



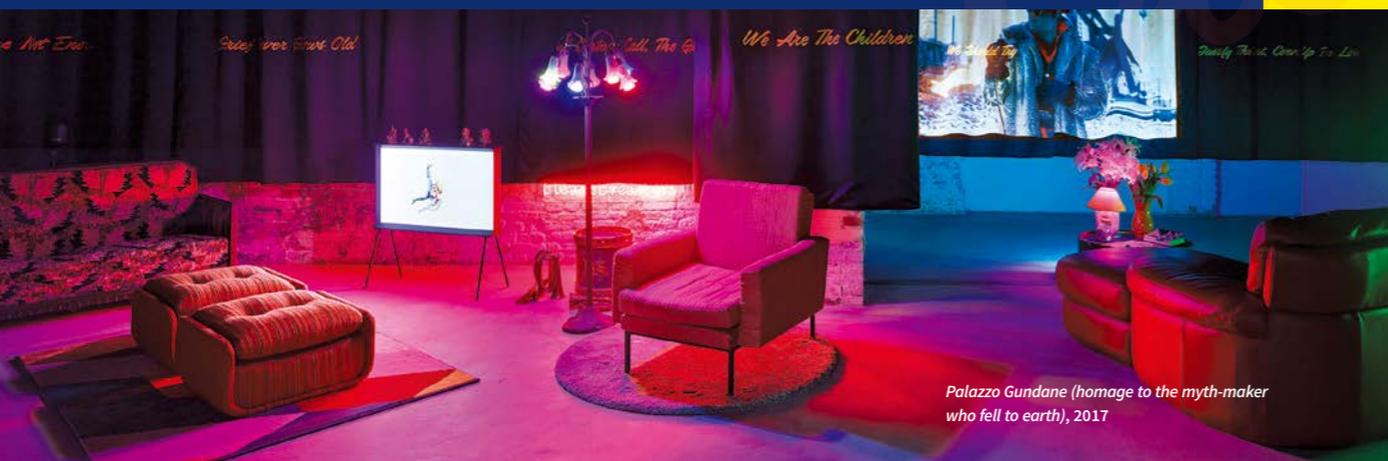
威尼斯視藝雙年展 楊嘉輝的賑災專輯 International Art Exhibition - La Biennale di Venezia Samson Young: Songs for Disaster Relief

聲音藝術家楊嘉輝為第 57 屆威尼斯視藝雙年展 (雙年展) 創作了一系列名為「楊嘉輝的賑災專輯」展覽，以八、九十年代多首知名慈善單曲，加上多媒體、錄像和物件的運用，以改編、虛構、消音的手法，並以歷史事件和文化在時代中的轉變為框架，探討多個社會、哲學和政治議題。

是次香港在威尼斯的展覽為香港藝術發展局 (藝發局) 與西九文化區 M+ 視覺文化博物館第三次合作，亦是香港當代藝術踏足全球重要藝術平台的里程碑。為了藉參與國際雙年展的經驗培育本地策展人才，今屆特別由客席策展人郭瑛擔任策展工作。策展團隊亦包括作為顧問策展人的 M+ 副總監及總策展人鄭道鍊。

Sound artist Samson Young creates a new body of work for the exhibition titled "Samson Young: Songs for Disaster Relief" for the 57th International Art Exhibition - La Biennale di Venezia (the Biennale). By applying techniques such as adaptation, fictionalisation and mute sound effect, popular "charity singles" of the 80s and 90s are transformed into works of multimedia, video and objects. Placed in the framework of historical events and cultural change, the exhibition explores different social, philosophical and political issues.

The Hong Kong exhibition at the Venice Biennale is the third collaboration between the Hong Kong Arts Development Council (HKADC) and M+, the museum for visual culture of the West Kowloon Cultural District, it also marks a major milestone of Hong Kong contemporary art's participation on the internationally distinguished arts platform. In an effort to nurture local curators through providing experience in a major international setting, Hong Kong curator, Ying Kwok, is engaged as the Guest Curator in this edition. The curatorial team also includes the Deputy Director and Chief Curator at M+, Doryun Chong, as the Consulting Curator.



Palazzo Gundane (homage to the myth-maker who fell to earth), 2017



用聲音反思社會議題 Use sound to reflect on social issues

楊嘉輝在香港出生，中學時移居澳洲，於悉尼大學音樂系畢業後回港大修讀音樂碩士，並取得獎學金赴美國普林斯頓大學修讀音樂博士，其創作涵蓋繪畫、錄像、混合媒介裝置、多媒體導行及展演等。是次雙年展的作品，藉着《We Are the World》及《Do They Know It's Christmas?》等經典慈善曲目，去探索夢想的失落與複雜的身分問題等。

楊嘉輝說：「這次的作品除了全部都是以此慈善單曲來貫穿主題，更重要的是它們都是以人聲作為聲音來源：音樂錄影帶中的歌、合唱團的聲音、霓虹文字背後的講話，還有我自己的歌聲。」

是次展覽的策展人郭瑛說：「展覽的主題並不只是探究賑災，而是以八、九十年代作為一個時代的轉捩點——探討當時的國際政治氣候、經濟環境、種族與身分問題。這是一次野心之作，由於涉及的議題和層次頗多，故需要有幾個不同的作品去連接不同的主題。」



展覽開幕當日，一眾嘉賓到場支持藝術家及策展團隊
Guests come to support the artist and curatorial team at the exhibition's Opening Ceremony

「楊嘉輝的賑災專輯」的靈感源於 80 年代冷戰末期，流行音樂界超級巨星罕有地攜手合唱，冀望喚起大眾對非洲饑荒的關注，並動員援助災民。這種由名人領航傳播的善心仁意，在當時也許有必要，但在 30 年後，即 2014 年，《Do They Know It's Christmas?》再度以相同的群星獻唱手法灌錄時，就出現恰當與否的反思，也是楊嘉輝提出的疑問。

Born in Hong Kong, Young emigrated to Australia when he was in secondary school. After graduating from the Music Department of the University of Sydney, he studied a Master in music at the University of Hong Kong. Later, he was awarded a scholarship to study a PhD in music at the Princeton University in the US. His works cover drawings, video, mixed media installation, multimedia walk and performance. The works for the Biennale explore topics such as the loss of dreams and complicated identity question through classic charity songs like *We Are the World* and *Do They Know It's Christmas?*

Young says, "Works in the exhibition are connected by charity singles. However, what's more important is that the sources of the sounds are human voices: songs from music videos, the sound of choirs, conversations behind neon texts and my own singing."

The Curator of the exhibition, Ying Kwok, remarks, "The theme of the exhibition is not only disaster relief, but seeing the 80s and 90s as a turning point of the era – for the exploration of the international political climate, economic environment, racial and identity issues. This is an ambitious project. Since many issues and levels of thinking are involved, there are different works connected to explore different topics."

The inspiration for "Samson Young: Songs for Disaster Relief" came from the rare cooperation among super stars in the pop music circle in the 80s, the later period of the Cold War, which was an initiative to call for the public's attention to the famine in Africa and motivate people to help the victims. The kindness conveyed by celebrity was perhaps necessary at that time, but after 30 years, in 2014, *Do They Know It's Christmas?* was recorded in the same way by a group of super stars. Whether the act was appropriate or not is the concern of Young.

楊嘉輝說：「怎麼可能 30 年後會用同一手法處理同一首歌曲？為什麼 30 年來都沒有轉變？賑災單曲於 80 年代最廣為流行，並同時遇上新自由主義的冒起及流行音樂工業全球化。而《Do They Know It's Christmas?》於 2014 年再度灌錄時，卻有一種難以解釋的怪異感，其歌詞也變得很有爭議性。」

於是，在第一個展區中，楊嘉輝以絲網印刷及氈尖筆黑膠唱片、3D 印製尼龍、玻璃箱、霓虹燈、錄像、動畫及十聲道聲音裝置等，創造出《Palazzo Gundane (homage to the myth-maker who fell to earth)》這個重要作品。

楊嘉輝解釋：「我做資料搜集時，在網上讀到一則新聞，就是一班來自南非開普敦的無業遊民，在音樂人 Boomtown Gundane 的帶領下組織了一個樂團，並灌錄了一首以回應《Do They Know It's Christmas?》為題的慈善單曲，名為《Yes, We Do》，籌了一些款項並全數捐出，支持英國的避孕教育計劃。我起初以為真有其事，還拜託了開普敦的朋友聯絡這位音樂人。後來我發現這件事純屬虛構，是一則假新聞，但這個故事在互聯網被轉發數次之後，有些網站就把它當成真的新聞來刊登。我將錯就錯，拿這件事自由發揮，杜撰了一個關於 Boomtown Gundane 的故事。故事中 Boomtown Gundane 幻想自己贏得白金唱片，將本來是黑色的唱碟塗成一隻銀碟。」

接着則是一個有窗簾包圍的 80 年代客廳，也就是 Gundane 的家居，當中有不少是楊嘉輝的個人物品。「虛構的設置讓我自由地放進更多想法，真真假假混在一起。」

"How is it possible that these people choose to make the same arrangement for the same song? Why isn't there any changes after 30 years? Charity singles were most popular in the 80s, and that coincided with the rise of neoliberalism and globalisation of the pop music industry. But the re-record of *Do They Know It's Christmas?* in 2014 gives an inexplicable sense of strangeness. The lyrics are also controversial under such a context," says Young.

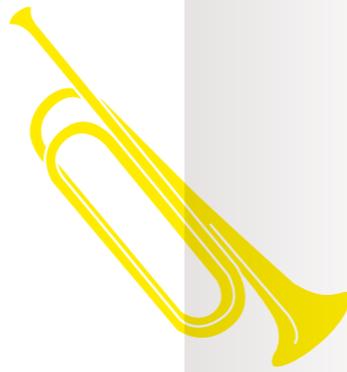
Therefore, in the first exhibition space, Young produced the important work, *Palazzo Gundane (homage to the myth-maker who fell to earth)* by using materials such as silk-screen print on vinyl cover, felt-tip pen on vinyl records, 3D-printed nylon, vitrine of found objects, neon, video, animation and 10-channel sound installation.



Palazzo Gundane (homage to the myth-maker who fell to earth), 2017

Young explains, "When I was doing the research, I came across a piece of news on the Internet, which was about a group of jobless from Cape Town of South Africa formed a band led by a musician named Boomtown Gundane. They recorded a song titled *Yes, We Do* to respond to the charity single, *Do They Know It's Christmas?*. The money it raised was donated to support a contraception education project in the UK. In the beginning, I thought it was true and asked a friend in Cape Town to look for this musician. Later I found that the whole incident was a story made up, a hoax. But as the story was forwarded for numerous times on the Internet, some websites published it as true news. I made use of the mistake and developed from it, coming up with a story about Boomtown Gundane. In my story, Boomtown Gundane fantasises that he won the platinum record and coloured a black record in silver."

After that, it is a curtained living room of the 80s which is also the home of Gundane. Many of the objects in the room are Young's personal things. "The fictional setting allows me to add ideas freely, mixing real and fake stuff together."



房間中央放着 Gundane 創作的音樂錄像，把《Do They Know It's Christmas?》變成一首支離破碎的樂曲，背景則是曾經繁榮一時的美國北達科他州威利斯頓的油田，然而其繁盛的時代已過去，油採光後只剩下紅紅火光，象徵了夢想的破碎。

整個展區中的雕塑、牆上的紙本作品和聲音空間裝置，構成一個獨特的視聽經驗。在這個空間裡，傳統賑災歌曲的含意變得模糊，甚至被揚棄，一切都變成了未知的元素，觀眾因而可以用一個全新的角度去體驗現實的情況。

以「消音」賦予歌曲意義 Use the "muted" method to give meaning to songs

第二個展區還有另一首曾風靡全球的賑災單曲《We Are the World》，楊嘉輝找來工聯會群聲合唱團以「消音」的方法演繹。

楊嘉輝表示：「整個展覽的想法源於 2012 年時，唱片公司翻拍《We Are the World》的音樂錄影帶。新版本的錄製方式和音樂錄影帶中的視覺元素，與 80 年代灌錄的版本大同小異。我看新版本的時候有兩種感覺——第一種感覺是覺得整件事非常老套；第二是 2014 年的版本令我不舒服，我覺得這種感覺很值得深入思考。這個想法就是整個計劃的起點。」

郭瑛補充：「『消音』是楊嘉輝一直有用的手法。2010 年和他合作過，已有無聲舞獅四重唱，可聽到換氣聲和氣流，只是沒有第一重聲音。而今次以『消音』請合唱團去演繹，和原曲做法有點相似。這首歌的本義是探討在眾志成城做善事的背後，其實很有帝國主義的色彩。而消音的『美麗』之處，在於它以『聽不見』的方式反面說明了『聽得見的暴力』。」

A music video composed by Gundane is played in the centre of the room, turning *Do They Know It's Christmas?* into a broken song, while in the background is the oilfield of the once prosperous Williston of North Dakota in the US. However, its prime time has passed; only red fire is left after the oil is used up, symbolising broken dreams.

The sculpture in the space, the paper work on the wall and the sound spatial installation constitute a unique audio-visual experience. In this space, the meaning of conventional charity songs becomes vague, or is even abandoned. Everything is an unknown element, so the audience can experience reality from a brand new perspective.



Palazzo Gundane (homage to the myth-maker who fell to earth), 2017



We Are the World, 2017

For another internationally popular charity single, *We Are the World*, Young invited Kwan Sing Choir of the Hong Kong Federation of Trade Unions to perform the song with the "muted" method in the second exhibition space.

Samson Young comments, "The idea for the exhibition emerged from the record company's remaking of the music video of *We Are the World* in 2012. The recording method and the visual elements in the music video were similar to the version in the 80s. I had two feelings when watching the new version – the first feeling was that the whole thing was very old-fashioned; the second feeling was that I was uncomfortable with the new version. I think the feelings are worth contemplating. The idea is the starting point of the whole project."

"Young has used the 'muted' method before. I collaborated with him in 2010, and he created the silent dancing lion quartet. You could hear the breathing sound and air flow, but you couldn't hear the singing. And for this time, the Choir is invited to perform the song without making any sound, which is a bit similar to the original song. The intention of this song is to explore what's behind the charity event, which is quite imperialist. The 'beauty' of silencing is in the way that it negatively illustrates 'the violence heard' through 'the unheard,'" adds Kwok.

重新演繹歌曲 回應本地議題 New interpretation to respond to local issues

在第三個展區，則有由《The Bridge Over Trouble Waters》改篇成中文版的《滔滔千里心》。原曲並非賑災歌曲，但在90年代，卻因為華東水災而成了香港的籌款歌曲。

楊嘉輝說：「對香港人來說，《滔滔千里心》不單是一首慈善單曲，我甚至覺得它代表了那個回歸前的年代，一種比較單純的對國家和民族的浪漫想像。」

在這個空間的錄像中，顯示了中港水域邊界的珠江口，並在海中央演繹《滔滔千里心》，由楊嘉輝本人以粵語唱出數字，代替了歌詞。

在整個展覽場地的露天庭院搭建了一個拼合式合唱台，並以非常活潑的顏色粉飾。合唱台的樓梯交錯，台後的霓虹燈雕塑展示了1957年毛澤東到訪蘇聯時說「世界是你們的，也是我們的，但是歸根結底是你們的」的話語。楊嘉輝說：「語句中的『你們』和『我們』是指誰呢？其實是一些不明確的言詞，就像那些樓梯一樣，是方向不明的。」

這種迷失、不安的感覺，正好與展區一水之隔的運河對岸上一面鏡子中的字句互相呼應——「Why have you forsaken me？」。

這句話出自聖經中耶穌被釘十字架後，向天質問「為什麼離棄我？」，也許也反映了藝術家對現實的疏離感和不安的描寫。而整個展覽內容十分龐雜，也是楊嘉輝的意圖。「其實它展現了我的思考過程，每個點既互相連結也互相疏離，內容有很多層次，我最希望做到的，是觀眾可以接收到那些訊息並帶走細嚼，就算對作品認識不深也有東西可以理解。」

In the third exhibition space, the Chinese version of *The Bridge Over Trouble Waters*, *The Heart Flows Thousands of Miles* is being played. The original song was not a charity song, but in the 90s, it became a song for the fundraising in Hong Kong for the Eastern China flood.

Young says, "For Hong Kong people, *The Heart Flows Thousands of Miles* is not only a charity single. I even think it represents a rather simple and romantic imagination of the country and nationality in the pre-handover era."

In the video, the Pearl River's estuary at the border of the waters of China and Hong Kong is shown on the screen. *The Heart Flows Thousands of Miles* is performed in the midst of the sea. Young sings a series of numbers in Cantonese to replace the lyrics.

In the outdoor courtyard of the exhibition venue, a split-type chorus stage is set up and decorated in vivid colours. The stairs of the chorus stage cross each other, and the neon light sculpture at the back of the stage presents a sentence Mao Zedong pronounced during his visit to Soviet Union in 1957: "The world is yours, but also ours, but basically yours." Young says, "Who do 'yours' and 'ours' refer to? These are some unspecific words; just like the stairs, they don't have a clear direction."

The feelings of lost and anxiety coincidentally echo the question on the mirror hanged just opposite to the exhibition hall on the other side of the canal: "Why have you forsaken me?"

This line is originally from the Bible, when Jesus Christ is crucified, he asks God, "Why have you forsaken me?" This perhaps reflects the artist's sense of estrangement from reality and feeling of anxiety. The complex content of the exhibition is also Young's intention. "It presents my thinking process. Every point is connected to each other, but they are also separated. There are many layers. What I want to achieve the most is that the audience can get my messages and continue to think about them afterwards. They can understand something even if they do not have in-depth knowledge of the works."



Risers, 2017

關於藝術家 About the Artist



楊嘉輝（1979年出生）為駐香港的藝術家及作曲家，多元化，靈感源自機率音樂、具象音樂及圖像記譜學等前衛音樂作曲技法。楊氏每個藝術項目後面都隱藏着大量的研究工作，擅長利用「聲音畫」、錄音等行為去記錄和呈現研究過程，他的畫作、電台播放、表演及歌曲作品涉獵衝突、戰爭、疆界等政治議題。

楊氏是2015年香港巴塞爾藝術展首屆BMW Art Journey Award得主，近期開展包括：日本廣島市當代美術館（2015）、美國紐約Team Gallery（2015）、香港Para/Site藝術空間（2016）、印度Experimenter（2016年8月）及德國杜塞道夫美術館（2016年12月）。他亦是多個樂隊的成員，曾與世界各地的樂團和管弦樂團合作。

Samson Young (b.1979) is an artist and composer based in Hong Kong. Young's diverse practice draws from the avant-garde compositional traditions of aleatoric music, musique concrète, and graphic notation. Behind each project is an extensive process of research, involving a mapping of the process through a series of "sound sketches" and audio recordings. His drawing, radio broadcast, performance and composition touch upon the recurring topics of conflict, war, and political frontiers.

Young was the inaugural winner of the BMW Art Journey Award at the Art Basel Hong Kong 2015. His recent solo projects include Hiroshima City Museum of Contemporary Art, Japan (2015); Team Gallery, New York (2015); Para Site, Hong Kong (2016); Experimenter, India (2016); and Kunsthalle Düsseldorf, Germany (2016). As a practising musician, Young is the member of multiple bands and has collaborated with ensembles and orchestras worldwide.

關於策展人 About the Curator



作為獨立策展人，郭瑛一直以不同項目探索策展人、藝術家及社區之間的「合作的邊界與限制」，並於2006至2012年擔任英國曼徹斯特華人藝術中心的策展人。

自2013起，郭瑛成為獨立策展人，負責不同的國際藝術項目，曾為2014年英國曼徹斯特亞洲藝術三年展擔任聯合策展人，同年及2016年為波蘭的拉茲奈當代藝術中心策展「From longing to belonging」交流項目，2016年亦於紐約La MaMa Galleria策展「No cause for alarm」展覽。2015年郭氏獲授亞洲文化協會獎助金，到美國展開為期五個月有關參與性藝術項目的研究。2014年，郭氏成立Art Appraisal Club，以在香港推動批判性思維，及鼓勵業界的交流和討論，2016年出版一年兩次的雙語刊物《Art Review Hong Kong》，除此之外，亦為不同雜誌及文化網絡為提供展覽評論。

Ying Kwok is an independent curator who is noted for her inventive curatorial approach, often centered on "boundaries of collaboration" between curators, artists, and the wider community. She was the curator of the Chinese Arts Centre in Manchester in the UK between 2006 and 2012.

Since 2013, Kwok became an independent curator working internationally. She co-curated "Harmonious Society", as part of Asia Triennial Manchester 2014, "From longing to belonging" with Laznia Centre for Contemporary Art in Poland in 2014 and 2016; and recently "No cause for alarm" at La MaMa Galleria in New York 2016. In 2015, Kwok was awarded the Asia Cultural Council Fellowship to carry out a five-month-long research on participatory and engagement projects in the US. To encourage critical thinking and initiating effective discussions in Hong Kong, Kwok founded the Art Appraisal Club with a group of local art professionals in 2014. They first launch their biannual and bilingual journal *Art Review Hong Kong* in 2016. Apart from that, the group also provides regular exhibition reviews which are published in magazines and various cultural networks.

第 57 屆威尼斯視藝雙年展「楊嘉輝的賑災專輯」
The 57th International Art Exhibition – La Biennale di Venezia
Samson Young: Songs for Disaster Relief

日期及時間 Date & Time : 即日起至 2017 年 11 月 26 日
From now until 26 November 2017

地點 Venue : Campo della Tana, Castello 2126-30122, Venice, Italy
(Arsenale 主場館入口對面)
(Opposite the main entrance of Arsenale)

香港講座及放映會

Hong Kong Talk and Screening Programme

將以楊嘉輝的藝術創作及其所受的不同影響為出發點，加深公眾對當代藝術概念的理解，並為是次於威尼斯展出的全新作品提供不同語境，擴闊對作品的理解和詮釋空間。有關活動最新消息，請瀏覽展覽網頁。

Talk and Screening Programme takes Samson Young's artistic practice and his diverse influences as a starting point to expand public understanding about key concepts in contemporary art, as well as provide greater context for Young's newly commissioned work for Venice. For latest updates, please refer to the exhibition website.

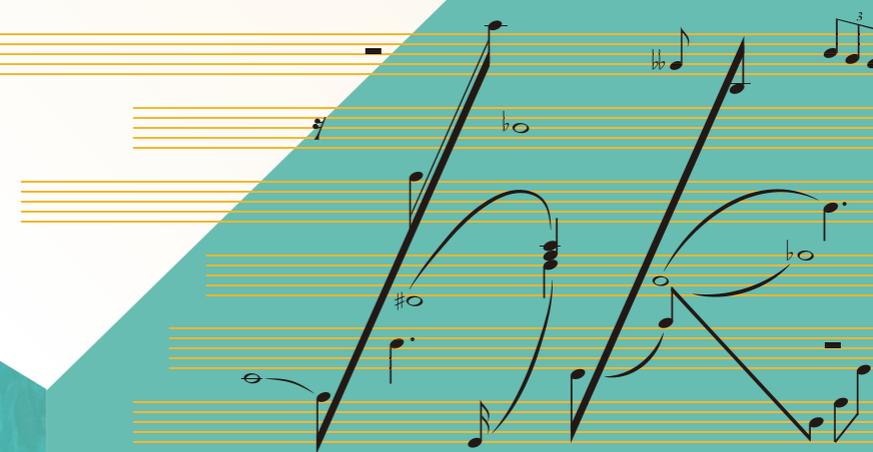


www.venicebiennale.hk

圖片由楊嘉輝、Simon Vogel 及 Rob Battersby 提供
Image courtesy of Samson Young, Simon Vogel and Rob Battersby



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Presenting the Unique and Diverse Musical
Landscape of Hong Kong in London



今年七月，藝發局將首次於在英國倫敦舉辦大型音樂盛會「香港音樂系列」，將香港優秀的藝術家及作品推廣至國際，超過 70 位香港知名及新進音樂家將攜手演出五個節目，包括古典音樂、現代音樂、中國音樂劇場及室內歌劇，向國際觀眾展示香港音樂中西交融的多元面貌，進一步推廣香港優秀的藝術家及作品。

For its first time, HKADC will organise a large-scale music event "Hong Kong Music Series" this July, bringing home-grown musical artists and their signature works to showcase in London. Over 70 acclaimed Hong Kong composers, musicians and performers will be featured in five exceptional productions, ranging from classical music, Chinese music theatre, contemporary music to chamber opera, demonstrating the unique and vibrant musical culture of Hong Kong, where East meets West.