

**GALERIE  
ALLEN**

59 rue de Dunkerque  
75009 Paris France  
+33 (0)1 45 26 92 33  
contact@galerieallen.com  
galerieallen.com

# TREVOR YEUNG

## TREVOR YEUNG

1988 Born in Dongguan, China  
Lives and works in Hong Kong, Hong Kong

### EDUCATION

2010 Academy of Visual Arts at Hong Kong Baptist University

### SOLO EXHIBITIONS

- 2019 LISTE Basel Art Fair, Basel Switzerland  
*Typhoon No9*, Galerie Allen, Paris
- 2018 *In-between*, Blindspot Gallery, Hong Kong
- 2017 *you think you are minosa*, Last Tango Zurich, CH
- 2016 *The Darkroom that is not Dark*, Magician Space, Beijing, CN  
*The Sunset of Last Summer*, Blindspot Gallery, Hong Kong
- 2015 *Garden Cruising: It's not that easy being green*, Blindspot Gallery, Art Basel HK, Hong Kong  
*No pressure.* Gallery, Zürcher Hochschule der Künste, Zurich, CHE
- 2014 *That Dog at That Party*, Gallery EXIT, Hong Kong
- 2013 *Trevor Yeung's Encyclopedia*, Observation Society, Guangzhou, CN
- 2012 *Seven gentlemen*, HARDNECK.hk, Hong Kong  
*The bedroom show*, the artist bedroom, Hong Kong
- 2011 *Cherry Pop*, the Blue Room, Blue Lotus Gallery, Hong Kong  
*System01*, 1A Space Booth, X1, ART HK11, Hong Kong
- 2009 *Deface*, AVA Gallery, AVA, HKBU, 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  
*Today Could Have Been a Happy Day*, Taikang Space, Beijing, China  
*#ArtTravellers Exhibition Series III: Tracing along the Green Blades*, Art Promotion Office, 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*, Spazio Punch, Venice, Italy  
The 38th edition of EVA International – Ireland's Biennial, Limerick City Gallery of Art, Limerick, Ireland  
*Emerald City*, K11 Art Foundation, Hong Kong  
A Beast, A God, and A Line, Dhaka Art Summit 2018, Dhaka, Bangladesh & Para Site, Hong Kong & TS1 Yangon, -Yangon, Myanmar & Museum of Modern Art, Warsaw, Poland
- 2017 *The Other Face of the Moon*, Asia Culture Center, Gwangju, KR  
*A Most Filial Imprint*, Aike Dellarco, Shanghai, CN  
*From Ocean to Horizon*, CFCCA, Manchester, England, UK  
*Stars*, cur. Rasmus Myrup, Weekends, Paris, FR  
*Soil and Stones, Souls and Songs*, Para Site, Hong Kong  
ArtBasel Hong Kong: GALLERIES, Booth 3C40: Blindspot Gallery, Hong Kong Convention and Exhibition Centre, Hong Kong
- 2016 Jimei x Arles International Photo Festival, Three Shadows Photography ArtCentre, Xiamen, CN  
ASIA NOW: Paris Asian Art Fair, Booth: Blindspot Gallery, 9 avenue Hoche, Paris, FR  
*SHIFT: AVA 10th Anniversary Exhibition*, Hong Kong Baptist University, Hong Kong  
*Sea Pearl White Cloud*, 4A Centre for Contemporary Asian Art, Sydney, AUS  
*Sea Pearl White Cloud*, Observation Society, Guangzhou, CN  
*Adrift*, OCAT Contemporary Art Terminal, Shenzhen, CN
- 2015 *Peepshow*, Long March Space, Beijing, CN  
*Des hôtes: a foreigner, a human, an unexpected visitor*, Spring Workshop, Hong Kong  
*China 8: Contemporary Art from China on the Rhine and Ruhr*, Osthaus Museum, Hagen, GER

- A Hundred Years of Shame – Songs of Resistance and Scenarios for Chinese Nations*, Para Site, Hong Kong,  
*Under the Influence*, Floor5 1/2, Hong Kong  
*The 2nd “CAFAM Future” Exhibition: Observer-Creator ·The Reality Representation of Chinese Young Art*, CAFA Art  
Museum, Beijing, CN  
SCENARIOS OF TIME THE FOURTH ART·SANYA, Sanya, CN
- 2014 *Social Factory*, 10th Shanghai Biennale, Power Station of Art, Shanghai, CN  
*Hong Kong Bestiary*, Platform China, Hong Kong  
*780s*, Blindspot Gallery, Hong Kong  
*Bloom*, Eslite Gallery, Taipei, TW  
*The Part In The Story Where A Part Becomes A Part Of Something Else*, Witte de With, Rotterdam, NED  
*Ten Million Rooms of Yearning. Sex in Hong Kong*, Para Site, Hong Kong  
*The Scarlet Bauhinia in Full Bloom*, Amelia Johnson Contemporary, Hong Kong
- 2013 *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, Hong Kong Shadow in the dark*, Gallery EXIT, Hong Kong
- 2010 *ArtAlive@Park*, Hong Kong Park, Hong Kong  
*New Trend 2010*, Artist Commune, Cattle Depot Artist Village, Hong Kong  
*SOLOS*, AVA Graduation Exhibition 2010, AVA, HKBU, Hong Kong  
*Scoop*, Photography Exhibition, AVA Gallery, AVA, HKBU, Hong Kong
- 2009 *Little Coterie*, L3 Gallery, Jockey Club Creative Arts, Centre (JCCAC), Hong Kong
- 2008 *Works, Student Painting Exhibition*, Lam Woo International Conference Centre, HKBU, Hong Kong

#### RESIDENCIES

- 2016 Odyssey 2016 program, Parc Rousseau

#### COLLECTIONS

- Kadist Foundation Paris / San Francisco  
M+ Museum, Hong Kong



TREVOR YEUNG

*Pineapple Sea (Lobster)*, 2016

Neoregelia Fireball, stainless steel sink, metal handle lamp, tubes, pump, polyurethane foam sponge

136 x 110 x 65 cm; Plant size variable

exhibition view, "The Sunset of Last Summer", Blindspot Gallery, Hong Kong

courtesy the artist



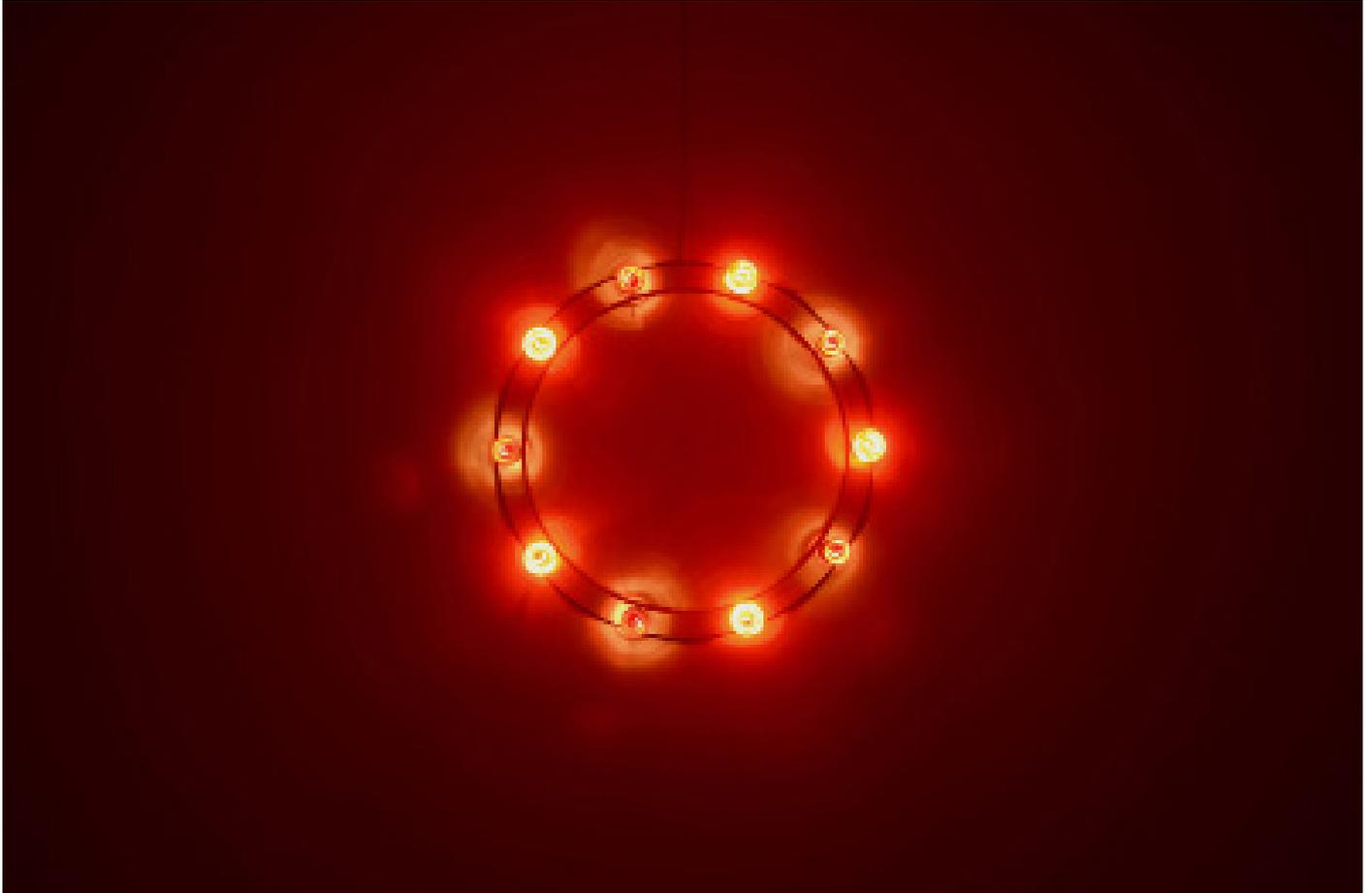
TREVOR YEUNG

*Pineapple Sea (Lobster)* (detail), 2016

Neoregelia Fireball, stainless steel sink, metal handle lamp, tubes, pump, polyurethane foam sponge  
136 x 110 x 65 cm; Plant size variable  
exhibition view, "The Sunset of Last Summer", Blindspot Gallery, Hong Kong  
courtesy the artist



TREVOR YEUNG  
*The Locker Room*, 2016  
Locker, mirror, hanger  
190 x 90 x 40cm (x5)  
exhibition view, "The darkroom that isn't dark", Magician Space, Beijing  
courtesy the artist



TREVOR YEUNG  
*Dark Sun*, 2016  
Infrared lamp, red coated basking spot lamp  
90 x 90 x 10 cm  
exhibition view, "The darkroom that isn't dark", Magician Space, Beijing  
courtesy the artist



TREVOR YEUNG  
*Night mushroom colon (7)*, 2016  
Night lamp, various plug adaptors  
25 x 20 x 23 cm  
exhibition view, "The darkroom that isn't dark", Magician Space, Beijing  
courtesy the artist



**GALERIE  
ALLEN**

59 rue de Dunkerque  
75009 Paris France  
+33 (0)1 45 26 92 33  
contact@galerieallen.com  
galerieallen.com



TREVOR YEUNG  
*Last Summer Sunset*, 2016  
Candle, candle stands, wooden table  
108 x 33 x 33 cm  
exhibition view, "The Sunset of Last Summer", Blindspot Gallery, Hong Kong  
courtesy the artist

**GALERIE  
ALLEN**

59 rue de Dunkerque  
75009 Paris France  
+33 (0)1 45 26 92 33  
contact@galerieallen.com  
galerieallen.com



TREVOR YEUNG  
*Last Summer Sunset*, 2016  
Candle, candle stands, wooden table  
exhibition view, "The Sunset of Last Summer", Blindspot Gallery, Hong Kong  
courtesy the artist

**GALERIE  
ALLEN**

59 rue de Dunkerque  
75009 Paris France  
+33 (0)1 45 26 92 33  
contact@galerieallen.com  
galerieallen.com



TREVOR YEUNG  
*Born with Two Hearts*, 2016  
Chicoreus brunneus, vitrine  
37 x 16 x 16 cm  
courtesy the artist and Blindspot Gallery, Hong Kong



TREVOR YEUNG  
*Three to Tango*, 2016  
Tibia fusus, vitrine  
49.7 x 30 x 30 cm  
exhibition view, "The Sunset of Last Summer", Blindspot Gallery, Hong Kong  
courtesy the artist

**GALERIE  
ALLEN**

59 rue de Dunkerque  
75009 Paris France  
+33 (0)1 45 26 92 33  
contact@galerieallen.com  
galerieallen.com



TREVOR YEUNG  
*Wiped off the face of the earth*, 2016  
Siliquaria armata, vitrine  
7 x 16 x 16 cm  
courtesy the artist and Blindspot Gallery, Hong Kon



TREVOR YEUNG  
*Music Box (bedroom)*, 2016  
Fish tank, steel structure and aquarium equipment  
dimensions variable  
exhibition view, "The Sunset of Last Summer", Blindspot Gallery, Hong Kong  
courtesy the artist



TREVOR YEUNG

*I could be a good boyfriend* (detail), 2013

Dionaea muscipula "G16 Slack's Giant", Body Fluid, Butterflies, Distilled and Spring Water, Laboratory equipments

dimensions variable

exhibition view, "Trevor Yeung's Encyclopedia", Observation Society, Guangzhou

courtesy the artist



TREVOR YEUNG

*I could be a good boyfriend* (detail), 2013

Dionaea muscipula "G16 Slack's Giant", Body Fluid, Butterflies, Distilled and Spring Water, Laboratory equipments  
dimensions variable  
exhibition view, "Trevor Yeung's Encyclopedia", Observation Society, Guangzhou  
courtesy the artist





TREVOR YEUNG  
*Initial Ritual of Mr. Butterflies*, 2012  
Butterfly palm, LED light, spinner  
dimensions variable  
courtesy the artist and Witte de With Center for Contemporary Arts

**GALERIE  
ALLEN**

59 rue de Dunkerque  
75009 Paris France  
+33 (0)1 45 26 92 33  
contact@galerieallen.com  
galerieallen.com



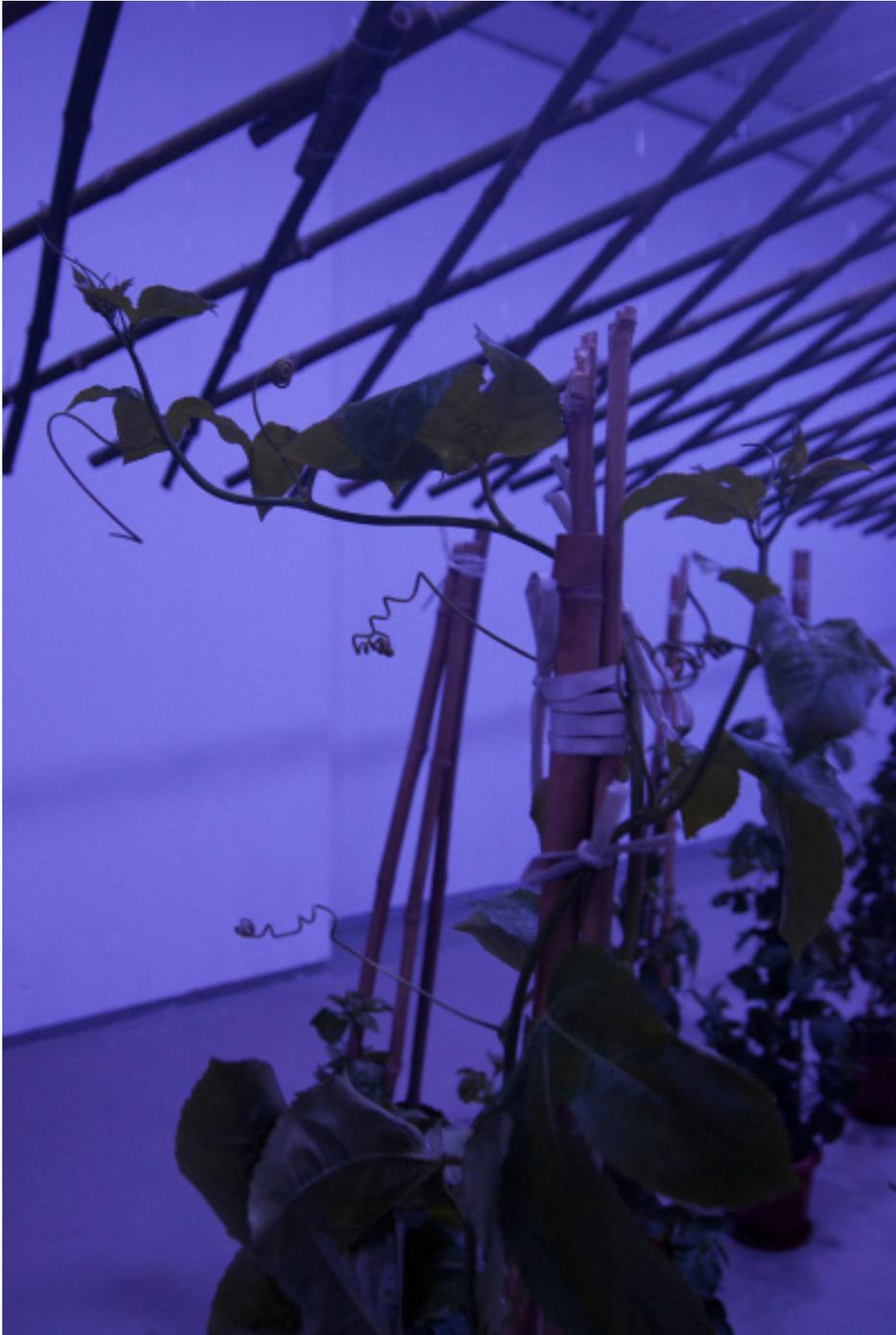
TREVOR YEUNG  
*Indoor Rain*, 2015  
JPEG file, monitor  
Image: 110 x 65 x 8cm  
courtesy the artist



TREVOR YEUNG  
*Maracuja Road*, 2014  
Passion fruit, bamboo, neon light  
400 x 500 x 1400 cm  
exhibition view, "Social Factory", 10th Shanghai Biennale, Shanghai  
courtesy the artist



TREVOR YEUNG  
*Maracuja Road*, 2014  
Passion fruit, bamboo, neon light  
400 x 500 x 1400 cm  
exhibition view, "Social Factory", 10th Shanghai Biennale, Shanghai  
courtesy the artist



TREVOR YEUNG  
*Maracuja Road*, 2014  
Passion fruit, bamboo, neon light  
400 x 500 x 1400 cm  
exhibition view, "Social Factory", 10th Shanghai Biennale, Shanghai  
courtesy the artist



TREVOR YEUNG  
*All the Chinese boys he collected*, 2015  
Hotel soap, alabaster  
30 x 30 x 10cm  
courtesy the artist

**GALERIE  
ALLEN**

59 rue de Dunkerque  
75009 Paris France  
+33 (0)1 45 26 92 33  
contact@galerieallen.com  
galerieallen.com



TREVOR YEUNG  
*White Board (Prince Edward)*, 2015  
Archival inkjet print, Plant  
62 x 42 x 3 cm  
courtesy the artist



TREVOR YEUNG  
*Mr. Butterfly*, 2012  
butterfly palm, fog machine, LED light, spinner  
dimensions variable  
courtesy the artist and Witte de With Center for Contemporary Art





TREVOR YEUNG

*Live in Hong Kong, Born in Dongguan*, 2015

Installation (aquarium system, with *Macropodus* (Black Paradisefish/Chinese Betta), *Mikrogeophagus ramirezi* (German Blue Ram), *Sceloporus formosus* (Asie), *Cyphotilapia frontosa* (Frontosa ), *Carassius auratus* (Ranchu, Poisson Rouge)

variable dimensions

courtesy the artist



TREVOR YEUNG

*Live in Hong Kong, Born in Dongguan* (detail), 2015

Installation (aquarium system, with *Macropodus* (Black Paradisefish/Chinese Betta), *Mikrogeophagus ramirezi* (German Blue Ram), *Sceloporus formosus*(Asie), *Cyphotilapia frontosa* (Frontosa ), *Carassius auratus* (Ranchu, Poisson Rouge)

dimensions variable

courtesy the artist

**GALERIE  
ALLEN**

59 rue de Dunkerque  
75009 Paris France  
+33 (0)1 45 26 92 33  
contact@galerieallen.com  
galerieallen.com



TREVOR YEUNG  
*Greenhouse Sitter*, 2016  
Archival inkjet print  
40 x 60 cm  
exhibition view, "The Sunset of Last Summer",  
Blindspot Gallery, Hong Kong  
courtesy the artist



TREVOR YEUNG  
*Blue Koi*, 2015  
Archival inkjet print, fabric, hook  
42.6 x 62.5 x 4.5 cm  
courtesy the artist

**GALERIE  
ALLEN**

59 rue de Dunkerque  
75009 Paris France  
+33 (0)1 45 26 92 33  
contact@galerieallen.com  
galerieallen.com

# PRESS REVIEWS

Diana d'Arenberg, 'Hong Kong Exhibitions to See: The Lowdown', Hong Kong Tatler, October 19 2018

**OCULA**

Artists Exhibitions Artworks Galleries

Latest | Conversations | **Reports** | Photologs | Blog | Advertise | Publications

OCULA REPORT

## Hong Kong Exhibitions to See: The Lowdown

Diana d'Arenberg | Hong Kong | 19 October 2018



Trevor Yeung, *Chicken Ribs* (2018). Travertine, alabaster, hair. 8.6 x 13.2 x 2 cm. Courtesy the artist and Blindspot Gallery.

### Trevor Yeung: *In-between*

Blindspot Gallery, 15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Rd  
18 September–3 November 2018

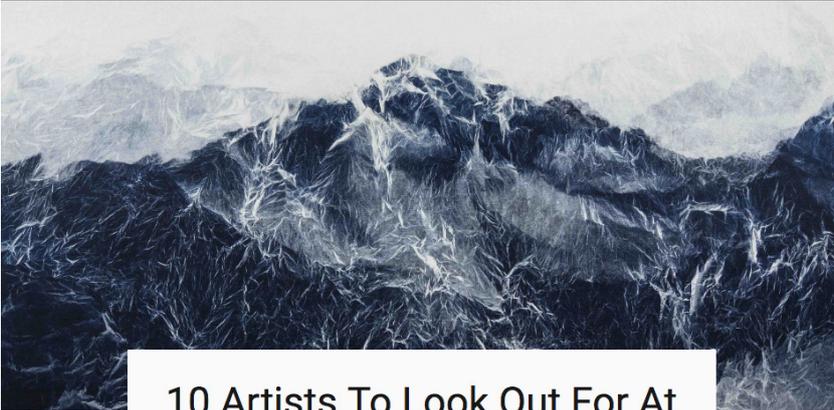
Stones, debris, dust and minerals are among the materials used by Trevor Yeung in his current solo exhibition. Hinged on the artist's knowledge of ecology and botany, *In-between* is composed as a 'meandering walking path by a solitary traveler in an anonymous park'. Subtle, pensive works lead viewers through the gallery space, including *Borrowed Relief (moon of home)* (2017), composed of a jagged stump of mangrove that sits atop a mirrored disc. Attached to the top of this stump is another disc, this time in jade, that gently sways from a piece of red string. The assemblage comes together as a miniature landscape, the mirror below like a pool of silver-coated water, and the jade disc like a moon.

There is a sense of fragility to many of Yeung's works, perfectly encapsulated in *Chicken Ribs* (2018). Composed of a cream-coloured soap dish cradling a small, smoothed stone, the small assemblage refers to the idea of 'in-betweenness' that Yeung explores throughout this exhibition. The small stone resembles a piece of soap that is too fragile to use yet too wasteful discard or, like chicken ribs: 'un-appetising but not bad enough to be thrown away'.

Oliver Giles, '10 Artists To Look Out For At Art Basel Hong Kong', Hong Kong Tatler, March 15 2018

HONG KONG TATLER

SOCIETY STYLE **LIFE** T.DINING GEN.T THE LIST



## 10 Artists To Look Out For At Art Basel Hong Kong

MARCH 15, 2018 | BY OLIVER GILES **ARTS**

There's so much to see at Art Basel Hong Kong 2018 that it can be hard to know where to start. Here are 10 talents whose work you shouldn't miss



Trevor Yeung, "Music Box (bedroom)" (2016). (Courtesy of: Trevor Yeung and Blindspot Gallery)

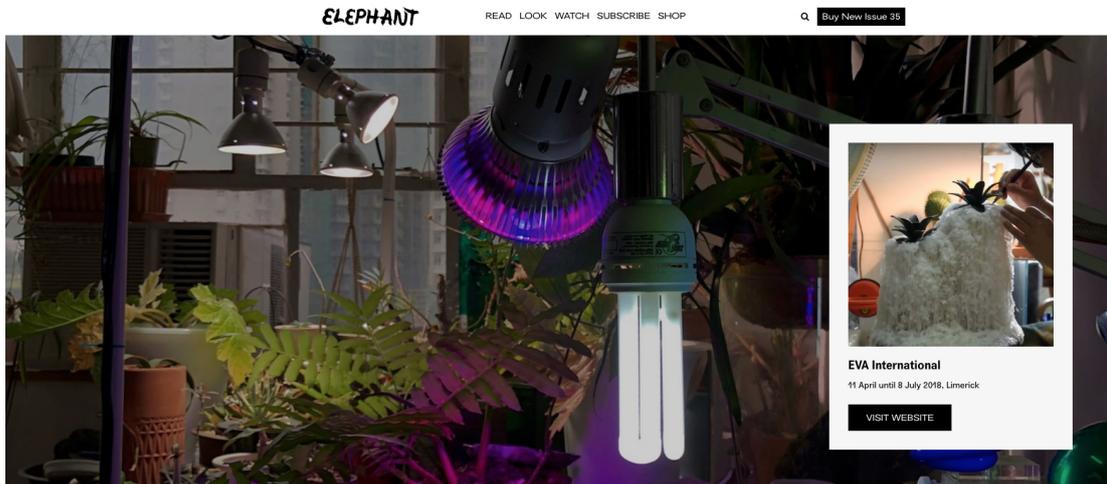
### 10 Trevor Yeung

From Pieter Bruegel the Elder's chilly depictions of winter to Claude Monet's legendary oil paintings of water lilies, the natural world has long been a source of inspiration for artists. Yet no artist has used nature in their work in quite the same way as Trevor Yeung.

As much a botanist as he is an artist, Hong Kong-based Yeung has made a name for himself by building large-scale installations incorporating living plants, molluscs and even tanks full of fish. Yeung's installation Music Box (Bedroom), pictured left, will sit alongside works by fellow Hongkongers Leung Chi-wo and Sarah Lai in [Blindspot Gallery's](#) booth at Art Basel Hong Kong.

See also: [These Are Hong Kong Art Week's Most Exclusive VIP Parties](#)

'My Lamps by Trevor yeung', Elephant, April 24 2018



24 Apr 2018

## My Lamps by Trevor Yeung

Each week we ask one artist to speak about a tool that is integral to their work. Here, Trevor Yeung tells us about his array of lamps.

Spanning photography, sculpture and installation, Trevor Yeung's practice explores human behaviours on a personal and social level, probing ideas and inconsistencies around what is considered "natural" and "unnatural". He often uses plants and live nature to create worlds that are somewhat metaphorical of human social relationships and processes.

He has exhibited internationally, and his work is currently on show at Eva International in Limerick.



"Since getting my first fish tank and carnivorous plant, I have installed lamps in my bedroom to provide extra light for them to live and grow better. I decided to also put a number of lamps in my studio because it is without a balcony or any direct sunlight. These lamps provide an ideal spectrum for my plants and my worktable, which means not relying on the weakened natural light coming through my aged and fogged windows. Bulbs play an important role in my life and my artworks; once I started bringing plants and aquarium supplies into my work, the lamp definitely became a key element of my art practice.

Colour temperature, for me, is quite a dominant reason behind using light as a tool in my work. When I was really young, my mother once told me 'yellow light is for relaxation'—because it makes you sleepy—and 'white light is for work'. The power of light can do much more than make you sleepy; it can easily hide visual information by filtering out certain colours.

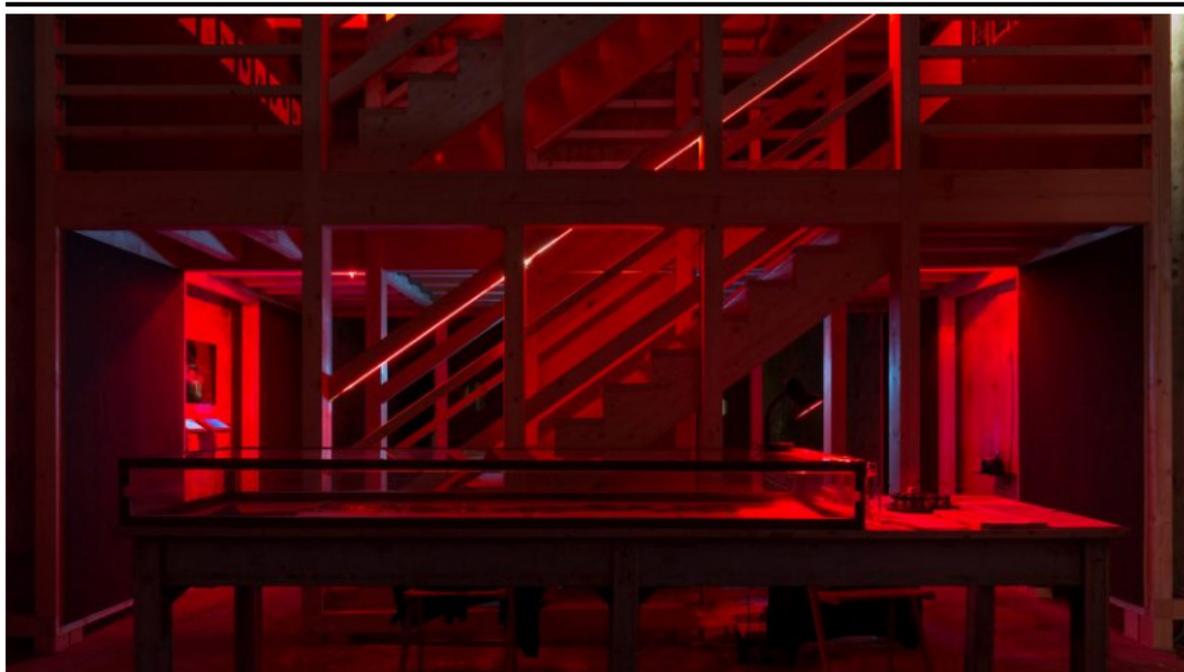
It seems I have mainly talked about 'light lamps' but not the 'light bulb'. The bulb is the most convenient way of managing the light sources in my practice. Using the same type of socket, the bulb can create a variety of effects within a limited condition, particularly in a site-specific installation. I use a large range of bulbs for different things, including UVB lights to fade the pigments on photographs, and basking spotlights to melt wax slowly and gently."



India Block, 'Cruising Pavilion aims to show how sex "is always latent or silenced" in architecture', Dezeen, May 30 2018

**dezeen**

Follow: [f](#) [t](#) [i](#) [p](#) [v](#) Search



### **Cruising Pavilion aims to show how sex "is always latent or silenced" in architecture**



India Block | 30 May 2018 | 3 comments

The practice of cruising is changing the way that buildings are designed, according to the curators of a [Venice Architecture Biennale](#) exhibition that brings together [sex](#) and architecture.

Featuring a flatpack maze containing a glory hole, and artefacts from famously secretive Berlin nightclub Berghain, the Cruising Pavilion explores the subversive architecture of, and architectures subverted by, casual sex.

India Block, 'Cruising Pavilion aims to show how sex "is always latent or silenced" in architecture', Dezeen, May 30 2018

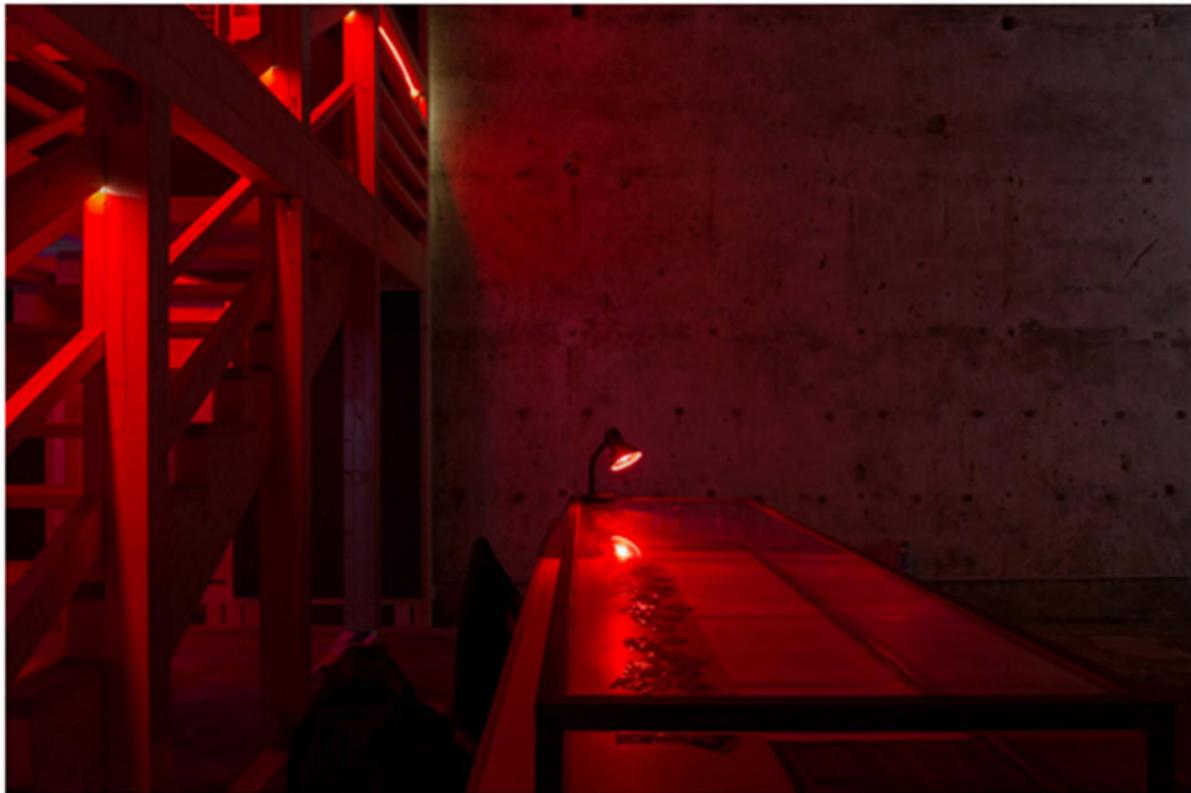
---

*The Cruising Pavilion explores the subversive architecture of, and architectures subverted by, casual sex*

The term cruising refers to the practice of moving through a space to find a casual, sometimes anonymous, sexual partner.

According to exhibition curators Pierre-Alexandre Mateos, Rasmus Myrup, Octave Perrault and Charles Teyssou, cruising has shaped the design of numerous types of buildings and spaces, from public toilets and parks, to bathhouses and nightclubs.

"Cruising is a topic that is present in architecture, but is always latent or silenced, or never expressed fully," Perrault told Dezeen.



*The space is dark and lit only by atmospheric red lamps*

However the group claim that the historical model of cruising is "evolving and perhaps even dying", and that sex is starting to impact other types of architecture. For instance, the use of dating app Grindr is moving sex out of gay bars and into contemporary condos.

They are calling for architects to embrace this culture, rather than trying to sanitise or expunge sex from building design, but also to respect its secretive nature.

"I think it's a very ambiguous position to occupy," said Perrault. "Homophobia and homophobic crimes are far from being a thing of the past. The secrecy and the inarticulation are ways to protect practices that are still very de-legitimised and still at the core of very vivid political tensions."

India Block, 'Cruising Pavilion aims to show how sex "is always latent or silenced" in architecture', Dezeen, May 30 2018

However the group claim that the historical model of cruising is "evolving and perhaps even dying", and that sex is starting to impact other types of architecture. For instance, the use of dating app Grindr is moving sex out of gay bars and into contemporary condos.

They are calling for architects to embrace this culture, rather than trying to sanitise or expunge sex from building design, but also to respect its secretive nature.

"I think it's a very ambiguous position to occupy," said Perrault. "Homophobia and homophobic crimes are far from being a thing of the past. The secrecy and the inarticulation are ways to protect practices that are still very de-legitimised and still at the core of very vivid political tensions."



*Exhibits including The Helping Hand by Trevor Yeung, which releases eucalyptus oil – to mask the smell of sex – into the air*

The Cruising Pavilion is taking over arts space Spazio Punch, on Venetian island Giudecca, for the duration of the biennale.

Responding to the biennale title Freespace, the exhibition uses a range of unusual exhibits to celebrate recent examples of architecture that have allowed partners – both homosexual and otherwise – to find sexual freedom in public places.

It also focuses on how the practice has been impacted by the digital age.

India Block, 'Cruising Pavilion aims to show how sex "is always latent or silenced" in architecture', Dezeen, May 30 2018



*Prem Sahib's photo series captures London gay sauna Chariots, before it was destroyed to make way for new residential developments*

Visitors enter a series of dark spaces lit dimly with red lamps, and have to climb flights of wooden stairs to ascend two towers that have been constructed within the space. Here, art pieces are pinned or pasted to walls, projected on screens or found on floors.

A piece by artist [Trevor Yeung](#) perfumes the air. His work, called *The Helping Hand*, is a misting machine of the kind typically used to keep reptile tanks moist, but for this occasion it is filled with eucalyptus oil to recreate the scents used in gay bathhouses to cover the sent of sex, sweat and bodily emissions.

*Swallow, Pump and Choke* are scanned and printed pencil drawings by [Alison Veit](#), who imagines a fantasy club for women to cruise for other women, while a series of photos by [Prem Sahib](#) shows the taking apart of gay bathhouse Chariots in east London, ahead of residential developers moving in.

Artomity Magazine, "Trevor Yeung", Dezeen, May 20 2017

REVIEWS

Published on May 20, 2017 — Leave a Comment

## Trevor Yeung

written by Artomity Magazine



*The Darkroom That Is Not Dark*  
Magician Space  
Beijing  
Dec 17, 2016 – Feb 26, 2017  
Nooshfar Afnan

Trevor Yeung has explored voyeurism since his earliest works, such as the *Sleepy Bed* series, in which he took photographs, without permission, of sleeping hostel roommates. But in his solo show he no longer focuses on photographic images of voyeuristic subjects; instead, fleeting glances immediately blur the lines between who is watching whom, as the audience uses an L-shaped, mirror-clad locker room at the entrance of the show.

*Artist Studio Purry* (2012), a digital projection work, continues this theme. Faced with the image of a couple embracing, audience members might feel they are intruding on an intimate moment, as did the artist when he took the photo, causing them to quickly move along the hall, past the image and into the next room.

The work touches on the key Yeung theme of audience control, and throughout the show the audience is manipulated in its movement through the exhibition space, stopping, slowing down and kneeling, and is sometimes also manipulated in the emotions that are conjured up. In the locker room visitors are given the choice to hang their clothes in one of the 30 lockers; unknown to them, 10 of these lockers contain a T-shirt with the logo "staff", granting wearers access to parts of the exhibition others are barred from, and creating a kind of hierarchy among visitors. Those who happen to find a T-shirt have to make a choice of whether to wear it or not, determining their course through the exhibition.

Those who do not wear the staff T-shirt find they can't access the top floor of *The Dark Room Pavilion* (2016). Those who can access it climb up a very steep flight of stairs, expecting to find a sense of freedom and a good vantage point at the top, but instead finding themselves standing in a tight space and realising they are like prisoners trapped behind bars.



*Pigeon Wings (Seven Roses)* and *Pigeon Wings (Three Roses)* by Trevor Yeung. White synthetic rose, porcelain, velvet bases, dimensions variable, 2016. Courtesy the artist and Magician Space.

In *Pigeon Wings (Seven Roses)* and *Pigeon Wings (Three Roses)* (2016) the audience is impelled to stop and "smell the roses" and enjoy a "romantic" space, only to realise that the flowers are artificial, with added orange-blossom fragrance, and an odd piece of porcelain replacing the centre of a rose.

The last work in the show, *Dark Sun* (2016), acts as a metaphor for the whole of it. A ring studded at equal intervals with 10 infrared lamps, it is the main source of light in the room. Red light interferes with or obscures existing details, masking some realities and making others seem more rosy, until closer scrutiny reveals otherwise.

Earlier in the show, with *Jacuzzi* (2016), a fish tank with several heating lamps, Yeung tries to reinforce the idea that the space we inhabit could be just as controlled as that of the fish. In fact, throughout the show every element is carefully controlled: he manipulates us, turns us into unsuspecting voyeurs and surprises us at every turn.

SOCIAL



Isabel Cheung, 'Trevor Yeung', Art Asia Pacific, Issue 101, Nov/Dec 2016

Where I Work

**Trevor Yeung**

PHOTOGRAPHS AND TEXT BY YSABELLE CHEUNG

**In the artist's jungly Fo Tan studio, manicured situations involving flora and fauna come to life**



Trevor Yeung in his small but lively Fo Tan studio in Hong Kong, which he has converted into a nursery.

Behind a narrow nursery in Mong Kok's Flower Market, tiny plant specimens glow like mutant organisms under a pulsing UV light. Hong Kong artist Trevor Yeung inspects their bulbous caudices. Some sprout baby vines as thin as hairs; others carry cracks like those found on hoary tortoise shells. Although diminutive in size, these plants—some of which are saplings that will eventually become trees—will add meters to their height over time. "Sometimes things change so fast, especially in Hong Kong. I like these kinds of plants, because they grow so, so slowly," says Yeung, tapping with precision the pointed, semi-translucent leaves of a potted succulent.

Once a week, Yeung makes a trip here, as well as to the bird and goldfish markets nearby, to procure flora, fish and other biota he calls his "readymades." He then hauls these back to his studio in

an industrial building in Fo Tan—a space shared with photographer South Ho—to incorporate them into artworks that mimic, or create anew, functioning ecosystems.

Born in 1988 in Dongguan, China, Yeung has made these pilgrimages to Mong Kok since he enrolled as a high-school student in the city, and has observed with mixed feelings the wave of gentrification sweeping through the neighborhood. "This area has become more expensive, more luxury-based," he says, as he points to an empty store aggressively barricaded by bamboo scaffolding, an example of the proliferating renovations in the market. "On one hand, I like the old way [of Flower Market stores], but on the other, I also appreciate that these shop owners are trying to get new customers in to learn about plants. It's conflicting. This is also how I feel about the art world."

Yeung likens the forced intervention aspect of gentrification to mingling with the art crowd at exhibition openings—an activity he says he's become less nervous about, although he still dreads the small talk. He relieves these compulsive anxieties by creating controlled, hermetic environments as small studies of the human condition. For his work displayed at the 10th Shanghai Biennale (2014–15), he traipsed along Hong Kong's Flower Market Road foraging for the passion fruit plant, notoriously unpopular for its vigorous, fast-growing vines. Titled *Maracuja Road* (2014), the resulting work consists of an assembly of potted passion fruit shrubs, each entwined tightly around an erect bamboo pole. Like the age-old Greek myth in which Tantalus is forced to eternally stand under a cluster of unreachable fruit, the bamboo poles end inches away from an inviting canopy that hangs above, ensuring the vines can never populate the frames. The empty space between the poles and the latticework represents a futile, yearning desire that Yeung seems to reference in much of his work; titles such as *I Could Be A Good Boyfriend* (2011) and *Portrait of Lonesome George* (2015) point to that. However, when viewing the works—the former a meticulously designed plant installation, the latter a grainy photograph of a man obfuscated by smoke—it is not Yeung's own narrative that is dominant, but one that is general and abstract enough to be relevant to anyone who sees it.

"A friend once described my work as masturbatory, in that all my emotions are kind of spewing on everyone," Yeung says with a thoughtful, playful smile. "I kind of disagree . . . I think I actually want to create a, let's say, 'intimate' moment between the audience and me. A connection."

59 rue de Dunkerque  
75009 Paris France  
+33 (0)1 45 26 92 33  
contact@galerieallen.com  
galerieallen.com

Isabel Cheung, 'Trevor Yeung', Art Asia Pacific, Issue 101, Nov/Dec 2016

At the market, his eyes alight on a *Sinningia leucotricha*, a South American flowering plant with leaves covered in dense silvery hairs—perfect for vacuuming up moisture. “I think I’m going to have to buy this one,” he says, fondly admiring the plant’s leaves. We hurry back to his studio via the subway and a minibus, pressed for time as Yeung has to finish a rock and photo installation work in his “Enigma” series (2015- ) before he leaves for a residency at Paris’s Parc Rousseau in October.

Yeung’s studio is a place where he attempts to convene the unresolved with the comfortingly familiar: while South Ho’s walls are plastered with fixed images that capture life, Yeung’s half of the unit cultivates it. He keeps a small nursery of growing plants in one corner by the windows, and a fish tank on his desk. Some past works are embedded in or attached to various plant pots. Cream-pink sea snail shells, whose spindles were interlocked in the sexually uproarious *Three to Tango* (2014- ), share a pot with a fern. These are his work plants, not his home plants which are kept in his apartment along with a flying squirrel and two lovebirds. The separation between his studio and home is important for maintaining boundaries in his life, he tells me. Ironically, Yeung self-exhibited a solo show in his room titled “The Bedroom Show”

in 2012 to comment on public invasions of the private, and vice versa.

I see on a worktable a pumice rock that has been sliced in two; Yeung later screws the halves into a sheet of glass to create an illusion of the pumice naturally invading it. He picks up a pair of scissors to score the porous surface of the pale volcanic rock, explaining his goal of altering the piece to make it look like a textured, mossy boulder weathered by many natural factors. Yeung likes to make dead or dried objects alive again, or at least look the part; his Frankenstein-esque experiments are strewn across his studio.

Hollow sea urchin shells and barnacle clusters lurk in bowls and on windowsills, prototypes for the “Cacti” series (2014- ), some of which were exhibited at his solo show at Blindspot Gallery, Hong Kong, in September. These works sprang from Yeung’s encounter with a dried blowfish, which he accidentally brushed against in a store. “I thought it was a cactus at first,” he says, describing his surprise at discovering two protruding eyes on the object. Yeung’s attempt to reenact that moment for his viewers resulted in sculptures that appear to be spherical cacti embedded in potted soil, though closer inspection reveals the texture of fish skin and naked fin spikes

(This page)

Dried, once-living and alive organisms co-exist in harmony in the artist’s space, which he also shares with the photographer South Ho.

(Opposite page, top)

The plant nursery in the studio, above which hangs part of a work from the artist’s “Sleepy Bed” (2010- ) series, where Yeung took photographs of strangers sleeping in youth hostels and dormitories in an observation of intimacy.

(Opposite page, bottom left)

Yeung watering his plants, next to windows that overlook the green rambling mountains of Fo Tan.

(Opposite page, bottom right)

A table with a halved pumice rock that Yeung is working on, for a piece in his “Enigma” series (2015- ), which looks at the relationships between plants and humans.



Isabel Cheung, 'Trevor Yeung', Art Asia Pacific, Issue 101, Nov/Dec 2016





59 rue de Dunkerque  
75009 Paris France  
+33 (0)1 45 26 92 33  
contact@galerieallen.com  
galerieallen.com

John Batten, 'The simple art of love stories', Post Magazine, October 23 2016



THE COLLECTOR | JOHN BATTEN

## The simple art of love stories

*Artist Young explores appearance and reality in this beautifully arranged show, where art is literally and audaciously with black and joy.*

**T**HE PERILS OF exhibiting a delicate sculpture installation during a busy Wang Chieh Hsing gallery open day were revealed when Fung's appropriately named *Woods of The Forest* (2016) was knocked by a child and resulted in the floor. Luckily, it was the display case not the artwork that was damaged.

But the group of three separate pieces – *Arts with Two Rivers* (2009) and *Three in One* (2016) are the others – had greater poignancy in this state, as the artworks describe a complex three-person triangular relationship. Fung had collected materials and manipulated them into novel and suggestive sculptural forms; the damaged work was retrieved.

*Arts with Two Rivers*, an iron sculpture, consisted of two small other and this piece of iron metal is quite elongated, so it is long, passionate existence.

"The *Forest of Last Summer*" is a beautifully displayed exhibition about love and life that ranges from conceptual, simple, kitsch, sadness and pure happiness. The display includes an entirely aesthetic experience. Through an arrangement of objects, light, shadow, curtains, sculptural work and photographs create a controlled audience and are pleasure to walk around. It is not an exhibition of great leaps of emotion or meaning, although such artwork has a

story; it is simple love stories told by a sensitive artist recalling his experiences.

Given the exhibition introduction, *The Reddest Flower* (2016) taking of photographs focuses three locations around the world and results quite here often. The photographs, however, do not capture the positive exact moment, but the line preceding and following it. Despite these fading landscapes, Young further exposes his developed photographs in dark but for almost light to give greater conceptual weight to his idea that "memories of the moment captured are lost like the colours in a faded photograph".

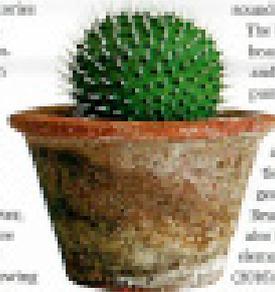
In contrast, several interesting projects in the two-part *Arts with Two Rivers* (2009) installation of a series of seven interconnected felt beds. Young has been using arrangements of felt, sand and fabric; here to build elaborate living spaces in sculptural installations over the past two years. *Arts with Two Rivers* (2009) is a minimal,

round installation in this series. The bright colours/lights become into the water and the sound of the tank pump combine to take to "human activities".

Often used in his work and not being the reason for Young in the intricate geometry of the cactus. Beautiful to admire, the cactus also has another physical element – spikes. Young's *Dark Woods* series is three plants in separate pots set upon plinths.

These constructions, however, are made from the epoxy resin of the *Woodfish*, known for its deadly toxicity, with the skin painted green to resemble a cactus. Young questions "the nature of objects and the meaning of appearance" while "watching people's collective understanding" by the content of his exhibitions, the often other people interpret about our personal lives, and situations may not have obvious as they appear. Discovering the installation is a photograph of a handsome security guard, with only guards have angel intentions. But what is known?

A bit of eeriness in *Forest Light* (2009), Vietnam –



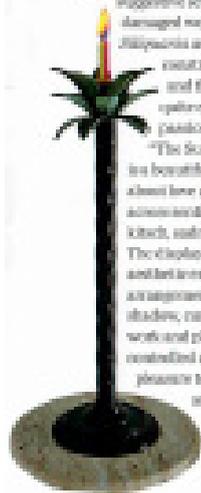
*Darkwood* (see left), *Arts with Two Rivers* (2009), *The Reddest Flower* (2016) in *Woods of The Forest* (2016), *Three in One* (2016), *Shopping* (2016), *Believe in the Future* (2016), *Forest Light* (2009), *Dark* (2016), *Last Summer* (2016), *Arts with Two Rivers* (2009).

preferably a couple – are invited to view the provided bench to watch a pair of small red and black canaries. The canaries flicker across a "flashing window" in the half-light. Nearby in the *Imagined Landscape*, *Last Summer* (2016) Lucinda tree-shaped medallion covered in thick layers of grey, irregularly shaped was described as "the aftermath of the sunset".

The *Dark* (2016) is a long corridor of two standing-height bar tables covered with draped black tablecloths, which is a table that is covered in light, the following tablecloth now made, rest-like piece of *Arts*. On the tables are empty champagne glasses and flowers arrangements, a place of historical its possible aftermath. It is a setting inspired by the Chinese garden, with its layers of space and services, a landscape composition "affairs a 'necessary' that people need in their struggle for survival and rest".

Alternatively, our best intentions and struggles for love can merely appear as false happiness in white-pulling spot, a metaphor photographed on the spot by Young in *Shopping* (2016).

Enter Young's "The *Forest of Last Summer*" in at *Shanghai Gallery*, 1501 *Pu Chai Industrial Building*, *Shanghai Chai Yang Road*, until November 12.



'A conversation with Trevor Yeung', OCULA, September 28 2016

## OCULA

OCULA CONVERSATION

### A conversation with Trevor Yeung

Artist, Hong Kong

---

Anna Dickie | Hong Kong | 28 Sept 2016



Image: Trevor Yeung. Photo: South Ho. Courtesy the artist.

---

Trevor Yeung is the first Hong Kong-based artist I met when I arrived to live in the city. Having graduated in 2010 from the Academy of Visual Arts, Hong Kong Baptist University, he was working at the non-profit Para Site when we were introduced. I would see him from time to time at art events, but it was some time before I saw his work. When I finally did, I found it conceptually intriguing, psychologically charged and somehow quietly emotional.

The first work by Yeung I encountered was a photograph in Hong Kong collector William Lim's home, *Sleepy Bed (Singapore Hostel 1)* (2011). It came from the artist's 'Sleepy Bed' series, an ongoing photography project he started in 2010 which comprises dimly lit images of individual men sleeping. The series suggests a familiarity between the photographer and the subjects, when in fact they are clandestine shots that the artist took of men he shared hostel rooms with. They embody voyeurism at

'A conversation with Trevor Yeung', OCULA, September 28 2016

its most blatant; they are images of stolen intimacy which suggest both a longing for, and a fear of interaction. The work I saw in Lim's collection has ink-stained wood and engraved glass across its surface, partially covering the shadowy male figure; it is a reminder that in this work the body presents itself as an object, and any sense of intimacy is unilateral.

Yeung is a consummate observer of humans. In discussing the 'Sleepy Bed' series, he speaks of how emotionally secure people sleep with their body open, often with covers thrown back, while he himself feels less sure, sleeping fully dressed with the covers pulled tight. The series was presented at Art Basel in Hong Kong in 2015 in a solo exhibition at the booth of Blindspot Gallery. The exhibition, entitled *Garden Cruising: It's not that easy being green*, was selected as a standout presentation and Yeung was subsequently announced as one of the three shortlisted artists in the BMW Art Journey Award. Works from the 'Sleepy Bed' series were presented on the three walls of the booth, but in order to see them properly, fairgoers were required to weave through plants that formed a permeable barrier at the front of the booth. Yeung designed the arrangement having observed systems of visitor interaction at previous iterations of the fair. Characteristic of his work, the presentation explored a system of control insofar as his layout was intended to dissuade those less curious viewers from entering it.

An exploration of our social structures and the use of plants in Yeung's work is not unusual; he often uses vegetation and other living or natural forms as a pretext for describing human processes, systems and relations. For the 10th Shanghai Biennale (23 November 2014 - 31 March 2015), he presented *Maracujá Road* (2014), which consists of an elaborate bamboo and metal pergola-type structure situated above 80 potted passionfruit plants. The structure above the plants suggests an ultimate aspiration for their growth, yet an impossible one as they will never grow high enough. Catherine Shaw, writing for *Wallpaper\**, describes it as the standout work of the Biennale, and 'a striking metaphor of modern life'.

In this interview, Yeung speaks about his background as an immigrant to Hong Kong and about the ideas underlying his work. He also discusses a recent exhibition at 4A Centre for Contemporary Asian Art in Sydney, entitled *Sea Pearl White Cloud* (30 July - 24 September 2016). The show at 4A was the second stage of a project that was first presented at the Observation Society in Guangzhou, one of China's leading non-profit art spaces, from 2 June - 24 July 2016.

---

### Tell me about your background?

I was born in Mainland China, and I moved to Hong Kong when I was very young. But we always travelled back to China. Every summer we spent in China (with my grandfather, or close to my father's restaurants). My grandparents were in a village; it wasn't fully developed.

When I was little there, was a great deal of what I refer to as leisure spaces. But then a great deal of development happened. My grandparents used to have a fish pond in front of their house, but later on due to construction, the pond started to become shallower and the fish disappeared. There were frogs.

'A conversation with Trevor Yeung', OCULA, September 28 2016

I used to catch tadpoles there. My grandparents spoiled me. They had chickens and I kept the chicks as pets. I also had rabbits.

So I have always been interested in having pets. I had fish as pets. I ended up having an aquarium. We had a turtle.

And [laughs] ... where are we going with this?

This was the beginning of my interest in control! My art is always about control. When I went to high school, I had my own aquarium. I started to understand that to keep the fish alive you need to have a perfect system. You have to have the perfect oxygen system, and plant system and so on. You have to be careful that it runs well so the fish won't die.

So I became interested in this idea of making sure the system works well.

When I moved to university, I started to collect plants and found they were easier to handle. I was at [Hong Kong] Baptist University. It was good because they didn't require students to pick a major, so I could choose what I wanted to focus on. At this point, I started to include plants in my work.

In the past, I have tried to work with animals, but I don't really have the necessary understanding of how to look after them. I worked with koi. I wanted to work in relation to the movement of fish, but the fish would die. When you work with animals, you have to be very sensitive to moral issues.

Let's talk about an early work where you started to feel you had found your own voice.

I felt I started to find my own voice when I did my final year project. For that project I worked with visually impaired people. It was part of the Baptist University's course work.

Tell me about the work you created.

I worked with five visually impaired people. It was a work that used photography and sound. I presented pairs of images: one portrait of myself taken by the visually impaired person, and one image taken by me of the visually impaired person. I interviewed each collaborator, and in relation to the images, I also created a container with braille on it which contained a speaker that played a conversation between the collaborator and myself. The conversation was about how the collaborator felt about me. Only once you understand braille, can you read it. I don't want the audience to understand it though. I tried to learn to read braille (in Cantonese), and I had to translate and type it. I used nails to create the braille words.

The work related to my own fear of losing my sight. I wanted to trigger some thoughts about this in the audience.

Who were you most influenced by at that moment, and in relation to that work?

'A conversation with Trevor Yeung', OCULA, September 28 2016

I was influenced by Sophie Calle. You might recall her 'The Blind' series (1986), in which she photographed people born without sight and asked them to describe their image of beauty. The works featured a portrait of a blind person and a portrait of what that person considered to be beautiful.

This was a seminal work for me because it was the beginning of me working out the type of artist I wanted to be. I wanted to create works that made people think, but I didn't want to direct the audience as to what to think. I wanted to trigger some memories or feelings.



Image: Trevor Yeung, *Live in Hong Kong, Born in Dongguan*, 2015. Courtesy the artist.

Para Site had a show called *A Hundred Years of Shame – Songs of Resistance and Scenarios for Chinese Nations* (2015). You did a work for that show, *Live in Hong Kong, Born in Dongguan* (2015), which used a fish tank. Tell me about this work?

To talk about my work, I have to first talk about a memory. When I was sitting the Hong Kong public exams, at that time, I had seven fish tanks. I worked with my fish tanks when I was trying to ignore the stress of my exams. Fish have nothing to worry about. I wanted to have that feeling. The fish cannot change anything, but they make me feel better. They help me escape from reality.

My room then was very small (about 3m x 4m). I shared the bedroom with my sister. My sister is very kind; she allowed me to have the fish. The sound of the fish tanks made it easier for me to sleep. Different people have different ways of relief, for me it is the fish tanks.

When Cosmin [Costinas] and Anthony [Yung] asked me to be in the exhibition, they said they wanted to talk about 'shame'. They wanted me to talk about experiences of being ashamed. I have had an experience of 'shame'. I was ashamed about my identity. I was ashamed about being an immigrant to

'A conversation with Trevor Yeung', OCULA, September 28 2016

Hong Kong, ashamed I didn't belong to Hong Kong. But I was lucky because I came when I was in kindergarten, so I felt okay. I was lucky because I knew English and Cantonese. But some people come when they are in primary school, so they are behind in English and Cantonese. And so it is easy to identify them, and people in my class teased them about their accent.

When the children were teased in my class, I didn't say anything and I felt ashamed because of this. I didn't stand-up to the people teasing the immigrants. I was scared that I would get teased too. I didn't acknowledge that I was the same as them. My parents told me it was just a mistake that I was born in Mainland China; it was because I was born prematurely. So I felt it made me different from the other immigrants. I felt that while I didn't belong to Hong Kong, I also wasn't an immigrant. I was confused about who I was.

There is one way for people to know I was born in Mainland China, my identity card: the first letter of every identity card shows whether a person is born in Hong Kong or elsewhere. So every time I had to show my card or fill-out a form, I was very worried people would see that I wasn't born in Hong Kong.

When there are things that are hard to deal with, you always want to escape. You don't want to deal with difficult emotions.

So back to the fish tanks. I use them to escape, and I wanted the audience to have that feeling too. I wanted the audience to feel as though they were within the fish tank.



'A conversation with Trevor Yeung', OCULA, September 28 2016

Image: Trevor Yeung, *Live in Hong Kong, Born in Dongguan*, 2015. Courtesy the artist.

---

I saw the work. It consisted of a chamber-like space that was created using fish tanks/aquariums. One could crouch down and enter a small enclosed space, and once in the space, one was surrounded by fish tanks and hidden from the world outside.

Yes. I wanted people to go into a space where they couldn't be seen. It was about being hidden.

I also chose fish farmed in China. Like me, they weren't originally born in Hong Kong. Those fish all came to Hong Kong in different ways, just like people in the 1960s and 1970s did, like my parents. In Hong Kong you can get different types of fish, the cheaper ones are farmed in China and shipped from China to Hong Kong. The better quality ones are wild caught, or they are the ones that are farmed in Germany. You can buy fish from the Internet, and you can get a certificate. But when I bought these fish, they didn't have a certificate, so they are second rate fish. I am intrigued by these fish. You know that everyone has their history that they don't want people to know. These fish—well, when you don't know about their actual background, well they just look like any other fish. But they are cheaper because they are bought off the Internet and they don't have a certificate.

There was a very special moment that came in relation to this work. A friend of mine visited the exhibition to see my work, and she went into the chamber and then came out and was very moved by it. She told me that she understood the feeling. She understood that feeling of being ashamed; she was also born in China, but she came later.

But of course, not everyone had the same experience. Another friend came to the exhibition. She finds social events very hard. She stayed inside the chamber for a while. It was a place to hide.

You talked about control before. To what extent is your work about trying to control the audience?

I know I cannot control the audience, but I try. I try and direct them towards a particular experience. You know it is like a Chinese garden, or a shopping mall in Hong Kong. There are lots of hidden messages that force you to follow a particular path. Exhibitions are like this, they are trying to direct you.

When I do an installation, I am focused on how to manage a space, and create an atmosphere. It is like a fish tank. I place things so the audience know how to move, but I don't control what they do exactly. I provide different choices, and when they leave maybe they see something, or maybe they see nothing. I try to retain a sense of flexibility.

'A conversation with Trevor Yeung', OCUA, September 28 2016

---

**My work is about creating a system. I am interested in creating systems.**



Image: Trevor Yeung, *Garden Cruising: It's not that easy being green*, 2015, Art Basel in Hong Kong. Courtesy the artist.

---

**You were one of the three shortlisted artists in the BMW Art Journey award with your solo exhibition *Garden Cruising: It's not that easy being green*, which was presented at Art Basel in Hong Kong in 2015. That exhibition seemed to me to be very much about exploring the system of viewing.**

Yes. I tried to think about the 'system'. I was interested in how people engage with artwork or installation at an art fair. I previously worked at Para Site, and after I graduated I help co-ordinate the guided tours of Basel for Para Site. I understood the system of seeing a fair! I understood how people engage with the fair: how people are enticed to move into a space, into a booth. People always have a point outside a booth where they can stand to see the booth, without going in. Galleries are trying to create a booth so people can see the booth without going in, but equally there are galleries who choose not to show certain works, to entice you in or filter people out.

I wanted to design my installation to draw some people in, and filter others out. I didn't want those people who were not curious to come in. I used plants as a barrier that people had to pass around. Before this booth, I had a work in the Shanghai Biennale and had the chance to visit the [Yuyuan Garden]. I was very moved by how Chinese gardens deal with space. In these gardens, there are points created which force you to stop and stay. I was influenced by this.



'A conversation with Trevor Yeung', OCULA, September 28 2016

This exhibition was about observing both the artwork and the space. This was my first attempt at trying to control the audience. This was a particular setting whereby I wanted people to follow a particular route.

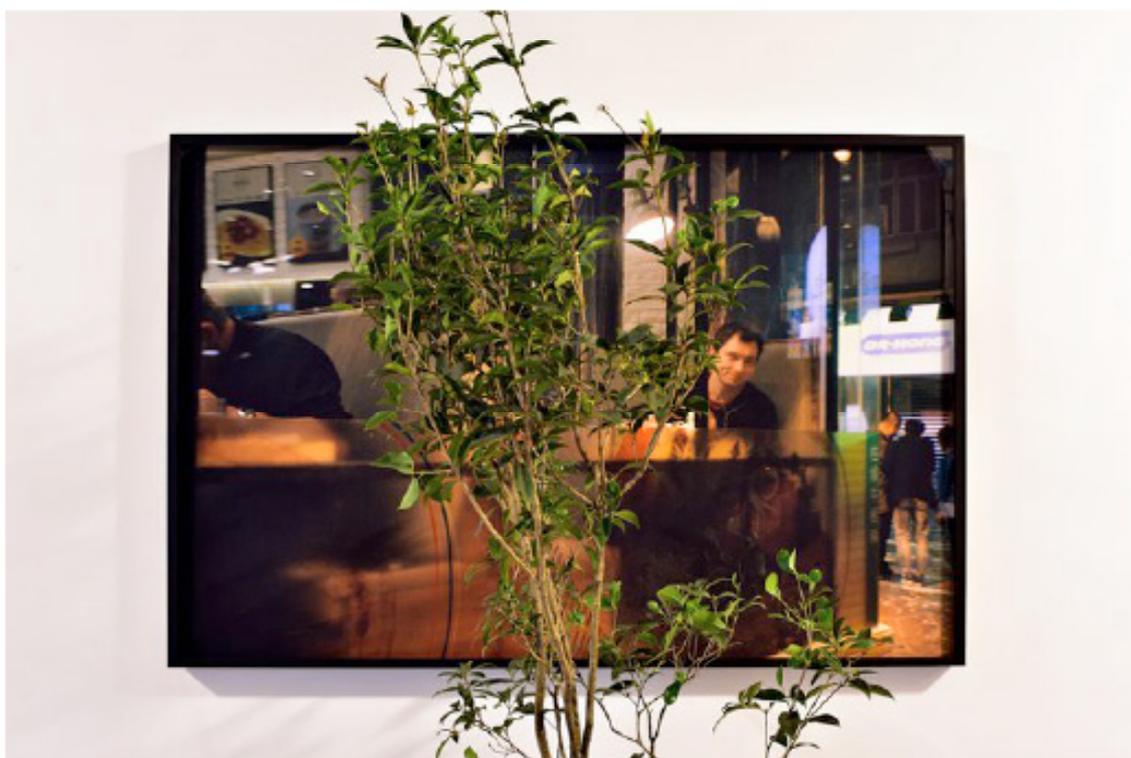


Image: Trevor Yeung, *Garden Cruising: It's not that easy being green*, 2015, Art Basel in Hong Kong. Courtesy the artist.

At Art Basel, you showed works from your 'Sleepy Bed' series, in which you photographed people with whom you were sharing hostel rooms while they were sleeping. Tell me about creating these works.

Sleeping is a very private, intimate state. When I was young, I shared my room with my sister. When I went to a hostel, I would share the room with six to eight people. I would see all these people sleeping. I felt it was so weird to share this intimate space with these strangers. I felt insecure about people sleeping in the same room. When you meet people, you are always acting. But when you are sleeping, you are completely 'the real you.' When you watch someone sleeping, you can judge whether a person is secure or insecure. I have to wear clothes when I sleep because I am not confident about my body.

'A conversation with Trevor Yeung', OCULA, September 28 2016

**Other people don't care. I was interested in observing this.**



Image: Trevor Yeung, *Sleepy Bed (New York Hostel 2)*. Courtesy the artist.

**Did you gain the permission to take the images you took?**

No, and I felt bad about this. When I took the image of people sleeping, I felt like I was observing an object. I etched over the body I photographed. Doing the etching was about reinforcing the idea of the body being presented as an object. It removed the image from being a documentation of a person sleeping.

'A conversation with Trevor Yeung', OCULA, September 28 2016

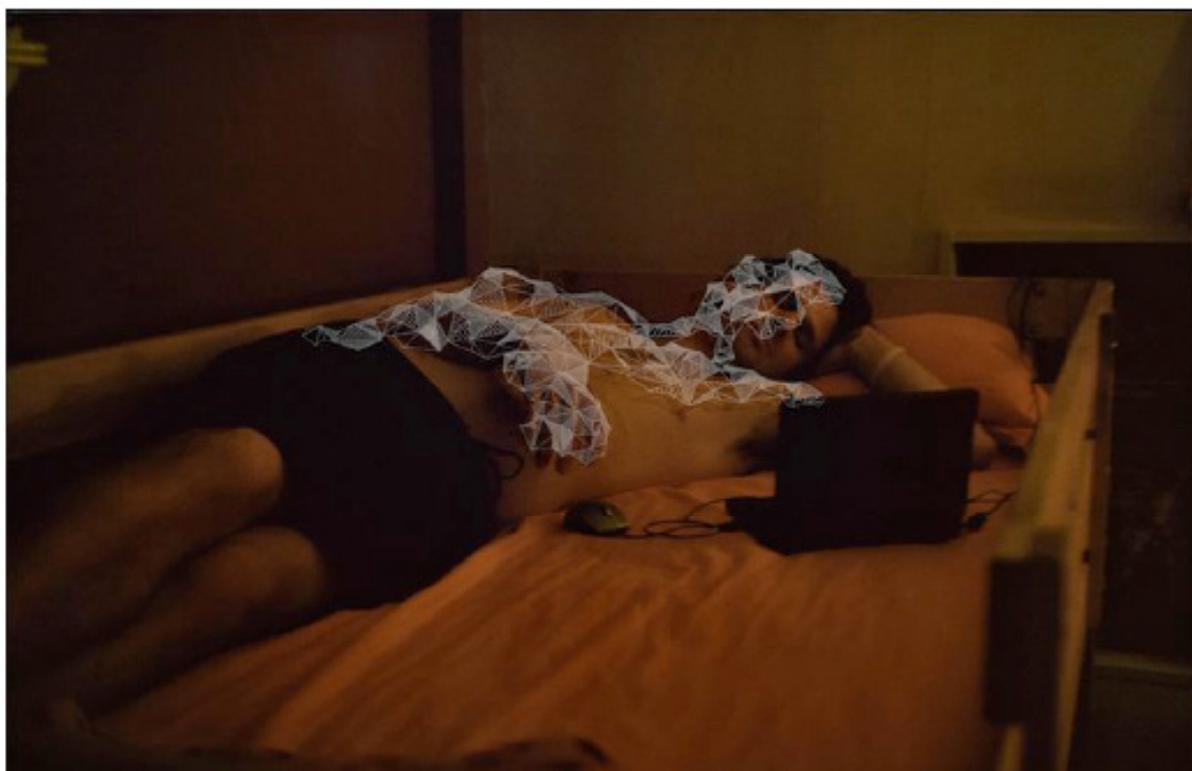


Image: Trevor Yeung, *Sleepy Bed*

Tell me about the show you will share with Lucas Ihlein at the 4A Centre for Contemporary Asian Art, entitled *Sea Pearl White Cloud* (30 July – 24 September 2016). It is the second part of a project, with the first part having been presented at the Observation Society in Guangzhou.

I wanted to connect two art spaces, [4A Centre for Contemporary Asian Art in Sydney and Observation Society in Guangzhou], so when I started to think about the show, I thought about the two cities: Guangzhou and Sydney. The first thing I thought about was the climate: the temperature and the humidity. The humidity in Guangzhou is so high, and the feeling of being in this humidity is something that a person in Sydney cannot experience. When you move in Guangzhou, it is like you have a layer of moisture that moves with you. I wanted to re-create that feeling from Guangzhou for people who walked into the space in Sydney.

I was thinking about the way an art space often offers a contrasting temperature from the outside. When you are in hot places, it offers a cold climate. And when you are in places that are super cold, it provides a warm environment. They are places that offer comfort. So I was thinking about how the art space is a place meant to be comfortable for human beings, and they are also spaces that ensure the protection of an artwork.

'A conversation with Trevor Yeung', OCULA, September 28 2016

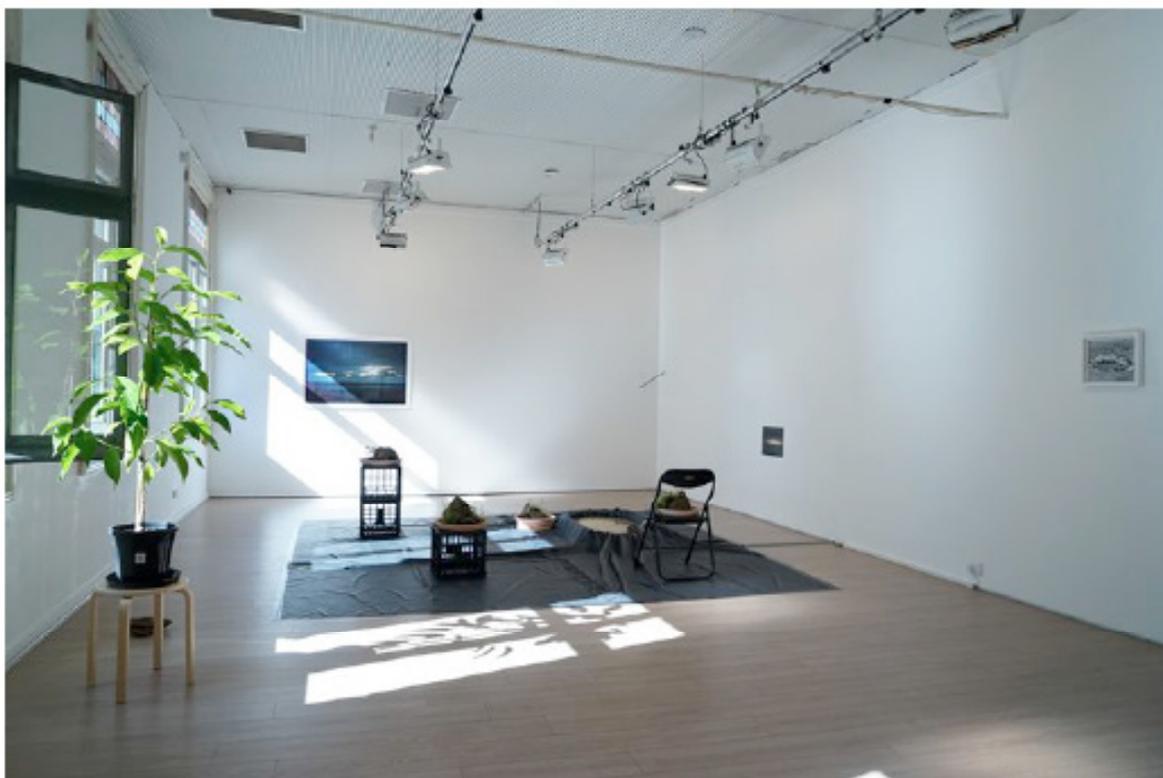


Image: Trevor Yeung, *Sea Pearl White Cloud* (30 July - 24 September 2016). Courtesy the artist.

**So is this in some way connected to your previous work?**

My work always deals with the physicality of the space it is shown in. I like to engage with the audience in terms of seeing how the work and the way it is presented impacts the audience. —[O]

*Yeung currently has an exhibition showing at Blind Spot Gallery in Hong Kong, 'The Sunset of Last Summer' (24 September – 19 November 2016).*

Jo-ey Tang, 'Trevor Yeung', Kaleidoscope Asia, Issue 3, Spring/Summer 2016



TREVOR YEUNG

31

BY JO-EY TANG

Last year, multiple century-old banyan trees that had taken root in masonry stone walls in Hong Kong were displaced—some knocked down by storms, others dug up by authorities in the name of safety, removed without public consultation. The rallying cry against this desecration of public space had the city riled up. The works of Hong Kong-based artist Trevor Yeung, comprising photographs and installations, are similarly grounded in the social conditions of intra-subjectivity and collective memory, with notions of selfhood examined through the lens of horticulture and botanic ecology while animism activates our desires, perpetually maintained and unmoored.

*Enigma* (all works 2015), a constellation of works shown as part of the installation *Garden Cruising*: It's not that easy being green, exhibited at last year's Art Basel Hong Kong, is a mise en scène of this shifting ground of desire. In a trio of photographic works—*Green Hammock*, *Garden Sitter* and *Transparent Wrap*—the furtive gaze on singular male figures puts the viewer at the border of voyeuristic intimacy. In another trio—*Blue Koi*, *Yellow Money* and *Milky Pigeon*—the lone animals depicted appear no less solitary than human bodies. Infiltrating the installation were *Osmanthus* floor plants that restricted the viewers' perambulation. Scraps of fabric were hung over the frames of some of the works, further frustrating and heightening the awareness of looking. The infinite textile folds echoed the hue and physical forms of the depicted subjects, projecting an etiology of immanent desire, a longing for the other. Our cover is blown when, in the photograph titled *The Enigma*, a classically handsome man acknowledges the artist's (and, by extension, our own) gaze with a gregarious smile. Thus, viewing was choreographed into a perceptual cruising ground, though one that is

Trevor Yeung (Chinese, b. 1985) is an artist who lives and works in Hong Kong. He is represented by Blindspot Gallery and Gallery EXIT Hong Kong.

Jo-ey Tang is an artist, writer and curator. He was a former curator at the Palais de Tokyo, Paris. His work is on view in "Le Temps de l'Andace et de l'Engagement—de leur Temps (5)" at IAC Villeurbanne, France, through 8 May.

Image: *Lee in Hong Kong, Back in Doojyaon*, 2015. Courtesy of the artist and Blindspot Gallery, Hong Kong.

less about sexual culmination than the projection of intimacy, its frustration and gratification. In Jean Genet's film *Un chant d'amour* (1950), two men consummated their desire by passing cigarette smoke through a straw in adjoining prison cells, the peephole's oculo-centrism replaced by something somatic and pneumatic. Similarly in Yeung's work, the silent operation of obstructed viewing seizes on this tension, as we participate as accomplices in the stronghold of desire.

Is desire the antidote to loneliness, or do they merely uphold each other? Yeung is well aware of their entanglement. *Lonesome George*, the male tortoise of the Galápagos Pinta Island that went extinct in 2012, was the cipher in the project *Lonesome and George* presented at Hong Kong's Spring Workshop last year. Through street flyers, Grindr app and acquaintances, he solicited anecdotes from individuals who were "receiving pressure from [their] parents and relatives," "the only one who can remedy this situation," and "still hiding in your shell." On the flyers was *Portrait of Lonesome George*, a cigarette-wielding man cloaked in shadows and exhaling at the edge of a forest. It recalled the grittiness of Brassai and the abandon of Wolfgang Tillmans, with the photographic grain threatening to take over, deracinating desire under the tyranny of conformity. Through the vocalization of trauma and psychological damage, all participants could perhaps reclaim their agencies, bonded by kinship—but as if warding off psychic invasion, these stories were neither published nor disclosed. In Yeung's practice, the occlusion of information activates privileged information, resistance and built-in frustration as the tendrilous routes towards transformation, and the aggregate of our sentiments, social, political and amorous. ☺

**“NOTIONS OF SELFHOOD  
EXAMINED THROUGH THE  
LENS OF HORTICULTURE AND  
BOTANIC ECOLOGY”**

**New Currents**

**Trevor Yeung**  
HONG KONG

In 2012, when Trevor Yeung handed out keys to his Hong Kong apartment allowing access to his exhibition "The Bedroom Show," he elided private and public space. The show was crucial to understanding the core of Yeung's creative ambition that seeks to dissolve an inside-outside dichotomy by stimulating the "ordinary." A horticulture enthusiast, Yeung had decorated his personal living area with potted plants and organic experiments, including a mirror-glass aquarium filled to the brim with only water, cautiously titled *I Am Fine but Please Don't Disturb Me* (2012). Looming over the other works was *Artist Studio Party* (2011), a projection on the ceiling showing an embracing couple, which emphasized the intimacy of the show's locale while also bathing the room in a melancholic, forest-green light.

Yeung's compositions using botanical elements balance the natural and the human-made, as he immerses viewers in a series of enticing visual and tangible experiences. The exhibition "Seven Gentlemen" (2011), held at the now defunct Hardneck gallery in Hong Kong, was exemplary in underscoring the artist's ability to conceive an "in-between" space. Using his deep knowledge of flora and fauna and his trademark material of potted plants, the artist installed an indoor woodland made from domesticated palm trees—each of which were placed on a rotating platform—within a room dampened with mist and set with atmospheric light that produced an organic yet artificial cosmos inside the otherwise sterile space.

Yeung's recent work, *Live in Hong Kong*, *Born in Dongguan* (2015), explores his sense of displacement living in Hong Kong as a native Chinese mainland. The feeling is materialized in a circular installation of aquariums that one awkwardly enters through a low opening beneath a plinth holding one of the fish tanks, into a space that shelters viewers from the exhibition space. A sense of isolation pervades this intimate realm amid the water tanks filled with vibrantly colored "immigrant" fish species, such as the *Frontosa* fish that originates from East Africa but is farmed in China. The aquatic barrier forms a distorted connection to the exterior world and, in this way, reflects Yeung's approach that actively diffuses natural and self-imposed boundaries.

CLARA TANG

**Ramesh Mario  
Nithiyendran**  
SYDNEY

Of the earth and thus inherently fertile, clay has been used to create anthropomorphic forms since at least the Neolithic period. Ramesh Mario Nithiyendran, a Sri Lankan-born, Sydney-based sculptor, continues to work with this material today, producing corporeal sculptures that engage with contemporary discourses on gender, sexuality and religion. The synergy between his hand-based process and primal subject matter generates gloriously absurd caricatures of human and animal forms that are shaped by various creation myths and a broad spectrum of sexual cultures from across the world.

Underscoring the works of the 27-year-old is a parallel between the malleability of clay and the transmutability of gender and sexuality, as well as the religious discourses that dictate both. Among the works featured in the artist's installation "Elephant Island," shown last year at Sydney's Artspace, *Genesh 2* (2014) is a fine example of the play on these themes. Glazed entirely in white except for a gold bindi and a toothy smile, the clay-molded figure resembles the elephant deity bearing protruding breasts and a phallus while sitting in a lotus position. Though *Elephant and Child* (2014), another object of the "Elephant Island" suite, is different in its kaleidoscopic coloring, it is similarly bi-sexed and also brimming with tensions. Here, the elephant deity possesses a phallus for a trunk and sits cradling a white baby.

In his current works, Nithiyendran draws from the ways in which the two faiths practiced in his immediate family—Hinduism and Christianity—engage with sexuality. He explores its unabashed representation in Hinduism through the bi-sexed nature of the Supreme Being, Lord Shiva. He comments on colonial powers, working in the heteronormative patriarchy of Christian narratives and also mixing in the modern-day cult of online pornography. The unrefined, crude finish of each sexed-up sculpture stands in alluring contrast to their well-considered, loaded symbolism.

Nithiyendran's recent works have become larger, employing new glazing techniques and engaging with an even broader palette of cultural references, including research into traditional Sri Lankan mask-making craft and European modernism, particularly Picasso's use of African masks. "The privilege of working with ceramics is its extensive and complex global history," the artist says. "This infinite lineage provides endless material to inspire experimentation and push the physical parameters of the medium."

EMMA O'NEILL

**Liu Shiyuan**  
BEIJING & COPENHAGEN

There is a certain clinical sharpness to Liu Shiyuan's art that is reminiscent of scenes found inside a science lab: clear-cut lines, strong contrasts and a flat aesthetic. For instance, Liu's installation *We Were Never Alone Never Bred* (2014) consists of only two red- and blue-ombre inkjet prints, bent to form curved shelves on which an apple and a pear are respectively placed. While the composition is logically nonsensical, it holds a silent and almost textbook-like authority, with its tantalizing, polished look—though it leaves the viewer uncertain of what it says, if anything. Liu consistently plays with notions of absurdity in both our acceptance of how we define art and the subjectivity of what art is.

Currently based between Beijing and Copenhagen, Liu received her undergraduate degree in new media at Beijing's Central Academy of Fine Arts and went on to acquire her MFA degree in photography from New York's School of Visual Arts. Working across various mediums to create her installation pieces, the artist incorporates elements of film, theater and photography.

In her second solo exhibition at Beijing's White Space gallery earlier this year, Liu presented *Lost in Export* (2012–15), her most ambitious project to date. Disguised as a romantic genre film—33 minutes and 43 seconds in duration—composed of a slow narration against trailing landscape shots and moody intimate portraits, the video work is the result of the artist's exhaustive research on commonly used cinematographic devices and clichéd symbolisms. Stitching together such tropes found in popular mainstream films such as *American Gigolo* (1980) and *Crouching Tiger, Hidden Dragon* (2000), the artist renders a perception of a "perfect" movie. By doing so, Liu simultaneously scrutinizes the artificiality of cinematography and challenges the viewer's preconceptions as to what "art" should look like. Perhaps it is Liu's research-heavy methodology that imbues her work with a sense of irrefutable, scientific-esque knowledge, even when laced with satire.

ANNA LING EDWARDS

William Lim, 'Diary of a collection', Pipeline, Issue 46, February 2015

Diary of a Collection

In light of the growing interest in Hong Kong artists, Pipelines editor, Chitra Sankar-Guzman, invited me to contribute a series of writings. I debated what to write, and came up with the idea of doing a diary, a record of time. I am taking off my other hats to focus on writing solely from the point of view of a collector. Time is a recurring theme in many works in my collection. I will be covering a period of one year, and this diary will record a part of my journey, which also involves my wife Loretta. I have no other where it will lead me at the end of that year, but this connects to the collecting, and so it is the life.

I don't usually write diaries. Diary of a Collection 1/6

Feb 5, 2014 - Thursday, alone

I am sitting in the kitchen. I have not been to the office today. I feel a bit of a sense of relief. I am not sure if this is a good thing or a bad thing. I am not sure if this is a good thing or a bad thing. I am not sure if this is a good thing or a bad thing.

On the way to work, I noticed that the traffic is not as bad as it used to be. I am not sure if this is a good thing or a bad thing. I am not sure if this is a good thing or a bad thing. I am not sure if this is a good thing or a bad thing.

I was invited to the office by the Marketing Team to be a judge of the exhibition. I am not sure if this is a good thing or a bad thing. I am not sure if this is a good thing or a bad thing. I am not sure if this is a good thing or a bad thing.

I was invited to the office by the Marketing Team to be a judge of the exhibition. I am not sure if this is a good thing or a bad thing. I am not sure if this is a good thing or a bad thing. I am not sure if this is a good thing or a bad thing.

One of the things I noticed today is that the traffic is not as bad as it used to be. I am not sure if this is a good thing or a bad thing. I am not sure if this is a good thing or a bad thing. I am not sure if this is a good thing or a bad thing.

Feb 5, 2014 - Friday, alone

I am sitting in the office. I have not been to the office today. I feel a bit of a sense of relief. I am not sure if this is a good thing or a bad thing. I am not sure if this is a good thing or a bad thing.

由於大家對香港的藝術的越來越興趣，Pipelines的編輯 Chitra Sankar-Guzman 邀請我寫幾篇文字，考慮過寫什麼之後，我想到了寫日記——時間的紀錄，於畫廊週，一心一意從收藏家的角度出發。在這許多收藏的作品當中，時間是不斷輪迴的主題，我會將一年內發生的事情，都匯集於紀念紀錄我時間的一部份，當中還有的妻子 Loretta，在新年地越之際，高中就將在會引領我前進，但這個難以預測的收藏之旅，全因我的私人生活。

我不常寫日記。收藏品的日記 1/6

2014年2月5日 - 星期四，獨自

我在辦公室，坐著一個小時，才有人來找我談及即將舉行的 Stippenette 當代藝術展。我決定了，現在這個時間給我什麼都不通，會再正視這塊藝術史上最難辦的時刻。800 個時間都將在場。

在準備的過程中，我看了由 Josh Sussman 執導的電影《生命中的其他時間》，一次觀看體驗——它將死者的故事，當中以半句會與中斷的創作，我都不知覺，但這一年的日記顯然不會有任何結局；不過，我開始能從過往，探索靈魂與現實的動向，以及我的收藏習慣背後的一些理念。

我與 Mexican Peels 畫廊在辦公室，為這屆畫展大做過宣傳，已於昨日結束。我現在在 Stippenette 當代藝術展，應因為他們正在舉辦的中國當代藝術展，有與他們士傑傑的收藏家，三月 18 日我會去柏林畫廊，宣傳我的新書《無色》。

我晚上坐我的車，花了兩個小時到了杜伊勒里，在那裏我遇見 Stippenette 當代藝術展的 Walter Sawing，體內亦存放一箱私人收藏的繪畫當代藝術品，展覽令人極為驚喜。當中有 Fisher, Beards，還有我見過數一數二大的 Acacia Elder 作品，看到這類的收藏品，以及看見其他收藏家的藝術眼光，總是令人驚喜。

瓦爾特與我士傑傑中收藏家收藏的作品，其中一個是羅曼羅的，這讓我想起，我聽聞畫壇前輩的展覽，而且每個作品都帶故事，所以這給我帶來了個驚喜，另一對羅曼羅由一箱有許多多羅曼羅的畫作；果能亦為我帶來比他上次見面時更有趣多了，所以我很難得看了個驚喜，我早與他見面其中展廳介紹，所以說，收藏家我的旅程中真的不單在畫廊。

2014年2月5日 - 星期五，獨自

我 Loretta 去畫廊參觀的作品，我與畫家，所以我們決定去買一幅，這展覽在畫壇前輩的時代，他的作品價值，我從他先驅而來。

2014年2月5日 - 星期五

我的行程，今天是我在多倫多畫廊的。





William Lim, 'Diary of a collection', Pipeline, Issue 46, February 2015

三三三不盡無36.COM的36藝  
為上著36.COM的36藝  
系因了頭6臂36一滾神仙企唔  
穩新聞網生活網信故就36  
唔做又36良時報價真際經事  
金重普洋曾國泰我和36.COM  
有個約會葉茂博士專及鶴  
深雪財經新聞鬼世界友仔

**Nov 20, 2014 - Taipei, Taiwan**  
Attended the opening of Art Taipei. Saw Lee Ek a couple of times in passing. He had a few works in the Air.

**Nov 20, 2014 - Hong Kong, China**  
Chen took to try after being asked for advice via Weibo to find a whole stack of location addressing  
walking for the (partly) finished through their but did not find anything interesting. The studio on the  
island.

Heard that Chen's friend Ting should be working at Jerry's Gallery. Will go to see the work again with work,  
and also to visit Kwong Wing's work with Alan Chan.

Attended CHY Kwong's opening at Jingxin Gallery. The show, with Chen, is pretty good, quite wonderful.

**Nov 20, 2014 - Hong Kong, China**  
The (mostly) free 36.com should be the best of the 36.com. Titled the gallery for a preview of the  
works. It is a really nice start on young Hong Kong (including) artists. The works I had interesting are by Lee  
Lun He, Shun He and Yvonne Young. Young's work (http://www.36.com), is really in (2014) (or like) when it is  
high (over) that I should (to) see.



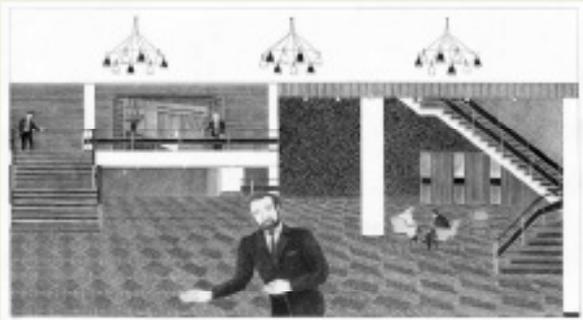
**2014年11月20日 - 香港, 中國**  
前往亞洲藝術文獻庫的開幕會會場，前往《鏡外》舉辦的講座，同行有黃麗雲的收藏顧問和嘉斯敦畫行的馮漢  
新，探討的題目是社會媒體對亞洲藝術市場的影響，最後更探討論及與香港藝術家作品展覽中應  
獲得怎樣的對待。

**2014年11月20日 - 香港, 中國**  
去了兩點畫廊《78》的開幕禮，展覽展出劉國英的新方向，過去曾與沈奇志合作過畫廊，在現在一下子冒  
出了七位有实力的年輕藝術家，其中區顯其中心位，獲得藝像出版社的出品權多件作品，在開幕中給予他  
獨到的支持攝影，我也有幸由桂林《巴有法大角角》畫廊的開幕，去參與一個開幕禮，我在這間新畫廊中亦對區顯  
多觀察和記錄。

還想去看00亞洲藝術文獻庫的開幕晚宴，但辦的節目，但辦的作品，大方支持藝術的人，當晚他們辦得1,000萬港  
元，我對他們開辦非常有感佩的方法：一是從00起地所有方法一樣發揮藝術的靈性；另一是與科學藝術的互  
見的方法，是我在地的藝術生態中觀察到區顯的在藝術中而來的新的發展。

59 rue de Dunkerque  
75009 Paris France  
+33 (0)1 45 26 92 33  
contact@galerieallen.com  
galerieallen.com

William Lim, 'Diary of a collection', Pipeline, Issue 46, February 2015



**Nov 11, 2014 - Hong Kong, China**  
What is Andy Galloway and Sam Peckinpah's work? (A film by Galloway). They're a series of seven... (text continues with a list of names and titles)

In that meeting, I met a group of film critics and collectors who... (text continues with a list of names and titles)

**Nov 18, 2014 - Hong Kong, China**  
What is... (text continues with a list of names and titles)

**Nov 25, 2014 - Hong Kong, China**  
What is... (text continues with a list of names and titles)

What is... (text continues with a list of names and titles)

**2014年11月24日 - 香港 觀**  
在我的工作室為4個香港藝人的朋友搞了一個晚餐派對，當下港藝圈的人對我的收藏品有什麼意見呢，他們... (text continues with a list of names and titles)

**2014年11月28日 - 香港 觀**  
出席了在文化博物館舉行的香港藝術發展局聯席會議，這是我第一次參加，而結果，也認識與意見的亦有一般的... (text continues with a list of names and titles)

**2014年11月29日 - 香港 觀**  
去了香港國際文化節會的聯席晚宴，非常榮幸能與劉冠廷見面，雖然已經離職之年，但位置十分穩當，他來自一個... (text continues with a list of names and titles)

**2014年11月29日 - 香港 觀**  
許冬姬東港行中，在羅利與加爾曾看見一些六、七十年代的作品，我地第一面，也地有一一國學士級的人，沒有... (text continues with a list of names and titles)

**2014年11月29日 - 香港 觀**  
在銀行動用錢了，而多人爭論是否保留這個創始的「藝庫」。

**2014年11月30日 - 香港 觀**  
去了光緒古董 Store，經過 HC Goke，跟與他們約的門了，被會看見了夾起圖的台，夾起圖立出位以收滿為本... (text continues with a list of names and titles)

香港 觀

