807, K11 ATELIER Victoria Dockside, 18 Salisbury Road, Tsim Sha Tsui, Hong Kong | Tuesday - Saturday 11am - 7pm

海邊的朋友 | ***Friends at Sea***, 2024. 布面油畫、油粉彩、彩色鉛筆 | Oil, oil pastel, colored pencil on canvas. 162 × 194 cm. 圖片提供：貝浩登 | Courtesy Perrotin.

ob
Water Line

September 14 – November 09, 2024

Mirror less than a shudder... both
pauses and caresses, the passage of a liquid
bow on a concert of moss.

Paul Claudel, *The Black Bird in the Rising Sun*

ob's world is one where tranquility pervades. Gentle hues, misty scenes, and wide-eyed, reticent girls create a sanctuary where one's defenses quietly dissolve. Softened contours rendered in oil pastels form a blue haze, imbued with the spirit of gathered moisture. This atmosphere stirs emotions, allowing them to accumulate, ferment, and flow within. Everything in the painting morphs gradually, sometimes fading into nothingness, at other times reemerging with vivid clarity. Dreamlike yet grounded in tangible objects, these scenes navigate the delicate boundary between reality and dreamscape.

Water transcends being merely a subject in ob's paintings; it becomes a medium. Be it a pond where water lilies bloom, a distant coastline glimpsed during a picnic, a lake traversed by boat, or a bathtub filled with water, water carries the artist's intrinsic imaginings of matter. Delving into the essence of water, she consistently expands and draws on its fluidity, uncertainty, boundaries, and transparency. This reshapes reality with subjective distortions, all fluidly converged through water. Here, water acts as a catalyst, opening the passageway to another world.

In this world, mermaids fondle flowers by the water's edge; little girls sprout white wings, merging with the swans in the pond; a girl peers through a hole above the water, her long braids playfully entwining with the underwater creatures' frolics. Meanwhile, we can still recognize familiar scenes within the

ob
水線

2024年9月14日 – 11月9日

與其說平靜如鏡，不如說微微顫動……
既是間歇又是撫慰，液體的琴弓劃過泡沫的合奏。

—— 保爾．克洛代爾，《旭日中的黑鳥》

ob創作的藝術世界是一個能讓整個人安靜下來的世界，柔和的色彩、朦朧的場景以及瞪著大眼睛不發一語的女孩形象能夠讓人放鬆，卸下層層盔甲。淡化了稜角的油彩筆勾勒出的藍色氤氳，集聚著水汽的能量，總會讓各種情緒在人的體內積累、發酵，而後流動，畫面中的一切似乎也隨之緩慢地變化，時而要消逝至無痕，時而清晰如光景重現，如夢魘一般，卻又有著實存的物質對象，讓人在現實與夢境之間遊走。

水成為了她畫作中的媒介，而絕不僅僅是主題。無論是睡蓮盛放的水池，或是野餐中遠眺的海岸，泛舟的湖水，甚至是裝滿水的浴缸，水承載著藝術家對於物質的內在想像，將對於水的深挖本質的想像不斷拓展，由水的流動性、不確定性、邊界性、透明性等等出發，賦予現實各種非客觀性的變形，並透過水將它們聚集在一起。水就像是一種萌芽，觸發了朝向另一個世界穿梭的機關。

在這個世界中，美人魚在水邊悠哉地撫弄花朵；小女孩的身上長出了白色的翅膀，與身後池塘中的天鵝融為一體；小女孩從水面上方的洞口觀望著海水中的生物，長長的辮子彷彿也參與了它們的嬉戲。同時，我們在畫中依然可以辨認出屬於香港這座城市的碼頭風景，在日常生活中經常會出現的

魚鄉 | ***A Town of Fish***, 2024. 布面油畫、油粉彩、彩色鉛筆 | Oil, oil pastel, colored pencil on canvas. 130.3 × 130.3 cm. ©2024 ob/Kaikai Kiki Co., Ltd. All Rights Reserved. 圖片提供：貝浩登 | Courtesy Perrotin.

鳥市集 | ***Bird Market***, 2024. 紙上彩色鉛筆、粉彩 | Colored pencil and soft pastel on paper. Unframed : 13 × 12.7 cm. Framed : 22.1 × 21.9 × 3 cm. ©2024 ob/Kaikai Kiki Co., Ltd. All Rights Reserved. 圖片提供：貝浩登 | Courtesy Perrotin.

paintings: the harbor views of Hong Kong, the everyday window-side vistas, and the solitary figure gazing out of an airplane window, all inevitably pulling us back to reality. ob thus effectively sketches a world brimming with uncertainty.

On character depiction, she explains: “The structure of the human mind, the natural environment, and the physical systems of living organisms repeat life and death, so uncertain situations are inevitable. I treat my characters symbolically as a motif that contains the various possibilities before it settles on something, to think about how we can live in better circumstances for ourselves and others.” In her eyes, these figures extend beyond the representations of human girls, embodying instead the mythical and folkloric creatures. Just as she re-imagines the mermaid tales, she persistently breathes new life and meaning into these forms.

The world of uncertainty ob constructs, one could argue, inspires us to embrace our subjective perspectives and imaginations. As we strive to eliminate subjectivity from logic and science, emphasizing the importance of objectivity in maintaining the world’s order, we often find the world chaotic and fragmented. Deprived of subjectivity, all things around us become static and lifeless, matters irrelevant to our existence. We struggle to reconcile with the world and find harmony with others. However, in ob’s paintings, these elements—past, present, and future; opposing and contradictory—seem to harmonize under the unifying influence of water, offering an oddly beautiful vision. Her works continually spark and awaken the viewers’ imagination, encouraging them to identify beloved imageries from their own surroundings. These emotionally rich forms facilitate a profound transformation of one’s spiritual energy.

Beyond the events she has experienced and the views visible to her eyes, there exists an indescribable, elusive in-betweenness (Awayi) equally essential to her imagined world. “I constantly feel that it is difficult to make definitive statements about something in today’s world,” she continues, “This is because I believe that there are few things that can be divided into black and white. The human psyche is a complex mixture of opposing elements, such as life and death, male and female, children and adults, and it is as though these conflicting elements are swirling within us like a vortex. When you try to make something complex easy to understand, sometimes it appears to be missing more elements than it really is. I believe that the ‘in-between’ can stimulate the imagination of each individual and deepen their understanding towards others.” Clearly, the “in-between” she refers to includes temporal, spatial, and interpersonal gaps and absences. They are invisible, often circumscribed by individual perception. Yet it is precisely this awareness of the unseen that opens up the dimension for imagination, ultimately leading to a space of creativity.

窗邊景色，還有獨自坐在飛機上望向窗外的身影，這些又不可避免地將我們拉回現實。由此，ob實質上勾勒了一個充滿不確定性的世界。

正如她對自己的人物所做的闡釋：「人類的心理結構、自然環境和生物的身體系統，由於生死反复，不確定的情況在所難免。當考慮在何種情況下，我們才能更好地與自己和他人相處這一問題時，在對某種事物產生固定想法之前，必須認識到它所具有的各種可能性，我便是以這樣一種象徵性，來創造人物形象。」在她看來，這些形象並不是單一地指向人類女孩，而更接近民間故事和神話中的非人類。一如她對美人魚故事的重新解讀，她不斷地賦予這些形像新的意義。

可以說，她所描繪的這樣一個充滿不確定的世界，帶給我們的是進行非客觀化感受與想像的啟示。當我們盡力排除邏輯與科學的主觀性，強調客觀性在維持世界正常運作的重要性時，往往會發現世界成了混雜散亂的存在，缺少了非客觀性，身邊的東西變成了靜止的、僅僅只是對象的無機物，甚至變成與我們自身無關的事物。我們苦於無法與世界調和，無法與他人和諧的境況之中。然而，在ob的畫中，這些事物，過去的、現在的、未來的；對立的、矛盾的；似乎在水的統一作用之下，諧調在一起，向我們展示了似乎有些怪異，但充滿美好意願的想像。她的作品又一再觸發、喚醒人們的想像，讓人們也得以在外界景像中汲取偏愛的形象，這些形象承載著豐富而又充實的情感，使人們實現自身精神能量的轉換。

當然，對ob而言，除了實際經歷的事件、雙眼可見的景象，某些不可名狀、難以辨認的「間」(Awayi) 同樣是構成這個想像世界不可或缺的因素。她感覺到：「在當今世界上，很難一言以蔽之地對某個問題或事件進行斷定。因為事實上很少有東西可以黑白分明地進行判斷。人類的心理是一個複雜的混合體，其中包含著各種相互衝突的元素，例如生與死、男性與女性、兒童與成人，這些相互衝突的元素會在一個人的內心深處不斷湧動。當你試圖讓複雜的事物變得易懂時，可能相較於原本既定的那些因素，從某些缺失的地方可能會看得更清楚。類似這樣一種距離（間），可以激發每個人的想像力，並加深對他者的理解。」顯然，這裡所說的這種「間」包含了時間上的、距離上的、人與人相互關係中的各種縫隙、欠落，它是不可見的，甚至僅限於個人的直接感受，然而正是這樣一種對不可見之物的察知，代表了一種對想像開放的向度，並最終歸於想像的空間。

湖畔野餐* | *Picnic at the Lake, 2024. 布面油畫、油粉彩、彩色鉛筆 | Oil, oil pastel, colored pencil on canvas. 112 × 162 cm. 圖片提供：貝浩登 | Courtesy Perrotin.

As the Italian writer Gabriele d'Annunzio once wrote, "The richest experiences happen long before the soul takes notice. And when we begin to open our eyes to the visible, we have already been supporters of the invisible for a long time." [1] In other words, these invisible elements are the key to unlocking the essence of our inner selves. ob's work captures and transforms these hidden facets, using imagination to turn this key and conjure new visions. Though these visions may be confined to the canvas, they brim with such beauty and enchantment that they stir and rekindle our yearning for imagination.

Through her art, ob confronts the uncertainty of the world, blending the visible with the invisible in a landscape of imagination. She reveals to us that only dreams remain constant. Her creations enable us to transcend the concrete, to follow our deepest visions and feelings without restraint. These imageries, rich with genuine emotion, leave us with a sense of profound strength as we awaken from the dream.

Text by Sara Jing Yuan
Translated by Lingxuan Tang

正如意大利作家加布里埃爾・鄧南遮所說：「內涵最豐富的事件，在我們的心靈察覺到它之前，早就降臨於我們身上。當我們開始對可見之物張開眼睛時，我們很久以來早已附著於不可見之物。」[註1]也就是說，這樣的不可見之物才是使我們面對內在深處的事物本質的「鑰匙」，而ob的創作恰恰是對於這種不可見之物的凝視與變形，讓想像駕馭著這把「鑰匙」，製造出新的景象，儘管這一景像或許僅限於畫面之內，但它已傳達足夠的美好和夢幻，並起到了一種喚醒的功能，喚醒人們對於想像的嚮往。

最終，當ob面對這個充滿不確定性的世界進行創作，將眼前所見的現實與自身感受到的不可見之物融入想像的境地，才讓我們意識到唯有夢本身才是恆定的。它讓我們得以超越眼前所見的具體之物，不受拘束地追隨內心自然萌發的形像或感覺，這些形象承載著豐富而又真實的情感，讓我們在走出夢境那一刻，充滿著已然生成的力量。

撰文：袁璟

About the artist

Born in 1992 in Kagoshima, Japan; now lives and works in Saitama, Japan, ob is one of the most important artists who emerged as part of Japan's SNS generation in 2010. As a university student in Kyoto, she organized and curated several local exhibitions after reaching out to other artists of her age through the illustration communication service pixiv. This culminated in the exhibition "wassyoi" in 2010 for which she received much attention and acclaim. The name "wassyoi" itself stems from the chant used by revelers in Japanese street festivals. As part of the new generation of artists who grew up in an environment where video games and social media have always been part of daily life, ob explores the dreamy filter of the feminine psyche through the recurring motif of a wide-eyed young girl in her delicate, atmospheric paintings. ob collaborated with renowned cosmetics line shu uemura in 2013 and has been featured numerous times in art fairs overseas.

關於藝術家

ob 1992 年出生於日本鹿兒島縣，目前工作生活於埼玉縣。ob 是 2010 年開始流行的日本社群媒體世代藝術家中最重要的一員。作為一名在京都求學的大學生，她透過插畫傳播分享平台pixiv與其他同齡藝術家接觸後，組織並策劃了數場當地展覽 。 ob 在展覽"Wassyoi"後獲得了廣泛的關注和讚譽，其展覽名稱本身來自日本街頭節日上狂歡者所唱的聖歌。電子遊戲和社交媒體已成為日本新一代藝術家日常生活環境的一部分，ob 身居其中，透過在精緻與氛圍兼備的畫作中反覆描繪大眼睛的小女孩，探索著女性心靈的夢幻濾鏡 。 ob 於 2013 年與知名化妝品品牌植村秀合作，並多次在國際藝術博覽會上亮相。

[1] Gabriele d'Annunzio, *Contemplatione della morte*. 2nd ed., Milan, 1912, pp. 17-18.

【註1】鄧南遮，《對死的靜觀》，譯本，第19頁。

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