

ARREST

AN EXHIBITION OF FROZEN TIME AND SPACE
NO. N5, CATTLE DEPOT ARTISTS VILLAGE
22 – 30 MAR 2008

OPENING PERFORMANCE BY HO WAI LEUNG / SAT 22 MAR 2008 / 1:30 PM
ARTISTS' SHARING / SAT 22 MAR 2008 / 2:00 - 3:00 PM

1 a 空間 space

Foreword

"Arrest" could be understood as a form of attraction. Therefore you enjoy looking at it, taking a breather with it, and thinking about its intriguing quality.

We are all seeking, when creating, this ending.

The exhibition *Arrest* consists of 10 pieces of artworks, composed by 10 students yet to be graduated. Each composition contains a subtle allure. It comes from a subversion of inner monologues, techniques and materials.

It also comes from unique and thorough observations by each artist, taking different materials and attitudes towards the topic. With the exhibition, we could perceive a hidden force from the thought of freshness, and more distinctively, the calmness away from the bustle and the hustle.

A new piece of land, for them, emerges.

Choi Yan Chi
Vice-chair, 1a space

"Arrest" 可以解說是一股攝人的吸力，因為如此，你會多看一眼，多停一會，思索一下這耐人尋味的質素。

我們創作時都在追尋這樣的結局。

《Arrest》這個展覽有十件作品來自十位還未畢業的同學，每份作品隱約中都潛藏著這小小的吸力。吸力來自深層的獨白、技巧與物料上出位的顛覆，又或者是一厥至深而獨特的觀察，每位作者取態各異，創作媒介不一樣。它們被組成為展覽後，我們察覺到的就是這一股隱藏的動力，來自年青的思考。更獨特的是一份在煩囂忙碌環境中的“冷靜”。

自有一片天地。

蔡仞姿
Vice-chair, 1a space

On Slowness and Solidification

Much of art across culture and history is preoccupied with arresting observations, ideas or feelings in a tangible form. Art bears witness not just to realities of the physical world and of imagination and memory inside the body, but also to those hidden beneath the humdrum of daily life. Art records by slowing down. Art slows down.

Arrest: An exhibition of frozen time and space engages art's age-old function of record, in the contemporary context of global media technology and culture. It showcases the works of 10 emerging artists who, though still pursuing bachelor degree studies in the visual arts, are beginning to make inroads into their exploration of issues and ideas with personal lines of inquiry.

Objects have inherent properties that may change in time or contact with others. Alan Ng Ka Lun's work records the interactions between ink and agar-agar as the latter turns from liquid to semi-solid state. Apparently in stark contrast to the quick, decisive brushstrokes of a literati ink painter, Ng's inkwork nonetheless involves painstaking lab experimentation that yields multifarious and refreshing outcomes. Beyond functioning as a container, as for Ng, glass material for Catherine Tse Cheuk Ting has evocative qualities that stir ideas and emotions in her. She makes replicas of everyday objects such as light bulbs that call attention to these magical properties. Attor Cheung's diorama of a basin overflowing with water weaves the sculptor's desire to create solid, three-dimensional representations of reality with issues of site-specificity and material-based conceptualism.

One of human beings' perennial dilemmas is in dealing with memory: What to retain in one's memory, what to let go? How? Try as one may, however, memory rarely disappears or reappears completely at one's will. Mabel Choy Pui Man has identified the fast vanishing makeshift stalls as sites of poetic beauty, especially in the diversity of trades they accommodate, the little creativities in storage and categorisation of goods, and the calculated processes of opening and closing for business. She currently attempts to capture these qualities using photo-cutout and assemblage methods. Rather than trying to find means to retain reality, Wayne Wong Ka Wing's problem with memory is that it refuses to go away. He has devised a computer program that both illustrates and relieves his ambivalence towards specific moments in his life.

Like Wong, Ant Ngai Wing Lam attempts to better understand her fixations through a combination of painting, poetry and video. What one cannot resolve in life may be better addressed through aesthetics. Though similar in form and approach to Ant's, the video piece by Silas Fong Sum Yu is closer in theme and complexity to Sue Mo Man Yee's installation consisting of painting-fragments with the city skyline barely visible behind the persistent haze. Both engage the paradoxical qualities of melancholy as limiting and liberating. The saddest moments may well be the most beautiful.

Perhaps a major challenge for many artists (who take up positions willingly or helplessly at the edge of society) is to find a way to enter the commercial market without losing their souls. Vangi Fong Wan Chi is attuned to the many ironies where art and commerce meet, such as the hyperbolic sales pitch of master artists' prints in mega-chainstores like Ikea, and she attempts to use a combination of photography and painting methods to address her observations. In this regard, Ng Ka Chun presents his audience with an impossible economic proposition: to purchase his mobile phone number. How much money is one willing to part with in exchange for a soul mate? His work opens up a new way of thinking about interpersonal relationship in this electronically connected world, criteria of aesthetic judgment, and the role of artists in relation to our community.

May the adrenaline rush in these artists while being struck by creative ideas or problems, or during their creative processes, stir through their work the sea of emotions in the viewers! Art's biggest contribution is not in presenting beauty per se, but perhaps through its beauty or ugliness but always with a touch of magic, in slowly but surely planting seeds in the mind of the perceiver.

Michael Lee Hong Hwee
Guest curator

ALAN NG KALUN 伍家麟

1. As a Chinese, Should learn and love Chinese calligraphy and painting.

2. An artist had found the way to draw on air & Some photographers had drawn by light.

1+2 = should find something NEW to Draw/Paint.

Ng Ka Lun, born 1987, graduated with High Diploma in Commercial Design. Now, changing direction to Art and aim to find something Creative and Interesting.

www.xanga.com/alankalun



Time to Draw / Ink and Agar Cake
(mixed with water), colour, glass, stick
22.5cm x 8cm, around 1.5 months / 2008

ANT NGAI WING LAM 蟻穎琳

I spend time
To find out the meaning of dreams
As there is always reality like
Stories happen within.
Walk back,
I know there should be more
Then a dream.

Ngai Wing Lam was born and lives in Hong Kong. Drawing and Painting are the main art forms Ngai uses in the process of creating art. She collects the visions of her dreams, feelings and tries to visualise them with different approaches. Ngai studies visual arts at Academy of Visual Arts, Hong Kong Baptist University.

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The Six Hours / Painting:32"x37"
Video: 3'07 / 2007

ATTOR CHEUNG 張天佑

Sad about the grayness of this city.
Finding something fun in between reality and imagination.

Two years ago, a science student passed the threshold of university, and got into an Art department. He is very happy now.

www.xanga.com/attor



The Memory of Water / Mixed Media
2008

CATHERINE TSE CHEUK TING 謝卓婷

Finding another side in normal life.
Trying to change somebody's mind.

Born and educated in Hong Kong, Tse Cheuk Ting will graduate in 2008 from Academy of Visual Arts of Hong Kong Baptist University. She has taken part in a number of joint exhibitions, including *Fresh!* (2007-2008), *Made in Hong Kong* (2007) and *Joint-University Multimedia Exhibition* (2007).

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Light Bulb / Blown Glass
100 x 120 x 70 mm / 2007

MABEL CHOY PUI MAN 蔡珮雯

Everyone can be creative, and creativity always pops out as people want to improve their life, to cope with the situations and to organise the resources. However, most ignore the important elements: awareness of the content and context of art and culture. As an artist, the artworks emerge from our aesthetic sensibilities and consciousness. To me, art is related to our life experiences. Observation always opens me up to the ideas and cerebration can guide me to re-order it with new context. Therefore, artworks are the reflection from our vision, experiences and thought.

Currently, Choy Pui Man is studying BA (Hons) Visual Arts in Hong Kong Baptist University. In 2006, she obtained her HD in Multimedia Design and Technology from the School of Design, The Hong Kong Polytechnic University. In 2008, she received the Visual arts fellowship and become the tenant artist in Jockey Club Creative Arts Centre.

mabel.choy@gmail.com



Spatial transformation 空間的變奏
Photography, Paper / 8.5" x 11" / 2'14"
2007

NG KACHUN 吳家俊

For me, art is a medium to address concerns about life. It is all about human experience.

1985 Born in China
2005-2008 Hong Kong Baptist University, Bachelor of Arts (Hons) in Visual Arts

heyz_ng@hotmail.com

SILAS FONG SUM YU 方琛宇

Image is innocent - Sound is naive - Text is merely a kid
They follow a list of wish - of their mother's need

Shouting all the time - the crowd is
I found myself sitting - how I want to be
Pleasing everyone - I cannot be
Yet I could show - some sights very honestly

Among the concrete trees - I am looking for a little key
to open the door of perception - to sail the ship of relation
voyage of frozen moments - bizarre and absurd lemons

Silas Fong is a candidate of BA (Hons) Visual Arts in the Academy of Visual arts, Hong Kong Baptist University. He co-organised and participated in the *Joint University Multimedia Exhibition*. In 2008, he completed a student exchange programme in University of Amsterdam, the Netherlands. For the past few years, Fong worked on mixed media, photography and installation. He is interested in daily life, perception, sense of time, emotion and relationship. Recently, he experiments his ideas with video, sound and poetry.

silasfsy@gmail.com

SUE MO MAN YEE 毛曼儀

My artwork is the expression of what stimulates me in a moment. Each piece tells a story, either my own or heard from reflecting my values from being meditative to being playful. My hope is to provide the audience a platform to derive others their own interpretations.

Mo Man Yee began painting and drawing as a child. Her formal training started in Academy of Visual Arts at Hong Kong Baptist University. In the years at the Academy, she continued the passion for painting and drawing. She also studied graphic design, typography, lithography, Calligraphy, media art, the history of art and Italian language. She is also inspired by film and literature, seeking to interweave the various media.

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VANGI FONG WAN CHI 方韻芝

We had the experience
But missed the meaning
The moment of happiness, T.S.Eliot

Vangi Fong, the pioneer batch of HKBU Academy of Visual Arts. One of the founders of PEP! in 2007 and served as committee of "Fotanian 2008"; One of the founders of 24 Hours Open Conceptual Studio in 2008. 24 Hours Arts Vending Machine is her main work which has been tour exhibited at Hong Kong Museum of Art and a shopping mall.

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WAYNE WONG KAW WING 黃嘉榮

Interested in everyday or readymade object's replacement and transformation, then reflect on what people ignore but important.

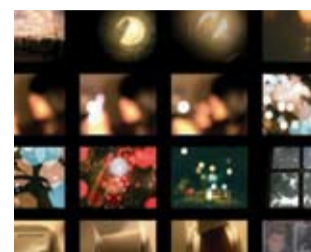
But, the recent target is getting into Mcdonald's, then make burgers with Attor Cheung.

1987 Born in Hong Kong
2006 Start studying BA in Visual Arts in HKBU
2007 *Fresh!* Group Exhibition, Gallery, Academy of Visual Arts

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Selling My Phone Number
Mixed media / 2007



Fall / Digital video / 5'47" / 2008



Untitled / Acrylic on canvas
130 x 96 cm / 64 x 64 cm
60 x 50 cm / 60 x 50 cm / 2007



Arts, Ready to Hang 藝術·一掛即可
2008



Remember to Forget 想起·忘記
Computer procedure / Loop / 2008

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視覺藝術院
Academy of Visual Arts
To see, to think, to create