



Finding 4 Exits To Some Not-So-Ordinary Art



During my last visit to hidden galleries at Aberdeen, Hong Kong, I came across an impressive exhibition at Gallery Exit. Located inside the Blue Box Factory Building, you would need some efforts to find this small but captivating art space. Going up in a freight elevator, it might be strange enough to enter this space with a sign "Exit" written right beside it.

Text: Qiuyi Wang

Photo Courtesy of Gallery Exit

The current exhibition at Gallery Exit is Chris HUEN Sin Kan's second solo exhibition, *Out of the Ordinary*, which is an extension of his previous solo show *A Life in the Temporary*. Both of them probe into the topic of "Gaze". Instead of gazing the urban environment of Hong Kong in awe, the artist gains inspiration through contemplating the slow flow of time in life. The most common elements in Chris's works are dogs, plants, still lives, women and men. They usually appear in an indoor scene, especially in bedrooms where the curtains flutter in the breeze.

The first painting caught my eyes are a small one on the right wall near the entrance. Named *Swimming*, it has nothing to do with swimming at all. Instead, there are two dogs, eagerly looking at the direction of a bed covered by an ocean-blue carpet. It is not hard to picture that their owner is lying on the bed, and too lazy to move, even though by judging from the light and shadow, it must be a beautiful summer day perfectly suitable for swimming.

Through gazing at the "gazes" of Chris, I got a feeling that all his works are pervaded with tranquility and boredom of everyday lives. For example, in 8:30 AM, *Getting Ready for Breakfast*, he depicted an interior scene of a tiny bedroom which is hardly big enough to place a bed. Both of the man and the woman resting there are half naked. However, you cannot sense any erotic ingredient but how repetitive life and time fade away all the passions and desires, just like they never existed.



8:30 AM, Getting Ready for Breakfast, by artist Chris HUEN Sin Kan, 2014,

Oil on canvas, 120 x 160 cm

Compared to the paintings shown at his first solo exhibition, Chris has developed his artworks into a more unified style. He is adept at capturing simple and tranquil moments indoor using a quite grey tone, although sometimes he utilizes brighter colors to create focal points. I am not sure if it will be appropriate to compare his artworks with those painted by the prestigious artist David Hockney, but his paintings remind me of Hockney's pool and Yorkshire series in a much less saturated way. Those clear strokes without repetitive revision and dilatoriness unfold the artist's intuition before spectators' eyes.



Doodood and MuiMui Outside Namcheong Park, by artist Chris HUEN Sin Kan, 2015,

Oil on canvas, 240 x 500 cm



The Arrival, 2015, by artist Chris HUEN Sin Kan,

Oil on canvas, 140 x 180 cm

Establishing one's signature style is no doubt significant for making a name for an emerging artist. Chris is on his way to matureate one of his kind.

Before I had the chance to take a glance at the bio and exhibition guidance, those plain but magnificent paintings convinced me that they were from a mid-aged artist, since his works reveal a profound observation of life. Quite unexpectedly, they are instead created by a young artist. Chris, born in 1991, is one of the most talented and luckiest artists from Hong Kong. Graduated as a fine art student two years ago, he has already taken parts in several group exhibitions and three solo and duo exhibitions. Recently he has expanded his artistic career to mainland China. His works are juxtaposed with 20 other either well established or upcoming artists such as Chan Pail, Duan Jianyu and Chen Tianzhou in collective exhibition *Absolute Collection Guideline*. It is not hard to predict that a boundless future is ahead of him.

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