

FOR IMMEDIATE RELEASE

**CANDY BIRD: *Arrived, Us***



25 March 2019 - 4 May 2019

PREVIEW: Monday, 25 March, 2019, 2-6 PM

OPENING RECEPTION: Monday, 25 March, 2019, 6-8 PM

A Concept Gallery is opening in Hong Kong this March. Our debut exhibition will be **CANDY BIRD's solo exhibition: *Arrived, us***. After the exhibition "Candy Bird x 20,000 Ways to Die in Yau Ma Tei (2018, curated by Holok Chen)", Candy Bird once again focuses on the theme of Hong Kong. In this exhibition, He integrates drawings, artist books and murals in response to his family story and further extend the story to the contemporary society.

This exhibition is a metaphor from the history of the individual, combining writing, fiction, and the exchange of perspectives. From the mother's story, the artist derives three virtual archives: "Mr. Han", "Miss Shu" and "Attic". They are intertwined and reflect to the concept of the exhibition. It is a re-writing experiment of personal history, projecting multiple connotations across regions and time.

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The story starts from a trip. In 2010, Candy Bird travelled to Shanghai with his mother, who was born there. It has been 20 years ago since the last time she returned. Candy Bird asked her personal experience in detail during the journey, and it triggers distant memory of another journey in 1959. It was the year after the outbreak of the '823 Artillery Bombardment' between China and Taiwan. On one early autumn morning, the 10-year-old mother left Shanghai with her grandmother. She still remembers to this day the rush that it was too late to say goodbye to her classmates. The mother and daughter came to Taiwan to reunite with their grandparents via Guangzhou, Shenzhen, Macau and Hong Kong. They stayed in Hong Kong without any identification for almost one year, living in the factory near Pak Kung Street at that time. In the hidden attic on the second floor of the factory, the mother and daughter were waiting for the identification documents and ferry tickets from Taiwan.

"Arrived, us" is a sentence without context. It expresses the actual arrival of the body or implies the achievement of an intangible goal. Its subject points to an individual, a group, a society or a country. Through juxtaposition and fabrication, the Taiwanese-born artist Candy Bird experiments with the rewriting of personal history, expresses contemporary sociality and ideology. The exhibition is also his discussion of the past, future, hometown, and the distant.

## NOTES TO EDITORS

### Candy Bird

Born 1982 in Taipei, Candy Bird's artworks first appeared as graffiti, voicing those of urbanism and marginalization. Since 2010, he has started to convey stories and viewpoints unattended by the mainstream media as well as his observations during his participation in social movements, attempting to demonstrate his motto, "art for the sake of the society". Weaving existing objects and their environment into historical contexts has become his signature. In recent years, Candy Bird has also taken an initiative to incorporate writings and interdisciplinary collaborations into his works, shifting and interlacing the stances of subjects throughout his art-making process, as to seek for deconstructing traditional graffiti and street art.

Image : Courtesy of the artist

For further press information, images and interview requests please contact: [contact@aconceptgallery.com](mailto:contact@aconceptgallery.com) / +852 2547 9115