









walking alone along the sea II

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On Jolene Mok - My Thoughts Are Elsewhere

Ip Yuk Yiu

I have written many kinds of curatorial statements, almost none of them were in the first-person point of view. This may well be an exception, for I feel more like an accomplice than a curator in the narrow sense of the word. It would be more akin to a sketch of a friend than a conventional introduction to an exhibition.

It was probably between the years 2003 and 2004 when I first met Jolene. The setting was a classroom in the School of Creative Media, City University of Hong Kong. Jolene was my student at the time and attended one or two of my classes on film and media art. From what I recall, Jolene was the kind of good student who handed in her homework punctually and was interested in art and culture. She did not give me the impression or feeling that she must become an artist. Many of my former students have become very good artists and creators in photography, animation, film, music, game, new media, etc. Yet very few of them have anything directly to do with my own background and training in experimental cinema. Jolene is one of the exceptions.

Making art in Hong Kong is difficult, even more so for those who are engaged in experimental film production. In the first place there is hardly any commercial value in it, not to mention that the mainstream art and film industries have very limited knowledge and respect for it. That is why I have a special regard for those who are

engaged in experimental film or video creation in Hong Kong. It was probably after Jolene graduated from her Bachelor's degree that she embarked on this perilous path, and I believe her further studies at Duke University in the United States is another important turning point for her in this creative journey.

The programme Jolene took at Duke was called Experimental and Documentary Arts, an MFA that combined experimental and documentary arts where many of the teachers were the backbone of American experimental film. It was a new programme and Jolene was a student in the first cohort. The MFA study enabled her to have a more concentrated and profound intellectual and aesthetic development in film creation. Observation of the everyday through the camera lens and reflection on the materiality of the image media through darkroom photographic techniques were the things that she distinctly developed and established during this period. They would become a coherent element and motif in Jolene's subsequent works.

During the two years of study, Jolene attended David Gatten's class and was mentored by Mark McElhatten, who taught me film thirty years ago and was the inspiration for my own curatorial practice. While this may sound a little essentialist and archaic, in my eyes, Jolene is one of the few Hong Kong artists who have been baptised by the 'canon' of experimental film culture. Studying abroad not only enriched Jolene intellectually and culturally, but also led to a breakthrough in the development of her artistic creation. However, that was just the prelude. Upon completing graduate school, Jolene would enter a new and completely different stage of her life, and begin to live a nomadic life of wandering the world and perpetual exile.

Ever since graduating in the United States, Jolene has been sustaining her creative career mainly through participating in all kinds of artist-in-residence programmes around the world. Basically she would apply to any programme that provides living stipends. So as the days went by, she travelled to different parts of the world living among different peoples and landscapes, sometimes briefly, sometimes for longer periods. While this

lifestyle evokes a kind of bohemian romance, I believe that behind this romanticism there is more of a certain self-awareness and deliberate choice in this self-imposed exile. Although not quite an ascetic one, leading a nomadic life in which one is never sure where one will be the next day is not as easy as simply travelling. Yet this uncertainty and nomadism have heightened her sensitivity towards the place and culture where she finds herself, enabling her to make new discoveries in the everyday of these foreign lands through the curious gaze of the *étranger*. Above all else, I believe that this lifestyle is the most crucial element that constitutes the fundamental direction and attitude of Jolene's creation, and the particular core of her creation in the past decade.

Photography, film and video have been the primary media of Jolene's works in the past ten years. Jolene's creative works relied heavily on the support and resources provided by the people and places of the residency programmes she participated in, and often had to be completed within a specific time limit. In this sense, her works can basically be seen as an intuitive response to her experiences and surroundings. Hence, journeys on the sea, Scandinavian mountains, shopping arcades in Japan, mushrooms in the Netherlands can all become the subject of her works. Looking solely from this perspective, the content and creative direction of her works are fragmented snapshots that lack a clear and coherent major theme.

Yet upon closer inspection, we can easily discern from these seemingly chaotic and diverse subject matters some consistent concerns and keywords: everyday, landscape, journey, observation, documentation. If one must categorise her works, I think they would belong to such genres as diary film, landscape film, observation cinema, and visual ethnography. Put simply, her works in the past decade observe and discover the exotic from the everyday through the eyes of a traveller/nomad.

Among her works from the past decade, I am most intrigued by *shop watching*. The work was made in 2015 when she was in Japan and recorded the daily routine of various shops in a shopping arcade in Fukuoka. Through the artist's subtle camerawork, precise sound

and image editing, the seemingly mundane subject matter and everyday scenes are transformed into a poetic and musical visual ethnography. The work presents a distinctly original personal aesthetic and humanistic concern, and brings me to the realisation that Jolene is one of the most brilliant and serious experimental film and video creators of her generation.

As a repository of the everyday of foreign lands, Jolene's works seem to have little to do with our city of sadness. Yet, these remote mountains, narrow alleys and rear windows can be seen as the artist's attempt in producing an alternative account and fable of the realities of the post-handover Hong Kong. The story of uproot-ness is never new in the world. These stories never fail to cause a pang in the heart. The 'here' becomes elsewhere, and foreign becomes home. Every time the artist arrives at a new place and introduces herself, she names her homeland and thereby silently reconnects with it. If the other was a mirror of oneself, then a journey without destination may be taken as an experiment in preserving one's fluid identity. To an extent, the making of identity is a kind of imagination. Be it proactive or passive, identities certainly have the potential of being recreated. Similarly, a city is never solely a geographical location; rather it is more like the existence of a rootless plant. Running away, nomadism and the diaspora, as seen in Jolene's works, are perhaps merely the continuation and testimony to one of the major themes that underpinned contemporary Chinese history of the past two hundred years.

(Translated by Mary Lee)

關於莫頌靈： 我的思緒在彼方

葉旭耀

寫過長長短短策展人的話，卻很少以第一人稱的角度去出發。這次可能是一個例外，因為我覺得自己像個同謀者多於一個狹義上的策展人，而這短文也應該更像對一個朋友的速寫介紹遠多於一篇傳統的展覽導言。

認識 Jolene 大概是在二零零三、零四年之間的事，場景就是城市大學創意媒體學院裏的課室。Jolene 是我當時的學生，上過我一兩課關於電影和媒體藝術的堂。記憶中，Jolene 是個好學生、功課準時、對藝術文化有興趣。不過當時的她並沒有給我一種非要做藝術不可的印象和感覺。在我認識過的學生中，很多都成為了非常出色的藝術家和創作人，有從事攝影、動畫、電影、音樂、遊戲和新媒體等創作。不過說到能和我自己本身實驗電影的背景和訓練直接有連繫的卻少之又少，而 Jolene 可能是當中僅有的一兩個。

在香港做藝術困難，做實驗電影的藝術更難。一來沒有藝術商品價值，二來不論主流藝術或是電影工業對它的認識和尊重近乎零，所以我對在香港從事實驗電影或錄像創作的的朋友特別尊重。Jolene 走上這條崎路大概是在本科畢業之後才逐漸形成，而她到美國 Duke University 繼續升學應該是其中一個重要轉捩點。

Jolene 在 Duke 唸的課程叫 Experimental and Documentary Arts，是一個揉合實驗和紀錄藝術的純藝術碩士課程，當中有很多老師都是美國實驗電影的中堅。那個課程當時才剛剛成立，Jolene 是第一屆學生。研究院的學習讓她對電影創作有更集中和深刻的思考與美學上的發展。利用攝影機去冷靜觀察日常和通過手沖膠卷菲林來反思影像媒介的物質性都是她這時期所明確發展和建立的東西。這些東西將會在 Jolene 往後的作品成為一個連貫的元素和母題。

在那兩年的學習，Jolene 上過 David Gatten 的堂也受過 Mark McElhatten 的指導。Mark 也是我三十年前的電影老師，亦是我策展上的啟蒙。也許這個說法有點本質主義和不合時宜，不過在我眼中，Jolene 是少數認真受過「根正苗紅」的實驗電影文化洗禮的香港藝術家。留學不單在學術和文化層面上豐富了 Jolene，亦讓她在藝術創作上有了突破性的發展。不過這次留學只是一個序曲，在她完成研究院的課程後，Jolene 將進入她人生另一個截然不同的新階段，開始過著一種遊走世界、持續放逐的牧羊式生活。

自從在美國畢業後，Jolene 主要是通過參加世界上各種不同的藝術家駐場計劃來延續她的創作生涯。能有生活支持的藝術家駐場計劃，她基本上都會嘗試去參與。於是日子計下來，她就到過世界上不同的地方作長長短短的生活，與不同的人 and 風景作伴。這一種生活聽上去蠻有種波希米亞式的浪漫，但我相信在這表面上的波希米亞浪漫背後更多是一種自我放逐的自省和選擇。雖然未至於是一種苦行僧的生活，但要過著一種不肯定明天會身處哪兒的遊牧民日子也不是像去旅行般容易。不過這一種不確定和遊牧性，加強了她對身處之地和文化的敏感度，也讓她更能以一雙異鄉人的好奇眼睛發掘異地日常的各種新鮮。相比起其他，我認為這生活模式才是更重要的東西，因為它構成了 Jolene 創作的方向和態度，成為她近十年創作上的一個特別主軸。

Jolene 近十年的作品都是以攝影、電影和錄像作為主要創作媒介。這些創作非常依賴她所參與的駐場計劃的人和地所能提供的支持和資源，而且往往需要在一個特定的短時間內把作品完成。從這角度而言，她的作品基本上可以被視為是對她那些經驗和環

境的一種直觀回應。於是乎海上的旅程、北歐的深山、日本商店的舊街，以至荷蘭的菇都統統能成為她作品的內容或題材。如果單從這點來看，她作品的內容和創作方向是零碎、片段化和缺乏一個清晰連貫的大主題。

但若更能細心觀察她的作品，我們不難在看似雜亂多元的題材中梳理出一些連貫的關注和關鍵詞：日常、風景、旅程、觀察和紀錄。若果硬要歸類，那麼我會認為她的作品是屬於日記電影、風景電影、觀察電影和視覺民族誌等類型的範疇。簡單而言，她近十年的作品就是通過旅人或是流浪者的眼睛來觀察和發掘出世界中日常的異色。

她近十年的作品中叫我最感興趣的就是《shop watching》。作品是她二零一五年在日本時所拍攝，記錄了福岡市某商店街不同店鋪日常的作息。本身看似平平無奇的題材和日常景象，在藝術家細緻的鏡頭、精準的聲音和影像剪接處理下，變成了富有詩意和音樂感的視覺民族誌。作品清楚地呈現出一種不落俗套的個人美學和人文關懷。這作品讓我看得出 Jolene 是她那一代其中一個最出色和認真的實驗電影和錄像創作人。

Jolene 的作品盛載了異地的日常，看似和香港這個傷城沒有什麼直接關係。但這些異地的深山、小街、後窗卻又彷彿是作者對回歸後香港人的現實和狀態的另一種描述和寓言。縱觀世界，身份與地方的斷裂從來都不是一個新鮮的故事，只是每一次聽到都難免叫人揪心。此地變成彼方，異鄉成為了家。藝術家每到達一個新的地方作自我介紹的時候，悄悄通過報上家鄉的名字而與家鄉作出連繫。如果他者是自己的一面鏡子，沒有終點的旅程也許就是一種保存流動身份的實驗。所有身份的構成或多或少都是一種想像，無論是積極或是被動地，身份同時具有被重新創造的可能。一個城市從來都不單單只是一個地理上的位置，而可能更像一種無根植物的存在。又或者出走、游牧和散居只是延續和回應了近二百年中國歷史其中的一個母題或主調而已。



TETRISEA

2006

spring

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A Conversation between Jolene Mok and Ip Yuk Yiu

/ Questions from Yuk,
answered by Jolene.

Q : Your artistic life has been hugely influenced by your nomadic way of life in the past ten years. Specifically, moving from one artist-in-residency to another becomes an endless journey and quest. When did you decide to take on this nomadic life? Is it a conscious choice? And how do you think this way of life has informed and affected your artistic practices?

A : Actually, I cannot give a firm answer to when I decided to take on a nomadic life through undertaking artist-in-residences, it kind of unfolded itself.. I somehow saw the potential of keeping up with art making on-location in different places through being an artist resident. I felt that the process of pursuing an MFA was somehow doing a 2-year long residency. In my post MFA life, I knew that it would be rather impossible for me to carry on with my art practice if I were to return to Hong Kong; firstly, due to the almost non-existent experimental film scene in Hong Kong; secondly I would need to surrender to the fact that there was no way for me to be a non-commercial full-time artist back home.

Under this light, choosing to live a nomadic life became a conscious/practical choice, I suppose. For more than a decade, I have been, primarily, undertaking fully and partially funded artist-in-residency programmes non-stop. As an itinerant,

time-based media artist, I don't base anywhere; I don't know and can't plan straightforwardly where exactly my next destination is because I need to be accepted/selected/invited. Upon acceptance, I get ready to arrive at a new place; get inspired; create; present; then move on to the next place and start all over again. The process has always been about excavating and distilling my artistic insight then transforming it into actual works that are accessible to locals and viewers within a limited period of time. To me, throwing myself out there to participate in residencies offer me the precious opportunity to unlearn - then to learn about things from scratch - to go back to square one. Being transient is thus of utmost importance in my artistic practice.

Q : I think at some point your camera turns to be more quiet, observational and inquisitive. Tell me more about your observational aesthetics. When and how you come about with it.

A : Looking back, I somehow think that my camera turns to be more quiet & observant starting out from my years studying in the School of Creative Media, City University of Hong Kong (SCM). (work samples: *walking alone along the sea II*; *residual sea*; *TETRISEA*, as well as my final year project). I believe learning about Tableau Vivant at SCM has to be a key factor for my style development.

And yet, after graduating from SCM, I had spent a couple years shooting rather conventional documentation videos with low/no budget, when and where I was demanded to shoot wide variety of shots and from as many angles as possible. Once I was done with that job, I just ditched such way of shooting altogether.

Then I got to fully exercise the freedom of shooting 'long-take long-shot' during my MFA years, when probably was the time I consolidate my observational aesthetics. As everything is in motion - be it bodily movement or the ever-changing natural scenery - I often find that the sensible way to capture all forms of movement is to keep my camera as steady as possible, so that I can focus on the act of witnessing motions. The kind of 'motion pictures' I am after

and keen on creating are those that my audiences could relate my literal experience of seeing, and looking.

The rationale behind all of my work is to express my desire to see the world through the camera eye with alternative approaches. The reason I am so drawn to lens-based media is that they offer me the chance to recover my vision retrospectively. To be specific with video/film shooting, I am offered a window that allows me to find what I missed while going back to things I have seen before.

Q : As you know, one of my favorite works of yours is *shop watching*. It is an unusually simple but dense and beautiful work. So how did it come about?

A : *shop watching* was made during the 10-week residency hosted by Fukuoka Asian Art Museum (FAAM) in autumn 2015.

When I landed in FAAM residency, I only knew that one of the works I was going to make on-site had to involve locals as stated in my application proposal. I have always been interested in meeting and learning from locals about their habitat anyhow.

So I started out exploring around town and got to establish the orientation of my life in an unfamiliar place as usual, as a protocol. Just right across the museum building, there was this arcade shopping street (shōtengai), where I basically had to go through everyday to get daily necessities. In the middle of this street, there were two shops that caught my attention - two seemingly rival shops locating just right next to each other selling the exact same items: hats - two shops filled with and full of hats. I just found it rather ridiculous, and shocking, that both shops survive just as they are. So I decided to pick up on this rather ridiculous scene and see how far I could go from there.

In the end, I managed to have 16 shops, including the two hats shops, allowing

me to make videos of their daily operation during their business hours. With shops, they are all along waiting for customers to show up; while waiting has always been a substantial element in my works. And so, all I knew at that time was to capture these 'waiting' moments.

To be completely honest, I didn't really know what I was waiting for, and yet I did know that if I were patient enough to keep waiting, things would unfold themselves, as always. So, when I started shooting all the in-store activities, I was also waiting for a narrative to emerge. To be precise, I shot without a script, not even a hint of direction on how I am going to put together all the footage I shot.

Only after I was done with shooting, I got to review all the footage carefully, and there I came up with a narration that could string up all these rather disconnected in-store activities together.

I supposed nothing was random throughout this creative process, and yet there was this 'organic' flow I held on to along the way. My aim was to learn about local habitat through acute observation. At the end of the day, what I want to achieve in my video work is to share those surprising, shocking moments that trigger my yearning to make visual documents of them.

Q : You mentioned about the idea of things unfolded or the unfolding of things a number of times. Can you talk more about it, especially in relationship with how it related to your observational aesthetics?

A : My artistic practice revolves around chance operations, i.e. regarding my residency location, I am happy to go wherever welcome me to go; while coming to the way my works are conceived, I operate without much presumption in sticking with specific subject matter.

My tendency to let things and events unfold themselves is for myself to be open and to embrace whatever takes place in front of me and to react accordingly.

But don't get me wrong, being open-minded and embracive doesn't mean that I set no boundary nor rule for myself to follow through. There is a fundamental structure within my operating system, where I regard myself conducting controlled experiments throughout my creative pursuits.

As a lens-based media artist, I am well aware that decisions have already been made once the camera's position and its framing are set. While I only observe within/through screen space, I am always careful with where and how I set my camera, the size and duration of my shots, and the framed space. My goal is to remain highly sensitive to things that happen within the framed space. In order to provide a clear representation of my discoveries, I find it best to remain calm and focus during shooting. On one hand, I forbid myself to get on with unnecessary camera movement in order to reduce distracting forces; on the other hand, I tend to let the camera roll for an extended period of time so that I could dive deep into the footage for unexpected occurrences when editing takes place.

Q : Landscape is a major part in a lot of your works. How do you approach landscape as a subject? Is land important to you?

A : As a head-to-toe city girl, I always sense that nature is an alien yet sacred subject for me to handle. I, inevitably, feel vulnerable when exposing myself in natural landscape. Thus I approach landscape with a humble mind and manner, and that I surrender to the fact that all my 'city smart' mentality becomes dysfunctional when I am out and about in nature.

Regarding my approach to treat landscape as a subject, I observe the subtle and serene sceneries at my own pace and from a distance. I do not rush, and instead, I invest patience throughout the process, as there is this saying 'Nature does not hurry, yet everything is accomplished'. When I deal with natural landscape as a subject matter, I'd get in tune/align with my observation protocol which would highly affect the final form of my work.

'Is land important to you?' What an unusually simple yet thoughtful question - my quick answer would be 'Yes, land is very important to me.' Through undertaking artist residency, I have been visiting unfamiliar lands for which I could carry on with my artistic journey. Landing myself in estrange landscape is one of the most important factors for me to create substantial work.

Q : How long do you think you will continue to lead this nomadic life? Do you see an end or change to it?

A : As long as I still get residency offers or invitations, I don't see it legitimate to reject opportunities as such. I don't dare to say I would never put an end to this nomadic life, and I don't want myself to fall into the trap that I wouldn't be able to create when I am out of residency. I just find that this nomadic living style helps me function as an artist the best, for now.

藝術家與策展人 對談

/ 問：葉旭耀

答：莫頌靈

問：過去十年，你的游牧生活方式大大影響了你的藝術生涯。具體來說，從一個藝術家駐場轉移到另一個藝術家駐場成為了一場無止境的旅程與尋訪。你是何時決定展開這種游牧生活？這是一個有意識的選擇嗎？你認為這種生活方式對你的藝術實踐有何影響？

答：坦白說，我不肯定自己是何時決定透過參與藝術家駐場展開游牧生活，那只是自然而然地展開……我看到藉著藝術家駐場計劃持續在不同地方實地創作藝術的可能性。我覺得攻讀純藝術碩士的過程基本上就是在進行兩年期的駐場。相反，回去香港的話，我知道我將無法繼續我的藝術實踐，首先是因為實驗電影界在香港幾乎不存在，其次是我必需接受自己無法在香港成為一名非商業全職藝術家的這個現實。

我想，在這種情況下，選擇過游牧生活就成為了一種有意識或實際的選擇。十多年來，我主要是無間斷地參與各種全額或部分資助的藝術家駐場計劃。作為一個流動的時基媒體（time-based media）藝術家，我沒有所屬的地方，不知道也不能直接計劃我的下一個目的地到底在哪裡，因為我先得被計劃接納、選擇或邀請。被接納後，我才開始準備到達一個新地方、獲得靈感、創作、展示；然後移動到下一個地方，重新開始。這個過程一直都在挖掘和提煉我的藝術洞察力，然後在有限的時間內將其轉化為當地人和觀眾可以理解的作品。對我來說，全心全意投入參與外地駐場計劃為我提供了一個寶貴的去學（unlearn）的機會，然後由零開始重新學習。因此，對於我的藝術實踐，短暫性是再重要不過。

問：從某時刻開始，你的鏡頭開始變得更沉靜、更具觀察與探究性。不如談談你的觀察美學，你是何時及如何發現它的？

答：回想起來，我倒是覺得我的鏡頭是從創意媒體書院的時候開始變得沉靜與觀察性的。（作品例子如《walking alone along the sea II》、《residual sea》、《TETRISEA》，還有我的畢業作品）。我相信在那裏學習到「活畫」（Tableau Vivant）是我建立個人風格的一大關鍵。

然而，畢業後，我有兩年時間在低成本，甚至零預算的情況下拍攝相當傳統的紀錄片錄像。當時我被要求從盡可能多的角度拍攝各種各樣的鏡頭。那工作完成了後，我便義無反顧的完全捨棄了那種拍攝方式。

後來我在純藝術碩士課程期間盡情以「慢鏡長鏡」拍攝，那可能是我確立自己的觀察美學的時候。因為一切事物都會移動，無論是身體的運動還是不斷變化的風景，我發現捕捉所有形式的動態的明智方法，是盡可能讓我的鏡頭固定下來，這樣我就可以專注於觀察動態。我所追求並熱衷創作的那種「動畫」，是觀眾可以與我的觀看和注視的體驗產生呼應的作品。

我所有作品背後的原理，都為了以另類方式透過鏡頭觀看世界。我之所以對攝影媒介如此著迷，是因為它讓我可以再回顧中恢復觀察的視野。具體而言，錄像或電影拍攝為我打開了一扇窗，讓我可以再回顧時看見錯過了甚麼。

問：你也知道，在你的作品當中，其中一件我最喜歡的是《shop watching》。那是一件異常簡單但緊密而美麗的作品。它是如何誕生的呢？

答：《shop watching》源於2015年秋天由福岡亞洲美術館（FAAM）主辦的為期十週的駐場計劃。

抵達FAAM時，我只知道我要在現場製作的其中一件作品必須有當地人參與，因為我一直對與當地人會面並從他們身上認識他們的棲居地很感興趣，這也寫

了在申請這駐場計劃的計劃書當中。於是我開始在城市四周探索，並像慣常一樣在一個陌生的地方確立生活方向，以作為一種規程。就在美術館的對面，有一條商店街，我基本上每天都要在那裡購買我的日常所需。在這商店街的中央，有兩家商店引起了我的注意——兩家看似是競爭對手的毗鄰商店，出售完全相同的商品：帽子，滿店都是帽子。我覺得這兩家商店竟可這樣生存，實在有點荒誕和令人驚訝。於是我決定從這荒誕的場景開始，看看能走多遠。

最後我成功讓包括那兩家帽子店的十六家商店容許我在他們的營業時間內拍攝其日常營運。商店，就是一直在等待顧客出現，而等待向來是我的錄像作品中的重要元素。所以，當時我只知道要捕捉這些「等待」的時刻。

坦白說，我其實真的不知道自己在等待甚麼，但我知道如果我有足夠耐性等待，事情一定會自行展開。所以，當我開始拍攝所有店內的等待活動時，我也在等待一個故事出現。準確地說，我是在沒有劇本的情況下進行拍攝，甚至沒有方向如何將拍攝下來的所有片段剪輯。

等所有拍攝完成後，我才開始重新細看那些片段，從中想出一個可以將所有這些相當不連貫的片段串連在一起的敘述。

我想在這創作過程中大概並沒有任何東西是隨機的，但我一直隨事情有機地發生。我的目標是要透過敏銳的觀察去認識當地。歸根究底，我的錄像作品的目標是去分享那些激發我製作視覺紀錄欲望的那些令人驚訝、震驚的時刻。

問：你多次提及事情的開展，你能否再多談一點，尤其是它與你的觀察美學的關係嗎？

答：我的藝術實踐時常圍繞機會的操作，例如說駐場地點，我是很樂意前往任何歡迎我的地方；至於作品的構思方式，我並不過份堅持特定的主題。

我傾向讓事情和事件自行展開，是為了讓自己可以保持開放，擁抱發生在我面

前的一切，並作出相應的反應。但別誤會，思想開放和包容並不代表我沒有為自己設定並緊守任何界限或規則。我的操作系統中有一個基本結構，我將所有創作視作一種對照實驗。

作為一個攝影媒體藝術家，我很清楚，每當鏡頭的位置和取景被確定，等同已作出某些決定。雖然我只透過畫框空間進行觀察，但我總是留神設置攝影機的位置和方式、鏡頭的大小和長度，以及畫框內的屏幕空間，目標是對畫框空間內發生的事情保持高度敏感。為了清晰展示我的發現，我在拍攝過程中最好保持冷靜和專注。一方面，我禁止自己製造不必要的鏡頭移動，以避免分散注意力；另一方面，我傾向讓攝影機長時間拍攝，以便在剪輯時可以深入於片段，從中找出意料之外的事件。

問：風景構成你很多作品的主要部份。你如何處理風景這主題？土地對你而言重要嗎？

答：作為一個徹頭徹尾的城市女孩，我常常視大自然為一個陌生而神聖的主題去對待。當我將自己暴露在自然景觀之中，我無可避免地會感到自身的脆弱。因此，我是以一種謙卑的心態對待風景，並且接受當我身處大自然時，我所有的「城市小聰明」心態都會失效。

至於我以風景作為主題的處理手法，是以自己的節奏，從遠距離觀察那些微妙而寧靜的風景。我從不著急，反而在整個過程中投入極大的耐心，像古語有云：「道常無為而無不為。」當我視自然景觀為主題，我會把我的觀察規程相應調整以達致和諧，這大大影響我的作品的最終形式。

「土地對你而言重要嗎？」這真是一條異常簡單又發人深省的問題。即時的答案是：「是的，土地對我非常重要。」透過參與藝術家駐場，我一直在探訪陌生的土地，讓我得以延續我的藝術之旅。讓自己置身於遙遠而陌生的風景是我創作具份量的作品其中一個最重要的因素。

問： 你認為你會繼續過這種游牧生活多久？你覺得它將會完結，或有任何改變嗎？

答： 只要我仍然收到駐場邀請，就沒有理由拒絕。我不敢說我永遠不會結束這種游牧生活，我不想讓自己落入沒有駐場便無法創作的陷阱。我只覺得就目前而言，這種游牧生活方式可以幫助我作為藝術家作出最好的發揮。

（李挽靈 譯）

residual sea

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