

780s

Doreen Chan 陳泳因
Cheung Wai Lok 張偉樂
South Ho Siu Nam 何兆南
Lai Lon Hin 賴朗騫
Siu Wai Hang 蕭偉恒
Eason Tsang Ka Wai 曾家偉
Trevor Yeung 楊沛鏗

15.11.2014 - 10.1.2015

Curatorial Statement

"780s" showcases the photography and multimedia works of seven Hong Kong artists who were born in the 1980s. The exhibition seeks to examine how these young artists employ photography as their main creative medium amid the currents of contemporary art; it also sheds light on how they rethink photography and its expression in a digital era overflowing with images.

The role of photography in contemporary art has been a subject of ceaseless discussion in recent years: whether it should retain its autonomy and uniqueness as an artistic medium, or become part of the contemporary art realm that revolves around multimedia art. This question has inspired different views and approaches among museums and fine arts institutions around the world, as well as divergent response from the artists. A growing number of young artists who use photography as their sole or primary medium have begun to incorporate other media into their works.

A former photography major, Eason Tsang transforms the patterns on everyday items into installation in *Floral Fabric*, before restoring it from installation to the graphic form through photography. The work is an exploration into the "re-manifesting" nature of photography. South Ho, who began to incorporate painting into his photography last year, presents *Defense and Resistance*. The work combines photography and installation to illuminate Hong Kong-China conflicts and the artist's personal wish. Siu Wai Hang's *Inside Outland* also probes into the cross-border relationship through the mix of photography and video. A prolific artist of mixed media work, Trevor Yeung's *Sleepy Bed* highlights the connection between the photographer and the photographed subjects by incorporating engraving into voyeuristic captures of strangers when they were asleep.

Besides the shift in medium, the artists' redefinition of photography is also steering the themes and expression of their works. The digitalised modern society prompts us to ponder the divide between photographic art and mass imagery. What is the distinction between photographer and photography artist? Is snapshot or selfie art, or can they definitely not become art? These questions extend infinitely from technological advances and the rising popularity of social media.

With an ordinary cell phone that he uses in his daily life, Lai Lon Hin's *Lean Against the Wall* shot a series of extremely low-res photos that lack the sense of dimensions, but which spell emotively painting-like touches. The works challenge the aesthetics that underlines traditional definition of photography, and mock the photographers' preoccupation with professional cameras. Cheung Wai Lok's *Photos of Cheung* showcases tagged Facebook photos of himself, recreated as a daguerreotype with the traditional darkroom exposure technique on the iPhone. Doreen Chan's photo installation *27.0* consisting of assorted images and selfies offers glimpses into a private diary in an interweaving of poetry and photography.

Today, artists engage in more deliberate reflection on the meaning of photography as an artistic medium, as well as its importance in their creation. While they may not find another medium that can replace photography, perhaps they also grow increasingly discontent with making art solely with the medium. The exhibition "780s" reflects this state of creative restlessness.

策展陳述

“780s”展出7位生於80年代的香港年輕藝術家的攝影及混合媒介作品。展覽嘗試探討這些年輕藝術家如何在當代藝術潮流衝擊下以攝影作主要創作媒介；同時展現他們在圖像泛濫的數碼年代中如何重新思考攝影及其呈現手法。

攝影在當代藝術中扮演一個怎樣的角色是近年不斷被探討的課題：攝影作為一種藝術媒介，應繼續保持其自身的獨立性和獨特性，還是被融入以混合媒介為主導的當代藝術而成為其中的一部份。這個問題在國際博物館及藝術機構中有不同的看法及處理，在藝術家群體中亦見迴響。我們眼看越來越多以攝影作為唯一或主要媒介的年輕藝術家開始在其創作中融入其他媒介。

主修攝影的曾家偉的《花布》以實物將日常生活物件上的圖案轉化成裝置，最後再透過攝影將裝置變回平面，從中探討攝影的“再現”本質。繼去年開始將繪畫融入攝影的何兆南，展出作品《防衛與抵抗》融合了攝影與裝置，呈現香港與中國之間的矛盾狀態與其個人願望。同樣以中港兩岸關係為題材的蕭偉恒，作品《境內景外》融合了攝影和錄像。一直以不同媒介創作的楊沛鏗，展出作品《酣睡床》結合了攝影和雕刻。楊在旅館拍攝同房中未睡醒的陌生人，以“拍攝”與被攝者建立關係，再以雕刻加深這種連結。

除了媒介方面的融合，藝術家對攝影創作的重新定義亦引導了其作品的主題與呈現。數碼化的現代社會讓我們思考如何將攝影藝術與大眾圖像區隔。拍攝者跟攝影藝術家的分別在何？快拍或自拍(selfie)是否藝術或一定不能成為藝術？這些問題隨著科技的進步和SOCIAL MEDIA的日益盛行而不斷伸延。

賴朗騫的《靠牆站》棄用相機以一部他常用的普通手機作拍攝工具，拍攝出一系列極低像素、無立體感卻出奇地具畫意的照片。作品挑戰人們對攝影的傳統審美準則，及暗中揶揄攝影師對專業相機的執著。張偉樂的《張的相片》展示自己在Facebook上被TAG的照片，並以iPhone將影像以傳統黑房技術曝光於銀鹽紙上。陳泳因的攝影是她生活的一部份，其攝影裝置《27.0》除了自拍也記錄了她身邊的人和物。她的詩穿插於攝影當中，構成了她的私日記。

今天，藝術家更刻意地思考攝影在當代社會作為一藝術媒介之意義，以及攝影在他們的創作中的重要性。結果是，他們可能無法找到能取代攝影的媒介，卻又越來越無法滿足於單純以攝影媒介創作。展覽“780s”便呈現了這種狀態。

Doreen Chan 陳泳因

27.0

About Doreen Chan (b. 1987)

Doreen Chan graduated from the Hong Kong Polytechnic University with a Bachelor Degree in Applied and Media Arts in 2010 and the School of Professional and Continuing Education at the University of Hong Kong with a Postgraduate Diploma in Photography in 2012. In 2013, Chan was invited by Lianzhou International Foto Festival to hold her first solo exhibition "25.9".

About 27.0

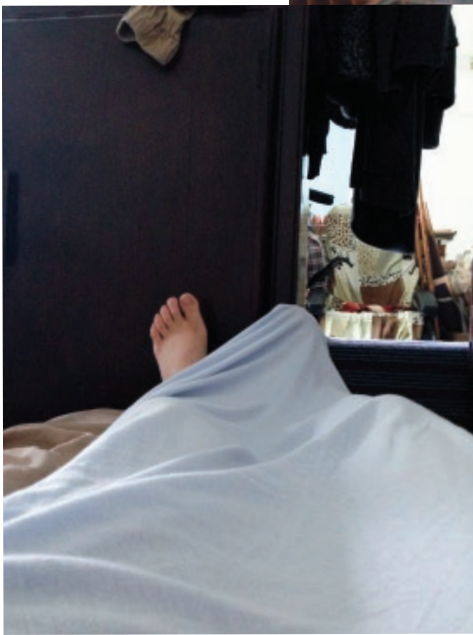
Chan's photo installation 27.0 consisting of assorted images and selfies offers glimpses into a private diary in an interweaving of poetry and photography.

關於陳泳因 (生於1987)

陳泳因於2010年畢業於香港理工大學應用及媒體藝術系，主修視覺傳意；並於2012年獲香港大學專業進修學院攝影深造文憑。2013年，陳氏被連州國際攝影年展邀請舉辦首個個展《25.9:「就是／Hey／係呀」》。

有關《27.0》

陳氏的攝影是她生活的一部份，其攝影裝置《27.0》除了自拍也記錄了她身邊的人和物。她的詩穿插於攝影當中，構成了她的私日記。



0713.1306

2013

Archival inkjet print / 收藏級噴墨打印

66.5 x 50 cm

Edition of 5 + AP

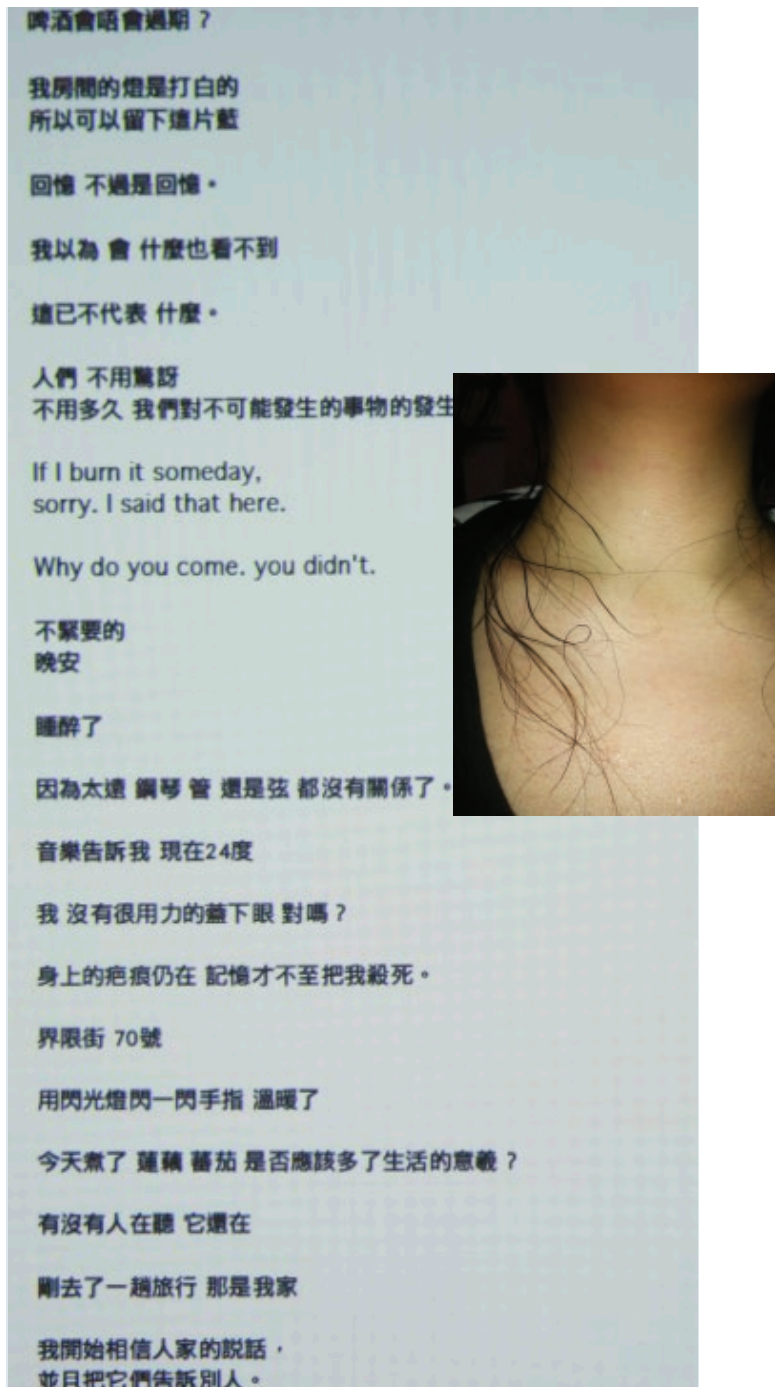
1207.1216

2012

Archival inkjet print / 收藏級噴墨打印

66.5 x 100 cm

Edition of 5 + AP



1105.1627

2014

Archival inkjet print / 收藏級噴墨打印

161 x 80 cm

Edition of 5 + AP

1103.0302

2012

Archival inkjet print / 收藏級噴墨打印

51 x 38 cm

Edition of 5 + AP



1221.1748

2013

Archival inkjet print / 收藏級噴墨打印

46 x 64 cm

Edition of 5 + AP

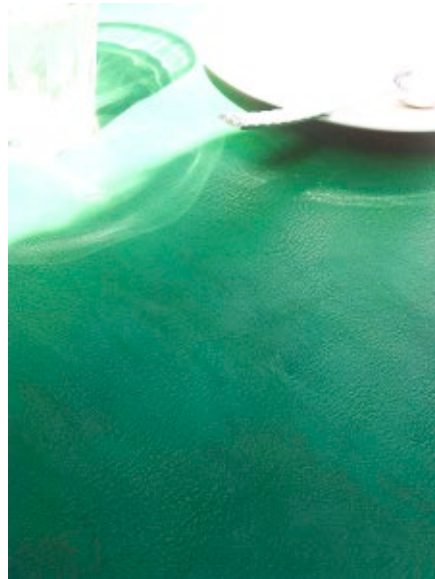
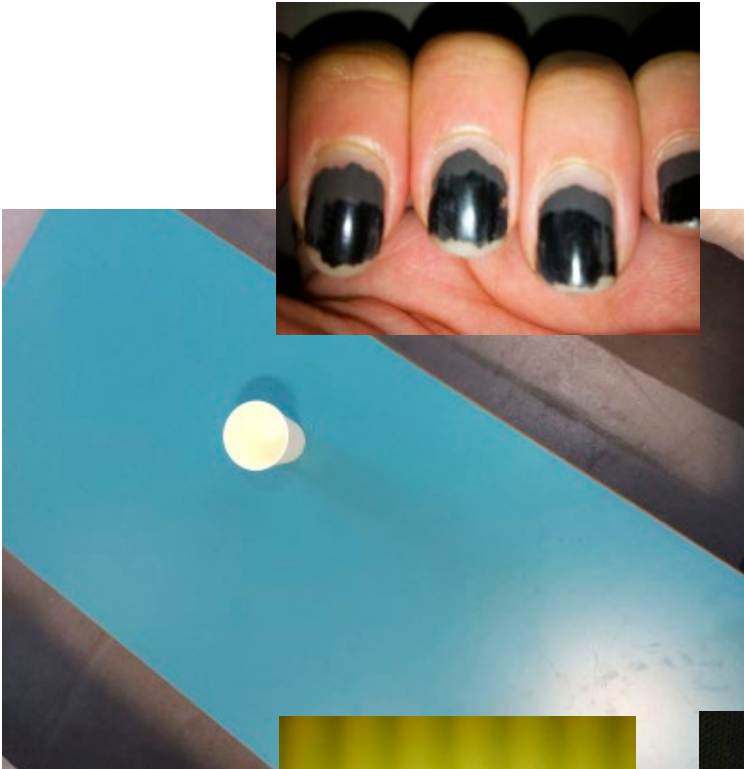
0524.2022

2014

Archival inkjet print / 收藏級噴墨打印

66.5 x 100 cm

Edition of 5 + AP



0917.0213

2012

Archival inkjet print / 收藏級噴墨打印
32.5 x 43 cm
Edition of 5 + AP

1021.1558

2012

Archival inkjet print / 收藏級噴墨打印
38 x 28.4 cm
Edition of 5 + AP

0429.1219

2013

Archival inkjet print / 收藏級噴墨打印
47 x 35.3 cm
Edition of 5 + AP

0917.1739

2014

Archival inkjet print / 收藏級噴墨打印
48 x 64 cm
Edition of 5 + AP

1104.1348

2012

Archival inkjet print / 收藏級噴墨打印
44.2 x 33 cm
Edition of 5 + AP



0617.1022

2014

Archival inkjet print / 收藏級噴墨打印

47 x 35.3 cm

Edition of 5 + AP

0724.1247

2014

Archival inkjet print / 收藏級噴墨打印

66.5 x 100 cm

Edition of 5 + AP



0723.0405

2013

Archival inkjet print / 收藏級噴墨打印

100 x 66.5 cm

Edition of 5 + AP



0830.1934

2014

Archival inkjet print / 收藏級噴墨打印
32 x 42.7 cm
Edition of 5 + AP



0629.1410

2014

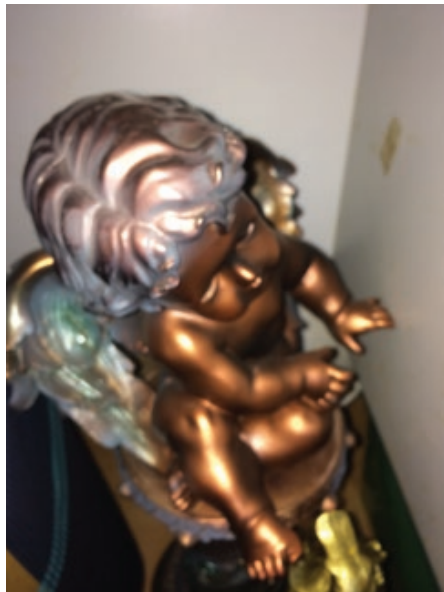
Archival inkjet print / 收藏級噴墨打印
42.7 x 32 cm
Edition of 5 + AP



0117.1931

2013

Archival inkjet print / 收藏級噴墨打印
58 x 87.3 cm
Edition of 5 + AP



0119.1055

2014

Archival inkjet print / 收藏級噴墨打印

51 x 38 cm

Edition of 5 + AP



1109.1242

2012

Archival inkjet print / 收藏級噴墨打印

47 x 35 cm

Edition of 5 + AP



0427.1121
2014

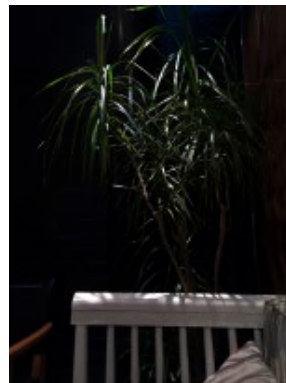
Archival inkjet print / 收藏級噴墨打印
100 x 66.5 cm
Edition of 5 + AP

0515.1405
2014

Archival inkjet print / 收藏級噴墨打印
51 x 38 cm
Edition of 5 + AP

0830.2143
2014

Archival inkjet print / 收藏級噴墨打印
51 x 38 cm
Edition of 5 + AP



0322.0125

2014

Archival inkjet print / 收藏級噴墨打印
66.5 x 100 cm
Edition of 5 + AP

1216.1709

2013

Archival inkjet print / 收藏級噴墨打印
51 x 38 cm
Edition of 5 + AP

1103.2127

2012

Archival inkjet print / 收藏級噴墨打印
51 x 38 cm
Edition of 5 + AP

Cheung Wai Lok 張偉樂

Photos of Cheung 《張的相片》

About Cheung Wai Lok (b. 1986)

Cheung Wai Lok graduated from the Hong Kong Art School of RMIT University, Australia with a Bachelor of Arts in Fine Art majored in Photography in 2010. Using photography as a main medium, Cheung focuses on exploring the different possibilities of photography.

Artist Statement

In the series of *Photos of Cheung*, I enlarged the photos that my friends tagged me on Facebook on silver gelatin prints. The photos present “Cheung Wai-lok” in a more comprehensive and multi-dimensional way, more than the one I present by myself.

On the other hand, I am also considering the relationship between traditional and new media through the work. I find identical and opposing characteristics between the two. Traditional media limits the reproduction of images, while new media allows the mass production of them. Traditional media encourages the authorship of images, while new media encourages the circulation of them. I projected and enlarged the tagged photos on traditional black and white photo paper with my mobile phone. The result turns into a kind of self-portrait as I attempted to present who “Cheung Wai Lok” is. Silver gelatin paper formed with round-shaped silver particles now presents image formed by squared pixels. Meanwhile, the digital colour photo now plays the role as a B/W negative. The works enable the overlapping and inter-transfer of traditional and new media.

關於張偉樂 (生於1986)

張偉樂於2010年獲取屬澳洲墨爾本皇家理工大學的香港藝術學院藝術學士，主修攝影。其創作主要以攝影為媒介，從中思索攝影的可能性。

藝術家陳述

《張的相片》系列中，我把Facebook朋友「tag」我的相片放曬至銀鹽相紙上。比起我自己所呈現的“張偉樂”，從這些相片中更能認識一個立體和全面的「張偉樂」。

另一方面，我正在思考傳統和新媒介的關係。他們有些相同的特徵，也有相反的。例如傳統媒介限制了影像的複製，新媒介卻允許影像的大量複製。傳統媒介鼓吹創作影像的原作性，而新媒介則鼓勵了影像的傳播。我透過手提電話將被「tag」相片投放在銀鹽相紙上，嘗試呈現“張偉樂”是誰，成為某程度上的「自拍照」。原本銀鹽相紙上的銀鹽是圓圓的，現在卻盛載著方形的圖素，而原本是彩色的數碼相片則變成了黑白負像。傳統和新媒介於此進行互相交疊及轉移。



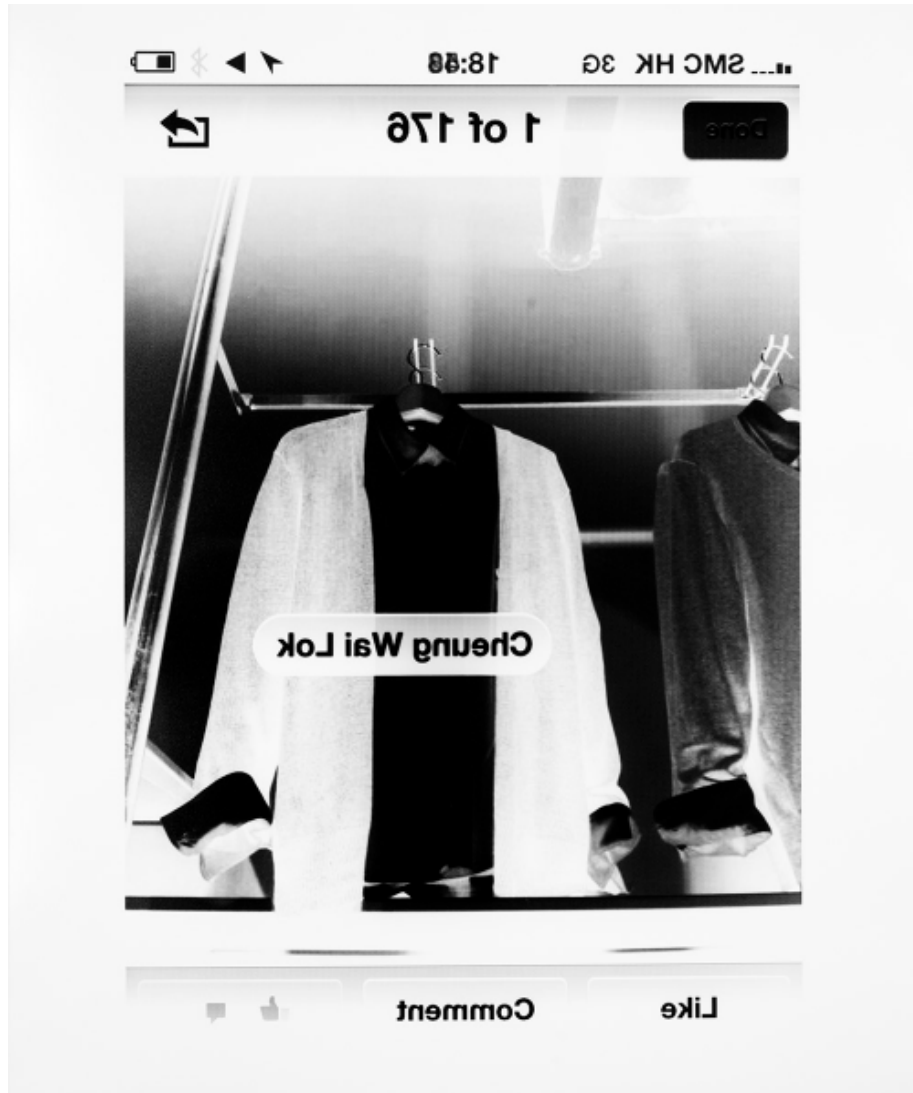
Photos of Cheung 25 of 175 Shooting on glacial lake myself

《張的相片 25 of 175 一個人站在冰湖上拍照》

2012

Gelatin silver print / 銀鹽紙基

61 x 50.8 cm



Photos of Cheung 1 of 176 Kagebunsin

《張的相片 1 of 176 影分身》

2012

Gelatin silver print / 銀鹽紙基

61 x 50.8 cm



Photos of Cheung 54 of 175 Territory

《張的相片 54 of 175 領土》

2012

Gelatin silver print / 銀鹽紙基
61 x 50.8 cm



Photos of Cheung 103 of 176 Take photo for Mao

《張的相片 103 of 176 替毛澤東拍照》

2012

Gelatin silver print / 銀鹽紙基

61 x 50.8 cm



Photos of Cheung 85 of 176 I was surrounded by huge lens

《張的相片 85 of 176 被巨鏡包圍的我》

2012

Gelatin silver print / 銀鹽紙基

61 x 50.8 cm



Photos of Cheung 49 of 176 Fabricated

《張的相片 49 of 176 無中生有》

2012

Gelatin silver print / 銀鹽紙基

61 x 50.8 cm



Photos of Cheung 7 of 175 Lover

《張的相片 7 of 175 情人》

2012

Gelatin silver print / 銀鹽紙基
61 x 50.8 cm



Photos of Cheung 67 of 176 Four years ago la

《張的相片 67 of 176 四年前喇》

2012

Gelatin silver print / 銀鹽紙基

61 x 50.8 cm



Photos of Cheung 63 of 175 Moonwalk with lover

《張的相片 63 of 175 和情人在月球上漫步》

2012

Gelatin silver print / 銀鹽紙基

61 x 50.8 cm

South Ho Siu Nam 何兆南

Defense and Resistance 《防衛與抵抗》

About South Ho Siu Nam (b. 1984)

South Ho graduated from the Hong Kong Polytechnic University in 2006. Ho was awarded the Hong Kong Contemporary Art Biennial Awards 2009. He was selected as finalist of The Sovereign Asian Art Prize 2011 and as nominee for the Société Générale Chinese Art Awards 2010. His work is collected by the Burger Collection, Hong Kong Heritage Museum, Legislative Council of Hong Kong and Kiyosato Museum of Photographic Arts in Japan. In 2013, he co-founded 100 ft. PARK, a non-commercial art space dedicated to providing an open platform for exhibiting and sharing art.

Artist Statement of Defense and Resistance

Surrounded myself with a brick wall that I built in the noblest area in Hong Kong, West Kowloon. I expressed the confrontation between Hong Kong people and tourist from Mainland China in recent years; a wall is built to resist invasion of others and defend one's own interest; yet, a wall of loose structure is an encumbrance which is contradictory to it's original intent. The work reflects the contradiction in Hong Kong after the return of sovereignty to China.

關於何兆南（生於1984）

何兆南於2006年畢業於香港理工大學。他於2008年成為全職藝術家並成立了自己的工作室。何氏獲頒發「香港當代藝術雙年獎2009」年度獎及入選「法興銀行中國藝術獎2010」和「Sovereign傑出亞洲藝術獎2011」。他的作品被Burger Collection、香港文化博物館、香港立法會及日本清里攝影美術館所收藏。於2013年，他創辦了『百呎公園』，一個策劃展覽及促進藝術交流的非牟利藝術空間。

《防衛與抵抗》藝術家陳述

我在香港最昂貴的地段—西九龍興建了幅圍牆給自己，以磚頭堆砌的牆把自己圍在內，反映近年香港整個城市受不了中國內地遊客的衝擊，因而引起一連串的衝突。如同作品，作者建立一道防禦外來入侵的「圍牆」維護自己的利益，但同時牆壁卻鬆散，甚至出現自我圍堵的矛盾狀態。作品呈現了近年香港回歸中國後的矛盾狀態。



***Defense and Resistance* / 《防衛與抵抗》**

2013

Archival inkjet print / 收藏級噴墨打印

Sizes variable, set of 13 / 尺寸不定，一組13件

Edition of 5





Open Door I / 《門常開 壹》

2014

Archival inkjet print / 收藏級噴墨打印

50.8 x 61 cm

Edition of 5 + AP

100 x 125 cm

Edition of 3 + AP



Open Door II / 《門常開 貳》

2014

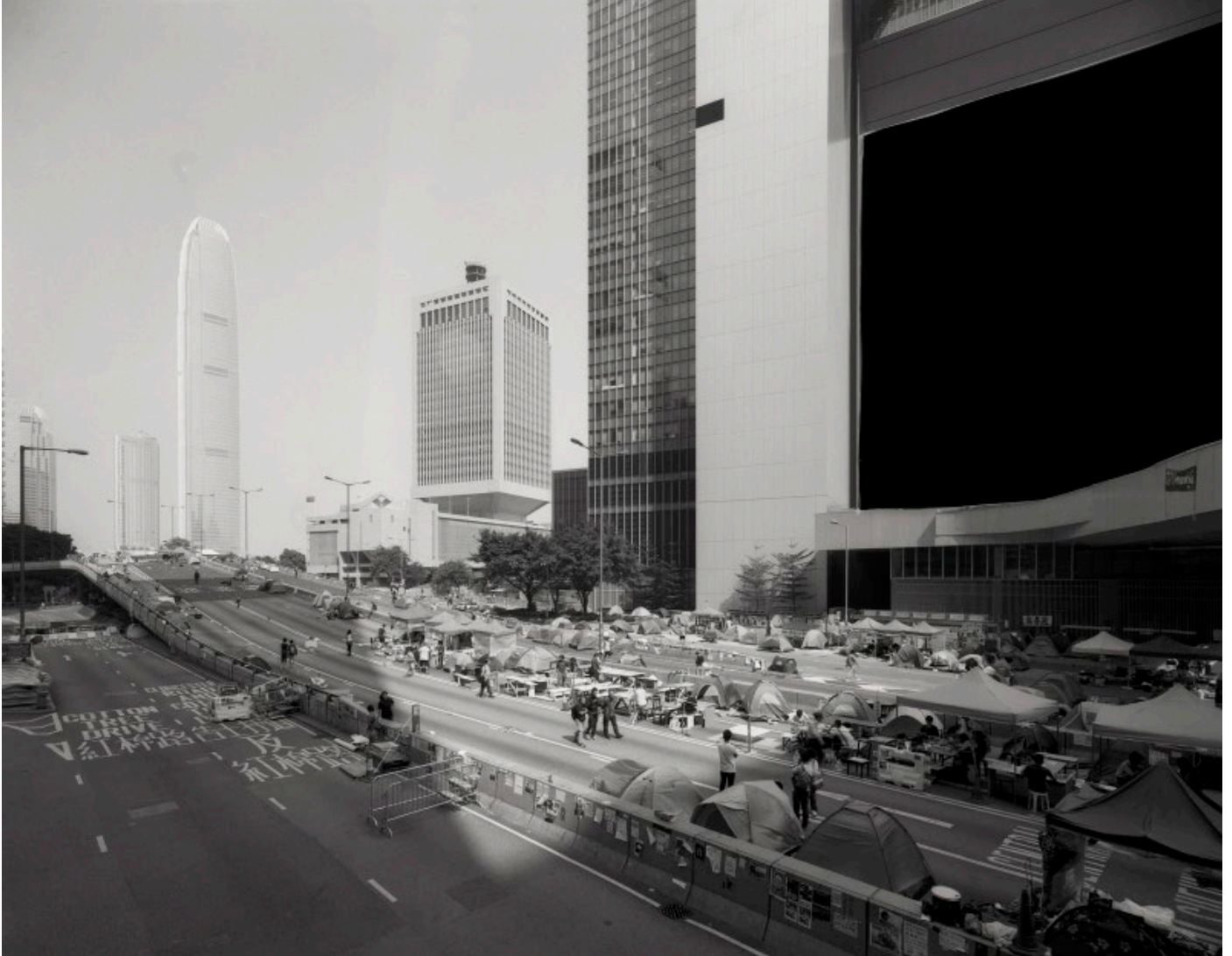
Archival inkjet print / 收藏級噴墨打印

50.8 x 61 cm

Edition of 5 + AP

100 x 125 cm

Edition of 3 + AP



***Open Door III* / 《門常開 叁》**

2014

Archival inkjet print / 收藏級噴墨打印

50.8 x 61 cm

Edition of 5 + AP

100 x 125 cm

Edition of 3 + AP

Lai Lon Hin 賴朗騫

Lean Against the Wall 《靠牆站》

About Lai Lon Hin (b. 1982)

Lai Lon Hin started his photography projects in 2003. He has participated in several photography group exhibitions, including "Pingyao International Photography Festival" in 2008 in China. In the same year, Lai held his first solo photography exhibition "Excuses" in Hong Kong.

About *Lean Against the Wall*

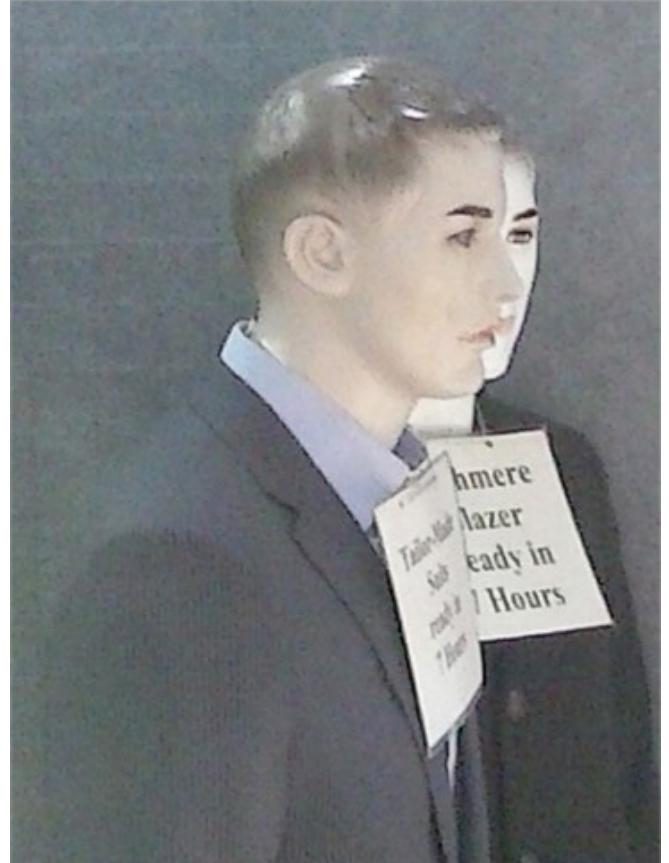
With an ordinary cell phone that he uses in his daily life, Lai Lon Hin's *Lean Against the Wall* shot a series of extremely low-res photos that lack the sense of dimensions, but which spell emotively painting-like touches. The works challenge the aesthetics that underlines traditional definition of photography, and mock the photographers' preoccupation with professional cameras.

關於賴朗騫（生於1982）

賴朗騫於2003年開始從事攝影創作，並曾參與多個聯展，當中包括2008年被邀參與“平遙國際攝影展”，同年於香港舉辦首個名為“藉故”的個人展覽。

有關《靠牆站》

賴朗騫的《靠牆站》棄用相機以一部他常用的普通手機作拍攝工具，拍攝出一系列極低像素、無立體感卻出奇地具畫意的照片。作品挑戰人們對攝影的傳統審美準則，及暗中揶揄攝影師對專業相機的執著。



CAM04088

2013

Archival inkjet print / 收藏級噴墨打印

42 x 29.7 cm

Edition of 5 + AP

CAM04259

2013

Archival inkjet print / 收藏級噴墨打印

42 x 29.7 cm

Edition of 5 + AP



CAM05140

2013

Archival inkjet print / 收藏級噴墨打印

42 x 29.7 cm

Edition of 5 + AP



CAM07404

2013

Archival inkjet print / 收藏級噴墨打印

42 x 29.7 cm

Edition of 5 + AP



CAM07542

2013

Archival inkjet print / 收藏級噴墨打印

42 x 29.7 cm

Edition of 5 + AP



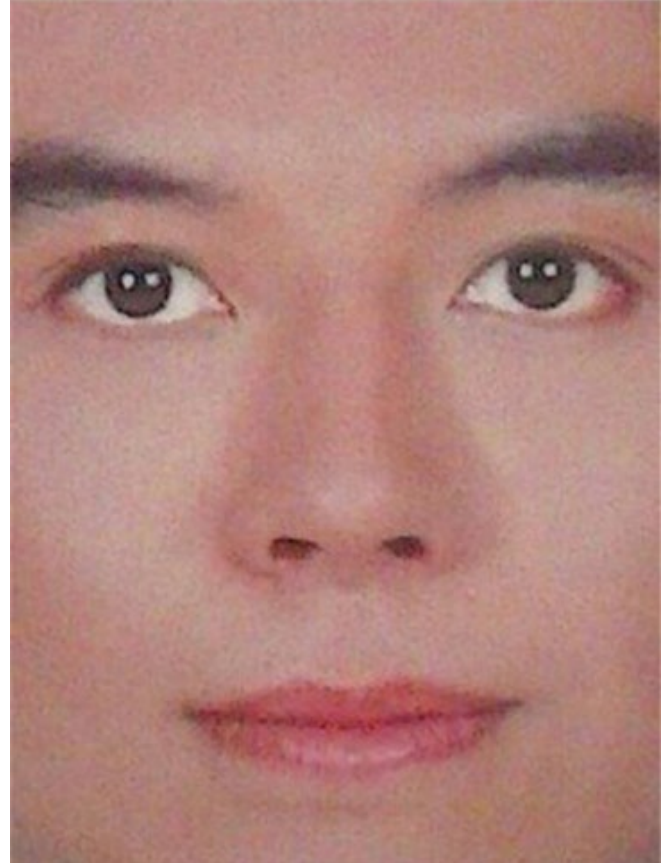
CAM07993

2013

Archival inkjet print / 收藏級噴墨打印

42 x 29.7 cm

Edition of 5 + AP



CAM12968

2013

Archival inkjet print / 收藏級噴墨打印

42 x 29.7 cm

Edition of 5 + AP

CAM22372

2013

Archival inkjet print / 收藏級噴墨打印

42 x 29.7 cm

Edition of 5 + AP



CAM23744

2014

Archival inkjet print / 收藏級噴墨打印

42 x 29.7 cm

Edition of 5 + AP

CAM28818

2014

Archival inkjet print / 收藏級噴墨打印

42 x 29.7 cm

Edition of 5 + AP



CAM29518

2014

Archival inkjet print / 收藏級噴墨打印

42 x 29.7 cm

Edition of 5 + AP

CAM29655

2014

Archival inkjet print / 收藏級噴墨打印

42 x 29.7 cm

Edition of 5 + AP



CAM31456

2014

Archival inkjet print / 收藏級噴墨打印

42 x 29.7 cm

Edition of 5 + AP

Siu Wai Hang 蕭偉恒

Inside Outland 《境內景外》

About Siu Wai Hang (b. 1986)

Siu Wai Hang graduated from the School of Creative Media of City University of Hong Kong with a Bachelor of Arts (Hons) in Creative Media in 2010. He went on to obtain his Master of Fine Art from The Chinese University of Hong Kong in 2013. Siu was shortlisted in the Hong Kong Contemporary Art Award 2012. In 2014, he won the WYNG Masters Award, a non-profit photography award to create awareness of socially relevant issues in Hong Kong. His work is collected by the Legislative Council of Hong Kong.

Artist Statement

If history is totally related to the past, there would be no so-called contemporary problem or historical problem. However, many different contexts remain that are still affecting our contemporary life. We cannot ignore historical problems, somehow we have to deal with them unconsciously and inevitably. People from every generation have their own problems of history, as a “post-80s” man and a son of a stowaway, there is no doubt I identify myself as a Hong Konger. But for China, it is a kind of paradoxical identity for me to locate myself in. I think I should give my own views and stand on this issue, thus, I often think of my relations with China, even though it always confuse me. Understanding how my father's experience of sneaking into Hong Kong is helping me to have a better grasp of my identity. However, I can only conjecture based on his memories which are fragmented and indistinct, sometimes from his face, body, conversation and expression. Inevitably, “past” is fading away, we cannot capture any moment of the past, but we can re-experience something based on it, that may be a proper methodology to let me reinvestigate the doubt about my identity. From the personal history of my father to the collective memories of those stowaways interviewed by Bingan Chan, a Shenzhen journalist, my research does not only complement his but also allow my concerns to get out of a personal level. I believe that part of the forgotten history is affecting every stowaway and their descendants, and even the whole of Hong Kong. It is about identity, but more importantly, it determines what Hong Kong is, the core values that we often mention. It is an art project that is neither biographical nor documentary in nature. Perhaps it is presenting my father at that moment; finally, it may also be linked to the origin of Hong Kong people or even to other things beyond what I had imagined.

關於蕭偉恒（生於1986）

蕭偉恒於2010年畢業於香港城市大學創意媒體學院，其後於2013年於香港中文大學取得藝術碩士學位。蕭氏入圍「香港當代藝術獎2012」，並於2014年獲頒發「WYNG大師攝影獎」，一個旨在以攝影項目引發公眾對香港社會不同議題的關注的非牟利攝影獎。他的作品被香港立法會所收藏。

藝術家陳述

歷史常常被認為是過去式，不是當代的問題。歷史造就了今天，今天並不是無故的出現，是以歷史脈絡為因的果。當代的問題未解決，歷史仍處於進行式，這必然會連動到現在的我們。每個世代出生的人都有其自身的歷史問題，而身為偷渡者後代同是八十後的我，無可否認是一個不折不扣的香港人，但面對中國，那種似是而非的認同感，的而且確會使我經常思考與中國的關係。那種關係雖然模稜兩可，我覺得，至少我要有自己的觀點或立場。從小到大，我家也會「回」爸爸廣州的家。關於身份的理解，我大多來自我爸的憶述。了解他偷渡來香港的經歷就好比了解自身的歷史身份問題。可是兒時聽到他的憶述片斷且模糊，從他的臉孔、身體、談吐外，關於他偷渡的經歷，我大部也只能臆想。「過去」是必然消逝的，我們沒法拍攝逝去的真實。要面對的就是此時此刻的他和以陳秉安一本關於大逃港歷史的著作為參考，相互補充之餘又將我所關心的問題脫離了個人層面。我相信那段像是被遺忘的歷史影響著每一個偷渡者及其後代，甚至整個香港。不單是身份，是希望從其中確定香港，是我們常說的核心價值。是次作品從大逃港時期偷渡客上岸的香港邊境拍攝對岸的中國大陸，那邊界象徵身份、歷史、價值（本土意識／核心價值），沒有那界線，香港便從來都不存在。在個人與公眾之間，我卻不確定會產生一個怎樣的攝影模式。「非傳記」又「非紀實」的作品，或許關於那時的爸爸，也可能連繫到每個港人的根，最後，或者是我想像以外的其他。



Ha Pak Lai / 《下白泥》

2013

Transparency in LED light box / LED 燈箱

106.7 x 157.5 cm

Edition of 5



Mong Tseng Wai / 《網井圍》

2013

Transparency in LED light box / LED 燈箱

106.7 x 157.5 cm

Edition of 5



***Nam Sang Wai* / 《南生圍》**

2013

Transparency in LED light box / LED 燈箱

106.7 x 157.5 cm

Edition of 5



Sha Tau Kok / 《沙頭角》

2013

Transparency in LED light box / LED 燈箱

106.7 x 157.5 cm

Edition of 5



***Inside Outland* / 《境內景外》**

2013

HD silent video / 高清無聲錄像

7 mins 33 secs / 7分33秒

Edition of 5

Eason Tsang Ka Wai 曾家偉
Floral Fabric 《花布》

About Eason Tsang Ka Wai (b. 1986)

Eason Tsang graduated from the School of Creative Media of City University of Hong Kong with a major in Photography in 2013. He has been working on various personal photography projects since 2011. In 2013, Tsang was shortlisted in the Hong Kong Contemporary Art Awards 2012 with his *Rooftop* series.

About *Floral Fabric*

Tsang transforms the patterns on everyday items into installation in *Floral Fabric*, before restoring it from installation to the graphic form through photography. The work is an exploration into the “re-manifesting” nature of photography.

關於曾家偉（生於1986）

曾家偉於2013年畢業於香港城市大學創意媒體學院，主修攝影。曾氏自2011年起積極於攝影創作。他於2013年憑《天台》系列入圍香港當代藝術獎2012。

有關《花布》

曾氏的《花布》以實物將日常生活物件上的圖案轉化成裝置，最後再透過攝影將裝置變回平面，從中探討攝影的“再現”本質。



***Floral Fabric No.1* / 《花布1》**

2013

Archival inkjet print / 收藏級噴打印

117 x 117 cm

Edition of 6 + 2APs



***Floral Fabric No.4* / 《花布4》**

2013

Archival inkjet print / 收藏級噴打印

117 x 117 cm

Edition of 6 + 2APs



Floral Fabric No.8 / 《花布8》
2013

Archival inkjet print / 收藏級噴打印
117 x 117 cm
Edition of 6 + 2APs



Floral Fabric No.9 / 《花布9》

2014

Archival inkjet print / 收藏級噴打印

117 x 117 cm

Edition of 6 + 2APs

Trevor Yeung 楊沛鏗
Sleepy Bed 《酣睡床》

About Trevor Yeung (b. 1988)

Trevor Yeung graduated from the Academy of Visual Arts of Hong Kong Baptist University in 2010. He was awarded the Blue Lotus Gallery Award at the AVA Graduation Exhibition in 2010. Yeung has focused on developing personal projects since 2010. His practice uses botanic ecology, horticulture, photography and installations as metaphors that reference the emancipation of everyday aspirations toward human relationships.

Artist Statement

Sleepy Bed is an ongoing project started in 2010. It is a photo series capturing the intimacy between the photographer – myself – and strangers with whom I share the same hostel bedroom. The images come from my own experience of sleeping at hostels around the world, as a way to own that moment of sensual connection with these unknown men. These portraits have been intertwined with engravings, using abstracted forms as a way to connect with these subjects.

關於楊沛鏗（生於1988）

楊沛鏗於2010年畢業於香港浸會大學視覺藝術學院，並於同年獲得畢業展的 Blue Lotus Gallery Award。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。

藝術家陳述

《酣 睡床》是自2010年開始的一個持續進行的項目。這套攝影作品捕捉了攝影師（我）與在旅舍同房的陌生人之間的“親密關係”。作品中的影像是我在世界各地不同旅舍留宿時拍攝的，藉著拍攝這些陌生人從而擁有當時我跟他們的感性聯繫。這些肖象與抽象的雕刻互相交織，加深了彼此間的連結。



Sleepy Bed (New York Hostel 2)

《酣睡床（紐約旅館2）》

2014

Archival inkjet print and engraving / 收藏級噴墨打印、雕刻

42 x 57 x 3.7 cm



Sleepy Bed (São Paulo Hostel 2)

《酣睡床（聖保羅旅館2）》

2014

Archival inkjet print and engraving / 收藏級噴墨打印、雕刻

42 x 57 x 3.7 cm

SOLD



Sleepy Bed (Singapore Hostel 3)

《酣睡床（新加坡旅館2）》

2014

Archival inkjet print and engraving / 收藏級噴墨打印、雕刻

42 x 57 x 3.7 cm



Sleepy Bed (Amsterdam Hostel 1)

《酣睡床（阿姆斯特丹旅館1）》

2014

Archival inkjet print and engraving / 收藏級噴墨打印、雕刻

79.5 x 114.5 x 3.7 cm

SOLD

