

闕如無恙：鄺鎮禧 個展

展期 | 2022.11.05 – 2023.01.07

開幕 | 2022.11.05 (六) 4:30 p.m.

地點 | TKG+ 台北市內湖區瑞光路 548 巷 15 號 1F



闕如無恙：空缺，語助辭，沒有，疾病。

將展名逐各拆散，每個字面的意思，遠比其相連成詞時的抽象感來得更為破碎、斷裂，這並非文字本身問題，而是它們之間聯繫起了怎樣的事實。面對意義與符號，觀者如何解讀，或，不解讀？對鄺鎮禧而言，意義空缺，是沒關係的。面對當前社會與生活狀態，以普遍懷疑為方法，將理解世界的經驗和制約擱置一旁，暫時擱置，存而不論，使之不能發揮作用、產生影響。一旦從經驗秩序中得到解放，便得以進入理念的本質世界，直觀事物本質。

當前的世界性傳染疾病，除了直接影響人類健康外，在社會控制機制下，亦隱藏著國家對人民治理的政治技術。疫苗施打規範，如同一支以健康為名的規訓教鞭，將原生活所擁有習以為常的便利（用餐、理髮、商場、交通運輸等）化約為當下的「例外狀態」限制著生命存活的形式。疾病傳播與社會參與，形成了二元式的服從或抵抗，反方向地以照料為由進行控制。例外狀態，亦由此形成為一種國家對人民的政治報復，透過權力鎮壓，掏空個人在群中的思考理性。最終，其所朝向的也僅是個人在面對自我欲望與價值的選擇，它仍是同樣一件事：設定事件為事實，將認知侷限於感官知覺可立即接收的現實具體事物之中。看似有得選擇，卻被剝奪。看似空缺，卻也無恙。

「闕如無恙」是著眼於當下的一種自我還原，是一種將外在事物的時空存在及其判斷，視作為存疑的對象，以自我觀照作為立足點所作出的扭轉。在肯定懷疑主體的前提下，使觀看客體原本地呈現的自己而回歸事物本身。權威、秩序等管制性概念，都應使其空缺，放入括弧的符號中，存而不論，從客體回歸到本質，由意識和事物聯繫，才可能產生出真實的思考樣貌。

這一切都是從《繞路》系列作品開始，相同一團纏繞的電線，由頭至尾，清晰地走過，無論解開後再纏繞之形象如何變化，手持畫筆，專心致志地沿著線條移動目光、心思，終將其纏繞之困局釋於其形貌；踏上抹除了數字的體重計廊道，《反饋》是個人與群體相對而成的平衡與失重，是觀者於此的例外狀態，計量表上因重量而轉動的物件反應，測量著自我與孤獨所無法衡量之尺度；頓失平衡之際，身體往往本能地伸手抓住最近的支撐，《扶手》在此形塑了穩固的象徵，觀者卻只能縮手於脆弱不堪已被架空的扶手，只有近看才能發現其通透、冷冽；當一切都難以辨識、失序時，或許大聲呼喊能有人聽見，能令他人尋找到自己，《告示》並無傳遞語言、話語之內容，其隔著一道透明厚窗的呼喊，延伸了心理空間的內外距離；《消光》、《遠距蕩漾》將參與於此的觀者引領至觀看與距離的錯位點，燈光明暗的原因是它者，而非自己，風管所縮短的視界，其所見僅只是一種陪伴；最終，這仍是一個自我觀照、還原自我的《實現》。

「闕如無恙」是鄺鎮禧近年創作思考的表現，其透過改變現成物的使用方式，使觀者與物件間的主體自明，透過對符號的破壞不斷呈現其本質樣貌，使事物回歸其自身，以此掌握現象的思辨。這也告示著，本質並非從個別抽象而來，而是具體存在。即使經驗秩序如此龐大，即使其規範仍時時圍限著個體，而看不見的，並不代表不存在。在這展覽裡，將它空缺著，亦無妨。

鄺鎮禧

1987 年生於香港

現居住、工作於香港

鄺鎮禧畢業於香港中文大學藝術系，其創作特質具備了冷靜且犀利的觀察，作品自日常提取了對應於事物結構的樣態，並準確地揭露出物件自身與文本間運作的瑕疵，在這樣的觀念下延伸至其繪畫、裝置及影像作品，表現出藝術思考裡高度的能動性及戰略性，提供了突破僵局的切入點。

重要展覽包括：個展「黯淡上揚」(TKG+ Projects · 台北 · 台灣 · 2020)、「低度處理」(弔詭畫廊 · 高雄 · 台灣 · 2018)、「迴避」(Last Tango · 蘇黎世 · 2018)；聯展「從海洋到地平線」(華人藝術中心 · 曼徹斯特 · 英國 · 2017)；「之後/ 影像」(Studio 52 · Pure Art Foundation · 香港 · 中國 · 2015)；「第二屆 CAFAM 未來展」(中央美術學院大美術館 · 北京 · 中國 · 2015)。

媒體垂詢

info@tkgplus.com

+886.2.2659.0789

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Absent minded: Kong Chun Hei Solo Exhibition

Dates | 11.05.2022 – 01.07.2023

Reception | 11.05.2022 (Sat.) 4:30 p.m.

Venue | TKG+ 1F, No.15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei 114, Taiwan



Absent minded, Kong Chun Hei's second solo exhibition at TKG+, pivots on the idea of self-restoration, a kind of twist based on self-reflection that interrogates the temporal and spatial existence of external objects. Under the premise of affirming the subject of doubt, one allows themselves to return to the nature of the object in question. Restrictive concepts, such as authority and order, should be dismissed and placed instead, in parentheses; one then returns from object to essence, connecting with the object through consciousness, allowing one's ability to perceive to manifest.

Que Ru Wu Yang (闕如無恙): vacancy, auxiliary, none, sickness.

When the four characters of the exhibition title are separated, each stands for a meaning of its own. The literal meaning becomes far more fragmented than the abstract sense they conjure when they come together. This is not a problem of the characters themselves, but the fact that they are connected. How does the viewer approach — or not approach — the meaning and symbol behind the phrase? For Kong, the lack of meaning matters little. Faced with society's status quo, the artist regards the world with skepticism, putting aside past experiences and constraints on how to understand the world, temporarily shelving these ideas so that they merely exist yet hold no effect over him. Once liberated from the order of preexisting experience, one is free to delve into the essence of concept and perceive the nature of everything.

In addition to its direct impact on human health, the current pandemic camouflages the state's political skills in its governance of the people with social control mechanism. Vaccine administration protocol becomes a disciplinary health doctrine under which the usual conveniences that we took for granted, such as dining out, visiting a hairdresser, going to a mall, or taking basic transportation, are reduced to exceptions that confine the way of life. Disease transmission and social participation form a dualistic system of obedience and resistance, where the state asserts control on the grounds of health care. The state of exception is, in a sense, shaped into political revenge exerted by the state against the people, hollowing out individual rational thinking in the collective through authoritarian repression. Ultimately, it boils down to individual choice in the face of desire and value. One thing remains the same: to set up events as facts, limiting perception to concrete things in reality that can be perceived by the senses. One seems to have options, but is in fact deprived of choice. What appears vacant turns out to be essential.

It all started with the "Turn into its own loop" series. From beginning to end, the same ball of wires gets tangled or unraveled in whichever shapes it comes in, rendered in ink by the artist's hand. Step by step, Kong follows the line with his eyes, his mind, limning the entangled shape in its entirety. The work *Feedback (step by step)* invites the viewer to step into a corridor paved with scales on which the numbers have been erased: balance and weightlessness between the individual and the collective instantiated; the body of the viewer moving on the scales is placed in a state of exception, while the weight indicator rotates voluntarily, measuring self and solitude in vain.

One tends to reach out for the nearest support when jolted out of balance. The work *Handrail* embodies an illusory sense of stability, which upon a second glance offers no reassurance. Seeing the flimsy handrail, the viewer can only pull back their hand before a closer inspection reveals the hollowed structure. When everything is indistinguishable, perhaps it is possible to lead others toward us by shouting. The work

Announcement conveys no legible or audible message, but the cry through the thick glass window extends the psychological distance between the interior and the exterior.

The works *Extinction* and *Rippling From a Distance* elicit a sense of dislocation that confounds the viewer: lights that stay on until someone approaches; a metal vent that allows the view of continuously dripping liquid. In the end, the work *Fulfill* encapsulates the idea of self-contemplation and self-restoration in the energy consumed, measured, and recorded between the electricity meter, electricity box, and projector.

Absent minded epitomizes Kong Chun Hei's creative musing in recent years. Found objects are cunningly modified to unveil the relationship between the viewer and the object, while symbols are undermined to divulge the nature of an object in an attempt to investigate an unfolding event. This suggests that essence is not abstracted from the individual, but maintains its own concrete existence. Even when the vast empirical order confines the individual, what is invisible does not necessarily mean it does not exist. And here in this exhibition, ample room is left.

Kong Chun Hei

Born in 1987 in Hong Kong

Now lives and works in Hong Kong

With a bachelor's degree from the fine arts department of the Chinese University of Hong Kong, Kong Chun Hei has cultivated an artistic practice galvanized by his keen, unperturbed sense of observation. His work examines everyday objects and their inherent forms, while exposing varying nuances in the relationship between the object and the context where it is found. This has underpinned his practice which stretches intuitively across painting, installation, and video in an artistic exploration propelled by the artist's inquisitive nature.

Notable solo exhibitions include *Raise the dimness*, TKG+ Projects, Taipei, Taiwan (2020); *Turn down the pulse*, Crane Gallery, Kaohsiung, Taiwan (2018); *Side Step, Last Tango*, Zurich (2018); group exhibitions include *From Ocean to Horizon*, Centre for Chinese Contemporary Art, Manchester, U.K. (2017); *after/image*, Studio 52, Pure Art Foundation, Hong Kong (2015); and *The Second CAFAM Future*, Beijing, China (2015).

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TKG⁺ Taipei

Press Inquiries

info@tkgplus.com

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