underground construction: failed – English Coverage
Hong Kong


Ko Sin Tung at Edouard Malingue Gallery

OCT. 8–NOV. 28, 33 DES VOEUX ROAD CENTRAL

In her first major solo exhibition, the young Hong Kong-based artist departs from past works around issues of privacy and domestic life to explore industrial zones, like construction sites for the future railway to connect Hong Kong and mainland China. Fluorescent light installations, pixelated photographs of sunrises, and stacks of television screens guide visitors through the artist’s narrative.
Ko Sin Tung’s ‘Underground Construction: Failed’ at Edouard Malingue Gallery

The emerging Hong Kong artist’s first major exhibition delves into the physical and psychological impacts of the city’s ever changing landscape

By Christian Barlow on Oct 02, 2015
Diversions and construction zones are generally considered to be nuisances and causes of inconvenience. However Ko Sing Tung, an emerging Hong Kong artist who will present her first major solo exhibition at Edouard Malingue Gallery, explores the private states of living and investigates through a myriad of mediums and materials, the psychological and environmental impact these major hidden developments may have.

In Underground Construction: Failed, Ko Sing Tung expands her consideration of domestic spaces to more public quarters, using the future high-speed railway connecting Hong Kong to Mainland China near West Kowloon as a talking point. She investigates the physical impact of the project, such as the issue the development will have on infrastructure in the surrounding areas, along with the psychological impact, such as the effect on social relations the transport link will have on the people in the area on a micro-level and Hong Kong’s relations with China on a macro-level.

Underground Construction: Failed

Date: October 8 to November 26, 2015

Time: Monday to Saturday, 10:00am to 7:00pm

Venue: Edouard Malingue Gallery, 6/F, 33 Des Voeux Road, Central

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Underground Construction: Failed
at Edouard Malingue Gallery
Hong Kong
Oct 08, 2015 - Nov 26, 2015

Beams of artificial fluorescent light, pixelated images of gray-scale sunrises, assembled screens of ad hoc roadside footage – these are but some of the elements in Ko Sin Tung’s visual dialogue with underground zones of construction; those hidden major developments that are hinted at above earth yet not revealed till upon completion. Edouard Malingue Gallery is pleased to present the first major solo exhibition of Ko Sin Tung (b. read more...
Ko Sin Tung
‘Underground construction: failed’

OCT 7, 2015

Hong Kong

‘Underground construction failed’ is Ko Sin Tung first solo exhibition. Displayed within the Edouard Malingue gallery, the show is evocative of Tung’s preeminent themes such as the reverberation of light, the relationship of humans to their environment and the domestication of urban settings.

Blurred close-up shots, sea sunsets and emblematic human additions constitute the core of ‘Underground construction failed’. The show itself is set as a construction site giving an insight to the viewer of the artist’s search fields in an objective point of view. Screens, videos, pictures, paintings – all media is used to signify Tung’s main body of work: the one of the visual experience of the human psyche. Each work conjures a usual and everyday life setting that, in a way or another, muddles up the viewer’s expectation and sets perspectives. Hence, Tung uses light and its impromptu effects to mislead the ordinary vision and depict the non visible in a destructed manner conveyed by the ‘failed’ reound of the show title.
The Sun Is Not Here (6), 2015, Archival Inkjet Print, 128 x 95 cm

Ko Sin Tung

Edouard Malingue

October 08 – November 26, 2015

Sixth Floor, 33 Des Voeux
Road Central, Hong Kong
China
Exhibition: « Underground construction: failed »

Thursday 08 October 2015 11:20:46 by Myriam Boudjemia on Exhibitions

© Ko Sin Tung

Exhibitions From 8/10/2015 to 26/11/2015

Edouard Malingue Gallery 33 Des Voeux Road Central Hong Kong

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Edouard Malingue Gallery is pleased to present the first major solo exhibition of Ko Sin Tung (b. 1987), an emerging Hong Kong artist and graduate from the Department of Fine Arts at The Chinese University of Hong Kong, who is concerned with the private states of living and investigates, through a myriad of mediums and materials, the psychological influences projected by objects and environments alike, and the idiosyncratic functions they are channeled to fulfill, from the domestic to the urban.

For underground construction: failed, Ko Sin Tung develops from her consideration of domestic spaces to seemingly more public quarters—in this case, the future high-speed railway connecting Hong Kong to mainland China near West Kowloon—and investigates, on a personal level, the reverberations of this concrete issue, dissecting its consequent yet currently secretive impact on social relations. Upon entering the gallery, the visitor encounters an archway; as if entering a domestic lair, the outline of an ordinary plastic carpet lies on the floor in front of the entrance—the remnant of the semi-circular shape of commonplace doormats. On the side wall hangs a small image of the Austin construction zone, covered in undulated shards of blue plastic; at once a hint of the exhibition beyond the gateway and a welcome sign, the curved shape echoes that of a rainbow and alludes to the hopes as well as aspirations of the infrastructural development.

Through the portal, one enters the exhibition space, lit solely by a series of fluorescent beams and the light emanating from a collection of stacked TV screens. As if entering the construction site itself, Ko Sin Tung creates an immersive environment for the examination of the very setting she is herself investigating. The visitor first encounters a sculptural installation displaying moving image sequences—a development on her previous piece Steady ground (2014), presenting a set of screens that individually capture roadside footage, shot using an unstable handheld camera. Beyond these, one is lured to a series of grayscale images showing cropped photographs of indistinct sunrises. Aggrandised and pixelated, the counterintuitive
scenes appear increasingly blurred upon approach and simulate zones of light at the end of a lengthy tunnel, with finely computerised lines emanating from each corner narrowing on the circular spot.

Atypically stripped of colour, each anomalous sunrise is lit by various artificial fluorescent beams, the lighting of the underground coming into conflict with the specifically over-ground and supposedly dreamy settings. Past this panoramic display, the visitor is faced with a film and setting that ties the lighting and context together. Projected onto the leftmost wall, two hands are shown holding a fluorescent beam—identical to the ones lighting the exhibition space—and then letting them go, the immediate release allowing the viewer’s mind to compute the imminent fall, while those that survived now light the room.

It is thus revealed that these lights—their properties, continuance and use—are the defining elements of the exhibition and follow from Sin Tung’s previous investigation of light. Here, Sin Tung continues to consider its physical and psychological implications in an industrial setting. More crucially, though, she uses light to build a parallel with the characteristics of construction: how a site, invisible to passersby, provides promises and illusions whilst at the same time being a very fragile concept, one that can shatter when reality becomes clear. This state of friability is echoed throughout the exhibition via Sin Tung’s systematic methods of destruction and examination, processes that aim to reveal how vulnerable an image, object, and even an individual can be. Senses of personal dissatisfaction and frustration are ultimately echoed by the term “failed” in the exhibition title, a term that equally refers to the expectations that have failed to be fulfilled for a better society and living environment.

Ko Sin Tung is a highly promising emerging artist based in Hong Kong. She has previously been exhibited at the Central Academy of Fine Arts (CAFA) Art Museum, Beijing; 8th Vlaivostok Biennale of Visual Arts, Vlaivostok; Para Site, Hong Kong; and the Art Museum of the Chinese University of Hong Kong, amongst other locations. In 2012, she completed a residency at the Kunstnerhuset Messen, Álvik, Norway, and has been awarded multiple awards: Chu’s Creative Award (2009), Cheung’s Fine Arts Award (2009), and Professor Mayching Kao Fine Arts Fund (2012). Most recently, she received two prestigious grants: a Project Grant (Emerging Artists
Scheme) from the Hong Kong Arts Development Council (2014) and the Pure Art Foundation Grant (2013–14) from the Pure Art Foundation, Hong Kong.

Myriam Boudjemia
underground construction: failed
Thu 8 Oct 2015 to Thu 26 Nov 2015

Edouard Malingue
Sixth Floor, 33 Des Voeux Road Central
www.edouardmalingue.com
Open: 10am–7pm Mon–Sat

more about Edouard Malingue

underground construction: failed at Edouard Malingue, Hong Kong, from October 8 to November 26, 2015
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Courtesy of Edouard Malinou Gallery
Ko Sin Tung UNDERGROUND CONSTRUCTION: FAILED
08 Oct 2015 - 26 Nov 2015

Press release courtesy Edouard Malingue Gallery.

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**SELECTED WORKS**

KO SIN TUNG  
Express

KO SIN TUNG  
Express

KO SIN TUNG  
Express

KO SIN TUNG  
Steady ground
Emptiness in place of substance: Hong Kong express rail link in artist's eyes

Ko Sin-tung says her artworks on theme of costly railway to Guangzhou are a personal, not a political, response to the project


The title of Ko Sin-tung’s new solo exhibition is “Underground Construction: Failed” and it chimes with how many people feel about the Hong Kong-Guangzhou express rail link, the inspiration for the young conceptual artist’s new works.

Speaking ahead of the exhibition at the Edouard Malingue Gallery in Central, Ko says she has taken a personal approach to deconstructing the myths behind construction of the railway.

The works refer to the emotional impact the issues thrown up by the MTR project have had on her, rather than directly acknowledging the growing litany of facts and figures that has forced even the government to acknowledge that the HK$85.3 billion undertaking is an utter shambles.

The exhibition is made up of five parts. First, visitors enter the gallery by stepping on a doormat resembling the outline of a tunnel, with the middle section cut out. Like the rail project, there is emptiness where there ought to be substance.
Next, three panels show what Hong Kong has been promised – computer-generated, idealised scenes of the completed West Kowloon terminal that Ko photographed outside one of the construction sites.

Further into the tunnel-like space sit a cluster of monitors showing a reworking of her 2014 video Steady Ground. The camera captures random objects sitting at an angle on the street, and then the screen rotates, making them upright but everything else wonky.

On the opposite side is a row of large, black-and-white reproductions of internet photos capturing the sun rising above the sea. Entitled The Sun is Not Here, these are doctored images – she has removed the original colours and drawn a large “X” over each of them. The central image of the sun, set against the darkened sky and sea, may resemble the light at the end of a tunnel but her digital manipulations negate any sense of the hope and anticipation that dawn usually brings.

Finally, a large projection screen shows an 11-minute video of a pair of hands (hers) in work gloves casually dropping 24 fluorescent lights, one by one, onto the gallery floor. In the end, 10 of them broke, and these were installed together with the surviving ones around the room, giving feeble illumination to the exhibition.

On the whole, there is a pervading sense of frustration and gloom.

*I travel by bus from my studio in Fo Tan to Jordan regularly and the route takes me right past the construction site near Austin Station. It is immense, but the progress is very slow. Like everyone else in Hong Kong, I am aware of the news flow regarding the delays, but the driving force behind this exhibition...*
is how changes in the city affect the personal. What I see from the bus puts pressure on me and affects my view of Hong Kong's future," she says.

She has never been convinced of the rail project's worth. She sees it mainly as a political move to assimilate Hong Kong into China. "The government wouldn't ever say it. It pretends it is all because of the economy," she says.

The softly spoken 28-year-old says she is not a political artist. In fact, she abhors such a label, believing that her work as an artist has always been about her inner thoughts rather than making direct political and social commentaries. But she admits it is impossible to draw a clear line sometimes, especially given her strong feelings about social issues. Earlier this year, she participated in a group exhibition on the theme of light in the same gallery. Her installation, called Collecting Light, was a comment on how Hong Kong residents are deprived of as basic a human right as the right to light.

"The government is abusing popular imagination. It makes something look nice on the surface – in this case, the railway link – and tries to convince everyone it is good for Hong Kong," she says. "Everyone wants society to get better, of course. Nobody will argue against a project that is supposed to make life better. But in reality, the government is giving us something that's not good at all."

Edouard Malingue Gallery, 6/F, 33 Des Voeux Road Central, Hong Kong. October 8 to November 26. Inquiries: 2810 0317
In Hong Kong, Ko Sin Tung Tackles Contemporary Urban Life through Fluorescent Lights and Construction Sites

Artsy Editorial
By Christie Lee
Oct 28th, 2015 9:36 PM

Hong Kong artist Ko Sin Tung's latest solo exhibition at Edouard Malingue Gallery provokes an unsettling sense of incompletion from the outset. Titled "underground construction: failed," the exhibition greets visitors with a kind of bizarre welcome mat: a scrap of carpet, with a half-moon cut out. To the right of the doorway, just before entering, a small...
photograph covered with thick strips of blue tape also welcomes the viewer. One can only guess that it’s an image of the West Kowloon Terminus construction site and its aesthetic is one that is echoed in several other pixelated images of the same site, found throughout the exhibition.

For Ko, contemporary urban life is pervaded by disappointment and alienation as much as it is by expectation and hope for a sense of belonging. An installation of eight television sets is absorbing and frustrating in equal measure: one screen depicts a bent traffic cone while another shows a mop leaning forlornly on railings. The grainy images—Ko shot the videos using a handheld camera—add to the sense of unease. Attempts to correct the angle of the shot further distort the work. “People expect too much of others, or of an external object. I want to highlight the gap between expectation and reality,” says the artist.

Given the prevalence of bulldozers and excavators in the local cityscape, Ko’s musings on, or more specifically, ambivalence towards construction sites, is bound to strike a chord in the hearts of many Hong Kongers. Should such sites be treated as hubs of promise, or should they merely be disregarded? Only time will tell.
Installation view "underground construction: failed" at Edward Malingue Gallery, Hong Kong. Courtesy Edward Malingue Gallery.

Also prompting ambiguous questions are Ko’s experiments with light in
works like *The sun is not here*, a series of black-and-white photographs of
sunsets. Pixelated and blurry, the works lead to larger questions about
objectivity: if photographs dictate how we come to see the world, then
what value do these "bad" images, with their visual imperfections, have?
Two faint, superimposed diagonal lines meet at the center of the glowing
orbs, as if guiding viewers to focus on a point that ultimately bears no
fruit.

Continuing Ko's questions about light are 24 fluorescent beams hanging
in the exhibition space, 14 of which are lit, with the rest appearing
broken. The work addresses the material source of an intangible "object,"
in this case, light. When a bulb can no longer illuminate, can one still call
that physical incarnation a "light?" Indeed, the exhibition ends with a
video depicting 24 light rods being taken out from their packaging before
being broken one by one. A deft reference to Ko's previous *Collecting
Light* (2014) piece, the work has a deep message: in the near-maniac
attempt to collect "light" in the form of bulbs destined to eventually go
out, one can find a sense of hope.

—Christie Lee

*underground construction: failed* is on view at Edouard Malingue
Gallery, Hong Kong, Oct. 8-Nov. 26, 2015.

*Follow Edouard Malingue Gallery on Artsy.*
underground construction: failed – Chinese Coverage
新銳藝術家如何凝視香港城市開發？
高倩彤首次個展

藝術創作猶如自由黃瓜大地的種籽，不受空間、地域、時間的束縛。遇到匹配的氣候土壤，原本漂浮在我們身邊不易察覺的種籽，也可以開花結果，畫廊就是提供藝術需要養份的最佳溫室。2010年成立的馬凌畫廊，聚集國際當代藝術家，特別是年輕藝術家的合作與經驗。今年10月8日到11月26日，馬凌畫廊將為香港本地的新銳藝術家高倩彤，舉辦首次個人作品展《地底工程：不合规》，名列Artsy今年秋季全球必看50大展覽之一。

1987年生的高倩彤，畢業於香港中文大學藝術系。最近分別獲兩項重要獎金：香港藝術發展局的藝術資助（新苗資助）（2014），以及香港2013-2014 Pure Art Foundation 獎金。透過各式媒材，高倩彤一直試圖探究物件和環境所投射在人們身上的心理作用，以及個體在家居和城市層面上賦予物品的特殊功能。這次個展，高倩彤將焦點從居家環境移至公共空間：以連接香港與內地的西九龍高鐵項目為中心，探討箇中對社會關係的潛在影響。城市規劃表面的冰山一角，潛藏著種種未知的發展軌跡。

高倩彤在探討一個特定場景的同時，亦希望讓觀者身臨其境，展覽的點睛之處在於高倩彤所打開的新視角，讓觀者思考與宏觀環境相呼應，有關高鐵工程以及將來種種發展的意涵，像是路邊畫廊局部性封閉的入口時，猶如步進一個錯誤。馬凌畫廊於今年1月遷往新址，擴充後的新畫廊獨立樓層，給予藝術家更大的發揮空間，也為觀眾營造更豐富的視覺體驗。
《地底工程不合格》高倩彤個展10月7日（星期三）開幕，下午6-8時正 - 马凌画廊

高倩彤將焦點從居家環境移至公共空間：以連接香港與內地的西九龍高鐵項目為中心，藉是次展覽對其溫習作探究，並從個人層面聯繫中對社會關係的潛在影響。踏進畫廊入口的拱門時，猶如步進一個空屋：一塊普通膠帶平鋪在地上，形似司空見慣的半盒門墊的殘餘。相鄰的牆壁懸掛著柯士甸工程區的相片，鋪上藍色的弧形膠條——彩虹似的圖案既是象徵式的歡迎門牌，亦同時影射這項建設背後的期望和願景。

高倩彤為香港藝術家新銳，展出經歷包括北京中央美術學院美術館、第8屆海參崴視覺藝術雙年展、香港Para Site藝術空間，以及香港中文大學文物館等機構。2012年她完成挪威奧爾未克的藝術家駐村計劃，並獲頒獎項如朱氏創作獎（2009）、張氏創作獎（2009）以及高美慶教授藝術贊助基金（2012）。最近她獲頒兩項重要獎金，分別為香港藝術發展局的藝術資助（新手資助計劃）（2014），以及香港Pure Art Foundation 2013-2014年度資助。高倩彤於香港居住和工作。
大公報
“高倩彤展場域視覺藝術” 文：周婉京

高倩彤展場域視覺藝術

【大公報】高倩彤個展演唱：“場域是作品的一部分，創作過程是一個電影般的體驗，參觀者是作品的一部分”。個展名為“場域”，今次個展有超過十件作品，均以場域、空間作為創作元素，包括攝影、畫作、雕塑、裝置藝術等。個展同時有兩場講座，分別討論場域的概念及創作，為參觀者帶來更多理解和啟發。

場域是作品的一部分

場域的創作概念可以追溯至四十年代的德國，當中不少藝術家開始以空間作為創作元素，如馬格里特、達利等。高倩彤的創作亦受此影響，她認為場域是作品的一部分，創作過程是一個電影般的體驗，參觀者是作品的一部分。個展有超過十件作品，均以場域、空間作為創作元素，包括攝影、畫作、雕塑、裝置藝術等。

場域的創作概念

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個展同時有兩場講座，分別討論場域的概念及創作，為參觀者帶來更多理解和啟發。