



Dony CHENG Hung: Finding Rest on the Highway

Exhibition period: 17 February 2024 – 16 March 2024

Exhibition opening: Saturday, 17 February 2024

Gallery EXIT presents Dony Cheng Hung's solo exhibition 'Finding Rest on the Highway', showcasing the artist's recent paintings, animations and installations. Taking place from 17 February to 16 March 2024, the exhibition builds upon Cheng's aesthetics and methodology of her two previous exhibitions, 'Elaboration of the reflected lights' (Gallery EXIT, 2022) and the 2023 CUHK Fine Arts Master's Graduates Exhibition. Utilising the entire gallery space, with painting, animation, installation and projection, the artist constructs a conceptual landscape from her own imagination. Cheng's artistic practice is also a way for her to understand her surroundings, as she loosens the meaning of objects and researches the connections between meanings.

The exhibition unfolds with paintings of the blue sky. Immersed in pale yellow light, projected and reflected throughout the space, the viewer moves through transparent walls, columns and plant-shaped sculptures, arriving at the more sombre monochrome paintings, in a journey from light to darkness. At the end of the journey, two rotating animations illustrate the metamorphosis of objects into painting motifs. The animations confer a temporality upon the images, while the installation transfers the surrealist two-dimensional space on the walls to the three-dimensional space of the exhibition venue. Through these devices the artist attempts to construct a coherent liminal space that allows viewers to experience being surrounded by an environment. Using acrylic as her chief medium, Cheng creates a smooth pictorial surface dominated by black, white and blue tones, wherein details and textures of the objects depicted are erased, forming an abstract, dematerialised, static pictorial world. For the artist, this is a technique to focus on the pictorial surface, to achieve a pure and minimalist expression through elimination, to look for the essence of things and the subjective reality according to herself. Cheng simulates the flatness of computer graphics, using an airbrush to create a flawless gradient blue sky. The black parts, such as the lakes and water bodies, are painted in Musou Black, a kind of light-absorbing paint, to create a sunken visual effect, an illusion of inertia. At the same time, reflected light upon these dark surfaces points to some light source, a visual paradox.

Cheng observes the different forms in the urban structure, stripping them down and turning them into abstract elements which she superimposes upon the pictorial surface to form separate yet interreferencing conceptual landscapes. Like the soul of the city, the floating cube is the abstract form of man-made structure, and the straight lines of the cube man-made values, such as efficiency and control. Two cubic pillars suggest an invisible straight line between two points, and the lost meaning in between. Milan Kundera wrote in his novel *Immortality*: 'A highway has no meaning in itself; its meaning derives entirely from the two points that it connects..... A highway is the triumphant

devaluation of space, which thanks to it has been reduced to a mere obstacle to human movement and a waste of time.' Contrary to this are plants and lakes, which symbolise the curves and motions of nature. Found in various positions of the paintings, the light source which is the sun, watches over the world at all times. Arising from light, shadow, the oblivion devoid of function, brings people out of the straight highway mode, to find rest in the twists and turns of shadows. The ancients had no notion of the highway nor efficiency but devoted time in the pursuit of meaning. Through imagination, Cheng restores a landscape before buildings, in the same way the Greek philosophers restored the world to its basic elements, the primal human nature. At the same time this is also an imaginary future, where only straight lines remain in the world, plants no longer exist and become venerated totems. The horizon line, a rarely experienced landscape for the artist, transcends time, referring to some moment before the past, or after future.

Dony CHENG Hung (b.1993, Hong Kong) received her Bachelor of Fine Arts in 2017 and Master of Fine Arts in 2023 from the Chinese University of Hong Kong. Cheng is inspired by the artificial nature and sense of alienation experienced in Hong Kong. In her artworks, she aims to evoke poetic emotions within the city and explore the connection between our senses and the surrounding urban environment in our daily lives. She examines the relationship between humans, nature, and the urban landscape. Cheng has participated in numerous solo and group exhibitions, including 'Emo Gym' (Tai Kwun, Hong Kong, 2022), 'The Night Observer' (Yen Ben Contemporary, Tainan, 2021), and 'The Sunset lasts forever' (a.m.space, Hong Kong, 2020). She received the Tai Kwun Contemporary commission for '55 Squared' (*Unfurling the scroll of space and time*, 2020), Fresh Trend Art Award and Grotto Fine Art's Creative Award in 2017, and completed the artist residency program in Treasure Hill Artist Village in 2018. The artist currently lives and works in Hong Kong.

鄭虹：在公路上尋找休息

展期：2024 年 2月17日至2024 年 3月16日

開幕：2024 年 2月17日（星期六）

安全口畫廊呈獻鄭虹個展「在公路上尋找休息」，展出其近期創作的繪畫及動畫裝置，展期為 2024 年 2 月 17 日至 3 月 16 日。是次展覽延續了鄭虹 2022 年在安全口畫廊的展覽「由光的倒影開始」及其於 2023 年香港中文大學藝術碩士畢業展的美學和方法，運用整個畫廊空間，以繪畫、動畫、裝置及投影，建構藝術家想像中的概念景觀。鄭虹的藝術實踐讓物件的意義鬆綁，進而尋找意義與意義之間的聯繫，是她理解身處的環境的方法。

展覽由藍天的繪畫展開，在昏黃色燈光籠罩投影折射下，經過以亞克力膠板製成的透明牆身、柱體和植物形態的雕塑，慢慢來到黑白的繪畫，是一段由光至暗的旅程。最後，兩段輪流播放的動畫顯示物件演變成畫中元素的過程。動畫賦予畫面時間性，裝置則把牆上畫作超現實的平面空間延伸到展場的三維空間。展覽設置旨在建構一個連貫的、讓觀者經歷被環境包圍的闕限空間。塑膠彩為鄭虹主要創作媒介，在主調為黑白藍的質感平滑的畫面上，描繪的物事細節和材質通通抹去，畫中世界成為抽象的、去物質化的靜態空間。對藝術家而言那是專注於畫面的一種技巧，藉消除達致一種純粹而極簡的表達，尋找屬於她的事物本質與主觀真實。藝術家模擬電腦繪圖的平面性，以噴筆製造出完美無瑕的漸進藍色天空。黑色部分如湖泊則用上吸光黑色油彩 Musou Black，營造凹陷的視覺效果，讓觀者有被吸進去的幻覺，湖面卻時有反射某光源的高光，形成視覺上的矛盾。

鄭虹觀察城市結構中出現的形態，去蕪存菁成為抽象元素，疊加於畫面空間上，構成獨立而相互對照的概念景觀。懸浮的立方就如城市的靈魂，立方為人造結構的抽象形態，組成立方的直線代表了人造的價值，例如效率與操控。兩根立方柱子暗示了兩點之間的直線，和那中間消失的意義。昆德拉在小說《不朽》如此寫：「大路本身沒有絲毫意義；唯有大路聯結的兩點才有意義……大路是對距離勝利的縮短，今日，距離不是別的，只是對人的運動的阻礙，只是時間的損失。」與之相互矛盾的是植物和湖泊，象徵大自然的曲線與移動。在畫面不同位置出現的光源象徵太陽，無時無刻照看世人。由光而起的影子，非功能的虛無讓人脫離直線的公路模式，在曲折的陰影處尋找休息。古人沒有大路和效率的概念，時間投放於意義的追尋。鄭虹以幻想還原沒有建築物的景觀，像古希臘哲人把世界還原成其基本元素，回歸人的本質。這亦是一種

對未來的想像：植物不再存在，世上只剩下直線，植物成為被憑弔的圖騰。這些藝術家鮮有經歷的視平線風景超越時間，可能是過去之前，或未來之後。

鄭虹生於 1993 年香港，2017 年獲香港中文大學藝術學士學位，於 2023 年獲中大藝術碩士學位。鄭氏的創作靈感來自香港的人工自然和異化感，其作品探索日常生活中感官與周圍城市環境之間的聯繫，喚起城市中的詩意情感，審視人類、自然和城市景觀之間的關係。曾參與多個個人及聯展，包括「圓缺俱樂部」（香港大館當代美術館，2022 年）、「觀夜的人」（台南言本當代，2021 年）、「永恆日落」（香港 a.m. space，2020 年）。曾獲出爐藝術新秀獎及嘉圖創作獎（2017 年）、大館當代美術館「55 平方米」委約項目「觀夜的人拉開時空的捲軸」（2020 年）及參與台北寶藏巖國際藝術村藝術家駐留計劃（2018 年）。藝術家現於香港居住與工作。