



Ingrid Leung Wan In/Xpect the unXpected/2015

梁韻妍 / Xpect the UneXpected / 2015

As I write, it is the beginning of the Yu Lan Festival (Hungry Ghost Festival) and Cheuk Wing Nam's *Necropolis* is an appropriate reminder that death and our choice of final resting place or "going home" can give great comfort. Hong Kong's Tung Wah Hospital ran a remarkable service for nearly 150 years: their Pokfulam Coffin Home transported and received the ashes of overseas Chinese who died away from home. The hospital then arranged for those who wished to be buried in their home village within China. Cheuk's installation has a subtle sense of final purpose – its kinetic, sound and physical presence of white pebbled mounds, of the type often used in cemeteries and places of memorial, was just right.



Frank Chan / O / 2015

陳復 / O / 2015

離這裏不遠處，展覽了梁韻妍的互動彈性裝置〈Xpect the UneXpected〉，作品是多個平排成格柵狀的開頂方形玻璃盒子，盒子內壓滿吸管和海綿。觀者可以在這個外表脆弱但卻毫不簡約的雕塑裝置上坐下和行走，從而來解答她自己的提問：「當物質改變了，接下來會發生甚麼事？」同樣，陳復的〈O〉（圓圈）詳細呈現了他創作的過程並展示了他長期珍存的作品，這個作品最終屹立在視覺藝術校園的籃球場上，成為別具一格的裝置。觀者會獲邀坐在圓形的吊床/吊椅或座椅上，觀察自己和周遭的環境（地面上圓圈中央放置了一塊凸面鏡有助觀察）。這是一個出色的作品，構思精巧，成品精美。

我撰寫此文之時，正藉盂蘭節（鬼節）開始，卓穎嵐的作品〈不變的事〉正好提醒我們，死亡和我們選擇的長眠之地或「回鄉」能給予我們莫大的平靜。香港東華醫院過去近 150 年來一直提供一項卓越的服務：醫院旗下的薄扶林義莊過去一直運送和接收於海外去世的中國人的骨灰，醫院隨後更會為希望安葬在家鄉的中國人作出安排。卓穎嵐的裝置牽引出死亡的一種微妙感覺——白色鵝卵石丘的外形，就像墓地和紀念場所慣用的一樣，其動力、聲音和外觀在裝置上運用得恰到好處。



Cheuk Wing Nam / Necropolis / 2015

卓穎嵐 / 不變的事 / 2015