



Dony CHENG Hung: Elaboration of the reflected lights

12 February – 12 March, 2022

Dony Cheng Hung has a talent for observing the various forms of light and shadow that appear within the urban structure. The artist considers the linkage between 'light' and 'space' in the urban landscape, and the changes that affect their visual manifestation and transformation in the passage of time. Using a combination of soft pastel, charcoal, acrylic and colour ink, Cheng creates smooth painted surfaces, in the space of which emerges all kinds of refracted light and light sources that can be found everywhere. The exhibition runs from 12 February to 12 March, 2022.

The spaces and details in Cheng's works are all drawn from real life, from places the artist frequents or observes on a daily basis. Yet the familiar details in the real world, such as the forms of buildings, signs, objects, material textures, etc. are all erased from the painting, so that the pictorial world becomes an abstract, dematerialised static space.

The 'light' in the works is not only a physical object, but also a symbol that determines the nature of the space, such as the sparkling light waves on the sea's surface, the tile-shaped light slabs on the road's surface, or the light and shadow diamonds spilled into the room through the window frame, constantly morphing with the flow of time. Through various vessels, immaterial light is given different shapes and forms. In the paintings, the source of light are deliberately muddled, Cheng plays with the distance and intensity of light in her imagination. Amidst the pitch black of *City Lake*, the light body which constitutes the focal point, and the water's surface reflecting the light from illumination, are abstracted.

Cheng's recent works focus more on reconstructing the artist's impression of the urban space, as well as the various lights and shadows she has encountered, combined with fantasy, into synthetic landscapes. During the creative process, Cheng alters the rules of manifestation of real space in the pictorial space: Lights and shadows, the immaterial and the material are reversed, and the lines separating the interior and exterior become ambiguous. At the same time, the overall structure of the space also changes with the brightness of the light source. In *Inverted lake*, the upper part of the painting evokes the twilight sky, the mirror-surface of the night sea, a 'light' that defines the pictorial space.

The spatial and visual influence of 'temporality' lies in the core of Cheng's creation. In recent years, the artist has begun creating with video. For her, the medium confers temporality upon the pictorial surface, where 'light', 'space' and 'time' are more intimately connected. In the video work *Moving Puddles*, the forms of the moving and refracting light sources reflected on the sea's surface are constantly changing, differing from the light body and yet are born of it. There are other computer generated 'light surfaces' of gradient colours, and simulated spaces transformed by moving lights, within which the shapes of 'space' and 'light' are endlessly changing like a looped video, all the while being in a constant state.



鄭虹:《由光的倒影開始》

2022年2月12日至2022年3月12日

鄭虹一向善於觀察城市結構中出現的各種形態的光影，思考在周遭環境中，「光」和「空間」的關係，以及在時間的流逝下，影響兩者視覺上的呈現和經過腦海裏轉化後的改變。藝術家以混合粉彩、炭筆、塑膠彩，及彩色墨水作畫。質感平滑的畫面空間出現各種隨處可見、經折射的光及光源體。展期為2022年2月12日至2022年3月12日。

鄭虹作品中所呈現的空間和細節均取材自現實中藝術家日常擦身而過或觀察過的地點。然而在畫中，藝術家把現實世界中熟悉的細節，如建築物的整體、標示、物件、材質等抹去，使畫中的世界成為一個抽象的、去物質化的靜態空間。

作品中的「光」除了是一個實體，亦是一個能定性空間性質的符號。例如海面上閃閃發亮的光波、路面上瓷磚形狀的光塊，又或是透過窗框灑入屋內、因時間流向而不停改變形狀的菱形光影。原本虛無的光，透過各種載體被賦予不同形狀和形態。畫面中光的來源被模糊化、遠近和強弱亦被藝術家轉化和調節，如作品《路上的湖》漆黑一片，焦點所在的光源體被抽象化、被照射而反光的水面因應藝術家的想像而改變了形態。

近期作品更側重於重構藝術家腦海中對城市空間的印象，及所遇見的各式光影，再結合幻想而成的合成風景。在創作的過程中，鄭虹在畫面中改變現實空間的呈現法則；光與影、虛與實被對調，室內外界線顯得模稜兩可。空間的整體構造亦隨著光源亮度的變化而改變。如作品《倒》中上方的部分，似是暮光天色，又像夜中如鏡的海岸，卻成為畫中定性空間的「光」。

「時間性」對於空間及視覺上的影響乃鄭虹創作上的其中一個核心。藝術家近年亦以錄像創作，對鄭虹而言，錄像媒介賦予畫面時間性，「光」、「空間」和「時間」之間的關連更為緊密。例如錄像作品《下雨後的路上》一個個移動的、反射在海面的折射光源，形態不斷改變，跟光源體不盡相同，但又因其而生。其他以電腦生成的漸變色「光面」，和被移動的光所改變的模擬空間，內裡「空間」和「光」的形狀就如循環播放的錄像般不停改變，但又處於一種恆常的狀態。