



Elpis CHOW: The Other Side

6 November–4 December, 2021

Opening: Saturday, 6 November, 2021, 2–5pm

Gallery EXIT presents 'The Other Side', a solo exhibition by Elpis Chow, which will run from 6 November to 4 December, 2021. An opening will be held on Saturday, 6 November from 2pm to 5pm.

This exhibition showcases a new series of oil paintings in different formats made in this year. The works feature the people, street corners, buildings, construction sites, landscapes and objects encountered by the artist in real life, with special attention to the effects of various media and materials on canvas, and how different colours and visual elements are rearranged in the pictorial world. Most of the scenes depicted in the works are nondescript places and corners which evoke a sense of familiarity but also that of strangeness. Hence they are akin to mirror images: While they may be a reflection of reality, they are not reality itself.

Compared to the works in Chow's previous solo exhibition 'Blunt' (2018) which portrayed the surrounding scenery in a more subdued manner, works in this exhibition appear more 'realistic'. In the paintings, the lines of the buildings are straight and smooth, resembling three-dimensional building models. Adopting the architect's method, the artist paints real buildings in realistic proportions, inserting at the same time some seemingly ordinary items rendered in different brushstrokes and perspectives, which gives a feeling of things from an alien world being superimposed onto the pictorial world. Coupled with simple grey and bright, colourful shades, the straight and radiating lines recall comic books with frames in different shapes. The resulting surreal two-dimensional world is a mixture of realistic, abstract and comic styles, as well as various materials, textures and elements.

The long format work 'Hidden' is set in the Osaka Tennoji Zoo, also featured in the 2017 work 'Background' which depicted the front of an animal cage in a deep brown tone. The new work combines simple greys with vivid neons in a panoramic perspective. Parts of the scene are drawn from reality, while the two further ends are supplemented by the artist's imagination. The background is represented in a flattened perspective, and the inside of the cage is replaced by a vast forest. Some architectural details are stitched onto the canvas to make them appear 'three-dimensional', but at the same time flatten the pictorial composition.

'Coda', another work in panoramic perspective, illustrates a space that bears resemblance to a housing estate parking lot in Hong Kong. With only a colour patch that designates the ground

and no discernible light source, it is impossible to tell whether it is an indoor or outdoor space. Crisscrossing linear compositions create multiple focal points which are scattered across the same pictorial surface. Sometimes inconspicuous yet interesting details can be spotted, such as the hanger in the air-conditioning duct. On the central pane, a door is painted in detail, with special emphasis on the material. All characters in the painting are either placed in the rear or along the margins: In this work they exist as a kind of background, a part of the eternal landscape.

Framed in oval frames and hung on the wall like mirrors are numerous portraits of the acquaintances of the artist and several self-portraits. As Chow paints what she sees in these people, she is also fascinated by what is hidden from view. Seemingly familiar, the figures in the portraits also feel distant, like some abstract symbol, or a mirror image between reality and fantasy.

《另一面》

2021 年 11 月 6 日至 12 月 4 日

開幕：11 月 6 日（星期六），下午 2 時至 5 時

安全口畫廊呈獻周紫羚全新個展《另一面》，展期為 2021 年 11 月 6 日至 12 月 4 日。開幕將於 11 月 6 日星期六下午 2 時至 5 時舉行。

是次展覽展出藝術家於本年度創作的全新大小油畫作品，作品描繪了藝術家於現實中遇到的各式人物、路經的街角、建築物、工地及景觀靜物，尤其注重畫布上各類素材物料的呈現，以及不同色調與視覺元素於平面畫中世界的重置。作品中的場景大部分都是些不被特別留意的地方和角落，似曾相識而陌生。因此，畫中場景就如鏡中呈現的影像：它可以是現實的反映，卻非現實本身。

相比周氏於 2018 年的個展《鈍》對身邊景物較為淡然的描繪，是次展覽作品風格更為「寫實」。畫中建築物的線條如立體建築物圖則般筆直平滑。藝術家嘗試模仿建築師，以真實的比例繪製現實的建築物，但又以不同的筆觸和角度呈現一些看似平凡的景物，看上去就像是來自另一個國度的物事被強加於畫面的世界中。作品中的直線或放射線讓人聯想起漫畫中不同形狀的畫框線，配合灰粉樸實與繽紛奪目的色調。超現實的平面世界混合了寫實、抽象和漫畫風格，以及各種素材、質感和元素。

長幅作品《隱藏》取景於大阪天王寺動物園，同一場景曾於 2017 年的作品《背景》出現，後者描繪了一個動物籠的前方，配以沉實的啡褐色調，新作則結合樸實灰調與鮮明熒光粉色調，並以全景視角的方式呈現。畫中部分場景取材自現實，兩側為藝術家對已存在景物作出的延伸想像，後方部分以平面視角再現，籠內則置換成一片廣闊的山林。建築物部分細節以針線縫上，使之「立體」的同時亦令畫面構圖變得更為平直。

另一全景視角作品《尾聲》展示了一個疑似香港屋邨停車場的空間。大片色塊代表了地面，光源未有顯示，讓人無法認清那是室內或室外。交錯的直線構圖分散成眾多視點，同時處於同一平面之上。間中可以發現一些不起眼卻有趣的細節，如冷氣風槽內的衣架。畫中央門的部分有著細緻的描繪，然而藝術家希望特別強調的卻是一種物料材質的呈現。畫中人物均處於畫中後方或邊緣位置：人物在此作品中乃有如背景般的存在，是恆常景物的一部分。

多幅人像作品描繪了藝術家認識的人物，以及數幅藝術家自畫像，以橢圓形外框裝裱，如鏡子般掛在牆上。周氏繪畫了她所看到的人之外貌，同時對她所看不到的面貌感到好奇。畫中人看似熟悉，但又帶有一種抽離感，如某些抽象符號，或是處於真實與幻想之間的鏡像。