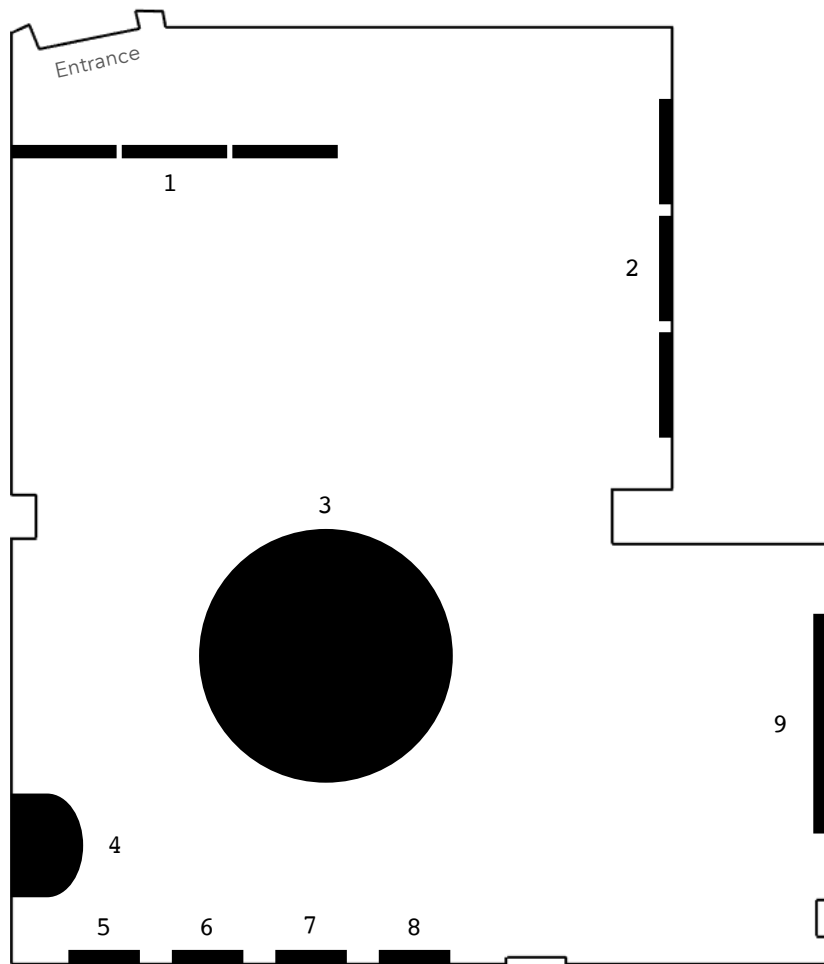


陳嘉翹

來日又折返



DE SARTHE

2023年9月9日至9月30日

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- | | | | |
|---|--|---|--|
| 1 | 陳嘉翹
《唔好望返轉頭》
2023
百葉窗簾，數碼錄像循環投映
300 x 300 厘米 | 6 | 陳嘉翹
《Hard Game, Softcore Lv.3》
2023
數碼打印，LED燈箱
80 x 60 x 3.5 厘米 |
| 2 | 陳嘉翹
《“IN LOVE” by 3 in 1》
2023
3頻錄像，2分59秒
麥克風，麥克風支架
147 x 315 厘米 | 7 | 陳嘉翹
《Hard Game, Softcore Lv.2》
2023
數碼打印，LED燈箱
80 x 60 x 3.5 厘米 |
| 3 | 陳嘉翹
《生日快樂》
2023
充氣泳池，充氣娃娃，塑膠球，LED
燈條，光纖，地毯
300 x 300 x 200 厘米 | 8 | 陳嘉翹
《Hard Game, Softcore Lv.4》
2023
數碼打印，LED燈箱
80 x 60 x 3.5 厘米 |
| 4 | 陳嘉翹
《祝福 (Wishes) 》
2023
樹脂，3D列印定制骰子，絲綢布簾
神奇八號球: 10 x 10 x 10 厘米
裝置: 100 x 95 x 200 厘米 | 9 | 陳嘉翹
《來回又折返》
2023
模擬火災，擴散器，玩具馬，3D列印噴泉，
樹脂，數碼錄像，6分52秒
210 x 200 x 24 厘米 |
| 5 | 陳嘉翹
《Hard Game, Softcore Lv.1》
2023
數碼打印，LED燈箱
80 x 60 x 3.5 厘米 | | |

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德薩畫廊欣然呈獻香港藝術家陳嘉翹個展「來回又折返」(Late to the Party)，為第七屆德薩藝術家駐留項目 (deSAR) 畫上完滿句號。是次展覽從玩鬧、名譽、命運及生命有限等角度切入探尋人類心理，以一系列全新的多媒體及裝置作品建構出一趟沉浸式的旅程穿梭藝術家想像中的天堂、人間與地獄。展覽穿插著有關宗教、藝術史、時下日用商品以及人類輕佻放蕩之慾望的思考，以淘氣卻深思熟慮的方式回應「死亡之後將會如何？」，甚或「生存的意義為何？」等課題。「來回又折返」將於9月9日開幕，展期至9月30日。

「來回又折返」始於藝術家對於聲名狼藉的「27俱樂部」——一個列舉了在27歲時去世的流行音樂家、藝術家、演員及名人的非正式名單之審思。由於展覽開幕恰逢藝術家即將到來的28歲生日，展覽的英文標題Late to the Party即是陳嘉翹對於名成利就之渴望所作出的自嘲式評論；而中文標題「來回又折返」則體現了藝術家數個月來於展覽命題上的冥思苦想及親身經歷。藝術家利用各種現成物、視頻素材以及人工智能生成的圖像，構建出一個既熟悉又荒誕的派對場境。展覽充斥著虛構的派對常客，是對彩虹橋後人類遭遇到給出的一種詮釋。

展覽空間參考了耶羅尼米斯·波希 (Hieronymus Bosch) 的畫作《人間樂園 (The Garden of Earthly Delights)》(1503-1515)，藝術家將其劃分為三個流動的區域，以魅紅色的燈光和物品將空間連結起來。當觀者進入畫廊空間時，天花板延展至地板的百葉窗簾組合便將其與畫廊內部分隔開來。展覽的首件作品名為《唔好望返轉頭》(2023)，艷紅色百葉窗簾組合而成的一面牆壁，上面投映著光暈，象徵著暗昧的日落日升。投影錄像的光芒從百葉窗簾的縫隙滲透並傾瀉而下，作品仿如一個標示或門檻般，人們必須跨越它才能獲得對另一邊世界的領悟。

越過神秘的關口，便進入到展覽的第一個區域——天堂。觀者將獲得三位神明的迎接，分別是耶穌、釋迦牟尼和路西法，它們正在交談——並頌唱著關於人文的歌曲。三頻錄像作品《“IN LOVE” by 3 in 1》(2023) 通過編輯並拼湊現成影片和人工智能生成的影像，記錄了這些高等文明間的會面過程。影像透過以三個垂直放置的屏幕播放，其排列方式讓人聯想起教堂裡的祭壇，然而這卻是宗教共融的體現。神明們猶如樂團，以類似男團風格般的情歌旋律，歌頌著愛。陳嘉翹的作品以愛、生命與死亡展開思考，並把人類置於終極平等的處境，籠罩著團結與合一的氛圍。

亦同參照波希的三聯畫，一個巨型充氣波波池兼噴泉被放置於展覽的第二個區域——人間。《生日快樂》(2023) 由一個裝滿了紅色小膠球的透明兒童游泳池組成。泳池中央湧出一束束帶有LED照明的光纖，層層綻放成波光蕩漾的噴泉。整個裝置仿佛讓人聯想到生日蛋糕的形態。作品通過精心挑選的現成物，於戲鬧間喚起童年與集體回憶。陳嘉翹與此同時醒目地運用低價消費品也讓人想起當代生活中的人造質地，亦讓人想起充滿人工特色的當代生活境況。

藝術家通過將具有天真和妥協暗示的材料結合在一起，闡明人的一生從搖籃走到墳墓間，積累而成的瑣碎生活物品。裝置作品慶祝生日的概念亦與其他的一年一度的節日相似，指向人世間實際的物質生活條件，並為此刻於塵世擁有的時間和財產自行賦予其意義和幸福。

一個小亭子被紅色絲綢布簾遮蔽並藏在一旁，其中擺放著一件為人熟悉的物品。《祝福 (Wishes)》(2023) 是一件以神奇八號球 (Magic 8 Ball) 為造型的樹脂雕塑，內部藏有一個3D列印的骰子，上面印有藝術家自行編寫的答案。作品反思占卜行為背後的意圖，即暗示命運在其中可能早已被編寫好。然而作品自成一角地與整個展覽場境分隔開來，提出了那些臆測未來的嘗試或許只是不設實際的空想——一種試圖理解周遭那些不可控的事物之方式，既非神聖的，也非全知的，只是一種由希望所操縱的替代性解釋。

在展覽的最後區域——地獄，一大片仿真的熊熊烈火上投映著一段白馬奔馳的怪異影片。錄像裝置《來回又折返》(2023) 展現了一匹變形的白馬在陌生的領域中來回奔馳，尋覓著某樣東西。影片分為兩部分，每部分皆使用了現成及由人工智能生成的影像，並配以藝術家撰寫的旁白腳本。第一部分影片以眼前閃過的人生走馬燈作開首，隨即，一匹白馬於天堂中遊蕩並試圖證實夏娃沒有肚臍的傳聞。影片強調了此荒謬可笑的任務，並與稍縱即逝的生命形成對比，似乎體現了人類的求知欲並對追求平凡瑣碎之事的意志；在第二部分影片中，這匹白馬無休止地移動著，徒勞地嘗試前往地獄。它的痛苦隨著時間一分一秒的流逝而不斷加劇，質疑其是否已經到達了目的地。

基於每件作品不同的建構方式，一種熟悉卻怪異的感覺貫穿了整個展覽。從人工智能模仿生物，到藝術家再現她想像中的來世，展覽充斥著對事物的固定理解而製造出來的模擬品。即如人工智能生成的馬匹或會變成無頭的甚至多肢的怪物，陳嘉翹對於那全能的未知之詮釋同樣是純熟卻錯置的。

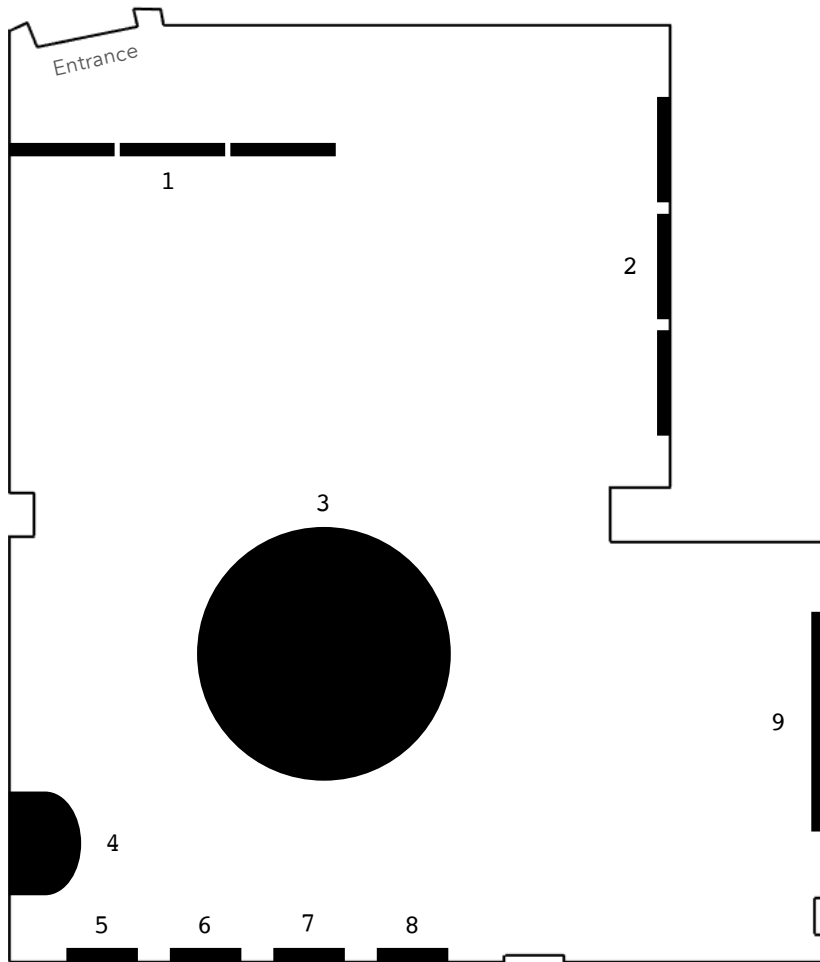
除了三個區域之外，整個畫廊隨處散落著各種被藝術家稱之為「奶頭娛樂」(tittytainment) 的零散玩具。這些物品再次隱喻某些無足輕重且實而愚蠢的人生基石，人形的充氣代替物混雜其中，亦示意了人類在宏觀視角下的微不足道。

綜觀以上，展覽「來回又折返」所得出概念性的結論或可體現於藝術家裝嵌在吸塵機械人上的兩個充氣人物亞當與夏娃身上，它們在空間中徘徊，仿佛在說著：「我們極其渺小，且對未來的方向感到不確定，但沒關係——我們活著，总有時間去尋找答案。」

附加備註：
致即將錯過「27俱樂部」派對的陳嘉翹——生日快樂。

CHAN KA KIU

Late to the party



DE SARTHE

September 9th – 30th, 2023

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- | | | | |
|---|--|---|---|
| 1 | Chan Ka Kiu
<i>Peep Please</i>
2023
Venetian blinds, video projection
played on loop
300 x 300 cm | 6 | Chan Ka Kiu
<i>Hard Game, Softcore Lv.3</i>
2023
Digital print, LED light box
80 x 60 x 3.5 cm |
| 2 | Chan Ka Kiu
<i>"IN LOVE" by 3 in 1</i>
2023
3 channel digital video, 2'59"
Microphone, microphone stand
147 x 315 cm | 7 | Chan Ka Kiu
<i>Hard Game, Softcore Lv.2</i>
2023
Digital print, LED light box
80 x 60 x 3.5 cm |
| 3 | Chan Ka Kiu
<i>Happy Birthday</i>
2023
Inflatable pool, inflatable dolls, plastic
balls, LED light tubes, optical fibre, rug
300 x 300 x 200 cm | 8 | Chan Ka Kiu
<i>Hard Game, Softcore Lv.4</i>
2023
Digital print, LED light box
80 x 60 x 3.5 cm |
| 4 | Chan Ka Kiu
<i>Wishes</i>
2023
Resin, 3D printed custom made dice,
silk curtains
Magic 8 ball: 10 x 10 x 10 cm
Installation: 100 x 95 x 200 cm | 9 | Chan Ka Kiu
<i>Back & Forth & Back</i>
2023
Simulated flames, diffusers, toy horse, 3D
printed fountain, resin, digital video, 6'52"
210 x 200 x 24 cm |
| 5 | Chan Ka Kiu
<i>Hard Game, Softcore Lv.1</i>
2023
Digital print, LED light box
80 x 60 x 3.5 cm | | |

For additional information, please contact:
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DE SARTHE is pleased to present Hong Kong-based artist **Chan Ka Kiu's** solo exhibition, *Late to the Party*, concluding the gallery's seventh annual **de Sarthe Artist Residency (deSAR)**. An exploration of the human psyche vis-à-vis notions of fun, fame, fortune, and mortality, the exhibition features newly developed multimedia and installation artworks that collectively form an immersive journey through the artist's imagined heaven, earth, and hell. Interspersed with references to religion, art history, contemporary commodities, as well as frivolous desires, the exhibition is a mischievous yet pensive response to the questions "What happens when you die?" and more importantly, "What does it mean to live?" *Late to the Party* opens September 9th and runs through September 30th.

Late to the Party started with the artist's contemplation of the notorious "27 Club" - an informal list of popular musicians, artists, actors, and other celebrities who died at age 27. As the exhibition opens right on the verge of the artist's 28th birthday, its title crafts a self-deprecating remark regarding Ka Kiu's own desire for celebration and success. Utilizing varied found objects, video footage, and AI-generated imagery, the artist marries the familiar and bizarre in a constructed party-like environment. Filled with fictitious partygoers, the exhibition is an interpretation of what happens to humanity following the rainbow bridge.

With reference to Hieronymus Bosch's *The Garden of Earthly Delights* (1503-1515), the space is divided into three fluid areas, bound together by the artist's use of red lighting and objects. Upon entering the space, a partition composed of floor-to-ceiling blinds separates the viewer from the gallery interior. Titled **Peep Please (2023)**, the exhibition's first artwork is a wall of red, venetian blinds on which colors reminiscent of a sunset or sunrise are projected. With light partially seeping through its slits, the artwork appears as if a sign or threshold that one must cross to be enlightened of the other side.

Beyond the enigmatic checkpoint is the first area – heaven. Visitors are greeted by three deities, namely Jesus, Siddhartha, and Lucifer, conversing – and singing a song – about humanity. Titled **"IN LOVE" by 3 in 1 (2023)**, the three-channel video minutes a meeting between the higher beings via a mix of edited found and AI-generated footage. Displayed in three vertical panels, the videos are arranged to recall a church altar, yet of different faiths combined. As if a musical ensemble, the deities sing about love to a melody similar to that of a boy-band style love song. Thinking about love, life, and death as the ultimate equalizers, Ka Kiu's artwork is laced with underlying themes of unity and oneness.

Referring once again to Bosch's triptych, a giant, inflatable ball-pit-cum-fountain sits in the second area of the exhibition – earth. **Happy Birthday (2023)** is composed of a large, transparent kiddie pool filled with red, plastic balls. A spew of LED-lit optical fibers sprouts from the center and blooms into a tiered and layered fountain. The overall form of the installation is also vaguely reminiscent of a birthday cake. Using a curated collection of ready-made objects, the artwork is playfully evocative of childhood and widely resonated memories. Simultaneously, Ka Kiu's conspicuous use of low-value consumer goods also brings to mind the artificial textures of contemporary life.

In combining materials with undertones of both innocence and compromise, the artist elucidates the trivial items that accumulate to life from cradle to grave. Parallel to the concept of birthdays and other annual festivities, the installation points to the factual, physical conditions of living as well as the meaning and happiness we find and give to our earthly time and possessions.

A small booth cloaked in silky red curtains is tucked away to the side, housing in it another object familiar to many. **Wishes (2023)** is a resin sculpture of a Magic 8 Ball, within which is a 3D printed die with answers custom-written by the artist. The artwork contemplates the intention behind acts of fortune telling as well as its implication of a pre-determined destiny. However, self-contained and separate from the holistic environment, the artwork suggests that attempts of predicting the future are perhaps but wishful thinking – a way of trying to make sense of the randomness around us and an alternative interpretation operated by hope that is neither non-secular nor knowing.

In the exhibition's final area – hell – an uncanny video of a galloping white horse is projected above a fiery array of simulated flames. Titled **Back & Forth & Back (2023)**, the video installation portrays a trans-morphing equine running back and forth searching for something in an unrecognized realm. The video is divided into 2 parts, each created using found and AI-generated footage accompanied by a narrated script written by the artist. The first video begins with a life flashed before the eyes and subsequently a horse wandering around heaven, seeking to verify the rumor that Eve does not possess a belly button. The video emphasizes a somewhat ludicrous mission in contrast to a life that was over in seconds, seemingly exemplifying the spirit of human curiosity and trivial pursuit. In the second video, the horse travels endlessly in a vain attempt to make its way to hell. As its turmoil increases with each second, it questions whether it has already arrived its destination.

There is a certain oddness consistent throughout the exhibition, owing to how each artwork is constructed. From artificial intelligence imitating living beings to the artist recreating an imagined version of the afterlife, the exhibition is filled with simulacra crafted via a fixed set of material understanding. Just as an AI-generated horse occasionally resulting in a headless or multi-limb monster, Ka Kiu's interpretation of the great unknown appears both familiar and displaced.

In addition to the three areas, loose toys and items – or what the artist refers to as objects of 'tittytainment' – are placed sporadically throughout the gallery. Once again alluding to the trifle and often fatuous building blocks of life, the artist also intersperses inflatable representations of human beings into the mix, hinting at the insignificance of humanity in the grand scheme of things.

Amalgamating the above, an abstract conclusion can be drawn from *Late to the Party* – one that is perhaps embodied by Adam and Eve, the two inflatable people that the artist attached to robot vacuum cleaners, who wander back and forth through the space: We are small, and we are unsure where we are headed, but it's okay – we are alive, and we have the time to find out.

Additional note:

To Ka Kiu, who is about to miss the party at the 27 Club – Happy Birthday.