



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

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, Oil on canvas, archival inkjet print, 92 x 122 cm

(Image courtesy of artists and Blindspot Gallery)



Midnight temptation 《真夜の誘惑》
2018

Oil on canvas 油彩布本
92 x 122 cm



Installation shot 佈展圖

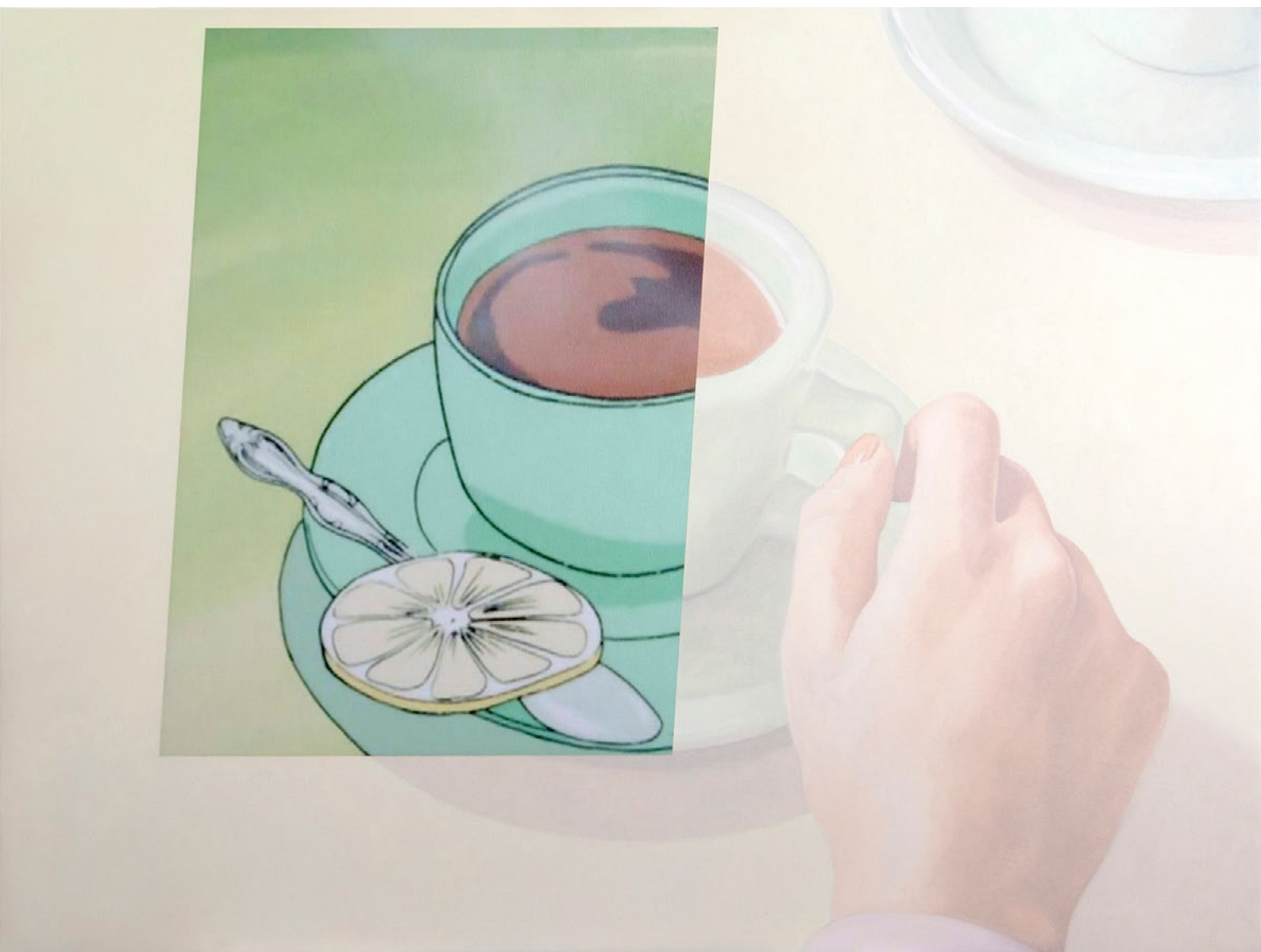


Waiting for your voice 《等待你的聲線》

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 Kong'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

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



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