

## **Hilarie HON: Yesterday Brightness**

17 October - 28 November, 2020

Opening Reception: Saturday, 17 October 2020, 2 - 5 pm

Gallery EXIT, 3/F, 25 Hing Wo Street, Tin Wan, Aberdeen, Hong Kong

Opening Hours: Tue - Sat, 11am-6pm

Gallery EXIT is pleased to present “Yesterday Brightness”, a solo exhibition of new works by Hilarie HON. The exhibition will open on 17 October 2020 and remain on view through 28 November 2020. An opening reception will be held on Saturday, 17 October from 2pm to 6pm.

HON continues to employ her signature bold colours and comical imagery to create a nightmarish surreal world. Her new series depicts scenes and fleeting moments that are not meant to last. Similar to a movie-watching experience, surreal spectacles with dramatic light and sky combine elements of reality with imagination, inviting the audience to experience from afar scenes on the canvases, such as a tree about to fall, a man walking in heavy rain, fiercely burning fire and bursting fireworks, all conveying a sense of alienation. The human figures, with their identities not specified, can be seen as either being inside or outside the painting panels. The element of light is also significant in HON’s works and the exhibition setting. It is either portrayed in the paintings as light and fire fiercely burning or appears as light sources outside the canvases, with the level of brightness gradually decreasing as the audience proceed deeper into the exhibition space.

“Sparkly waters, blurry eyes” is a large-scale work that is four metres in length: eleven panels with different scenes, sizes and perspectives are loosely connected with each other in a grid. Many of the painted scenes look almost identical to Hon’s previous paintings, such as the centrepiece of the sunset and other panels depicting birds flying in the darkening sky or human figures drifting in boats. This work responds to and extends from a series of sunset paintings resembling a film sequence from her 2018 solo “The Daily Disappearance of the Sun” at Gallery EXIT. The series depicts the same scene from different perspectives – cinema audience are watching a scene of the sun gradually setting, meanwhile being watched from the “outside” by the actual exhibition visitors. Whereas this time the order of events is rearranged and displayed at once in salon style.

Hilarie HON has been exploring the boundaries of spatial representation in paintings and their installation in the exhibition space. In visual art, windows often enable a three-dimensional representation of a two-dimensional picture plane, forming a spatial ambiguity between the internal and external space. As part of her key concept, she employs the ideas of gazing and “painting as a window” as a visual art device and metaphor. Window frames are included in many of the painting compositions and they also merge into the setting of the exhibition space. For example, “Indoor” is a painting with foldable wooden panels – with its form and function comparable to an actual window -- that allows the painted scenes to be seen or hidden from view. It is a triptych when opened, an installation object when closed, therefore transformable between two-dimensional and three-dimensional forms.

The panels are in one way an invitation to viewers to gaze beyond the usual perceived space on the canvas; on the other hand, they set a barrier to viewing the painting when the construction is folded together. “Tree in Kowloon Park”, a site-specific work, also explores the nature and functions of windows by juxtaposing between the actual and the painted space. The work consists of a three-panel painting of a large bare tree, with a curtain installed in front of it that can be drawn open or closed. Placed next to the gallery windows, it is a representational impression of the windows and the scenery outside.

韓幸霖

## 《昨日日光》

2020年10月17日至11月28日

開幕：10月17日（星期六）下午2時至5時

地點：安全口畫廊 香港香港仔田灣興和街25號大生工業大廈3樓

辦公時間：星期二至六 上午11時至下午6時

安全口畫廊呈獻韓幸霖最新個人展覽《昨日日光》，展覽於2020年10月17日至11月28日開放，開幕酒會在10月17日（星期六）下午2時至5時舉行。

韓幸霖延續一貫的鮮明風格，以鮮艷的色彩和漫畫意象呈現詭異的超現實世界。全新作品描繪流逝的瞬間，諸如樹木倒下的場景、一個在大雨中行走的人、烈火和煙花盛放的畫面，皆呈現出強烈的疏離感。藝術家將自身的觀察融合超現實想像，邀請觀眾從框外眺望電影情節般的畫中景色。她沒有為畫布中的角色設定身分，人物身處畫的邊緣，既置身畫中又如第三身般抽離。光亦是系列的核心元素，作品以至展示空間形象化地呈現從黃昏到天黑的時間性，如暴雨般的光亮烈火也不時充斥畫面。隨著觀眾深入展覽空間，作品及展廳的光線將會逐漸變暗。

展覽以總長4米的畫作《海水失焦》揭開序幕，作品以11幅大小不一的畫拼湊而成，場景之間環環相扣，融而為一卻各有故事。部分描繪的場景並不陌生，如置於中央的夕陽、灰暗天空中飛翔的鳥兒、在船上漂浮的人，都曾出現在韓幸霖的舊作中。此作品回應藝術家2018年在安全口畫廊的個展《每日太陽恆常消失》，當時的作品以不同角度描繪同一個場景——畫中的觀眾在電影院的大銀幕上觀看日落場景，與此同時，他們也被現實中的觀眾凝視着。而此次作品則以沙龍方式展現，把同一日落場景的時序同時展開及重新排列。

是次展覽具象化了窗框在繪畫中作為觀看的隱喻，以及展現空間透視的功能。窗框元素融入畫面之中，甚至成為現實空間結構的一部分。藝術家一直探索畫外與畫內空間於繪畫的呈現，以及裝置與現實展示空間的關係。「窗框」為平面空間製造了一個畫面往內深入的設置，從而表現出透視空間的立體感。

《室內》中有兩扇可開可關的木門，功能有如真實的窗戶。打開時是一件三屏平面畫作，觀者可以看到畫中的風光。而木門閉合時，作品則被隱藏，同時亦成為畫廊裏的立體裝置。韓幸霖透過思考作品、空間與觀眾的關係，探索其藝術創作在畫廊被觀看及展出的狀態，和畫中世界的關聯。

作品的摺門讓觀眾的視線延伸畫布之外，同時亦成為觀看畫作的障礙。展覽另一件作品《九龍公園的樹》亦探索了窗戶在繪畫中的功能與概念，並對照現實與畫中景物的置換。藝術家在畫作前擺設了一幅窗簾，模仿一排真實的窗戶陳列在畫廊空間裡的視覺效果，以此呈現真實與想像之間的聯繫。