為《X:Y》的作品由一組隨意堆放的電視機組成，播放著藍天青空的錄像，偶爾有飛機劃破長空，將一片抽象的藍色一分為二。那種方向的迷失和期望的玩弄近乎達至一種宗教式的平靜與安寧。

鄧啟耀的作品化水墨畫為詩，輕輕引領觀眾閱讀並自由闡釋。他的作品通過精心的審美化和麻醉化的設計，支配著觀眾的視線；線條系統的選取加上其他被刻意忽略的物件，一同打造一個讓觀眾探索的引人入勝的世界。

經歷山水
Experience with Chinese landscape painting
2010
ink on paper, video
96.1 x 46.9cm, 23min07sec



The Painter of Modern Life – Frank Tang

Museum Bärengasse, Zurich

Brandon Farnsworth, July 2014

Wolfgang Iser, in his book entitled *Ästhetisches Denken* [Thinking Aesthetically] (Reclam, 1990), lays out a theory of aesthetics revolving around what he calls the “aesthetic and the anesthetic”. *Aesthetic* comes from Greek, where it means “that which is perceived”, while its cousin, *anesthetic*, conversely means “that which is *not* perceived.”

The interaction between these two poles provides the basis for a complex but useful schema through which one can understand the act of perception. The aesthetic and the anesthetic, says Iser, always work together; there can never be one without the other. In other words, the act of perception necessitates the anesthetizing of certain other elements. When we look at the sky, we see a variety of elements, but perhaps blur out objects like trees that obscure our view of it. When we focus on one particular cloud, everything else around it falls into the unperceived, the anesthetized.

It was Iser's ideas that I found offered the most useful vocabulary for reviewing artist Frank Tang's first solo show in Europe, *The Painter of Modern Life* at the Museum Bärengasse, Zurich, from June 21st to July 8th 2014. Tang is an emerging artist from Hong Kong, whose solo exhibition is the culmination of a 6-month residency in Zurich. His work focuses on integrating ink painting with concepts from contemporary art.

During his stay, Tang focused on exploring and understanding the city and its surroundings. For *Impression Mappings*, which takes up the first room of the exhibition, he chose two locations, Zurich and the well-known Jungfrau Mountain, and painted a series of small-scale landscape paintings in different areas of each, marking them with a corresponding pin on a map.

The works consist of a series of vignettes, each done in a quick but precise style. They guide the viewer's gaze and understanding of the place drawn, working very much in this system of aesthetic/anesthetic

outlined above. Tang's drawings are traces of perception, which then build a secondary reality for the viewer of the work. The raw, intricate style of the paintings invites the viewer to admire the scenery through the artist's eyes, producing a sort of intimate co-experiencing of the subject at hand. The anesthetic element in the works aids this process; the paintings are rendered in a minimal style, with most of the canvas remaining untouched. Details that are unimportant for the artist are thrown away, not perceived, not recorded.

For the three works in his *Clouds* series, Tang painted small canvases with the image of overcast clouds, again a very minimalistic affair, and projected onto them video loops of the same clouds. The result is a deeply engaging and meditative work, stemming mostly from the visual irritation, not immediately perceptible, of static and dynamic images overlapping. This irritation leads the viewer to perceive, or aestheticize, the clouds in a new way, almost as abstract shapes. There is again the feeling of borrowing the artist's eyes, of perceiving the world the way he does. Tang creates an aesthetic world for you to experience, and lets you roam around as you see fit.

The show exudes a poetic and meditative air, and radiates a sort of performative calm seldom found in exhibition spaces. Another work entitled X:Y, for instance consists of a room of televisions, stacked haphazardly on top of one another, playing films of a pure blue sky, occasionally interrupted by airplanes flying above, with their contrails bisecting the otherwise totally abstract field of blue. The disorientation and play with expectations are executed with an almost religious calm and serenity.

Frank Tang's works gently guide the viewer, with the medium of ink painting acting as a sort of poem to be read and freely interpreted by those visiting the exhibition. He works with controlling the viewer's gaze through a delicate process of aestheticizing and anesthetizing; a system of lines chosen and others carefully and intentionally ignored, which work together to create a compelling world for his audience to explore.

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藝術家簡歷

About the Artist

鄧啟耀，香港藝術家，作品專注探討行為與中國水墨之間的關係。鄧氏於 2010 年畢業於香港浸會大學視覺藝術院（榮譽）文學士。於 2014 年，他獲邀參與蘇黎世藝術大學為期半年的藝術家駐留計劃。他曾於 2009 年獲「友生昌中國繪畫獎」；2010 年獲「視覺藝術創作獎」；2012 年獲「麥羅武中國繪畫獎」及「美思堂文教基金」獎學金，作品見於德國、蘇黎世、台灣、深圳和香港的藝術館、藝術機構和畫廊。

鄧氏的作品經常能是激發人的思想、感覺和行為，而他相信實際經驗比結果本身更為重要。他近期正針對中國山水畫及其繪畫過程，並拍成錄像，探索兩者之間的關係。中國山水畫往往強調畫家與大自然之間的經驗和內心的意境，鄧氏卻不斷反思當代藝術家可以如何再就此加以傳釋；他以錄像捕捉藝術創作過程，當中包含感官、思維過程、行動及反應的經驗，坦蕩蕩表現一張中國山水繪畫在被創作時所經歷的事情。這以另一個角度解讀中國山水畫，並喚醒觀眾從一個全新的角度去反思他們與「自然」之間的日常生活經驗。

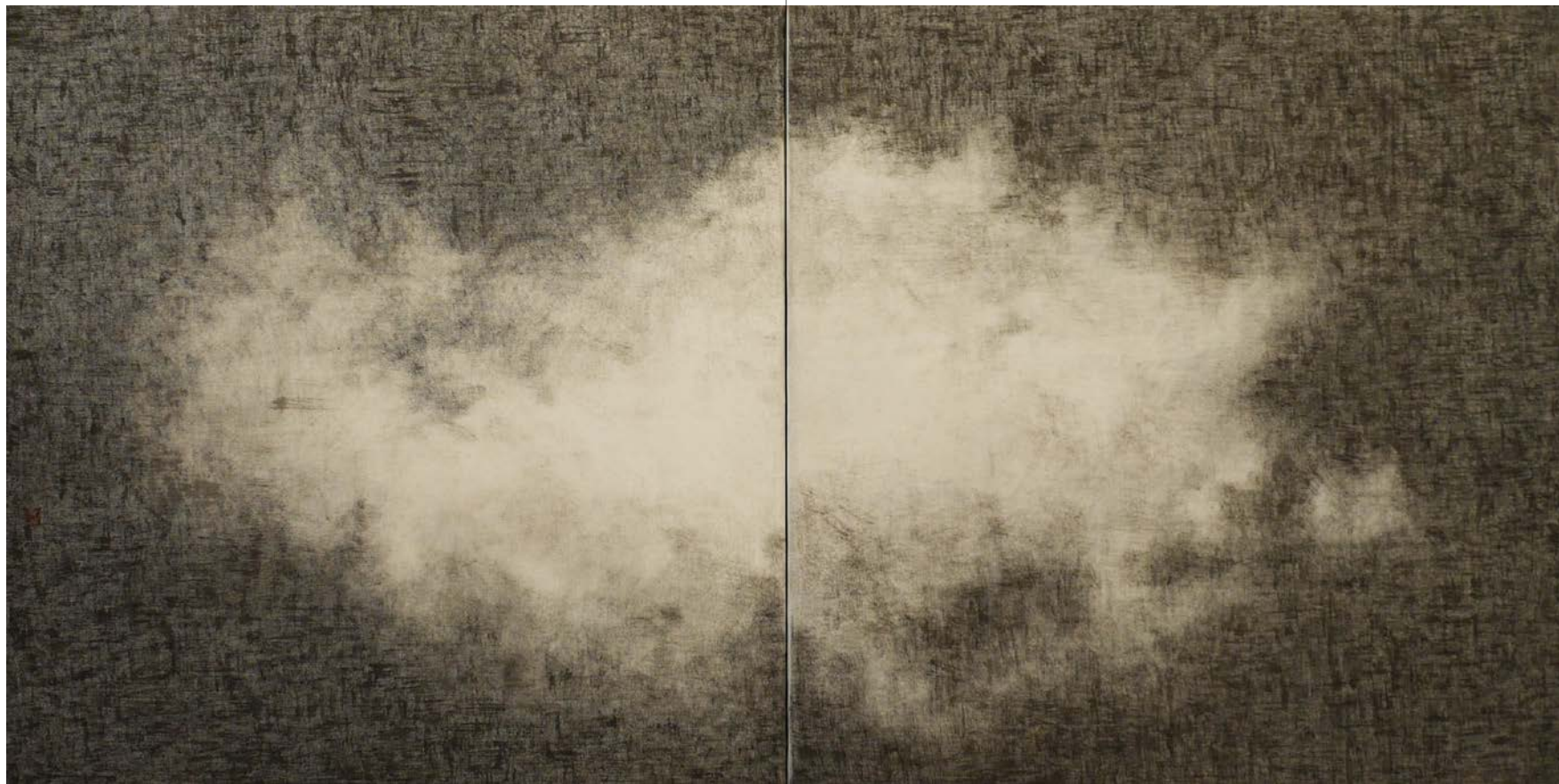
www.tangkaiyi.com



Frank Tang Kai-yiu is a Hong Kong-based artist whose artworks look into the performative elements of Chinese painting. Tang received his Bachelor of Visual Arts (Hons) from Hong Kong Baptist University in 2010. In 2014, he was invited to a 5-month residency in Zurich by The Zurich University of the Arts. During his studies his works were well-recognized, winning the Yau Sang Cheong Chinese painting Award of AVA in 2009, and an AVA Award in SOLOS Graduation Show 2010. He also won the Louis Mak Chinese Painting Award, as well as the Grant Award from Muses Foundation for Culture and Education Limited in 2012. His artworks have been exhibited in museums, art organizations and galleries in Germany, Hong Kong, Shenzhen, and Taiwan.

Tang's works are provocative to human thoughts, senses and behaviour. As a process-oriented artist he is confident that the actual experience weighs more than the result itself. Through the medium of video, Tang captures the process of art-making, which he believes to be an experience including senses, thinking process, action and reaction, and unexpected happenings. His works invoke viewers' reflection into their daily life experience from a fresh perspective.

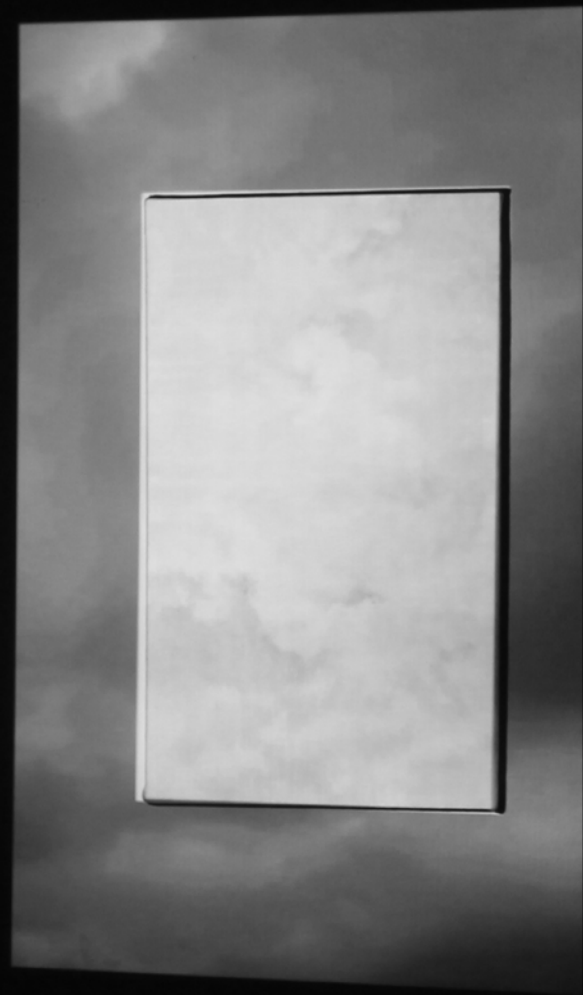
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黃嘉淇畢業於香港理工大學語言及傳意系，畢業後曾於 PIP 劇場（前劇場組合）、ABA Productions 及城市當代舞蹈團等藝術團體工作。黃氏曾任職奧沙畫廊畫廊行政，負責籌辦多個視覺藝術展覽及表演藝術項目，並曾為香港藝術節 2012 節目《六月戀人》及《香港賽馬會當代舞蹈平台系列 2012》擔任助理監製，以及康文署主辦節目《布賴恩·伊諾的機場音樂》、《卓別靈與格拉斯》、《電器公司：手提電腦大樂隊》及風車草劇團製作《超級媽媽超級市場》擔任監製。黃氏現為聲音掏腰包經理（策展事項），參與策展項目包括「聽在」聲音藝術節及聆聽體驗營 2013、「聽在」聲音藝術節及聆聽體驗營 2014（丹後藝術家駐留及體驗營）。現於香港中文大學修讀價值教育碩士。

Alice Wong has been working as an art administrator since graduated from the Hong Kong Polytechnic University, majoring in Language and Communication. Wong has worked for such art organizations and companies as PIP Theatre (former Theatre Ensemble), ABA Productions and City Contemporary Dance Company. She worked as a Gallery Executive at Osage Gallery where she managed a number of visual arts exhibitions and performing arts projects. Alice is also the Assistant Producer of HK Arts Festival's programmes: *June Lovers* and *Hong Kong Jockey Club Contemporary Dance Series 2012*; and Producer of LCSD Cultural Presentations: *Brian Eno's Music For Airports – New Audio-visual Counterpoint*, *Silent Film New Music: Chaplin & Philip Glass*, *Electric Company: An Orchestra of Laptops* and Wind Mill Grass Theatre's *Super Mama Market* for International Arts Carnival 2015. She joined soundpocket as Manager (Curatorial Affairs) in 2011 and is also a co-curator of Around sound art festival and retreat 2013 and Around sound art festival and retreat 2014 (artist residency and retreat camp in Amino, Kyoto). She is currently a Master's student at The Chinese University of Hong Kong majoring in Values Education.



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鄧啟耀：外出一會

Frank Tang Kai-yiu: I was away for a while

18.7–13.8.2015

本書是為配合展覽「鄧啟耀：外出一會」而出版。

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