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TREVOR YEUNG

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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 *Biennale d'art comtemporain de Lyon*, Lyon, France
Awkward Introduction, Kohta, Helsinki, Finland
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

2021 Noire Lumiére, HOW Art Museum, Shanghai, China
2020 *Natural Takeover, Köln Skulptur #10,* Stiftung Skulpturenpark Köln, Cologne, Germany
Garden of Six Seasons, Para Site, Homg Komg, China
Untitled, The house of Hong Kong Literature, Hong Komg, China
2019 *Holly village*, Bodega, New York, USA
An Opera for Animals, Rockbund Art Museum, Shanghai, China
Blood and Soil: Dark Arts for Dark Times, Contemporary Art Centre (CAC), Vilnius, Lithuania
LISTE Basel Art Fair, Basel Switzerland
2018 *After Nature: UCCA Dune Opening Exhibtion*, 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

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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
Musee d'art moderne de la Ville de Paris

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TREVOR YEUNG
Pineaple 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

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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
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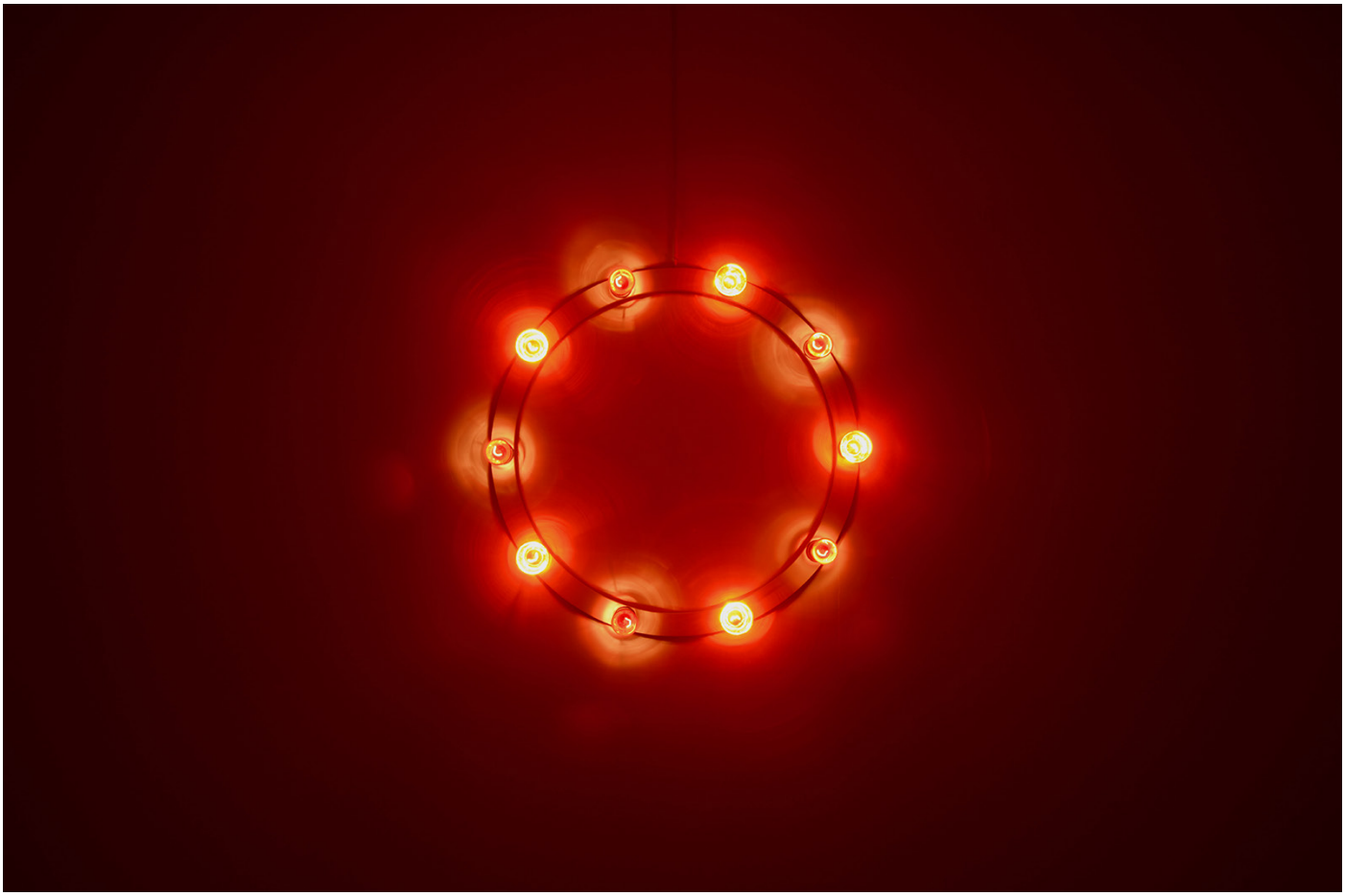


TREVOR YEUNG
The Locker Room, 2016
Locker, mirror, hanger
190 x 90 x 40cm (x5)
exhibition view, “The darkroom that isn’t dark”, Magician Space, Beijing
courtesy the artist

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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

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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

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

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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

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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

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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

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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

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

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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

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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

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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

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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

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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

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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

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Anne-Cecile Sanchez, 'La vie artistique des plantes', Le Journal des Arts, November 2019

Le Journal des Arts.fr

ART CONTEMPORAIN

La vie artistique des plantes

PAR ANNE-CÉCILE SANCHEZ · L'ŒIL

LE 11 NOVEMBRE 2019 - 2078 mots

Du tronc d'arbre sculptural à la fragile brindille, le végétal est devenu un matériau artistique comme un autre. D'autant plus présent dans les œuvres qu'il disparaît de notre horizon quotidien, il pose aussi la question de leur conservation.



Michel Blazy, *Sans titre*, 2018, basket, plante, eau
© Photo Galerie Art:Concept

Début septembre 2019, près de cent journalistes venus de toute l'Europe convergent vers Klagenfurt, en Autriche, pour y assister à une conférence de presse. Son sujet ? L'implantation, dans le stade de cette petite ville de Carinthie, de près de 300 arbres formant, face aux gradins, une « sculpture végétale » aussi monumentale qu'éphémère. Baptisé *For Forest,* ce spectacle statique aurait pu sembler légèrement absurde s'il n'avait pas été une référence directe à une composition au crayon de Max Peintner, *The*

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Anne-Cecile Sanchez, 'La vie artistique des plantes', Le Journal des Arts, November 2019

En 1973, à New York, l'artiste activiste Liz Christy lançait des bombes de graines par-dessus les palissades des terrains vagues pour les ensemencer. Actions, photographies, dessins, sculptures, poèmes situés, installations, affiches : les œuvres de Lois Weinberger parlent, quant à elles, de latence, de retard ou de réveil, autant « d'états propres à la graine et à son "champ élargi", la terre, qu'au moyen d'une bêche, d'une pioche, voire d'un marteau-piqueur, il appelle au soulèvement ! », affirme dans un texte d'introduction à l'exposition de l'artiste, à Piacé-le-Radieux (jusqu'au 20 octobre 2019), le critique Guy Tortosa. Une ode à la fronde écologique inattendue chez un inspecteur de la création et des enseignements artistiques en charge de la commande publique au ministère de la Culture.

Il faut dire que les mauvaises herbes se répandent irrésistiblement de galeries en biennales. Elles ont tôt éclos dans le travail de Jean-Luc Moulène, auteur de la série photographique *La Vigie* (2004-2011), exposée à la Galerie Chantal Crousel au printemps dernier, décrivant l'évolution au ras du bitume d'un pied de paulownia sauvage. Les plantes invasives sont au cœur de l'installation de Sam Keogh aux Usines Fagor, dans le cadre de la Biennale de Lyon : une tête foreuse de tunnelier y tient lieu d'écrin spectaculaire à l'évocation, parmi d'autres parasites naturels, de la renouée du Japon, capable de transpercer le béton et envisagée comme une arme de sabotage en réaction à la pression immobilière, dans une vision écologique post-anthropocène.

Plus distancé, Yann Sérandour, avec *Folded to Fit,* présente, dans le coffret d'une « boîte à chasses » recouverte d'un imprimé camouflage, un ensemble de reproductions de planches issues d'herbiers. Chacune d'elles, réimprimée sur un papier Japon, a été pliée pour rentrer de force dans le format de l'édition en suivant les lignes brisées des roseaux collectés. Une façon de s'interroger sur la violence qu'exerce la passion botanique à l'égard des spécimens qu'elle entend indexer, donc protéger. Même les fleurs peuvent véhiculer un message politique : avec *Flowers for Africa,* l'artiste canadienne Kapwani Kiwanga a dressé en juin dernier dans le secteur Unlimited d'Art Basel une arche florale aux pétales appelés à se flétrir, à l'image, selon elle, « des rêves du panafricanisme ».

MÉTAPHORES ET MÉTONYMIES VÉGÉTALES

Dans leur série *Fragility,* Anne et Patrick Poirier scarifient, à l'aide d'une pointe d'aiguille ou de crayon, des feuilles et des pétales qui se trouvent ainsi les délicats supports suppliciés d'un mot gravé. Tentative dérisoire et douloureuse de fixer le souvenir. Placés entre deux plaques de verre, ces végétaux tatoués composent dans leur série *Archives* de somptueux photogrammes. Trevor Yeung utilise pour sa part les plantes comme des figurantes dans des scénarios faisant référence aux difficiles, parfois torturantes,

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intrications des relations humaines. Artiste invité de la Biennale de Lyon, il y a conçu une installation nocturne, *Miss Butterfly,* dans laquelle les ombres mouvantes de palmiers, diffractées par les projecteurs, évoquent celles des fêtards que l'on aperçoit derrière les fenêtres des soirées auxquelles l'on n'est pas convié, et que l'on observe de loin. Cet horticulteur amateur, qui vit entouré de dizaines de spécimens botaniques dans son appartement hongkongais, envisage le végétal comme une métaphore. Et il ne nie pas la tentation dominatrice à l'œuvre quand il réalise des micro- écosystèmes placés sous vitrines.

C'est pour pallier l'absence de sa bibliothèque, à son arrivée à New York, que Camille Henrot s'est quant à elle approprié l'art de l'ikebana afin de représenter de façon synthétique, mais naturelle, les livres qui manquaient sur ses étagères. La fleur, et ses connotations féminines, décoratives, ne l'intéressait alors que pour son ambivalence. Titré d'après les intitulés d'ouvrages, ou à partir d'une citation extraite de leurs textes, chacun de ces bouquets hiératiques suggérait un principe de métonymie tout en cultivant l'idée d'un possible espace protégé, reflet d'un monde intérieur. Fallait-il voir dans le *Cactus Painting* de Ghada Amer, exposé l'an dernier au CCC OD de Tours, une allusion phallique voilée ? Certainement. Évocation symbolique des maîtres de la peinture américaine d'après-guerre, et en particulier de la série *Homage to the Square* de Josef Albers, cette composition géométrique rouge et verte aussi vaste que piquante dénonçait à sa façon la prédominance masculine dans l'art, un thème féministe cher à l'artiste basée à New York. À la fin de l'exposition, les cactées ont été dispersées dans le public parmi les amateurs. Après le démontage de ses installations, Joseph Allen, le galeriste de Trevor Yeung, conserve dans sa cour les plantes utilisées pour les œuvres. Celles-ci, explique-t-il, sont contenues dans leur protocole et survivent aux plantes, interchangeables, qui y entrent en composition.

LAND ART ET COMPOSITION BOTANIQUE

Héritier connu et reconnu du mouvement Land Art apparu dans les années 1960, Andy Goldsworthy conçoit partout dans le monde des sculptures *in situ*à partir de matériaux naturels. Le film *River and Tides* que lui consacra en 2004 le réalisateur Thomas Riedelsheimer, retraçant sur plusieurs mois la création de l'œuvre éponyme, constituée de feuilles, de branches, de glace et de nids de bois, connut un succès mondial. En 2016, Goldsworthy a créé en France, pour le parc du domaine de Chaumont-sur-Loire, un cairn mariant le végétal et la pierre sur l'autel d'une souche de platane abattu et couronnée de branches rebelles.

C'est après des études d'horticulture à l'École nationale de Versailles que Bertrand Lavier

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a commencé sa carrière artistique au début des années 1970, alors qu'il travaillait comme paysagiste dans le cadre de l'aménagement de la ville nouvelle de Marne-la-Vallée. Sa réhabilitation du parc de l'hôtel Montcalm, où a ouvert en juin dernier l'Hôtel des collections, nouveau lieu dédié à l'art contemporain à Montpellier, constitue, en quelque sorte, un retour aux sources. Pour ce jardin, le premier qu'il réalise, il a sélectionné, avec le conseil du paysagiste et biologiste Gilles Clément, des espèces végétales de tous les continents afin de composer une mappemonde d'arbustes et de plantes vivaces. Découpé en cinq zones géographiques (Océanie, Afrique, Amérique, Asie et Europe), ce jardin-atlas rappelle que les végétaux sont les premiers témoins de la mondialisation des échanges.

De la germination à la putréfaction, le vivant a toujours été, depuis ses débuts dans les années 1980, une composante essentielle du travail de Michel Blazy. Ce dernier aime, par exemple, soumettre des objets banals à la prolifération du végétal. Observateur des phénomènes qu'il suscite, il a récemment investi la Galerie des Ponchettes en parallèle de l'exposition « Cosmogonies », au Mamac de Nice, avec une installation immersive et environnementale. Moins que de laisser faire le vivant – au risque qu'il ne se passe littéralement rien –, l'artiste dit encourager la matière à la manière d'un jardinier.

Metteur en scène, critique et « artiste-chercheur en pratique botanique », Thomas Ferrand est l'invité de la première édition de « Traversées », à Poitiers. Au cours de promenades et de repas où les participants découvrent les nombreuses vertus des plantes environnantes, son projet *Des sauvages parmi nous* invite à regarder la nature d'un œil plus savant parce que plus curieux.

ÉCOSYSTÈMES MUTANTS ET PLANTES ARTIFICIELLES

Le premier, Tetsumi Kudo envisagea dès les années 1960 les hybridations avec son environnement d'une humanité réduite à l'état de boutures, reliant des membres à des plantes par des circuits électroniques sur fond de compost irradié. Dans ses jardins, intitulés *Nouvelle Écologie – Pollution – Cultivation,* des phallus poussent sur des tumulus, en écho post-traumatique au cauchemar d'Hiroshima. Simulacre de paysage, l'installation *NFT pH <7 logique* de Hoël Duret s'inspire, pour sa part, « des serres botaniques du XIXe siècle, des biosphères en Arizona et des expériences de plantations en orbite ». La spécificité à peine détectable de cet écosystème suintant et grésillant, présenté en début d'année dans le cadre du programme Open Space de la Fondation Louis Vuitton, résidait dans son caractère hyperconnecté mettant en lien des plantes d'espèces variées avec des artefacts technologiques, selon un dispositif régi par un algorithme. Même alliance du vivant et de la technologie chez Pierre Huyghe qui, avec *After ALife Ahead,* une

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installation présentée en 2017 à Munster pendant « Skulptur Projekte », transformait en l'excavant une ancienne patinoire en un biotope sidérant, territoire minéral creusé de petites mares, peuplé d'abeilles, de paons, d'un mollusque toxique, de cellules humaines cancéreuses et de plantes aquatiques. Une application offrait de suivre en direct la croissance des cellules et l'évolution de ce monde organique livré à lui-même.

Déclinaison aseptisée de ce modèle, le projet *Terre seconde,* de Grégory Chatonsky, sélectionné pour les Audi Talents Awards, prend la forme d'une installation évolutive générée à partir de données glanées sur Internet. Dans ce monde né de l'intelligence artificielle mais privé de conscience, les espèces se métamorphosent et les pierres mutent en plantes, selon un processus purement virtuel. Hicham Berrada élabore quant à lui, depuis longtemps, des protocoles scientifiques mimant des processus naturels et conçoit ainsi des paysages éphémères à la façon de véritables créations picturales. « J'essaye, affirme-t-il, de maîtriser les phénomènes que je mobilise – le chaud, le froid, le magnétisme, la lumière – comme un peintre le fait avec ses pigments et pinceaux. » Les environnements contenus dans des terrariums et des aquariums de Max Hooper Schneider, sortes de dioramas mélangeant le biologique et le synthétique, ont-ils d'autre but que l'esthétique versicolore inquiétante qu'ils produisent ?

« 15e Biennale de Lyon »,
jusqu'au 5 janvier 2020. Usines Fagor, MAC Lyon, Presqu'île, Institut d'Art Contemporain. Tous les jours de 11 h à 18 h, jusqu'à 19 h le week-end, fermé le lundi. Tarifs : 16 et 9 €. Directrice : Sylvie Burgat. www.biennaledelyon.com

« Nous les Arbres »,
jusqu'au 5 janvier 2020. Fondation Cartier pour l'art contemporain. 261, boulevard Raspail, Paris-8e. Tous les jours de 11 h à 20 h, les mardi et jeudi jusqu'à 22 h, fermé le lundi. Tarifs : 10,50 et 7 €. Commissaires : Bruce Albert, Hervé Chandès, Isabelle Gaudefroy. www.fondationcartier.com

« Narcisse ou la floraison des mondes »,
du 5 décembre 2019 au 22 mars 2020. Frac Nouvelle-Aquitaine MECA. 5, parvis Corto-Maltese, Bordeaux (33).Du mardi au samedi de 13 h à 18h30, jusqu'à 21 h le 3e jeudi du mois, ouvert le 1er dimanche du mois. Tarif :contribution libre. Commissaires : Claire Jacquet et Sixtine Dubly. fracnouvelle aquitaine-meca.fr

« Lois Weinberger »,

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Anne-Cecile Sanchez, 'La vie artistique des plantes', Le Journal des Arts, November 2019

jusqu'au 20 octobre 2019. Piacé le Radieux, Bézard - Le Corbusier, Moulin de Blaireau, Piacé (72). Samedi et dimanche de 14h30 à 18h30 et sur rendez-vous en semaine. Gratuit. piaceleradieux.com

THÉMATIQUES Art contemporain

Cet article a été publié dans L'ŒIL n°728 du 1 novembre 2019, avec le titre suivant : La vie artistique des plantes

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

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.

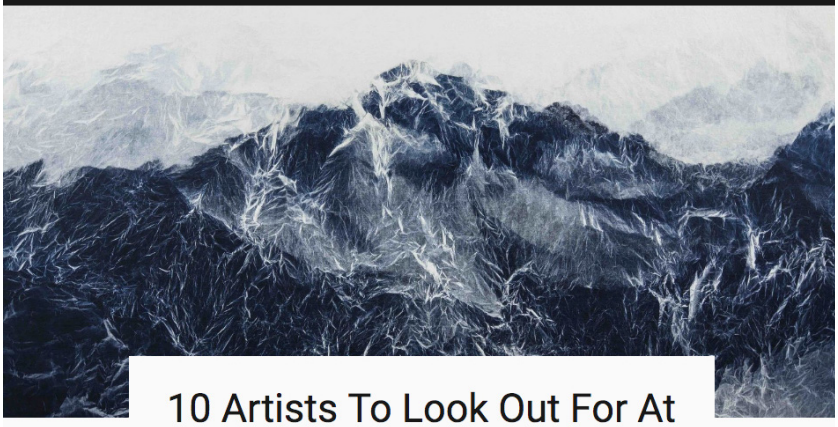
There is a sense of fragility to many of Yeung's works, perfectly encapsulated in *Chicken Ribs* (2018). Composed of a cream-coloured soap dish cradling a small, smoothed stone, the small assemblage refers to the idea of 'in-betweenness' that Yeung explores throughout this exhibition. The small stone 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'.

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



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.

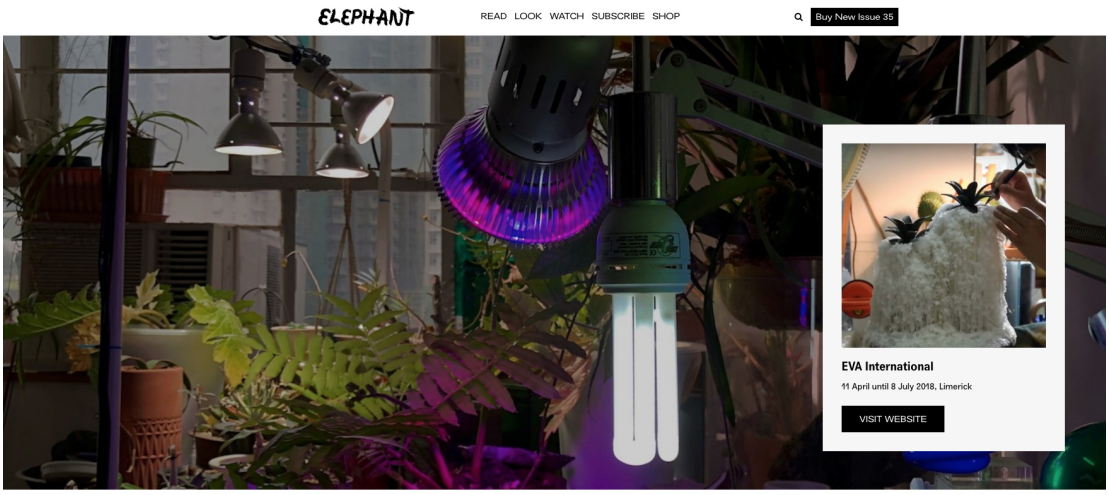
See also: These Are Hong Kong Art Week's Most Exclusive VIP Parties

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‘My Lamps by Trevor yeung’, Elephant, April 24 2018



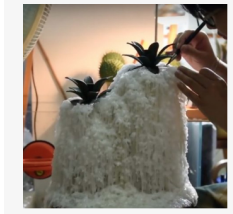
24 Apr 2018

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.

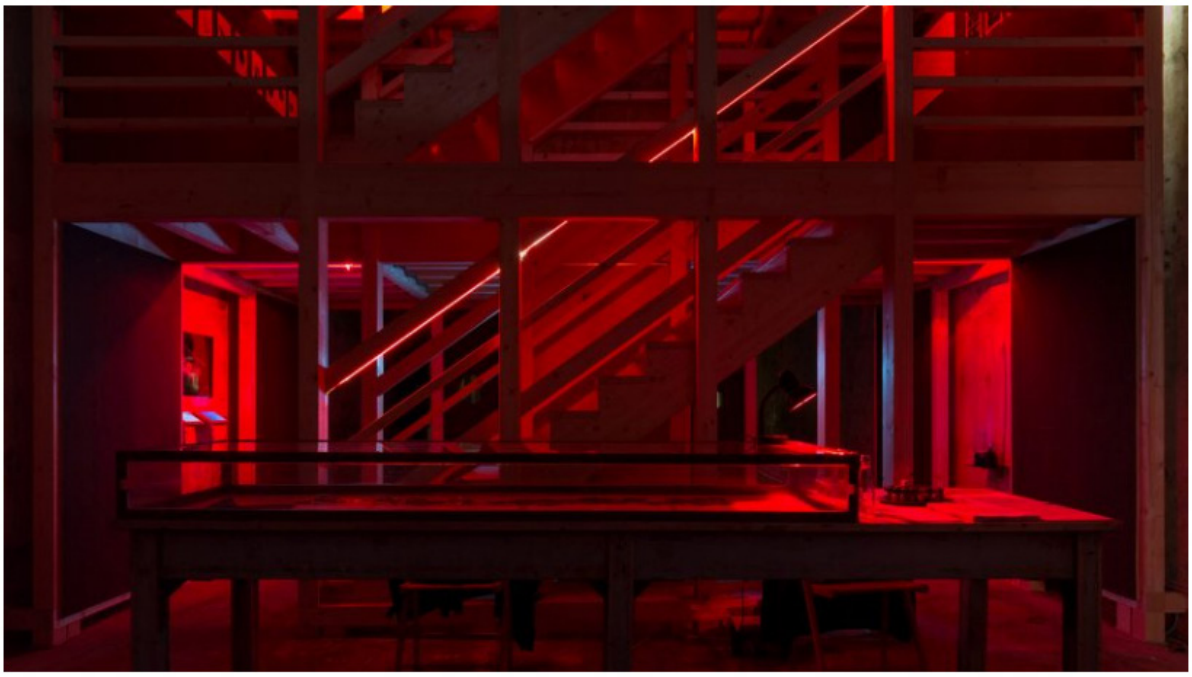
It seems I have mainly talked about ‘light lamps’ but not the ‘light bulb’. The bulb is the most convenient way of managing the light sources in my practice. Using the same type of socket, the bulb can create a variety of effects within a limited condition, particularly in a site-specific installation. 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.”

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



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.

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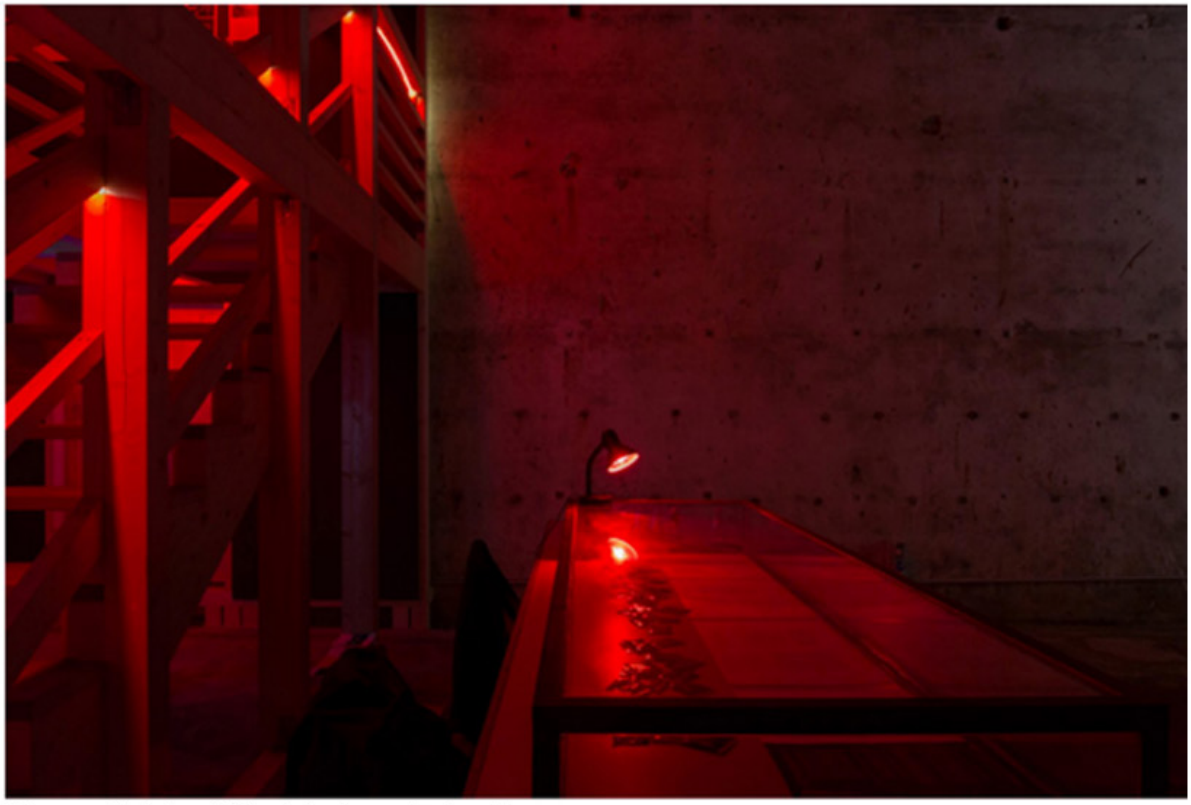
India Block, 'Cruising Pavilion aims to show how sex "is always latent or silenced" in architecture', Dezeen, May 30 2018

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 in-articulation are ways to protect practices that are still very de-legitimised and still at the core of very vivid political tensions."

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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.

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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.

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

REVIEWS

SOCIAL

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 Party (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, neroli water, 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 on 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.

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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 rented since early 2015.

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."

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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.



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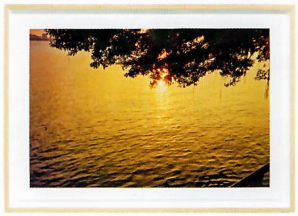
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John Batten, 'The simple art of love stories', Post Magazine, October 23 2016













Clockwise from left: *Music Box (bedroom)* (2016); *The Saddest Sunset* (2016) trilogy of photographs; *The Cave* (2016); *Sleeping Bikes* (2016).
Below clockwise from left: *Sunset Light* (2016); *Cacti* (2016); *Last Summer Sunset* (2016); *Born With Two Hearts* (2016).

THE COLLECTOR | JOHN BATTEN

The simple art of love stories

Artist Trevor Yeung explores appearance and reality in this beautifully arranged show, where sentimentality and sadness collide with kitsch and joy.

THE PERILS OF exhibiting a delicate sculptural installation during a busy Wong Chuk Hang gallery open day were revealed when Trevor Yeung's appropriately named *Wiped Off The Face of The Earth* (2016) was knocked by a child and crashed to the floor. Luckily, it was the display case not the artwork that was damaged.

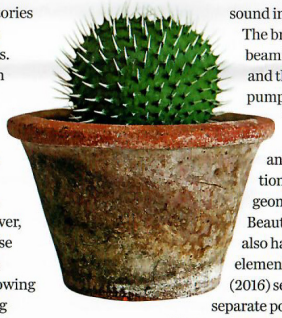
But the group of three separate pieces – *Born with Two Hearts* (2016) and *Three to Tango* (2016) are the others – had great(er) poignancy in this state, as the artworks describe a complex three-person triangular relationship. Yeung had collected seashells and manipulated them into new and suggestive sculptural forms; the damaged work was entwined *Siliquaria armata*, or sea snails, constructed to hug each other – and this species of sea snail is quite elongated, so it is a long, passionate embrace.



"The Sunset of Last Summer" is a beautifully displayed exhibition about love and loss that ranges across sentimentality, campy kitsch, sadness and pure happiness. The display is almost an entirely aesthetic experience. The careful arrangements of objects, light, shadow, curtains, sculptural work and photography create a controlled ambience and are a pleasure to walk around. It is not an exhibition of great leaps of emotion or meaning, although each artwork has a story; it is simple love stories told by a sensitive artist recalling his experiences.

Giving the exhibition an introduction, *The Saddest Sunset* (2016) trilogy of photographs features three locations around the world and recalls a past love affair. The photographs, however, do not capture the precise sunset moment, but the time preceding and following it. Depicting these fading landscapes, Yeung further exposes his developed photographs to destructive ultraviolet 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, sex and intimacy gurgles in the two-part *Music Box (bedroom)* (2016) installation of a series of seven interconnected fish tanks. Yeung has been using arrangements of fish, sand and fish tank flora to build elaborate living, aquatic sculptural installations over the past two years. *Music Box (bedroom)* is a minimal, sound installation in this series. The bright coloured lights beaming into the water and the sound of fish tank pumps combine to allude to "human activity".



Often used in his work and of continuing fascination for Yeung is the intricate geometry of the cactus. Beautiful to admire, the cactus also has another physical element: spikes. Yeung's *Cacti* (2016) series is three plants in separate pots set up on plinths. These constructions, however, are made from the spiky skin of the blowfish, known for its deadly toxicity, with the skin painted green to resemble a cactus. Yeung questions "the nature of objects and the meaning of appearances" while "satirising people's selective understanding". In the context of this exhibition, too often others make assumptions about our personal lives, and situations may not be as obvious as they appear. Overseeing the installation is a photograph of a handsome security guard, with only guardian-angel intentions. But who knows?



A bit too schmaltzy is *Sunset Light* (2016). Visitors – preferably a couple – are invited to sit on the provided bench to watch a pair of small conjoined lit candles. The candles flicker down, a "fleeting radiance", in the half-light. Nearby is the imagined outcome, *Last Summer Sunset* (2016), a palm-tree-shaped candle stand covered in thick layers of gooey congealed candle wax described as "the afterglow of the sunset".

The Cave (2016) is a long corridor of two standing-height bar tables covered with draped black tablecloths, while a third table floats above head height, its billowing tablecloth now a safe, tent-like place of refuge. On the tables are empty champagne glasses and flower arrangements: a place of liaison and its possible aftermath. It is a setting inspired by the Chinese garden, with its layers of space and crevices, a landscaped composition "offering a 'sanctuary' that people need in their struggle for survival and rest".



Alternatively, our best intentions and struggles for love can merely appear as fallen bicycles seen in a bike-parking spot, a metaphor photographed on the street by Yeung as *Sleeping Bikes* (2016). ■

Trevor Yeung's "The Sunset of Last Summer" is at Blindspot Gallery, 15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, until November 19.

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'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.

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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 full-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 tanksaquariums. 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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'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

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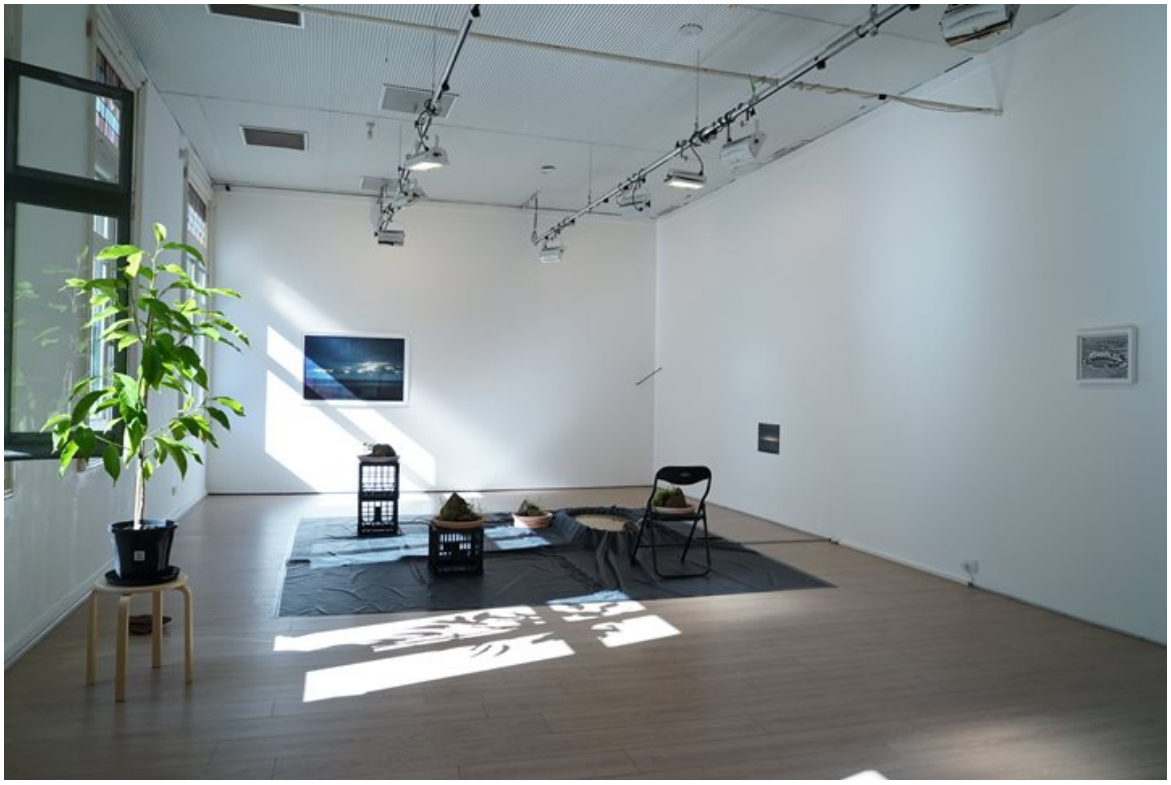


Image: Trevor Yeung, *Sea Pearl White Cloud* (30 July - 24 September 2016). Courtesy the artist.

So is this in someway 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]

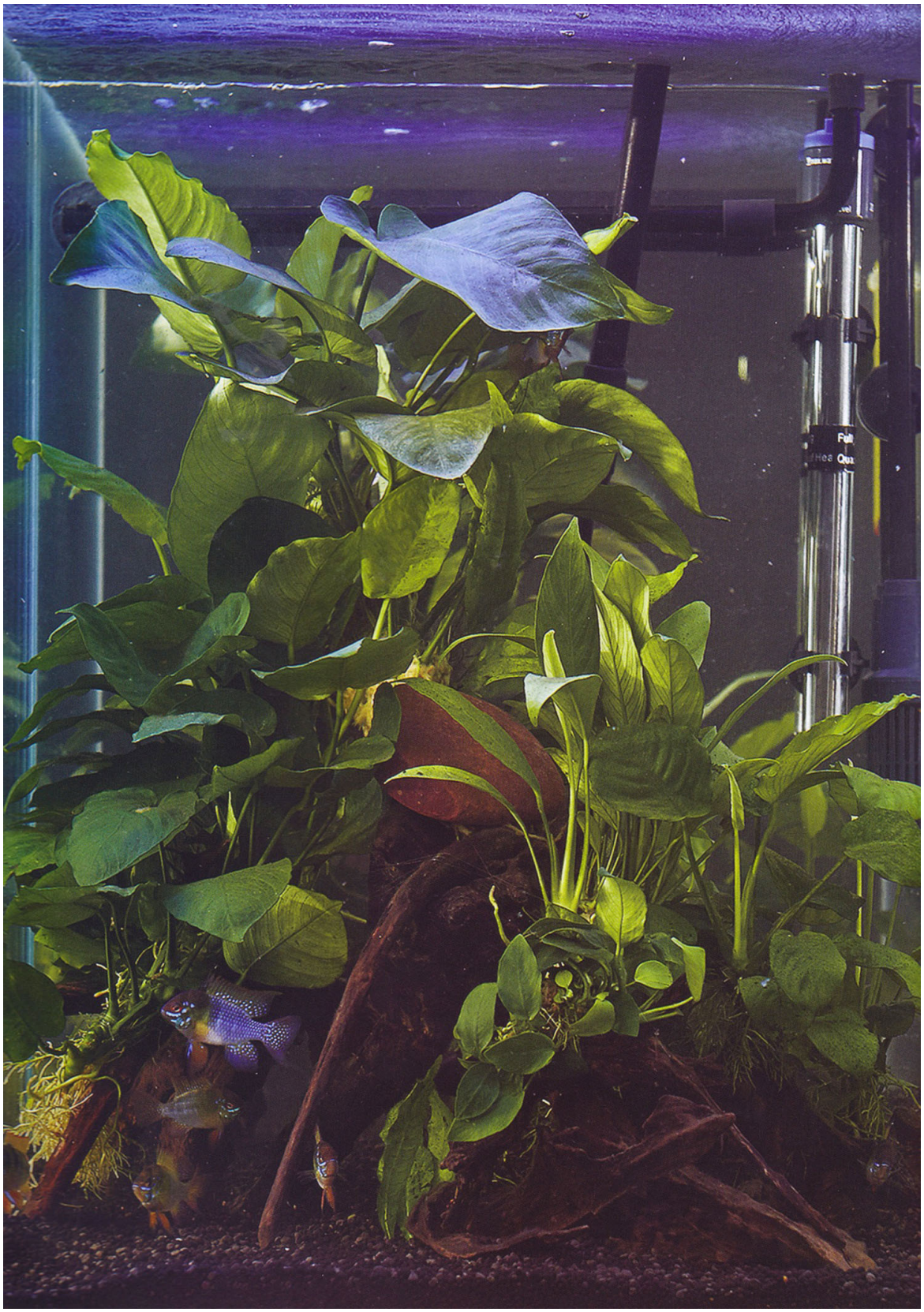
Yeung currently has an exhibition showing at Blind Spot Gallery in Hong Kong, 'The Sunset of Last Summer' (24 September – 19 November 2016).

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



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

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 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 ocularcentrism 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 Brassaï 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.

Trevor Yeung (Chinese, b. 1988) 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'Audace et de l'Engagement—de leur Temps (5)" at IAC Villeurbanne, France, through 8 May.

Image:
Live in Hong Kong, Born in Dongguan, 2015
Courtesy of the artist and Blindspot Gallery, Hong Kong

"NOTIONS OF SELFHOOD EXAMINED THROUGH THE LENS OF HORTICULTURE AND BOTANIC ECOLOGY"

HIGHLIGHTS 亮点

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New Currents : Trevor Yeung', Art Asia Pacific, Issue 95, September/ October 2015

New Currents

1
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 mainlander. 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

2
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

3
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-ombré 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* (2013–15), 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.

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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, Pipeline's editor, Cristina Sanchez-Kozyreva, 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 Lavina. I have no idea where it will lead me at the end of that year, but this uncertainty is like collecting, and so it is like life.

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

Oct 2, 2014 – Rotterdam, cloudy

I am sitting in Rotterdam with one hour to enjoy before I get picked up to go to Museum Küppersmühle at Duisburg, and decide that now is as good a time as ever to start my diary. Hong Kong is going through what could be the toughest moment in its political history. The BBC has been reporting it round the clock.

On my way over on the plane, I watched the movie *The Fault in Our Stars*, directed by Josh Boone. In it was mentioned a book written about a dying patient, which ended with a sentence half-spoken. I do not know for sure, but this one-year diary might not end with any conclusions; hopefully through it, though, we can discover what's happening in the Hong Kong art scene, and some of the thinking behind my collecting habits.

I was invited to Rotterdam by the Mondriaan Fonds to be a judge of the architecture Prix de Rome, which happened yesterday. I am going to the Museum Küppersmühle because they are planning a Chinese contemporary art show in May, and are interested in including some pieces from my collection. On October 6 I will be giving a talk in Berlin to promote my book *The No Colors*.

I was picked up and driven for two hours to Duisburg, where I met with Museum Küppersmühle's Walter Smerling. The museum also houses a private collection of German contemporary art which is truly amazing, with works by Richter, Baselitz and some of the largest Anselm Kiefers I have seen. It is always encouraging to see collections like this, and to see the passion and insight of other collectors.

One of the Chinese artists Walter wants to show is Frank Tang, which reminded me that I saw his show just before I left Hong Kong, and that there was a work I wanted to collect, so I sent Frank an email. Another email came through from a gallery with some new works by Lewis Lau. The works were much more interesting to me than his last solo show, so I emailed the gallery to express my interest in two of them. So collecting really does go on while I travel.

Oct 3, 2014 – Train to Berlin, sunny
Asked Lavina to go and look at Lewis Lau's work. She liked it, so we decided to buy a piece. Frank Tang also emailed to tell me his work is still available. Asked him to put it on reserve.

由於大眾對香港的藝術家越來越感興趣，Pipeline 的總編 Cristina Sanchez-Kozyreva 邀請我撰幾篇稿子。考慮過寫什麼之後，我想到了寫日記——時間的記錄。我會讓這一心一意地只從收藏家的角度去寫。在我許多收藏的作品當中，時間是不斷輪迴的主題。我會寫一年內發生的事情，而這本日記會記錄我旅程的一部分，當中還有我的妻子 Lavina。在那年完結之際，我不曉得它會引領我到哪裡，但這種難以預料好比收藏的過程，也因此好比人生。

我不常寫日記。收藏品的日記 1/6

2014年10月2日 – 鹿特丹 陰
我在鹿特丹，坐着。還有一個小時，才有人來接我去杜伊斯堡的 Küppersmühle 當代藝術館。我決定了，現在這個時候開始寫日記最好不過。香港正經歷堪稱政治史上最艱難的時刻，BBC 無時無刻都在報道。

坐飛機的途中，我看了由 Josh Boone 執導的電影《生命中的美好缺憾》，一如原著講述一名瀕死病人的故事，書中以半句言猶未盡的話作結。我固然不知道，但這一年的日記應該不會有任何結論；不過，我倒希望能透過它，探索香港藝術界的動向，以及我的收藏習慣背後的一些想法。

我獲 Mondriaan Fonds 邀請到鹿特丹，為羅馬建築大獎擔任評審，已於昨日結束。我現在去Küppersmühle當代藝術館，是因為他們正在籌劃5月舉辦的中國當代藝術展，有興趣展出幾件我的收藏品。10月6日我會在柏林演說，宣傳我的新書《無出色》。

我坐上來接我的車，花了兩個小時來到了杜伊斯堡，在那裡我遇見 Küppersmühle 當代藝術館的 Walter Smerling。館內亦存放一系列私人收藏的德國當代藝術品，簡直令人嘆為觀止，當中有 Richter、Baselitz，還有我見過數一數二大的 Anselm Kiefer 作品。看到這樣的收藏品，以及看見其他收藏家的熱情和眼光，總是令人振奮。

瓦爾特想展出不同中國藝術家的作品，其中一個是鄧啟耀的。這讓我想起，我離開香港前看過他的展覽，而且有個作品想要收藏，所以就給鄧啟耀發了個電郵。另一封電郵來自一間有許多劉彥韜新作的畫廊；那些作品對我來說比他上次個人展的有趣多了，所以我給畫廊發了個電郵，表示有興趣想要其中兩幅作品。所以說，收藏在我的旅程中真的不停在繼續。

2014年10月3日 – 往柏林的火車上 晴
讓 Lavina 去看劉彥韜的作品。她很喜歡，所以我們決定去買一幅。鄧啟耀也透過電郵告訴我，他的作品還在，我讓他先留起來。

2014年10月5日 – 柏林 晴
風和日麗。今天是用來參觀藝術館的。

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



Oct 5, 2014 – Berlin, sunny
It's a beautiful day. Today is for visiting museums.

Visited the Hamburger Bahnhof and saw the great private Marx Collection. The works, by Warhol, Rauschenberg and Kiefer, were collected over a period of 20 years, so they document the artists' careers and development. Very inspiring.

Oct 6, 2014 – Berlin, sunny
Gave a talk on my book at the Hong Kong Economic and Trade Office. There is growing interest in Hong Kong contemporary art.

Oct 18, 2014 – Hong Kong, sunny
Gallery Exit has an opening of an exhibition of works by Chi Hoi in the afternoon. I won't be able to go, so I go to the gallery in the morning to look at the work. His recent meticulous pencil-on-paper depictions of Hong Kong City Hall and the Mandarin Oriental hotel have great relevance to a history of Hong Kong that's important and nostalgic. The work *The Architects* (2014) has a distorted vanishing point that draws the viewer right into the stage of a theatre. The three works together tell a history of Hong Kong that blends reality and fiction, which makes Chi Hoi's artistic narration intriguing to me.

參觀了漢堡車站藝術館，看了偉大的私人馬克思收藏。Warhol、Rauschenberg 和 Kiefer 的作品花了超過 20 年才組成收藏 ，記錄了這些藝術家的職業生涯和發展，十分鼓舞人心。

2014年10月6日 – 柏林 晴
在香港經濟貿易辦事處就我的書演講。外間對香港當代藝術越來越感興趣了。

2014年10月18日 – 香港 晴
Exit 下午舉行 Chi Hoi 作品展的開幕儀式，我去不了，所以早上去了畫廊看看作品。最近他深刻細緻地掃描出香港大會堂和文華東方酒店，這些畫作與香港某段重要且令人懷緬的歷史大有關連。《建築師們》（2014）有個扭曲的消失點，把觀畫者直接拉進劇院的舞台位置。這三個作品一起講述香港歷史，揉合虛實，Chi Hoi 的藝術敍事因而引發我的好奇。

2014年10月30日 – 台北 晴
出席了台北國際藝術博覽會的開幕禮，順道跟李傑見了幾次，他在會上有幾件作品。

2014年11月6日 – 香港 晴
在過了兩個禮拜之後回到我的辦公室，發現一大堆等着我的拍賣目錄來看。草草看過一遍，沒對什麼感興趣，市場上比比皆是。

收到鄧啟耀的回覆，說關於他在 Artify Gallery 的作品。下星期會再去看那個作品，也會去看鄺詠君在那裡的新展覽。

出席了 Jeff Koons 在高古軒畫廊的開幕禮，展覽《Hulk Elvis》既好玩又頗為精彩的。

2014年11月8日 – 香港 雨
收到刺點畫廊的訊息，說他們即將舉辦展覽。去了那個畫廊先睹為快，那真是個很不錯的香港年輕攝影師展覽。我感興趣的作品出自賴朗騫、何兆南和楊沛鏗之手。楊的作品系列《酣睡床》（2014）混合了不同媒介，有一件很大的作品我覺得很捧。

2014年11月11日 – 香港 晴
去了Artify Gallery，在買之前再看一遍鄧啟耀的作品，是一系列充滿細節和想像力的七幅小鋼筆畫；這些作品和我上次看它們時一樣使我著迷。也去了看鄺詠君的新作品，它們是不一樣的，有點科幻，我需要點時間想想。

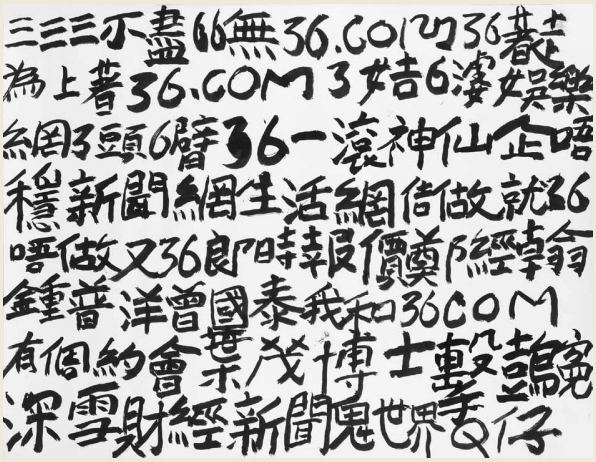
晚上，一班藝術專家和收藏家到我的工作室來參觀我的收藏品。現在我常被問到內地和香港的藝術家有何分別，我覺得這是好的，因為這至少代表現在有人知道香港藝術家的存在。

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Oct 30, 2014 – Taipei, sunny
Attended the opening of Art Taipei. Saw Lee Kit a couple of times in passing. He has a few works at the fair.

Nov 06, 2014 – Hong Kong, sunny
Came back to my office after being away for almost two weeks to find a whole stack of auction catalogues waiting for me. Quickly skimmed through them but did not find anything interesting. Too much on the market.

Heard back from Frank Tang about his work at Artify Gallery. Will go to see the work again next week, and also to view Kwong Wing Kwan's new exhibition there.

Attended Jeff Koons' opening at Gagosian Gallery. The show, *Hulk Elvis*, is playful and quite wonderful.

Nov 08, 2014 – Hong Kong, rainy
Got message from Blindspot about their forthcoming exhibition. Visited the gallery for a preview of the works. It's a really nice show on young Hong Kong photographers. The works I find interesting are by Lai Lon Hin, South Ho and Trevor Yeung. Yeung made *Sleepy Bed* (2014), a series in mixed media; there is a large piece that I think is great.



2014年11月13日 – 香港 陰
得從亞洲藝術文獻庫的董事會會議，趕往《號外》舉辦的講座，同行有嘉圖畫廊的歐陽憲和邦瀚斯拍賣行的馮漢釗。探討的題目是社會媒體和互聯網對藝術家和收藏藝術品的影響，最後變成討論收藏香港藝術家作品這個越來越變得主流的趨勢。

2014年11月15日 – 香港 晴
去了刺點畫廊《780》的開幕禮，展覽展示對攝影解讀的新方向。過去香港沒有很多概念攝影師，但現在一下子冒出了七位有實力的年輕藝術家，我只認識其中兩位。楊沛鏗偷拍別人的作品揉合攝影和手製元素，在我看來幾乎是雕刻多於攝影。我收到來自柏林《巴甫洛夫的狗》畫廊的邀請，去參與一個攝影展。我在想跟刺點畫廊合作辦個攝影展應該很棒。

得趕去參加亞洲藝術文獻庫的周年晚宴。很棒的節目、很棒的作品、大方支持藝術的人。當晚他們籌得1,160萬港元，我則得到兩個我非常喜歡的作品：一個是 Chi Hoi 跟他所有作品一樣複雜精細的畫作；另一個是林東鵬和他女兒的作品，是我在他的職業生涯各個階段搜集的收藏品中很棒的新收藏品。

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Nov 11, 2014 – Hong Kong, sunny
Went to Artify Gallery and saw Frank Tang's works again before buying them. They're a series of seven small ink drawings full of detail and imagination. The works captivate me as much as the last time I saw them. Also saw Kwong Wing Kwan's new works. They're different and a bit sci-fi. I need time to think about them.

In the evening, I received a group of art experts and collectors to my studio to see my collection. I often get asked now about the difference between mainland artists and Hong Kong artists, which I think is great, because it means that at least people now know about the existence of Hong Kong artists.

Nov 13, 2014 – Hong Kong, cloudy
Had to rush from Asia Art Archive's board meeting to attend a talk organised by *City Magazine*. With me were Henry Au-yeung from Grotto Fine Art and Alexi Fung from Bonhams. The discussion was on the effect of social media and the web on artists and collecting. It eventually led to a discussion of collecting Hong Kong artists' works, which is becoming more and more mainstream.

Nov 15, 2014 – Hong Kong, sunny
Went to opening of *780* show at Blindspot Gallery, which showcases new directions in interpreting photography. There used not to be many conceptual photographers in Hong Kong, and now all of a sudden there are seven strong young artists, only two of whom I already knew. Trevor Yeung's voyeuristic work combines photography with a hand-crafted quality which to me is almost more sculptural than photographic. I got an invitation from Pavlov's Dog gallery in Berlin to do a photography show. I am thinking that working with Blindspot on this would be great.

Had to rush off to Art Asia Archive's annual dinner. Great event, great works, generous people supporting art. They ended up raising HK$11.6 million that night. I got two works I really like: a Chi Hoi drawing, which like all his works contains so much intricate detail; and a work by Lam Tung Pang and his daughter, which is a great addition to the collection I have of Lam's work from all phases of his career.

2014年11月16日 – 香港 晴
在我的工作室為40個不是藝術界的朋友搞了一個晚餐派對。看不是藝術界的人對我的收藏品有什麼反應很有趣，他們應該對當中很多作品挺困惑的，例如楊沛鏗的《The stone garden in your fish tank》（2014），看起來基本上像是宜家傢俬的灰色地毯。有人踩上黃榮法的《I Got Time》（2013），那是地板一塊玻璃上一個有斑點的混凝土杯。我怎麼解釋那是我真金白銀買回來的？

2014年11月18日 – 香港 晴
出席了在文化博物館舉行的香港博物館專家藝術顧問會議。這是我第一次參加，很榮幸，也很高興看見許多老一輩的藝術家。我可能是現場唯一的當代藝術收藏家。

2014年11月22日 – 香港 晴
去了香港攝影文化協會的籌款晚宴。非常榮幸看見攝影師何藩，雖然已屆耄耋之年，但他還是十分機靈。他來自一個不同的年代，那時香港的藝術家從來沒有收藏家。他好奇為什麼我會對他的作品感興趣。

2014年11月23日 – 香港 晴
許多拍賣進行中。在羅芙奧拍賣會看見一個九龍皇帝曾灶財的作品，我是第一個，也是唯一一個舉手投標的人，沒有其他投標者。這是他在2000年為一間網絡公司創作的特別之作：一個逝去的時代不錯的文獻紀錄。

2014年11月28日 – 香港 微雨
佔領行動兩個月了。很多人爭論應否保留應運動而生的「藝術」。

2014年11月30日 – 香港 微雨
去了元創方看 Detour。經過 EC Gallery，訝異他們居然開門了，進去看見了夾租團的作品。夾租團由三位以表演為本的藝術家組成，他們每次表演只做一次，題材都是平凡的活動，例如拖地板。我沒見過其他在香港的藝術家做這種表演。

作者: 林偉而

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Nov 16, 2014 – Hong Kong, sunny
Had a dinner party at my studio for 40 non-art friends. It's interesting to see how non-art people respond to my collection, much of which can be quiet puzzling to them, for example Trevor Yeung's *The stone garden in your fish tank* (2014), which basically looks like a grey Ikea carpet. Someone stepped on Morgan Wong's *I Got Time* (2013), a splashed concrete cup on a piece of glass on the floor. How do I explain that I paid real money for that?

Nov 18, 2014 – Hong Kong, sunny
Attended the Hong Kong Museum Expert Art Advisors' meeting at the Heritage Museum. It's my first time to attend, which is an honour, and I am happy to see many artists from the older generation present. I might be the only contemporary art collector there.

Nov 22, 2014 – Hong Kong, sunny
Went to a fundraising dinner for the Hong Kong Photographic Culture Association. Had the great honour to meet the photographer Ho Fan, who is in his 80s but still very alert. He is from a different generation of Hong Kong artists who never had collectors. He was curious to know why I would be interested in his work.

Nov 23, 2014 – Hong Kong, sunny
Lots of auctions going on. I saw a work by King of Kowloon Tsang Tsou Choi at a Ravenel auction. I raised my hand to be the first and only bid. No other takers. It's an unusual work he did in 2000 for a dotcom company: a good documentation of a bygone era.

Nov 28, 2014 – Hong Kong, drizzle
Occupy has been going on for two months. Much debate about whether the "art" generated should be collected.

Nov 30, 2014 – Hong Kong, drizzle
Went to PMQ to look at Detour. Walked passed EC Gallery and was surprised they were open. Went inside and saw works by Rental United, a group of three performance-based artists, who stage one-off performances of mundane activities like mopping a floor. I have not seen other Hong Kong-based artists doing this kind of performance.

William Lim



Above
The Flow of Jupiter Clouds by Kwong Wing-Kwan, 2014. Colour pencil and watercolour on paper, 100 x 70 cm.
Courtesy the artist and Artify Gallery.

P24
Sleepy Bed (New York Hostel 2) by Trevor Yeung, 2014. Archival inkjet print with engraving, 42 x 57 x 3.7 cm.
ourtesy the artist and Blindspot Gallery.

P26
An Eternal Continuance by Tsang Tsou Choi, 2000. Calligraphy, set of two, 58.5 x 76 cm each, signed in Chinese.
Courtesy the artist and Ravenel International Art Group.

P27
Neutron Star by Kwong Wing-Kwan, 2014. Colour pencil, pencil and watercolour on paper, 56 x 76 cm.
Courtesy the artist and Artify Gallery.

P28
The architects by Chihoi, 2014. Pencil on paper, 30 x 30 cm.
Courtesy the artist and Gallery Exit.