



Stanley SHUM: Aurora

Exhibition period: 6 January – 3 February 2024

Exhibition opening: Saturday, 6 January 2024

Gallery EXIT presents 'Aurora', Stanley Shum's solo exhibition featuring 8 oil paintings created this year. The exhibition runs from 6 January to 3 February, 2024. The new works in this exhibition reflect the sincere hopes of the artist and the community where he belongs for the future amidst the current turbulent world situation, touching on major issues of the era, such as emotional relationship, rebuilding of civilisations and migration, contemplating on how to live a resilient life, in love and solidarity, projecting a message of light and hope in the darkness.

'Aurora' refers to the Roman goddess of dawn, the first light as night turns into day, announcing the arrival of dawn to the world, after which Galileo named the phantasmagoric northern lights. The past two years had a special significance for Shum: The end of the pandemic and the birth of his daughter symbolised a new life, in both senses of the word, and inspired these works about 'hope' and 'imagination of the future'. In Shum's recently developed methodology of visual presentation, figurative landscapes overlap with abstract lines and colour blocks, sharp lines dissect light into its original spectral components as through a prism, where large amounts of red, blue and yellow are employed. Like neon lights, the dazzling colours contrast starkly with the dark black, setting off the struggle between light and darkness. A sinned seed leads the audience into a splendid and vast world of fantasy, sprouting from burnt ashes and growing into something more than an illusory flower.

From the title, the diptych *Aurora I* and *Aurora II* originate from a conversation between Shum and his septuagenarian father who was born in mainland China, evoking sensibilities and associations about Hong Kong. One night in the 1970s, Shum's young father fled to the sea, swimming all the way from Shenzhen to Hong Kong, finding his way by the city lights on the other shore. Soon after, the economic reform took place in China. The colourful 'neon' and 'light' have since become the eternal image for generations of longing for a new world. The figure in the painting embodies the artist's imagination of his father in the sea and the image of his toddler daughter learning to walk, an emotional imagination that transcends time and space, a figural manifestation of the struggle against the constraints of reality, of surpassing oneself, and the pursuit of freedom. The lyrics of *In Other Words* (1954) by Kaye Ballard evoke the postwar scene of people dancing in joy and harmony, advocating the passion and power of life in the name of love.

Borrowing the imagery of the resilient wildflower on the street corner, Shum created several works based on addition, subtraction and substitution. *Wildflower I*, *Wildflower II* and *Wildflower III* all feature an imaginary seedling at dawn during the transition of day

and night, standing alone on the wasteland under the starry sky, the artist's emotions embodied in this upward growing free figure. First on a white canvas the artist depicted the forms of the plants with red, orange, yellow, blue, green and other colours that symbolise 'light', before applying black, the symbol of 'darkness', upon the former. Traces of light and darkness intertwine, wrestle and overlap. As 'darkness' eliminates and obscures 'light', 'light' becomes even more dazzling through contrast with 'darkness'. While Hong Kong is not portrayed in the paintings, the star-studded sky above the mountain ridges points to the unique view of Victoria Harbour and the hint that these paintings are made for the floating city beloved by the artist.

Quoting from *The Little Prince*: 'If you love a flower found on a star, it is sweet at night to look at the heavens. All the stars are blooming.' The artist dedicates this exhibition to his newborn daughter and his beloved city.

Stanley SHUM Kwan Hon

Born in 1989, Hong Kong

Shum graduated from the Department of Fine Arts at the Chinese University of Hong Kong in 2013, currently lives and works in Hong Kong. His works investigate the mentality of individual and social ideologies of reality, depicting an imaginary new world of hope with dazzling promises, presenting a psychological portrait of contemporary society as well as the nonentity of social power. His solo exhibitions include: 'Love is all you need' (SC Gallery, Hong Kong, 2022); 'The Blazing World: Stanley SHUM | LI Ning' (Gallery EXIT, Hong Kong, 2022) and 'The Dark Scene' (Compton Art Gallery, Hong Kong, 2015). He has also participated in numerous group exhibitions, some of which include 'The 2023 Sovereign Asian Art Prize Finalists Exhibition' (H Queen's, Hong Kong, 2023), 'Shining Moment' (TANG Art Foundation, Hong Kong, 2021), 'Tongueless' (Goethe-Institut, Hong Kong, 2020), 'Critical Existentialism' (Hong Kong Visual Art Center Gallery, Hong Kong, 2015) and 'Cloud 9' (EC Gallery, Hong Kong, 2013).

沈軍翰：不日黎明

展期：2024 年 1 月 6 日至 2 月 3 日

開幕：2024 年 1 月 6 日（星期六）

安全口畫廊將呈獻沈軍翰個展《不日黎明》，展出其今年創作的八張油彩作品，展期為 2024 年 1 月 6 日至 2 月 3 日。是次展之出作品反映出藝術家個人以至其社群在當今紛擾惶然的世界時局前，對未來生活誠懇的希冀，觸及大時代中的感情關係、文明重建、遷移等的重要議題，並思考如何以堅強的生命力，彼此互愛互助地活在世上，在黑暗中投射光明與希望的訊息。

是次展覽主題中的黎明（Aurora）原指古羅馬神話中的曙光女神，是黑夜轉為白天的第一道光芒，向大地宣布黎明的來臨，科學家伽利略亦以此為幻影般的極光命名。過去兩年對沈氏而言是特別的兩年：疫情結束及藝術家女兒的出生象徵了新生活及新生命的到來，產生了這些有關「希望」和「對未來的想像」的作品。是次展出的繪畫中，沈氏延續近期發展的視覺呈現方式具像風景與抽象的線條色塊相互交疊，以明銳的線條，如三稜鏡般將光線分解成原來的光譜成分，大量採用紅、藍與黃色作畫。霓虹燈般奪目光亮的色彩與深邃的黑色相衝構成強烈對比，掀起一場光明與黑暗角力的序幕。一顆被熏黑的種子將帶領觀眾進入燦爛而又蒼茫的異想世界，並從死寂的灰燼中萌芽，長出不只是屬於幻影裡的花。

點題之作的雙拼畫作品《黎明女神之一》及《黎明女神之二》源自沈氏與生於內地的七旬父親的對話，牽引出對香港的感念與聯想。七十年代某深夜，年輕的父親投奔怒海，由深圳出發游向香港，在一片漆黑中藉著香港的萬家燈火辨明方向。數年後中國正式改革開放，七彩「霓虹」與「光明」早已成為了一代又一代人對新世界憧憬的永恆意象。畫中的人物形象包含了藝術家想像父親當年在海中游泳的姿態以及此刻見證女兒蹣跚學行情景的超越時空的情感想像，一種對現實限制的掙扎、超越自我、追求自由的形象呈現。巴特·霍華德《In Other Words》（1954 年）的歌詞喚起二戰後人們歡樂和諧起舞的場面，以愛之名宣揚生命的激情與活力。

沈氏借街角幾株堅韌的野花的意象，創作了幾件有關加減互換的「野花」作品：《野花之一》、《野花之二》和《野花之三》。這些幻想中的幼苗被置於白天與黑夜交匯的黎明時分，突立於星空下的荒原之上，自由向上生長，為藝術家情感載體。沈氏先以紅、橙、黃、藍、綠

等象徵「光」的顏色在白色畫布描繪植物的形態，再把象徵「暗」的黑色加在彩色的植物上，光與暗的痕跡互相纏繞、角力並交疊。「暗」的部分一方面刪減及隱沒原有「光」的藍本，同時透過對比令「光」的部分更顯耀眼。畫面中不存在任何香港景物，唯藝術家特意將山脊線以星光點綴，指向維港獨有的天際線背靠山巒的獨特印象，暗示這些「野花」是為他一直深愛著的這片漂泊土地而畫。

引自《小王子》的名場面：「如果你愛著一朵盛開在浩瀚星海裡的花，那麼，當你抬頭仰望繁星時，便會感到心滿意足。」藝術家僅將這展覽獻給於本年剛誕下的女兒，以及他一直深愛著的這片成長土地。

沈軍翰

生於 1989 年，香港

沈氏 2013 年畢業於香港中文大學藝術系，現於香港生活及工作。作品研究個人及社群在現實社會主體下的生活狀態，描繪對新世界爛漫風景的構想，呈現一種似曾相識的現實精神面貌以及虛無飄渺的社會權力秩序。曾舉辦個展包括「Love is all you need」（香港 SC Gallery，2022 年）；「The Blazing World 李寧 | 沈軍翰」（香港安全口畫廊，2020 年）；「黑色圖景」（香港 Compton Art Gallery，2015 年。參與本地及國際聯展包括「2023 年 Sovereign 傑出亞洲藝術獎決賽入圍作品展覽」（香港 H Queen's，2023 年）；「光輝」（香港唐人藝術基金會，2021 年）；《無言以對》（香港歌德學院，2020 年）；「存在思覺」（香港視覺藝術中心，2015 年）及「Cloud 9」（香港 EC Gallery，2013 年）等。