

Pearl Lam Galleries

Hong Kong SOHO

The Third Script 2.0:

BOO JUNFENG & LINDA C.H. LAI two-person exhibition

Exhibition Dates 22 Sept– 29 Oct, 2017 Monday–Saturday, noon–7pm; Sunday, noon–5pm
Venue Pearl Lam Galleries Hong Kong SOHO
No. 1, G/F & 1/F, SOHO 189, 189 Queen's Road West, Sheung Wan

Hong Kong—Pearl Lam Galleries is pleased to present *The Third Script 2.0* at its Hong Kong SOHO gallery after debuting the show in Singapore last year. The exhibition features works by Singaporean filmmaker Boo Junfeng and Hong Kong artist Linda C.H. Lai. Boo and Lai will come together as two independent artists to present two different ways of deconstructing a narrative. Comprising a site-specific installation and time-based artwork, curated by David Ho Yeung Chan, this show demonstrates the Galleries' commitment to supporting experimental projects and providing a collaborative platform that stimulates cross-cultural dialogue.

Both Hong Kong and Singapore, as young post-colonial city-states, are actively working to secure historical identities through a linear historical narrative. *The Third Script 2.0* presents two alternatives to this linear construction. By experimenting with the construction and use of micro-narratives, this exhibition reflects on how our identity and recollection of the past are formed.

"The blurring of lines between what is real and what is fiction is one of the things I love most about cinema. When we buy into a narrative, it becomes real."

—Boo Junfeng

"Through an assemblage of the left-behind traces in colonial and post-colonial Hong Kong turned spatial montage, I invite visitors to encounter the countenances of the fragmentary. I offer no certainty for what is the past whereas the future is an emergent presence, somewhere between dreaming the utopic and awakening."

—Linda C.H. Lai

Boo and Lai, a filmmaker and a videographer/artist respectively, question their own authorship in their work by engaging with time-based media, rendering their practices transparent to their viewers. In doing so, they demonstrate the instability of our individual memories and the impossibility of formulating a collective history.

If the function of a monument is to commemorate a specific historical event, Lai's site-specific installation *Mnemonic Archiving: A Dispersive Monument HK* simulates a real-time archival machine

like a perpetual montage. The work spatializes fragments from old Cantonese movies, found and personal footage from different periods, in used furniture and everyday objects using small tablet screens. The piece is a metaphor for an archaeological dig with the different components connected like a rhizome. Such a juxtaposition denies the object on view of its own importance and refutes a chronological reading of its content.

Boo's *The Scene at the Train Station* (2016), a 3-channel projection, features unused footage from his 12-minute short film *Parting* (2015), which is part of the *7 Letters* anthology created in celebration of Singapore's 50th anniversary. The plot of *Parting* centres on an elderly Malaysian man, who is suffering from dementia, and his unsuccessful search for his long-lost lover in Singapore. At the train station on his journey home, he encounters a film set where a young couple is acting out a tearful scene that reminds him of his own past. Boo shows cut footage of the crying scene from three different angles to deconstruct the trope of the film and its master narrative. Shown on three muted screens, we see the subtitles of the director's instructions to the actor and the actress, orchestrating their emotions for the audience. Boo's other works in this exhibition include three light boxes featuring the 35mm film version of *The Scene at the Train Station*, and *Parting*, which will be screened in its entirety. For Boo, filmmaking as a cinematic construction is inherently fictitious. Our desire for belonging and kinship are carefully crafted by an "auteur".

Uncertain stories and fractured narratives form the nexus of this exhibition. In reaction to the unquestioned methodology of expressing events in linear time, Boo and Lai question the authority of this truth by presenting alternatives that express the instability of our memories. To both artists, there isn't a single collective history; history is always multi-threaded and incomplete.

About the Artists

Boo Junfeng

Boo's short film *Parting* was part of *7 Letters*, a film anthology commissioned to commemorate Singapore's 50th year of independence. Boo is the youngest artist included in this anthology, which was also the opening film of the refurbished Capitol Theatre. This exhibition marks his first foray into a gallery space. Previously, Boo participated in the 2013 Singapore Biennale with *Happy and Free*, and he won the President's Young Talent Award 2013 for his work *Mirror*. Boo's two feature films *Sandcastle* (2010) and *Apprentice* (2016) were both invited to premiere at the Cannes Film Festival. *Apprentice* (2016), released in many territories including Hong Kong last year, was also Singapore's official submission to the Academy Awards for the Best Foreign Language Film category.

Linda C.H. Lai

Founder of the established Hong Kong artist collectives Writing Machine Collective (f. 2004) and Floating Projects (f. 2010), Associate Professor Linda Chiu-han Lai works at the intersection of experimental art, alternative cultural history, and archiving of image practices. As a videographer, her works have been exhibited widely in key international events, such as LOOP Barcelona Video Art Festival (2009, 2015, 2016), the International Short Film Festival Oberhausen (2005, 2009, 2011), and Open City Documentary Film Festival, London. She had a solo screening at the 14th Experimental Film & Video Festival in Seoul (2017). A large-scale mixed media installation (commissioned by the 9th Shanghai Biennale) is now in the permanent collection of Shanghai's Power Station, while the Video Bureau (Beijing, Guangzhou) finished archiving 26 pieces of her video art (2001–14) in 2016. As an educator, she started the local universities' first visual ethnography and sonic art courses in the context of contemporary art and cultural studies, as well as Generative Art & Literature, in which experimental literature and code-writing are examined together to illumine the nature of computational thinking.

Curated by David H.Y. Chan

David Ho Yeung Chan is a curator based in Hong Kong. With Pearl Lam Galleries, Chan has curated Tsang Kin-Wah: Ecce Homo Trilogy I (2012), Fictional Recoveries (2012), Su Xiaobai (2013), Déjà Disparu (2013), After Time (2014), Embodied (2014), Ren Ri: Yuansu Projects (2015), Ni Haifeng: Asynchronous, Parallel, Tautological, et cetera... (2015), Foot and Moon: Suki Seokyeong Kang (2016) and Mass: REVITAL COHEN & TUUR VAN BALEN solo exhibition (2016), among others. He holds an MA from the Center for Curatorial Studies at Bard College, New York, USA.

About Pearl Lam Galleries

Founded by Pearl Lam, Pearl Lam Galleries is a driving force within Asia's contemporary art scene. With over 20 years of experience exhibiting Asian and Western art and design, it is one of the leading and most established contemporary art galleries to be launched out of China.

Playing a vital role in stimulating international dialogue on Chinese and Asian contemporary art, the Galleries is dedicated to championing artists who re-evaluate and challenge perceptions of cultural practice from the region. The Galleries in Hong Kong, Shanghai, and Singapore collaborate with renowned curators, each presenting distinct programming from major solo exhibitions, special projects, and installations to conceptually rigorous group shows. Based on the philosophy of Chinese literati where art forms have no hierarchy, Pearl Lam Galleries is dedicated to breaking down boundaries between different disciplines, with a unique gallery model committed to encouraging cross-cultural exchange.

The four branches of Pearl Lam Galleries in Hong Kong, Shanghai and Singapore represent an increasingly influential roster of contemporary artists. Chinese artists Zhu Jinshi and Su Xiaobai, who synthesise Chinese sensibilities with an international visual language, are presented internationally with work now included in major private and public collections worldwide. The Galleries has also introduced leading international artists, such as Jenny Holzer, Leonardo Drew, Carlos Rolón/Dzine and Yinka Shonibare MBE, to markets in the region, providing opportunities for new audiences in Asia to encounter their work. Pearl Lam Galleries encourages international artists to create new work which engages specifically with the region, collaborating to produce thought-provoking, culturally relevant work.

Press Enquiries

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