

# THE THIRD SCRIPT

Boo Junfeng | Linda C.H. Lai



“What we choose to remember and what we choose to forget  
says a lot about who we are.”

—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

# The Third Script

Curated by / text by David H.Y. Chan

*The Third Script* investigates the use of micro-narratives to counter the pedagogy of using a linear narrative to define the identity of a nation, a city-state and its people. Taking advantage of the exhibition as a platform for experimentation, *The Third Script* questions the ways in which moving images are collected, utilised, and organised, as well as the use of narrative structure to create a false sense of belief. By documenting seemingly mundane and insignificant events around them, Boo Junfeng (Singapore) and Linda Lai (Hong Kong) probe the politics of the everyday. Visual fragments, mainly composed of writings, still images, and moving images, are disseminated throughout the exhibition site to stage a cross-temporal experience. The “Third” suggests an alternative or luminal space for an open association, while the “Script” explores imaginative ways for inscribing our recollection through textual means. This exhibition provokes a contradictory physical and emotional experience for audiences to absorb in a timely manner.

While there has been an increase in the number of exhibitions of art from Hong Kong and Singapore recently,

the pairing of Boo Junfeng and Linda Lai, who both work with the medium of film and moving images, is intended to reflect the ways in which their respective post-colonies are negotiating with issues of history and self-identity in the face of economic globalisation. With a renewed interest in historical research, one objective is to secure a common past that we can share and attach to emotionally. But to what extent have we considered the actual ruptures from such a homogenous narrative? Stuart Hall, the late cultural theorist, claims:

In the course of the search for roots, one discovered not only where one came from, one began to speak the language of that which is home in the genuine sense, that other crucial moment which is the recovery of lost histories. The histories that have never been told about ourselves that we could not learn in schools that were not in any books, and that we had to recover.<sup>1</sup>

Using daily events that are minute with little historical weight in contrast to the desire for a grand history, the use of micro-narratives in this exhibition aims to inject

everyday reminiscences as evidence of lost histories. By showing a compilation of moving images in a surgical manner, audiences are presented with fragments that constantly handicap their perception and self-identification and soon come to realise that the different components in this exhibition do not necessarily add up to a coherent whole.

Boo and Lai take distinctly different approaches towards the use of micro-narratives. Lai’s style is strictly formal and encyclopedic, bombarding the audience with a corpus of images with diverse subjects and leaving them all for viewers to unfold in one go. Working within the traditions of filmic narrative structure, Boo delves into the psychological complexity of his protagonists. Only by gaining insights into the interior of a person are we in the position to understand collectively the issue of kinship and the sense of belonging that are central to our identity. By revealing their working process, both artists are transparent with their authorship, expressing the instability of our memories. Two distinctive zones are set up in the exhibition that are linked by the use of moving images and written materials.

If the function of a monument is to commemorate a specific historical event with an object, Lai’s *Mnemonic Archiving: A Dispersive Monument* is a real time archival machine that subverts the actual meaning of an art object. Mnemonic can be defined as the retention of our memory. Lai writes in her statement, “Is shared memory possible? The act of archiving alone matters... Perpetual attempts to remember without sharing...” Resembling an archaeological dig that is still in progress, this installation in fact contradicts the interpretation of a monolith. Plastic hoses, bamboo, steel rods, antennas, electrical cords, and composite materials are bundled together to form an artificial tree. A monitor that documents the demolition of a primary school and its complete reconstruction over a span of four years is suspended on the monument. This is shown alongside two long LED displays with running Chinese and English texts. Extending outward from this central monument are a number of tablets and small video monitors that are embedded within used furniture and daily objects (or what Lai calls fossils). The artist exhibits 25 videos of images from her own archives in a montage style,

including documentaries, footage from old Cantonese movies, as well as personal and archival footages collected over the past fifteen years. This overall setup has a life of its own, resembling a growing rhizome. Two lightboxes are shown on the walls. *Carnival* features two photographs of a carnival that took place in Hong Kong in 2007 and 2016. *While You Were Looking Away* is a series of superimposed images of the Hong Kong skyline and Victoria Harbour that leaves one with a nostalgic feeling. Our urban space is becoming increasingly generic, subjecting itself for our daily consumption. Whose city is it after all? *Apartment with a View: High-Rise Chorus* is a short video that records the changes of light in the same Hong Kong skyline over four years. The classical music playing in the background evokes a sense of longing, yet this sentiment is quickly numbed by our need to move forward with time. A series of still photographs extracted from the video is also shown alongside the artist's own diary with a timeline, together with a collage of texts to offer an intertextual reading of the images. Along the same wall, we see small images of doodles, sketches, and free writings projected on the ground. In essence, Lai's use of micro-narratives embraces intellectual and artistic freedom. The artworks

trigger an omnipresence, a perpetual cycle of "emergent appearance" that cannot be fixed into an identifiable form.

Running contrary to Lai's asynchronous setup is a more methodical deconstruction of narrative structure that delves into the politics of what is personal. Boo is reputed for his emotionally charged films that speak of the tension between the history of the individual and our social memory. *The Scene at the Train Station* by Boo is taken from his short film *Parting*. The plot centres on an elderly Malaysian man, Ismail, who suffers from dementia, and his search for a long-lost lover in Singapore that comes to nothing. During his trip home at the train station, he encounters a film set featuring a crying scene of a young couple that reminds him of his own past. Ismail's own dementia can be interpreted as our collective amnesia with history. Yet the desire to relocate oneself is stronger than ever. Boo critiques his own filmmaking process by breaking down the individual elements. In the exhibition, we first hear the sound of a moving train in the background, adding to a sense of uncertainty. We then see Boo's own shooting script hanging page by page on the wall. Three lightboxes follow that display the positive prints from the crying scene, but the two shots of the scene where we see the film crew and old Ismail are

deliberately blanked out in the lightboxes. As we progress through a short corridor, we enter a miniature theatre with a projection of the film *Parting* shown in its entirety. Inside a separate space, three projectors show unused footage of the crying scene from three different angles without sound. We see the subtitles of the instructions given by the director to the actor and the actress to orchestrate their facial expressions to Boo's specifications.

Boo claims, "In *The Third Script*, I decided to add a meta-commentary to *Parting* by deconstructing the filmmaking process to break the suspension of disbelief."

For Boo, filmmaking is inherently fictitious, a mere tool for manufacturing beliefs. Our emotional attachment to the characters in a plot lies with their careful crafting by an "auteur". By critiquing filmmaking as a process, we are invited to reexamine the slippage of meaning between writing and realising a script into reality. Boo's intervention here gives time a physical form. From writing as a form of improvisation, to short-circuiting our reading of a linear narrative with the lightboxes, and exposing the auteur's control over the actors through the three projections, the time of our personal experiences (or from

the first person), however, cannot be given a form. There is always something lost in the process of translation and representation. Micro-narratives can never add up to a master narrative. In spite of our willingness to seek a more inclusive understanding of our common past, we, like Ismail, will always fall victim to our own memory and biography. We all have to confront this shortfall on a personal basis.

<sup>1</sup>Stuart Hall, "The Local and the Global: Globalization and Ethnicity", in *Culture, Globalization, and the World System: Contemporary Conditions for the Representation of Identity*, ed. Anthony King, (Minneapolis: University of Minnesota, 1997), 52.

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David Ho Yeung Chan is a curator based in Hong Kong. With Pearl Lam Galleries, Chan has curated *Lei Hong: Non-Geometric Study* (2012), *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 *The Third Script* (2016). He holds an MA from the Center for Curatorial Studies at Bard College, New York, USA.

## The Scene at the Train Station

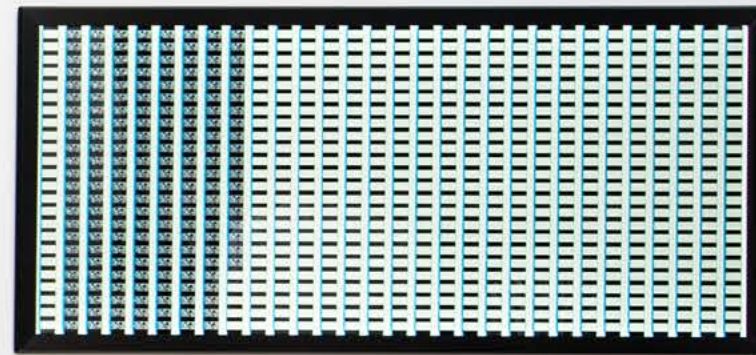
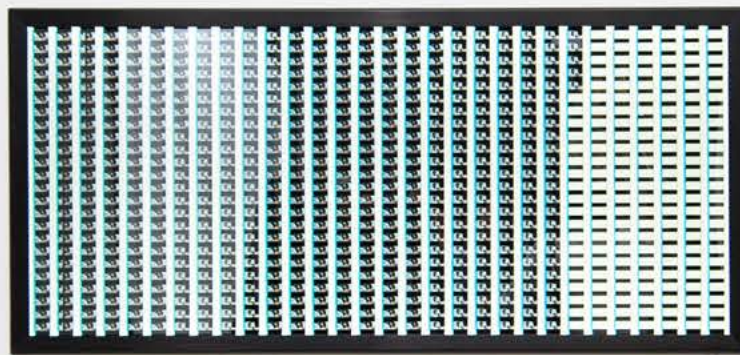
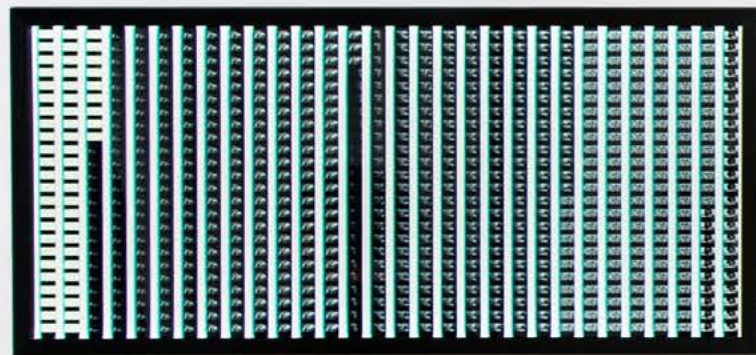
The scene at the train station in *Parting* is where young Ismail and Swee Choo bid a tearful goodbye to one another. The twist is that the scene happens in a film within a film, and it places us in an uncertain space that is between imagination and reality. In this work, I am taking that premise a step further by paralleling the theme of memory with the construction of the filmmaking process. 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



Boo Junfeng b. 1983, *The Scene at the Train Station*, 2016, Three-channel projection, 12'40", Edition of 3 + 1 AP



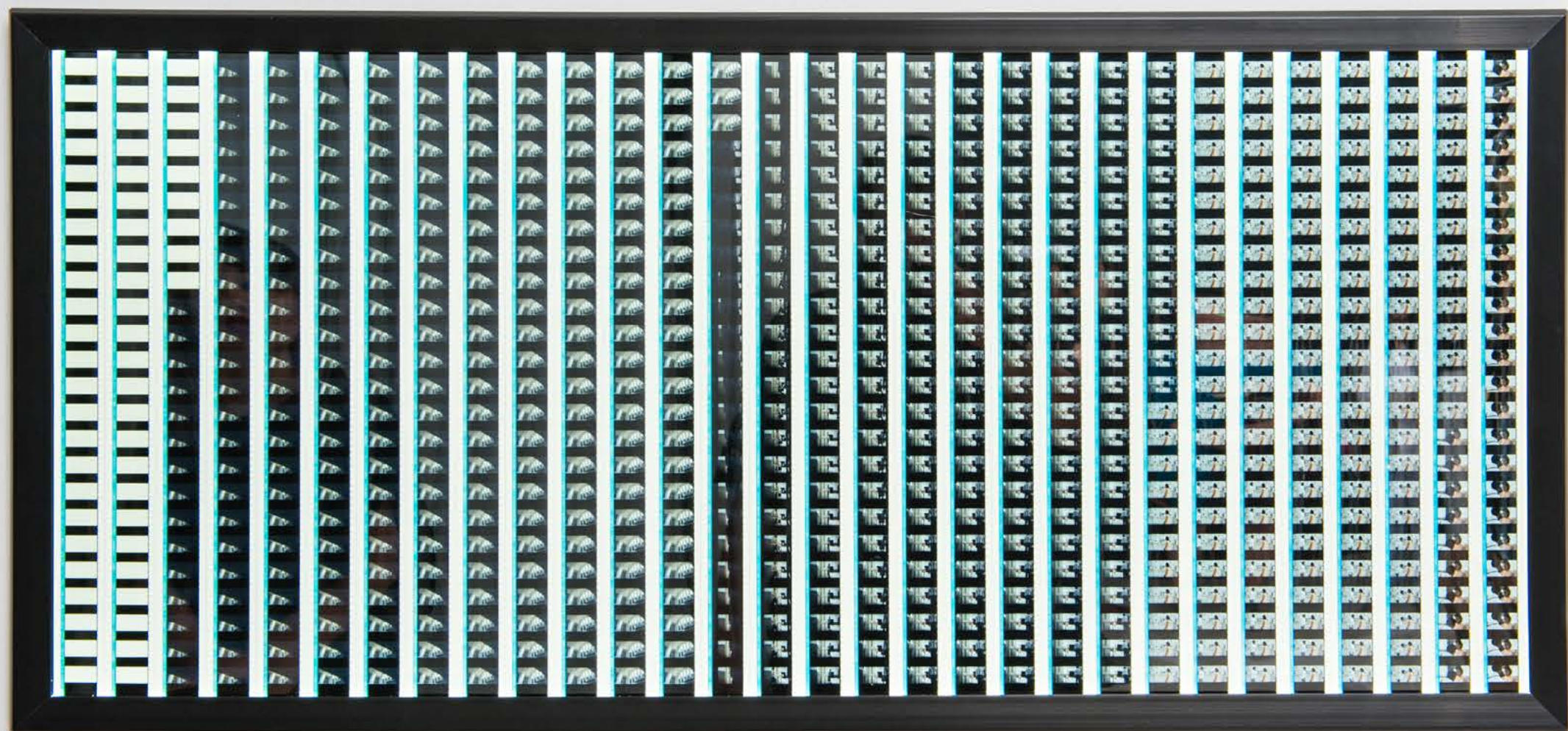


Boo Junfeng b. 1983, **90 Seconds**, 2016, 35mm film on lightbox, 52 x 111 cm (20 1/2 x 43 3/4 in. x 3), Edition of 5 + 1 AP















Boo Junfeng b. 1983  
**Parting**, 2015, Digital short film, 12'59"



7 LETTERS  
By  
Boo Junfeng

SHOOTING SCRIPT



## Mnemonic Archiving: A Dispersive Monument

*Mnemonic Archiving* is an “archaeological site” (rectangular, roughly 90 sq. m) for the diversion of visitors. They may take a stroll, sit down for a break, and immerse themselves in an environment of physical objects and media fragments that are at once familiar and estranging. The site that I created honours urban everyday materiality through which a less attended history of everyday life is given a material presence. Embedded in this site are “fossils”—moving-image fragments of my city’s multiple pasts looping automatically on old television sets housed in old furniture and all kinds of everyday objects. Images of the past on this site are from my own image archive built over the past 15+ years—found images from my historical research and my own video diaries collection, fictional as well as documentary. The looping images are distributed, fragmentary and yet “live” presences from the past. The site’s central “monument” is a “tree”—an upright sculpture-installation, made with plastic hoses, bamboo, bamboo slabs, spades, steel rods, TV antennas, extension cords, rolled-up fabrics, umbrellas, parts of dismantled furniture and other longitudinal everyday found objects, bundled together by rope, wire and fabrics “planted” into a base of shredded paper tightly glued together. Breathing out from this tree monument is the occasional ambience of a four-year-long construction process. The entire archaeological site is filled with silenced pasts that carry on a life of their own, independent of our enthusiasm or indifference. This work is a critique of contemporary visual culture obsessed with lavish spectacles and ready-made stories with titillating dramatic contours. “History” in this work steps down from well-formed stories to fragments of sight-and-sound in motion, to be received as visual poetry full of references to the concrete past. Rather than boost passive image consumption, *Mnemonic Archiving* invites visitors to sit and stroll through. I, the artist, unfold the past as the archivist and experimental historian.

—Linda C.H. Lai



Linda C.H. Lai, *Mnemonic Archiving: A Dispersive Monument*, Site-specific installation at Pearl Lam Galleries Singapore, May 2016

Linda C.H. Lai, **Linda Lai's Moving Images**, 2015, Video on 8" tablet, 4'45"





**Hongkong City Space—While You're Looking Away, 2011**

Digital collage of 8 Holga E to C prints in lightbox

17.3 x 40.6 x 5.1 cm (6 4/5 x 16 x 2 in.), Edition of 5 + 1 AP



**Hongkong City Space—Carnival 2007/2016, 2007–16**

Digital print diptych in lightbox

22.9 x 61 x 2.5 cm (9 x 24 x 1 in.), Edition of 5 + 1 AP





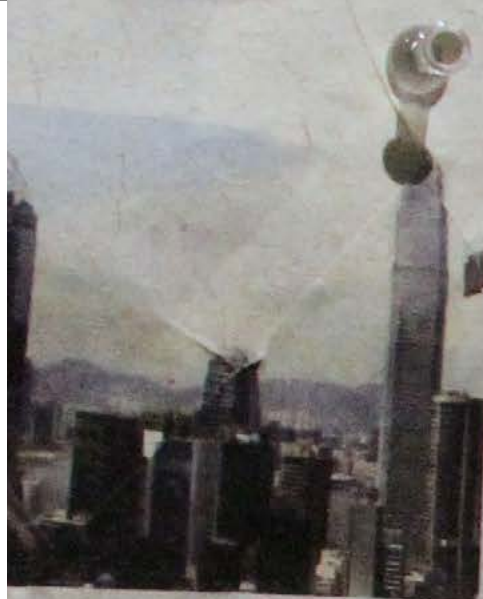
Linda C.H. Lai, **Indoor Rain**, 2016, Still photo animated into video sequence (4:3 aspect ratio, colour) on 12" digital frame, 5'11"





Linda C.H. Lai, **Apartment with a View**, 2016, 1'05" video on 14" digital frame, digital print on Yunlong paper, Dimensions variable





om

I watched Kathryn

w's *The Weight of Water* in

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叫我拿但別問我為何

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I am drawing a parallel

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of England, there is no

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ake is infinitive.

July 4, 2003 / 2:00pm

We find it really hard to watch  
another murder story. (July to  
October 2003)

We find it really hard to watch  
another murder story. (July to  
October 2003)

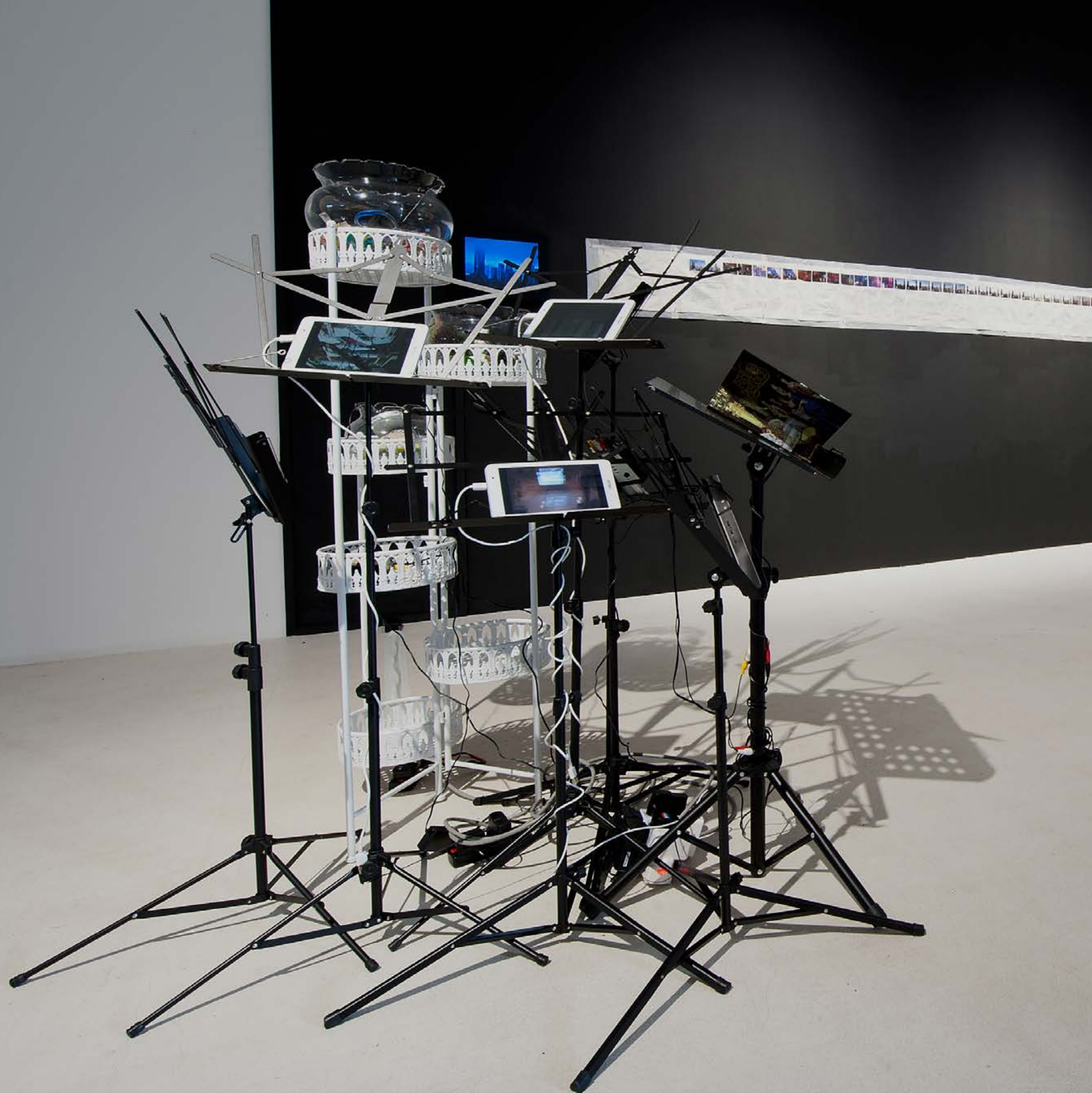
We find it really hard to watch  
another murder story. (July to  
October 2003)

On January 9 2003, councilors of  
the Central and Western District of  
Hong Kong Island suggested the  
bronze statue of the late King  
George VI, father of Queen  
Elizabeth II, should be moved to  
some other spot in the Botanical  
Garden, and, in the original, central  
position, install the statue of Dr.  
Sun Yat-sen, the "national father"  
of modern China, founder of the  
Republic in 1911.

As the tram continues through D  
Voeux Road West and passes by  
Street, which is linked to Queen  
Road West, the plant of Hong K  
Company sitting on the verge of  
tenement housing blocks comes  
sight.

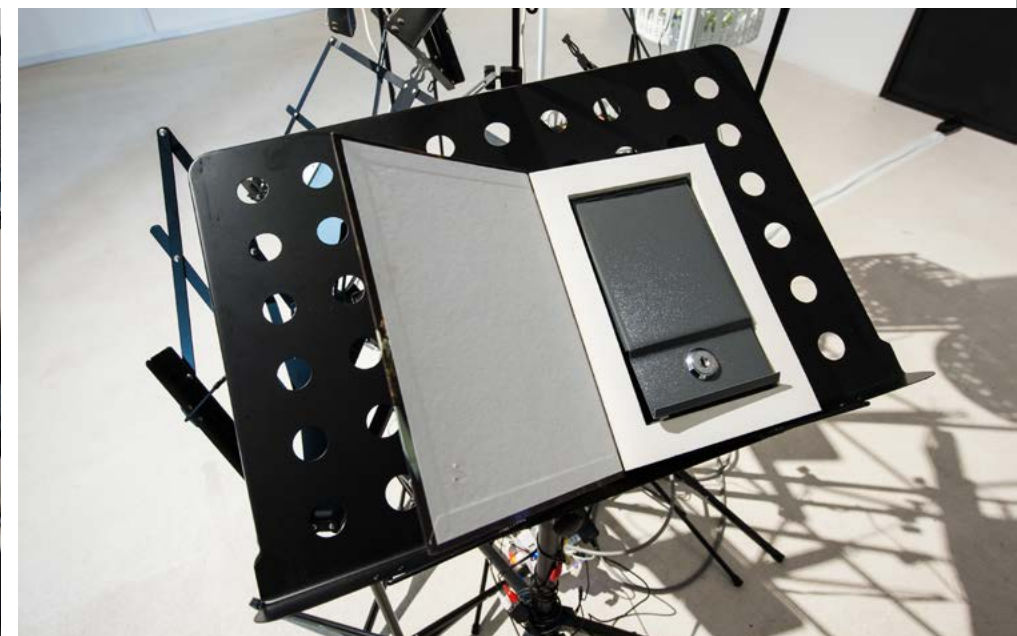
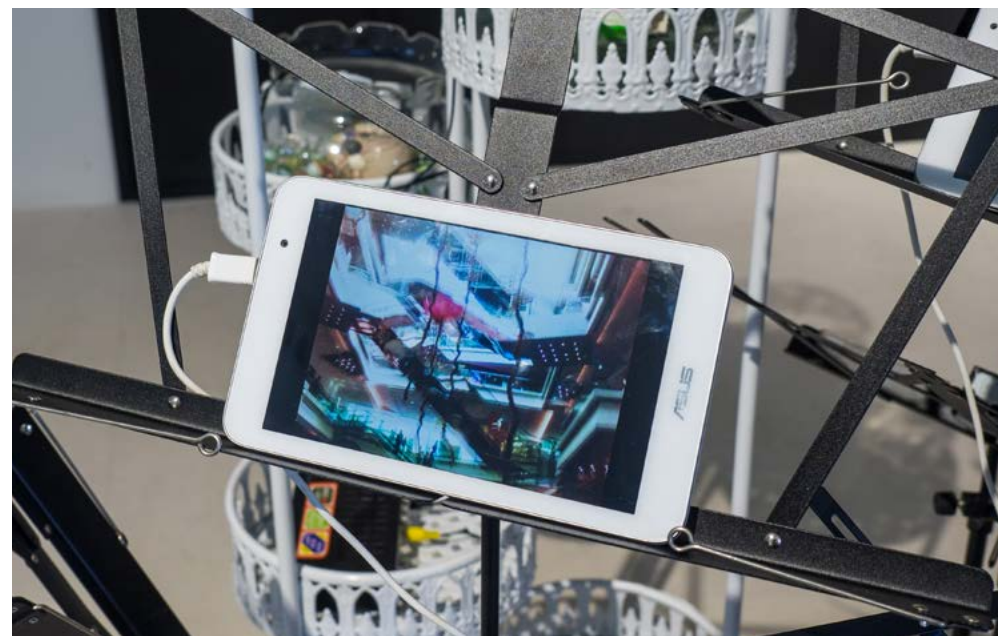
心情總像波浪。吃掉 100 克的浮沙，吹出一陣藍煙塵。尾





Linda C.H. Lai, **The Bush**, 2016  
Planter, 5 music stands, 3 fish bowls, 3 tablets, 1 PSP,  
hidden 3.5" monitor in *Pride and Prejudice* book, 3.5" monitor,  
2 media players, 140 x 130 x 130 cm (55 1/8 x 51 1/8 x 51 1/8 in.)





**The Bush—Fading Modernity, 2016**

1'00" video on PSP-3006PW in small fish bowl with glass marbles  
16 x dia. 19 cm (6 1/4 x dia. 7 1/2 in.)

**The Bush—Object-logues, 2016**

7'16" video (b/w and colour video fragments) on 3.5" monitor  
in big fish bowl with glass marbles, media player  
18 x dia. 28 cm (7 1/8 x dia. 11 in.)

**The Bush—In The Wind, 2016**

Toy sculptures with found objects in medium fish bowl with glass marbles  
16.5 x dia. 23 cm (6 1/2 x dia. 9 in.)

**The Bush—Festival Walk, 2016**

1'00" video (animated still photo) on 7" tablet mounted on music stand  
120 x 60 x 55 cm (47 1/4 x 23 5/8 x 21 5/8 in.)

**The Bush—Non-Place Fragments, 2016**

11'00" video (4:3 aspect ratio, colour) on 7" tablet mounted on music stand  
95 x 60 x 55 cm (37 3/8 x 23 5/8 x 21 5/8 in.)

**The Bush—Urban Space of Hong Kong as the Imaginary:  
A Visual Story in 5 Episodes, 2005**

16'57" film lecture on 3.5" monitor with media player and speaker  
embedded in a special edition of *Pride and Prejudice* by Jane Austen  
mounted on a music stand  
99 x 55 x 50 cm (39 x 21 5/8 x 19 5/8 in.)





Linda C.H. Lai

**Coffee Events**, 2016

Coffee table with 2 containers containing 7" tablets

49 x 45.5 x 106.5 cm (19 1/4 x 18 x 42 in.)

Left

**Coffee Events—Reverting Spectacles: Performing Space**, 2016

22'34" video (4:3 aspect ratio, colour) on 7" tablet in Muji PP make-up box

8.6 x 15 x 22 cm (3 3/8 x 5 7/8 x 8 5/8 in.)

Right

**Coffee Events—Good Citizens**, 2016

3'30" video (4:3 aspect ratio, colour) on 7" tablet in Muji PP make-up box

16.9 x 15 x 22 cm (6 3/4 x 5 7/8 x 8 5/8 in.)





Linda C.H. Lai  
**Voices Seen Images Heard**, 2009  
28'03" video (4:3 aspect ratio, colour, with sound)  
on 14" CRT TV, media player  
34.5 x 37 x 37 cm (13 5/8 x 14 5/8 x 14 5/8 in.)

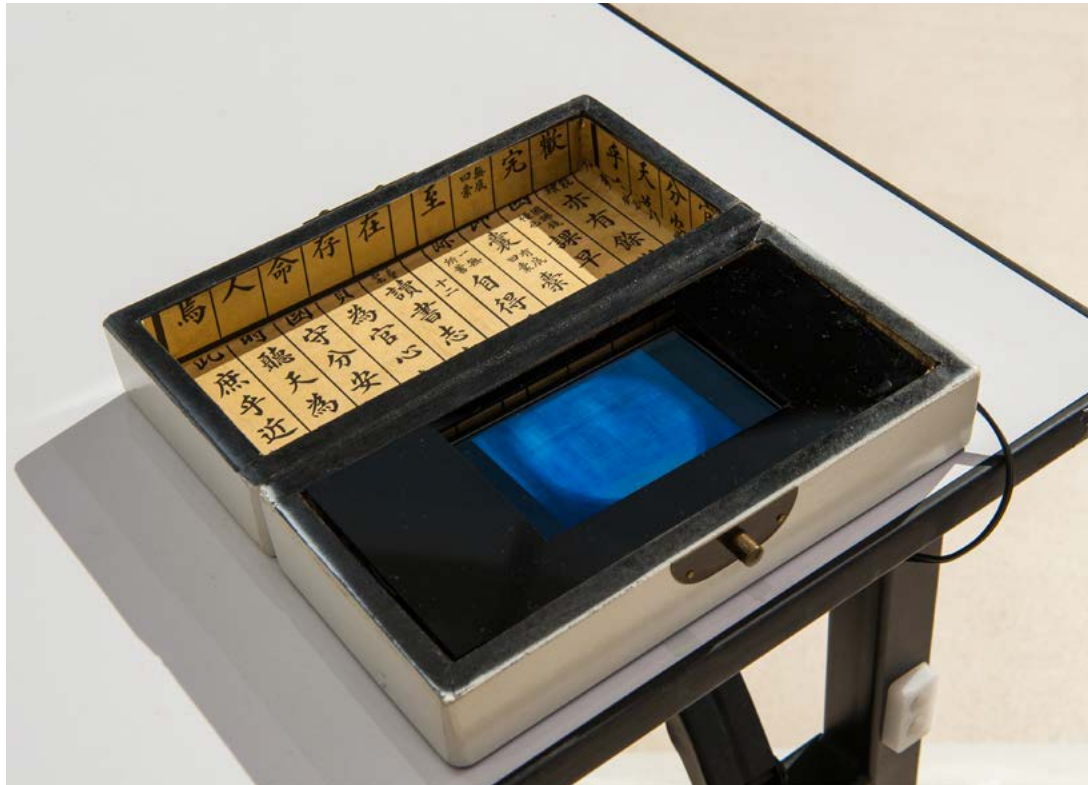


4 SYSTEM/TEXT  
CATV HYPER BAND TX-14ST10M

Panasonic

VIDEO AUDIO Ω  
AV IN





Linda C.H. Lai  
**Circle Events**, 2016  
 0'29" video (views of places lost to urban reconstruction)  
 on PSP-3006PB in white treasure box with cover  
 32 x 20 x 22 cm (when open)  
 (12 5/8 x 7 7/8 x 8 5/8 in.) (when open)



Linda C.H. Lai  
**Living Objects**, 2016  
 6'45" video on PS Vita in red treasure box with cover  
 32 x 30 x 32 cm (when open)  
 (12 5/8 x 11 3/4 x 12 5/8 in.) (when open)



Linda C.H. Lai  
**Fish Tank with a Lost Voice**, 2016  
 12'58" video on 14" monitor mounted on a vase, reflective  
 sheet on polished stones  
 43 x 32 x 25 cm (16 7/8 x 12 5/8 x 9 7/8 in.)



Linda C.H. Lai  
**House with 72 Tenants**, 2016  
 10'06" video (montage of found footage from Chinese oldies)  
 on 3.5" monitor in transparent drawers, a pair of speakers, media player  
 16.5 x 50 x 16 cm (6 1/2 x 19 5/8 x 6 1/4 in.)





Linda C.H. Lai

**Moving Images as You Move**, 2016

Three-layer glass shelf (movable layers), mirrors,  
magnifying and distorting glass, silver-coloured metal tray  
70 x 58 x 40 cm (27 1/2 x 22 7/8 x 15 3/4 in.)





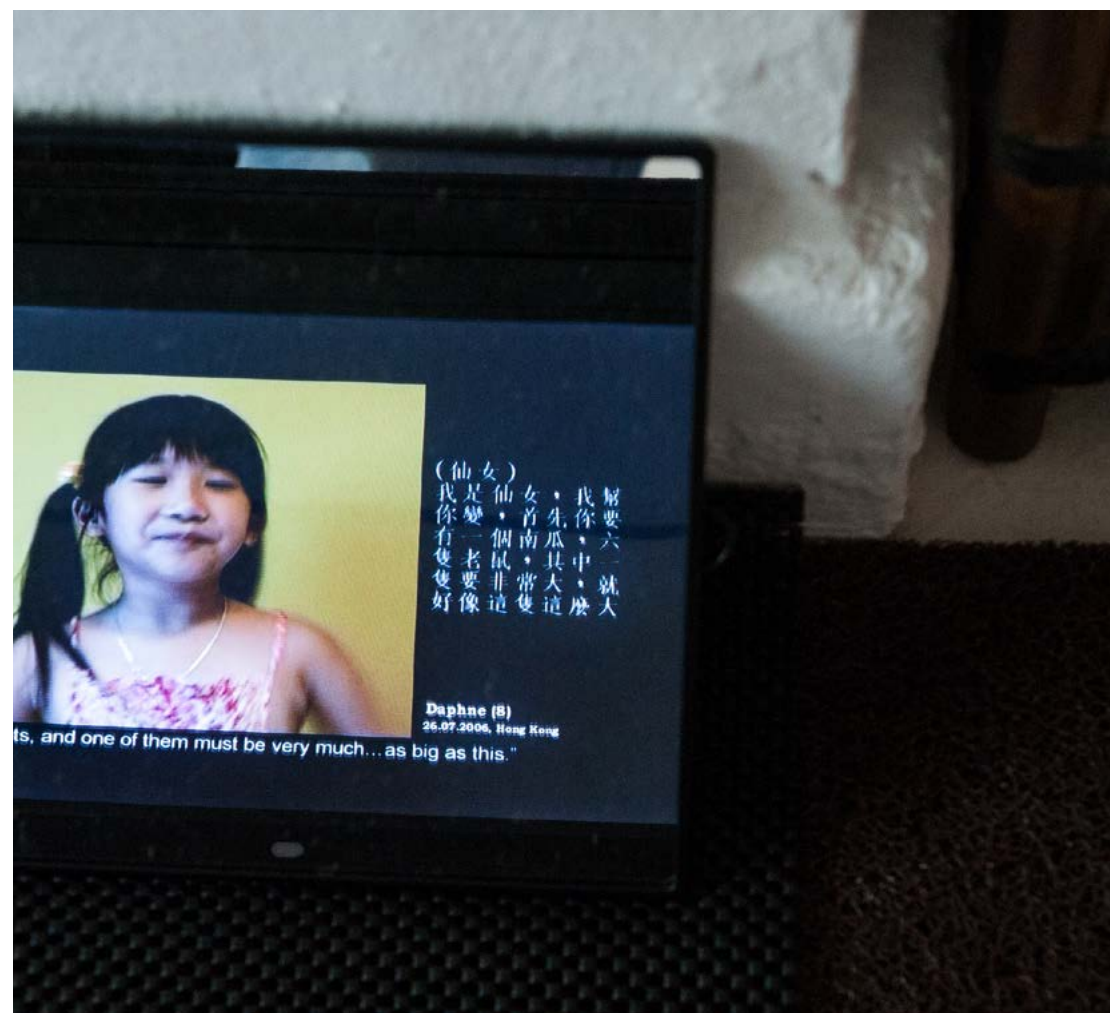
Linda C.H. Lai  
**Diversion**, 2016  
9 laser-cut wood panels—*Doodles* (artist's drawings),  
bamboo cabinet, a bag of rubber ducks  
67 x 56.5 x 56.5 cm (26 3/8 x 22 1/4 x 22 1/4 in.)











Linda C.H. Lai, **Excitable Speech: Mirrored**, 2016, 35'23" video in black box, mirror, 26 x 29.5 x 74 cm (10 1/4 x 11 5/8 x 29 1/8 in.)

Linda C.H. Lai, **Dry Rain**, 2016  
5'11" video on 14" monitor, miniature toys, digital print transparency, Mac Mini, 30.5 x 36 x 45 cm (12 x 14 1/8 x 17 3/4 in.)









Linda C.H. Lai  
**Floor Drama**, 2016

36'00" video

(4:3 aspect ratio, colour, with occasional sound)  
on 2 metre-high floor projection (excludes projector)

Dimensions variable, Edition of 5 + 1 AP



Linda C.H. Lai

**Tree of Life, 2016**

11'29" video on 14" monitor, 0'39" video on 3.5" monitor with  
rubber ducks in a net, TV antennas, LED rods, everyday objects,  
industrial materials, steel frame base, gunny sacks

274 x 179 x 145 cm (107 7/8 x 70 1/2 x 57 1/8 in.)







**Tree of Life—Duck Events, 2016**

0'39" video on 3.5" monitor with rubber ducks in a net  
Dimensions variable



**Tree of Life—Apartment with a View: Balcony Survey, 2016**

Video on 14" monitor  
11'29"



**Tree of Life—Micro-Narratives, 2016**

2 LED rods with a poem as running text  
182 x 7.5 cm (71 5/8 x 3 in.)



# BOO JUNFENG

Boo Junfeng (b. 1983) is one of Singapore's most noteworthy young filmmakers. His debut feature film *Sandcastle* premiered at Cannes Film Festival's International Critics' Week in 2010 and was subsequently invited to screen at film festivals around the world, including Toronto, Busan, Vancouver, and London. *Sandcastle* won the Best Film, Best Director and the NETPAC Jury Award at the Vietnam International Film Festival, and it was listed by The Wall Street Journal as one of Asia's most notable films of 2010.

Trained in film schools in Singapore and Spain, Boo's works often centre on themes of identity, memory, and sexuality. In 2008, Boo was awarded a Bachelor of Arts with first class honours from The Puttnam School of Film, LASALLE College of the Arts, Singapore. His films have won him acclaim at numerous film festivals, including the Berlin Film Festival, International Film Festival Rotterdam, and Clermont-Ferrand International Short Film Festival.

Since 2005 his short films have won several awards at the Singapore International Film Festival, including Best Director, Best Cinematography, Special Jury Prize, Special Achievement Award, and twice for Best Film.

In 2008, he became the first recipient of the McNally Award for Excellence in the Arts, which is the valedictorian honour of Lasalle College of the Arts. He was also accorded the Young Artist Award (2009) and the Singapore Youth Award (2011) by the Government of Singapore.

In 2013, he ventured into the realm of visual arts with *Mirror*, a video installation which won the President's Young Talents Commissioning Award. Consequently, he participated in the Singapore Biennale with *Happy and Free*, a video installation which was later acquired by the Singapore Art Museum.

Boo draws inspiration from issues or themes that he cares about, often using personal experiences of Singaporean life. However, despite their superficial relations to the culture and locality of Singapore, the themes he chooses to address are always universal and relatable internationally.

His second feature film, *Apprentice* (2016), has been invited to premiere this year at the Cannes Film Festival as part of the Un Certain Regard official selection. *The Third Script*, presented at Pearl Lam Galleries Singapore, is Boo's first exhibition in a gallery space.

# BOO JUNFENG

1983

Born in Singapore

2003

Diploma with Merit in Film, Sound & Video, Ngee Ann Polytechnic, School of Film & Media Studies, Singapore

2008

Bachelor of Arts, First Class Honours, The Puttnam School of Film, LASALLE College of the Arts, Singapore

### Selected Film Festivals

2016

Un Certain Regard, Cannes Film Festival, Cannes, France

2015

Opening Film, Capitol Theatre, Singapore

Official Selection, Busan International Film Festival, Busan, South Korea

In-competition, Sleepwalkers International Short Festival, Talinn, Estonia

2010

In-competition, International Critics’ Week, Cannes Film Festival, Cannes, France

Official Selection, Toronto International Film Festival, Toronto, Canada

Official Selection, Busan International Film Festival, Busan, South Korea

Vietnamese International Film Festival, California, USA

Hong Kong Asian Film Festival, Hong Kong, China

2009

Panorama Selection & Teddy Award Nomination, Berlin Film Festival, Berlin, Germany

In-competition, Clermont-Ferrand International Short Film Festival, Clermont-Ferrand, France

2008

Official Selection, Rotterdam International Film Festival, Rotterdam, the Netherlands

In-competition, Singapore International Film Festival, Singapore

In-competition, Encounters Short Film Festival, Bristol, UK

2007

Official Selection, Singapore International Film Festival, Singapore

2005

In-competition, Singapore International Film Festival, Singapore

### Public commissions and other notable works

2016

*I Am Anonymous*, Art in Transit on Downtown Line, Singapore

*Thirty: It all begins with a teacher*, Ministry of Education, Singapore

2015

National Day Parade, Singapore Armed Forces, Singapore

2014

National Day Parade, Singapore Armed Forces, Singapore

*These Are the Things that Make Us, Us*, SG50 Campaign Video, Ministry of Culture, Community and Youth, Singapore

2013

*Happy and Free*, Singapore Biennale 2013, Singapore Art Museum, Singapore

*Mirror*, President’s Young Talents, Singapore Art Museum, Singapore

*Father’s Day*, Project Family Time, Starhub, Singapore

2011

EDB 50th Anniversary, Economic Development Board, Singapore

*Fear of Writing*, TheatreWorks, Singapore

*Flight*, Economic Development Board, Singapore

2010

National Day Parade, Singapore Armed Forces, Singapore

*Not So Secret Lives*, Health Promotion Board, Singapore

2009

*Feed Me Campaign*, Youth.sg, Singapore

2008

*Beauty World*, W!ldrice, Singapore

*Bedok Jetty*, National Museum of Singapore, Singapore

2005

*Pulau*, Stages, Singapore

### Awards

2013

President’s Young Talents Credit Suisse Commissioning Award, Singapore Art Museum, Singapore

2011

Singapore Youth Award, National Youth Council of Singapore, Singapore

Special Jury Prize & Best Cinematography, Gotham Screen International Film Festival, New York, New York, USA

2010

Best Singaporean Film & Best Singaporean Director, Singapore Entertainment Awards, Singapore

Best Director & NETPAC Jury Award, Vietnamese International Film Festival, California, USA

Special Mention, Hong Kong Asian Film Festival, Hong Kong, China

2008

McNally Award, LASALLE College of the Arts, Singapore

Best Film & Best Director, Singapore International Film Festival, Singapore

2007

Special Jury Prize, Singapore International Film Festival, Singapore

2006

Bronze Medal, Brno 16 Short Film Festival, Brno, Czech Republic

2005

Best Film & Special Achievement Award, Singapore International Film Festival, Singapore

2003

Shaw Foundation Gold Medalist, Shaw Foundation, Singapore

Media Development Authority Prize, Media Development Authority Singapore, Singapore

### Selected Public Collection

National Collection, Singapore



# LINDA C.H. LAI

Linda Chiu-han Lai, Associate Professor of Intermedia Arts at the City University of Hong Kong's School of Creative Media (SCM), is a research-based interdisciplinary artist. After completing her Ph.D. in Cinema Studies at New York University, she has sought meaningful connections to other relevant artistic and theoretical endeavours. She persists in artistic creation as the practice of theory. A critical researcher on the history of everyday life, her works focus on historiography, visual and auto-ethnography, urbanity, and popular culture. Her teaching revolves around the criticality of micro/metanarratives. At SCM, she has also designed Hong Kong's first generative art and literature university level courses.

She founded the Writing Machine Collective in 2004, a Hong Kong-based new media art group, and has organised and exhibited in five major group exhibitions on questions of computational thinking and contemporary art. Though broadly known for her videography in international art venues, she uses different artistic mediums to turn art-making into criticism, history-writing, gaming, and voyages of discovery. Her digital and non-digital works have been shown in key venues in many cities in Europe, Asia and the US, including the International Short Film Festival Oberhausen, Oberhausen, Germany; Open City Documentary Festival, London, UK; LOOP

Barcelona, Barcelona, Spain; Rencontres Internationales, Paris, France and Berlin, Germany; Jihlava International Documentary Film Festival, Jihlava, Czech Republic; Women Make Waves Film Festival, Taipei, Taiwan; India International Centre, New Delhi, India; Centre of Contemporary Art, Toruń, Poland; and the various Experimental Film/Video Festivals in Seoul (EXiS), Taipei (EXiT), Macao (EXiM), Kuala Lumpur (KLEX) and Hong Kong (HKEX).

Lai considers herself a montage artist: to her, images are intensely rich perceptual surfaces that defy the binary division of representation and abstraction. Many of her works also deploy the notion of an archive and self-archiving, including her recent work *1906-1989-2012: Guangzhou-Hongkong-Shanghai-Anji*, which was commissioned for the 9th Shanghai Biennale 2012 at the Power Station of Contemporary Art. This is also an experimental history piece that plays with childhood memory, the use of everyday objects, the use of folk material, the postal history of Hong Kong, and family stories. Lai seeks for intermedia moments and modes of connectivity, be it conjugation, modulation, combinatorial logic, or permutation. Floating Projects is her recent experiment on modes of sustainability in art-making and artists' associations.

LINDA C.H. LAI

2006 BA (Hons) English Language & Literature, minor in Fine Arts, Chinese University of Hong Kong, Hong Kong, China  
MA Communications (print journalism), Wheaton College Graduate School, Wheaton, Illinois, USA  
Ph.D Cinema Studies, New York University, New York, New York, USA

Selected Exhibitions

2014 *Tracing Data: What You Read Is Not What We Write*, 5th edition Writing Machine Collective, Hong Kong Arts Development Council, Hong Kong, China; Zurich University of Arts' Connecting Spaces, Zurich, Switzerland

2013 Hong Kong Contemporary Art Award 2012 Exhibition, Hong Kong Museum of Art, Hong Kong, China  
Generative Art Conference, La Triennale di Milano, Milan, Italy

2012 Shanghai Biennale 2012: *Reactivation*, Shanghai, China  
*One World Exposition*, Osage Gallery, Hong Kong, China  
*The 4th State of Water: from Micro to Macro*, Centre of Contemporary Art, Torun, Poland  
*The Burning Edge: Making Space: Activating Forms*, Faculty Show, School of Creative Media, City University of Hong Kong, Hong Kong, China

2011 *One World Exposition*, Osage Gallery Kwun Tong, Hong Kong, China  
*Writing Machine Collective Edition 4*, Youth Square, Hong Kong, China

2010 *This Is Hong Kong*, curated by Alvaro Fominaya of Para/Site Art Space, Kuandu Museum of Art, Taipei, Taiwan  
Kunsthalle Wien - in the black box of the Ursual Bickle Archiv, Vienna, Austria

2009 *This Is Hong Kong*, curated by Alvaro Fominaya of Para/Site Art Space, LOOP '09 Barcelona (Video Art Festival and Fair), Barcelona, Spain (sponsored by HK Economics and Trade Office)  
*Alternative Space Loop*, Loop Media Center, Seoul, Korea  
*Subvision*, organised by the Academy of Fine Arts, Kunstverein and Deichtorhallen, Hamburg, Germany  
East Side Projects, Birmingham, England, UK  
IFA Gallery, German Foreign Affairs Ministry, Berlin, Germany  
*October Contemporary*, Map Office, Hong Kong, China

2008 *Finding the Way for Others*, Videotage, Cattle Depot, Hong Kong, China

2007 *The Writing Machine Collective*, 2nd Edition, 1a Space, Cattle Depot, Hong Kong, China

2006 *Playground*, Kao Yuan Art Center, Ko Yuan University of Technology, Kaohsiung, Taiwan

2005 Microwave International Media Art Festival, Hong Kong, China

2004 *The Writing Machine Collective*, 1st edition, 1a Space, Cattle Depot, Hong Kong, China

2003 Hong Kong Art Biennial Exhibition, Hong Kong, China

2002 *Social Club*, Para/Site Art Space, Hong Kong, China

Selected Film Festivals

2015 Solo presentation, Experimental Film & Video Festival Macao (EXiM), Macau, China  
Experimental Film & Video Festival Nanjing (EXiN), Nanjing, China  
LOOP Barcelona Video Art Fair/Festival, Barcelona, Spain

2012 *Panorama*, Impakt Festival, Utrecht, The Netherlands  
Experimental Film & Video Festival Seoul (EXiS), Seoul, South Korea

2011 Oberhausen International Short Film Festival, Oberhausen, Germany  
Open City London Documentary Festival, London, UK  
Festival International du Film Ethnographique du Quebec, Montreal, Canada  
Experimental Film & Video Festival Macao (EXiM), Macau, China  
Experimental Film & Video Festival Kuala Lumpur (KLEX), Kuala Lumpur, Malaysia

2010 34th Hong Kong International Film Festival, Hong Kong, China  
*Fascinations*, Jihlava International Documentary Film Festival, Jihlava, Czech Republic  
*Avant Travel*, Athens International Film+Video Festival, Ohio, USA  
*Transmediascape*, International Women's Film Festival in Seoul, Seoul, South Korea  
Experimental Film & Video Festival Seoul (EXiS), Seoul, South Korea  
Experimental Film & Video Festival Taipei, (EXiT), Taipei, Taiwan

2009 Oberhausen International Film Festival, Oberhausen, Germany  
LOOP Barcelona Video Art Fair/Festival, Barcelona, Spain  
Experimental Film & Video Festival Seoul (EXiS), Seoul, South Korea

2006 Jury's Selection, Women Make Waves, Taipei, Taiwan

2005 Oberhausen International Film Festival, Oberhausen, Germany  
*Film Diaries*, L'alternativa, 12è Festival de cinema independent de Barcelona, Barcelona, Spain  
Recontres Internationales Paris, France; Berlin, Germany

Selected Public Collection

Power Station, Shanghai Biennale, Shanghai, China



# PearlLam Galleries

Pearl Lam Galleries 藝術門

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