



## **Hilarie HON: Sunlight Murmur**

Exhibition period: 6 May – 3 June, 2023

Exhibition opening: Saturday, 6 May 2023, 2 – 5pm

Gallery EXIT is pleased to present ‘Sunlight Murmur’ by Hilarie Hon, on show from 6 May to 3 June 2023. The opening reception will be held on Saturday, 5 May, 2 – 5pm.

Developing from the creative direction of her previous exhibition, Hon’s new exhibition showcases multifarious surreal landscapes. Unpredictable and constantly changing, the landscapes depicted in Hon’s paintings exude a strong sense of alienation and melancholy, another world severed from that of the exhibition space. The unspecified characters and events in the paintings constitute recurring scenes on the pictorial surface which are at once familiar and strange; some repeated motifs include the various states of sunrise and sunset, a smothering house, a man in a hat, a sailing boat in the sea, misty rain and rose-tinted clouds.

With strong colour contrasts, Hon’s works place more emphasis on the overall impression of represented objects through the transition of colours and shades, than their form and meaning. The clouds in the sky are rendered as a massive colour field, inconstant like flowing water, making it difficult for the viewer to tell the time of day. Sometimes it is the darkening sky before the storm, the sense of humidity and apprehension in the air as disaster approaches. Instead of the high contrast colour schemes often found in her previous works, such as oranges and blues, a distinct middle tone can be discerned in her new works in this exhibition. Through the layering of translucent contrasting colours, a middle tone is achieved when viewed from a distance, in which traces of various colours can be distinguished when viewed up close. The complementary colours create a more calm and smooth atmosphere, and a sense of subtlety and ambiguity.

Light has always been an integral part of Hon’s works. Since a young age, the artist has been fascinated by watching the sea. The light waves floating on the surface of the sea constitute a significant part of the artist’s creative development. ‘Sunlight murmur’ refers to the visual experience after a considerable time observing the reflection of light waves on the sea surface, when certain noises appear in the eyes, lightwaves in the form of falling rain, like hearing the murmurings of the sunlight. In Hon’s works, light manifests in different forms; it may be light sources such as sun and fire, or reflected light such as clouds and light waves in the water.

Always highlighted by the artist, the ‘frame’ of the work forms a clear boundary between the painting and the viewer, creating a sense of distance where viewers seem to be watching a stage performance or a film screening from the auditorium. However, within the painting, the

boundary between internal and external space is deliberately blurred, and the figures in the paintings are often placed along the margins, as if looking out of a window/the pictorial surface at the view and viewers beyond. Instead of being hung on the wall, numerous paintings are installed in wooden boxes, outside the 'framework' of a conventional exhibition setting, and infiltrate into the viewer's space, becoming a three-dimensional installation that can interact with the viewers. The plain appearance of the wooden box also makes it easy to integrate into spaces of different natures. When closed, the paintings within exist as a separate spatial world. Consistent with the artist's previous practice, Hon's wooden boxes appear in different forms, with two wooden doors, just like the TV cabinets once popular in the past, where images are shut off from the space by the closing of the wooden doors. In this exhibition, copper plates are added onto these wooden cabinet-box-frames, whose metallic tone enriches the colours of the paintings and serves as a decorative detail for the frames.



## 韓幸霖：日光絮語

展期：2023 年 5 月 6 日至 6 月 3 日

開幕：2023 年 5 月 6 日（星期六），下午 2 時至 5 時

安全口畫廊呈獻韓幸霖個展「日光絮語」，展期為 2023 年 5 月 6 日至 6 月 3 日。開幕將於 2023 年 5 月 6 日星期六下午 2 時至 5 時舉行。

是次展覽概念延續藝術家前次個展創作方向，展現多幀超現實風景。韓氏畫作之景觀變幻莫測，當中帶著一種強烈的疏離感和愁緒，與展示空間份屬另一割裂的部分。畫中的人物和事件沒有既定的名字和身份，反覆出現於多個畫面上的景物似曾熟悉卻又陌生，重複的意象包括不同狀態的日出與日落、冒煙的屋子、戴帽子的人、海上的帆船、煙雨彩霞等。

韓氏的作品帶有強烈的色彩對比，聚焦於以顏色變化所呈現物象的整體印象，人與物的輪廓和意義反屬次要。天空渲染的雲彩色彩斑斕，如流水般的形態變幻莫測，令觀者分不清年月時日。也有如風暴來臨前逐漸昏暗的天色，風雨前夕的潮濕空氣和不安感。相對於藝術家一貫使用的強烈對比色系，如橙和藍調，是次展出新作中明顯可見增加了一種中間色調：透過各種對比色以半透明的層次逐漸堆疊出來，遠看為一種中間色調，近看則可見有多種顏色的痕跡。當中的顏色互補使作品更趨平靜和緩，也增加了一種含蓄和曖昧感。

光在韓氏的作品中一向是不可或缺的部分。藝術家自幼熱衷觀海，海中的光波浮影，是藝術家成長和創作養份的重要部分。「日光絮語」意指觀察海面的光波反射一段長時間過後，眼中影像就會開始出現雜訊，就如雨般的一節節光波，彷彿可以聽到日光絮語聲。在韓氏的作品中，光以不同的形狀出現，可能是光源本身，如太陽、火光等，也可能是光線和經折射的光，如雲彩、水中光波等。

藝術家向來刻意聚焦作品的「框」的部分：「框」形成了繪畫與觀者之間明顯的界線，使作品有一種距離感，觀者有如在觀眾席或電影院觀看舞台上的演出。然而在畫面空間裡，內在和外在的空間界線則被刻意模糊，畫中人物經常被置於畫框的邊陲位置，像是在遠眺窗外／畫外的景觀和觀者。多幅畫作並非懸掛於牆上而被裝置於木盒內，跳出一貫繪畫被觀看的「框架」，滲入觀者的空間，成為能和觀者產生關係的立體裝置。木盒平實的外觀亦使之可以輕易融入於不同空間之中。而木盒關上後，畫作又再次作為一個獨立的空間存在。一如以往的創作方向，木盒以不同的形態出現，有兩扇可開關的木門，就如以前曾經流行的電視櫃，木門合上時便可把影象從所處空間關閉。是次展覽中，藝術家在這些充當木盒的框櫃上加上一塊塊銅片，其金屬色調豐富了作品的色彩，也增加了「框」的裝飾性。