

Artist 藝術家留駐計劃  
in Residence Programme

# 二合一

程展緯作品展  
Works by Luke Ching Chin-wai

# Two in One



## 藝術家留駐計劃

香港視覺藝術中心自1992年起，已曾為超過30位藝術家舉辦「藝術家留駐計劃」。留駐計劃的目的是為在本港從事藝術創作的藝術家提供免費場地進行創作，並透過藝術家主持的講座、示範、工作坊等活動，讓藝術家可以與公眾人士和其他藝術家分享創作經驗，提高市民對藝術創作的興趣，及促進藝術工作者之間的交流。

為了支持和推動香港藝術的發展，中心於2006年中推出新一系列的「藝術家留駐計劃」，邀請本屆「香港藝術雙年展2005」優秀獎項獲獎藝術家參與。藝術家的留駐期為三個月，中心除提供配合的創作環境及展示空間，並舉行連串活動，作為與公眾人士和其他藝術家分享創作經驗和交流心得的平台。

參與是次留駐計劃的藝術家程展緯，留駐期為2007年1至3月。程展緯在留駐期間，舉行了連串的活動包括講座、甲由製作民間藝術工作坊及針孔攝影活動，與大眾分享藝術創作的經驗和心得。

## Artist in Residence Programme

With the aims to arouse public interest in art, to encourage artistic creation and to facilitate interflows and sharing of experience and expertise, the Hong Kong Visual Arts Centre since 1992 has presented over thirty Artist in Residence Programmes which provide established artists in Hong Kong with free workshop facilities for creative work in return for their service in giving lectures, demonstrations and workshops.

To further the continual support and promotion of Hong Kong art, the Visual Arts Centre has started a new series of Artist in Residence Programme in mid 2006 to invite the participation of the Award winning artists of the "Hong Kong Art Biennial 2005". The residency period of each participating artist is three months during which the Centre provides studio facilities and exhibition space for their creative works, as well as organizes a number of associated activities.

Luke Ching Chin-wai's residency was from January to March 2007. During this period, Luke Ching has conducted a series of programmes including a talk, two sessions of cockroach making - folk art workshop and two sessions of pinhole family photo workshop to share with the public his experiences and insights of artistic creation.

## 前言

程展緯，1972年生於香港，1998年畢業於香港中文大學藝術系，獲頒藝術碩士學位。程展緯活躍於香港藝壇，曾參與不少本地及國際性的展覽，亦於2006年在美國佛蒙特藝術中心及日本福岡亞洲美術館參與藝術家留駐計劃。

長久以來，藝術被視為神性而高不可攀的奢侈品，只為社會上一小撮人所享用。不過，隨著社會的發展，文化藝術對於人的意義有了翻天覆地的改變。社會上所有人和事都有著微妙和緊密的關連，而藝術品已經非為純粹觀賞性的物體。對藝術家和受眾而言，藝術品的涵意遠比它的表象更為重要。除了讓藝術家將自身的所思所想，以藝術的手法和形式展示出來，藝術的更深一層意義，就是必須與當代社會及人們相結合，構成密不可分互動關係。

程展緯對於所生活的城市有深刻的觀察和體會；在生活和觀看的城市之間，程氏以打遊擊者的心態，把城市拆解，然後再觀察。對於程展緯而言，香港是一個特別的地方。自1997年香港回歸祖國以來，香港人在這十年間生活在「一國兩制」這種前所未見的社會制度下。今年適逢香港回歸祖國十週年，作為在香港成長的藝術家，程展緯嘗試在這個多元的城市中，以建構及拆解的方法，將「一國兩制」這思維延展到日常事物和生活上，用藝術的形式作出不同的演繹。

是次展覽中，程展緯的作品利用二合一（建構）或一分二（拆解）的手法，向觀眾展現他對社會、文化及制度的深切體會，並啟發我們對生活以新的認知。透過藝術的表述，程展緯將似乎是習以為常的事物活化，以藝術形式更新了它們的意義，從而引發我們更留意身邊的人和事，並給我們提供了不少有趣而深刻的觀察和思考角度。

鄭瑞芳  
香港視覺藝術中心

## Introduction

Luke Ching Chin-wai, born in Hong Kong in 1972 and received his MFA Degree from the Chinese University of Hong Kong in 1998. Luke is an active young artist in the local art scene. He has participated in a number of local and international exhibitions and undertook residency programs at the Vermont Studio Centre, U.S. and Fukuoka Asian Art Museum, Japan in 2006.

Art has been perceived as sacred and unattainable extravagancy for a long time. It entertained only a small portion of people in the society. However, the meaning of art and culture to human kinds has been changing following the development of society. Every person and object in the society has profound and inseparable connections with each other. Works of art have no longer been regarded as independent objects for pure visual enjoyment. To the creators and perceivers, the inner meanings of an artwork are far more important than its outward appearances. Not only regarded as a means for creators to express their views artistically, the fundamental value of art is to relate to the contemporary society and people, that is, to construct an inseparable and interactive relationship with them.

Luke Ching has much experience and keen observation towards the city where he lives in. As a city dweller as well as a spectator, Luke deconstructs the city and then observes it again with new lights. To him, Hong Kong is such an unusual place. Ever since the handover of Hong Kong in 1997, people in Hong Kong has been living under the unprecedented social system of "One Country, Two Systems". This year Hong Kong celebrates its 10th anniversary of the handover, as an artist born and brought up in Hong Kong, Luke attempts to construct and deconstruct this pluralistic city, and to transform artistically the daily objects and experiences as inspired by the notion of "One Country, Two Systems".

In this exhibition, Luke makes use of the construction (1 in 2) and destruction (2 in 1) methods to express his understanding on issues of the society, culture and systems to the viewers. He attempts to enlighten us with fresh perspectives on our daily life. Through artistic representations, Luke livens up the usual and familiar objects with new meanings, and reminds us to be more attentive and caring to the people and events around us, with the interesting and incisive observation and thinking in his works.



Stephanie Cheng  
Hong Kong Visual Arts Centre

### 「一國兩制」

1997年7月1日，是香港人於頃刻間開始體會「一國兩制」這個全新社會制度的日子。由中國前國家主席鄧小平先生所創立，這想法理應成為聯繫中國和香港兩種社會制度之指引，即資本主義及社會主義。今年香港踏入回歸十週年，作為一個香港市民，我對這個想法如何在過去的十年產生出作用卻沒有清晰的理解。在過去十年間的生活經驗所得，我認為「一國兩制」仍然停留在一種實驗的階段，相同的實驗在不同人的口中各自表述；而六百多萬香港人和我一樣，就是生活在這種充滿模稜兩可的實驗裏。

### 二合一

現代社會講求功能主義，而市面上的商品透過設計以符合不同目的。以二合一洗髮水為例，它結合了洗髮水及護髮素兩種物質，讓使用者省卻雙重步驟，加強效率。而手提電話是最能表現多功能設計的範本，由於技術上的許可，不少提供額外功能的系統模式，如相機、收音機、互聯網及個人規劃等，都可安裝於同一部手提電話之內。由此可見，在工具的範疇裡，因滿足我們的慾望而結合不同的功能的手法對於現代人來說並不陌生。

是次展覽展示出我對建構（二合一）及解構（一分二）可能性的研究結果。將兩種不同的物體結合是混合媒介作為雕塑的基礎語法。首先，我嘗試找尋各種結合的可能性，並加以歸納及分類。然後，我根據研究結果所得，從兩個方向進行創作－將兩樣近似的事物、概念、制度合而為一，或將其一分為二。如在作品「蘋果日報和文匯報」中，我將這兩份報章的頭版互相交織在一起。這兩份報章均以倫敦地鐵站炸彈爆破事件為頭條，雖然標題所用的字眼不同，但這兩份報章卻巧合地用了同一張美聯社的圖片，圖片的大小與排版的位置幾乎一樣。經編織後，所有文字變成亂碼，剩下那張炸毀後地鐵的圖片。

而另一作品「維他檸檬茶」，鑑於飲品原來的包裝盒上只開有一個供飲管用的小孔，而這個設計限制人親密的共享。於是在包裝盒上多開一個小孔，解放了另一個可能性。

藉著是次展覽，希望不單能引發觀眾對於藝術形式的關注，同時亦希望觀眾能從抽象的雕塑語言當中思考我們生活中的「一國兩制」的概念。

## Artist's Statement

Luke Ching Chin-wai

### "One Country, Two Systems"

The 1st July 1997, the date when people in Hong Kong all of a sudden began to experience the unprecedented social system of "One Country, Two Systems". Formulated by the late reformist leader of the People Republic of China Mr Deng Xiaoping, this idea of "One Country, Two Systems" was supposed to be the guideline in setting the framework for the integration of the two social systems, namely Capitalism and Socialism, which have been operating in Hong Kong and mainland China respectively. As a Hong Kong citizen, I have no clear understanding how this system has been working although it is going to celebrate its 10th anniversary after handover. My experience of the past decade suggests that the idea remains at an experimental stage. The same experiment is expressed differently by different people; over 6 millions Hong Kong people are just like me living under this ambiguous experimental atmosphere.

### Two in One

Functionalism has triumphed in modern society. Commodities are often designed to fulfill multiple purposes. For example, 2 in 1 shampoo is a combination of shampoo and conditioner. It aims at increasing efficiency by eliminating tedious steps for users. Mobile phone is also a very good example of an all-in-one design product. There are value-added sub-systems to install as far as the machine can technically support, which include camera, radio, internet, and personal planner, etc. When talking about devices and tools, we are all too familiar with integrating different objects into one to satisfy more than one need.



This exhibition shows my research on the possibilities of construction (2 in 1) and destruction (1 into 2). First, I conducted researches on the possibilities of combination, and I tried to classify the possibilities in different ways. Combining two objects is a basic means of doing mixed media in sculptural form. Construction is therefore also a kind of sculpture making.

Secondly, based on my previous research results, I created artworks with two approaches - to combine two similar objects / concepts / systems into one, or to split one object / concept / system into two. For example, in the artwork "Apple Daily and Wen Wei Po", I interweaved the front pages of the two newspapers featuring the bomb explosion incident at the underground station in London. Coincidentally, both of the printed photographs are from the Associated Press. The size and layout of the two photographs are very similar, though having different wordings for the news headlines. When I weaved the two pieces together, the image of the bombed station still remained identifiable, yet the texts were blurred and became meaningless after the process.

For the artwork "Vita Lemon Tea", the original package design of the beverage has only one hole for the straw. It allows only one user to drink from it at one time, thus limits the intimate and close sharing of people with this design. Therefore I cut and added one more opening on the paper package, and created one more possibility.

I hope the artworks in this exhibition could arouse not only your concerns about the format of art, but could also stimulate new thinking from the abstract means of sculpture about what "One Country, Two Systems" is.

焗雞蛋  
Boiled Eggs



煎雞蛋  
Fried Egg





**2 in 1:  
two electric standard(110V and 220V)**

兩種電壓 (110V及220V)  
Two Electric Standards (110V  
and 220 V)

我把一個50w的香港燈泡插  
在美國的工作室裡  
I plugged-in a 50w light bulb  
brought from Hong Kong  
to the socket of my studio  
in the US

兩個口  
Two Mouths

在一國兩制下的兩張證件相  
Two passport photos taken  
under the "One country  
Two Systems"



**Keep mouth close**

H0901758500

程展緯  
CHING, CHIN WAI

性別 出生日期  
男

港澳證件號碼

簽發日期  
2005-08-05

本證有效期至  
2015-08-05



**Keep mouth open**

HONG KONG PERMANENT IDENTITY CARD

程展緯  
CHING, Chin Wai



4453 1455 4885

出生日期 Date of Birth

男 M

\*\*\*A Z

簽發日期 Date of Issue  
(05-83)

08-11-05

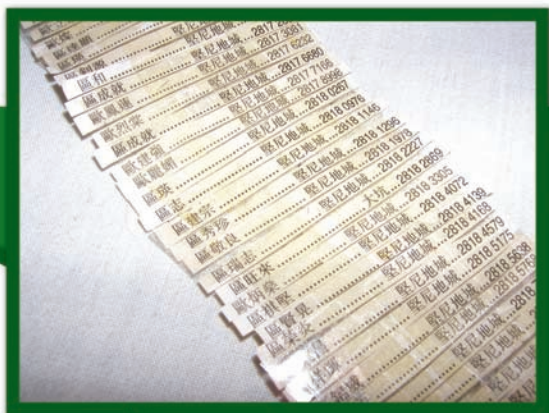




### 時間和時間

### Time and Time

我在宜家傢俖尋找出來的  
兩個相同時間的時鐘  
I found these two clocks  
indicating the same  
time from Ikea



### 區和歐

### Au and Au

我從2001年的港島區電話簿中  
剪下姓區和姓歐的電話號碼，  
並依其號碼的大小由小至大重新排列。  
I sorted out the residential telephone  
numbers of the two different family  
names "Au" with same pronunciation  
from the White Pages (HK Island  
2001 edition), and then I rearranged  
them in ascending orders.



### 蘋果日報和文匯報

Apple Daily and Wen Wei Po

我把7月8日的蘋果日報與文匯報的頭版編織在一起，他們用了同一張美聯社的圖片，圖片的大小與排版的位置幾乎一樣，一個標題是「倫敦人：我們炸不死」，另一個是「移民天堂變恐怖溫床」及「倫敦街頭人人自危」。但經編織後，所有文字變成亂碼，剩下那張炸毀後地鐵的圖片。

I interweaved the front pages of the two newspapers on July 8 featuring the bomb explosion incident at the underground station in London. Coincidentally, both of the printed photographs are from the Associated Press. The size and layout of the two photographs are very similar, though having different wordings for the news headlines. When I weaved the two pieces together, the image of the bombed station still remained identifiable, yet the texts were blurred and became meaningless after the process.



文匯報和大公報  
Wen Wei Po and  
Ta Kung Pao



Kevin Ko

我把被遮蓋的 Kevin Ko  
畫像重畫一次，遮蓋了  
真正的 Kevin Ko  
I duplicated the hidden  
portrait of Kevin Ko,  
and then covered the  
original with the  
duplicated one



維他檸檬茶  
Vita Lemon Tea

我在包裝盒上多開一個小孔，  
解放了另一個可能性  
I cut and added one more  
opening on the paper  
package, and created one  
more possibility



火柴盒  
Matchbox



兩個點  
2 Points

兩點可連成直線  
Two points can be  
connected together  
forming a straight line



汽球  
Balloon

一個汽球支撐  
另一個汽球  
A balloon is  
supported by  
another one





### 玩具熊 Teddy Bears

我把一隻玩具熊內的綿花，  
放到另一隻玩具熊內  
I swapped the cotton filling  
of the two teddy bears  
with each other



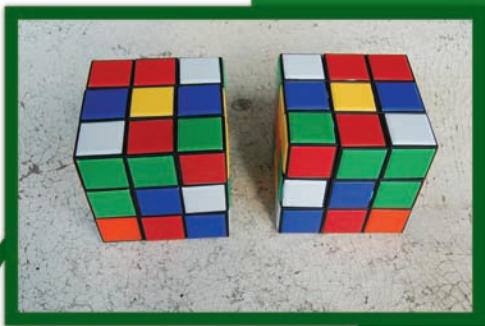
### 剗刀與剗刀 Cutting Knives



劍和劍  
Swords



兩幅拼圖（兩次意外）  
Two Puzzles (2 Accidents)  
一次意外臨摹另一次意外  
An accident mimics  
another accident



兩個扭計骰（兩次意外）  
Two Dices (2 Accidents)

我做了一個鏡像般的意外  
I created a mirror-like accident



橙和橙  
Oranges



### 電話和電話 Telephones

用兩個電話去完成一個電話的功能，  
又或是把兩個通話重組一次。

To perform the function of a  
telephone with two telephones,  
or to reform the connection  
all over again



### 兩個士兵 Two Soldiers

我把你的肉割下來填補他的傷口，然後把他的補在你身上，重覆進行，直至大家擁有一套一樣的迷彩軍服。

I mended his wounds with the flesh of yours, and yours with his, until all of you wore the same camouflage clothing

### 人和人 Ren and Ren

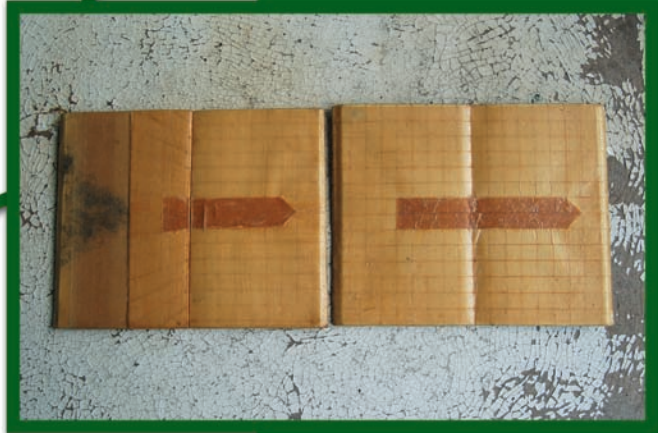
「從」的簡體  
The simplified Chinese character of "cong"





扇和扇  
Fan and Fan

統一過程  
Unifying Process



節目策劃

鄭煥棠  
吳家倫  
鄭瑞芳

Programme Management

Cheng Woon-tong  
Ng Ka-lun  
Cheng Shui-fong, Stephanie

平面及展覽設計

黃燕堯  
漢設計

Graphics and Exhibition Design

Wong Yin-yiu, Angela  
Hon Design & Associates

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