

PERFORMING SOCIETY:
THE VIOLENCE OF GENDER

手冊
GUIDE

性別的暴力

表演社會



表演社會: 性別的暴力**Performing Society: The Violence of Gender**

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馬秋莎 Ma Qiusha

Julia Phillips

Pamela Rosenkranz

Marianna Simnett

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Curator 策展人: Susanne Pfeffer

Presented by 呈獻方: MUSEUM MMK FÜR MODERNE
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前言**大館當代美術館**

大館當代美術館很榮幸地舉辦「表演社會：性別的暴力」，由法蘭克福現代美術館(MMK)呈獻，Susanne Pfeffer策展。本次群展集結國際、亞洲和本土藝術家，對性別暴力的本質展開探究。借由多樣化的藝術創作，藝術家以自信、幻想、幽默及痛楚，對結構暴力展開剖析，提供反敘事和另類想像。

作為非牟利的藝術中心，大館當代美術館致力於舉辦各種當代藝術展覽及項目，為香港本土、亞洲以及全世界不斷延伸的文化及藝術論述提供平台。通過與志同道合的藝術機構和團體展開合作，大館當代美術館不僅要為公眾帶來傑出的藝術理念和藝術家與策展人呈現的精彩展覽，同時還冀望促進公眾文化所需的批判對話交流。

我們很高興邀請到法蘭克福現代美術館館長Susanne Pfeffer為本次展覽策展。身為知名策展人，Susanne Pfeffer為德國卡塞爾的弗里德利希阿魯門博物館和2015及2017年威尼斯雙年展的瑞士及德國國家館策劃過一系列備受好評的展覽，探討新唯物主義以及在科技演化衝擊下對「人類」和「大自然」的見解。在2017年威尼斯雙年展中，她為藝術家Anne Imhof在德國館策劃的展覽榮獲威尼斯金獅獎最佳國家館獎，不但深受觀眾喜愛，更受到藝術評論界的讚賞。

近來，例如她策劃的Cady Noland個展，Susanne Pfeffer對結構暴力愈發關注。這種暴力不一定是具體可見的，卻可以是植根於人類習以為常的日常生活模式中，正是這些模式給我們帶來源源不斷的痛苦與不平等感。當代藝術作為我們與世界構建聯繫、認知萬物的方式，在此將起到重要作用。

鑒於大館當代美術館場地的特殊性——位於包含前中區警署、中央裁判司署和域多利監獄的歷史建築群——舉辦的展覽往往不可避免地會對權力關係、暴力和社會結構進行反思：這一點從大館當代美術館的開幕展覽「拆棚」到曹斐的個展「在過滿的世界挖一個洞」可見一斑。事實上，這種場域的特殊性促使大館當代美術館肩負起以嚴肅公正的態度直面歷史和社會問題的使命，以實現改善社會為更宏大的願景。

在此我們必須感謝本次展覽的藝術家和策展人Susanne Pfeffer，以及MMK的Anna Sailer。感謝他們充滿批判性的想像力、竭誠地投入和堅持不懈的精神。正因各方之貢獻，大館當代美術館方能不辱使命，更好地促進香港文化的交流！

Foreword

Tai Kwun Contemporary

Tai Kwun Contemporary is proud to showcase *Performing Society: The Violence of Gender*, presented by MUSEUM MMK FÜR MODERNE KUNST, Frankfurt am Main, and curated by Susanne Pfeffer. This group exhibition with international, regional, and local artists probes the nature of violence over the contested terrain of gender; with a diverse array of artworks, the artists unpack structural violence and offer counter-narratives and alternative imaginaries—with confidence, fantasy, humour, and yes, pain.

As a non-profit art centre in Hong Kong, Tai Kwun Contemporary's artistic mission is to showcase contemporary art exhibitions and programmes as platforms for a continually expanding cultural discourse—in Hong Kong as well as regionally and internationally. By hosting curated exhibitions by like-minded institutions and art groups, Tai Kwun Contemporary not only offers outstanding conceptions of art and art exhibitions by artists and curators, but hopefully also advances a critical dialogue so necessary for cultural life in general.

It is thus an honour to have invited as curator Susanne Pfeffer, director of MUSEUM MMK FÜR MODERNE KUNST. A renowned curator, she put up a series of well-regarded exhibitions on new materialism and on the notion of the human and of Nature under the impact of technological transformation at the Fridericianum in Kassel, Germany; she also curated the Swiss pavilion and the German pavilion in 2015 and 2017 respectively at the Venice Biennale. The latter presentation at the German Pavilion, featuring the artist Anne Imhof, not only won the Golden Lion award for best national pavilion but also proved a critical hit—not to mention a popular success.

With her recent Cady Noland exhibition, among others, Susanne Pfeffer has taken on a greater curatorial interest in structural violence—violence not necessarily physical in origin but embedded in the ordinary, taken-for-granted patterns of the way the world is, the ways in which forms of suffering and injustice are perpetuated and reproduced. With its ability to forge connections and make sense of the world, contemporary art has an important role to play.

Considering the site of Tai Kwun Contemporary—with a heritage comprising the former Central Police station, Central Magistracy, and Victoria Prison—it is almost inevitable that exhibitions here frequently reflect on power relations, violence, and social structures at large: examples range from the opening exhibition *Dismantling the Scaffold* to Cao Fei's solo exhibition *A hollow in a world too full*. Indeed, the location makes it incumbent to engage with history and social issues with seriousness and integrity—in the greater aim of the betterment of society.

We must thank the artists of this exhibition, the curator Susanne Pfeffer as well as Anna Sailer of MMK for their critical imagination, their dedication, and their perseverance. Without them, Tai Kwun Contemporary cannot fulfil its mission of advancing cultural discourse in Hong Kong.

性別的暴力

Susanne Pfeffer

相比於身體的暴力，結構的暴力同樣殘酷。日常生活存在的結構暴力會令人無語癱瘓。基於符號、文化和生理區別所確立的性別定義明確而難以推翻，它們帶來的經驗也是難以忍受。成長環境、文化歸屬、現有權力結構、社會規範、宗教傳統和生理表現共同構成對人類身體、性向、身份和行為規範的重重枷鎖。目前全球民族保守主義和右翼論述正在崛起，「性別」儼然成為一個激辯的場域——在此自由、多元化和自主已是危在旦夕。

在「性別的暴力」展覽中，參展藝術家挑戰對女人的象徵式閹割，重新掌握被褫奪已久的力量。藝術家消融了少年期的框架，顛覆規管姿勢、語音、儀態、欲望的法則。她們由此發展出反敘事，對抗家庭體制及以異性戀為中心的社會。他們用「母乳」在性向與繁殖的範疇裡劃出一片領域，又展示繁殖、科技與剝削性是如何糾纏難分。藝術品揭開隱藏在性別的正常建構下的暴力。藝術家帶著自重、自信、想像力、幽默感與痛楚，與作品一同跨越界限，令不同的新景象能夠實現。

The Violence of Gender

Susanne Pfeffer

Violence of a structural nature is no less brutal than its physical counterpart. The everyday presence of structural violence causes a mute paralysis. The definitions of gender based on symbolic, cultural, and physical boundaries are as hard and clear as they are painful to experience. Upbringing, cultural attribution, existing power structures, social codes, religious traditions, and biological manifestations unite to form a violent normative framework that governs body, sexuality, identity, and behaviour. In view of the national-conservative and rightist discourses currently on the rise all over the world, gender is a domain all the more fiercely contested, a terrain on which freedom, plurality, and self-determination are at stake.

The artists featured in the exhibition *The Violence of Gender* contest the symbolic castration of women and reclaim the abilities fundamentally denied them. They dissolve the framing of adolescents and overturn the rules controlling gesture, voice, deportment, and desire. In the process, they develop a counter-narrative to the institution of the family as the foundation of the heteronormative society. They show how mother's milk serves to delineate a territory in a realm between sexuality and reproduction, and they reveal the extent to which reproduction, technology, and exploitability are intertwined. The artworks uncover the violence that lies concealed in normative constructions of gender. With self-assurance, confidence, fantasy, humour, and pain, the artists transcend boundaries with their works and allow different images to emerge.

Pamela Rosenkranz

Sexual Power (Three Viagra Paintings)

《性能量 (三幅威而鋼畫)》

2018

Acrylic on aluminium, transparent foil, latex gloves, aluminium foil, sneakers, bucket, paint bottles
塑膠彩、鋁合金版、透明膠紙、膠手套、鋁箔、運動鞋、罐、油漆瓶
210 × 150 cm

Sexual Power (Viagra Paintings, Warm Gods)

《性能量(威而鋼畫, Warm Gods)》

2019

Acrylic on aluminium
塑膠彩、鋁合金版
210 × 150 cm

《威而鋼畫》是一系列行動中的繪畫——散佈在現場的雜物、沾上顏料面向畫布的運動鞋、用了一半的顏料、保護天花板與地下的透明膠紙——彷彿暗示藝術家剛剛活力充沛地躍動離開房間。我們可以從作品中看到 Pamela Rosenkranz 對人體膚色的研究，畫作名稱喚起觀者對身體分泌、流動性和肉慾顏色的聯想。「行動繪畫」刻板地給人留下陽剛與充滿力量的印象。藝術家對這個概念的回應，就是服用為增強男性性能力而變的藥物，將自己變成繪畫工具。

The *Viagra Paintings* consist of paintings in action: debris strewn about, paint-splattered sneakers facing the canvas, a half-used can of paint, the plastic drop cloth protecting the ceiling and floor. All of this ephemera suggests the artist had recently left the room in a movement of motion and energy. Rosenkranz's ongoing investigation into the colour of human skin is evocative here as we observe paintings that bring to mind bodily secretion, liquids, and the carnal colours of the flesh. The title deceives viewers into speculating about sexual imagery, and yet it refers to the artist ingesting a Viagra pill while painting. "Action Painting" is stereotypically a gesture that connotes machismo and power. Responding to this notion, Rosenkranz takes a prescription drug for male virility and becomes the instrument by which to paint herself.

Sexual Power (Viagra Paintings, Goofy Tress)

《性能量(威而鋼畫, Goofy Tress)》

2019

Acrylic on aluminium
塑膠彩、鋁合金版
210 × 150 cm



Dong Jinling

董金玲

Dong Jinling 2-1

《董金玲2-1》

2012

Photography

攝影

80 x 100 cm

Courtesy 鳴謝: Dong Jinling 董金玲 & de Sarthe Gallery 德薩畫廊

Dong Jinling 2-2

《董金玲2-2》

2011

Video, coloured with sound

有聲彩色錄像

3'09"

Courtesy 鳴謝: Dong Jinling 董金玲 & de Sarthe Gallery 德薩畫廊

對女性而言，何謂將自己的身體留給自己，而不是交予他人？藝術家董金玲的《董金玲2-2》（2011年）探究了為人之母、犧牲和女性身體自主等複雜觀念。在《董金玲2-2》裡，藝術家用手擠壓自己的左乳房，讓乳汁朝空氣中噴射。由她的身體湧出的汁液充滿生命力，這個具有自在與大膽氣息的作品，亦巧妙地暗指涉Marcel Duchamp的《泉》（1917年）（*Fountain*）和Andy Warhol的《氧化畫》（1978年）（*Oxidation Paintings*）。

董金玲在生下孩子前就已決定，哺乳時將只使用左乳。她將右乳留給自己，表示她在保留自己的身體的一部分。維持身體自主完整的決定，對她的身體構造形成了影響。為了產生充沛的乳汁餵養自己的孩子，董金玲的左乳比右乳要大出許多，而（沒有乳汁的）右乳則較小。藝術家用自己身體進行的行為創作，探究了個人身體的自主性、個體身份與母親身份的分離、及人類對自我身體的自決性命題。

What does it mean as a woman to keep your own body for yourself, instead of giving it to another? The video work *Dong Jinling 2-2* (2011) explores complicated notions of motherhood, sacrifice, and the female autonomy of the body. With her own hand, the artist expresses milk from her left breast into the air. The spurt of milk streaming out of her body is life-giving, evocative of a freedom and daring that draws upon the territorial pissing in Andy Warhol's *Oxidation Paintings* (1978) and Marcel Duchamp's *Fountain* (1917).

Before giving birth to her child, Dong Jinling decided that she would only feed her child breastmilk from her left breast. The right breast she would keep for herself, to indicate her retaining a part of her own body. This decision of retaining bodily integrity had physical repercussions on her anatomy: Dong Jinling's left breast grew asymmetrically larger than the right breast in order to accommodate the engorged flow of milk in feeding her child. This performance with her own body explores issues of personal autonomy, the separation of individual identity from motherhood, as well as the self-determination of human beings over their own bodies.



青少年及兒童不宜

Not suitable for young persons and children

Jana Euler

Nude Climbing Up the Stairs

《上樓梯的裸體》

2014

Oil on canvas

油畫

180 × 120 cm

在《上樓梯的裸體》中，我們看見的不是沿樓梯款款走下的女人身影，而是藝術家自己的女性身體，在走上樓梯的過程中漸漸消失。在畫中，身體是多重的，可以看到運動的不同階段，以此反抗被物化的凍結靜態。Euler選擇用自己的身體，暗示了藝術家掌控着自我的能動與志向，同時有意識地拒絕物化又一個女性對象。方向的刻意反轉（上樓梯而不是下樓梯），在更寬泛的層面暗喻了藝術抱負的上升，亦輕輕嘲諷由男性主宰的藝術界。Euler的《上樓梯的裸體》向Marcel Duchamp的立體主義作品《下樓梯的裸體第二號》（1912年）宣戰，並且含蓄地指涉Gerhard Richter的《下樓梯的女人》（1965年）和《艾瑪》（1966年）。通過對這些畫作進行了挪用和再詮釋，藝術家以自己漸漸消失的裸體作為發揮德勒茲式影響力的方法，令其進入一種「變向」（becoming）的新狀態，一個變化與運動的過程，而不是在某一集合體之內的對「相似」的模仿狀態。

Instead of the quintessential figurative image of a woman descending the staircase, in *Nude Climbing Up the Stairs*, Jana Euler playfully replaces this figure with her own female body disappearing up the stairs. Here, the body is multiplied, seen in different stages of movement and in reaction against the frozen stillness of objectification. Euler's decision to use her own body implies the artist being in control of her own agency and ambition, and a calculated refusal to objectify another female subject. The deliberate reversal of direction (the body is now moving *up* the stairs) also serves as a larger metaphor for rising artistic ambitions, as well as a playful nudge towards critiquing the male-dominated profession of art. In a confrontation with Marcel Duchamp's Cubist *Nude Descending a Staircase No. 2* (1912), and a sly reference to Gerhard Richter's *Woman Descending the Staircase* (1965) and *Ema* (1966), Euler's *Nude Climbing Up the Stairs* appropriates and reinterprets these artworks using her own disappearing nude body as a Deleuzian method of harnessing influences into a new state of becoming—a process of change and movement rather than an imitative state of resemblances within an assemblage.



Marianna Simnett

The Udder

《乳房》

2014

Single-channel HD video

高清單頻錄像

15'30"

Courtesy 鳴謝: Marianna Simnett & Jerwood/FVU Awards

Marianna Simnett 構建了一則關於控制機制的沉鬱故事，檢視作為角力戰場的性別與身體。只有以貞潔之名，絕對地控制美貌的觀念才被認可。影片探索了用禁制與束縛壓迫女性身體的清教徒式美德修辭。傳說中，哥定咸女修道院院長聖小安比為免被維京人蹂躪，便割去自己的鼻子。作品中的女孩也同樣毀容，而兩個胞弟則興奮地密謀對姊姊的暴力，愈發加重危機四伏的氣氛。這部戲劇性的影片激發了一個於英國修適士郡生活與在製奶農莊工作的一家人的精彩演出。牛隻平靜地前往採奶地，無聲地任由周圍機構的擺佈，亦會令人想到我們的身體與無所不在的科技的關係。幼女臉上的唇膏有人造的性質，同樣，科技的無處不在意味着，「有機」這個概念得到了它們的補充或替代，已經難稱自然或純潔。

Marianna Simnett constructs a psychologically repressive narrative about mechanisms of control that survey gender and the body as a contested territory for warfare, where notions of absolute control over beauty are acknowledged only in chastity. The video explores puritanical tropes of virtue that confine and bind the female body into a state of suppression. As legend has it, Saint Æbbe the Younger, Abbess of Coldingham, cut off her nose to avoid being raped by the Vikings. Based on that story, in the work by Marianna Simnett, a young girl maims herself, while the two younger brothers excitedly conspiring violence on their sister add to the prevailing sense of menace. The work incites startling performances from a family who live and work on a dairy farm in Sussex in the UK. The cows proceeding placidly to the milking station, mutely acquiescing to the surrounding apparatus, also invoke our bodies' relationship to technology which increasingly envelops us. Just as there is artifice to the red lipstick on the little girl's face, so too does the pervasiveness of technology imply that the notion of the organic is supplanted or supplemented by that which cannot easily be considered natural or pure.



Julia Phillips

Exoticizer (Josephine Baker's Belt) 《異化器 (Josephine Baker的腰帶)》

2017
Partially glazed ceramics, brass screws, metal pedestal
局部有鹽釉的陶瓷、黃銅螺釘、金屬支架
6.5 × 33 × 38 cm
Courtesy 鳴謝: Private Collection 私人收藏; the artist 藝術家; Campoli Presti, London/Paris

Intruder 《侵入器》

2011
Partially salt-glazed ceramics
局部有鹽釉的陶瓷
73.5 × 43 × 4 cm
Courtesy 鳴謝: Private Collection 私人收藏, New York

Julia Phillips的作品讓人想到一塵不染的手術室，同時又像實質施行權力的工具，並從中探索權力與壓迫的關係。《異化器》、《擴張》、《侵入器》、《定位器》這樣的作品名透露出不加遮掩的恐嚇，示意會有構成創傷與剝削的、種族色彩濃烈的事件發生，暗示了令人反感的侵入或進犯。Julia Phillips的藝術令人想起曾經的暴力，它們暗藏於看似無害的物件展示中，但會訴諸身體侵犯與臨牀身體檢查的聯想。通過借鑑工具與身體動作的古老雕塑語言，她的作品著眼於冰冷金屬與瓷器的物質特性。藝術家的作品也探究了身體和心照不宣的壓迫機制的關係。從人際關係到殖民統治，作品提及了不同尺度層面上的力量對比。

Simultaneously evoking the sterile environment of medical operating rooms and physical instruments of power, Julia Phillips's artworks explore the dynamics of power and oppression. The titles of the artworks—*Exoticiser*, *Expanded*, *Intruder*, and *Positioner*—suggest an unconcealed menace, hinting at traumatic, exploitative, and racially charged events, as well as implying some form of unwelcome encroachment or invasion. The artist's works evoke the historical violence implicit in the display of seemingly innocuous objects, but also conjure up associations of physical violation and clinical body examinations. Borrowing from an ancient sculptural language of tools and human gestures, her artworks employ the materiality of cold metal and ceramics, and they moreover address the relationship between the body and the unspoken mechanisms of oppression that exist intimately on social and political levels—the different scales of power dynamics, from interpersonal relationships to colonial rule.

Expanded VIII 《擴張 — 八》

2016
Relief ink on paper
凸版印刷油墨、紙本
73.7 × 55.9 cm
Courtesy 鳴謝: Private Collection 私人收藏, New York; Andrew Kreps Gallery, New York

Positioner 《定位器》

2016
Glazed ceramics, metal screws, metal structure, partly glazed ceramic tiles
有鹽釉的陶瓷、金屬螺釘、金屬構造、局部有鹽釉的瓷磚
112 × 62 × 78 cm
Courtesy 鳴謝: the artist 藝術家 and Juan Pablo Carranza



Liu Yefu

劉野夫

York News

《約克新聞》

2014

Single-channel HD video projection

單頻高清影像投射

10'40"

Dimensions variable 尺寸可變

Courtesy 鳴謝: Liu Yefu 劉野夫 & Magician Space 魔金石空間

《約克新聞》以一段YouTube審查警告開場，隨後快速閃過一連串迥異的畫面。作品去批判規範、等級化的性結構、晚期資本主義以及暴力與性的極致無度。貫穿整部錄像作品的，是一個女性人物伴隨影像剪接的親密獨白，將來自紐約社會和不同階級的畫面匯聚到一起。敘述者詩意的言語混入了俚語、隱晦的辱罵、美式的俚俗談吐、與一連串本來毫無關聯的畫面和訊息同步播出——它們被持續地及經過剪輯在社會廣為傳播，並塑造一個國度。過度的暴力、令人麻木的色情、物質主義的可怕影像通通混合為一，製造出扭曲而習以為常的世界景觀。在齊澤克 (Slavoj Žižek) 的《歡迎光臨真實荒漠》啟發下，配合由莫札特交響曲、techno舞曲、陰鬱的管風琴合唱和電影《鐵達尼號》主題曲等迥異樂音組成的配樂，片中新聞與信息的概念都經過一個易服者（藝術家本人）的角度去展示和過濾——他蜷坐於公園長凳，作為一名邊緣化的貧困者，與在中央公園慢跑的成功人士形成劇烈反差。

Beginning with a censored warning clip from YouTube followed subsequently by a flash of disparate images, York News is a video that critiques normativity, hierarchical sexual structures, late capitalism, and an ultimate excess of violence and sex. The overarching omniscience that binds the entire video together is a female character intimately speaking in a montage, bringing together various images of New York social classes and society. The narrator's poetic speech, peppered with slang, slyly voiced insults, American colloquial mannerisms is simultaneously spliced with disparate images that make up the continuous, customised flow of information and images broadcast to a society and shaping a nation. Horrifying images of excess violence, numbing sexual imagery, and materialism—indicative of late capitalism—are conflated as an abnormal and yet normalised view of the world. Inspired by Slavoj Žižek's *Welcome to the Desert of the Real* and played against the background of a disparate soundtrack made up of a Mozart symphony, techno dance music, sombre organ chorales and the theme from the film *Titanic*, the concept of news and information is filtered and represented by a figure in female drag (the artist himself), huddled on a park bench and noticeably set apart as a marginalised, impoverished figure in contrast to the purposeful, prosperous jogging figures who pass him by in Central Park.



只准18歲或以上人士
Persons aged 18 or above only

Ma Qiusha

馬秋莎

Must Be Beauty

《定是美人》

2009

Video with sound

有聲錄像

4'08"

Courtesy 鳴謝: Ma Qiusha 馬秋莎 & Beijing Commune 北京公社

《定是美人》呈現一位身着黑色吊帶裙的年輕女人仰臥在牀上，執着地吞食數量驚人的美容產品，其中有知名品牌的高級乳液、眼霜和卸妝液。在幾分鐘裡，被藝術家馬秋莎吞入腹中的化妝品種類之多令人咋舌。她的嘴發出吞、啜、吸的聲音，她的手指摳挖和擠壓美容產品，令她的舉動愈發駭人。藝術家透過不急不緩地吞食護膚品這刻意誤用的行為，令這些用於女性面部和身體的美容產品變得怪誕不經。藝術家通過不流露絲毫情感的動作，對社會美貌標準的依從提出無聲抗議。馬秋莎由此批判鼓勵自我傷害的厭女文化。

In *Must Be Beauty*, a young woman in a black slip lies upside down on a bed, tenaciously consuming an astonishing plethora of beauty products which include recognisable brand name luxury lotions, eye creams, and makeup removers. Over several minutes, the artist ingests an alarming variety of cosmetics. The gulping, slurping, and sucking sounds of her lips and mouth—as her fingers dig and squeeze into the beauty products—add to the startling nature of her actions. Cosmetics which are conventionally applied by women on the surface of their face and body in pursuit of beauty are rendered grotesque by the artist methodically ingesting the very same lotions and balms in what appears to be misuse. The artist's emotionless actions gesture towards a subject who protests against notions of allurements in adhering to societal beauty standards. The artist thus critiques a misogynistic culture that rewards a culture of self-harm.



Raphaela Vogel

Uterusland

《子宮國》

2017

Polyurethane elastomer, breast model, milking machine, video projector, cable, video 7'11"

聚氨酯漆合成橡膠、乳房模型、擠奶器、投影機、電線、錄像7'11"

Breast model and horse: 215 × 670 × 210 cm

(installation dimensions); video sculpture:

340 × 260 × 320 cm (installation dimensions)

乳房模型和馬: 215 × 670 × 210 cm (裝置尺寸);

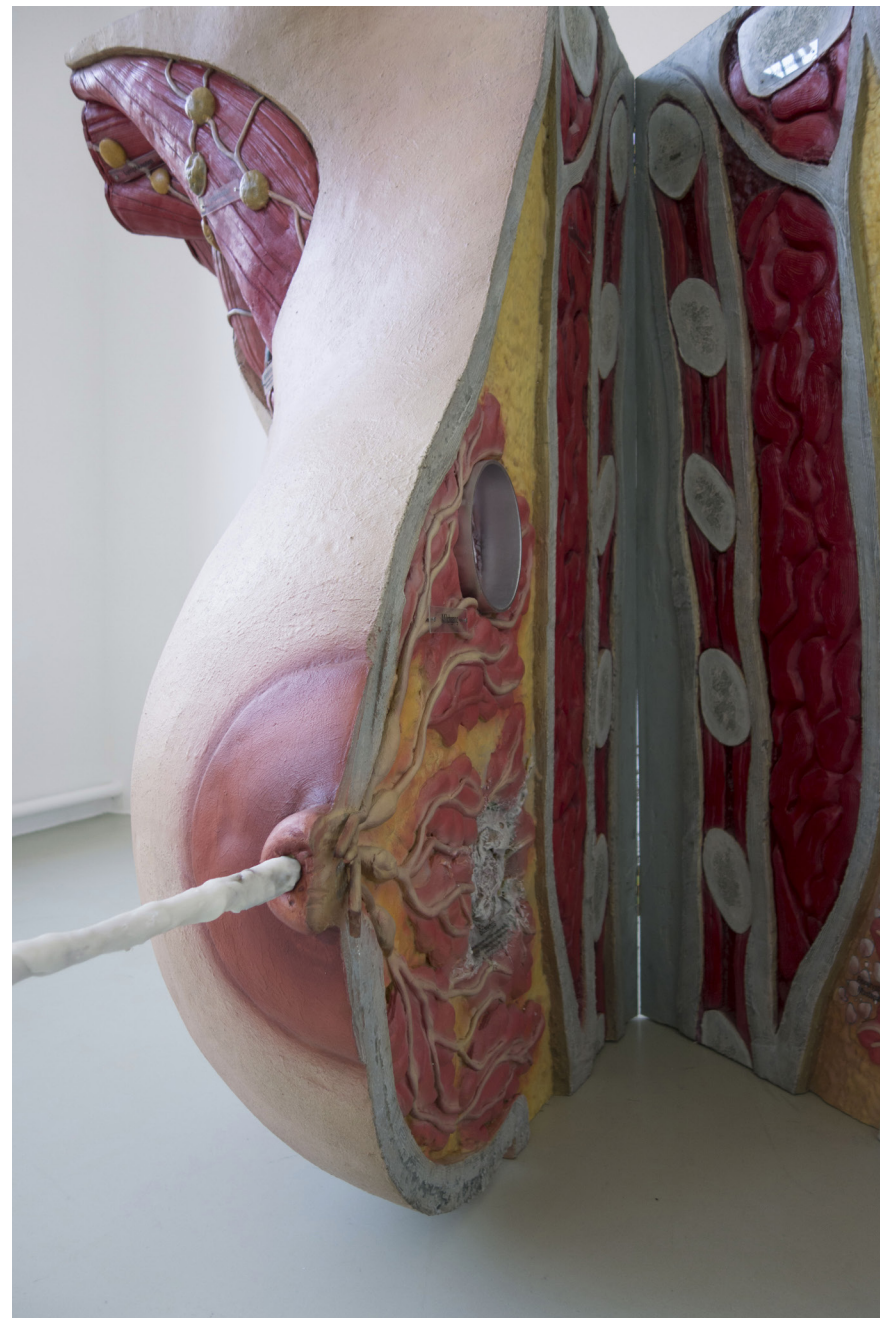
影片雕塑: 340 × 260 × 320 cm (裝置尺寸)

3'09"

Courtesy 鳴謝: BQ, Berlin & Raphaela Vogel

Raphaela Vogel以色彩斑斕的作品《子宮國》探討了人類身體中存在的生理暴力。這種暴力通過被切成兩半的巨大乳房來呈現，半側乳房射出白色線條，滋養著一匹外表呈征服姿態、狂野的類馬生物。另一半乳房則顯著運作的身體器官的肌腱和肌肉，並以標注了對各種乳腺癌疾和生理解剖功能。播放電影的投影機被置於機械擠奶機內，與機械融為一體。在影片中，一個女人驚恐地在猶如產道的肉色隧道滑下，手抱著生產過程中夭折的嬰兒

In the riotous art of *Uterusland*, Raphaela Vogel explores the biological violence that is present within one's own anatomy. This conflict is presented as a giant breast cut in half, with one half shooting white strings, nourishing a wild equestrian creature, ready to conquer. The other half of the breast bares the sinews and muscles of a working body part, with labels indicating various breast cancer diseases and anatomical functions. The projector showing the artist's film is trapped and fused inside a mechanical milking machine. In the film, the flesh-coloured tunnel hints at a birth canal as a woman slides down in terror, cradling her baby whom she loses in the process of being born.



Wong Ping

黃炳

Who's the Daddy 《你要熱烈地親親爹地》

2017

Single-channel animation

單頻道動畫影片

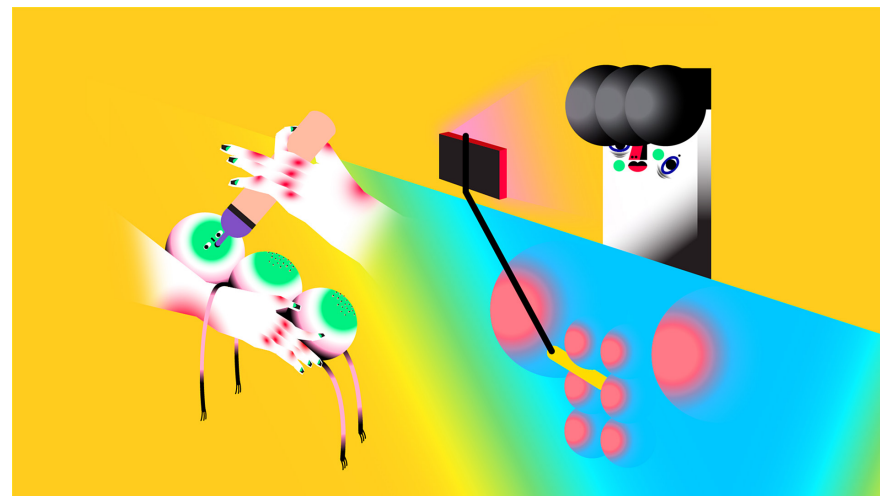
9'15"

Courtesy 鳴謝: Wong Ping 黃炳 & Edouard

Malingue Gallery 馬凌畫廊

父母對一個人的性心理會產生多大影響？作品展現了人們在表述父親的無力與男性脆弱時拙於辭令的語言。不要被作品中多彩形狀和卡通誤導，它其實隱藏了性別構成對身體造成的殘酷傷害。電影探討了禁忌性行為演變的本質，以及父權對男子氣概和身體的約束如何給陷入異性戀的男女雙方受傷。影片中，男敘述者承認無能和羞恥會令他感到性興奮，引申出一幕女人的細高跟鞋碾壓他眼球的影像故事。

How much do your parents define your sexuality? This artwork expresses the inarticulate language that men cope with in conveying the fragility of fatherhood and male vulnerability. *Who's the Daddy's* misleading colourful shapes and cartoons hide the brutality of gender structures inflicting violence on the body. The film discusses the evolving nature of forbidden sexuality and how patriarchal binds of masculinity and the body induce harm to both genders trapped in heteronormative storylines. The male narrator admits an eroticism of weakness and shame in the film, a visual storyline that becomes played out in the grinding of her stiletto heel on his eyeball.



只准18歲或以上人士

Persons aged 18 or above only

Ma Qiusha

馬秋莎

From No. 4 Pingyuanli to No. 4 Tianqiaobeili

《從平淵里4號到天橋北里4號》

2007

Video, coloured with sound

有聲彩色錄像

7'54"

Courtesy 鳴謝: Ma Qiusha 馬秋莎 & Beijing Commune 北京公社

在一段舒緩平穩的獨白中，影片中的女人講述了她與父母間令人窒息卻又充滿愛的複雜關係。片名《從平淵里4號到天橋北里4號》是指由藝術家馬秋莎出世的地址到製作影片時的住址。借由自己的家庭故事，藝術家動人地描述了成長的痛楚、性別上預設的規限、即使出世前家人已施加的期許。作品觸及了生兒育女時的結構性暴力，以及纏繞在「為家庭付出」中無可撼動的壓制。影片透過出身、管教與性別，同時影射了教育系統的暴力，展現了所有人在表述自己生平時所面對的痛楚。

In a measured monologue, the woman in the video expresses the complexity of her suffocating yet loving relationship with her parents. The title *From No. 4 Pingyuanli to No. 4 Tianqiaobeili* refers to the hospital address of Ma Qiusha's birth and her residence while making this work. Drawing on her family story, she movingly describes the pain of growing up, the narrow construction of gender, and the expectations of character that bind even before you are born. The work draws on the structural violence involved in raising children as well as the immovable oppression intertwined in family sacrifice. By referencing origins, discipline, and gender, this film alludes to the institutional violence in educational systems, and the pain and trauma that lies in articulating one's own history.



Anne Imhof

Prior Park

《Prior Park》

2019

Steel, fibreglass, wood, leather, and artificial leather

鋼、玻璃纖維、木、自然及人造皮革

95 × 71 × 116 cm

Courtesy 鳴謝: Anne Imhof & Galerie Buchholz, Berlin/Cologne/New York

《Prior Park》令人聯想到約束椅酷刑與嚴苛的執法組織，同時也探索一件物件所象徵的歷史——在古代作為權力象徵，多於用於休息。椅子的徽章與拘束，點出它作為鉗制、管教與思想灌輸的專橫工具的特色。然而，斜靠的舒服安逸之感，弔詭地散發著不祥氣息。

Evoking the torture of the restraint chair and punitive congress of law and order, *Prior Park* explores an object primarily used in antiquity as an authoritative symbol rather than as a place for rest. The chair's emblem and constraints allude to its significance as an overbearing instrument of control, discipline, and indoctrination. However, the reclining shape of the chair suggests a coziness and wellness, sinister in its paradox.

I Promise to be Good I

《我保證我會乖乖的I》

2019

Aluminium, acrylic

鋁合金版、塑膠彩

250 × 175 × 4.5 cm

Courtesy 鳴謝: Anne Imhof & Galerie Buchholz, Berlin/Cologne/New York

I Promise to be Good II

《我保證我會乖乖的II》

2019

Aluminium, acrylic

鋁合金版、塑膠彩

250 × 175 × 4.5 cm

Courtesy 鳴謝: Anne Imhof & Galerie Buchholz, Berlin/Cologne/New York

在這件權威地擺出行動姿態的繪畫作品中，Anne Imhof通過對多層顏料的刮除，在原本如車漆般順暢的色彩上留下扎眼的標記。此作運用了刮除法，通過刮除多層顏料，露出顏料底下的對比色。藝術家藉此嘲諷社會迷戀汽車（與女性）的文化常態——擁有汽車與女性的人往往會物化與膜拜她們。

In these "scratch" paintings, Anne Imhof creates paintings with an authoritative gesture of action, scratching through layers of paint to brutally mark a seamless paint job that is identical to car manufacture materials. This is technically achieved through a *sgraffito* process, which comprises of scraping layers of paint to reveal an underside of a contrasting color. The artist thus taunts the cultural norm that the car (and woman) as fetishised objects in society are often revered and objectified by its owner.



Oliver Laric

Untitled

《無題》

2014–2015

4K video, colour, sound

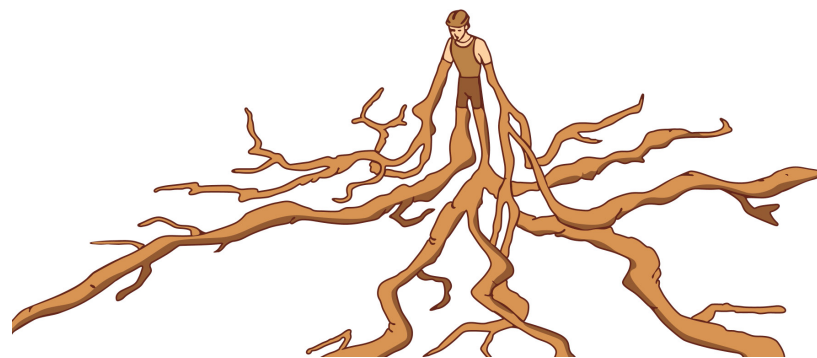
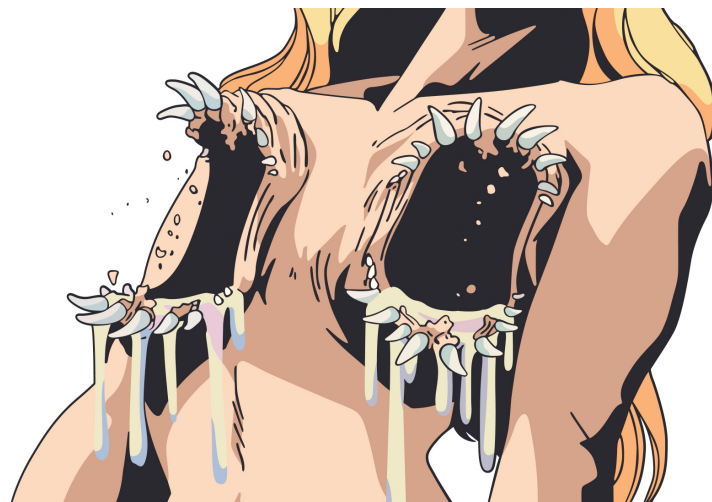
有聲彩色4K錄像

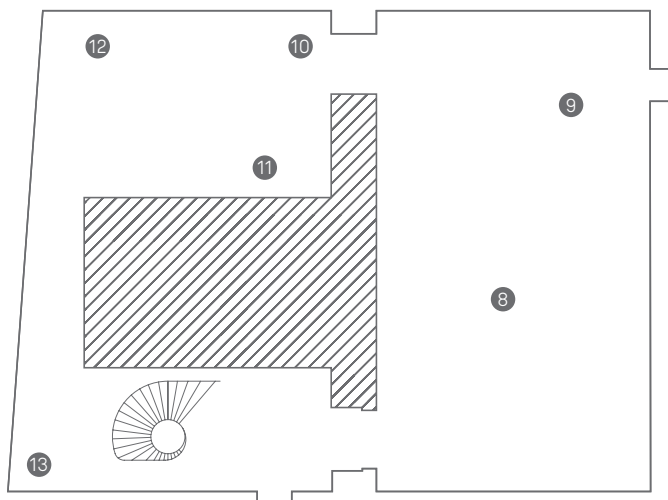
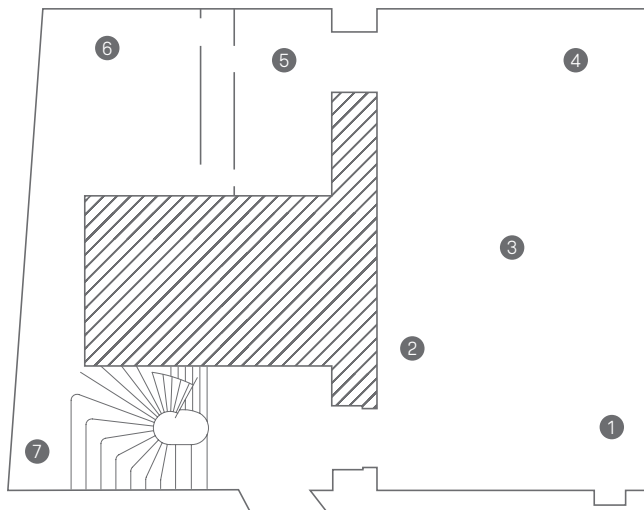
5'55"

Courtesy 鳴謝: Oliver Laric & Tanya Leighton, Berlin

從棕到白的皮毛、北極熊到因紐特人、太空人到毛茸的小狗、男孩到開篷車、小房子到炮塔城堡、鋼琴到爐子、再到抽屜和高腳椅、從老變年輕的人、狼爪變為人手再還原，Oliver Laric的作品沒有依時序的敘述或變化。人與物體的轉變看似流暢自然，平滑轉換中卻蘊含著暴力。善與惡、客體與主體、素材和性別轉換的潛能，對等地呈現在觀者面前。一系列無定式可循之物，伴著扣人心弦憂傷的背景音樂，從一個人物轉變為另一個人物。影片為觀者提供了一次跳出二元結構、打破思維定式進行思考的機會，也呈現主體與客體間終極的平等。

From brown to white fur, polar bear to Inuit, astronaut boy to fluffy puppy, teenage boy to convertible, small house to turret castle, piano to stove, to drawer, to highchair, old into young men, wolf claw into human hand and back again, there is no chronological narrative or evolution to Oliver Laric's work. The transformations of figures and objects are deceptively fluid and violent in their smoothness. The potentiality for good and evil, object and subject, material and gender transformations is even-handedly presented. A series of amorphous beings transforms from figure to figure under the backdrop of compelling melancholic music. This film offers the opportunity of thinking outside binary structures and of trespassing borders, and demonstrates the ultimate equality of subjects and objects.





- ① **Pamela Rosenkranz**
Sexual Power (Three Viagra Paintings)
 《性能量 (三幅威而鋼畫)》
- Sexual Power (Viagra Paintings, Goofy Tress)*
 《性能量 (威而鋼畫, Goofy Tress)》
- Sexual Power (Viagra Paintings, Warm Gods)*
 《性能量 (威而鋼畫, Warm Gods)》

- ② **Dong Jinling**
董金玲
Dong Jinling 2-2
 《董金玲 2-2》

- ③ **Jana Euler**
Nude Climbing Up the Stairs
 《上樓梯的裸體》

- ④ **Marianna Simnett**
The Udder
 《乳房》

- ⑤ **Julia Phillips**
Exoticizer (Josephine Baker's Belt)
 《異化器 (Josephine Baker的腰帶)》

Expanded VIII
 《擴張 — 八》

Intruder
 《侵入器》

Positioner
 《定位器》

- ⑥ **Liu Yefu**
劉野夫
York News
 《約克新聞》

- ⑦ **Ma Qiusha**
馬秋莎
Must Be Beauty
 《定是美人》

- ⑧ **Raphaela Vogel**
Uterusland
 《子宮國》

- ⑨ **Wong Ping**
黃炳
Who's the Daddy
 《你要熱烈地親親爹地》

- ⑩ **Dong Jinling**
董金玲
Dong Jinling 2-1
 《董金玲 2-1》

- ⑪ **Ma Qiusha**
馬秋莎
From No. 4 Pingyuanli to No. 4 Tianqiaobeili
 《從平淵里4號到天橋北里4號》

- ⑫ **Anne Imhof**
Prior Park
 《Prior Park》

I Promise to be Good I
 《我保證我會乖乖的I》

I Promise to be Good II
 《我保證我會乖乖的II》

- ⑬ **Oliver Laric**
Untitled
 《無題》

圖片來源 Photo credit

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Pamela Rosenkranz, *Sexual Power (Three Viagra Paintings)* 《性能量 (三幅威而鋼畫)》, 2018 ("CRASH TEST — The Molecular Turn", La Panacée — MOCO Montpellier Contemporain, 2018; © Aurélien Mole)

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Dong Jinling 董金玲, *Dong Jinling 2-2* 《董金玲2-2》, 2011 (video still 影片定格) (Courtesy 鳴謝: Dong Jinling 董金玲 & de Sarthe Gallery 德薩畫廊)

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Jana Euler, *Nude Climbing Up the Stairs* 《上樓梯的裸體》, 2014

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Marianna Simnett, *The Udder* 《乳房》, 2014 (video still 影片定格) (Courtesy 鳴謝: Marianna Simnett & Jerwood/FVU Awards)

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Julia Phillips, *Intruder* 《侵入器》, 2011 (Courtesy 鳴謝: Private Collection 私人收藏, New York)

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Liu Yefu 劉野夫, *York News* 《約克新聞》, 2014 (video still 影片定格) (Courtesy 鳴謝: Liu Yefu 劉野夫 & Magician Space 魔金石空間)

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Ma Qiusha 馬秋莎, *Must Be Beauty* 《定是美人》, 2009 (video still 影片定格) (Courtesy 鳴謝: Ma Qiusha 馬秋莎 & Beijing Commune 北京公社)

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Raphaela Vogel, *Uterusland* 《子宮國》, 2017 (Photography 攝影: Raimund Zakowski)

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Wong Ping 黃炳, *Who's the Daddy* 《你要熱烈地親親爹地》, 2017 (video stills 影片定格) (Courtesy 鳴謝: Wong Ping 黃炳 & Edouard Malingue Gallery 馬凌畫廊)

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Ma Qiusha 馬秋莎, *From No. 4 Pingyuanli to No. 4 Tianqiaobeili* 《從平淵里4號到天橋北里4號》, 2007 (video still 影片定格) (Courtesy 鳴謝: Ma Qiusha 馬秋莎 & Beijing Commune 北京公社)

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Anne Imhof, *Prior Park* (detail of rendering 數碼圖細節) (Courtesy 鳴謝: Anne Imhof & Galerie Buchholz, Berlin/Cologne/New York)

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Oliver Laric, *Untitled* 《無題》, 2014–2015 (video still 影片定格) (Courtesy 鳴謝: Oliver Laric & Tanya Leighton, Berlin)

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