

ШОУИД

ISSN: 1755-800X

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Glitter & DOOM

Espira

Q : A naked female form; a Tesco plastic bag over her head, holding a gun-shaped rasher of bacon. Is this a straightforward attack on the evils of capitalism and material consumption?

A : I don't think the work has an intention to assail Tesco. I am not an anti-anything person nor am I anarchic. I am inspired by London but admit that the city has inexplicable problems culturally and socially.

Q : London in particular or any metropolis?

A : I've seen NYC and Stockholm. I agree that every city has its problems, but I still think London is very unique and I feel continuously enlivened by it.

Q : When people try to perceive your work, they are not only startled by its surreal composition, but also the sense of nostalgia for the mundane that is twisted from their conventional forms.

A : Art is very subjective and I welcome this. I'm interested in many different things, Fashion, music and photography. Fashion in particular. The seeking of perfection creates fashion, as a concept; imperfect is a contractive yet alluring subject.

There is not a great distinction between mundane and fantasy: a female body modelling a 'magazine' post suddenly 'disturbed' by a discarded Tesco bag. I deliberately chimed in these elements into my composition to create disjunctions between extremes.

Q : The ambiguity continues. In *Ov-corse*, a wrinkled elderly woman is ironing. The idea of ironing-straightening a creased garment contrasted against the old, aged and used corpse. She also wears a mask, suggesting a theatrical vigour.

A : The work also has a delirious effect. The juxtaposition between the 'vital' red of the iron table against the *drabbed flesh* inverts the ipseities of the two objects.

Q : You have applied some destructive weapons in your work such as the turret of a tank, a scalpel and spiked

armours. What is the implication of these rather intrusive and violent objects?

A : I think they are more like costumes and props than armaments. I have no doubt people will have similar interpretations. I do not reject their interpretations and manipulations, art is very subjective and I welcome.

Q : Do you think people strive to distil meanings when confronted by art and installation, but these meanings are generated from nihilism?

A : The positive thing is that the process can fertilize dialogues. For example, if people have a strong reaction towards the Tesco bag, convinced about the domination and bombardment of high street chains. At least people are conscious about ecological and environmental impacts typified by the plastic bag. But personally I still go to Tesco simply because it is convenient and cheap.

Q : Excuse the Freudian cliché, but was your childhood traumatic at all?

A : I was raised as a strict Mormon from which I later broke away. The town where I grew up, people were meticulously religious.

Q : Religion is another version of propaganda. It attracts people who are fond of belonging and acceptance.

A : Not to say I have a repressed childhood but I have experienced a religious life, experimented with Goth, punk and post punk. Basically, these are concepts which a collective of individuals share common ideals or certain dogmas. Whether it is music or fashion.

Q : Apart from the graphic manipulation, iconographic interpretations and unconscious symbolisms, how do fashion and music influence your artistic realm?

A : The influence is boundless; lyrics have a strong effect on my work as well. Land and Rock n Roll Nigger by Patti Smith, We Prick You by David Bowie to name a few. By Ricky Lau



INRI



1999, 50x70cm, Limited Giclée prints on archival paper, (2006)





Fearsome Joy, 50x70cm, Limited Giclée prints on archival paper, (2005)





Daddywabashu, 50x70cm, Limited Giclée prints on archival paper, (2005)





Sabbatical, 50x70cm. Limited Giclee prints on archival paper, (2005)









The Story of the Eye, 50x70cm, Limited Giclée prints on archival paper, (2005)

