

On Out of The Ordinary

I have been thinking that, man, whenever he is awake, his eyes must be open, looking around. However, for most of the time, we are only manifesting the functional property of our "looking" that serves and sustains our living. This does not mean that we are consciously "gazing" different scenes around us. A scene is something that lies between our cognition and perception. It does not have a generic exposition or definition by itself, but stamps certain impression in our mind just before our perception, understanding and narrative of it occur. This experience of gazing, subjectively complete though objectively fragmentary, is exactly the pivot of my art. This is the universal and yet innate existential experience that I want to delve.

I seldom plan for my paintings – no sketch, no planned outcome, like writing. The subject matter of my works is always based on my meticulous observation of my own private life through the gazing eyes. I do not want to miss anything around me because of the intimidating aura pressing from our materialistic society. I do not want to miss any delicate part of life itself. To me, this is my devotion and pursuit of what is meant by being alive. I search for equivalence of my cognition from the details of everyday life. This assumes the possibility of negating existing beliefs and the process of re-constructing a new belief system. So, painting is, to me, an extension of life. I reserve the space on a piece of blankness for myself to process my experiences. The landscape I constructed in my works is my personal archive for reminding myself that I once owned such understanding towards such moment.

Sometimes, I do ponder over the importance of the subject matters in my works. The reason is that a plethora of simplified symbols of things already overwhelms our society, like sunshine, no matter when and where, only sends out the same nuances with its actual varied textures and forms of appearance being obliterated. Grand topics fascinate me, but meanwhile, it is also my intention to obviate human constructs like politics, history and religion in my works because these are, to me, the furthest from the reality of human nature. They sift a lot of content of life for the sake of realizing certain function or end, and make us forget the most important things about just being alive. Laziness and idleness – some of these snapshots of quotidian life disdained by our society just thrill me, and upon close study, a big overlooked part of the subject matters unfolds.

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我在想，人每天醒來至睡覺前都是張開眼睛看東西的，但大部分我們用眼睛「看」的時候，都只使用了其工具性的一面，以輔助及成就生活，而非有意識地「觀看」四周的景像。景像是一種介乎認知和觸覺之間之物，它沒有普遍的解釋和定義，在剛剛被感知、理解和出現敘述之前，在我們的意識裡留下印記。這種主觀地完全但在客觀而言並不完整的觀看經驗正正是我創作的重心，我希望探討我們這一種與生俱來的存在經驗。

在作畫之前我甚少為畫作打算，既沒有草圖也沒有預設的效果，就像寫作一樣，內容緊扣透過我自身仔細觀看的私人生活。我不想因為在物質社會的氛圍之下而錯過身邊的內容，不想錯過細膩的生活經驗，這是對活著的一種忠誠和追求，在生活的細節裡尋找與自己的認知相對應的位置，同時也隱含著否定認知的可能以及重新建構的過程。在我而言，作畫是生活的延伸，在空白的空間裡預留位置讓自己消化經驗，作品所建構的風景則是留給自己的印證，提醒自己曾對這些事物有這些理解。

我不時反復思量作品的內容是否有確實存在的價值，原因是社會上充斥著太多把事物簡化了的符號，就好像陽光在任何處境也一樣地指定代表著甚麼似的，令人忘了陽光也有不同的質地和不同的出現形式。平日我思考很多議題，但也很刻意地不把政治、歷史、宗教等人為的建構拉進我的作品裡，因為人為建構往往都反而是離人性最遠的東西，為達致某些功用或目的而省略了很多生命裡的內容，令人忘了活著最重要的東西。令我感興趣的是懶惰、無聊等這些被社會唾棄的生活片刻，在經過重新思考後更不時會發現很多被忽略的內容。

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