

IT IS I DID'NT ASK TO

NOT ABOUT DESIGN

WIN THIS AWARD ////

NOT ABOUT DESIGN

KAIO WU HIU NAM

BEHIND THE EXHIBITION

IT IS I DID'NT ASK TO

NOT ABOUT DESIGN
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WIN THIS AWARD ////

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NOT ABOUT DESIGN

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放 著 是 藝 術 品

前

言

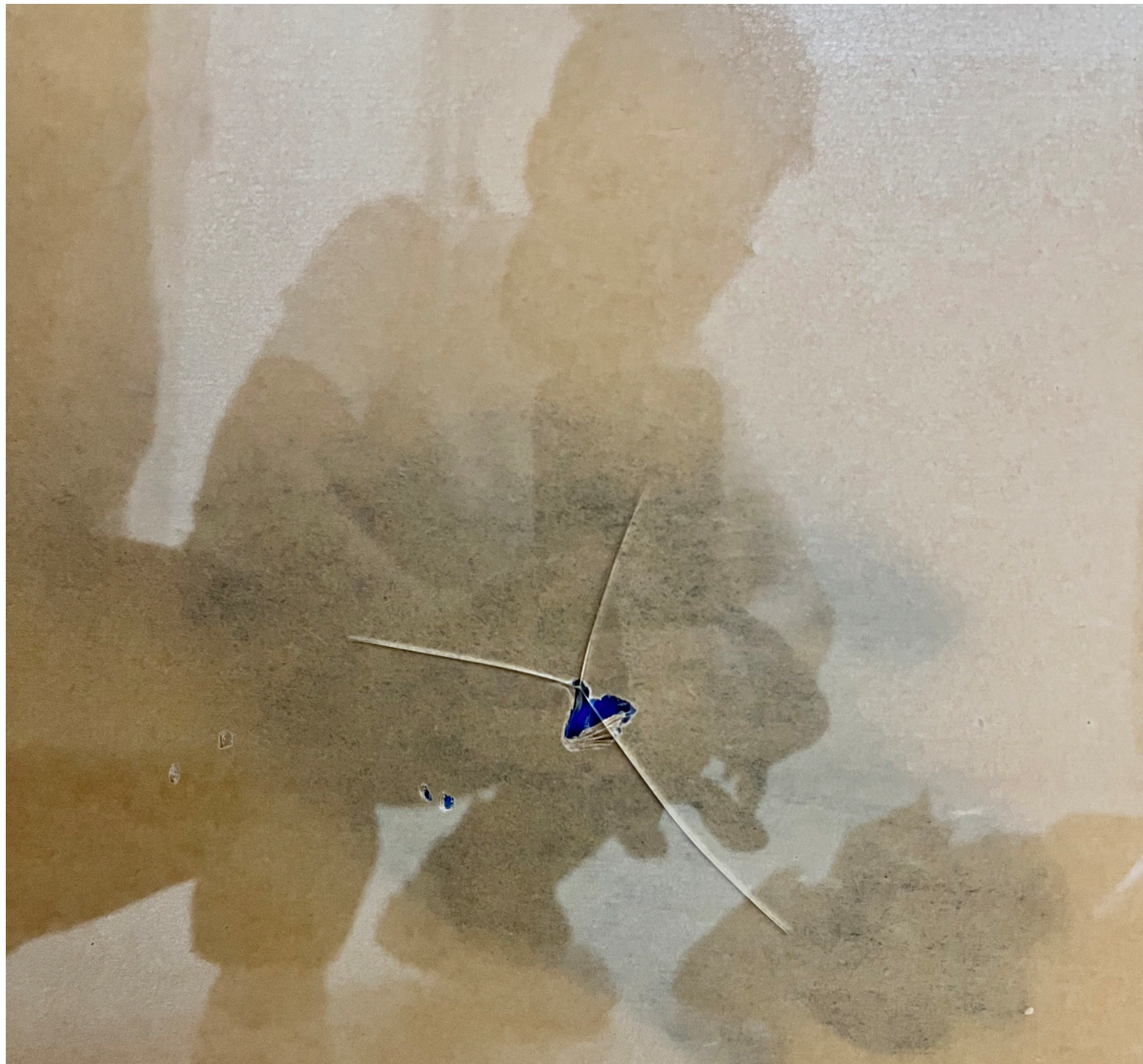
筆者非什麼在人群中耀眼的藝術家，只是畢業不久、沒有太多經驗的雀兒。我受基層教育下，於大學毅然修讀純藝術系，並決志在有生之年在藝術當中貢一些微獻。這小誌於個人展覽後撰寫，感謝各位於這短暫的時間仍願意「攀山涉水」來觀展。

曾有一個說法，在你出生的那刻鐘，靈魂已為你的一生選定劇本，配附你的「存在任務」。「才」，每個人都渴望擁有，唯不能在後天左右，可以說「才」是早已注定的，也是每個人的劇本之一。在柏拉圖的第四篇對話錄《斐多(Phaedo)》中，蘇格拉底認為靈魂是不滅的，它是人類知識和記憶的來源；許多人畢生追求無涯知識，蘇格拉底卻認為所謂知識不過是一種回憶，靈魂在進入身體前早已獲得了這些知識，我們將畢生回憶、畢生尋找。

我在幼兒園二年級，即是四歲的時候，曾發生過那麼的一件事。幼兒園的課程中少不了手工習作，當時我需要從一堆散亂的雜誌中隨意裁剪自己喜愛的圖案，湊成當天的「日記」。我動動小手，有意識地找來了「五架跑車」，重覆疊貼，形成跑車正動飛馳的模樣，可說是「拼貼畫」吧。母親多年後回憶，老師隨後接過習作，訝異這四歲小鬼懂得尋找一樣的圖案重貼模仿「速度」，勸喻家人把我盡早送到藝術學校。隨後當然沒有到藝術學校，卻與藝術二字結下不解緣。

寫這本小誌很大原因是因為在我在十多歲時，還在思考自己心之所向、未來道路的時候，卻沒有一本能幫助到我的書籍。重申這本書的中心——「我不是專業的，但仍有分享的權利。」我絕對不是香港藝術界的「明日之星」，更不是因為有個什麼展而想要普渡眾生。在24歲之齡，也算是普遍藝術家職涯的初生嬰兒階段，身處40歲還在被稱為「新晉藝術家」的產業，24歲頂多只可稱作新晉嬰兒。

作為「嬰兒藝術家(Baby Artist)」，想是可以就著我稚嫩的腦根分享一下作為嬰兒藝術家的思緒往來。希望有緣人，或是和我一樣，快要在這個產業出生的嬰兒們來一個溫暖問候，在不知不覺間解開我們都曾經擁有的疑惑。這裡是一個普通得沒得再普通的學生/藝術家/年輕人的分享，希望這本小誌能作我的二十齡之記，可能也是你的聲音之一。





Fore

word

I am not a prominent artist in the crowd, just a fledgling with little experience who recently graduated. I received a basic education and decided to study fine arts in college, with the determination to make a small contribution to the art world in my lifetime. This article was written after my personal exhibition, and I thank everyone who "braved the elements" to come and see it during this brief time.

There is a saying that at the moment of your birth, your soul has already chosen a script for your life, along with your "mission of existence." "Talent" is something that everyone desires, but it cannot be influenced by external factors. It can be said that "talent" is predetermined and one of everyone's scripts. In Plato's fourth dialogue "Phaedo," Socrates believed that the soul is immortal and the source of human knowledge and memory. Many people pursue boundless knowledge throughout their lives, but Socrates believes that so-called knowledge is just a kind of memory. The soul has already gained this knowledge before entering the body, and we remember and search for it throughout our lives.

When I was in the second grade of kindergarten, at the age of four, something happened. Handicrafts were an essential part of the kindergarten curriculum, and at that time, I needed to randomly cut out my favorite patterns from a pile of scattered magazines to make that day's "diary." I moved my little hands and consciously found "five racing cars" to overlap and form the appearance of a racing car in motion, which could be considered as a "collage." Years later, my mother recalled that the teacher took over the exercise and was surprised that the four-year-old knew how to find the same pattern and imitate "speed" by repeating and overlapping them. She urged my family to send me to an art school as soon as possible. Of course, I didn't go to art school afterward, but the word "art" became inseparable from my life.

One of the main reasons for writing this article was because when I was in my teens and still thinking about my direction and future path, there was not a single book that could help me. I want to emphasize the center of this book-"I am not a professional, but I still have the right to share." I am by no means the "star of tomorrow" in the Hong Kong art world, nor do I want to enlighten the world because of an exhibition. At the age of 24, I am still in the infancy stage of the general artist career, and at the age of 40, I am still called a "new artist" in the industry, so at 24, I can only be called a "newborn artist."

As a "baby artist," I would like to share some thoughts and feelings as a novice artist from my immature perspective. I hope that those who are destined to read this, or those who, like me, are about to be born into this industry, can offer a warm greeting and unwittingly dispel the doubts we all once had. This is a sharing from an ordinary student/artist/young person, and I hope that this article can serve as a record of my twenties and perhaps one of your voices as well.



由 被 S o l o 開 始

對於我的藝術成就，先不說根本未有「成就」，然後是自覺都不太懂藝術，基本上是被人評論時我都不懂如何反駁的程度，解不透。多年來只懂得用快捷的方法，去做我認為好玩的事情。或許是一直樂不思蜀的心，上帝要狠狠的把我「訓練」一下。作為傳說中的INTJ、典型處女座和相信命定論的基督徒，我決定筆錄這大半年的人生劇本，相信這是人生劇本苦心準備給我的再教育，拋開過往所學與偏見，再學習回歸到藝術本身——理解自己的能力其實沒那麼「高」。

2022年6月，早於畢業展前，一直思索自己是否適合藝術創作。自問熱愛創作，只可惜熱愛的似乎不是藝術品，而是藝術項目。我擁有一個忙懷了的腦袋，但沒有巧手，或許應該走上藝術行政的道路，在大型藝文機構大展拳腳。展覽開幕禮中，我正準備以「陪跑」的姿態站完整個儀式，一個愣神名字就被叫住，結果我被安排了個人展覽「被Solo」了。或許如Andy Warhol之言，我體驗了人生第一個十五分鐘，又或是上帝回應禱告，警戒我不要忘記對MoMA、對美國藝術家生活的憧憬。上帝也好像在勸誘：你還是做半個「藝術家」吧。

Hidden Space 的 Criti，是極具挑戰性，我會形容為很有「形以上」的過程。一開始少不免會抱怨為什麼那麼難，難是難在經常被圍繞著一些很基本、原則性的問題，不是普通邏輯與既定回應可以蒙混過關，或是應該說這種形以上的對話才是藝術創作的基礎。Hidden Space 是一個很有趣的地方，像極在電影中表面是中式餐廳，暗門內裡藏有別有洞天的神秘境地。三位「伯樂」各自有不同特色，但戰鬥力似乎有互相加乘之效果，為有緣的年輕藝術家「睇鐵打」，而我便是其一。

在初幾次會議的表現、創作、概念，成品，我會形容為徹頭徹尾的「失敗」。失敗不在於幼稚的出發點，而是一名藝術家對於自己的不誠實。衣服與時裝，是我往幾年的常用媒介，既合乎我對藝術可重用性及實用性的取向，這次個人展想利用時裝，表達一個人的不同/多重身份，最後以時裝展呈現，簡單說就是「酷斃了」。

兩個月以來共造了幾十件衣服，花了許多的時間作資料蒐集，總不對勁，因為我的確只是想做一堆很酷的衣服。「誠實」是每一個年青人都需要去深窺的事情。面對不斷倒數著的時間，看著家裡一堆自己都未必會穿的衣服，才知道自己犯了不誠實這個錯誤。想做一系列「很酷」的作品，又或是受到流行文化的洗禮，以為許多事情都可以用「為什麼不？Why not?」的態度蒙過。

藝術對我來說到底是如何解讀？在此必須提及 Hidden Space 其中一位重要人物 Isabella，也許是因為她的氣場過於強大，



每次我都要支支吾吾才開口回答，但其實是因為她十分直接了當的本質性問題：為什麼會做A / 是不是因為B / 請解釋C，這些問題才是這次成就展覽的精粹。我會形容為有點像考公開試的長答題，簡單問題已達核心，接下來需要作答者運用本身堅強的出發點回答，我則是自知理據不足被問倒。

每次開會都如熱鍋上的螞蟻，我想是因為自己都理解目前的創作並不是最理想的。初幾次開會表達我想「做一場時裝展」。畫了一堆草圖，展示資料，語畢會議便陷入長達20秒的凝固與尷尬。怎麼說，就是當刻已知道這個idea完全不ok，會議後也承認自己有點「單神經」，沒有深層解構過主要概念，直接跑出大海便遇溺。我被問到一個發人心省的問題：「你知道為什麼那麼多人都會去fashion show嗎？你知道去的是什人？都是買手。」是不是確實都是買手，我也無意深究，反之是對意念的深層探窺，是我當刻反省的重點——你有多了解你正想運用的媒介 / 語言 / 文化 / 背景？從想做「很酷」的作品，漸變成想做「很舒坦」的作品，自己願意拿出手的東西。藝術家想要變得誠實，非胡亂地做，或許要先了解自己。

我認為合格的作品，便是自己打從心底都贊成這個概念 / 方向是成立的。而以為的所謂「作品」，其實都不成立——作為創作者都不承認它們的意義，那麼更不可能視為完成品。

Start from Solo

As for my artistic achievements, I can't really say that I have any to speak of. In fact, I don't even consider myself to have a good understanding of art. When people criticise my work, I often find myself at a loss for how to respond. For years, I've just been doing things that I think are fun, using shortcuts and quick methods. Perhaps it's because I've been too content with my current state of affairs, and now God wants to "train" me. As a traditional INTJ, a typical Virgo, and a Christian who believes in Fatalism, I've decided to record the script of my life over the past few months. I believe that this is the life script that has been carefully prepared for me as a form of re-education. I need to let go of my previous biases and learn to return to the essence of art - to understand that my abilities are not as "high" as I once thought.

In July 2022, before my graduation exhibition, I was still pondering whether I was suitable for artistic creation. I asked myself if I loved creating, but perhaps not in the form of traditional art, but rather in the form of art projects. I have a busy mind but no artistic hands, so perhaps I should pursue a career in arts administration and showcase my skills in large-scale cultural institutions. At the opening ceremony of the exhibition, I was preparing to be a "companion" and complete the entire process with my presence. However, I was called out of my reverie by my name being announced as a winner of an award. The result was as the title of this article suggests - I was given a solo exhibition. Perhaps, as Andy Warhol once said, I experienced my first fifteen minutes of life, or maybe God was answering my prayers and warning me not to forget my ambitions for MoMA and the lives of American artists. It seemed like God was encouraging me to become half an "artist."

Criti from Hidden Space is extremely 'challenging'(haha!), I would describe it as a process that goes beyond form, a bit metaphysics. It's hard to complain about how "difficult" it is. The difficulty lies in the fact that it we often revolves around fundamental and principled questions in the meeting, and that cannot be answered by ordinary logic or established responses. I would say that this kind of formless dialogue is the foundation of artistic creation. Hidden Space is like a fascinating place, like a Chinese restaurant on the surface in Hollywood movie - with a secret world hidden behind the door. The three "patrons" each have their own distinct characteristics, but their combined strength seems to have a synergistic effect, providing a lucky young artist with an opportunity to observe and learn.

And yeah! I am one of them.

My performance, creation, concept, and finished product in the first meetings could be described as a complete "failure." It's not because my starting point was immature, but because I was not honest with myself as an artist. Clothing and fashion have been my preferred medium for the past few years, as they align with my view of art as being reusable and practical. For this solo exhibition, I wanted to use fashion to express a person's different/multiple identities, and ultimately present it as a fashion show - but it was a complete disaster. Over the past two months, I've made dozens of pieces of clothing, spending lot of time collecting materials, but something just didn't feel right. It was because I was only trying to make a bunch of nice-looking clothes. "Honesty" is something that every young person needs to delve into deeply.



Facing the countdown of time and looking at a pile of clothes at home that I wouldn't even wear myself, I realised that I had made the mistake of not being honest with myself. I wanted to create a series of "cool" works or perhaps I was influenced by popular culture, thinking that many things could be passed off with an attitude of "why not?" What exactly is art to me? Here I must mention Isabella, one of the important figures in Hidden Space. Perhaps it is because her aura is too powerful, and every time I have to hesitate before answering. But it is actually because she asks very direct and fundamental questions: Why did you do A? Is it because of B? Please explain C. These are the essence of this achievement exhibition. I would describe it as a long essay question in a public exam, where even simple questions touch on the core issues, and the answerer needs to use their own strong starting point to respond. But I know that my reasoning is insufficient, and I'm often stumped by her questions. Every meeting feels like ants on a hot pan because I realise that my current creation is not ideal.

In the initial meetings, I expressed my desire to "do a fashion show." I drew a lot of sketches and presented materials, but the meeting fell into a 20-second freeze and awkwardness. How can I describe it? At that moment, I knew that this idea was completely not okay, and after the meeting, I admitted that I haven't deconstructed the main concept deeply enough. I jumped into the ocean without much thought and drowned. I was asked a thought-provoking question: "Do you know why so many people go to fashion shows? Do you know who goes there? They are all buyers." I don't know if it's true that they're all buyers, but what matters is the deep exploration of the concept, which was the focus of my reflection at that moment. How well do you understand the medium/language/culture/background you're trying to use? From wanting to create "cool" works, it gradually turned into wanting to create "comfortable" works, things that I'm willing to put out there. To become an honest artist, you can't just do things haphazardly; perhaps you need to first understand yourself.

I believe that qualified work is one that I truly believe in from the bottom of my heart, that the concept/direction is valid. As an artist, if I don't recognise the stories/intentions behind them, then they should be cannot viewed as 'artworks'.

Art space is my warehore

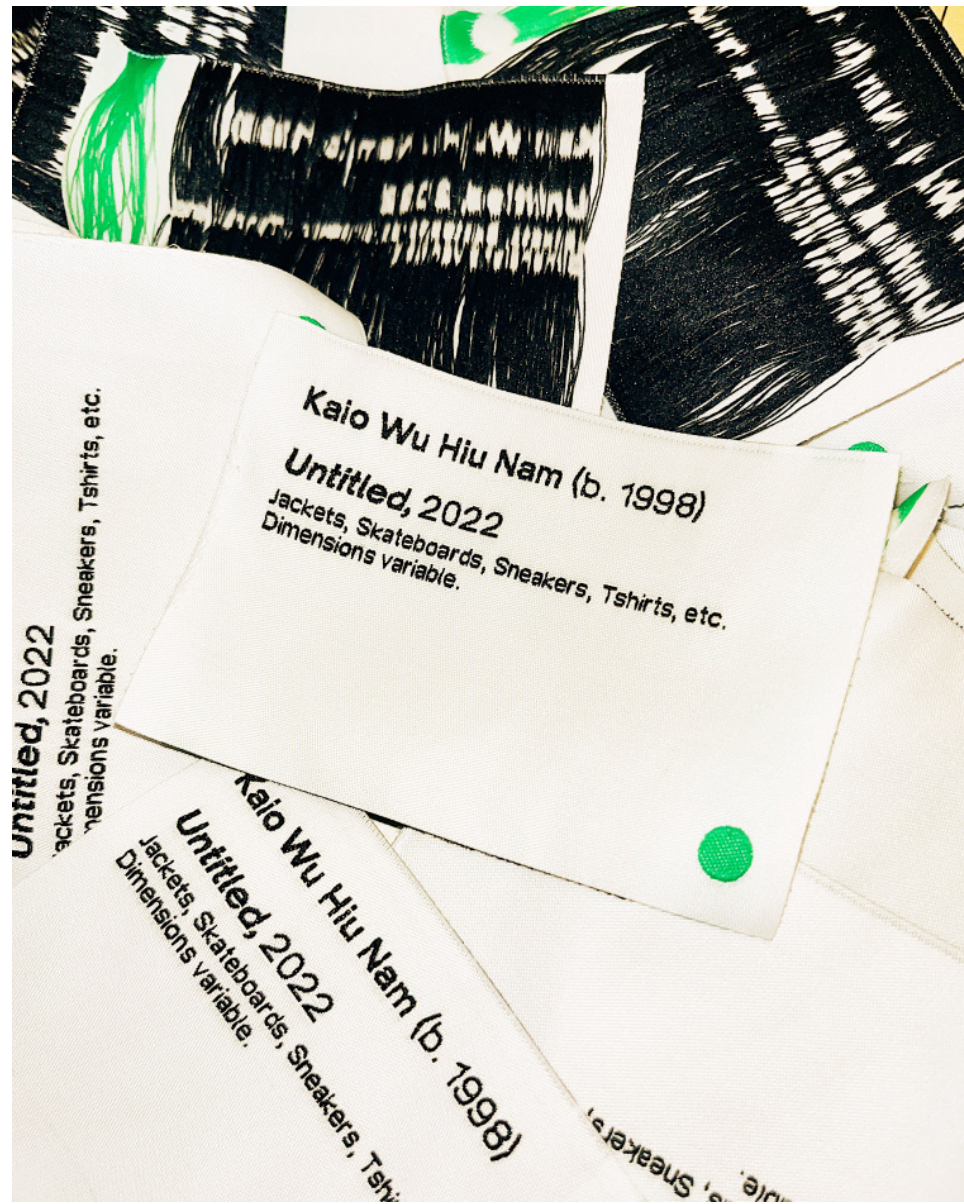


Creative Department *People call me*





This work does not exist.







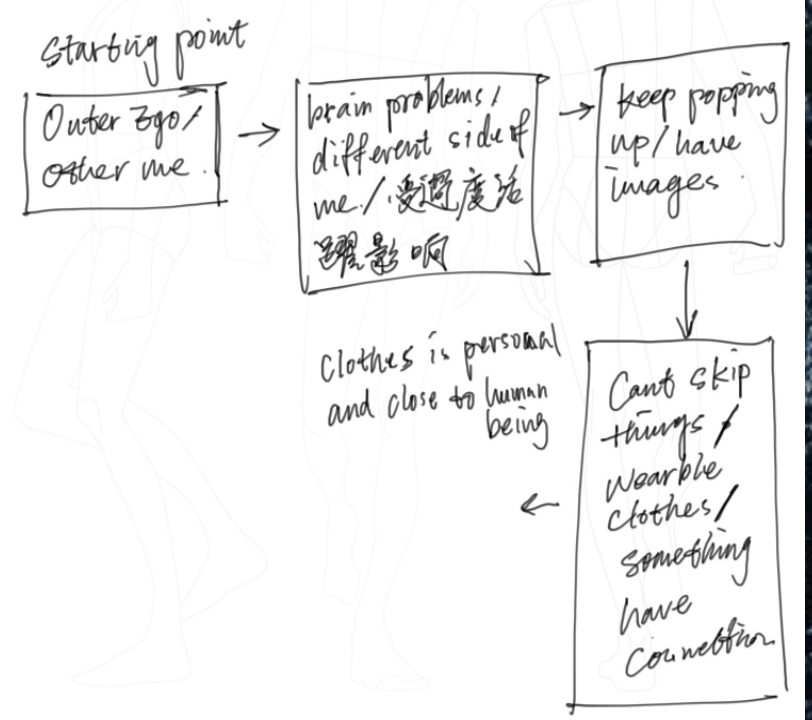
Creative Department

link every artist = in their exhibition.

① [Week / 2 weeks before] Invitation - open reg (no ppl)
 - 16 live (have some base)
 4 days before opening
 - live performance to paint / 3k clothes
 - that moment pop up / idea
 Sun | Mon | Tue | Wed | Thu | Fri | Sat
 x | x | ③ | ④ | ⑤ | ⑥ | ⑦
 - 213 hours making
 - Already prepared all the clothes / maybe-
 will use clothes (paint / 衣車 / decor.
 - print 衣服 的 布

② Opening
 - Runway (mime)
 - movement
 - Exhibit way → how to place them.
 - the last one "look 7" will create during the show.
 need helper.

- ① Show notes.
- ② bgm + name tag.



I'll do it all again
Messin' with these LA girls
I don't have any shame
I'm in Taipei, I hit New York
So Firm
Zero respect
Creative department
Gallery is my wardrobe
Directed by me
Stylist
Artist
Public Announcement
Creative Director
Just like Lebron I'm calling shots
I don't like my Chinese name
Kwai Chung Fashion Week
I don't think that I like her
Not Creative
Not an art-piece
Don't Judge
Don't talk anything about me.
Brighter than my life
Exhibition statement
Spotify playlist is my artist statement
Expensive.
You only saw that in VOUGE
Reallife VOUGE
See you in REAL LIVE
沒有創意
藝術總監
STUDIO
HEADQUARTER

I want to challenge something...
Why it is not 'ARTWORK'?
WHAT IS ART
Rich kids (not me)
When exhibition collab with ZARA
Jet Style
Call My Manager
Don't talk to me
Tired 24/7
Not Creative
I got banned by this world.
Hummmble Gun.
Fake studio
It is all fake.
Instagram captions:
100% not creative
thisartworkdoesnotexist
Don't put this on instagram
Art Basel or Disneyland?
Art Basel Mong Kok
The most private open area
Don't cross the line
I'm not single
#Art-tired
創作疲倦症
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All design by Macbook, not me.
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Long time no see dumbass

**I'm piece of Art
but functional, dumbass.**

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**Exhibition only Exhibition only
Thisfontmoreexpensivethanthiswork
Why it is not 'Artwork'? Hitme.
Feedback Auction Price 20M
Not Creative Place it in Museum
Whitecube Art Basel Artwork
Artwork in Residence Hong Kong
Artwork in Residence Dongguan
Famous Artist (On Instagram)
Anti Social I never go opening
Auction Price You can't effort
Dongguan No Artist Here
Why it is not 'Artwork'?**

**this artwork does not exist
Art space Creative Director
Content Owner Collab with ZARA
Dont' Put this on instagram.
Place it in Museum Disneyland
Whitecube Art Basel Artwork
Whitecube Art Basel Artwork
Artwork in Residence Hong Kong
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Why it is not 'Artwork'?
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Why it is not 'Artwork'?**

逐漸成形的 Conceptual 與現成物

尋找屬於自己的創作認同，是在消費自己嗎？

真正修讀藝術的頭幾年是最難過的。普通人可能會以為藝術系的學生每天都是對著一罐罐的顏料，學生們互相畫著自畫像；或是更因為系裡沒有設學期考試，都認為學生生活一定過得極其輕鬆。其實不然，創作的困難從來都是難在自我認知，要全然的理解自己，體會自己才是難上加難。它沒有算術，也沒有一堆文言文需要背誦，它考驗的是你的感知力，而及「不用口說」的表達能力。有時候需要越過自己隱藏已久的傷疤，或是表達社會暫時不被許的訴求，閒來無事的記錄日常也是需要，各種都是反映人類視角的感知。

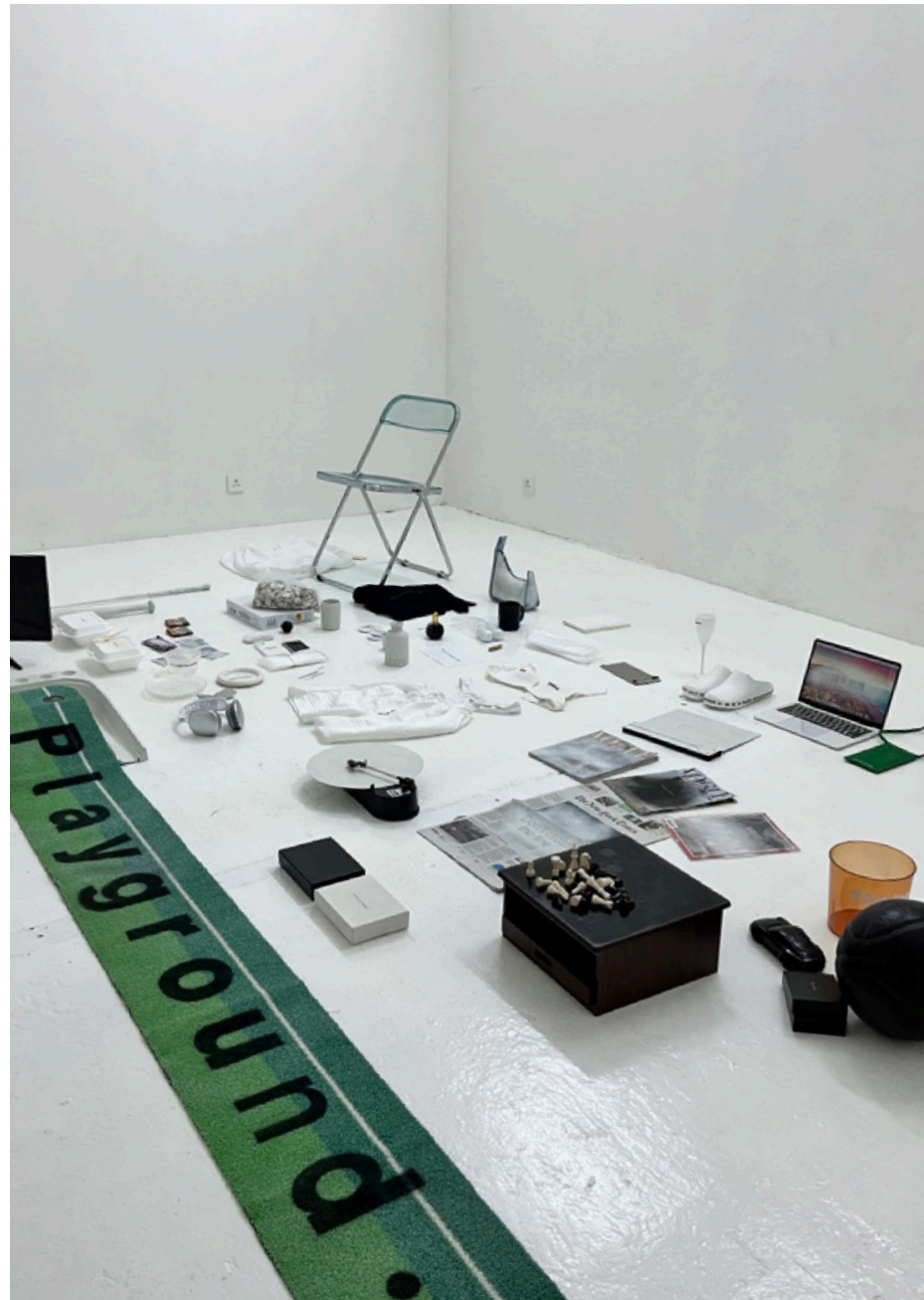
藝術科困難嗎？

藝術課難不難，似乎是視乎與自己的關係、靈魂好不好。

或許是我的經歷太過深刻，又或是我身處的學院太過感性，當時在十多歲的年紀，對社會議題還沒建立到太大的關心，在創作上的「醒覺階段」大多數都是找回自己在童年、家庭的回憶來作為作品的題材。這個階段學生會從自己的經歷中找到自己所關注的重心，對不同事物關係中的關注點及價值觀等，是成長中必不可少的一環。曾有同學心痛疾首的做了作品，兩間淚表白自己的過去；也有過透過作品去理解自己與媽媽的關係、外公的離去、對性與女性的渴求、對那時候還在建的西九文化區感到不屑……他們在透過「認識自己」的階段，慢慢的拾回給予自己力量的碎片，有了碎片，才能到達下一步。

現在回憶起來，我在起初的頭幾年不斷的「消費」自己，思考著媽媽與爸爸離異，以及性取向等的事情。因為看書太多，「人仔細細」就論及與人性自然的哲學關係，無論是關於身處在單親家庭的反思、童年時陪伴著我的貓咪死亡，或是懷疑自己的心理健康等。現在回顧時當然會笑著取笑自己的「少年強說愁」，更可說是以上的題材其實壓根兒我全都沒有興趣，但還是因為一次又一次對自己的「無情消費」，我也成功的解了心病，健康的往自己所感興趣的題材及媒介裡去。「尋找根源」是一個過渡期，每個年輕人都需要度過的學習過程。有點像人生中的「排除法」，在一堆看似是而非的題材和資源中慢慢剔除，在一輪學習及衡量後，認識自己是一個什麼樣的人，有著什麼欲望，從靈魂裡找尋，自然會發現到一直吸引著自己的元素——社會議題、材質、媒介，或是一個感覺。

你說我不愛畫嗎？不是。你說我不愛傳統藝術嗎？不是，但我總是覺得哪裡怪怪的，感覺沒有一個「傳統媒介」能抓住我心。回憶一件事，就發現端倪：莫奈的展覽。回溯到2016，沙田文化中心《走進莫奈的印象世界》展覽，我在老師的指示下聽隨導賞員的腳步，準備把莫奈「必須有」作品都聽一遍。莫內的故事、莫內的畫，固然珍貴，還記得那投影的餐桌、



重塑莫奈於法國小鎮吉維尼的家園——立體的裝置房間，好過癮。事情就奇怪了，最後對整個展覽的印象就真的只深刻記得展覽的投影餐桌、立體房間，還有最後的紀念品限定店。那時候還不太懂什麼是「藝術商品化」，也沒有知覺這個詞會影響我日後的創作及如何看待藝術，單純的覺得周邊商品很吸引人，有以莫奈畫作衍生的筆記本、衣服、杯子什麼的，最貴都是幾百元港幣，對當年還是中學生的我十分親切，藝術衍生品這個想法便深深的印在腦子裡。筆者出身於基層家庭，也是公屋出身，平常一家人到台灣或是日本旅遊都是極為奢侈的事情，更別說擁有一件藝術品。小時候建立的價值觀，認為擁有藝術品是「極次要」的事情，若不是有錢用也用不完也不會考慮到購買藝術品，對投資收藏等「中產玩意兒」更是全然一無所知。《莫奈》展覽第一次在我人生中出現「可負擔 (affordable)」這個字彙——買不起上萬、十萬、百萬的畫，也可以擁有一本筆記本、印花鉛筆，看到 25 港幣的一塊橡皮擦實在感到親切，同時也實用，不會回家被媽媽打罵說浪費錢。

對於藝術創作，我一直都堅持「從別的地方吸取靈感」，吸收跨界別、跨媒介的人與事。有時候回顧自己的文章與想法，和其他人比較都奇怪的可以，同時又互相理解。在成為藝術家之前，最常做的也包括看世界各地藝術家的紀錄片。屏幕上的每一位都有著鍾愛的媒介，甚至願意窮盡一生的研究某一種物料；思考空間與顏色的關係，什麼的存在性質或概論，或是畢生在實現某個某個主義之類。如要硬要說我追捧哪一個主義，應該是我自創的「美觀的都是藝術主義 (Whateverism)」。

時裝在生命中一直扮演著「一時重要，一時十分重要」的角色。雖然我不是深水埗布街的老街坊，直至現在也不懂用衣車，但從小接觸明星雜誌、各種 MK 及 VOGUE 和 Justin Bieber 等的「西式衝擊」，對一個小學生來說的確能造成很大影響。也許也是因為青春期對於自己形象的關注，有好幾個時期總是買一堆衣服「襯衫」，每天放學都搜尋 Moschino(當天發誓他日出人頭地經濟自由要買到)；存每日 50 港元的零用錢去買一隻當時 1000 多元的 Jeremy Scott 設計師手錶、潮牌 toddland 的惡搞快餐錢包；就算是零下負溫度的首爾，我也堅持一條鮮黃色圍巾配杏色大衣——簡括就是愛美不愛命的小孩。最主要的原因，想是因為小時候在設計中心看到我小姨的時裝展，那年只有初中程度，但場地人頭湧湧都是模特兒和看似是大人物的場合，以及第一次看到「另一種衣服」的震懾力。不同於已經很習慣的藝術展覽，時裝展中分秒必爭，每一秒都有事情發生，伸展台上卻每位模特兒都神采飛揚，兩邊全是攝影機和手機、人群的目光，迷幻的音樂……是不同於藝術展的吸引力。我們習慣了白牆射燈，空靜的展覽廳及開幕香檳，畫廊行政若有若無的問好，藝術家之間的沉默互動等，時裝展中五光十色的 LED 幕牆前的熱鬧，的確對日後創作影響十分大，不知不覺也影響到藝術口味。

在過往作品中，我大部分的作品都會加入衣服和周邊元素。我認為衣服是「世人共通」的語言，就算不喜歡這個設計，你也能輕易分辨出不同裝扮和衣服的用途、國家及色彩。有人穿純全黑或全白，你會思考他可能需要出席喪禮；穿著全紅，有喜事的可能；穿著貼身西裝趕步，那麼他可能在趕赴重任工作中；穿著很鬆身西裝，也有工作心較弱的想像；人潛意識中不會認為塗抹黑色或紫色唇膏的女士是沒有「個性」；長卷頭髮的男士都曾被稱呼為「耶穌」等等。這聽起來十分具有標籤性，

有些人甚至會認為這些是帶有負面守舊思維，但人類在社會中，基於地方傳統及社會風氣，對衣服都是具有一定的色彩解讀與設定。那麼就是只做衣服了嗎？不是的。作為網癮青年，我對於社會網絡上的熱門議題與社會現象十分的敏感。也不是要牽扯到政治層面那麼嚴肅的事，反之是網絡上無解的屁孩風潮、無批判性思考的群眾行為、在 Instagram 上最多點讚的相片'Egg'一樣……這些小事都能反映出我們社會的發展方向，更不論抖音加入市場後，讓這個屬於 10 歲小孩的網絡變得更有意思了。

回到與 Hidden Space 的「拉鋸戰」中，發現到不一樣的取向。在多次溝通後，發現到自己對於現成物的戀好。可能是因為自己不擅長作手工，相信自己的眼睛但從不相信雙手，設計師傢具與能使用物（現成物），就算乾淨的安躺在那兒，也讓我感到安逸。同時我認為，現成物擁有它本身便存在的背景意義，可以便直接或間接的說故事，讓呈現方式更立體、更通透。想要說故事，是不是可以利用「我的眼睛」來說呢，我把眼光投放到吸引我的「設計師產品」中。

與之前的文字之言，本人出生在貧窮家庭，小時候吃牛排餐已是大事，「設計師產品」更自然是屬於「明珠台」才會出現的事兒。好死不死，設計語言與美感，好像寫了在我的 DNA 中，生來就被吸引。這不是很諷刺麼？眼前的大型 LED 螢幕，播放著轟炸節拍音樂，椅子、空間、燈光、設計……都是讓我瘋狂的，在我眼中，這些感觀式體驗又何嘗不是藝術？可是沒有金錢都過著那樣迷醉的生活，只好平常多去幾次 K11 Musea。短短幾個用，開啟了尋找自己的靈魂血脈之旅，也讀了超過 30 本有關現代設計與藝術的書籍，當中包含最多的便是包浩斯 (Bauhaus)。在多年的藝術學習中，更甚是創作進程中，可以明顯的感覺到自己對作品視覺與功能性的執著，又或是外界形容的「像設計」。藝術界的老前輩喜歡形容我的作品「好 design feel」，可設計師看到我的作品，又會稱作「未到家」。四不像的我，游離在急切地想定義自己的十字路口，「概念藝術」似乎是與本人最接近的名詞。我認為藝術品將會發展成「乾淨」的性質——讓人可以「乾淨」的使用、觀賞或離開，十分「當代」，指是數碼藝術、裝置、某程度的畫作。

若想做到以上的效果，需要在概念上通過一定程度的設計，這種「壓縮及具解構性」的情感語言，能把物品、畫面變作一個絕對



格式化的事物，藝術家可以控制以最簡潔、美觀的方法將概念核心展示，我甚至認為美感是一個創作媒介。在歷史洪流中，藝術與設計的關係一直密不可分又有其區別。以往一位教授前輩有言：「藝術家是為歷史及人類提出問題，引發反思；設計師為人類解決問題。」兩個看似充滿二元性的兩極，某程度上也分享著同一套理論，但又追求著不一樣的美感呈現。

其中讓我大為感嘆，便是包浩斯出品的椅子與家品、建築設計——線條之俐落，設計之簡潔，簡單中又強調了物料運用與造型，整個過程點到即止。包浩斯的主要核心為推動工業、建築及藝術的混合，更認為「藝術的最終目標就是建築」等普通人似乎難以接受的宣言，這些理論深深的吸引了我。在我的理解，最終的呈現方式只是一個目標想像，當中試圖將藝術融入工業、融入設計、融入生活才是包浩斯的核心價值，

也是我一直被吸引的方向。習慣於運用現成物，是因為更相信藝術是可以以不同方法呈現，例如音樂、平面、建築、傢具、隨便一件物件；當物品的本質價值、概念被改變時，該物就可被定義為藝術品。我認為藝術應該可以容許胡亂地進行不同樣的嘗試，也不只是存在在博物館中，可以出現在音樂錄像、專輯封面、衣服、設計品之中，雖然到某個時候當作品被追捧，還是會被歸納為普世理解的「藝術品」，有何不可？不是更有趣嗎？

直至一次突然想著，為何不利用仿設計產品（當時只覺得比較美觀）創作，這些「暫時性」的現成物才是屬於我的材料，我的眼睛擅長於選擇美，而這些現成物卻擅長於說故事。後來從某大型網上購物中，隨心買來了不同「疑似是」具設計元素的產品，再以我即時想要抒發又精準，對藝術界的暗諷加到現成物表面。我對藝術界不爽許久了，就像香港的教會不知道是信高層還是相信上帝——內裡錯縱複雜的關係與階級關係都麻煩得很。（不反對藝術商業化，這需要另寫文章，也是我在碩士想要研究的方向呢）作為「嬰兒藝術家」，也是可以胡亂說話之時，那麼這一次展覽，不正是大好機會嗎？

為什麼是仿設計家品？我認為這堆仿設計家品最尷尬是，以它們廉價的材質與沒有靈魂的出產，變成了沒有主人的產物。沒有設計師的概念，更沒有所謂的藝術性，只有裝飾用途，而這個裝飾用途更是可以隨意更換、可替代的，甚至使用的人都不會太尊重它們。而因為廉價又美麗的原因，我更喜歡購買這一類型的產品來滿足自己，但同時又發現這「係又唔係」的灰色地帶。作品上的文字這次調整從物品本身的性質出發，想把產品的特性帶出，及將它再次定義，「加工」後完成概念化。

Starting from Solo

Is finding one's own creative identity a form of self-consumption?

The first few years of studying art are the most difficult. Some people might think that art students spend their everyday painting self-portraits with a bunch of paint cans. Or they might assume that since there are no midterms or finals exam, art students must have an extremely easy life. In reality, the difficulty of creating art lies in self-awareness - It is extremely difficult to fully understand and empathize with oneself, and the soul itself - in order to truly create something meaningful. Art doesn't involve arithmetic or a pile of classical theories, It tests your perception and ability to express oneself without words. Sometimes, it requires overcoming long-hidden scars or expressing your point of view of the social demands. Even recording everyday life in your free time is necessary (idea notebook), as it reflects the humanity perspective of yours.

Is art school difficult? For me, it seems to depend on the relationship with oneself and the soul.

Perhaps it is because of my profound experiences, or maybe it is because the college I attended was too emotional, but during my early teenage years, I had not yet established a great deal of concern for social issues. Therefore, the "awakening stage" of my creations mostly involved using my childhood memories and family as the subject matter of my artwork. During this stage, students - including me, would usually find the main focus of their concerns from their own experiences, and it is an essential part of growth to develop a value system, focusing on different aspects of things and their values. There some of my schoolmates who created works that expressed their past experiences of family violence and their anguish, their contempt for the then-under-construction West Kowloon Cultural District, etc. Through the "getting to know oneself" phase, they (I) slowly picked up the fragments that gave them strength. With these fragments, they could move on to the next step.

Looking back, during the first few years, I constantly "consumed" myself by thinking about my parents' divorce and my sexuality or something. After I read many books, I started to searching the philosophical relationship between human nature and us as a species. I reflected on growing up in a single-parent family, the death of my childhood cat, and my doubts about my mental health. Looking back now and of course, I would ridicule my "adolescent melancholy," and it seems that I had no interest in any of those topics. But when I'm repeatedly "discovering & recovering" myself, I successfully healed my mental wounds and was able to move towards topics and media that interested me, that's a magical change of mine. "Finding the root" maybe is a transitional period - an essential learning process that every young person must go through. It's a bit like the process of elimination in life, slowly eliminating seemingly irrelevant topics and resources, and after a round of learning and evaluation, getting to know yourself, your desires, and healing your wounds through creativity. Naturally, you will discover the elements that have always attracted them - such social issues, materials, media, or a feeling.



Is that mean I don't like Painting at all? No, of cause not.

Do you say I don't love traditional/fine art? Sure not - but I always feel there is something strange about it, and I feel that no any "medium" that can capture my interest. I remember one thing that revealed the tip of the iceberg - the Monet exhibition. Going back to 2016, the exhibition "The Spirit of Place - A Walk-through into the Art of Claude Monet", a programme Series at the Hong Kong Heritage Museum. Following the guide's footsteps, I prepared to listen to all the "must-see" works of Monet under the teacher's instruction. Monet's story and paintings are naturally precious, and I remember the projection of the table, the reconstructed home of Monet in the French town of Giverny - the three-dimensional installation room, which was so satisfying. Then something strange happened - In the end, my only impression of the entire exhibition was the projection table, the three-dimensional room, and the souvenir shop at the end. Why would that be? At that time, I still don't know what is "art commodification" or commercial art/placemaking was, and I had no perception that this term would affect my future creations and how I view art. I simply thought that the peripheral merchandise was very attractive. There were notebooks, clothes, cups, and other items derived from Monet's paintings, with the most expensive being around \$25 Hong Kong dollars, which was very friendly to me as a high school student. The idea of art merchandise was deeply ingrained in my mind. I came from a grassroots family and grew up in public housing. It was an extremely luxurious thing for my family to traveling, even meaning Taiwan or Japan, let alone own a piece of artwork.

The values I established in my childhood made me believe that owning a work of art was a "very serious and expensive" matter, and I would never consider buying artwork unless I am SO RICH and the money I don't even know what to do with. I knew nothing about investment and collecting - which were "middle-class things." The Monet exhibition was the first time in my life that I encountered the term "affordable" - I couldn't afford to buy paintings worth tens of thousands, hundreds of thousands, or even millions of dollars, but I could have a \$120 notebook, a printed pencil, or a \$25 eraser. It felt friendly, practical, and mainly - my mother wouldn't scold me for wasting money when I got home.

For art creation, I have always believed in "drawing inspiration from different sector" and absorbing influences from cross-disciplinary and cross-media sources. Sometimes, when I look back at my own writings and ideas, they may seem childish compared to others, but at the same time, it seem to understand each other. Even before "becoming" an artist, I would often watch documentaries about artists and art movement from around the world. Each person on the screen had a passion for their medium, willing to spend a lifetime studying certain materials, contemplating the relationship between space and color, the nature of existence, or devoting their lives to realising a certain ideology. If I had to say which ideology I pursue, it would be my self-created "aestheticism is art(Whateverism)" philosophy.

Fashion has always played a role in my life, and I have been interested in it since childhood, partly due to exposure to Western influences from celebrity magazines, Vogue, Justin Bieber and

Lady Gaga. Perhaps it was also due to my focus on my own image during adolescence that I used to buy a lot of shirts, search for Moschino every day after school (vowing to buy it when I achieve financial free), save my daily pocket money to buy a Jeremy Scott designer watch that cost over \$2000 at the time (I only got \$50 per day), and a parody fast food wallet from the brand called Toddland. Even in freezing Seoul, I insisted on wearing a bright yellow scarf with an apricot-coloured coat, in short, I was (still) a child who loved beauty and caring outfit.

The main reason for my interest in fashion may have been when I saw my aunt's fashion runway at Hong Kong Design Institute when I was in F.3. The venue was crowded with models and "seemingly" well-known people, and it was the first time I had seen "trendy clothes" and was shocked by their impact. Unlike the usual art exhibitions where there was a serene atmosphere, every second in a fashion show was full of activity, with models exuding confidence on the runway, cameras and phones everywhere, and mesmerising music. It was a different kind of attraction from art exhibitions. I was used to white walls, quiet exhibition halls, and the silent interaction between artists. The large LED wall in front of the runway at the fashion show had a significant impact on my future creations and unwittingly influenced my artistic taste. In my previous works, I often incorporated clothing and fashion elements. I believe that clothing is a "universal language" that can convey information about a person's background, festival culture, etc. If someone is wearing all black or all white, you may think they may need to attend a funeral in China; if they are wearing all red, there may be a happy event specially in Chinese New Year. If someone is wearing a fitted suit and walking fast, they may be rushing to an important job interview. So, fashion only? No, not really.

As an internet addict, I am very sensitive to popular topics and social phenomena in the social media community. It's not about getting involved in serious political issues, but rather the trend of insoluble "kid" behaviour on the internet, uncritical thinking of the masses, or the most liked photo on Instagram, the "Egg", etc. These small things can reflect the direction of our society's development. Not to mention that after Douyin joined the market, it made this internet platform, originally for "10 year-olds" more interesting.

Returning to the "tug-of-war" with Hidden Space, I discovered a different direction. After several meetings, I discovered my love for found objects. Perhaps it's because I'm not good at handcrafting - I trust my eyes and my taste rather than my hands. Some designer furniture and usable items (found objects), even if they are clean and lying there, make me feel comfortable and aesthetic. At the same time, I believe that found objects have background stories on their own directly or indirectly, making the presentation more dimensional and transparent. If I want to tell a story to people, can I use "my aesthetic" to do so? I put my focus on the "designer products" that attract me. In contrast to my previous works, having a steak meal was already a big deal when I was young. "Designer products" were naturally something that only appeared on TV. However, the modern design language and aesthetics seem to have been written into my DNA, and I was born attracted to them. Isn't it ironic? In front of the large LED screen, playing music with a bombastic beat, the chairs, space, lighting, and design... all drove me crazy.

In my eyes, aren't these sensory experiences also art? But I don't have the money to live that kind of "intoxicated" life - so I can only go to K11 Musea more often (haha). In just a few months of researching and reading on and on, it opened up my journey to find my soul's bloodline, and I have read more than 30 books on modern design and art, most of which are about Bauhaus. In my years of art studies and even in the creative process, I can clearly feel my obsession with the visual and functional aspects of my work, or what others describe as "like design." Older generations/teachers in the art world like to describe my work as having a "feeling of design," but actual designers who see my work will call it "not really design." As someone who doesn't fit neatly into any category, I have always been wandering at the crossroads of wanting to define myself. "Conceptual art" seems to be the term that is closest to me. I always believe that art will develop into a "clean" nature - something that people can use, appreciate, or leave cleanly, which is very "contemporary" - referring to digital art, installations, and to some extent, paintings. To achieve this effect, a certain degree of design is required in the concept. This "compressed and deconstructive" emotional language can turn objects and images into an absolutely formatted thing, and artists can control the concept's core display in the simplest and most beautiful way. I even believe that aesthetics is a creative medium. In the long river of history, the relationship between art and design has always been inseparable but with their differences. A professor once said, "Artists pose questions for history and humanity, triggering reflection; designers solve problems for humanity." These two seemingly binary poles also share the same theory to some extent, but they pursue different aesthetic presentations.

What makes me greatly admire is the chairs, furniture, and architectural designs produced by Bauhaus - the sharpness of the lines, the simplicity of the concept behind, and the emphasis on material use and shape. The main core of Bauhaus was to promote the integration of industry, architecture, and art. They even believed that "the ultimate goal of art is architecture," which is a declaration that seems difficult for ordinary people to accept. These theories deeply attracted me. In my understanding, the ultimate presentation is just an imagination, the attempts to integrate art into industry, design, and life is the core value of Bauhaus, and it is also the direction that I have always been attracted and leading to. Being accustomed to using found objects because I believe that art can be presented in different ways, such as music, graphics, architecture, furniture, or any random object. When the essence and concept of an object are changed, it can be defined as an "artwork". I think that art should allow for random attempts, not just exist in museums, and can appear in music videos, album covers, clothing, and designs. Isn't it interesting?

Until one day, I suddenly thought, why not use mass-production designer products (which I only found aesthetically pleasing at that time before the final meeting with the Hidden Space) for my artwork? These "temporary" ready-made objects are my materials, while these ready-made objects are good at telling stories. I bought various "design-like" products on a large online shopping platform and added my instant and ironic thought texts on the art world to their surfaces. As a "baby artist," it's a time to speak recklessly, so isn't this exhibition a great opportunity? Why mass-production designer products? I think the most embarrassing thing about this pile of imitation designer products is that due to their cheap materials and soulless production, they have become "unrecognisable." There is no concept of a designer, let alone any artistic value; they only serve a decorative purpose, and this decorative purpose can be easily replaced or substituted, even by the user who does not respect them too much. However, due to their affordability and beauty, I prefer to buy this type of product to satisfy myself, but at the same time, I have discovered this "yes-no" grey area. The text in my work this time starts from the nature of the object itself, aiming to bring out the characteristics of the product and redefine it, completing the conceptualisation after "processing."



Artwork in Residence

Exhibition only

Exhibition only

Artwork in Residence





**Auction
Price**







u

m



#Art-tired





I'm piece of Art
but functional,
dumbass.

I'm piece of Art
but functional,
dumbass.







People call me artist, am I?

[ARTIST]

Art space is my warehore 公

me artist, am

ce is my waredore



but functional



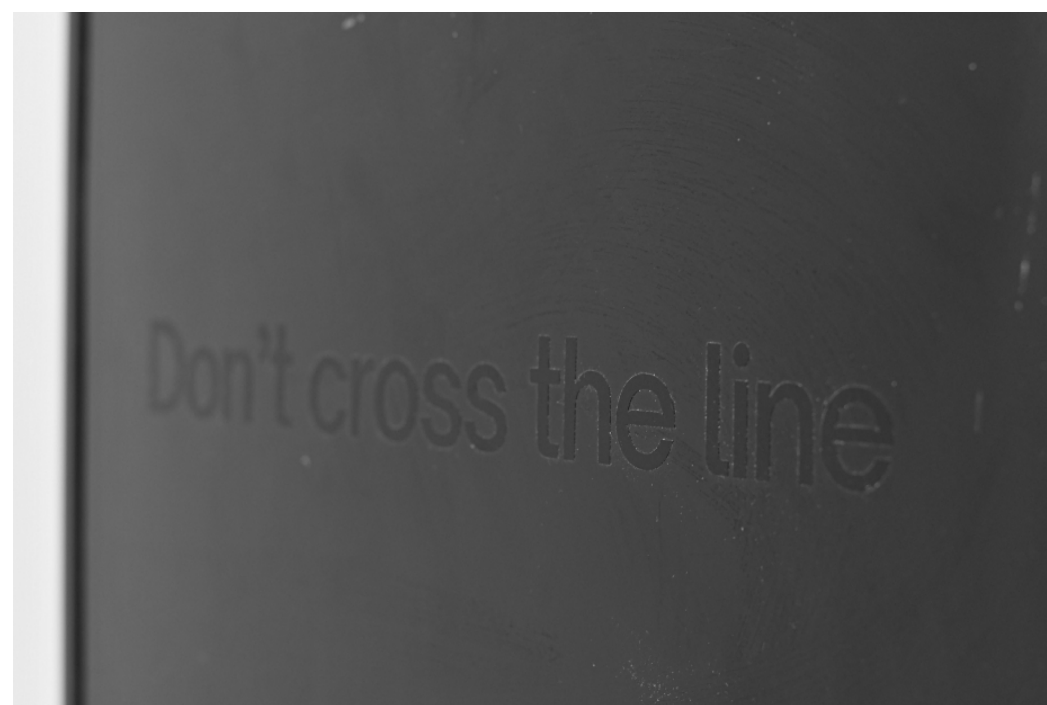


when I paint.

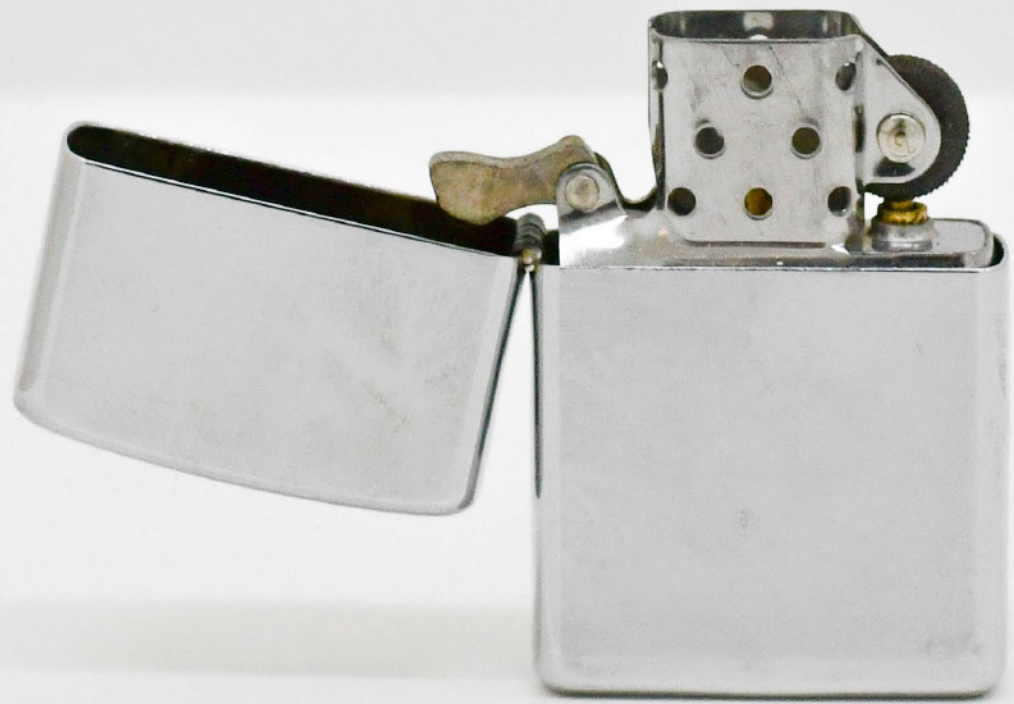




Reallife VOUGE











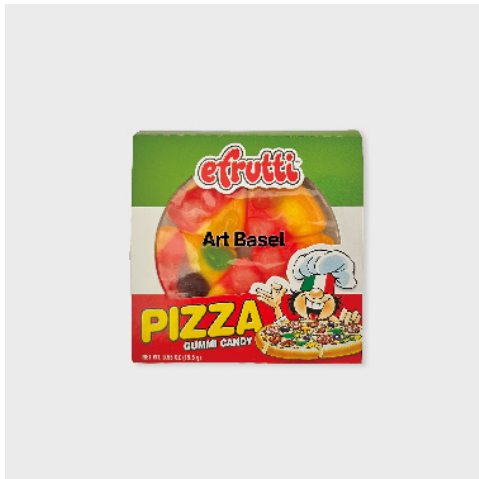
It is all

fake.



creative director





有關理想家居 / 設計與諷刺

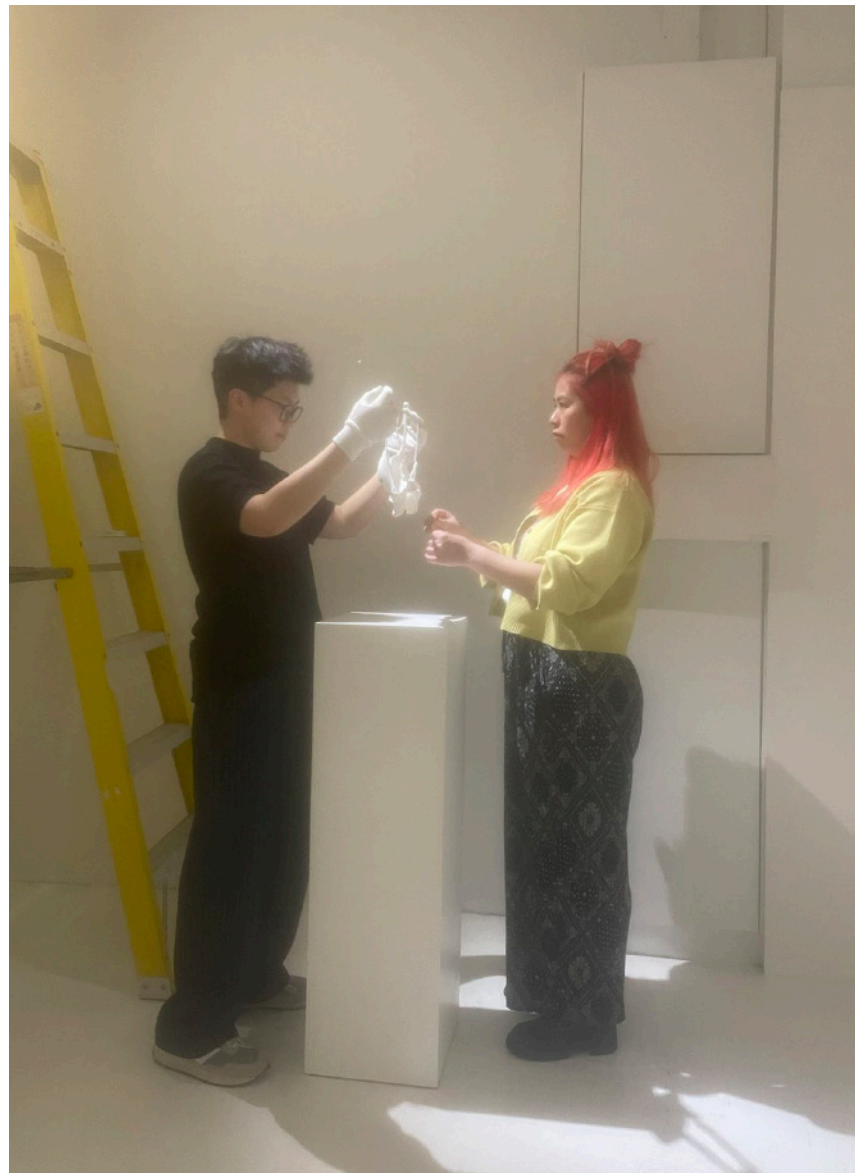
"It's not about design"，是的，這次展覽的確不怎麼關設計的事，反之是利用設計感與一些背景，去讓觀眾反思奢侈品這回事，所以還是有關。人是絕對膚淺的，一張普通的椅子，人可能會無視或隨口說幾實淨，如你以一臉自豪的介紹「這是意大利設計師的名椅子」，相信我，屎也會變成香的（一定要歐洲），而你也會看到對方的眼色變化（他們可能連坐都不敢坐了）。

對藝術家、設計師來說，設計師產品不多不少一定是包含某些概念與文化意義，但對普通人說，設計師產品便象徵「嘩你好有錢」、「好品味」、「有學識」等等沒有什麼深層意義解讀。

我喜歡挑戰與發現人類的愚昧（包括自己在內），當一個廉價又美觀的工具，當中性質矛盾，與文字產生一種互相揶揄——彷彿是對當代藝術家的諷刺，又好像是單純的解構與定義藝術品的組成，當物件富裝飾性時就化身為具有奢侈品的特質。我希望在廉價現成物在被賦予概念意義後，可改變現成物的內在價值，加強其藝術性，達到成為單純具有裝飾作用的家品，並具有警示作用，達到了「使用時是產品，放著時是藝術品」的嚮往，我也玩味地承認工業產品的吸引力。我們為什麼不可以用另一個角度思考現成物，並從中發現它們的美以及背後所矛盾的普世意識，並測試觀眾對其作品的看法？這也是一個我想試的小測驗。我經常覺得普遍大眾都會被藝術家「嚇到 / 大到」，好像藝術家說得頭頭是道，他們都會完全接受。雖然杜尚在N年前已利用現成物，但我認為這不排除會有「倖存者偏差」，如我這個嬰兒藝術家現在痴張貼紙又網購，不知道反應是如何。你們會覺得有思考性，還是「咁都得」、「咁我都做到啦」？

我決定先扔下之前整整六個月的基底，重新利用、吸引新的養分來滋潤那早已乾涸的墨水池。在觀察這一次展覽的意念發想與肌理，「窮」好像是我一個不能跨越的思考穴。在香港這個階級觀念每寸都與經濟掛鈎的國際都市，每一個人都要與自己所認為的「窮」相處，有心理上的窮，或實際上的窮。在本人以往的作品中，我喜歡取笑不同的事與物，有取笑香港泛濫的地產商、取笑香港年輕人喜歡開房的土地問題、取笑相信「地平論」的信徒們、取笑Youtube上那群炫富傻子，彷彿從藝術的「道德高地」上俯瞰眾生，好像自己的生活問題也變渺少，取笑別人時也安慰了自己。

作為喜歡欣賞設計、喜歡觀察社會意識的藝術生，設計師產品是遙遠的存在，就好像到IKEA也不可隨便選擇昂貴的產品，只能購買那放在最前的\$59.9膠櫃子，久而久之也習慣了在「有限」的資源中選擇最理想而美觀的物件，也是我創作理念之源頭。觀察社會。觀察自己，彷彿是創作不可缺少一環。在前一章提到我對現代設計的些少理解，在加入自己的成長環境後，便是了對「理想家居」的呼喊。理想中的生活，



當然是在美國紐約的曼哈頓擁有一套房子，屋內L字型的落地大玻璃每天於早晨在照射著我，屋內每一個角落與傢具也是我精心設計，這個的生活極為寫意；現實中，每天8時正的鬧鐘催促我去上班，準時在8時40分踏上巴士，沒有早晨也沒

有落地玻璃，只有擁擠的九巴與汗水。回到展覽當中，在六個多月的創作過程中，除了經歷超三十多本書籍，也經歷了過百件作品。當中有實驗性極強的「失敗作」包括利用生活中不同的日常用品如牙刷、杯子、電視；會過期的食品如M&M，糖果、食用過的飯盒；以及嘗試以噴漆附加質感；運動用品等。當然的，如此高產量的數量中，最後留下的「好作品」與「不夠好的作品」也被分成了兩個派別，成為了理想與現實的反射之一。

經過一翻討論，我們把展覽分為兩個部分，(1) 外部的展覽空間，(2) Thin Room。展覽中一間約3米寬80厘米長的”Thin Room”，就像奢華與現實世界的體現。Thin Room裡多樣而勉強有序的「被拒絕作品」在擁擠的空間裡擺放。富藝術性、昂貴的物品都會被空間擠壓，成為儲存房的其中一員，而牆外便是舒適而象徵奢侈的「純白空間」。從Thin Room的另一邊觀看，對面展現了「真實現象」的照片，展示了奢侈品在藝術家家中的模樣。高爾夫球在社會中象徵著階級與富人觀念，而作品放在公屋中的畫面諷刺，同時富黑色幽默地被安排在Thin Room，就似一切是藝術家對理想狀態的想像。香港最為昂貴是空間，而這一個月的短暫展覽中，是一個對理想家居的展現，同時為一個不關於設計的藝術展覽。

《It's not about design / I didn't ask to win this award / 使用是產品 放着是藝術品》展出不同以賦予意義的現成物，並定義為「仿設計品」。我認為仿設計家品廉價的材質與沒有靈魂的出產，沒有設計師的概念，更沒有所謂的藝術性，只有裝飾用途，可以隨意更換、可替代的。而「仿設計品」卻給予了對「理想家居」的幻想空間，有限的空間、金錢、品味中，在擁擠的香港建立短暫的Ideal Home。

It's not about design

The exhibition title - "It's not about design." Yes, this exhibition is not really about design, but rather about using design elements and some background to make the audience reflect on the concept of luxury goods, so it is still relevant. Most people are "Inherently shallow", a simple chair may be ignored or casually dismissed as "cheap," but if you proudly introduce it as a designer chair from Italy, believe me, everything would smell good (European designer is a must), and you will see changes in the other person's eyes and intension (they may even be afraid to sit on it).

For artists and designers, designer products undoubtedly contain certain concepts and cultural significance, but for the public, designer products represent "wow, you're rich," "good taste," "educated," and so on, without much deep interpretation.

I like to challenge and discover human ignorance (including my own). When a cheap and beautiful object is teased with words - as if it satirises contemporary artists, and at the same time deconstructs and defines the value of art itself. When an object is richly decorative, it becomes luxurious. I hope that after giving conceptual significance to ready-made objects, their intrinsic value can be changed, their artistic value can be enhanced, and they can be transformed into simple decorative household items with an actual function, achieving the ideal of "being a product when used and an artwork when displayed." I also playfully admit the attraction of industrial products. Why can't we think about ready-made objects from another perspective and discover their beauty and the universal consciousness behind their contradictions, and test the audience's views on our work? - This is also a small experiment I want to try. I often feel that the general public is "scared/overwhelmed" by artists as if artists always know or show what they're talking about, and the audience will accept it all completely whatever it's a dumb concept with it. Mr.Marcel Duchamp used ready-made objects many years ago, I think there may still be a "survivorship bias." As a baby artist, I am now working with text stickers and online shopping, and I don't know how people will react to my work. Will they find it thought-provoking, or will they say "I can do that too" or "It's trash"?

I have decided to abandon my previous six-month foundation of fashion design and use new nutrients to nourish the inkwell that has long been dry. In observing the ideas and textures of this exhibition, "poverty" seems to be a thinking gap that I cannot cross. In Hong Kong, an international city where class consciousness is linked to the economy, everyone has to deal with their own concept of poverty, whether it is psychological or actual. In my past works, I like to make fun of different things and objects, such as mocking the rampant developers in Hong Kong, mocking the problem of young couples in Hong Kong like to have sex in motels, mocking the believers of "flat earth" theory, and mocking the stupid rich people on YouTube. It seems like from the "moral high ground" that I can overlook the common people, as if my own life problems have become insignificant, and mocking others, also "comforts" me.

As a 24 year-old young artist who enjoys appreciating design and observing social consciousness, designer products seem like a distant existence. It's like going to IKEA and not being able to



choose expensive products, only able to buy the \$59.9 plastic container. Over time, I have become accustomed to choosing the most ideal and beautiful objects from limited resources, and this has become the source of my inspiration. Observing society and observing myself seems to be an essential part of creation. In the previous chapter, I mentioned my limited understanding of modern design, and after incorporating my own upbringing, it became a cry for an "Ideal Home." In an ideal life, of course, I would own a house in Manhattan, New York, with an L-shaped floor-to-ceiling glass that shines on me every morning. Every corner of the house and every piece of furniture would be designed by me - would be extremely idyllic. In reality, the alarm clock rings at 8:00 sharp every day, urging me to go to work, and I board the bus at 8:40 on time. There is no Manhattan or floor-to-ceiling glass, only crowded buses and sweat.

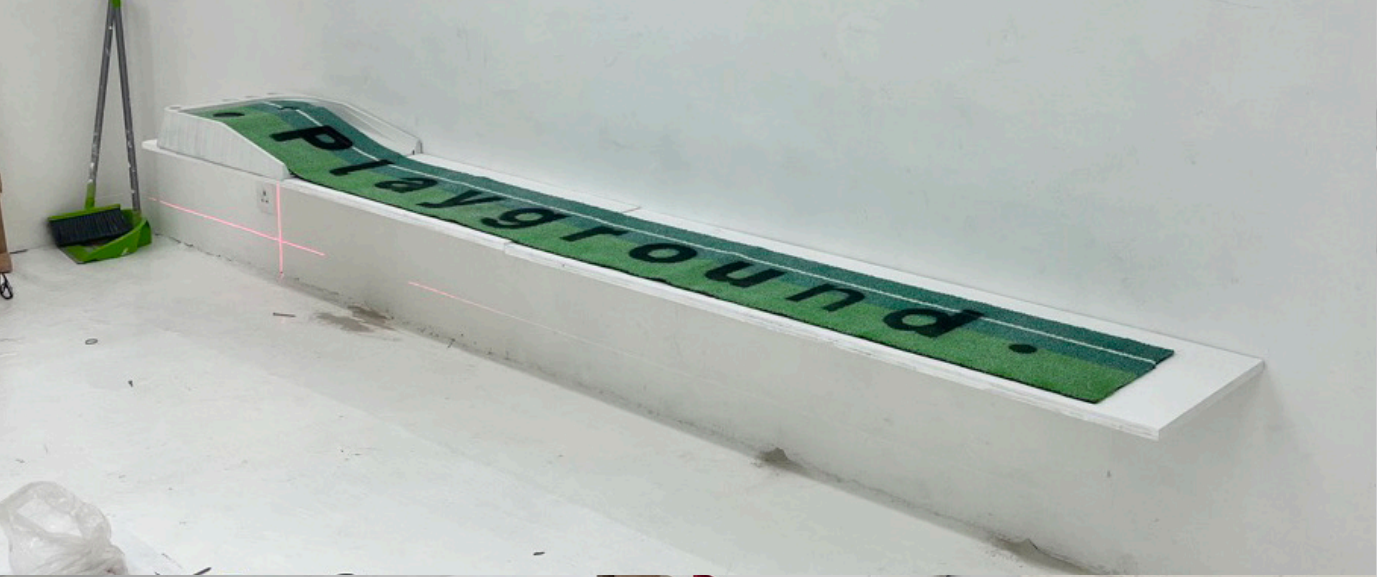
After six months of creating, during which I went through over thirty books and more than a hundred works, I held an exhibition. Among them were highly experimental "failed works" that included using various daily items such as toothbrushes, cups, and televisions, expired foods like M&M's, candies, and used lunch boxes, and trying to add texture with spray paint and sports equipment. Of course, among such a high volume of works, the "good works" and "not good enough works" were divided into two factions, becoming a reflection of the ideal and reality.

After discussion, we divided the exhibition into two parts: (1) the external exhibition space and (2) the Thin Room. The Thin Room, about 3 meters wide and 80 centimetres long, is like a representation of reality. The various and reluctantly orderly "rejected works" are placed in the crowded space. Artistic and expensive items are squeezed into the storage room, while outside the wall is a comfortable and symbolic "pure white space." From the other side of the Thin Room, photos of "real phenomena" are displayed, showing the appearance of luxury goods in the artist's poor home. Golf represents the class and wealth layer in modern language, and the scene of the work being placed in public housing is ironic. At the same time, it is humorously arranged in the Thin Room, as if everything is the artist's imagination of the ideal state. In Hong Kong, the most expensive thing is space, and this short exhibition period of one month, is a demonstration of the ideal home, but also an art exhibition that has nothing to do with actual "design".

In the exhibition, the display of different existing objects with assigned texts and concepts, defined as "imitation designer products" in "It's not about design / I didn't ask to win this award / 使用是產品 放着是藝術", also reflected my views on designer products. I believe that imitation designer products are made of cheap materials and lack the soul of the designer, as well as the so-called artistic quality. They only serve as decoration and can be easily replaced. However, the "imitation designer products" have given a fantasy space for the "Ideal Home" within the limited space, money, and taste, creating a short-lived Ideal Home in crowded Hong Kong.



IVU MI 102 11012
Fairness and Justice in International Law





not an

never go to openings

Famous Artist (on top)



Kaio Wu Hiu Nam
Solo Exhibition

It's not about design / I didn't ask to win this award /
使用是產品 放著是藝術品

31 Mar — 23 Apr 2023
Fri to Sun 1-6PM

Opening
1 Apr 2023 4-8PM

Unit 6, 16/F,
Block A Wah Tat Industrial Centre,
8-10 Wah Sing Street,
Kwai Hing, Hong Kong













Art Space

Bra

2023

性意味、胸部還是身體？

在諷刺藝術，還是頌讚我們的身體？

這件作品會引起你的思考，還是覺得被冒犯？

而你發現到有多少個方向意義在當中？

Bra or body?

Is it satirical art or a tribute to our body?

Will this piece provoke your thoughts or do you find it offensive?

How many layers of meaning do you discover in it from different perspectives?



Tiffany Chair

Plia Chair (Mass Copy)

2023

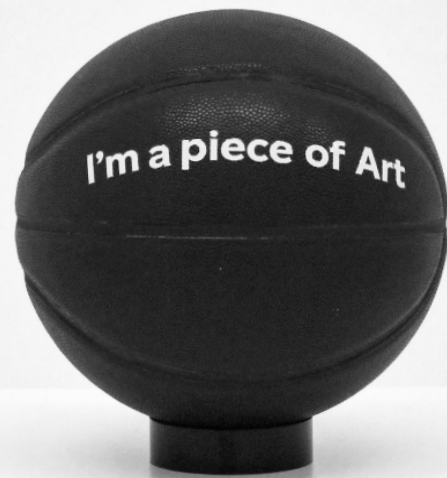
“Tiffany Chair”是為充滿諷刺與玩味的作品。這張外型看似熟悉的「摺椅」，是意大利傢具設計師 Giancarlo Piretti 於 1969 年設計的 Plia Chair，這張椅子當時以超前的塑膠製作為話題。在展覽中的椅子，是現今於無名廠商的批量仿製品 (Mass Production)，價錢也由昂貴的價格，變成隨手可及的數字。

把仿製品重新定義，放在高檔畫廊使用的白立方上，是諷刺廠商，還是諷刺觀眾的膜拜行為？——其實是藝術家在於消費力、藝術品實用性、與社會意識中進行反思。藝術家將輕蔑而率真的標題“Why it is not an 'Artwork'?”，將三者界線模糊並提出希望令人反思的問題，同時表達藝術家對於奢侈品的「不可抗力」。

'Tiffany Chair' – imbued with irony and playfulness, which resembles a familiar folding chair, is a copy of the Plia Chair designed by Italian furniture designer Giancarlo Piretti in 1969. At the time, the chair's avant-garde use of plastic caused a stir. The chair on display in this exhibition is a mass-produced replica from an anonymous manufacturer, its price having dropped from an expensive luxury item to an easily accessible commodity.

By redefining the replica and placing it on a white cube pedestal befitting a high-end gallery, is the artist mocking the manufacturer or the audience's adulation? In fact, the artist is reflecting on consumerism, the practicality of art, and social consciousness. With the contemptuous yet straightforward title 'Why it is not an 'Artwork'?', the artist blurs the boundaries of these three concepts and poses a thought-provoking question, while expressing Kaio's view on the of luxury goods."





The basketball

Basketball

2023

從不知何時開始，物件本身在不同時候及場合，價值顧欣賞者會有為之不同的變化。而籃球——近年被經常附上多種功能性，成為潮流與身份象徵，便是其中之一。與品牌合作的籃球，已早不是用於運動。

Since who knows when, the value of an object itself can have different changes for admirers in different times and occasions. Basketball, which has been frequently associated with various functions and become a trend and identity symbol in recent years, is one of them. The basketballs that collaborate with brands are no longer just used for sports.

A close-up, slightly angled view of a black basketball. The ball's surface is covered in a pebbled, textured pattern. The lighting is bright, creating highlights and shadows that emphasize the texture and the curved shape of the ball. The text "I'm a piece of Art" is printed in a bold, white, sans-serif font across the center of the ball.

I'm a piece of Art

never go to openings

Famous Artist (on Instagram)

The Conversations

Light tube

1200mm x 30mm each

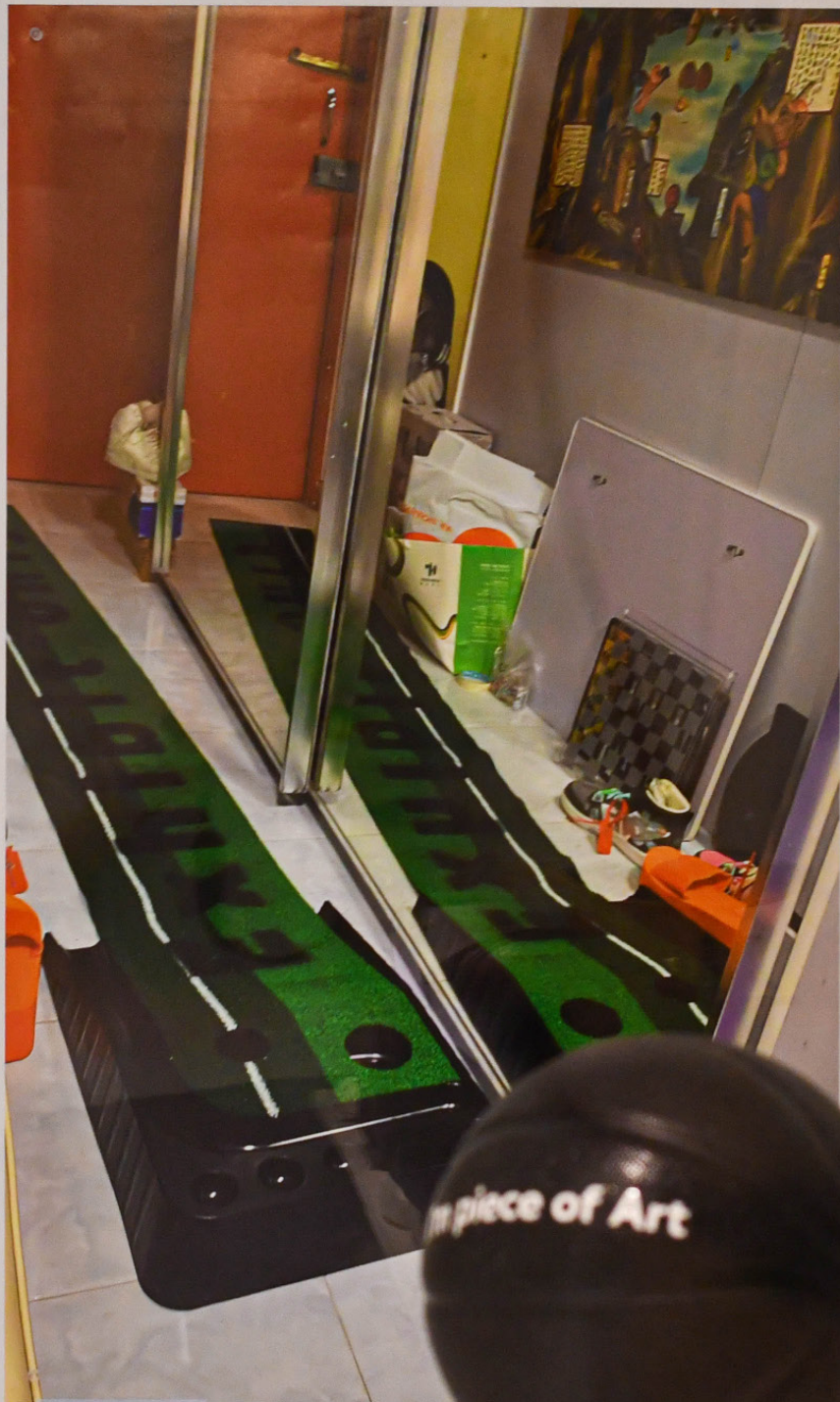
“The Conversations 對話”是三條光管成一組的裝置作品。藝術家從三組看似傲慢而無禮的字句”I”，“Never go to openings”，“Famous Artist (on instagram)” ，表面上是驕傲自大的表露自己，但隨後的層次會看到藝術家對於外界的拒絕、與不自信。

我認為展覽開幕式，是一個十分矛盾的活動——若藝術家以作品來展示自己，但想要以「認識別人」來強逼自己參加不斷的開幕式，與一些不認識、未能連結的人開啟無意義的問好，是無定向的行為。但在社會中彷彿無止盡的所謂 Social 是必須有的，在此藝術家便以常為裝飾性的 light tube，在高處諷刺這種「非必要但有需要」的存在。

'The Conversations (對話)' is an installation artwork with three light tubes. On the surface, I express pride and arrogance with three seemingly rude phrases: "I", "Never go to openings", "Famous Artist (on Instagram)", but upon closer examination, it reveals the artist's rejection and lack of confidence in the outside world.

In my experience, exhibition openings are contradictory events. While artists showcase their works, they must attend these events to meet new people and engage in meaningless conversations with strangers. This behavior lacks direction. However, socializing is an essential part of society.

Famous Artist (on Instagram)



piece of Art







我未是什麼大藝術家，但仍有分享的權利。

快九個月的經歷，由輕蔑藝術，到渴望研究與敬仰知識。

我渴望研究當代設計、概念藝術，與香港、自己本身。

再次感謝 Hidden Space 三位對我「打醒你打醒你」的鞭策，
感謝選擇了我和引導。

/

以上為本人第一個個人展覽《It's not about design / I didn't ask
to win this award / 使用是產品 放着是藝術品》整全筆記。

E p i l o g u e

I may not be a great artist, but I still have want to share my thoughts and experiences. In the past nine months, I went from having a disdain for art to craving to study and admire knowledge.

I yearn to study contemporary design, conceptual art, as well as Hong Kong and myself. I am grateful for the 'three Miss' from Hidden Space - who pushed and motivated me to "wake up," and for choosing me and teaching me.

The above is the complete record of my first solo exhibition, "It's not about design / I didn't ask to win this award / 使用是產品 放着是藝術品".