

隱匿真身份Face-less 文text/ 劉建華Lou Kin-wah

## 設計游—灣仔—曾建華

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遠看是線條花樣的牆紙，近看發現圖案是由文字構成，那是事物外在跟內在在一次閱讀類型的距離跳換。但初看曾建華回港後這系列作品，總覺以粗口話句構成的美化牆紙，雙拼得過於刻意，在藝術展場尤其矯飾單薄，但幾番的展出空間轉換，似乎漸入佳境，比起廁所一趟，這次作品更有脈絡化的可觀性。就在傢俱店入口處，一句句[好X歡迎你]、[熱烈歡迎你Y弟]貼在樓梯階上，似是表現了港人對於祖國同胞自由行帶動經濟消費的既愛且恨，所謂有幾耐風流有幾耐折墮的精神心理反射。至於舖內版本，則是伏擊打算共築愛巢情侶顧客的愛的肢解。句句甜心聽落窩心，但我愛你之餘，愛你的一切，包括你的荷包又如何？你有權選靚仔、性感、金髮...，佢亦有權要求愛情有鑽有戒有咭有錢墊底，這就是愛情花朵的綠葉陪襯？放在從自然而來的人工化裝飾圖案前，一棵棵的盆栽植物其實也不見得自然得那裡去。從和牆花配合的吊燈到四壁，混雜的房間擺設，相較上海版的空房間，無疑更能把藝術品擠居生活後排。當作品空間有所承載，文字的憤懣也不再似是單純的個人發洩，轉而導人留意藝術家對社會的細微觀察。As a kind of semi-gestalt switch, based on the viewing distance, the visual floral pattern wallpaper, in closer examination turns out to be formed out of words. Finding out that these decorative pattern texts were composed out of foul language or slang phrases, evokes then another switch of psychological reaction. The combination of the two seemed however too designed, and especially pretentious when it has no true function hanging in an art exhibition. But by changing the exhibiting context, the work series slowly reveal its potentialities. Compare with the one done in the toilet of Arts Centre, the GOD show is even more site-specifically interesting/disturbing. Untitled-Hong Kong at the entrance staircase greets the shoppers with a vengeance, a kind of local ambivalent attitude towards the mainlander customers who are boasting the local economy. The anguish idiomatic expression somehow reflected the dark psycho of the Hongkonger in face of such a turn of economical tide. As for the I Love U pattern in the showroom, it laid quietly in the background waiting to ambush those lovers coming to shop their ideal home furnitures. "Sweetheart" is surely sweet to be heard, but how about someone who loves your wallet as much as you? Isn't it a fair market, you seek for a beauty blondie, whereas she seeks for diamond and cash? Who can say that they aren't as matched and meant for one another, as the wallpaper pattern with the clandestine? With the plentiful pot-plants piled in the room, it exemplified that nothing is not artificial these days.

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