

## Same Line Twice

We were born on 18 September. We studied in the same school of fine arts. We exhibit in the same gallery. We like to use lines repeatedly to express and to some extent to intensify our pains through our drawings, and by this process our pains and stresses relieved. But our lines can be understood differently.

Hung Fai uses a ruler, his lines are always straight, unbending. He presses the ruler hard onto the paper to bleed out ink from his lines. Each press marks the violence by unleashing his anger. But the paper is unharmed. In fact Hung Fai gives very tender care to the paper and he is highly aware of the humidity and flatness of paper so that the delicate paper will not be destroyed. He uses his lines to disrupt spaces but the paper is safe.

Wai Pong-yu draws freehand. His lines are unpredictable and unplanned. Their curves seem to be enchanted with elegance and gentleness. But often some spots of the wet paper are damaged by his hand when his hand glides along the surface but misses the protective sheet, because the constant flow from his mind to the pen requires his full attention. His lines flow for invoking lives but the paper is actually at risk.

Though we have distinctive differences in the way we draw, the outcome in our collaboration is not about clash only. We do see intimidation at first, then we see some adaptations, merging, connections and coherences. These interactions were carried out instantaneously. But it does not necessarily mean that a unity is a goal. It may sound more appropriate to acknowledge the defiance of each other. Repulsive and attractive tensions coexist together throughout our drawings. A motion of spinning occurs when we try to read both tensions at the same time.

In our individual works, we have worked on our own inner conflicts and inner peace. If we work on the conflicts and coherences with another self, what spaces and dimensions do we have to transcend in order to accommodate them as a piece of visual memory in our world?