

安全口
EXIT

Frank TANG Kai Yiu: You are here

11 June – 9 July, 2022

Gallery EXIT is delighted to present Frank TANG Kai Yiu's solo exhibition 'You are here', showcasing the artist's works made between 2018 and 2022, in which are portrayed places and landmarks of Hong Kong through various mapping approaches and visual presentations. The works exhibited in this exhibition mainly revolve around the history, landscape and people's lives of a place, where all kinds of relationships and emotions are woven by means of mapping and placed in the contexts of contemporary society and contemporary art. The exhibition will open on Saturday 11 June, and will run till 9 July, 2022.

Maps are worlds seen through the cartographer's eye, spaces represented in a specific way. They may be real or unreal, like the fictional worlds in myths and legends, folklore, hailed from the imagination of the creator. While objective facts are real, the creator's observations of and feelings for a place are no less so, only becoming fictional when presented as works of art. In contemporary art there is no lack of works that take the 'map' as theme, or 'mapping' as creative trajectory or strategy. Through maps in different forms, artists all over the world explore and discuss contemporary issues such as racial conflicts, globalisation, ecology, body politics, identity and utopia. Encompassing a rich array of visual elements, maps can also be presented in many different forms.

As the visual culture studies scholar Giuliana Bruno points out in her book *Atlas of Emotion*, there is an intricate relationship between maps and journeys. People navigate and learn about a place following the signs and directions in maps; a familiar place is experienced anew from another perspective proffered by the cartographer's purposeful selection and narration. More than an engagement of visual and personal associations, it involves all the bodily senses. Through these mapping methods, Tang's works discuss real and imaginary spaces, active and passive journeys, and the emotional projections elicited by maps. The coordinates sometimes found on maps indicate the map reader's current location on the map. By matching the landmarks, signs and symbols on the map with the surrounding, the map reader tries to find his or her way. Maps communicate, constructing spaces with abstract symbols. Depending on the cartographer's data research, visual selection, emotional expression and purpose, the map becomes a bridge through which the cartographer communicates with map readers, allowing the latter to experience the world in the map.

In painting, composition is a kind of mapping, and for the artist there are multiple ways of presentation. Known for his contemporary approach to Chinese ink painting, Tang's works reference the styles of artists from different eras. *Zhongshan Park* (2022) appropriates the composition and the colour scheme of landscape painting from Northern Song and Qing Dynasties, emphasising the 'travelability' of Chinese landscape paintings. Visually the viewer is led into the park, following a path, eventually climbing to the top of Castle Peak looming at the back. *Tung Lin Kwok Yuen* (2019) references some mythological maps. Vegetations are derived from archetypes in gongbi paintings. Composed of drawings in the style of tourism illustrations, *Shing Wong Street* (2021) demonstrates the local communal culture and illustrates the history and structure of the street, indexing its colours and other man-made things. Drawn from parks in Wanchai, the *Pocket Park* series (*Tai Wo Street Playground, Queen's Road East/Swaton Street Sitting-out Area, Dominion Garden*, 2018) is filled with index symbols, elucidating the symbiosis of man, man-made nature and nature, encapsulating the parks' designs and behaviours of people. With painting as the chief medium, the artist attempts at the same time to present his works through sound performances and sound installations, to better demonstrate the absurdity of this symbiosis, a certain harmony not without its hypocrisy. While the *Pocket Park* series is presented alongside a sound recording installation, *Our Audible City* series (*The Haw Par Mansion, Tung Lin Kwok Yuen, North Kowloon Magistracy, The University of Hong Kong, Tai Kwun, Peng Chau*, 2018–2019) utilises sound performance as a mapping method.

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鄧啟耀：你在此

2022年6月11日至7月9日

安全口畫廊很高興呈獻鄧啟耀個展「你在此」，展出藝術家於2018至2022年期間創作之作品，透過不同製圖(mapping)以及視覺展示的方式，呈現香港的地方與地標。是次展覽展出之作品均以地方的歷史、景貌與生活為主，以製圖的方式組織成各種關連與情感，置於當前的現代社會及當代藝術的脈絡。展覽於6月11日星期六開幕，展期至7月9日。

地圖本身就是製圖者眼中的世界，以其方式再現的一個空間，可真可假，像是虛構的神話傳說、民間故事、創作者想像等。客觀事實為真實，創作者對地方的觀察和感受同樣真實存在，呈現為藝術品時則都可成為虛構。當代藝術中以「地圖」為主題或以「製圖」作為創作軌跡或手段的作品屢見不鮮，中外藝術家們以製作不用形式的地圖探討和論述族群衝突、全球化、生態、身體政治、認同、烏托邦等當代議題；地圖既能囊括豐富的視覺元素，也同時涵蓋不同展示形式。

正如視覺文化研究學者茱莉婭·布魯諾(Giuliana Bruno)在著作《Atlas of Emotion》中提及，地圖與遊歷之間是有種密不可分的關係。大眾跟著內裡的標示和指向遊歷認識一個地方。假若這個地方已很熟悉，他們亦因為製圖者的目的性選取和闡述，以另一個角度認識地方。這不單是視覺和個人聯想的參與，是關乎整個身體不同感觀的投入。鄧氏的作品以這些製圖方式討論現實與想像空間、主動與被動式遊歷、地圖顯生的感情投射。有時，地圖會標示了閱圖者此時此刻在地圖上的位置，閱圖者嘗試把地圖中的景物標示符號與周遭事物配對，從而找到自己的路。地圖本有著溝通功能，以抽象化的符號建構空間，這關乎製圖者的資料搜集、視覺選取、情感表現、製圖目的等因素，最後成為與閱圖者溝通的橋樑，讓他們代入其中經歷圖內的世界。

關於製圖與繪畫，鄧氏有多種畫面展現的方法。藝術家以水墨風格融入當代藝術的表現手法見長，作品風格參照不同年代的藝術家，例如《中山公園》(2022年)構圖刻意以傳統山水畫的畫法，挪用了北宋山水畫的構圖和清代山水畫的用色特色，強調山水畫中的「可遊性」，由視覺帶動進入公園，再往後上小路，遂攀上背後的青山山頂。《東蓮覺院》(2019年)則參考一些神話地圖方式。植物造型都來自中國畫工筆山水。《城皇街》(2021年)以景點插畫風格的繪畫組成，展示地方當中人與人的鄰舍文化，描繪了街道的歷史和結構，包括顏色和其他人為事物。取材自灣仔的公園的《口袋公園》系列(《太和街遊樂場》、《皇后大道東／汕頭街休憩處》、《東美花園》，2018年)的畫面裡則充斥了索引符號，組織了人、人為自然和自然的共生，以符號表現公園的設計以及人的行為習慣。雖然展覽重心在繪畫，藝術家亦嘗試以聲音表演及聲音配置畫作呈現作品，展現那種共生的荒誕一面，但又不失虛偽的和諧。除《口袋公園》系列配有錄音裝置，《聽得見的城市》系列(《虎豹別墅》、《東蓮覺院》、《北九龍裁判法院》、《香港大學》、《大館》、《坪洲》，2018–2019年)的地圖作品是與本地作曲家鄺展維的音樂作品的合作計劃(<http://www.ouraudiblecity.com/>)。