



Only

A

Joke

Save

HAHAHAALP HHHAAALP

PRESENT
PROJECTS

14 May -
04 July 2021

PRESENT PROJECTS

Set up in late 2020, Present Projects (PP) is an experimental art space dedicated to the curation and production of contemporary art projects, PP works on a vision to encourage the exchange of knowledge through exhibition-making. The seeds of PP come from a visual based practice, while its soil comprises the ingenuities of youth culture and the complexities of the Asian diaspora. Through collaborations with local and international creatives across mediums of popular and subculture, PP is envisioned as a cosmic hub for manifestations that extend beyond institutional confines.

於二零二零尾創立，Present Projects (PP) 是一個致力於當代藝術項目的策劃和生產的新興藝術空間，願景是鼓勵通過展覽製作而帶來文化知識的交流。PP 的種子基於視覺藝術的實踐，而其土壤包含着青年獨創文化和亞洲各地的多樣性創造力。透過與本地和國際創作者合作以及探索流行和次文化的媒介，PP 希望能夠成爲一個超越制肘的藝術集中地。

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Hong Kong

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Every joke is a tiny revolution.

- George Orwell

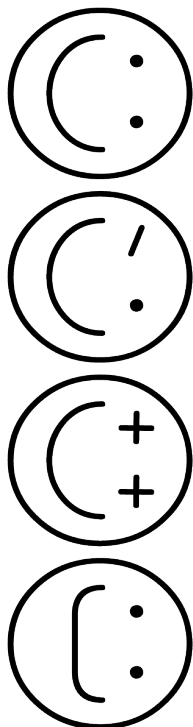
Embedded in manic laughter is a cry for help, a face perpetually contorted into the laugh-cry emoji. Selected as the Oxford Dictionaries Word of the Year couple of years ago, 😂 was apparently the most used 'word' globally. Originally called 'Face with Tears of Joy', 😂 has quickly evolved to inhabit deeper complexities, encompassing helplessness, embarrassment, incompetence. Are the tears the result of unhinged laughter; or is laughter a front for bitter tears? HahahAhAHahahahahaHALP!

Humor is specific in its time and space; what makes us laugh reveals a lot about our immediacy, and the world here and now. It also reflects on the evolution of our cultures and endures in its infinite forms: satire, slapstick, irony, parody, memes and so on. Inheriting the nature of humour, *Only a Joke Can Save Us* is a complex, varied and rebellious account of our current times. With this exhibition, we wish to explore humour as a way of understanding or questioning ourselves in an ever more unsettling world — our desires, fantasies, frustrations and resistance, riffing off everything from the familiar to the absurd.

Featuring ridiculed political figures, the banality of pigeons, dancing in a flood, playful Instagram filters and more, these artworks will elicit laughter and offer comfort in bleakness; but also irreverently disrupt and transgress, creating radical resistance in times of uncertainty. Confronted by crisis and trauma, joking and laughing becomes a methodology to explore new conceptions of solidarity, critique and justice.

(PS. Apparently, 😂 is already going out of fashion. Gen Z-ers have instead replaced the ambiguous laugh-cry with a uber-direct, zeitgeisty 🤪, a skull as in 'I'm dead'.

After all, the youngest gets the last laugh.)



「每個笑話都是一個小小的革命」

喬治·奧威爾 (George Orwell)

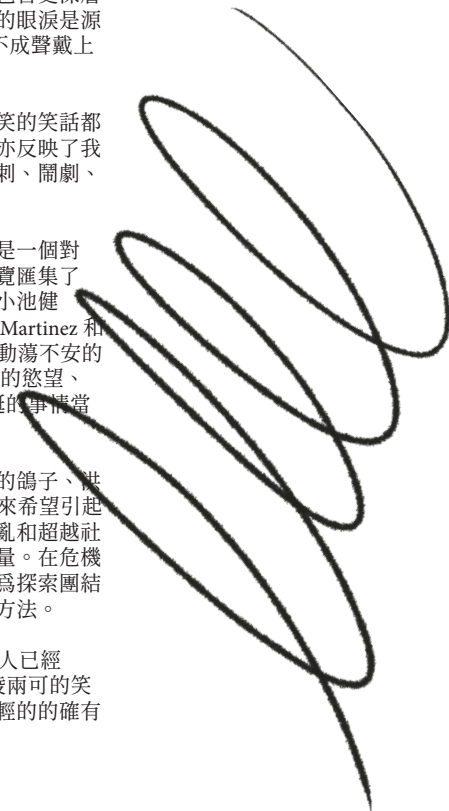
狂躁的笑聲中嵌入了求救聲；一張臉龐永遠扭曲成哭笑不得的表情符號。😂於幾年前被選為「牛津詞典年度最佳單詞」，原來是全球範圍內使用最廣泛的「單詞」。😂最初被稱為「喜極而泣」，卻現在迅速演變為包含更深層次的複雜性，例如尷尬、無助和無奈。淌下的眼淚是源自無發控制的笑聲嗎？抑或，笑聲只是為泣不成聲戴上面具？HahahAhAHahahahahaHALP!

幽默具有特定的時間及空間性；每個引人發笑的笑話都充分揭示了我們的瞬間及世界的現況。幽默亦反映了我們不同文化的變遷，並以無窮的形式，如諷刺、鬧劇、滑稽模仿、模因等，繼續穿梭社會。

承繼著幽默的本質，【只有笑話能挽救我們】是一個對當今時代複雜多變劇下的叛逆描述。這次展覽匯集了九位國際藝術家：蔡寶賢、胡芮、洪正言、小池健輔、Kieran Leach、麥影彤二、閻欣悅、Pow Martinez 和 FAMEME；他們探索的幽默，是作為一種於動蕩不安的世界中理解或質疑自己的方式——剖析各人的慾望、幻想、挫折、和意志——並從熟悉甚至荒誕的事情當中汲取靈感。

展出的藝術品呈現被嘲諷的政治人物、平庸的鴿子、洪水中舞動的人、嬉戲的Instagram濾鏡等，一來希望引起觀眾歡笑、在昏暗中提供安慰，但亦同時擾亂和超越社會規範，在飄忽的時代中創造新興的抵抗力量。在危機和創傷的時刻，開玩笑和歡笑合二為一，成為探索團結一致、批判性、和正義感這些新概念的一種方法。

(附言：顯然，😂已經過時了。Z世代的年輕人已經轉用直接又貼題的🤪了。骷髏頭代替了模稜兩可的笑聲，它直言道：「笑死我了。」畢竟嘛，最年輕的的確有本錢「笑到最後」，莫欺少年窮！)



Bo Choy

Sad Leaders, 2020

Paper mache masks, puppets, costumes, site-specific installation

The wheels of history turn, former leaders reunite to breathe the sob and dance mourn over. Drunk, tired and sad, they slump dormant over a table. Incorporating film, live performance and multimedia installation, Bo uses fiction, music, writing and costuming as artistic devices to navigate through the socio-political sphere, merging everyday occurrences with the fantastical, and fusing the mythological with the absurd.

Bo Choy (b. 1986, Hong Kong) is a graduate of MA Fine Art Media from the Slade School of Art and a recipient of Clare Winsten Memorial Award in 2020. Her recent exhibitions/screenings include Alchemy Film and Moving Image Festival, Kasseler Dokfest, Tomorrow: London, White Cube, and Circa.art. She works as an Assistant Editor for Afterall's Exhibition Histories and teaches at Chelsea College of Art.

蔡寶賢(生1986年,香港)的作品涵蓋電影、表演及聲音藝術。她透過小說、音樂、寫作和戲服作為藝術媒體,探索社會政治,將日常生活點滴融合於奇幻、神話、和荒誕的世界。她畢業於斯萊德藝術學院的美術媒體系,並於2020年獲得克萊爾·溫斯滕紀念獎。她最近的展覽/放映包括 Alchemy 電影和動體影像節、卡瑟勒紀錄片節、《明天:倫敦》、White Cube、和 Circa.art。她是Afterall 展覽歷史的副編輯,並在切爾西藝術學院任教。



Performers:
Ivy Chan, Bobo
Choy, Vienn
Yan, Joyce
Wong, Stella
Zou Yan

www.bochoy.com
@bo_choy

Cyrus Hung

Cher Ami, 2020

Clad like a nerdy Indiana Jones, a masked man traverses the streets of London with binoculars and a guidebook on pigeons. He lies down in a park, rows a boat, and strolls in Trafalgar Square to study them intently. Growing up in Hong Kong, Hung experienced the scare of the bird flu in the 2000s, observing its impact on the poultry industry and stigmatisation on bird ownership. This research-led mockumentary ponders about the love-hate relationship between humans and animals, the fine line between pets and pests, and the ambiguity of our anthropocentric worldview.

Cyrus Hung (b.1996, Hong Kong) is a graduate from the Slade School of Fine Art, London and works in painting, sound, installation and video. He uses parodist and deadpan approaches to be critical yet humorous. His work was selected as part of Bloomberg New Contemporaries 2019, and he has exhibited internationally across the UK, Finland and Hong Kong.

穿得像書呆子版的印第安納·瓊斯,一個蒙面的男人戴著雙筒望遠鏡和一本鴿子指南在倫敦的街道上穿行。他躺在公園裡、划着船、然後到特拉法加廣場漫步,專心研究它們。於香港長大,洪正言在2000年代經歷了禽流感的恐慌,觀察到大流行對家禽業的影響和引起飼養禽類的偏見。這項以研究為主導的諷刺式紀錄片探索人與動物之間的愛恨關係、寵物與害蟲之間的一線之差、和以人類中心主義引導的世界觀的歧義。

洪正言(生1996年,香港)畢業於倫敦斯萊德美術學院,其作品涉及繪畫、聲音、裝置和視頻媒體。他以滑稽模仿和冷面幽默表達其評論。他的作品入選了《彭博新當代藝術》的名單內,並在英國、芬蘭和香港等國際地區展出。



This work can be viewed at THY Lab (see p16)

這件作品將於 THY Lab 播放

Single channel video,

18:53

單頻道視頻
18:53分鐘

cyrushung.com
@cydehung
@felixslade

FAMEME

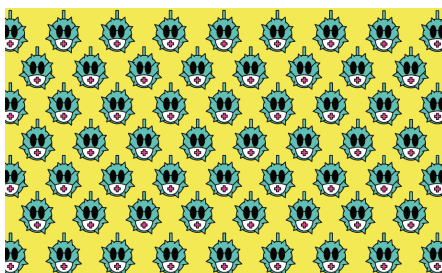
Durian Pharmaceutical- Pop-Up Store, 2021

2020年，FAMEME跨足生技產業創立「榴槿製藥廠」，致力於萃取榴槿營養素「MISOHTHORNII」且申請專利，將在2023年推出客製化的當代仙丹「MST」。這顆藥丸從個人保健到疾病預防，作為啟動大腦杏仁核的催化劑，加強大腦邊緣系統反應，刺激腦內的多巴胺，得到猶如愛情般的衝動；加乘運動所產生的熱能，提升更多的內啡肽運作；並振奮正向能量產生帶有掌控感的血清素，暢通心理感到幸福的思路。「MST」是對於身、心、靈的萬靈藥，猶如FAMEME的笑容般：Make You Smile Again!

這個夏天與Present Projects合作，推出限量Durian Pharmaceutical 口罩與托特包。讓身處在疫情的我們，能保有正面積極與會心一笑的態度

Durian Pharmaceutical Co., Ltd. is the newest venture for internationally renowned influencer FAMEME. In face of a global pandemic and health crisis, FAMEME found a new calling in biotechnology and launched groundbreaking research in extracting 'MISOHTHORNII', a nutrient found exclusively in durians. By 2023, Durian Pharmaceutical Co., Ltd. aims to introduce 'MST', an elixir that will significantly improve one's health, boost immune system and prevent viral infections. It has the ability to activate the amygdala, which strengthens our limbic responses and in turn stimulates the release of dopamine, endorphins and serotonin in the brain. According to early trials, the user feels the same emotional effect as falling in love. 'MST' will be the solution to achieving the highest level of well-being. Just like FAMEME's motto, it will 'make you smile again'!

This summer, in collaboration with Present Projects, Durian Pharmaceutical Co., Ltd has launched a series of limited edition masks and tote bags, hoping to bring positivity and joy against the backdrop of this pandemic.



Durian
Pharmaceutical
Pop-up Store,
2021

Mixed media
installation

www.yuchengta.com
@yuchengta

法咪咪是亞洲知名網紅，繼承了1936年由祖父創立的「榴槿大王」並開始將品牌翻新，本身喜好創新的潮流時尚與音樂，這也拓展了他跨足不同媒體產業的興趣，透過新模式將亞洲的水果之王「榴槿」行銷到全世界。2019年首站踏上美國，在知名的紐約時報廣場上最大的艾迪遜螢幕刊登廣告，並於蘇活區開設全球第一間吸引眾多網紅爭相打卡的「榴槿美術館」；2020年攻佔韓國，與京畿道美術館合作，開設了親子皆喜愛的「榴槿健身房」，同時FAMEME跨足生技產業創立「榴槿製藥廠」。

FAMEME (b. 1983, Taiwan) is a widely popular KOL/influencer who famously inherited and rebranded Durian King, a durian supplier founded by his grandfather in 1936. As a style icon and music enthusiast, FAMEME incorporated ground-breaking elements into remake of Durian King and subsequently increased the sales of durians all over the world. In 2019 he made his debut in the United States, where he established the world's first 'Museum of Durian', a popular check-in spot for influencers. In 2020 FAMEME also expanded his brand in Korea, collaborating with the Gyeonggi Museum of Modern Art (GMoMA) to create the 'Durian Exercise Room'. Recently he also launched technological initiative 'Durian Pharmaceutical' which focuses on medical research and the health benefits of durians.

Hu Rui

Soon It Will Be Deep Enough, 2019

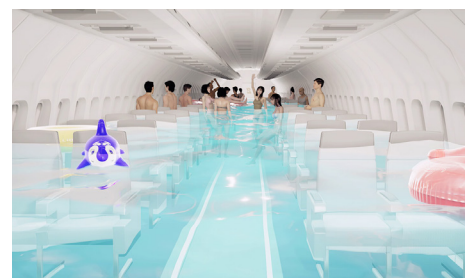
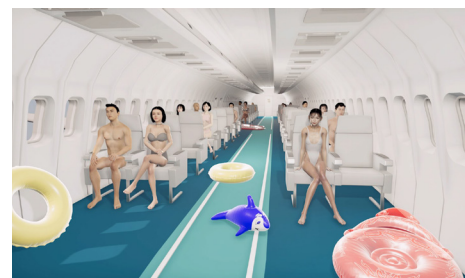
Soon It Will Be Deep Enough is a wry but playful embodiment of the impending doom of climate change and rising sea level. While living in Los Angeles from 2017 to 2018, Hu Rui experienced polarised worlds — one that was ravaged by wildfires and toxic smoke, and another consumed by pool parties and celebrity culture. Echoing this dichotomy, the video depicts an ominous narrative in soft, pastel tones: sims-like avatars dressed for a pool party, appearing to enjoy themselves all the while being submerged under water gradually. The total length of the video is 4:44; 4 is a number that is nearly homophonous to the word 'death' in Chinese.

Hu Rui (b.1990, China) frames our current living condition as one in between a mythological past and a technological future, and considers from this perspective the issues of memory, expectation, decision-making, and the experience of time. Hu holds an MFA from the University of California, Los Angeles and a BFA from New York University. He is currently an Assistant Professor of Practice in Computational Media and Arts at the Hong Kong University of Science and Technology.

Soon It Will Be Deep Enough 是一個關於氣候變化和海平面上升的厄運的一個調皮扭曲的體現。胡芮於2017至2018年居住在洛杉磯時，經歷了兩個極分化的世界——當一邊被野火和有毒煙霧破壞，另一邊則迷失於泳池派對和名流文化中。這視頻呼應了此強烈的對比，以柔和的色調描繪了不祥的故事：表面穿著泳衣享受派對的模擬市民，似乎同時逐漸沉沒在水下。視頻的總長度為4:44；4是「死亡」中文二字的近音詞。

胡睿(生1990年，中國)將我們當前的生活狀況界定為盤迴於神話過去和科技未來之間，並從這個角度考慮記憶、期望、決策和時間經驗等問題。胡睿擁有洛杉磯加州大學的藝術創作碩士學位和紐約大學的文學士學位。他目前是香港科技大學計算媒體與藝術的助理教授。

hurui.ooo
@hooraypublic



單通道高清晰
視頻與音響，
現場裝置

Kensuke Koike

Exploration, 2020

Boat, 2018

Shhh!, 2018

小池健輔的作品以老式明信片的形式展現眼前，經過修改演變成幽默的圖像，從而打亂檔案攝影的停滯狀態。當每張明信片中的人體、動作和環境被重新放置時，這些新的組態顯露出這種典型浪漫圖像裏潛在的應力。男子的誠懇懇求變成了凝視的目光、浪漫的水上約會結束於沉船，而溫柔的擁抱成爲堵嘴的手。

Koike's works take the form of vintage postcards, altered to create humorous images that disrupt the stasis of archival photography. As the bodies, movements, and environments in each postcard are repositioned, these new configurations expose the underlying tensions within such quintessential images of romance. The man's earnest pleading turns into a sexualized gaze, a romantic getaway results in a sinking boat, and a gentle embrace becomes the silencing hand.

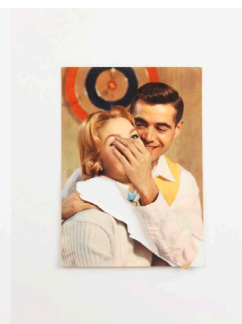
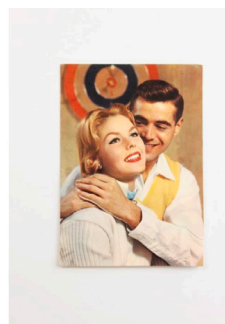
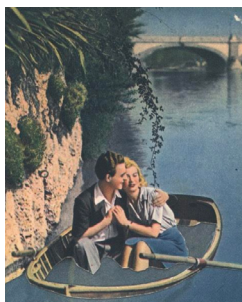
Kensuke Koike (b. 1980, Japan) transforms single-image processing into surrealist revelations about truth-making. Reviving vintage photographs he finds at flea markets, Koike distorts them into eye-catching configurations, creating new meanings and possibilities for these archival materials. Kensuke Koike is a graduate of the Venice Academy of Fine Arts, and currently resides in Italy. He has exhibited internationally across New York City, London, Italy, and Tokyo.

Left to Right:
Exploration, 2020
Altered postcard,
14.8 x 10.5 cm

Boat, 2018
Altered vintage
postcard, plastic,
10.6 x 8.8 cm

Shhh!, 2018
Cut postcard,
paper, rivet, 14.7 x
10.3 cm

These works
are supported
by the Schoeni
Collection.



小池健輔(生1980年，日本)將單圖像處理轉變爲評論真相的超現實性啟示。小池將他於二手市場發現的老式照片扭曲成觸目的視覺格局，爲這些舊檔案創造了新的含義和可能性。他畢業於威尼斯美術學院，目前居住在意大利。他曾在紐約、倫敦、意大利和東京舉行國際展覽。

www.kensukekoike.com
[@kensukekoike](https://www.instagram.com/kensukekoike)

These works are
supported by the
Schoeni Collection.

Kieran Leach

OOOOOOOOOOOF, 2018

Oil paint and
acrylic
on canvas,
wood, gloves,
jeans, socks,
trainers

130 x 150 cm

油畫及塑膠彩
作品；木頭、
手套、牛仔
褲、襪子及
跑鞋

130 x 150 厘米



Leach's work stems from his time working as an art technician, highlighting the labour that is often overlooked or unrecognised. Modeled at a 1:1 scale, the sculpture captures a peculiar moment of a painting being moved around, with only his hands and legs visible from behind. It brings to light a moment in exhibition making that is usually obscured, yet the irony lies in the artifice of the work as no technician stands behind the work to receive such recognition.

Kieran Leach (b. 1994, Manchester) is an artist based in Manchester, United Kingdom. From playful sculptural forms to modified ready-mades, His works often appropriate and satirise elements from everyday, online and 'art world' cultures. His recent exhibitions include Remote Work, The Grundy, Blackpool, UK (2021), Soft Display, Division of Labour, Paradise Works, Manchester, UK (2020) and CONTACT, ThorpStravi, London, UK (2020).



本身任職美術技師的Kieran Leach透過作品評論時常被忽視或不被認同的工作。雕塑以1:1 比例製作，呈現當畫家移動油畫，從後只能看到其四肢的有趣畫面。作品旨在諷刺在展覽中，當畫作被揭露時，技術人員卻沒法站在作品後面，分享所獲的認同。

英國藝術家 Kieran Leach 一九九四年於曼徹斯特出生，作品種類多樣，包括風格調皮的雕塑、以至利用現成物加工的裝置作品，切合日常生活、網上以及現今「藝術世界」文化等不同元素。Leach 近年曾於英國不同城市舉辦展覽，如黑池 The Grundy 的《Remote Work》、曼徹斯特 Paradise Works Division of Labour 的《Soft Display》，以及於倫敦 ThorpStravi 舉行之展覽《CONTACT》。

www.kieranleach.co.uk
[@kieran.leach](https://www.instagram.com/kieran.leach)

Mak Ying Tung 2

Art Makeup, 2021

Art Vomit, 2021

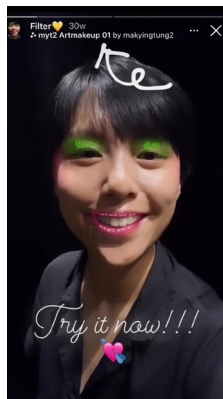
這一系列在 Instagram 上架的互動式濾鏡，專為一眾展覽及藝術愛好者而設計。「Artmakeup, 2021」內置的「美圖」功能，讓你能向追蹤者展示出你對藝術的熱愛。藝術家建議人們在喜歡的藝術品前「打卡」自拍，增加觀看次數；如果你對藝術行業術語摸不着頭腦，「Artmakeup, 2021」正是你的好幫手：只要開啟此濾鏡，讓你看起來聰明得來卻不失可愛。

Created for Instagram, these interactive filters are catered to exhibition-goers and art enthusiasts. Artmakeup, 2021 is a 'beautifying' effect which lets your Instagram followers know just how much you love art. The artist recommends taking a selfie in front of your favorite artwork to generate more views. If you are struggling to cope with all the art world jargon — don't worry, Artvomit, 2021 got you covered. Just switch on this filter and feel instantly smart while looking cute.

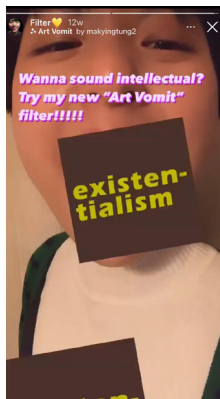
Mak Ying Tung 2 (b. 1989, Hong Kong) contemplates contemporary culture and social issues through the lens of fantasy and humor. Identifying as a conceptual artist, she works with a wide-range of mediums including paintings, installations, videos, Youtube videos, stand-up comedy routines and Instagram filters. Mak is best known for painting series Home Sweet Home (2019-) where she commissioned artists on the Chinese e-commerce site Taobao to re-depict absurd environments she created on life stimulation video game 'the Sims'. The artist has exhibited internationally across Hong Kong, Lisbon, Beijing, Dallas, Shanghai and London.

麥影彤二，一九八九年在香港出生，擅於透過充滿幻想力和幽默的視角，剖析當代文化及社會議題。麥氏作為概念藝術家，作品橫跨多種媒介，包括繪畫、裝置、錄像、YouTube 影片、棟篤笑橋段以及 Instagram 濾鏡，其中以畫作系列《甜蜜的家》(2019-) 為人熟悉，委託中國網上銷售平台淘寶上的藝術家，重新描繪其電腦遊戲《模擬人生》中所建構的荒誕環境。麥氏亦曾於香港、里斯本、北京、達拉斯、上海、倫敦等地舉辦展覽。

makingtung.com/
@makingtung2



Art Makeup, 2021
Instagram filter



Art Vomit, 2021
Instagram filter

Pow Martinez

Homeland Security, 2021

Bad Boss, 2021

Martinez's new works speak to the politics of immigration and monarchy respectively. Despite their humorous appearances, cartoonish renderings and playful colors, the paintings reveal the anxiety and paranoia caused by authoritarian and tyrannical modes of governance. His works prompt viewers to not only ridicule the subjects within the canvas, but question static notions of borders, nations, and hierarchical social structures.

Pow Martinez (b. 1983, Philippines) is a Manila-based interdisciplinary artist. Drawing inspiration from the traditions of grotesque imagery and Pinoy pop culture, Martinez offers eclectic and humorous visual insights into Filipino history and Southeast Asian politics. His daring use of color and deviant urban subject matters are endlessly compelling, resembling nightmarish landscapes that are messy, rough, and anxious. He holds degrees in Painting at the Kalayaan College and Visual Communications at the University of Philippines. He is the recipient of the prestigious 2010 Ateneo Art Award, and has exhibited internationally across Paris, New York, Berlin, Jakarta, Taipei, Hong Kong, and more.

Homeland Security,
2021

Acrylic on
canvas,
8 x 48 inches



Pow Martinez 的作品分別談及移民和王權的政治動態。儘管其幽默的外表，俏皮的色彩和卡通效果，這些繪畫仍揭示出威權和統治主義所引起的焦慮和偏執。他的作品促使觀眾不僅嘲笑畫中的主角，並質疑邊界、民族主義和等級制社會結構等固定概念。

Bad Boss,
2021

Acrylic on
canvas,
24 x 24 inches



Pow Martinez 生於一九八三年，菲律賓)是一位多媒體藝術家。從怪誕圖像及皮諾伊流行文化的傳統中汲取靈感，Martinez 揭示他對菲律賓歷史和東南亞政治的折衷和幽默的視覺見解。他大膽的塗色風格和不拘一格的城市主題無休止地引人入勝，就如進入了雜亂、粗糙和焦慮的噩夢般。他擁有 Kalayaan 學院的繪畫學位和菲律賓大學的視覺傳達學位。他於2010年贏得享有盛譽的 Ateneo 藝術獎，並曾在巴黎、紐約、柏林、雅加達、台北、香港等地展覽其作品。

Yan Xinyue

Hong Kong

骷髏骨像還活著一樣回復日常慣例 - 坐在廁所上看書、享受淋浴(或在雨中舞動?)。以精緻的筆法和無過濃的趣味，閔欣悅將荒誕的圖像和平凡的佈景結合在一起，並透過光學錯覺的水擴大了觀看者與畫中主角之間的距離。她卡通式的骷髏骨似乎在說：死後的生活就像薛西弗斯神話裏一樣，無法擺脫重複的煎熬。但是，隨著永恆的等待，也許我們終於可以在排泄我們(已經)空洞的腸子的同時完成那本書了。

閔欣悅(生一九九二年，中國)於二零一八年畢業於比利時安特衛普皇家美術學院並擁有繪畫藝術創作碩士，現在於上海生活與工作。閔欣悅展現快速城市化的景況下的都市生活點滴。她作品中純真的嬉戲和浪漫的想像力擺脫了日常瑣事的困擾。融合觀察、記憶與虛構，她的作品描繪了轉瞬即逝的動態、情緒和幽默情景，從而邀請觀眾進入一個充滿想像力和可能性的世界。

Skeletons go about their daily routines as if they were alive — reading while on the latrine and enjoying a shower (or dancing in the rain?). Painted with delicate brushwork and raw playfulness, Yan combines absurd imagery and ordinary daily settings; the trompe l'oeil water drops enhancing the distance of the viewer and subject. Life after death is Sisyphean, and there is no escape from banality, her cartoonish skeletons seem to say. But then, with eternity in waiting, maybe we can finally finish that book while emptying our (already empty) bowels.



To Be #1,
2021,

Oil on canvas,
40x50cm

Yan Xinyue (b.1992, China) graduated with an MFA in painting from the Royal Academy of Fine Art Antwerp, Belgium in 2018, and currently lives and works in Shanghai. Yan presents vignettes of metropolitan life in the context of rapid urbanization. The innocent playfulness and romantic imaginations embedded in her work serve as an escape from the tedium of everyday reality. Fusing daily observations with memory and fiction, her work depicts fleeting gestures, emotions and humorous scenarios, inviting the viewer to enter a universe of imagination and possibilities.

@milaxinyue

your note

THY LAB

Programme Collaborator

Present Projects is excited to partner with THY LAB, our Sham Shui Po neighbour. In response to Only A Joke Can Save Us, THY will host a series of film screenings that explore various aspects of humour and satire. THY LAB is the only cinema in Sham Shui Po, and also houses the largest archive of Hong Kong family images. THY's program focuses on the intersection of research and art, based in its small theatre and outdoor lane museum.

Present Projects 很高興能與我們鄰近的吳堂 (THY LAB) 合作。為了響應【只有笑話能挽救我們】的展覽，吳堂將會放映一系列涉及幽默和諷刺的電影。吳堂不僅是深水埗唯一的放映院，還是香港家庭影像的最大檔案館。吳堂一直專注於研究與藝術的交集，並基於其小型劇院或戶外的小巷博物館。

Showtime

28 May (Fri)
8pm
ONLY A JOKE CAN MYTHICISE US
Life of Brian (Terry Jones, 1979)
A Chinese Odyssey (Jeffrey Lau, 1995)

29 May (Sat)
8pm
ONLY A JOKE CAN REVEAL US
King of Comedy (Stephen Chow, 1999)
I'm Still Here (Casey Affleck, 2010)

04 Jun (Fri)
8pm
ONLY A JOKE CAN IDENTIFY US
An American in Rome (Steno, 1954)
Meng Xin (Stephen Chow, 1988)

05 Jun (Sat)
8pm
ONLY A JOKE CAN KILL US
They shoot Horses, don't they?
(Sydney Pollack 1969)

White Collar Blues Fantozzi
(Luciano Salce, 1975)

How to get to THY Lab from Present Projects

17

PRESENT
PROJECTS

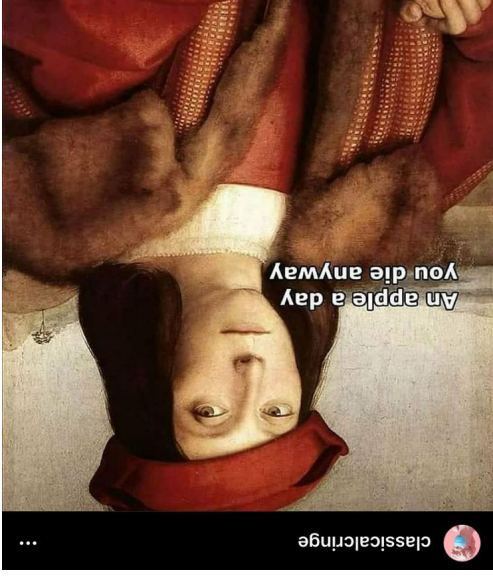
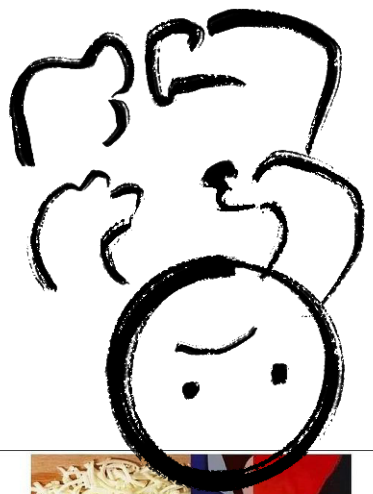
TAK ON HOUSE

WONG CHUK ST

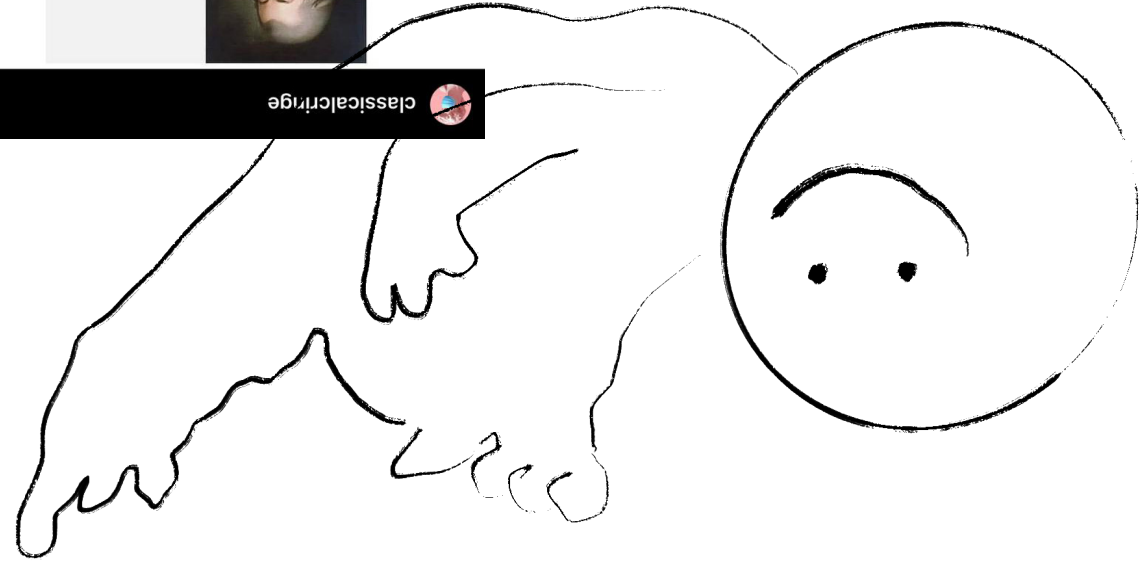
MAPLE ST PLAYGROUND

YU CHAU ST

THY
LAB



1

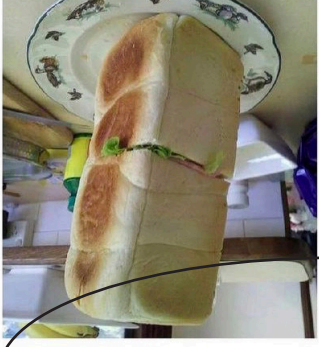




Suprematism



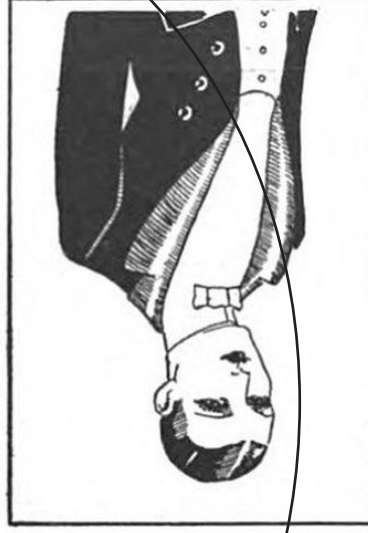
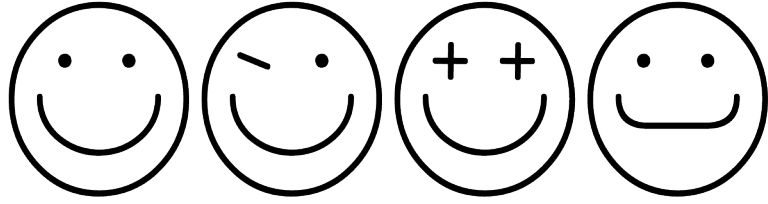
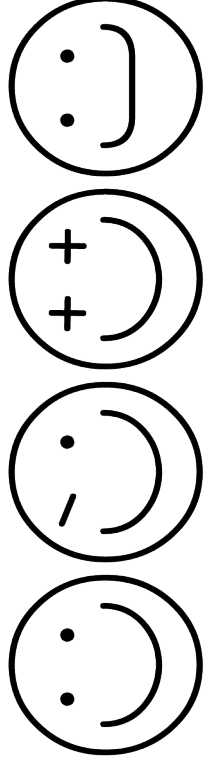
Maximalism



Brutalism

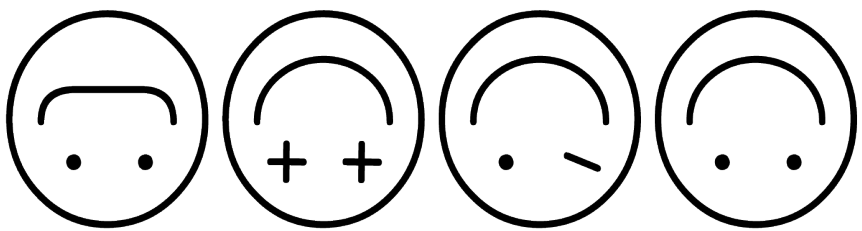


Deconstructivism

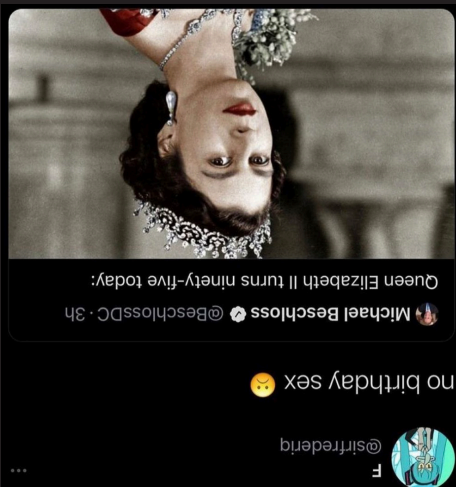
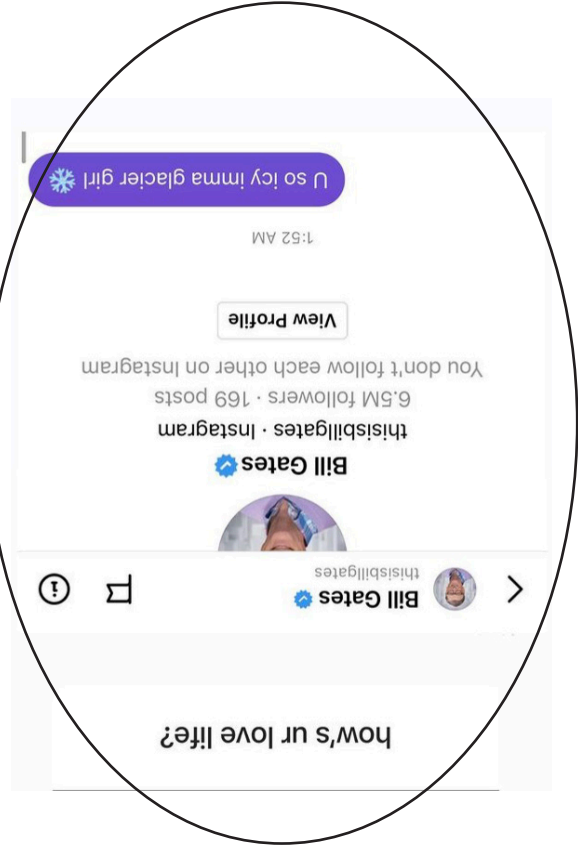


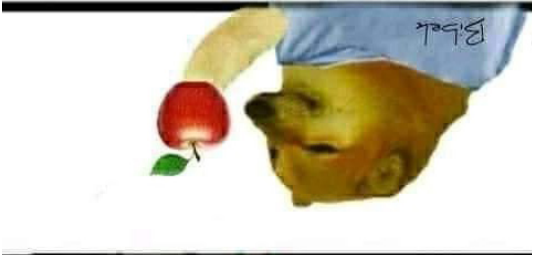
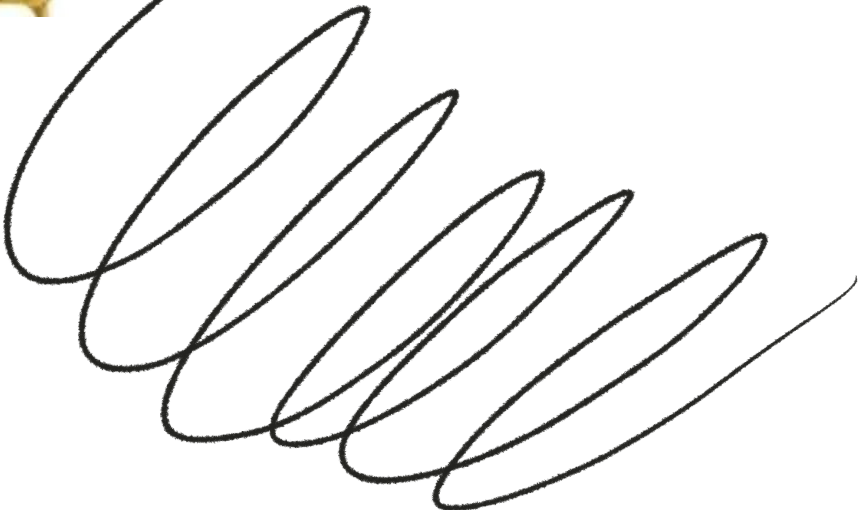
How you really look.

How you think you look.
WHEN A FLASHLIGHT IS TAKEN.

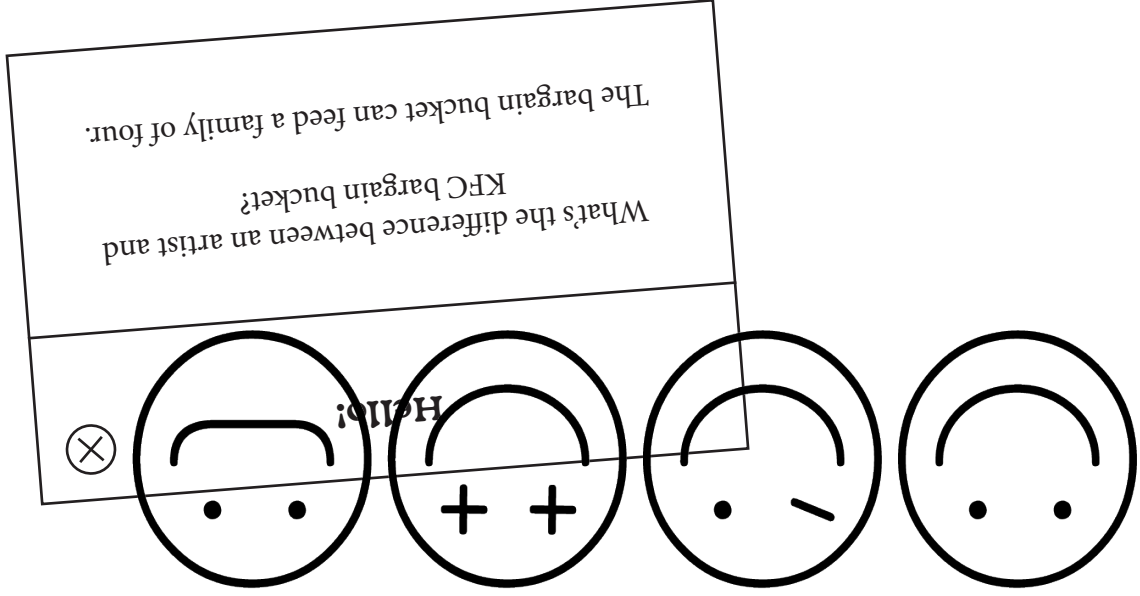
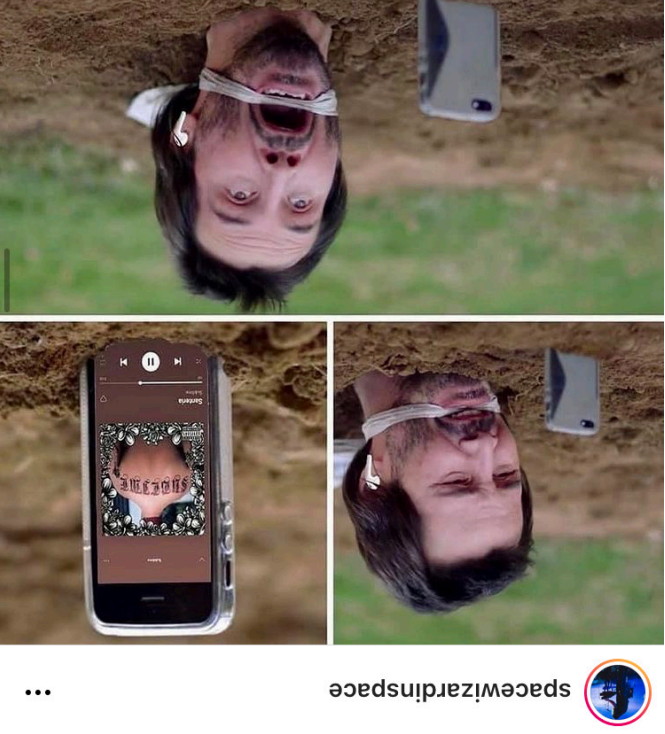


Most people know Mike Tyson as the youngest heavyweight champion of all time, because he knocked out Trevor Berbick in two rounds at age 20 in 1986. But he is also a noted pigeon enthusiast.





therapist: u often use humor to deflect
serious trauma
me: thank u
therapist: i didnt say that was a good
thing
me: what im hearing is u think im funny



There is a rich man coming to his village and try to find a wife. There is a three girl that he is really into so that he give the girls a test, said : who can fill a room in a intelligent way . The first girl fills the room with a lots of ballon , the second girl fills the room with a lots of pillow , the third girl , put a candle in the middle of the room so that the light fills the room immediately

The man dont know who he should choose . So he chose the one with the biggest boobs

a straight man joke lol

PRESENTS

