



KWONG Wing Kwan: Good morning, sweet dreams.

15 May – 19 June, 2021

Opening: Saturday, 15 May 2021, 2 - 5 pm

Gallery EXIT is pleased to present “Good morning, sweet dreams.”, a solo exhibition of new works by KWONG Wing Kwan. The exhibition will open on 15 May 2021 and remain on view through 19 June 2021.

KWONG Wing Kwan captures in her paintings the seemingly mundane views and trivial details of everyday life. The views she takes in, day in and day out, mirror the subtle changes of her inner world. In her latest series, KWONG documents the transient sceneries from both sides of her window just like keeping a visual journal. While her old home embraced an expansive sea view, she can barely catch a glimpse of the sea from her new place. The sunsets and sunrises as well as the sunny, cloudy and stormy skies are indifferent and ephemeral at the same time.

In “Good morning, sweet dreams. I & II” and “Time in suspension VI”, the oil paint was applied in successive thin layers. The process allowed the artist to recall the scenes she once beheld and let her inner sentiment come to the surface. She vividly portrayed the mountains outside her window or the way curtains hang in front of the window panes, the translucent hues creating a crystalline quality just like glass.

The depiction of glass is crucial in the conceptualisation of the series and its realisation. The transparent material needs to reflect off light in order to be visible, while what we see are in fact the objects and reflections from both sides. Meanwhile, the ever-changing combinations of reflected and refracted images are the results of the shifting intensities of and the dynamics between indoor and outdoor light sources. In the “Time in suspension” series, outdoor sceneries are overlapped by visual hints of the artist’s living quarters in the form of reflections. To her, the canvases of this series are artificial sceneries based on indoor lighting.

Windows form a barrier between indoor and outdoor spaces. They screen off the unpredictable outside world and create a safe though artificial interior environment. But the dividing line between the inside and the outside is more fragile than it may seem. In the “Good morning, sweet dreams.” series, curtains appear as a peculiar metaphor for the mysterious unknown and disquieting uncertainty as we approach them. KWONG took her inspiration from British-American film “We Need to Talk About Kevin”: in one scene towards the end of the film, the protagonist opened a billowing white curtain and slowly stepped from the familiar living room into the eerie reality of the outside world.

Other tranquil sceneries at first glance are, in fact, violence and suffering in disguise. The colourful abstract form shaped like a cloud in “Distant thunder III” is a bruise mark on the artist’s body; in “Distant thunder IX”, the beautiful misty clouds in the serene sky dotted with sparkles are in fact tear gas flying in the air.

鄺詠君《日出|晚安》

2021 年 5 月 15 日至 6 月 19 日

開幕：5 月 15 日（星期六）下午 2 時至 5 時

安全口畫廊呈獻鄺詠君最新個人展覽《日出|晚安》，展覽於 2021 年 5 月 15 日至 6 月 19 日開放。

鄺詠君的創作描繪日常中稍瞬即逝的景觀和薄物細故，反映微妙的內心轉化。一系列油畫新作，凝住變幻，模糊了時間性，載錄了藝術家舊居與新家窗外窗邊的浮光掠影。前者面向一望無際的海景，後者則幾乎看不見海洋。畫中展現各種陰晴無常，如似是日出的日落、山雨欲來、驟雨狂風卻一派淡然的景色。

當中《日出|晚安 I》、《日出|晚安 II》和《飄浮時差 VI》以薄塗的方式，逐層把油彩塗疊，過程中藝術家對景色的記憶及當刻的心緒逐漸浮現，以通透的筆觸展現各種細節如山丘的方位形態，窗簾勾掛的模樣等。畫面色澤如玻璃表面般清澈明亮。

若隱若現的玻璃，於是次系列的概念和呈現不可或缺。透明的玻璃需透過光線反射才能被看見，然而呈現的卻是兩側的景物。而玻璃上「影像」的組合又隨著兩邊光源強弱的轉變而變化萬千。《飄浮時差》系列中，鄺詠君重疊室外景色和反映在玻璃上的室內居室痕跡，對藝術家而言，畫面乃建基於室內燈光，是人為的風景。

玻璃窗分隔了室內和室外，形成一道屏障，能阻隔室外的物質，並製造室內穩定的人造環境，與外間的變幻莫測大相逕庭。但是，裏外的界線其實脆弱模糊。《日出|晚安》系列的窗簾喻意未知的神秘，及處於轉化狀態中的不安感。就如 2011 年英美電影《我兒子是惡魔》（“We Need to Talk About Kevin”）中臨近片尾的一幕，主角揭開一幅隨風飄逸的白色窗紗，從熟悉的居室慢慢步向室外陌生的現實。

其他看似詩意靜謐的景物，實則暗藏暴力傷痛的痕跡。《遠雷 III》如彩雲般的抽象形態，其實是藝術家身上的一道瘀痕。《遠雷 IX》中和煦天色下伴隨瑰麗光點的雲煙，則是在空中飛射的催淚煙彈，如寂靜的喧囂。