

KIT LEE

50 WAYS OF INSTALLING AN EXHIBITION
(AND RANDOM STORIES)

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1.

Do a site visit in advance and have a walk in the exhibition space on your own.

Head down, looking downward. Like you are up in the air, looking down to your own life. Is it nice? At the moment, you are either too excited or spaced out. A big pile of breathlessness makes you breathe. You wish there was a window that the sunlight can leak in.

Are there any windows behind these walls?

2.

a. Divide the space, or, b. leave it as it is.

3.

Build a room or some rooms.

4.

Build some walls.

5.

Make sure you have enough production budget.

6.

Build extra walls that look temporary by using aluminum, plaster board, wood and plywood, etc. Show the structure at the back of the walls.

Temporary could be good. When it fits the context, it is good. Whatever works.

7.

Change the color of the walls totally or partially.

You change the color of that wall because you want to hang that particular painting on that wall. And the color is perfect for it.

8.

Hang some works at eye level.

'I just want to hang that painting there properly.'

(Are there any windows behind these walls? The painting looks better with some sunlight.)

9.

Hang some works on the back of the temporary walls that show the wooden or aluminum structure.

10.

Hang something up high. It is the center piece of this exhibition.

Look up, 'Phew. It's a big thing.'

'Most of the time, I don't know what am I looking at.'

11.

Hang a big work up high.

'Cities.' It recalls some city experiences. Like looking up at a skyscraper or a wall-like monitor advertisement in some metropolitan cities. Spectacular, unforgettable and forgivably fleeing. Now I just look at the sky. These days, we all like to look at the sky.

12.

Repeat.

Now I just look at the sky.

13.

Don't make decisions too quickly.

Be careful of them. Stay away from them. Safe form harm.

14.

Make decisions quickly.

12.

Repeat.

I don't know what am I looking at.

15.

Make a big installation in the middle of the gallery space.

He said, 'I lose my interest if anything becomes big.'

16.

**Fill the big gallery space with big and small works.
A mix of installation, projections, sculpture and
paintings would be nice.**

*There's nothing wrong about becoming big. Being small
could be useless and pretentious. Small is not always
beautiful.*

17.

Cover the wall with photographic wall paper if there are big walls.

An ideal standard, alienated reality. 'I like it a bit smaller though.' Perhaps, he likes it more than any other works in the exhibition. It is big but not really loud. 'Because you edited this image. It looks simple.' Sometimes, simple is good.

18.

Resemble or mimic nature.

I'd rather go out but I am already out in the sun. Get out of my way, please.

19.

Planning schedule for production and shipping.

Planning schedule for production and shipping.

20.

Leave the whole gallery, or one of the rooms empty.

21.

Hang or install one or a few works sparsely in a gallery.

Everywhere, everywhere. Not anywhere.

22.

Play some sound or edited songs in the empty gallery space. Or with one or a few works installed.

23.

Lit up the room/gallery with florescent light. Make it clinically bright.

24.

Keep the room/gallery dim or dark.

Or, all of the above, if possible and necessary.

Forget about how people look at you. For you, perhaps it feels more intimate to pace in the rather empty space than being at home, or, having a walk in the park. You need yourself. You want to prove this need and you stop exhaling for a few seconds.

Before you breathe out, you are with yourself. Sound is clear and temperature is constant. A face with a smile flees to your mind. Air breathing out from your nose slowly. The closing announcement in the museum sounds pleasant and melodious.

25.

Have a voice-over in one of the rooms, or in the main room.

It's the voice itself talking, echoing in the room, self-referencing its existence. You are witnessing a voice talking to itself. Not a person.

You simply don't know why people need to listen to you. You know we need to communicate. You enjoy it too but just don't get it. You know your confusion because the sound in your head is clear.

26.

Hang one or a few flat screen TVs or projection screen from the ceiling away from the wall.

You heard people wondering what does that mean? Are they, or we, focussed on the wrong subjects? We are curious and somehow critical to relatively minor or unimportant things. 'I just found it fun to hang the screens from the ceiling.' You missed the time when you were younger. You were surrounded by friends who made stupid jokes all the times. It was care-free. You know you should think about and deal with some bigger issues. This is probably what you are doing but you don't want to tell. Like you don't want to talk about the content of the videos that will be played in these flat screen TVs. You just want to hang them from the ceiling. You know why but you don't want to tell.

27.

Arrange objects randomly on the floor.

You are pacing around the objects solemnly. You better look serious. Of course, you are serious. You feel helpless too.

28.

'You did my best.'

'They do it for you.' To work with different professionals to accomplish a project with wider concern about some current or bigger issues.

He is smart. A lot of issues can be included under his kaleidoscope-like research and art-making approaches. His missions always accomplished without being actually realized. It's ok. He knows some hypocrites squeezed poetically. We all learned the wrong things and thought we were right. We felt alright. As one of us, It's probably hard for him to breathe because the problems that happened and remained in the world are unbearable. He doesn't change me. Smoking time is good.

'This is the plan for a better future.' he said.

22.

Take smoke break.

'What can I do? Tell me what to do.'

'Tell me what to do.'

30.

Documenting everything. You might need these photographs or video documentation as the materials to be used in the installation. They could also be included in the publication or YouTube videos for interested people to learn more about your process of creation. You also might want people to know how much effort you made.

You know you probably want to be understood. Actually, everything is clear in your head. You don't want to be irritated. You know your confusion and you know what you don't want. Sharing is such a strange thought. Try not to share too much.

31.

Put something relatively small in a big space.

A gaze is very close to the truth when you can't react to the swift revelation. In a blink of an eye, it is gone.

32.

Standing in the venue, feeling tired and helpless.

I have become very indecisive. Or am I just slow? Like a moving hand swinging in the air constantly. The calm guitar phrase that could play continuously for several minutes. I am slowing down a bit to synchronize with it loosely. And, it is not poetic. Not at all. In a second, you have all the time in the world that you are on your own.

33.

Preparing the floor. Cover the concrete floor with carpet. Choose the right color.

What you really care about is your shoes. You are wearing your old sneakers. Imagine walking on the carpet, it feels soft and it makes no sound. You used to miss the floor in a place where you had been. The whole floor was covered with dark blue carpet. You missed that floor. That's why you are wearing sneakers that the bottoms are almost worn out. You can feel your every step and miss the floor that you keep thinking of. Linger is a slow dance.

22.

Take smoke break.

35.

Talking to yourself.

Whatever happens, don't dance in the gallery. Never dance in a gallery. 'What if I run in the gallery?' You started to think about something randomly. Your stomach is empty and you light another cigarette. You are not sure about can you finish installing the exhibition. You are tempted to go away. Nothing really matters. Something happened before suddenly appears in your mind like a movie – no, like several movies, that overlapped with each other. Everything is clear but you just can't see all the details. Such a disastrous projection of the past and the future that you know it will only last for a minute. You are idled, looking at your right hand like some character in a movie.

36.

Hang or install some works properly.

'It feels good. It does.' You wish other people can do what they want to do properly too. Because you know it feels good. It feels sad and good.

37.

Look at everything in the exhibition space and tidy up the space before the exhibition is completed.

It just takes time to know what it should be.

38.

Blame others when there are problems completing the installation.

Faces of some people appear in your mind. You try to rise above resentment and smile. It doesn't really help because it is you feeling guilty. Open the windows, wind blows in and the stuck feet start to move. Redundant. Shockingly, you don't notice that you ignore the fact that you are redundant.

39.

Time out.

22.

Take smoke break.

'A mere state to repose, an arduous way to get close.'

40.

Look at the whole space again. Assessing what could be done or re-arranged to make the installation better.

To live in a better world but you don't smile at all.

It is getting to an end when we started to realize that, we used to be more sensitive. It's ok. At some point, we will realize again.

It is not about the past.

After all, everything is in one place and nothing can really be changed.

It is a waste of time, probably it is good.

One day, even wishful thinking becomes obsolete. This day has come already. Probably it was the day when we last danced to a pop song from the radio. At least, deep in our heart, we were dancing and we were deeply touched. After the weeping or laughing, it's gone. Obsolescence might fade away but something has gone too. Don't you wish?

It is about a moment when you see everything a little clearer. Like gazing at a scenery through a half-transparent veil and all details become clear!

This is obsolete too. We will soon realize again that we are ridiculous. Otherwise, we are mentally dead. We used to be more sensitive.

49.

Relaxed, look at it again and start to walk around.

Don't dance in the gallery if it is not necessary, please.

You tell yourself, 'Don't dance in the gallery.' You smile but don't feel relieved. You never have a slightest thought to dance in a gallery.

'To be precise, don't dance in a painting show.

What if I run in the gallery instead of dancing?'

Unlike having a walk or doing dishes, just don't do anything if it is not necessary.

50.

Details are blurry.





There is no such thing as letting go.



Look at the wind.







I know you.







22

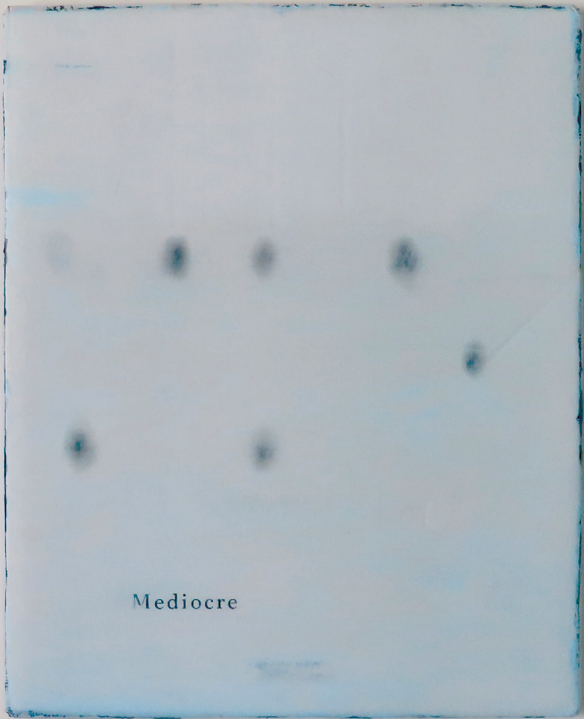




*The darkness is not the sky**







Mediocre

Images of reference works

1.

Untitled

2019

Looped video

Dimensions variable

Installation view of Resonance of a sad smile, ArtSonje Centre, Seoul, Korea

2. & 3.

A duty of memory

2019

Plywood, looped videos

Dimensions variable

Installation view at Honolulu Biennial, Hawaii

4.

I know you. You are always right.

2021

Digital photograph

5.

Close to you

2016

Looped digital video with sound

Installation view at Skin, Jane Lombard Gallery, New York, US

6.

How to remove a very big sticker.

2021

Transparent tape on wall, projection

Dimensions variable

Installation view at How to remove a very big sticker., The Hall, Taipei, Taiwan

7.

Except death (The agony without the ecstasy)

2017

Paintings, projections, digital

videos and readymade objects

Dimensions variable

Installation view at The Other Side of the Moon, Asia Culture Centre, Gwangju, Korea

8.

The Wall talks

2016

2 digital prints, wall

Dimensions variable

Installation view at A small sound in your head, S.M.A.K., Ghent, Belgium

9.

Mediocre

2021

Acrylic, emulsion paint, inkjet ink and pencil on cardboard, readymade object

66 x 53.5 cm

Cover

Daily photo taken in Taiwan

Biography

1.

Lee Kit, born in 1978 in Hong Kong. He graduated from Chinese University of Hong Kong and now lives and works in Taipei. Lee Kit's works range from painted fabrics, installations that enclose paintings, ready-made objects, video projections, to performative works that address seemingly ordinary daily rituals, concerned with redefining how we identify with the everyday. He has in recent years presented a wide range of works that aim to intertwine the boundaries between art and daily life, focusing on daily objects and ordinary practices. This is achieved by pieces that often generate multiple, contradictory narratives, transforming exhibition spaces and upstaging a tension between what is real and artificial, still and theatrical. Lee Kit's novel environments are rendered through ready-made objects and the use of his signature cardboard-paintings. Merging with video-projections, they establish a silent dialogue amongst equals that adds a further dimension to the artist's practice. Through a measured and subtle approach to his mediums, Lee Kit offers a model of resistance to constraint, be it existential, political or social. His intentionally mixed messages court intimacy and detachment differently suggesting the possibility that artistic practice and life merge in unexpected and transformative ways. His pieces can be understated and undemonstrative, but this modesty is nostalgic, lyrical and often surprisingly

beautiful. His subject matter is inherently local – everyday life in Hong Kong, the need for memory, community and freedom, stimulating our perception of the reality and fantasy. His works are intuitive acts that encompass his reflection on his personal life as well as the impersonal surroundings, exploring feelings that are powerful because of their uncertainty. For the artist, he is not expressing an emotion but an attitude. He has been selected to represent Hong Kong at the 55th Venice Biennale, Venice, 2013; is the recipient of the Art Futures Award at ArtHK in 2012, and is also one of the seven artists shortlisted for the inaugural Hugo Boss Asia Art Award in 2013.

2.

Born in Hong Kong in 1978.

Currently based in Taipei, Lee has taken part in residency programs all over the world, including the US, Europe and Asia. In his art practice, Lee utilizes various media such as projector light, videos, sounds, words and found objects, and his artworks represent the artist's desire to continuously blaze a trail for new expressions of painting. Having been born and raised in Hong Kong, a city that has been susceptible to political turbulence, Lee has been conscious of the current socio-political climate. He incorporates intricate expressions to provide an opportunity for the viewers to reconsider their relationships with society and others, and the nature of his artwork is what makes his exhibition spaces site-specific, reflecting the ambience and emotions of each location.

Selected exhibitions: Resonance of a sad smile, Art Sonje Center, Seoul, 2019; 'We used to be more sensitive.', Hara Museum of Contemporary Art, Tokyo, 2018; The Enormous Space, OCAT, Shenzhen, China, 2018; Not untitled, Shugo-Arts, Tokyo, 2017; A small sound in your head, S.M.A.K, Ghent, 2016; Hold your breath, dance slowly, The Walker Art Centre, Minneapolis, USA, 2016; The voice behind me, Shiseido Gallery, Tokyo, 2015; 'You (you).', the 55th Venice Biennale, 2013.

3.

Lee Kit has been active in the international art scene, and also represented Hong Kong at the 55th Venice Biennale in 2013. In recent years, he has not only shuttled between Hong Kong and Taipei but also frequently travelled for his exhibitions around Asia, North America and Europe. Lee tends to project the indescribable spiritual dimension of our quotidian existence to the exhibition venues with paintings, texts and images based on the dialogues that embody his personal attributes and implicit political struggle for survival. His artworks always leave the spectators with a feeling of empathy for his deep sentiments and acumen. In addition to creating artworks, Lee co-founded a non-profit art space named 'Things that can happen' with Hong Kong-based curator Chantal Wong in the historic district of Sham Shui Po, Kowloon in 2015. This art space is dedicated to providing a platform for open experimentation and dialogue in response to the rapidly changing cultural and political contexts of Hong Kong.

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Deze publicatie verschijnt ter gelegenheid van de tentoonstelling:

Lee Kit: Lovers on the beach

04.09.2021 — 05.12.2021

Text / *Tekst*: Lee Kit

Biographical sources:

1. <http://www.aike-gallery.com/artist.php?id=145>
2. <http://shugoarts.com/en/artist/177/>
3. <https://thecubespace.com/en/project/lee-kit-solo-exhibition/>

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