

《飛行備忘》勞麗麗媒體藝術展

《風的潮汐》 瞿暢

當農夫思忖着離開土地時，他們或許便開始與飛翔在農田上空、隨季節遷徙的候鳥分享着相似的潮汐；當漁民在魚塘上拉起網繩時，水面被牽起的漣漪、網中翻騰的淡水魚與水塘四周的生命所連接的無形的網，或許正泛起此起彼伏的潮汐與韻律。

在她根植於新界農田的藝術創作中，勞麗麗孜孜不倦觀察與描畫的，正是不同生命體在田野及其周遭生態中所參與的相交纏繞的關係網。《飛行備忘》裡，她將目光投向鳥群——無論是滑翔於天空的飛鳥，還是隱匿於樹叢中的林雀，在勞麗麗的調研中，他們所參與的複雜生態，既鏡照人類與自然社會彼此相連的滲透與糾纏，亦隱隱呼應着不安的時代下諸多生命的共同潮汐。在她 2018 年的錄像創作《焉知》中，勞麗麗透過半虛構寫作創造出一個供所有生物收聽的電台，講述元朗大生圍魚塘生態中由候鳥所串聯起的錯綜複雜的生命網絡：持續耕種數十載的農田被魚塘替代、池魚被候鳥及漁民捕食、候鳥被漁民捕食並驅趕、漁民被候鳥搶奪資源亦被鳥類保育人士問責、觀鳥者們凝視雀鳥、動物保育者們阻止着漁民與農夫傷害鳥類卻無法正視他們的利益……層層的關係之間，錄像亦不斷切換視角：從魚在水池中見到的岸邊世界，到鳥在天空中俯瞰的鄉村、觀鳥者望遠鏡頭下的鳥隻，以及漁民眼中在岸邊掙扎的魚兒。小小魚塘周圍潛伏着錯綜複雜的利害關係，交織着關於飲食與利益的慾望、對於美與自然的癡迷以及面對「外來者」的憎惡與傷害。

勞麗麗令我敬佩之處在於她的創作從不止於對「複雜性」的體認，而是以持續的耐力與洞察對這些「複雜性」進行講述、演繹與審視。她明白這些相互關聯並非想像，它們自始至終都在我們身畔隱形生長。於是，她持續講述不同生命的故事，從稻米、福壽螺到菌群、從魚到飛鳥。透過文學與影像的共同作用，她的創作以虛實相間的手法描述現實世界中可見與不可見的互聯性。

展覽的一系列全新錄像創作當中，勞麗麗將候鳥的旅行關聯到農夫的遷移，透過與新界農夫的持續對話，她連接起鳥的鳴叫與人的語言、風的路線與離散的軌跡。在這裡，飛鳥的輕盈姿態與空中飛翔成為她描繪生命網絡與公共關係的視覺隱喻它們的移動、舞蹈、期翔持續連接農田、水面與天空之間共同又各異的潮汐。而傾聽風的潮汐，或許正是飛行途中需要緊記的訊息。

註：

是次展覽《飛行備忘》展出作品為《焉知之後》（Voices from Nowhere，2018），繼《焉知》（Voices from Elsewhere，2018）（「魚塘源野藝術節」（Fish Pond Sustainable Art Festival 中作品）後的另一新作。

"A Messenger - Passerby in Our Battlefields"

Media Arts Exhibition by Lo Lai-lai Natalie

"Tidal Winds" Qu Chang

When farmers consider leaving their land, they might have shared the similar tides with the migrating birds that fly over the lands and migrate along the seasons. When fishermen pull their nets in fish ponds, an invisible net is formed, connecting ripples on the water surface, freshwater fishes in the net and organisms around, which leads to the unsettling tides and rhythm.

In her body of art that rooted in the farmland of New Territories, Lo Lai-lai observes and illustrates the intertwining relation map of the different organisms and their corresponding habitat in the field. In "A Messenger Passerby in Our Battlefields", she focuses on the different flocks of birds, from birds flying up in the skies to those that hide in bushes. In Lo Lai-lai's field investigation, the complicated habitat that they are involved in not only mirrors the interconnected penetration and entanglement among humans and nature, but also indicates the common tides that are shared by the many lives in this unsettling time of era. In her video work *Voices from Elsewhere* (2018), in the form of semi-imaginary writings she produced a radio station for all creatures. The work is about the complicated network of the fish pond in Tai Sang Wai Yuen Long that is built up by migrating birds: the farms that have been there for decades are replaced by fish ponds, pond fishes eaten up by migrating birds and fishermen, migrating birds caught and eaten up and evacuated by fishermen, fishermen's resources robbed by migrating birds and themselves criticised by the conservationists, birds gazed by bird-watchers, fishermen and farmers hindered by animal conservationists to catch birds but with their interests neglected. The POV of the video switches among these multiple layers of relations: from the shore in the eyes of the fishes, the villages in the eyes of birds in the sky, to the birds in the telescopes in the hands of bird viewers, and the struggling offshore fishes through the eyes of fishermen. Around one tiny fish pond lurks the complex web of relations, that are interwoven by the desire of food and benefits, the fascination for aesthetics and nature, and the hatred for and harm done by "outsiders".

I admire Lo Lai-lai's works for they go beyond the experience of "complexity", and they also narrate, interpret and examine such "complexity" through her persisting tolerance and observations. She is aware that such relations are not imaginary, that they have always been growing in an invisible way around us from the beginning. So she continues to narrate the stories of different life forms, from rice, golden apple snails, to fungi, from fishes to birds. Through literature and moving images, her body of works is a mixture of fiction and reality that depicts the interconnections among the visible and invisible in the real world.

Among the new works in the exhibition, Lo Lai-lai relates the journeys of birds to the migration of farmers. Through the continuing conversations with farmers in the New Territories, she connects the calling of birds to human languages, route of winds to traces of separation. Here, the lightness of birds and their flying is the visual metaphor of her illustration of the web of lives and public relations - they move, dance, and hover to connect to the shared and shattered tides among farms, water surface and the sky. And listening to the tidal winds might be the one message that has to be kept in mind during the flights.

(English Translation: Dominica Yung)

Remarks:

The exhibition *The Messenger - Passerby in Our Battlefields* (2023) is showing the video work "Voices from Nowhere" (2018). The new work following 'Voices From Elsewhere' (2018) (a work that featured at the Fish Pond Sustainable Art Festival).