

## Lee Kit solo exhibition

### *Some broken days and broken fingers*

13 December 2025 – 24 January 2026

1

A day has passed – that's a beautiful thing. It's rare to find a day not to be described by time.

2

He stared at the photo of an old poster for a long time, wanting to forget some stories and things. He was thinking too much.

3

The blankness is like a head gently rested in a hand; the face turned away, the mind adrift, wearing a thin smile. It's a poster, air moving through it, clear and open.

4

He was angry enough to see that his courage was nothing more than a delusion.

5

People hate you for a reason. Don't act that you don't know.

6

He went back, one by one, over things that he had said, hoping to find out the reason he had always felt guilty. He had no clue. He could only realize that sorrow isn't noisy. Trauma doesn't necessarily have to be forgiven.

7

He might be living like fragments, but he doesn't want to put his wound in your hand.

8

Such a bewildered face.

Lee Kit, November 2025

ShugoArts is pleased to present a solo exhibition by Lee Kit, a Hong Kong-born artist based in Taiwan.

From his early works—paintings on fabric used as tablecloths or curtains—to installations that incorporate everyday objects, as well as sounds, images, and texts drawn from pop songs, films, and the urban environment, Lee Kit has continually expanded painting into spatial experience. The complex emotions that permeate his exhibition spaces are deeply rooted in the shifting landscape of his hometown, Hong Kong.

This year, Lee has been actively presenting his work, including a solo exhibition at the Fridericianum in Kassel and participation in “Prolonged Emergencies” at the National Museum of Art, Osaka.



*His gaze has turned in to disdain for those who are well-intentioned yet incapable. (A quiet day)*, installation view, 2025, Fridericianum, Kassel, Germany



*Prolonged Emergencies*, installation view, 2025, The National Museum of Art, Osaka

In recent years, Lee has developed a new approach, painting on metal plates with industrial spray paint. Without mixing colors, he skillfully manipulates the fast-drying medium with his fingertips, layering it repeatedly to create a distinctive visual language. Unlike fabric or cardboard, which absorb pigment, the hard surface of metal allows the image to exist independently from its material structure—as a pure surface.



Lee Kit, *mainstream*, 2025, spray paint on stainless steel, 130x105cm

The title of the exhibition, “Some broken days and fingers,” evokes figures who introspectively carry anger and pain that cannot be explained through cause and effect. Lee’s exhibition draws viewers deeply into the space, eliciting fragmented emotions while leaving room for personal interpretation, ultimately connecting them to universal themes. The exhibition will present new paintings created during Lee’s residency in Japan, alongside a new edition of the third edition of his ongoing photography portfolio, which he has been developing since 2020. We invite you to experience it firsthand at the venue.

ShugoArts, November 2025

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### *Some broken days and broken fingers*

Dates: 13 December 2025 – 24 January 2026

Opening reception: 13 December 2025 5pm-7pm

Venue: ShugoArts

Hours: 11am – 6pm, Closed on Sundays, Mondays and public holidays.

Winter closure: 28 December – 5 January

## Lee Kit Biography

Born in Hong Kong in 1978. Currently based in Taipei, Lee has taken part in exhibitions internationally, including the US, Europe and Asia. In his art practice, Lee utilizes various media such as projector light, videos, sounds, words and found objects, and his artworks represent the artist's desire to continuously blaze a trail for new expressions of painting. Having been born and raised in Hong Kong, a city that has been susceptible to political turbulence, Lee has been conscious of the current socio-political climate. He incorporates intricate expressions to provide an opportunity for the viewers to reconsider their relationships with society and others, and the nature of his artwork is what makes his exhibition spaces site-specific, reflecting the ambience and emotions of each location.

Selected solo exhibitions: His gaze has turned in to disdain for those who are well-intentioned yet incapable. (A quiet day), Fridericianum, Kassel, 2025; A blank stare like a gasp, ShugoArts, Tokyo, 2023; Lovers on the Beach, West Den Haag, Den Haag, 2021-2022; (Screenshot), ShugoArts, Tokyo, 2020; Resonance of a sad smile, Art Sonje Center, Seoul, 2019; 'We used to be more sensitive.', Hara Museum of Contemporary Art, Tokyo, 2018; I didn't know that I was dead, OCAT, Shenzhen, China, 2018; Not untitled, ShugoArts, Tokyo, 2017; A small sound in your head, S.M.A.K, Ghent, 2016; Hold your breath, dance slowly, The Walker Art Centre, Minneapolis, USA, 2016; The voice behind me, Shiseido Gallery, Tokyo, 2015; 'You (you).', the 55th Venice Biennale, 2013.

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