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Entitled "Freedom" I intend to curate an exhibition featuring 3 pieces of art. With an exception of one piece with an unidentified artist, as its art is made by a community. This exhibition will rely on the "Affect theory" not to be confused with the definition of feeling. Russell and Barrett define affect as having 2 qualities: valence and arousal (fig.1), which make up the core of all emotional experiences. According to Eric Shouse affect is "pre-personal" which means it happens outside of consciousness and he describes it as a "non-conscious experience of intensity" (E. Shouse, 2005). Using this theory I intend to create a strong lasting effect on the perceiver for it to be memorable. Therefore my goal is for the perceiver to feel slightly uncomfortable and to pause and think. Because my goal is to make the spectator/perceiver feel uncomfortable, I've selected a non-traditional setting where it isn't a quiet museum with closed white-walled rooms. I've selected the Yuen Long MTR station in Hong Kong where it's busy and has no doors, therefore creating an open yet busy atmosphere. This allows the spectator to feel like they've the option to move on/leave. Which serves the intention of displaying "Freedom". The reason for this is for thematic and symbolic value for my theme of controversial/political art. As I have seen first hand the drastic measures the Hong Kong government aims to censor police violence and eradicate history, this foreshadows events of Hong Kongs' future. I aim to share my views of freedom through the art I've curated to raise awareness. After "The attack" in Yuen Long Station on July 21, 2019, I believe the location offers a sentimental and symbolic value for the people who were unfortunate victims and bystanders to the incident. As it's nearly been 2 years since, the exhibition will also memorialize this incident. As people go through the station as travelers, they step into the same position, moving through the same space, becoming part of the crowd like the unfortunate group of travelers that got attacked in 2019. This allows them to walk in their shoes as they become spectators to the exhibition. I can't dictate the emotions of the spectator, however, I believe this creates an atmosphere where they can easily make an emotional connection to the past and empathize.

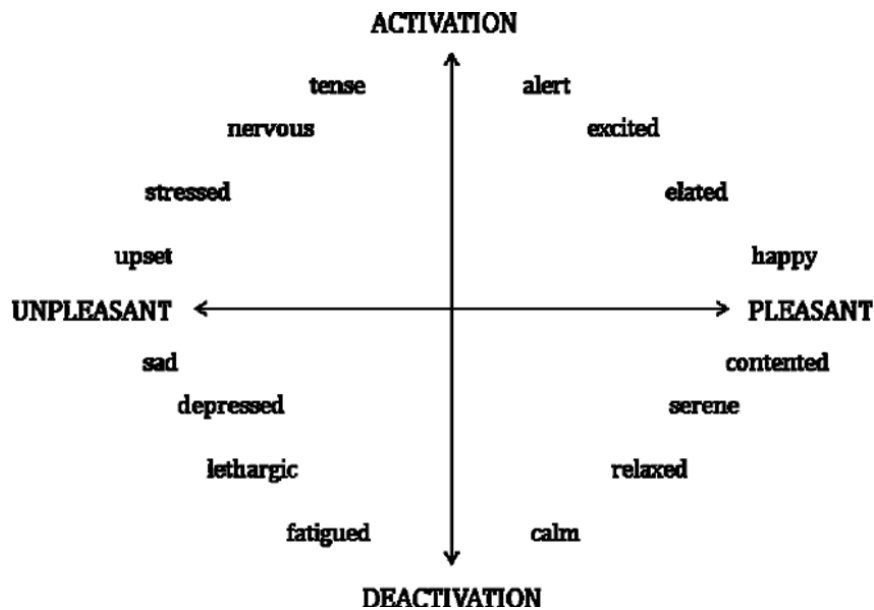


Fig.1

It's common for MTR stations in Hong Kong to have artwork as a theme displayed in the middle of the platforms where people wait to board on the MTR. This is why the fairly busy MTR stations in Hong Kong, allow for a less serious space as people are usually minding their business and moving with purpose through the crowds. The people who do have the time in between stops can capture the open exhibition freely without judgment. Even though the Yuen Long MTR station has a closed platform it creates a sense of space through the constant crowds that dissipate every 6-10 minutes. In a way, the crowds serve my purpose as a sense of performance art for the main "Lennon Wall" wall piece I intend to build in the center of the station. It's less common for MTR stations to display more than one piece of art. I intend for the 2 other pieces to be placed beside the exits on a black exhibition panel.

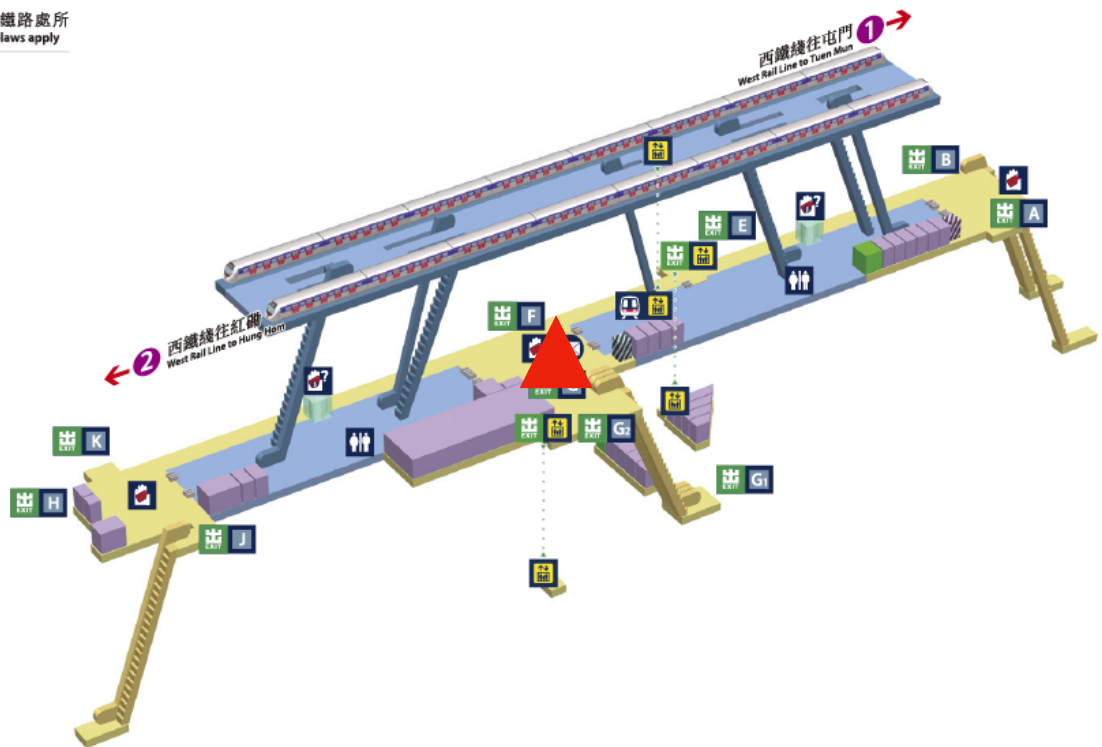
元朗站位置圖 Yuen Long Station layout

《香港鐵路附例》適用的鐵路處所
Railway premises where MTR By-laws apply

- 已付車費區域
Paid area
- 未付車費區域
Unpaid area
- 自助服務商店
Self-service corner
- 商店
Shop

圖例
Legend

- 客務中心
Customer Service Centre
- 車票
Tickets
- 郵箱
Post box
- 洗手間
Toilets
- 升降機
lift
- 自動售賣機
Vending machine
- 恒生銀行自動提款機
Hang Seng Bank ATM



加油!
 票價!!
 加油
 香港!
 香港人!
 We are One!
 Never Give Up!!
 I ♥ HK
 Fight for Our FREEDOM
 !!!!!!!
 香港人加油!
 LOVE HK
 2000 !!!
 香港人
 香港人

我要自由

香港人加油

香港人加油呀!

HK ADD OIL!

堅守我城

獅子山下，
港人互勉，
誓不撤退，
誓不放棄。

We are HKers

香港加油!!
Huen!

back

back

堅守土庫!

香港人加油!
不撤不離

撤回惡法 譴責暴力 林鄭下台

香港人加油
收回惡法
學生不暴徒
大家加油!
香港人爭氣!
唔好死! 好好!

ST SHOOTING US
USE YOL BRAIN VIOLENCE INSANE
反送中
記做選民!
唔好打老師
視像香港!
祝各位
夠啦!
發聲有罪?

放開班學生! 想打死人?
16.6.2020
自己請走
賣港賊婆
林鄭同歸
不要送中
香港自由之煩張个香港!

STOP SHOOTING CHRISTIAN
IF NOT NOW WHEN? IF NOT US WHO?

Be The Choice
上街有罪?
香港一加油!!
人在做天在看
自愛和和平

NG ENT

撤回惡法譴責暴力林鄭下台– Translation: “Withdraw evil law to condemn violence, step down Carrie Lam”

The Hong Kong Lennon Wall is a controversial/political statement piece aimed to act on freedom of expression coined from the concept of the John Lennon Wall in the 1980s and a form of non-violent resistance against the Chinese government. It's a mural of post-it notes which contain phrases and illustrations of the people's choosing. Usually showing their support for Hong Kong. Like “香港人加油” (translating to: “Add oil Hong Kong people”) meaning to fight for hong kong or a phrase generally meaning they support people of Hong Kong; or the now illegal phrase “光復香港 時代革命” (translating to: “Liberate Hong Kong the revolution of our times”) The Lennon Wall displayed in the exhibition will be on a black cylindrical panel in the middle of the unpaid area of the platform for public access. (Shown in the “Yuen Long station layout” picture in Red Triangle) Because this piece is a communal form of art, I intend to provide a blank black panel for the public to contribute. It will be 3.5 meters in diameter and 8 meters high for adequate spacing for multiple people to contribute at the same time.

“Excuse Me Sir , Can You Tell Me the Way to Asia Society?” , Xu Bing,
(2001)



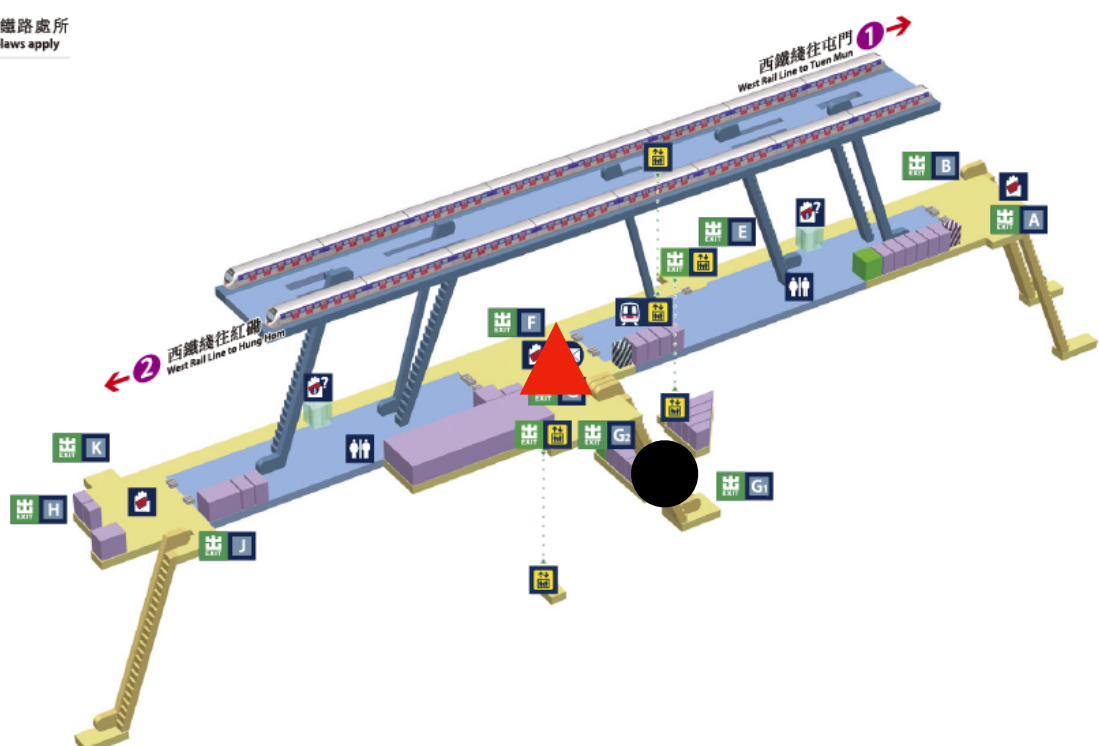
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Hang Seng Bank ATM



For the second piece, an installation titled “Excuse Me Sir , Can You Tell Me the Way to Asia Society?” by Xu Bing (2001) will be placed along the stairway connecting from the Yuen Long light rail station to the Yuen Long MTR station or “Exit G1” As people approach the station, the G1 entrance/exit which has the largest gateway; There will be 3 escalators and one staircase to the left (the furthest away from the station). This is shown as the black circle within the “Yuen Long Station Layout”. I believe most people who choose the staircase in the busy atmosphere, have time to spare, therefore this artwork can be effective allowing for the spectators’ extrospection.



The installation consists of Xu’s invention of “English Square Word Calligraphy” on an electronic monitor. “English Square Word Calligraphy” is English words made to look like Chinese characters. He created this when he first moved to New York to show how literacy forms in the mind in 2 languages for an immigrant concluding with a single sentence “Excuse me sir, can you tell me the way to Asia society?” on the last monitor. I believe this is created to show the 2 writing systems and intercultural dynamics. The writing system he created can affect the spectator in a way that feels unfamiliar at first,

because at first glance it may have the stylistic features of Chinese writing, but are unrecognizable Chinese characters. Although upon longer familiarization, the spectator/reader may recognize traits in both English and Chinese writing, consciously realizing the characteristics in both writing systems. Changing from the intensity of unpleasant activation to pleasant activation effect. The piece depending on how it affects the spectator also has themes of censorship. Which even though this piece was created in 2001, it is relevant to today's issues. Like the current controversial issue in Hong Kong regarding the "national security law". As this piece is placed next to the main exit/entrance, it allows for the spectator to open their mind to a new way of seeing and thinking leaving them to think about the rest of the artworks in a new light whilst they carry on to their journey. It's purposeful in a way that prepares for the spectators' journey on to the third artwork as they enter the station.

"Swan Lake Meets Red Lady Army" Lin Feng (2019)



For the third piece, I've chosen "Swan Lake Meets Red Lady Army" by Lin Feng (2019). The piece portrays the ballet "Swan Lake" with the concept of the Umbrella Movement in 2014 signified through the yellow umbrellas in the center. In the painting, we can see 2 groups of 3 one wearing white and the other, black. The dancers wearing black have a red armband, which connotes to the group of "public security volunteers"/ Red guards in China. They hold swords which could be a signifier of danger; which from the hierarchal position and form they wield it seems to be depicting that they're attacking the group of dancers in white. While the dancers in white hold yellow umbrellas, to defend themselves. The white smoke underneath them can also symbolize brawling like the over-exaggerated dust cloud when characters fight in vintage cartoons. The dancers holding yellow umbrellas can symbolize the "umbrella soldiers" or "freedom fighters" (which is a more colloquial term used more commonly today), during the activist movement in 2014. The picture seems to reflect on the danger of China's authority during the umbrella movement. There seems to be a visual emphasis on the fact that the "umbrella soldiers" are defending themselves and are lower in position, denoted through the literal hierarchal position the painting depicts. Which could be a metaphorical meaning for a lower position in power as well. The painting and the ballet Swan Lake show a common theme of power. Which I believe is purposely used to foreshadow the inequality of power between the Chinese communist party (CCP)/ government and the people of Hong Kong. This piece is appropriate for the collection in this exhibition because it matches the controversial theme of ethics in violence and police brutality amongst the 2 parties during the umbrella movement and future events. It discusses how the Chinese government responds to acts of protest or differences in opinion. It also symbolizes the events of police brutality historically and the neglectful response Hong Kong has received since. The spectator would most likely have an activated effect in response to whatever perception they've of

the painting. Whether they consciously feel agreeable with the painting or not, this painting has a confrontational story for those at first glance should immediately be able to understand; given that the topic of the umbrella movement would now be conventional for most citizens of Hong Kong. Serving as the final piece, it will be placed in front of the “Lennon Wall” and next to the entrance of the “Yoho Mall” connecting to the station, leaving a strong impact as they exit.

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