

Art Basel Hong Kong 2024 | Booth: 1C32

March 26 - March 30, 2024

Hong Kong Convention and Exhibition Centre
1 Expo Drive, Wan Chai, Hong Kong

LINSEED is pleased to present British-Singaporean artist Kara CHIN's (b.1994, Singapore) solo project "Shh the Film Is Starting" at the Discoveries sector of Art Basel Hong Kong 2024. Stemming from Chin's recent research on apocalyptic and posthumanist movies, the presentation centers around the feeling of anachronism, a sense that the present is haunted by the future. With a suite of 3-D printed and handcrafted sculptures rhythmically orchestrated, the exhibition explores the ever-present horrors of the unknown and the contemporary collective anxiety toward modern mysticism regarding ecology and technology.

As the viewer steps onto the red carpet, a sense of disorientation is enticed by the disproportion between life-sized cinema foyer installations and cinema auditorium dioramas at waist level. A closer look unveils sprouting vegetation and consumer goods scattered over the miniature seats. Echoing the desolate scene, the surface of *Entrance 3* swarms with flame-hued tentacles, like fungi, the existence of which is inconceivably frenzied. Above the eye level, a pair of works framed with multilayered structures imitate the billboards high in the ticket office. The muddled color on the structure—seemingly a mix of the organic and the artificial—is often employed in her past works suggesting a posthumanist landscape. By all means, it is a devastated place. The viewer is standing in the "future" observing the relics or, to use the artist's words, "old artifacts" from the bygone modern cinema culture.

On the lightboxes in the middle of the room enshrines two ceramic portraits of dogs. According to the artist's study of apocalyptic movies, 'the concerned dog' is one of the motifs often incorporated in apocalyptic movies foreboding imminent calamity. Other motifs include flocking birds imprinted on the ticketing kiosk resembling an intaglio monument stone. These images function less as rhetorical devices to advance the narrative of the film than to evoke the feeling of horror, the irony of which is suggested in the behind-the-scenes pictures in *Dolly Zoom*, *Scale Model*, *Seating Plan*. To this extent, the audience in the movie theater seems to be no different from, for example, our ancestors accustomed to totem rituals; the "future" viewer strolling in the "cinema ruins" strikes a chord with the museum visitor admiring archaeological discoveries. Absurdity rooted in these parallels courses through Chin's works. Through transforming the bird motif into adorable decoration— as knickknacks in *Uneasy Over Head Wall Display 2* and as dangling ornaments in *Uneasy Over Head Wall Display 3* ; through overlaying on the wall displays uneasy lines (odoro おどろ) commonly seen in Japanese manga, the artist deploys unique humor to mock what British scholar Mark Fisher calls "the failure of the future." [1]

Contrary to the blinding rays on *Rover*, doors on the lightbox plinths emit a subtly mesmerizing light. Space inside the plinths with insulation and human traces seems safe like a refuge with yet other disorienting exit signs on the outside, which resonate with the *Entrance* and Exit ceramics oozing uncanny overtones. Images of the ceramic cone and kiln fire on the exterior wall connect the small chamber with the flame that often accompanies the artist during



ceramic making. Japanese novelist Junichiro Tanizaki once described light and shadow: "But in the still dimmer light of the candlestand, as I gazed at the trays and bowls standing in the shadows cast by that flickering point of flame, I discovered in the gloss of this lacquerware a depth and richness [...]" [2] From this, American philosopher Eugene Thacker identifies a darkness out of human cognition: neither yielded to the realm of religion nor gobbled up by science, it is simply indifferent to an anthropocentric world. [3]

[1] Mark Fisher. *What is Hauntology?* in *Film Quarterly*. 2012

[2] Eugene Thacker. *Tentacles Longer Than Night*. 2015

[3] Eugene Thacker. *Tentacles Longer Than Night*. 2015

About the Artist

Kara CHIN was born in Singapore in 1994. Chin obtained her BA in Fine Art from The Slade School of Fine Art in 2018, and currently lives and works in Newcastle, UK. Her practices, spanning animation, ceramics, sculpture, and installation, attempt to unravel our relationship with technology that has assimilated into every corner of the quotidian life. Working with different materials from the organic to the synthetic or even 'digital manifestations', Chin reexamines perception and deception in the increasingly virtualized world. By interweaving imagined future scenarios with primitive and esoteric events, her work reflects upon the psychology behind biohacking, wellness culture, and transhumanism. With injections of humor delivered through unconventional materials, chaotic compositions, and bizarre fabrications, Chin explores how the present is haunted by the future.

Her recent solo exhibitions and projects include: "Shh the Film Is Starting", 2024, Art Basel Hong Kong with LINSEED, Hong Kong; "Flames Painted on the Backcloth", 2023, Frieze London with VITRINE, London; "Concerned Dogs", 2023, Goldsmiths CCA, London; "Showreel", 2022, Humber Street Gallery, Hull; "Fountain of Youth", 2021, Huxley-Parlour Gallery, London; "You Will Knead", 2021, VITRINE, London; "You Will Knead", 2021, VITRINE Digital; "Blue Screen of Death", 2020, Off-Site Project, digital; "Sentient Mecha Furniture", 2020, BALTIC39, Newcastle; "Subsequent Hotchpotch", 2020, DKUK, London. Her recent group exhibitions include: "life-bestowing cadaverous soooooooooooooooooooooot", 2024, CCA Glasgow, Glasgow; "Wailing Moon", 2023, Staffordshire St., London; "New Eden", 2023, ArtScience Museum, Singapore; "Swallow Mountain, Drain Sea", 2023, LINSEED, Shanghai; "Splendor of the Sun", 2023, Galerie du Monde, Hong Kong; "FILM-Fabricated Realities", 2023, ART SG, LINSEED, Singapore; "Garage Band: Architects of the Future", 2022, HATCH, Paris; "Information Wants to Be Free?", 2022, ADM Gallery, Singapore; "Acting on Behalf of Thinking", 2021, PINK, Manchester; "The Sun and the Moon", 2021, VITRINE, Basel; "A Letter to the Future", 2021, EKO 8 International Triennial of Art and Environment, Maribor; "Springseason", 2020, Fieldworks Gallery, London; "This is a Not Me", 2020, IMT Gallery, digital; "Bloomberg New Contemporaries", 2019, South London Gallery, London; "The Woon Foundation Painting and Sculpture Prize", 2018, Gallery North, Newcastle; "Bloomberg New Contemporaries", 2018, Liverpool Biennial 2018, Liverpool.

Kara Chin's work is held in notable collections including Arts Council Collection, UK; Government Art Collection, UK and is included in private collections internationally.



巴塞爾藝術展香港展會 | 展位: 1C32

2024年3月26日 – 3月30日

香港會議展覽中心

香港灣仔博覽道一號

LINSEED欣然於2024年巴塞爾藝術展香港展會「藝術探新」(Discoveries)單元呈現出生於新加坡，現居英國紐卡斯爾的藝術家莊萃瑋(Kara CHIN, b.1994)個人計畫《噓 電影就黎開始啦》(Shh the Film Is Starting)。從藝術家近期對於末日電影的研究展開，此次展覽的主題圍繞著一種當下被未來牢牢籠罩的時空錯亂性。展覽透過一系列以獨特韻律排布的3D列印品與手工雕塑，探索人們對於不可知而產生的亙古不變的恐懼，以及對現代生態與科技的神秘想像而來的集體焦慮。

試圖以等比例還原的電影院門廳裝置，與不及腰的放映廳觀眾席模型之間的不成比例，讓觀眾踏上紅地毯時就會產生一種錯位感。近距離的觀看會發現微型座椅上散佈著冒芽的植物和快消垃圾。與世紀末荒蕪的場景相呼應的是，密密麻麻火焰色觸手像真菌一樣不可思議地佈滿《入口3》(Entrance 3)表面。視線高處的地方，莊萃瑋以層疊結構「裱框」的作品試圖模仿售票廳高處的資訊牌。多層框架上混沌的顏色也經常出現在她過往的作品中，這種似乎攪拌了有機與人工的顏色常常暗示著後人類的場景。無論如何，這是一個滿目瘡痍的地方，我們好像是站在「未來」看「古老的」現代電影文化遺留下來的東西——或用藝術家的話說——「舊日遺跡」。

展覽中央的兩個燈箱上，好像是供奉兩片陶瓷製的狗肖像。根據藝術家對末日電影的研究，「憂心忡忡的狗」是末日電影中經常出現的預示災難即將來臨的圖像之一。其他這類圖像包括藝術家印在自動取票機上的“成群飛走的鳥”，凹刻的樣式也使得這台取票機像是一塊紀念碑。這些電影的修辭手段比起推進敘事，更像是喚起一種對末日的條件反射。《推軌變焦，比例模型，座位圖表》(Dolly Zoom, Scale Model, Seating Plan)中呈現的電影幕後景像大揭秘暗示了這種重生感的諷刺意味。在這一點上，坐在電影院的觀眾與，比如說，遠古的人對圖騰的崇拜似乎別無二致。而站在展位中觀賞電影院遺址的，「來自未來」的觀眾，又似乎和在博物館參觀考古文物的觀眾也如出一轍。正是由於這種對稱，比起瘳人的神秘，莊萃瑋的作品更充斥著時代錯亂的荒誕感。透過把海鷗做成《桀驁的抬頭警示器2》(Uneasy Over Head Wall Display 2)上的部件，把鳥的剪影變為《桀驁的抬頭警示器3》(Uneasy Over Head Wall Display 3)下的掛飾——鳥的景像由此從蒼涼的暗喻變為純粹裝飾性的圖樣；透過在這些牆基雕塑裡引用日本漫畫中常見的「不安線」(uneasy line/odoro おどろ)，藝術家用自己獨特的幽默嘲諷著英國學者馬克費雪(Mark Fisher)口中「未來的失敗」。[1]

與《漫遊者》(Rover)頂端灼眼的聚光燈不同，其底座燈箱中散發著誘人的光亮。底座內部空間裡厚實的絕緣材料和人類的生活痕跡營造出庇護所般的安全感，而外牆遍布的是指向不明的出口偽識——與此呼應，陶瓷雕塑《入口》(Entrance)和《出口》(Exit)好像瀰漫著神秘之氣。燈箱外表面陶瓷測溫錐和窯內火苗的圖案，似乎也暗示著藝術家製陶時相伴的火光，與屋內幽幽的光線之間的關聯。日本小說家谷崎潤一郎曾這樣描述光影：「當我凝視著那些矗立在閃爍的火苗投射出的陰影中的盤子和碗時，我發現這些漆器的光澤中蘊含著一種深邃和豐富。」[2]美國哲學家尤金·沙克爾由此指



認了這樣一種不可知的黑暗，它既不被推入宗教的神秘，也不被科學所吞噬，他只是對一個僅僅圍繞著人類旋轉的 世界的漠不關心。 [3]

[1] Mark Fisher. *What is Hauntology?* in *Film Quarterly*. 2012

[2] Eugene Thacker. *Tentacles Longer Than Night*. 2015

[3] Eugene Thacker. *Tentacles Longer Than Night*. 2015

关于艺术家

莊萃瑋 (Kara CHIN) 1994年出生於新加坡，2018年獲得倫敦斯萊德美術學院藝術學士學位，現工作生活於英國紐卡斯爾。她的創作涉及動畫、陶藝、雕塑和跨媒體裝置。當科技無死角地滲透進日常生活點滴時，藝術家試圖解開人與科技之間的關係之謎。莊萃瑋運用不同的材質，包括有機的、合成的、甚至是「電子生成(digital manifestations)」的，重新審視當世界日漸虛擬化時感知的欺騙性。莊萃瑋的作品編織她想象中的未來場景與原始或神祕的人類活動，反思生物黑科技、健康文化和超人類主義背後的心理機制。通過混沌無序的構圖、怪誕詼諧的編排、超出常規的材料，藝術家試圖探索今天的人類生活愈發被未來所劫持的狀態。

其近期個展和項目包括：「噓 電影就黎開始啦」，2024，巴塞爾藝術展香港展會，LINSEED，香港；“Flames Painted on the Backcloth”，2023，弗里茲藝博會，VITRINE，倫敦；“Concerned Dogs”，2023，金史密斯當代藝術中心，倫敦；“Showreel”，2022，Humber Street Gallery，赫爾；“Fountain of Youth”，2021，Huxley-Parlour Gallery，倫敦；“You Will Knead”，2021，VITRINE，倫敦；“You Will Knead”，2021，VITRINE Digital；“Blue Screen of Death”，2020，Off-Site Project，線上；“Sentient Mecha Furniture”，2020，BALTIC39，紐卡斯爾；“Subsequent Hotchpotch”，2020，DKUK，倫敦。其近期羣展包括：“Nurturing Nodes in the Nook of an Odd Sock”，2024，Art Gallery Miyauchi，廿日市市（即將展出）；“life-bestowing cadaverous sooooooooooooooooooooooot”，2024，格拉斯哥當代藝術中心，格拉斯哥；“Wailing Moon”，2023，Staffordshire St.，倫敦；“New Eden”，2023，藝術科學博物館，新加坡；「包山包海」，2023，LINSEED，上海；“Splendor of the Sun”，2023，Galerie du Monde，香港；“FILM-Fabricated Realities”，2023，ART SG新加坡藝博會，LINSEED，新加坡；“Garage Band: Architects of the Future”，2022，HATCH，巴黎；“Information Wants to Be Free?”，2022，ADM Gallery，新加坡；“Acting on Behalf of Thinking”，2021，PINK，曼徹斯特；“The Sun and the Moon”，2021，VITRINE，巴塞爾；“A Letter to the Future”，2021，EKO 8 International Triennial of Art and Environment，馬裏博爾；“Springseason”，2020，Fieldworks Gallery，倫敦；“This is a Not Me”，2020，IMT Gallery，線上；“Bloomberg New Contemporaries”，2019，South London Gallery，倫敦；“The Woon Foundation Painting and Sculpture Prize”，2018，Gallery North，紐卡斯爾；“Bloomberg New Contemporaries”，2018，2018利物浦雙年展，利物浦。

其重要收藏包括英格蘭藝術委員會 (Arts Council Collection, 英國)、英國政府藝術典藏 (Government Art Collection, 英國) 及其他國際私人收藏。

