



Glary WU: A Sentimental Journey

Exhibition period: 6 January – 3 February 2024

Exhibition opening: Saturday, 6 January 2024

Gallery EXIT presents Glary Wu's solo exhibition 'A Sentimental Journey', featuring a new series of nine oil paintings, on show from 6 January to 3 February, 2024. Like a visual journal, the exhibited new works record recent events during the time when Wu, experiencing a state of loss, went travelling with her intimate friends. In an attempt to extend her memories and personal feelings through these paintings, the artist engages in a private self-dialogue and self-discovery, in the process gaining more self-knowledge and grounding, reflecting on what the act of painting means for her.

In Wu's paintings, scenes and characters from daily life are presented on the canvas as individual scenes from a stage play. Revolving around trivial happenings and interactions between people, her paintings are rich in imagination and narrative quality, with special attention to the interactions between the various elements and characters on the pictorial surface and associations evoked from the scenes. Compared with her other works previously exhibited at Gallery EXIT, also rendered in the warm soft tones with the sentimental and ambiguous quality of memory, the new works manifest a distinct change in painting technique, where flowing lines and blurry brushstrokes become bolder, while in terms of tone and atmosphere, old photograph-like brownish yellows and greens pervade and define the whole series.

In this visual journal are two kinds of records: First there are images made up of real scenes and events, sprinkled with Wu's own associations. The protagonists are still the artist herself and people around her, but with more details and on a larger scale. The scenes in these large-scale paintings are clearly outlined with a direct reference to reality. Then there are the artist's inner dialogues, set in fictional scenes with fictional characters in a fantastical composition. The details of the four small paintings are loosely rendered, the conveyance of the artist's inner feelings and thoughts given priority over the recognisability of the scene.

Kombucha portrays the time when in a restaurant in Taitung Wu and her friend chatted with the restaurant owner, drinking kombucha, exchanging thoughts about land, bringing this work into fermentation. In the foreground is the table and the glass of golden kombucha; behind (or the world reflected in the glass of kombucha) sits a young woman in a yellow dress with a relaxed expression, savouring the moment in harmony with the surrounding environment. The figure of a lone young woman often appears: The woman in *To be with* walks down the steps in a bamboo forest, where the curving steps and fences, and the bamboo forest that occupy most of the upper part of the painting bring vitality and movement into the serene scene; while in *Lemon and Mine* and

Retro-me the women in indoor scenes rendered in soft brushstrokes convey a kind of inner peace. The fantastical *How to Train Your Dragon* is inspired by the animation *How to Train Your Dragon*.

The largest painting in the exhibition, *Self-therapy* is Wu's first attempt at large-scale diptych format and documents a year of honest dialogue with herself. Through the canvas, the artist talks to herself, faces and processes her emotions, trying to create a calm atmosphere in the painting. To the left amidst the dawn calmness, a young woman figure representing the artist is immersed in a green space. Slightly hunched over, she focuses on the small spring and reflection in front of her, which signifies the complex emotions such as surprise, anxiety, courage, loneliness that emerge from self-exploration and dialogue, a secret fountain in one's heart.

Glary WU

Born in 1996, Hong Kong

Glary WU graduated from the Academy of Visual Arts, Hong Kong Baptist University in 2019. Chiefly working with painting, Wu also creates artist zines, transforming and defamiliarising the conversant things through painting and drawing. Her reality imitates theatre, highlighting the dialogue between elements and characters in the same space, with a dash of imagination here and there to accentuate the human mind through static surroundings and changing sceneries. Wu's solo exhibitions include 'The Sun' (Art Projects Gallery, Hong Kong, 2022) and 'Flowers Speak' (Infectment, Hong Kong, 2021), and she has participated in various local and international group exhibitions such as 'Portrait: Infinite and Beyond Group Exhibition' (Touch Gallery, Hong Kong, 2023), 'New Gaze' (Gallery EXIT, Hong Kong, 2023), 'Relay Relay Relay Relay' (Wure Area, Hong Kong, 2023), 'The Moon and The Sun' (Arthome, Hong Kong, 2022), 'Nothin' Like the Taste of Print' (Hanart TZ Gallery, Hong Kong, 2022), 'Why Print 3' (KC100 ArtSpace, Hong Kong, 2022), 'Wonder-verse' (K11, Hong Kong, 2022), 'The Use of Useless' (PMQ, Hong Kong, 2021), and 'IAM international art moves 2020 - Pathfinder' (Kunstquartier Bethanien, Berlin, 2020). She has created and published an illustration zine *Jobless* and participated in the Hong Kong and Taipei Art Book Fair in 2020 and 2021.

胡愷昕：眼眸裡的花與火

展期：2024年1月6日至2月3日

開幕：2024年1月6日（星期六）

安全口畫廊將呈獻胡愷昕個展「眼眸裡的花與火」，展出藝術家新系列共九件油畫作品，展期為2024年1月6日至2月3日。是次展出新作描繪了藝術家近期經歷迷失及與親友外遊的點滴，尤如一部視覺私日誌。藝術家嘗試透過畫作延續其回憶與主觀感受，以及較私密的自我對話與發現，藉繪畫過程了解自己並整理思緒，反思繪畫對自身的意義。

胡氏透過繪畫把生活中的景物與人物如同舞台般一幕幕呈現於畫布上，主題圍繞周遭發生的瑣事以及人與人之間的關係，作品含有豐富的想像及強烈的敘事性，偏重畫面上各元素和人物之間的互動，表達對不同場景的聯想。比較藝術家之前在安全口畫廊展出同樣以溫暖柔和色調的油彩模仿回憶動人心弦的模糊質感的舊作，新作顯示了藝術家作畫技巧明顯的轉變，流動的線條及帶朦朧感的筆觸更為大膽，在色調控制及氛圍營造上，舊照片般的黃啡綠暖色調的方向亦更見明確。

胡氏藉此視覺日誌進行了兩種記錄：一種為根據真實場景及事件，加插藝術家個人聯想而成的畫面；描繪對象仍是藝術家及其親友，然人物處理上比以往作品增加了細節、比例更大。這些大幅畫作的畫面表達清楚明確，與現實產生直接連繫。另一種則為藝術家與自己內心對話的記錄，展現之場景及角色均屬虛構，構圖天馬行空。這四件小幅畫作的細節處理較為鬆散模糊，主要傳遞一種藝術家的內在感受和思緒，場景是否可辨相對不重要。

《Kombucha》記述一次在台東一家餐廳，胡氏及友人與餐廳老闆不覺聊了一個下午，喝著康普茶，交換了很多對土地的想法，從而發酵了這件畫作。前景是餐桌和桌上駱黃色的康普茶，後面一片金黃的土地中央（也可能是玻璃杯中康普茶反映的世界）坐著一名穿著黃色衣裙的年輕女子，神態輕鬆，正享受與身處環境融和的當下。單獨的年輕女子形象經常出現：

《To be with》竹林中的女子拾級而下，彎曲的階梯和籬笆及佔了畫面大部分的竹林為清靜的畫面製造了生氣與動感；而《Lemon and Lime》及《Retro-me》中身處室內場景的女子在柔和的筆觸下傳遞了一種內心的平靜。構圖奇幻的《How to Train Your Dragon》的靈感則來自動畫《馴龍記》。

展覽最大型的作品《Self-therapy》乃胡氏首次挑戰大幅雙拼畫，記錄這一年與自己赤裸誠實的對話。藝術家透過畫布與自己對話、面對及處理自己的情緒，嘗試在畫中營造一種安靜的氛圍。畫中瀰漫著一股黎明時的平靜，左側代表了藝術家的年輕女子置身一個不知名的被綠野包圍的空間，微弓著腰、凝神貫注於面前的小噴泉及倒影，表達自我發現及對話帶來的驚喜、不安、勇氣、孤獨等複雜情緒，心中暗暗的泉湧。

胡愷昕

生於 1996 年，香港

胡氏於香港生活及工作，2019 年畢業於香港浸會大學視覺藝術學院，主要創作媒介為繪畫，亦有創作藝術家小誌。胡氏透過作品將熟悉的事情陌生化，視生活中的景物與人如舞台劇設置，著重空間裡每樣元素與人物之間的關係與對話，並將個人的想像伸延於作品上，利用周遭靜止及變異的景象凸顯出人類心境。個展包括「太陽」（香港 Art Projects Gallery，2022 年）及「花之語」（香港 Infectment，2021 年）。曾參與本地及國際聯展包括「包羅萬『像』藝術聯展」（香港 Touch Gallery，2023 年）、「新凝視」（香港安全口畫廊，2023 年）、「接力！接力！接力！接力！」（香港 Wure Area，2023 年）、「月亮和太陽」（香港藝術家，2022 年）、「沒有什麼比印刷品的味道更好」（香港漢雅軒，2022 年）、「為什麼印刷品 III」（香港 KC100 Art Space，2022 年）、「奇境」（香港 K11，2022 年）、「無用之用」（香港元創方，2022 年）及「IAM 國際藝術行動 2020：Pathfinder」（柏林 Kunstquartier Bethanien，2020 年）。曾創作插畫小誌《Jobless》，並參加香港藝術書展與臺北藝術書展（2020-2021）。