

**Luke CHING**

**For now we see through a window, dimly**

30 September - 5 November 2016

Opening: Friday, 30 September 2016, 6 - 8 pm

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

Hours: Tue - Sat, 11 am - 6 pm

Gallery EXIT is pleased to announce “For now we see through a window, dimly”, a solo exhibition of photographic work by Luke Ching. The exhibition will open on 30 September 2016 and remain on view through 5 November. An opening reception will be held on Friday, 30 September from 6pm until 8pm. The artist will be present.

Between 1998-2006, Ching recorded various views outside the window by transforming individual apartments into large pinhole cameras. The photos were taken mostly at historically significant places in Hong Kong and in other countries under various circumstances. This exhibition presents a selection of scenes made in Hong Kong, portraying the cityscape and living details of a bygone era.

Physically and metaphorically, a minuscule hole became the sole window for each photo to occur. The fixed apartment became a make-shift camera obscura. The artist situated himself within the dark room, observing upside down projections of the world without. It was this cinematic, dreamlike experience that captivated Ching to continue the series. Images were formed between sight and touch, triggering new observations of pre-existing matters. Their implication on urban renewal was a subsequent subject.

For the past two decades, Ching has established a recognisable body of conceptual work that draws from social issues and bureaucratic politics. The pinhole series speaks a photographic language that is uncommon in his practice, yet they share a documentary nature for social commentary to take place. It offers insight into the formation of Ching’s political sensibility through life experiences. Initiating the work as a young artist, by utilising sporadically available locations and barely affordable resources, it developed into an archive of personal encounters and historical changes.

Some views include significant cultural buildings of questionable aesthetics, “Three Pacific Place” that symbolises the gentrification of Wan Chai, “Fung Yi Street” in To Kwa Wan, and Hong Kong Island’s last squatter village in “Pok Fu Lam”. The photographs mark volumes of controversies, memories, and ends. They also suggest the destiny of the analogue photography and that of one-hour photo development shops. All prompt notice that assets and material possessions started to have the tendency of being temporary and disposable since the 1990’s.

The making of these images was a process of movements and activities. The positioning of light-sensitive paper or film onto walls, the curious and patient waiting, the attentive observations, the on-site tests, the unlimited bodily and mental possibilities within pitch dark spaces of solitude which ranged from thirty minutes to a day. Due to long exposures we see an absence of people, but there are hints of the artist’s presence in pin and tape marks, and other planned and unplanned traces. Manual action continues today, when Ching unfolds these photographs from his archive, some of which he is seeing for himself, the very first time.

For images and press enquiries, please email [oscar@galleryexit.com](mailto:oscar@galleryexit.com) or call +852 2541 1299

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程展緯

《小窗大景》

2016年9月30日至11月5日

開幕：9月30日(星期五)下午6時至8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

安全口畫廊呈獻程展緯個展《小窗大景》，作品屬藝術家的早期攝影系列。展覽於2016年9月30日至11月5日開放，開幕酒會在9月30日（星期五）下午6時至8時舉行。

1998 至 2006 年間，程氏將不同的房間改裝成針孔相機，拍攝窗外的風景。這創作系列在本地和外地均有進行，是次展覽挑選部分香港景象，閱讀該時代的城市面貌。

窗口縮小成針孔，固定的房屋變成臨時的照相機，藝術家走進暗箱（camera obscura），觀看由外面投射到屋內的倒立影像，獨自處於倒置的世界。影像介乎視覺與觸覺之間招搖，驅使重新細看每一現有事物。正是這種如夢如戲的經驗吸引程氏進行這系列創作。作品對市區重建議題的寓意，是續後的結果。

程氏過往建立一套緊扣社會議題和官僚政治的概念藝術，是次攝影語言在慣用手術中比較罕見，卻具有一貫通過記錄引起社會評論的特質。從一個年青藝術家運用借來地方和有限資源的創作體驗，發展成記載個人際遇和時代變遷的歷史檔案。這個展覽讓我們更了解程氏如何透過生活經歷構成政治觸覺。

當中的景象，包括公屋建築師設計的文化建築群、代表灣仔金鐘化的第三期太古廣場、土瓜灣鳳儀街、香港島最後一條寮屋村，它們標誌着段段爭議、回憶和終結。90 年代起物業和物質擁有趨短暫且即棄，房屋對很多人生活來說是臨時的，《小窗大景》對未用完就急於殲滅的現象有所警醒。

製作這些照片是一個動態的過程：把感光紙或底片固定牆上，好奇而耐心的等待、專注觀察、現場測試圖像效果、黑暗中無限身體和思想的可能性、半小時至一整天的獨處時光。因為曝光時間久，最終風景看似寂靜無人，卻留下藝術家有意無意的痕跡、人的活動。活動至今繼續進行，定影後的影像在這十多年繼續發酵成今天的記憶；十多年前曝光拍攝的照片，有不少是程氏自己第一次正式看見，雙手將相片一一打開。

查詢資料及圖片請電郵至 [oscar@galleryexit.com](mailto:oscar@galleryexit.com) 或致電+852 2541 1299。