

Ling Chin Tang Parry

mr. ling chin tang parry



visual artist

sculptorpriori.wordpress.com

education

- current candidate for master of visual art from hong kong baptist university
- 2006 received B.A (fine arts) from chinese university of hong kong
- 2002 graduated from po leung kuk c w chu college with HKCE and HKAL

work experience

- 06-current technician and demonstrator for sculpture and print-making studio, academy of visual arts, hong kong baptist university
- 2005 part-time visual art tutor, delia memory school (hip wo)
- 2000-05 part-time technical assistant, wing fung engineering company, kowloon

my job:

in these six years, except working as sculpture studio technician and demonstrator daily, I was a coordinator of exhibition setting and installation consultant for the gallery and graduation show of HKBU.

award

- 2008 hong kong arts centre 30th anniversary award, shortlisted entries
- 2005 cheung's fine arts in 3d and mixed media installation, annual exhibition of fine arts, the chinese university of hong kong
- 2004 cheung's fine arts in 3d and mixed media installation, annual exhibition of fine arts, the chinese university of hong kong
- 2003 award of oris painting competition

group exhibition experience

- 2013 "One Country Two Creations", VA gallery, wanchai, hong kong
- 2013 "Jockey Club Lei Yue Mun Plus Anniversary Ceremony Group Exhibition", jockey club lei yue mun plus, lei yue mun, hong kong
- 2012 "Awakened Sleepers . Transformed Places - Hong Kong International Sculpture Symposium 2012", hong kong sculpture society, quarry bay park
- 2010 "Lui Chun Kwong . You Are Here, I Am Not. From Ho Siu Kee to Kong Chun Hei", osage gallery, kwun tong, hong kong
- 2009 "What's App", AVA gallery, academy of visual arts, hong kong baptist university, kowloon bay, hong kong
- 2009 "Lightness", sculpture on hong kong sea 2009, repulse bay to deep water bay, hong kong
- 2008 "Hong Kong Arts Centre 30 th Anniversary Award - Exhibition of Shortlisted and Winning Entries", hong kong art centre, hong kong
- 2007 "Variance in Singular-Joint Exhibition", too art gallery, wan chai, hong kong
- 2005 "2005 Graduation Exhibition of Fine Art", the chinese university of hong kong
- 2005 "3pm", hui gallery, new asia college, the chinese university of hong kong
- 2005 "Karibu Island", the chinese university of hong kong

solo exhibition

- 2013 "Experimental report for chemistry/sculpture: Copy/Memory",
The A Lift, Sheung Wan, Hong Kong
- 2004 "Moha", foyer gallery, sir run run shaw hall, the chinese
university of hong kong

about "i"

E. E. Cummings was a remarkable American poet in the 20th Century who became known most widely for his use of a small letter "i" for personal reference. The persona he thus created represents someone who stands away from the crowd, unappreciated, without power, yet able to open his heart with song or mock the follies of society and denounce the pretensions of authority. As for me, this small letter "i" is, as it were, a contemporary artist.

Contemporary issue and "i"

By watching the television, "i" know a lot of information and knowledge. Politics, war, environmental issue, science development and what not, which one should "i" concern? There are uncountable answers as there are untold questions. Even "i" would like to show my concern; "i" can do nothing to change. The only thing "i" can do is to share my work with the public.

Work and "i"

To me, designing a form of sculpture is difficult. "i" struggle when "i" start sculpting. Very often, "i" virtually enjoy the process rather than the product. Technique and craftsmanship are essential in sculpting. However, "i" feel that display of technique is boring and incomprehensible for the general public who are the laymen. The only thing "i" can do is to try a way to share my experience with them.

Spring 2013

Tui bao goes carving

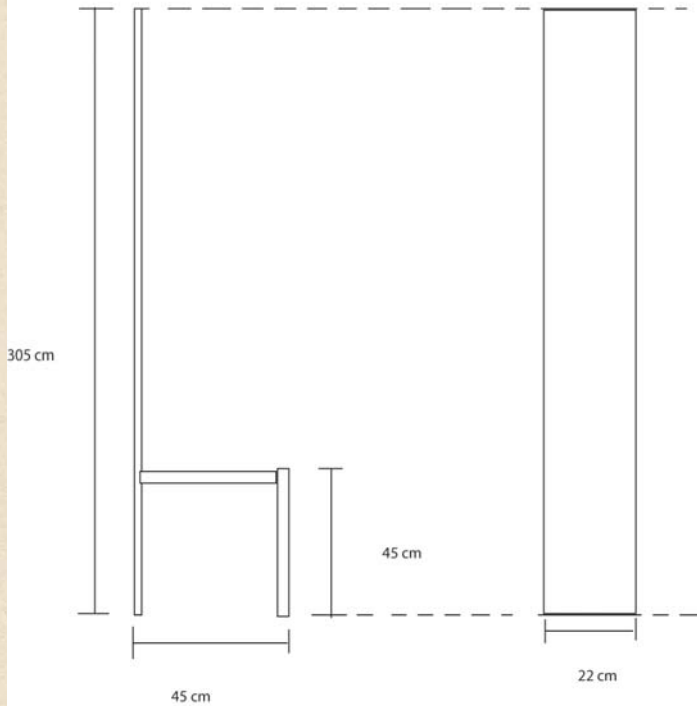
2013
wood carving, mp3 integrated
into hand-made wood guitar,
audio file (wood cracking and
carving record).
3050 x 45 x 22 cm
osage gallery, kwun tong

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Parry Stekch

Medium: wood carving and electronic guitar
installation equipments: AAA batteries and plenty lighting



- a modified guitar will be place on the chair
- it is allowed anyone to sit on it and play the guitar
- the chair loading capacity is around 100 kg



“Lui Bao goes carving” is a cooperative work with hong kong artist, Lui chun kwong for a joint exhibition in osage gallery. he invited me to select one of his art work to modify. Most of his art pieces are painting, except this wood guitar for his son. i cannot play guitar as well as his son but i am good at wood carving so that i record the sound of wood carving and cracking when making this wood chair. On the other hand, i modified the guitar which was integrated a mp3 player and oscillating sensor. consequently, while sitting on the chair and playing the guitar, you are able to hear my carving process and involve in it.

fun
in
cracking
bamboo



2013
bamboo, 16 sets of sound sensors,
16 audio files (variety of bamboo
cracking record).
1860 x 3600 x 40 cm
jockey club lei yue mue plus,
lei yue mue



cracking a bamboo trunk is a way to deconstruct its natural form; percussing it, to create noise. the cracking is likely to make humans understand their physical world and the percussing is likely to cause an emotional catharsis from the bottom of their heart. slash downwards from one of its end with a striking stick or a knife and try to see what we perceive. this is an interactive musical installation of which the title is a pun that connotes joy as well as music. this art installation is to mingle the mentality of the splits with the sound of percussion. this mixture will activate our thoughts and awareness of these two acts. the question we put to ourselves is whether we are deconstructing a bamboo or constructing a musical note.

keep on striking!

the bamboo is at the point of deconstruction and construction, which is, as it were, a school that has once been deprived of the duties of education and enlightenment but is now committed to shouldering the promotion of culture and art.

remark: the building of lei yue mue plus was a primary school



Slice 1.3



2013
Slice 1.3
3 columns of sleeper wood,
stone tiles and stainless
bolt fixture. variable dimn-
sion.



once i visited a village in hebei and was much impressed by what i had seen in a farm. two elders sitting on their own benches were sawing a trunk with an outdated two-man saw. they looked enjoying themselves and relaxing. it was fun and joy by pushing and pulling. at times, they had a tea break and chatted. it seemed that they did not care how many pieces of blocks they had sawn. these act and conduct later inspired me to design a sculpture project called "slice" in which i could invite some strangers to interact.

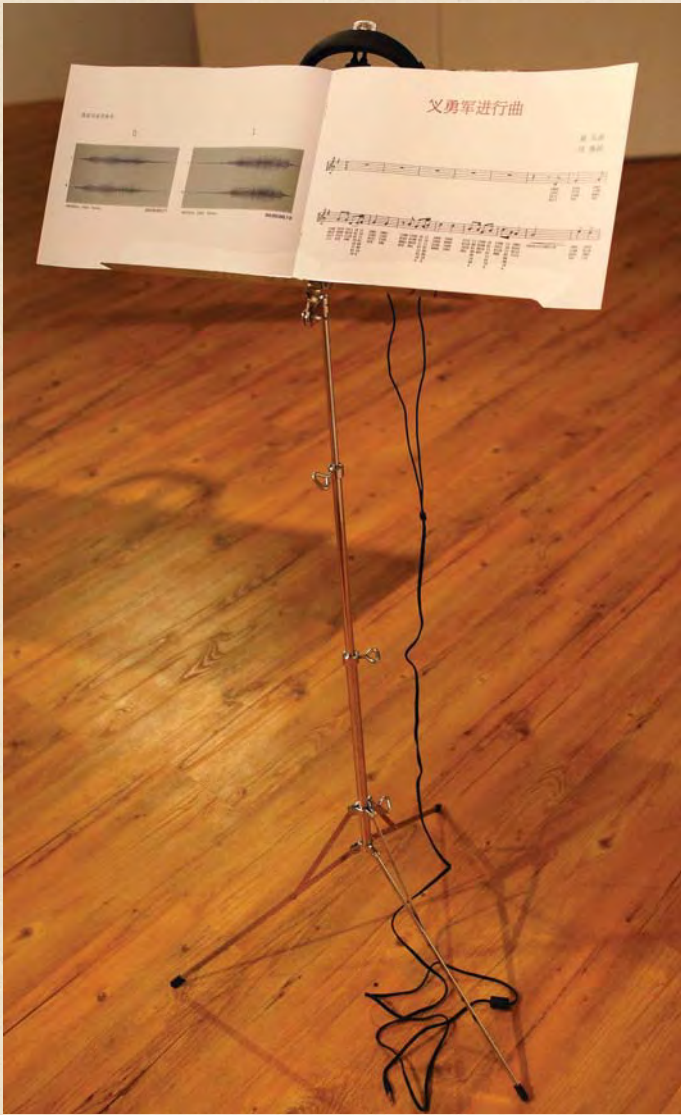
dream came true. i had an opportunity to materialize the project "slice" in hong kong international sculpture symposium 2012, held in quarry bay park. in those two weeks, i invited some 100 strangers and visitors to slice over 150 pieces of wood with a two-man saw. this exercise physically exhausted me but gave them a few minutes to relax and enjoy themselves by sawing. in the course of the exercise, i tried to keep chatting with them. the youngest participant was only 7 years old; the oldest, around 80. The subjects of our talks were many. cartoon, philosophy, history, art, pop culture, local and world news and personal stories were touched. some visited me every afternoon when i was there, some living nearby even came to guard the sculpture every morning during my absence, and some became my friends after the exhibition. i therefore realize that a saw is not only a tool for sculpting but also an agent for befriending. more philosophically, the saw makes me believe that it links when it cuts.

in this exercise, the hand-saw did not cut precisely. moreover, most of the strangers and visitors had no experience in sawing. therefore, each sliced wood was not of the same size and look. when all slices were linked with screws, the final product turned out to be an arc, a sort of curve, which was totally out of the artist's control and design. by this observation, i am convinced that the curve is a substantial evidence of encounter and dialogue. it is therefore a piece of 'public art' honestly by the public.



2013
6 sets of head set, mp3 players, stainless
steel stands and printed scores.
variable dimension.
va gallery, wan chai

one **country** two systems-
national anthem



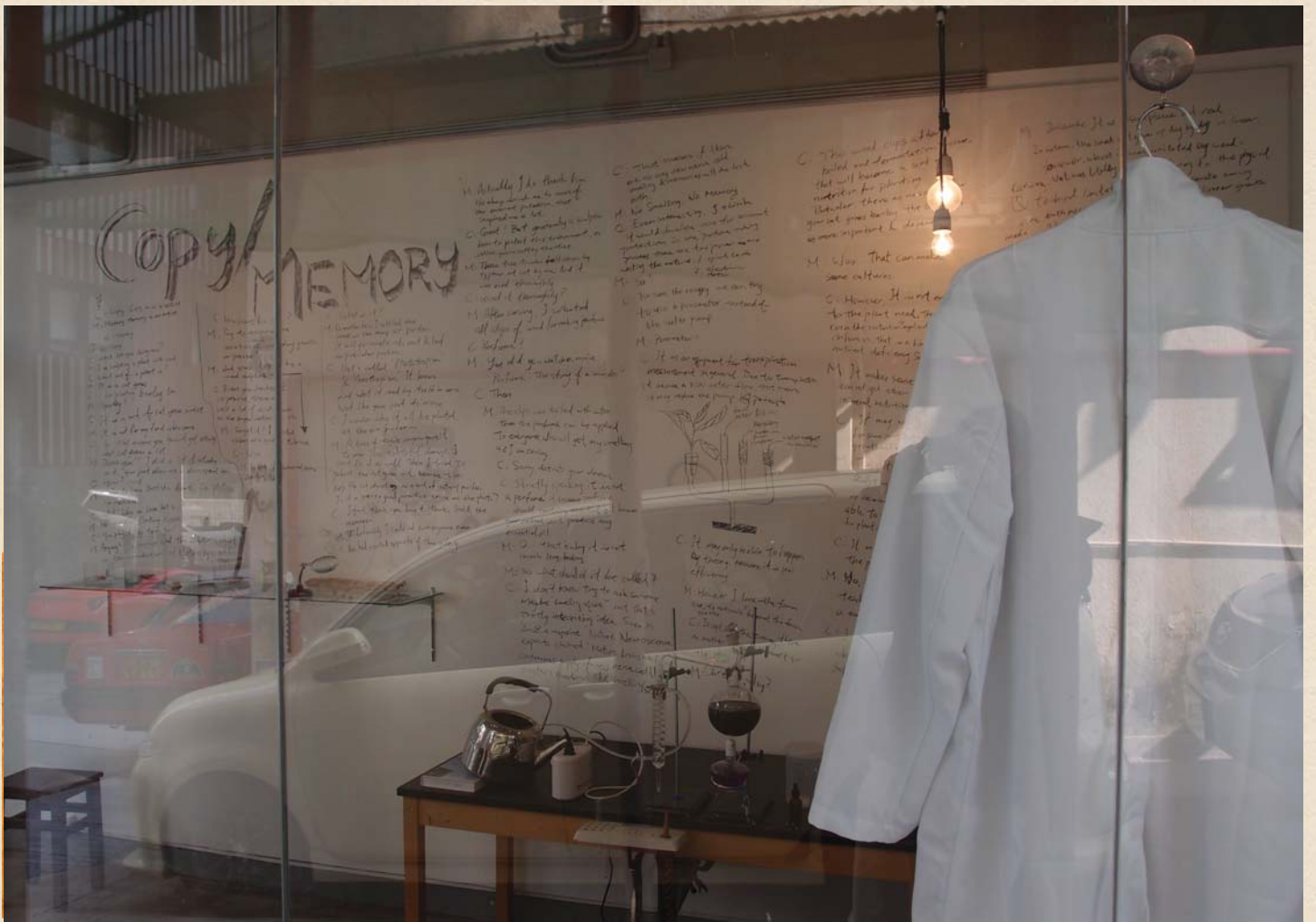
The anthem of republic of china was separated into 2 parts and represented by 2 ways to imitate the situation of hong kong under "one country two systems".

it was separated into choir (lyric) and orchestral music.
represented by binary text and regular anthem.

i converted all simplified chinese lyric to binary text then placing the series of binary text into the lyric according to the rhythm of regular choir.

on the other hand, i invited 5 hong kong resident to speak "0" and "1" with their dialect. These 5 dialects are the most common in hong kong.

when the anthem you may probably be able to hear their speaking, most of time, i think you can not because their sound was immensely compressed. however, you can still recognize the anthem due to the regular orchestral music. i never change the content of the anthem, it was only represented by different way.



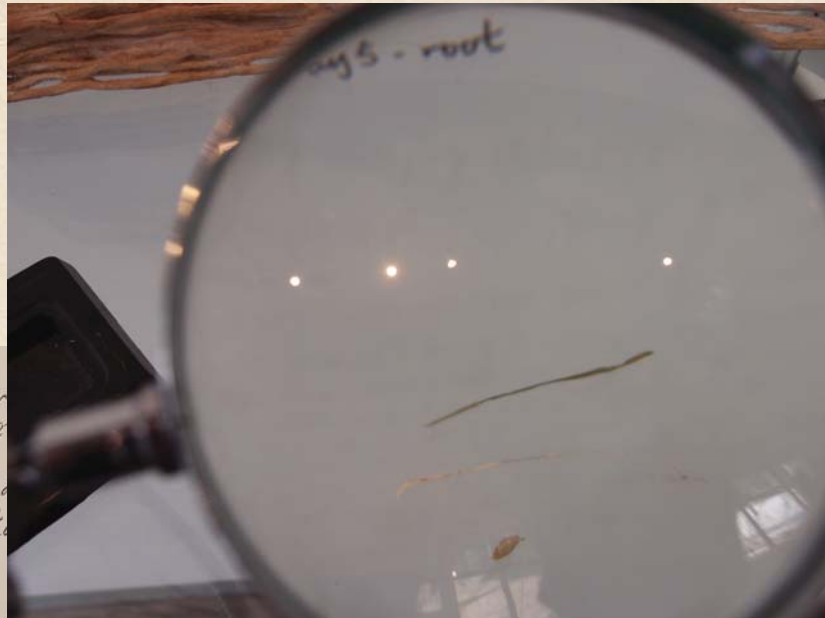
2013-14

copy/memory
Installation by variable materials
variable dimension
the a lift, sheung wan

experimental report by
chemistry/sculpture: copy/memory

“copy/memory” is one of the function keys of multi-functional inkjet printer. It is clear command for the printer, however, if placed in wood-carving, it will become vague.

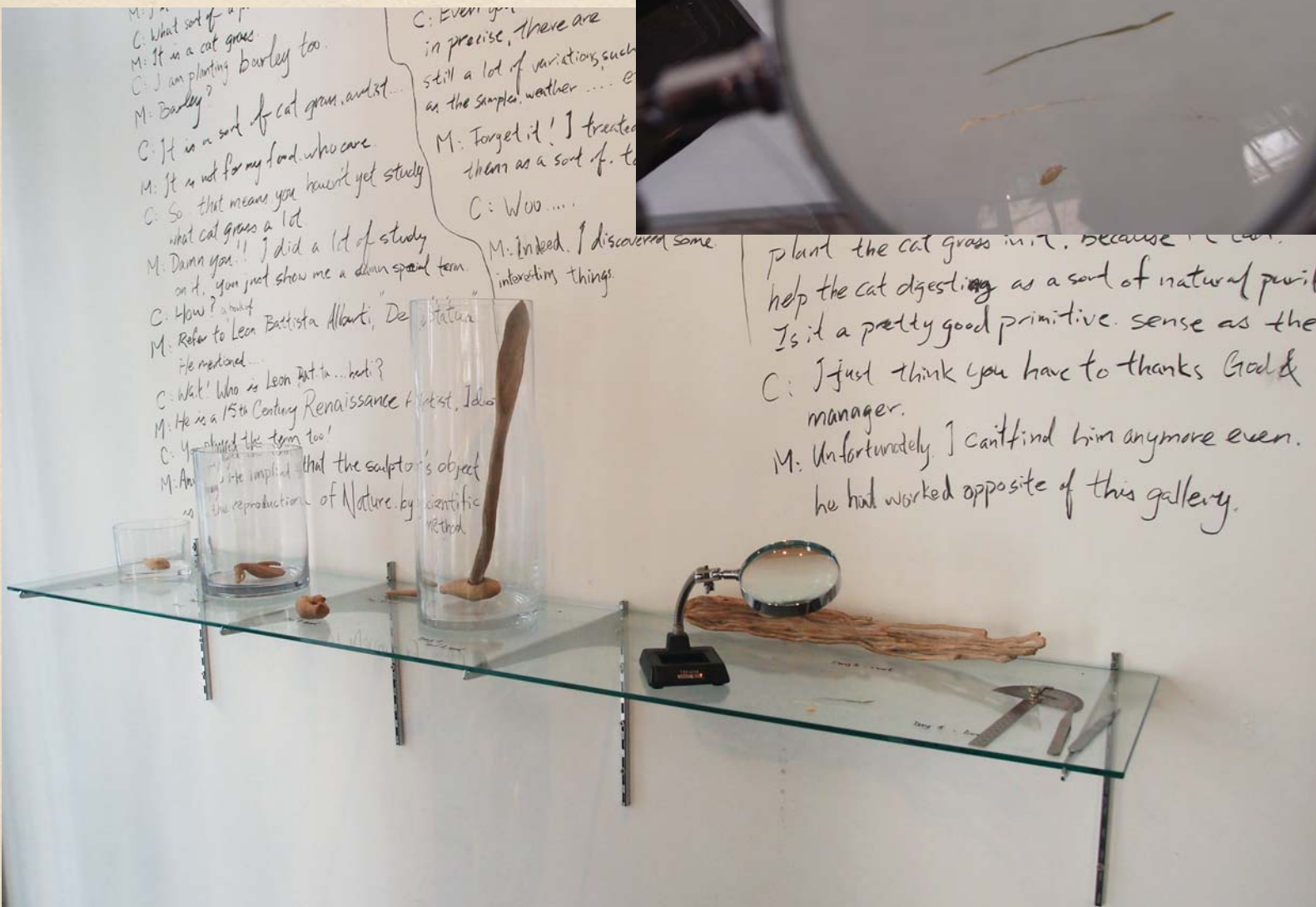
in this exhibition, I tried to show a sculptor to observe and research the object and what the experience of wood sculptor is. in the age of renaissance, an artist, Leon Battista Alberti, to work out a fine figurative sculpture, he developed some scientific and mathematic method to research the human figure such as ‘dimensio’ and ‘finitio’. Research and experiment should not be buried in oblivion by artists. Therefore, to carve a detail of plant for sculpture, I refer phytology to study and observe the cat grasses. According to the daily record of their growth, I carved their different form of growth.



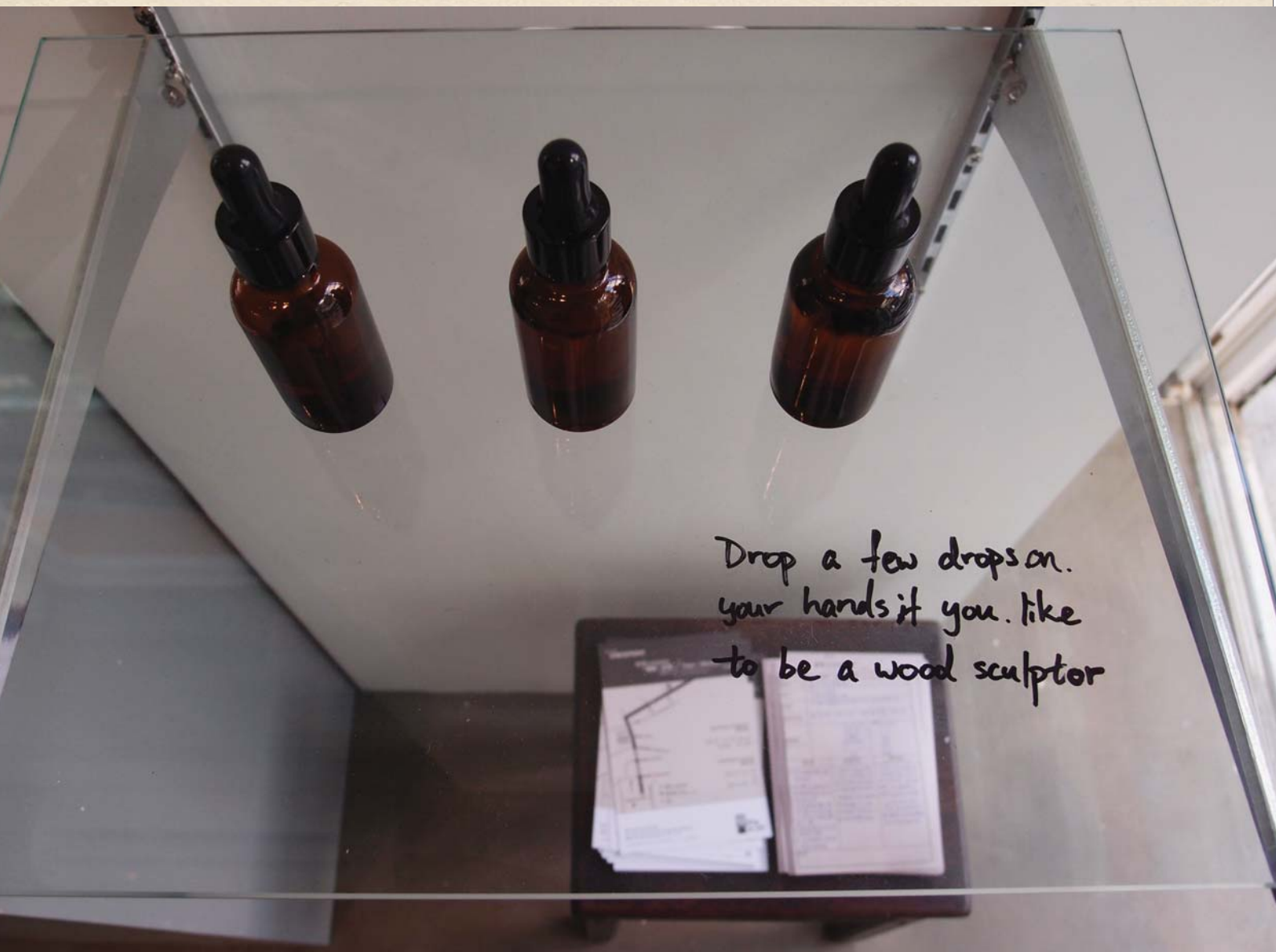
M: ...
C: What sort of ...
M: It is a cat grass.
C: I am planting barley too.
M: Barley?
C: It is a sort of cat grass, and it ...
M: It is not for my food, who care.
C: So that means you haven't yet study what cat grass a lot.
M: Damn you!! I did a lot of study on it, you just show me a damn special term.
C: How?
M: Refer to Leon Battista Alberti, De ...
C: What? Who is Leon Battista Alberti?
M: He is a 15th Century Renaissance architect, I do ...
C: You should the term too!
M: An ...
C: ... the reproduction of Nature by scientific method.

C: Even you in precise, there are still a lot of variations, such as the sample, weather ...
M: Forged it! I treated them as a sort of ...
C: Woo ...
M: Indeed, I discovered some interesting things.

Plant the cat grass in it, because ...
help the cat digesting as a sort of natural purifier.
Is it a pretty good primitive sense as the ...
C: I just think you have to thanks God & manager.
M: Unfortunately, I can't find him anymore even he had worked opposite of this gallery.



if the carving is a sort of copy, how is the memory of transformation? when carving the wood, the sculptor is always attached some wood smelling due to touch the wood always. To let the people get the memory of the carving process, I try to produce the smell of carving. There is a lab system to extract the smell with some carved wood chips. it is water based not alcohol, there are two reasons. firstly, it is not easy to make people allergy. Another is to imitate the sweat of sculptor's hands mixing the wood smell. Even the people never make a wood carving, they still have a easy way to get this experience and memory if inhaling the smelling liquid.



Drop a few drops on
your hands if you like
to be a wood sculptor



Handwritten notes on the whiteboard:

- M: then they...
- To everyone, who...
- a.) an...
- C: So... your dream...
- C: Sk... because perfume...
- produce any...
- it is not...
- ld it be called...
- to ask someone...
- but that's...
- Since in...
- the Neuroscience...
- ature brains need...
- a...
- to...
- supply of new nerve cell...
- to...
- like smelling...
- memory...



when “copy” juxtaposed “memory”, it would be a planting ecology system. During the smelling extraction, there were some residues produced. Since it included some nutrition for planting, it would help the cat grass to grow well. Therefore, there was a installation of smelling extraction to express how the sculpting (copy) correlated to the smelling extraction (memory).



the light box is a summary and introduction of this project. in the middle of the box there was wood mallet placed in between of mirror and atom mirror. Due to light reflection, a lot of the shadow of mallet appeared as a sort of copy method. The left and right side of mallet, some carving tools and timber were installed to indicate how the mallet made which is like a sort of memory.

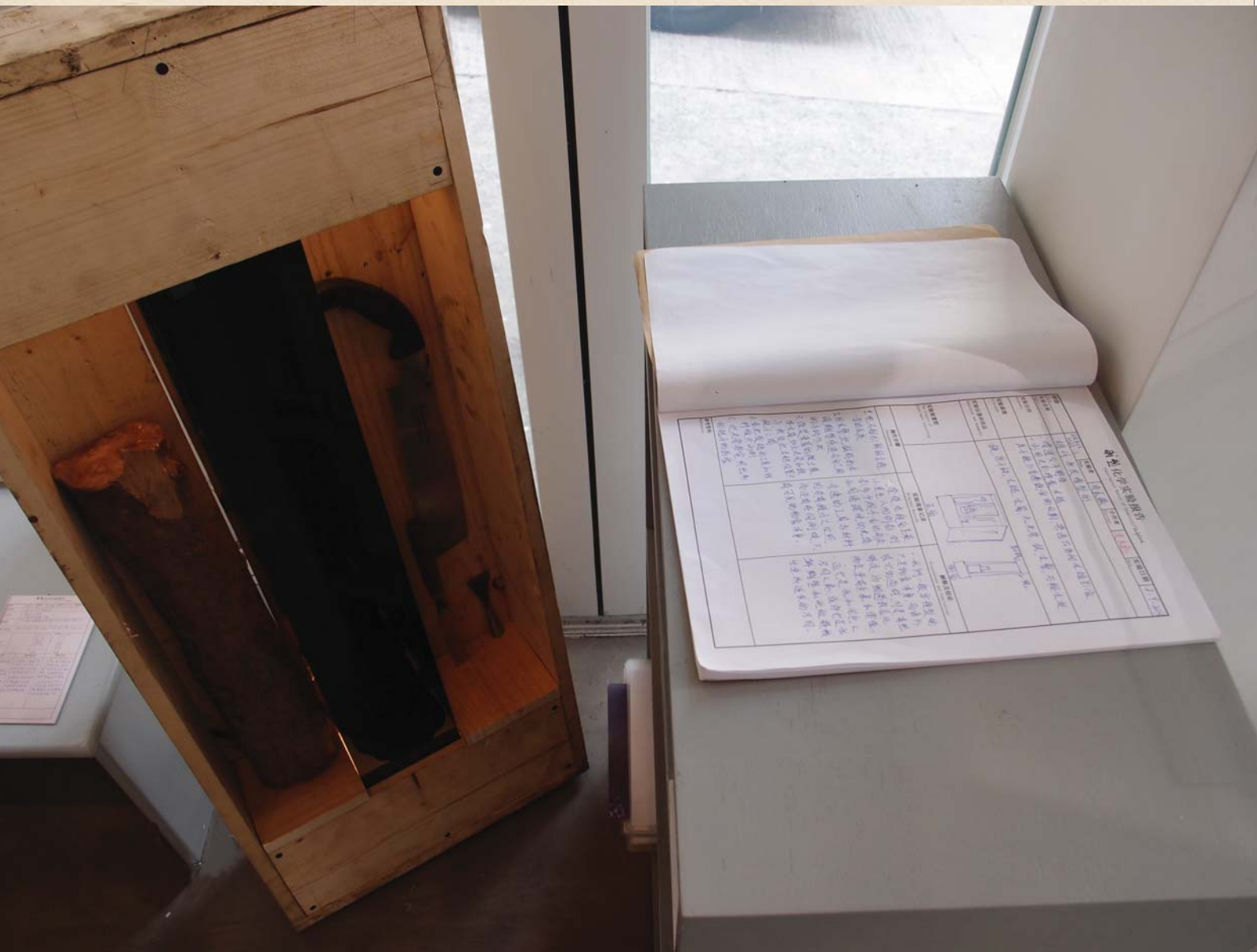


雕塑 化学实验报告

Experimental Report of Chemistry/Sculpture

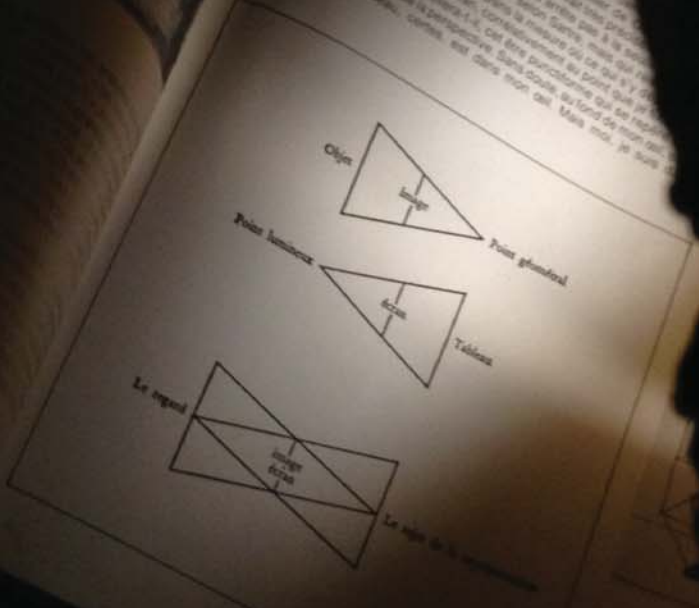
Class	HKBU MUA-2	Name	凌展騰	Partner	凌永彪	Date	7-9-2013
Topic	植仔 無限複製術						
Purposes	- 增進父子關係 - 利用光影複製木槌						
Principle	原子鏡與普通鏡面的反射, 營造出多個木槌影像						
Apparatus and Reagents	鏡, 原子鏡, 木槌, 木箱, 光管, 鋸, 木鑿, 石榴木枝						
The Figures of Experiment Installing							
Procedures	Original Records	Discussions and Conclusions					
<ol style="list-style-type: none"> 把石榴木枝鋸至適當的長度 用木鑿把鋸好的木頭雕型成適合自己用的手柄形狀 改裝木箱的排土樣本木箱, 加上光管和鏡子, 然後把木槌放置於鏡子之間 並把製槌的工具和材料放於兩側 把光管接電, 照出多個植子的影像 	<p>完成後, 在鏡面上最小產生八個倒影, 倒影多少視乎看的角度和周邊環境的光線</p> <p>旁邊的工具與材料因沒有鏡子之反射, 而沒有任何倒影, 只有可見的物象本身。</p>	<p>- 我們一般要複製的, 只是物象本身, 而非形成它的過程, 可是有些時候, 那個過程遠比物象更有意義和價值。</p> <p>- 這也是我和爸爸之不同之處, 或許也是新鮮雕塑和其他機械生意所追求的不同。</p>					
References							

if anyone looked closer and behind, they will unveil a book was lighted behind of the box. The book was to indicate the principle of the mirror image illusion. It meant that anyone tried to look at in detail as much as possible who was able to be closer the truth. The sculpture is only a symbol, there is another concern behind of it.





Le regard, c'est la lumière qui vient de l'objet et qui se dirige vers l'œil. Elle est réfléchie par l'objet et se dirige vers l'œil. Elle est réfléchie par l'objet et se dirige vers l'œil. Elle est réfléchie par l'objet et se dirige vers l'œil.



“Things without a surface, whether once hidden behind the bark, buried in the mountain, imprisoned in the nugget or swallowed in the mud, have become wholly separated from chaos. They have acquired an integument; they adhere to space; they welcome a daylight that works freely upon them. Even when the treatment to which it has been submitted has not modified the equilibrium and natural relationship of the parts, the life that seems to inhabit matter has undergone metamorphosis.” .

“The life of Forms in Art”,
Henri Focillon, p.97-98. Zone Books. New York, 1992



2009
liberation
wood carving
1800 x 40 x 50cm and
1400 x 30 x 38cm



2009
where is the chicken
glass blowing, wood table, cloths,
egg package box and traditonal
chinese bowl



2008
hygienic toilet
soap casting, bulb,
laminated wood structure
fo tan



2008
conversion
wood carving and
timber fabricated
by leather.
fo tan