

Art | Basel Hong Kong 2016

Leung Chi Wo      梁志和

Trevor Yeung      楊沛鏗

Zhang Xiao      張曉

24 - 26.3.2016

GALLERIES booth 3C36, Hall 3

展覽廳3 展位3C36

## **Leung Chi Wo**

Leung Chi Wo will participate in Art | Basel Hong Kong 2016 with his latest series *Music in 1967*, which illustrates the artist's cross-discipline practice that is often based on extensive research concerning cultural identities, social and political phenomenon, belief system and the ambivalence of history. A collection of light boxes and photo installations consisting of images, texts and sound, the series is inspired by the 1967 anti-colonial riots backed by the communists in Hong Kong. The Beatles' songs make a faint backdrop to the works, which recalls Western pop music being played in public spaces by the government during the riots to counter Chinese communist propaganda broadcasted on the streets. The work relies on research from newspaper coverage, vernacular photographs, and interviews and correspondences with retired policemen involved in combating the movement. Playing with the disparities between the media, private and official documentations, *Music in 1967* contemplates the contradictions between history and collective memory.

## **About the artist**

Born in 1968, Hong Kong, Leung is the co-founder of Para Site. Leung studied culture of photography at Centro di Ricerca e Archiviazione della Fotografia in Italy in 1991 and obtained his Master of Fine Arts from the Chinese University of Hong Kong in 1997. He has had residency at Monash University and Australian National University in Australia, and MuseumsQuartier in Austria. He recently had a solo exhibition at OCT Contemporary Art Terminal, Shenzhen in China (2015). His works have also been exhibited at Queens Museum in the USA (2000), The International Studio & Curatorial Program (ISCP) in the USA (2013), Run Run Shaw Creative Media Centre in Hong Kong (2014), Shanghai Biennale in China (2000), Venice Biennale in Italy (2001) and other biennials and triennials in Marrakech in Morocco, Guangzhou in China and Manchester in the UK. He is currently Assistant Professor at the School of Creative Media of the City University of Hong Kong.

## 梁志和

梁志和將於香港巴塞爾藝術展2016展出最新系列《Music in 1967》，透過跨界別的廣泛資料搜集的創作模式，呈現關於文化身份、社會及政治現象、信念系統及對歷史的矛盾。由影像、文字和聲音組成的一系列燈箱及攝影裝置，啟發自1967年香港的六七暴動——一場由左派發動的反殖民政府的暴動。作品以微弱的披頭四音樂為背景，喚起當時政府於公共場所播放西方流行音樂以抗衡當時在街上的中國共產黨宣傳廣播。作品憑藉報章、報導、民間照片、訪談及與曾參與打擊暴動的退休警察的書信內容進行資料搜集。《Music in 1967》遊走於傳媒、私人與官方文檔之間的差異，思考歷史與集體回憶之間的矛盾。

## 關於藝術家

梁志和（1968年生於香港）於1991年於意大利攝影研究及檔案中心肄業攝影文化課程，1997年獲香港中文大學藝術碩士學位，是Para Site創辦成員。梁曾於不同機構駐場創作，包括澳洲國立大學、澳洲墨爾本蒙納士大學及奧地利維也納MuseumsQuartier，他最近於中國深圳OCT當代藝術中心（2015）舉行個展，亦曾於美國皇后區藝術博物館（2000）、美國紐約ISCP（國際工作室及策展計劃）（2013）和香港邵逸夫創意媒體中心（2014）舉辦展覽。梁氏亦曾參展上海雙年展（2000）、威尼斯雙年展（2001）、摩洛哥馬拉喀什、中國廣州及英國曼切斯特等地的國際雙年及三年展，現為香港城市大學創意媒體學院助理教授。



***A Hard Day's Night***

2016

Inkjet print, speaker, Plexiglas and steel frame /  
噴墨打印、喇叭、樹脂玻璃、鐵框裝裱

40.5 x 51 x 8 cm

Image source:

- Demonstrators marching to Central passed through Wyndham Street during the 1967 riots, 22 MAY 67, *South China Morning Post*.

Audio:

- *A Hard Day's Night* by The Beatles, 1964.

Display view





**Help!**

2016

Inkjet print, speaker, Plexiglas and steel frame /  
噴墨打印、喇叭、樹脂玻璃、鐵框裝裱

41 x 52 x 8.5 cm

Image source:

- A sign reading, "Long live Chairman Mao," sits atop the Bank of China Building in Central during the May 1967 riots by Henry Mok for the *South China Morning Post*, September 22, 1967.

Audio:

- *Help!* By The Beatles, 1965.



Display view





***Well, there was another war, another revolution.***

2016

Duratran, LED lightbox, engraving on Plexiglas and steel frame /  
燈片、LED燈箱、雕刻於樹脂玻璃上、鐵框裝裱

53 x 55.5 x 8.5 cm

Image source:

- *Sai Wan* by Clifford J. Dive, April 1967.

Quote:

- Film *A Countess From Hong Kong*, 1967 by Charles Chaplin from US diplomat Ogden Mears (Marlon Brando) upon his arrival in Hong Kong.



Display view





***I hate him***

2016

Duratran, LED lightbox, engraving on Plexiglas and steel frame /  
燈片、LED燈箱、雕刻於樹脂玻璃上、鐵框裝裱

75.5 x 56 x 8.5 cm

Image source:

- *On the ferry* by anonymous photographer, November 1967.

Quote:

- A boy who lost his right eye in a "Communist bomb explosion" and did not know who did the damage to him, *Hong Kong Standard* (Nov 10, 1967).

Display view





***Ominous Ultimatum***

2016

Duratran, LED lightbox, engraving on Plexiglas and steel frame /  
燈片、LED燈箱、雕刻於樹脂玻璃上、鐵框裝裱

38.5 x 56 x 8 cm

Image source:

- *Star Ferry Pier* by Robert Dive, April 1967.

Quote:

- A feature about Hong Kong referring to the ultimatum sent by the Foreign Ministry of China to the British government, *Time* (May 26, 1967).







***Riot Of A Different Kind***  
2016

Duratran, LED lightbox, engraving on Plexiglas and steel frame /  
燈片、LED燈箱、雕刻於樹脂玻璃上、鐵框裝裱

62 x 45.5 x 8.5 cm

Image source:

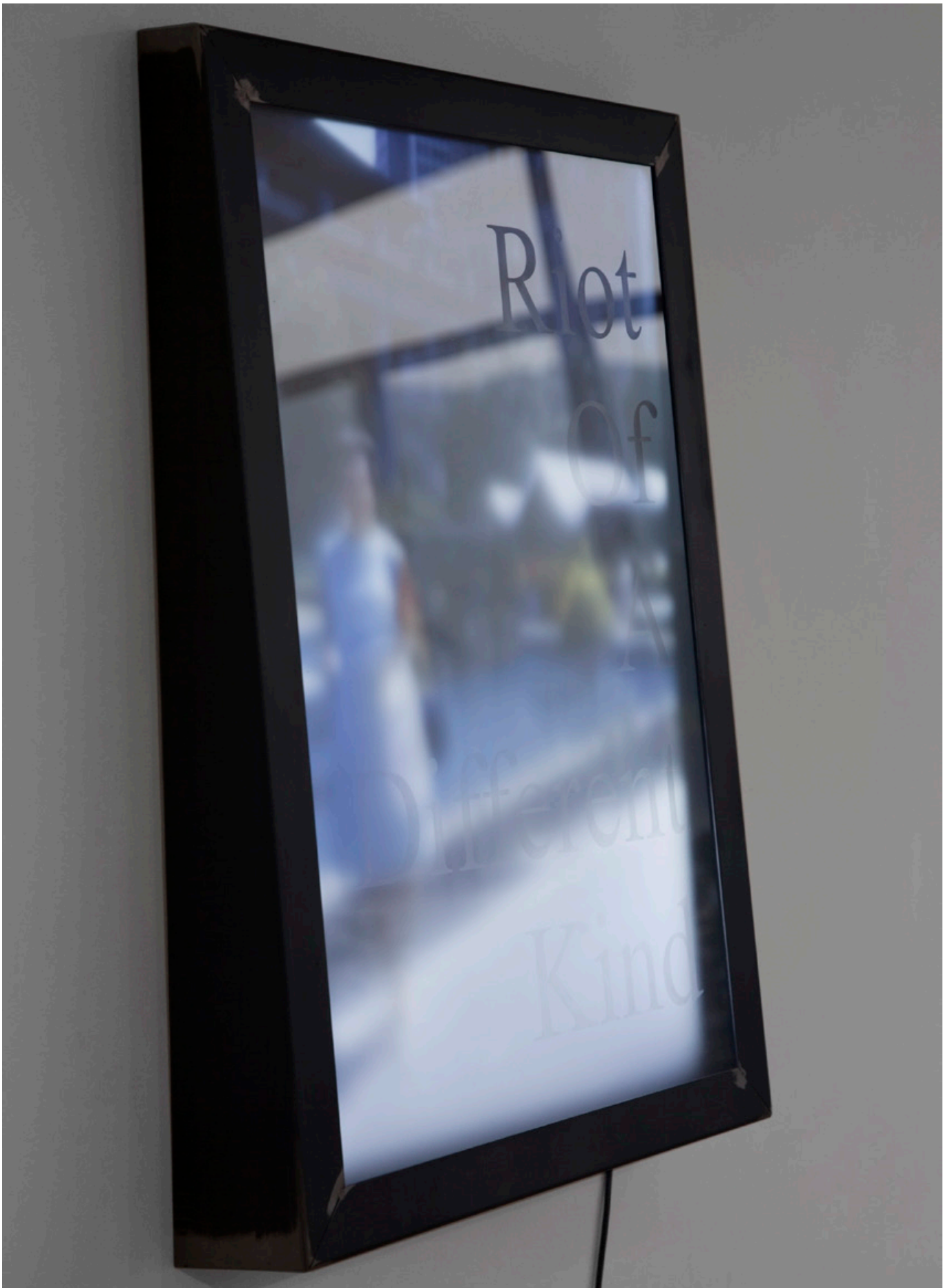
- *Statue Square* by anonymous photographer, November 1967.

Quote:

- Headline of an article about a special Hongkong Week lunchtime pop show with the crowd surged forward to local talent Irene Ryder, *South China Morning Post* (Nov 4, 1967).



Display view





***Some life after despondency***

2016

Duratran, LED lightbox, engraving on Plexiglas and steel frame /  
燈片、LED燈箱、雕刻於樹脂玻璃上、鐵框裝裱

80.5 x 80.5 x 9 cm

Image source:

- Repulse Bay by anonymous photographer, November 1967.

Quote:

- the business news of Hong Kong about the recovery of the stock exchange from the recent "political troubles", *The Economist* (Oct 7, 1967).

Display view







***What you need is a little growing up***  
2016

Duratran, LED lightbox, engraving on Plexiglas and steel frame /  
燈片、LED燈箱、雕刻於樹脂玻璃上、鐵框裝裱

75.5 x 56 x 8 cm

Image source:

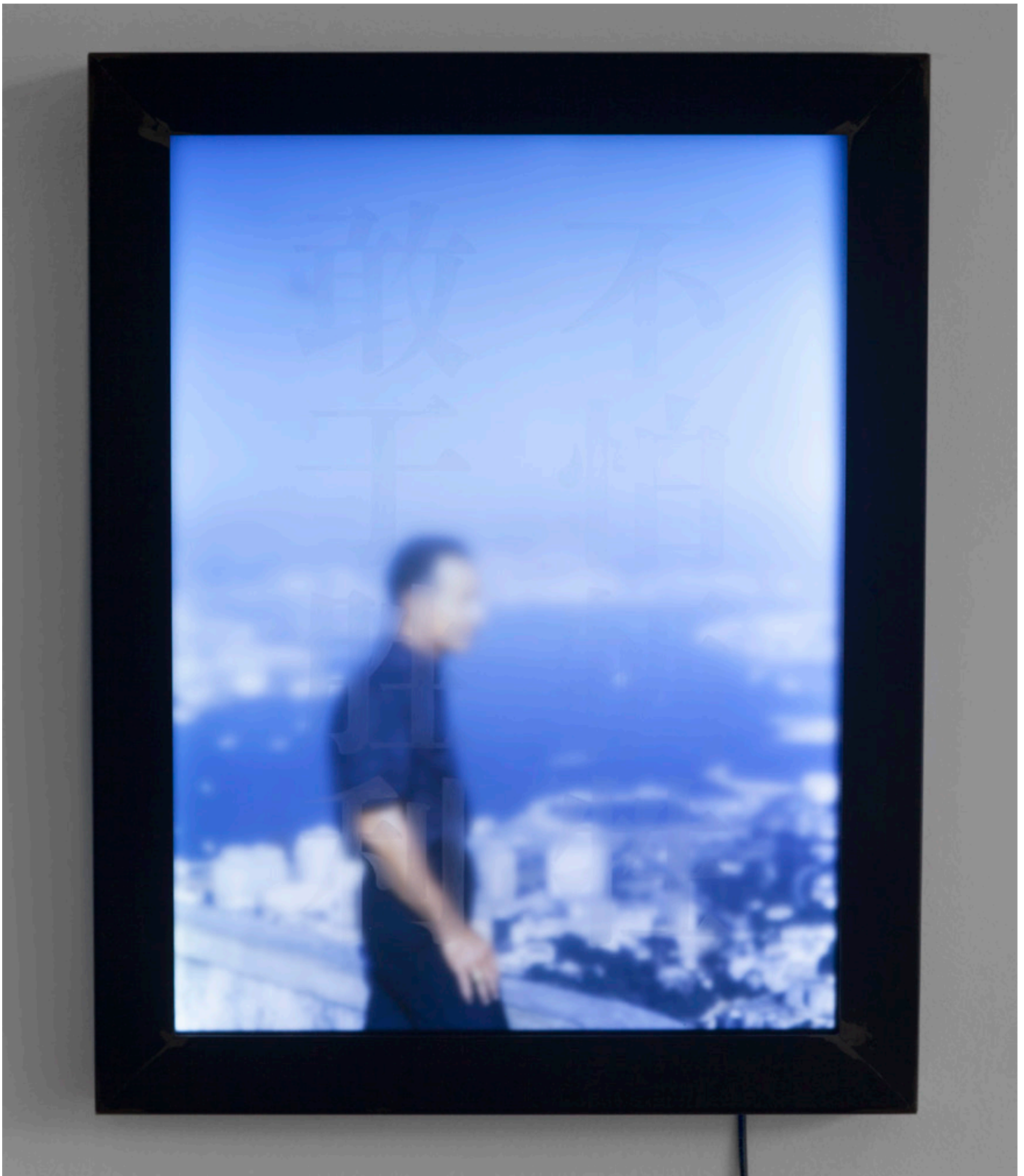
- *Lugard Road* by anonymous photographer, November 1967.

Quote:

- Magistrate Van Rees' admonition to a 17-year-old girl who was found guilty of possession of a fake bomb and preferred to go to jail rather than pay a \$250 fine, *Hong Kong Standard* (Nov 3, 1967).

Display view





***Fearless to Sacrify, Daring to Win***

《不怕犧牲 敢於勝利》

2016

Duratran, LED lightbox, engraving on Plexiglas and steel frame /  
燈片、LED燈箱、雕刻於樹脂玻璃上、鐵框裝裱

45.5 x 35.5 x 8 cm

Image source:

- *The Peak* by anonymous photographer, November 1967.

Quote:

- A daily column using the slogan created by Chairman Mao, actually teasing the leftists who were wanted by the Hong Kong police and in exile in Macau where they lost money gambling, *Kung Sheung Evening News* (Aug 16, 1967).



Display view





***Wilder, Sharper, Stronger***

《更狠、更準、更有力》

2016

Duratran, LED lightbox, engraving on Plexiglas and steel frame /  
燈片、LED燈箱、雕刻於樹脂玻璃上、鐵框裝裱

45.5 x 61.5 x 8 cm

Image source:

- *Street scene in Central* by anonymous photographer,  
November 1967.

Quote:

- The statement of the Struggle Committee of Hong Kong and  
Kowloon Students of Higher Education on how to attack and  
destroy their enemy in the latter days of struggles, *Ta Kung  
Pao* (Nov 11, 1967).

Display view



## **Trevor Yeung**

Trevor Yeung will participate in Art|Basel Hong Kong 2016 with his newest work *The Artichoke Eater* and selected works from his ongoing series *Enigma*. Yeung's art practice incorporates botanic and aquatic ecology, horticulture, photography and installation. *The Artichoke Eater* is a collection of photographs and videos documenting the eating of an artichoke from peeling its prickly exteriors to savoring its soft interiors, and it is inspired by Yeung's personal experience of witnessing someone eat the plant in this way which he describes as intimidating yet extremely enchanting. The work reveals the artist's internalising the experience through filming others and himself engaged in the same act, where the interaction between human and plant is one of nurturing as well as consumption with erotic undertones. As a major subject of his art practice and personal interest, the elevation of one's appreciation of plant also underlies the *Island* and the *Forest* installations from the *Enigma* series. Also on display are two *Fish Mouth* installations from the same series, where the images of fish in a frozen pond convey a sense of covert intimidation that resonates in other works by Yeung.

## **About the artist**

Born in 1988 in Dongguan, Guangdong Province, China, Yeung graduated from the Academy of Visual Arts of Hong Kong Baptist University in 2010. Since 2010 Yeung has focused on developing personal projects. Yeung's practice uses botanic ecology, horticulture, photography and installations as metaphors that reference the emancipation of everyday aspirations toward human relationships. Yeung participated in exhibitions including "CHINA 8" at MKM Museum Küppersmühle für Moderne Kunst in Germany (2015) and Shanghai Biennale 2014 in China.

Yeung was one of the 3 shortlisted artists in BMW Art Journey award with his solo exhibition "Garden Cruising: It's not easy being green" from DISCOVERIES section at Art | Basel Hong Kong 2015. He currently lives and works in Hong Kong.

## 楊沛鏗

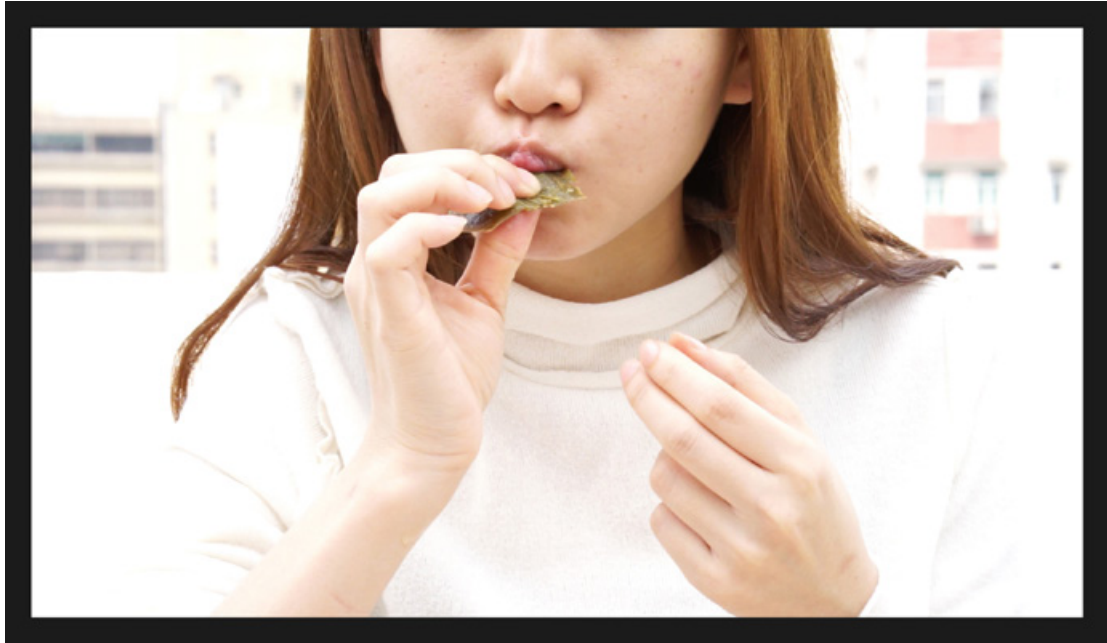
楊沛鏗將於香港巴塞爾藝術展2016展出最新系列《吃洋蔥的人》及持續進行的系列《扭擰》的新增作品。楊氏的創作採用植物及水生生態、園藝、攝影和裝置。《吃洋蔥的人》透過攝影與錄像記錄剝脫洋蔥多刺的外皮以品嚐其柔嫩內部之過程。作品靈感源自楊氏親身目睹別人進食整個洋蔥，此個人體驗令他毛骨悚然卻非常著迷。作品隱喻人與植物之間的互動是具有情慾意味的培育和消耗，楊氏透過拍攝他人與自身參與同樣的行為而內化這個體驗。從《扭擰》系列中兩個《島》裝置，可見提升對植物的欣賞是楊氏主要的藝術實踐和個人興趣。同系列中的兩個《魚嘴》裝置的影像中，冰冷池塘裡的魚隱現悚然感，與楊氏其他作品產生共鳴。

## 關於藝術家

楊沛鏗（1988年生於中國廣東省東莞）於2010年畢業於香港浸會大學視覺藝術學院。楊氏自2010年起積極於個人創作，他採用植物生態，園藝，攝影和裝置來隱喻對人與人之間的關係而得到舒懷。楊氏於曾參展於德國MKM Museum Küppersmühle für Moderne Kunst展出的“CHINA 8”（2015）及中國2014上海雙年展。

楊氏於2015年以個展“遊園：不太容易做綠色。”入選由巴塞爾藝術展與寶馬集團首次合辦的獎項「寶馬藝術之旅」。他現於香港居住及工作。





***The Artichoke Eater (first encounter)***

《吃洋薊的人（首遇）》

2016

Video, archival inkjet print / 錄像、收藏級噴墨打印

18 mins 33 secs

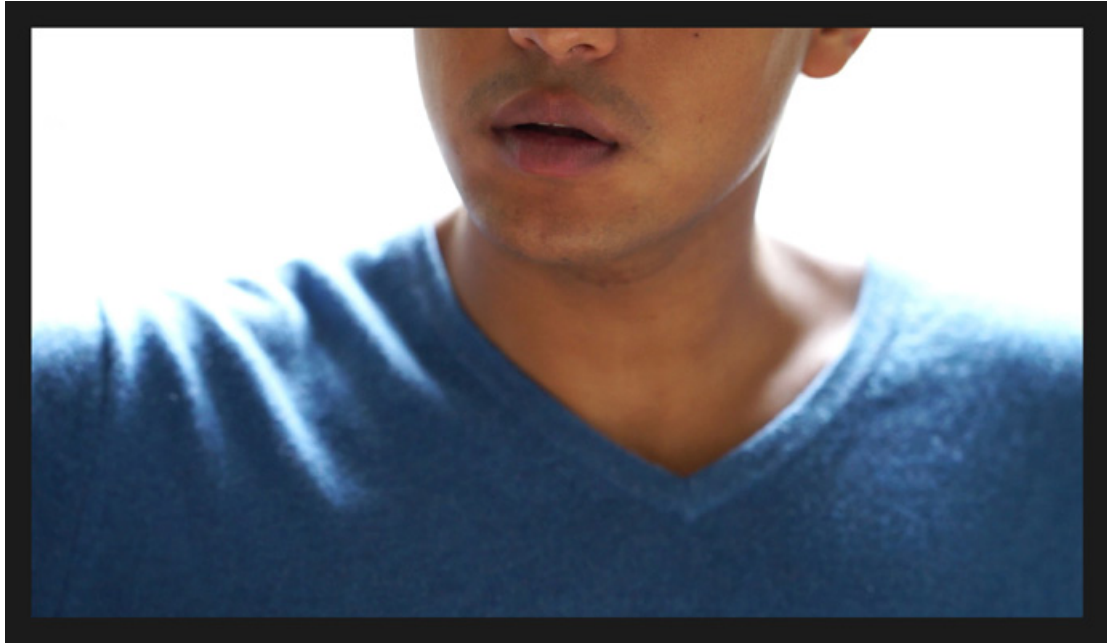
55.6 x 33.4 cm (Monitor), 38.5 x 55.8 x 4.5 cm (Inclusive of framing)

Edition of 3 / 版本: 3

Upper / 上: Screen capture from video / 錄像截圖

Lower / 下: Archival inkjet print / 收藏級噴墨打印





***The Artichoke Eater (first date)***

《吃洋薊的人（初會）》

2016

Video, archival inkjet print / 錄像、收藏級噴墨打印

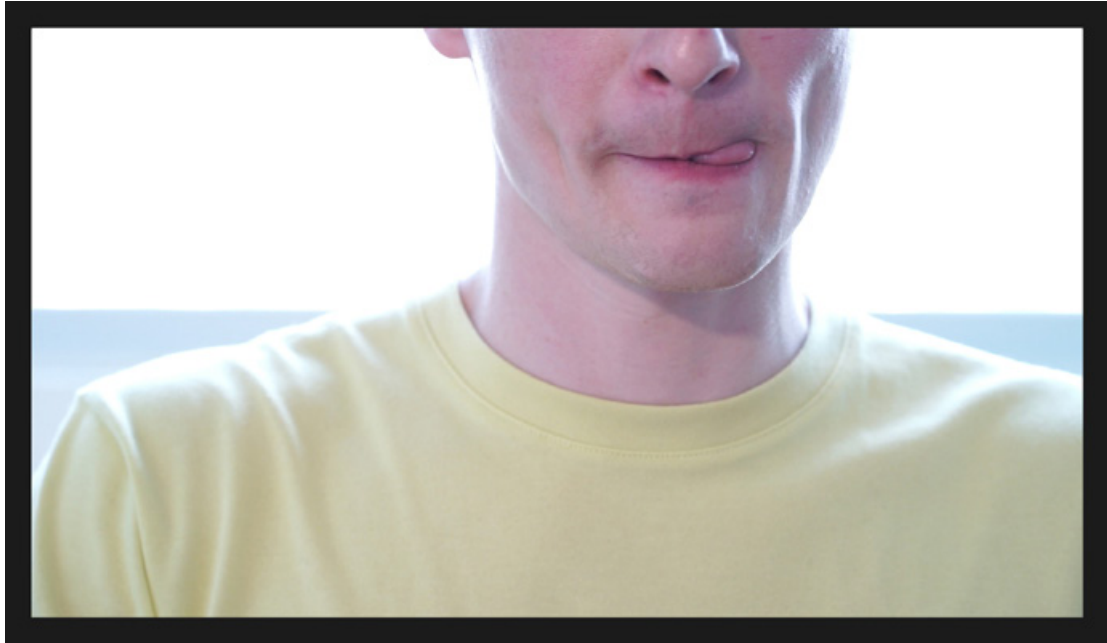
17 mins 5 secs

55.6 x 33.4 cm (Monitor), 38.5 x 55.8 x 4.5 cm (Inclusive of framing)

Edition of 3 / 版本: 3

Upper / 上: Screen capture from video / 錄像截圖

Lower / 下: Archival inkjet print / 收藏級噴墨打印



***The Artichoke Eater (old crush)***

《吃洋薊的人（舊好）》

2016

Video, archival inkjet print / 錄像、收藏級噴墨打印

22 mins 55 secs

55.6 x 33.4 cm (Monitor), 38.5 x 55.8 x 4.5 cm (Inclusive of framing)

Edition of 3 / 版本: 3

Upper / 上: Screen capture from video / 錄像截圖

Lower / 下: Archival inkjet print / 收藏級噴墨打印



***Fish Mouth (pissing off)***

《魚嘴（忿怒）》

2016

Archival inkjet print, C-print, glass / 收藏級噴墨打印、C-print、玻璃  
57.8 x 66.5 x 3.5 cm





(Close up)



***Fish Mouth (singing alone)***

《魚嘴（獨唱）》

2016

Archival inkjet print, C-print, glass / 收藏級噴墨打印、C-print、玻璃  
57.8 x 66.5 x 3.5 cm





***Island6090***

《六十九十島》

2016

Archival inkjet print, pumice / 收藏級噴墨打印、浮石

93.5 x 63.5 x 13 cm





(Close up)



**Forest6090**

《六十九十林》

2016

Archival inkjet print, fern / 收藏級噴墨打印、蕨

93.5 x 63.5 x 4.5 cm (Frame / 裱框)

Plant size variable / 植物尺寸不定





(Close up)

## **Zhang Xiao**

Zhang Xiao will present his latest work *Since there is a dream* in Art | Basel Hong Kong 2016. In a similar vein as some of Zhang's previous works, *Since there is a dream* presents fragments of a physical, social and cultural landscape that shifts and blurs in the mind of the mass as well as the artist. A photograph of a Tiananmen Square replica, taken by Zhang in his hometown, was installed onto souvenir wall clocks made for two long-time popular CCTV shows. The installation evokes many Chinese people's dreams of grandeur that are symbolised by appearing on TV or having a photograph of themselves taken at Tiananmen Square. While these dreams have lost some of their glory through the eras, Zhang's work highlights the remnants of such dreams that many Chinese still hold on to and their essential fakeness.

## **About the artist**

Born in 1981 in Yantai, Shandong Province, China, Zhang Xiao graduated from the Department of Architecture and Design at Yantai University in 2005. Before becoming a photography artist in 2009, he was a photojournalist for *Chongqing Morning Post*. Zhang received the second Hou Dengke Documentary Photography Award in 2009, The Photography Talent Award (France) in 2010 and the Prix HSBC pour la Photographie in 2011 with his *Coastline* series. He also won the Three Shadows Photography Award in 2010 with *They* series. Zhang's has been recently participated in "The World in 2015" at Ullens Center for Contemporary Art in China (2015) and his works have been exhibited extensively in photography festivals including Photoquai at Musee du Quai Branly in Paris, France (2015) and Festival Pluie d'Images in France (2013). He currently lives and works in Chengdu City, Sichuan Province, China.

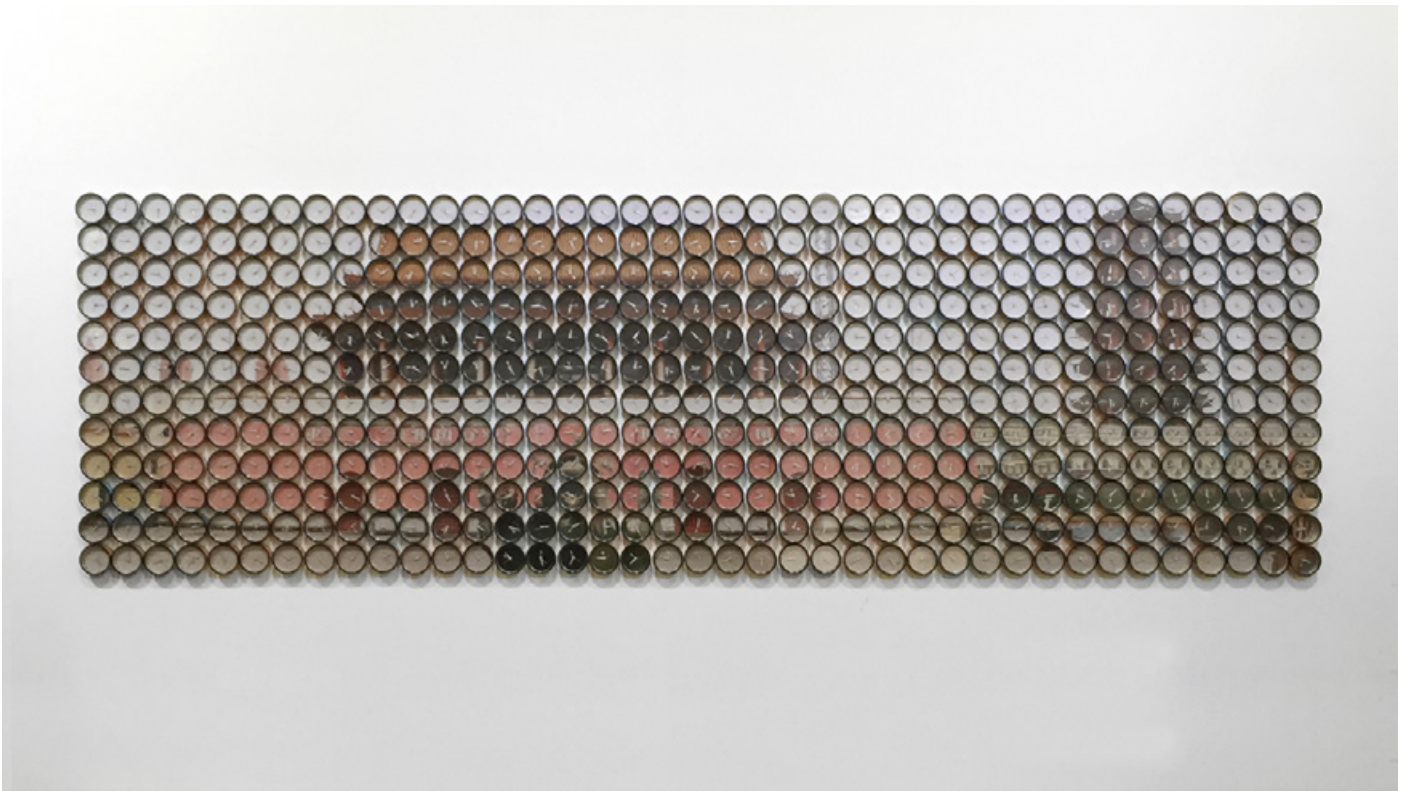


## 張曉

張曉將於香港巴塞爾藝術展2016展出新作品《既然有夢想》。作品呈現了於大眾以至藝術家的心目中漸趨轉變、輪廓變得模糊的物質、社會和文化景觀的碎片，與張氏之前的作品一脈相承。上電視或於天安門廣場前拍紀念照象徵著許多中國人一生的夢想，然而經隨著時代變遷，這些夢想已失去昔日輝煌。張氏收集了一大批為中央電視台兩大最高收視的綜合節目所製作的紀念品掛鐘，鐘面上呈現他於家鄉的山寨天安門，隨著掛鐘的滴答聲，以喚回這些中國夢。張氏的作品呈現許多中國人仍抱持的夢想的殘餘及其本質之虛假及廉價。

## 關於藝術家

張曉（1981年生於中國山東省煙台）在2005年畢業於煙台大學建築設計系。在2009年成為攝影藝術家之前，他曾於《重慶晨報》擔任新聞攝影師。張曉憑著《他們》系列在2010年獲得三影堂攝影獎大獎，及後又憑著《海岸線》系列獲得2010年的候登科攝影獎、2010年的法國才華攝影基金中國區冠軍及2011年的法國匯豐銀行攝影獎。張曾於近年參展中國北京尤倫斯當代藝術中心（2015）的“The World in 2015”及多個攝影節包括法國巴黎布朗利碼頭博物館的Photoquai 2015和第九屆法國布雷斯斯特攝影節。張曉現居於中國四川成都。



***Since there is a dream***

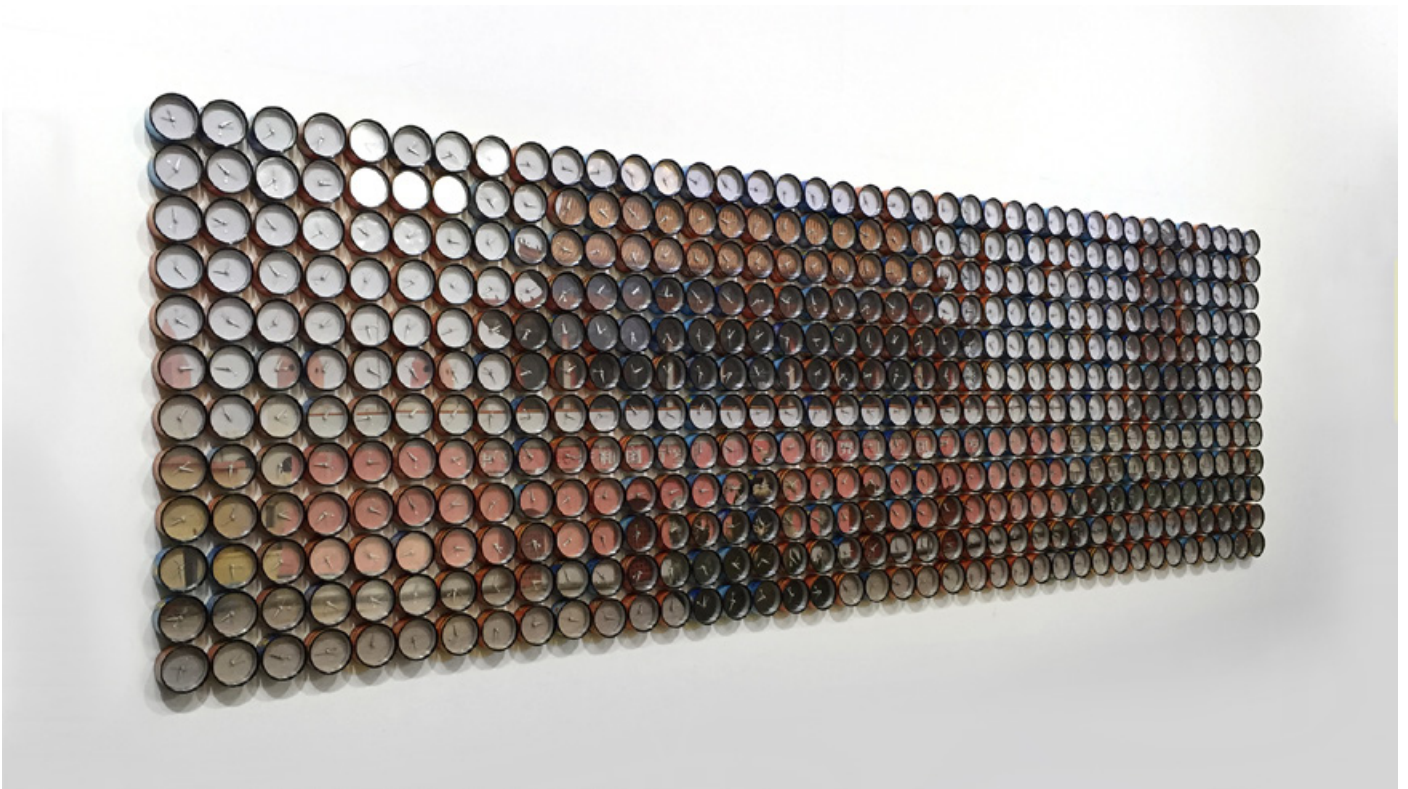
《既然有夢想》

2015

Archival inkjet print, clock / 收藏級噴墨打印、掛牆鐘

110 x 350 x 4.8 cm

Display view







(Close up)



## FOR IMMEDIATE RELEASE

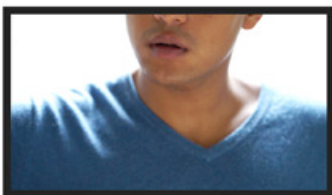
**Blindspot Gallery will participate in GALLERIES at Art Basel| HONG KONG 2016 featuring works by Leung Chi Wo, Trevor Yeung and Zhang Xiao.**

Date: 24 – 26 March 2016

Venue: GALLERIES booth 3C36, Hall 3, Hong Kong Convention and Exhibition Centre

Blindspot Gallery is delighted to announce our participation in Art|Basel Hong Kong this year at the Hong Kong Convention and Exhibition Centre on 24-26 March 2016 with an exhibition featuring the image-based works from Hong Kong artists Leung Chi Wo and Trevor Yeung, and Mainland Chinese artist Zhang Xiao.

Leung Chi Wo will participate in Art|Basel Hong Kong 2016 with his latest series *Music in 1967*, which illustrates the artist's cross-discipline practice that is often based on extensive research concerning cultural identities, social and political phenomenon, belief system and the ambivalence of history. A collection of light boxes and photo installations consisting of images, texts and sound, the series is inspired by the 1967 anti-colonial riots backed by the communists in Hong Kong. The Beatles' songs make a faint backdrop to the works, which recalls Western pop music being played in public spaces by the government during the riots to counter Chinese communist propaganda broadcasted on the streets. The work relies on research from newspaper coverage, vernacular photographs, and interviews and correspondences with retired policemen involved in combating the movement. Playing with the disparities between the media, private and official documentations, *Music in 1967* contemplates the contradictions between history and collective memory.



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#### About the artists:

**Leung Chi Wo** (b.1968, Hong Kong) is the co-founder of Para Site. Leung studied culture of photography at Centro di Ricerca e Archiviazione della Fotografia in Italy in 1991 and obtained his Master of Fine Arts from the Chinese University of Hong Kong in 1997. He has had residency at Monash University and Australian National University in Australia, and MuseumsQuartier in Austria. He recently had a solo exhibition at OCT Contemporary Art Terminal, Shenzhen in China (2015). His works have also been exhibited at Queens Museum in the USA (2000), The International Studio & Curatorial Program (ISCP) in the USA (2013), Run Run Shaw Creative Media Centre in Hong Kong (2014), Shanghai Biennale in China (2000), Venice Biennale in Italy (2001) and other biennials and triennials in Marrakech in Morocco, Guangzhou in China and Manchester in the UK. He is currently Assistant Professor at the School of Creative Media of the City University of Hong Kong.

**Trevor Yeung** (b.1988, Dongguan, Guangdong Province, China) graduated from the Academy of Visual Arts at Hong Kong Baptist University in 2010. Since 2010, Yeung has focused on his personal projects. Yeung's practice uses botanic ecology, horticulture, photography and installations as metaphors that reference the emancipation of everyday aspirations towards human relationships. Yeung participated in exhibitions including "CHINA 8" at MKM Museum Küppersmühle für Moderne Kunst in Germany (2015) and Shanghai Biennale 2014 in China. Yeung was one of the 3 shortlisted artists in BMW Art Journey award with his solo exhibition "Garden Cruising: It's not easy being green" from DISCOVERIES section at Art|Basel Hong Kong 2015. He currently lives and works in Hong Kong.

**Zhang Xiao** (b.1981, Yantai, Shandong Province, China) graduated from the Department of Architecture and Design at Yantai University in 2005. Before becoming a photography artist in 2009, he was a photojournalist for Chongqing Morning Post. Zhang received the second Hou Dengke Documentary Photography Award in 2009, The Photography Talent Award (France) in 2010 and the Prix HSBC pour la Photographie in 2011 with his Coastline series. He also won the Three Shadows Photography Award in 2010 with They series. Zhang's has been recently participated in exhibitions including Ullens Center for Contemporary Art in China (2015) and extensively in photography festivals including Photoquai at Musee du Quai Branly in Paris, France (2015) and Festival Pluie d'Images in France (2013). He currently lives and works in Chengdu City, Sichuan Province, China.

#### About Blindspot Gallery

Blindspot Gallery was set up in 2010 to bring contemporary photography, an art form that was in the blind spot of the Hong Kong art scene, to a higher degree of visibility. We feature contemporary photography and image based works of established and emerging artists, mainly from the region but also beyond.

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

Image captions:

**Leung Chi Wo**, *A Hard Day's Night*, 2016, inkjet print, speaker, Plexiglas and steel frame, 40 x 50 cm

**Trevor Yeung**, *The Artichoke Eater (first date)*, 2016, video, archival inkjet print, 17 mins 5 secs, 55.6 x 33.4 cm (monitor), 35 x 56 x 4.5 cm (Inclusive of framing), Edition of 3

**Trevor Yeung**, *Fish Mouth (pissing off)*, 2016, archival inkjet print, C-print, glass, 66.5 x 66.5 x 66.5 cm

**Zhang Xiao**, *Since there is a dream*, 2015, archival inkjet print, clock, 110 x 350 x 4.8 cm

(Image courtesy of artists and Blindspot Gallery)

## 即時發佈

### 刺點畫廊參展香港巴塞爾藝術展 2016 展出梁志和、楊沛鏗和張曉的作品

二零一六年三月二十四日至三月二十六日

地點：香港會議展覽中心展覽廳 3 展位 3C36

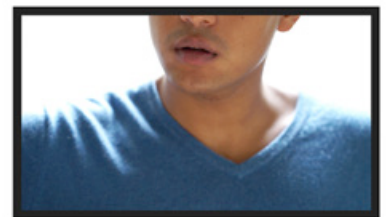
刺點畫廊將於三月二十四日至三月二十六日於香港會議展覽中心的香港巴塞爾藝術展展出香港藝術家梁志和、楊沛鏗和中國藝術家張曉的影像作品。



梁志和將於香港巴塞爾藝術展 2016 展出最新系列《Music in 1967》，透過跨界別的廣泛資料搜集的創作模式，呈現關於文化身份、社會及政治現象、信念系統及對歷史的矛盾。由影像、文字和聲音組成的一系列燈箱及攝影裝置，啟發自 1967 年香港的六七暴動——一場由左派發動的反殖民政府的暴動。作品以微弱的披頭四音樂為背景，喚起當時政府於公共場所播放西方流行音樂以抗衡當時在街上的中國共產黨宣傳廣播。作品憑藉報章、報導、民間照片、訪談及與曾參與打擊暴動的退休警察的書信內容進行資料搜集。《Music in 1967》遊走於傳媒、私人與官方文檔之間的差異，

思考歷史與集體回憶之間的矛盾。

楊沛鏗將於香港巴塞爾藝術展 2016 展出最新系列《吃洋薊的人》及持續進行的系列《扭擰》的新增作品。楊氏的創作採用植物及水生生態、園藝、攝影和裝置。《吃洋薊的人》透過攝影與錄像記錄剝脫洋薊多刺的外皮以品嚐其柔嫩內部之過程。作品靈感源自楊氏親身目睹別人進食整個洋薊，此個人體驗令他毛骨悚然卻非常著迷。作品隱喻人與植物之間的互動是具有情慾意味的培育和消耗，楊氏透過



拍攝他人與自身參與同樣的行為而內化這個體驗。從《扭擰》系列中兩個《島》裝置，可見提升對植物的欣賞是楊氏主要的藝術實踐和個人興趣。同系列中的兩個《魚嘴》裝置的影像中，冰冷池塘裡的魚隱現悚然感，與楊氏其他作品產生共鳴。





張曉將於香港巴塞爾藝術展 2016 展出新作品《既然有夢想》。作品呈現了於大眾以至藝術家的心目中漸趨轉變、輪廓變得模糊的物質、社會和文化景觀的碎片，與張氏之前的作品一脈相承。上電視或於天安門廣場前拍紀念照象徵著許多中國人一生的夢想，然而經隨著時代變遷，這些夢想已失去昔日輝煌。張氏收集了一大批為中央電視台兩大最高收視的綜合節目所製作的紀念品掛鐘，鐘面上呈現他於家鄉的山寨天安門，隨著掛鐘的滴答聲，以喚回這些中國夢。張氏的作品呈現許多中國人仍抱持的夢想的殘餘及其本質之虛假及廉價。



#### 關於藝術家

**梁志和**（1968年生於香港）於1991年於意大利攝影研究及檔案中心肆業攝影文化課程，1997年獲香港中文大學藝術碩士學位，是Para Site創辦成員。梁曾於不同機構駐場創作，包括澳洲國立大學、澳洲墨爾本蒙納士大學及奧地利維也納MuseumsQuartier，他最近於中國深圳OCT當代藝術中心（2015）舉行個展，亦曾於美國皇后區藝術博物館（2000）、美國紐約ISCP（國際工作室及策展計劃）（2013）和香港邵逸夫創意媒體中心（2014）舉辦展覽。梁氏亦曾參展上海雙年展（2000）、威尼斯雙年展（2001）、摩洛哥馬拉喀什、中國廣州及英國曼切斯特等地的國際雙年及三年展，現為香港城市大學創意媒體學院助理教授。

**楊沛鏗**（1988年生於中國廣東省東莞）於2010年畢業於香港浸會大學視覺藝術學院。楊氏自2010年起積極於個人創作，他採用植物生態、園藝、攝影和裝置來隱喻對人與人之間的關係而得到舒懷。楊氏曾參展於德國MKM Museum Küppersmühle für Moderne Kunst展出的“CHINA 8”（2015）及中國2014上海雙年展。楊氏於2015年以個展“遊園：不太容易做綠色。”入選由巴塞爾藝術展與寶馬集團首次合辦的獎項「寶馬藝術之旅」。他現於香港居住及工作。

**張曉**（1981年生於中國山東省煙台）2005年畢業於煙台大學建築設計系。在2009年成為攝影藝術家之前，他曾於《重慶晨報》擔任新聞攝影師。張曉憑著《他們》系列在2010年獲得三影堂攝影獎大獎，及後又憑著《海岸線》系列獲得2010年的候登科攝影獎、2010年的法國才華攝影基金中國區冠軍及2011年的法國匯豐銀行攝影獎。張曾於近年參展中國北京尤倫斯當代藝術中心（2015）的“The World in 2015”及多個攝影節包括法國巴黎布朗利碼頭博物館的Photoquai 2015和第九屆法國布雷斯斯特攝影節。張曉現居於中國四川成都。

#### 關於刺點畫廊

當代攝影彷彿進入了香港藝術圈的盲點，刺點畫廊於2010年創辦的目的是促進當代攝影這個被忽略的藝術媒介曝光。我們展出著名和新晉藝術家的當代攝影及以圖像主導的作品，他們主要是來自亞洲地區的藝術家，但亦有海外的藝術家。

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

#### 圖片說明：

**梁志和**，《A Hard Day's Night》，2016，噴墨打印、喇叭、樹脂玻璃、鐵框裝裱，40 x 50 厘米

**楊沛鏗**，《吃洋薊的人(初會)》，2016，錄像、收藏級噴墨打印，17 分 5 秒、55.6 x 33.4 厘米(電視)、35 x 56 x 4.5 厘米(畫框尺寸)，版本: 3

**楊沛鏗**，《魚嘴(忿怒)》，2016，收藏級噴墨打印、C-print、玻璃，57.8 x 66.5 x 3.5 cm 厘米

**張曉**，《既然有夢想》，2015，收藏級噴墨打印、掛牆鐘，110 x 350 x 4.8 厘米

（圖片由藝術家及刺點畫廊提供）





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