

Kristin Man

A-MARE

to love - to sea

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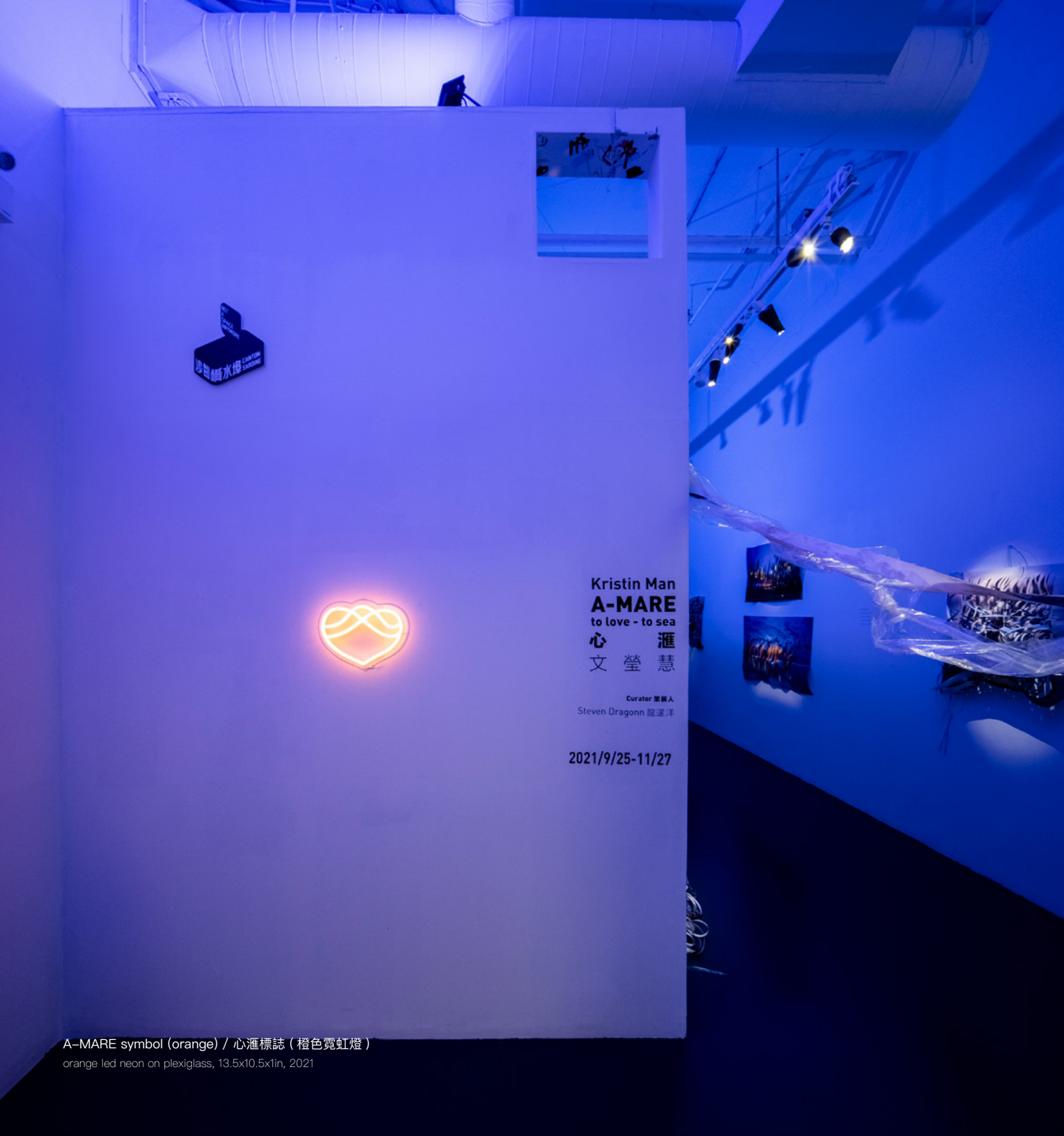
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A-MARE to love - to sea

Why *A-MARE*? In Italian "amare" is the verb to love, "al mare" means to the sea; "ma" universally alludes to "mother" and similarly, the Chinese ideogram of "sea" contains the ideogram of "mother". Kristin Man, whose cognitive process encompasses English, Cantonese and Italian, ponders, "if to go to the sea is to love, then there is really no specific location where we are to love. If to be closer to the sea means to be closer to the source of life, then there is no better reminder of our connectedness than the ocean because of its presence and its fluidity". Having lived in sea places such as Hong Kong, both sides of the Atlantic, the Mediterranean, and travelled through many more and now based in Vancouver, she feels a special affinity towards the ocean overall. Realities have our ocean embody not only some of the deepest pains and pleasures but practicalities that connect us. Through *A-MARE*, the artist encourages the viewer to ask questions pertinent to their personal and our collective experience of what "to love" may mean— "through my artworks of love and sea shall we meet?"

A-MARE portrays relationships and relational identity with a delicate visual vocabulary. In fact, *A-MARE* traverses mediums and challenges the limits of how we could think not just about our existence but also about photography. This series contains stories that are personal and universal. The original images have been made around the world with a focus on the seas where Kristin has been. Afterwhich, they are cut, layered and woven into a different composition and form by hand with a meditative attention inspired by her early photographic dark room experience. The physicality is conveyed because intersecting is an act of meeting and negotiating. Yet, the materiality in turn points towards a transcendental synthesis of what is variegated and what is shared. Concurring with Carl Jung: "The sea is the favourite symbol for the



unconscious, the mother of all that lives”, therefore, it is an element of conveyance, a symbol rather than literally the theme. Likewise the locality of the place serves as a backdrop which enhances the subject. In fact, one may get a sense that as soon as a characteristic of a particular place is identified, the line crosses and renegotiates the confines. While *A-MARE* as a series has been shown in Spain, Italy and Canada, this is the first time where Kristin collaborates with Chimerik 似不像 (as a community partner) on a new media installation piece which allows the audience to play an active part in “weaving” new images through their individual somatics.

Born in Hong Kong, after many projects such as authoring two photography-cum-poetry books in Singapore and Italy, respectively, Kristin Man is now based in Vancouver. She is an interdisciplinary artist who questions borders whether they be of mediums and/or social identities which are limiting the dimensions of our true existence. Kristin holds an IB from United World College of the Atlantic in the UK, a BA from Brown University and an MBA from Columbia University in the US. Her spiritual and philosophical research which is intertwined in her art has led her to becoming a certified yoga teacher. Her cross-sectoral and international experience gives her a different vision of the world which in turn permeates her creativity.

A-MARE symbol (orange) / 心滙標誌 (橙色霓虹燈)
orange led neon on plexiglass, 13.5x10.5x1in, 2021



Seafall part I (Orange) / 海之瀑布 之一 (橙)

Mix materials, orange led neon, 54x20x14in, 2021

心 滙

A-MARE 是什麼意思呢？在意大利語中，「amare」是動詞「愛」，「al mare」的意思是「去海裡」；「ma」可以泛指「母親」，同樣，漢字「海」也包含「母親」的表意。通曉英、粵、意三語的文瑩慧心想「如果去大海是為了聯繫，那麼我們真的沒有特定的地方去愛。如果跟海洋親近意味著更接近生命的源頭，那麼沒有比海洋更好地提醒我們相互的聯繫了，皆因它的存在和流動性。」曾在香港、大西洋兩岸、地中海等海域生活，並遊歷過更多地方的文瑩慧現居住在溫哥華，整個海洋對她而言有著特殊的親和力。現實中海洋不僅包容了我們一些最深的痛苦和快樂，也包容了維繫我們的實用性。通過《A-MARE》，藝術家希望讓觀眾提出與其個人和集體體驗相關的問題，即「愛」可能意味著什麼——「通過我的愛與海的作品，我們會匯合嗎？」

《A-MARE》用精緻的視覺詞彙描繪了互維、鄰里、循環因果等等的關係和人與人之間的關係身份。事實上，《A-MARE》跨越了媒介，不僅挑戰了我們如何去思考我們的存在，還可以思考攝影的極限。這個系列包含了個人的，以及具有普遍性的故事。作品原本的圖像是在文瑩慧曾去過的世界各地所拍攝的。受其早期攝影暗室體驗的啟發，她及後把圖像以入定的方式用手工裁切、分層並編織成不同的構圖和形式，而交織本身就是一種相遇和糾纏的過程。然而，影像材料本身相互交織所產生的斑駁卻是超然融和的。如卡爾·榮格所說：「海洋是無意識最喜歡的象徵，是萬物之母」，因此，海是一種傳達元素，是一種象徵，而不只是字面上的含義。同樣，地區性作為原圖像拍攝位置的背景也體現在該主題上，一旦人們認出圖像中特殊的地理特徵，就可能會感覺到邊界的跨越和重新協定。《A-MARE》系列已在西班牙、意大利和加拿大陸續展出，然而這次是文瑩慧與本地藝術團體「Chimerik 似不像」在新媒體裝置作品上的首次合作，以互動的形式讓觀眾通過軀體主動介入的方式參與圖像的「編織」。

出生於香港的文瑩慧在不同地方進行過多項目的創作，例如曾先後在新加坡和意大利編著了兩本個人攝影詩歌專輯。目前居於溫哥華的她是一位跨學科藝術家。她質疑邊界是否屬於限制我們的真實性，以及除了被社會所認定的身份標籤以外的存在之維度。對於自身的定義，一切外在的在她的精神生活中都不可能是核心。文瑩慧擁有英國大西洋聯合世界學院的 IB 學位、布朗大學的學士學位和美國哥倫比亞大學的 MBA 學位。她與藝術交織在一起的精神和哲學研究使她成為一名經過認證的瑜伽老師。其跨學科和國際經驗使她對世界有了不同的看法，這亦滲透到她的創作中。



Artwork title and description text.



Artwork title and description text.





between
my favourite sonata and another
crescendo and decrescendo
the rest and the staccato
it plays like this

between
a flow and a back flow
a flow and yet another
the pause and the ebb
it undulates like this

between
the lightning and the thunder
a cloud envelops
like the peace that interrupts
the conflicts of the heart

between
the drops of rain
consonants and vowels
today and tomorrow
like the crevices alongside our fingers

after
very little
a bit too much
when
these, simply are...

between
a cut and a weave
a weave and another
memories and testimonies
meditated and made

between
the yellow and the violet
the fabric of our humanity
light of dawn and dusk
blood has laced the blue

certain questions remain
not only of time and space
my world
breathing
its meaning, in-the-meantime





Light of dusk or dawn? / 黃昏還是黎明?
Hand cut on inkjet print paper, mix materials, 27x36x2in, 2021



Sea on fire / 海中火
Hand cut on inkjet print paper, mix materials, 32x48x2in, 2021



Seafall part II / 海之瀑布 之二

Installation (print on fabric and paper, used plastic, mirror etc.), 11x7x12ft approx., 2021



Black hole sun / 黑洞太陽

Hand cut on inkjet print paper, 54x45x9in, 2021

Marlene Nourbese Philip's poetry titled *Zong!*, *the story that cannot be told yet must be told* and Turner's painting *The Slavership* are Kristin's references for making this piece.

In 1781, the captain of the slave ship *Zong* had ordered 133 slaves to be thrown overboard so that insurance payments could be collected. Allegedly, the ship was overloaded for a more profitable trip and it went off course by mistake so sustenances were getting depleted badly. Although slavery had been outlawed in the British Empire since 1833, many abolitionists including Turner believed that slavery should be outlawed around the world. Turner thus exhibited his painting during the anti-slavery conference, intending for Prince Albert, who was speaking at the event, to see it and be moved to increase British anti-slavery efforts. My series *A-MARE* (amare=to love / a mare=to sea) consists of mainly images of many oceans, photographed, hand-cut/-woven. All tensioned by different "loves" across territories. The seas are not only places of pleasure, but also conduits of exchange, channels for trades, beds for the submarine cables, currents which transport garbage and radiation from one zone to another.

瑪蓮·努貝斯·菲利普的詩歌《Zong!》《不能講述的故事必須講述》和透納的畫作《奴隸制》是本作品構思的參考。

1781年，奴隸船「Zong」的船長下令將133名奴隸扔到海裡，以便收取保險金。據稱，這艘船為了一次更有利可圖的旅行而超載，但它錯誤地偏離了航線，因此食物嚴重枯竭。儘管自1833年以來，大英帝國一直禁止奴隸販運，而包括透納在內的許多廢奴主義者皆主張奴隸制應該在世界範圍內被取締。透納因此在廢奴會議期間展出了他的畫作，旨在讓在議會發言的阿爾伯特親王看到它並為英國推動廢奴的努力而感動。文瑩慧的「A-MARE」系列（amare=to love / a mare=to sea）主要由許多海洋的圖像拍攝、手工剪裁、編織而成。所有這些都因跨地域的不同「愛」而交織。海洋不僅是歡樂的地方，還是交換的渠道，貿易的渠道，海底電纜的基床，以及將垃圾和輻射從一個區域運送到另一個區域的洋流。



Tribute to Zong! the slaveship / 向《Zong!》致敬! 奴隸船
Mix materials, 78x42x3in, 2020



Wind fire sea / 風火海
Hand cut on laser print paper, 48x55x6in, 2019



Plastic Ocean III: if it doesn't belong there, cut it / 塑料海洋 III: 如果它不屬於那裡，就剪掉它
Mix materials, 30x62x9in, 2021



Rooted in water is fluidity. Deep-seated in waves is many a push and pull. Tainted in colours is light and tonality, of much variability. So how does anyone feel entitled? And are we not impermanent, mutable and meant to be fused/adapted? Our Earth is over 70% covered by water of which 91% the ocean. Human adults are made of up to 60% water. There is a hydro bond between water molecules which creates a kinetic affinity and that may increase our need to bond. This artwork makes use of advanced computer programming and sensor motion detection which allows the audience to actively simulate their visual and sound experience and hopefully, a new awareness. Visitors can also choreograph the artwork with one another. The exercise is symbolic of how we are unique, have agency and can make a direct impact on our environment and our society, individually and collectively.

水是流動的，波濤反覆，潮漲潮退；色斑是變化很大的光和色調。那麼如何讓人在無常變幻，與不斷的融合和適應中有存在感呢？我們的地球 70% 以上被水覆蓋，其中 91% 是海洋。成年人由高達 60% 的水構成。水分子之間存在氫鍵，這會產生動力和親和力，這可能會增加我們對鍵合的需求。該作品利用計算機編程和運動追蹤傳感器，能夠讓觀眾通過動態同步去模擬出新視覺和聲音，以此參與到作品創作之中。這種創作方式象徵著我們如何具有獨特性，無論是個人還是集體皆具有能動性，並且對我們的環境和社會產生直接影響。

Back to Venus / 回到金星
Interactive/New Media Installation, 2021

Chimerik 似不像 in collaboration with Kristin Man
Lead Artist: Sammy Chien 簡上翔
Intern Project Assistant: Ashley Song
Creation Support: Caroline MacCaull
Technical Support: Shang-Han Chien



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When Vesuvius rises in Vancouver / 當維蘇威火山在溫哥華升起
Mix materials, 31x24x1.5in, 2020



Light of dawn or dusk? / 黎明還是黃昏?
Hand cut on inkjet print paper, 51x35x4in, 2021



Plastic Ocean V: Torus in Eclipse (blue) / 塑料海洋 IV: 日食中的圓環 (藍)
Mix materials, blue led neon, 40x19x17in, 2021



O(orange) Canada
Mix materials, 43x39x1in, 2021



Misty HD music video, 2:47, 2020

Misty is a certain expression of Kristin's diaspora, where one may say it is about East meeting West. As our Earth is a torus (not an exact sphere), like what Ai Wei Wei would say, "there is no East or West". When Kristin shot the video, the scene inspired her to sing *Misty*, one of the most celebrated jazz tunes, originally written by Erroll Garner. When she got home, she looked up the history and background of this tune. To her wonder, Erroll had been inspired by a similarly misty scene. She was thrilled to note that transcending five decades of space and time, she empathized with the author of the tune. To Kristin, combining Cantonese lyrics with a jazz tune is an act of having a meeting of cultures. Kristin penned the lyrics herself and sang the song accapella to make whole this work. This video recently won a best mobile film award.

《Misty》是文瑩慧對散居的一種表達，可以說是東方與西方的交匯。因為我們的地球是一個圓環體（不是一個精確的球體），就像艾未未說的那樣，「沒有東方或西方」。當她拍攝視頻時，這一場景激發了她創作《Misty》的靈感，這是最著名的爵士樂曲之一，由埃羅爾·加納所創作。當回到家，她查了一下這首曲子的來歷和背景。令她驚訝的是，埃羅爾的靈感來自同樣朦朧的場景。竟然跨越五十年的時空，她與這首歌的作者產生了共鳴。對文瑩慧來說，粵語歌詞與爵士樂的結合，是一場文化交匯的行為，因此她以粵語譜寫了新的歌詞並演繹了該作品。該作品最近獲得了最佳移動電影獎。



Original lyric in Cantonese

天空下
茫茫人海
風雨中，孤舟散聚
無奈……藍、灰色記憶
卻又，嘆息誰？
是其實，願時日倒退

於今日
朦朧雲海
反復中，不想去睡
難道回想，心不知
冷落了深情
雨過天晴，卻，又有點醉

無奈沒有暖婉去愛
晚燈倒影立亂難靜
無忘那天呼吸，心跳聲
未明目光婉拒

當天夜
無奈嘆息，忐忑心瓣，皆因有夢
難道……你真的不知
冷落那心情
為這分離，曾令我心碎
今晚仍肯跟你

再跟你，痴醉



Born in Hong Kong, **Kristin Man** is an interdisciplinary artist currently living in Vancouver. She holds a BA from Brown University, Rhode Island and an MBA from Columbia University, New York. She attributes the concepts in her art to her experience of attending United World College of the Atlantic which is a microcosm of multiculturalism and social consciousness contributed by students from 70 countries at the time of her attendance. She is mostly recognized as a photographer, but is also a writer, mainly of poetry. She is an author of two photography-cum-poetry books "Fragments of Grey Matter" (Tokyo TDC book prize 2014) and "9_9" (Skira). She draws influence from the human condition, her multi-disciplinary education, her yoga practice (as a certified teacher) and her personal compass which enables her to belong everywhere and nowhere. Kristin focuses on the themes of "connection" and "relational identity", and encourages the viewers of her work to ask questions on what "being human" might mean. Kristin has exhibited internationally and her work is in the collection of private foundations and individuals. She has presented her work at institutions such as the Museum of Anthropology and Dr. Sun Yat-Sen Garden in Vancouver, the Italian National Archives in Rome, Rizzoli in Milan, the Museum of Contemporary and Modern Art in Naples, and PAN Palazzo delle Arti Napoli.

文瑩慧出生於香港，是一位跨學科藝術家。目前居於溫哥華，擁有羅德島布朗大學的學士學位和紐約哥倫比亞大學的 MBA 學位。她將藝術中的概念歸功於她就讀大西洋聯合世界學院的經歷，是就讀時來自 70 個國家的學生所貢獻的多元文化和社會意識的縮影。文瑩慧主要從事攝影，也是一位作家，主要是寫詩，並著有兩本攝影詩集《灰質碎片》(2014 年東京 TDC 圖書獎) 和《9_9》(Skira)。她的藝術從人類社會狀況、跨學科教育、瑜伽修練（認證教練）和其隨遇而安的人生修行中汲取了影響。「聯繫」和「關係身份」的是她所關注的主題，鼓勵觀眾提出關於「作為人類」可能意味著什麼的問題。其作品多次在國際上展出，被私人基金會和個人收藏，曾在溫哥華的卑詩大學人類學博物館和中山公園、羅馬的意大利國家檔案館、米蘭的 Rizzoli、那不勒斯的當代和現代藝術博物館和 PAN Palazzo delle Arti 等機構中展示。

A-MARE to love - to sea

Artist: Kristin Man

Curator: Steven Dragonn

Duration: 2021/9/25-11/27

Venue: Canton-sardine, Canada

心 滙

藝術家：文瑩慧

策展人：龍遠洋

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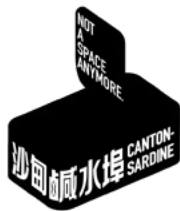


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