

PearlLam Galleries

Singapore

The Third Script:

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



BOO JUNFENG b. 1983, *The Scene at the Train Station*, 2016, Three-channel projection, 12'40"



LINDA C.H. LAI, *Mnemonic Archiving: A Dispersive Monument*, 2016, Site-specific installation

Exhibition Dates 7 May–19 June, 2016 Tuesday–Saturday, 11am–7pm; Sunday, 12–6pm

Venue Pearl Lam Galleries, 9 Lock Road, #03-22, Gillman Barracks, Singapore 108937

Singapore—Pearl Lam Galleries is pleased to present *The Third Script*, an exhibition featuring works by Singaporean filmmaker Boo Junfeng and Hong Kong artist Linda C.H. Lai, opening on 7 May, 2016. 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 H.Y. 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, young post-colonial city-states, are actively working to secure historical identities through a linear historical narrative. *The Third Script* 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

“I offer no certainty for what is the past, what is the present, and what lies ahead—except that I was there and I am here, and for likely traces of the future, an emergent presence.”

—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* simulates a real-time archival machine like a perpetual montage. The work is embedded with 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*, 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. *Parting's* plot 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 emotion 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 first feature film *Sandcastle* (2010) was the first Singaporean film accepted at the International Critics' Week at Cannes Film Festival. His second feature film, *Apprentice* (2016), has been invited to premiere this year at the Cannes Film Festival as part of its Un Certain Regard official selection.

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 is well known in the Hong Kong contemporary art world. As an educator, she is an influential teacher to the current generation of Hong Kong intermedia artists. She started Hong Kong universities' first sonic art course in the context of contemporary art and cultural studies, as well as the course Generative Art & Literature, in which experimental literature and code-writing are examined together to illumine the nature of computational thinking.

Curated by

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), and Foot and Moon: Suki Seokyeong Kang (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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