

**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, ZürcherHochschule 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

- 2019 An Opera for Animals, Rockbund Art Museum, Shanghai, China
Awkward Introduction, Kohta, Helsinki, Finland
- 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
Art|Basel 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



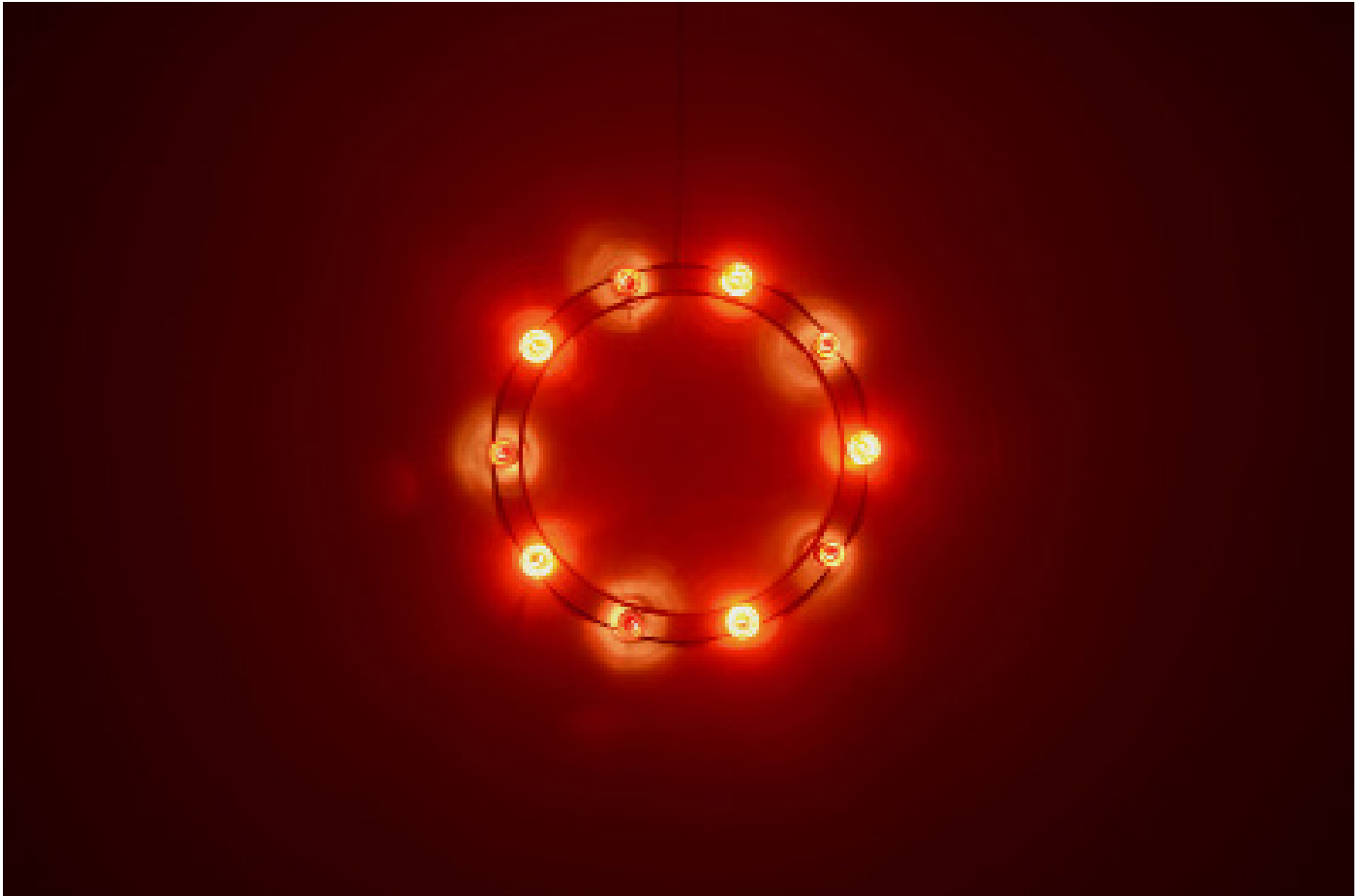
TREVOR YEUNG

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

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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

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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



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



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

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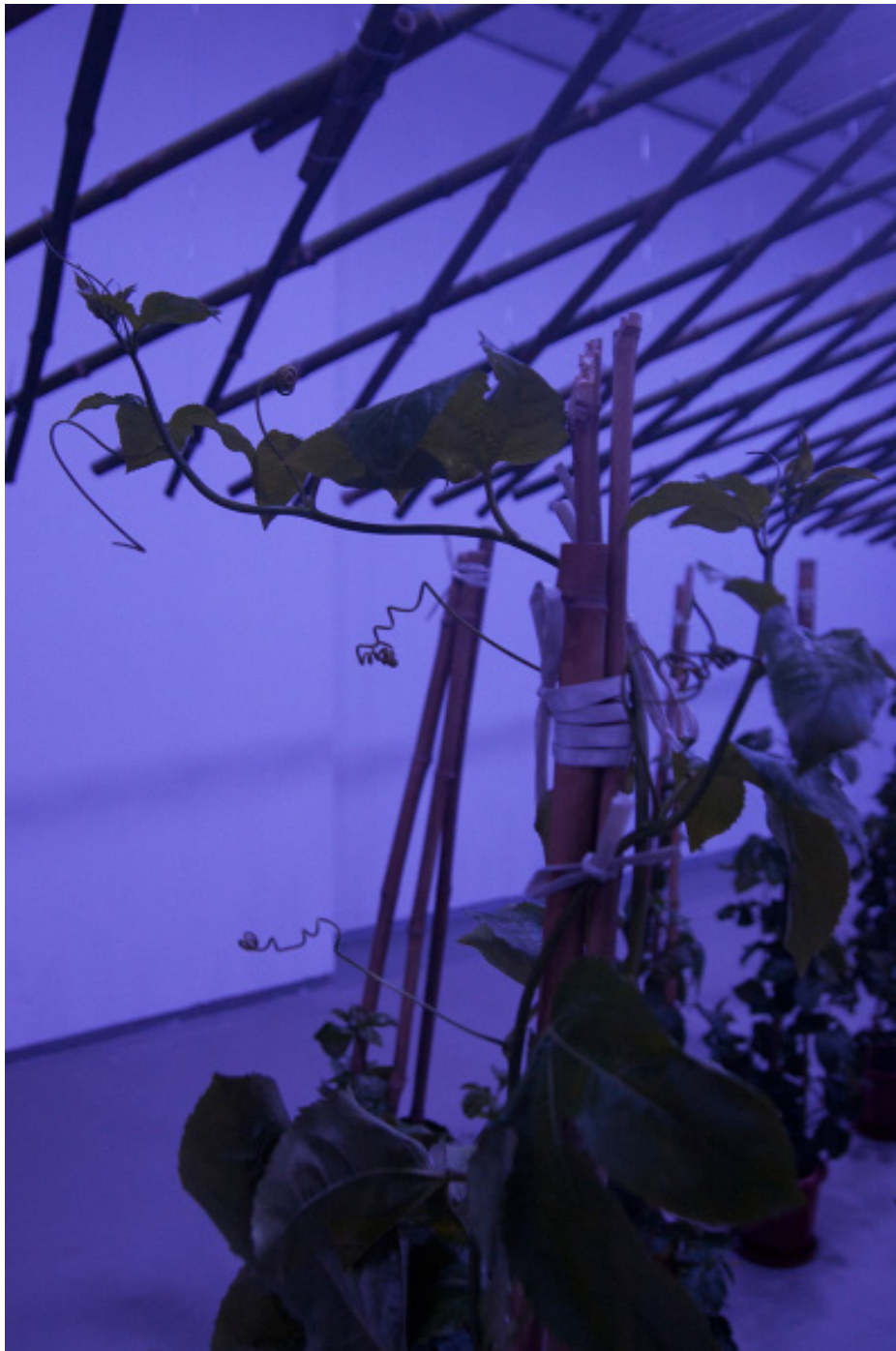
TREVOR YEUNG
Indoor Rain, 2015
JPEG file, monitor
Image: 110 x 65 x 8cm
courtesy the artist



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

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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), *Scleropages 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), *Scleropages formosus*(Asie), *Cyphotilapia frontosa* (Frontosa), *Carassius auratus* (Ranchu, Poisson Rouge)

dimensions variable
courtesy the artist

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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

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PRESS REVIEWS

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

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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

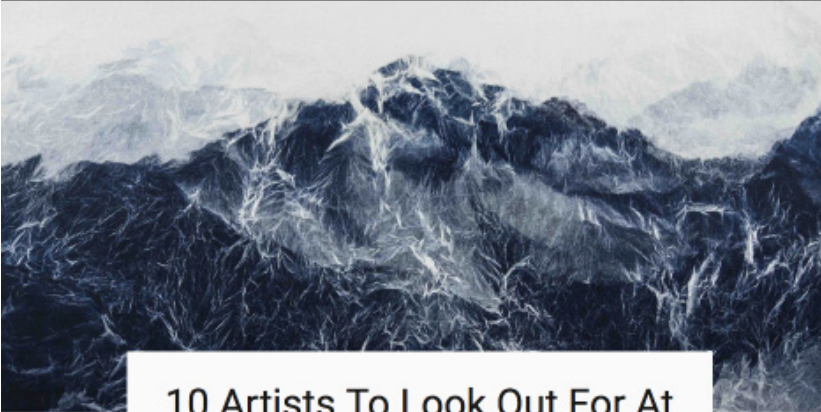
Stones, debris, dust and minerals are among the materials used by Trevor Yeung in his current solo exhibition. Hinged on the artist's knowledge of ecology and botany, *In-between* is composed as a 'meandering walking path by a solitary traveler in an anonymous park'. Subtle, pensive works lead viewers 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)

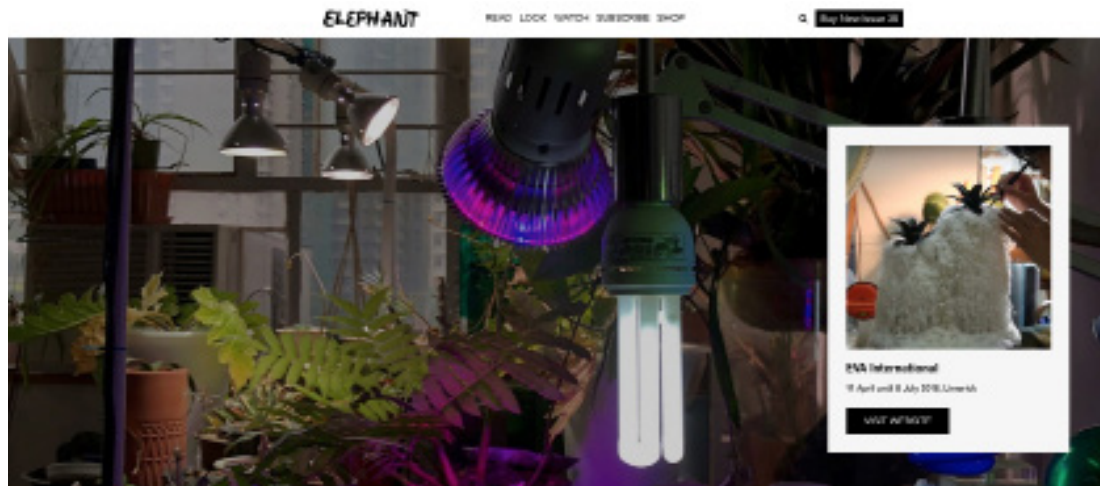
10 Trevor Yeung

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 insecurities, toward what is considered "natural" and "unnatural". He often uses plants and live nature to create worlds that are somewhat metaphorical of human social interactions 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 companion 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 workable, which means not relying on the weakened natural light coming through my aged and fogged windows. Bells play an important role in my life and my artwork; 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.

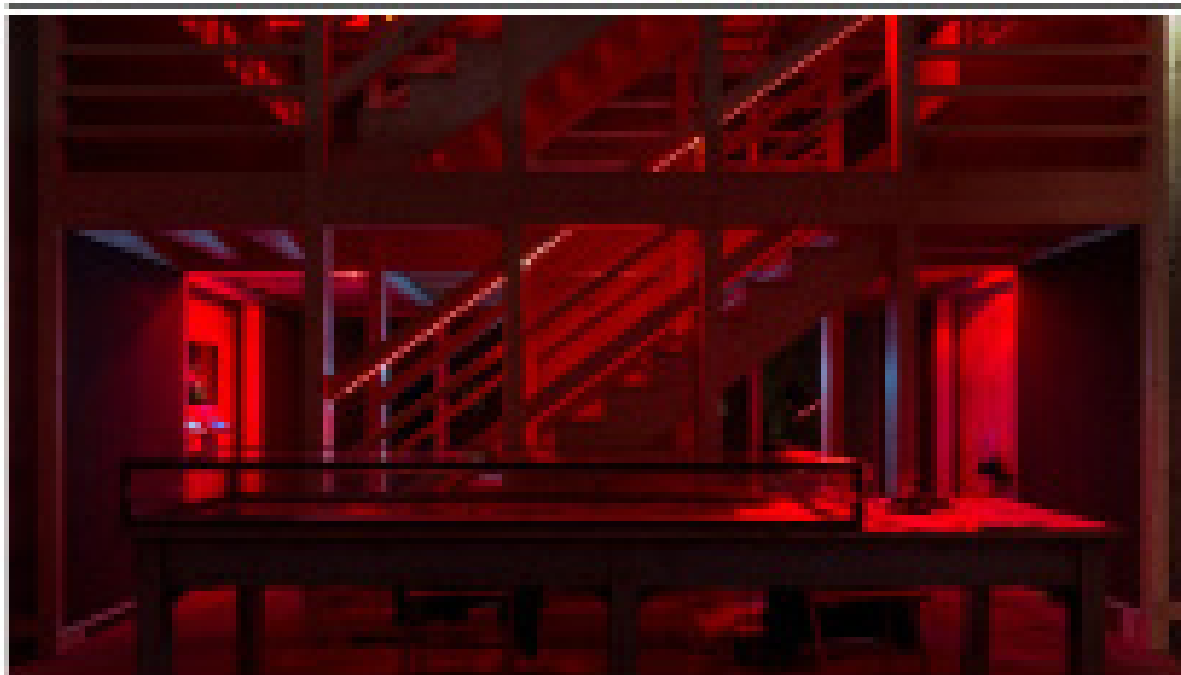
It seems I have mainly talked about 'light lamps' but not the 'light bulb'. The bulb is the most convenient way of managing the light sources in my practice. Using the same type of socket, the bulb can create a variety of effects within a limited condition, particularly in a site-specific installation.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



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

dezeen

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



India Block (16 May 2018) 4 comments

The practice of cruising is changing the way that buildings are designed, according to the curator of a Venice Architecture Biennale exhibition that brings together art and architecture.

Featuring a five-dimension containing subculture, and artifacts from the weekly economic Delhi nightclub Bengali, the Cruising Pavilion explores the subversive architecture of, and architectures subverted by, casual sex.

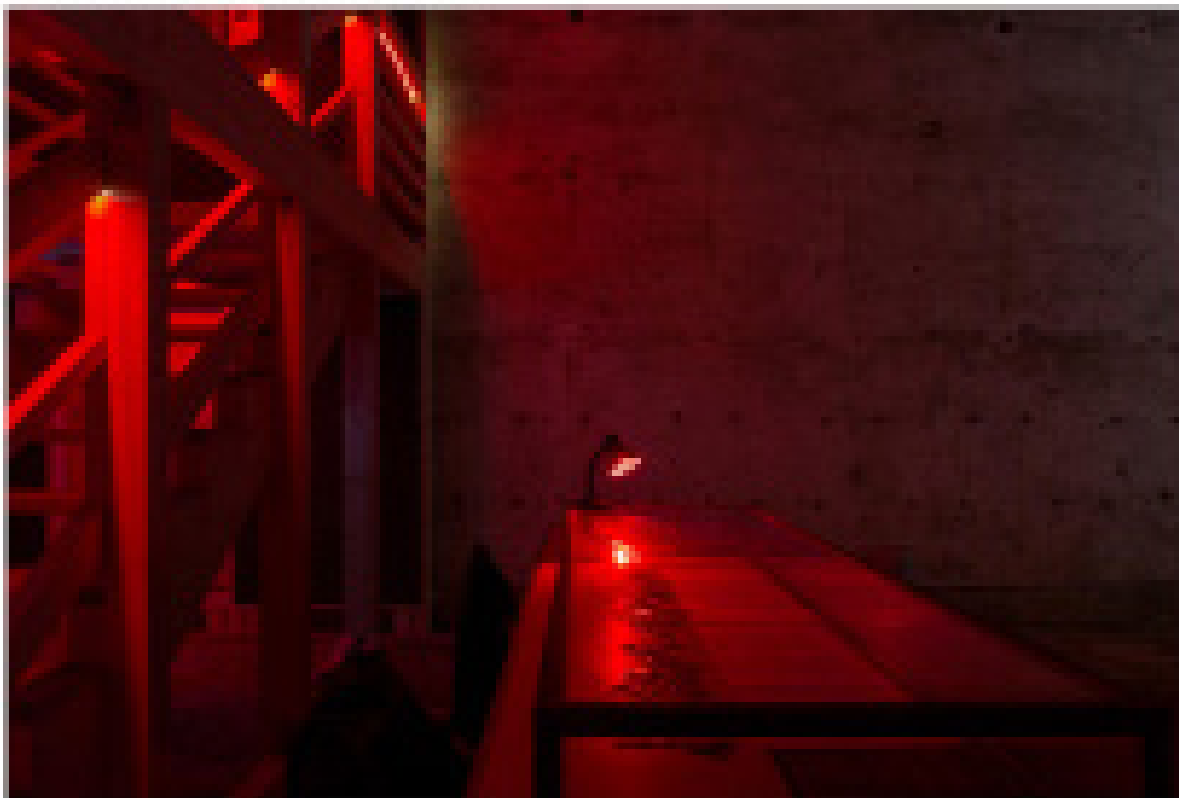
India Block, 'Cruising Pavilion aims to show how sex "is always latent or silenced" in architecture', Dezeen, May 30 2018

The Cruising Pavilion explores the subversive architecture of, and architectures of, subterranean sexual life.

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

According to exhibition curators Pierre-Alexandre Malouin, Thomas Myrnes, Christophe Perrotin and Charles Raynaud, 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 represented fully," Perrotin told Dezeen.



The space is dark and lit only by atmospheric red lamps

However, Dezeen claims that the historical model of cruising is "eroticism and perhaps even dying", and that sex is starting to impact other types of architecture. For the latest, the curators believe that cruising is moving out of gay bars and into contemporary culture.

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

"I think it's very ambiguous position cruising," said Perrotin. "Homophobia and homophobia-free are far from being siblings of the past. The survey and the installation are ways to position practices that aren't all very visible and aren't all at the core of very strict 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 claims that the historical model of cruising is "erecting and perhaps even dying", and that we are starting to inspect other types of architecture. For instance, the use of language/words in erecting the end of gay bars and their contemporary use also.

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

"I think it's a very ambiguous position to occupy," said Perreault. "Homophobia and homophobia are far from being a thing of the past. The society and the architectural culture are ways to position practices that are still very legitimized and still in the face of very strict political tensions."



Exhibits including 'The Helping Hand' by Trevor Wong, which explores masculinity and its male identity of sex - into the air

The Cruising Pavilion including artworks from Spanish Pavilion, an American Island Pavilion, for the duration of the biennale.

Responding to the biennale's title 'Freemove', the exhibition uses a range of material exhibits to celebrate several examples of architecture that have allowed pavilions - both temporary and otherwise - to find their 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

ARTISTS | 100 | 100% Digital Edition

Trevor Yeung

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REVIEWS

ARTISTS | 100 | 100% Digital Edition



The Curator: [Galerie Allen](#)
Venue: [Galerie Allen](#)
Date: 2017 - 1st - 2017
Type: [Review](#)

Trevor Yeung's work is a blend of traditional Chinese ink painting and contemporary digital art. His work is a blend of traditional Chinese ink painting and contemporary digital art. His work is a blend of traditional Chinese ink painting and contemporary digital art. His work is a blend of traditional Chinese ink painting and contemporary digital art.

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Open The Clouds and Clouding The World by Trevor Yeung, Galerie Allen, Paris, France

Yeung's work is a blend of traditional Chinese ink painting and contemporary digital art. His work is a blend of traditional Chinese ink painting and contemporary digital art. His work is a blend of traditional Chinese ink painting and contemporary digital art.

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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."

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.



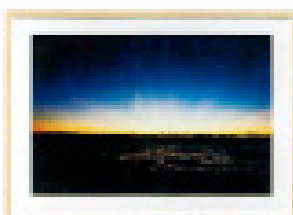
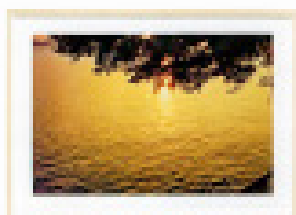
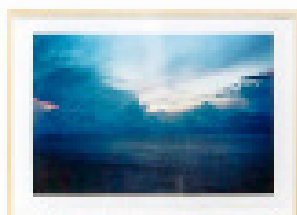
Isabel Cheung, 'Trevor Yeung', Art Asia Pacific, Issue 101, Nov/Dec 2016



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

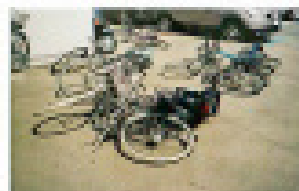
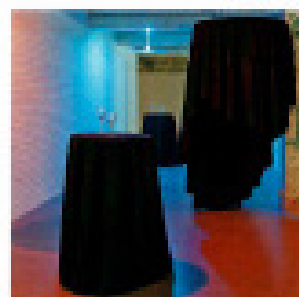
CULTURE



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 collated with love and joy.



Chandelier from *Life*, *Music Box* (1999), *The Broken Sunset* (2016) in *Way of Photography*, *The Cup* (2016), *Shooting Star* (2016), *Belvedere* (2016), *Frankfurt Sunset* (1999), *Case* (2016), *Last Summer Sunset* (2016), *Room With Two Men* (2016).

THE PERILS OF exhibiting a delicate sculpture installation during a busy Wang Chieh Hsing gallery open day were revealed when *Terror* Young's appropriately named *Way of Photography* (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 – *Area with Two Men* (2016) and *The Cup* (2016) are the others – had greater poignancy in this case, as the artworks describe a complex three-person triangular relationship. Young had collected materials and manipulated them into several

suggestive sculptural forms; the damaged work was retrieved. *Jilijianca* *arrived*, as tea made, contrasted to long each other – and this piece of tea meal is quite elongated, so it is long, passionate relations.

"The Sunset of Last Summer" is beautifully displayed in a cabinet about love and life that ranges from a conceptual, simple kitchen, sadness and pure happiness. The display includes an entirely aesthetic experience. Through an arrangement of objects, light, shadow, curtain, sculpture and work and photographs create a controlled audience and are pleasure to walk around. It is not an accident of great hope 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 Broken Sunset* (2016) taking of photographs from various locations around the world and resulting past here often. The photographs, however, do not capture the positive exact moment, but the line preceding and following it. Despite these facing landscapes, Young further exposes his developed photographs in dark but almost light to give greater conceptual weight to his idea that "moments of the moment captured are lost like the colors in a faded photograph".

In contrast, several interesting projects in the two-part *Music Box* (2016) installation of a series of seven instrumental felt tracks. Young has been using arrangements of felt, sand and fabric; here is build electronic living, again in sculpture installations over the past two years. *Music Box* (1999) is a musical



sound installation in this series. The bright colors of lights become into the water and the sound of the tank pump combine to create a "human activity".

Often used in his work and in continuing discussion for Young in the intricate geometry of the cactus. Beautiful to admire, the cactus also has another physical element – spikes. Young's *Case* (2016) series is three plants in separate pots set upon plinths.

These constructions, however, are made from the epoxy resin of the *Melville*, 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 behavior understood by" by the context of his installation, the often other words assumptions about our personal lives, and situations may not have obvious as they appear. Discovering the installation is a photograph of a handsome woman's portrait, with only glasses suggest intention. But what is known?

A bit of irony in *Room With Two Men* (2016), Vietnam –

preferably a couple – are invited to drink the provided booze to watch a pair of small eyes in the window. The candle flicker alone, a "living organism" in the half-light. Nearby in the *Imagined Landscape*, *Last Summer Sunset* (2016) Lucille tree-shaped medallion covered in thick layers of grey, organically made described as "the silhouette of the sunset".

The *Case* (2016) is a long corridor of two standing-height bar tables covered with draped black fabric, which is a kind of table that is covered in light, and allowing tablecloth now a soft, rest-like place of refuge. On the tables are empty champagne glasses and flowers arranged in a space of balance and its possible alternatives. It is a setting inspired by the Chinese garden, with its layers of space and service, 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 easily appear as false happiness in white-pulling spot, a metaphor photographed on the street by Young in *Sleeping With* (2016).

Enter Young's "The Sunset of Last Summer" in at Shanghai Gallery, 1501 F1 Chai Jiahua Building, 300 Jing'an 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

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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?

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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

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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.



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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.

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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.

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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.

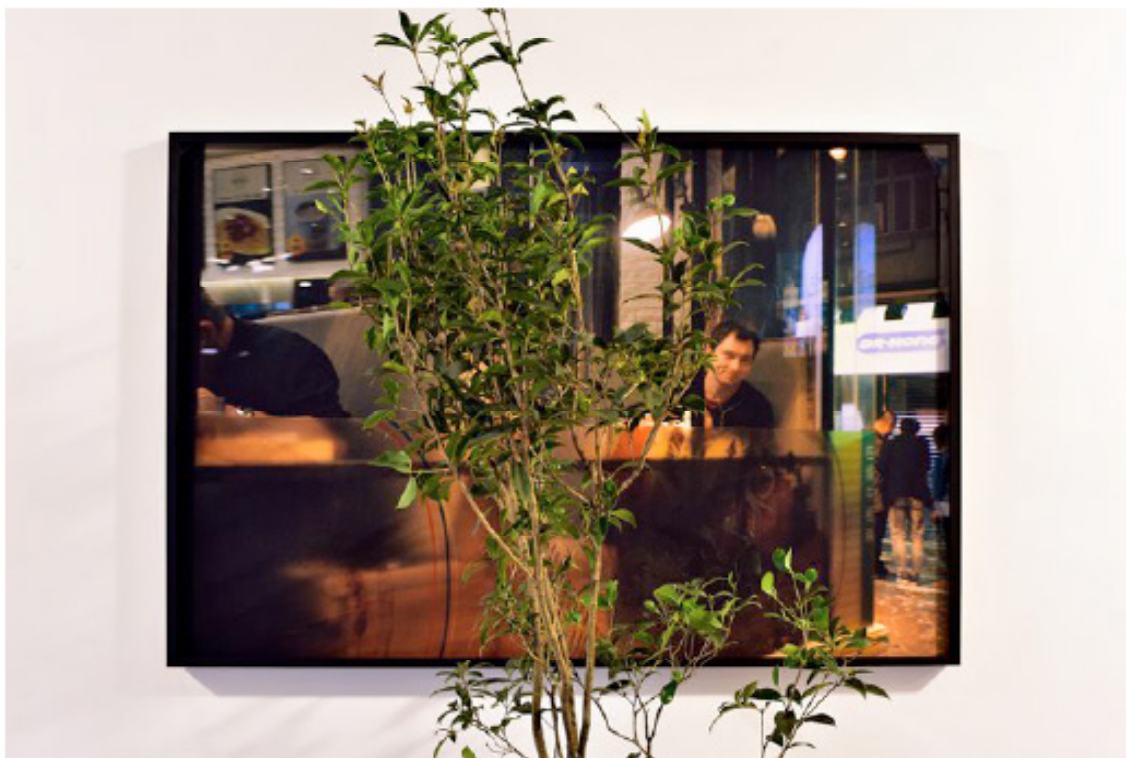


Image: Trevor Yeung, *Garden Cruising: It's not that easy being green*, 2015, Art Basel in Hong Kong. Courtesy the artist.

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.

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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.

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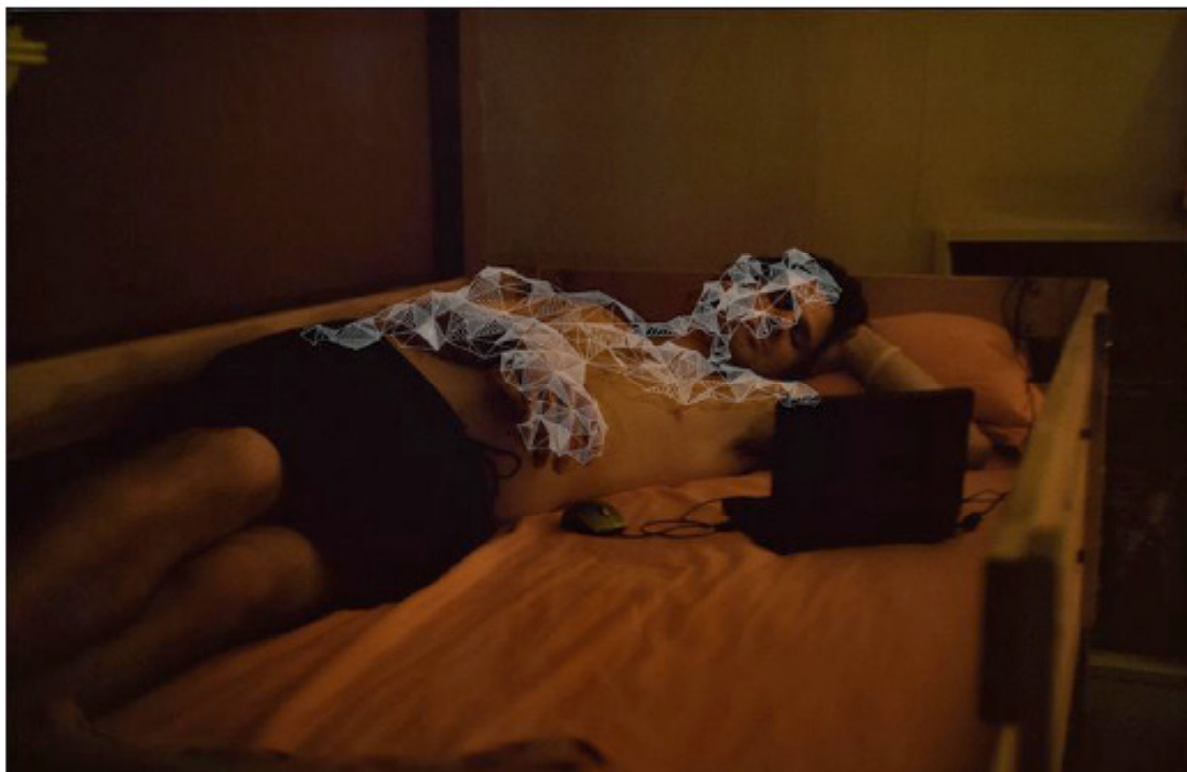


Image: Trevor Yeung, *Sleepy Bed*

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-cy 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'Andaou 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: Bom 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, *Ganesh 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 Bored* (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-Guyard, 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, cloudy

I am sitting in Fortitudeville with my laptop to my left and a glass of water to my right. I am looking at the wall and thinking about the art that I have collected. I am looking at the wall and thinking about the art that I have collected.

On my way to work on the 10th, I noticed that I had a lot of things to do. I had a lot of things to do. I had a lot of things to do. I had a lot of things to do.

I was invited to Fortitudeville by the Museum of Contemporary Art, which is a great place to go. I was invited to Fortitudeville by the Museum of Contemporary Art, which is a great place to go.

I was invited to Fortitudeville by the Museum of Contemporary Art, which is a great place to go. I was invited to Fortitudeville by the Museum of Contemporary Art, which is a great place to go.

One of the things that I noticed when I was in Fortitudeville was that I had a lot of things to do. I had a lot of things to do. I had a lot of things to do.

Feb 5, 2014 - Friday, sunny

After lunch I went to the office and saw that I had a lot of things to do. I had a lot of things to do. I had a lot of things to do.

由於大家對香港的藝術家的興趣與日俱增，Pipelines的編輯 Chitra Sankar-Guyard 邀請我寫幾篇什麼之說，我想了想寫日記——時間的紀錄，於此經過，一心一意從收藏家的角度去寫。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，然後平白地寫成我的時間的一部份，讓收藏家的日子 Loris - 在那年地地之際，我平視得在會引領我前進，但這個難以測量的收藏的旅程，全因我的主人。

我不常寫日記。收藏品的日記 1/6

2014年2月4日 - 星期四 陰

我在辦公室，坐著，隔著一個小時，才有人來找我說我的 Kipperrite 畫作要開始，我決定了，現在這個時間給我回家最好不過，會用上個星期在街上過路的時候，800 個時間都在這。

在飛機的途中，我看了由 Josh Beeson 執導的電影《生命中的其他時間》，一次觀看就是一次關於人的故事，當中以半句會到半個的創作，我都不知覺，但這一年的日記卻不會有任何結局；不過，我開始能感覺到，我對這世界所有的動向，以及我的收藏習慣背後的一些理由。

我與 Mexican Peels 畫廊在辦公室，為這高層的大樓進行評審，已於昨日結束，我現在在 Kipperrite 畫廊開辦，他因為他們正在舉辦11月舉辦的中國當代藝術展，有與他們士傑傑的收藏品，3月18日我會去柏林開辦，宣傳我的新書《新出包》。

我晚上半個的途中，花了兩個小時到了比伊利德，在那個改過 Kipperrite 畫廊開辦的 Water Sewing，體內亦存放一箱私人收藏的中國當代藝術品，展覽令人極為驚喜，當中還有 Fisher, Beeson, 還有我見過的一二大和 Acacia Elder 作品，看到這些的收藏品，以及看見其他收藏家的熱情與眼光，總是令人驚喜。

瓦爾特在晚上半個中國當代藝術展的作品，其中一個是關於我的，這讓我感到，我與那畫廊的價值也的展覽，而且每個作品都那麼好，所以我就開始想開了個畫廊，另一對畫廊亦由一箱有許多多件藝術作品的畫廊；那畫廊亦對我來說比從上次見面的人更有趣了，所以我開始想開了個畫廊，使半年與他們其中一個畫廊，所以說，收藏我的旅程中真的不單是時間。

2014年2月5日 - 星期五 晴

晨 Loris 去畫廊開辦的作品，我與畫廊，所以我們決定去買一個，那畫廊也應該會開辦的，他的作品價值，我與他見面。

2014年2月5日 - 星期五 晴

晨的行程，今天是我半個畫廊的。

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嬉6漫女樂
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良時報價真際事翁
鍾普洋曾國泰我和36.COM
有個約會葉茂博士專及鶴寗
深雪財經新聞鬼世界友仔

Oct 30, 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 05, 2014 - Hong Kong, China
Chick took to try after being asked for advice via Weibo to find a whole stack of location addressing. Making for the (partly) finished through there but did not find anything interesting. The studio on the corner.

Heard that Dick (Frank) had his work at Jerry Gallery. We go to see the work again with work, and also to visit Kwong Wing (Wan) with his kids later.

Attended Dick Kwong's opening at Jingxin Gallery. The show, with Dick, is (slight) but quite wonderful.

Nov 05, 2014 - Hong Kong, China
The (Kwong) Dick (Frank) had his work at Jerry Gallery. We go to see the work again with work, and also to visit Kwong Wing (Wan) with his kids later. The work I had introduced see by Lee Lun (Wan), Randa (Wan) and Yvonne (Wan). They (Kwong) Dick (Frank) is (slight) but quite wonderful.

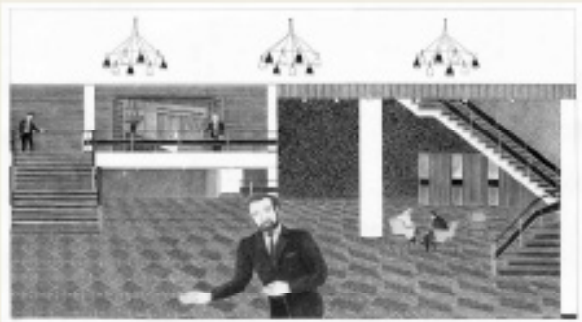


2014年11月04日 - 香港, 中國
前往亞洲藝術文獻庫的開幕會會場，前往《鏡外》舉辦的講座，同行有黃麗靈的收藏顧問和嘉賓黃寶行的演講。到訪的題目是社會媒體對收藏家收藏作品的影響，是次更特別談及與香港藝術家作品收藏中如何獲得主動的權利。

2014年11月05日 - 香港, 中國
去了兩點畫廊《78》的開幕禮，展覽展出劉國松的新方向，過去曾與沒有很多作品展出，但現在一下子賣出了七位有实力的年輕藝術家，其中區其中心兩位，獲得藝術家的人的作品展出多件作品，這我輩字輩子應有的多份攝影，我也有幸由桂林《巴有法大角角》畫廊的開幕，去參加一個開幕禮，我在這間新畫廊中心對面開全展我的畫作。

繼續去參加亞洲藝術文獻庫的開幕晚宴，這辦的節目、這辦的作品、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：一是與 Dick (Frank) 見面和介紹一種更積極的畫作；另一是與科家辦的這文獻的方法，是我在地的藝術生活最難得接觸的收藏家中而我的新收藏。

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 lot of things.) They're a series of events, events that are part of a larger and ongoing. The work is made up of a lot of things that are part of a larger and ongoing. The work is made up of a lot of things that are part of a larger and ongoing. The work is made up of a lot of things that are part of a larger and ongoing.

In the morning, I received a group of artists and collectors to my studio to see my collection. I will get a lot of work from the artists and collectors. I will get a lot of work from the artists and collectors. I will get a lot of work from the artists and collectors. I will get a lot of work from the artists and collectors.

Nov 18, 2014 - Hong Kong, China

What is the work of the artist? (A lot of things.) The work is made up of a lot of things that are part of a larger and ongoing. The work is made up of a lot of things that are part of a larger and ongoing. The work is made up of a lot of things that are part of a larger and ongoing.

Nov 28, 2014 - Hong Kong, China

What is the work of the artist? (A lot of things.) The work is made up of a lot of things that are part of a larger and ongoing. The work is made up of a lot of things that are part of a larger and ongoing. The work is made up of a lot of things that are part of a larger and ongoing.

What is the work of the artist? (A lot of things.) The work is made up of a lot of things that are part of a larger and ongoing. The work is made up of a lot of things that are part of a larger and ongoing. The work is made up of a lot of things that are part of a larger and ongoing.

2014年11月24日 - 香港, 中国

在我的工作室為4個香港藝家的朋友搞了一個晚餐派對，看香港藝家的人對我的收藏品有什麼反應。他們看我的畫中很多作品都送給他們，例如陳逸飛的《The door opens to your fish tank》(2004)，畫中基本上是畫一隻穿泳衣的太太泡浴缸，有人問上畫筆迹的《In the Time》(2011)，那是地區一棟玻璃上一個有短腿的清潔士幹，我怎麼解釋跟他我畫去白牆裏的他的？

2014年11月28日 - 香港, 中国

去了在文化博物館舉行的香港藝術館開幕禮。這是我第一次參加，而開幕，也是與香港見的多也一個的藝術家，我可能與我唯一的一當代藝術家朋友。

2014年11月29日 - 香港, 中国

去了香港藝術館文化基金會的開幕晚宴，非常早準備與朋友見面，雖然已經準備之年，但也很是十個鐘，但來自一個不同的年代，那時香港的藝術家在沒有收藏家，這好像為什麼我對他的作品感興趣。

2014年11月31日 - 香港, 中国

許多朋友來門中，在陳逸飛朋友會見一個六個畫家朋友的作品，我他第一面，也他唯一一個學中藝術的人，沒有其他的朋友。這是在2000年為一間辦公室創作的作品，一個歷史的時代中國的次記錄。

2014年11月30日 - 香港, 中国

在銀行動用錢了，而多人爭論是否保留藝術創作的「藝術」。

2014年11月30日 - 香港, 中国

去了光顧古靈 Bone，經過 BC Goke，跟與他們見面門了，被去看見了次記錄的方法，次記錄是出位以收藏為本的藝術家朋友，他們每次見面只說一次，關於藝術早的收藏，例如陳逸飛，我這見過其他在香港的藝術家朋友這幾次。

香港, 中国

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

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

Nov 25, 2014 - Hong Kong, China

Had a dinner (party) at the office for the 10th anniversary of the gallery's opening in 2004. The dinner was held at the office, which was a bit quiet (nothing to do), but the atmosphere was still quite good. The dinner was held at the office, which was a bit quiet (nothing to do), but the atmosphere was still quite good.

Nov 26, 2014 - Hong Kong, China

Attended the Hong Kong Heritage Museum's "Heritage Museum" exhibition. It was held at the Heritage Museum, which was a bit quiet (nothing to do), but the atmosphere was still quite good.

Nov 28, 2014 - Hong Kong, China

Had a dinner (party) at the office for the 10th anniversary of the gallery's opening in 2004. The dinner was held at the office, which was a bit quiet (nothing to do), but the atmosphere was still quite good.

Nov 29, 2014 - Hong Kong, China

Had a dinner (party) at the office for the 10th anniversary of the gallery's opening in 2004. The dinner was held at the office, which was a bit quiet (nothing to do), but the atmosphere was still quite good.

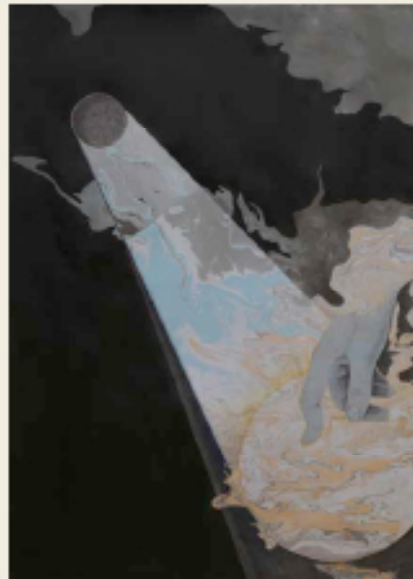
Nov 30, 2014 - Hong Kong, China

Had a dinner (party) at the office for the 10th anniversary of the gallery's opening in 2004. The dinner was held at the office, which was a bit quiet (nothing to do), but the atmosphere was still quite good.

Nov 30, 2014 - Hong Kong, China

Had a dinner (party) at the office for the 10th anniversary of the gallery's opening in 2004. The dinner was held at the office, which was a bit quiet (nothing to do), but the atmosphere was still quite good.

WEDNESDAY



Nov 25, 2014 - Hong Kong, China
Had a dinner (party) at the office for the 10th anniversary of the gallery's opening in 2004. The dinner was held at the office, which was a bit quiet (nothing to do), but the atmosphere was still quite good.