

Dony CHENG Hung

Time Objects

21 March – 25 April 2026

Opening: Saturday, 21 March 2026, 2 – 5pm

13/F, Gallery EXIT

Gallery EXIT is pleased to announce 'Time Objects', a solo exhibition by Dony CHENG Hung. In this new body of work, Cheng deepens her ongoing inquiry into urban existence, perception, and temporality.

Cheng reflects on the shift from a past in which time was non-uniform, repeatedly reactivated through ritual and architecture, to a present dominated by speed, measurement, and constant management. This exploration is inspired by her current reading of Mircea Eliade's "Traité d'histoire des religions" and Paul Virilio's "L'Esthétique de la disparition". Her earlier investigations into the dialogue between artificial and natural light, along with latent rituals that reconnect us to nature within everyday routines, now converge into a visual language centered on the objectification of present-day temporality.

Cheng found particular resonance in astronomical diagrams, especially moon-phase charts. By translating the moon into spheres placed on the ground, time is detached from nature, spatialized, and treated as a tangible form within the built environment. In *Stretched Duration*, a single dark sphere rests within an enclosed architectural space. Time appears suspended, held in extended stillness. In *Time Without Sequence*, the phases lose their cyclical order and scatter across the ground, evoking the fragmented, fleeting pace of contemporary life.

These compositions reveal a tension between natural time and abstract time. In response to this condition, Cheng uses Musou Black, an ultra-light-absorbing pigment, to create a sense of pause. This blackness stores a quiet desire for calm, both in space and in time. Crafted with airbrushed acrylics and textured surface treatments, the paintings resist the smooth detachment of screen-based media. Traces of hand-applied marks remain visible, inviting haptic engagement and bodily presence.

'Time Objects' invites viewers to inhabit time differently—not as a line to measure or manage, but as an ambient field through which we might once again sense our place within something larger and unresolved.

Dony CHENG Hung (b. 1993, Hong Kong) received her Bachelor of Fine Arts in 2017 and Master of Fine Arts in 2023 from the Chinese University of Hong Kong. Inspired by the man-made landscape of Hong Kong and the sense of alienation in the city. Cheng's multidisciplinary practice explores the complex interplay of light, shapes, and spaces. Her work exploring the connection between our senses and the urban environment, and the intricate relationship between humans, nature, and urbanity. She has participated in numerous solo and group exhibitions, including 'Finding Rest on the Highway' (Gallery EXIT, Hong Kong, 2024), 'Elaboration of the Reflected Lights' (Gallery EXIT, Hong Kong, 2022), 'Emo Gym' (Tai Kwun, Hong Kong, 2022), 'The Night Observer' (Yen Ben Contemporary, Tainan, 2021), and 'The



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Sunset Lasts Forever' (a.m.space, Hong Kong, 2020). Cheng received the Tai Kwun Contemporary commission for '55 Squared' (Unfurling the Scroll of Space and Time, 2020), the Fresh Trend Art Award and Grotto Fine Art's Creative Award in 2017. She also completed an artist residency at Treasure Hill Artist Village in 2018, and the Award for Young Artist (Visual Arts) at the Hong Kong Arts Development Awards in 2025. The artist currently lives and works in Hong Kong.

Gallery EXIT has evolved from a Hong Kong-based platform into a significant catalyst for Asian contemporary art within the expanding global art market. Established in 2008, the gallery presents conceptually grounded, progressive works that transcend traditional geographic and disciplinary boundaries, functioning as a strategic platform for sustained artist collaborations that build international visibility.



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鄭虹

時間物件

2026年3月21日至4月25日

開幕：2026年3月21日（星期六）下午2時至5時

安全口畫廊 13樓

安全口畫廊呈獻鄭虹個展「時間物件」。在這組新作中，藝術家延續並深化她對城市生活、感知與時間性的長期探索。

受其近期閱讀 Mircea Eliade 的《神聖的顯現：比較宗教、聖俗辯證，與人類永恆的企盼》（*Traité d'histoire des religions*）與 Paul Virilio 的《消失的美學》（*L'Esthétique de la disparition*）所啟發，鄭虹反思時間經驗的轉變——從過去透過儀式與建築反覆重啟的非均質時間，到當下被速度、量化與持續管理所主導的時間。她早期對人造光與自然光之間對話的探索，以及對日常生活中潛藏儀式的觀察，在此凝聚為一套以時間物化為核心的視覺語言。

鄭虹受天文圖表——尤其是「月相圖」深深吸引。當她將月亮轉化為置放於地面的球體時，時間便從自然之中抽離，被空間化，並成為建築環境中的一種具體形體。在「時間的延展」中，一顆暗色球體靜置於封閉的建築空間內——時間彷彿懸停，凝固於綿延的靜止之中。在「失序的時間」中，月相失去循環秩序，散落於地面各處，喚起當代生活中碎片化而轉瞬即逝的節奏。

這些構圖呈現了自然時間與抽象時間之間的張力。為回應這種狀態，作品使用了「無雙黑」(Musou Black)——一種超強吸光顏料，營造出暫停之感，在空間與時間中儲存著對寧靜的靜默渴望。作品以噴槍塑膠彩及肌理處理製成，抵抗屏幕媒介的光滑與疏離。手工塗繪的痕跡清晰可見，邀請觀者以觸覺與身體感去感受作品。

「Time Objects」邀請觀者以不同方式棲居於時間之中：不再將時間視為可量度或管理的線性存在，而是作為一個氛圍的場域，讓我們得以重新感知自身在某個更為宏大、懸而未決之物中的位置。

鄭虹（1993年生於香港），分別於2017年及2023年獲得香港中文大學藝術學士及藝術碩士學位。其創作靈感源自於香港都市的人造景觀和城市的疏離感，她運用多種藝術形式探索光線、形狀和空間之間錯綜複雜的互動關係。她的作品探索感官與城市環境之間的聯繫，以及人、自然和城市之間錯綜複雜的關係。她曾參與多個個展及聯展，包括「在公路上尋找休息」（安全口畫廊，香港，2024）、「由光的倒影開始」（安全口畫廊，香港，2022）、「圓缺俱樂部」（香港大館當代美術館，香港，2022）、「觀夜的人」（言本當代，台南，2021年）、「永恆日落」（a.m. space，香港，2020年）。曾獲出爐藝術新秀獎及嘉圖創作獎



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(2017 年)、大館當代美術館「55 平方米」委約項目「觀夜的人拉開時空的捲軸」(2020 年)及參與台北寶藏巖國際藝術村藝術家駐留計劃(2018 年)。2025 年更獲香港藝術發展獎之「藝術新秀獎(視覺藝術)」。藝術家現於香港居住與工作。

安全口畫廊於 2008 年成立，志在展出不同媒介的創作裡具潛力及前瞻性的藝術作品，並不斷尋求超越地限及不同藝術傳統的可能。安全口畫廊作為藝術交流的平台，與藝術家保持長期的合作關係，推廣藝術家的創作風格及作品。



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