

**For Immediate Release:**

**LIGHTSTAGE** is delighted to announce a multi-artist photography and interactive performance art exhibition in Hong Kong: **HK:ID | identity and illusion**, 20<sup>th</sup> to 29<sup>th</sup> March, 2016, with works by Fan Ho, Scotty So, Austin Irving, Margot Errante, Christopher Button and Romain Jacquet-Lagrèze.

**HK:ID | identity and illusion** is a photography and interactive performance art exhibition gathering six Hong Kong-based artists together to explore individual narratives of personal identity, 'self' across time and space and sea and cityscapes on this incessant journey to somewhere both routine and new. Curated by Kara Winters and Kalina King, the artworks of **HK:ID** collectively and individually probe tenets of identity and play with illusions of light and being as told through the camera's lens, as captured if for an instant.

Opening the weekend ahead of preeminent art fairs Art Basel Hong Kong and Art Central Hong Kong, the group photography exhibition and subject matter of **HK:ID** is at once set in the fabric of Hong Kong society and landscape, yet also an invitation for the photographers to turn the camera anywhere beyond, with the understanding that each artist's frame of reference and perspective inherently begins grounded in his or her identity and influences of location.

Irving's doors and entry-ways – stunningly executed and devoid of human forms, with linear forms imposing a flattening illusion to the three-dimensional spaces -- invite observers to question entries and exits. Christopher Button also retains a quiet distance from his subjects, with a distinct cinematic influence, composing elegantly dramatic moments, scenes with a bustling city caught on mute. A triptych arrangement juxtaposes a still of a sun umbrella, a Hong Kong gentleman crossing a foyer, the iconic Hong Kong red taxi speeding into shadow.

These works pair with Fan Ho's black and white stills of a much older Hong Kong – photographs taken in the 1950s – yet of people, strides, building and city identities that are relentlessly timeless and classic. These works, presented in parallel, offer visitors the opportunity to consider questions of identity across the span of six decades, and the illusions of similarity or distance between the prints, and the definition of 'contemporary' versus 'historic' -- considering that Photographer Fan Ho was himself a young and captivatingly innovative photographer in his time as he took the camera, traditionally an instrument bound by studio and purposeful posturing, onto the streets and directed at the skies.

Scotty So recolours black and white photographs of buildings and skies, sometimes first inverting the black and white digital prints, producing hauntingly surreal and perhaps even lurid visions of the geometries and repetitive expanse of identical home units, windows, building structures, brought to sharp attention with blues, yellows, greens or the faded peach of his quintessential building landscape.

The visual cues for what is real and what is illusion are further questioned with So's photographs presented alongside Romain Jacquet-Lagrèze's new works *Blue Moment #19* and *Blue Moment #26*, being shown for the first time in Hong Kong. In *Blue Moment #26*, Jacquet-Lagrèze's vertical cityscape of buildings upon buildings and the inherent repetitive structures within, are at once an abstract and surreal portrait of dusk yet also invite viewers to consider individual identity within this sheer scale of warmly-lit yellow windows into individual homes and human life and daily routine. *Blue Moment #19* is a captivating abstraction of buildings and sea caught at the essential moment of dusk wherein the entire frame is infused naturally with a blue light – not an illusion.

The distinction between contemporary and historic identity blurs once again with a projection series. The glimpses of sea and boats are mirrored and expanded in a projection sequence of scenes of older Hong Kong seas and harbours, photographed by British Naval officer Ken Raby in decades past and kindly borrowed for this exhibition.

And where are the people? Italian-born photographer Margot Errante has composed hauntingly detailed, textured and evocative portraits a series titled *The Human Condition*, ever inspired by Italian painter Caravaggio's chiaroscuro. Errante's use of minimal, vignettted lighting and focus on the qualities of skin lead the observer's eye to ongoing, subtle discoveries.

In other works, So directs the lens on himself in a series of explorations on self-identity, incorporating projections and objects and acting out dreams, terrors and self-adoration. So considers the beauty and cosmetics regimes and aspirations of Hong Kong people in a series of portraits of women, heads turbaned with local brands.

And Margot Errante will lead an interactive portrait performance, *INSTANT ILLUSION*, over the 10 days of the exhibition. I for an I. The narrative of the 'I', the immediate self. A guided portraiture performance with 101 people over 10 days. Here identity and illusions blur: the photographer is also the subject, the subject is also photographer. #NotJustASelfie.

The public is invited to watch and join an interactive, experimental performance where photographer Margot Errante invites participants to assist in creating instant identities, instant illusions. The final portrait photographs will become part of a larger art work by Errante.

Margot Errante considers the ways we define our self: by name, by genre, by aesthetic values and cultural norms, by actions in the past, present and future. At the end of the day, Errante posits, who we are and what we value in life is in great part defined in relation to other people. Relationships with others are what help a child to shape his/her self. You may see yourself through another's eyes, or recognise self in contrast to non-self.

Here, today, step forward and show your HK:ID.  
Who are you.  
What is your story.

#HKID #HKIDme #identityandillusion #INSTANTILLUSION

EXHIBITION	HK:ID   identity and illusion
VIP OPENING RECEPTION	20 March 2016 17:00 – 22:00 (by invitation only)
GALLERY OPENING RECEPTION	21 March 2016 17:00 – 22:00 (open to public) rsvp to <a href="mailto:RSVP@lightstage.hk">RSVP@lightstage.hk</a>
EXHIBITION DATES	21 March 2016 – 29 March 2016 12:00 – 20:00 daily
INSTANT ILLUSION PERFORMANCE	21 March 2016 – 29 March 2016 Monday 21 March 17:00 – 18:00 Tuesday 22 March 20:30 – 21:30 Wednesday 23 March 14:00 – 15:00 Thursday 24 March 16:00 – 17:00 Friday 25 March 18:00 – 19:00 Saturday 26 March 14:00 – 15:00 & 20:30 – 21:30 Sunday 27 March 14:00 – 15:00 & 20:30 – 21:30 Monday 28 March 14:00 – 15:00 Tuesday 29 March 14:00 – 15:00  To participate, Instagram/Facebook a selfie or portrait by 24 Mar and tag “#HKIDme #LIGHTSTAGEhk @lighterati”  100 individuals will be invited to LIGHTSTAGE from 20 - 29 Mar to create INSTANT ILLUSION with Errante.
LOCATION	LIGHTSTAGE G/F, 218 Hollywood Road Sheung Wan, Hong Kong
MEDIA + PRESS ENQUIRIES	Kindly contact Ms. Kara Winters, Arts Business Director, at <a href="mailto:kara@lightstage.hk">kara@lightstage.hk</a> or +852 6109 1573

SHOWING ORIGINAL WORKS BY ARTISTS:

: FAN HO  
: SCOTTY SO  
: AUSTIN IRVING  
: MARGOT ERRANTE  
: CHRISTOPHER BUTTON  
: ROMAIN JACQUET-LAGRÈZE

## ARTIST STATEMENTS + BIOS

: FAN HO

Award-winning photographer Fan Ho has won 280 awards from international exhibitions and competitions worldwide since 1956. Ho has been elected Fellow of the Photographic Society of America, Fellow of the Royal Photographic Society and Fellow of the Royal Society of Arts, England; Honorary Member of the Photographic Societies of Germany, France, Italy, Belgium, Brazil, Argentina, Singapore and etc, and was honored with One-Man-Shows in the above countries. Ho's works can be seen and have been published in many International Photographic Annuals all over the world.

Fan Ho has been invited by 12 Universities in Taiwan and Hong Kong as "Visiting Professor, " teaching the art of film-making and photography. Fan Ho has written five books, one of them containing all his award-winning prints that is currently a permanent collection at the Museum of Modern Art, San Francisco. **The Living Theatre** is Mr. Ho's latest book done by MB Editions. Further, Fan Ho is an accomplished and acclaimed Hong Kong film director. He won the "Best Film Award" in Banbury International Film Festival in England. Three of his films have received the "Official Selection" of the International Film Festivals of Cannes, Berlin and San Francisco; and five of his films have been selected in the "Permanent Collection" of the National Film Archives of Taiwan and Hong Kong. He has also been elected as "judge" of the Taiwan Golden Horse Film Festival and Hong Kong Oscar Film Award. It is this diverse cultural background that makes Fan Ho's creative style so unique, full of lyrical beauty, dramatic power, and poetic grandeur. Fan Ho is currently living in California and Hong Kong and is represented by Themes + Projects by modernbook gallery.

In 2012, Fan Ho was rated one of the *Most Influential Asian Photographers* by [Invisible Photographer, Asia](#). In 2014, Fan Ho received the Life-Time achievement award by 2nd Global Chinese International Photography.

: SCOTTY SO

Scotty So is a 21 years old Hong Kong Based artist, born and raised locally. He works on different materials including Photography, Paintings, Drawings and Sculptures. Hong Kong has been a huge inspiration to his art. He adopts the sense of the surroundings that he grew up in and translated it onto his art. One of the topics that he often explores is the relationship of the natural space and the artificial element in this city. On his recent work, he observe the identical buildings and construction sites and tries to translate them into a more organic form to give it a new form and a new way to be seen.

On the photography series of himself, he takes on the emotional, theatrical, and technical roles of both model and photographer as in the movies, he is the director, scripts writer and the actor. His gay world is tantalizingly dark yet intelligently rich. Observers can be drawn into the unveiling of his creative early experimentation. At this stage in his development there is an obvious schizophrenic search for the artist to him to find himself. He yet is still torn between different identities underneath. His energy is a wild expression of his own beauty and his teenage angst between erotic surrealism and poetry.

: AUSTIN IRVING

Born and raised in New York City, Austin Irving graduated with a BFA from the Department of Photography and Imaging at TISCH School Of The Arts at New York University. Her photography has been exhibited in galleries and museums in California, New York, Ohio, Washington, Illinois, Virginia and New Mexico. She is a 2016 nominee for the United States Artists Fellowship and was a finalist in both the Architecture and Landscape categories for the Felix Schoeller Photo Award in Osnabrück, Germany. Her photographs have been featured in The LA Times, Art Ltd., Artillery, TimeOut NY, The International

Herald Tribune, Wired, Slate, Architectural Digest, Frontrunner, Artsy, and Artweek LA. Irving currently lives and works in Hong Kong; her work in the United States is represented by Wilding Cran Gallery.

NOT AN EXIT proposes a closer examination of the everyday locations that we routinely pass through. The subjects of the series are doorways and hallways, liminal spaces intended for movement that somehow appear impenetrable. Maze-like optical illusions occur when the linear elements align to simultaneously flatten and expand the two dimensional plane. Void of cultural signifiers, belonging to no specific place or location, a universality of line and form reoccurs from image to image, offering a deeper assessment of the formal elements that make up the spaces we pass through and sometimes never truly see. We are going somewhere and yet—there seems to be no way out.

The images included in NOT AN EXIT were made on location in Thailand, The Netherlands, China, Singapore, Malaysia, Hong Kong, California, New York, Virginia, Arizona, and on a cruise ship in the Sea of Cortez.

: MARGOT ERRANTE

Margot Errante, born in Como, Italy, is an award-winning Hong Kong based photographer and sinologist specialising in portraits and architecture. After studying in Paris and London, she came to China over 20 years ago, studied Chinese at BLCU in Beijing and started out as a travel photographer. She has worked as a Chinese, Italian, English, French and Portuguese translator and cultural mediator, taught in Chinese secondary schools and universities, and written a Chinese Language Course.

She then specialised in ethno-linguistics, focusing on Chinese regional dialects, and later in Cultural Anthropology and ethnic minority groups. In 2004, she lived in an indigenous village deep into the jungles of the Sino-Burmese border, researching the Wa minority people. The photographic fruits of this study culminated in a successful photographic exhibition held in Como (Italy) in 2005.

Her media career spans wide, she was selected as the photographer for a Italian diplomatic mission across Asia, traveling from Italy to Japan by car. She wrote and directed a TV documentary about Canada's First Nations, and wrote, directed and hosted the TV program "Beijing Express" – on Beijing's pre-Olympic transformation, both for CNBC.

In 2010 Margot co-curated the Hong Kong Pavillion at the 12th International Architecture Exhibition of Venice Biennale.

Her photographs have been featured in publications such as Sout China Morning Post, Wallpaper, China National Geography, Home, PRC, Ming, Domus China, Hinge, Perspective, MPW, and two books: Beijing Architecture & Design (2008) and 500 Years of Italians in Hong Kong and Macau (2013).

: CHRISTOPHER BUTTON

Christopher is an artist and photographer, living and working in Hong Kong.

Christopher's inspirations are drawn from the cinema and the city. The influence of the films of Wong Kar Wai, Kubrick and Tarkovsky are easily identifiable in his work. His quiet yet cinematic

images look to explore the inner life of his subjects. Gently unraveling the confines that surround us all, exposing vulnerability in darkness and beauty.

Work from his first solo exhibition **'Some Dream'** combines photographs of people in moments of contemplation and introspection with details and accents of the city in which they live. This combination of inward thought and outward, abstract reflection has a haunting, dream like quality. Using both analogue and digital cameras, Christopher's images glisten with colour and light.

: ROMAIN JACQUET-LAGRÈZE

"For me, photography is a way to cast fleeting moments in still images. Moments don't last; places and people disappear in time. One particular day I was shooting the city at sunset, bright light washed out most of the colors, you could feel the heat through the images. I decided to stay a little longer to watch the sun going down and the city lighting up. I witnessed how just for few minutes the city was enveloped in a deep blue haze. The blueness projected itself ferociously onto the buildings that looked colorless just a little while before. I was deeply impressed. The only way to eternalize this ephemeral moment was with my camera."

"The sun was shining on the sea,  
Shining with all his might:  
He did his very best to make  
The billows smooth and bright —  
And this was odd, because it was  
The middle of the night. ... Excerpt from "The Walrus and the Carpenter" by Lewis Carroll (author of 'Alice in Wonderland')

According to art world legends this poem inspired surrealist Rene Magritte for the making of one of his most famous paintings: 'Empire of the light'. This masterpiece depicts the paradoxical image of a nighttime street, lit only by a single street light, beneath a daytime sky. As per Magritte: "This evocation of night and day seems to me to have the power to surprise and delight us. I call this power: poetry". The painting is almost monochromatic, showing only blue, white, black, and yellow/gold. In theme and color scheme it's not unlike Romain's latest series: 'The Blue Moment'.

Yet Romain's work is real; documenting that split moment at summer's dusk when the city turns blue. Over two summers the artist scouted elevated vantage points with a large format camera. No filter or heavy photo shopping has been applied.