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PREVIEW

TREVOR YEUNG
Redundant Lovers

18 October 2025 — 22 November 2025
Galerie Allen, Paris

TREVOR YEUNG

Trevor Yeung (b. 1988, Guangdong Province, China. Lives and works in Hong Kong) uses botanic ecology, horticulture, aquarium systems and installations as metaphors that reference the emancipation of everyday aspirations towards human relationships. Yeung draws inspiration from intimate and personal experiences, culminating in works that range from image-based works to large-scale installations. Obsessed with structures, he creates different scales of systems which allow him to exert control upon living beings, including plants, animals, as well as spectators.

Yeung represented Hong Kong at the Venice Biennale in 2024 and has participated in the 2022 Singapore Biennale, Singapore; 2022 Kathmandu Triennale, Kathmandu; 2019 la biennale de Lyon, Lyon; 2018 EVA International Biennale, Dublin; 4th Dhaka Art Summit, Bangladesh and the 10th Shanghai Biennale, Shanghai.

Yeung has exhibited at institutions and galleries internationally including Kestner Gesellschaft, Hannover; Musée d'Art Moderne de Paris; Tai Kwun Contemporary, Hong Kong; Singapore Art Museum; Jameel Arts Center, Dubai; M+, Hong Kong; Shanghai Power Station of Art; Para Site, Hong Kong; Stiftung Skulpturenpark Köln, Cologne; HOW Art Museum, Shanghai; Taikang Space, Beijing; Museum of Modern Art, Warsaw; esea contemporary, Manchester and OCAT Shenzhen.

His artwork is held in the collections of the Centre Pompidou, Paris; M+ Museum, Hong Kong; Stiftung Skulpturenpark Köln, Cologne; Musée d'Art Moderne de la Ville de Paris; Kadist Art Foundation, Paris and San Francisco and FRAC Alsace.

TREVOR YEUNG

Trevor Yeung (né en 1988 dans la province de Guangdong, Chine, vit et travaille à Hong Kong) utilise l'écologie botanique, l'horticulture, les systèmes d'aquarium et les installations comme des métaphores qui renvoient à l'émancipation des aspirations quotidiennes à l'égard des relations humaines. Yeung s'inspire d'expériences intimes et personnelles, qui aboutissent à des œuvres allant d'œuvres basées sur des images à des installations à grande échelle. Obsédé par les structures, il crée différentes échelles de systèmes qui lui permettent d'exercer un contrôle sur les êtres vivants, y compris les plantes, les animaux et les spectateurs.

Yeung a participé a représenté Hong Kong à la Biennale de Venise de 2024; il a participé à Art Basel Miami Beach 2024 ; à la Biennale de Singapour 2022, Singapour ; à la Triennale de Katmandou 2022, Katmandou ; à la Biennale de Lyon 2019, Lyon ; à la Biennale internationale EVA 2018, Dublin ; au 4e Dhaka Art Summit, Bangladesh et à la 10e Biennale de Shanghai, Shanghai. Yeung a exposé dans des institutions et des galeries internationales, notamment à la Kestner Gesellschaft, Hannovre; au Musée d'art moderne de Paris, au Tai Kwun Contemporary de Hong Kong, au Singapore Art Museum, au Jameel Arts Center de Dubaï, au M+ de Hong Kong, au Shanghai Power Station of Art, au Para Site de Hong Kong, au Stiftung Skulpturenpark Köln de Cologne, au HOW Art Museum de Shanghai, au Taikang Space de Pékin, au Museum of Modern Art de Varsovie, à l'esea contemporary de Manchester et à l'OCAT de Shenzhen.

Ses œuvres font partie des collections du Centre Pompidou, Paris ; du M+ Museum, Hong Kong ; du Stiftung Skulpturenpark Köln, Cologne ; du Musée d'Art Moderne de la Ville de Paris ; de la Kadist Art Foundation, Paris et San Francisco et du FRAC Alsace.

TREVOR YEUNG

Redundant Lovers

18 October 2025 — 22 November 2025
Galerie Allen, Paris

Galerie Allen is pleased to present *Redundant Lovers* a solo exhibition by Trevor Yeung.

The idea for the series of works in *Redundant Lovers* came to Trevor Yeung after he stumbled upon some vintage Japanese hand-painted clamshells in a flea market. Drawn to their faded but still exquisite craftsmanship, Yeung wanted to buy one to keep, only to find that the whole set of around twenty must be bought together. Such clamshells are in fact play pieces in an ancient Japanese court game called kai-awase.

Dating back to the late Heian period (794-1185), kai-awase is a matching game wherein players try to identify two halves of the same clamshell in a game set that could consist of up to 360 pairs. In the game's original iteration, plain shells were used, and players had to match a chosen 'deal' shell (dashigai) with a 'base' shell (jigai) laid out on the ground purely based on natural contours and patterns.¹ As the game evolved, the two halves of a bivalve were decorated with the same image on the inside for the ease of confirming a match. With added decoration, kai-awase became luxury objects by the late 15th century. Paintings in mineral pigments with gold and silver gilding were the main decoration, and the images often depicted scenes from *The Tale of Genji*, a literary masterpiece from the 11th century about fictional romantic escapades of the Heian court. During the 16th and 17th centuries, kai-awase sets also became the most important bridal gift in marriages of the nobility because not only were these aesthetic objects a status symbol of wealth and power, the singular match between a pair of shells was also thought to symbolise monogamous union.²

Redundant Lovers takes kai-awase as a point of departure to explore the opposite of an inherent match. The shells on view are imperfect halves thrown away after commercial pearl extraction. Using mineral pigments, Yeung simulates the pearls that were once lodged inside the bivalves. Unlike the throwaway shells, though, mineral pigments are known for exceptional longevity. Among the pigments used, malachite is the oldest known green pigment, first manufactured by the Egyptians from about 4000 BC and still survives today in tomb paintings.³ Closely related to malachite is azurite, also a greenish-blue pigment containing basic copper carbonate. The most precious blue, however, is ultramarine made from ground lapis lazuli. Traded along the ancient Silk Road from its native Afghanistan, ultramarine can be found in Chinese Buddhist grottos of the Dunhuang region in depictions of the Buddha's hair, robes, halo, and other celestial adornments dating as early as the Northern Wei dynasty (386-535). In the West, lapis was imported into Europe much later in the 14th and 15th centuries.⁴ The arduous manufacturing of ultramarine made it even more valuable than gold. Due to its preciousness, ultramarine was reserved for depictions of the noble or sacred across cultures. The lasting vibrancy of mineral pigments offers a poignant contrast to the themes of solitude, loss, and imperfection in *Redundant Lovers*.

¹ Tomoko Sakomura, "Japanese Games of Memory, Matching, and Identification," in *Asian Games: The Art of Contest*, ed. Colin Mackenzie and Irving Finkel (New York: Asia Society, 2004), 255.

² Yamazaki Tatsufumi, "A Golden Opportunity: Reviving the lost art of kai-awase and kai-oke production", *NGV Magazine*, September – October 2021, 36-7.

³ J.R. Barnetta, Sarah Millerb, and Emma Pearce, "Colour and art: A brief history of pigments," *Optics & Laser Technology* 38 (2006): 446-47.

⁴ *Ibid*, 449.

How many times have you been a lonely mollusk, missing the other half of your shell? An empty aquarium that colourful fish have long left? Or just a shy, awkward rock looking for friends, afraid to leave the shadow of a friendly tree? I certainly have—and found great comfort in Trevor’s quiet sculptural narratives. He hides emotions in plants, animals and minerals, telling stories of challenged self esteem, uneasy attempts at communication, unrequited love, and the enduring hope to be made complete.

His new body of work, *Redundant Lovers* (2025) is made of painted mussel shells, carefully displayed on the wall—awkwardly large, almost unnatural. These oversized shells are a byproduct of Southeast China’s freshwater pearling industry, which produces the overwhelming majority of the world’s pearls. The work uses ink painting and mineral pigments, cherished because, unlike watercolors and oils that change over time, they last forever. In place of the precious material that perhaps inhabited the mollusk, Trevor paints circles inside the hollow shell, which he calls “remains of hope and lower expectations.”

Trevor is particularly fascinated by shells: minerals produced by animals, layers protecting soft and fragile insides, they remain long after the living body has died and decomposed. His works often blur the lines between animal, mineral and plant life. In his series *Cacti* (2019), he placed taxidermied spiked blowfish in flower pots, painting them green with mineral pigments to mimic the appearance of a cactus and mess with regular classifications. *Redundant Lovers* also evokes some early sculptures like *Three to Tango* (2015), a fabulous threesome of marine animals fixated forever in their dance under a glass case. He evoked a display typical of Chinese antique shops to show how love and relationships are idealised and fetishised, represented by a single moment of embrace or intercourse.

Trevor’s painted mollusks refer directly to Japanese golden shells (*kai-awase*), hand-painted shells that were part of an elaborate court game cherished by Japanese aristocracy. Players had to find the matching half of their meticulously-crafted shell, often an arduous task in sets of hundreds of tokens. In Trevor’s interpretation of the *kai-awase* game, however, the giant shells have no match. After the two parts of the marine animal are broken apart to remove pearls, killing the animal, they are tossed to be sold in bulk. Discarded in a huge mass of leftovers, they are forever destined to remain alone.

– Lucas Morin

TREVOR YEUNG

Redundant Lovers

18 Octobre 2025 — 22 Novembre 2025
Galerie Allen, Paris

La Galerie Allen est heureuse de présenter *Redundant Lovers*, une exposition personnelle de Trevor Yeung.

Trevor Yeung eut l'idée de sa série *Redundant Lovers* lorsque dans un marché aux puces, il découvrit des coquillages japonais peints à la main. Séduit par leur artisanat fané mais exquis, Yeung voulut en acheter un, avant de découvrir qu'il fallait acquérir un ensemble d'une vingtaine de pièces. Ces coquilles étaient en réalité des pièces de jeu utilisées dans un ancien passe-temps de cour appelé *kai-awase*.

Remontant à la fin de la période Heian (794–1185), le *kai-awase* est un jeu d'appariement pendant lequel les joueurs doivent identifier les deux moitiés d'une même coquille dans un ensemble pouvant compter jusqu'à trois cents soixante paires. Dans la version originelle du jeu, des coquilles non décorées étaient utilisées, les joueurs devaient associer une coquille de référence (*dashigai*) avec une coquille de base (*jigai*) disposée au sol, uniquement en se fiant aux contours et aux motifs naturels.¹ Avec l'évolution du jeu, les deux moitiés d'un coquillage étaient décorées du même motif à l'intérieur pour faciliter la confirmation de l'appariement. Avec ces décorations, le *kai-awase* devint un objet de luxe dès la fin du XVe siècle. Les décorations principales consistaient en peintures à pigments minéraux avec des dorures d'or et d'argent, représentant souvent des scènes du *Dit du Genji*, chef-d'œuvre littéraire du XIe siècle relatant les aventures romantiques de la cour de Heian. Aux XVIe et XVIIe siècles, les ensembles de *kai-awase* devinrent également les cadeaux de mariage les plus importants dans l'aristocratie, incarnant à la fois des symboles esthétiques de richesse et de pouvoir, où l'unicité de chaque paire de coquilles était perçue comme une métaphore de l'union monogame.²

Redundant Lovers prend le *kai-awase* comme point de départ pour explorer l'absence d'appariement prédestiné. Les coquilles exposées sont des moitiés imparfaites, rejetées après l'extraction commerciale de perles. À l'aide de pigments minéraux, Yeung simule les perles qui se trouvaient autrefois à l'intérieur des bivalves. Contrairement aux coquilles jetées, les pigments minéraux sont réputés pour leur longévité exceptionnelle. Parmi les pigments utilisés, la malachite est le plus ancien pigment vert connu, fabriqué dès 4000 avant notre ère par les Égyptiens et encore visible aujourd'hui dans les peintures des tombes.³ Proche de la malachite, l'azurite est un pigment bleu-verdâtre contenant du carbonate basique de cuivre. Le bleu le plus précieux reste cependant l'outremer, obtenu à partir du broyage du lapis-lazuli. Commercialisé le long de l'ancienne Route de la soie depuis son Afghanistan natal, l'outremer apparaît dans les grottes bouddhiques chinoises de Dunhuang, notamment dans les représentations des cheveux, des robes, de l'auréole et des ornements célestes du Bouddha, dès la dynastie des Wei du Nord (386–535). En Occident, le lapis fut importé en Europe bien plus tard, aux XIVe et XVe siècles.⁴ La fabrication ardue de l'outremer le rendait encore plus précieux que l'or. En raison de sa préciosité, l'outremer était réservé aux représentations du noble ou du sacré, dans diverses cultures. La vitalité persistante des pigments minéraux met en relief, avec force, les thèmes de la solitude, de la perte et de l'imperfection explorés dans *Redundant Lovers*.

¹ Tomoko Sakomura, "Japanese Games of Memory, Matching, and Identification," in *Asian Games: The Art of Contest*, ed. Colin Mackenzie and Irving Finkel (New York: Asia Society, 2004), 255.

² Yamazaki Tatsufumi, "A Golden Opportunity: Reviving the lost art of kai-awase and kai-oke production", *NGV Magazine*, September – October 2021, 36-7.

³ J.R. Barnetta, Sarah Millerb, and Emma Pearce, "Colour and art: A brief history of pigments," *Optics & Laser Technology* 38 (2006): 446-47.

⁴ *Ibid*, 449.

Combien de fois vous êtes-vous senti comme un mollusque solitaire, à la recherche de l'autre moitié de votre coquille ? Comme un aquarium vide que les poissons de couleur ont depuis longtemps quitté ? Ou simplement comme un rocher timide et maladroit à la recherche d'amis, effrayé à l'idée de quitter l'ombre d'un arbre accueillant ? C'est certainement mon cas, et j'ai trouvé un grand réconfort dans les récits sculpturaux discrets de Trevor. Il cache ses émotions dans les plantes, les animaux et les minéraux, racontant des histoires d'estime de soi mise à mal, de tentatives de communication maladroites, d'amour non partagé et d'espoir tenace d'être enfin complet.

Sa nouvelle œuvre, *Redundant Lovers* (2025), est composée de coquilles de moules peintes, soigneusement disposées sur le mur, d'une taille démesurée, presque surnaturelle. Ces coquilles surdimensionnées sont un produit dérivé de l'industrie perlière d'eau douce du sud-est de la Chine, qui produit la grande majorité des perles mondiales. L'œuvre utilise de la peinture à l'encre et des pigments minéraux, appréciés car, contrairement aux aquarelles et aux huiles qui changent avec le temps, ils durent éternellement. À la place du précieux matériau qui habitait peut-être le mollusque, Trevor peint des cercles à l'intérieur de la coquille creuse, qu'il appelle « les restes de l'espoir et des attentes modestes ».

Trevor est particulièrement fasciné par les coquillages : minéraux produits par des animaux, couches protégeant des intérieurs mous et fragiles, ils subsistent longtemps après la mort et la décomposition du corps vivant. Ses œuvres brouillent souvent les frontières entre la vie animale, minérale et végétale. Dans sa série *Cacti* (2019), il a placé des poissons-globe empaillés dans des pots de fleurs, les peignant en vert avec des pigments minéraux pour imiter l'apparence d'un cactus et brouiller les classifications habituelles. *Redundant Lovers* évoque également certaines de ses premières sculptures, comme *Three to Tango* (2015), un fabuleux trio d'animaux marins figés à jamais dans leur danse sous une vitrine. Il a évoqué une mise en scène typique des antiquaires chinois pour montrer comment l'amour et les relations sont idéalisés et fétichisés, représentés par un seul moment d'étreinte ou de rapport sexuel.

Les mollusques peints par Trevor font directement référence aux coquillages dorés japonais (*kai-awase*), des coquillages peints à la main qui faisaient partie d'un jeu de cour élaboré très apprécié par l'aristocratie japonaise. Les joueurs devaient trouver la moitié correspondante de leur coquillage méticuleusement fabriqué, une tâche souvent ardue parmi des centaines de jetons. Dans l'interprétation que fait Trevor du jeu *kai-awase*, cependant, les coquillages géants n'ont pas de correspondance. Une fois que les deux parties de l'animal marin sont séparées pour en extraire les perles, tuant l'animal, elles sont jetées pour être vendues en vrac. Abandonnées dans une énorme masse de restes, elles sont destinées à rester seules pour toujours.

– Lucas Morin



TREVOR YEUNG

Exhibition view, *Redundant Lovers*, 2025
Galerie Allen, Paris



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Exhibition view, *Redundant Lovers*, 2025
Galerie Allen, Paris



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Exhibition view, *Redundant Lovers*, 2025
Galerie Allen, Paris



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Exhibition view, *Redundant Lovers*, 2025
Galerie Allen, Paris



TREVOR YEUNG

Redundant Lover (Malachite), 2025

Malachite, ink and shell of Freshwater pearl mussel (*Hyriopsis cumingii*)

33.5 x 19.7 cm

Courtesy the artist and Galerie Allen, Paris

N° Inv. TY25250143



TREVOR YEUNG

Redundant Lover (Malachite), 2025 (detail)

Malachite, ink and shell of Freshwater pearl mussel (*Hyriopsis cumingii*)

33.5 x 19.7 cm

Courtesy the artist and Galerie Allen, Paris

N° Inv. TY25250143



TREVOR YEUNG

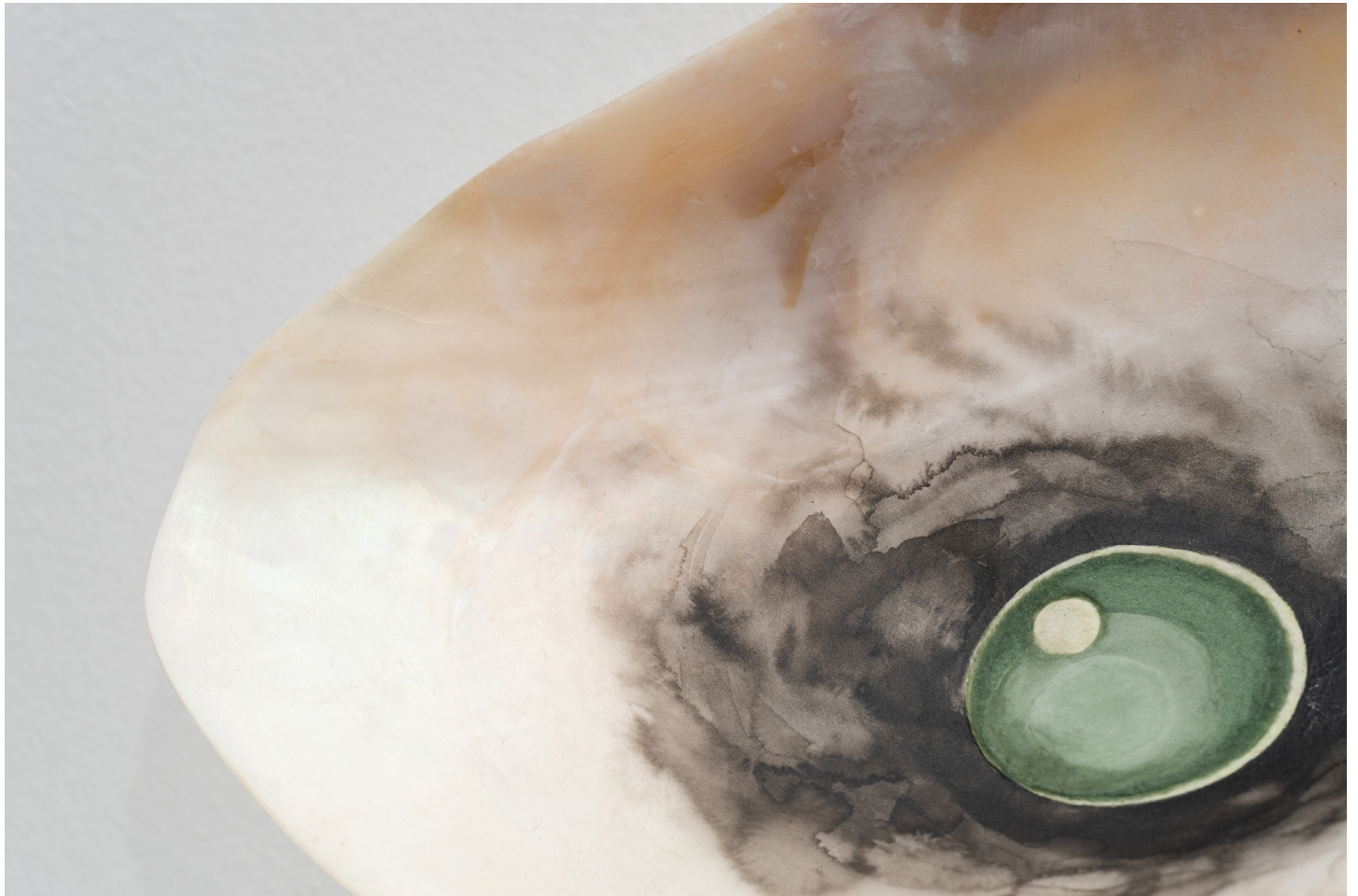
Redundant Lover (Green Agate), 2025

Green Agate, ink and shell of Freshwater pearl mussel (*Hyriopsis cumingii*)

33.7 x 19.6 cm

Courtesy the artist and Galerie Allen, Paris

N° Inv. TY25250144



TREVOR YEUNG

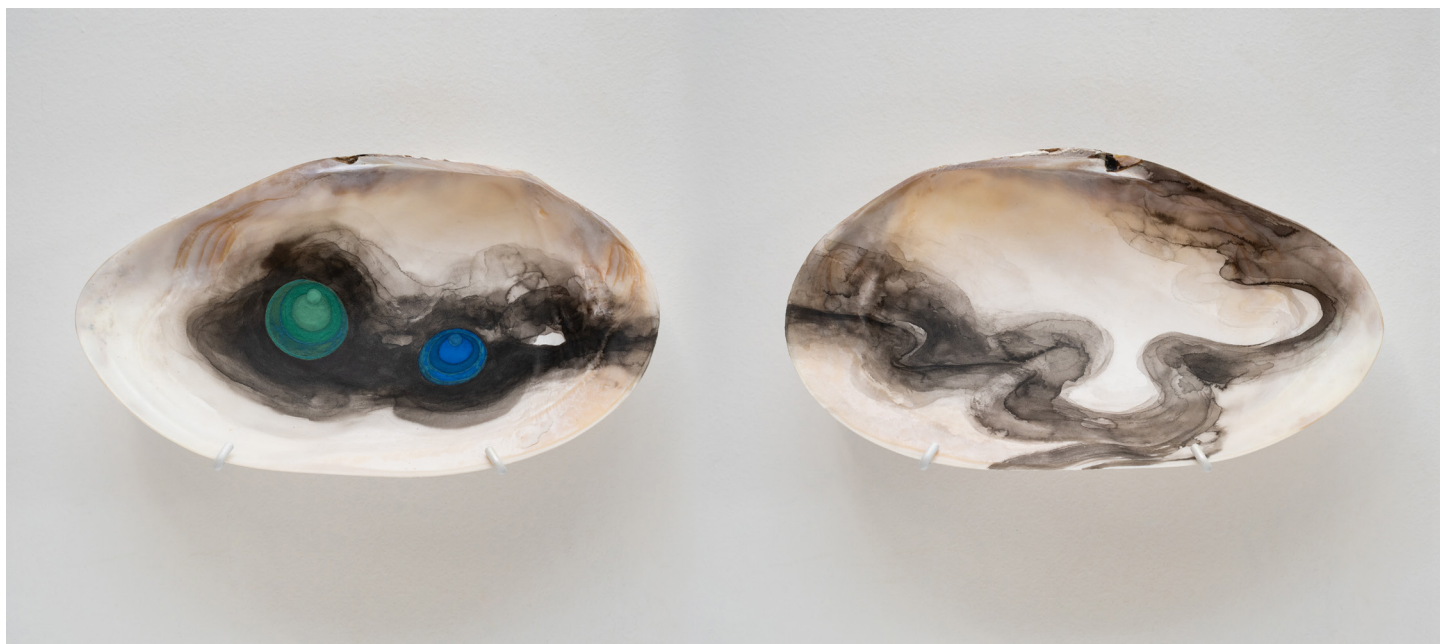
Redundant Lover (Green Agate), 2025 (detail)

Green Agate, ink and shell of Freshwater pearl mussel (*Hyriopsis cumingii*)

33.7 x 19.6 cm

Courtesy the artist and Galerie Allen, Paris

N° Inv. TY25250144



TREVOR YEUNG

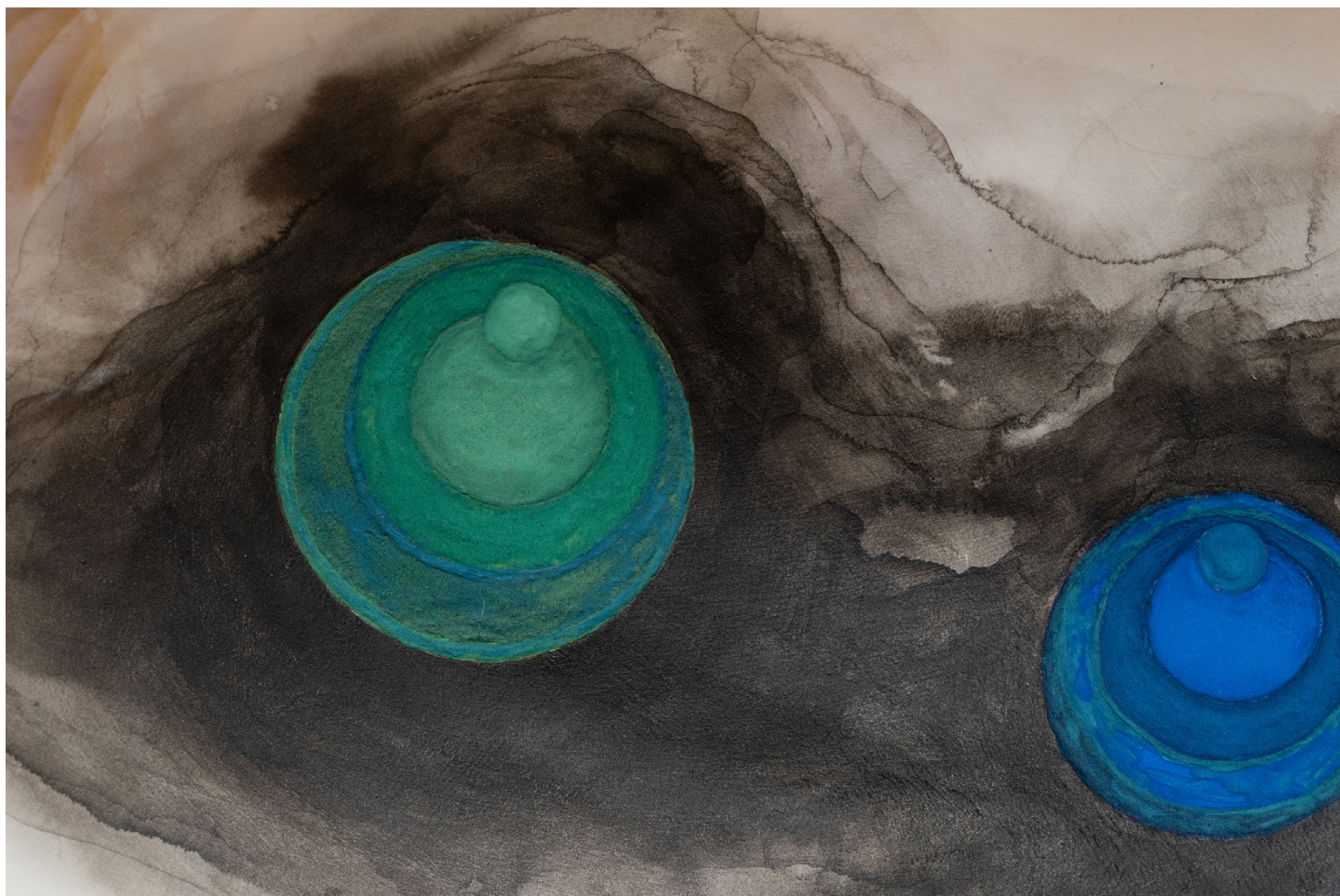
Redundant Lovers (Azurmalachite), 2025

Azurmalachite, Azurite, Malachite, ink and shell of Freshwater pearl mussel (*Hyriopsis cumingii*)

33.3 x 20.2 cm ; 34 x 20 cm

Courtesy the artist and Galerie Allen, Paris

N° Inv. TY25250145



TREVOR YEUNG

Redundant Lovers (Azurmalachite), 2025 (detail)

Azurmalachite, Azurite, Malachite, ink and shell of Freshwater pearl mussel (*Hyriopsis cumingii*)

33.3 x 20.2 cm ; 34 x 20 cm

Courtesy the artist and Galerie Allen, Paris

N° Inv. TY25250145



TREVOR YEUNG

Redundant Lovers (Azurmalachite), 2025 (detail)

Azurmalachite, Azurite, Malachite, ink and shell of Freshwater pearl mussel (*Hyriopsis cumingii*)

33.3 x 20.2 cm ; 34 x 20 cm

Courtesy the artist and Galerie Allen, Paris

N° Inv. TY25250145



TREVOR YEUNG

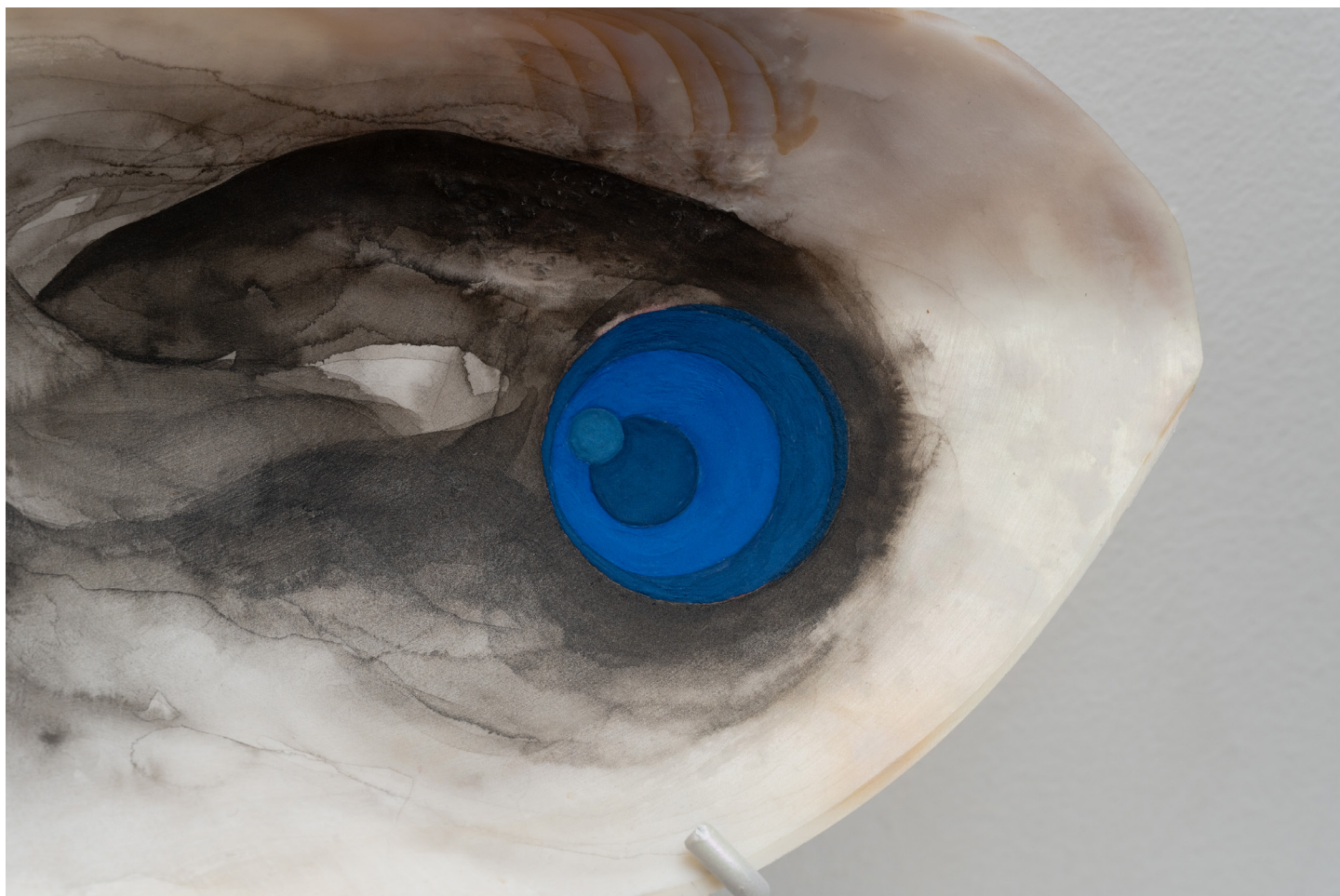
Redundant Lover (Azurite), 2025

Azurite, ink and shell of Freshwater pearl mussel (*Hyriopsis cumingii*)

33.2 x 19.2 cm

Courtesy the artist and Galerie Allen, Paris

N° Inv. TY25250146



TREVOR YEUNG

Redundant Lover (Azurite), 2025 (detail)

Lapis, ink and shell of Freshwater pearl mussel (*Hyriopsis cumingii*)

33.9 x 18.7 cm

Courtesy the artist and Galerie Allen, Paris

N° Inv. TY25250146



TREVOR YEUNG

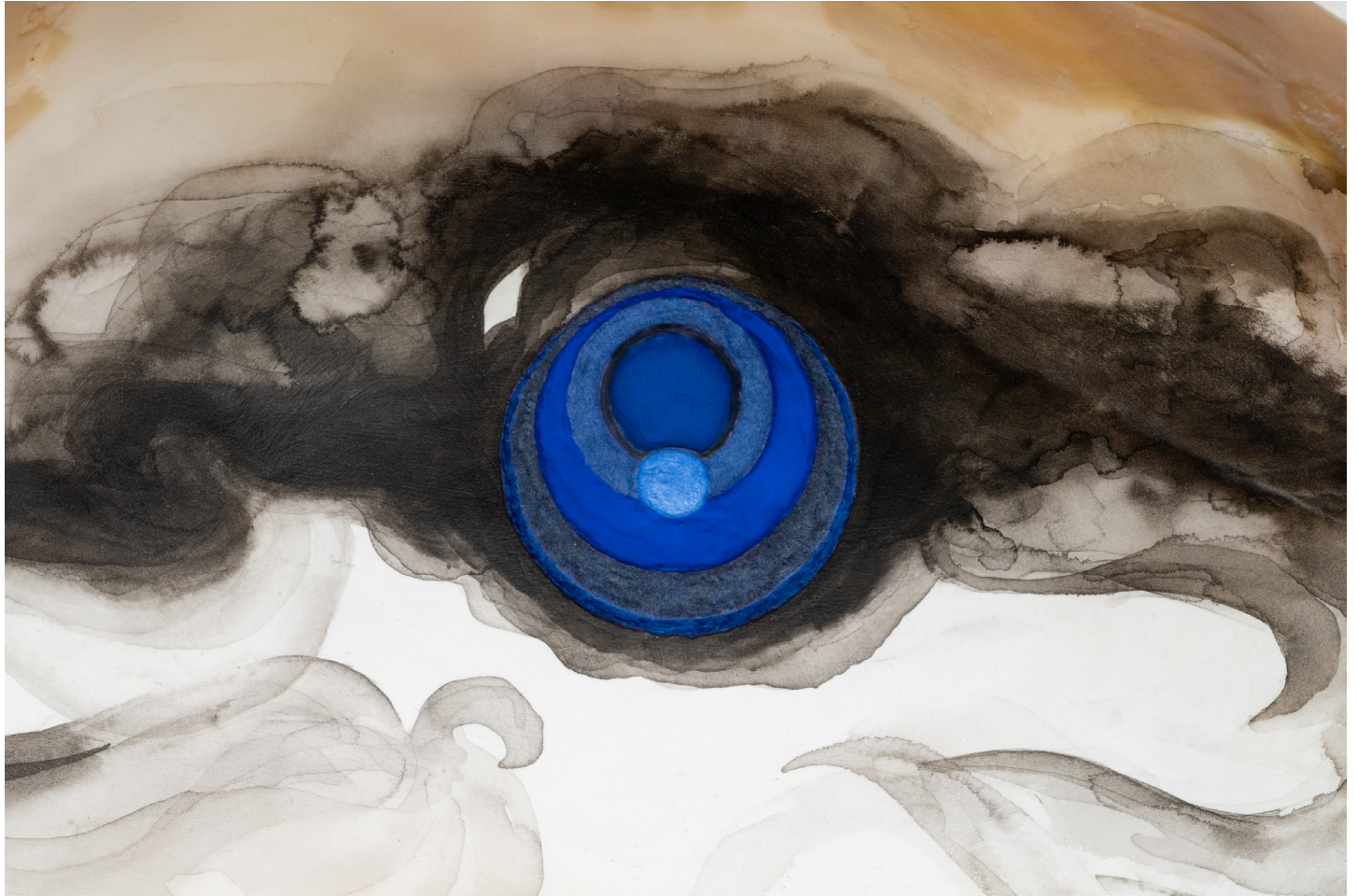
Redundant Lover (Lapis), 2025

Lapis, ink and shell of Freshwater pearl mussel (*Hyriopsis cumingii*)

33.9 x 18.7 cm

Courtesy the artist and Galerie Allen, Paris

N° Inv. TY25250147



TREVOR YEUNG

Redundant Lover (Lapis), 2025 (detail)

Lapis, ink and shell of Freshwater pearl mussel (*Hyriopsis cumingii*)

33.9 x 18.7 cm

Courtesy the artist and Galerie Allen, Paris

N° Inv. TY25250147



TREVOR YEUNG

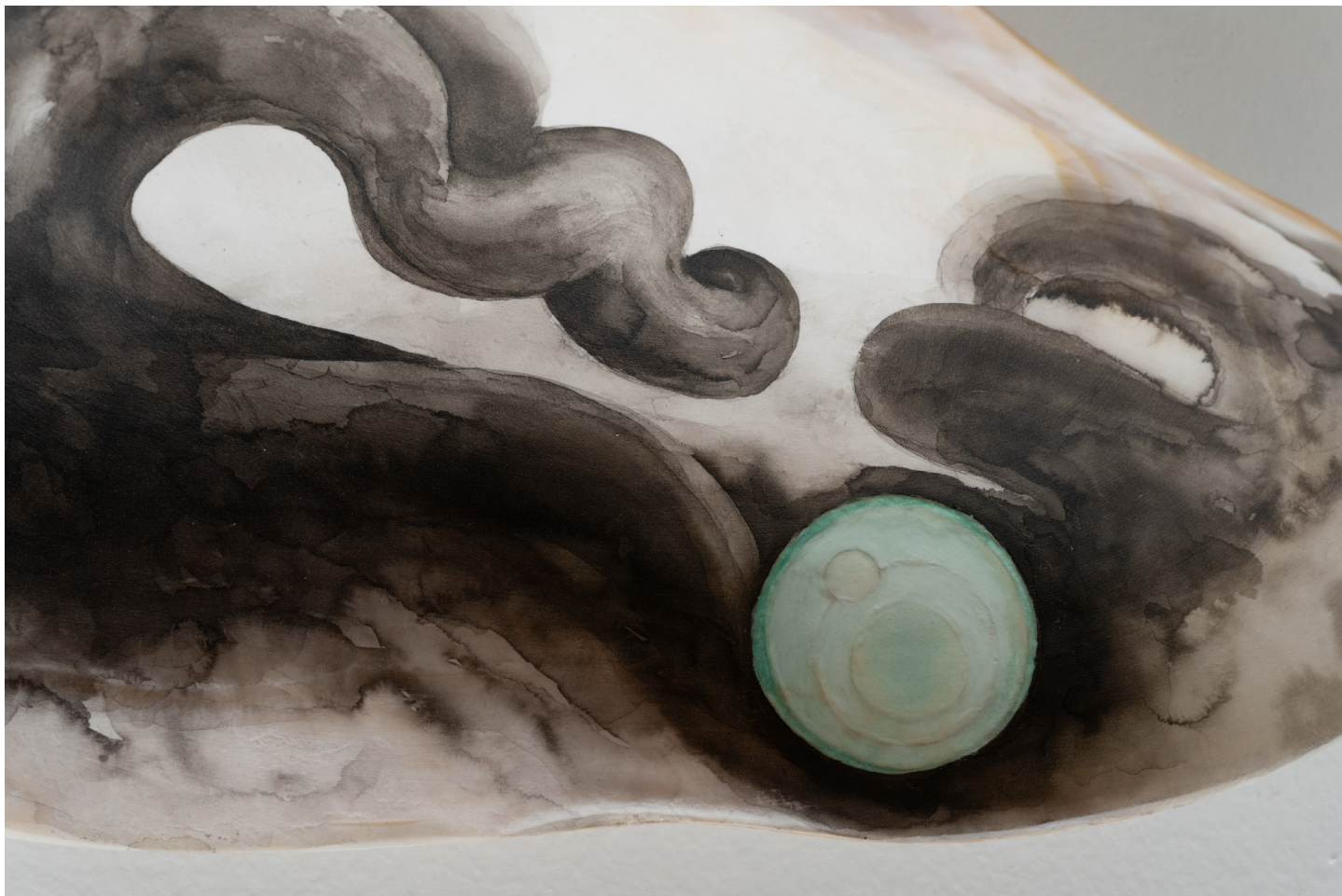
Redundant Lover (Amazonite), 2025

Amazonite, ink and shell of Freshwater pearl mussel (*Hyriopsis cumingii*)

33.4 x 17.5 cm

Courtesy the artist and Galerie Allen, Paris

N° Inv. TY25250148



TREVOR YEUNG

Redundant Lover (Amazonite), 2025 (detail)

Amazonite, ink and shell of Freshwater pearl mussel (*Hyriopsis cumingii*)

33.4 x 17.5 cm

Courtesy the artist and Galerie Allen, Paris

N° Inv. TY25250148



TREVOR YEUNG

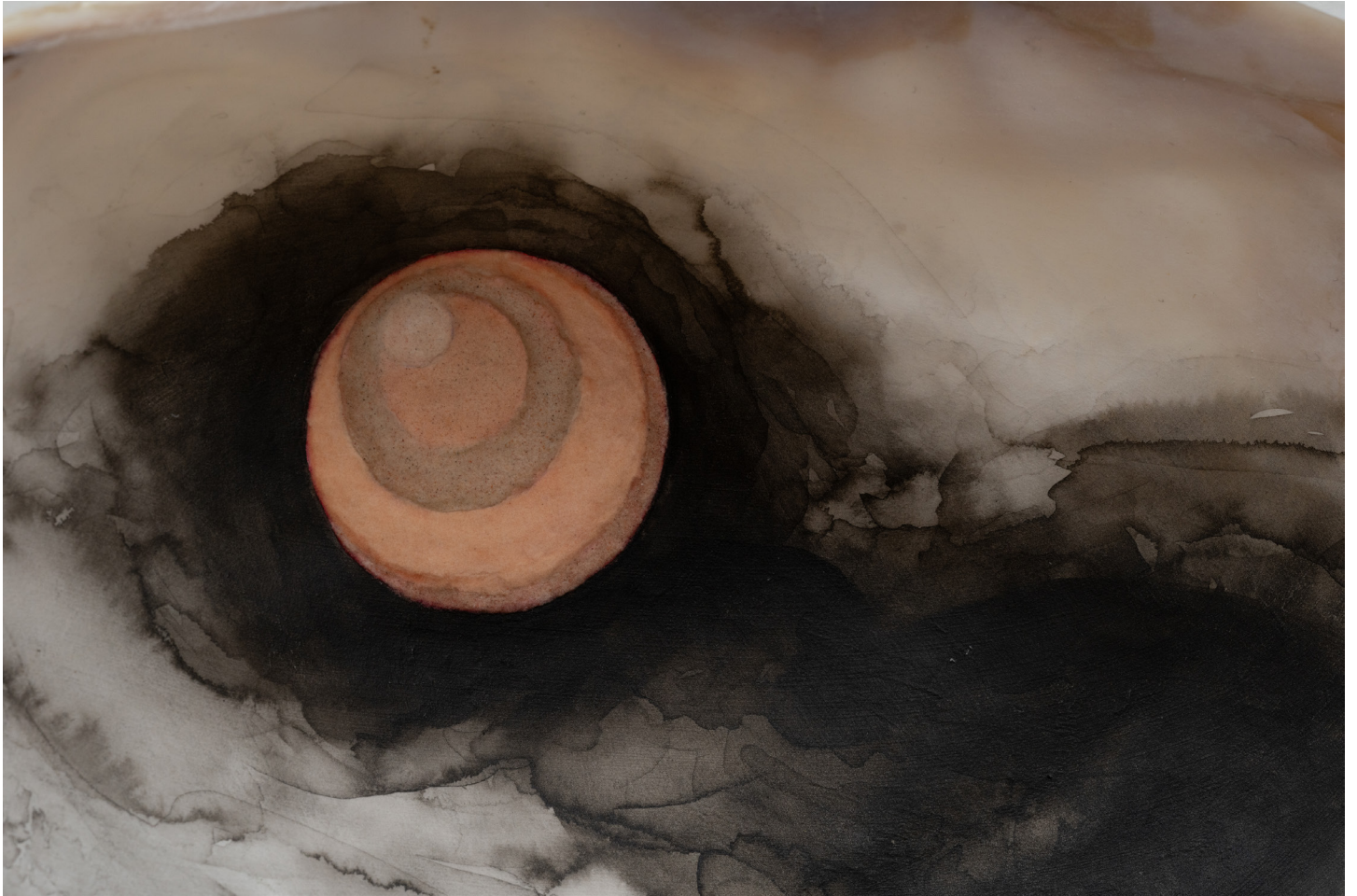
Redundant Lover (Red Agate), 2025

Red Agate, ink and shell of Freshwater pearl mussel (*Hyriopsis cumingii*)

33.1 x 20.4 cm

Courtesy the artist and Galerie Allen, Paris

N° Inv. TY25250149



TREVOR YEUNG

Redundant Lover (Red Agate), 2025 (detail)

Red Agate, ink and shell of Freshwater pearl mussel (*Hyriopsis cumingii*)

33.1 x 20.4 cm

Courtesy the artist and Galerie Allen, Paris

N° Inv. TY25250149



TREVOR YEUNG

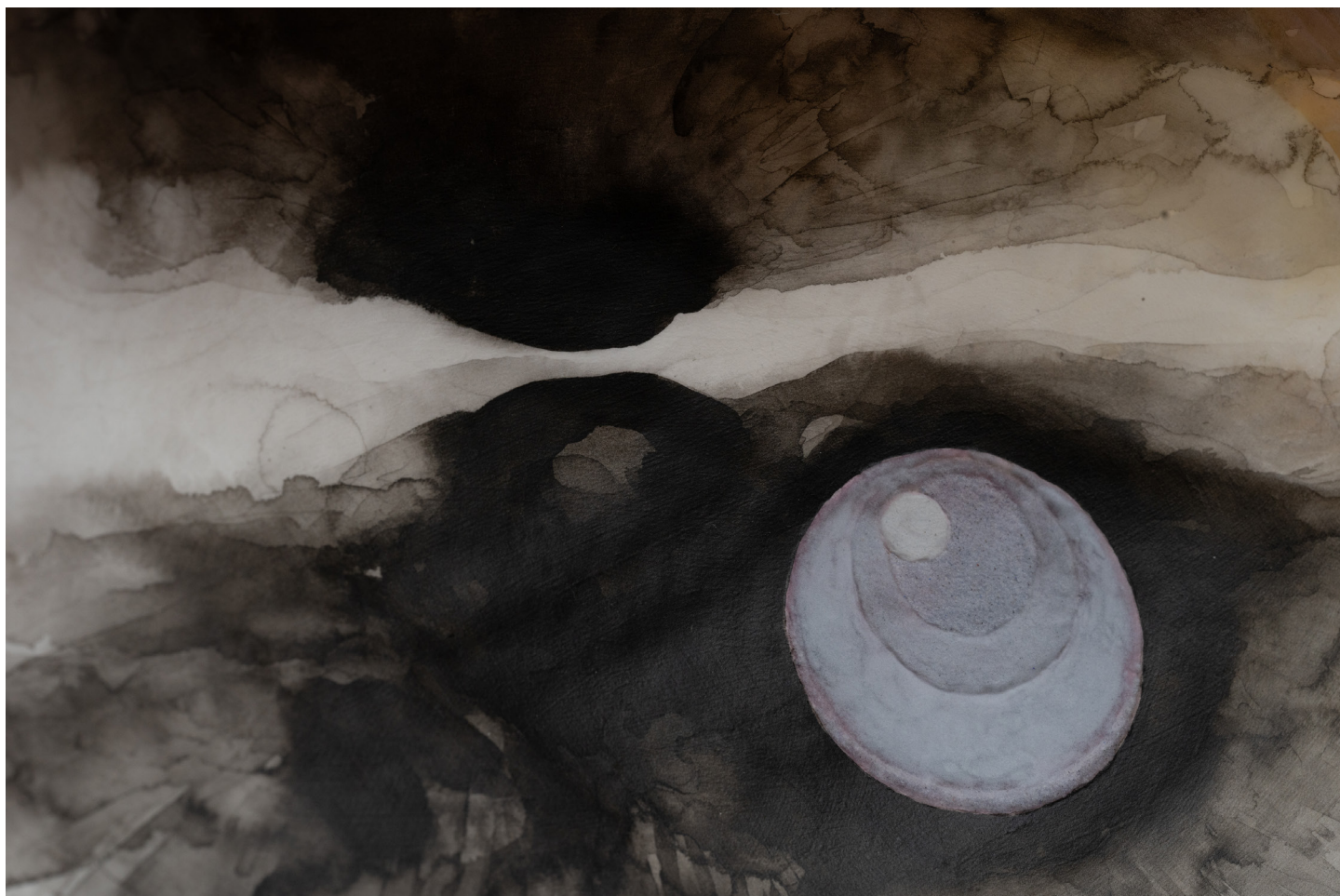
Redundant Lover (Purple Mica), 2025

Purple Mica, ink and shell of Freshwater pearl mussel (*Hyriopsis cumingii*)

33 x 20.8 cm

Courtesy the artist and Galerie Allen, Paris

N° Inv. TY25250150



TREVOR YEUNG

Redundant Lover (Purple Mica), 2025 (detail)

Purple Mica, ink and shell of Freshwater pearl mussel (*Hyriopsis cumingii*)

33 x 20.8 cm

Courtesy the artist and Galerie Allen, Paris

N° Inv. TY25250150



TREVOR YEUNG

Redundant Lover (Black Obsidian), 2025

Black Obsidian, ink and shell of Freshwater pearl mussel (*Hyriopsis cumingii*)

33 x 19.2 cm

Courtesy the artist and Galerie Allen, Paris

N° Inv. TY25250151



TREVOR YEUNG

Redundant Lover (Black Obsidian), 2025 (detail)

Black Obsidian, ink and shell of Freshwater pearl mussel (*Hyriopsis cumingii*)

33 x 19.2 cm

Courtesy the artist and Galerie Allen, Paris

N° Inv. TY25250151



TREVOR YEUNG

Redundant Lover (Black Obsidian), 2025

Black Obsidian, ink and shell of Freshwater pearl mussel (*Hyriopsis cumingii*)

33 x 19.2 cm

Courtesy the artist and Galerie Allen, Paris

N° Inv. TY25250151

TREVOR YEUNG

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

EDUCATION

2010 Graduated from the Academy of Visual Arts at Hong Kong Baptist University

SOLO EXHIBITIONS

- 2025 *Courtyard of Detachments*, M+ Museum, Hong Kong, HK
Underwater Haze, Kestner Gessellschaft, Hanover, DE
sabi sabi, KURENBOH Chohouin Buddhist Temple Gallery, Tokyo, JP
Trevor Yeung, Yuko Mohri: Echo of echoes, Yutaka Kikutake Gallery Kyobashi, Tokyo, JP
Il più vicino e il più lontano, il più chiaro e il più scuro, T293, Roma, IT
- 2024 *Courtyard of Attachments*, Hong Kong Pavillion, 60th International Art Exhibition — La Biennale di Venezia, Venice IT
Soft ground, Aranya Art Center, Qinhuangdao, CN
Soft ground, Para Site, Hong Kong, HK
- 2023 *Soft ground*, Gasworks, London, UK
Silent Floaters, Jan Mot, Brussels, BE
A Friendly Distance, Blank Canvas, Penang, MY
- 2022 *You Turn Your Back On Me*, Galerie Allen, Paris, FR
Not everything is about you, Blindspot Gallery, HK
- 2021 *Try So Hard to Make Things Happen*, Oil Street Art Space, HK
Night Mushroom Colon (Front), Front, Brussels, BE
- 2020 *There's Something Missing*, Wontonmeen, HK.
- 2019 *Awkward Introduction*, Kohta, Helsinki, FI
Typhoon No.9, Galerie Allen, Paris, FR
LISTE Basel Art Fair, Basel, CH
- 2018 *In-between*, Blindspot Gallery, HK
- 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, HK
- 2015 *Art Basel Hong Kong: Garden Cruising: It's not that easy being green* with Blindspot Gallery, HK
No Pressure :), Gallery Zürcher Hochschule der Künste, Zurich, CH
- 2014 *That Dog at That Party*, Gallery EXIT, HK
- 2013 *Trevor Yeung's Encyclopedia*, Observation Society, Guangzhou, CN
- 2012 *Seven gentlemen*, HARDNECK, HK
The bedroom show, The artist bedroom, HK
- 2011 *Cherry Pop*, The Blue Room, Blue Lotus Gallery, HK
System01, 1A Space Booth, X1, ART HK11, HK
- 2009 *Deface*, AVA Gallery, AVA, HKBU, HK

GROUP EXHIBITIONS

- 2025 *The Hong Kong Jockey Club Series: Cézanne and Renoir Looking at the World — Masterpieces from the Musée de l'Orangerie and the Musée d'Orsay*, Hong Kong Museum of Art, HK
The Hands that Shut the Sun, Hollybush Gardens, London, UK
- 2024 *Art Basel Miami Beach*, Miami Beach, US
Art Basel Paris, Hong Kong Café, Paris, FR
Phenomenon Biennale, Anafi, GR
Ten Thousand Suns, 24th Biennale of Sydney, Sydney, AUS
- 2023 *Sigg Prize*, M+ Museum, Hong Kong, HK

- November, Tokyo, JP
Tales of the South, HE Art Museum, Foshan, CN
Planetary Gestures, NorthSite Contemporary Arts, Cairns, AU
Thickets, Groves, Woods and Bushes, Kyiv, UA
2022 *Myth Makers — Spectrosynthesis III*, Tai Kwun Contemporary, HK
Singapore Biennale 2022, SG
Foliage, VCCA Foundation, Hanoi, VN
The Language of Mushrooms, Contemporary Gallery Kunming, Yunnan, CH
Grass(e) as a Lab: My Mind Is a Garden -part 1, La Società delle Api, Grasse, FR
Des corps, des écritures, Musée d'Art Moderne de Paris, Paris, FR
Perspectives #02, FRAC Alsace, Alsace, FR
Kathmandu Triennale 2022, Taragaon Museum, Kathmandu, Kathmandu, NP
Park Projects 2021-2022, Jameel Art Centre, Dubai, UAE
2021 *The Dream of The Museum*, M+ Museum, Hong Kong, HK
Death-ray on the coral island, Power Station Of Art, Shanghai, CH
Making worlds exist, Asianow, Paris, FR
Les Flammes – L'Âge de la céramique, Musée d'Art Moderne de Paris, FR
Future Generation Art Prize 2021, Pinchukartcentre, Kiev, UA
Sit, Galerie Allen, Paris, FR
Trust & Confusion, Tai Kwun Contemporary, HK
Have Sanity, Last Tango, Zürich, CH
2020 *Natural Takeover, Köln Skulptur #10*, Stiftung Skulpturenpark Köln, Cologne, DE
Noire Lumière, HOW Art Museum, Shanghai, CN
Garden of Six Seasons, Para Site, HK
Untitled, The house of Hong Kong Literature, HK
2019 *I Forgot to Wake Up*, DiabloRosso, Santa Ana, PA
15th Lyon Biennale 2019, Lyon, FR
Holly Village, Bodega, New York, US
An Opera for Animals, Rockbund Art Museum, Shanghai, CN
Blood and Soil: Dark Arts for Dark Times, Contemporary Art Centre (CAC), Vilnius, LT
To See the Forest and the Trees, Asia Society, HK
2018 *Liminal Encounters*, Aisa Society Hong Kong Center, HK
After Nature: UCCA Dune Opening Exhibition, UCCA Dune, Beidaihe, CN
Wan Chai Grammatica: Past, Present, Future Tense, Pao's Gallery, Hong Kong Arts Centre, HK
Today Could Have Been a Happy Day, Taikang Space, Beijing, CN
#ArtTravellers Exhibition Series III: Tracing along the Green Blades, Art Promotion Office, Trade and Industry Tower, HK
Post-Industrial Landscape 5.0: City Scan, Osage Gallery, HK
Beckoning the Mutation, Club Pro Los Angeles, Los Angeles, USA
The Hum Comes From The Stumuch, Gladstone Gallery, Brussels, BE
Cruising Pavilion, Spazio Punch, Venice, IT
The 38th edition of EVA International – Ireland's Biennial, Limerick City Gallery of Art, Limerick, IE
Emerald City, K11 Art Foundation, HK
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, PL
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, UK
Stars, Weekends, Paris, FR
Soil and Stones, Souls and Songs, Para Site, HK
Art Basel Hong Kong: Galleries, with Blindspot Gallery, Hong Kong Convention and Exhibition Centre, HK
2016 *Jimei x Arles International Photo Festival*, Three Shadows Photography ArtCentre, Xiamen, CN
ASIA NOW: Paris Asian Art Fair with Blindspot Gallery, Paris, FR
SHIFT: AVA 10th Anniversary Exhibition, Hong Kong Baptist University, HK
Sea Pearl White Cloud, 4A Centre for Contemporary Asian Art, Sydney, AU
Daguerréotypes, Neptune, HK
Scenarios of Time, The Fourth Art Sanya, Sanya, CN
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, HK

- China 8: Contemporary Art from China on the Rhine and Ruhr.* Osthaus Museum, Hagen, DE
A Hundred Years of Shame – Songs of Resistance and Scenarios for Chinese Nations. Para Site, HK
Under the Influence. Floor5 1/2, HK
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, HK
780s. Blindspot Gallery, HK
Bloom. Eslite Gallery, Taipei, TW
The Part In The Story Where A Part Becomes A Part Of Something Else. Witte de With, Rotterdam, NL
Ten Million Rooms of Yearning. Sex in Hong Kong. Para Site, HK
The Scarlet Bauhinia in Full Bloom. Amelia Johnson Contemporary, HK
2013 *We all sleep alone.* Platform China, HK
2012 *Scalable Strategies.* Gallery EXIT, HK
Why Do Trees Grow Till the End?. Gallery EXIT, HK
Circuit. Gallery EXIT, HK
2011 *Look! For Food, detour 2011, Hong Kong Shadow in the dark.* Gallery EXIT, HK
2010 *ArtAlive@Park.* Hong Kong Park, HK
New Trend 2010. Artist Commune, Cattle Depot Artist Village, HK
SOLOS. AVA Graduation Exhibition 2010, AVA, HKBU, HK
Scoop. Photography Exhibition, AVA Gallery, AVA, HKBU, HK
2009 *Little Coterie.* L3 Gallery, Jockey Club Creative Arts, Centre (JCCAC), HK
2008 *Works, Student Painting Exhibition.* Lam Woo International Conference Centre, HKBU, HK

RESIDENCIES

- 2016 *Odyssey 2016 program,* Parc Rousseau, FR
2022 *Delfina Foundation,* London, UK

COLLECTIONS

Kadist Foundation Paris, / San Francisco, FR / USA
M+ Museum, HK
Musée d'Art Moderne de la Ville de Paris, FR
FRAC Alsace, FR
Stiftung Skulpturenpark Köln, DE
Centre Pompidou, Paris, FR

**GALERIE
ALLEN**

GALERIE ALLEN



Established in 2013, Galerie Allen is a platform that programmes exhibitions where commercial is the structure of an entire ecology capitalising on the varied experiences of former curator, Joseph Allen Shea, and practicing artist, Mel O'Callaghan.

Galerie Allen supports a group of artists across generations, geography and motives united foremost by a defined independence and intellectual rigour which does not mandate any technical, aesthetic or even material presence.

After 8 years operating in the 9th arrondissement of Paris, Galerie Allen moved to Paris' Marais district in 2021.

GALERIE ALLEN

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