

最後一片雲：李傑 個展

展期 | 2023.02.11 – 2023.04.22

開幕 | 2023.02.11 (六) 4:30 p.m.

地點 | TKG+ 台北市內湖區瑞光路 548 巷 15 號 B1



筆電裡傳來的後崩或電音選曲，半吟半唱地在展場的光影隙間流淌，節奏伴隨著陣陣工具與撕膠布的嚙碰聲——即便是這段文字描述的此刻——李傑總能揉捏出一種從容自在，且頗具氛圍感的創作狀態。

李傑將他對於空間、物件媒材的敏銳觀察，藉一幀幀揀選的生活影像投影在現成物上。光影明滅間，這些影像好似邊緣柔焦的幻燈片，漫溢出乍看隨意擺放的物件邊界、或者越過框幅，錯落重疊，任它們成為光的殘影，某種空氣般的必要剩餘。畫面中那些即席而生的字句，則是他用時間與直覺等待而來的幾分犀利；或者，亦是一份帶點不耐的浪漫潔癖。

文/李傑

1.

最近聽過一個笑話：他原諒了自己了。

2.

這是最後的一片雲，雲沒有說話。B 看著最後的一片雲，心裡沒有說甚麼。他背後有幾個人，一直講個不停。其中一個人的聲音特別大。B 心裡還有 C 和 D，而 C 和 D 其實就坐在離 B 不遠處。他們三個，都安靜地看著天上不遠處的雲，竟然想念著對方。他們大概都知道，往後的日子要做甚麼。看著最後的一片雲，等待下一片不會出現的雲。B 慢慢看著雲。

幽默有時候是以靜默的形態出現。這時候，幽默和憤怒的本質慢慢變得接近，同樣的安靜和穩定。情緒只是一種提醒。

3.

插一句話。不誠實的作品，都誠惶誠恐，故作自信。不太真誠的人，大概也差不多。

4.

人對於微小之物，不一定都充滿美好的聯想。對此，B 好像學會了一種新的技巧，去迴避或面對這種狀態。他是在某一次身心皆空洞呆滯的時候，發現自己已擁有了這技巧。這空洞感出現的當下，胸腹之間和後頸，很容易被情緒入侵。接下來突發的內疚感，比天空寬闊卻被塞在一個僅僅看不到邊界的盒子裡。這只是某一種呼吸感，有點難受而已。

某一天，他既迴避也面對了這狀態，欠身和凝視同時發生。他意識到，這是失去痛感的永久創傷。不用太珍惜自己，或自己所有的一切。

5.

如果狂喜般的快樂終究會出現，它應該是輕盈而幾近無聲的。跟哀傷差不多。跟散步也差不多。

李傑

1978 年生於香港，現居住和工作於台灣。

近期個展包括台灣台北關渡美術館 (2022)、荷蘭海牙 West Den Haag 藝術中心(2021)、韓國首爾 Art Sonje 中心 (2019)、日本東京原美術館 (2018)、義大利聖喬瓦尼瓦當諾 Casa Masaccio (2018)、中國深圳 OCAT (2018)、台灣台北立方空間 (2017)、比利時根特 S.M.A.K. 當代美術館 (2016)、美國明尼阿波利斯沃克藝術中心 (2016)、日本東京資生堂藝廊 (2015)、第 55 屆威尼斯藝術雙年展 (2013)、上海民生美術館 (2012)、加拿大溫哥華西前線藝術空間 (2011)、香港 Para/Site 藝術空間 (2007) 等。

聯展包括荷蘭鹿特丹微光畫廊 (2022)、德國漢堡藝術協會(2021)、台灣台北 C-lab (2020)、法國里昂雙年展 (2019)、夏威夷檀香山雙年展 (2019)、法國巴黎東京館美術館 (2017)、尼泊爾加德滿都三年展 (2017)、台灣台北關渡美術館 (2016)、捷克布拉格國立畫廊 (2016)、阿聯酋沙迦雙年展 (2015)、俄羅斯烏拉爾當代藝術工業雙年展 (2015)、德國巴登巴登國立美術館 (2014)、荷蘭伯尼芳坦博物館 (2014)、中國上海外灘美術館 (2013)、美國紐約現代藝術博物館 (2012)、紐約新美術館 (2012) 等。

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The last piece of cloud: Lee Kit Solo Exhibition

Dates | 02.11. 2023 – 04.22. 2023

Reception | 02.11.2023 (Sat.) 4:30 p.m.

Venue | B1, No.15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei 114, Taiwan



The post-punk and techno music coming from a laptop echoes in the exhibition space, light and shadow engaged in a pas de deux. Rhythms rise and fall, interspersed by the clangs of tools and sounds of tape being torn off: Lee Kit always manages to conjure an atmosphere where he is most at ease making art.

His keen observation of space, object, and materiality is manifested in a careful selection of everyday images, projected onto found objects. Amid the gleaming light and lurking shadow, these images morph into soft-focus slides, each overflowing the edges of the objects arranged in seemingly random order, at times growing — beyond the borders of the surface that carries them — to overlap, ultimately forming a remnant of light, a residue necessary like air. The spur-of-the-moment phrases and sentences in the projection exude a sense of shrewdness, incubated over time, born out of intuition. Or perhaps, they evoke something akin to romantic cleanliness, punctuated by irritation.

Text/Lee Kit

1.

The latest joke I heard: He had forgiven himself.

2.

This is the last piece of cloud: the cloud does not speak. B gazes at this last piece of cloud in silence. Behind him are a few people babbling on. One of them is particularly loud. B is thinking of C and D, who are in fact sitting not far behind him. All three of them look at the cloud not far in the sky, thinking actually of each other. They probably know what they would do in the days ahead. Watching the last piece of cloud, they await the next piece of cloud that will never show. Gently B stares at the cloud.

Humor sometimes takes the form of silence. This is when the line between humor and anger begins to blur: the same sense of quiet and calm. Emotion is just a reminder.

3.

A quick interruption. A dishonest work usually subsists in fear, trepidation, and false confidence. This is no less true of a fraud.

4.

When it comes to small things, people do not always come up with beautiful associations. B seems to have managed a new skill to evade or cope with this situation. It occurred to him that he had managed this skill at a time when his body and mind were both empty and dull. The moment this sense of void materializes, the chest, the belly, and the back of the neck succumb easily to emotion. The guilt that follows feels bigger than the sky but crammed into a box that sees no edges. It is merely a sense of breath, just a little out of sync.

One day, he both eluded and confronted this situation, taking a bow while fixing his gaze. He realized this is a permanent scar from the loss of the sense of pain. He should not take himself too seriously, or whatever he has for that matter.

5.

If ecstasy would eventually happen, it should be feathery, almost soundless. Similar to grief. Or a walk.

Lee Kit

Born in 1978 in Hong Kong, Lee Kit lives and works in Taiwan.

Recent solo exhibitions include: Kuandu Museum of Art, Taipei, Taiwan (2022); West, Den Haag, the Netherlands (2021); Art Sonje Centre, Seoul, Korea (2019); Hara Museum, Tokyo, Japan (2018); Casa Masaccio, San Giovanni Valdarno, Italy (2018); OCAT, Shenzhen, China (2018); TheCube, Taipei, Taiwan (2017); S.M.A.K., Ghent, Belgium (2016); Walker Art Centre, Minneapolis, U.S. (2016); Shiseido Gallery, Tokyo, Japan (2015); and the 55th Venice Biennale, Venice, Italy (2013); Shanghai Minsheng Museum of Art, Shanghai, China (2012); Western Front, Vancouver, Canada (2011); Para/Site, Hong Kong (2007), among others.

Group shows include: Shimmer, Rotterdam, the Netherlands (2022); Kunstverein in Hamburg, Germany (2021); C-Lab, Taipei, Taiwan (2020); Lyon Biennial, France (2019); Honolulu Biennial, Hawaii (2019); Palais de Tokyo, Paris, France (2017); Kathmandu Triennale, Nepal (2017); Kuandu Museum of Fine Arts, Taipei, Taiwan (2016); National Gallery in Prague, Czech Republic (2016); Sharjah Biennial, UAE (2015); Ural Industrial Biennial, Yekaterinburg, Russia (2015); Staatliche Kunsthalle, Baden Baden, Germany (2014); Bonnefantenmuseum, Maastricht, the Netherlands (2014); Hugo Boss Asia Art, Rockbund Art Museum, Shanghai, China (2013); MoMA, New York, U.S. (2012); New Museum, New York, U.S. (2012), among others.

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