

 **ARTO21
SHANGHAI**
上海廿一當代藝術博覽會

Kyuusekkin! (Love SOS)

急接近!

Sarah Lai 黎卓華

8 - 11.11.2018

Booth P05

即時發佈

刺點畫廊參展上海藝術博覽會 2018 於 APPROACH 單元呈現黎卓華的最新個展 — “急接近！”

日期：二零一八年十一月九日至十一月十一日
地點：中國上海展覽中心展位 P05（上海市中心靜安區延安西路 1000 號）

刺點畫廊將於上海廿一當代藝術博覽會展出黎卓華的最新個人項目“急接近！”。黎卓華近年的創作繼續以繪畫為重點並發展至融合裝置和錄像媒介，她深入研究如何藉著處理繪畫的展現方法、場景及氣氛的控制，讓觀眾邂逅及進入她的繪畫中。黎卓華對既有的媒體影像尤其著迷，她的創作大多以如何重新閱讀這些影像為探討的主題。通過個人感知經驗、記憶回溯及影像搜集的結合，捕捉一個場景、一個時刻的細膩觸感。她近期的創作以探討 80 至 90 年代的視覺美學為重點，創作的靈感和圖像材料大多來自該年代的電影、電視、廣告、商品包裝及刊物等。

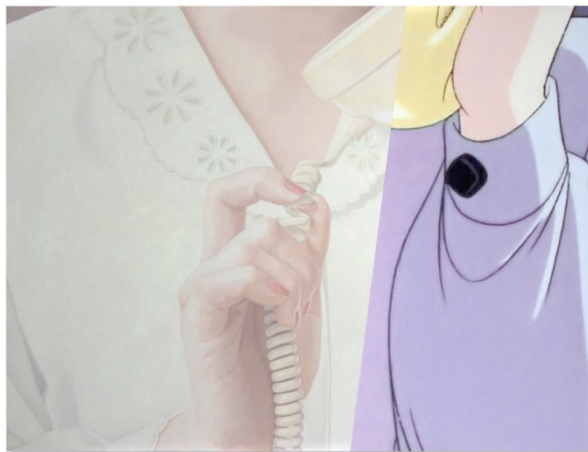


……簡潔地交代了情節的年代背景和場所。

最新項目“急接近！”的主題以 80 至 90 年代於亞洲大行其道的日本動漫為出發點。在那個沒有電腦成像的年代，動畫均是以人手繪畫的，故事情節都以最簡單握要的畫面敘事，而且畫面線條分明，不帶多餘枝節。黎卓華認為那個年代的卡通動畫是一個時代的集體記憶，亦是視覺語言發揮高度有效性的例子。

展位的佈置陳設以舊式的日本咖啡廳為靈感，展位牆上的背景是夜幕初垂、天空泛著斑斕色彩的東京市港區；仿皮卡式座椅、復古咖啡枱、懷舊但帶有未來感的霓虹燈電話、格子圖案地板、室內電話亭

黎卓華截取及放大動漫中的一些經典畫面，分析這些畫面中的人物動作和物件被賦予的意涵，甚至最後變成陳腔濫調的視覺符號。透過佈景、道具和模特兒，黎將某些畫面重現及拍攝下來，再將其轉化成繪畫。畫面沒有顯示主角的面部，只通過動作、姿勢和物件的局部描述，暗示和隱喻她的心理狀態。《等待你的聲線》中的女主角，左手握著聽筒，右手則忐忑地把弄著電話線，繚繞的電話線在暗示電話接通了還是未能接通？《擺動的心情 第一次約會》裡的主角輕觸茶杯的杯耳，檸檬茶剛泡好，仍然熾熱，需要等待。《真夜の誘惑》中穿著迷你背心裙的女主角，身前停下的紅色跑車是她等待的、剛抵達的約會對象嗎？在這個沒有特定人物角色和情節的空間裡，引發一連串的情緒反應：期盼、忐忑、疑惑、渴望。



在後互聯網世代，泛濫的影像被不停生產、傳播、瀏覽、儲存、挪用，在這個循環中，促使觀眾容易對影像失去耐性，並傾向追求更強的視覺刺激。黎卓華透過繪畫重新思考影像的本質，並探討繪畫作為一種視覺語言，如何使影像被再一次被創造、展現和閱讀；但她並非企圖透過繪畫製造意義的認知，而是希望以此作為抵達感覺的媒介。

關於藝術家

黎卓華於（1983 年生於香港）2007 年獲得香港中文大學藝術系學士學位，並於 2018 年獲得香港中文大學藝術系碩士。黎的繪畫多以日常生活的事物為主題。她的繪畫用色平淡、低反差、滲透著一份來自物質記憶的靜止感。她近期的創作以 80 至 90 年代的電影、電視和廣告美學為靈感，以捕捉那個年代媒體影像的美學和當中的細膩感，藉此表達出一種隱約微妙的個人感知經驗。

黎卓華曾參與的個人展覽包括香港巴塞爾香港藝術展 Para Site 的“停滯之中”(2015)；聯展包括香港六廠紡織文化藝術館的“觸到的回憶”(2018)、深圳楊鋒藝術與教育基金會的“逆光：雙城取樣”(2017)、英國曼徹斯特中國當代藝術中心的“From Ocean to Horizon”(2017)、第五屆三亞藝術季的“不隅之見”(2016)及北京中央美術學院美術館的“第二屆 CAFAM 未來展”(2015)。黎卓華現於香港居住和工作。

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，畫廊以當代攝影及影像主導的創作為重點，同時亦展出其他當代藝術媒介。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。

如有任何查詢，請致電 25176238 或電郵至 info@blindspotgallery.com 與郭麗兒小姐聯絡。

圖片說明：

黎卓華，《真夜の誘惑》，2018，油彩布本，92 x 122 厘米

黎卓華，《等待你的聲線》，2018，油彩布本、收藏級噴墨打印，92 x 122 厘米

（圖片由藝術家及刺點畫廊提供）



Midnight temptation 《真夜の誘惑》
2018

Oil on canvas 油彩布本
92 x 122 cm

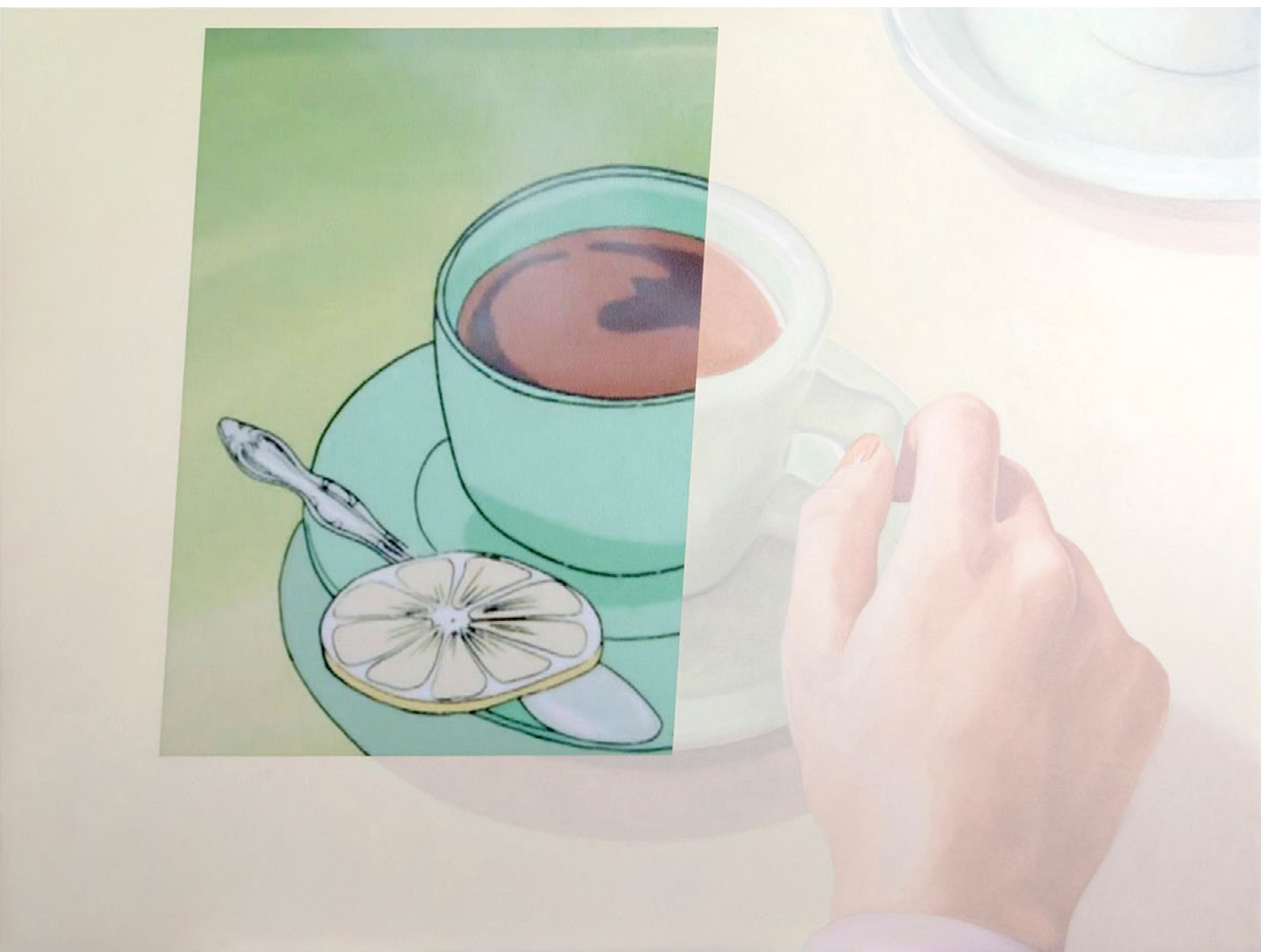


Installation shot 佈展圖



Waiting for your voice 《等待你的聲線》
2018

Oil on canvas, archival inkjet print 油彩布本、收藏級噴墨打印
92 x 122 cm



Feeling stirred - The rolling first date 《擺動的心情 第一次約會》
2018

Oil on canvas, archival inkjet print 油彩布本、收藏級噴墨打印
92 x 122 cm



And then, the date starts 《接著，約會開始》
2018

Oil on canvas 油彩布本
41 x 51 cm



Loving Heart 《擁有愛情的心》
2018

Oil on canvas, telephone 油彩布本、電話
51 x 41 cm

Other Available Works
其他作品



Lai draws inspiration from her experience of the following celebrities on Instagram. Premised on the logic of openly sharing daily life for recognition, social media platforms breed a sense of virtual intimacy despite physical distance, a feeling of incessant performance to meet a status quo of deliverable, and lingering emotion within its followers. Lai examines this manufactured closeness in her paintings, using zoomed-in views of celebrity tattoos and retouched skin as a basis for the re-contextualisation of the sensitivities of social intimacy, to create a vulnerable space between familiarity and abstract sentiment.

黎卓華在Instagram上追蹤偶像動態的體驗：基於對生活日常的公開分享，虛擬社交平台催生出一種虛擬的親密感——它綜合著現實中的距離、社交媒體的表演性和參與者難以抵消的情緒。黎卓華將這種吊詭的情緒所催生的撫摸慾望轉嫁為對皮膚的繪畫與情景化——偶像皮膚上的紋身和網絡上四處可見的皮膚肌理成為她重審這種「親密感」的平面。

(From: Qu Chang, 2018, "Crush" catalogue, Para Site 擷取自：龔暢，2018，"黯戀"目錄，Para Site 藝術空間)

Demonstration 《示範》

2015

Oil on canvas, archival inkjet print 油彩布本、收藏級噴墨打印

91 x 66 cm



Strokes 《筆觸》

2015

Oil on canvas 油彩布本

30.5 x 23 cm



Strokes 《筆觸》
2015

Oil on canvas 油彩布本
15.5 x 20 cm



Screen capture 截圖

Sune won't let me touch him 《不讓我觸摸他》

2015

HD Video 高清錄像

2'02"

[Click here to view video](#) 按此連結瀏覽作品



A stroke of dazzling sun 《一抹豔麗落霞》
2017

Oil on canvas 油彩布本
34.3 x 48 cm



Monica 《莫妮卡》
2018

Oil on canvas 油彩布本
122 x 200 cm



Installation shot 佈展圖



Camille 《卡蜜兒》
2018

Oil on canvas 油彩布本
122 x 180 cm



With a signature low-contrast pale palette, Lai depicts the hand of Queen Elizabeth II in a white glove, waving. The gloved hand is devoid of warmth, ambiguous in intention: is the waving hand greeting, declining or bidding farewell? Through the iconography of the white gloves, Lai reflects on the hypocritical nature of colonialism, as well as the undecidability of politics. At the same time, Lai satirises Hong Konger's idealised memory of the British rule.

黎氏以一貫淡色調、低反差的繪畫風格，繪畫了一隻英女王伊利沙伯二世穿戴著白手套、在揮動的手。被白手套遮蔽的手變成了一隻沒有溫度的手。手的動作意向不明—揮手、拒絕還是道別？通過白手套的意涵，黎氏反思殖民主義的虛偽本質及政治的不確定性。同時，暗地裡揶揄港人對英殖時期經美化的回憶。

White Glove 《白手套》

2017

Oil on canvas 油彩布本

150 x 114 cm



Screen capture 截圖

White Glove 《白手套》

2017

Single channel video 單頻道錄像

2' 02"

Edition 版本: 5 + 2AP

[Click here to view video](#) 按此連結瀏覽作品

藝術家履歷

個展

- 2018 “急接近！”，ART021上海當代藝術博覽會：APPROACH，展位：刺點畫廊，上海展覽中心，上海，中國
- 2017 “讓晚風送走昨日的夢”，剩餘空間，武漢，中國
- 2016 “扭捏的心”，藝術系研究生畢業展，香港中文大學，香港
- 2015 “停滯之中”，展位：Para Site，巴塞爾香港藝術展，香港會議展覽中心，香港
- 2013 “用燈光照著一盞燈”，SOUTHSITE，安全口畫廊，香港
“台北國際藝術博覽會”，展位：安全口畫廊，台北，台灣
- 2011 “安全島”，安全口畫廊，香港
- 2010 “香港國際藝術展”，展位：安全口畫廊，香港會議展覽中心，香港
- 2009 “朝海”，安全口畫廊，香港
- 2008 “Bloom, stage 1”，Blue Lotus 畫廊，香港

聯展

- 2018 “黯戀”，Para Site 藝術空間，香港
“觸到的回憶”，六廠紡織文化藝術館（CHAT六廠），香港
“香港巴塞爾藝術展：藝廊薈萃”，展位：刺點畫廊，香港會議展覽中心，香港
- 2017 “Interval in Space”，奧沙畫廊，香港
“逆光：雙城取樣”，有空間，楊鋒藝術與教育基金會，深圳，中國
“One Body, One's Body”，惑星海皇，香港
“仙境奇遇”，刺點畫廊，香港
“Interval in Space”，Fundazuin NAIRS，施庫爾，瑞士
“From Ocean to Horizon”，中國當代藝術中心，曼徹斯特，英國
“陳拍岸、黃山、賴志傑、黎卓華、文俊傑”，廣州畫廊，廣州，中國
“Before the Rain”，4A Centre for Contemporary Asian Art，悉尼，澳洲
- 2016 “不隅之見”，第五屆三亞藝術季，三亞，中國
“→”，刺點畫廊，香港
“四子棋”，Simon Lee Gallery，香港
- 2015 “第二屆CAFAM 未來展”，中央美術學院美術館，北京，中國；K11購物藝術館，香港
“I submit to the wisdom of the body”，Silverlens Gallery，馬尼拉，菲律賓
“眾口鑠金”，馬凌畫廊，香港
“First, then and after”，安全口畫廊，香港
“after/image”，Studio 52，Pure Art Foundation，香港
- 2014 “晃：黎卓華與塞巴斯蒂安·馬翁聯展”，The Pulse，香港
- 2013 “香港巴塞爾藝術展”，展位：安全口畫廊，香港會議展覽中心，香港

- 2012 “煉銀術：從煉金到煉膠”，奧沙畫廊，香港
“繪畫大道中（二）《不打自招》”，安全口畫廊，香港
“為何樹會長到最後？”，安全口畫廊，香港
“香港國際藝術展”，展位：安全口畫廊，香港會議展覽中心，香港
- 2011 “艾格尼絲之後”，安全口畫廊，香港
“亞洲頂級畫廊酒店藝術博覽會2011”，展位：安全口畫廊，香港
“Sovereign 傑出亞洲藝術獎入圍作品展”，The Rotunda，香港
“伙炭藝術工作室開放計劃2011”，火炭，香港
- 2010 “呂振光《有你，無我》從何兆基到鄺鎮禧”，奧沙畫廊，香港
“行路上省城”，扉藝廊，廣州，中國；藝穗會，香港
“亞洲頂級畫廊酒店藝術博覽會2010”，展位：安全口畫廊，君悅酒店，香港
“伙炭藝術工作室開放計劃2010”，火炭，香港
- 2009 “伙炭藝術工作室開放計劃2009”，火炭，香港
“繪畫時，我想起了...”，安全口畫廊，香港
- 2008 “伙炭藝術工作室開放計劃2008”，火炭，香港
“Tightrope”，嘉圖現代藝術，香港
“Landscapes Desire”，MOST Alternative Space，香港
“Reflection, Revelation: New Works by Flora Fok & Sarah Lai”，嘉圖現代藝術，香港
- 2007 “Copied Right”，Para Site 藝術空間，香港
“再發展”，OC Gallery，香港
“Merry-Go-Around 藝術系畢業展”，文物館，香港中文大學，香港

收藏

香港藝術館（香港）

Artist Biography

Solo Exhibitions

- 2018 "Kyuusekkin! (Love SOS)", ART021 Shanghai Contemporary Art Fair: Approach, Booth: Blindspot Gallery, Shanghai Exhibition Center, Shanghai, China
- 2017 "Let the night breeze send away yesterday's dreams", Surplus Space, Wuhan, China
- 2016 "Unsettled Heart", MFA Graduation Show, The Chinese University of Hong Kong, Hong Kong
- 2015 "In Stasis", Booth: Para Site, Art | Basel Hong Kong, Hong Kong
- 2013 "Spotting the Light onto a Light", Gallery EXIT, Hong Kong
"Art Taipei", Booth: Gallery Exit, Taipei, Taiwan
- 2011 "Safety Island", Gallery EXIT, Hong Kong
- 2010 "ART HK 10", Booth: Gallery EXIT, Hong Kong
- 2009 "Towards the Sea", Gallery EXIT, Hong Kong
- 2008 "Bloom, Stage 1", Blue Lotus Gallery, Hong Kong

Group Exhibitions

- 2018 "Crush", Para Site, Hong Kong
"([In]tangible Reminiscence", Centre for Heritage, Arts and Textile (CHAT), Hong Kong
"Art | Basel Hong Kong: Galleries", Booth: Blindspot Gallery, Hong Kong Convention and Exhibition Centre, Hong Kong
- 2017 "Interval in Space", Osage Gallery, Hong Kong
"Against the Light: Sampling in Two Cities", You Space, Frank F. Yang Art and Education Foundation, Shenzhen, China
"One's Body, One Body", Neptune, Hong Kong
"Tale of the Wonderland", Blindspot Gallery, Hong Kong
"Interval in Space", Fundazuin NAIRS, Scuol, Switerzland
"From Ocean to Horizon", Centre of Chinese Contemporary Art, Manchester, UK
"Chen Pai'an, Huang Shan, Lai Zhijie, Lai Cheuk Wah, Wen Junjie", Canton Gallery, Guangzhou, China
"Before the Rain", 4A Centre for Contemporary Asian Art, Sydney, Australia
- 2016 "Inception", The Fifth Art Sanya, Sanya, China
"→", Blindspot Gallery, Hong Kong
"Connect 4", Simon Lee Gallery, Hong Kong
- 2015 "The 2nd CAFAM Future Exhibition", CAFA Art Museum, Beijing, China; K11 Art Mall, Hong Kong

- "I submit to the wisdom of the body", Silverlens Gallery, Manila, Philippines
"Clamour Can Melt Gold", Edouard Malingue Gallery, Hong Kong
"First, then and after", Gallery EXIT, Hong Kong
"after/image", Studio 52, Pure Art Foundation, Hong Kong
- 2014 "RADIANCE: Sarah Lai & Sébastien Mahon", The Pulse, Hong Kong
- 2013 "Art | Basel Hong Kong", Booth: Gallery EXIT, Hong Kong Convention and Exhibition Centre, Hong Kong
- 2012 "Philosopher's (knock-off) Stone: Turning Gold into Plastic", Osage Gallery, Hong Kong
"Painting On and On: 2. Automatic Banana", Gallery EXIT, Hong Kong
"Why Do Trees Grow Till the End?", Gallery EXIT, Hong Kong
"ARTHK12", Booth: Gallery EXIT, Hong Kong Convention and Exhibition Centre, Hong Kong
- 2011 "After Agnes", Gallery EXIT, Hong Kong
"Asia Top Gallery Hotel Art Fair HK 2011", Booth: Gallery EXIT, Mandarin Oriental, Hong Kong
"Sovereign Asian Art Prize Finalists' Exhibition", The Rotunda, Hong Kong
"Fotanian Open Studios 2011", Fotan, Hong Kong
- 2010 "Lui Chun Kwong. You Are Here, I Am Not. From Ho Siu Kee to Kong Chun Hei", Osage Gallery, Hong Kong
"Walking to Canton", Fei Gallery, Guangzhou; Hong Kong Fringe Club, Hong Kong
"Asia Top Gallery Hotel Art Fair HK 2010", Booth: Gallery EXIT, Grand Hyatt, Hong Kong
"Fotanian Open Studios 2010", Fotan, Hong Kong
- 2009 "Fotanian Open Studios 2009", Fotan, Hong Kong
"When I draw, I think of...", Gallery EXIT, Hong Kong
- 2008 "Fotanian Open Studios 2008", Fo Tan, Hong Kong
"Tightrope", Grotto Fine Art, Hong Kong
"Landscapes Desire", MOST Alternative Space, Hong Kong
"Reflection, Revelation: New Works by Flora Fok & Sarah Lai", Grotto Fine Art, Hong Kong
- 2007 "Copied Right", Para Site, Hong Kong
"Re-Development", OC Gallery, Hong Kong
"Merry-Go-Around Graduation Exhibition", Art Museum, The Chinese University of Hong Kong

Collections

Hong Kong Museum of Art, Hong Kong

FOR IMMEDIATE RELEASE

Blindspot Gallery participates in ART021 Shanghai Contemporary Art Fair Presenting Sarah Lai's solo project "Kyuusekkin! (Love SOS)" in the APPROACH sector

Date: 9 - 11 November 2018

Venue: Booth P05, Shanghai Exhibition Center, Shanghai, China (No. 1000 Yan An Middle Road, Shanghai, China)

Blindspot Gallery is delighted to present a new project by Sarah Lai – titled "Kyuusekkin! (Love SOS)" – at this year's ART021 Shanghai Contemporary Art Fair. With a continuing focus on oil paintings, Lai's recent art practice has evolved to integrating other mediums including installations and videos, where she deepens her experimentation with the display of her paintings, the mise en scène, and the atmosphere of the space, orchestrating the viewers' encounter and entrance into her works. Lai is particularly fascinated by existing images in the media, and her creative practice for the most part investigates renewed ways of seeing and reading these images. Through the merging of perceptual experiences, personal memories and cultural archives, she works to capture the textural nuances of a certain place and a certain moment. Lai's most recent projects investigate the aesthetics and visual culture of the 1980s-90s, drawing inspiration and source materials from the film, television, advertisement, packaging and publication of that era.



The new project "Kyuusekkin! (Love SOS)" takes its theme from the culture of Japanese anime, which was widely popular in Asia in the 1980s-90s. Back in the days, prior to widespread advances in computer-generated imagery (CGI), cartoon animations were all hand-drawn. Animators efficiently narrate storylines in simple and significant scenes, drawing them in clean, minimal outlines without redundant details. Lai regards the cartoon animation from this era as an exemplar of effective visual language and communication, in addition to being a collective memory shared by a whole generation.

Lai models the exhibition booth on the setting of an old-style Western café in Japan in the 1990s. The walls display the backdrop of a night-time cityscape, as the sky blushes with bright colours over the streets of Minato-ku in Tokyo. Faux-leather seats, vintage coffee table, retro-futuristic neon light telephone, square floor tiles, indoor phone booth ... these material objects articulate concisely the historical background and location of the scene.

Sarah Lai screen-captures and enlarges classic scenes in cartoon animations, and analyses the visual signifiers that were once meaningful and now turned into clichés. With a careful direction of models, clothing and props, the artist restages and photographs some of these scenes in real life, and then transforms these representations into paintings. The scene does not show upfront the protagonist's face, but implies or suggests her psychological state through the portrayal of side actions, gestures and functional objects. *In Waiting for your voice*, the heroine holds the telephone handset with her left hand, while her right hand nervously fidgets with the coils of the telephone cord. Will the person she yearns for pick up the call on the other end? *Feeling stirred – The rolling first date* shows the heroine gently reaching for the tea cup, while the freshly made tea is still too hot and needs waiting. In *Midnight temptation*, the red sports car is stopping in front of the heroine in a mini dress. Is that the arrival of the date she awaits for? Without an identifiable character and definite plots, the uncertainty in these pictorial spaces triggers a chain of emotional reaction – anticipation, perturbation, doubts, and longing.



In the post-Internet age, images are constantly produced, disseminated, browsed, stored, archived, and appropriated. In this circulatory loop, viewers easily lose patience for perceiving images, and tend to opt for those with greater visual impact and stimulation. Lai rethinks the essence of images by re-considering how paintings, as a visual language, can regenerate the creation, presentation and reading of an image. Lai is not pursuing the acquisition of meaning in paintings, but rather approaching it as an intuitive medium for affective response.

About the Artist

Sarah Lai (b.1983, Hong Kong) obtained her BA in Fine Arts in 2007, and MFA in 2018, from the Chinese University of Hong Kong. Lai's paintings depict objects from daily lives, represented by her signature pale palette and a particular stillness imbued with material memories. In her most recent practice, Lai uses as inspiration images from films, TV and advertisement of the 1980s-90s, capturing the aesthetics of sensuality presented by the media of a bygone era, articulating a delicate subtlety in personal experiences and memories.

Lai has held solo exhibitions that include "In Stasis" (Para Site, Art Basel Hong Kong, Hong Kong, 2015) and participated in group exhibitions such as "(In)tangible Reminiscence" (Center for Heritage Arts & Textiles, Hong Kong, 2018); "Against the Light: Sampling in Two Cities" (Frank F. Yang Art and Education Foundation, Shenzhen, China, 2017); "From Ocean to Horizon" (Center for Chinese Contemporary Art, Manchester, UK, 2017); "Inception" at the 5th Art Sanya (Sanya, China, 2016); and "The 2nd CAFAM Future Exhibition" (CAFA Art Museum, Beijing, China, 2015). Lai currently lives and works in Hong Kong.

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

Image Captions:

Sarah Lai, *Midnight temptation*, 2018, Oil on canvas, 92 x 122 cm

Sarah Lai, *Waiting for your voice*, 2018, Archival inkjet print and oil on canvas, 92 x 122 cm

(Image courtesy of artists and Blindspot Gallery)



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Opening hours: Tue - Sat, 10am - 6pm; closed on public holidays