

**GRITTY EYE  
LAI LON HIN**

眼 挑 針  
賴 朗 騫

**23.5 - 30.6.2018**

**Lai Lon Hin** (b. 1982, Hong Kong)

Lai Lon Hin has been practising photography since the early 2000s, including a focus on the material of instant film. In 2013, he discontinued the use of professional cameras, turned his focus exclusively to the phone camera, and has since ceaselessly published his works on social media. Lai has participated in several group exhibitions, including “Inside China [Journées Thématiques]” (Palais de Tokyo, Paris, 2015); “Hong Kong Photography Series 2: City Flâneur – Social Documentary Photography” (Hong Kong Heritage Museum, 2010), and Pingyao International Photography Festival (China, 2008). His work is collected by Hong Kong Heritage Museum and M+ Museum. He was also an editor for the art magazine *KLACK*. In 2018, he published his first monograph *Teleportation*. Lai currently lives and works in Hong Kong.

**賴朗騫**(1982年，生於香港)

賴朗騫自2000年初開始從事攝影創作，期間曾專注於即顯膠片的創作。2013始，他放棄使用專業相機而轉用手機拍攝，並無間斷地在社交平台發表作品。賴朗騫曾參與的機構展覽包括巴黎東京宮的群展“Inside China [Journées Thématiques]”（2015）、香港文化博物館的“香港攝影系列展覽二：城市漫遊者——社會紀實攝影”（2010）及中國平遙國際攝影節（2008）。賴朗騫的作品被香港文化博物館和M+視覺文化博物館收藏。他曾擔任攝影美術雜誌《KLACK》的編輯，並於2018年出版個人專集《瞬間轉移》。賴氏現於香港生活及工作。

## About the Exhibition

Lai Lon Hin uses his mobile phone as his only photographic tool to capture everyday surroundings and happenings. Often close-up and incognito, always prying and snapping, Lai forces his personal vision and perspective upon the viewer in a nearly hysterical manner. The artist detaches the subject from its original setting through framing and enlargement, creating painting-like images that are extremely flat, low-resolution, low-contrast and soft-coloured. These images are released from one's blind spot, and expose the indeterminacy in visual media between the "real" and the "unreal", the representational and the abstract; they also attest to how our perceptual experiences are manipulated by the process of viewing. These banal images may be playful, yet they mask a sense of discomfort that stirs or even stings the viewer.

## 關於展覽

手機作為他的拍攝工具，賴朗騫以超乎一般攝影師能及的近距離拍攝身邊的日常。他時刻在窺探和拍攝，接近歇斯底里地將個人的視覺和觀點向觀看者推送。觀看者無法不直視這些從我們盲點中被釋放出來的視像。去除畫面空間一切的立體感，產生了極扁平、低像素、低反差、接近繪畫的柔色圖像；畫面的局部放大亦將主體從原屬的場景中抽取和獨立出來，成就了一張張本身不負載客觀意義的圖像。它們暴露了視覺媒介中呈現的「現實」和「非現實」的不確定性；具象與抽象的重疊交錯；甚至是觀看過程如何擺弄著我們的感知經驗的證據。這些日常的影像可以是具玩味的，卻潛藏一份不適感，莫名地撩動著、甚至刺痛著觀者。



**Mr Chan** 《陳生》

2018

Acrylic light box, slide, LED light

亞加力燈箱、燈片、LED燈

48.4 x 36.6 x 8.2 cm

In the very beginning, the viewer comes face to face with a light box image of a man's close-up gaze. The face is frontal and symmetrical, and the stare is intense and direct. One cannot but register a sense of profound yet uncanny familiarity: the staring gaze is photographed from a government-issued anti-smoking life size cardboard cutouts that widely populate the city. Along with another front-gazing portrait at the end of the exhibition, titled *Linda*, the tension of being watched becomes an echoing sensation. To gaze and to be gazed at, these are complementary and innate drives hardwired into our psychological systems. It structures our positions and relationality in the world, and is the irrefutable affirmation of our being.

從展覽的一開始，觀者首先面對的是一幅燈箱上的圖像——一位男人直視鏡頭的特寫。男子的肖像正面且對稱，他的凝視強烈而直接。你很難不會對此產生深刻的印象和一種異常的熟悉感：因為這些凝視的畫面是翻拍自政府控煙辦宣傳中真人大小廣告板中的圖像，而這些廣告板被廣泛地散佈在城市各個禁煙的角落。與此同時，在展覽的最後，另一幅正面直視的肖像照《蓮達》與展覽開端的作品首尾呼應，形成了一種「被觀看」的張力。「看」與「被看」，二者相互補充，作為一種固有的驅動存在於我們的精神系統之中。它建構了我們身處這個世界中的位置和關聯性，同時也是我們存在的確鑿證據。



**White Ball 《白色的圓球》**

2017

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

90 x 90 cm (Edition 版本 : 1 + AP)

60 x 60 cm (Edition 版本 : 1 + AP)



***Caterpillar's lunch* 《毛蟲的午餐》**

2018

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

60 x 60 cm (Edition 版本 : 1 + AP)

40 x 40 cm (Edition 版本 : 1 + AP)





***Fingering Expression of a Smoker* 《抽煙的造手》**

2017

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

60 x 60 cm (Edition 版本 : 1 + AP)

40 x 40 cm (Edition 版本 : 1 + AP)





***Gathered Troops in the Corner*** 《牆角的隊伍》

2016

Archival inkjet print on Hahnemühle paper

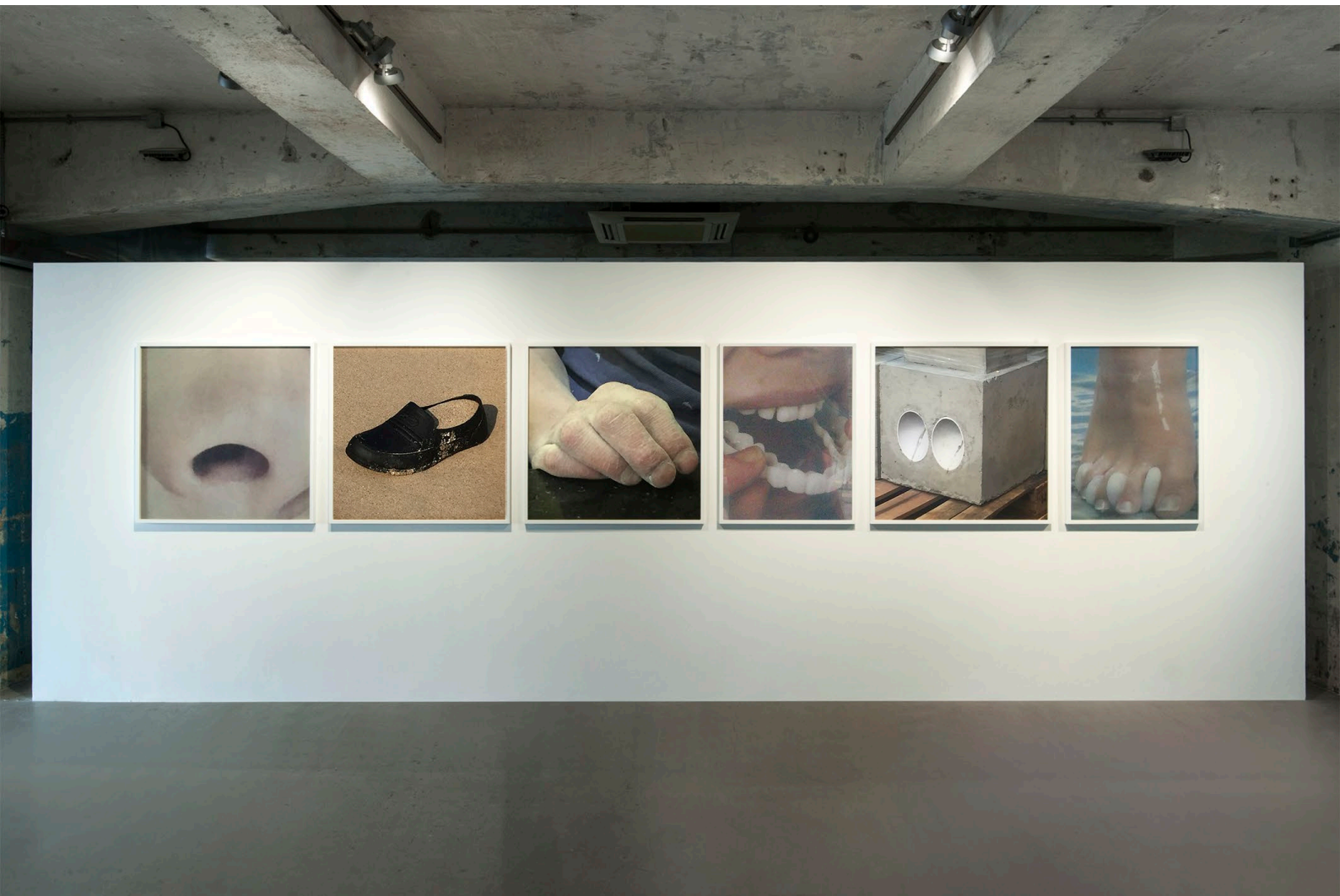
收藏級噴墨打印、Hahnemühle 紙本

60 x 60 cm (Edition 版本 : 1 + AP)

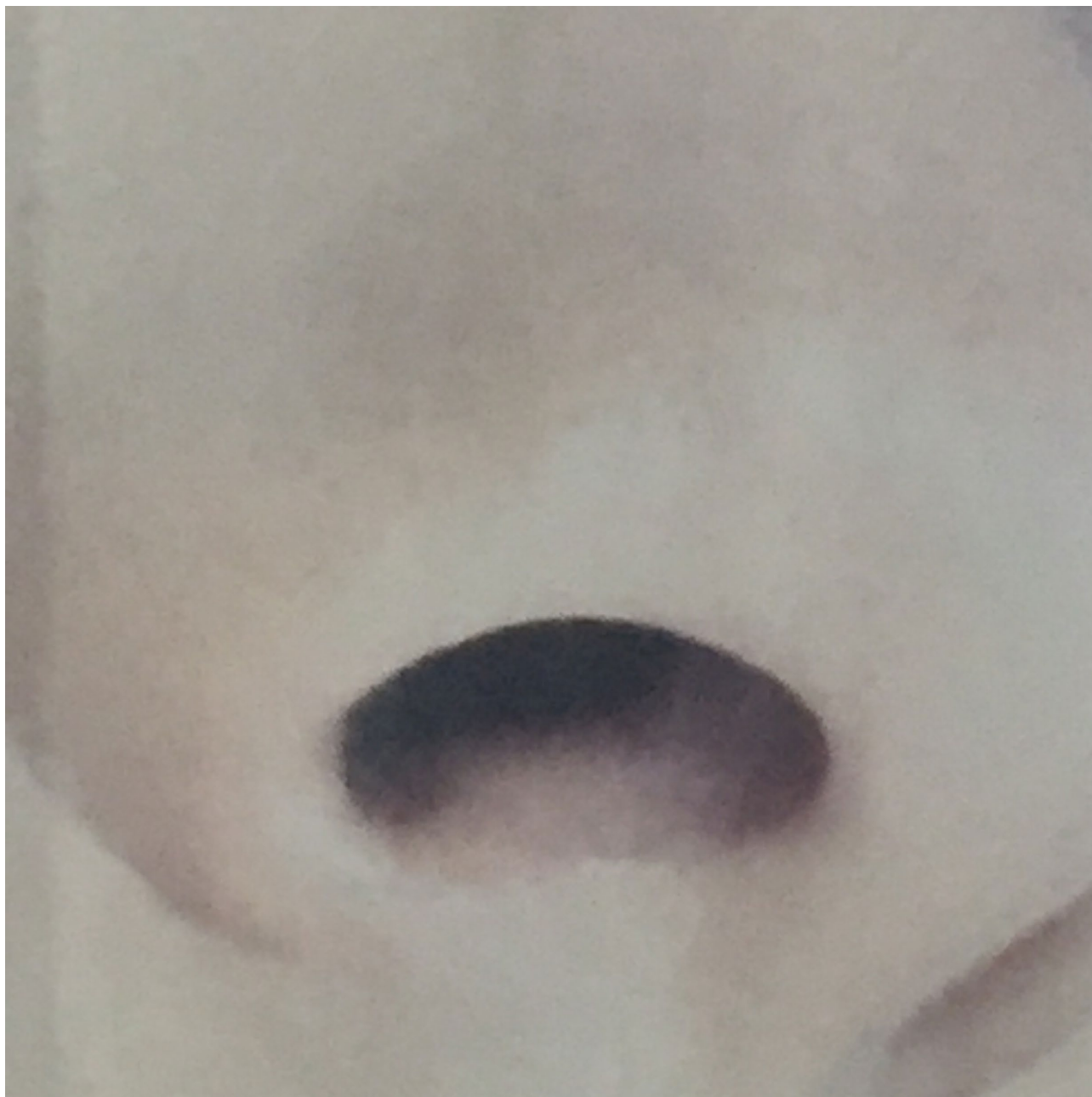
40 x 40 cm (Edition 版本 : 1 + AP)

Lai's practice is in and of itself a series of visual studies, wherein forms, colours, texture and scale become elements liberated from our constant seeking of information. Through zooming in, cropping out, and removing objects out of its context, images achieve an autonomy through association, relationality and contrast. For instance, a nasal nostril allows the passage of air, but a shoe filled with sand has no more space for a foot. Pedicure stones contort toes into comfortable submission, but an equally cramped tooth guard functions by conforming to the shape of the jaw. In an object-body study that discards equivalence and analysis, the artist proposes a perceptual sensitivity through tangential logic, lateral thinking and spontaneous encounters.

賴朗騫的藝術實踐是一系列的視覺研究，其中的形式、顏色、質感和比例等元素將我們從慣常搜尋信息的模式中解放出來。他通過放大、剪裁和將物件從原有的語境中移除的方法，使圖像在聯繫、關聯和對照中形成了一種自主性。例如，鼻孔使空氣流通，但一隻填滿沙的鞋則沒有給腳留下剩餘的空間。石頭將腳趾分隔並扭曲成舒適的姿態，而緊迫的牙套則使牙齒適應著下顎的形狀。摒除了同等關係和分析的模式，藝術家通過對客觀/身體的研究去呈現了一種基於切面邏輯、橫向思維、自發相遇的在感知層面的敏感性。



Installation shot 佈展圖



***Orifice* 《洞》**

2017

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

90 x 90 cm (Edition 版本 : 1 + AP)

60 x 60 cm (Edition 版本 : 1 + AP)





***Sand in shoe, shoe in sand*** 《沙裡的鞋，鞋裡的沙》

2017

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

90 x 90 cm (Edition 版本 : 1 + AP)

60 x 60 cm (Edition 版本 : 1 + AP)



***Hands 1* 《手1》**

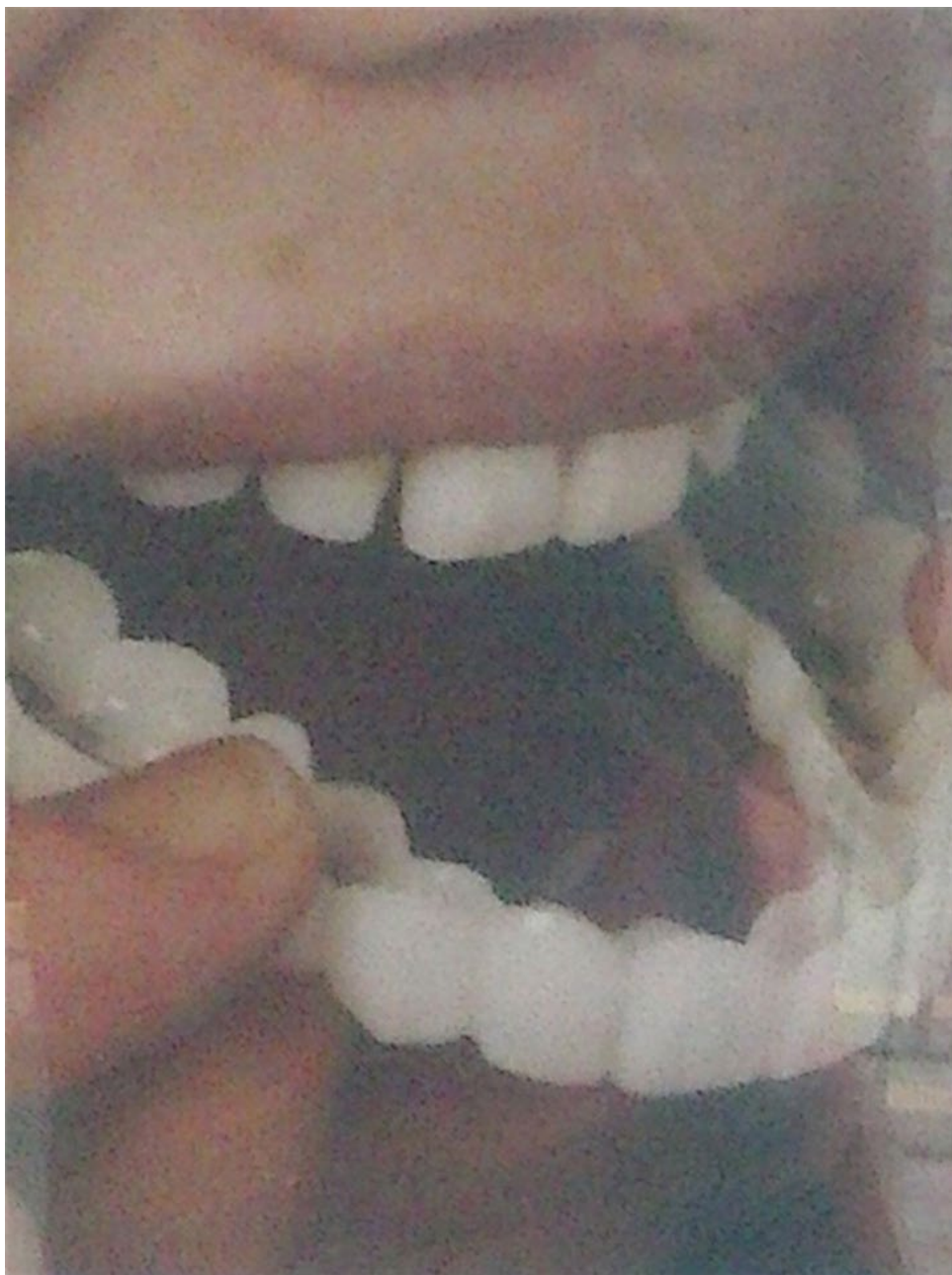
2018

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

90 x 90 cm (Edition 版本 : 1 + AP)

60 x 60 cm (Edition 版本 : 1 + AP)



***Denture Number 4*** 《4號牙》

2014

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

90 x 90 cm (Edition 版本 : 1 + AP)

60 x 45 cm (Edition 版本 : 1 + AP)





***Exit A and Exit B*** 《A出口和B出口》

2018

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

90 x 90 cm (Edition 版本 : 1 + AP)

60 x 60 cm (Edition 版本 : 1 + AP)



***Pedicure Stones* 《腳趾分隔器》**

2014

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

90 x 90 cm (Edition 版本 : 1 + AP)

60 x 45 cm (Edition 版本 : 1 + AP)



***Death to the Mosquito* 《死去的蚊》**

2018

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

60 x 60 cm (Edition 版本 : 1 + AP)

40 x 40 cm (Edition 版本 : 1 + AP)



***Bilateral Building*** 《大廈的左面和右面》

2018

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

60 x 60 cm (Edition 版本 : 1 + AP)

40 x 40 cm (Edition 版本 : 1 + AP)



***The Line of an Eye* 《眼睛的線》**

2017

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

60 x 60 cm (Edition 版本 : 1 + AP)

40 x 40 cm (Edition 版本 : 1 + AP)





***Conic Composition* 《圖錐型群組》**

2016

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

90 x 90 cm (Edition 版本 : 1 + AP)

60 x 60 cm (Edition 版本 : 1 + AP)



***The Gentle Dog* 《善良的狗》**

2017

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

90 x 90 cm (Edition 版本 : 1 + AP)

60 x 60 cm (Edition 版本 : 1 + AP)



Lai's quotidian photography is a practice of empathy, conferring upon objects and subjects alike a rich interiority and room for understanding. A woman clutches her face in fatigue, while another detaches the heels of her stilettos in relief. A child hurls herself dejectedly on a playground swing, while another schoolkid strains his neck to catch some sleep in the school bus. The artist neither dismissingly smooths out nor heroically hyperbolises these idiosyncratic moments of oddities or malfunction. Rather, he duly acknowledges that the exhaustion of the individual will is a common condition, that temporary collapse and comatose can be a restorative position against the drudgery of collective striving.

賴朗騫的日常攝影是一種對同理心的實踐，它為客體和主體同時提供了一種豐富的內在性和去理解的空間。一位女士疲憊地扶著臉，另一位如釋重負地脫下了她的高跟鞋。一個小女孩沮喪地懸在遊樂場的鞦韆上，另一位小學生曲著脖子在校車上補眠。藝術家不會強行撫平或誇張這些奇異的或故障性的特殊時刻，而是充分地承認了個體的精疲力竭是一種正常的情況，暫時的衰竭和昏睡亦能夠將人從群體的枯燥乏力中解脫和恢復。



**Micky 《米奇》**

2017

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

60 x 60 cm (Edition 版本 : 1 + AP)

40 x 40 cm (Edition 版本 : 1 + AP)



*The Girl Who Dislikes Swings* 《不喜歡蕩鞦韆的女孩》

2017

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

60 x 60 cm (Edition 版本 : 1 + AP)

40 x 40 cm (Edition 版本 : 1 + AP)



***Isle of Refuge* 《安全島》**

2014

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

60 x 45 cm (Edition 版本 : 1 + AP)

40 x 30 cm (Edition 版本 : 1 + AP)



**Solarium 《日光浴》**

2018

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

60 x 60 cm (Edition 版本 : 1 + AP)

40 x 40 cm (Edition 版本 : 1 + AP)



**New Wave** 《下一個浪之前》

2014

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

60 x 45 cm (Edition 版本 : 1 + AP)

40 x 30 cm (Edition 版本 : 1 + AP)





***Back Cracks* 《背上的裂縫》**

2018

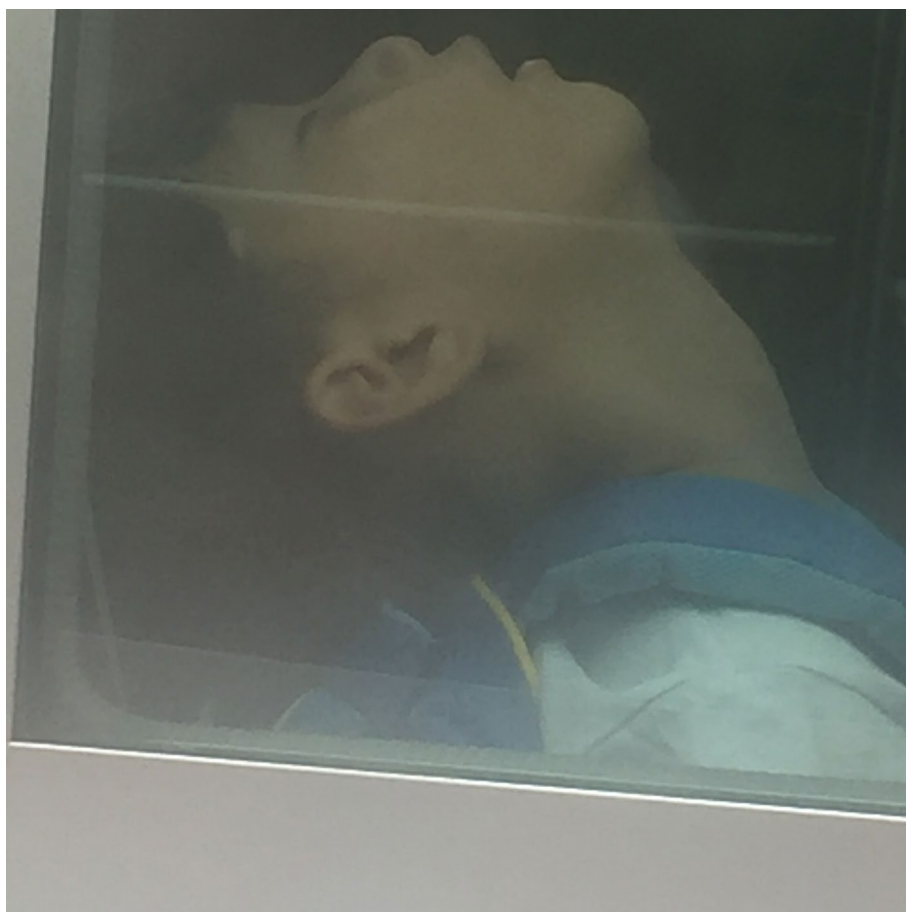
Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

60 x 60 cm (Edition 版本 : 1 + AP)

40 x 40 cm (Edition 版本 : 1 + AP)





***Siesta Child* 《午睡的小孩》**

2017

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

60 x 60 cm (Edition 版本 : 1 + AP)

40 x 40 cm (Edition 版本 : 1 + AP)



**Feet**

2016-2018

Archival inkjet print on Hahnemühle paper  
30 x 30 cm each, set of 6 (Edition of 1 + AP)

**《腳》**

2016-2018

收藏級噴墨打印、Hahnemühle 紙本  
每張 30 x 30 厘米，一組六張 (版本：1 + AP)

Lai's images also go beyond the definitions of truthful representation and the appropriation of ready-made and found images. For instance, his images constantly straddles the ambiguity between "real" or "fabricated". In *Caterpillar's lunch*, a flower seems to be plastic and artificially purple. However, viewers see that the petals show a geometric pattern of holes eaten by worms, proving its actuality. The origin of his images can also be dubious and fictional. The large-scale wall sticker, *The Four Who Ran Forwards*, shows disproportionately post-edited figures running in a grass field with an equally synthetic elation, which the artist had re-photographed from an advertisement. An adjacent image shows real human hands reaching out gratifyingly to touch the fake flora decorating the flanks of a pedestrian conveyor belt. Another neighboring work, *Preparations Before Travel*, is a found image showing a classroom of orange-uniform-clad domestic helpers in training, a staged scene pervaded by an artificial air of cheery eagerness. Lai shows that just as staged scenes, synthetic flowers and false grass elicit genuine sensations, the photographic representation could not ascertain all the complexities of the objective world. Artist and viewers alike derive meaning in photography through their generatively subjective interpretations.

賴朗騫的圖像超出了關於對現成物、既有圖像的真實再現與挪用的定義。例如，他的圖像常常架構於「真實」或「偽造」之間的模糊性。在作品《毛蟲的午餐》中呈現的一朵看似是塑料材質、人工製成的紫色花朵，事實上觀者可以通過花瓣上被昆蟲所咬噬而呈現出的幾何小孔得以判斷出花朵的真實。賴朗騫的圖像起源同時也是引發懷疑和虛構性的。大尺幅的牆紙作品《四個向前跑的人》是編輯處理後比例失衡的人群在草地上奔跑的畫面。藝術家通過對廣告的重新拍攝來呈現一種人工合成的興奮。與之相鄰的作品中，則呈現了人們歡愉地伸手去觸摸裝飾在行人電梯兩側假花的畫面。《旅程前的準備》亦是一張翻拍影像，描述一班穿著橙色制服的外傭在上課受訓的情景，畫面瀰漫著一遍人工化的歡欣愉悅氣氛。賴朗騫通過模擬情境、人造花、假草地來引出關於真實的感知，也表明了攝影的再現並不能完全抵達或掌控客觀真實。藝術家與觀者通過主觀闡釋，共同在攝影中獲得意義。



***Fingers Grazing* 《手與花》**

2017

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

60 x 60 cm (Edition 版本 : 1 + AP)

40 x 40 cm (Edition 版本 : 1 + AP)





***Preparations Before Travel*** 《旅程前的準備》

2018

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

60 x 60 cm (Edition 版本 : 1 + AP)

40 x 40 cm (Edition 版本 : 1 + AP)



*The Four Who Ran Forwards* 《四個向前跑的人》

2016

Digital inkjet print on PP Paper

數碼噴墨打印、PP紙本

Size variable 尺寸不定



***Jogging Duo 1* 《跑者們1》**

2018

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

30 x 30 cm (Edition 版本 : 1 + AP)



***Jogging Duo 2* 《跑者們2》**

2017

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

30 x 30 cm (Edition 版本 : 1 + AP)





***Pressed Against the Wall* 《靠牆站的狗》**

2014

Archival inkjet print mounted on sibond

收藏級噴墨打印、鋁塑板裝裱

56 x 42 cm (Edition 版本 : 1 + AP)

*Backed by Brilliance* is a lightbox showing a human body standing in front of a lightbox, a short-circuit between form, medium and spectatorship. Since the human figure is backlit, the optical technology of the digital camera cannot register the details in the foreground, unlike the analog optics of the human eye. This glitch in photographic technology amplified the background into an explosive halo that engulfed and blurred the front, creating a faceless silhouette that is symmetrical and abstract. While the identity and facial expression of the subject is a mystery, it is unclear whether the photographer's gaze is answered by the subjects' returning gaze. The relationship between the viewer and the viewed is blurred, undefined and destabilized.

作品《背著強光的女人》的燈箱上顯示的是人體立於一個燈箱前的畫面，它傳達了一種在形式、媒介和觀看上的“短路”。由於畫面中的人體處於背光，數碼相機的光學技術並不像肉眼的光學原理一樣能捕捉到近景中的細節。攝影技術上的失靈將被隱蔽的事物擴展為更為強烈的光暈，它吞噬、模糊了正面，創造了一個對稱而抽象的、沒有面容的人形剪影。主體的身份和面部表徵是神秘的，同時你並不能確定畫面中主體的凝視是否回應了攝影師的凝視。觀看者和被觀看者之前的關係是模糊的、不明確和非穩定的。



***Backed by Brilliance*** 《背著強光的女人》

2018

Acrylic light box, slide, LED light

亞加力燈箱、燈片、LED燈

48.4 x 36.6 x 8.2 cm



**Airy Bangs** 《空氣瀏海》

2018

**Adjusting Bones** 《調整骨骼》

2016

Archival inkjet print on Hahnemühle paper

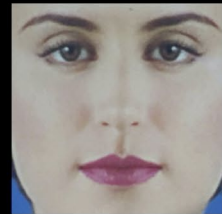
收藏級噴墨打印、Hahnemühle 紙本

60 x 60 cm (Edition 版本 : 1 + AP)

40 x 40 cm (Edition 版本 : 1 + AP)

Passing through an entryway composed of two palms facing each other, the viewer reaches the projection of a screen saver, *Linda*, with the moving portrait of a neutral, automatic, eerily symmetrical face of a forward gazing woman. In fact, the face is perfectly symmetrical, because one side of the face was horizontally flipped along the midline to create an ideal advertising image found outside an instant passport photo booth. Despite the large scale of the video projection, Linda's face is small, and the viewers have to focus and follow Linda as it moves across the screensaving field. By enforcing a one-to-one viewing relationship, *Linda* demands an active gaze from the viewer and subverts the relaxation intended by a screensaver programme, heightening the viewer's awareness of its own objectivity.

穿過兩隻手掌組成的通道，觀者將看到一幅屏幕保護畫面的投影作品《蓮達》——中性、無意識、怪異對稱的女性正面照的移動肖像。事實上，這幅肖像來自即時自助證件快相機的外部，其人臉之所以完美對稱是由於臉的一半根據中線被水平翻轉和複製，進而創造出了一個理想的廣告圖像。儘管視頻投影的尺寸較大，但是作品中蓮達的臉部畫面很小。觀者的目光不得不集中並跟隨著蓮達在整個屏幕保護畫面中移動。通過強制的一對一觀看關係，《蓮達》需要被觀者主動地凝視。它同時也顛覆了屏幕保護程序原有的舒緩意圖，轉而去強化了觀者對其客觀性的意識。



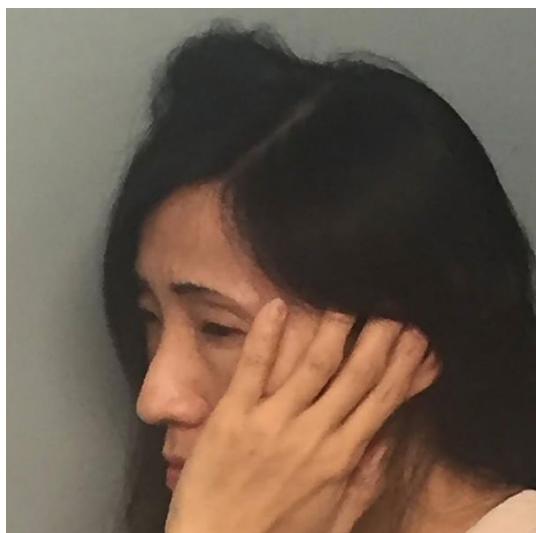
***Linda*** 《蓮達》

2018, Screensaver programme

屏幕保護程序

Size variable 尺寸不定

Edition 版本 : 3 + AP



***The Supporting Hand*** 《掩著耳朵的女人》

2017

Archival inkjet print on Hahnemühle paper

收藏級噴墨打印、Hahnemühle 紙本

30 x 30 cm (Edition 版本 : 1 + AP)



## Artist Biography

### Solo Exhibitions

- 2018 "Gritty Eye", Blindspot Gallery, Hong Kong
- 2010 "A Departure from Reality II: City Fable", Blindspot Gallery, Hong Kong
- 2008 "excuses", hulahoop gallery, Hong Kong

### Group Exhibitions

- 2016 "->", Blindspot Gallery, Hong Kong  
"A Permanent Instant: instant photography from 1980s-2000s by Hong Kong artists", Blindspot Gallery, Hong Kong
- 2014 "Inside China [Journées Thématiques]", Palais de Tokyo, Paris, France  
"780s", Blindspot Gallery, Hong Kong
- 2012 "Photography between Real Landscape and Imagined Space", 12 Oil Street: Casting, Hong Kong
- 2011 "Luminous Harbor: Hong Kong Contemporary Photography 2011", Guardian Garden, Tokyo, Japan
- 2010 "Hong Kong Photo Series 2 – City Flâneur: Social Documentary Photography", Hong Kong Heritage Museum, Hong Kong
- 2008 "Artist in the Neighbourhood IV", Hong Kong City Hall, Hong Kong  
"2008 Pingyao International Photography Festival", Pingyao, Shanxi, China  
"Imaging Hong Kong Contemporary Photography Exhibition", Hong Kong Central Library Exhibition Gallery; Edge Gallery; OC Gallery, Hong Kong
- 2004 "Multiplied" (Phase I – Victoria Harbour), Fringe Club Fringe Gallery, Hong Kong  
"Multiplied" (Phase II – street), Fringe Club Fringe Gallery, Hong Kong

### Collections

Hong Kong Heritage Museum  
M+ Museum

### Publication

*Teleportation*, 2018

## 藝術家履歷

### 個展

- 2018 “眼挑針”，刺點畫廊，香港
- 2010 “與現實的背離三聯展之（二）：都市寓言”，刺點畫廊，香港  
“不暗的暗房”，魔金石空間，北京，中國
- 2008 “藉故”，hulahoop畫廊，香港

### 聯展

- 2017 “->”，刺點畫廊，香港  
“即影即有：香港1980s-2000s即顯攝影”，刺點畫廊，香港
- 2014 “Inside China [Journées Thématiques]”，巴黎東京宮，巴黎，法國  
“780s”，刺點畫廊，香港
- 2012 “現實景觀與幻想空間攝影”，油街12之試鏡，香港
- 2011 “灼爍之港：香港當代攝影展二〇一一”，Guardian Garden，東京，日本
- 2010 “香港攝影系列展覽二：城市漫遊者－社會紀實攝影”，香港文化博物館，香港
- 2008 “藝遊鄰里計劃 IV《當家》攝影展”，香港大會堂，香港  
“2008平遙國際攝影大展”，平遙，山西，中國  
“影像香港－當代攝影展”，香港中央圖書館；不一藝術EDGE Gallery；奧海城OC藝廊，香港
- 2004 “Multiplied (階段I－維港)”，藝穗會畫廊，香港  
“Multiplied (階段II－街頭)”，藝穗會畫廊，香港

### 收藏

香港文化博物館  
M+視覺文化博物館

### 出版

《瞬間轉移》，2018



15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong  
T +852 2517 6238 | [info@blindspotgallery.com](mailto:info@blindspotgallery.com) | [www.blindspotgallery.com](http://www.blindspotgallery.com)  
Opening hours: Tue - Sat, 10am - 6pm; closed on public holidays