

The world is a show for my chosen eye's delight

13 March - 30 April 2021

Opening hours: Tue - Sat, 11am - 6pm

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

Olga AU Wing Chau
Oscar CHAN Yik Long
Chihoi
Hilarie HON
Kongkee
Ocean LEUNG
LI Ning
Son NI

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Gallery EXIT is pleased to present "The world is a show for my chosen eye's delight", a group exhibition that showcases artworks in different forms of expression, themes or formats inspired by urban and popular culture. Exhibiting artists include Olga AU Wing Chau, Oscar CHAN Yik Long, Chihoi, Hilarie HON, Kongkee, Ocean LEUNG, LI Ning, and Son NI. The exhibition open on 13 March - 30 April 2021.

The selected works encompass paintings, mixed media paintings and installations, drawings, print works, porcelain sculptures and a limited-edition figurine. Through their works of art, the group of eight artists from Hong Kong and Taiwan explore pop and cultural symbols, graphic narratives and found objects in contemporary art.

Hilarie HON's porcelain sculpture "Legless Flamingos" was batch-produced in a ceramic studio at Jingdezhen in 2017. Each flamingo was fired at a high temperature of 1,300°C at the studio's kiln to achieve the desired neon colour. Much like the peculiar creatures that appear in HON's oil paintings, the flamingo-like sculptural pieces are otherworldly and bold in colours. The creature has a flat two-dimensional upper body, combined with a three-dimensional lower body without legs. They seem like characters emerging from the artist's 2D canvases into reality.

Oscar CHAN Yik Long's practice often touches on and thematises the topic of fear. His depictions of ghosts and demons have become reflections of the very nature of human desires and obsessions. "Rendez-vous avec la peur" is a series of ink drawings completed in 2019 inspired by French director Jacques Tourneur and his classic horror film with the same title. One of the drawings, "Fear of Fear", is CHAN's interpretation of Chung Kwei, a deity in Chinese and Japanese mythology. Also known as the "king of ghosts", Chung Kwei is regarded as a protector against harm and evil. Figures inspired by the legends around Chung Kwei can still be seen at entrances of Chinese households and businesses during Lunar New Year. Based on CHAN's earlier drawing of Chung Kwei, "The King of Ghosts" is a limited-edition figurine in alloy metal, resin and ABS plastic especially produced for this exhibition.

The works by emerging artist Olga AU Wing Chau are bright in colour and absurd in nature. Painted with spray paint and acrylic, the deliberately amateurish and carefree aesthetic of her works is drawn from her imagination and everyday experiences, as well as symbolism in pop art and graffiti. "Eight Steeds", for example, is the artist's version of the "eight galloping horses", a popular subject for Chinese feng shui paintings commonly placed in households and workplaces. Her depiction of the subject is cartoonish and humorous, mocking the absurdity of daily life.

The practice of Ocean LEUNG is inspired by street aesthetics and vandalism, questioning the notion of ownership in urban spaces. The two sets of mixed media works "Unknown Pleasures", completed in 2013, and "They Don't Like Eggs" from 2016 are a commentary on the decontextualisation of social issues in a white cube gallery space, and a self-mockery of taking part in such a phenomenon. Both works are composed of vinyl

banners found in the street – promotional materials used by the government and political parties during previous elections. The works remarked on the absurdity of the political situation and electoral system back then, and they remain as relevant today as ever.

LI Ling's approach to art-making has been greatly influenced by his profession as a practising tattoo artist. For his unique editioned print series "Multiple Choice", LI experimented with copper plate printing. The fine plate-lines were engraved by hand and the distinctive textures etched with a tattoo gun, a process that the artist is most familiar with. Each of the 16 unique prints has a separate visual composition, yet they form a continuous narrative, or a stream of consciousness, with symbols inspired by elements found in divination cards.

Chihoi's practice sprouted from his career as a comic book artist. He is also an art book publisher. His works span different mediums such as oil paintings, drawings, illustrations, and print works. His new work "Paper for Paper" is a series of 12 sequential paintings about the various stages of producing, reproducing, and publishing books from start to finish. To Chihoi, the very nature of comic book publishing is the exchange and handling of paper materials. From purchasing paper with banknotes, paper cutting, designing page layout, printing, book-binding, to packing and distributing to readers, the journey finally comes full circle as the books are sold in exchange for banknotes.

Son NI is an artist and publisher from Taiwan. Her practice combines the processes of drawing and structuring comics. She seeks inspiration from her own sketches and line drawings as the raw materials and bases for her artwork in comic format. She then selects and rearranges the sketches to form coherent comic structures, with the narrative shaped by their spatial arrangement, line movements and bodily motions of the portrayed figures. Her editing process involves erasing, redrawing and retracing to refine the lines and composition, allowing the marks and traces of her working process to become part of the narrative structure. Her work "The Sun's Shadow" from 2016 is an early example of the artist's unique approach.

Kongkee is a cross-disciplinary comic and animation artist. His oeuvre spans from comic to animation film, installation and design. His work's themes reflect Hong Kong's past, present and future and explore the evolution, history and fate of humans as a species. Remorseful over the inevitable passing of time, Kongkee often depicts dazzling yet empty scenes from a materialistic sci-fi city in the near future. This time the artist showcases his recent creations in various mediums, using found-object installation, lightbox presentation, silkscreen, digital as well as lenticular printing. In "Good Body / Never be Regretted", Kongkee painted on a pair of found Hong Kong taxi doors, with a street aesthetic that is unmistakably Hong Kong.

《臆想錄》

2021 年 3 月 13 日至 4 月 30 日

地點：安全口畫廊 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

區詠秋

陳翊朗

智海

韓幸霖

江記

梁御東

李寧

倪和孜

安全口畫廊呈獻聯展《臆想錄》，展出作品呈現當代城市及流行文化下的概念與對話。參與藝術家包括區詠秋、陳翊朗、智海、韓幸霖、江記、梁御東、李寧及倪和孜。展覽於 2021 年 3 月 13 日至 4 月 30 日開放。

八位香港及台灣藝術家從流行及街頭文化中攝取靈感。作品題材探索流行文化的形式，如符號意象、漫畫圖像、現成物等。創作媒介包括平面畫作、混合媒介及裝置、繪畫、陶瓷雕塑以及手辦模型等。

韓幸霖的陶瓷雕塑《Legless Flamingos》在 2017 年於景德鎮的陶瓷工作室限量生產，以攝氏 1300 度高溫在窯爐燒製，從而達到藝術家心目中的霓虹色調。這項雕塑作品與韓幸霖畫中的奇特生物一脈相承，形態脫俗且擁有紅鶴般的艷麗色彩。雕塑的上半部分是二維平面的，而無腿的下半部分則呈現立體三維形式，有如從平面畫作過渡至現實空間。

陳翊朗的創作源於對恐懼的探索。他對鬼魂和妖怪的描繪，反映出人類本質上的慾望和依戀。2019 年的《Rendez-vous avec la peur》是一系列水墨繪畫，靈感來自法國導演雅克·特納 (Jacques Tourneur) 及與作品同名的經典驚悚電影。而其中之繪作《Fear of Fear》是陳翊朗對中日神話人物「鍾馗」的演繹——鍾馗，又稱鬼魂之王，是驅邪鎮魔的守護神，農曆新年時請鍾馗進門的習俗，仍能見於當代一些傳統家庭及企業中，用於守門、護福、鎮宅、驅年獸。藝術家對照 2019 年的鍾馗繪作，創製手辦模型《鬼王》，材料有合金、樹脂和 ABS 塑料，是為這次展覽特別製作的限量版作品。

新進藝術家區詠秋的作品色彩鮮明，怪誕不經。她以塑膠彩及噴漆創作，當中看似隨意的童稚美學，乃取自藝街家的幻想世界和生活日常，以及普普藝術和塗鴉文化中的象徵符號，作品笑嘆日常各種荒謬。其中《駿馬圖》取材自居家及辦公室中常見的中國風水畫，在藝街家的筆下成為一幅

幽默趣緻的圖像。

梁御東的創作深受街頭文化的破壞美學所影響，對公共空間的擁有權提出質問。藝術家的兩組混合媒介作品，分別是 2013 年的《不知名的愉悅》和 2016 年的《他們不喜歡蛋蛋》，均由街頭收集的現成政府及政黨宣傳橫額為素材，諷喻當時的政治環境與選舉制度，似乎今日亦然。作品揶揄白盒子空間所展示的議題抽離社會現實，也包含藝術家自身參與其中的諷刺。

李寧的藝術創作受其多年研究紋身的技巧與經驗所影響。一套十六張版畫作品《選擇題》以蝕刻版畫獨版印製，手雕的刻線細膩豐富，李寧更以其熟練的工具——紋身槍蝕刻畫面部分線條。作品深受占卜卡牌所啟發，各有獨特的構圖，同時亦能成為連貫的意識流敘事。

智海的藝術作品，建基於其漫畫創作手法，而他亦從事藝術書籍出版。作品涵蓋各種形式，如油畫、繪畫、插畫及版畫印刷。新作《紙換紙》是一組十二張的油畫系列，描繪一個書本出版的故事，將開始到完成的程序娓娓道來。對智海而言，漫畫出版的概念是一個關於紙的製作及交換過程。從以銀紙購買紙張、裁紙、排版、印刷、訂裝、包裝、發行，到最後以銀紙換取作品，是一個循環不息的過程。

來自台灣的倪和孜從事藝術創作和藝術書籍出版。創作過程結合繪畫和漫畫元素，其漫畫結構從日常草圖和線稿取材，作為後續作品的基調和原材料。藝術家選輯不同的草圖，重新排列成連貫的漫畫格式，仿如字詞反覆編輯組成句子。其敘事性由畫面的空間安排構成，當中還有抽象流動的線條和肢體動作的呈現。作品綴輯過程包括擦除、重畫、重摹線條及構圖，將梳理想法的始末和痕跡納入敘述結構的一部分。是次展出的系列《太陽影子》是 2016 年的作品，是藝術家以此獨特方式創作的原型。

江記是一名善於不同創作媒界的動漫畫家，形式橫跨漫畫、動畫電影、裝置及設計。作品題材反映香港的過去、當下與未來，以及探索人類文明的進化及歷史宿命。藝術家筆下的科幻都市色彩斑斕，紙醉金迷，同時亦滲透出一種疏離感和對時間流逝的唏噓。是次展出的一系列江記近作，以各種物料和手法，包括現成物裝置、燈箱、絲網及數碼印刷和透鏡打印創作，與其動畫作品的世界觀一脈相連。當中裝置作品《玷餘身而危死兮，覽餘初其猶未悔》以一對棄置的香港的士門為素材，藝術家於表面進行油彩塗鴉，展現出富香港特色的街頭文化美學。