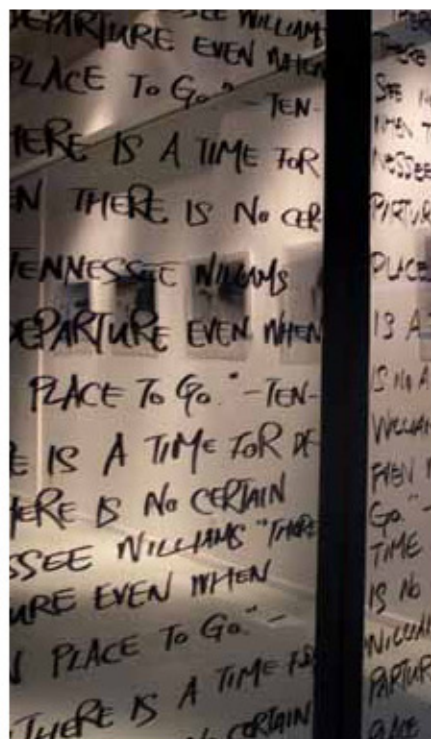


balance in and between the works. There is an international feel, not just in its setting - Sapporo, Japan, where Wong had a residency - but in its cool, clean aesthetic. It sits calmly and engagingly in a space that can sometimes, owing to its corridor like size, make this difficult.



From the exhibition One Hour at 2P Contemporary Art. Image courtesy 2P Contemporary Art.

Developed from the work he made for Paris/Site's Fax project in 2010, Wong explores concepts of time and space in an age of instant communication. He documents - in several ways - an "action" undertaken to balance the time nominally gained by sending a fax transmission between Sapporo and Hong Kong, two cities in different time zones.

While the video works well, the inclusion of printed images and projected slides are more interesting to me as they make use of photography's ability to acknowledge time and the fact that a photograph by its very nature, is ruled by time. This concept is further acknowledged by the titles at the bottom of each printed image, such as '66:06 - 28 minutes have elapsed'.

The steady click of the slide projector, as it advances through a magazine of images echoing that of a camera shutter, further reinforces the ideas of time passing. The hand written window text reflects on, and makes an interesting counterpoint to, the cooler formalism of the works inside. ■

Also see *Revealing Links in Time*, Morgan Wong's Profile, in Issue 18 of the Hong Kong Gallery Guide, May 2011.

WE ARE HERE

Text: David Boyce

Showing at Blindspot gallery until November 13th are two of the heavyweights of contemporary Chinese photography, Rong Rong & Inri. The show is in two parts. The first, on Aberdeen street in Central, features a selection of Rong Rong's early works from the 90s, prior to his meeting and subsequent collaboration with his wife Inri. The second is at Blindspot's Wong Chuk Hang annex, where there is an extensive show of the couple's collaborative work.

Rong Rong's early works have a harder edge to them, especially the documentary pieces from his East Village days. Both *Wedding Gown* and *Ruins* particularly held my attention as they show his move towards the more conceptual style he and Inri have since established. All the images are strong and demonstrate the beginning of a visual signature that has carried on through the years.

The much larger annex space allows the large



Caochangdi, Beijing 2004 No. 7 by Rong Rong & Inri, Hand-dyed gelatin silver print, 102 x 100 cm (Edition of 8) / 50.8 x 60 cm (Edition of 12), 2004.

prints that make up this part of the show to breathe. As someone who works primarily with photography I was pleased to see such beautifully crafted silver gelatine prints that highlight the artists' technical and darkroom skills.

I found most engaging the *Caochangdi* images, with their subtly stylised scenes of domesticity, surrounded by the darkness of a vignette that suggests a hint of unease. In contrast, some of the images from *In Bad Gaiism* seem restless, almost playful, with the abstracted shapes of

the artists' bodies echoing the landscape and clouds. The *Great Wall* series takes what could easily be a cliché - the nude in the landscape - and turns it into a study of the subtlety of flesh against the solidity of the ruined wall.

These works are especially interesting in these days of globalised art, when artists are being pushed to create pieces with a more international flavour and which could come from anywhere. Their work speaks to you with an individual voice. ■