

The Best  
Is Yet  
to Come  
之 後 將 會  
發 生 美 好 事  
的

Residency moderator 駐留計劃主持  
Huang Xiaopeng 黃小鵬

Artists 藝術家

Chan Ka Kiu 陳嘉翹 He Rui 何銳 Sha Lina 沙麗娜 Wu Jiaru 吳佳儒

# The Best is Yet to Come

## 之後將會發生美好的事

The undertaking of ‘residency’ seems to have become a prevailing style of work and life in today’s art world. ‘Local exchange’, ‘cultural immersion’, ‘professional development’, and ‘career sharing’—experiences that one often expects from residencies—have made their ways into the artistic lingo. Since the establishment of the K11 art village in Wuhan, we have been exploring other possible forms of ‘residency’ (in a village/in an institution/at a site), with the intent to make residence experiences part and parcel of young artists’ professional practices other than temporary shifts in their work routines and daily lives. Apart from regularly recruiting artists to take up residencies at the art village, we also collaborate with overseas art institutions to organise customised residency exchange programmes that allow artists to nourish their artistic practice in foreign communities. Many exquisite encounters and daring experiments are the fruits of our residency programmes. *The Best Is Yet to Come* embodies our continuous exploration of ‘residency’. It facilitates exchanges between young artists and art practitioners from Hong Kong and their counterparts from mainland China. Although the residency is based in Hong Kong, the field trips and educational activities take place in not only Hong Kong but also Guangzhou and Shenzhen in the hope of strengthening the ties among the art communities in the Pearl River Delta region.

The artists participating in the residency programme are Chan Ka Kiu, He Rui, Sha Lina, and Wu Jiaru. We have also invited Huang Xiaopeng to be the moderator of the programme, guiding the four artists to observe the art scenes in different Chinese cities through the lenses of culture, education, and commerce. Chan Ka Kiu and Wu Jiaru, currently living in Hong Kong, are new graduates from art institutes. He Rui and Sha Lina are budding artists active in Wuhan, and they took up residencies at the K11 art village and held solo exhibitions there before. Standing among these young artists, Huang Xiaopeng is a ‘senior’. A well-seasoned artist and researcher, he founded a few years ago HB Station Contemporary Art Research Center in Guangzhou, providing art graduates with two to three years of professional experience with an open scholarly platform where they can explore options outside of the establishment of academic institutions. Together with Huang, these graduates seek forms of study and work styles better suited to their needs, critique and analyse issues of their interests, and launch practical or research

projects. The emphasis on discussion and the thinking process corresponds to the inception of *The Best Is Yet to Come*. The four artists-in-residence have visited numerous art organisations and institutes in Huang’s company to meet with art practitioners, curators, and students. Through these visits, they have gained insights into the cultural features formed in the Pearl River Delta region amidst globalisation and urbanisation; they have also introspected their own positions in the course of development of the contemporary art scene in China. While most art exhibitions display the *results* of artists’ work, the exhibition in front of us lays out the *process*—all the exhibits are records of the four artists’ labour and cogitation, vehicles of their experiences.

As the organiser of the residency programme, we are delighted that we have connected artists of different backgrounds, orchestrated a series of inter-city exchange activities, and witnessed the unforgettable moments of the artists’ meeting and sparring with each other. Residency programmes are gaining traction because artists have never been more ready to walk out of their studios and comfort zones in order to reach out to other people to further their causes and to meet the world. Art organisations, in this junction of time, should assume the role as an initiator or a moderator, standing side by side with the new force and providing them with resources, venues, and exchange platforms. Committed to fostering sustainable development of Chinese contemporary art, all of us at the K11 Art Foundation will continue to bring to young artists and art practitioners more exchange opportunities.

在今天的藝術圈，「駐留」似乎變成了主流的工作和生活方式，在地交流、文化浸淫、專業發展、經驗分享等駐留體驗，也在不知不覺間成為大家討論藝術創作時提到的「關鍵詞」。我們自成立武漢 K11 藝術村以來，不斷探索駐留（駐村／駐場／駐地）的形式和意義，希望駐留非僅帶來工作和生活上短暫的轉變，而是構成年輕藝術家創作脈絡的一環。除了定期招募藝術家進駐藝術村，我們亦與海外的藝術機構在世界各地合辦因地制宜的駐場交換計劃，讓藝術家走進自己不熟悉的社區，擴闊視野、汲取養分。許多美麗的邂逅、大膽的實驗，都因「駐留」而生。「之後將會發生美好的事」體現了我們對「駐留」的持續探索，而且特別強調中港兩地年輕藝術家和藝術工作者的知識交流；整個計劃雖以香港為基地，但考察和教育活動除了在香港舉行，還延伸到鄰近的廣州和深圳，期望藉此加強珠江三角洲藝術社群之間的連繫。

參與是次駐留計劃的藝術家分別是陳嘉翹、何銳、沙麗娜和吳佳儒，同時我們邀請到黃小鵬擔任計劃的主持，引導他們從文化、教育、商業等層面了解中國不同城市的藝術生態。陳嘉翹和吳佳儒現居香港，剛從藝術院校畢業；何銳和沙麗娜則是活躍於武漢藝術圈的後起之秀，曾進駐 K11 藝術村並舉行個展。站在他們當中，黃小鵬名副其實是位「前輩」——他的創作和研究經驗相當豐富，幾年前更在廣州創辦黃邊站當代藝術研究中心，為累積了兩至三年實踐經驗的藝術系本科畢業生建立開放的學術討論平台，與他們一起在學院體制以外找尋更切合自己所需的學習和創作形式，並就着特定課題進行分析和批判，開展實踐或研究項目。這種着重討論和思維過程的宗旨，和「之後將會發生美好的事」的出發點相當一致。計劃舉行期間，四位年輕藝術家跟隨黃小鵬走訪不少藝術機構和院校，跟藝術工作者、策展人和學生見面，從中了解珠三角地區在全球化及都市化下形成的文化特質，審視自身在當代中國藝術史上的位置。藝術展覽普遍展示藝術家創作的成果和成品，但我們眼前這個展覽卻把重點放在事情發展經過上——這裏展出的作品都是四位駐留藝術家某次勞動和思考的紀錄，是一種閱歷的載體。

作為駐留計劃的主辦單位，我們很高興能夠為來自不同背景的藝術家牽線搭橋，策劃一連串跨城市的交流活動，見證他們彼此認識、互相切磋的難忘時光。駐留計劃的興起，也意味着藝術家已準備甚至習慣離開自己的工作室或舒適圈，與其他人一同走得更遠，面向世界；而此時藝術機構應肩負起策劃者或協調者的角色，給予資源、場地和交流平台，與這班新力軍並肩同行。K11 Art Foundation 致力推動當代中國藝術長遠發展，定必繼續為年輕藝術家及藝術工作者帶來更多交流機會。



Adrian Cheng 鄭志剛  
Founder and Honorary Chairman of K11 Art Foundation  
K11 Art Foundation 創辦人及名譽主席

China, a country rising from the waves of globalisation, and post-colonial Hong Kong are of vital importance in the discussion of the outlook and positioning within the world. Though geographically connected to mainland China, Hong Kong based on its histories has taken its own path for over one hundred years, allowing an entirely unique and diverse social epoch to form. Despite having identical biological consanguinity and cultural traditions, a number of historical factors have set Hong Kong and mainland China far apart especially concerning the understanding and perception of social changes. The Cantonese-speaking regions of southern China, where Hong Kong is situated, have a relatively independent cultural scene. The differences in languages, behaviours, and values between Hong Kong and mainland China are closely related to upbringing and education. Besides, bias of mass media shapes judgement, causing further misunderstandings and communication difficulties.

With the advent of digital globalisation, information has become tremendously accessible. Artists living and working in different corners of the world are now able to meet through various online channels, with the diminishment of geographical boundaries influencing the ways they look at the world and create art. Hong Kong artist Pak Sheung Chuen is, for example, one of the artists who have had significant influence on young artists in Guangzhou. In the past, Hong Kong artists were more inclined to employ individual values and everyday life as inspiration, whereas artists from mainland China chose to critically address an issue from the perspective of the collective mass. However, if one takes a closer look at the oeuvre of younger generation artists today, it is apparent that their artistic vocabulary is telling us another story. Hong Kong artists are beginning to reflect upon political and socio-economic issues in the creative process while artists from mainland China tend to place more emphasis on the documentation of daily life and personal narrative. This being said, these two distinctive groups do share a common ground—a heartfelt concern for the socio-cultural environment surrounding them. They fight for more freedom in art making and fewer constraints on individual expression. This is the result of not only changes in circumstance but also frequent exchanges between them.

The present bears a stronger resemblance than the past to the utopia that Aldous Huxley envisions in his novel *Brave New World*. In this 'new world', only one language is spoken. Social stability is everything, and everyone leads apparently the 'best' life, without having to worry about how to get all basic life necessities. This 'best' life, however, comes at great cost—human

emotions, pleasant or unpleasant, disappear altogether. If there is so much ambiguity to what the 'best' (or 'beautiful') means, how should the very idea of 'best' be understood? Chan Ka Kiu, one of the artists participating in the residency programme, once said: 'Once in love, every meaningless detail becomes beautiful; once tired, all beauty becomes meaningless'. This sort of love-hate relationship between lovers could perhaps shed light on the association of the Other in the relationship between mainland China and Hong Kong, with its application not merely political or cultural but individual and interactional. The four young artists are all experienced in investigating time as a subject matter. Take their past artwork as an example. Chan Ka Kiu's *Modern Love Story* probes romantic relationships. *Popsicle* by He Rui is a pivotal narrative on the mother-son relationship. Sha Lina's *Decomposition of Coca Cola* hopes to deconstruct the definition of commodity and object. The widely discussed topic of man and death is further elaborated in Wu Jaiyu's *The Death of Lao She*. Whilst touching upon the discussion of the Other, these works of art question and re-interpret the idea of the 'best'.

*The Best Is Yet to Come* is an attempt to build a hub connecting Hong Kong and mainland China, initiating a sort of mirroring effect. It provides the two Hong Kong-based artists and the two Wuhan-based artists with an opportunity to communicate face to face. Through examining personal images presented to each other, they look deeper into themselves and reflect on their current situations. The programme aims at transforming the four artists into an 'artist collective'. Through their experiences of living in and observing cities in China, they expand their scope of knowledge and artistic vocabulary, ultimately breaking through their creative blocks. It is hoped that through this journey the artists would further understand not only their own individuality but also the commonality which brings them together. In the linguistic and social contexts of the Other, they would also discover and learn about the framework which unites culture and local identity. Ideological exchange such as this contributes to the deepening of our understanding of globalisation, especially now when boundaries have lost significance. From here an innovative way of thinking and a new methodology of processing the Other begins, presenting the possibility of a 'best' world that does not deny individual identity.

中國，作為一個在全球化浪潮中崛起的國家，以及前英國殖民地香港，在今天有關世界未來的定位和討論中，都佔據重要位置。儘管香港地理上與大陸連接，但一百多年來卻在另一條歷史軌道上發展，形成了與內地截然不同的社會形態。即便有着相同的血緣和文化傳統，種種歷史原因，使到中港兩地對於社會變化的感受和認知南轅北轍。香港所屬的

粵語地區是個相對獨立的文化圈，兩地的人在語言、行為和價值觀上的差異，也與他們自身的教育和成長背景息息相關。另一方面，兩地的大眾媒體都存在一些意識形態，形塑着大家對事物的判斷，造成雙方在認知上的誤解，以及溝通上的困難。

不過，在網絡全球化的今日，資訊流動愈益頻繁，在不同地方生活的藝術家能從不同渠道認識彼此，而這種隔膜的消弭，更影響他們觀看事物的角度及創作方式。例如香港藝術家白雙全，對廣州的年輕藝術家有很大的影響。過去，香港藝術家偏向從個人價值和日常生活入手，而內地藝術家則多從集體觀念去探討問題，進行批判。但若我們留意新一代藝術家的作品，不難發現他們的創作似乎呈現相反方向：當下的香港藝術家更偏向從政治和社會議題介入，相反內地藝術家更專注於日常生活和自我表達。雖然如此，兩地的藝術家同樣關心自身所處的社會及文化環境，都努力爭取更大的創作空間，表達自己的想法。這不但是兩地語境的變化所造成，也是兩地交流的結果。

事實上，我們現在比以前更接近生活在阿道斯·赫胥黎於《美麗新世界》預言的烏托邦之中。在這個「新世界」裏，所有人都說着同一種語言；社會安定成為首要目標，人人衣食無憂，生活似乎「美好」。然而，這種「美好」的背後，卻是喜怒哀樂的消失殆盡。如果「美好」是充滿歧義，那「美好」（或「美麗」）到底應如何被理解？參與駐留計劃的其中一位藝術家陳嘉翹曾說過：「一旦愛，再無意義的事都美；一旦厭，再美的都無意義。」這種情人之間的愛恨交纏，也許隱喻兩地的「他者」關係——不單是政治和文化意義上，也指個體之間的相互關係。四位年輕藝術家都有以時間為基點的創作經驗，以他們過往的作品為例，陳嘉翹《現代愛情故事》中的情人關係、何銳作品《冰棒》道出的母子關係、沙麗娜《可口可樂分解》中對商品和物件的分解，還有吳佳儒《老舍之死》中人與死亡的關係，除了涉及對「他者」的探討，也對何為「美好」提出質疑和自我闡釋。

「之後將會發生美好的事」是為兩地建立連接點和互映鏡像的嘗試——是次計劃為兩位現居香港的藝術家及兩位現居武漢的藝術家製造面對面交流的機會，審視彼此予人的各種形象，觀照自身、反思自己身處的環境。此計劃讓他們化身成「藝術家共同體」，在多個中國城市實地體驗和觀察，共同拓寬知識和創作方向，突破自己的局限；同時，他們深入理解彼此的共性與差異，在「他者」語境中發現和理解文化與當地生活的關係。思想的交流，有助我們加深對全球化時代（邊界已經變得無關重要）的理解，以此建立一種新的思維、一種處理「他者」關係的新方式，呈現一種並不排斥個體身份的「美好」世界的可能。



Huang Xiaopeng 黃小鵬  
Residency Moderator of *The Best Is Yet to Come*  
「之後將會發生美好的事」駐留計劃主持

# About 關於

## K11 Art Foundation

Founded by Adrian Cheng in 2010, the K11 Art Foundation (KAF) is a registered not-for-profit organisation that promotes the development of the contemporary art scene in Greater China by providing support for emerging Chinese artists and taking them to the international stage. Not only does KAF nurture artistic talents, but it also serves as an incubator for professional practices of promising young curators. KAF has forged partnerships with art institutions such as Fundació Gala-Salvador Dalí in Figueres; Serpentine Galleries and Institute of Contemporary Arts in London; Centre Pompidou, Palais de Tokyo, and Musée Marmottan Monet in Paris; The Metropolitan Museum of Art, The Armory Show, New Museum, The Museum of Modern Art, and MoMA PS1 in New York. Works of Chinese talents are showcased at exhibitions in Asia and other parts of the world.

The artist-in-residence programme held at the K11 art village in Wuhan—which has proven itself a dedicated platform for studio practices, exchanges, and connections since its establishment in 2011—is another important undertaking of the Foundation. In order to provide guest artists from Greater China and around the globe with more resources and facilities, the village will be relocated to the first K11 Art Mall in the city by the end of 2017. Equipped with studios, exhibition spaces, and multifunction rooms, it promises to, as always, spare no effort to encourage creative practices and popularise contemporary art. Through researches, initiatives, and partnerships, KAF offers the general public a wide range of programmes, fostering the appreciation of art and culture.

K11 Art Foundation (KAF) 由鄭志剛於 2010 年創立，是個推動中國當代藝術發展的非牟利機構，全力支持大中華地區新晉藝術家創作，讓他們在國際舞台上盡顯才華。KAF 不但培育藝術人才，還扶植有潛質的年輕策展人的專業發展。KAF 曾與費格拉斯卡拉·達利基金會、倫敦蛇形畫廊、倫敦當代藝術學院、巴黎龐畢度藝術中心、巴黎東京宮、巴黎瑪摩丹莫內美術館、紐約大都會博物館、軍火庫藝術展、紐約新美術館、紐約現代藝術博物館、MoMA PS1 等知名藝術館和單位合作，向亞洲以至全球展示中國藝術家的優秀之作。

位於武漢市的 K11 藝術村是 KAF 另一項重點計劃，自 2011 年正式營運以來，一直為藝術家提供進行創作、交流和溝通的平台。藝術村將在 17 年年底搬往市內第一座 K11 購物藝術中心，為來自中國和世界各地的駐村藝術家提供更多資源和設施。藝術村將配備工作室、展覽空間和多用途活動室，舉行各式各樣的展覽和活動，鼓勵創作之餘，也讓更多人認識當代藝術。KAF 透過研究、活動策劃和夥伴計劃，匯聚各界對藝術的熱愛和能量，提供多樣化的節目，藉以提升公眾鑒賞藝術和文化的的能力。

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# Special Thanks 鳴謝

## Organisations 機構

Academy of Visual Arts, Hong Kong Baptist University  
香港浸會大學視覺藝術院  
Asia Art Archive 亞洲藝術文獻庫  
Centre for Community Cultural Development 社區文化發展中心  
Connecting Space Hong Kong  
C&G Artpartment C&G 藝術單位  
Department of Fine Arts, The Chinese University of Hong Kong  
香港中文大學藝術系  
Display Distribute 展銷場  
Kai Fong Pai Dong 街坊排檔  
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PRÉCÉDÉE  
School of Creative Media, City University of Hong Kong  
香港城市大學創意媒體學院  
Cinematic Design and Photographic Digital Art, School of Arts and Social Sciences, The Open University of Hong Kong  
香港公開大學人文社會科學院電影設計及攝影數碼藝術  
WING 永天台

## Individuals 個人

Leo Li Chen 陳立  
Choi Wai Yu, Fianca 蔡尉榆  
Freya Chou 周安曼  
Frog King 蛙王  
May Fung 馮美基  
Rachel Ip 葉曉燕  
Kwan Sheung Chi 關尚智  
Jeff Leung 梁展峰  
Michael Leung 梁志剛  
Ivy Lin 連美嬌  
Lui Chin Fung 雷千鋒  
Andrew Luk 陸浩明  
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Mok Chiu Yu 莫昭如  
Peter Andrews Clarke Nelson  
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Winnie Pan 潘穎珊  
Tiu Man 刁敏  
To Chui Ting Joyce 杜翠婷  
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Wong Ka Yan 黃嘉欣  
Wong Yik Chung 黃奕聰  
Prof. Yip Yuk Yiu 葉旭耀教授  
Dr. Zheng Bo 鄭波博士

## The Best Is Yet to Come

之後將會發生美好的事

Exhibition Period 展覽日期

3.11–18.12.2017

Exhibition Time 展覽時間

10am–7pm

Exhibition Venue 展覽地點

chi art space

8/F, New World Tower 2, 18 Queen's Road Central, Hong Kong

香港中環皇后大道中 18 號新世界大廈二期 8 樓

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