



Phases of Matter: Ashlee IP, Jeremy IP and Sammi MAK

Exhibition period: 15 July – 19 August, 2023

Exhibition opening: Saturday, 15 July, 2023, 2 – 5 pm

Gallery EXIT presents a group exhibition 'Phases of Matter', featuring the works three emerging Hong Kong artists: **Ashlee IP**, **Jeremy IP** and **Sammi MAK**, running from 15 July to 19 August 2023. The opening reception will be held on Saturday, 15 July, 2 – 5pm.

'Phases of Matter' showcases the recent works of the three artists: Blending figurative and abstract elements to create symbols, **Ashlee Ip** achieves in her works a delicate balance of chaos and order; using paint as a language to express her connection with the natural world; **Jeremy Ip** sees himself as a tool and medium for his paintings, with which to deepen his perception of life and increase his awareness beyond social symbols; **Sammi Mak** invites viewers to enter and immerse in the realm of her artwork. Each in their own unique visual languages of abstraction and personal approaches to the medium, the three young artists create paintings with complex compositions, colours and forms.

Ashlee Ip has developed a unique process-driven approach to her art, which blends figurative and abstract elements to create works that are both symbolic and abstract. Through the interaction of semi-inherent objects, Ip's paintings achieve a delicate balance of chaos and order, depth and density, colour and imagery. Her compositions are intricate, and the numerous small brushstrokes she employs absorb and blend to create a sense of harmony and flow that belies the conflicting situations depicted. In her paintings, Ip eschews the physical form of objects in favour of expressing their essence through flowing forms such as water, mist, or mousse. The various elements in her paintings shape a sense of direction and course that guides the viewer's gaze. This approach allows her to create a symbolic connection to a particular state while leaving the interpretation open-ended, enabling the viewer to form a unique explanation based on their experiences and associations.

The series 'Jellyland' was born from a moment of trance, when exhaustive repetition and monotony cause the mind to wander. The 'Across the Waters of Sai Kung' series is the only one in this exhibition that depicts real life scenes. The early hours of Sai Kung are shrouded in darkness, while the sky above the sea on the other side is infused with layers of blue light, reminiscent of the aurora borealis. Whether this mysterious scene is linked to astronomical phenomena or solely the result of pollution is uncertain, but Ip's painting captures the beauty and intrigue of this natural wonder.

Jeremy Ip regards his creation as a holistic, continuous practice. Through painting, Ip deepens his perception of life, increasing awareness of things beyond their social symbols. Believing that the artist is both tool and medium of the artwork, which is a by-product of the two, the relationship between the artist and artwork is therefore the same with all things in the universe: a phenomenon, a state of returning to nature. As human, situated between the man-made city and nature, Ip reconciles the differences and conflicts between the two,

looking for the natural balance and embracing the unexpected. Avoiding normative forms and rational thinking, an excessive control over the image, Ip creates and adds onto the canvas images of uncertainty, responding to the unexpected, showing a state of thinking and existence between contradiction, limitation and balance, resisting 'effectiveness' and the preordained course of things.

Looking from an extremely distant point of view, all things in Ip's paintings, tangible or intangible, are by-products derived from a set of common rules or spirit, whose traces are identifiable. As a human subject, the artist interacts with all things, and the distance between them changes. Ip tries to accept and embrace this natural state when he creates. Through the repetitive acts and movements of painting, the artist returns to the present, smooths out the wandering thoughts in the image, leaving the materials, colours, shapes and shadows to naturally form dialogues in response to the artist's thoughts, reflecting their record as material. Ip hopes that the images would offer the viewers a site where they can relax; through visual massage, they can forget the passage of time, pause and quietly blend into the appreciation of a half-full space, and engage in a dialogue with themselves.

Sammi Mak uses paint as a language to express her experiences, perceptions, and connection with the natural world and external environment. Her paintings depict her experience in reality and connection with the universe, manifesting how painterliness stands in for language. A sense of openness is created through the fluidity and intuition of paint to stimulate the viewers' senses, while blank spaces invite viewers to enter the realm of her artwork. Her works are an abstraction of emotions and experiences that engage viewers to connect emotions and the beauty of poetic prose and linguistics through painting.

Inspired by poetry, especially Anne Carson's translation of ancient Greek poetess Sappho's verses, Mak's recent works reduce direct depictions, allowing different materials such as rabbit skin glue, pigment, and oil to mix freely on the canvas, creating various layers and visual effects. Mak invents a system of painted lexicology that communicates her perception of the outside world delving into the realm of poetry by replacing linguistics with visual forms of communication. The paintings' titles are inspired by poetry that explores intimacy and being beyond oneself, such as *Ekstasis* and *Separation Itself Is Only An Illusion*, which describe our connection with the beauty of nature throughout history and humankind.



物質相：葉慧婷、葉偉靖、麥穎森

展期：2023 年 7 月 15 至 8 月 19 日

開幕：2023 年 7 月 15 日（星期六）下午 2 時至 5 時

安全口畫廊呈獻**葉慧婷、葉偉靖、麥穎森**三名香港新晉藝術家聯展「物質相」，展期為 2023 年 7 月 15 日至 8 月 19 日。開幕將於 7 月 15 日星期六下午 2 時至 5 時舉行。

「物質相」將展出三名藝術家的最新作品：**葉慧婷**透過融合具象與抽象元素創造符號，於其作品中達致一種混亂與秩序的微妙平衡；**葉偉靖**視己身為繪畫的工具和媒介，以此加深他對生活的感悟，探索社會符號以外之意識；**麥穎森**以繪畫作為語言，表達她與自然世界的聯繫，邀請觀者進入並沉浸於其藝術作品。三名年輕藝術家以各自獨特的抽象視覺語言及使用繪畫媒介的方法，創作出具有複雜構圖、色彩及形態的繪畫作品。

葉慧婷建立了一套獨特的過程主導的創作方法，融合具象與抽象元素，創作出既具象徵意義又抽象的作品。葉氏的繪畫通過半固體物件之間的相互作用，達致一種混亂與秩序、深度與密度、色彩與圖像的微妙平衡。她的構圖錯綜複雜，無數細微筆觸互相吸收混合，呈現出和諧流暢的感覺，掩蓋了所描繪的衝突情況。在她的繪畫中，葉氏忽略本體的物理形式，轉而運用水流、霧或慕絲等流動的形態來表達其本質。繪畫中的各種元素塑造了流向，引導觀者的視線。這種表達方式使她能夠以隱喻聯繫某種狀態，同時保留開放式的詮釋，讓觀者根據自身經歷和聯想形成各自的解讀。

「果凍島」系列源自疲憊日常生活裡出神狀態的一刻，身心俱疲之時特別容易於重複動作當中走神。「西貢海域對岸」為是次展覽中唯一描繪實景的系列。於凌晨時份漆黑的西貢碼頭對出海域上空，滲透著一層層有如極光的藍光。這神奇的景觀未知是否與天文現象或純粹污染有關，而葉氏的繪畫則捕捉了這一自然奇觀的美麗和神秘。

葉偉靖視其創作為一個整體、一個連續的實踐。他透過繪畫，讓自己對生活有更深的感知，提高覺悟和對事物的社會符號以外的聯想。他認為藝術家是工具亦是媒介，作品是兩者相共同孕育的產物，藝術家與作品的關係與萬物運行一樣，都是一種現象，一種回歸純粹的狀態。身為人類的藝術家處於城市和自然之間，調和兩者的差異和角力，尋找當中的自然平衡狀態和擁抱意外。葉氏希望逃離規範的形式和理性的思考，不過份控制畫面，而是在畫布上創造和修補充滿不確定

性的畫面，並讓意外發生後作出回應，表現一種在矛盾、限制與平衡之間思考存在的狀態，抵抗「有效性」以及事物的既定軌道。

葉氏的繪畫立足於極遠的視點，從那位置看來，所有事物，無論有形無形，都是受到一套共同規則或精神影響而衍生的副產品，有其足跡可尋。藝術家作為人這個主體，與萬物產生互動，彼此的距離發生繼而變化，並嘗試在創作時接受及享受這種自然的狀態。透過重複性的繪畫動作回到當下，將遊走的思緒於畫面中磨平，讓遺留下來的物料、顏色、形影自然地產生對話，回應藝術家的思路，並反映其作為物料本身的紀錄。葉氏希望作品的畫面是一個適合放鬆的場境，為觀者的視覺神經按摩，細看時忘記時間流逝，停下來靜靜融入這半滿的空間，與觀者自己的思緒對話。

麥穎森以繪畫為語言，用以表達她的經歷、感知以及她與自然世界和外部環境的聯繫。她的繪畫描繪了她在現實中的經歷以及與宇宙的聯繫，體現了繪畫性如何取代語言。她透過油彩的流動性和直覺創造出一種開放感，刺激觀者的感官，並以留白邀請觀者進入其藝術作品的領域。她的作品是情感和體驗的抽象化呈現，讓觀者通過繪畫將情感與詩詞和語言之美聯繫起來。

麥氏受詩的啟發，尤其是安妮·卡森翻譯的古希臘女詩人莎孚的詩句，近期的作品減少直接描繪，讓免皮膠、顏料、油彩等不同物料在畫布上自由混合，創造出不同的層次和視覺效果。麥氏以繪畫所帶來的言語系統，傳遞她在現實世界的感知，藉以視覺溝通形式取代語言，深入詩的領域。繪畫作品的標題靈感來自探索親密關係和超越自身的詩作，如《Ekstasis》和《Separation Itself Is Only An Illusion》，描述了在整個人類歷史中我們與自然之美的聯繫。