

LI Hiu Wa  
Urich LAU  
SIU Wai Hang

## Ritual of Synthesis

Date: 3 - 31 August 2019

Opening: 3 August 2019, 4 -7 pm

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

Hours: Tue - Sat, 11am - 6pm

Gallery EXIT is pleased to announce “Ritual of Synthesis”, a group exhibition by LI Hiu Wa, Urich LAU and SIU Wai Hang. The exhibition will open on 3 August 2019 and remain on view through 31 August 2019. An opening reception will be held on Saturday, 3 August from 4pm to 7pm.

The exhibition showcases works by three artists who explore alternative photography and image-making methods in their practices. The artists have developed their own unique processes and visual languages that allow them to reflect on photography as a medium in contemporary art.

SIU Wai Hang employs an analogue approach to photography and explores its materiality in his series. “Strokes of Light” focuses on light as a medium, which is fundamental to photography and essential for visual perception. SIU developed a series of prints using the leading end of photographic roll film that is exposed to light before being loaded into the camera. The array of colours captured is literally a transformation of intangible light into physical form. In “Faces of People”, SIU discovers photography in an alternative way with obsolete technology. By taking individual still images with a super 8 film camera, a device made for capturing moving images, he explores the nature of photography through the context of moving images.

LI Hiu Wa is fascinated by the landscape and still life objects of the every day. His works explore the passing of time and its effect on the imagery and materiality of still life photography. LI observes in “Tree and Watermark” the subtle changes of a plant and a puddle of water beside it for a duration of around one year through a series of three digital prints. He also experiments with alternative photographic printing in “Fading Harbour”, for which the image is developed using flame tree flower extract - an anotype technique that makes use of plant pigment as a photosensitive material. Because of the absence of the fixation process to prevent further exposure, the image will eventually disappear due to over-exposure. The work reminds us of the inability of photography to preserve a captured moment forever.

Urich LAU explores the effect of modern technology on our daily life and the way it affects our perception of reality. In “Code File: Three Domes”, images of domes are intervened by glitches created by disrupting the lines of codes within the image files, through inserting the mission statement of Singapore’s National Arts Council. The work remarks on cultural hegemony in the region. The revealed codes also bring to light the image alteration process that often exists behind the scene in the digital era. “Spy Ball” captures and tracks the movements of gallery visitors with with an assemblage of a sepak takraw ball (from the traditional Southeast Asian game) with 11 spy cameras. The live-feed footages are glitched by cross-feeding of signals, as well as streamed through a multi-channel surveillance digital video recorder. The work reflects on the accessibility of technology in modern times and our increasingly active role in creating images of our surroundings. Yet our freedom of movement and privacy are restricted by the video capturing devices.

李曉華  
劉威延  
蕭偉恒

## 《光承轉合》

展覽日期: 2019 年 8 月 3 日至 8 月 31 日

開幕酒會: 2019 年 8 月 3 日下午 4 時至 7 時

香港 香港仔 田灣 興和街 25 號 大生工業大廈 3 樓

開放時間: 星期二至六, 上午 11 時至下午 6 時

安全口畫廊最新聯展《光承轉合》呈獻三位藝術家李曉華、劉威延和蕭偉恒的作品，展覽於 2019 年 8 月 3 日至 8 月 31 日開放，開幕酒會於 8 月 3 日（星期六）下午 4 時至 7 時舉行。

三位藝術家展出的作品探索另類攝影和圖像製作方式，開拓了各人以攝影作為當代藝術媒介的獨特視覺語言和創作過程。

蕭偉恒主要以菲林攝影的方式創作，是次展出的作品探討菲林這項創作媒介及其物質性。《靈光之書》以光——攝影技術以及視覺世界的根源作為媒介。藝術家收集了用畢的菲林片頭，此部分在菲林筒裝入相機之前經已曝光。沖曬後的照片呈現斑斕的顏色，將難以捕捉的無形的光化為實像。蕭偉恒在另一作品《臉》將超 8 米厘攝錄機——一種舊式的菲林攝錄機當作菲林相機使用，拍攝了多幅獨立影像。作品以舊式菲林攝影及投射技術在電影中尋找攝影的世界。

李曉華一向對日常生活的景觀和靜物感到著迷。他的作品探索時間的流逝，以及時間如何對攝影圖像及其物質性造成影響。藝術家創作《樹和水跡》時，以一年時間記錄一株植物和旁邊水跡的微妙變化，並將其呈現在三張數碼影像中。藝術家在《消失的海港》進行以植物色素作為感光物料的另類曝光及沖曬技術，以鳳凰花的花汁將照片呈現。由於沒有塗上定影液，照片影像會因持續曝光而逐漸消失。作品揭示了攝影其實並不能永遠保存一閃即逝的影像。

劉威延的作品探視現代科技對日常生活的影響，以及科技如何改變人對現實世界的觀感。《Code File: Three Domes》把新加坡國家藝術委員會的使命宣言轉化成文本編碼，干預了原本建築物拱頂圖像的編碼，從而形成圖像上的雜訊。作品批判該地的文化霸權，並揭示數碼科技的背後操作。《Spy Ball》把十一個監控鏡頭和藤球（一種流行於東南亞國家的球類運動）結合，捕捉畫廊訪客的一舉一動，並以實時直播成投射裝置。而影像的訊息在輸入器會被雜材時受到雜訊干預。裝置作品反映出科技在當下的普及，以及現今人士在建構周遭的影像世界方面漸趨主動。但同時間，人們的日常及私隱亦受制於鏡頭的監控。