

# Happily Ever After

## 從此幸福快樂

11.7 – 26.8.2017

Chan Ka Kiu Clair 陳嘉翹

Chan Lok Heng Stacey 陳樂珩

Chan Yuen Kiu 陳苑翹

Cheng Yin Ngan 鄭燕垠

Joanie Lam 林 藁

Leung Mong Sum Joseph 梁望琛

Li San Kit Andy 李新傑

Lo Lai Lai Natalie 勞麗麗

Wong Tsz Chun Tom 黃子駿

Wu Jiaru 吳佳儒

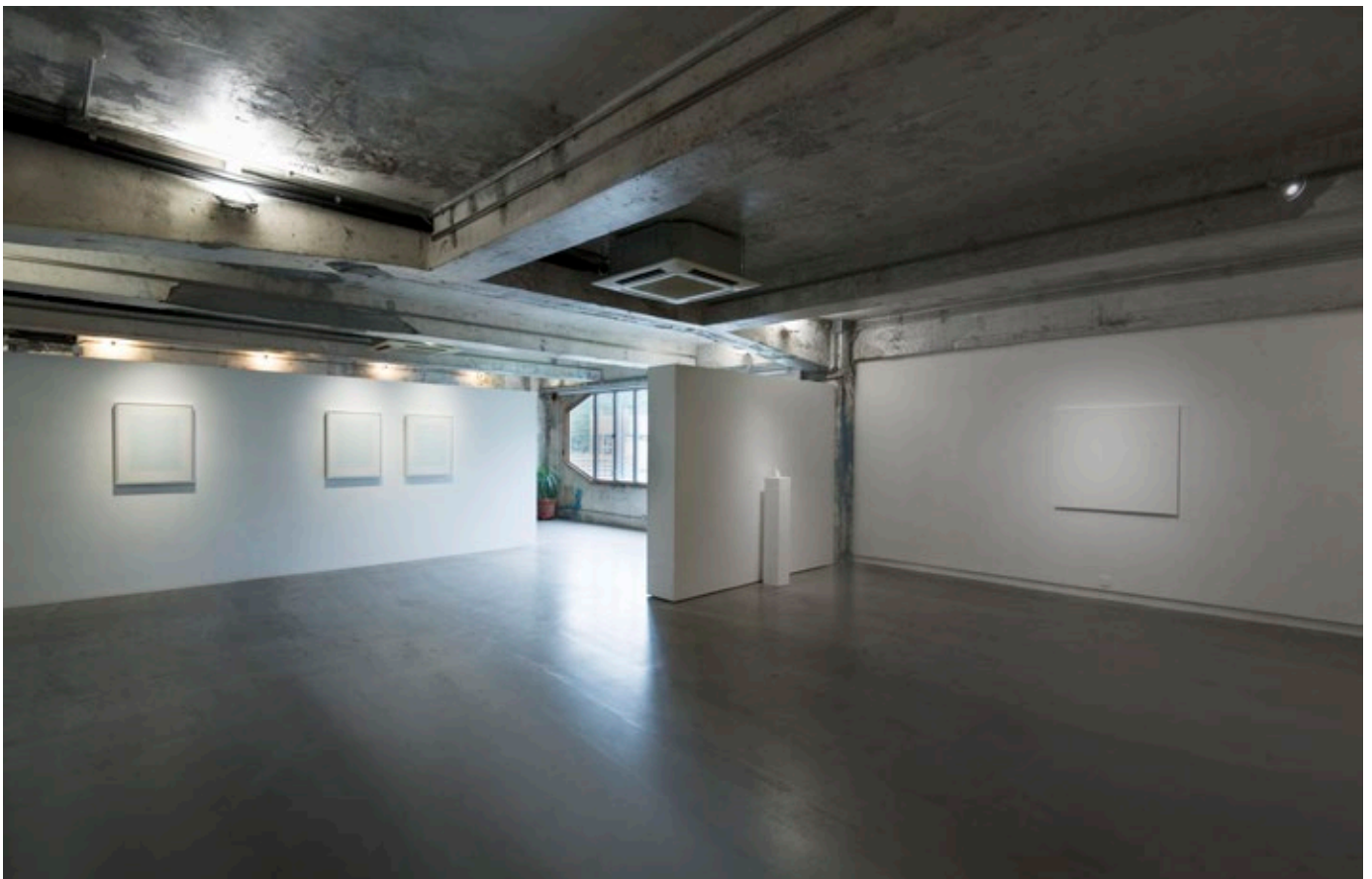
## About the exhibition

“Happily Ever After” is a summer group exhibition featuring works by ten recent graduates of BA and MFA programs of Academy of Visual Arts at Hong Kong Baptist University, The Chinese University of Hong Kong, Hong Kong Art School, and School of Creative Media at City University of Hong Kong. Showcasing a wide range of materials and approaches, including drawing, paintings, mixed media, installations, video and photography, the ensemble presents a variegated approach to art-making that serves as a conclusion mark to the student era and the commencement to a future that is at once uncertain and hopeful. Blindspot Gallery has identified a selection of emerging talents and insightful works, in an attempt to articulate an open vision of self-expression and creativity that will soon be part of the local art community.

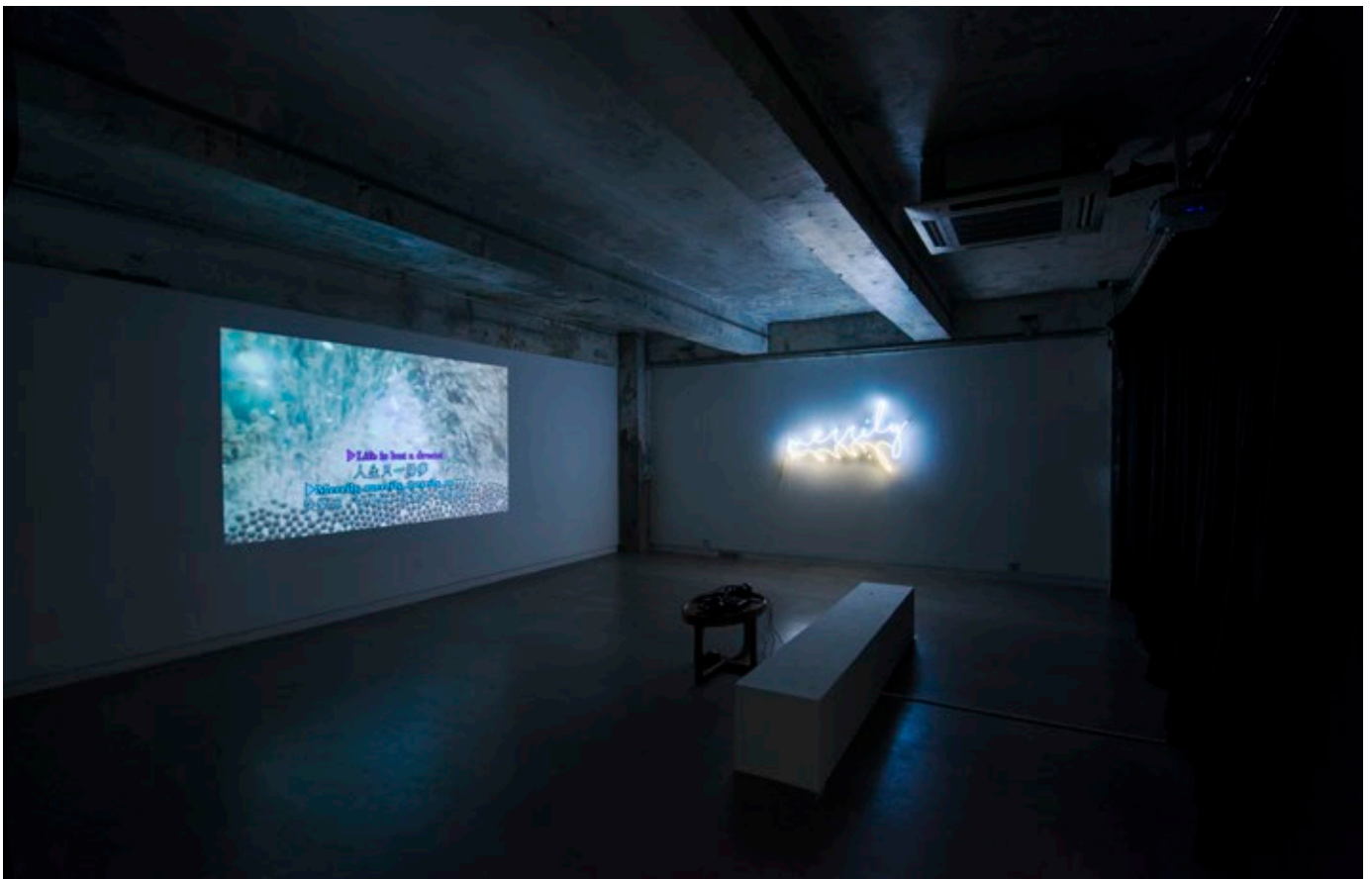
## 關於展覽

“從此幸福快樂”將展出十位2017年度的應屆藝術系畢業生的作品，他們分別來自香港浸會大學視覺藝術學院、香港中文大學藝術系、香港藝術學院及香港城市大學創意媒體學院的藝術學士及碩士課程。展覽融合素描、繪畫、混合媒體、裝置、錄像及攝影等不同媒介，呈現多元化的藝術創作手法，標記著學生時期的終結，及對未來同時抱有的憂慮與展望。刺點畫廊欲透過這十位畢業生的創作，展現這一群即將成為本地藝術圈的新血對藝術的自我表達及開放態度。

Display shots 佈展圖



Display shots 佈展圖



**CHAN Ka Kiu Clair (b. 1995, Canada)**

Chan Ka Kiu Clair received her BA in Fine Arts from the Chinese University of Hong Kong in 2017, and is the recipient of Cheung's Fine Arts Award (2D Mixed Media) in 2015. Chan currently lives and works in Hong Kong.

**陳嘉翹（生於1995年，加拿大）**

陳嘉翹在2017年於香港中文大學藝術學士畢業。陳氏於2015年獲得張氏藝術創作獎（平面混合媒介）。陳氏現於香港居住及工作。

## Artist statement 藝術家陳述

### *Toilet and the Tarot Cards - The Sun & Three of Swords*

One day I realised that I have the habit of idling inside the toilet. The toilet gives me a weird sense of security, as it is a public yet private space. Perhaps, when living and working in a shared studio, I forgot the importance of solitude. So I painted the cute toilet, inserting symbols taken from two tarot cards ("Sun" and "3 of swords") that I drew coincidentally when I was making this painting, reflecting my subconscious state of mind through the mystical power of Tarot cards. The "sun" symbolises happiness and inner peace, and "3 of swords" symbolises sadness and sorrow.

### 《太陽、廁所、寶劍三》

有一天突然開始發現自己有在廁所發呆的習慣，才想起生活在共用空間忘了獨處的重要性。廁所給我一種奇怪的安全感，因為它是一個公共的私人空間，每個人都可以霸佔，但我在內鎖起門時它只為我所擁有。於是我畫了一個自己認為很可愛的廁格，再加插機緣巧合下抽到的兩張塔羅牌（太陽和寶劍三）的符號，以塔羅牌神奇的力量反映出我當時的潛意識。太陽象徵歡樂和內在的平和，而寶劍三代表傷痛、悲傷。





*Toilet and the Tarot Cards - The Sun & Three of Swords*

《太陽、廁所、寶劍三》

2017

Oil on canvas / 油彩布本

93 x 61 cm

## Artist statement 藝術家陳述

### *Modern Love Story I & II*

Jolly and Mary were a couple. They each talked about a different side of their love story. Jolly talked about the beginning, and Mary talked about the end. They each depicted an image of themselves and the other, and the mismatch in-between is what we are incapable of seeing in our own relationships.

Jolly symbolises love, as she chooses to be naive and to see the beauty, always trusting and appreciating. Mary symbolises tiredness, tired because she can only see from her own side, always judging. Once in love, every meaningless little detail becomes beautiful; once tired, all beauty becomes meaningless. I believe that we have all been and once loved Jolly and Mary respectively.

### 《現代愛情故事 I & II》

樂樂和美美是一對情人。樂樂說著他們熱戀其間的故事，美美說著關係走到盡頭時的故事。大家描繪著各自與對方的形象，之間的落差就是我們日常戀愛中所無法看透的事。

樂樂象徵的是愛，他選擇去不聰明並去看美好的事物。美美象徵的是厭，以自我去量度事物。一旦愛，再無意義的事都美；一旦厭，再美的都無意義。愛和厭是或單向或交替的過程。我相信每人的心裏都各自當過以及愛過美美和樂樂。





*Modern Love Story I & II*

《現代愛情故事 I & II》

2017

Dual channel video / 雙頻道錄像

3'53"

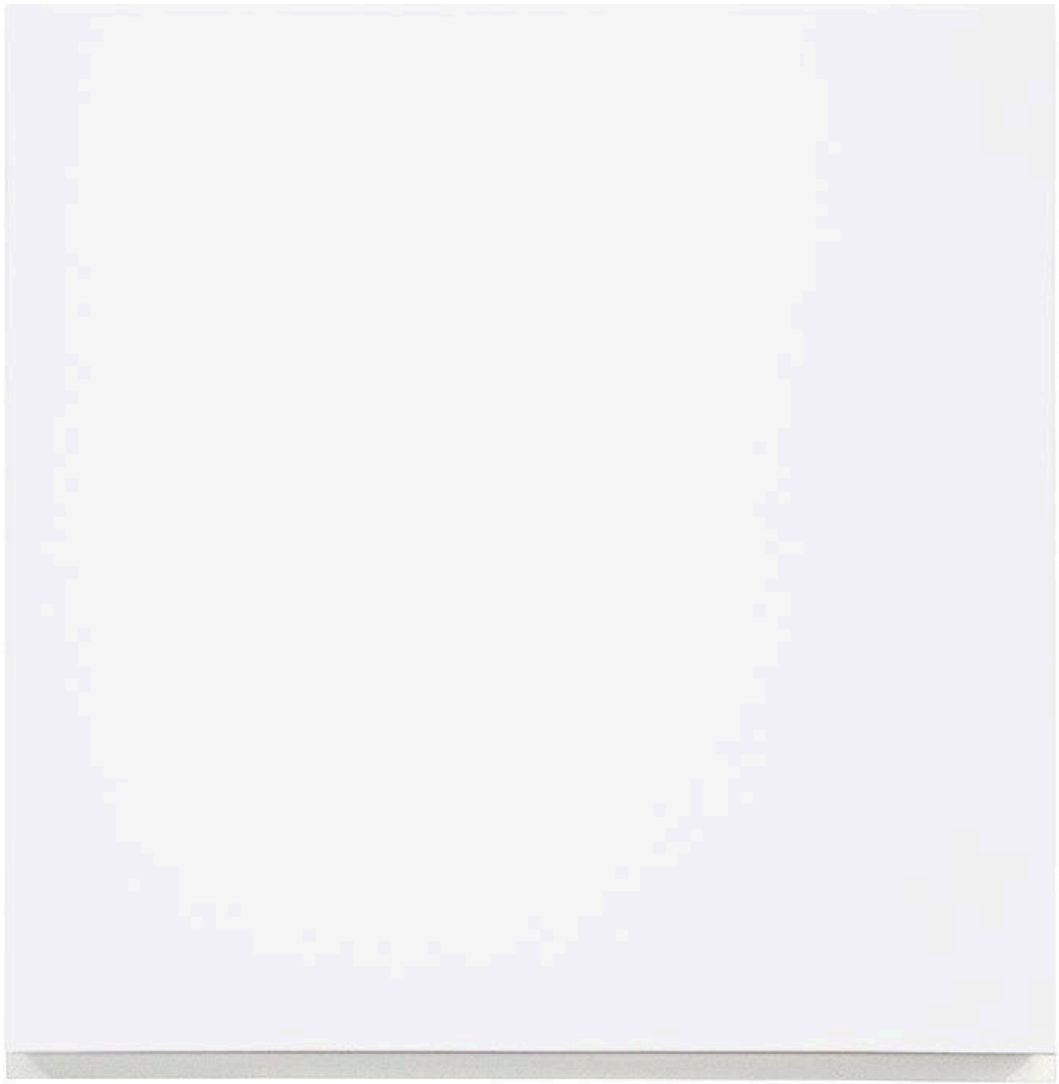
Edition 版本：5 + 2AP

**CHAN Lok Heng Stacey (b. 1995, Australia)**

Chan Lok Heng Stacey received her BA in Visual Arts from the Academy of Visual Arts, Hong Kong Baptist University in 2017, and is the recipient of the Academy of Visual Arts (AVA) Award and Vitamin D Award with her work "Normalised". Chan lives and works in Hong Kong.

**陳樂珩（生於1995年，澳洲）**

陳樂珩在2017年於香港浸會大學視覺藝術學院學士畢業。陳氏以作品《被正常》獲得視覺藝術學院獎和維他命D獎。陳氏現於香港居住及工作。



**Untitled 《無題》**

2017

Oil on canvas, sound track / 油彩布本、聲帶

100 x 100 cm, 65'00"

**Artist statement 藝術家陳述**

*Untitled* presents a white empty canvas, minimally amplifying a recording of the sound of painting this solid whiteness. Drawing is not about the seeing but the experience, while whiteness has the power to make things visible.

《無題》呈現一幅空白的畫面及畫筆觸碰在畫布上的零碎聲音。繪畫不只是關於觀看，更是關於體驗。在無止的白色裡，幻想和思考隨即湧現。



**Redemption 《救贖》**

2017

Powdered anti-depressant / 抗抑鬱藥粉

11 x 5.6 x 5.7 cm

**Artist statement 藝術家陳述**

*Redemption* presents a statue of Buddha molded with powdered anti-depressant. As the pursuit for healthcare and health products becomes the norm, medical cure is being worshiped and becomes part of our believe system. The work reveals people's unquestioning superstition on pharmaceutical therapy.

《救贖》以抗抑鬱藥粉塑造成一尊佛像。人們一生追求理想的  
健康信仰以獲得"正常"的美名，使醫療走到一個被人們崇拜依  
靠的地步。作品以信仰談論人們對藥的迷信。

**CHAN Yuen Kiu (b.1995, Hong Kong)**

Chan Yuen Kiu received her BA in Visual Arts (with Honours) from the Academy of Visual Arts, Hong Kong Baptist University in 2017, and is the winner of the Academy of Visual Arts (AVA) Award. Chan currently lives and works in Hong Kong.

**陳苑翹（生於1995年，香港）**

在2017年於香港浸會大學視覺藝術文學士畢業，並以作品《自我控制》獲得視覺藝術學院獎。陳氏現於香港生活及工作。





**Self-control 《自我控制》**

2017

Hair on Xuan paper and wood panel /

頭髮宣紙木本

80 x 200 x 3 cm

**Artist statement 藝術家陳述**

I have the habit of drawing repeating yet not overlapping horizontal lines to calm myself when I feel upset. The process creates natural undulations and helps control my emotion. Experiencing excessive hair loss from mood changes, I tried to incorporate the hair in my work so it becomes a cycle of my emotional meditation. Tying hair into knots records my self-healing moments; every piece of hair must be strung together to present a complete surface.

我以往總是在情緒低落時不斷地繪畫不重疊的水平線，線條中有波浪起伏之形態。影響著我的情緒讓我發現自己出現異常掉髮的情況。我嘗試把頭髮置入我的創作當中，以自控去修復失控，成為一個循環。在這段時間裏，我以每個手綁的頭髮結記錄自己控制情緒的時刻，它們必須是串連起的，以形成一個完整的畫面；也以筆直和對稱的水平線重組以往的習慣。



[Details / 局部]

**CHENG Yin Ngan (b. 1995, Hong Kong)**

Cheng graduated from the Academy of Visual Arts, Hong Kong Baptist University in 2017, and is awarded the special mention prize at the AVA BA Graduation Exhibition. Cheng lives and works in Hong Kong.

**鄭燕垠（生於1995年，香港）**

鄭燕垠在2017年於香港浸會大學視覺藝術文學士畢業，並獲得視覺藝術學院獎特別提名。鄭氏現於香港生活及工作。



*The Flowing Boat* 《沉船》  
2017

Oil on canvas / 油彩布本  
200 x 250 cm

#### Artist statement 藝術家陳述

The ship is my inner world. Sometimes I flee from it but I return to the boat instantly, lingering repeatedly.

I draw on the experiences of observing ships in seascapes, to construct an imagined view of looking into a ship, and looking out from it. The scenes reflect my deepest fear, desire and hope.

船內的人窺覷船外，船外的人卻想躲進船內。

我借鑒了長年觀察船舶的日常經驗，建構了從外部觀看船，及從船裡觀看外界的場境，投射潛藏內心的欲望、恐懼與憧憬。





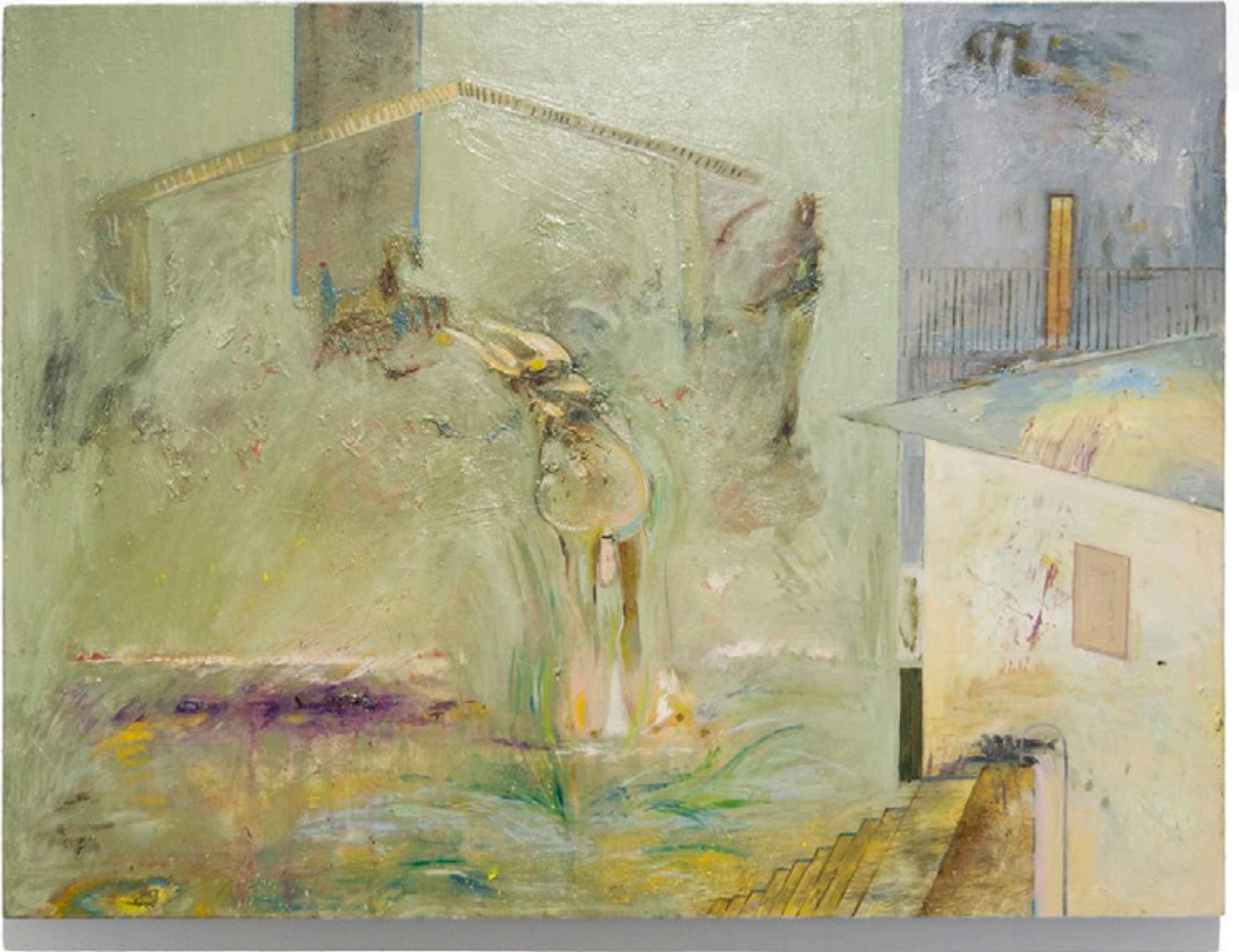
*Peeping You* 《偷偷看 偷偷望》

2017

Oil on canvas / 油彩布本

139.8 x 129.5 cm





*You jump I jump* 《外面的世界很精彩》

2017

Oil on canvas / 油彩布本

75.7 x 101.4 cm

**Joanie LAM (b. 1991, Hong Kong)**

Joanie Lam graduated from the Hong Kong Art School and RMIT with a BA in 2017, and is pursuing an MA (Printing) at the Royal College of Art in the UK. Lam currently lives and works in Hong Kong.

**林藦（生於1991年，香港）**

林藦在2016年於香港藝術學院及澳洲墨爾本皇家理工大學藝術文學士畢業，並獲英國皇家藝術學院取錄修讀碩士（印刷）。林氏現於香港生活及工作。

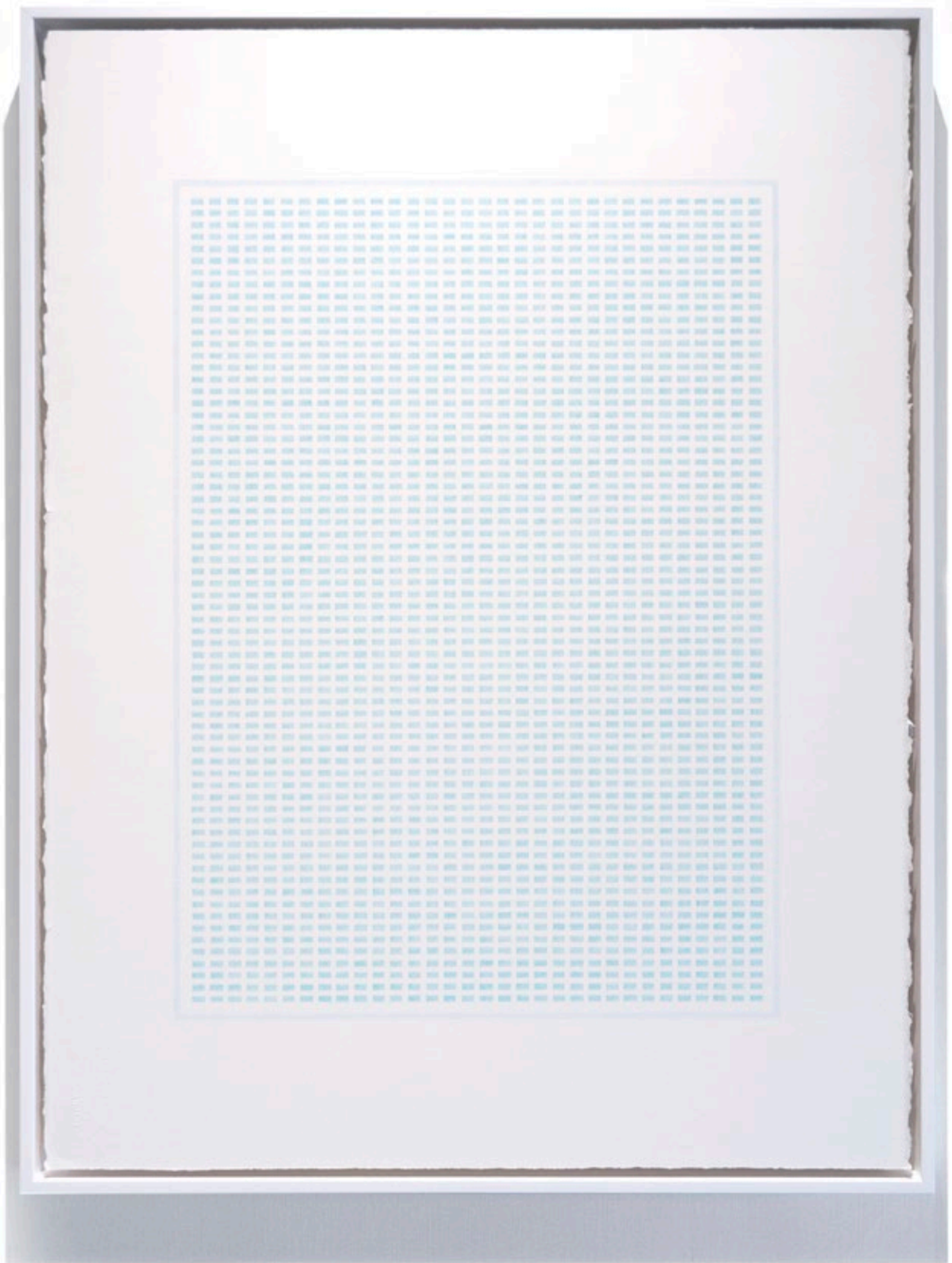
## Artist statement 藝術家陳述

### *Boy Blue*

Boy Blue is a visual manifestation of my obsessive thoughts and compulsive behaviours. It serves as a rational mathematical structure confining the irrational ritualistic fixations of mental disorders. The series consists of 14 A1-sized coloured pencil grid drawings on watercolour paper. Given the overwhelming need to assign rules and schedules, I formulate a grid structure in my abstract drawings, which is optimal for my mental functioning. Each drawing is filled up with up to 2,176 assiduously painted 4 x 8 mm grids. With this pattern going on and consistently permuting itself, my mundane self-persist relentlessly in my pursuit of a perfect ego in art or, in Lacan's term, an Ideal-I.

### 《Boy Blue》

於《Boy Blue》系列中，我嘗試理解自身精神狀態，反映於基本藝術結構及元素。專注於紙本創作，透過不同結構和色塊的重組，在畫面上強調強迫症之美學。我的作品遊走於理性和非理性之間，以重複的創作手法，反覆辯證，於藝術中追尋拉康（Lacan）所說的理想我ideal-I。



**Boy Blue (0.0)**

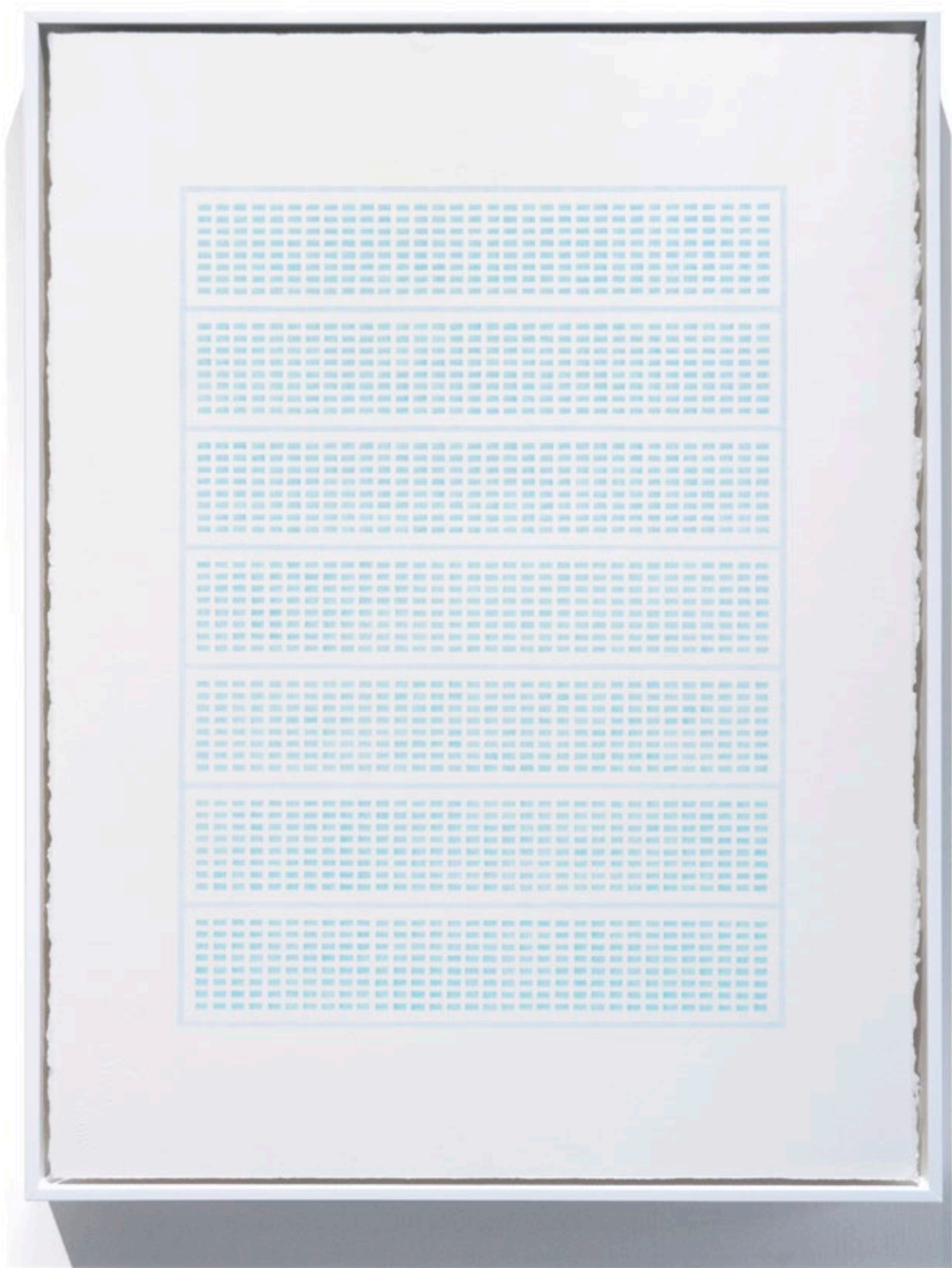
2016

Coloured pencil on watercolour paper /

木顔色水彩紙本

79.5 x 60.7 cm





**Boy Blue (6.0)**

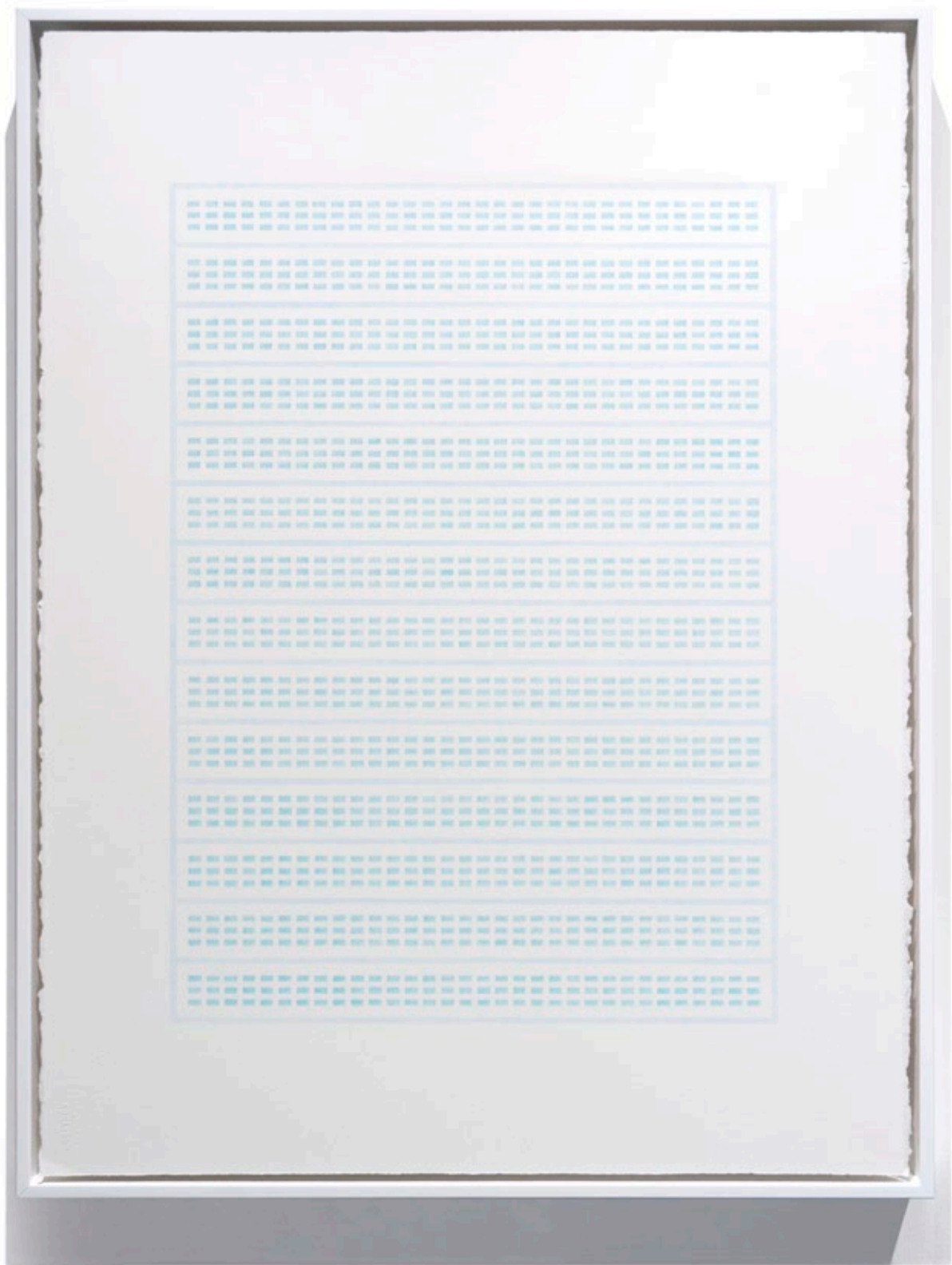
2016

Coloured pencil on watercolour paper /

木顔色水彩紙本

79.5 x 60.7 cm





**Boy Blue (13.0)**

2016

Coloured pencil on watercolour paper /

木顔色水彩紙本

79.5 x 60.7 cm

**LEUNG Mong Sum Joseph (b.1995, Hong Kong)**

Joseph Leung received his BA from the School of Creative Media, City University of Hong Kong in 2017, having been on an exchange program at the College of Visual and Performing Art, Syracuse University, New York, USA. Leung will pursue an MFA at the Chinese University of Hong Kong in the Autumn of 2017. Leung is the winner of the Julian Lee Asia One Photographic Awards in 2017. Leung currently lives and works in Hong Kong.

**梁望琛（生於1995年，香港）**

梁望琛於2017年畢業於香港城市大學創意媒體學院，曾到美國雪城大學視覺及表演藝術學院交流，同年獲頒發李志超宏亞攝影獎。現時他入讀於香港中文大學藝術系碩士課程。梁氏現於香港居住和工作。

## Artist statement 藝術家陳述

### *Celestial, Lake Michigan*

On Thanksgiving morning, 2016, I took a photo of Lake Michigan during my visit to Chicago, Illinois. Later that afternoon, I found a book written by a poet called Harriet Spar Schultz in a secondhand bookstore. Inside were poems published back in 1975.

Through the use of readymade objects and photographs, I aim to construct a concise narrative through incorporating text and image. While poetry has an ambiguous nature, such nature could change when placed together with an image; from a vague imagery, the text has turned into a description, making it part of something else.

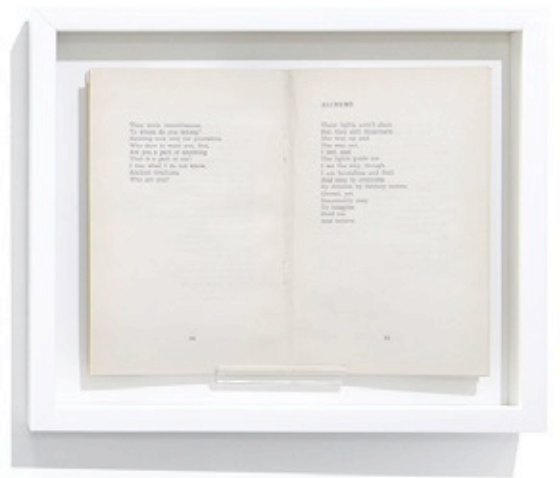
I came across this work coincidentally in my daily life and perhaps it's the banality that makes it serendipitous.

### 《星雲／密歇根湖》

在2016年的感恩節早晨，我到訪了芝加哥，並拍下了一張密歇根湖的照片。那天下午，我在一間二手書店裡發現一本詩集。這本詩集是由一位名叫Harriet Spar Schultz的詩人所寫，裡頭是在1975年出版的詩。

通過照片和現成物，我構建了一個簡單的作品。詩歌本來具有曖昧性質，但當與圖像放在一起時，這種性質便可能改變；文本從一些模糊的意象，變成了一個清晰的描述，使其成為影像的一部分。

這是我在日常生活的一件小事，但正正因此令這作品變得美妙。



**Celestial, Lake Michigan**

《星雲／密歇根湖》

2016

Inkjet print, poetry book / 噴墨打印、詩集

16 x 20 cm, 19.5 x 25 cm

Edition 版本：3

## Artist statement 藝術家陳述

### *Who shut up the sea behind doors when it burst forth from the womb*

As a religious reference, the work acts as an echo to the final part of the book of Job when Job angrily questioned God after going through a devastating life. It's then when God answered by rhetorically asking -- in the beginning of time, "Who shut up the sea behind doors, when it burst forth from the womb?"

As a visual resonance to this verse, I have cropped four individual images out of one single image in a similar manner that God separated the ocean in the story. Instead of creating a photo series with different individual images, I created a coherent picture through the division of a single photograph, thus reconstructing a meditative narrative in a concise manner.

### 《海水洶湧如出母胎時，是誰用門將海關閉？》

在《約伯傳》的最後部分，當約伯經歷了悲慘的一生後憤怒地質問上帝。那時，上帝回答說：「我奠定大地的基礎時，你在那裏？」「海水洶湧如出母胎時，是誰用門將海關閉？」。

我用了上帝在故事中的方式把海洋分隔，從一張相片中分割出四個獨立的影像，做成一個攝影系列，從而以一種簡潔及連貫的方式建立一個冥想的狀態。





***Who shut up the sea behind doors when it burst forth from the womb***

《海水洶湧如出母胎時，是誰用門將海關閉？》

2016

Inkjet print, set of 5

噴墨打印，一組5件

63 x 63 x 3 cm (framed size, 4 pcs), 20.5 x 27.3 x 3 cm

Edition 版本：3

**LI San Kit Andy (b. 1994, Hong Kong)**

Li San Kit Andy will graduate from a joint degree programme with a BA in Creative Media from the School of Creative Media, City University of Hong Kong and a BA in Digital Media from Leuphana University of Lüneburg, Germany, in 2017. Li currently lives in Hong Kong.

**李新傑（生於1994年，香港）**

李新傑將於2017年畢業於雙學位課程，由香港城市大學創意媒體學院頒授創意媒體學士，以及德國倫法那呂訥堡大學的數碼媒體學士。李氏現於香港居住和工作。

## Artist statement

*Well, I Already Miss You. That's Why I Decided To Take You Back To Hong Kong With me.*

"A photograph can be the starting point of a romance." Susan Sontag.

I finished my stay in Germany. During those two years, photography stepped into relationships between others and me. It worked as a junction: it bore witness to sincere friendships, documented precious memories, and expressed emotions beyond language.

This works series, *Well, I already miss you. That's why I decided to bring you back to Hong Kong with me.*, contemplates portraiture. Starting with a portrait of a distant friend, a fictional narrative is developed through words and photo sequence, so as to depict my fantasy of retrouvailles. If a portrait is a ridicule to time and reality, this series could be seen as a response to this mockery: Somehow it can be treated as a small rebellion; meanwhile it can also be considered as an unwilling compromise. The series attempts to resolve questions of photography by using the photograph itself.

Each single work from this series can be seen as a container of each individual. It contains friendships between the subject and me, as well as feelings, mood, memories, the subjects' characteristics etc. To have a person transferred into an art object is a longing for eternity. The series take a stab at using photograph as an extension of relationship, as well as an extension of photography itself. After all, the whole series wants to act to resolve a situation but knows there's no resolution.

## 藝術家陳述

### 《Well, I Already Miss You. That's Why I Decided To Take You Back To Hong Kong With me.》

「照片可以成為一段關係的起點。」蘇珊·桑塔格

結束了在德國的留學，我回到了香港。在這兩年間，攝影介入了我跟很多人的關係：它見證一段段真摯的關係，記錄了無數珍貴的記憶，表達了許多難以言喻的情感。

《Well, I already miss you. That's why I decided to bring you back to Hong Kong with me.》是一系列對肖像照片的沉思。以一張遠方朋友的肖像相片為出發點，透過文字和連作去發展，記述一段跟他們重聚的遐想。假如一張肖像照是對時間和現實作出無限的嘲諷，那這系列作品就是對那些嘲諷的回應：既可以視為一種無力的反抗，同時也可以看作一種無奈的妥協。此系列作品嘗試以照片去回應攝影自身的問題。

每一件作品也可以視為被攝者的載體，承載著他/她跟我的一些關係、一些情感、一些氣氛、一些記憶、一些關於他們的事……將一個人轉化成藝術品是對永恆的盼望。這系列的作品以一張相片去延伸關係，同時也延伸了相片自身的意義。整輯作品試圖去解決一些糾結的局面，卻明知這些局面是沒法解決的。



*I found your Alfa Romeo*

2017

Archival inkjet print, wooden frame /

收藏級噴墨打印，木框裝裱

112 x 48 x 3 cm



***Find Vincent a girlfriend***

2017

Archival inkjet print, wooden frame /

收藏級噴墨打印，木框裝裱

48 x 100 x 3





***Dim Sum and Sophie***

2017

Archival inkjet print, wooden frame /

收藏級噴墨打印，木框裝裱

48 x 80 x 3 cm



*Searching for the bald barber*

2017

Archival inkjet print, wooden frame /

收藏級噴墨打印，木框裝裱

48 x 120 x 3 cm

**LO Lai Lai Natalie (b. 1983, Hong Kong)**

Lo Lai Lai Natalie graduated from the Chinese University of Hong Kong with a BA in Fine Arts in 2006, and obtained a MFA from the Chinese University of Hong Kong in 2017. Lai's solo exhibitions include "Slow-So TV – Ann Eilathan's Gaze" (Floating Projects, Hong Kong, 2016) and "Souvenir and Gift" (Observation Society, Guangzhou, China, 2014). Group collaborations in which Lai has contributed include "The HK FARMer's Almanac" (Spring Workshop, Hong Kong, 2015). Lai currently lives and works in Hong Kong.

**勞麗麗（生於1983年，香港）**

勞麗麗於2006年畢業於香港中文大學文學士，並於2017年畢業於中文大學藝術碩士。勞氏曾參加的個展包括香港據點·句號的“慢慢電視—安·伊莉亞森的凝視”（2016）和中國廣州觀察社的“紀念品與禮物”（2014）。勞氏現於香港居住和工作。

**Artist statement 藝術家陳述*****merrily merrily***

I have a yet-to-solve a riddle in my heart. A tranquil white lights up the upper deck of the Star Ferry, while a cosy yellow blurs the lower. Slowly, I become reluctant to verify. When I glance on the water surface, the colour changes from red, purple, blue to green. The shape of skyscrapers in the reflection becomes vague and ambiguous. I remember he told us, "In spite of having plenty of beautiful things which are not so reliable and committed...Even if there is no true heaven..." He told us to feel less depressed, so I try to address it with greater hope and light.

**《 merrily merrily 》**

我有一個還未解開的迷思，天星小輪上層是冷靜白光，下層是一片倦意的昏黃。慢慢地，我不想再作出求證。望向那一片會變色的水面，紅紫藍綠的反照，大廈的造型變得模稜兩可。我記起他跟我們說過，「儘管我們其實已經有太多美好的事物，儘管這些美好的事物不是太可靠……即使不存在真正的天堂……」他叫我們少一點絕望，那我就嘗試多一點希望和光明。



***merrily merrily***

2017

Neon light / 霓虹光管

85 x 150 cm

Edition 版本：2 + AP



**Glacier in Progress** 《冰川製作中》

2017

CPVC, glass measuring cup / 樹脂、玻璃量杯

30 x 20 x 11 cm

Edition 版本: 8 + AP

**Artist statement** 藝術家陳述

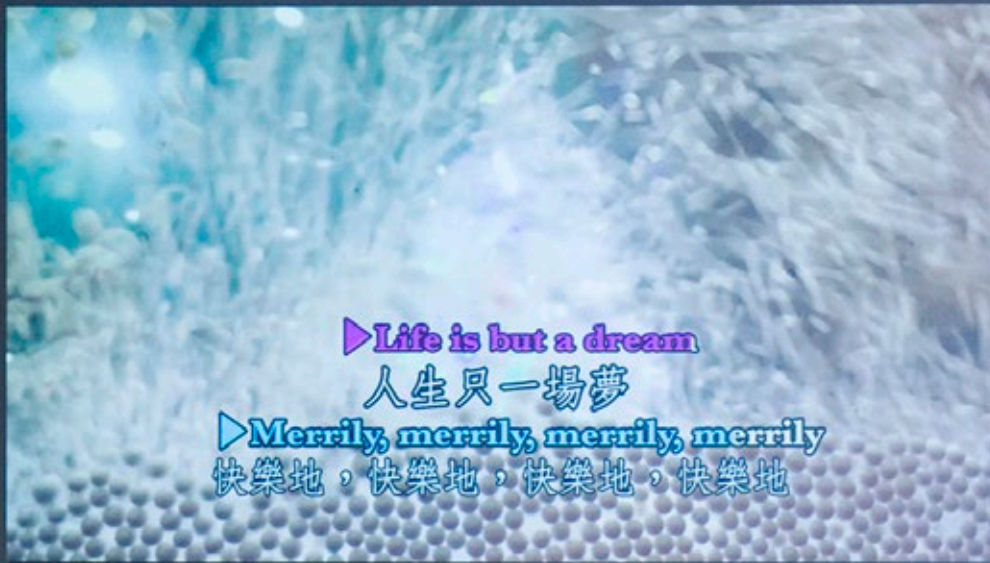
"Glacier" is a large berg of ice, and in French, it also means ice cream shop or maker.

Maybe no one cares if utopia ever exists, but we are happy to fabricate our glaciers. It melts continuously and turns into the edible glacier, which is then covered with a tempting icing.

Everyone is happy to follow its footsteps.

或許沒有人在乎理想國有沒有出現過，我們卻樂於繼續製造冰川。它不斷融化，化成吃得到的冰川。然後它再披上那一層誘人的糖衣，引人樂於追隨。





**Silent Karaoke** 《給我唱的歌》

2017

Karaoke set, headphone, coffee table, HD single channel video /

卡拉OK裝置、耳機、茶几、高清單頻道錄道像

Size variable / 尺寸不定

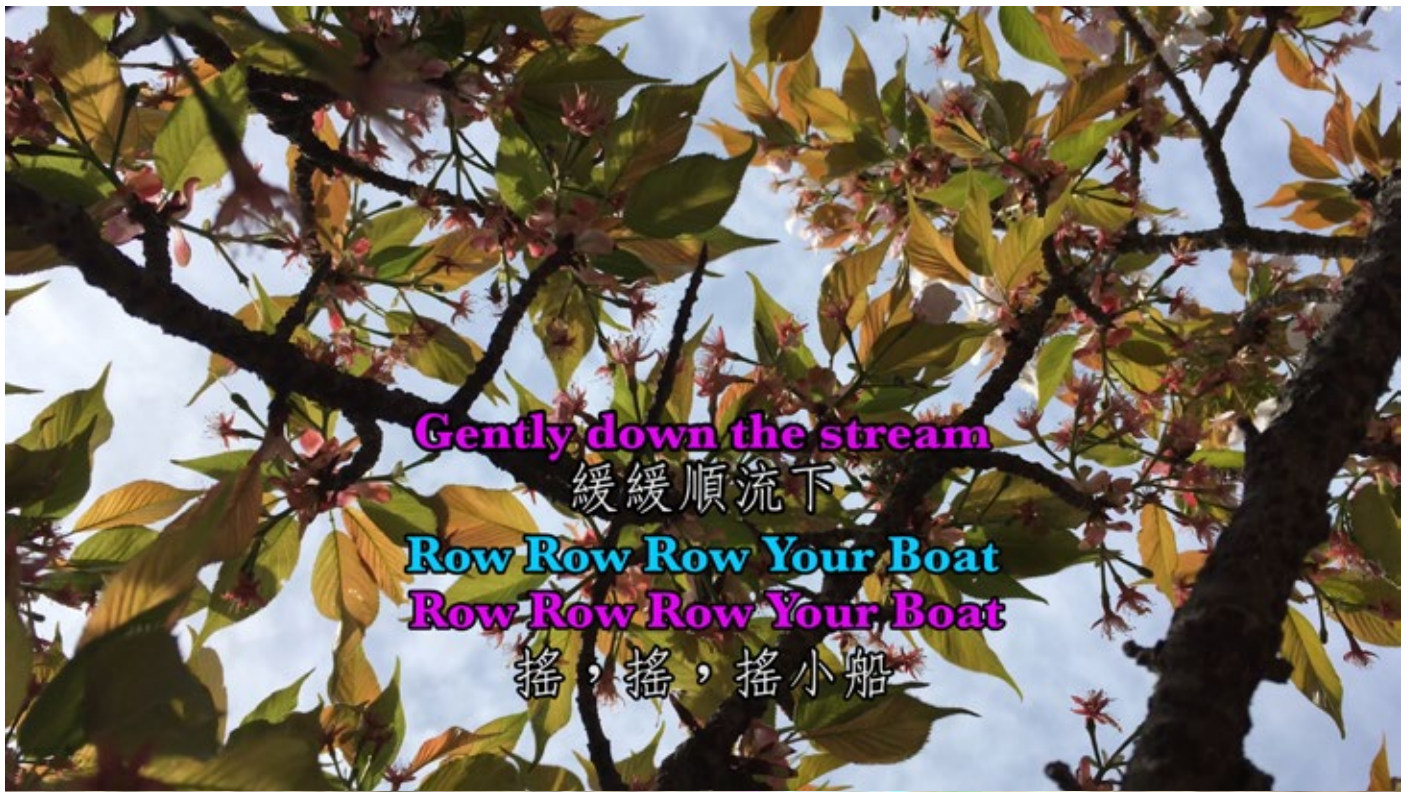
Edition 版本：1 + AP

**Artist statement** 藝術家陳述

There is a leisure farm located close to our farm. It provides holiday-makers with possibilities of enjoying the taste of farming life with organic strawberry fields, small parcels of land to rent for recreational gardening, barbecue and karaoke-singing. The field is filled with pop songs from different generations. When could we sing our songs to us?

農田附近有一休閒農莊，給人假日享受田園風味，那是有機士多啤梨園、格仔田、燒烤跟卡拉OK的複合程式。不同年代的流行曲榮繞不散，哪個時候才會唱起我們那幾首歌，那幾首給我唱的歌。





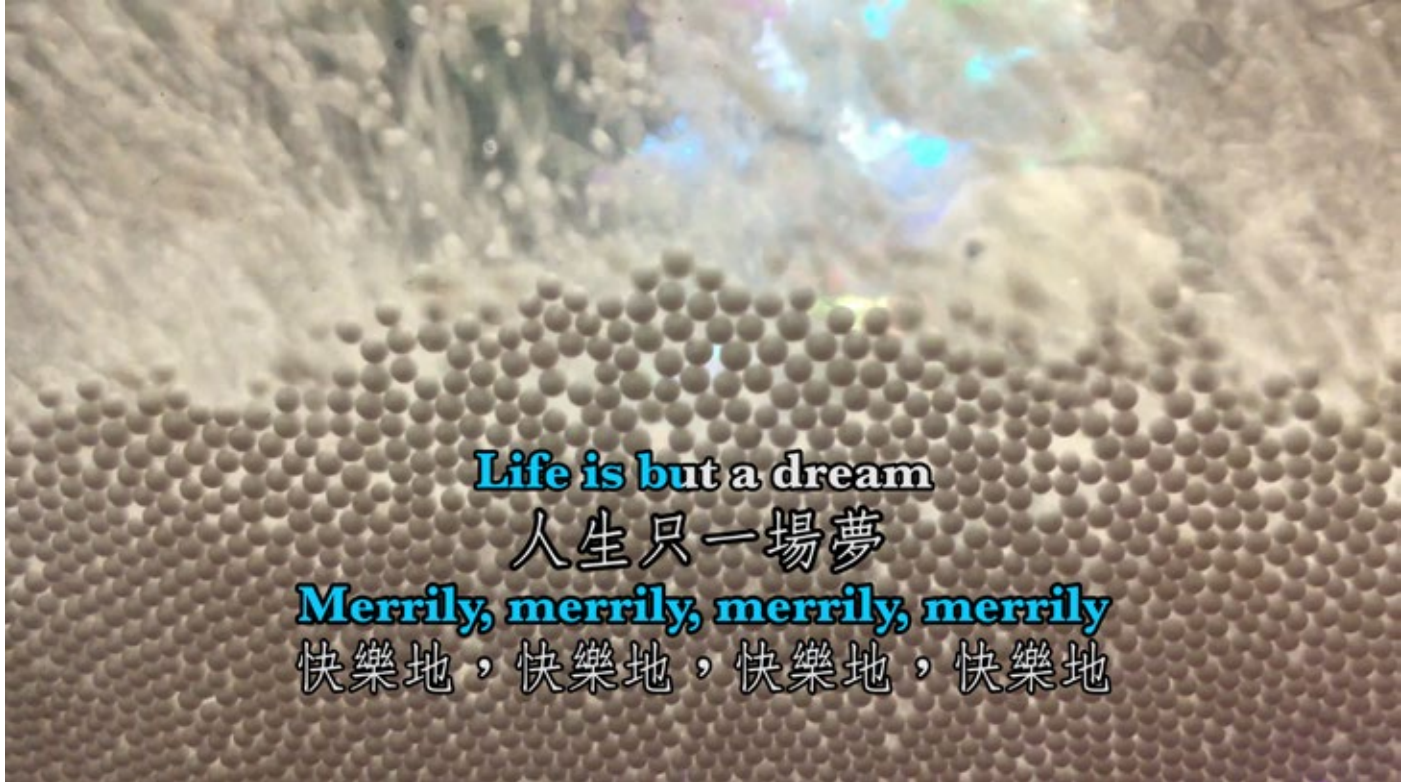
**Gently down the stream**

緩緩順流下

**Row Row Row Your Boat**

**Row Row Row Your Boat**

搖，搖，搖小船



**Life is but a dream**

人生只一場夢

**Merrily, merrily, merrily, merrily**

快樂地，快樂地，快樂地，快樂地

*Row Row Row the boat* 《划船曲》

2017

HD single channel video / 高清單頻道錄像

2'00"

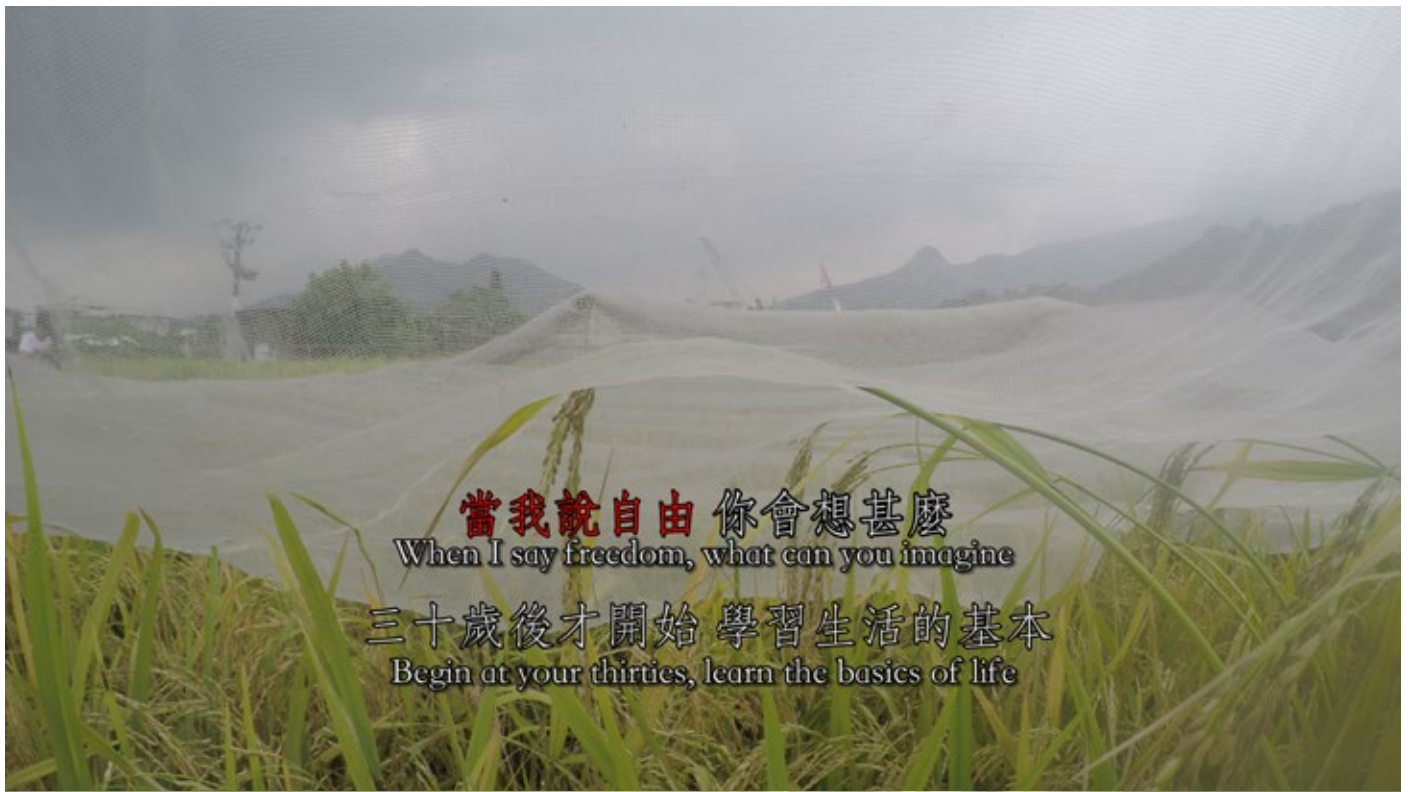
Edition 版本: 5 + AP

Artist statement 藝術家陳述

The 19th centuries children folk song told you about life.

在19世紀的兒唱民謠裡，早已說出了你的人生。





當我說自由 你會想甚麼  
When I say freedom, what can you imagine  
三十歲後才開始 學習生活的基本  
Begin at your thirties, learn the basics of life



雜草冷眼看 所以 我們才缺了大地  
Weeds staring coldly, at how, we lost our land

*Taste of Freedom (New Territories Version)*

《自由的滋味（新界版）》

2017

HD single channel video / 高清單頻道錄像

6'33"

Edition 版本: 5 + AP

Artist statement 藝術家陳述

A Hong Kong farmer rewrote the lyrics of this song. He let a Hong Kong female farmer who was good at singing to go onstage and sang for him and his compatriots.

一個香港農夫改寫了歌詞，給一個有歌姬之名的香港農婦獻唱，給自已，也給戰友們。



再會吧 香港  
Good-bye Hong Kong



一切惡的矛盾中滅亡  
all sin perishes in conflict

**Goodbye Hong Kong 《再會吧香港》**

2016-17

HD single channel video / 高清單頻道錄像

8'35"

Edition 版本: 5 + AP

**Artist statement 藝術家陳述**

The protest song become a hit again in different generation.  
When could be encounter a new chapter of Hong Kong?

那抗爭的歌曲竟在不同年代通行，我們可時能再會？

**WONG Tsz Chun Tom (b.1995, Hong Kong)**

Wong Tsz Chun Tom graduated from the Fine Arts Department at the Chinese University of Hong Kong. Wong is the winner of the Vitamin D Award in 2017 and the Wucius Wong New Ink Art Award in 2016. Wong currently lives and works in Hong Kong.

**黃子駿（生於1995年香港）**

黃子駿於2017年畢業於香港中文大學藝術系文學士，並於同年獲得維他命D獎。黃氏亦於2016年獲得王無邪新水墨藝術獎。王氏現於香港居住和工作。

## Artist statement 藝術家陳述

### *I'm not OK but it's OK*

I'm not OK but it's OK channels the sense of loss and powerlessness through a set of work installations. The set itself is a self-criticism that questions the definition of good art, the identity of an artist and the sincerity within our world. I once heard that those are just the compulsory sorrow of young Werther, but I do not agree with it. I believe grownups have forgotten that they had also once been relentless, when the relentlessness of adolescence gives birth to vitality and creativity. I'm not OK but it's OK documents the hope and the disappointment that the youth have for the world, the inability of art to make the world a better place, and how art can build a bridge of understanding towards our own selves.

### 《新的一天新的難過》

《新的一天新的難過》透過一組多件的裝置去描述一種若有所失的感覺，更甚是針對自我的批判：到底怎樣才是一份好的藝術，所謂藝術家身份又是甚麼，何謂真誠。我曾聽老師說這種內容只不過是少年維特的「年少不識愁滋味」的強說愁，但我並不同意，只因為他們都忘記了自己也曾經有所躁動，而青年時期的躁動正正給予了我們重要的生命力和創造力。我想藉《新的一天新的難過》記著年少時對世界的希望和失望，藝術沒有為世界／我們帶來更美好的一天，但它讓我們更了解自己成為怎樣的人。





*I'm not OK but it's OK* 《新的一天新的難過》

2017

Dual channel video, CRV TV, pillow, fluorescent light, media player, DVD player, mirror /

雙頻道錄像、顯像管電視、光管、播放器、DVD播放器、鏡  
9'00", installation size variable / 9分鐘、裝置尺寸不定

Edition 版本：1 + AP





*The Arty and Polite Me Has No Core I*

《熱愛藝術又有教養的我竟然是空心的 一》

2017

Chinese ink and watercolour on silk, plaster statue /

水墨水彩絹本、石膏像

30.5 x 53.5 x 4 cm



*The Arty and Polite Me Has No Core II*

《熱愛藝術又有教養的我竟然是空心的 二》

2017

Chinese ink and watercolour on silk, plaster statue /

水墨水彩絹本、石膏像

38.3 x 40.8 x 4 cm



*The Arty and Polite Me Has No Core III*  
《熱愛藝術又有教養的我竟然是空心的 三》

2017

Chinese ink and watercolour on silk /

水墨水彩絹本

35.6 x 40.8 x 4 cm

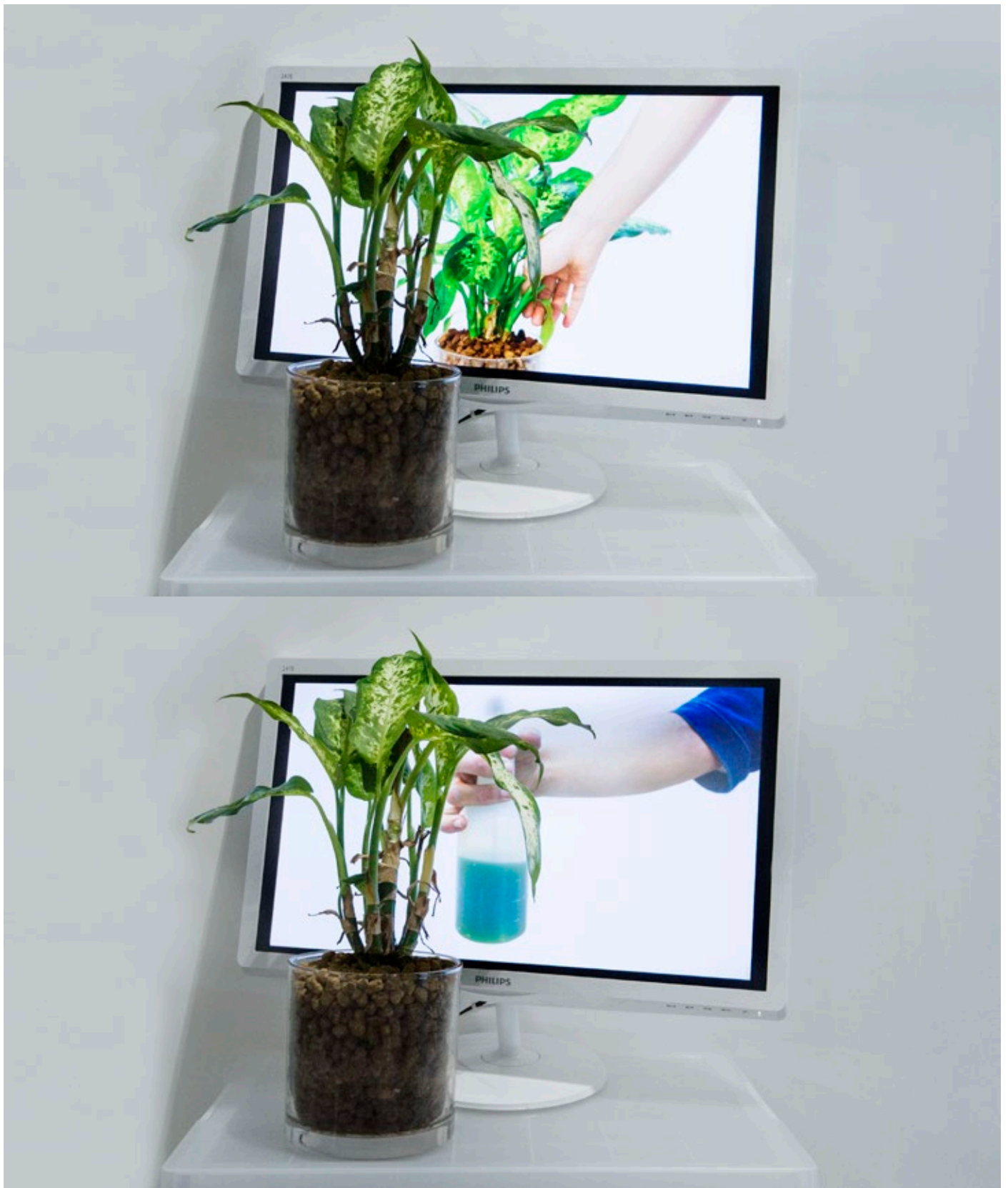


*The Arty and Polite Me Has No Core IV*  
《熱愛藝術又有教養的我竟然是空心的 四》

2017

Chinese ink and watercolour on silk /  
水墨水彩絹本

25.5 x 20.5 x 4 cm



*I am My Radiant Sun in My Life*  
《在我的生命中我就是發光的太陽》

2017

Single channel video / 單頻道錄像

2'23"

Edition 版本：5 + AP



**WU Jiaru (b.1991, Guangdong, China)**

Wu Jiaru obtained her BA in Fine Arts and English Language from Tsinghua University in 2014, and an MFA degree from the School of Creative Media at the City University of Hong Kong in 2017. Group exhibitions Wu has participated in include “Other Sides of Evidence” (Osage, Hong Kong, 2017) and “UTOPIA” (Ullens Centre for Contemporary Art, Beijing, China, 2016). Wu’s work is collected by OCAT Shenzhen, China. Wu currently lives and works in Hong Kong.

**吳佳儒（生於1991年，中國廣東省）**

吳佳儒在2014年畢業於中國北京清華大學，主修藝術和英語，並於2017年在香港城市大學創意媒體學院獲得藝術碩士學位。吳氏曾參與的聯展包括香港奧沙藝術基金會的“確據的其他面向”（2017）和於北京尤倫斯當代藝術中心舉辦的“理想國”（2016）。吳氏的作品為中國OCAT深圳所收藏。吳氏現於香港居住和工作。

## Artist statement 藝術家陳述

### *The Death of Lao She*

Words and sentences of Lao She from his last few days are printed on the film's soundtrack. The images are various layers of blue and some hair.

Lao She was one of the major figures of 20th-century Chinese literature. According to the official record, he committed suicide by drowning himself in a lake during the Cultural Revolution in 1966. Due to the lack of evidence and witness, the actual circumstances of his death are still in doubt today. By reconstructing the limited information, this work attempts to recreate a new narrative as a response to Lao She's "unspeakable" death, as well as to the blankness in that period of time.

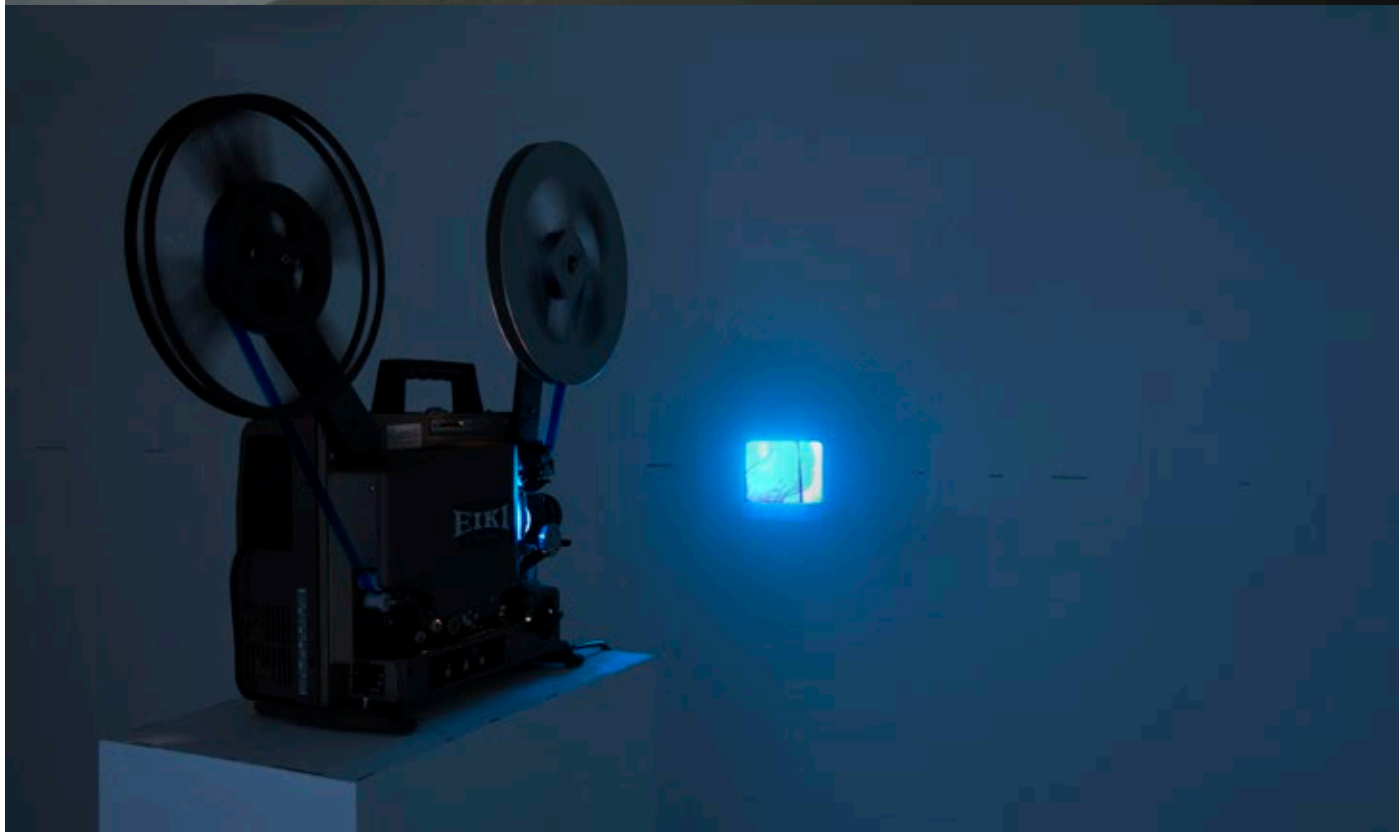
(Fu Guangming and Zheng Shi, *Lao She Zhi Si*, (Hong Kong: Joint Publishing, 2012).)

### 《臨終之言》

在16米厘膠片的聲音軌道上印有老舍自殺前幾日說的話，畫面有藍色和頭髮。

老舍在文革期間投湖自盡。沒有目擊者，證據簡陋，在官方記載中他的非正常死亡同那段歷史一般模糊、不可言說。通過對有限資料的解構、重組，作品嘗試在建構一個新的敘事角度的同時建立起某種可回應此事件的關係。

(選自傅光明，鄭實，《老舍之死口述實錄》，(香港:三聯書店，2012年)。



***The Death of Lao She***

《臨終之言》

2017

Marker on 16mm film, hair, UV-printed texts, film projector /  
水墨、16米厘膠片、頭髮、鐳射打印字、投影機

1'24", installation size variable / 1'24"、裝置尺寸不定

Edition 版本：1 + AP

## FOR IMMEDIATE RELEASE

### “Happily Ever After”

– a summer group exhibition of 10 art graduates in 2017

**Featured artists: Chan Ka Kiu Clair, Chan Lok Heng Stacey, Chan Yuen Kiu, Cheng Yin Ngan, Joanie Lam, Leung Mong Sum Joseph, Li San Kit Andy, Lo Lai Lai Natalie, Wong Tsz Chun Tom, Wu Jiaru**

**11 Jul – 26 Aug 2017**

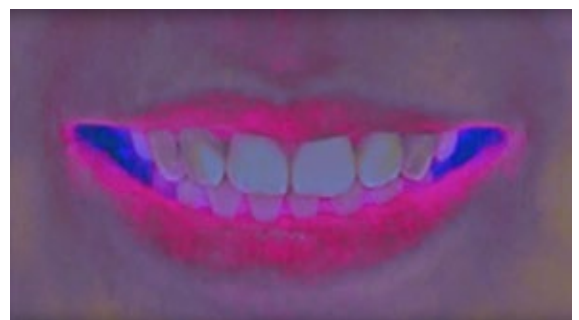
Venue: Blindspot Gallery (15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong)  
Opening Hours: Tuesday to Saturday, 10am to 6pm (Sunday and Monday by appointment only); closed on public holidays



Blindspot Gallery is delighted to present “Happily Ever After”, a summer group exhibition featuring works by ten recent graduates of BA and MFA programs of Academy of Visual Arts at Hong Kong Baptist University, The Chinese University of Hong Kong, Hong Kong Art School, and The School of Creative Media at City University of Hong Kong. Showcasing a wide range of materials and approaches, including drawing, painting, mixed media, installation, video and photography, the ensemble presents a variegated approach to art-making that serves as a conclusion mark to the student era and the commencement to a future that is at once uncertain and hopeful. Blindspot Gallery has identified a selection of emerging talents and insightful works, in an attempt to articulate an open vision of self-expression and creativity that will soon be part of the local art community.

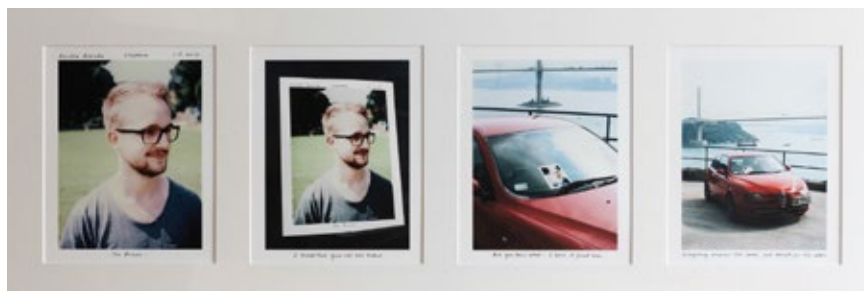
The namesake expression is commonly found in fairy tales, when the protagonists live “happily ever after” and the story ends in an abrupt serendipity. Mobilised not without a hearty sense of realism and irony, “Happily Ever After” is a genuine wish for future development, but also a promise that anticipates its own brokenness. The featured artwork shows that the subjective meaning of art is nonetheless embedded in the objective conditions of existence and integration into society.

Some of the artists respond to the anxiety of living and use their artworks as a medium to visualise the complexity of their emotional world. In the work *Self-Control*, Chan Yuen Kiu creates a minimalist panel of repeating horizontal lines using her own hair collected from stress-induced hair loss, enacting a virtuous cycle of healing and actualisation. Chan Lok Heng Stacey’s art practice uses powdered antidepressant and pharmaceuticals as medium, critiquing the system of psychiatry in its pathologising of deviation. Cheng Yin Ngan is a painter who draws on the experiences of observing ships in seascapes, dramatising the inverse desire between the interiority of the boat and the



exteriority of the sea-viewers. Joanie Lam is an obsessive-compulsive who could only find solace in the irrational ritualisation of drawing rectangular forms in algebraically laid grids.

Some artists find that a single medium is not enough in itself, and instead expound on the complementary nature of multimedia installations. In *Modern Love Stories I & II*, Chan Ka Kiu Clair combines videos, voiceover and oil painting, to create a narrative and counter-narrative exploring the future of human relationships. Wong Tsz Tsun Tom mobilises his traditional training in Chinese *gongbi* drawing and combines the practice of video-making to create the melancholic mindscape of an insomniac in a dawning day. Lo Lai Lai Natalie uses mixed media and neon light installation, as well as karaoke video, to calmly convey her social activism about the living environment of Hong Kong.



In Li San Kit Andy's photographic series, the artist expresses how much he misses his overseas friends by developing a fictional narrative through words and photo sequences. Joseph Leung uses photographs of water to allegorize religious and spiritual yearnings, employing the oceanic trope as hermeneutics of poetry

and scriptures. Wu Jiaru uses analog film as an elegy to the suicide of Chinese writer Lao She, by physically printing words and quotes from interviews about Lao's final days onto the soundtrack of the 16mm film.

Interviews are welcome and can be arranged.

### **About Blindspot Gallery**

Set up in 2010, Blindspot Gallery is a Hong Kong-based contemporary art gallery. The gallery began with a primary focus on contemporary photography and image-based art, and has evolved to include diverse media in contemporary art. The gallery represents both emerging and established artists, mainly from Hong Kong and the region but also beyond.

For enquiries and media interviews, please contact Ms. Lesley Kwok at 2517 6238 or by email [info@blindspotgallery.com](mailto:info@blindspotgallery.com)

Image Captions:

**Cheng Yin Ngan**, *The Flowing Boat*, 2017, Oil on canvas, 200 x 250 cm

**Chan Ka Kiu Clair**, *Modern Love Story II*, 2017, Dual channel video, 56", Edition of 5 + 2AP.

**Li San Kit Andy**, *I found your Alfa Romeo*, 2017, Archival inkjet print, wooden frame, 48 x 112 x 3 cm.

(Image courtesy of artists and Blindspot Gallery)

即時發佈

## “從此幸福快樂” — 2017 藝術畢業生的夏日聯展

展出藝術家：陳嘉翹、陳樂珩、陳苑翹、鄭燕垠、林蕻、梁望琛、李新傑、勞麗麗、黃子駿、吳佳儒

二零一七年七月十一日至八月二十六日

地點：刺點畫廊（香港黃竹坑道 28 號保濟工業大廈 15 樓）

開放時間：星期二至星期六，上午 10 時至下午 6 時（星期日及星期一只供預約）；公眾假期休息



刺點畫廊最新展覽“從此幸福快樂”將展出十位 2017 年度的應屆藝術系畢業生的作品，他們分別來自香港浸會大學視覺藝術學院、香港中文大學藝術系、香港藝術學院及香港城市大學創意媒體學院的藝術學士及碩士課程。展覽融合素描、繪畫、混合媒體、裝置、錄像及攝影等不同媒介，呈現多元化的創作手法，標記著學生時期的終結，及對未來同時抱有的憂慮與展望。刺點畫廊欲透過這十位畢業生的創作，展現這一群即將成為本地藝術圈新血的年輕人對藝術的自我表達及開放態度。

“從此幸福快樂”是童話世界中常見的結局，省去交代的功夫，為讀者或觀眾帶來即時的恩慰。賦與現實和諷刺的意味，“從此幸福快樂”是對未來的真摯願景，亦是一個不攻自破的承諾。展覽中的作品亦印證著藝術的主觀意義仍需嵌入到現實生存和融入社會的客觀條件中。

有藝術家回應生活中的焦慮，透過創作把情感世界的複雜性形象化。在《自我控制》中，陳苑翹因壓力問題而大量脫髮，於是她以收集自己的頭髮，並將其以重複的橫線排列出來，展開自我治癒和實現。陳樂珩以抗抑鬱藥作創作媒介，反思和批評社會、醫療系統和精神病學以科學之名將異常病態化。鄭燕垠借鑒了長年觀察船舶的日常經驗，藉著繪畫對船的觀看，及從船裡對外界的觀看，投射潛藏內心的欲望、恐懼與憧憬。林蕻為強迫症患者，透過代數方程式的公式計算，然後機械式的繪畫千遍一律的格子，從而取得安慰。



有些藝術家則透過多媒體及混媒體裝置，探索媒介的靈活性和互補性。在《現代愛情故事 I / II》中，陳嘉翹結合視頻、配音和油畫，敘述一對情侶各自的獨白，描繪人際關係的矛盾與荒謬。黃子駿以傳統宮筆畫為出發點，結合了視頻錄像，重現了一種失眠者在黎明曙光下糾結憂鬱的心境。勞麗麗以雕塑、霓虹燈、錄像及卡拉 OK 影片，平和地道出她對社會問題的申訴。

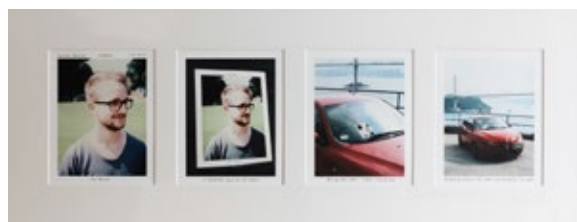


在李新傑的攝影系列中，藝術家通過文字和影像的序列建構敘事，表達了他對海外留學時結交的朋友的懷念。梁望琛以水的圖像對宗教和精神上的追求寓意化，並以海洋的寓意詮釋詩歌和經文。吳佳儒使用菲林影片來悼念中國作家老舍於文革時投湖自盡，通過直接在 16 米厘膠片的聲帶上打印老舍死前的語錄道出歷史的無情。

歡迎媒體預約採訪。

### 關於刺點畫廊

創辦於 2010 年，刺點畫廊是一間建基於香港的當代藝術畫廊。畫廊初期以當代攝影及影像主導的創作為重點，及後持續發展至融合各種當代藝術媒介。畫廊展出新晉和著名藝術家，他們主要是來自香港及亞洲地區的藝術家，但亦有海外的藝術家。



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圖片說明：

鄭燕垠，《沉船》，2017，油彩布本，200 x 250 厘米

陳嘉翹，《現代愛情故事 II》，2017，雙頻道錄像，56 秒，版本：5 + 2AP

李新傑，《I found your Alfa Romeo》，2017，收藏級噴墨打印、木框裝裱，48 x 112 x 3 厘米

(圖片由藝術家及刺點畫廊提供。)



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