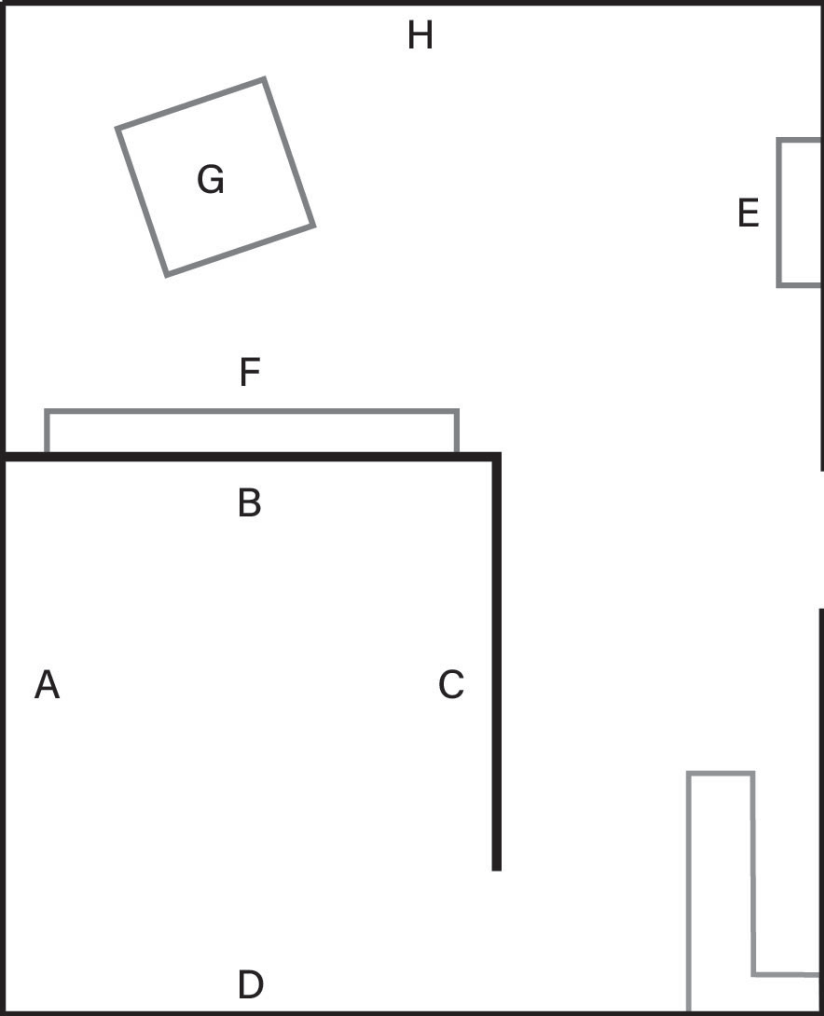
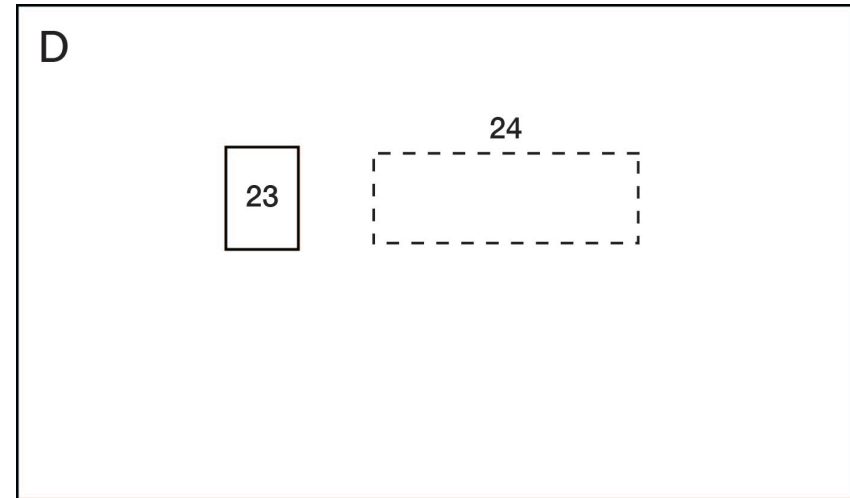
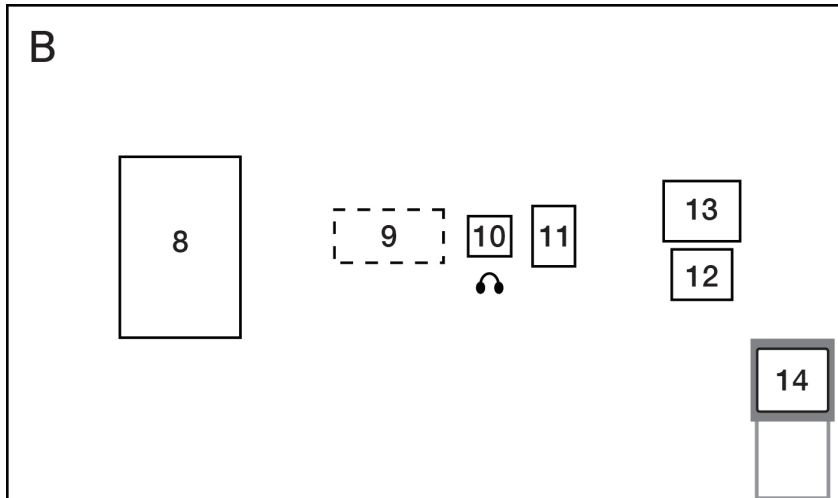
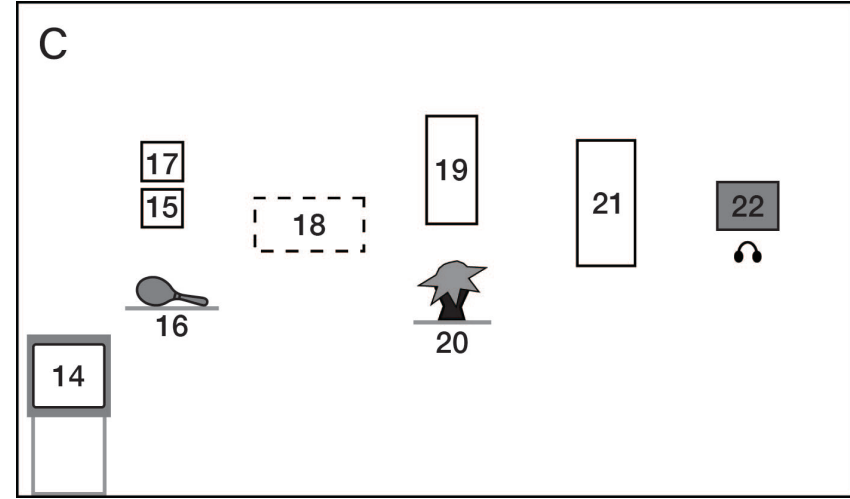
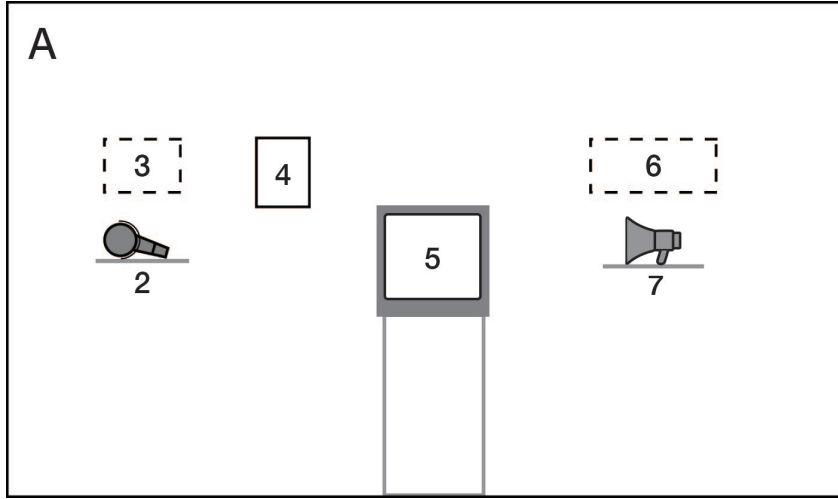


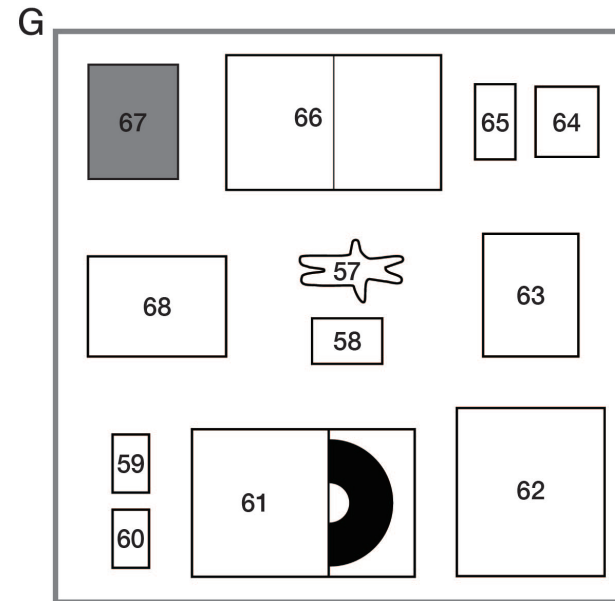
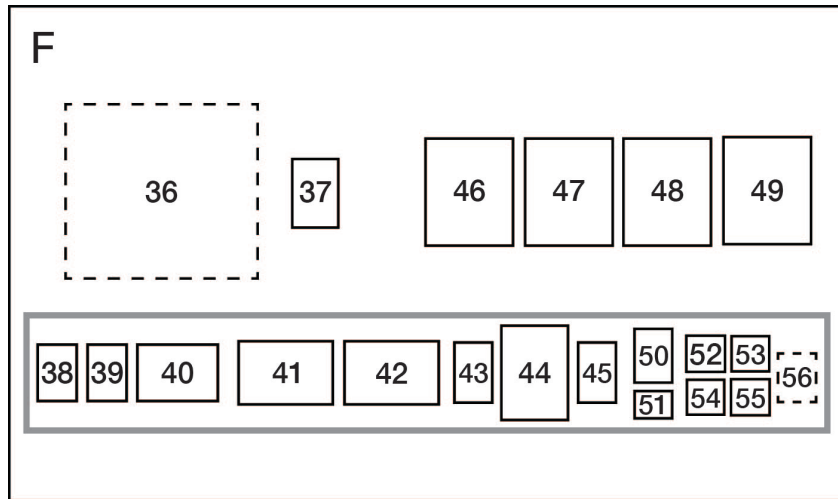
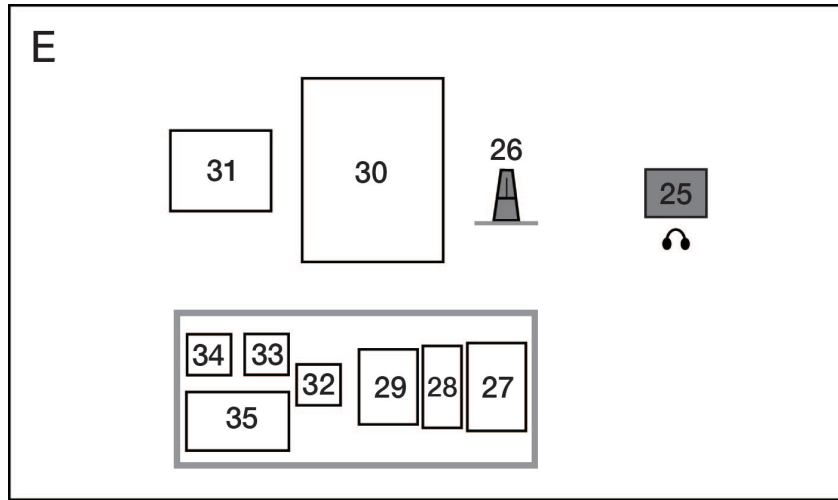
# 神龍擺尾

Xper.Xr 個展

Tailwhip: Xper.Xr







## • 入口牆面

#1

Sake Molotovs 清酒汽油彈

2019, 10 x 10 x 40 cm

Xper.Xr 的作品無情地攻擊高級品味，因此常被描繪成觀念藝術的噪音游擊隊。Xper.Xr 藉著這些以琥珀色玻璃瓶搭配「癩四與大頭蛋」的復古短袖衫所製成的清酒汽油彈（本來是為了一場 2019 年在香港舉行的大型公開表演而做，但該演出不曾公佈亦未實現），已然定位自身，把自己的游擊戰術，由理論層面，實現為大型搖滾演唱會式的豪華奇觀——煙火施放。「癩四與大頭蛋」這部卡通，於 1993 年因發生 5 歲男童模仿劇情燒毀自家拖車房導致 2 歲妹妹死亡的事件而遭擱調至夜晚播放。

Xper.Xr has been frequently characterized as a conceptual art noise guerilla for his work's relentless assault on good taste. With these sake molotovs — intended for an unrealized, unannounced large-scale 2019 public performance in Hong Kong — he had positioned himself to take his guerilla tactics from theory to pyrotechnic praxis worthy of the most bloated of arena rock spectacles. The inclusion of a vintage *Beavis and Butt-Head* T-shirt as a wick for the amber glass bottles evokes the fact that all references to fire in the controversial satirical cartoon were censored in 1993 after a five-year-old fan burnt down his mother's mobile home, killing his two-year-old sister.

## • A

#2

Grinder 角磨機

1989, 29 x 12 cm

此角磨機是 Xper.Xr 為其在香港上環「天地人間」極具傳奇性的首場演出而購置。在這場中國首次工業噪音的演出結束之際，角磨機的磨片即已碎裂——碎片飛向觀眾——並留下一把損毀的吉他。這把多用途工具的磨片多次更換，在其他表演中（包括在香港的 Quart Society），以及賽車和越野車的改裝，使用於各種金屬物體上。

An angle grinder purchased for the legendary first Xper.Xr show at Hong Kong's Man & Earth Gallery in Sheung Wan. By the time the smoke had cleared from what was arguably the first industrial noise performance in China, the grinder's disc had broken — its pieces having been expelled towards audience members — leaving a mangled guitar in its wake. The discs on this versatile tool have subsequently been replaced for performative use on various metal objects (including at Hong Kong's Quart Society, as well as for race car and BMX modifications).

#3

Live at Man & Earth Gallery 「天地人間」藝廊演出照片紀錄

1990, Each: 12 x 8.5 cm

Xper.Xr 首場演出的觀眾寥寥可數，但所有觀眾都在毫無預警的情況之下，與動物的內臟發生一場相遇。

當 Xper.Xr 得知他向藝穗節所提的所謂花園音樂會惡搞計劃書竟被接納後，隨即著手集合坐上他特洛伊木馬的戰士。裝置部份由香港實驗音樂廠牌 Sound Factory 的共同成立者兼活動策劃人 Henry Kwok 所操刀——一座吊滿廢墟殘骸的空中花園，包括一張爛了的辦公室椅子、粗率吊掛的柳條，和懸空的石子；動物內臟半埋於數堆枯葉間，一根木頭呈齒狀的斷面上燃起鼎盛的香火森林。星期下午的演出，一台小型玩具鋼琴和一批金屬物件頃刻之間被砸，那是 Xper.Xr 的一位朋友被迫於「天地人間」附近偷來的。這場表演後來紀錄於他同年發表的卡帶《Entomb Vol.1》中。而接下來的事，就成為歷史了。

Not many people attended Xper.Xr's debut performance, but everyone who did came upon some animal guts when they were least expecting to.

Finding his joke proposal for a garden concert at the Fringe Festival accepted, Xper.Xr set about assembling the Greeks to fill his Trojan horse. The installation element was realized with Henry Kwok, co-founder of Hong Kong experimental music distributor, label, and concert promoter Sound Factory. Kwok assembled a hanging garden of dilapidated wreckage, including a broken office chair and crude mobile of wicker and suspended stones. Animal entrails peeked from under piles of dried leaves and a forest of incense was set to burn atop a stake of jagged wood. The Sunday afternoon of the performance, a little toy piano was summarily smashed up alongside a collection of metal objects which a friend of Xper.Xr's had been coerced into stealing from the vicinity of the Man and Earth Gallery. The performance was later memorialized on the *Entomb Vol. 1* cassette Xper released later that same year. The rest is history.

#### #4

#### The Orphic Orchestra Promo Material Drafts 宣傳海報草稿

1991, 27.3 x 21 cm

早期 Xper.Xr 與 The Orphic Orchestra 的宣傳品，看上去像一個女人正進行口交的色情影像，滑稽的卡通化黑色塊逆轉流射向一個振臂歡呼的機械人。儘管正統的工業美學創作者或會偏向採用色淫震撼的策略，然而 Xper.Xr 卻選擇再次示範他對話中帶笑、言中有刺的偏愛。

Early Xper.Xr & The Orphic Orchestra promotional material, featuring what appears to be a pornographic image of a woman performing fellatio, comically detoured with cartoon black discharge to the delight of a cheering robot man. While orthodox industrial cultural operatives might skew towards the use of prurient shock tactics, Xper.Xr once again demonstrates his predilection for keeping tongue set firmly in cheek.

#### #5、#6

#### Temporal Death at Quart Society 演出錄像及照片紀錄

1991, 36:12 / Each: 12 x 8.5 cm

這部錄像及一系列照片紀錄了薄扶林 Quart Society 裝置作品及音樂會。Quart Society 是一間 1990 年由黃仁達和楊東龍等藝術人成立的畫廊，被認為是香港首家獨立藝術空間。在其抽象繪畫前，高掛的白色床單之間，

一隻吊著的死雞和一些金屬圈，Xper.Xr 和 The Orphic Orchestra 開始了半小時的內觀演出。四位藏身黑暗中的樂手揉混輕細的刮擦聲、電子持續長音、雙音符小提琴拉刮和叮叮噹噹的金屬聲響，營造一種神秘邪異儀式的氛圍。五分鐘後，他們從自我觀照的狀態把目光移向安靜而稀疏的觀眾，並在每個不同音景間固定的小休時間重複這過程。Orchestra 突發喉頭的痛苦嚎叫伴襯輕弱的哀鳴，然後演出的高潮從「新建築倒塌」樂團 (Einstürzende Neubauten) 式的劇本開始：吸塵機的爆發、粗暴的金屬相撞碰擊聲，和角磨機的閃亮火花聯手轟擊，似乎令吊著的雞死而復生，它可是在抽搐。當煙塵散去，鏡頭展示出 The Orphic Orchestra 對其周遭所造成的傷口。

This video and series of photographs document an installation and concert at Quart Society in Pok Fu Lam, a gallery founded in 1990 by Wang Yan-kwai (黃仁達) and Yeung Tung-lung (楊東龍), often considered to be the first autonomous art space in Hong Kong. Against a backdrop of his own abstract paintings, within an environment of sweeping white sheets suspended alongside metal hoops and a dead chicken, Xper.Xr & The Orphic Orchestra begin an introspective half-hour performance. The four barely illuminated musicians integrate quiet scraping, electronic drones, a two-note violin scrape, and clanging, tinkling metal to conjure a foreboding, ritual atmosphere. After five minutes, they stoically reconfigure their setup, repeating the process in regular intervals between each distinct soundscape. After a time, the Orchestra breaks into a chorus of anguished, guttural screams before the set reaches an apotheosis straight out of the Einstürzende Neubauten playbook: an eruption of vacuum cleaner, brutish metallic pounding, and angle grinder scintillation seem to revivify the hanging chicken, which begins to convulse. Once the dust has settled, the camera shows the wounds inflicted by the Orphic Orchestra upon their surroundings.

#### #7

#### Megaphone 擴音器

1990, 32 x 26 x 18.5 cm

這把身經百戰的大聲公（擴音器）原本是一對的，在 Xper.Xr 於香港國際獨立音樂節的表演中初試啼聲，一鳴驚人，兩位 The Orphic Orchestra 的成員以最大聲量的高音尖叫直衝觀眾耳窩。這倖存下來的一個，用上由一

本法國八卦雜誌贈送的一張辣妹合唱團精美貼紙作裝飾，後來還在倫敦和巴黎的多個錄音時段和多場演出中數次登場。

This battle-worn megaphone is one of two that were first used during Xper.Xr's performance at the Hong Kong International Independent Music Festival. Two Orphic Orchestra members wielding these devices invaded the unsuspecting audience with a barrage of high-pitched screaming at maximum volume. This surviving unit is ornamented by a Spice Girls sticker—courtesy of a French trash culture magazine—and was later used for several performances and recording sessions in Paris and London.

• B

#8

*Untitled* 《無題》

Acrylic, plaster, pigments, Chinese ink on canvas

壓克力、石膏、顏料、水墨、畫布

1991/2021, 60 x 90 cm

此為 Xper.Xr 1991 年在 Quart Society 表演時展出作品之一的復刻版，原作被其父於舊金山遺失，這是 Xper.Xr 重新繪畫的版本。血紅色的背景洩露了赫爾曼·尼特西（Hermann Nitsch）對他的影響，Xper 曾在九十年代初與他有過聯繫，後來更在自己僅運作了短暫一段時間的地下場地 CIA 上演示了一場《縱慾神秘戲劇》（Nitsch Aktion）。在這曾被燒燃和扯破的血紅畫布上，是兩根龜裂的白石膏巨柱和飛濺黑色壓克力顏料所留下的一抹痕跡。

A recreation of one of the paintings exhibited during Xper.Xr's 1991 Quart Society performance, the originals of which were lost by Xper's father in San Francisco. The blood red background betrays the influence of Hermann Nitsch, with whom Xper corresponded in the early '90s before ultimately presenting a *Nitsch Aktion* at his short-lived underground Hong Kong venue CIA. Upon this burnt and ripped sanguine canvas appear two thick pillars of cracked white plaster and a violent splatter of black acrylic paint.

#9

*Voluptuous Musick Recording Session* 專輯錄製照片紀錄

1992, Each: 12 x 8.5 cm

儘管在兒歌、雪莉兒合唱團（The Shirelles）及麥克·波頓（Micheal Bolton）的流行歌外，還用上了麥可·傑克森的曲目，但說到這張《Voluptuous Musick》（Sound Factory, 1992）最琅琅上口的曲子，莫過於以〈Twinkle Twinkle Little Star〉之名出場的班·伊·金（Ben E. King）〈Stand By Me〉低音聲部。有必要指出這張專輯的音樂，與其曲目名稱可謂風馬牛不相及，雜燴痛苦的尖叫、窒息的嘶啞、咳嗽、液體的滴滴嗒嗒、動物的叫喊，以及其他鈴聲和口哨聲。Xper.Xr 和 The Orphic Orchestra 在一間設備齊全的專業錄音室錄製此碟，但 The Orphic Orchestra 其實更喜歡在大廈的洗手間和梯間整蠱作怪，而非指定的錄音室。

Although it features titles from Michael Jackson tunes alongside those of children's songs and pop hits by The Shirelles and Michael Bolton, the closest *Voluptuous Musick* (Sound Factory, 1992) comes to hummability is the bassline for Ben E. King's *Stand By Me*, which misleadingly appears on a track named *Twinkle Twinkle Little Star*. Rather than anything resembling its namesakes, the music on Xper.Xr & The Orphic Orchestra's first full-length CD is a cavernous assemblage of harrowing, strangulated screams and coughs, liquid drippage, animal sounds, and other bells and whistles. The album was recorded in a kitted-out professional studio, but the Orphic Orchestra preferred a renegade romp through the building's toilets and staircases to the studio's designated recording rooms.

#### #10

**Xper.Xr & The Orphic Orchestra, *Voluptuous Musick* 黎明, CD**  
1992, Sound Factory

#### #11

***NOISE No.1* 內頁**  
18 x 25.6 cm

#### #12

**Broken Hammer 斷裂的鎚頭**  
1991, 10 x 5 cm

這把前衛音樂的樂器曾閃發亮光，首度登場是 Xper.Xr 在「天地人間」那場惡評如潮的初次演出，它承受的傷痕遠超過其短暫的表演生涯所能道明的。這如今鏽跡斑斑的重物在它第二次派上用場之時，即迎來了滅亡，那是發生在香港國際獨立音樂節的事。1993 年 9 月 3 日大約晚上十時左右，Xper.Xr 和他的 The Orphic Orchestra 正用他們賴以為信的角磨機、鎚子和其他萬用工具衝擊舞台並同時試圖弄爆一條單車內胎。一位近期剛辭世不久的 The Orphic Orchestra 成員當時進入異常瘋狂狀態，從手柄上鬆脫的鎚頭飛向觀眾席，直擊 Xper.Xr 兒時朋友的額頭。當局即時停止演出，並終生禁止 The Orphic Orchestra 再在高山劇場演出。

First used during Xper.Xr's infamous debut performance at The Man & Earth Gallery, this once-gleaming instrument of vanguard music bears scars far more haggard than its brief performing career might suggest. The now-rusty weight

met its fate during the Hong Kong International Independent Music Festival, where at approximately 10 pm on September 3<sup>rd</sup>, 1993, Xper.Xr & the Orphic Orchestra were assaulting the stage with their trusty angle grinder, hammers, and other utility tools, whilst attempting to blow up a bicycle inner tube. One recently deceased member of the Orphic Orchestra went especially berserk, causing the hammer head to fly off its handle and straight into the forehead of a childhood friend of Xper's in the audience. The authorities promptly pulled the plug and banned the Orphic Orchestra from performing at the Ko Shan Theatre for life.

#### #13

**Ko Shan Theatre Performance Notes 空山劇場演出筆記**  
1993, 20.5 x 26.8 cm

分場筆記，來自 Xper.Xr 和 The Orphic Orchestra 在香港國際音樂節中夭折了的演出。從這張筆記可見，他們表演（或打算表演）他們的「白屋鐵克諾迷幻浩室風格」式戲仿，對像是白宮樂隊於同年由 RRRecords 發表的高壓電子音樂經典名曲〈You Don't Have To Say Please〉。

Breakdown notes for Xper.Xr & The Orphic Orchestra's aborted performance at the Hong Kong International Independent Music Festival, indicating that they performed — or intended to perform — their “White Techno Acid House Style” piss-take on Whitehouse's classic power electronics anthem *You Don't Have To Say Please*, which was issued by RRRecords that same year.

#### #14

**Live at Ko Shan Theatre 空山劇場演出錄像紀錄**  
1993, 27:00

Xper.Xr 和 The Orphic Orchestra 在香港國際獨立音樂節的演出錄像紀錄，他們以陳舊引餌誘發毫無戒心的觀眾亢奮的情緒。台燈初上，表演者以傳統搖滾樂陣式上場，但隨即一陣煙幕效果令困惑的觀眾不明就裡的同時，Xper.Xr 則和其他樂手在音控台漫無目的的操作，直至擴音器男子二人組向觀眾耳內神經發動攻擊。數加侖噴煙劑、一把被打碎的吉他、一個角磨機火花噴泉、一些本地罐頭流行音樂和一個鎚頭飛脫之後的混亂，似乎令觀眾迷惑不解，但卻又著迷深深。單看 Xper.Xr 在演出尾聲與 The Orphic Orchestra 女貝斯手跳舞時的輕柔隨性，是不會有人想到樂隊隨後會即刻被列入黑名單。



Video documentation of Xper.Xr & The Orphic Orchestra pulling the old bait and switch on an unsuspecting audience at the Hong Kong International Independent Music Festival organized by Sound Factory. After first appearing onstage in orthodox rock formation, an immediate smokescreen effects a baffling shift to the antagonistic as Xper.Xr and other musicians fiddle about on the sound board before a two-man megaphone brigade assails the audience. Several gallons of fog juice, one smashed guitar, a fountain of angle grinder sparks, some canned domestic pop music, and a jettisoned hammerhead later the chaos seems to have left the audience perplexed, but captivated. From the levity with which Xper.Xr begins dancing with the Orphic Orchestra's female bassist at the performance's coda, one would hardly suspect that the band was promptly blacklisted.

• C

#15

Xper.Xr, *Because I'm Worth It*, CD

2000, Cha-Bashira

#16

Rattles 搖鈴

1994, 25 x 25 cm

此種樂器傳統上是用於拉丁美洲的治療儀式。這些搖鈴經 Xper.Xr 的改造，變得更為調皮，儘管結果還是挺療癒的。這對橘黃色搖鈴最初作為表演道具，用於倫敦各處的演出和數個錄音製作，包括《Because I'm Worth It》中〈Untitled (No Title)〉。這張唱片（直言不諱是超脫樂團 [Nirvana]、生存者樂團 [Survivor]、羅伯帕瑪 [Robert Palmer] 和貝克 [Beck] 歌曲，並摻入大量老鷹合唱團 [The Eagles] 〈加州旅館〉 [Hotel California] 吉他獨奏的古怪翻唱大雜燴）挪用了麥可·傑克森的音樂當背景，就是封面上搖著搖鈴的 Xper.Xr 一旁的那位。唱片內的音樂縱情流行樂中的過剩，模糊批判與追思致敬的界線，一問究竟誰真正配得上「流行樂天王」這個稱號。

An instrument traditionally used in Latin American healing rites, the maraca has been diverted by Xper.Xr to more mischievous, albeit no less restorative, ends. Initially used as a prop, these goldenrod shakers were played in performances around London and used on several recordings, including *Untitled (No Title)* from *Because I'm Worth It*. The aforementioned album — an unabashed melange of twisted, down-and-out covers of Nirvana, Survivor, Robert Palmer, and Beck songs smeared with excessive takes on The Eagles' *Hotel California* guitar solo — is laid over a backing of appropriated music by Michael Jackson, who appears on its cover beside a maraca-shaking Xper.Xr. This music revels in pop's excess, blurring lines between critique and tender tribute to ask who truly deserves the title "The King of Pop."

#17

*Because I'm Worth It* Flyer 演出宣傳單

2000, 14.8 x 10.4 cm

### #18

#### ***Because I'm Worth It* Documentation 演出照片紀錄**

2000, Each: 14.5 x 10 cm

Xper.Xr 2000 年在倫敦 Southwark Playhouse 上演的「Because I'm Worth It」照片。該演出上使用了量身裁剪的假髮（表示特定角色）、黏貼胸毛和一條爆破的單車輪胎。

Photographs of Xper.Xr's *Because I'm Worth It* happening at London's Southwark Playhouse in 2000. The performance included the use of specially-tailored wigs (to denote specific personas), adhesive chest hair, as well as an exploding bicycle tire.

### #19

#### **Adhesive Chest Hair 黏貼胸毛**

2000, 20.5 x 33 cm

黏貼胸毛，曾於 Xper.Xr 「Because I'm Worth It」演出中充當表演道具一職。此別出心裁的道具，除了即時提高穿戴者的睪丸激素外，還令一個重要的場景增添其所需的做作效果：聚精會神的觀眾目睹一名叫馬特（Matt）油腔滑調的保鏢將一條單車輪胎充氣到爆炸。

Adhesive chest hair is used as a performance prop for Xper.Xr's *Because I'm Worth It*. Providing an instant testosterone boost for its wearer, this ingenious prop also furnished the necessary camp for a spotlight scene during which a rapt audience witnessed an oily bouncer named Matt greasily pumping a bicycle tire to the point of explosion.

### #20

#### **Wig 假髮**

2000, 26 x 9.5 cm

在「Because I'm Worth It」演出中，Xper.Xr 的劇組人員，作為指定動作，規定要戴上金色的假髮，而這就是其中的一個。當時，每個假髮有屬於自己量身剪裁的髮型，為的是表現表演者各自的個性和自由的氣息。這場精心編排的表演還加入了死亡金屬 Xper.Xr、臥底觀眾、一個錫紙機器人、一個黑色小丑，和一隻正在爆炸的雞。

A blonde-haired wig was used as a costume for Xper.Xr's *Because I'm Worth It* performance. Each wig was given its own specially-tailored haircut intended

to illustrate the performers' respective personalities and senses of freedom. This elaborately choreographed performance also featured such spectacles as: Death metal Xper.Xr, a tin foil robot, and an exploding chicken.

### #21

#### **Packaged Balloons 一包氣球**

1996, 9.5 x 15 cm

一包黑色氣球，購於倫敦的廉價五金店，是 Xper.Xr 使用於吉姆·歐洛克（Jim O'Rourke）在法國巴黎市郊蒙特勒伊（Montreuil）Les Instants Chavirés（當地的重要實驗音樂場地）演出的開場表演。當歐洛克在第一排觀眾座觀看 Xper.Xr 上演的鬧劇時，其中一個因放氣而在空中飛射的氣球擊中他的臉，但實際上，這氣球擊向的，其實更多是對這位實驗音樂大師的不滿。這是一個典型的例子，說明 Xper.Xr 對前衛藝術的嚴肅嗤之以鼻的傾向。

A package of black balloons that Xper.Xr purchased for use in a performance, opening for Jim O'Rourke, at Les Instants Chavirés — a key hub of experimental music on the outskirts of Paris. As O'Rourke watched Xper.Xr's slapstick chaos unfold from the front row, one of the deflating airborne balloons hit him right in the face, much to the experimental music lodestar's chagrin. A quintessential example of Xper.Xr's tendency to irreverently thumb his nose at the avant-garde's high seriousness.

### #22

#### **Xper.Xr & Friends Live at Radio Aligre FM 93.1 電台演出錄像紀錄**

1996, 43:10

Xper.Xr、Colas Meulie、Superball 的 Frédérique Decombe 和 Yoko 在獨立巴黎人電台 Aligre FM 錄音室一次無拘無束的合奏。其實，這是一場精心安排的廣播，參與者耳機裡播放著的是預先錄製部份，我們見到的是 Xper.Xr 最初始狀態的音樂願景：貼在牆上金屬脆片的聲音、吹哨、拍手、搖鈴、直送控台的電吉他，愉快的歌聲和完善的擴音器口吃技巧。最後一首表演的是 Xper.Xr 荒誕式翻唱白宮樂隊的〈You Don't Have To Say Please〉，在進入最後高潮前，意外地插進了古典音樂。這場表演由 Franck of Dragibus 策劃。

Xper.Xr, Colas Meulien, Frédérique Decombe, and Yoko (Superball) let loose in the studio at independent Parisian radio station Aligre FM. With the pre-recorded elements of the elaborately planned diffusion relegated to the participants' headphones, we are treated to Xper.Xr's vision in its rawest state: the sound of a flimsy sheet of metal taped to the wall, whistling, clapping, maracas, direct-to-board electric guitar, gleeful singing, and a consummate megaphone stuttering technique. The set culminates in Xper.Xr's farcical take on Whitehouse's *You Don't Have To Say Please*, which is accidentally cut short by classical music before returning for a final climax. The set was engineered by Franck of Dragibus.

• D

#23

Poster of *The Wonderful Bitch of Oh* 《綠野搖擺》宣傳海報

1999, 42 x 29.6 cm

#24

*The Wonderful Bitch of Oh* 《綠野搖擺》小說

1999, 18 x 12.5 x 1.5 cm

Xper.Xr 自行出版的首部小說，手寫原稿共有十四萬字。他自己形容小說「完全不能閱讀，充斥著對時裝、汽車改裝、音響、化妝、偽科學和偏執狂人格極其乏味，並如強迫症式的細節描寫，加上份量恰宜的色情災難」，因而導致發行商在出版後違反發行合約。除此孤本外，其他均悉數銷毀。

Xper.Xr's self-published first novel of 140,000 handwritten words, which the author describes as "totally unreadable, filled with mind-numbingly obsessive details on fashion, car tuning, hi-fi, cosmetics, pseudo-science, and paranoia, plus a healthy dose of pornographic calamities" that prompted the distributor to renege on their agreement after publishing. All copies except for this lone surviving edition have been destroyed.

• E

**#25**

**Sound of Speed, 70mph 計畫錄像介紹**

2006, 05:53

Xper.Xr 把一輛運轉正常的摩托車改造成精確音準的音頻生成器，並用於「The Sound Of Speed」計畫和唱片《70 mph》中。改造過程中，Xper.Xr 以一個步進馬達和訂製底座拆卸並重組引擎的節氣門連動系統，並把它連接到一個以 Max MSP 軟體運作的控制單元。當掌握了引擎的音調範圍，MIDI 檔就會啟動編曲時間和音高，包括低音吉他、鍵盤琴、副歌、第二吉他即興和人聲伴奏。據 Xper.Xr 聲稱，當時的硬體和軟體工程師在設計與開發上鬥了個你死我活，而他自己則幾乎被排氣系統噴出的煉獄之火燒成焦炭。

Xper.Xr transformed a functioning motorcycle into the stationary high-precision tone generator used for *The Sound of Speed* project and *70 mph* album. To accomplish this, Xper.Xr dismantled and reassembled the engine's throttle linkage system with a stepper motor and custom mount, hooking it up to a controller unit channeled through Max MSP software. Once the engine's tonal range had been mapped, MIDI files were run to trigger the timing and pitch for arrangements that included bass, keyboards, chorus, second guitar riffs, and vocal backings. Xper.Xr alleges that the hardware and software engineers were at each other's throats over design and development and that he himself was nearly burnt to a crisp by hellfire expelled from the exhaust system.

**#26**

**Metronome 節拍器**

1984, 11 x 11 x 21 cm

這台 Wittner 牌桃花心木節拍器，外形呈金字塔式設計，自 1984 年起一直滴答未停。Xper.Xr 在早期的吉他獨奏表演，以至往後的各個錄音時段，例如在錄製《Voluptuous Musick》(1992) 和《70 mph》(2004) 的時候，都使用此節拍機以掌握及協調節奏的速度。有人認為 Xper.Xr 的音樂本質表面上雜亂無章，掩飾著的其實是他對計量結構暗暗的遵奉。這個看似不太可能的說法，現在就有一個證明了。

This mahogany wood Wittner Maelzel pyramid metronome has been ticking away since 1984. It was used as a click track by Xper.Xr from his

early guitar solos through to various recording sessions, including those for *Voluptuous Musick* (Sound Factory, 1992) and *70 mph* (Fine Time, 2007). Xper's perennial use of the device is a testament to the suggestion that the ostensibly chaotic nature of his music belies an underlying dedication to the metered organization.

**#27**

**70 mph (You Have No Friends / 73 mph [There Is No Spoon]), CD**

2007, Fine Time Recordings

**#28**

**Expense Sheet for 70mph 開銷單**

2006, 28 x 9 cm

錄製《70 mph》時一張手寫的開銷單。Xper.Xr 一向不擅於平衡收支，傾向於將大量的資金投入在藝術的追求，其中除了自身的嘗試外，也包含其他藝術家任性而小眾的演出和放映會。這個別具野心的計畫之所以能夠籌得預算，全有賴英國藝術委員會的 R&D 基金。

A makeshift expense sheet for the recording of *70 mph*. Xper.Xr was prone to sinking colossal amounts of money into artistic pursuits, including both his own endeavors and the presentation of willfully esoteric performances and screenings by other artists. With this particularly ambitious project, he was at last able to realize his vision without obliterating his personal assets, thanks to an R&D Fund from the Arts Council England.

**#29**

**Manuscript for 70MPH Liner Notes 專輯內頁信件手稿**

2006, 25.7 x 20.1 cm

此為 Xper.Xr 在《70 mph》發表時寫給樂迷的一封信，難得一見的真情流露，滿紙由衷之言。執筆此信的當下，Xper 意識到距離他首次的發行，原來已有十七年的光景，令他決然面對他已經在極端少年犯罪藝術上以身試法接近二十年的事實。儘管他展露出對於是否繼續前行的困惑，然而香港樂迷在網上平台新一波的支持，足以證明他的作品仍具力量，證實他多年的艱辛沒有白費。

A rare outpouring of sincere, heartfelt emotion by Xper.Xr, intended to reach his fans alongside the release of *70 mph*. The letter was written at a moment when Xper realized it had been 17 years since his first release, prompting him to grapple with the fact that he had spent nearly two decades committing his life to the art of extreme juvenile delinquency. Although he expresses doubts about continuing, a recent wave of support from Hong Kong fans on online forums has been evidence of his work's staying power, assuring him that years of hardship have not been in vain.

**#30**  
**Score for *Ride On Time* 樂譜**  
2002, Each: 19.5 x 29 cm

手寫樂譜，Black Box 高踞排行榜歌曲〈Ride On Time〉的 Xper.Xr 版本。除這首義大利浩室名曲，Xper.Xr 2002 年的專輯《... ..》還收錄了以中國傳統樂器如琵琶、古琴、京胡、二胡、嗩吶和大阮重新演繹的西方舞曲，包括夏卡·康（Chaka Khan）、無限二人組（2 Unlimited）、S'Express、艾費克斯雙胞胎（Aphex Twin）、王子（Prince）和貝克（Beck）的歌曲。為了錄製這些時代錯置、民歌味道濃重的演奏，Xper.Xr 費盡心思把五線譜轉換成簡譜以供表演者閱讀，過程中把部份扭曲，使得原曲無法辨認。

Handwritten score for Xper.Xr's version of the Black Box chart topper *Ride On Time*. Alongside this Italo house anthem, Xper.Xr's 2002 album ... .. is comprised of a series of covers of Western dance hits performed on traditional Chinese instruments such as the pipa, guqin, jinghu, erhu, shun, suona, and daruan. In order to record these anachronistic, folk-inflected interpretations of songs by Chaka Khan, 2 Unlimited, S'Express, Aphex Twin, Prince, and Beck, Xper painstakingly converted pentatonic staff notation to a numbered Chinese cipher scale for the performers to read, warping many of the original tunes beyond recognition in the process.

**#31**  
**Notes for ... .. 手寫錄音時間表**  
2002, 29 x 20 cm

此《... ..》的手寫錄音時間表進一步證明，儘管 Xper.Xr 的音樂總是東倒西歪，但它還是出自一雙嚴謹之手。為了防止樂隊中一些思想較為守

舊的音樂人懷疑這是一場 Xper.Xr 的惡作劇，作為幕後主腦是有必要精心安排他們的時間表，以使每個部份都能單獨錄製。

This handwritten recording schedule for the ... .. sessions is further proof that, in spite of its ramshackle charm, Xper.Xr's music comes from a place of rigor. In order to prevent the traditionally-minded musicians who participated from suspecting Xper.Xr of mischief, it was necessary for the master of puppets to meticulously plan their schedules so that each instrumental part was recorded independently.

**#32**  
**Xper.Xr, ... .., CD 專輯**  
2006, Great Times Recordings

**#33**  
**Xper.Xr, *Golden Wonder*, CD 專輯**  
1997, Vaseline

**#34**  
**Xper.Xr, *Lün Hsiao Shuai!!*, CD 專輯**  
1997, Cha-Bashira

**#35**  
**Xper.Xr, *I Love Music*, CD + T-shirt 專輯**  
2000, Cha-Bashira

• F

**#36**

**Gerogerigege Faxes 與山之內純太郎的傳真**

1993, Left: 76 x 25 cm Right: 54 x 25 cm

傳真信件，Xper.Xr 和日本噪音性變態瘋狂樂團 The Gerogerigege 的山之內純太郎間的通信，關於一個計畫的費用和成本，該計畫最後未能成事。原來的打算是 Xper.Xr 為 The Gerogerigege 發行單曲，而 Xper.Xr 曾希望能改以 12 吋黑膠唱片的形勢發佈。然而在收到純太郎的母帶之時，Xper.Xr 已著手進行其他計畫，未能負擔純太郎的支出，因而擱置了這發行計畫。雖然純太郎之前曾把他作品的私人「好友」版本寄給 Xper，包括一副黑色眼鏡，但這些遞贈在他們的合作告吹後隨即終止。

Fax correspondence between Xper.Xr and Juntaro Yamanouchi of sexually deviant Japnoise pranksters The Gerogerigege regarding fees and costs for an unrealized project. Originally intended as a Gerogerigege single, Xper.Xr had hoped to steer the project into the form of a split 12". However, by the time he received the master from Juntaro, Xper.Xr had moved on to other projects and could no longer afford to cover Juntaro's expenses, so the release was shelved. Although Juntaro had previously sent Xper private "friend" editions of his work, including a black acetate, these dispatches ceased soon after their collaboration failed to come to fruition.

**#37**

**Poster of Hong Kong Independent Music Festival**

香港獨立音樂節海報

1993, 20 x 29.8 cm

**#38**

**NOISE No.1 雜誌**

18 x 25.6 cm

**#39**

**NOISE No.3 雜誌**

18 x 25.6 cm

**#40**

**Fujui Wang interview with Xper.Xr, NOISE 4 雜誌, 王福瑞專訪 Xper.Xr**

36 x 25.6 cm

《NOISE》是台灣聲音藝術家王福瑞在 1993 年創立的實驗音樂廠牌和雜誌。《NOISE》雜誌以中文寫成，冀建立台灣新興噪音音樂界與海外創作者（特別是來自香港及中國）之間的連繫。音樂廠牌首張發行的唱片是 The Gerogerigege 的作品，當時需要在外盒印上「只限宣傳」的聲明以迴避台灣政府在音樂發行上的限制。後來發行的還包括了 The Haters、Macronympha、Richard Ramirez、K2 和 Cock E.S.P 的作品。

NOISE was an experimental music label/zine based in Taiwan, founded in 1993 by Fujui Wang (王福瑞). The zine, written in Mandarin Chinese, established connections between Taiwan's emerging noise scene and creators abroad, particularly those from Hong Kong and China. Xper was interviewed by Fujui in Issue 4. The label's first release, by The Gerogerigege, had to be printed with a "PROMOTION ONLY" disclaimer in order to circumvent the Taiwan government's restrictions on music releases. Later releases included work by The Haters, Macronympha, Richard Ramirez, K2, and Cock E.S.P.

**#41**

**Xper.Xr, 〈在春天懺悔〉,**

**Monitor No. 27 雜誌**

42 x 28.5 cm

**#42**

**Xper.Xr, 〈COIL Interview: 紛亂的凝聚 A DOGG'S LIFE〉,**

**Monitor No.26 雜誌**

42 x 28.5 cm

《Monitor》（中文名為「助聽器」）是香港九十年代一家獨立唱片店，同時亦是一份粵語雜誌，刊有評論、介紹和對工業及噪音音樂界有名無實的人物作出的反思，歡迎一些音樂人如 Xper.Xr 寫稿刊登。他們高度策展的唱片店同時是野孩子和工業音樂擁護者的一個關鍵聚腳點。有好些接觸 Xper 音樂的人，都是在《Monitor》啟蒙品味的。

Monitor was an independent music store and Cantonese zine based in Hong Kong in the early nineties. The zine contained reviews, profiles, and reflections

on figureheads of the industrial and noise scenes, welcoming musicians such as Xper.Xr to contribute. Their highly curated music store also functioned as a pivotal meeting point for wayward youth and industrial music fans. A number of people who encountered Xper's music got their first taste at *Monitor*.

**#43**  
***Cacophone* Vol.1 雜誌**  
1992, 16.4 x 27.2 cm

《Cacophone》是 Xper.Xr 在 1992 年出版的雜誌，他試圖以自己對另類及地下文化各種跨學科發現的文章振興溝通的藝術。《Cacophone》完全沒有政治觀點及任何實用的東西，內容盡是完美的頌讚和尖刻的批評，通處可見 Xper.Xr 無可比擬的個人偏見。以菲林底片手工印刷的首版僅印成 60 份，且夾進大量附加印刷品，Xper.Xr 無法做到收支平衡，結果僅此一期。

*Cacophone* was a zine Xper.Xr published in 1992, as an attempt to revive the art of communication through writing that covered his cross-disciplinary discoveries in alternative and underground culture. Completely devoid of politics, *Cacophone* included both wondrous praise and scathing critique, all delivered with Xper.Xr's inimitable personal prejudice. Artists featured in the zine include musicians The Hafler Trio, Vagina Dentata Organ, Psychic T.V., and Zoviet France, as well as the photographer Joel Peter Witkin. A shortlist of Xper's favorite contemporary artists was also included. The zine's single issue was hand-printed from the film in an edition of 60 copies with copious inserts and, as usual, Xper failed to recoup his expenses.

**#44**  
***Easy Listening for the Hard of Seeing* 放映會宣傳單**  
1998-1999, 30 x 42 cm

**#45**  
***Xper.Xr & The Orphic Orchestra Live at Aamoeba* 宣傳單**  
1993, 21 x 29.5 cm

**#46**  
**Alan Chan, Music column, *Monitor* 剪報**  
December 1989, 6.5 x 12.2 cm

**#47**  
**〈三位童子與地獄使者〉, *Youth Weekly* 剪報**  
1990, 18.5 x 25 cm

「Xper.Xr 有寫稿的，也有玩音樂和辦 video show。他玩的是無調環境音樂加上工業噪音味道，對筆者而言，總有一點特別的感覺。有他的朋友協助，對當日的演出的感覺——黑暗、空間、泥沙……他舉辦 video show，包括 Sonic Youth、Diamanda Galás 和 Throbbing Gristle，看這些錄像的觀眾越來越少，而他也暗示若觀眾越越少，也就不再舉辦。」

"Xper.Xr makes music, writes, and organizes screenings. His industrial noise music makes me feel a special type of way. With help from his friends, his performances stir sensations in me: darkness, space, sand... He also organizes screenings of Sonic Youth, Diamanda Galás, and Throbbing Gristle, but he realized that the audiences for these screenings is very small, so he will stop organizing these screenings soon."

**#48**  
**〈談本港另類音樂〉, *Youth's Weekly* 剪報**  
20 March 1990, 13.5 x 24.8 cm

**#49**  
**S.A.I., TORMENTOR!, *Youth's Weekly* 剪報**  
2 October 1990, 16.4 x 38.5 cm

**#50**  
**Sonic Sushi at Club Integral 宣傳單**  
1997, 14.7 x 20.9 cm

**#51**  
**New Aura Series 3: London Musicians Collective 門票**  
1997, 11.2 cm x 7.2 cm

**#52**  
Various Artists, *RRR-100*, Vinyl 7" 7 吋黑膠  
1993, RRRecords

**#53**  
Various Artists,  
*The Fifth Complaint Concerns Emotional Disturbances*, Vinyl 7"  
7 吋黑膠合輯  
1993, Regelwidrig

**#54**  
Various Artists, *Stanzas On Sexual Hygiene*, CD 合輯  
1992, Regelwidrig

**#55**  
Various Artists,  
*Entertainment Through Pain: A Tribute To Throbbing Gristle*,  
CD 合輯  
1995, RRRecords

**#56**  
*Asian Independent Compilation* 「愛死亞洲第一擊」,  
CD + 3.5sm  
1993, 水晶唱片

• G

**#57**  
**Embroidered Keepsake 墨綠色毛絨公仔**  
2001, 9 x 14 x 1 cm

墨綠色毛絨公仔，正面繡有一架紅色小車、英文字「CAR」和 Xper.Xr 的本名；背面則繡上的英文字「hugs」、「rock」和一個心形圖案。此幸運符是 Xper.Xr 一位前同事送給他的，那同事是位單親媽媽，當時正奮力求存。三年後，她的環境有所改善，一天她跟她的小兒子經過 Comme des Garçons 服飾店，碰巧 Xper.Xr 那時沒上班，她留下來的這個毛絨公仔從那以後就是成了 Xper.Xr 的賽車良伴。

A forest green plush doll embroidered on both sides: a red car and Xper.Xr's birth name adorn the front; a white heart appears on the back alongside the words "hugs" and "rock." This lucky charm was given to Xper.Xr by a former colleague who had struggled working as a single mother. After her situation had improved three years later, she stopped by Comme des Garçons with her baby son on a day when Xper.Xr was absent, leaving behind the doll which has been Xper.Xr's car racing companion ever since.

**#58**  
**Counter Table-Top 凌空躍起**  
1982-83, 8.5 x 12 cm

照片中，Xper.Xr 和他的單車 BMX circa 1982/1983 凌空躍起，下方是位不認識的少年。拍攝地方是九龍塘又一城現址，當時是一片荒廢的空地，志同道合的不羈青年搭起斜板，日以繼夜展示絕技，避開警察的耳目。除卻越野單車，這地方還讓 Xper.Xr 一嚐其他各種追求極限刺激的滋味。在那裡，這位饒有品味含苞待放的亡命之徒更發現了他對縱火的欲求，有次甚至殺掉了一條蛇。這照片由 Xper.Xr 母親提供，拍攝者的身份依然是個謎。

Photo of Xper.Xr doing a tabletop trick on his BMX circa 1982/1983, with an unknown child near the bottom of the frame. This particular location, at what is now Festival Walk in Kowloon Tong, was formerly a vast wasteland where kindred lost souls would spend their days showing off tricks and evading the police. In addition to BMX, the site provided Xper.Xr with other early exposures to extreme thrill-seeking. There, the budding outlaw with style also discovered



his pyromania and even once killed a snake. The snapshot was provided by Xper.Xr's mother, but the identity of its photographer remains unknown.

**#59**

**Xper.Xr, *Murmur*, Cassette 卡帶**  
1989, Christ Music Production

**#60**

**Xper.Xr, *Entomb Vol.1*, Cassette 卡帶**  
1990, Christ Music Production

**#61**

**Xper.Xr, *Entomb Vol.2*, Vinyl 12" 12 吋黑膠唱片**  
1990, Christ Music Production

**#62**

***Entomb Vol. 2* Liner Notes 專輯內頁**  
1990, Top: 30.4 x 16.3 cm Below: 30.4 x 16.5 cm

採用第一人稱自白形式，Xper.Xr 在發行《*Entomb Vol. 2*》（Christ Music Production, 1990）時講述他所遭遇的藝術與個人困境。他反思自身的沮喪，回望一段出了錯的關係，還沉思於無線電波的不可見。他描述從倫敦到香港旅途中脆弱不堪與受傷的感受，當收到其香港藝穗會演出的苛刻評論後，情緒更見低落。

「這張 EP 也許是個終結，又或許只是個開始；多年後，我會想這一切，當我失去屬於我的一切。今夜，我仍舊坐在窗前看雨灑，所不同的是我變得比以前更茫然。我喝下更冷的茶來沖開更多失落。那夜也下着雨，我記得。」

In a first-person confessional mode, Xper.Xr relates the artistic and personal difficulties he encountered while trying to release *Entomb Vol. 2* (Christ Music Production, 1990). He reflects on his depression, looks back on a relationship that went wrong, and ruminates about the invisibility of radio waves. He describes feeling fragile and vulnerable during his journey from London to Hong Kong, and feeling even worse after receiving "suffocating criticism" as a response to his performance at Hong Kong's Fringe Festival.

"Maybe this EP is an ending, or perhaps it is a beginning. Maybe years from

now I'll think back on all of this and remember losing everything I had. Tonight, I'm still sitting in front of my window, watching the rain, and the only thing that's different is that I'm more lost than before. Drinking this cold glass of tea makes me feel even more depressed. I remember that night (before I left), it was raining too."

**#63**

**Donington Park Circuit 達寧頓賽道**  
1998, 25 x 19.5 cm

Xper.Xr 對速度的渴求，始於他年輕時憑藉初生之犢不畏虎的膽量，踏進了香港的 BMX 車賽，然而英國傑出的賽車運動傳統才是他為此著迷的基石。他以所能達到的最高速度為目標，二十多年來孜孜不倦地微調改良，合共花費金額驚人的七萬英鎊，車子幾乎沒有留下任何原裝部件。當其良駒萬事俱備，Xper.Xr 參加了所有主要賽道的公開比賽，然後晉級 B 組賽事和參加珠海舉行的週末方程式 2000 賽事，最後在英國房車賽事押上一注。

Xper.Xr's need for speed began with youthful daredevil forays into BMX racing in Hong Kong, but it was the distinguished UK motorsport tradition that definitively cemented his fixation. Over a twenty-year period of fine-tuning with the goal of maximum acceleration, he sunk a staggering £70,000 into his BMW, leaving it with virtually none of its original components. Once the car had been primed, Xper.Xr participated in open race meetings at all the major circuits before proceeding to Group B races and a Formula 2000 weekend in Zhuhai, ultimately upping the ante with touring car racing in the UK.

**#64**

***The Inflation Saints* Promo Flyer 宣傳單**  
1994, 14.5 x 13 cm

「『*The inflation saints*』是一個惡搞計畫，金匠學院的一些同期夥伴想要自成一格……我們找了一個聽起來像樂團的文案……非常失敗！」

"*The inflation saints* was a spoof project with some Goldsmiths contemporaries wanting to go solo...we got a copywriter to sound like a band...unsuccessfully!"

#65

**The Ultimate Art Machine Invitation 邀請函**

1995, 15.5 x 8.5 cm

Xper.Xr 在 1995 年金匠學院畢業展「The Ultimate Art Machine」上，展出了針對商業藝術機構包括畫廊和學府的一個嚴厲批評。他認為此等機構共謀培植特定有利市場的風格和藝術家。當時是 1990 年代中期，新冒起的年輕英國藝術家包括達米恩·赫斯特 (Damien Hirst) 和莎拉·盧卡斯 (Sarah Lucas)，在 1980 年代末於金匠畢業後旋即贏得國際性的認同。Xper.Xr 把枯燥乏味的當代藝術的功能等同於汽車，認為兩者都純粹是社會地位的象徵和慾望的對象，他決定利用展覽作為銷售汽車的展銷場，儘管他的老師堅持這種憤世嫉俗的行為算不上是藝術。展覽前，他聯絡兩家商業畫廊看看他們對自己構思的看法。具名望的東區藝術空間 Curtain Road Arts 發來鼓勵的傳真，而時尚的西區畫廊 Stephen Friedman 則嘲笑這做法，指這卑劣的姿態破壞藝術的美名，還說 Xper.Xr 在藝術世界只是個無名小卒。這兩封信於展覽中並置展出，而 Xper 的 BMW 在最後一天駛進了展場。就在於翌日早上進行的評核前，Xper.Xr 收到同學傳來的消息，說金匠其中一位老師溜進了展場偷走了 Stephen Friedman 的傳真，證實了 Xper.Xr 對教育及畫廊機構互相勾結的看法。

For his 1995 Goldsmiths graduation show, *The Ultimate Art Machine*, Xper.Xr mounted a caustic critique of commercial art institutions, including galleries and schools, which he believed had conspired to cultivate specific market-friendly styles and artists. This period in the mid-90s was marked by the rise of the Young British Artists, including Damien Hirst and Sarah Lucas, who achieved international recognition shortly after their graduation from Goldsmiths at the end of the 80s. Equating the automobile with vapid contemporary art's function as a mere status symbol or object of desire, Xper.Xr decided to use the exhibition as a showroom for the sale of a car, in spite of his teachers' insistence that this cynical act did not qualify as art. Prior to the show, he contacted two commercial galleries to see what they thought of his idea. The respectable East End space Curtain Road Arts faxed him words of encouragement, while trendy West End gallery Stephen Friedman derided the act, claiming that the despicable gesture ruined the good name of art and that Xper.Xr had no place in the art world. The two letters were displayed side by side in the showroom, with Xper's BMW driven into the gallery on the last

day. But before his assessment the next morning, Xper.Xr was told by his fellow students that one of the head Goldsmith teachers had snuck into the space and stolen Stephen Friedman's fax, confirming Xper.Xr's perceived collusion of the educational and gallery institutions.

#66

**Xper.Xr, 〈98 壞事回顧〉, 13 Monthly Vol. 3**

21.5 x 27 cm

Xper.Xr 一篇 1998 年諷刺式文章，他在當中生動地描述了在剛過去的一年裡幹過的各種惡作劇和神怪儀式。該名作者把此等行為歸疚於現代社會的道德壓抑，唆使他去進行不能言說的勾當：

「3月2日：今天我花了一整天的時間往返倫敦各旅遊重點附近的公廁，首先嘗試趁無人的時候將尿兜下的膠管逐一踢斷好讓春水可以長流，砸移師入廁格內向廁紙埋手。或袋番兩卷作為紀念。」

「3月28日：……殺一頭黑狗檢視其內臟並與眼睫毛和指甲一同食落肚。」

「5月16日：無端端係 D&G 對出的垃圾桶內執到個黑麻麻的連體怪嬰……即時感到好似有股奇詭恐怖的無形力量捉住我隻手拉我埋去……我示由自主咁從幾個麥當勞漢堡飽盒中抽起那具人肉公仔……」

A satirical text in which Xper.Xr graphically describes various pranks and occult rituals from the past year. The author blames these acts on the moral repression of modern society, which instigates him to do unspeakable things:

"March 2: I spent the whole day going in and out of public toilets, and no one noticed that I broke the pipes under the urinals. I then moved into the toilet cubicles and stole some toilet paper rolls as a souvenir."

"March 28: ...Eating a dog's organs along with eyelashes from a security guard."

"May 16: I found a dead fetus in the bin outside D&G. I suddenly felt a fearful, horrible energy grasping me and pulling me over to the fetus. It made me go into McDonalds for burger boxes with which to grab the fetus..."

#67

**Failures 故障**

11:52

• H

**#68**  
**Xper, Dragon 手繪龍**  
2005, 20.5 x 28.1 cm

Xper.Xr 在香港當時非常流行的娛樂資訊週刊《東 TOUCH》雜誌裡有自己的每週專欄，此畫作正是其中一期刊登稿的原作。《東 TOUCH》讀者以年輕人為主，有大量廣東話篇幅，內容涵蓋名人、娛樂、潮流及生活品味的話題。1995 年，此雜誌因刊登一篇題為〈Festival of Pornography〉的文章而被裁定違反香港的「淫褻及不雅物品管制規例」，被判罰款。十年後，Xper.Xr 畫了此作。看看畫中描繪的一條龍，於龍爪之間玩弄一張 VISA 信用卡和一雙憑空出現的乳房，洋溢淫邪幻想的色彩，就不難想像，在專欄僅面世的數月後，Xper.Xr 就收到溫馨提示，建議在內容和用字方面收斂一些。

Artwork submitted for Xper.Xr's column in Hong Kong's then-popular infotainment magazine *East Touch*, a weekly Cantonese language publication covering celebrity gossip, fashion, and lifestyle topics for young adults. In 1995, *East Touch* was convicted and fined for publishing an article titled "Festival of Pornography," violating Hong Kong's Control of Obscene and Indecent Articles Ordinance. Ten years later, Xper drew up this colorful rendering of a dragon juggling a Visa card and a pair of disembodied breasts to the tune of a lecherous fantasy. His column only lasted a few months before he was politely asked to tone down its content and his choice of words.

**#69**  
***Somebody's Watching Me (Zuckerberg)***  
**Oil paint and Kryolan synthetic pus on pig skin**  
**油畫顏料、仿流膿矽膠、豬皮**  
2021, 55.8 x 81.3 x 2 cm

# 神龍擺尾：Xper.Xr 個展

Tailwhip: Xper.Xr

2023.03.11-05.14

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