

WHITE CUBE

Inside the White Cube: *New Moroism*

Michael Ho, Chris Huen Sin Kan,

Timothy Lai and Su Yu-Xin

Curated by Tingting Zhao and Evonne

Jiawei Yuan

31 May – 9 September 2023

White Cube Hong Kong

White Cube Hong Kong is pleased to present 'New Moroism', a group exhibition which brings together four artists who seek to expand the parameters and ideation of figuration in painting characterised by certain hazy conditions or blurred visions.

Part of an emerging generation of artists whose roots are in Asia, Michael Ho, Chris Huen Sin Kan, Timothy Lai and Su Yu-Xin reflect a new approach and sensibility, responsive to trans-regional shifts and migration. Embracing the concept of ambiguity within their paintings, the artists each explore a new form of *Moroism*, an aesthetic paradigm which is derived from the '*mōrōtai*' style (*mōrō* literally translated as 'vague' or 'indistinct') that emerged in Japan of the late Meiji era (1868–1912), also found as a pictorial intention originating in traditional Chinese painting theory.

Determined by the artists' shared East Asian heritage, the works in this exhibition are grounded in personal narrative. Chris Huen Sin Kan's large-scale oil paintings, a constellation of brush marks, often featuring a recurring cast of characters including his wife, son, daughter and dogs, evolve organically and haphazardly. Painted directly from memory, the artist places life's fleeting moments at the core of his work. Huen's technique, imbued with the hallmarks of traditional Chinese ink painting, involves layering the paint stroke by stroke until a pattern emerges which echoes the spirit of the scene.

Incorporating a palette of gradated skin tones and elongated, distorted brushstrokes, Timothy Lai examines the uncertainty and tension of his pan-Asian identity and considers the increasingly complex interplay between nationality and race within today's global society. Like actors on a stage, Lai positions and contorts his figures within undulating architectural spaces, exploring the intimacy and tension of familial dynamics, interracial love and bi-racial identity.

Su Yu-Xin's dynamic landscape paintings are a testament to her meticulous practice. Inspired by the traditional 'boneless' method of Chinese brush painting, the artist creates her own hand-made pigments from collected natural materials, which she applies to the surface in layered washes to construct nebulous, multi-perspective horizons.

Employing a similarly rigorous process, Michael Ho adopts a unique painting technique which involves pushing

paint from the back of the canvas and superimposing images on the front. A second-generation Chinese immigrant, this method serves as a parallel to Ho's quest for duality and acculturation.

Informed by the artists' individual experiences, 'New Moroism' is unified by a shared state of indeterminacy, reflecting the complex and rapidly accelerating nature of our global reality. This exhibition is part of the ongoing 'Inside the White Cube' series, which profiles artists at the forefront of global developments in contemporary art who have not previously exhibited with the gallery.

BIOGRAPHIES

MICHAEL HO

Michael Ho (b.1991, The Netherlands) is a multi-disciplinary artist, predominantly working with painting and film. He received his Diploma from the Architectural Association, London, in 2019. He lives and works in London.

CHRIS HUEN SIN KAN

Chris Huen Sin Kan (b.1991, Hong Kong). He obtained a BA in Fine Arts at The Chinese University of Hong Kong in 2013. He lives and works in London.

TIMOTHY LAI

Timothy Lai (b.1987, Malaysia) He received his BA in Communication from the University of Texas at San Antonio in 2009, and his MFA in painting from the Rhode Island School of Design in 2017. He lives and works in Providence, Rhode Island.

SU YU-XIN

Su Yu-Xin (b.1991, Taiwan) obtained a BFA in Chinese Painting from Taipei National University of The Arts in 2009, and an MFA in Painting from the Slade School of Fine Art, London, in 2014. She now lives and works in Los Angeles, California.

Inside the White Cube: 朦胧自新
何麦克、禩善勤、赖辉明以及苏予昕
策展人: 赵婷婷与袁佳维
2023年5月31日至9月9日
白立方香港

白立方香港欣然呈现群展“朦胧自新”，将汇集四位在绘画领域推动着具象构念的效度并试图扩大其边界的艺术家。

作为近年来涌现于亚洲的年轻一代艺术家，禩善勤 (Chris Huen Sin-Kan)、赖辉明 (Timothy Lai)、苏予昕 (Su Yu-Xin) 以及何麦克 (Michael Ho) 表达了一种全新的方法与感知，对这片陆地上发生的跨区域与族群迁移进行了回应。艺术家在他们的画面之中拥抱了朦胧性的主题，在一定程度上探索着朦胧主义。这种美学范式衍生于日本明治时代后期 (1868–1912) 的“朦胧体”风格 (mōrōtai, 其中“mōrō”字面意义即为“模糊”或“难以辨认”)，而作为绘画意图也被认为是起源于中国传统绘画理论。

来自艺术家所共同继承的东亚惯例，此次展出的作品多以个人叙事为基础。禩善勤的大型油画中反复出现的主人公包括其妻子、儿子、女儿和狗。艺术家根据记忆直接创作，将生活中转瞬即逝的时刻置于核心。

赖辉明融合了渐变的肤质色调与延长的、扭曲的笔触，重新审视其泛亚身份的暧昧与紧张之处，并反思了当今全球社会中人种与国籍之间日益复杂的相互作用。

而苏予昕描绘的充满动势的风景是其精心实践的证明。受中国水墨的“没骨”技巧启发，艺术家从其收集的自然材料中提取了色彩物质，她将这些颜料分层涂抹在画布之上，以构建星云状的、多角度的视野。

类似的细致而缜密的过程也可见于何麦克的独特绘画方式，即从画布的背面推展颜料，再在正面叠加图像。作为二代中国移民，这种方法与其对二重性的追求并行不悖。

结合着四位艺术家各自的经验，“朦胧自新”由一种共同的不确定性所统一，反映出我们所面对的全球现实的复杂性及其加速主义的本质。此次展览是正在进行的“Inside the White Cube”系列的一部分，该系列着眼于处在全球当代艺术发展前沿却未曾在白立方展出过的艺术家。

White Cube Hong Kong is open
Tuesday – Saturday, 11am – 7pm.
Admission is free.
The gallery is open to the public.

Do not enter the gallery if you have any Covid-19 symptoms.
Please use hand sanitiser on entry.
Masks are required while you are inside the gallery.
Please adhere to social distancing.
Children must be kept in hand at all times.

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香港白立方
開放時間為逢星期二至星期六
上午11時至下午7時
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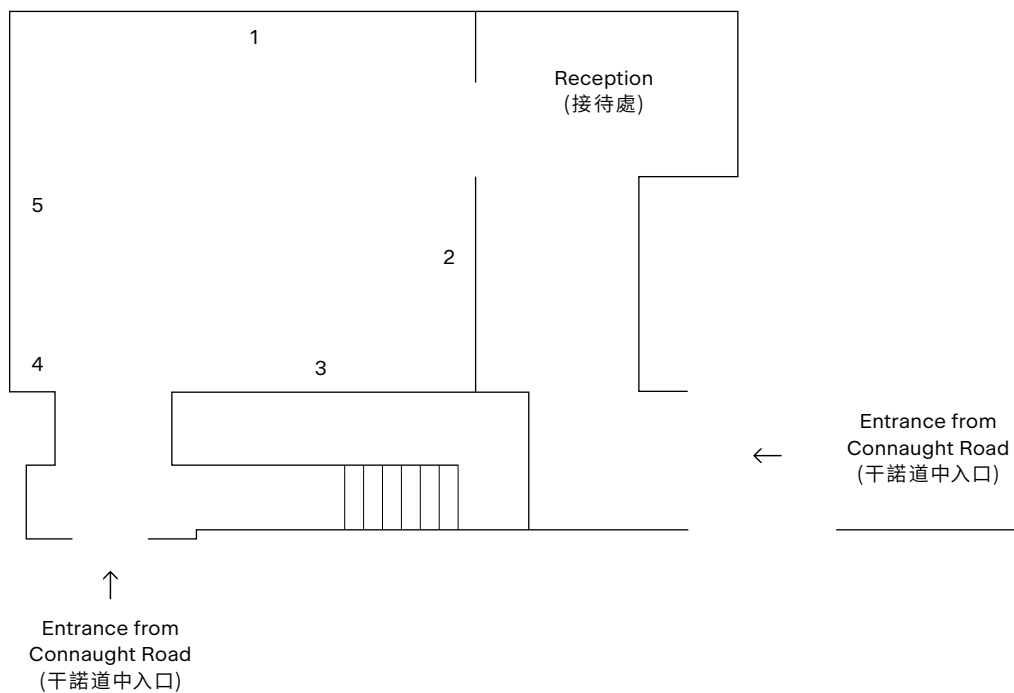
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GROUND FLOOR

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|---|---|---|---|
| 1 | Chris Huen Sin Kan
<i>Haze and MuiMui</i>
2023
Oil on canvas
220 × 320 cm 86 ⁵ / ₈ × 126 in. | 4 | Michael Ho
<i>All the way to heaven</i>
2023
Oil on canvas
300 × 10 cm 118 ¹ / ₈ × 3 ¹⁵ / ₁₆ in. |
| 2 | Chris Huen Sin Kan
<i>Balltsz and Tess</i>
2023
Oil on canvas
200 × 240 cm 78 ³ / ₄ × 94 ¹ / ₂ in. | 5 | Michael Ho
<i>River gestures before dawn</i>
2023
Oil on canvas
220 × 340 cm 86 ⁵ / ₈ × 133 ⁷ / ₈ in. |
| 3 | Michael Ho
<i>With all my might, I hold on</i>
2023
Oil on canvas
135 × 225 cm 53 ¹ / ₈ × 88 ¹ / ₁₆ in. | | |



FIRST FLOOR

- | | |
|---|---|
| <p>6 Timothy Lai
<i>Stalling</i>
2023
Oil on canvas
182.9 × 152.6 cm 72 × 60¹/₁₆ in.</p> <p>7 Timothy Lai
<i>Contemplating The Seat</i>
2023
Oil on panel
22.9 × 32.7 cm 9 × 12⁷/₈ in.</p> <p>8 Timothy Lai
<i>Backed Into a Corner</i>
2023
Oil on panel
32.7 × 22.9 cm 12⁷/₈ × 9 in.</p> <p>9 Timothy Lai
<i>Reconsidering Ideals</i>
2023
Oil on canvas
152.1 × 183 cm 59⁷/₈ × 72¹/₁₆ in.</p> <p>10 Timothy Lai
<i>What to Say Next?</i>
2023
Oil on canvas
183.2 × 152.6 cm 72¹/₈ × 60¹/₁₆ in.</p> <p>11 Timothy Lai
<i>Head to Head</i>
2023
Oil on canvas
183 × 152.6 cm 72¹/₁₆ × 60¹/₁₆ in.</p> <p>12 Su Yu-Xin
<i>Corridor of sunrise (Elephant Trunk Tunnel)</i>
2022
Soil, ochre, Thangka pigments, ceramic powder, orpiment and other handmade pigment on flax stretched over frame
150 × 260 cm 59¹/₁₆ × 102³/₈ in.</p> <p>13 Su Yu-Xin
<i>Visiting Cloud</i>
2023
Black volcanic ash, malachite, white pearl, orpiment, ceramic powder, Iwaenogu, red volcanic ash, titanium dioxide, purple shale and other hand-made pigment on board
85 × 120 cm 33³/₁₆ × 47¹/₄ in.</p> | <p>14 Su Yu-Xin
<i>Smoke becoming cloud #2 (Mauna Kea, Hawaii)</i>
2022
Various colors of volcanic ashes, white pearl, ochre, Iwa-enogu, Indigo lake pigment, orpiment, soil and gesso on board
115 × 205 cm 45¹/₄ × 80¹/₁₆ in.</p> <p>15 Chris Huen Sin Kan
<i>Tess</i>
2023
Oil on canvas
225 × 285 cm 88⁹/₁₆ × 112³/₁₆ in.</p> <p>16 Chris Huen Sin Kan
<i>Joel, Balltsz and MuiMui</i>
2023
Oil on canvas
285 × 225 cm 112³/₁₆ × 88⁹/₁₆ in.</p> <p>17 Su Yu-Xin
<i>With or without the sun #2 (Coastal Road on the East side of Taiwan)</i>
2022
Camphor tree pigment, eggshells, lithargite (massicot), clam fossil powder, soil, granite, yellow ochre, copper silicate, green sandstone, synthetic mauveine and violet, other hand-made pigments and oil on board
225 × 130 cm 88⁹/₁₆ × 51³/₁₆ in.</p> <p>18 Su Yu-Xin
<i>The Newborn</i>
2023
Pink coral (Tubipora musica), green soil, sulfur, chalk, acrylic paint, red halloysite, oil and other hand-made pigment on scroll made with flax
263 × 124 cm 103³/₁₆ × 48¹³/₁₆ in.</p> <p>19 Su Yu-Xin
<i>In Dust of the Land</i>
2023
Orpiment, yellow ochre, dirt, tourmaline, coal waste, charcoal, hematite, soot ink, sulfur, seashell fossils, malachite, green soil, DuPont titanium dioxide, madder root lake pigment and other hand-made pigment on scroll made with flax
267 × 124 cm 105¹/₈ × 48¹³/₁₆ in.</p> |
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