

FOR IMMEDIATE RELEASE

Gabriel LEUNG

And with the benefit of hindsight

11 January – 22 February 2014

Opening: Saturday 11 January 2014

Gallery EXIT is pleased to present "And with the Benefit of Hindsight" Gabriel Leung's first solo exhibition with the gallery.

Zigzagging between calm and detached contemplations, photographs of radioactive artificial flowers, suspended bags of self-sustainable ecosystems, paintings of contaminated clouds from power plant explosions and copper plates with news of Greenland's Iceberg breaking off are just some of the visual clues of Leung's inquiries over the ubiquitous and paradoxical limits of progress.



Gabriel LEUNG, Future Archive for Future-past no.2, 2014, archival digital c-print, 57 x 42 cm framed

The depicted upside-down reality exhibits nature treated as the involuntary beneficiary of a temporary suspension of civilization. Nature is in turn portrayed as inheritor of a space freed from its civil constraints and made hospitable for it to take over and flourish. This suspension of civilization is what French philosopher Alain Badiou refers to as the 'crisis of negation'. That is the crisis of the ability to negate the established order and by reflex to think of a new kind of order. In a way the paradisiac and yet contaminated scenario depicted in the exhibition departs from the ashes of such a crisis and presents the unintentional aftermath of political and economical deadlocks.

By focusing on the periphery of such catastrophic events (i.e. nature), the artist seems to suggest a kind of hindsight, a lingering in the interval of events. In this threshold of future-past moments, the viewers are seized by the utter silence of these disasters and faced with reality assaulted by surreality.

Gabriel Leung (b. 1983) is a multi-disciplinary artist from Hong Kong. His works address the ambiguity of information transmission and reception. The artist graduated from Glasgow School of Art MFA in 2013. His recent exhibitions include Glasgow Malmö International Artists' Exchange, Glasgow, (2013), How Many Shades Would An Artist Pack For Holidays, Nicosia, Cyprus, (2013); An Eye For An I, New City Space, Glasgow, UK (2013), Beyond the Wall – 2012 Jeonju Photo Festival (Contemporary Chinese Photography), S. Korea, (2012) and Transnational Art 2012, Osaka Contemporary Art Center, Osaka, Japan (2012).

The artists' CVs can be downloaded from here: <http://www.galleryexit.com/201401.html>

The artist will be available for interview. For high res. images and press enquiries, please email info@galleryexit.com or call +852 2541 1299.



Gallery EXIT 安全口画廊

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即時發佈

梁思鳴

《And with the benefit of hindsight》

2014 年 1 月 11 日至 2 月 22 日

開幕： 1 月 11 日 (星期六) 下午 5 時至 8 時

地點： 安全口畫廊 香港香港仔田灣興和街 25 號
大生工業大廈 3 樓

辦公時間： 星期二至六 1100-1800

安全口畫廊呈獻梁思鳴首度個人展覽
《And with the benefit of hindsight》。

遊走於冷靜與抽離的視點，梁思鳴作品中包括放射性的人工假花影像、倒吊的袋呈現着自給自足的生態系統、因電力廠爆炸而釋出的污染雲的繪畫和刻有格林蘭島內冰山破裂的新聞銅板，這些例子展示了梁氏作品裡對進化過程中普遍而又自相矛盾的本質的質疑。

作品所描述顛倒而混亂的現實將大自然看待成為暫止的文明這個現象的副產物，自然界更因此而受惠並被刻劃成一個不受文明約束兼且任由隨意發展的空間。這個暫停的文明正是法國哲學家 Alain Badiou 論述的「否定的危機」，即是在去否定既有制度的能力和衍生出來的新制度時同時出現的危機。在某種意義上，展覽中像天堂般却又被受污染的情景正好源自這場危機，亦是政治與經濟僵局下的無意的餘殃。

聚焦於此類自然界的災難性事件，藝術家似在事件與事件的間隔中作出事後分析和總結。在未來和過去交替的時刻裡，觀眾目睹這些災禍因而噤若寒蟬，自身的現實被超現實所衝擊。

梁思鳴是香港土生土長的多媒體藝術家，作品經常涉獵資訊傳播及授收的含糊本質。梁氏於 2013 從格拉斯哥藝術學院 藝術碩士畢業。近年展覽包括：格拉斯哥 - 馬爾默國際藝術交流展 (蘇格蘭 格拉斯哥, 2013), How Many Shades Would An Artist Pack For Holidays (賽普勒斯 尼古西亞, 2013); An Eye For An I, New City Space, (蘇格蘭 格拉斯哥, 2013), Beyond the Wall - 2012 全州攝影節 (當代中國攝影)(韓國 全州, 2012) 和 Transnational Art 2012, Osaka Contemporary Art Center (日本 大阪, 2012)



梁思鳴「Future Archive for Future-past no.2」2014 年
永久性數碼彩色合劑沖印
外框 57 x 42 厘米

藝術家的履歷和舊作圖片可從此看到：<http://www.galleryexit.com/201401.html>

藝術家將會接受各傳媒訪問。

查詢資料及高像素圖片請電郵至 info@galleryexit.com 或致電 +852 2541 1299。



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