

25 July - 24 August, 2024



Dony Cheng

Dave Chow

These Faces (Jennifer Yeung)

Brandon Tay

**The Archivist Augurs,  
The Larper Dreams**

# PRESS RELEASE

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PRESS RELEASE

Square Street Gallery is pleased to present *The Archivist Augurs, the Larper Dreams*—a group exhibition which creates a dialogue between works by Dony Cheng, Dave Chow, *These Faces* (a.k.a. Jennifer Yeung), and Brandon Tay. The title of the exhibition borrows from Tay's 2024 video work *Emulator*, which will also be included in the exhibition. By working with Hong Kong philosopher Yuk Hui's essay "For a Planetary Thinking" (2020), the exhibition brings together a group of artists engaged with a skeptical framework as they question the prescriptive paradigms with which we approach technology and its relationship to the material world.

Since the industrial revolution, and the ensuing globalization, our relationship with technology follows a particular logos; a machine completes a task it was produced to complete. Drawing upon what German philosopher Martin Heidegger called *Gestell* or "enframing," Hui argues that this logos closes off the possibility of technology, and thus fits within the model of accelerationist development that has been decided and laid out for us. He suggests instead that the challenge to such models can be found in artmaking, wherein the enframing of the same technology used to facilitate the flow of capital breaks its relationship with

instrumentalisation, opening it up to risk and alterity. This exhibition thinks through this approach to technology through the works of four artists.

What if binary computing took biological networks as its starting point? Tay's videos and sculptures take this question as their own starting point. In his video *Emulator*, Tay builds a universe that starts with Austrian psychoanalyst Wilhelm Reich's orgone theory. An extension of Sigmund Freud's idea of libidinal energy, Reich's "orgones" are an omnipresent cosmic form of bioenergy. Utilizing the AI-generated voice of Reich, Tay maps a speculative history wherein the development of our servers, floppy disks, and printers all have an alternative present. *Emulator* utilises the very technologies used to increase productivity and efficiency in the capitalist mode of production (namely artificial intelligence and imaging) only to speculate on its own computational history. In Tay's worldbuilding, silicone and copper were never fundamental to binary computation, rather orgones and biospecimens are centered. His sculpture *Model A* (2023), which is also featured in *Emulator*, makes physical the thought process that goes into his video work. Drawing upon the seemingly opaque processes that go into Generative Adversarial Networks (GAN),



Tay makes physical the aforementioned speculative history utilising biomorphic forms, seemingly engendering a forgotten timeline. Surrounded by gravel and sitting atop a modular steel plinth, a hologram makes a home for itself at the heart of the sculpture. Resembling a specimen in a natural history museum, Model A relishes in the singularity of its objecthood. It delights itself in the possibility that it, like its computing counterparts, is present.

Not dissimilar to Tay, Cheng's new body of work engenders a future wherein all organic forms are discarded to make way for efficiency and reproducibility. Its pinnacle is, of course, the straight line. For Cheng, linearity portends a danger—it suggests acceleration, speed, efficiency, and most importantly, an alienation from affect and environment. The line produces a subject that has no rough edges, no ipseity. It—to the infinite degree—holds the ability to produce the self-same. It effaces difference. In her new video, *Landscape in the World of Straight Lines* (2024), representations of nature pan the screen as if they were props on a movie set. Possessing no identity, they fulfil the idea of "plant" but retain no specificity, or vitality in their Being. A serene but alienating sense of beauty takes a hold of us, as the subtitles to the video calmly set us up for

calamity. Cheng modifies two moments from her video as the point of reference for her new paintings. Stemming from a slow observation of her environment—corporate architecture, shopping malls, and light fixtures—her paintings abstract the city, slowing it down to an imperceptibility. Iterative ceiling lights turn into cuboids that cut across the canvas, while sparse windows leave spectral traces of sunlight. Rendered in careful balance of acrylic, oil pastels, and charcoal, Cheng's new monochrome paintings can be read as textured rehearsals of slowing down.

Chow's approach takes us away from computational technologies, and toward the paradigm of the workplace. As Chow prepares for a solo exhibition in 2025, he brings together two representative works from two distinct series. In *3605* (2023), Chow makes use of black box-cutting blades, a staple for the artist who also works as an art handler. Blades act as artefacts of danger, mobility, and convenience. They are used to cut through boxes and tape, preparing for shipment, for global transactions. They hold an inherent risk to the user: it cuts and slices. In *3605* (2023), Chow conceals this risk as he stacks the titular number of blades together, with their sharp sides edges pointing towards the viewer, leaving the surface with a



velveteen sheen. Calling upon the formal legacies of artist Donald Judd, Chow repurposes the language of industry and movement; he invites a sense of meconnaissance (or misrecognition) into the viewer, drawing out affect and violence, at once. Meanwhile, *You and Me* (2018) gives us insight into the tos and fros of interpersonal relationships as Chow modifies the common tape dispenser. Sitting atop two perfectly sized plinths, each dispenser pulls the other toward it, landing us in an endless tension, an endless tug of war.

If the face is the first point of encountering the other, *These Faces* takes this proposition with all seriousness in her practice. Influenced by her Feng Shui Master parent and the otherworldly works of artist H.R. Giger, *These Faces* manipulates polymer clay and resin to produce fragments of faces and other corporeal forms, each ruminating upon the intricacies of vitality and connectivity. Punctuated with a sense of realism—*These Faces* set us up for an encounter in the uncanny valley, as the motifs in her work which range from eyes, noses, lips, and fingers, sit somewhere between what is alien and what is wholly human. In *Close*

*Touch* (2024), two fingers approach a dark cornea, veins subtly punctuate the surface of the fleshy object. The risk and the danger here, yet the proximity to our own bodies is undeniable. Meanwhile, *Guardian* (2024) holds on its body a multitude of eyes, taking reference from the all-seeing and biblical Seraphim. The work acts as a talisman, seeing all sides, and observing the dynamics of control. Recently presented at the annual cultural festival Re-Fest, the interactive virtual space *Present\_space.122449* (2024) is designed and regulated by chance and the guidelines of Feng Shui. In the virtual space, there are elements of control and uncontrollable factors that can be calculated to some extent, with equations and statistics. For instance, the maximum number of parts generated (49 objects) as well as the amount of time they take to be generated (12 - 24 seconds), both make an appearance in the title of the work. The facial features in the space are 3D scans of the sculptures on view in the gallery, which the viewer can choose to regenerate, destroy, inspect and place together different parts that influence this dynamic space, much like we do in the present space.





Square Street Gallery 榮幸呈獻「典藏者占卜，扮演者夢想」群展，構建一場鄭虹、周睿宏、These Faces (Jennifer Yeung) 和 Brandon Tay 作品間的對話。展覽的標題取自 Tay 於 2024 年創作的影像作品《Emulator》，該作品亦會被收錄於此次展覽。通過探討香港哲學家許煜於 2020 年發表的論文《形塑一種行星思惟》，此次展覽匯聚了一群以懷疑框架為基礎的藝術家，質疑我們面對技術及其與物質世界的關係時所採用的範式。

自工業革命以來，隨著全球化的推進，我們與技術的關係遵循著一種特定的理法 (logos)；一台機器完成它為之而生的任務。許煜借用了德國哲學家馬丁·海德格所稱的 Gestell，也就是「座架」，並認為這種理法 (logos) 封閉了技術的可能性，因此符合為我們決定和規劃的加速主義發展模式。他提出，可以在藝術創作中找到挑戰這種模式的解決方案。藝術打破了框架促進資本流動的相同技術和工具化之間的關係，並開放了其風險性和異質性。此次展覽將通過四位藝術家的作品來思考這種技術觀。

Tay 的影像和雕塑作品以這樣一個問題為出發點：如果生物網絡成為二進制計算的起點會怎樣？在他的影像《Emulator》中，Tay 建構了一個以奧地利精神分析學家威廉·賴希的倭格昂能理論 (orgone theory) 為基礎的宇宙。作為西格蒙德·弗洛伊德性動能理論的延伸，賴希的倭格昂能是一種無所不在的宇宙生物能量。Tay 利用 AI 生成賴希的聲音，繪製了一個假想的歷史，將人類的服務器、軟盤和打印機的發展進

程用多元現實替代。《Emulator》利用了那些在資本主義生產模式下用來提高生產力和效率的技術（即人工智能和成像技術），來推導其自身的計算歷史。在 Tay 的世界構建中，原本以矽和銅為基礎的二進制計算變成由倭格昂能和生物標本為中心。他的雕塑《Model A》(2023) 也在《Emulator》中出現，將他影像創作的思考過程具象化。Tay 借鑒了生成對抗網絡 (GAN) 中那些看似模糊的過程，利用生物形具像化上述的假想史，彷彿孕育了一條被遺忘的時間線。雕塑被碎石，置於模塊化鋼製底座上，中心是一個全息圖。《Model A》沉浸在其物體獨特性中，彷彿自然歷史博物館中的一具標本。它自洽於一種可能性，就像它的計算對應物一樣，它也是存在的。

與 Tay 相似，鄭虹的新作體現了一個所有有機形式都被拋棄，以追求效率和可複製性的未來。其極點當然是直線。對鄭虹來說，線性預示著一種危險——它暗示著加速、速度、效率，最重要的是，與情感和環境的疏離。直線產生一個沒有粗糙邊緣，沒有自我的主體。它具有無窮無限產生同一性的能力。它抹去了差異。鄭虹的新影像作品《Landscape in the World of Straight Lines》(2024) 中，自然的意象如同電影佈景中的道具一樣在屏幕上掃過。它們沒有身份，雖然實現了「植物」的概念，但沒有任何具體性或存在的活力。視頻的字幕平靜地為觀眾鋪陳災難，讓一種平靜但疏離的美感抓住了我們。鄭虹從她視頻中的兩個片段中汲取靈感作為她新畫作的參考。從對周遭環境——企業建築、購物中心和燈具裝置——的緩慢觀察中，她的畫作抽象了

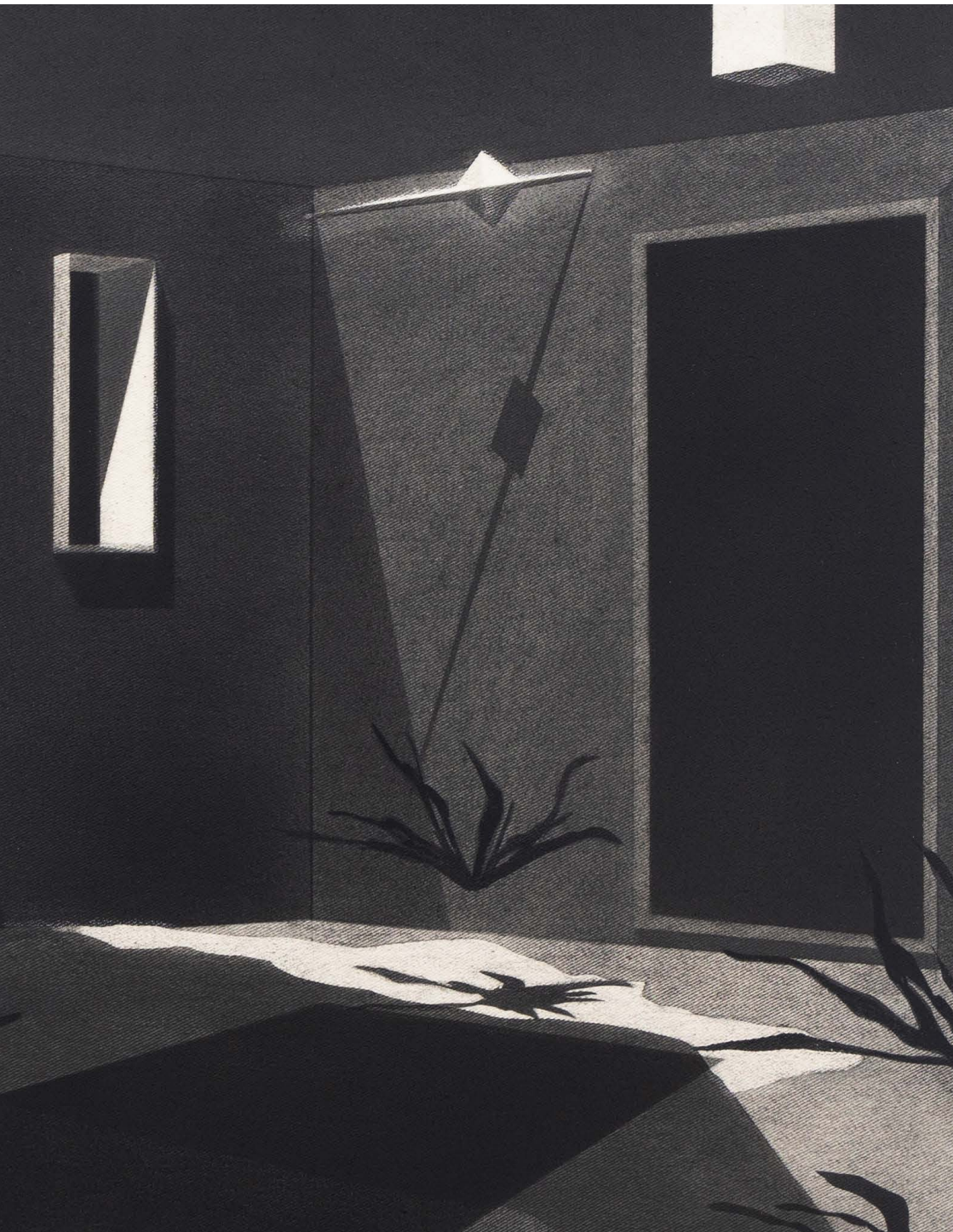


城市，將其放慢至不可察覺的程度。重複的天花板燈變成了橫穿畫布的立方體，而稀疏的窗戶則留下了陽光的幽幽痕跡。通過其以丙烯酸、油畫棒和木炭的精心平衡呈現，鄭虹的新單色畫作可以被視為對放慢速度的極有質感的反覆敘述。

周睿宏的藝術手法將我們帶離計算機技術，轉向工作室的範式。在準備 2025 年的個展前，他將展出兩個不同系列的代表作品。在《3605》(2023) 中，周睿宏使用了他日常工作必備的黑色切割刀片為材進行創作。刀片作為危險、機動性和便利的產物，多用於切割箱子和膠帶，為全球交易和運輸做準備。對於使用者來說，它們往往具有潛在的風險：切割和劃傷。在《3605》(2023) 中，他把這種危險隱藏，以標題數量的刀片堆疊在一起，鋒利的一側朝向觀眾，使作品表面呈現出絲絨般的光澤。周睿宏借用藝術家 Donald Judd 的形式遺產，重新利用工業和運動的語言；他引入了一種「誤認」(meconnaissance) 的感覺，引發情感感和暴力的交錯。與此同時，周睿宏在《You and Me》(2018) 改造了常見的膠紙機，讓觀眾洞察到人際關係的來回拉扯。兩個膠紙機被放在兩個完美尺寸的基座上，彼此拉扯，將我們置於無盡的緊張拖拽之中。

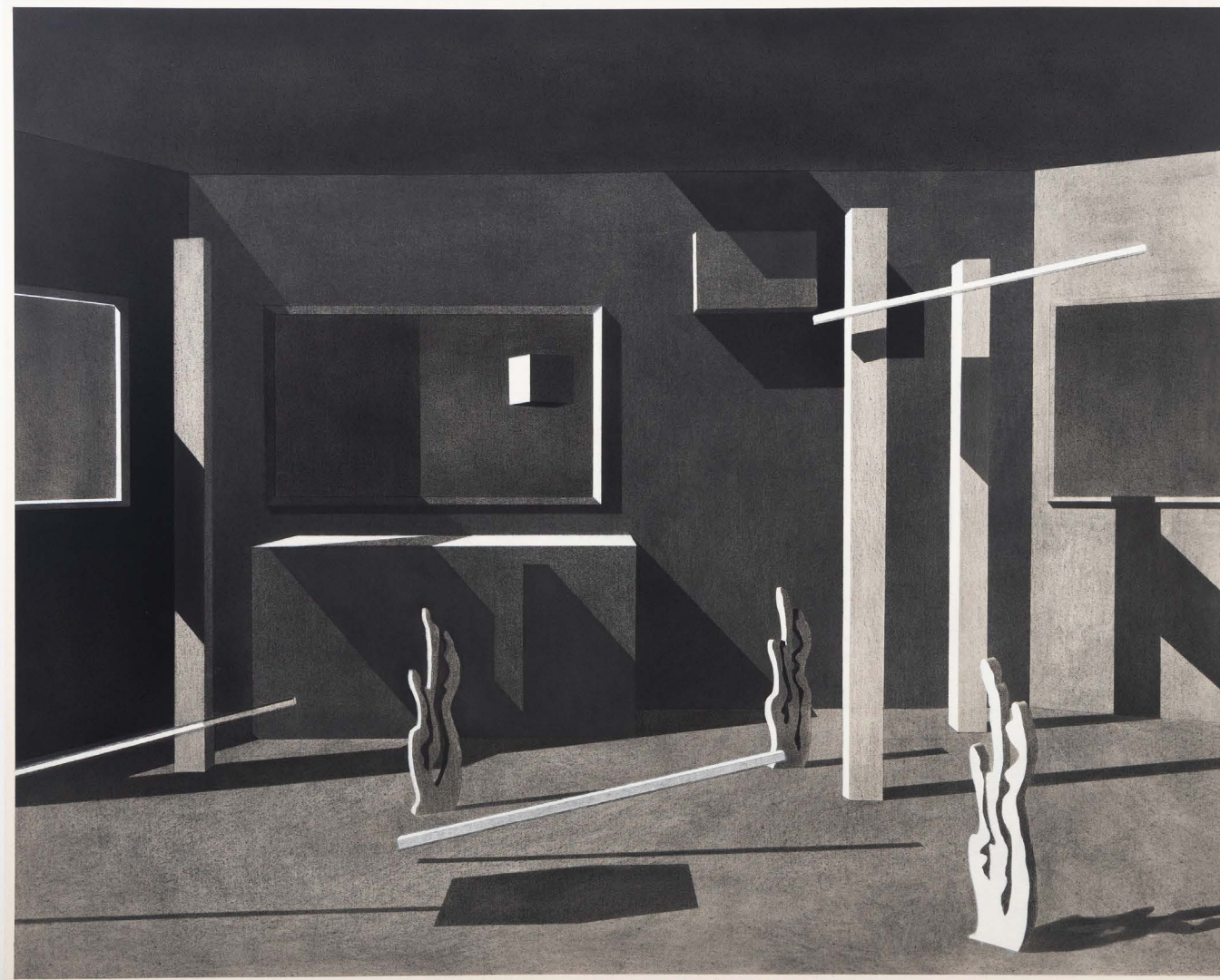
如果說面孔是與他人相遇的第一接觸點，那麼 These Faces 在她的創作中非常認真地呈現了這一命題。受其風水大師父母和藝術家 H.R. 吉格爾的超現實作品影響，These Faces 使用了聚合物黏土和樹脂來製作面部碎片和其他人體型態，每個作品都在沉思著生命力和連結的複雜性。她的作品伴有一種獨特的現實主義，將眼睛、鼻子、嘴唇和手指這些意象游離於異形和人類之間，使觀眾彷彿置身於神秘谷中。在《Close Touch》(2024) 中，兩根手指接近一個黑色的角膜，血管微妙地點綴在這塊肉體物質的表面。這裡存在著風險和危機，但是也不可否認地擁有我們與身體的親近。與此同時，《Guardian》(2024) 參考了全視之眼和聖經中遍體眼睛的熾天使，其身體上有多雙眼睛。該作品充當一個能眼觀四路的法寶，觀察著控制的動態。近期在年度文化節 Re-Fest 上展出的交互式虛擬空間《Present\_space. 122449》(2024) 由風水的指示和隨機設計調節而成。例如，物體能夠生成的最大數量 (49 件) 以及它們生成所需的時間 (12-24 秒)，都出現在作品標題中。虛擬空間中出現的面部形態是畫廊展出的雕塑的 3D 掃描，觀眾可以選擇重生、摧毀、檢查並組合這些不同的部分，從而影響整個動態空間，宛如現實中我們所做的一樣。





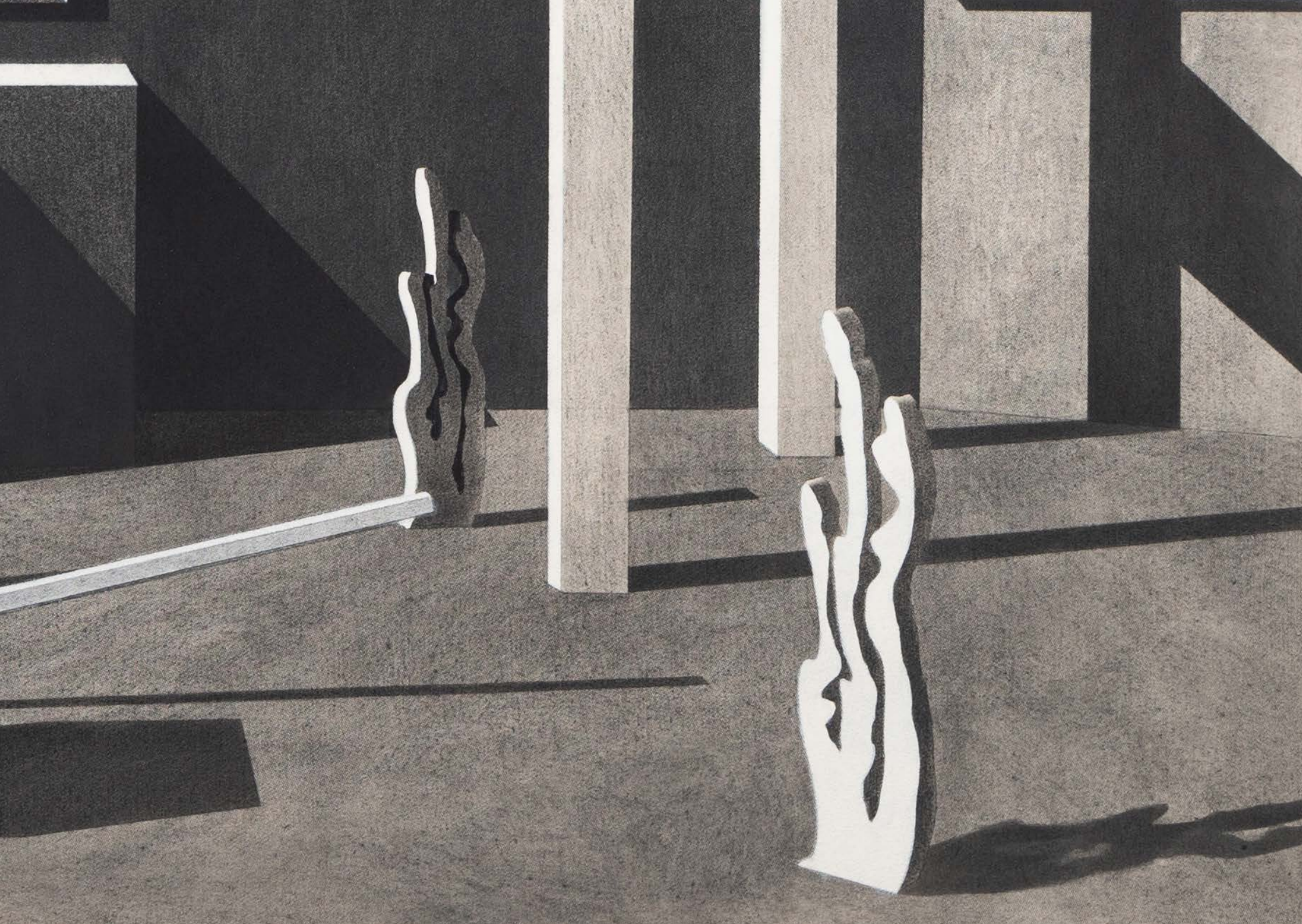
Dony Cheng  
Between a Desert and a Room  
2024  
charcoal, soft pastel, musou black on canvas  
30 x 40 cm  
HKD 25,000



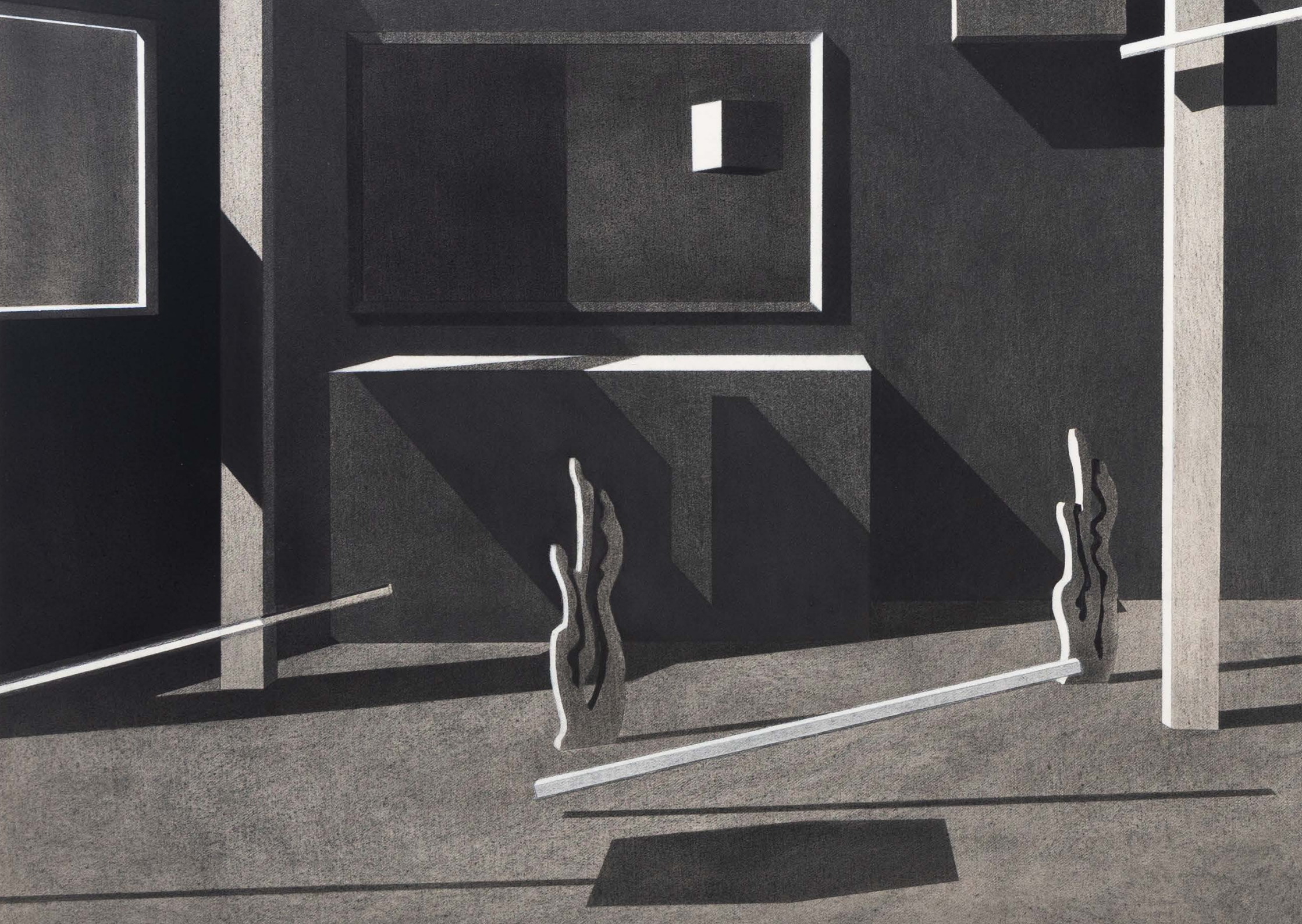


Dony Cheng  
*Hidden Cubes in the Air*, 2024  
charcoal, soft pastel, musou black on canvas  
100 x 80 cm  
HKD 63,000







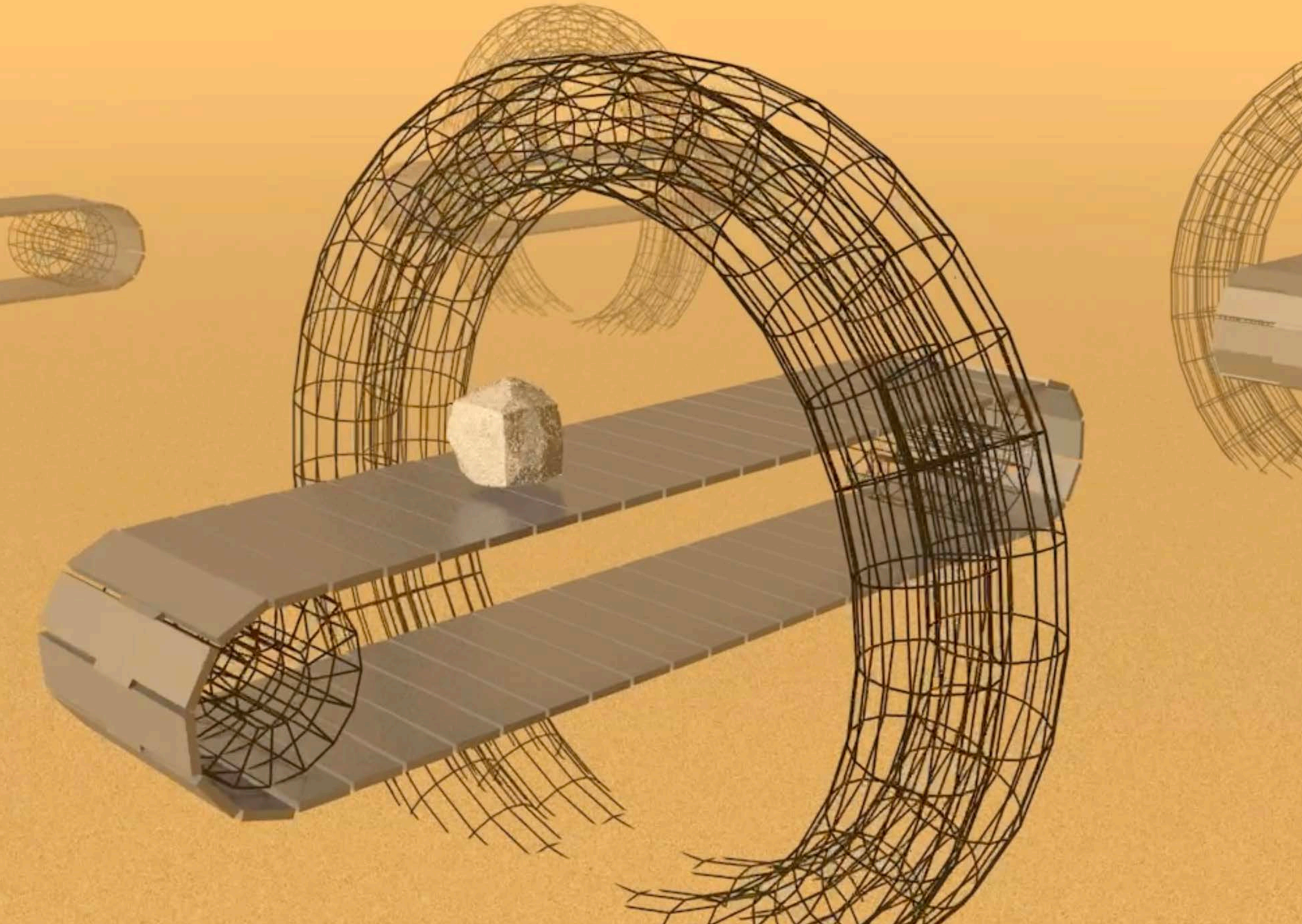


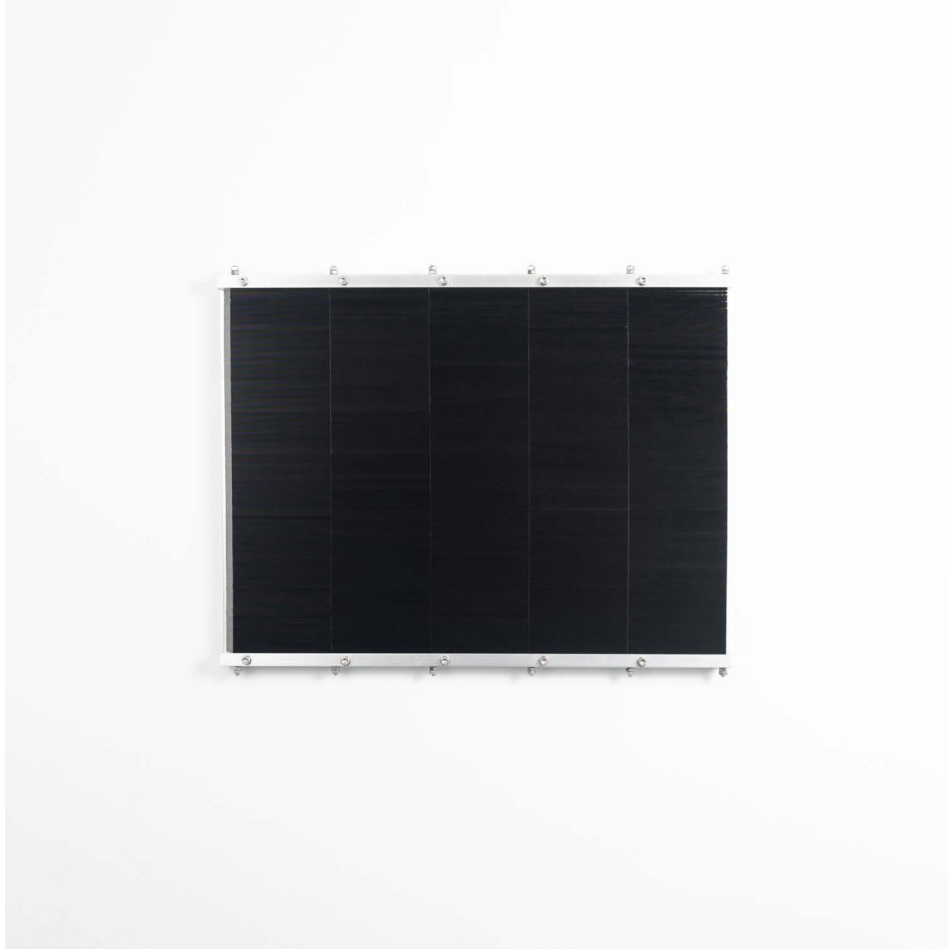




Dony Cheng  
*Landscape in the World of Straight Lines, 2024*  
Single Channel Video  
4min 5s  
Edition of 5 + 1AP  
HKD 25,000







Dave Chow  
3605, 2023  
Black Blades and Hardware  
38 x 50 x 3.5 cm  
HKD 36,000









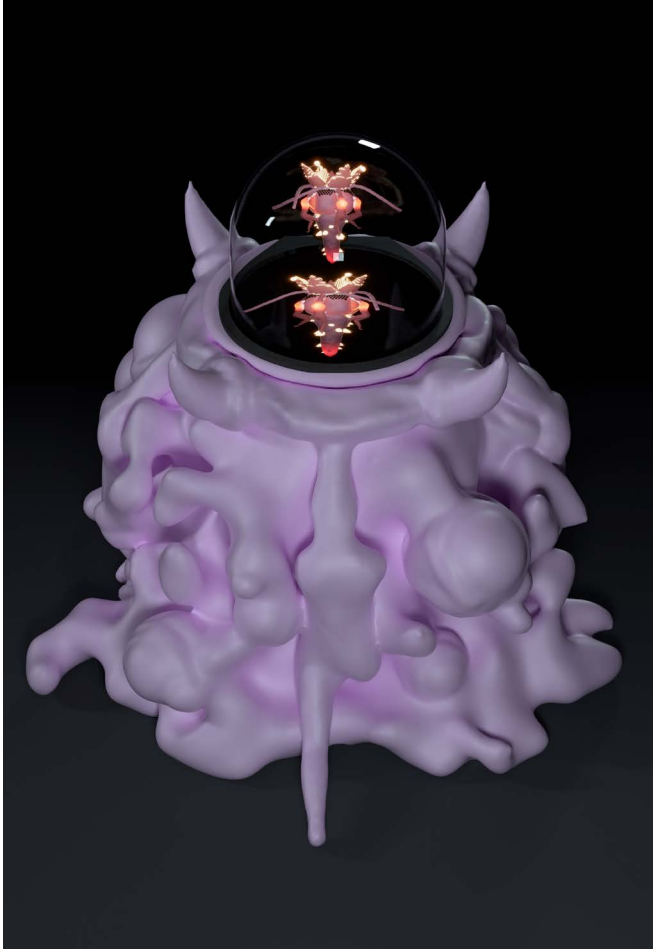


**Dave Chow**  
*You and Me*, 2018  
Tape, tape dispensers, wooden plinths, hardware  
Edition of 1 + 1 AP  
Dimensions variable  
HKD 50,000









**Brandon Tay**  
*Model A: Adversaries*, 2023  
3D printed sculpture with embedded media display and LCD display with dynamic video loop  
32 x 18 x 26 cm  
HKD 40,000





Brandon Tay  
*Emulator*, 2024  
Single Channel Video  
Edition of 5 + 2 AP  
12 minutes 12 seconds  
HKD 24,000







**These Faces**  
*We are all connected*, 2023  
Paint on polymer clay  
12 x 12 x 12 cm  
HKD 8,000





**These Faces**  
*Guardian, 2024*  
Paint, metal, and resin on polymer clay  
26 x 20 cm  
HKD 5,000





**These Faces**  
*Close Touch*, 2024  
Paint and resin on polymer clay  
15 x 10 x 5 cm  
HKD 5,000





**These Faces**  
*Face 2 Face*, 2023  
Paint on polymer clay  
8 x 8 x 8 cm  
HKD 4,000





**These Faces**  
*Baby Smell, 2023*  
Paint on polymer clay  
9 x 9 x 5 cm  
HKD 3,000





**These Faces**  
*Neepneep, Moving Skin, 2023*  
Paint on polymer clay  
7 x 7 x 1 cm, 7 x 7 x 4 cm; installation dimensions variable  
HKD 3,000

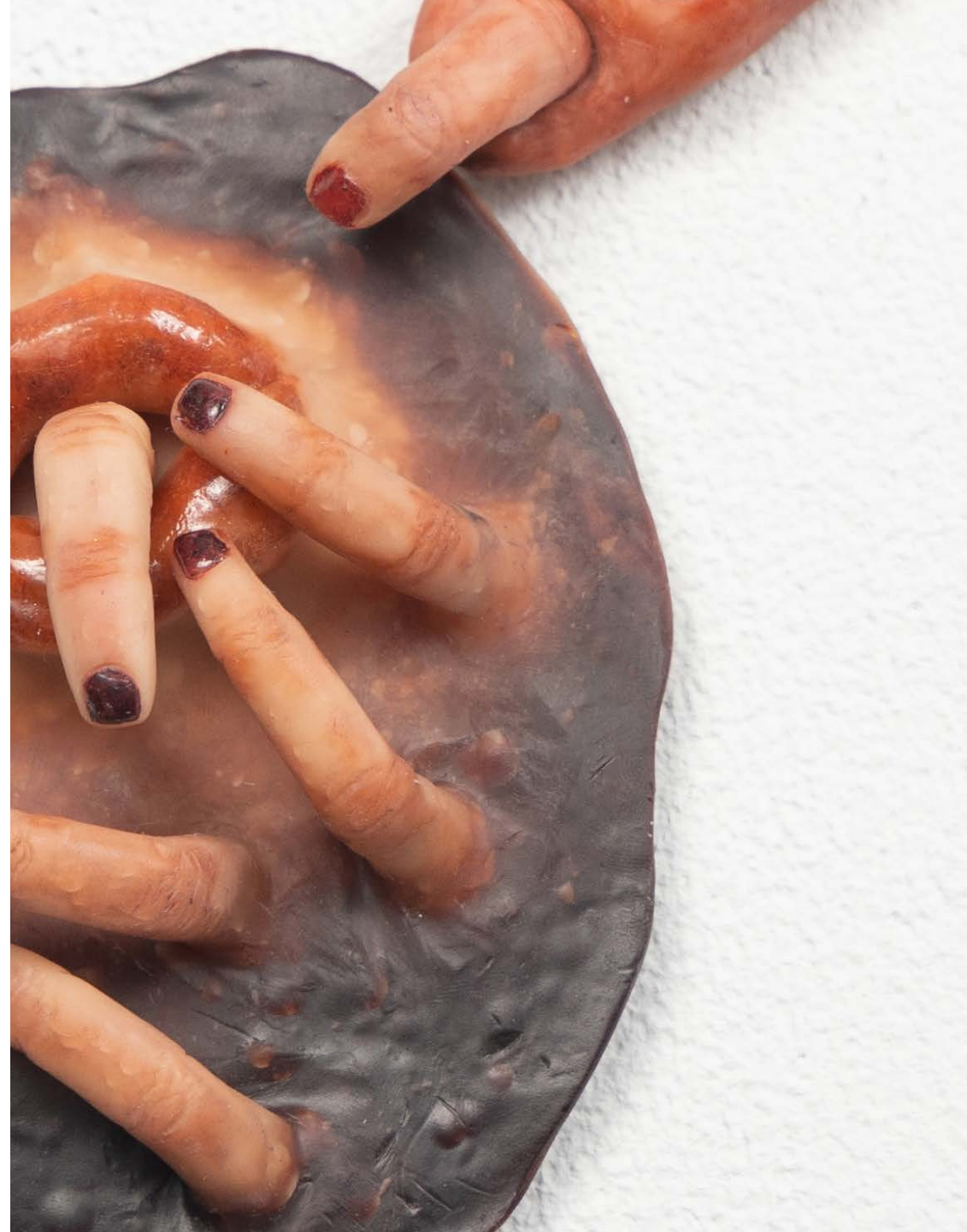


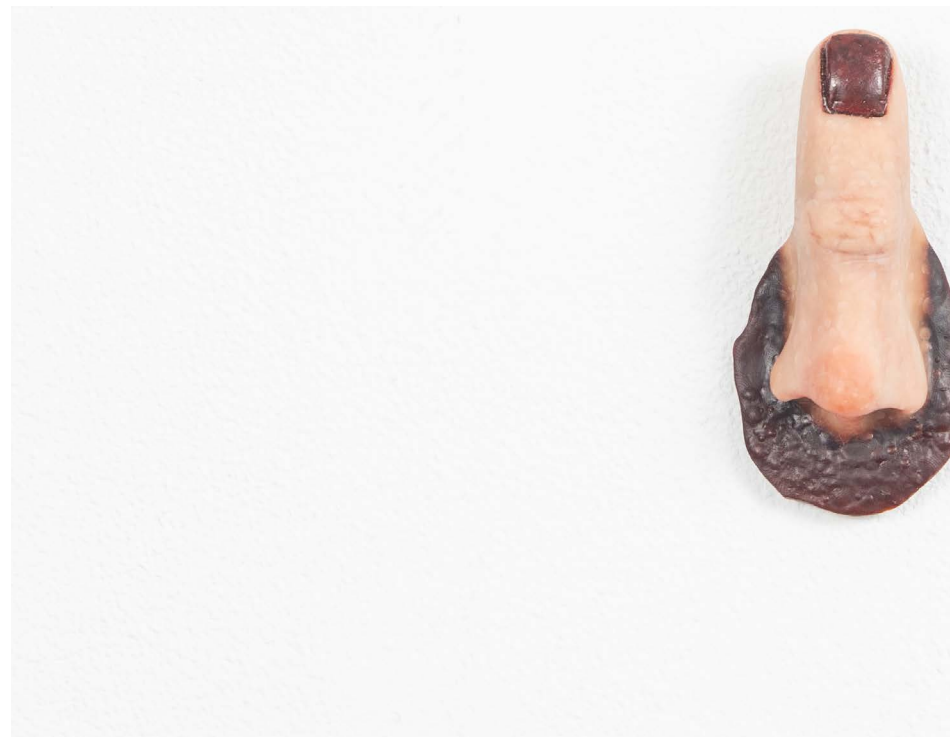
**These Faces**  
*Meaty Eye, Nose 4 Nose, 2023-24*  
Paint and resin on polymer clay  
7 x 3 x 1.2 cm; 7 x 3 x 2 cm; installation dimensions variable  
HKD 2,000





**These Faces**  
*Can I just feel the hole, feel you from the inside, 2023*  
Paint on polymer clay  
7 x 3 x 2 cm, 11 x 7 x 4 cm; installation dimensions variable  
HKD 4,000





**These Faces**  
*Fold spy eye, up your nose, burnt lip, 2023*  
Paint on polymer clay  
7 x 3 x 1.2 cm; 7 x 3 x 2 cm; installation dimensions variable  
HKD 4,000



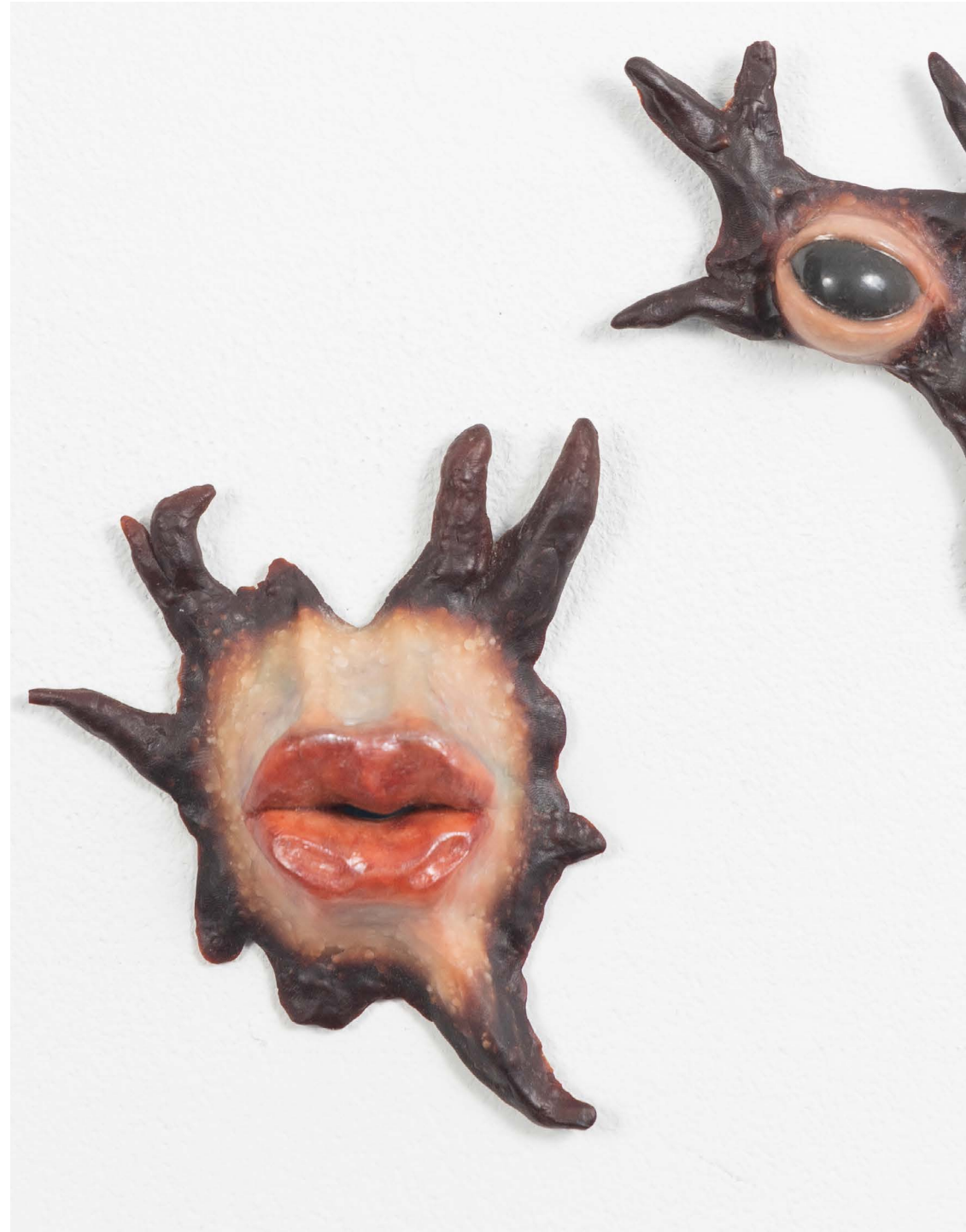
**These Faces**

*Long spy eye, spy eye, spiky lip, 2023*

Paint on polymer clay

8 x 4 x 2 cm, 10 x 9 x 2 cm, 9 x 11 x 3 cm; instalation dimensions variable

HKD 4,000





**These Faces**  
*Presentspace, 2024*  
Interactive virtual space coded in Unity, portable storage device, polymer clay, resin  
Edition of 5 plus 2 AP  
HKD 10,000





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