

IN BETWEEN  
TREVOR YEUNG  
在 之 間 楊 沛 鏗

18.9 - 3.11.2018

**Trevor Yeung** (b. 1988, Guangdong province, China)

Trevor Yeung graduated from the Academy of Visual Arts at Hong Kong Baptist University in 2010. Yeung's practice uses botanic ecology, horticulture, photography and installations as metaphors that reference the emancipation of everyday aspirations towards human relationships. Yeung draws inspiration from intimate and personal experiences, culminating in works that range from image-based works to large-scale installations.

Yeung has participated in biennials and exhibitions including "Cruising Pavilion" at the 16<sup>th</sup> International Architecture Biennale (Venice, Italy, 2018), the 38<sup>th</sup> EVA International Biennale (Limerick, Ireland, 2018), the 4<sup>th</sup> Dhaka Art Summit (Dhaka, Bangladesh, 2018), "The Other Face of the Moon" (Asia Culture Center, Gwangju, South Korea, 2017), "Seal Pearl White Cloud" (4A Centre for Contemporary Asian Art, Australia, 2016), "Adrift" (OCAT Shenzhen, China, 2016), "CHINA 8 – Paradigms of Art: Installation and Object Art" (Osthaus-Museum Hagen, Germany, 2015) and the 10<sup>th</sup> Shanghai Biennale (China, 2014). His work is collected by Kadist Art Foundation and M+ Museum (Hong Kong).

Yeung currently lives and works in Hong Kong.

**楊沛鏗**（1988年，生於中國廣東省東莞）

楊沛鏗於2010年畢業於香港浸會大學視覺藝術學院。楊氏採用植物生態、園藝、攝影和裝置來隱喻對人與人之間的關係而得到舒懷。楊沛鏗以親密和個人的經歷為創作靈感，再將之轉化為圖像和大型裝置作品。他沉迷於結構和制度，並通過創造不同規模的系統，對系統中出現的生物、植物、動物，甚至觀眾施加控制。

楊沛鏗近期參加的雙年展和群展包括第16屆意大利威尼斯國際建築雙年展的“Cruising Pavilion”(2018)、第38屆愛爾蘭EVA國際雙年展(2018)、第4屆孟加拉達卡藝術峰會(2018)、韓國光州亞洲文化藝術中心的“The Other Face of the Moon”(2017)、澳洲4A Centre for Contemporary Asian Art的“海珠白雲”(2016)、中國OCAT深圳的“他／她從海上來”(2016)、德國Osthaus-Museum Hagen的CHINA 8項目“Paradigms of Art: Installation and Object Art”(2015)及第10屆中國上海雙年展(2014)。他的作品被Kadist藝術基金會和香港M+博物館所收藏。

楊沛鏗現於香港居住及工作。

## About the Exhibition

Trevor Yeung's new solo exhibition at Blindspot Gallery, "In-between", is conceived as a meandering walking path by a solitary wanderer in an anonymous park. Neither going east nor west, neither day nor night, neither belonging nor outcast, the wanderer has no particular destination or itinerary in mind, and instead strays to his own reveries. Yeung deepens his existing practice on ecology and botany by exploring a wider range of medium underneath the terrestrial plants and critters, utilising materials such as stones and minerals, soil and clay, dust and debris. The artist relays a ubiquitous yet idiosyncratic state of in-betweenness evident in the quotidian life of beings and the aspirations for meaningful relationships.

## 關於展覽

楊沛鏗於刺點畫廊的最新個展——“在 之間”，構思自一個孤獨遊人於公園裡的隨意散步。非走向東方或西方，非日間或夜晚，非歸屬或被放逐，這個遊人沒有特定的目的地和行程，只是流浪和隨興之所至而行。藝術家從其利用生態和園藝的創作深化，探索陸生動植物以下、更廣闊的媒介可能性，例如使用石頭、礦物、泥土、黏土、灰塵和遺棄物等物料創作。楊重新鋪排一種獨特的中間狀態，它存在於日常生活和對理想關係的追求中。



***The borrowed relief (moon of home)*** 《借回來的安慰（明月光）》

2017

Mangrove driftwood, marble, mirror, gold, string / 紅樹浮木、大理石、鏡、金、紅繩

56 x 50 x 50 cm

Related exhibition 相關展覽：

"Soil and Stones, Souls and Songs" (Para Site, Hong Kong, 2017) / "土與石，靈與歌" (Para Site, 香港, 2017)



“when the smog is upon us, what could one do but escape?”

「霧霾再度來襲，除了逃離，我們還能作什麼？」

**Highlights (purifier promotion)** 《亮點（淨化機廣告）》

2018

White marble / 白漢玉

30 x 60 x 6.1 cm







**Brown Snow 《咖啡雪》**

2018

Framed archival inkjet print, Jamdani muslin cloth, metal hook / 收藏級噴墨打印、贊丹尼物料抹布、金屬鉤

Installation size / 裝置尺寸 : 102 x 89 x 7 cm

Framed photograph / 照片外框尺寸 : 102 x 68.8 x 4 cm





***We are both loser*** 《我們都是失敗者》

2017

Archival inkjet print / 收藏級噴墨打印

62.8 x 92 x 4.4 cm (framed size / 裝裱尺寸)

Edition / 版本 : 3





***Chaotic suns (white)*** 《混亂太陽群(白)》

2018

Lightbulbs, cables, sockets / 燈膽、電線、插頭

113 cm (length / 長度)

Installation size variable / 裝置尺寸不定



***Back window with front shadow*** 《前影後窗》

2016

Archival inkjet print / 收藏級噴墨打印

42.5 x 62.4 x 4.5 cm (framed size / 裝裱尺寸)

Edition / 版本 : 3



***Chicken Ribs* 《雞肋》**

2018

Travertine soap dish, alabaster, hair / 石灰華梘座、雪花石、頭髮

8.6 x 13.2 x 2 cm





***growing onions*** 《生長中的洋蔥》

2015

Onions, copper bowl, table cloth, folding table, glass bowl / 洋蔥、銅碗、桌布、折疊桌、玻璃碗

Copper bowl size / 銅碗尺寸：34.6 cm (diameter / 直徑), 7 cm (height / 高度)

Installation size variable / 佈展尺寸不定



***Pigeon Wings (Single Rose)*** 《鴿翼（一枝玫瑰）》  
2018

Synthetic flower, porcelain, string / 絲花、瓷、繩  
31 x 19 x 6 cm



**seven layers practice 1.1** 《七層練習1.1》

2018

Graphite on paper / 黑鉛紙本

31 x 23 cm (paper size / 紙張尺寸)

38.2 x 30.2 x 2.8 cm (framed size / 裝裱尺寸)





**seven layers practice 1.2 《七層練習1.2》**

2018

Graphite on paper / 黑鉛紙本

31 x 23 cm (paper size / 紙張尺寸)

38.2 x 30.2 x 2.8 cm (framed size / 裝裱尺寸)





**seven layers practice 1.3 《七層練習1.3》**

2018

Graphite on paper / 黑鉛紙本

31 x 23 cm (paper size / 紙張尺寸)

38.2 x 30.2 x 2.8 cm (framed size / 裝裱尺寸)





**seven layers practice 1.4 《七層練習1.4》**

2018

Graphite on paper / 黑鉛紙本

31 x 23 cm (paper size / 紙張尺寸)

38.2 x 30.2 x 2.8 cm (framed size / 裝裱尺寸)





**seven layers practice 1.5** 《七層練習1.5》

2018

Graphite on paper / 黑鉛紙本

31 x 23 cm (paper size / 紙張尺寸)

38.2 x 30.2 x 2.8 cm (framed size / 裝裱尺寸)





**seven layers practice 1.6 《七層練習1.6》**

2018

Graphite on paper / 黑鉛紙本

31 x 23 cm (paper size / 紙張尺寸)

38.2 x 30.2 x 2.8 cm (framed size / 裝裱尺寸)





**seven layers practice 1.7** 《七層練習1.7》

2018

Graphite on paper / 黑鉛紙本

31 x 23 cm (paper size / 紙張尺寸)

38.2 x 30.2 x 2.8 cm (framed size / 裝裱尺寸)

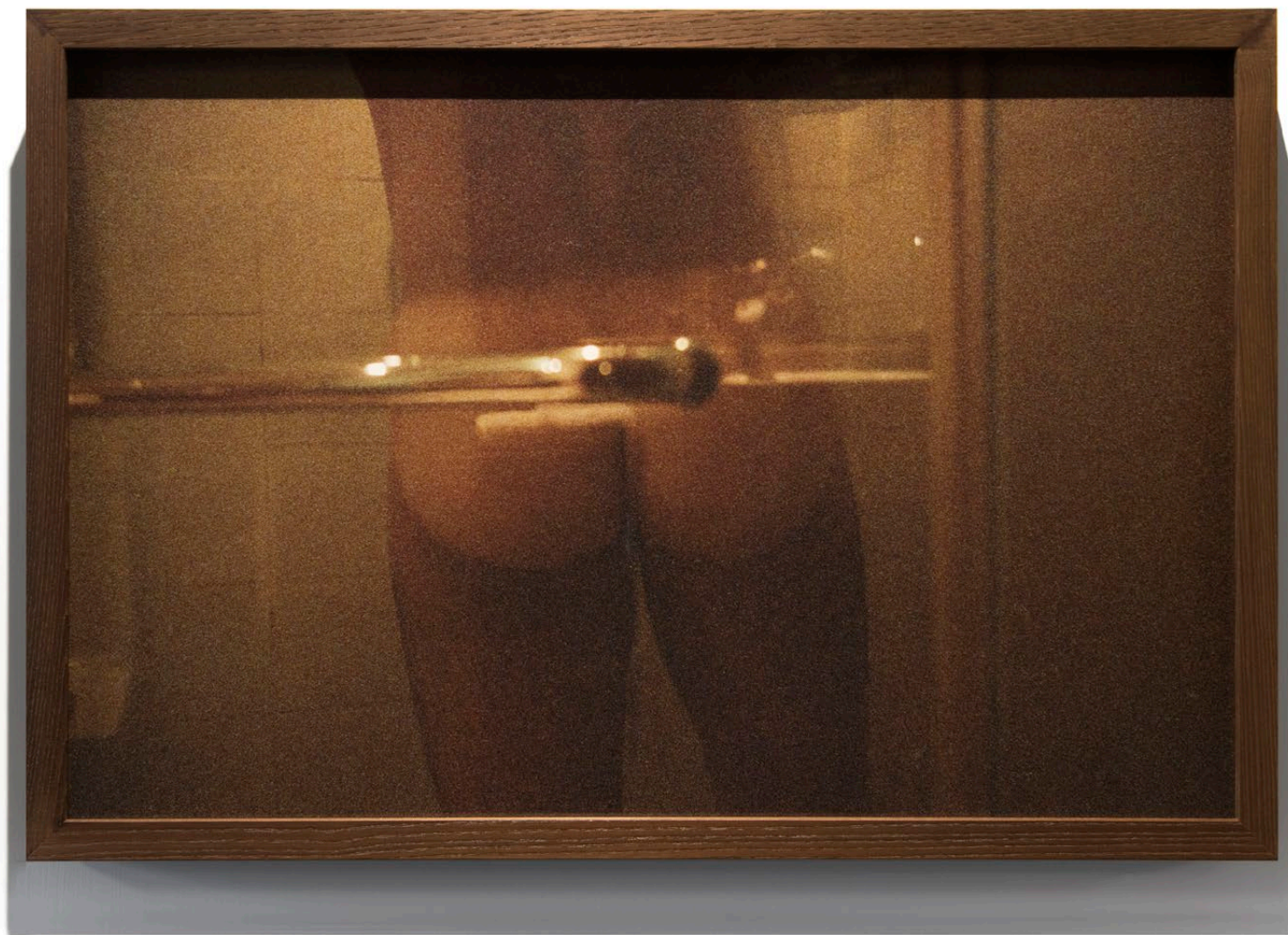


***Fogged Plate* 《霧碟》**

2018

Archival inkjet print, wooden frame with frosted glass / 收藏級噴墨打印、磨砂玻璃、木框  
43 x 63 x 4 cm (framed size / 裝裱尺寸)





**Beijing Moon 《京月》**

2015

Archival inkjet print / 收藏級噴墨打印

42.5 x 62.7 x 4.2 cm (framed size / 裝裱尺寸)

Edition / 版本 : 3



**Yellow Rain 《黃雨》**

2018

Archival inkjet print, fabric / 收藏級噴墨打印、布

Installation size / 裝置尺寸 : 155 x 107 x 12 cm

Framed photograph / 照片外框尺寸 : 83 x 83 x 4.4 cm





***We are both misled*** 《我們都被誤導》

2018

Archival inkjet print / 收藏級噴墨打印

63.2 x 93.2 x 4.3 cm (framed size / 裝裱尺寸)

Edition / 版本 : 3



***Garden Sitters (The world is burning)* 《公園看更（世界正焚毀）》**

2018

Archival inkjet print, plant / 收藏級噴墨打印、植物

Installation size / 裝置尺寸 : 178.5 x 72 x 72 cm

Framed size / 照片外框尺寸 : 103 x 69.5 cm x 4 cm

Edition / 版本 : 3









***Chaotic suns (mixed)*** 《混亂太陽群（混合）》

2018

Lightbulbs, cables, sockets / 燈膽、電線、插頭

127 cm (length / 長度)

Installation size variable / 裝置尺寸不定







*The borrowed relief (marble of soil 01)* 《借回來的安慰（土圖01）》  
2018

White porcelain, black stoneware, wooden stand / 白瓷、黑粘土、木座  
33 x 22.8 x 11.5 cm





*The borrowed relief (marble of soil 02)* 《借回來的安慰（土圖02）》  
2018

White porcelain, black stoneware, wooden stand / 白瓷、黑粘土、木座  
26.8 x 28.5 x 11.7 cm



*The borrowed relief (marble of soil 03)* 《借回來的安慰（土圖03）》  
2018

White porcelain, black stoneware, wooden stand / 白瓷、黑粘土、木座  
33 x 22.8 x 11.5 cm





*The borrowed relief (marble of soil 04)* 《借回來的安慰（土圖04）》  
2018

White porcelain, black stoneware, wooden stand / 白瓷、黑粘土、木座  
26.8 x 28.5 x 11.7 cm

## Artist Biography

### Solo Exhibitions

- 2018 "In-between", Blindspot Gallery, Hong Kong
- 2017 "you think you are Mimosa", Last Tango, Zurich, Switzerland
- 2016 "The Darkroom That Is Not Dark", Magician Space, Beijing, China  
"The Sunset of Last Summer", Blindspot Gallery, Hong Kong
- 2015 "no pressure :)", Zurcher Hochschule der Kunste ZHdK, Zurich, Switzerland  
"Garden Cruising: It's not easy being green", Booth: Blindspot Gallery, Art|Basel Hong Kong, Hong Kong Convention and Exhibition Centre, Hong Kong
- 2014 "That Dog at That Party", Gallery EXIT, Hong Kong
- 2013 "Trevor Yeung's Encyclopedia", Observation Society, Guangzhou, China
- 2012 "seven gentlemen", HARDNECK.hk, Hong Kong  
"the bedroom show", The artist's bedroom, Hong Kong
- 2011 "Cherry Pop", Blue Lotus Gallery, Hong Kong  
"System 01", Booth: 1A Space, Art HK11, Hong Kong Convention and Exhibition Centre, Hong Kong

### Group Exhibitions

- 2018 "After Nature: UCCA Dune Opening Exhibition", UCCA Dune, Beidaihe, China  
"Wan Chai Grammatica: Past, Present, Future Tense", Pao's Gallery, Hong Kong Arts Centre, Hong Kong  
"#ArtTravellers Exhibition Series III: Tracing along the Green Blades", Trade and Industry Tower, Hong Kong  
"Post-Industrial Landscape 5.0: City Scan", Osage Gallery, Hong Kong  
"Beckoning the Mutation", Club Pro Los Angeles, Los Angeles, USA  
"The Hum Comes From The Stumuch", Gladstone Gallery, Brussels, Belgium  
"Cruising Pavilion", the 16th International Architecture Biennale, Venice, Italy  
"38th EVA International – Ireland's Biennial", Limerick, Ireland  
"Emerald City", K11 Art Foundation, Hong Kong  
"A Beast, A God, and a Line", 4th Dhaka Art Summit, Bangladesh Shilpakala Academy, Dhaka, Bangladesh; Para Site, Hong Kong; TS1, Yangon, Myanmar; Museum of Modern Art, Warsaw, Poland



- 2017 "LIGHT UP Therapy Resort", Power Station of Art, Shanghai, China  
 "The Other Face of the Moon", Asia Culture Center, Gwangju, Korea  
 "Stars", Weekends, Paris, France  
 "A Most Filial Imprint", Aike Dellarco, Shanghai, China  
 "From Ocean to Horizon", Centre for Chinese Contemporary Art (CFCCA), Manchester, UK  
 "Soil and Stones, Souls and Songs", Para Site, Hong Kong  
 "Art|Basel Hong Kong: GALLERIES", Booth: Blindspot Gallery, Hong Kong Convention and Exhibition Centre, Hong Kong
- 2016 "Jimei x Arles International Photo Festival", Three Shadows Photography Art Centre, Xiamen, China  
 "ASIA NOW: Paris Asian Art Fair", Booth: Blindspot Gallery, 9 avenue Hoche, Paris, France  
 "SHIFT: AVA 10<sup>th</sup> Anniversary Exhibition", Hong Kong Baptist University, Hong Kong  
 "Sea Pearl White Cloud", 4A Centre for Contemporary Asian Art, Sydney, Australia  
 "Sea Pearl White Cloud", Observation Society, Guangzhou, China  
 "Daguerréotypes", Neptune, Hong Kong  
 "Art|Basel Hong Kong 2016", Booth: Blindspot Gallery, Hong Kong Convention and Exhibition Centre, Hong Kong  
 "Next Destination: Hong Kong - Exhibition of William Lim's Living Collection", Sotheby's Hong Kong Gallery, Hong Kong  
 "Adrift", OCT Contemporary Art Terminal - OCAT Shenzhen, Shenzhen, China
- 2015 "Scenarios of Time", The Fourth Art Sanya, Sanya, China  
 "Peepshow", Long March Space, Beijing, China  
 "Des hôtes: a foreigner, a human, an unexpected visitor", Spring Workshop, Hong Kong  
 "Photo Shanghai 2015", Booth: Blindspot Gallery, Shanghai Exhibition Centre, Shanghai, China  
 "CHINA 8 - Paradigms of Art: Installation and Object Art", Osthaus - Museum Hagen, Hagen, Germany  
 "After/Image", Studio 52, Hong Kong  
 "A Hundred Years of Shame: Songs of Resistance and Scenarios for Chinese Nations", Para Site, Hong Kong  
 "Under the Influence", Floor 5 ½, Hong Kong  
 "The 2<sup>nd</sup> CAFAM·Future: Observer-Creator The Reality Representation of Chinese Young Art", CAFA Art Museum, Beijing, China
- 2014 "Social Factory", the 10<sup>th</sup> Shanghai Biennale, Power Station of Art, Shanghai, China  
 "Hong Kong Bestiary", Platform China, Hong Kong  
 "780s", Blindspot Gallery, Hong Kong  
 "Bloom", Eslite Gallery, Taipei, Taiwan  
 "Conditions", Destination Beijing, Beijing, China

"The Part In The Story Where A Part Becomes A Part Of Something Else",  
Witte de With Center for Contemporary Art, Rotterdam, the Netherlands  
"Ten Million Rooms of Yearning. Sex in Hong Kong", Para Site, Hong Kong

- 2013 "Jungle II - A Thriving Morphology: we all sleep alone", Platform China, Hong Kong
- 2012 "Scalable Strategies", Gallery EXIT, Hong Kong  
"Why Do Trees Grow Till the End?", Gallery EXIT, Hong Kong  
"circuit", Gallery EXIT, Hong Kong
- 2011 "Look! For Food", Detour 2011, Former Police Married Quarters, Hong Kong  
"shadow in the dark", Gallery EXIT, Hong Kong
- 2010 "ArtAlive@Park", Hong Kong Park, Hong Kong  
"New Trend 2010", Cattle Depot Artist Village, Hong Kong  
"SOLOS - AVA Graduation Exhibition 2010", Hong Kong Baptist University, Hong Kong  
"SCOOP - Photography Exhibition", Hong Kong Baptist University, Hong Kong
- 2009 "Little Coterie", L3 Gallery, Jockey Club Creative Arts Centre (JCCAC), Hong Kong

## **Collections**

M+ Museum, Hong Kong  
Kadist Art Foundation



## 藝術家履歷

### 個展

- 2018 “在 之間”，刺點畫廊，香港
- 2017 “你以為自己係含羞草”，Last Tango，蘇黎世，瑞士
- 2016 “不暗的暗房”，魔金石空間，北京，中國  
“上個夏天的日落”，刺點畫廊，香港
- 2015 “no pressure :)”，ZHdK蘇黎世藝術學院，蘇黎世，瑞士  
“遊園：不太容易做綠色。”，展位：刺點畫廊，香港巴塞爾藝術展，香港會議展覽中心，香港
- 2014 “該聚會裡的那隻狗”，安全口畫廊，香港
- 2013 “楊沛鏗的百科全書”，觀察社，廣州，中國
- 2012 “七位先生”，HARDNECK.hk，香港  
“睡房展”，藝術家臥室，香港
- 2011 “Cherry Pop”，Blue Lotus畫廊，香港  
“體系01”，展位：1A空間，香港國際藝術展，香港會議展覽中心，香港

### 聯展

- 2018 “後自然：UCCA沙丘美術館開幕展”，UCCA沙丘美術館，北戴河，中國  
“灣仔文法：過去、現在、未來式”，包氏畫廊，香港藝術中心，香港  
“#藝術旅人展覽系列三：採綠遊蹤”，工業貿易大樓，香港  
“Post-Industrial Landscape 5.0: City Scan”，奧沙畫廊，香港  
“Beckoning the Mutation”，Club Pro Los Angeles，洛杉磯，美國  
“The Hum Comes From The Stumuch”，Gladstone 畫廊，布魯塞爾，比利時  
“Cruising Pavilion”，第16屆威尼斯國際建築雙年展，威尼斯，意大利  
“第38屆愛爾蘭EVA國際雙年展”，Limerick，愛爾蘭  
“Emerald City”，K11 Art Foundation，香港  
“一獸、一神、一線”，第4屆達卡藝術峰會、達卡，孟加拉；Para Site藝術空間，香港；  
TS1，仰光，緬甸；華沙現代美術館，華沙，波蘭
- 2017 “光源渡假村”，上海當代藝術博物館，上海，中國  
“The Other Face of the Moon”，亞洲文化藝術中心，光州，韓國  
“Stars”，Weekends，巴黎，法國  
“銘印現象”，艾可畫廊，上海，中國  
“從海洋到地平線”，華人藝術中心(CFCCA)，曼徹斯特，英國  
“土與石，靈與歌”，Para Site 藝術空間，香港  
“香港巴塞爾藝術展”，展位：刺點畫廊，香港會議展覽中心，香港
- 2016 “集美 x 阿爾勒國際攝影季”，三影堂攝影藝術中，廈門，中國  
“ASIA NOW: Paris Asian Art Fair”，展位：刺點畫廊，9 avenue Hoche，巴黎，法國

“SHIFT：視覺藝術院十週年展”，香港浸會大學，香港  
“海珠白雲”，4A Centre for Contemporary Asian Art，悉尼，澳洲  
“海珠白雲”，觀察社，廣州，中國  
“Daguerréotypes”，惑星海王，香港  
“香港巴塞爾藝術展”，展位：刺點畫廊，香港會議展覽中心，香港  
“下一個目的地：香港－林偉而Living Collection個人收藏展”，蘇富比藝術空間，香港  
“他／她從海上來”，OCAT深圳，深圳，中國

- 2015 “時間圖景”，第四屆三亞藝術季，三亞，中國  
“窺視秀”，長征空間，北京，中國  
“Des hôtes: a foreigner, a human, an unexpected visitor”，Spring Workshop，香港  
“上海藝術影像展”，展位：刺點畫廊，上海展覽中心，上海，中國  
“Paradigms of Art: Installation and Object Art”，CHINA 8，Osthaus - Museum Hagen，Hagen，德國  
“After/Image”，Studio 52，香港  
“土尾世界－抵抗的轉喻和中華國家想像”，Para Site藝術空間，香港  
“Under the Influence”，五層半，香港  
“第二屆CAFAM未來展：創客創客－中國青年藝術的現實表征”，中央美術學院美術館，北京，中國
- 2014 “社會工廠”，上海雙年展，上海當代藝術博物館，上海，中國  
“香港動物寓言集”，站台中國當代藝術機構，香港  
“780s”，刺點畫廊，香港  
“青春”，誠品畫廊，台北，台灣  
“身體後台”，目的地DESTINATION，北京，中國  
“故事的部分當那部分成為別的東西的一部分”，Witte de With當代藝術中心，鹿特丹，荷蘭  
“熱望之房－性與香港”，Para Site藝術空間，香港
- 2013 “獨自入眠”，站台中國，香港
- 2012 “伸縮計”，安全口畫廊，香港  
“為何樹會長到最後？”，安全口畫廊，香港  
“環行”，安全口畫廊，香港
- 2011 “看！食物”，Detour 2011，前已婚警察宿舍，香港  
“漆黑中的影子”，安全口畫廊，香港
- 2010 “藝錠公園”，香港公園，香港  
“出爐2010－藝術系畢業生聯展”，牛棚藝術村，香港  
“SOLOS－視覺藝術院畢業展2010”，香港浸會大學視覺藝術院，香港  
“SCOOP－攝影展”，香港浸會大學視覺藝術院，香港
- 2009 “小圈子”，賽馬會創意藝術中心，香港

## 收藏

M+博物館（香港）  
Kadist Art Foundation



**FOR IMMEDIATE RELEASE**

**“In-between” by Trevor Yeung**

**18 September – 3 November 2018**

**Opening Reception: 15 September 2018, Saturday, 4 – 6:30pm**  
**Artist will be present.**

Venue: Blindspot Gallery (15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong)

Opening Hours: Tuesday to Saturday, 10am to 6pm (Sunday and Monday by appointment only); closed on public holidays



Trevor Yeung’s second solo exhibition at Blindspot Gallery, “In-between”, is conceived as a meandering walking path by a solitary wanderer in an anonymous park. Neither going east nor west, neither day nor night, neither belonging nor outcast, the wanderer has no particular destination or itinerary in mind, and instead strays to his own reveries. Yeung deepens his existing practice on ecology and botany by exploring a wider range of medium underneath the terrestrial plants and critters, utilising materials such as stones and minerals, soil and clay, dust and debris. The artist relays a ubiquitous yet idiosyncratic state of in-betweenness evident in the quotidian life of beings and the aspirations for meaningful relationships.

The path takes the wanderer far from familiar landscapes to the present one situated between distance and nearness. In *The borrowed relief (moon of home)* (2017), Yeung constructs a mini-landscape that helps travelers ease the sorrows of being far away from home. As a metonymy of a native Chinese garden, the landscape consists of all the natural elements found in one’s homeland. The mirror at the bottom mimics the reflective surfaces of water, while the mangrove is a wooden plant that grows only in subtropical coastal areas, specifically between salt and fresh waters. Hanging by a red

thread on the branches, a round-shaped jade disk symbolises the moon, a familiar literary trope canonised by the Chinese classical poetry that conjures up “ready-made” images of loneliness, homesickness, nostalgia and reunion.

In *Highlights (purifier promotion)* (2018), Yeung inscribes by hand a Chinese phrase on a white marble tray, “when the smog is upon us, what could one do but escape?” The phrase is popular among the netizens of China, who have lived through periods of heavy urban pollution. The need for breathable air becomes an apocalyptic scenario, headlining many discussions on climate displacement and smog emigrants. Another photograph, *Brown Snow* (2018), presents an equally polluted environment in Dhaka, Bangladesh, while a designated cleaning cloth made from local Jamdani muslin hangs right next to the frame. The cleaning cloth will be used to clean the surface of the frame, trapping atmospheric and house dusts alike, all of which becomes an integral part of the work. Both of these works encourage active cleaning and wiping, prompting a careful interaction between the keeper and the thing.

Some works present a state between care and abandon. *We are both loser* (2017) is a photograph taken by the artist during his residency at Parc Jean-Jacques Rousseau in Ermenonville, France, where the namesake philosopher spent his last days and died in the arms of his longtime partner Thérèse. However, not everyone in the park dies in such companionable circumstances:





the photograph is the witness of a dying male swan, who suffers a fatal wound by a competitor in a duel for love, huddles in a concealed corner of the waterway, and is waiting to die alone. *Chicken Ribs* (2018) is an alabaster soap worn by repeated use, too lean to clean but too wasteful to discard. In *growing onions* (2015), half a dozen onion bulbs are left to its own device and thrive by sprouting unruly leaves and inflorescence. Its growth is perhaps aided by the electro-luminescence of a bundle of mismatched lamps in *Chaotic Suns (white)* (2018), which seems to mushroom egregiously out of the concrete ceiling. Even these forsaken creatures form an ecology of its own. The ultimate self-care perhaps involves the paradoxical act of exile and abandonment.

In Yeung's new creation for the *Enigma* series, photographic images are imbued with an ambivalence between expectation and disappointment, as a metaphor for the aspirations of human relationships. *Fogged Plate* (2018) shows the defective and warped surface of a designer plate that the artist specially ordered from a ceramic artist he admires greatly. Equally warped, then, are the promises of mass reproduction and the failure of faithful representation. *Garden Sitter (The world is burning)* (2018) captures two lovers embracing each other casually in the botanical garden. The artist places a tree right in the middle of the photograph, attempting to conceal the intrusiveness of this public display of affection. *We are both misled* (2018) shows a handicapped one-legged seagull on the shores whom the artist initially mistakes as a healthy one deceptively begging for food. The shock of such misrecognition gives the artist great disappointment, in the candid realisation of his own failure in empathy and imagination.



Some works are between monumentality and unimportance. The Chinese literati have long delighted in the meandering patterns of marble stones, interpreting these natural formations as the abstraction of grand landscapes. Like the brushstrokes on ink paintings, the swirls and veins in the stone metamorphose into seas of fog, chivalrous mountains and cruising waters. In *The borrowed relief (marble of soil)* (2018), Yeung decides to imitate the material by mixing and manipulating a white porcelain clay and a black clay. These man-made porcelain marble paintings are between natural and artificial, between archetype and facsimile. Traditional Chinese landscape paintings often include tiny human figures – fishermen, scholars, wanderers – whose actions are unimportant compared to the sublime scale of the topography. There might not even be a figure in Yeung's marble landscapes, for to meander meaningfully is to get lost in the scenery.

The artist will be present at the opening reception. Interviews are welcome and can be arranged.

#### About Trevor Yeung (b. 1988, Guangdong province, China)

Trevor Yeung graduated from the Academy of Visual Arts at Hong Kong Baptist University in 2010. Yeung's practice uses botanic ecology, horticulture, photography and installations as metaphors that reference the emancipation of everyday aspirations towards human relationships. Yeung draws inspiration from intimate and personal experiences, culminating in works that range from image-based works to large-scale installations.

Yeung has participated in biennials and exhibitions including "Cruising Pavilion" at the 16<sup>th</sup> International Architecture Biennale (Venice, Italy, 2018), the 38<sup>th</sup> EVA International Biennale (Limerick, Ireland, 2018), the 4<sup>th</sup> Dhaka Art Summit (Dhaka, Bangladesh, 2018), "The Other Face of the Moon" (Asia Culture Center, Gwangju, South Korea, 2017), "Seal Pearl White Cloud" (4A Centre for Contemporary Asian Art, Australia, 2016), "Adrift" (OCAT Shenzhen, China, 2016), "CHINA 8 – Paradigms of Art: Installation and Object Art" (Osthause-Museum Hagen, Germany, 2015) and the 10<sup>th</sup> Shanghai Biennale (China, 2014). His work is collected by Kadist Art Foundation and M+ Museum (Hong Kong). Yeung currently lives and works in Hong Kong.

#### About Blindspot Gallery

Set up in 2010, Blindspot Gallery is a Hong Kong-based contemporary art gallery. The gallery began with a primary focus on contemporary photography and image-based art, and has evolved to include diverse media in contemporary art. The gallery represents both emerging and established artists, mainly from Hong Kong and the region but also beyond.

For enquiries and media interviews, please contact Ms. Lesley Kwok at 2517 6238 or by email [info@blindspotgallery.com](mailto:info@blindspotgallery.com)

#### Image captions:

Trevor Yeung, *The borrowed relief (moon of home)*, 2017, Mangrove driftwood, marble, mirror, gold, red string, 56 x 50 x 50 cm

Trevor Yeung, *Brown Snow*, 2018, Archival inkjet print, Jamdani muslin cloth, metal hook, 102 x 69 x 4 cm (framed size), Installation size variable

Trevor Yeung, *We are both loser*, 2017, Archival inkjet print, 60 x 90 cm, Edition of 3

Trevor Yeung, *Chicken Ribs*, 2018, Travertine soap dish, alabaster, hair, 8.6 x 13.2 x 2 cm

(Image courtesy of artist and Blindspot Gallery)



即時發佈

“在 之間” 楊沛鏗

二零一八年九月十八日至十一月三日

開幕酒會：二零一八年九月十五日，星期六，下午4時至6時30分  
藝術家將出席開幕酒會

地點：刺點畫廊（香港黃竹坑道 28 號保濟工業大廈 15 樓）

開放時間：星期二至星期六，上午 10 時至下午 6 時（星期日及星期一只供預約）；公眾假期休息



楊沛鏗於刺點畫廊的第二次個展——“在 之間”，構思自一個孤獨遊人於公園裡的隨意散步。非走向東方或西方，非日間或夜晚，非歸屬或被放逐，這個遊人沒有特定的目的地和行程，只是流浪和隨興之所至而行。藝術家從其利用生態和園藝的創作深化，探索陸生動植物以下、更廣闊的媒介可能性，例如使用石頭、礦物、泥土、黏土、灰塵和遺棄物等物料創作。楊重新鋪排一種獨特的中間狀態，它存在於日常生活和對理想關係的追求中。

隨意的步伐帶領這位遊人遠從熟悉的風景去到當下既近且遠的位置。楊沛鏗於《借回來的安慰（明月光）》（2017）營造一個盤景，以中式庭園借喻，藉以融情入景舒解離鄉別井的憂愁。風景內包含家鄉的自然原素，下面的鏡子模仿水中的倒影，而紅樹林是一種亞熱帶海邊鹹淡水交界生長的植物，在樹枝上懸掛著穿上紅繩的圓形玉佩，象徵著月亮。這種熟悉的傳統中國文人詩詞的比喻，喚起一種現成的孤寂、鄉愁和團圓的畫面。

在《亮點（淨化機廣告）》（2018）中，楊沛鏗在一個白色雲石的盤上刻上文字：「霧霾再度來襲，除了逃離，我們還能作什麼？」這個句子是生活於嚴重城市污染下的中國網民的流行語。新鮮空氣的需求變成了末世景象，引發很多氣候問題下的遷徙和霧霾難民的討論。另一張攝影作品《啡雪》（2018）呈現同樣污染的孟加拉達卡的環境。一塊由當地贊丹尼物料織成的抹布勾掛在相框旁邊，作清潔相框之用。抹布所收集的家居和環境灰塵，都成為了作品的一部份。兩件作品皆鼓勵勤於清潔和抹拭，暗示物主與物件間的仔細互動。

有些作品呈現一種關懷與放棄之間的狀態。《我們都是失敗者》（2017）是藝術家於法國埃默農維爾的盧梭公園藝術家駐場計劃時拍下的照片。那裡是哲學家盧梭渡過人生的最後日子及死於他伴侶特麗莎懷中的地方。可是，公園內不是每位都能如此浪漫地死去。他的照片記錄了一隻垂死的雄性天鵝，因為負於爭奪配偶而重傷，蜷縮在河流隱匿的一角，等待孤獨地死亡。《雞肋》（2018）是一塊經歷過磨蹭而成形的雪花石膏，模仿被重覆使用過後的番梔，瘦薄無用卻又棄之可惜。《生長中的洋蔥》（2015）是半打放任生長的洋





蔥頭，長出了不規則的葉子和花。它的生長或許因為吸收了《混亂太陽群（白）》(2018) 中，猶如從石屎天花板上異常地冒生的，一束束混雜錯置的電子燈光。這些生物自然地形成了一個生態系統。這樣自我照顧的結果，卻矛盾地因為放逐和拋棄才成就其事。

在他最新創作的《扭擰》系列，照片內充滿期待與失望之間的矛盾，隱喻人對關係的追求的情境。《霧碟》(2018) 展示了一隻設計師碟子上有缺陷和變形的表面。碟子是藝術家向他很欣賞的一位陶瓷設計師特別訂製的。它反映的是，同樣扭曲的大量生產的承諾和忠實呈現的失效。《公園看更（世界正焚毀）》(2018) 捕捉了植物公園中擁抱的情侶。藝術家在相片中

間放置了一棵樹，嘗試遮擋這種在公眾場合親密對公眾帶來的冒犯性。《我們都被誤導》(2018) 展示海岸邊一隻只剩一條腿的海鷗。作者曾誤以為牠是為了騙取食物而裝扮跛腳，但他對牠的誤解，卻令他發現自己欠缺同理心和想像而令他感到沮喪。

另外，有些作品是關於宏大與渺小之間。中國文人一直推崇雲石蜿蜒曲折的紋理，並將這自然構成的形態演繹為抽象的山水，猶如水墨畫的筆劃，石頭上自然的螺旋和脈紋變成一片霧海、雄偉的山嶺和奔馳的水。在《借回來的安慰（土圖）》(2018)，楊沛鏗嘗試利用白色的瓷土和黑色的泥攪拌混和，去模仿雲石的紋理。這些繪畫處於自然與人工之間，或原作與摹本之間。傳統中國山水畫中，通常能發現微小的人身處畫中，例如漁夫、文人或遊人，他們的動作在巨大的山水背景下顯得微不足道。在他的雲石紋山水之中，卻是隻影不見，為了讓觀者可以在風景中迷失，明白散步才是正經的事。



藝術家將出席開幕酒會，歡迎媒體預約採訪。

#### 關於楊沛鏗（生於 1988 年，中國廣東省東莞）

楊沛鏗於 2010 年畢業於香港浸會大學視覺藝術學院。楊氏採用植物生態、園藝、攝影和裝置來隱喻對人與人之間的關係而得到舒懷。楊沛鏗以親密和個人的經歷為創作靈感，再將之轉化為圖像和大型裝置作品。他沉迷於結構和制度，並通過創造不同規模的系統，對系統中出現的生物、植物、動物，甚至觀眾施加控制。

楊沛鏗近期參加的雙年展和群展包括第 16 屆意大利威尼斯國際建築雙年展的“Cruising Pavilion” (2018)、第 38 屆愛爾蘭 EVA 國際雙年展 (2018)、第 4 屆孟加拉達卡藝術峰會 (2018)、韓國光州亞洲文化藝術中心的“The Other Face of the Moon” (2017)、澳洲 4A Centre for Contemporary Asian Art 的“海珠白雲” (2016)、中國 OCAT 深圳的“他／她從海上來” (2016)、德國 Osthaus-Museum Hagen 的 CHINA 8 項目“Paradigms of Art: Installation and Object Art” (2015) 及第 10 屆中國上海雙年展 (2014)。他的作品被 Kadist 藝術基金會和香港 M+ 博物館所收藏。

楊沛鏗現於香港居住及工作。

#### 關於刺點畫廊

創辦於 2010 年，刺點畫廊是一間建基於香港的當代藝術畫廊。畫廊初期以當代攝影及影像主導的創作為重點，及後持續發展至融合各種當代藝術媒介。畫廊展出新晉和著名藝術家，他們主要是來自香港及亞洲地區的藝術家，但亦有海外的藝術家。

如有任何查詢，請致電 25176238 或電郵至 [info@blindspotgallery.com](mailto:info@blindspotgallery.com) 與郭麗兒小姐聯絡

#### 圖片說明：

楊沛鏗，《借回來的安慰（明月光）》，2017，紅樹漂浮木、大理石、鏡、金、紅繩，56 x 50 x 50 厘米

楊沛鏗，《啡雪》，2018，收藏級噴墨打印、贊丹尼物料抹布、金屬鉤，102 x 69 x 4 厘米（裝裱尺寸），佈展尺寸不定

楊沛鏗，《我們都是失敗者》，2017，收藏級噴墨打印，60 x 90 厘米，版本：3

楊沛鏗，《雞肋》，2018，石灰華梘座、雪花石、頭髮，8.6 x 13.2 x 2 厘米

（圖片由藝術家及刺點畫廊提供。）





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