



La Biennale di Venezia

60. Esposizione
Internazionale
d'Arte

Eventi Collaterali

Love Zobeide

Exhibition from Macao, China

Collateral Event of the 60th International Art Exhibition -
La Biennale di Venezia

佐貝伊德之上 中國澳門作品展

第六十屆威尼斯國際藝術雙年展 - 中國澳門展區

Artist / 藝術家

Wong Weng Cheong 黃穎祥

Curator / 策展人

Chang Chan 常嬋

Curatorial Statement

Italo Calvino's *Invisible Cities* relates the story of Zobeide and its founding. Men of various nations each dream an identical dream of a naked woman running through an unknown city. Pursuing but losing the woman, when they wake up they search for the city but cannot find it again. Together they resolve to rebuild the city, altering their respective pursuits of the woman so that next time she will not elude them. Zobeide, like so many places established through processes of colonisation and globalisation, is a city of desire.

Growing up in Macao, a city developed by waves of 'foreigners' from various nations, Wong Weng Cheong constructs a kind of weird pastoral analogue to Calvino's dream urbanism in his art. Wild and domesticated at once, the sole inhabitants of his landscapes are mutant herbivores with freakishly elongated legs that keep their bodies away from the grassland, their sole food source. Their dysfunctional bodies strive skyward like a living contradiction. Traces of human activity can be seen everywhere in the landscape, indicating the tight bond between civilisation and mutation. Cameras are placed in the scene, as if to monitor, record and study every detail. The visitor becomes a part of the scenario captured by the camera; the viewing subject becomes the object observed. The identity of the viewer as an 'outsider' becomes integral to the world viewed.

Wong constructs a landscape of the mind that alludes to the proliferating psychic, physical and existential displacements of our time. At the same time his work is attuned to the implications of the title of the 60th *La Biennale di Venezia*: 'Foreigners Everywhere'. *Above Zobeide* locates itself amid the ubiquitous 'inclusive exclusions' (in Giorgio Agamben's phrase) faced by the subject of mass migration both within and across borders, territories and cultures. In *Above Zobeide*, the virtual and the actual coexist without any clear border, the citizen and the stranger at once demarcated and indiscernible. As such, the location 'Above Zobeide' constitutes what Roland Barthes theorised as an atopia: a site that cannot be described, classified or compared – somewhere completely Other. It is a world above any 'real' city whatsoever, a place that continuously appears to be within reach yet continually withdraws from us. A place where everyone and no one really belongs.

In a journey of self-exploration and self-projection whose dimensions and scope continue to evolve, the artist has been creating this series of works since 2018. A refuge in which to withdraw and shelter from reality, at the same time it registers intense external pressures. *Above Zobeide* carries this work further into self-analysis. Wong digs up his familiar habitat, poring over and re-framing it from an impersonal perspective. Through a process of deconstruction, the self is othered. Like everyone else, the artist himself becomes a foreigner in his fictional world.

Chang Chan

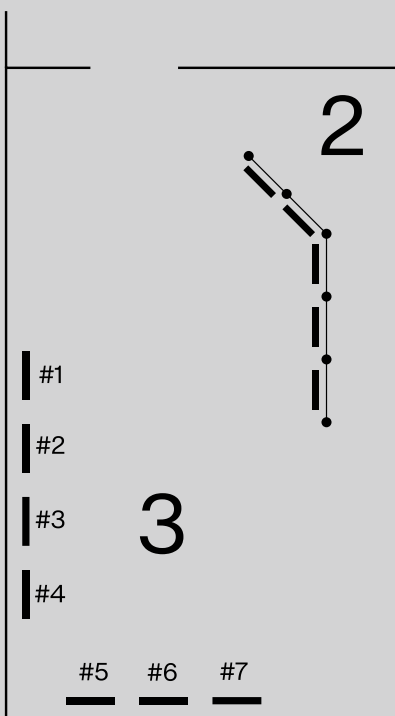
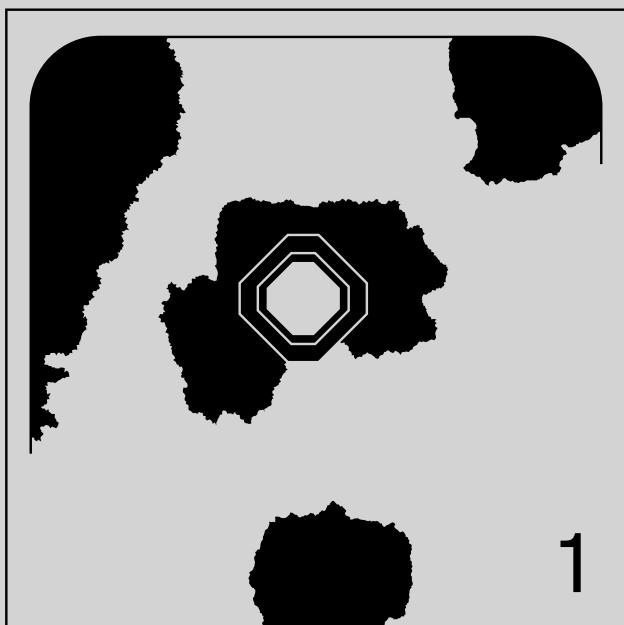
策展人言

伊塔洛·卡爾維諾（Italo Calvino）曾在小說《看不見的城市》中講述過“佐貝伊德”這個城市如何建立的故事：不同國家的男人們都做了同一個夢，夢見在一個陌生的城市追逐一位赤身裸體的女子。失敗後醒來，他們從各自的國家出發，循著夢中的路徑前行，試圖發現女子的蹤跡，卻只遇到了彼此。於是在相聚的地方，他們一起按夢中的樣子建造了一個城市，命名為佐貝伊德，試圖重現夢境並困住那位女子。佐貝伊德，就像許多在殖民歷史和全球化的過程中建立起來的城市一樣，是一個慾望之城。

黃穎祥成長在澳門，一個歷史上不斷地被“外人”建造和發展的城市。受佐貝伊德故事的啟發，黃穎祥創造了一個怪異而詩意的平行空間。這個虛構的世界既像荒野又可見城市遺址。這裡的居民是一群變異的食草動物——它們腿異常修長，使得身體遠離草地，遠離這唯一的食物來源。它們畸形的身體努力向天空生長，就像一個個活生生的矛盾體。這個世界裡人類的痕跡無處不在，暗示著文明與變異之間的緊密聯繫。場景中，攝像鏡頭四處可見，彷彿有人在觀察、記錄、研究著這個虛擬世界的每一個細節。進入展廳的觀眾也成為鏡頭畫面中的一部分，使觀看者成為被觀看的對象。在這裡，觀眾們作為“外人”，成為這個作品不可分的一部分。

黃穎祥創造了一幅圖景，暗示著我們這個時代不斷擴散的存在性危機、精神與身體上的流離失所。這正正呼應了第六十屆威尼斯國際藝術雙年展的主題——“處處是外人”。大規模移民主體在不同邊界、領土和文化間流動時所面對的無處不在的“包容性排除”（如喬治·阿甘本 Giorgio Agamben 所述），在黃的作品中被具體呈現出來。在“佐貝伊德之上”，虛構與現實共存，沒有明確的邊界，原居民和外人既有界限又難以辨別。它如同羅蘭·巴特（Roland Barthes）所說的“無托邦”（Atopia），一個無法被描述、分類或比較的存在，一個全然的他者。這是一個存在於任何“真實”城市之上的世界，一個看似觸手可及卻又不斷遠離我們的地方。在這裡，每個個體都似乎屬於，卻都不真正地屬於這裡。

本次展出的作品延伸自黃穎祥自2018年開始創作的一系列作品，其規模和內容都在這幾年間不斷發展。於藝術家而言，這段創作無疑是一趟自我探索與自我投射的旅程，也是一個讓他得以從現實壓力中抽身的避難所。“佐貝伊德之上”為這一系列作品帶入更深的自我剖析。黃穎祥挖掘了他熟悉的棲居地，以一種更客觀的非個人視角對其進行研究和重建。在這個解構的過程中，藝術家所投射的“自我”被他者化了。和其他人一樣，藝術家本人也成為了這個虛構世界中的異鄉人。



1

Above Zobeide

Mixed media
Dimensions variable

佐貝伊德之上

混合媒材
尺寸可變

2024

2

Above Zobeide - Passersby

Camera, metal, monitor,
multi-channel video
Dimensions variable

佐貝伊德之上 - 異客

攝像頭、金屬、屏幕、多頻道視頻
尺寸可變

2024

3

Wandering In Wilderness (#1-7)

Print on paper

徘徊於蠻邦 (#1-7)

紙本印刷

@52 x 42 cm
2023-2024



Above Zobeide series

The Above Zobeide series, including the artwork ***Above Zobeide*** and ***Above Zobeide – Passersby***, is a site-specific work tailor-made for this exhibition. Wong Weng Cheong projects his observations of the contemporary lifeworld onto the virtual landscape he began to construct several years ago, metaphorically modelling the shrinking physical and spiritual habitat of our time. Wong presents a desolated urban landscape inhabited by mutant herbivores but not human beings. As visitors step into the exhibition space, they enter an alien world where distinctions between native and intruder are blurred. Live streaming cameras bring the viewer into the scene, blurring the boundaries between fiction and reality, visitors and visited, in this strangely familiar land.

Wandering in Wilderness

Wong Weng Cheong has been creating a series of artworks featuring mutant herbivores since 2018. The ***Wandering in Wilderness*** is the latest series on this theme, especially created for the exhibition ‘Above Zobeide’. Featuring the portraits of the fictional world and mutant animals, these works invite the viewer to explore the wilderness closely as a tourist, as an outsider.



“佐貝伊德之上”系列

“佐貝伊德之上”系列是藝術家為本次展覽特別創作，其中包含《佐貝伊德之上》和《佐貝伊德之上 - 異客》兩件作品。藝術家黃穎祥將他對當下世界的觀察投射到他幾年前開始創作的虛擬世界當中，暗示著我們這個時代不斷縮小的物質和精神棲息地。作品呈現了一片已然荒廢的人類棲居地，而一群變異的食草動物不知何時已經成為此地的主人。當觀眾闖入這個虛構世界，人與動物的主與客身份發生轉變。現場架設的攝像頭使得觀眾也成為作品的一部分，現實和虛構的界限被模糊，外人和原住民也難以分清。

《徘徊於蠻邦》

黃穎祥自 2018 年開始創作以變異的食草動物為主題的系列數碼版畫作品。《徘徊於蠻邦》是該主題下最新的一個系列，亦是為本展覽而創作。這些作品呈現了變異動物們生活的虛構世界，邀請觀眾像遊客一樣近距離探索這片荒野。

Wong Weng Cheong

Artist

Wong Weng Cheong was born in Macao in 1994 and graduated from Goldsmiths College, University of London with a BA degree in Fine Art. Wong produces a diverse range of artworks across multiple media, utilising computer technology such as Artificial Intelligence and 3D graphics to create immersive concepts. His portfolio encompasses still life compositions, installations, and digital images, characterised by their realistic depiction of surreally tranquil scenes. A key feature of his creative process is the consideration of the spatial layout of his works, striving to challenge the viewer's perception of the surrounding space and activating its psychopolitical overtones. With his art, Wong aims to encourage the audience to meditate on their own perceptions and their relationship to the space and its tacit but constituent social relations.

Wong's recent solo exhibitions include *Catch It Outside*, Taipa Village Living Space, Macao, China, 2022; *Somewhere Still Wild*, Casa Garden Gallery, Macao, China, 2021; *Above The Descending*, Post-Ox Warehouse Experiment Site, Macao, China, 2020; *Catch It Outside*, be-Kyoto Gallery, Kyoto, Japan, 2018.

Wong's group exhibitions include *The Secret of the Golden Flower*, Albergue SCM, Macao, China, 2023; *Game Face*, Ugly Duck Gallery, London, United Kingdom, 2017.

黃穎祥

藝術家

黃穎祥，1994 年出生於澳門，畢業於倫敦大學金匠學院，現工作及居於澳門。

黃穎祥的藝術創作因應題材涵蓋了多種不同的媒介和形式，擅長利用人工智能及立體繪圖等電腦科技輔助創作，構成不同的空間意象和概念。他的作品通常以靜物構圖，裝置及數碼影像為表現形式，多以寫實的形像呈現靜謐及虛幻的場景。他的創作強調作品與空間的融入，試圖通過對整個空間的改造以挑戰觀眾對身處空間的認知，激發其體驗到作品帶來的心靈體驗，並引發對於自身感知與空間二者之間隱形關係的深度思考。

其近期個展包括“雲裡雲外”，氹仔舊城區生活空間，中國澳門，2022 年；“蠻邦”，東方基金會畫廊，中國澳門，2021 年；“從下降上”，後牛房實驗場，中國澳門，2020 年；“雲裡雲外”，be - 京都畫廊，日本京都，2018 年。

黃穎祥的群展包括“金花的秘密”，婆仔屋文創空間，中國澳門，2023 年；“Game Face”，醜鴨畫廊，英國倫敦，2017 年。



Wong Weng Cheong, **Wandering In Wilderness #3**, 2024 黃穎祥, 徘徊於蠻邦#3, 2024


Chang Chan

Curator

Chang Chan, an independent curator based in Macao and London, graduated from King's College London with a Master degree in Arts and Cultural Management. Before starting her curating career, Chang had several years of professional experience in banking and art education and an academic background in Psychology and Business Management. Her personal experience drags her attention to the increasingly common psychic and existential crises of the subject of contemporary neoliberal capitalism. She attempts to use curating as a means of intervention, raising questions and exploring the possibilities of healing through art.

Chang's recent curatorial projects include *Dwelling On the Cloud* in London, which featured the work of 23 artists from around the world. Her first exhibition in Macao, *The Secret of the Golden Flower*, was selected into the Local Curatorial Project for the *Art Macao: Macao International Art Biennale 2023*.

 chanchaninart

 changchan.626@gmail.com

常嬋

策展人

常嬋，獨立策展人，倫敦國王大學藝術與文化管理碩士，生活居住於澳門與倫敦。在成為策展人之前，常嬋曾取得心理學和商業管理相關學位，並在銀行業及藝術教育行業有過多年工作經驗。其個人經歷使其特別關注在當代新自由主義主導的商業社會下日益普遍的人類的精神和存在性危機。她試圖以策展作為一種介入和發問的方式，並探討藝術作為一種療癒方式的可能。

常嬋最近的策展項目包括 2022 年於倫敦舉行的“棲於雲端”聯展，集合了世界各地共 23 位藝術家的作品。回到澳門後的首次策展項目“金花的秘密”被選入“藝文薈澳：澳門國際藝術雙年展 2023”的本地策展計劃。



Wong Weng Cheong, **Wandering In Wilderness #5**, 2024 黃穎祥, 徘徊於蠻邦#5, 2024

Credits

製作人員表

General Director	總監
Deland, Leong Wai Man	梁惠敏
Exhibition Director	展覽總監
Un Sio San	袁紹珊
Curator	策展人
Chang Chan	常嬋
Artist	展覽藝術家
Wong Weng Cheong	黃穎祥
Exhibition Coordinators	展覽統籌
Dilys, Leong Wai Peng Marjorie, Lam Wai Wa	梁惠萍 林慧華
Administration & Financial Coordinator	行政財務協調
Samuel, Leong Sek Min	梁錫綿
Editing and Design Coordinator	編輯設計協調
Chang Lap Ian	曾立欣
Editing	編輯
Staci, Chio leong Iris, Lei Chi Hang Fátima Maria Van Loon de Carvalho Peres Galvão Benedict Seymour	趙陽 李知行 Fátima Maria Van Loon de Carvalho Peres Galvão Benedict Seymour
Graphic Design	平面設計
Steven Wu @Last Name E Design	吳俊 @Last Name E Design
Exhibition Planning	展場規劃
Chan Un Man	陳遠問
Setting	佈置
Cheong Keng Long	張勁龍
Education and Promotion Coordinator	教育推廣協調
Dora, Loi Weng I	呂詠兒
Promotion	推廣
Yamanaka Rie	山中理繪
Technical Support	技術支持
Lu Shixiao @Plan B Art & Design Celestino Maria MG Cordova @Plan B Art & Design leong Ngai Ian @Plan B Art & Design Leong Chi Ian	陸世校 高肇朗 楊毅仁 梁芷欣
Photography	攝影
Wang Wenxuan Ge Ruishan Cheang Chi Leong Chao Kin Kuan	王文軒 葛芮杉 鄭旨亮 周建君

Publisher

**Cultural Affairs Bureau of the Macao
Special Administrative Region
Government**

出版

澳門特別行政區政府文化局

Production

LAST NAME E

製作

易氏設計有限公司

Colour Separation / Printer

**Tipografia Macau Hung Heng,
Limitada**

分色 / 印刷

鴻興柯式印刷有限公司

Date of Publication

March 2024

出版日期

2024 年 3 月

Print Run

5000

發行數量

5000

© 版權所有，違者必究。All rights reserved.



澳門藝術博物館 Macao Museum of Art

網址 / Website: www.MAM.gov.mo

電郵 / E-mail: MAM@icm.gov.mo

電話 / Tel.: (853) 8791 9814

傳真 / Fax: (853) 2875 1317

地址 / Address: 澳門新口岸冼星海大馬路 / Av. Xian Xing Hai, Macao

主辦
ORGANISERS



澳門特別行政區政府文化局
INSTITUTO CULTURAL do Governo da Região Administrativa Especial de Macau



澳門藝術博物館
MUSEU DE ARTE DE MACAU

協辦
COORDINATOR

ARTE
COMMUNICATIONS
www.artecomunications.com



COMMUNICATIONS
ARTE
info@artecomunications.com

