

circuit

6 – 20 January 2012

Opening Reception: Friday, 6 January 2012, 6 - 8 pm

Gallery EXIT, 1 Shin Hing Street, Central, Hong Kong

Hours: Tue - Sat, 1100 - 1900

Gallery EXIT presents **circuit**, a group exhibition of works by Szelit Cheung, Hsu Yinling, Ko Sin Tung, Moling Tsui, Gladys Wu and Trevor Yeung. At a time of the year when hopes and aspirations are supposedly abundant, this exhibition examines the cycle of volition. The selection of works connects to suggest a paradigm of desire and reality mediated by fantasy.

'Posters', an oil painting series by Szelit Cheung, depicts vague recollections of domestic interiors. At the induction of capitalism in the late 1980s China, popular posters that adorned the walls were typically of dream homes and landscapes in the unspecified "West". Through his mental images, Cheung explores these propagated goals of the quintessential lifestyle. Hsu Yinling continues to make social observations and comments on the demise of the good life. In 'Lonely Planet', Hsu paints the scene of a redundant play area in her characteristically delirious approach. 'Refresh' by Ko Sin Tung is part of an ink on canvas series that looks at familiar places in virtual spaces. With references to street-view technology, the drawing features wished-for tools and actions confined to the binary world. Moling Tsui extends her survey on urban architecture into signages around the city. Through the new set of paintings, the artist probes into typography and symbols in our culture of commodity. Watercolour works by Gladys Wu portray face-less figures looking, longing and waiting. 'Patience Practice', an evolving project on personal neuroses by Trevor Yeung, is further developed in 'Cup'. A nexus of etched lines traces a lip-mark on the brim of a glass.

《環行》

2012年1月6日至20日

開幕酒會： 2012年1月6日（星期五）晚上6時至8時

地點： 香港中環善慶街1號 Gallery EXIT 安全口畫廊

開放時間： 星期二至六 1100-1900

Gallery EXIT 安全口畫廊呈獻聯展《環行》。參展藝術家包括：張施烈、許尹齡、高倩彤、徐惠玲、胡偉寬和楊沛鏗。據說，年頭該是一個充滿希望和志向的時候。其展覽亦藉着這個思緒考究「意志循環」這個概念。展覽把被挑選的作品連結一起，試圖促成一個「從欲望，穿過空想，到現實」的範例。

張施烈的油畫系列《海報》描繪作者對家裡內景的隱約回憶。80年代末期的中國，剛流入資本主意。那時，大部份屋內的牆上都貼着具有歐陸情懷的夢想家園和外景海報，陳設西方某些不明國家美麗人生的典範。透過他的心理意象，張氏探討這些廣傳的生活榜樣。許尹齡的創作持續圍繞着她對社會現象的觀察，指向美好生活的崩解。在《寂寞星球》裡，許氏用她關常的風格畫出一個被荒廢的公園。高倩彤的《重新》是一個考察熟悉的地方在虛擬空間裡的水墨畫布系列之一。仿製網上街景服務的模樣，畫中提及電腦中（但現實世界沒有的）可取的功能。徐惠玲延伸她對市區建築物的觀察至城市中的招牌。透過新作品，徐氏探索在商品文化裡的字體和符號。胡偉寬的水彩畫描寫無臉孔的人在看望、渴望和等待。《杯》是從楊沛鏗一個關於心境失常的系列《Patience Practice》中演變出來的。在一個飲用的杯子口上，楊氏用雕刻臨摹咀唇印般的圖案。