

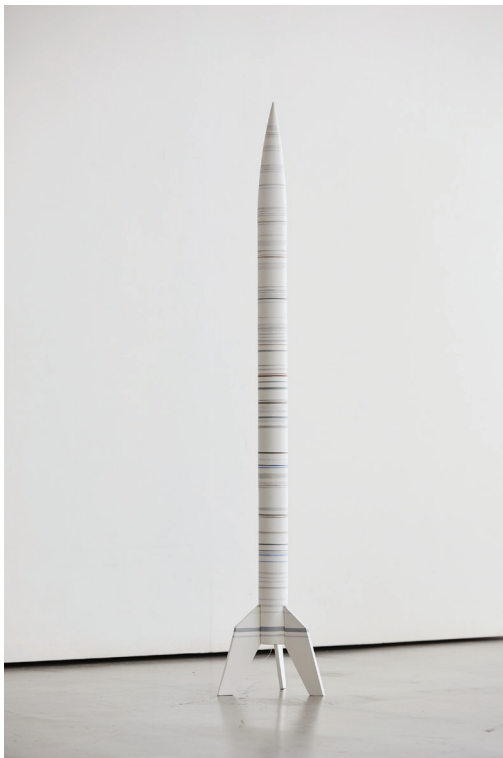


Spring Workshop founder **Mimi Brown** discusses three of her favourite works from her collection.

Yuk King Tan's *Rocket – Measures of Censorship* (2015) is an actual rocket, though she has temporarily removed its engine so that a hapless admirer can't accidentally set it off. Years ago, while living in Germany, Tan honed her craft in a rocket society where she shot rockets fixed with cameras into the sky, in contravention

of post-war laws against aerial surveillance. Tan has long been interested in censorship and ideas surrounding who gets to speak and to see in society, and her rocket is ornamented with excerpts from texts by critical theorists Slavoj Žižek and Julia Kristeva that wrangle with this topic. She placed the most pessimistic quotations at the rocket's base and the most hopeful at its tip, super-imposing her own argument via this reordering, and

demonstrating how similar left- and right-wing dialogue and propaganda can be. With the intense focus of a rice-writer, Tan pencilled the excerpts onto the rocket in a tiny hand using no magnification, nestling them between grey, green and brown stripes painted in the tones of the Russian and American military arsenals of the 1930s, 40s and 50s. As her hand tired towards the top, her writing becomes less legible,



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resulting in a Tower of Babel effect. The Occupy movement was a key inspiration for this piece, when many of Tan's interests, such as freedom, representation and control, were played out on the grand stage. The rocket plays with words and latent power; its surface is scripted with meticulous intellectual discourse while concealing an explosive hidden core.

In contrast to Tan's fiery political weapon, Ivy Ma's site-specific installation *The Wallpaper* (2010) is a meditation on texture and intimacy. A fan of Japanese film director Yasujiro Ozu, Ma cherished three frames from his film *Tokyo Story* that demonstrated the cycle of life, the first showing a potted plant

limping along, the next showing it nearly dead and the third showing a flower exploding into full bloom following the death of the protagonist. Ma distilled the figures of the three plants, added a minimalist pot as a fourth figure, and wove them into a wallpaper pattern, which she then drew with pencil directly onto a white-painted wall, from floor to ceiling. This is the only installation Ma has done in a home, and it's bursting with spirit and humour. She purposely smudged some of her tiny pencilled plants, which highlights the school-memory pleasure of graphite on wall paint and removes the preciousness that comes with being an art work. You are forced to approach the wall

until you are quite close, and only then do the little figures come into focus, and turn out not to be factory-printed forms, but minuscule hand-drawn plant characters, talking to you of soil and chlorophyll. These plants have been permanently placed and cannot be taken along with you to a new home or a new room. Their presence invites you to stop and be with them now.

Magdalen Wong's *Chains* (2010) starts with the idea of old-fashioned safety, but jumps quickly from the physical security of the home to the emotional security of the family members within it. It consists of necklaces, some fragile and some heftier, pointing to both the bonds and the bondage between family members, and calling into question how strong these links are. The necklaces were sourced from old women at a yard sale, bringing with them their own secrets. A well-worn necklace becomes a part of the body, until the day you stop wearing it and suddenly it isn't. They are installed on the exit door at Spring Workshop, a constant reminder that what might seem to be intractable or too precious might actually be ready to be thrown off.



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Spring工作室的創辦人Mimi Brown在此談論她的收藏中自己最喜歡的三件。

陳玉京的作品《火箭——審查措施》（2015）的確由火箭做成，儘管為避免有可憐的收藏者意外發動，引擎已被移除。數年前，陳寓居德國時，曾製造火箭，並將裝有相機的火箭發射到天空，違背了戰後空中監視條例。陳一直對審查制度以及在社會中的觀察，話語權等話題感興趣。她在火箭上裝飾了批判思想家斯拉沃熱·齊澤克以及茱莉亞·克莉斯蒂娃關於此內容的辯論摘要。她將最悲觀的言論置於火箭基座，最積極的在頂端，通過這種重置強調自己的看法，論證左右翼對話與宣傳可能會多麼地相似。在一位微雕者的協助下，陳在未加放大鏡的情況下在火箭上用小工具寫下摘要，將其置於灰，

綠，棕色調的線條中。這些色調近似20世紀30, 40, 50年代美蘇軍械。隨著她的手盤旋而上，她的字跡在巴別塔效應下逐漸變得明晰。這件作品的靈感來源主要就是佔領中環運動，在這場運動中，陳所感興趣的自由，代表與控制都有了表現的廣闊舞台。該火箭作品討論了言語與潛在的力量，火箭表面撰有謹慎智慧的對話，而對話中蘊涵著爆發性的內核。

同陳火藥味滿滿的政治武器相反，馬瓊珠的2010年的裝置藝術《牆紙》是對於材質與親密關係的深思。作為日本導演小津安二郎的粉絲，馬很喜歡《東京物語》中三個表現生命輪迴的畫面，第一個展現了一盆坍塌的植物，第二個展現了植物垂死之時，第三個展示了一朵開滿的花，在主角死去的鏡頭後出現。馬提去了三個植物的形象，並插入一個極簡抽象主義的盆作為第四個形象，將他們編入了壁紙圖案，圖案由她自己親自從地面到天花，用鉛筆繪在白牆上。這是馬唯一一個在居室內創作的裝置藝術，這幅作品充滿了靈感與幽默。她有意弄髒一些自己鉛筆繪製的小植物，烘托了學校時在牆上用鉛筆繪畫的回憶，淡化了伴隨著藝術作品而來的精確感。只有當人足夠靠近牆壁時，才能看到這些細節，令人意識到這些並不是工廠出產的流水線產品，而是極小的手繪植物，和你談論著土地與葉綠素。這些植物將永遠在這裡，不能夠隨著你遷入新居。它們的存在邀請你停下，與它們共處。

黃頌恩2010年的作品《鏈子》源於傳統的安全這一概念，但很快從在家中的具體安全轉移到其中的家庭成員心理上的安全。它由項鍊製程，有些脆弱有些堅固，指代了家庭成員間的聯繫與束縛，讓人不由詢問這些關聯究竟有多強。這些項鍊由一次老婦人們的庭院舊貨出售採集，各自懷有各自的秘密。一個被戴過的項鍊會成為身體的一部分，直到有一天你不再配戴它，於是它也忽然喪失意義。它們被裝置在春天工作室出口處的門上，始終提醒著人們，貌似密不可分或珍貴的東西，可能隨時會被拋棄。

1
Rocket - Measures of Censorship
by Yuk King Tan, 2015.

2
Rocket - Measures of Censorship
(detail) by Yuk King Tan, 2015.

3
The Wallpaper
(detail) by Ivy Ma, 2010.

4
Chains by Magdalen Wong, 2010.

Courtesy the artists and Mimi Brown.