

沈綺穎
「總有一天我們會明白」

藝術家演出 & 學術對談 2019年6月15日(週六)下午 2:00-3:30
開幕酒會 2019年6月15日(週六)下午 3:30-6:00

展期 2019年6月15日至8月3日
漢雅軒 香港中環畢打街十二號畢打行四零一室

「總有一天我們會明白」
沈綺穎 (1978年出生於新加坡)
自2015年起至今

餘跡
攝影裝置，尺寸可變

輓歌
雙通道錄像裝置，彩色，有聲，16:9，12分34秒



「是不是總有一天我們會明白？」

沈綺穎香港首展《「總有一天我們會明白」》訂於2019年6月15日(週六)於畢打行漢雅軒開幕。本次個展以被遮蔽的歷史為線索，依據展陳空間劃分為「餘跡」和「輓歌」兩部分，引領觀眾步一場影像之旅。藝術家創構的飄逸但精緻的景象可視作關於馬來亞「緊急狀態」的隱秘文獻。作品拼合出馬來亞左翼與英殖民政府間從1948年至1960年長達十二年的鬥爭片段，喚醒沈睡的歷史記憶。

藝術家沈綺穎的祖父六十年前在「緊急狀態」下被驅逐出馬來亞，後以共產主義烈士身份殉於中國。這段家人諱談的往事揭露出冷戰時期為政治信仰鬥爭乃至獻身的一代。沈綺穎從包含創傷記憶的個人家族史出發，挖掘出邊界模糊的歷史與文化論述。創作涵蓋一系列景觀圖、靜物照、聲音及錄像裝置，向記憶的抹滅、不同認知下的歷史書寫、時空中遊蕩的「幽魂」等主題拋出了詰問。

開幕下午，漢雅軒榮幸邀請徐曉宏(香港嶺南大學)、許芳慈(新加坡國立大學)、鄭家榮(馬來西亞學者/行為藝術家)與沈綺穎、張頌仁展開學術對談。我們期待通過這系列研討活動，傾聽往昔理想在今日激盪的回聲。

* Please scroll down for English. *

關於沈綺穎

沈綺穎，攝影師、藝術家，1978 年出生於新加坡，現居倫敦和北京。她的創作融合了攝影、錄像、聲音、文字、檔案文件等多種媒介與表演性朗讀。沈綺穎將調研的冷靜嚴謹和敘述表現的親密性達成平衡，探討的命題通常圍繞歷史、記憶、衝突、遷徙來展開。

沈綺穎 2017 年被委任為諾貝爾和平獎攝影師，並於挪威諾貝爾和平中心舉辦核武主題的個展。2018 年曾於新加坡拉薩爾藝術學院當代藝術中心舉辦個展。另參展包括 2017 年伊斯坦布爾雙年展，洛杉磯安尼伯格空間攝影博物館，韓國京畿道美術館等多家國際性機構。錄像裝置作品《沈默的大多數》候選 2019 年英國「美學家藝術獎」。

沈綺穎 2018 年成為瑪格南圖片社提名成員，目前亦是倫敦國王學院軍事研究系博士候選人。

「餘跡」和「輓歌」

沈綺穎

沈綺穎個展以被遮蔽的歷史為線索，依據展陳空間劃分為「餘跡」和「輓歌」兩部分，引領觀眾步入一場影像之旅。藝術家創構的飄逸但精緻的景象可視作關於馬來亞「緊急狀態」的隱秘文獻。作品拼合出馬來亞左翼與英殖民政府間從 1948 年至 1960 年長達十二年的鬥爭片段，喚醒沈睡的歷史記憶。

二戰後，英屬印度和緬甸相繼於 1947、1948 年宣告獨立。為重樹在東南亞地域的統治權威，英殖民政府在馬來半島的熱帶叢林與馬來亞共產黨展開軍事行動，以便持續攫取當時馬來亞殖民地豐饒的橡膠和錫礦資源。對於這場曠日持久的武裝衝突，英方宣稱馬來亞進入「緊急狀態」。由馬來亞共產黨及其他左翼人士組成的人民解放軍前身在日佔時期與英軍並肩抗日，二戰後轉向這場反殖鬥爭，卻在冷戰陰影的籠罩下被劃定成「馬共的叛亂」。數萬人民被貼上「匪徒」和「共產主義恐怖份子」的標籤，未經正當審判就受拘留監禁，或被驅逐出境。在當時逾三萬被逐出馬來亞的左派分子和支持者中，沈綺穎的祖父沈煥盛就是其中之一。他曾是馬來亞一所華文學校的校長，兼任《怡保日報》總編。1948 年中旬，英屬政治部警員來到沈煥盛家的小商鋪，用手銬將其帶離。沈的兩個大兒子目睹了這一幕，這也是他們與父親的最後一次相見。1949 年初，沈被遣送回其祖籍中國汕頭的小村莊後，於國共內戰的尾聲加入了中國共產黨游擊隊。緊跟著他的政治信仰，厄運也隨之追上了沈的命運。就在中共宣告勝利的前三個月之期，國民黨節節敗退，在向台灣撤退的山路上逮捕並處決了沈煥盛。直到兩年後，沈煥盛的母親、妻子和他的五個孩子才得知他的死訊。六十多年來，整個家族對這段往事緘口不談。

創傷記憶不僅伴隨了沈綺穎的家族史，也同戰爭中的其他亡魂一起，為社會變遷留下深刻烙印。以此出發，沈綺穎展開了她的學術調研和藝術創作項目「總有一天我們會明白」。標題引自戰爭期間被共產黨游擊隊員殺死的種植園主墓誌銘，而這一項目至今仍在持續進行中。區別於碑刻上的肯定口吻，沈綺穎透過自己的作品發出了詰問：在當今政治兩極化的語境下，究竟是不是總有一天我們會明白？從更為寬泛的角度講，她質疑的是殖民遺留問題是否已引起足夠清醒的反思，而當下的國際政治是否依然受未竟的帝國主義左右。

那些與祖父境遇相當的人士如何看待自身所處時代是沈綺穎所關懷的主題。當地緣政治牽涉到個體和家庭的時候，他們的理念、願景，所做出的選擇，有時很可能招致悲劇性的後果。沈綺穎沿著祖父流亡的足跡，重返那座位於廣東梅縣桃堯鎮的誥上村。儘管沈煥盛的生平幾乎已從家族史中抹去，祖籍地卻為

他立了紀念碑，追其為「共產主義烈士」。親戚遞給她一張 1949 年攝於馬來亞的破舊相片，上面印了祖父在英屬監獄羈留時的編號和他譯成了英文的客家名字。這或許是祖父的最後一張留影。

自冷戰伊始，「馬來亞緊急狀態」就在教科書中被描繪成英殖民政府成功鎮壓馬共暴徒，繼而在 1957 年賦予馬來西亞獨立（並在 1959 年賦予新加坡自治），關於左翼的論述則相應變得隱晦不明，與政權主導下的史觀和國家敘事相悖。

沈綺穎搜尋到散佚的文物、文件、曲譜等等，輯錄成非官方的戰爭文獻，涵蓋了左派群體的主體意識和記憶。在展覽的「餘跡」部分，藝術家展示了三十二件戰爭遺留物品的相片。為拍攝這些素材，她一一尋訪了現居中國大陸南部、香港、馬來西亞、新加坡和泰國南部，而今都已年邁的左派戰士。

與這些未經矯飾的靜物照並置的是十六張景觀圖，藝術家有意凸顯景觀的朦朧美感，而場景多是武裝衝突曾發生的地點，或是游擊隊在叢林的伏擊據點和藏身的洞穴，有淌過無盡被共產黨殺害的平民的血河，也有 1948 年末二十四名手無寸鐵的平民遇害於英國軍隊之手的村莊，一座依頃而建的巨大人工湖，為將馬共全數引出雨林，還有當局政府將超過五十萬棚屋居民遷置到的「新村」，用帶倒鉤的鐵絲網包圍，為切斷民間支持者對游擊隊的補給……沈綺穎從歷史學和檔案學角度著手調研，進一步藉由藝術創作的途徑捕捉到「幽靈風景」，從現實場域中呼喚缺失、異位的歷史記憶。如此看來，她意在為叢林、橡膠樹、錫礦山、石灰岩洞等戰爭反覆出現的母題疊加一重映射，塑造出時間的肌理。這系列回應了 2017 年諾貝爾和平獎委任沈綺穎所作的核武主題展覽項目《沈默的大多數》，從紀實性轉向隱喻抽象的立場，啟發觀眾抽離出陳詞濫調，暫時放下對場域、現實、時空、立場的感知乃至道德評判。

另一間展廳的「輓歌」部分是一件雙通道錄像裝置，同樣可以衍生出多重意義的解讀。當初的馬來亞左翼已近垂暮，在作品中交替著用歌聲重述他們各自對政治參與，對戰爭，對驅逐流放的回憶，連同對社會主義的希冀。站在被遣送離開家園故土的船舷，他們何嘗不桀驁地唱起過《國際歌》和《告別馬來亞》；黨此刻他們試圖憶起七十年前主旋律裡的句章，不免引人感傷。一如記憶本身，他們的發聲或許幽微模糊，卻充滿了韌度。

（翻譯／許婧）

沈綺穎 (1978 年生)

- 1978 出生於新加坡
2000 畢業於倫敦政治經濟學院歷史系，取得一級榮譽學士學位
2001 畢業於倫敦政治經濟學院國際關係史系，取得一級榮譽碩士學位
2018 至今 倫敦國王學院軍事研究系博士在讀

個展選錄

- 2019 《「總有一天我們會明白」》，漢雅軒，中國香港
2018 《沈默的大多數》，拉薩爾藝術學院當代藝術中心，新加坡
《餘波》，「科爾托納在行動」旅行攝影節，義大利
2017 《餘波》，諾貝爾和平中心，挪威奧斯陸

群展選錄

- 2019 《沈默的大多數》，美學家藝術獎群展，約克美術館，英國
2018 《「總有一天我們會明白」》，Framer Framed 畫廊，荷蘭
《「總有一天我們會明白」》，濱海藝術中心 Jendela 展廳，新加坡
2017 《鼠族》，伊斯坦布爾雙年展
《鼠族》，京畿道美術館，韓國首爾
2016 《一個塵肺病家庭的愛與絕望》，東南當代藝術中心，美國北卡羅萊納州
《一個塵肺病家庭的愛與絕望》，Objectifs 攝影中心，新加坡
《鼠族》，Arco 美術館，韓國首爾
2015 《緬甸之春》，安尼伯格空間攝影博物館，美國洛杉磯
2012 《鼠族》，PhotoVille 攝影村，美國紐約
《緬甸之春》，諾貝爾和平中心，挪威奧斯陸
2008 《紅頭巾工人》，新加坡藝穗節，新加坡

獲獎選錄

- 2019 英國美學家藝術獎，候選
2018 克里斯·洪德羅斯基基金獎
2017 亞洲廿一世紀青年領袖獎
2016 瑞士皮克泰環保攝影獎，提名
2015 美國影視金鷹獎，紀錄短片類
瑞士皮克泰環保攝影獎，提名
2014 新加坡《她的世界》年度青年女性成就獎
《英國攝影期刊》最佳新人獎
2013 尤金·史密斯人道主義紀實攝影獎，入圍獎
馬爹利藍帶非凡人物獎，鑑賞獎及觀眾票選獎
美國《圖片新聞》新銳攝影師獎
2011 聖達菲獎，提名

SIM Chi Yin

“One Day We’ll Understand”

**Performative Reading
& Discussion Forum** Saturday, 15 June 2019, 2:00-3:30pm

Cocktail Reception Saturday, 15 June 2019, 3:30-6:00pm

Exhibition Period 15 June – 3 August 2019
Hanart TZ Gallery 401 Pedder Building, 12 Pedder Street,
Central Hong Kong

“One Day We’ll Understand”

Sim Chi Yin (b.1978, Singapore)
2015 - on-going

Remnants

Photographic installation, variable dimensions

Requiem

Two-channel video and sound installation, 16:9, sound, colour
Duration: 12:34 mins

Or will we?

Sim Chi Yin’s *Remnants* and *Requiem* take us on a cinematic journey through traces of hidden histories. The ethereal landscapes she conjures are an unspoken archive of an undeclared war. Evocative of memories long buried, these sites hold fragments of the twelve-year conflict between the British colonial government and the resistance led by the Malayan leftists (from 1948 to 1960).

Sim takes her family history as a starting point, and unearths contested narratives, embodied trauma and silenced memories. In excavating the story of her grandfather who had been taboo in the family for 60 years after being deported from colonial British Malaya and dying a Communist in China, the artist encounters a generation who fought — and sometimes died — for their political beliefs during the Cold War. In her first exhibition in Hong Kong, Sim presents a series of landscape photographs, still life images, and a video and sound installation, interrogating absences and erasures, multiple versions of memory and modes of spatial haunting.

This exhibition will be accompanied by a series of scholarly talks around the ideas and ideals of that time — Utopian or otherwise — and their resonance today. At the opening on June 15, Sim will be in conversation with scholars Xu Xiaohong and Hsu Fang-Tze, curator and gallerist Johnson Chang and performance maker Mark Teh.

About Sim Chi Yin

Sim Chi Yin is a photographer and artist from Singapore, currently based in London and Beijing. Her practice integrates multiple mediums including photography, film, sound, text and archival material and performative readings. Combining rigorous research with intimate storytelling, Sim's works often explore issues relating to history, memory, conflict and migration, and their consequences.

Sim was commissioned as the Nobel Peace Prize photographer in 2017 and created a solo show for the Nobel Peace Centre museum in Oslo on nuclear weapons, using video installation and still photography. She presented a solo show at the Institute of Contemporary Arts Singapore in 2018 and has also exhibited in the Istanbul Biennale (2017), the Annenberg Space for Photography in Los Angeles, Gyeonggi Museum of Modern Art in South Korea, among other international institutions. Her video installation *Most People Were Silent* was shortlisted for the Aesthetica Art Prize 2019.

She joined Magnum Photos as a nominee member in 2018 and is currently also a doctoral researcher on scholarship at King's College London.

Remnants and Requiem

Sim Chi Yin

Sim Chi Yin's *Remnants* and *Requiem* take us on a cinematic journey through traces of hidden histories. The ethereal landscapes she conjures are an unspoken archive of an undeclared war. Evocative of the unknown or unknowable, these sites hold fragments of the twelve-year conflict between the British colonial government and the resistance led by the Malayan leftists (from 1948 to 1960).

Having just lost India in 1947 and Burma in 1948, and fighting to restore its moral authority in the region post-World War Two, Britain battled in the dense tropical jungles across the Malay Peninsula to keep its prized colony of Malaya — strategically important but also a key source of rubber and tin globally at the time. This was the longest conflict Britain fought in the post-war era, but officially it was called an "emergency." The army of the Communist Party of Malaya had fought alongside Britain during the war against the Japanese but then turned to ousting the British. As the Cold War took hold near and far, what most leftists saw primarily as an anti-colonial fight was cast internationally as a Communist insurgency. Tens of thousands were labelled "bandits" and "Communist terrorists" by the state. Along with sympathisers, they were detained without trial, jailed or deported.

Sim's paternal grandfather Shen Huansheng was among the more than 30,000 deported. He was a Chinese school principal and editor of a leftist newspaper in Perak state, northern Malaya. British Special Branch officers took Shen away in handcuffs from the family shop in mid-1948, an act witnessed by his two eldest sons — the last time they saw their father. Deported in early 1949 to Shantou (Swatow) in southern China, Shen then joined the Chinese Communist Party (CCP) guerrilla army unit in his ancestral village in the final months of the Chinese Civil War. Bad luck seemed to follow Shen as much as his politics did. Three months before the Communists declared victory in China, he was arrested and executed by soldiers of the Nationalist Kuomintang army who were retreating in defeat through those mountains, towards Taiwan. The mother, wife and five children left behind in Malaya did not hear about his death for another two years. For the next 60 years, he was never again spoken of in the family.

Just as this trauma has sat quietly within Sim's family, it is also deeply embodied in society, along with many other ghosts from this war. These are the starting points in the artist's on-going, years-long

research and artistic project “*One Day We’ll Understand*” which takes its title from an inscription on a grave of a British planter killed by the Communist guerrillas during the war. Less certain than that affirmative line, Sim asks through her work if we will, in our politically polarised times, after all, one day be able to understand. More broadly, she questions if the consequences and legacies of colonialism have been reckoned with and reflected upon, and if global politics today is still (mis)informed by unfinished, unexamined dreams of empire.

Sim has been driven to study the circumstances people like her grandfather found themselves in, their ideas, ideals and the choices they made at that time when the geopolitical intersected with the personal and familial, sometimes with tragic results. She followed her grandfather’s deportation trail, returning to their ancestral village and house in the mountains of Meixian, Guangdong, where she found an obelisk built to commemorate Shen for his martyrdom for the Communist cause — while he had been written out of his own family history. A relative handed her a tattered photograph from Malaya, dated 1949. It was her grandfather’s British prison photograph bearing his detainee number and his Hakka name transliterated into English — likely the last photograph of him.

As the Malayan Emergency became articulated as a textbook example of a successful counter-insurgency campaign by the British who then granted independence to Malaysia in 1957 (and self-government to Singapore in 1959), the stories of the left were muted and disciplined, inconvenient histories that stand counter to the state’s truth regime and foundational national narratives.

Sim has sought out some of the unrecorded stories, songs, memories, artefacts and documents of the leftist foot soldiers, creating an assemblage that is an unofficial, alternate archive of that war. In *Remnants*, she shows unembellished photographs of 32 of the objects she has made still-life studies of from her visits with the old left across southern China, Hong Kong, Malaysia, Singapore and southern Thailand.

These are juxtaposed with the intentionally aestheticised landscape photographs she made around sites where this war played out, where battles or ambushes took place, the jungles where the guerrillas had their bases, limestone caves where they hid, rivers “awash” with civilians killed by the Communists, a village where British troops killed 24 unarmed civilians in December 1948, a giant man-made lake created by a dam to flood the Communists out of the rainforest, and “New Villages” — barb-wired camps where the British authorities resettled more than half a million squatters to cut the supply of men, arms, food and medicines to the Communists. While grounded in historical and archival research, Sim’s aesthetic approach in making this landscape work evokes a sense of spatial haunting and the absent presences in sites of memories known and unknown. It is as if she projects onto the jungle, rubber trees, tin mines, limestone caves which were recurring motifs in the war, conjuring traces of the time. Her aesthetic choices here echo her work on nuclear landscapes in the 2017 Nobel Peace Prize commission, *Most People Were Silent*, slipping from the documentary into a different sort of imaginary, transcending the quotidian to prompt us to suspend our sense of place, reality, time, belief and, perhaps, moral judgment.

In another sort of palimpsest, *Requiem*, a two-channel video and sound installation depicts a number of now very elderly Malayan leftists reclaiming memories of political participation, war, deportation, exile and Socialist dreams, in the form of song — in their own voice. In some particularly poignant moments, they struggle to remember some lines of their anthem from 70 years ago, the *Internationale*, and *Goodbye Malaya*, which they once sang defiantly on the decks of the ship as they were being deported from their home land — and in many cases, country of birth. Like memory itself, their voices are sometimes fragile, fallible, but also resilient.

SIM Chi Yin (b.1978)

- 1978 Born in Singapore
2000 BA in History (first class honours), London School of Economics and Political Science
2001 MSc in History of International Relations (distinction), London School of Economics and Political Science
2018 to present MPhil/PhD researcher, practice-based PhD, King's College London

Selected solo exhibitions

- 2019 *"One Day We'll Understand"*, Hanart TZ Gallery, Hong Kong
2018 *Most People Were Silent*, Institute of Contemporary Arts, Singapore
Fallout, Cortona On The Move Photo Festival, Italy
2017 *Fallout*, Nobel Peace Centre, Oslo, Norway

Selected group exhibitions

- 2019 *Most People Were Silent*, Aesthetica Art Prize, York Art Gallery
2018 *"One Day We'll Understand"*, Framer Framed, Amsterdam
"One Day We'll Understand", Jendela gallery, Esplanade, Singapore
2017 *The Rat Tribe*, Istanbul Biennale
The Rat Tribe, Gyeonggi Museum of Modern Art, Seoul
2016 *Dying To Breathe*, Southeastern Center for Contemporary Art, North Carolina
Dying To Breathe, Objectifs, Singapore
The Rat Tribe, Arko Art Center, Seoul
2015 *Burmese Spring*, Annenberg Space for Photography, Los Angeles
2012 *The Rat Tribe*, PhotoVille, New York
Burmese Spring, Nobel Peace Center, Oslo
2008 *The Workers From Samsui*, The Necessary Stage Fringe Festival, Singapore

Selected awards

- 2019 Aesthetica Art Prize, shortlist
2018 Chris Hondros Award
2017 Asia 21 Young Leader
2016 Prix Pictet, nominated
2015 CINE Golden Eagle Awards, short documentary
Prix Pictet, nominated
2014 Her World "Young Woman Achiever of the Year"
British Journal of Photography, "Ones to Watch"
2013 W. Eugene Smith Grant for Humanistic Photography, finalist
ICON de Martell Cordon Bleu Awards, Discernment Award and People's Choice award
Photo District News, PDN 30
2011 Santa Fe Prize, nominated