



智 海 餘

C H I H O I 地

L e e w a y

4.6 - 13.7.2024

Chihai Lee

Blindspot Gallery is delighted to present "**Chihoi: Leeway**", the first solo exhibition by artist Chihoi at Blindspot Gallery. Chihoi's artistic practice began with comic and pencil drawing and has evolved to include oil painting. The exhibition presents a body of 13 paintings recently created.

Chihoi's foundation in comic drawing, which emphasizes segmenting motion and time into panels, intriguingly contrasts with extended moments preserved in his oil paintings. These dual methodologies represent the complementary dimensions of his artistic exploration, where emotions, imagery and memory coalesce within a singular frame.

Chihoi seizes introspective moments amidst the hustle and bustle, encapsulating the longing for a different reality. **The Bankers** catches a group of well-suited individuals smoking quietly in the alleyway behind a building in the financial district, revelling in brief evasion from the busyness of the day. Their exhaled smoke gently engulfs them, the artist poignantly capturing their idle demeanor and temporary detachment. **The man who doesn't take metro anymore** portrays a man gazing at a traffic tunnel, enveloped in a mysterious, burgundy aura. The convergence of the man's sightline and the end of the tunnel becomes a focal point, leading to an unknown destination, eliciting a yearning for an escape.

My Sky features a tempered blue sky with the sun in the center, obscured by a pattern of dots. In the subtropics, the overhead sun can be excessively intense and glaring. This abstract scene recalls

experiences looking out from the window of a bus masked by semi-transparent advertisement stickers. **Aim High** depicts an aerial view of a cityscape with towering, spiraling clouds that seem to mimic the silhouette of the urban buildings. The quick encounter with the unusual scene inspired Chihoi to portray the scenery. **Peace Attack** encapsulates a serene moment from Chihoi's visit to Los Angeles in the summer of 2023, his furthest travels since the lifting of covid restrictions. While strolling along Santa Monica Beach and its long coastline, seagulls were hovering low above his head, adding an unexpected and captivating sentiment to the scene. Chihoi's paintings transform urban experiences into universally recognizable vistas, transcending specific locations.

The exhibition "Leeway" invites the audience to delve into Chihoi's inner world, shaped by everyday observations, recurring memories and silent resonances. Based in Taipei, originally from Hong Kong, Chihoi's mobility was restricted because of the pandemic lockdown from 2020 to 2023, leading to a surprising reconnection with his birthplace in the post-pandemic era. Chihoi's witnessing of the rapid progress and fading historical traces sparked a profound sense of alienation. This compelled him to closely examine the state of alienation in both Taipei and Hong Kong. The exhibition, aptly titled "Leeway," draws inspiration from the Chinese term "remaining land" as a symbol of a space that encompasses both past and future imaginations. The term also embodies the idea of conditioned freedom, reminding us that mindful navigation is necessary to attain it.

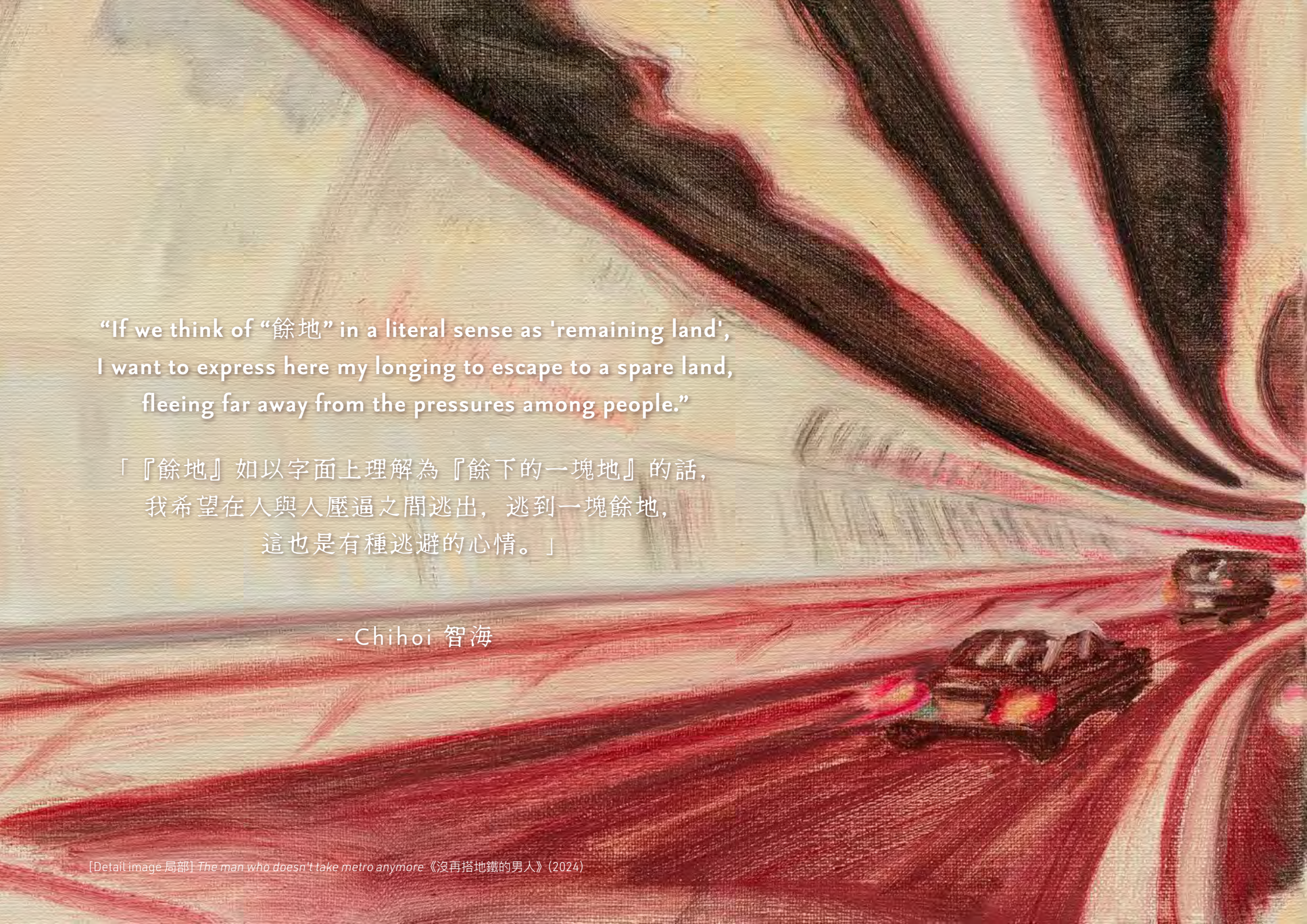
刺點畫廊榮幸呈現藝術家智海於畫廊的首次個展「**智海：餘地**」。智海的藝術實踐始於漫畫和鉛筆畫，後逐漸涉獵油畫。此次展覽將展出智海新近創作的13幅油畫作品。

漫畫以分鏡拆解及鋪陳動作和時間，而油畫則定格瞬間並將之延展，二者形成有趣的對比。這兩種繪畫方式相輔相成，將情感、意象、記憶匯聚於同一框架中，由此構建起智海的藝術探索維度。

智海挖掘人們在喧囂中自省的片刻，尋覓他們內心深處被現實塵封的願望。《**銀行家**》描繪了一群西裝革履的上班族在商業區的大廈後巷靜靜抽煙、短暫逃離塵世的場景，他們吐出的煙霧將自我輕輕包裹吞沒。藝術家敏銳地捕捉到了這一刻的閒散與疏離。在《**沒再搭地鐵的男人**》中，一名男子凝視著隧道前方，周遭籠罩在一片神秘的酒紅色光暈之中。他的目光聚焦隧道盡頭，正前往一個未知之地，喚起人們對出逃的渴望。

《**我的天**》以淺藍色的天空為背景，太陽在畫面中心照耀。在亞熱帶地區，烈日當頭的強光十分刺眼。畫中的陽光卻穿過黑色圓點網狀圖案，逐漸彌散，變得柔和。觀者從巴士車廂眺望窗外，透過單向透視的廣告貼紙，得以直視烈日。《**人望高處**》描繪了一幅高樓林立的城市景觀，天上的雲朵螺旋向上高聳，狀似其下的城市輪廓，互相呼應對照。藝術家偶然間瞥見這一不尋常的天象，心生念頭將它描繪下來。《**和平襲擊**》源於智海在2023年夏天的洛杉磯之旅，當他漫步於聖莫尼卡海灘長長的海岸線時，海鷗在低空盤旋，不時掠過他的頭頂，吵鬧的海鷗卻帶來無比的平靜，構成了這一令人意外卻又微妙的場景。智海描繪的作品將城市經驗轉化成某種普遍意義，不受地域限制，常令人會心一笑。

展覽「餘地」邀請觀者進入智海的內心世界，一睹他日常的觀察、閃現的記憶、無聲的共鳴。智海成長於香港，後移居台北。2020年至2023年期間，由於疫情封關，智海的出行受限。解封後，他回到出生地，與後疫情時代的香港重新聯繫，驚覺這座城市的飛速發展，以及歷史痕跡逐漸消褪，因而產生了強烈的陌生感，他不得不仔細審視身處台北與香港兩地疏離的狀態。展覽恰如其分地命名為「餘地」，意指「餘裕的地方」、「言語或行動中留有可以迴旋的空間」。它包含著對過去與未來的想像和詮釋，同時亦指一種「在限制之下行使的自由度」，提醒人們做事留餘地，靈活變通。



“If we think of “餘地” in a literal sense as 'remaining land',
I want to express here my longing to escape to a spare land,
fleeing far away from the pressures among people.”

「『餘地』如以字面上理解為『餘下的一塊地』的話，
我希望在人與人壓逼之間逃出，逃到一塊餘地，
這也是有種逃避的心情。」

- Chihoi 智海



My Sky

《我的天》

2024

Oil on linen 油畫麻布本

45.5 x 53 x 2.3 cm/厘米



My Sky features a tempered blue sky with the sun in the center, obscured by a pattern of dots. In the subtropics, the overhead sun can be excessively intense and glaring. This abstract scene recalls experiences looking out from the window of a bus masked by semi-transparent advertisement stickers.

《我的天》以淺藍色的天空為背景，太陽在畫面中心照耀。在亞熱帶地區，烈日當頭的強光十分刺眼。畫中的陽光卻穿過黑色圓點網狀圖案，逐漸彌散，變得柔和。觀者從巴士車廂眺望窗外，透過單向透視的廣告貼紙，得以直視烈日。



Grandmoth

《祖蛾》

2024

Oil on linen 油畫麻布本

38.3 x 45.5 x 2.3 cm/厘米





Aim High

《人望高處》

2024

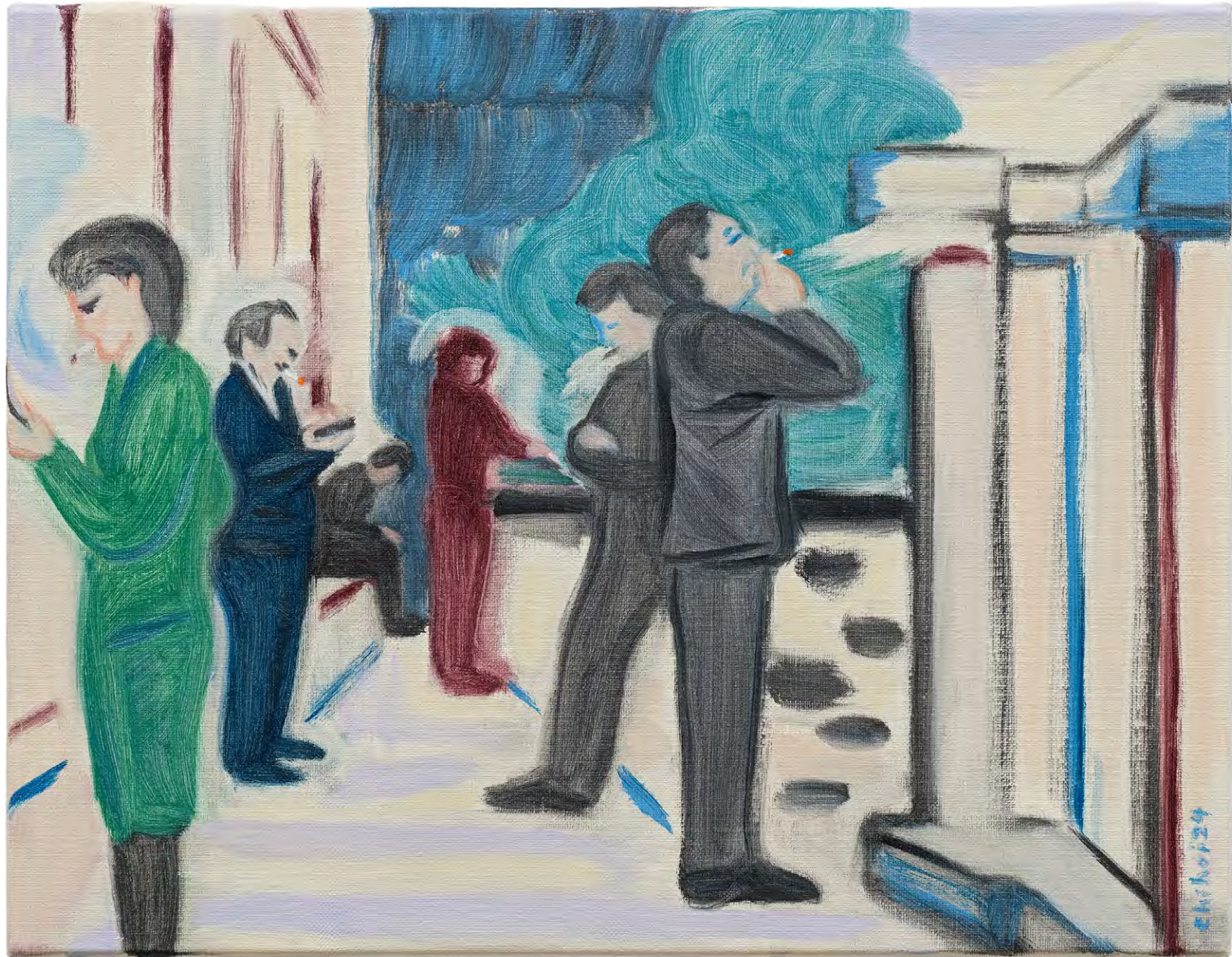
Oil on linen 油畫麻布本

38.3 x 45.5 x 2.3 cm/厘米

ehi hoizoe



[Detail image 局部] *Aim High* 《人望高处》(2024)



The Bankers

《銀行家》

2024

Oil on linen 油畫麻布本

32.2 x 41.2 x 2.3 cm/厘米



The Bankers catches a group of well-suited individuals smoking quietly in the alleyway behind a building in the financial district, revelling in brief evasion from the busyness. Their exhaled smoke gently engulfs them, the artist poignantly capturing their idle demeanor and temporary detachment.

《銀行家》描繪了一群西裝革履的上班族在商業區的大廈後巷靜靜抽煙、短暫逃離塵世的場景，他們吐出的煙霧將自我輕輕包裹吞沒。藝術家敏銳地捕捉到了這一刻的閒散與疏離。

[Detail image 局部] *The bankers* 《銀行家》(2024)





Prelude

《前奏》

2024

Oil on linen 油畫麻布本

25.4 x 35.3 x 2.3 cm/厘米



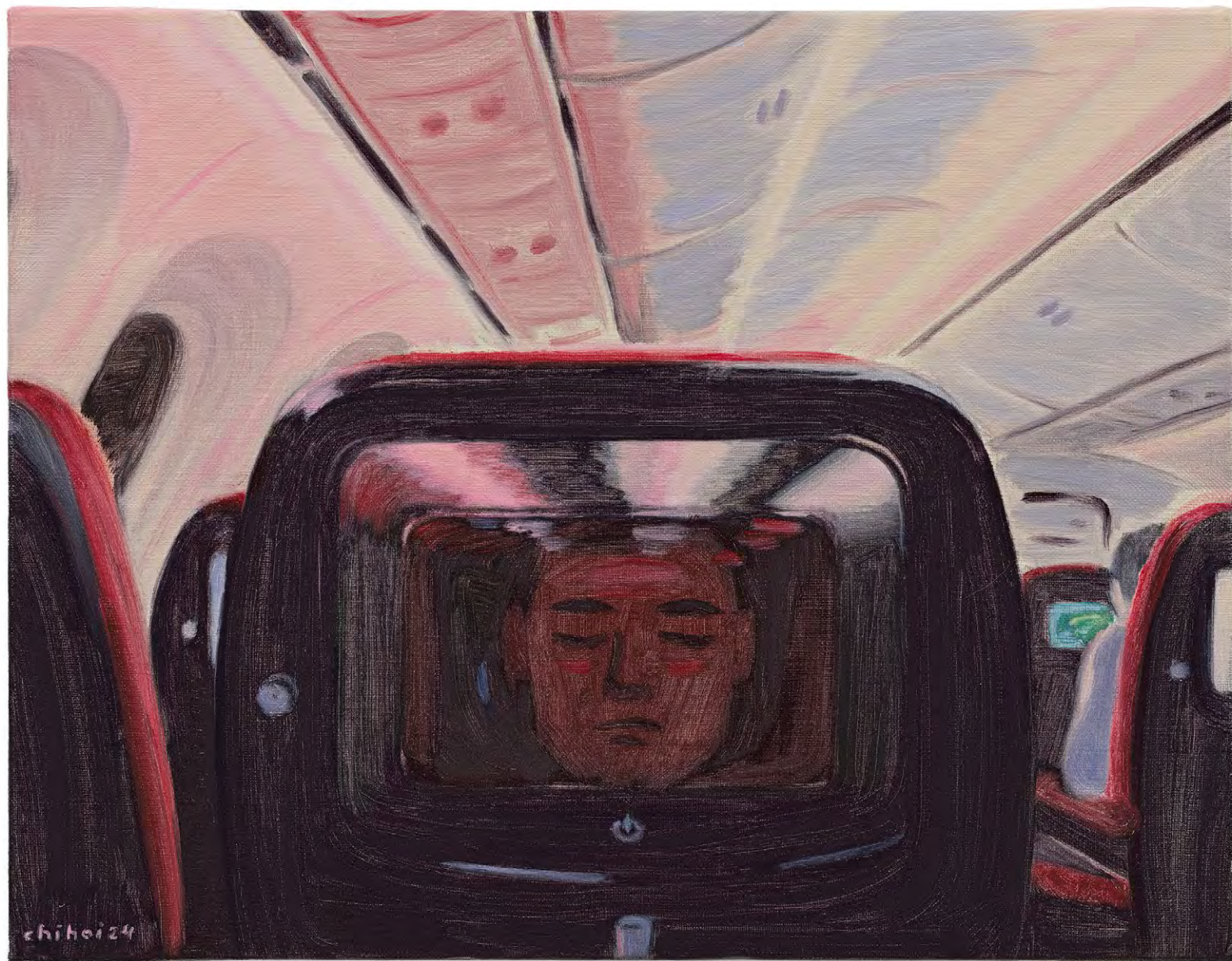
Long Nights

《長夜》

2024

Oil on linen 油畫麻布本

38.3 x 45.5 x 2.3 cm/厘米



Self Portrait in Flight Mode

《自畫像於飛行模式》

2024

Oil on linen 油畫麻布本

32 x 41.3 x 2.3 cm/厘米



*The man who doesn't take
metro anymore*

《沒再搭地鐵的男人》

2024

Oil on linen 油畫麻布本

33.5 x 45.8 x 2.3 cm/厘米



The man who doesn't take metro anymore portrays a man gazing at a traffic tunnel, enveloped in a mysterious, burgundy aura. The convergence of the man's sightline and the end of the tunnel becomes a focal point, leading to an unknown destination, eliciting a yearning for an escape.

在《沒再搭地鐵的男人》中，一名男子凝視著隧道前方，周遭籠罩在一片神秘的酒紅色光暈之中。他的目光聚焦隧道盡頭，正前往一個未知之地，喚起人們對出逃的渴望。

[Detail image 局部] *The man who doesn't take metro anymore*
《沒再搭地鐵的男人》(2024)



Dead Can Paint

《畫到下世》

2024

Oil on linen 油畫麻布本

25.4 x 35.4 x 2.3 cm/厘米

Paper Blocks

《紙磚》

2024

Oil on linen 油畫麻布本

32.2 x 41.2 x 2.3 cm/厘米





The Document (17 May 2024)

《文件 (2024年5月17日)》

2024

Oil on linen 油畫麻布本

24.5 x 33.5 x 2.3 cm/厘米



[Detail image 局部] *The Document (17 May 2024)* 《文件（2024年5月17日）》（2024）

chihao



Peace Attack

《和平襲擊》

2024

Oil on linen 油畫麻布本

33.5 x 53.2 x 2.3 cm/厘米



The Next Wave

《下一浪》

2024

Oil on linen 油畫麻布本

41.2 x 53 x 2.3 cm/厘米



The Train

《灰招》

2007/2022

Single channel video 單頻道錄像

3'54"

Edition of 版本 : 5 + 2AP

Exhibition history:

"Chihoi: The Train", Southbank Centre, London, 2022

"Play and Loop IV", Blindspot Gallery, Hong Kong, 2022

Press Coverage 媒體報道

↳ ARTOMITY, 25 Nov 2020, "Library 圖書館"

↳ SCMP, 8 Nov 2009, "Comic relief" by Mary Ann Gwinn

↳ HK ARTION 香港藝訊，2022年12月20日，《智海：從幻燈片中觀看舊香港》

↳ Ming Pao Weekly 明周，2014年11月1日，《讓塵埃多飛一會》，文：Janice

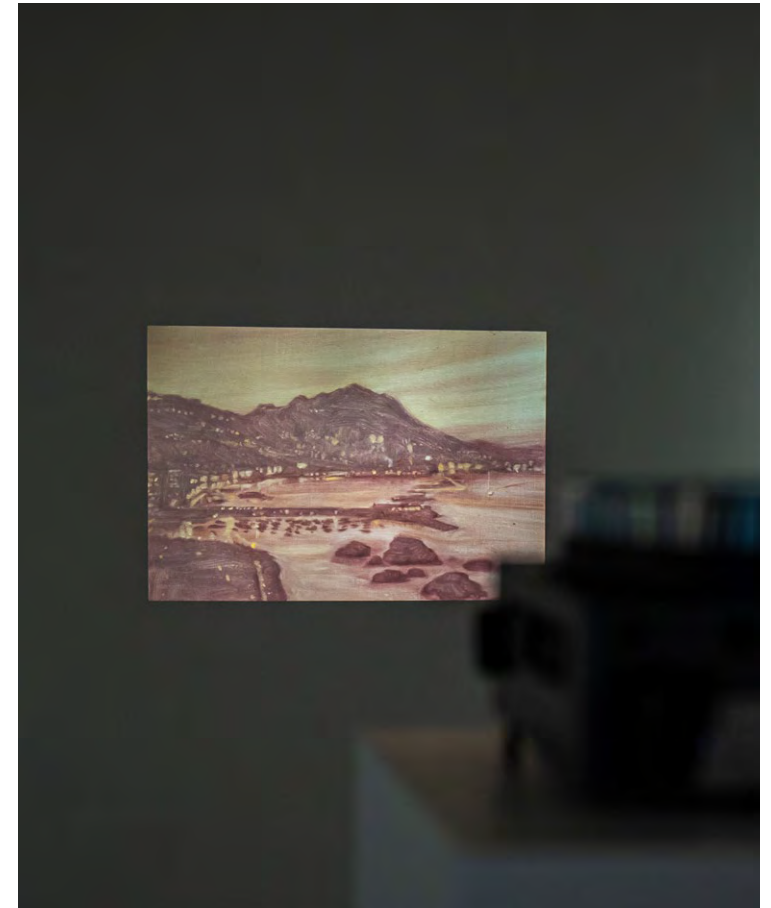
↳ Apple Daily 蘋果日報，2007年7月29日，《室內的憂鬱》，文：梁文道

↳ Ming Pao 明報，2003年6月8日，《靜默的部分》，文：陳智德

At the Edge of Land

Jameel Arts Centre, Dubai, 2023-2024

INSTITUTIONAL EXHIBITIONS | GROUP

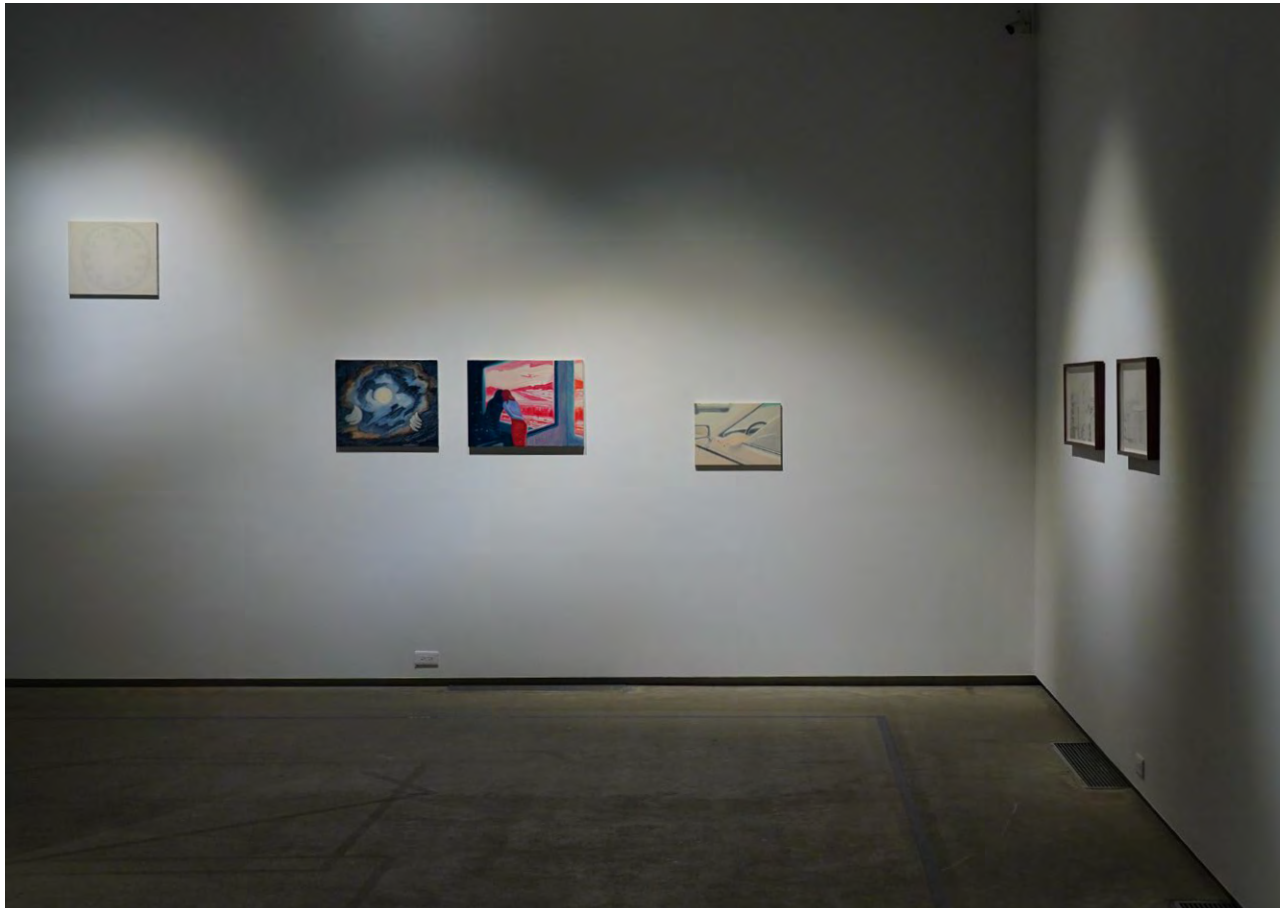


Installation view of "At the Edge of Land" at Jameel Arts Centre, Dubai, 2023-2024. Image courtesy of artist and Jameel Arts Centre.

The Everyday Interrupted

Yu-Hsiu Museum of Art, Nantou, 2023

INSTITUTIONAL EXHIBITIONS | GROUP



Installation view of "The Everyday Interrupted" at Yu-Hsiu Museum of Art, Nantou, 2023. Image courtesy of artist and Yu-Hsiu Museum of Art.

Chihoi: The Train

Southbank Centre, London, 2022

INSTITUTIONAL EXHIBITIONS | SOLO PRESENTATION



Installation view of "Chihoi: The Train" at Southbank Centre, London, 2022. Image courtesy of artist.

Insert A Page

Grafixx Festival, De Studio, Antwerp, 2022

INSTITUTIONAL EXHIBITIONS | SOLO



Installation view of "Insert A Page" at De Studio, Antwerp, 2022. Image courtesy of artist and De Studio.

One Escape at a Time

INSTITUTIONAL EXHIBITIONS | BIENNALE

11th Seoul Mediacity Biennale, Seoul Museum of Art, Seoul, 2021



Installation view of "One Escape at a Time" at Seoul Museum of Art, Seoul, 2021. Image courtesy of artist and Seoul Museum of Art.

Chihoi (b.1977 , Hong Kong)

Chihoi is a self-taught artist with a practice stemming from drawing and illustrations. He has also been publishing comic books since the late 1990s. Over the years, his practice has expanded to encompass oil painting. Chihoi transforms imagination and story into frame-by-frame pictures in his comics. While as a painter, he would begin with observation and thoughts from reality, before materializing these introspections into intimate tableaux, capturing fleeting moments that allude to one's inner psyche. Chihoi's painted scenes carry urban textures and existential underpinnings, at times unveiling estrangement from an environment that once felt familiar.

Chihoi's solo exhibitions have taken place at Grafixx Festival / De Studio (Antwerp, 2022), ACO Art Space (Hong Kong, 2019), Fumetto Comix Festival (Luzern, Switzerland, 2010), and Hong Kong Arts Centre (Hong Kong, 2007), among others. Chihoi exhibited at Jameel Arts Centre (Dubai, 2024), Hayy Jameel (Jeddah, 2023), Yi-Hsiu Museum of Art (Nantou, 2023), Southbank Centre (London, 2022), La Villa Belleville (Paris, 2022), 11th Seoul Mediacity Biennale (Seoul, 2021), among others. In 2011, Chihoi was awarded the Désirée and Hans Michael Jebsen Fellowship from Asian Cultural Council, an artist residency which took place in New York.

Chihoi currently lives and works in Taipei.

↳ About the artist

智海 (1977年，生於香港)

智海自學繪畫，他的藝術創作主要包括繪畫、插畫等。智海自90年代末起發表出版漫畫書籍，後逐步涉足油畫。作為一名漫畫家，他將想象力和故事情節融入一幀幀畫面；作為一名畫家，他觀察世界、反思現實，基於這些思考



創作私密的心理圖景，捕捉內心世界轉瞬即逝的剎那。智海的繪畫具有城市紋理和現實底蘊，時常揭示熟悉環境中的疏離感。

智海曾於多地舉辦個展，包括安特衛普Grafixx Festival / De Studio (2022)、香港藝鵠藝術空間 (2019)、盧森Fumetto國際漫畫節 (2010)、香港藝術中心 (2007) 等。他亦於多地參展，包括杜拜賈米爾藝術中心 (2024)、吉達Hayy Jameel (2023)、南投毓繡美術館 (2023)、倫敦南岸中心 (2022)、巴黎La Villa Belleville (2022)、第11屆首爾媒體城市雙年展 (2021) 等。智海於2011年獲得亞洲文化協會「捷成漢伉儷獎助金」，赴紐約參與藝術家駐留項目。

智海現於台北生活和工作。

COLLECTIONS 收藏

M+, Hong Kong 香港

Thomas J. Watson Library of the Metropolitan Museum of Art, USA (publication collection) 美國 (書籍收藏)

↳ 關於藝術家



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