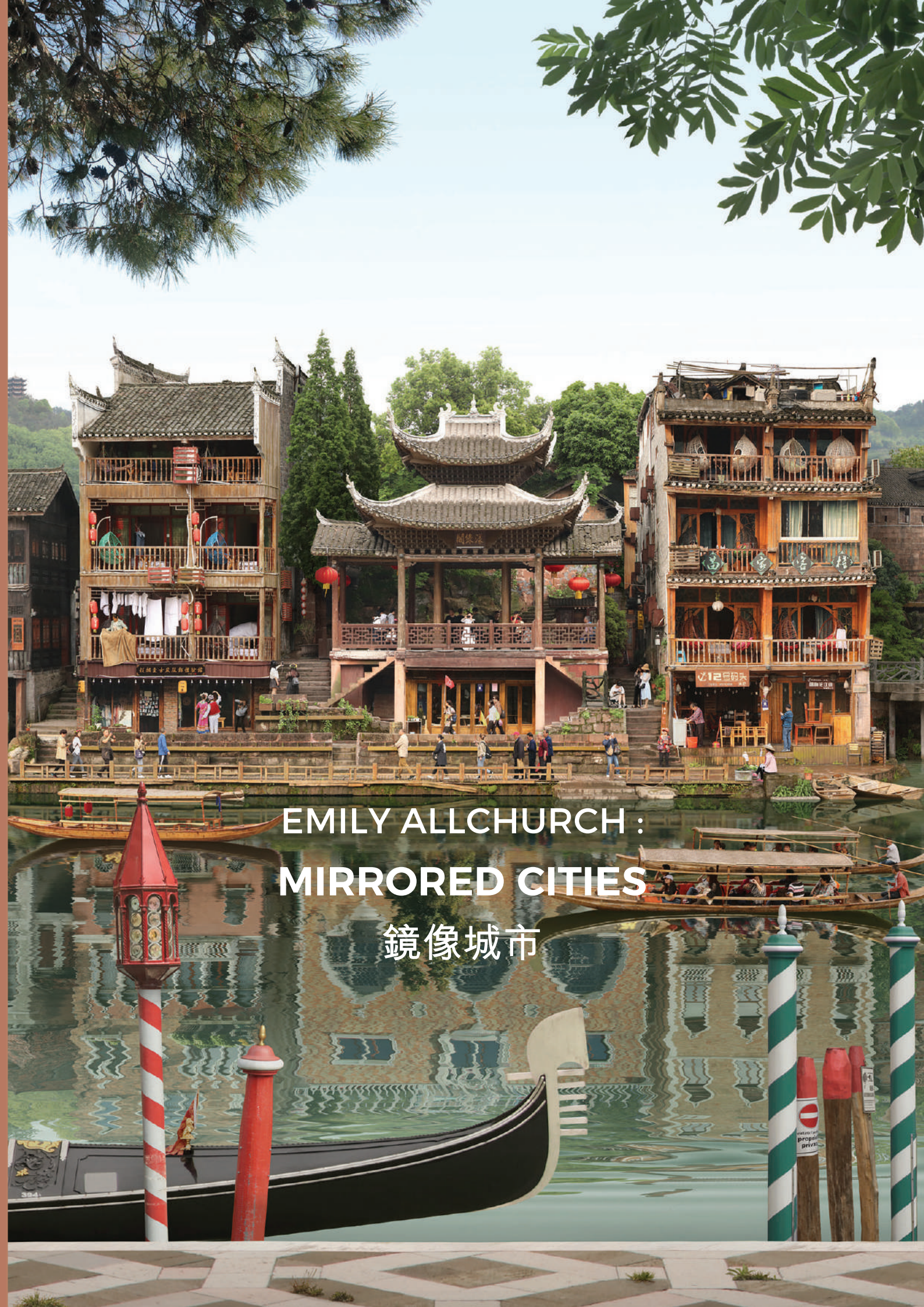




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EMILY ALLCHURCH:
MIRRORED CITIES
鏡像城市

EMILY ALLCHURCH : MIRRORED CITIES 鏡像城市

23rd October to 28th November 2020

cover image

EMILY ALLCHURCH

Mirrored Cities I

Transparency on bespoke LED lightbox, 120 x 93 x 5cm

(or archival C-type print mounted onto aluminium, 92 x 70cm)

edition of 15 + 2APs, 2019

back cover image

EMILY ALLCHURCH

Mirrored Cities II

Transparency on bespoke LED lightbox, 120 x 93 x 5cm

(or archival C-type print mounted onto aluminium, 92 x 70cm)

edition of 15 + 2APs, 2019

INTRODUCTION

Karin Weber Gallery is excited to announce British artist Emily Allchurch's second solo show in Hong Kong, building on previous success with East Asian focused works, such as her ten piece 'Tokyo Story' series from 2011 and more recent Hong Kong themed pieces.

Two years in the making, 'Mirrored Cities' draws parallels between the ancient trading port of Venice, Italy with its historical and contemporary counterpart locations such as Xi'an, Suzhou, Tianjin and Fenghuang in mainland China, the beginning and end points of the ancient Silk Road.

Whilst viewers will recognise many of Allchurch's signature stylistic elements, be they elegant links back to Old Master paintings from both European and Chinese art historical canons, or her observant eye for detail and curious juxtapositions, several of the works in 'Mirrored Cities' demonstrate a new creative freedom, a departure from primarily visual references in favour of literary sources and the artist's own imagination.

The romance of medieval Venice and young trader Marco Polo's (1254 - 1324) adventures along the Silk Road, plus his encounters with the then Mongol emperor Kublai Khan (r.1260-94) have fascinated historians, poets and artists alike for centuries. Themes of travel, exploration and trade, salient 750 years ago, have taken on a new meaning in the 21st century, as historically and culturally significant locations all over the world have suffered from unprecedented tourist numbers, whilst globalisation and commercial over-exploitation makes today's world less stable and its outlook more precarious than ever before.

Before the onset of the COVID-19 pandemic, Allchurch was tackling all of these head on in her 'Mirrored Cities' — highlighting the shared trajectories of present day tourist and economic 'hot spots' in both Venice and mainland China. While research and planning were underway, so were (and still are) future plans for a 'new' Silk Road to once again connect Europe and China by land and sea.

At time of writing, COVID continues to unfold, with a sense of closure still uncertain, threatening the future of travel and tourism, currently some of the hardest hit industries across the world. As Allchurch's subject matter consequently metamorphosed, different themes began to emerge — tranquility and a reclaiming of overcrowded spaces for some, loneliness and existential threat for others. Despite all the challenges, accelerating divisions across the world, there is also a strong sense of shared fate and community that prevails. As 'Mirrored Cities' evolve with our times, they will continue to share comparable destinies, irrespective of their geographical location.

For this project, Emily Allchurch was awarded the 'Developing Your Creative Practice' grant from the Arts Council England in 2019, and additional support was provided via the Arts Council England Emergency Response Fund in 2020, created to assist artists through the COVID -19 crisis.

We are delighted to have worked closely with Emily throughout this project and are proud to now showcase six new works at our Hong Kong gallery.

Karin Weber Gallery, October 2020

引言

凱倫偉伯畫廊隆重呈獻英國藝術家Emily Allchurch在香港的第二次個人展覽，展覽建基於以東亞為中心的作品取得的先前成功，例如她從2011年起創作的十件《東京故事》作品系列和最近以香港為主題的作品。

展覽製作歷時兩年，藝術家Allchurch將義大利的古都威尼斯與中國大陸的西安、上海、蘇州和鳳凰古城等在歷史和當代相對應的地點(即古代絲綢之路的起點和終點)作比較。

觀眾會發現Allchurch許多標誌性的風格元素，無論是連繫歐洲和中國藝術史上經典大師的畫作，或是她出於對細節和並置的敏銳觀察力，然而「鏡像城市」中的一些作品表現出一種新的創作自由，關注點由主要的視覺元素轉換成文學出處和藝術家自己的想像力。

中世紀威尼斯的浪漫、年輕商人馬可·孛羅(1254-1324)沿著絲綢之路的經歷，以及他與當時的蒙古皇帝忽必烈(1260-94)的邂逅令無數歷史學家、詩人和藝術家着迷數。750年前旅遊、探險和貿易的主題在21世紀有了新的定義，因世界各地具有重要歷史和文化價值的地點受到遊客蜂擁而來，同時，全球化和商業過度剝削使當今世界多變，其前景比以往任何時候都更加不確定。

在新型冠狀病毒爆發前，Allchurch在她的「鏡像城市」中正面回應這些問題，強調威尼斯和中國大陸當今遊客和經濟熱點的共同軌跡。在研究和規劃的同時，未來(仍進行中)新絲綢之路的計畫將通過陸路和海路再次連接歐洲和中國。

撰寫本文時，病毒持續蔓延，封城有可能再出現，旅遊業蒙受最嚴重的衝擊。隨著Allchurch的題材出現變化，不同主題的浮現——對某些人來說空間回復寧靜，以往擁擠的人群消失了，對另一些人來說則要面對孤獨和生存的威脅。儘管人們面臨著種種挑戰，世界各地也加速分裂，但一種強烈的命運共同體意識正形成。隨著「鏡像城市」在我們的時代發展，無論地理位置如何，它們都將繼續有相似的命運。

Emily Allchurch 在 2019 年獲得了英格蘭藝術委員會的 Developing Your Creative Practice撥款以支助這計劃的完成。2020年，英格蘭藝術委員會的Emergency Response Fund提供了額外的支持，該基金旨在幫助藝術家度過2019年新型冠狀病毒危機。

我們很高興能在過程中與Emily緊密合作，並很榮幸能在香港畫廊展出六件新作品。

凱倫偉伯畫廊，2020年十月

REFLECTIONS ON TRUTH AND OTHER MYTHS: EMILY ALLCHURCH'S 'MIRRORED CITIES'

Want clarity? For without it, how would one gain honesty, mindfulness, and focus, ultimately honed to decisiveness and action? Allchurch's camera finds and delivers what we want—moments of utter clarity and acute detail, perfect snapshot memories in hyperfocal distance with no blurred edges. In *Mirrored Cities I* and *II*, the river-mirror lies beneath one cityscape while reflecting that of an entirely different city on the other side of the world. Except for the gentle ripples required to signify its river-ness, there are no cracks or seams to interrupt our vision, no fog or mist to obscure the view.

Technology maximises clarity here. Allchurch employs photography, which, despite all evidence to the contrary, we continue to accept more readily as 'reality' than other media. Her homage to the works of Venetian artists Carpaccio (ca. 1465-1525/6) and Bellini (ca. 1429-1507) indexes both historical riverine topographies and iconographies of commerce and culture, but also links back to the truth-telling visual technology of Renaissance painting. Achieving this verisimilitude to the nth degree continues the cycle of simulacra from pictorial representation, to architectural reconstruction within Venice itself, to reproductions of the Italian picturesque in the Tianjin shopping centre Florentia Village, then to Allchurch, here and now, telescoping time and matter to hone our retention of that vision in high definition.

Historical Chinese visual technology, too, enters Allchurch's frame: *Along The Road* (after Zhang Zeduan) embodies a 12th-century eye and ethos aiming for total comprehension of the world. Aptly, Zhang's *Qingming shang he tu* 清明上河圖 (*Along the River during the Qingming Festival*), represents the desire for harmonious life during the literal clear-brightness of Qingming, when sweeping the tombs of the deceased empties a space for renewal. Unlike his Venetian counterparts, the Chinese painter does not render the hyperreality of lived experience in chiaroscuro and colour, but rather dispenses with light and shadow to present forms in stark monochromatic outline. Like Zhang, Allchurch despatches with one-point perspective, projecting all-encompassing bird's-eye and isometric views that capture the optimal angles.

Whatever clarity a mirror would provide through contemplation or divination, when it shines light on the subject, as in classical Europe, or when its light penetrates the human body to show the inner organs, as in early Chinese medical texts, one expects a revelation of truth. But no outward embellishment will detract from the truth, as depicted by the 4th-century painter Gu Kaizhi 顧愷之, who chose a palace lady's mirror to illustrate the admonition of the poet Zhang Hua (232-300), that outward appearances wouldn't hide a rotten core: 'People know how to adorn their faces, but none know how to adorn one's character' 人咸知飾其容,而莫知飾其性. The canny contemporary viewer knows this, of course, hip to fake news and wary of any event, communication, and gesture as a potentially ideological representation.

Allchurch crafts a technical clarity to show not a pure truth but rather a multiplicity of truths. Ostensibly presented through the juxtaposition of city pairings (chiefly between Venice and analogous Chinese canal cities), interpretation oscillates between the binaries of surface and depth, the fabricated and the real, ecstatic fantasy and discomfiting triteness. Despite the excess of things and movement—a

flâneur caught mid-step, or a banner caressed by a breeze—a preternatural stillness reigns. In this frozen moment, subjectivity floods in, one's individual interpretation mediated by the fabled richness of mercantile Venice, the toploftiness of the 18th-century Grand Tour, the mythic playground of expatriates, tourists, and biennialistas. But as in Roeg's *Don't Look Now* (1973), there also lurks the spectre of death, disease, and disaster, more recently brought home by visions of the alta acqua presaging a vanishing city, and the coronavirus pandemic decimating lives and livelihoods.

Twinning Venice with Suzhou, Tianjin, and Fenghuang explicitly references Marco Polo's description of the city of Valdrade to the Mongol leader Khubilai Khan (r. 1260-94), as re-imagined by Italo Calvino in *Invisible Cities* (1972): '[T]wo cities: one erect above the lake and the other reflected, upside down.... Nothing exists or happens in the first Valdrada that the other does not repeat. . . every face and gesture is answered in the mirror'. Reminiscent of two people on a first date mirroring each other's gestures to propel their attraction, Calvino's clear-cut harmonisation between two places might prompt idealistic visualisation of mutual resonance between divergent cultures. Although the authenticity of Marco Polo's account and even the very existence of Marco Polo remains unclear, the romance of cultural encounter lingers on, a useful topo-meme often underlying declarations of worldliness and knowledge, as well as state actions with ethno-nationalist aims. The perfect mirror image is in fact the distortion, for such an equivalence cannot possibly exist, breeds unease, and feels downright creepy.

Other artists have sought to recalibrate perceived distortions in the ways that 'West' has faced 'East'. For the 1995 Venice Biennale, Cai Guo-Qiang's *Bringing to Venice What Marco Polo Forgot* (1995) saw him sailing up the Grand Canal in a Chinese junk loaded with herbal medicines and paraphernalia from Quanzhou, Cai's birthplace and an entrepot supposedly visited by Marco Polo. In 2013, Xiao Lu conceived a performance to cover herself with silt from the Yangzhou-Beijing Grand Canal, walk alongside the Venice canals, then jump in to deposit the Chinese soil atop Venetian. Fei Jun in 2019 created the augmented reality app Re-Search, which virtually superimposed 25 Chinese alongside Venice bridges. These acts of relocation implicitly shift the meta-narrative voice and the locus of authority. From the outset, Allchurch's *Mirrored Cities* poses these equivalences as given, further highlighting the artificiality of balanced symmetry.

Previously Allchurch has used photomontage, as in the *Tokyo Story* (2011) and *Tower of Babel* (2005-2018) series, to displace and reposition imagery into an infinitely legible composition. Even before Covid-19, Allchurch had populated the *Mirrored Cities* stage with additional players; in lockdown she has interposed mask-wearing characters, unambiguously fixing the moment of encounter. Temporal clarity dispels paranoia somewhat, but still we pause, mindful of the fragility of control, the fear of unpreparedness, and the illusion of truth.

Nixi Cura
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真實與神話的反思： EMILY ALLCHURCH的「鏡像城市」

你想看得一清二楚嗎？看不清，又如何誠實、正念而集中的面對自己，如何可以好好下決定和行動呢？Allchurch的鏡頭便捕捉並給予了我們最想要的：清晰精準的瞬間和毫不含糊、高度聚焦的完美一刻。在《鏡像城市I和II》中，城市下波平如鏡的河流反映着世界另一端的另一個城市。除了表現河川必須的漣漪外，再沒有打擾我們眼光的裂縫，沒有阻擋視線의迷霧。

在這個科技為我們帶來清晰極致的一刻，縱然攝影的真實性一直存疑，但我們還是相信它是最忠於現實的媒介，而Allchurch就是以攝影這媒介創作。她的作品向威尼斯畫家卡帕齊奧及貝利尼致敬，主題融合河畔景致和商業與文化，同時在視覺科技呈現上追溯文藝復興時期繪畫的寫實風格。把寫實推到極致，可謂繼承了這個由繪畫，到在威尼斯重建古建築，到在天津的佛羅倫薩小鎮購物中心複製意大利風光的摹寫創作，順着這個模擬循環，最後來到此時此刻的Allchurch，以高清影像登高望遠，為我們留下光景。

中國美術史的視覺描寫，亦可見於Allchurch作品之中：《路上圖（仿張擇端）》，有着12世紀大眾想要看清全局的眼光與世界觀。在張擇端的《清明上河圖》中，我們可以看到時人在清明時節對清明世道的追求，而清明掃墓也為除舊迎新清出空明。然而中國畫家與他們的威尼斯畫家同仁不同，他們並沒有以明暗對比及色彩去描寫高度寫實的生活，而用上不同墨色去勾勒光影的對比。Allchurch亦如張擇端一樣，以定點透視、鳥瞰角度和等角立體角度去捕捉最理想的角度。

無論是對鏡凝望反思，還是占神問卜；如古典歐洲般用以反射光芒，還是古代中國醫書中顯現內臟，我們在借鏡之時，都希望看到實相。然而外在如何修飾，也矯飾不了這個實相，正如四世紀畫家顧愷之筆下描畫的冶容仕女，便闡釋了詩人張華的箴言：「人咸知飾其容，而莫知飾其性」。我們今日飽歷假新聞和各樣事件和言語動作背後意識形態的觀眾，都十分明白這個道理。

Allchurch的清晰意象不在於表現純粹的真實，而是多重的真實。在威尼斯與相似的中国運河城市的的配對之中，仔細呈現在表面與深度、人工與真實、幻想與陳腐等二元對立之間擺動的闡釋。即使畫面有如散步中的浪客和被微風撫拂的旗幟等繁多人物與事物，超自然的寂靜依然無處不在。這定鏡一刻讓我們主體思想湧現，我們個人的各式闡釋，都受諸如商業重鎮威尼斯的富貴、18世紀壯遊 (Grand Tour) 旅人的高傲、還有僑民、遊客和雙年展湊熱鬧者的夢幻樂園等印象影響。但正如Roeg 1973年的經典電影《Don't Look Now》一樣，威尼斯背後亦瀰漫着死亡、疾病及災難的幽靈，最近每當亞德利亞海漲潮，都彷彿預言水都陸沉；新冠肺炎的肆虐，更是殺人盈野、塗炭生靈。

把威尼斯與蘇州、天津和鳳凰配對，明顯是對卡爾維諾《看不見的城市》之中，馬可孛羅向蒙古大汗忽必烈介紹維托拉達市一章致敬，在書中，馬可孛羅說：「[維托拉達] 是座雙城：一座立在湖上，另一座則是湖中倒影…… 在一座維托拉達存在和發生的事情都在另一座之中重複存在…… 每一個面相、每個動作都反映在鏡象之中。」就如兩人在初之約會時互相模仿對方動靜來吸引對方，卡爾維諾筆下維托拉達的清晰協和，可以看成兩個不同文化之間協和的理想表現。即使馬可孛羅的故事、甚至馬可孛羅本人的真實性存疑，我們還是會對文化交流有浪漫感覺，畢竟「文化交流」這個拓模模因 (topomeme) 足以表現個人的世故與見多識廣，談到國家民族時，又十分有用。所謂最完美的鏡象，其實更加是個扭曲的形象，因為同一性不可能存在，它會催生不安、令人覺得恐怖。

藝術家也曾努力重校「西方」面對「東方」時的扭曲印象。在1995年威尼斯雙年展的《馬可波羅遺忘的東西》，蔡國強坐在一隻載滿泉州藥草及雜物的中國帆船，在威尼斯大運河航行。泉州是蔡國強的出生地，亦是傳說中馬可孛羅曾經到過的港口。到2013年，肖魯構想的 行為藝術以京杭大運河的淤泥覆蓋全身，沿着威尼斯的運河行走，然後跳進河中，把中國的土壤覆蓋在威尼斯河道之上。而費俊則在2019年的擴增實境應用程式《Re-睿》中，把25座中國橋樑虛擬並列在威尼斯橋樑旁邊。這些地理的重置，可謂改變東西之間大敘事的語言和權力的所在。從此思路來看，Allchurch 的「鏡象城市」與這些例子有相似之處，但更突顯所謂對稱對等其中的人造性。

Allchurch以前亦曾以攝影蒙太奇手法創作《東京故事》(2011)及《巴別塔》(2005-2018)系列，把圖像挪移，重新定位，創造出有視野無限的構圖。即使在新冠肺炎之前，Allchurch亦已在她的鏡象城市舞台上安排了更多「演員」。到了封城期間，她更添上戴口罩的人物，清晰的表現了當下一刻。清晰的時間性可以讓人不那麼驚恐，但我們仍是會停下來，覺知控制的脆弱性、害怕沒有準備的真、相的幻影。

黃巧巧 (Nixi Cura)
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英國倫敦大學亞非學院博士研究員

ARTWORKS





Mirrored Cities I 鏡像城市I

Transparency on bespoke LED lightbox 燈箱幻燈片、LED, 120 x 93 x 5cm
(or archival C-type print mounted onto aluminium 收藏級噴墨打印、鋁塑板, 92 x 70cm)
15 editions + 2APs, 2019



Mirrored Cities II 鏡像城市II

Transparency on bespoke LED lightbox 燈箱幻燈片、LED, 120 x 93 x 5cm
(or archival C-type print mounted onto aluminium 收藏級噴墨打印、鋁塑板, 92 x 70cm)
15 editions + 2APs, 2019

"Thus the traveler, arriving, sees two cities: one erect above the lake, and the other reflected upside down. Nothing exists or happens in the one Valdrada that the other Valdrada does not repeat..."

from **Invisible Cities** by Italo Calvino (1972)



Along The Road (after Zhang Zeduan) 路上圖(繼張擇端之後)

Transparency on bespoke LED lightbox 燈箱幻燈片、LED, 50 x 200 x 5cm

(or archival C-type print mounted onto aluminium 收藏級噴墨打印、鋁塑板, 33 x 150cm)

15 editions + 2APs, 2020



Italian Style Town (after Carpaccio) 意大利風格城鎮(繼卡帕齊奧之後)

Transparency on bespoke LED lightbox 燈箱幻燈片、LED, 98.5 x 111 x 5cm
(or archival C-type print mounted onto aluminium 收藏級噴墨打印、鋁塑板, 73 x 83cm)
15 editions + 2APs, 2020



The Lion & The Phoenix (after Carpaccio) 獅子與鳳凰(繼卡帕齊奧之後)

Transparency on bespoke LED lightbox 燈箱幻燈片、LED, 103 x 108 x 5cm
(or archival C-type print mounted onto aluminium 收藏級噴墨打印、鋁塑板, 76 x 80cm)
15 editions + 2APs, 2020



(detail 細節)



Venezia Land (after Bellini) 威尼斯之地 (繼貝利尼之後)

Transparency on bespoke LED lightbox 燈箱幻燈片、LED, 93 x 120 x 5cm
(or archival C-type print mounted onto aluminium 收藏級噴墨打印、鋁塑板, 70 x 92cm)
15 editions + 2APs, 2020



Solitary Temple Hong Kong 香港晴巒蕭寺

Transparency on bespoke LED lightbox 燈箱幻燈片、LED, 120 x 64.4 x 5cm
(or archival C-type print mounted onto aluminium 收藏級噴墨打印、鋁塑板, 95 x 48cm)
15 editions + 2APs, 2019



Babel Hong Kong 香港巴別塔

Transparency on bespoke LED lightbox 燈箱幻燈片、LED, 122 x 159 x 5cm
(or archival C-type print mounted onto aluminium 收藏級噴墨打印、鋁塑板, 80 x 106cm)
20 editions + 2APs, 2018

EMILY ALLCHURCH INTERVIEW: THE MAKING OF 'MIRRORED CITIES'

Tell us about the background to this project?

With trips to Asia in 2017 and 2018 to research and photograph material for my Hong Kong themed work, I became intrigued by the history of the Silk Road, and the story of Marco Polo (1254-1324), the Venetian explorer and trader who travelled to China and wrote about the Mongol court of the emperor Kublai Khan (r.1260-94). I wanted to explore present day connections between the cities of Venice in Italy, and comparable towns in mainland China, the start and end points of the ancient Silk Road.

In spring 2019, I travelled to mainland China and Venice. The itinerary was carefully planned to include both historical and contemporary locations in China which linked to Venice in some way; from the ancient water towns of Fenghuang and Suzhou and the eastern departure point of the ancient Silk Road at Xi'an, to the Italian concession town in Tinjian (built in 1902), and a brand new retail outlet selling luxury brands, designed to resemble a Venetian canal-scape.

Can you share some details of your artistic practice?

My starting point is always an intensive encounter with a city or place, to observe and absorb an impression, and gather an extensive image library. From this resource, hundreds of photographs are selected and meticulously spliced together to create a seamless new space. Each artwork re-presents this journey, compressed into a single scene in order to focus on a social narrative. The resulting photo collages form a snapshot of the time and are peppered with topical markers spotted in the environment — signage, advertising, street art and local people who happen to be in that location.

Do you use Old Master paintings as the backdrop and inspiration for all your work?

Mostly, yes. Adopting the compositional framework of Old Master paintings has evolved as a useful device to allow my own explorations around architecture, place, and culture to emerge, infusing the present-day with a sense of history.

'Mirrored Cities' includes three works inspired by Venetian Renaissance Masters: 'Italian Style Town,' 'The Lion & the Phoenix,' and 'Venezia Land' are conceived from paintings by Vittore Carpaccio (1465-1520) and Gentile Bellini (1429-1507), key figures in the Venetian Narrative style of painting from around 1500. 'Along The Road' links to a section in the famous Chinese hand scroll 'Along The River during the Qingming Festival' by Song dynasty artist Zhang Zeduan (1085-1145). In contrast, 'Mirrored Cities I and II' are my own compositions, inspired by Italo Calvino's Invisible Cities, in which Marco Polo describes the imaginary city of Valdrada to the Mongol emperor Kublai Khan as 'two cities: one erect above the lake and the other reflected, upside down... Nothing exists or happens in the first Valdrada that the other does not repeat... every face and gesture is answered in the mirror.'

What are the key themes you are exploring in 'Mirrored Cities'?

The series investigates parallels between the ancient trading port of Venice, and its historical and contemporary counterpart locations in China, in its exploration of themes such as globalisation, mass tourism and trade. Focusing on the start and end points of the ancient Silk Road, I am looking for symmetries and synergies, rather than contrasts and differences, between historically 'Western' and 'Eastern' locations.

The COVID-19 pandemic has affected all of us this year; what has been the impact on your work?

As an artist interested in constructing portraits of a time and place, it was inevitable that the focus of the original narrative around mass tourism and globalisation would shift to acknowledge the extraordinary unfolding of global events in 2020.

I had envisaged the whole series teeming with people, much like the original paintings they are inspired by, and indeed the early works, made in late 2019 and early 2020, such as 'Mirrored Cities I & II' and 'Italian Style Town (after Carpaccio)' are just that. They capture the usual trappings of mass tourism I witnessed in both places.

However, with the emergence of Covid-19 in 2020 it felt only right for the works I was making to reflect the unprecedented times we are living through. In 'The Lion & The Phoenix (after Carpaccio)', created during lockdown in the UK, the ancient water towns of Venice and Fenghuang are presented on opposite sides of an empty stage, in a quiet beauty where normal life has come to a temporary standstill. 'Along the Road (after Zhang Zeduan)', made later in the year, follows the journey of everyday people in Xi'an as they negotiate life before, during, and after the first wave of the pandemic.

I feel so privileged to have had the opportunity to travel so extensively in mainland China and Venice in 2019 and it has been a wonderfully restorative process to be able to work everyday during lockdown with the over 40,000 images I took there. My thoughts have often turned to the people I photographed, in cities so far away, and how much their circumstances must have changed during the subsequent year.

I am very grateful to Arts Council England who have supported this project through a 'Developing Your Creative Practice' grant and 'Emergency Response Fund' award.

EMILY ALLCHURCH的訪問：「鏡像城市」的創作

可以告訴我們一些關於這個創作計劃的背景嗎？

我在2017和2018年為了我的香港主題作品到亞洲實地考察和拍攝，就在那時我開始對絲綢之路的歷史和馬可孛羅(1254-1324)這個曾經遊歷中國、為我們留下忽必烈(1260-94在位)的蒙古皇室的紀錄的威尼斯探險家和商人的故事入迷。我於是想去探討位於絲綢之路兩頭的意大利威尼斯與中國城市之間的今日聯繫。

在2019年春天，我去了中國和威尼斯。行程要精心規劃包括在某種程度上與威尼斯相連的中國歷史和當代的地點。從鳳凰、蘇州古城、古代絲綢之路的東部出發點西安，到位於天津的義大利租界鎮(建於1902年)以及一個仿效威尼斯的運河景觀的全新銷售奢侈品牌的銷售中心。

可以簡介一下您的創作手法嗎？

我創作的原點一直在於與城市或地方的緊密交會，我會去觀察、記下我對那個地方的印象，再收集成數量龐大的圖庫。之後我會從這些資料中選擇數以百計的照片細心的把它們拼合成一個新的空間。每一件作品都代表一次這樣的旅程，我把它們濃縮成一個圖像，使我們可以聚焦其中的故事。成品的攝影拼湊有着剛好被定鏡的標誌、廣告、塗鴉、閉路電視、示威標語及日常行人等地標，是一刻的剪影。

您的作品的背景與靈感都是來自古代大師的畫作嗎？

大部份時間也是，而採用大師繪畫的構圖框架於我已發展成為一種常用的手法，使我對建築、地方和文化的探索得以浮現之餘，也為當代元素注入歷史感。

在這次的「鏡象城市」中就有三幅受威尼斯文藝復興時代大師啟發的作品，它們分別是《意大利風格城鎮》、《獅子與鳳凰》、和《威尼斯之地》，他們都受16世紀威尼斯敘事風格繪畫大師維托雷·卡帕齊奧 (Vittore Carpaccio, 1465-1520) 和真蒂萊·貝利尼 (Gentile Bellini, 1429-1507) 的畫作啟發。《路上圖》的靈感則來自宋代畫家張擇端(1085-1145)的中國著名手卷《清明上河圖》的其中一節。而《鏡像城市I和II》則是我個人的構圖，靈感來自卡爾維諾《看不見的城市》的一個篇章：馬可孛羅正向蒙古皇帝忽必烈形容幻想城市維托拉達，他稱那個城市是「座雙城：一座立在湖上，另一座則是湖中倒影…… 在一座維托拉達存在和發生的事情都在另一座之中重複存在…… 每一個面相、每個動作都反映在鏡象之中。」

您在「鏡像城市」之中探討的主題是什麼呢？

這個系列以全球化、旅遊熱潮及貿易等命題探討威尼斯這個古代商港與古今中國商業城市的相似地方。我在聚焦古代絲綢之路的起點與終點之中找尋傳統「西方」與「東方」城市的對稱與協同，而不是對比與差別。

新冠肺炎對所有人來說都影響甚大，對您的創作又有甚麼影響呢？

作為一個對構建時代和地點感興趣的藝術家，不可避免地會由圍繞旅遊熱潮和全球化的最初敘述焦點轉向2020年全球非同尋常的大事件發展。

我曾設想過整個系列的人們都三五成群，像受啟發的原畫般。而確實，在2019年末和2020年初先創作的作品，如《鏡像城市I和II》和《意大利風格城鎮(繼卡帕齊奧之後)》就是如此，它們都有着我們對兩地習以為常的旅遊印象。

但是隨著新冠肺炎的出現，我感覺我在2020年所做的作品反映我們正在經歷的時空才是正確的。《獅子與鳳凰(繼卡帕齊奧之後)》在英國全面封城之下創作，威尼斯和鳳凰這兩座古老的水鄉小鎮被呈現在一個空蕩蕩的舞臺的對面，在一片寧靜的美麗中，平常的生活暫時停頓。《路上圖(繼張擇端之後)》是今年後期創作的，作品根據西安市民在第一波疫情之前、期間和之後如何生活的歷程來構思。

我感到非常榮幸有機會能於2019年參與在中國大陸和威尼斯的旅程。在英國封鎖期間，能夠每天對着我在旅程中拍攝的超過4萬張照片工作是一個極好的恢復過程。我常常思考去年拍攝的人，他們在遙遠的城市，在拍攝隨後的一年裏他們的境況發生了多大的變化。

我非常感謝英格蘭藝術委員會通過「發展創意」(Developing Your Creative Practice) 項目和「應急基金」(Emergency Response Fund)來資助這個項目。

ARTIST

EMILY ALLCHURCH



Born in 1974, Jersey, Channel Islands, UK
Currently lives and works in Hastings, UK

Education

1999

Master of Arts in Sculpture, Royal College of Art, London, UK

1996

Bachelor of Fine Art (First class), Kent Institute of Art & Design, Canterbury, UK

1993

Foundation Art & Design (Distinction), University of the West of England, Bristol, UK

Solo Exhibitions (Selected)

2020

'Emily Allchurch: 'Mirrored Cities'', Karin Weber Gallery, HK

2018

'Fact and Folly', Private & Public Space, Jersey, Channel Islands

'Visions of Architectural Fancy', Sir John Soane's Museum, London, UK

'Gloria Mundi', Galerie Rothamel, Frankfurt, Germany

2017

'Then Is Now', Karin Weber Gallery, HK

'Project Space', Galerie Rothamel, Erfurt, Germany

2015

'Emily Allchurch, In the Footsteps of a Master', Djanogly Art Gallery, Nottingham, UK

'Emily Allchurch, In the Footsteps of a Master', Manchester City Art Gallery,
Manchester, UK

2014

'Tokyo Story / After Hiroshige', Tokaido Hiroshige Museum, Shizuoka, Japan

2011

'Tokyo Story', Diemar Noble Photography, London, UK

'Tokyo Story', Daiwa Anglo-Japanese Foundation, London, UK

2008

'Urban Chiaroscuro', Galleria Galica, Milan, Italy

2007

'Urban Chiaroscuro', Frost and Reed Contemporary, London, UK

2006
 'Emily Allchurch, A Retrospective', Frost & Reed Contemporary, London, UK
 'Model City', Galica Arte Contemporanea, Milano, Italy
 'Model City', Alberta College of Art & Design, Calgary, Canada
 2005
 'Settings', The Blue Gallery, London, UK
 2003
 'Setting', Galica Arte Contemporanea, Milano, Italy
 2002
 'Light Sensitive', East 73rd Gallery, London, UK
 'Exposure', with Laura White Standpoint Gallery, London, UK
 'A Hill with a View', with Pamela Wells, Orleans House Gallery, Twickenham, UK
 2001
 'On The Horizon', Royal London Hospital, London, UK

Group Exhibitions (Selected)

2020
 'True Fictions: Visionary photography from the Seventies until today', Fondazione Palazzo Magnani, Reggio Emilia, Italy
 'The Grand Tour', James Freeman Gallery, London, UK
 'Summer Exhibition 2020', Royal Academy of Arts, London, UK
 Artsy x Art Central, Karin Weber Gallery, HK
 2019
 '20/20', Karin Weber Gallery Anniversary Exhibition, HK
 'Summer Exhibition 2019', Royal Academy of Arts, London, UK
 'Inspiration Masterpiece', Museum Villa Rot, Burgrieden, Germany
 2018
 'Columbia Threadneedle Prize', Figurative Art Today, Mall Galleries, London, UK
 2017
 'Terra Firma', James Freeman Gallery, London, UK
 'Sussex Open', Towner Art Gallery, Eastbourne
 'Summer Exhibition 2017', Royal Academy of Arts, London, UK
 2016
 'Trace Elements', James Freeman Gallery, London, UK
 'Merge Visible', Mall Galleries, London, UK
 'East Sussex Open', Towner Art Gallery, Eastbourne
 'Fix Photo Festival', LA Noble Gallery, London, UK
 2015
 'Xenotopia', Gibberd Gallery, Harlow, UK
 'Small is Beautiful', Flowers Gallery, New York, USA
 'Summer Exhibition 2015', Royal Academy of Arts, London, UK
 2014
 '/seconds', Sharjah Art Foundation, Sharjah, UAE
 'Edo Pop : The Graphic Impact of Japanese Prints', Singapore Tyler Print Institute, Singapore
 'Sense Of Soane', School of Art Gallery, Aberystwyth University, Aberystwyth, UK
 'Summer Exhibition 2014', Royal Academy of Arts, London, UK
 2013
 'Liminal', Camberwell College of Art, London, UK

'The Wisdom Of Escape', Nancy victor Gallery, London, UK
 'Edo Pop', Japan Society Gallery, New York, USA
 'Memory & Imagination : Dutch Italianate & Contemporary Landscape', Mall Galleries, London, UK
 'Summer Exhibition 2013', Royal Academy of Arts, London, UK
 2012
 'Sense Of Soane', PM Gallery & House, London, UK
 'BITE : Artists Making Prints', Mall Galleries, London, UK
 2011
 'Edo Pop', Minneapolis Institute of Arts, USA
 2010
 'Based on a True Story', ArtSway Gallery, New Forest, UK
 'Perspectives', Candlestar, Hyatt Regency, London, UK

Awards (Selected)

2020
 Arts Council England, Emergency Response Fund
 2019
 Arts Council England, 'Developing Your Creative Practice' Grant
 2018
 Visitors' Choice Award, Columbia Threadneedle Prize
 Finalist, Columbia Threadneedle Prize
 2017
 British Council & Arts Council England, Artists' International Development Grant
 2016
 a-n Travel Bursary
 2015
 Grants for the Arts Award, Arts Council England, Tower of Nottingham
 Art Happens, Manchester Art Gallery, Crowd funding Commission, The Art Fund
 2014
 Friends of the Institute Public Lecture, Minneapolis Institute of Arts
 2013
 Artist in Residence, Tokaido Hiroshige Museum, Shizuoka, Japan
 AA2A Artist in Residence at Wimbledon College of Art
 Honorary Fellow, Society of Architectural Illustration
 2012
 Grants for the Arts Award, Arts Council England, Sense of Soane
 Diamond Jubilee Pageant Commission, States of Jersey, Channel Islands

Collections

Mr. Hans Michael Jebsen
 Gaw Capital, HK
 Link Reit, HK
 Modern Media Group, HK
 Museum of London, UK
 Manchester Art Gallery, UK
 Financial Services Authority, London, UK
 Aspen Reinsurance, London, UK

EMILY ALLCHURCH

Unilever, London, UK
Schroders, London Rathbones, London, UK
Morgan Stanley, London, UK
Borough Art Collection, Twickenham, UK
States of Jersey, Channel Islands
Minneapolis Institute of Arts, USA
Nouveau Musée National de Monaco
Galleria Parmeggiani, Italy
ACAD, Canada
Tokaido Hiroshige Museum, Japan
Fidelity, Tokyo, Japan

Publications (Selected)

RIBA Journal, Vol 126, Issue 07, July 2019 'Climate change takes the floor' RA Summer Exhibition pp. 70-71
Wired, December 2018, Photo Vertical interview with Michael Hardy.
Photomonitor, August 2018, Interview with Christiane Monarchi.
ZARCH, Journal of interdisciplinary studies in Architecture and Urbanism, Issue #9, Arquitectura, mirada y cultura visual (Architecture, glance, and visual culture), December 2017
Hong Kong Perspective: Architecture / Design / People, November 2017, p.16-17
The Photographer, 2016, Issue 2, pp.16-23
Photomonitor – August 2015, In the Footsteps of a Master, Review by Camilla Brown
Manchester Art Gallery 2015, Catalogue, Emily Allchurch, In the Footsteps of a Master
Ashgate 2014, The Architectural Capriccio: Memory, Fantasy & Invention ISBN: 987-1-409-3191-6
Impressions (The Journal of the Japanese Art Society of America), Issue: 34, 2013 pp.122-139
Photo+, South Korea, Issue 12, Winter 2012, Tokyo Story, pp. 34-41
Sunday Telegraph Seven Magazine, 9th September 2012
FT weekend, 21st & 22nd Jan 2012, London Art Fair Review, Francis Hodgson, Life & Arts p.11
The Sunday Times Magazine, 6 March 2011, p.42
Printmaker Today, Winter Issue 2010, Front cover
Digital Photographer, Issue 102, 2010, Text by Dylan Baker, pp.74-77
Frieze, Issue 134, October 2010, Text by David Trigg, pp.246-247

see www.karinwebergallery.com for full CV

1974年，生於英國海峽群島澤西島
現生活並工作於英國黑斯廷斯

學歷

1999
英國倫敦皇家藝術學院雕塑藝術碩士
1996
美國肯特藝術設計學院一級藝術學士
1993
西英格蘭大學基礎藝術與設計課程

個展 (擇錄)

2020
「Emily Allchurch: 鏡像城市」，香港凱倫偉伯畫廊
2018
「Fact and Folly」，海峽群島澤西島Private & Public Space
「Visions of Architectural Fancy」，英國倫敦索恩博物館
「Gloria Mundi」，德國法蘭克福Rothamel畫廊
2017
「當年現在」，香港凱倫偉伯畫廊
「計劃空間」，德國愛爾福特Rothamel畫廊
2015
「艾美利·奧爾徹奇, 大師的腳步下」，英國諾丁漢Djanogly藝術畫廊
「艾美利·奧爾徹奇, 大師的腳步下」，英國曼徹斯特城市藝術畫廊
2014
「東京故事 / 歌川廣重之後」，靜岡市東海道廣弘藝術館
2011
「東京故事」，英國倫敦Diemar Noble Photography
「東京故事」，英國倫敦Daiwa Anglo-Japanese Foundation
2008
「城市明暗」，義大利米蘭Galleria Galica
2007
「城市明暗」，英國倫敦Frost and Reed Contemporary畫廊
2006
「艾美利·奧爾徹奇, 回顧」，英國倫敦Frost and Reed Contemporary畫廊
「模範城市」，義大利米蘭Galica Arte Contemporanea
「模範城市」，加拿大卡爾加里阿爾伯塔藝術與設計學院
2005
「設定」，英國倫敦The Blue畫廊
2003
「設定」，義大利米蘭Galica Arte Contemporanea
2002
「光敏」，英國倫敦East 73rd畫廊
「曝光」，英國倫敦Standpoint畫廊
「一座山景」，英國特威克納姆Orleans House畫廊
2001
「地平線上」，英國倫敦皇家醫院

聯展(擇錄)

2020

「True Fictions: Visionary photography from the Seventies until today」，意大利雷焦
艾米利亞Fondazione Palazzo Magnani

「The Grand Tour」，英國 James Freeman 畫廊

「Summer Exhibition 2020」，英國倫敦皇家藝術學院
Artsy x Art Central，香港凱倫偉伯畫廊

2019

「20/20」，香港凱倫偉伯畫廊周年紀念展覽

「Summer Exhibition 2019」，英國倫敦皇家藝術學院

「Inspiration Masterpiece」，德國布格里登Villa Rot博物館

2018

「Columbia Threadneedle Prize」，英國倫敦Mall畫廊

2017

「Terra Firma」，英國倫敦James Freeman畫廊

「Sussex Open」，英國伊斯特本Towner Art畫廊

「Summer Exhibition 2017」，英國倫敦皇家藝術學院

2016

「Trace Elements」，英國倫敦James Freeman畫廊

「Merge Visible」，英國倫敦Mall畫廊

「East Sussex Open」，伊斯特本Towner Art畫廊

「Fix Photo Festival」，英國倫敦LA Noble畫廊

2015

「Xenotopia」，英國哈洛Gibberd畫廊

「Small is Beautiful」，美國紐約花畫廊

「Summer Exhibition 2015」，英國倫敦皇家藝術學院

2014

「/秒」，沙迦藝術基金會

「江戸流行：日本版畫的影響」，新加坡泰勒印刷學院

「索恩的感受」，英國阿伯里斯特威斯大學藝術中心

「夏季展2014」，英國倫敦皇家藝術學院

2013

「閼限」，英國倫敦坎伯韋爾藝術學院

「逃脫的智慧」，英國倫敦Nancy Victor畫廊

「江戸流行」，美國紐約日本社區畫廊

「記憶與想像：荷蘭意大利語與當代風景」，英國倫敦摩爾畫廊

「夏季展2013」，英國倫敦皇家藝術學院

2012

「索恩的感受」，英國倫敦PM Gallery & House

「噬：藝術家打印」，英國倫敦摩爾畫廊

2011

「江戸流行」，美國明尼亞波利斯美術館

2010

「真實故事改編」，英國ArtSway畫廊

「透視」，英國倫敦Candlestar, Hyatt Regency

獎項(擇錄)

2020

Emergency Response Fund，英格蘭藝術委員會

2019

Developing Your Creative Practice撥款，英格蘭藝術委員會

2018

Visitors' Choice獎，Columbia Threadneedle獎

入選Columbia Threadneedle獎

2017

藝術家國際發展獎，英國文化協會及英格蘭藝術委員會

2016

a-n旅遊助學金

2015

藝術發展獎學金，英格蘭藝術委員會諾丁漢塔

藝術基金，曼徹斯特美術館眾籌資助委員會

2014

友好研討會公開演講，明尼阿波利斯美術館

2013

駐留藝術家，日本靜岡東海道廣島博物館

溫布頓藝術學院AA2A駐住藝術家

榮譽院士，建築插圖學會

2012

藝術獎學金，英格蘭藝術委員會

海峽群島澤西鑽石禧年委員會

收藏

捷成漢先生私人收藏

基滙資本

香港領展

香港現代傳播

英國倫敦博物館

英國曼徹斯特美術館

英國倫敦英國金融服務局

英國倫敦Aspen Reinsurance

英國倫敦聯合利華

英國倫敦Schroders, London Rathbones

英國倫敦摩根士丹利

英國特威克納姆Borough藝術收藏

海峽群島澤西島

美國明尼亞波利斯美術館

意大利摩納哥新國家博物館

加拿大阿爾伯塔藝術與設計學院

日本靜岡市東海道廣弘藝術館

日本東京富達

KARIN WEBER GALLERY 凱倫偉伯畫廊

出版

RIBA Journal，2019年7月第7期，氣候變化發言，70-71頁

Wired，2018年12月，Michael Hardy的採訪

Photomonitor，2018年8月，Christiane Monarchi的採訪

ZARCH，建築與城市主義跨學科研究雜誌，第9期

Arquitectura，mirada y cultura visual(建築，外觀和視覺文化)，2017年12月

香港視角：建築/設計/人物，2017年11月，16-17頁

攝影師，2016年第2期，16-23頁

Photomonitor，2015年8月，Camilla Brown撰稿

曼徹斯特美術館2015年目錄，艾米莉·阿爾徹奇

Ashgate 2014年，建築魅力：記憶，幻想與發明ISBN：987-1-409-3191-6

印象 (美國的日本美術學會日誌)，2013年第34期，122-139頁

南韓照片+，2012年冬季第12期，東京故事，第34-41頁

星期日電報七雜誌，2012年9月9日

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Fotografi，2008年冬季(挪威)，Michael Diemar撰稿，第28-35頁

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Established since 1999, Karin Weber Gallery is one of Hong Kong's oldest contemporary art galleries. Situated on Aberdeen Street, in the heart of SoHo, the gallery presents a year-round program of curated exhibitions, talks, and collector events. A unique network of partners based in London, Mumbai and Berlin allows it to source emerging and established contemporary art from around the world.

Karin Weber Gallery is equally passionate about presenting works by local artists. The gallery assists artists through exhibitions, art fairs, and residency programs throughout the world. Small in size, yet global in outlook, Karin Weber Gallery is one of Hong Kong's truly international boutique galleries.

凱倫偉伯畫廊創立於1999年，是香港其中一間最具歷史的當代藝術畫廊。畫廊位於蘇豪區鴨巴甸街，我們每年策劃不同的展覽、講座及活動給藏家參與。我們的合夥人於倫敦、孟買和柏林有辦事處，使我們能夠幾乎遍佈世界各地為客戶提供服務並搜尋新晉和有豐富經驗的藝術家。

我們熱愛把香港本地的藝術推介給全球的藏家。我們畫廊代表的藝術家通過藝術博覽會，與其他畫廊的交流，還有駐留計畫發展自己的事業。面積雖不大，但放眼全球，凱倫偉伯畫廊是香港真正國際化的精品畫廊之一。



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