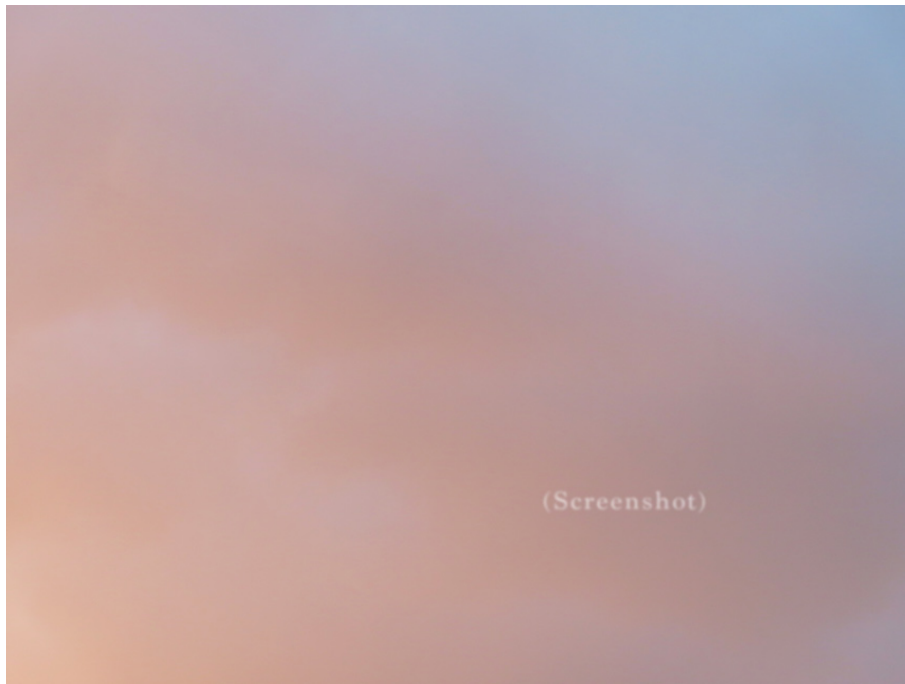


**LEE Kit 李傑**  
**(Screenshot)**

December 12, 2020 – January 30, 2021  
Tue-Sat noon-6pm



LEE Kit, *Screenshot*, 2020, inkjet print on watercolor paper, 52.5 x 70.0cm

One day, something happened. You felt like being torn apart, physically and emotionally. You tried not to let the pain got to you. The worst thing was that you were left alone, facing the beautiful world that used to mean everything to you. Traumatized, numb, paranoid, shaking, idled, and being awoken in any moment in a day or night by your own voice in your head and in your throat. It's not a nightmare. It's a norm, a new one. It took years for you to get used to it. Something was missing.

You could only put your hands in your pockets so you became the only one who knew your hands were shaking. There was nothing in your pocket for you to grasp. You knew it. You grasped your fingers, head down, kept walking. You would try to go somewhere else if you needed to. Strolling around an empty harbor didn't calm you down. You just didn't know how did that happen. You were scared, unsettled, and quiet. You heard no sound when your eyes were open. Closed your eyes, all the noises you tried to avoid stuck in your breath. It's another sunny day that burnt you and left you in chill.

Someone fled from the harbor but not you. Those who fled away were left alone somewhere. They were missed and you missed yourself. Those should be blamed and condemned remained untouched.

Guiltiness, screenshotted.

LEE Kit, November 2020

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In recent years Lee Kit has been a traveling artist. He has been invited to travel to nearly forty cities around the world in order to exhibit in biennials, museums, galleries and other institutions. Kit would usually live and work in a specific location for a while so that he could create and exhibit at the same time. When the artist had a solo exhibition at the Hara Museum of Contemporary Art in Tokyo in 2018, he spent a little over ten days in and around the museum. While there, he spent most of his time observing the behaviors of people associated with the city of Tokyo and their emotions that manifested through their actions. With the exception of some paintings and objects, the show was composed of projected images which Kit recorded around the museum on a daily basis and edited for this exhibition. When the museum staff arrived at the exhibition each morning, they saw near-empty spaces. When they turned on the projectors one by one, light and sound would fill the rooms. Soon visitors moved around the museum, superimposing their own shadows on the projected works of art. By using all kinds of environmental factors such as the changing time and weather, Kit visualized the stillness, movement, atmosphere, and lights and shadows of a sentimental space such as the Hara Museum of Contemporary Art — a western style private mansion established before the war that will be sadly closed early next year.



LEE Kit 'We used to be more sensitive.' Installation view at Hara Museum, Tokyo, 2018

As mentioned above, Kit's exhibition space does not diminish the quality of his artworks by allowing people to be part of it. In the same way, no matter how people got involved in his artistic practice, its essence would never be tainted. Kit's work and his art making are open but closed, and closed but open simultaneously. The greatness of Lee Kit is that he realizes a new methodology of making things happened in his exhibition while securing unrestricted freedom for others at the same time, in addition to practicing this methodology in his everyday life.

Since March 2019, his hometown of Hong Kong has been subjected to an unprecedented harsh reality. It is not hard to imagine that this event was not only a social incident for many people, but a tragedy whose relentless fragmentation inflicted unhealable wounds on the individual level as well. About a year later, the COVID-19 spread from Asia to the rest of the world. Given this backdrop, this exhibition titled (*Screenshot*) was developed around the concept of "guiltiness." The artist will not be coming to Tokyo this time due to the ongoing tight travel restrictions. Instead, he will send the gallery instructions on how to set up the exhibition from Taiwan, and we will collaborate with him remotely to complete the installation. This exhibition will include not only paintings, but also photographic works made from the photo documentary that Kit has been continuously posting on Facebook for the past six years.



LEE Kit, *A landscape*, 2020, inkjet print on watercolor paper, 32.2 x 25.5cm (paper size)

When asked about any change in his mind as an artist, Lee Kit said that in terms of "how to make things happen" he hasn't changed much. People live under the conditions given to them from the moment they are born. The happiness and unhappiness of those conditions cannot be measured, but if we continue to think about them, we can crawl out of our

daily lives and breathe a little more. Lee Kit's methodology will also have its power in these conditions. It is not capable to denounce politics and save lives, but it should drill a hole in the walls of reality and give us room to nurture our imagination.

November 2020, ShugoArts

Curation: Minako Ishii

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## Exhibition overview

### **LEE Kit / 李傑 (Screenshot)**

Saturday, December 12, 2020 – Saturday, January 30, 2021

Winter holidays: Sunday, December 27, 2020 – Monday, January 4, 2021

Venue: ShugoArts, complex665 2F, 6-5-24, Roppongi, Minato-ku, Tokyo 106-0032

**Opening Hours: Tue-Sat noon-6pm**, closed on Sun, Mon and Public Holidays

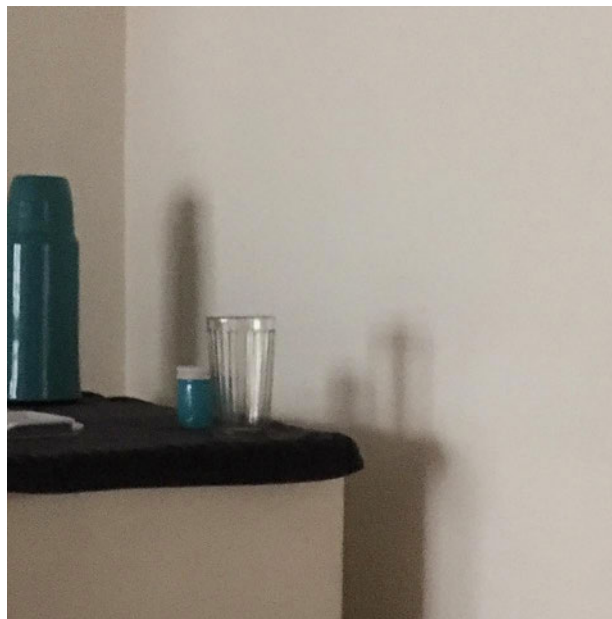
\*The opening reception will not be held this time. \*\*Due to the COVID-19 outbreak, we have shortened our opening hours.



LEE Kit, *Takamatsu*, 2019  
Acrylic, emulsion paint, inkjet ink on cardboard, 42.5x32.5cm



LEE Kit, *Still life*, 2020  
inkjet print on watercolor paper, 32.2 x 25.5cm (paper size)



LEE Kit, *Still life*, 2020  
inkjet print on watercolor paper, 32.2 x 25.5cm (paper size)

In addition to his solo project at Oi! Art Space in Hong Kong from December 19, Lee Kit will also have solo exhibitions at West Den Haag, The Netherlands, in February, The Kuandu Museum of Fine Arts, Taipei, in March, and the Rockbund Art Museum, Shanghai, in September 2021. We hope you will keep an eye out for his future activities.

◆Other news are available on : <http://shugoarts.com/en/news-en/10243/>

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