

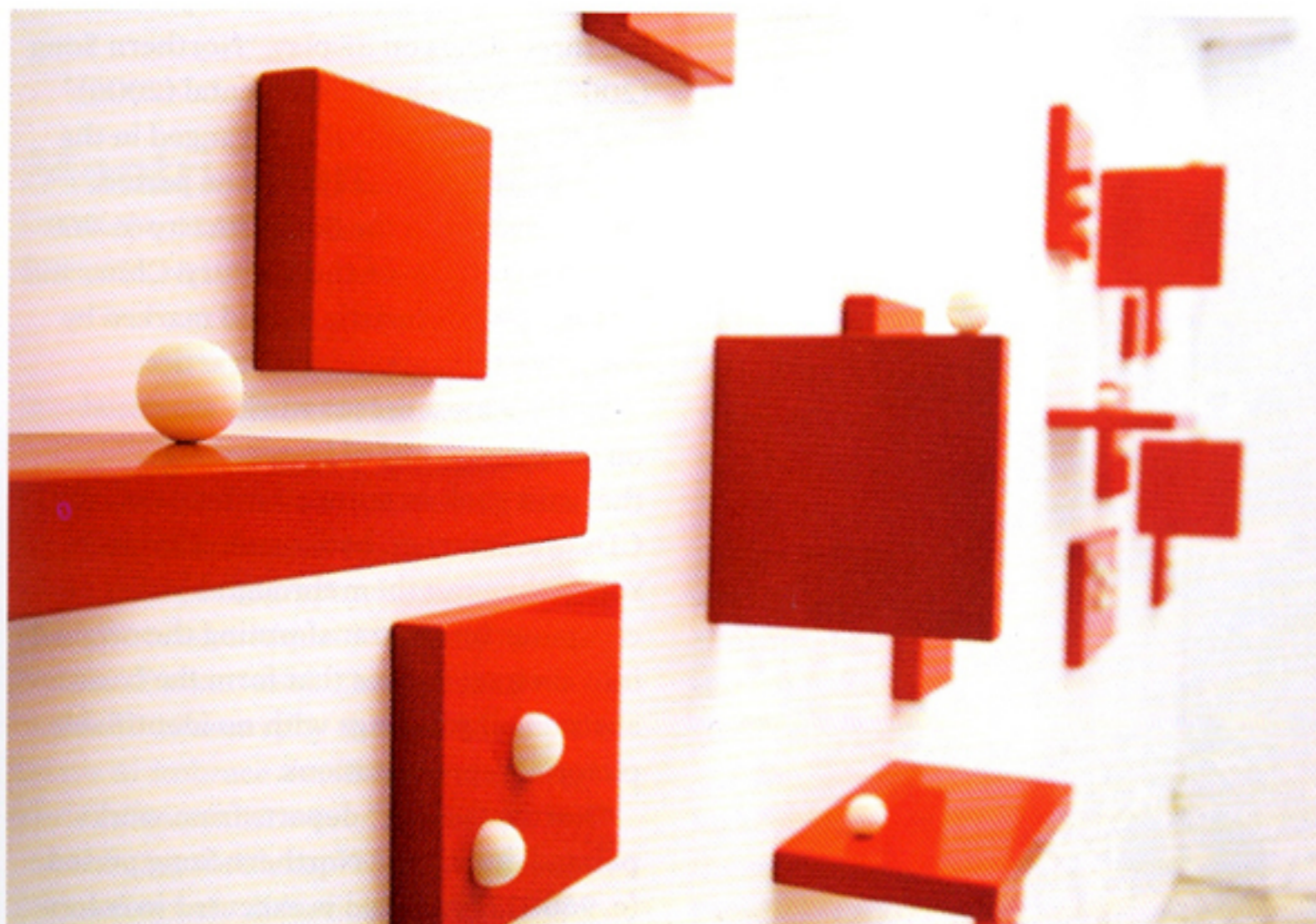
described her earlier works as attempts to address the myths and stories people create to explain their lives. *Sound Falling II* departs from this symbolic feminist surrealism and, by focusing on form, probes the source of a different myth: that of artistic creation.

Lai is known for process works incorporating calligraphy and Buddha statues, turns a new page with *Movement/Spring Summer Winter* (2006). The piece, installed across two adjacent walls, is an assemblage of dozens of small, irregularly shaped canvases, most painted in a single bright or pastel color, although some contain a broad squiggle or two of a different color. As with Chen's work, while the first impulse is formal, *Movement* also gives life to form and color theory, as though it's an organism and the canvases constitutes its genetic code.

Tsong will likely be remembered for his signature canvases consisting of grids with a diagonal lozenge printed inside each of the hundreds or thousands of small squares. In "Stroll," he presents three small grid canvases juxtaposed with self-reflective poems; it is the first time Tsong has ever exhibited his writing. Three other works replace the grids with local street maps, which are paired with snapshots as a sort of diary of the artist's urban wandering. Compared with Chen and Lai, Tsong has developed along more personal, introspective lines; altogether, though, the three combine to show the divergent and overlapping paths that artist communities can take as their individual members continue to grow throughout their careers.

■ **David Frazier**

CHEN HUI-CHIAO: *Sound Falling II* (2006), Installation view, IT Park, Taipei. Courtesy the artist.



CHEN HUI-CHIAO: *Sound Falling II* (2006)



LAM TUNG-PANG: *Rain* (2007)

SHANGHAI

Reversing Horizons:

ARTIST REFLECTIONS OF THE HONG KONG HANDOVER 10TH ANNIVERSARY

MUSEUM OF CONTEMPORARY ART

Co-curated by Tsong-zung (Johnson)

Chang of Hong Kong's Hanart TZ Gallery and Gao Shiming, a critic and professor at the China Academy of Art in Hangzhou, "Reversing Horizons" aimed to explore the post-1997 trajectory of Hong Kong and its relationship with the mainland. Unfortunately, a good portion of the works on display provided only more generalized commentary on Hong Kong, and the show ultimately showcased the city's artists but fell short of providing a forum for dialogue about the changes.

Such was the case with Cheung Wan Man's *Devil's Advocate*. The installation features polished gray granite statues of cartoonish police cars, resting immobile on

a massive road-like platform. When viewers insert a coin into a nearby console, the cars spring into action, tearing up strips of the platform beneath them. The work is a three-dimensional example of how money talks, even in a place that has taken great strides in erasing corruption.

Tsang Kin-wah (SEE AAP 46) edges closer to the Handover theme in his work, *Untitled Hong Kong* (2003), an installation of an empty room wallpapered with silkscreens on woodboard. His florid blue-and-white patterned wallpaper is inspired by the prints of British artist William Morris, who in turn was inspired by Chinese porcelain designs. Tsang reclaims the patterns, the act itself alluding to the Handover. Yet his work is a far cry from the genteel Victorian parlors of Morris' time. The petals, leaves and wayward tendrils of Tsang's pattern are composed of stretched or compressed pieces of text: vulgar expletives coupled with references to shopping and consumerism, favorite pastimes in contemporary Hong Kong.

Distinct from the many artists focusing directly on Hong Kong, Leung Chi-wo (SEE AAP 36) sets his sights firmly on the mainland with a video installation produced in Shanghai. In order to see *(Suck+Blow)x4* (2003-07), viewers must assume a humbling pose and walk through a low, constricting passageway that leads to a tiny space less than two meters square. On the walls of this dimly-lit cube are four different video projections of the sky, shot from a camera placed at a traffic intersection. Buildings crowd all four frames and their silhouettes jerkily rise and fall to a soundtrack of heavy breathing. Read as symbols of the mainland's growing economic power, the towering buildings induce a sense of claustrophobia and can be viewed as a reference to Hong Kong's growing sense of unease in response to China's rising fortunes. ■ **Rebecca Catching**

LAM TUNG-PANG: *Rain* (2007), Acrylic, charcoal and fabric on canvas, 160 x 360 cm. Courtesy Hanart TZ Gallery.