

Eye spy

Coming to a neighbourhood near you



Now on show Works by Thomas Lee and Sara J Beazley

While living in London and working in finance, Stephanie Chung was inspired to combine a newfound interest in the arts with her passion for dining out. Upon returning to Hong Kong she looked to the bare walls of the “arty-farty” (her own words) bars and restaurants of the island and started her own brand of transient stealth-art exhibitions labelled Mobart.

Unlike traditional galleries, Mobart has no fixed abode and instead approaches local businesses about using their public spaces to exhibit the works of burgeoning local artists. “Because Hong Kong still has a very young art scene, people in general don’t really look at art that often. So instead of asking them to go to a fixed gallery space, we would like to proactively bring art to them in a more relaxing environment,” says a seriously chipper Chung over the phone. Her youthful energy and genuine enthusiasm for the new vagrant venture are palpable and contagious.

The latest Mobart offering – and their eighth show overall – has married the delicate etchings and silk-screened prints of local artist Sara J Beazley and the modern French patisserie Sift on Graham Street. The combination of corsets and cupcakes create a show that is as sweet as the confectionaries offered at the adjacent coffee counter; but among the hustle and bustle of city life it is difficult to know how effective

these *art-through-osmosis* endeavours actually are at making the general populous engaged with local art.

Perhaps Mobart’s most effective and thoughtful exhibition to date is currently showing in the beautifully set and suitably secret Museum of Medical Sciences on Caine Lane, Mid-Levels, until June 27. A continuation of artist Charles LeBelle’s ongoing work *Buildings Entered* (1997), the quiet drawings – sketched on gesso-washed pages of philosopher Jean Luc Nancy’s *Corpus* – are beautifully juxtaposed to the bare brick, high-ceilinged aesthetic of the former bubonic plague clinic.

But there are no clanging coffee cups or chattering crowds here, instead the herb garden just outside the exhibition windows fills the room with the healing scents of Chinese remedies. This combination of considered art and idyllic setting works to illustrate the possibilities of Chang’s vision, while also bringing to light that often when viewing art, the most important consideration is often location, location, location. *Mary Agnew*

For details of Mobart Gallery’s latest shows, visit www.mobartgallery.com.

