



A Guide to Fragmented Spaces

Exhibition period: 9 September – 14 October, 2023

Exhibition opening: Saturday, 9 September, 2023, 2 – 5 pm

Gallery EXIT presents 'A Guide to Fragmented Spaces', a group exhibition of new works by nine young artists, covering a wide range of media including painting, installation and sculpture. Using their own experiences as a starting point, the artists reconstruct all kinds of illusory speculative spaces with the visual symbols and rules found in the real world. Most of the artists are exhibiting in a gallery for the first time.

Igor CHAN Chun Hin works mainly with painting and installation, and his works revolve around his observations and queries about the puzzling scenes and objects in the city. The major motif in the paintings in this exhibition is the traffic cones that are abandoned and scattered around the city, large parts of which the artist leaves blank, weakening the object's presence as a sign of warning and questioning its meaning when it is not needed by the society.

For **Angie CHOI Nga Sze**, long-exposure photography is a way to preserve time; roads, cars and light trails are constant motifs in her works. The ceramic paintings in this exhibition are about dreams and disasters. Choi places cars from the real world in various imaginary spaces, building large swathes of bright colour blocks using porcelain mixed with colour stain to create a unique visual effect that evokes her own inner fantasy world.

The works of **Natalie CHU Lok Ting** focus on the conservation of cultural heritage in modern society, for which the artist develops a demi-archaeology and research-based approach. In her *Lacuna* series, fragments of cultural relics or old objects are combined with white cement, which at first seems to 'restore' the missing parts of the objects, but in fact draws attention to the void. The viewer has to fill in the gaps through his or her own subjective imagination, and reconstruct the once complete past with the remaining clues.

Dave CHOW Yui Wang displays and distils his everyday experiences by appropriating, transforming, and assembling ready-made objects and images. Through repetition, two sets of blade works transform and confuse our general impression of the industrial object. A hair-thin gap separates the fine sharp blades, while more than 3,000 gaps are neatly arranged to create a special blackness, unemotional and unique like the codes of the blades.

Through paintings and installations, **Lewis LEE Kam Ching** narrates her childhood experience of travelling back and forth between Hong Kong and Shenzhen. In a playful and surreal manner, Lee paints the scenery of the border between Hong Kong and Shenzhen,

responding to generations of family traumas in her exploration of identity and construction of a worldview of her own.

Benny TO Kai On is inspired by the totems and statues in prehistoric and early civilisations, as well as iconic works of sci-fi animation, Tokusatsu and movies in popular culture. Using ceramics, a medium associated with historical evidence, To reproduces the mass produced forms of modern industry. Hence the works are like the archaeological discovery of the present era by future humans, recording the collective spiritual outlook of the millennial generation.

A member of the Generation Z, **Ella WONG Tsoi Wai** often considers how human beings should live in the future technological society, and looks for the answer in painting. In the exhibited new works, Wong paints a dim room where even the lights are black. Using multiple layers of contrasting colours, she creates heavy, superimposed textures on the canvas, a three-dimensional space of seeing and being seen.

The works of **Michelle YIM Suet Wing** revolve around the gaps and damaged parts in the buildings from real life and the resulting associations. Based on different scenes, such as the sewage outlet on the wall, peeling concrete facade, and garden fence with gaps, Yim creates grotesque, colourful, toy-like fantasy objects by ceramic casting and grouting. Through these playful works, the artist reveals the absurdity of everyday life.

YUNG Chung Kong's paintings illustrate fictional scenes where cities and wilderness meet. Rendered in monochrome with meticulous and dense brushwork, Yung creates a desolate space on the pictorial surface. Symbolic objects such as boats, withered plants, and wooden horses often appear isolated and dilapidated in the paintings, pointing to certain deserted spaces full of past memories, leaving the viewer to wonder at this undefined space.

不完整場景指南

展期：2023年9月9日至10月14日

開幕：2023年9月9日（星期六）下午2時至5時

安全口畫廊是次展覽「不完整場景指南」將展出九位年輕藝術家的新作，包括繪畫、裝置、雕塑等媒介，範疇廣泛。藝術家從各自經歷出發，以於現實世界接觸經歷的視覺符號和規則，重新建構各種疑幻似真的未知的場景。九位藝術家大部分為首次於畫廊展出。

陳俊軒以繪畫、裝置為創作媒介，作品圍繞藝術家對城市中存在矛盾的場景和物件的觀察和疑問。展出作品以被棄置並散落於城市四周的交通錐為主體，陳氏把畫面中的交通錐部份大量留白，削弱其原本作為警示用途的存在，同時對其在不被社會需要的情況下的意義作出提問。

對**蔡雅思**而言，長曝攝影是一種留住時間的方式，其作品中常出現公路、汽車和光軌等元素。是次展出的陶瓷畫與夢境和災難有關。蔡氏將現實存在的汽車置於種種虛構空間，以瓷泥混合色粉建構大面積的鮮艷色塊，創造出獨特的視覺效果，呈現她腦海中的幻想世界。

朱樂庭的創作關注現代社會中的文化遺產保育，發展出以「類考古」和研究為本的創作方向。《闕漏》系列作品結合白水泥和文物或舊物的碎片。白水泥看似「復原」物件殘缺部分，卻更聚焦於虛空。觀者需透過主觀想像填補物件的原貌，以僅有線索重構曾經完整的過去。

周睿宏善於挪用、重組和改裝現成物來梳理個人情感和生活狀態。兩組刀片作品透過重複使用，改變和混淆人們對這種工業材料的普遍印象。邊緣薄而鋒利的刀片之間有一條細如髮絲的間隙，逾三千條縫隙規律的排列營造成一種獨特的黑，如刀片的代碼，非情感而獨一無二。

李錦青透過繪畫和裝置創作，訴說自身童年時在香港和深圳兩地來回及居住的經歷。作品以玩味及超現實的方式，繪畫香港和深圳兩地交界的景象，回應家庭、家族和上一輩遺留下來的傷痕，藉此探索身分認同，建構屬於自己的世界觀。

陶啟安的創作靈感來自史前以及早期文明中的圖騰和雕像，又取材於流行文化中的科幻動漫、特攝和電影代表作品，以具歷史證物意味的陶瓷媒介，重新覆述現代工業大量生產的造型。作品仿如未來人類對現今時代的考古發現，記錄了千禧世代的集體精神面貌。

於互聯網和社交媒體盛行的環境下長大的**王采薈**思考人類在未來科技社會應當如何自處，並透過繪畫尋找答案。展出的新作中，王氏繪畫了一個連燈光也是黑色的昏暗房間。她以多層對比鮮明的顏色，在畫面上疊加厚重的質感，建構了一個觀看和被觀看的立體空間。

嚴雪咏的創作主題圍繞對現實建築中一些缺口和破損部分的聯想。嚴氏根據不同的場景，如牆壁的排水渠口、剝落的水泥建築、不完整的花圃圍欄等，以陶瓷倒模和注漿技術創作出形狀怪異、色彩繽紛、有如玩具般的幻想物。藝術家透過這些玩味造型的作品，述說日常中的荒誕。

翁松江的畫作多是虛構城市和荒野交接的景象。翁氏以單色調及細緻密集的筆觸，為畫面營造一片荒蕪之境。畫面中經常出現零丁破落的符號性物件，如船隻、枯萎的盆栽、木馬等，彷彿 揭示了某種充滿過去回憶但現今已人去樓空的場景，留下觀者探索這未知的空間。