

Ocean LEUNG
Roll up the vibrant breeze

19 November – 24 December 2016

Gallery EXIT is pleased to announce "Roll up the vibrant breeze", a solo exhibition of new work by Ocean Leung. The exhibition will open on 19 November 2016 and remain on view through 24 December. An opening reception will be held on 19 November from 3pm until 6pm.

As seen in recent exhibitions, Leung has exhibited versatility in the alteration of found materials and the construction of sculptural forms. Continuing his practice of appropriating objects and images rich in symbols, Leung builds visual discourses around social commentary and a reflection on various presentational methodologies.

Found vinyl banners are commonplace in Leung's body of work. Banners of promotional and propaganda nature play self-explanatory sarcasm and mischief under the artist's manipulation and assemblage in diverse media such as glass mount and iron structure. Besides readymade, a set of new banners were created to situate in a photographic piece. On them are images of burning fire, one with a dark chicken wing and one without. Put on two sides of a truck and juxtaposed with the Hong Kong cityscape and airport apron, the seemingly random but strong visuals became a grim metaphor for the city and its possibilities.

In this exhibition, one of the noticeable elements is the middle finger rendered geometric forms. It has close association with a tendency to revolt through conceptual delivery and raw aesthetics shared by other works. As a type of channelled anger, the spirit of protest remains after former years of activism against government authorities. The artist rethinks political criticism in a different setting, purposely introducing ambiguity in the reading to tackle the decontextualisation of urban issues in a white cube. By expressions and physicality of wordless objects, Leung's art acts as introspection of his early days.

Leung's other pieces were often generated by street observations, prompted by the intent to transform discoveries for artistic production. From objects obtained from refuse collection points and recycling shops to graffiti walls photographed in alleys, Leung explores aesthetics of a destructive nature. A fragmented incompleteness results from this drifting spontaneity, incidentally responding to corrupt realities and city ideals of a perfect life. In the artist's own words of dark humour, art environments are a type of mortuary of trash for autopsy to take place.

梁御東
《捲起燦爛低溫》

2016年11月19日至12月24日

安全口畫廊呈獻梁御東最新個展《捲起燦爛低溫》，展覽於2016年11月19日至12月24日開放，開幕酒會在11月19日（星期六）下午3時至6時舉行。

梁氏常以改造現成物件和圖像創作，近年展覽漸見其清晰的個性面貌。是次他繼續挪用不同符號，以造型藝術表現和評論社會處境，從而尋找反思性的視覺語言。

現成海報橫額是梁氏慣用的物料，政府宣傳與其他硬銷的圖像經過藝術家混合媒體的搭配重組，形成嘲諷的惡作趣味。除了拾來的海報，有一對新造的，圖像為火與火燒雞全翼，分別掛在貨車兩邊，與俯瞰的香港日景、機場停機坪並置拍攝為照片；看似無聊隨機的強烈圖像暗指個體在城市裏的可能去向。

展覽中，以幾何形態出現的中指手勢是其中一個顯然元素。它與其他作品一樣傾向反叛，通過粗獷美學傳達意念。這種經過引導的憤怒和抗議的精神，與藝術家早期參與社會運動關係密切。在新的場景再度思考政治批判，刻意模糊作品的可讀性調合白盒子空間對議題的抽離。通過無言物件的物理表達，以藝術檢視過往的情緒。

其餘作品多從街頭觀察產生，藉著將發現事物轉化的意圖驅使創作。從撿拾垃圾站和回收商的物品至後巷拍攝的塗鴉牆，展現梁氏對具破壞性質的美學探索。這種偶遇造成各組作品之間呈現的碎片狀態，恰巧回應對追求理想社會完美生活的麻木。從藝術家的深暗幽默看，藝術場域對廢棄物品有一種停屍間的作用，用以細看每件軀殼。