

鄭婷婷

《收件人不在》

2019年5月11日至6月22日

開幕：5月11日(星期五)下午4時至7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 上午 11 時至下午 6 時

安全口畫廊呈獻鄭婷婷最新個人展覽《收件人不在》，展覽於 2019 年 5 月 11 日至 6 月 22 日開放，開幕酒會在 5 月 11 日（星期六）下午 4 時至 7 時舉行。

展出之作涵蓋樸實的紙本繪畫，以至兩米長的大型油畫，靈感源自畫者的日常生活。一隻殘舊的靴子、一雙運動鞋、舊雪櫃——多數人對此過目即忘，甚至認為是沈悶乏味，但藝術家卻體會到箇中意義。

鄭婷婷前年於安全口的個展《集合之前，解散之後》，作品主題帶自傳式的意味，並圍繞獨像與群像，但新近作品顯然不存在人物形體的描繪，焦點轉移至椅子、盆栽和杯子等日常物事。然而在她心目中，如果細心觀察的話，這些平凡的物件同樣有話要說。繪物與繪人，對鄭來說如出一轍，同樣是從記憶裏擷取印象，而且不乏自傳式的角度。作畫過程中，她回溯物件對她的影響、共同分享的歷史，還有物件與她之間的聯繫。

有時候畫者簡單投以一眼，物件就在腦海烙下印象，譬如超級市場貨架上色彩鮮艷的香蕉（《綠香蕉與黃香蕉》），或隨意吐在廢紙上的櫻桃核（《珍珠》）。其他景象日積月累地滲進她的意識，如工作室的盆栽，或是每天吃早餐時對著的鞋架。

作品以物件入畫，同時充滿個人情結。藝術家不取自然主義畫風，意不在於準確描繪花盆、椅子和鞋的現實形態，反之呈現她對這些物事的感受。筆觸粗闊強烈，躁動而錯落有致，藉著繪物來探視她的自身狀態和位置。物件抽去空間聯繫特徵，彷彿浮游在某個不明確的空間，瀰漫疏離的氣氛。此外，葉片枝條經常蔓延到觀者的視線範圍深處，畫面綠意茂密，就如香港雜草叢生的廢棄建築物。

展覽以《收件人不在》為題，進一步伸延這種錯置的氣氛。藝術家在工作室裏不斷收到送錯收件人的信函，多數都是舊租戶的欠款賬單，這種重覆的日常，點滴刻畫出某人不在場的狀態，又像是與她不相關之探訪，弔詭感油然而生。不過，鄭婷婷的畫卻是易於親近，甚至友善熱情。她率真地展現畫的肌理，油彩只覆蓋部分畫布，底層時而清晰可見，呈現透徹的質感，似乎在讓我們參與和分享其創作過程，邀請加入日常生活之探索。

## **CHENG Ting Ting**

Recipient Absent

11 May – 22 June 2019

Opening: 11 May 2019, 4 - 7 pm

EXIT, 3/F, 25 Hing Wo Street, Tin Wan, Aberdeen, Hong Kong

Hours: Tue - Sat, 11am - 6pm

Gallery EXIT is pleased to announce "Recipient Absent", a solo exhibition of new works by CHENG Ting Ting. The exhibition will open on 11 May 2019 and remain on view through 22 June 2019. An opening reception will be held on Saturday, 11 May from 4pm to 7pm.

The works collected in this exhibition, ranging from humble drawings to large canvases spanning up to two metres in length, are all inspired by daily life. In these pictures, CHENG examines what most people would consider ordinary, even boring things – a worn-out boot, a pair of trainers, an old fridge – and finds them to be full of meaning.

While the works in "Fall In Fall Out", CHENG's previous solo exhibition at Gallery EXIT, revolved around autobiographical themes and often featured a protagonist or groups of people, human figures are notably absent from her more recent paintings. Instead, everyday objects such as chairs, plant pots or drinking cups have taken the centre stage. In CHENG's mind, these mundane objects may have as much to say as a person – if one is only willing to pay close attention. She paints them in exactly the same way as she paints people: from memory and through an autobiographical lens. She recalls the impact they had on her, the history they share, and the connections that may have formed between them.

Sometimes, a glance is all it takes for an image to be imprinted in her mind, such as the sight of brightly coloured bananas laid out on supermarket shelves ("Green Banana and Yellow Banana") or the chance arrangement of spit-out cherry stones on a piece of scrap paper ("Pearls"). Other scenes work their way slowly into her consciousness, like the potted plants in her studio or the shoes on the rack she is facing every morning during breakfast.

Although they focus on inanimate objects, CHENG's paintings are deeply personal. She has little interest in naturalistic representation. Rather than trying to reproduce exactly how pots, chairs, or shoes look like in reality, she chooses to show how she feels about them. Often depicted in thick, nervous brush strokes, the objects she paints become tools to investigate her own condition and place in the world. There is an air of alienation about these works. The objects they show have little spatial context and, as a result, appear to be floating in a vague space. In many paintings, leaves and other plant parts intrude into the visual field, as if the canvas was overgrown by vegetation, like an abandoned house taken over by Hong Kong's overwhelming flora.

This sense of displacement is furthered by the title of the exhibition: "Recipient Absent" refers to misdirected letters CHENG keeps receiving in her studio. These letters, mostly outstanding bills addressed to previous tenants, are a constant reminder of someone's absence, and leave her with the strange feeling of receiving something intended for someone else. Perhaps paradoxically, her paintings are not inaccessible at all – they are approachable, even welcoming. CHENG makes no attempt to hide her painting process. She applies paint very selectively and often works with transparencies, leaving large parts of bottom layers and canvas visible. It is as if the artist allows us to look over her shoulder as she paints these works, and invites us to join her on her exploration of daily life.