



Tobe KAN: Liminal Interval

Exhibition period: 10 June – 8 July, 2023

Exhibition opening: Saturday, 10 June, 2023, 2 - 5pm

Gallery EXIT is pleased to present 'Liminal Interval' by Tobe Kan, on show from 10 June to 8 July 2023. The opening reception will be held on Saturday, 10 June, 2 – 5pm.

Tobe Kan's solo exhibition 'Liminal Interval' explores the concept of liminality: The state of in-betweenness and of transitioning from one state to another, while also emphasising the displacement of time. Inspired by the liminal moments of dawn and dusk, the exhibition features paintings and installations that capture the elusive and intangible qualities of transition and transformation. By blurring the boundaries between different times of day in her works, Kan creates a sense of liminality, where the viewer is suspended in a space that is neither fully day nor fully night.

In relation to the idea of boundaries, the works in the exhibition investigate the interdependence of living things and the impermanence of all states of being, emphasising the interconnectedness of all things. Drawing inspiration from her personal experiences and observations of the world, the artist scrutinises the present moment through the depiction of living plants. Intricate and delicate lines reflect her intuitive response to the world around her and create a sense of movement and fluidity that is both dynamic and thought-provoking.

The recurring motif of certain plant species throughout the exhibition evokes a sense of *deja vu*, a feeling familiar to our everyday experience in Hong Kong. These plant species are common to the city, and their repeated presence serves as a reflection of the significance of personal associations and memories that these experiences create, as well as the interdependence of living organisms.

A large painting titled *How many more times will you watch the full moon rise?* depicts Agavaceae plants such as Ti plants, known for their relatively short lifespan. The ideas of impermanence and the transient nature of life are closely related to the theme of liminality. The painting serves as a powerful statement on the transience of life and the importance of cherishing the present moment.

Also featured in this exhibition are two paintings of flamingos in Kowloon Park. The composition intentionally creates a sense of distance between the viewer and the flamingos,

echoing the artist's own experience observing the birds from afar. The presence of the invisible fences in the paintings alludes to the ambiguous relationship between inside and outside, a sense of confinement and restriction that many people have experienced during the pandemic.

In the ongoing series 'A Void', the original images of the paintings are generated by Artificial Intelligence. The artist crops certain parts of the images and transforms the images of plants into surreal and dreamlike blue-shaded forms. The resulting plant forms seem to be in a state of metamorphosis or mutation, evoking an uncanny feeling of a displacement of time and the intangible qualities of liminality.

The 'A Rest' series depict plants found in parks, where people sought solace and connection with nature during a time of uncertainty and isolation. The 'Amble' series, on the other hand, features plants found in places near the artist's studio and home. These series reflect the artist's interest in exploring the liminal spaces that exist within everyday life, between waking and dreaming, the conscious and the subconscious. Blurring the boundaries between dream and reality and between different times of day, the exhibition's surreal and contemplative atmosphere encourages us to reflect on our own liminal experiences and emotions, to contemplate the liminal spaces that exist within us and around us, and the potential for growth and transformation that they offer.



簡喬倩: 暮醒朦朧

展期：2023 年 6 月 10 日至 7 月 8 日

開幕：2023 年 6 月 10 日，下午 2 時至下午 5 時

安全口畫廊呈獻簡喬倩個展「暮醒朦朧」，展期為 2023 年 6 月 10 日至 7 月 8 日。開幕將於 2023 年 6 月 10 日星期六下午 2 時至 5 時舉行。

簡喬倩個展「暮醒朦朧」探索了闕限的概念：介於兩者之間的狀態，從一種狀態過渡到另一種狀態，同時強調了時間的錯位。展覽受黎明與黃昏的闕限時刻所啟發，展出之繪畫與裝置捕捉了過渡與轉化難以捉摸和無形的特質。簡氏透過作品，模糊一天中不同時間的邊界，創造了一種闕限感，讓觀者懸浮在一個既不完全是白天也不完全是黑夜的空間中。

延續界線的主題，展出作品探討生物的相互依存以及所有存在狀態之無常，強調萬物的相互聯繫。藝術家從個人經歷和對世界的觀察中汲取靈感，藉描繪植物審視當下。複雜而細膩的線條反映了她對周圍世界的直覺反應，營造出一種既充滿活力又發人深省的動感與流動感。

展覽中重複出現的一些植物物種，喚起一種似曾相識的感覺，是我們在香港的日常生活中所經歷的熟悉感。這些植物物種在香港很常見，其重複出現指向了這些經歷所構建的個人聯想和記憶的重要性，以及生物之間相互依存的關係。

題為《你會看到滿月升起幾次呢?》的巨幅畫作描繪了龍舌蘭科植物如朱蕉，它們的壽命相對短暫。無常的概念和生命的短暫亦與闕限的主題密切相關。作品有力地表達了生命無常和珍惜當下之重要。

是次展覽同時展出兩幅九龍公園的紅鶴繪畫。構圖有意營造出觀者與紅鶴之間的距離，呼應了藝術家從遠處觀察雀鳥的個人經歷。畫作中無形柵欄的存在暗示了內與外的曖昧關係，一種許多人在疫症期間都曾經歷的禁閉與限制感。

進行中的「無相」系列中的繪畫的原始圖像乃由人工智能生成，藝術家裁剪了圖像某些部分，並將植物圖像轉化為超現實和夢幻的藍色形態。由此產生的植物形態看似處於一種變型或突變的狀態中，喚起了一種不可思議的時間錯位感以及無形的闕限性。

「默謐」系列描繪了公園裡的植物，人們在不確定和孤立的時期，通常會到公園尋求慰藉和與大自然的聯繫。「遊移」系列則描繪了藝術家工作室和住居附近的植物。這些系列反映了藝術家對探索日常生活中存在的，介乎於清醒與夢境、意識與潛意識之間的闕限空間的興趣。展覽模糊了夢境與現實，以及一天中不同時間之間的邊界，其超現實和沈思的氛圍讓人反思我們各自的闕限經驗與情感，思考存在於我們之內和周遭的闕限空間，以及它們所提供的成長與轉化的潛質。

Tobe KAN

Born in 1984, Hong Kong

Tobe Kan is a Hong Kong based visual artist who specializes in painting, while she also experiments with mixed-media drawing, installation and poetry. Received her Bachelor of Fine Arts from RMIT University and Hong Kong Art School in 2017, Kan based her artistic practice on psychoanalysis and personal experiences of her own mental state, and of those around her, exploring human conditions such as personal loss, insecurity, depression, sense of isolation and fear of being forgotten. Her works often take an expressionist approach, with the use of dark colours and bold lines.

Kan was the recipient of the Fresh Trend Art Award of the Fresh Trend Art Graduations Joint Exhibition in 2017. Her solo shows organised by Gallery EXIT in Hong Kong include *Panacea* (2021) and duo exhibition *This Bitter Earth* (2019); other selected solos include *of war, of love, of time* (Peter Augustus Gallery, USA, 2022) and *Peck-eyes Ravens* (CL3 Architects Limited, Hong Kong Arts Centre, 2018). Group exhibition participations include *Gravity* (Soluna Fine Art, Hong Kong, 2022); *Intersect Aspen* (Peter Augustus Gallery, USA, 2022); *The Sunshine Is Still There* (SC Gallery, Hong Kong, 2022); *The Unsung* (Tai Kwun Contemporary, Hong Kong, 2021); *In the course of Dancing, from Nightfall to Darkness* (Hong Kong Art Centre, Hong Kong, 2020); *By the Window* (1a space, Hong Kong, 2019); and *An on-going balance of insecurity* (Gallery EXIT, Hong Kong, 2018). Kan's works have been acquired into numerous private collections.

簡喬倩

生於 1984 年，香港

簡喬倩現居香港，是一位主要從事繪畫創作的視覺藝術家，她同時亦嘗試以混合媒材作畫，創作裝置和詩詞作品。她於 2017 年獲得皇家墨爾本理工大學和香港藝術學院的美術學士學位。簡氏的藝術實踐以心理分析和她個人自身、以及周圍他人的精神狀態作為基礎，她的作品採用表現主義的手法，使用深色和大膽的線條去探索人類心理狀況，如失去、不安全感、抑鬱、孤獨感和被遺忘的恐懼。

簡氏為 2017 年「新趨勢藝術畢業生聯合展」新趨勢藝術獎的得獎者。其於香港安全口畫廊舉行的個人展覽有「暮醒朦朧」(2023)；「萬靈藥」(2021)及雙人展「This Bitter Earth」(2019)。其他個展包括「of war, of love, of time」(Peter Augustus Gallery, 美國, 2022)及「啄眼的烏鴉」(CL3 Architects Limited, 香港藝術中心, 2018)。曾參與的聯展包括：「重力」(Soluna Fine Art, 香港, 2022)；「Intersect Aspen」(Peter Augustus Gallery, 美國, 2022)；「還有陽光」(SC Gallery, 香港, 2022)；「韌生」(大館當代美術館, 香港, 2020)；「愈·夜·舞」(香港藝術中心, 2020)；「等待景至」(1a 空間, 香港, 2019)和「平衡不安進行中」(安全口畫廊, 香港, 2018)。簡氏的作品獲納入多個私人收藏中。



Tobe KAN, How many more times will you watch the full moon rise? 你會看到滿月升起幾次呢?
2023, acrylic and oil pastel on canvas, 200 x 450cm (3 panels)



Tobe KAN, Why aren't you leaving? 2 點解唔走呀? 二, 2023, acrylic and oil pastel on canvas, 160 x 200cm



Tobe KAN, A void 10 無相十, 2023, acrylic and oil pastel on canvas, 120 x 150cm