

Art | Basel
Hong Kong | March | 23-25 | 2017

Booth 展位: 3C40

GALLERIES 藝廊薈萃

Chen Wei	陳維
Jiang Pengyi	蔣鵬奕
Angela Su	徐世琪
Eason Tsang Ka Wai	曾家偉
Trevor Yeung	楊沛鏗

Kabinett 策展角落

Wang Qingsong	王慶松
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Chen Wei

b. 1980, Zhejiang Province, China

Chen Wei graduated from Zhejiang University of Media and Communications in 2002. His recent solo exhibitions include “Chen Wei: The Club” (Centre for Contemporary Photography, Melbourne, Australia, 2017); “Noon Club” (JNBY Foundation, Hangzhou, 2016); “Chen Wei: In the Waves” (K11 art museum, Shanghai, 2015). Group exhibitions in which Chen has participated include “We Chat: A Dialogue in Contemporary Chinese Art” (Asia Society Texas Center, Houston, USA, 2016); “CHINA 8 - Works in Progress” (Museum Folkwang, Essen, Germany, 2015); “Performance and Imagination: Chinese Photography 1911–2014” (Stavanger Art Museum, Stavanger, Norway, 2014); “ON | OFF: China’s Young Artists in Concept and Practice” (Ullens Center for Contemporary Art, Beijing, 2013); “The 4th Seoul International Media Art Biennale” (Seoul Museum of Art, Korea, 2006). Chen is the recipient of the Asia Pacific Photography Prize at SH Contemporary in 2011.

Chen’s works are collected by Rubell Family Collection (USA); Ullens Center for Contemporary Art (Switzerland) and White Rabbit Contemporary Chinese Art Collection (Australia). He currently lives and works in Beijing, China.

陳維

1980年，生於中國浙江省

陳維在2002年於浙江傳媒學院畢業。陳氏近期的個展包括澳洲墨爾本當代攝影中心的“Chen Wei: The Club”（2017）；杭州JNBY藝術空間的“午間俱樂部”（2016）；上海chi K11美術館的“在浪裡”（2015）。陳氏曾參與的群展包括美國休斯敦德克薩斯亞洲協會的“We Chat：對話中國當代藝術”（2016）；德國埃森柯望博物館的CHINA 8項目“Works in Progress”（2015）；挪威斯塔萬格美術館的“表演與幻想：中國攝影1911-2014”（2014）；北京尤倫斯當代藝術中心的“ON | OFF：中國年輕藝術家的觀念與實踐”（2013）；韓國首爾美術館的“第四屆首爾媒體藝術雙年展”（2006）。在2011年，陳氏獲頒上海當代藝術博覽會（SH Contemporary）的『亞太攝影獎』。

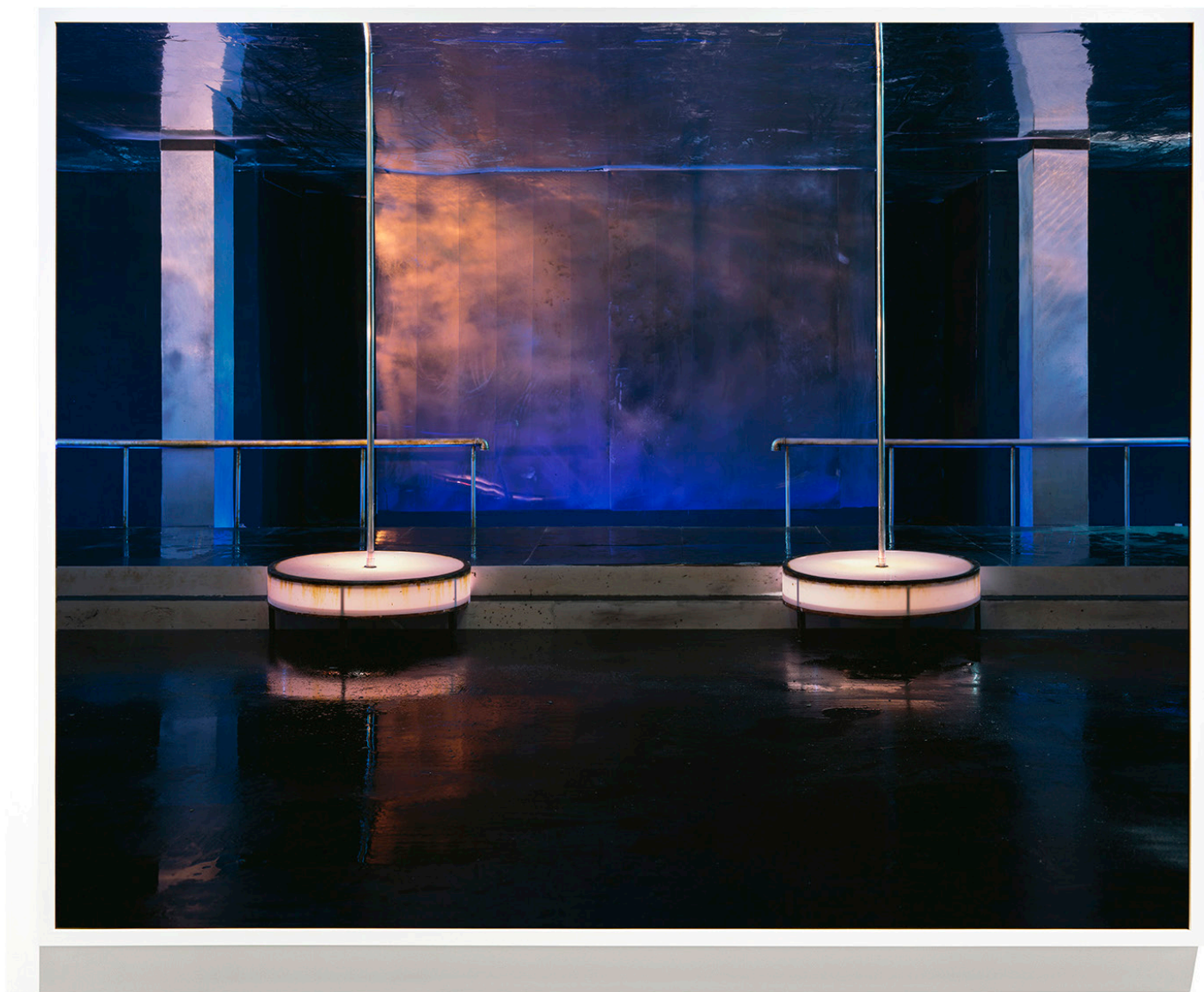
陳氏的作品被美國Rubell Family Collection，瑞士尤倫斯當代藝術中心及澳洲白兔中國當代藝術收藏所收藏。他現於北京居住和工作。

About dance / club series

Meticulously constructed and staged, often in the interior of his studio, Chen Wei's photographic works resemble less a still life than a vacated tableau vivant, a space between fiction and reality, marked by a dramatic and cinematic quality. The artist staged a series of empty dance halls in the after-state of psychedelica and revelries, the emptiness of the scene resonating the emptiness of the psyche. Suspended between the surreal lighting of cobalt and midnight blue, these images are echo chambers of the pleasure that has been, imbued with a tragic idealization. The pathos is conveyed by absence.

關於俱樂部／夜店場景系列

陳維細密地於工作室室內建構和擺拍場景，他的攝影作品不像靜物攝影，而更像丟空了的人工場景拍攝。畫面中的空間介乎於真實與虛構之間，充滿著戲劇感和電影感。他的俱樂部/夜店項目藉著還原舞廳空間中，派對結束後的孤寂狀態，被掏空的場景是空虛的心境的投射。超現實感瀰漫於空間中詭異的藍調燈光中，這些影像迴響著已曾發生的歡樂時光，以及對歡樂所作憧憬的悲哀感。場景頓時化為一個心理景觀，當中一遍荒涼。



Dance Hall (Still) 《舞池（寂）》

2013, Archival inkjet print 收藏級噴墨打印, 150 x 187.5 cm, Edition 版本: 6 + 2AP



Dance Hall (Blueness) 《舞池（藍）》

2013, Archival inkjet print 收藏級噴墨打印, 150 x 187.5 cm, Edition 版本: 6 + 2AP



Entrance 《入口》

2013, Archival inkjet print 收藏級噴墨打印, 150 x 187.5 cm, Edition 版本: 3 + AP

Jiang Pengyi

b. 1977, Yuanjiang, Hunan Province, China

Jiang Pengyi graduated from the Beijing Institute of Art and Design in 1999 and the China Academy of Art, Hangzhou in 2014. He has been awarded the Aletti ArtVerona Prize for Photography in 2011, the Jury Grand Prize from the Société Générale Chinese Art Awards in 2010 and the Tierney Fellowship Award from the First Annual Three Shadows Photography Award in 2009. Jiang was invited to participate in the Helsinki Photography Biennial 2012 and was nominated for the Prix Pictet 2012.

His work is collected by CAFA Art Museum (China); DSL Collection (France); Frac des Pays de la Loire (France); Fondazione Banca Aletti (Italy); Guy & Myriam Ullens Foundation Collection (Switzerland); Kadist Art Foundation (France and USA); Tierney Family Foundation (USA); UniCredit Art Collection (Italy and Germany); and White Rabbit Contemporary Chinese Art Collection (Australia). He currently lives and works in Beijing, China.

蔣鵬奕

1977年，生於中國湖南省沅江市

蔣鵬奕於1999年畢業於北京藝術設計學院及於2014年畢業於杭州中國美術學院。蔣氏所獲的獎項包括2011年意大利維羅納博覽會（ArtVerona 2011）的『Aletti攝影獎』、2010年法興銀行『中國藝術獎評委會大獎』及2009年首屆三影堂攝影獎所頒的『美國特尼基金會獎』。蔣氏更獲邀參與2012年赫爾辛基攝影雙年展及被提名2012年Prix Pictet世界環保攝影獎。

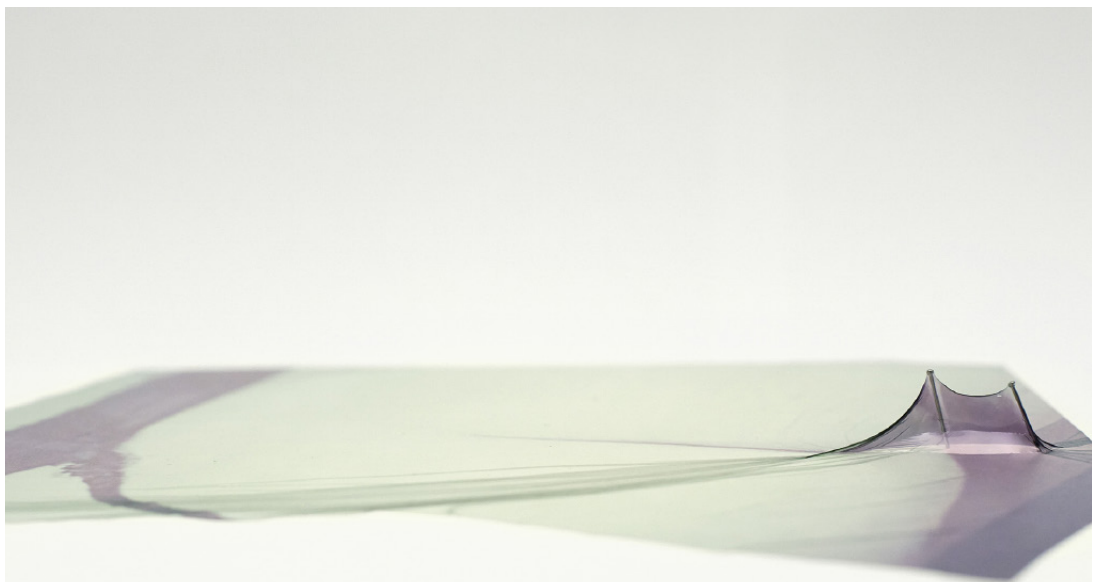
他的作品被中國中央美術學院美術館；法國的DSL藏品；法國盧瓦河當代藝術基金會；意大利Aletti銀行基金會；瑞士尤倫斯基金會；法國及美國Kadist藝術基金會；美國特尼基金會；意大利及德國裕信銀行藝術收藏；及澳洲白兔中國當代藝術收藏所收藏。蔣氏現於中國北京居住及工作。

About the works

Deeply inspired by French surrealist philosopher Georges Bataille's text *L'Erotisme*, Jiang conceived this recent artistic development as an existential inquiry into the solitude of being, and the role of sexuality in human relationality and spirituality. The three series being showcased, *In Some Time* (2015-16), *The Sun Matched with the Sea* (2017) and *Dissolution* (2016-17), forms a thematic exploration and a way of thinking about human mortality through the making of art. The complete series of these new works will be shown concurrently at Jiang Pengyi's current solo exhibition at Blindspot Gallery, "Away from Disgrace".

關於作品

深受法國超現實主義哲學家喬治·巴代伊(Georges Bataille) 著作《情色論》(1957)所啟發，蔣鵬奕近期的藝術創作圍繞存在主義的課題，即肯定人生的孤獨感並探討情慾在人類的連結性和靈性上的意義。蔣氏的三個系列:《在某時》(2015-16)、《海洋匹配太陽》(2017) 和《消融》(2016-17)，通過藝術創作對生命進行主題式的探究及思考。這三個系列將於刺點畫廊舉行的個展“不知羞恥”中同期展出。



Detail shot of *Dissolution* 《消融》詳細圖

About *The Sun Matched with the Sea* series

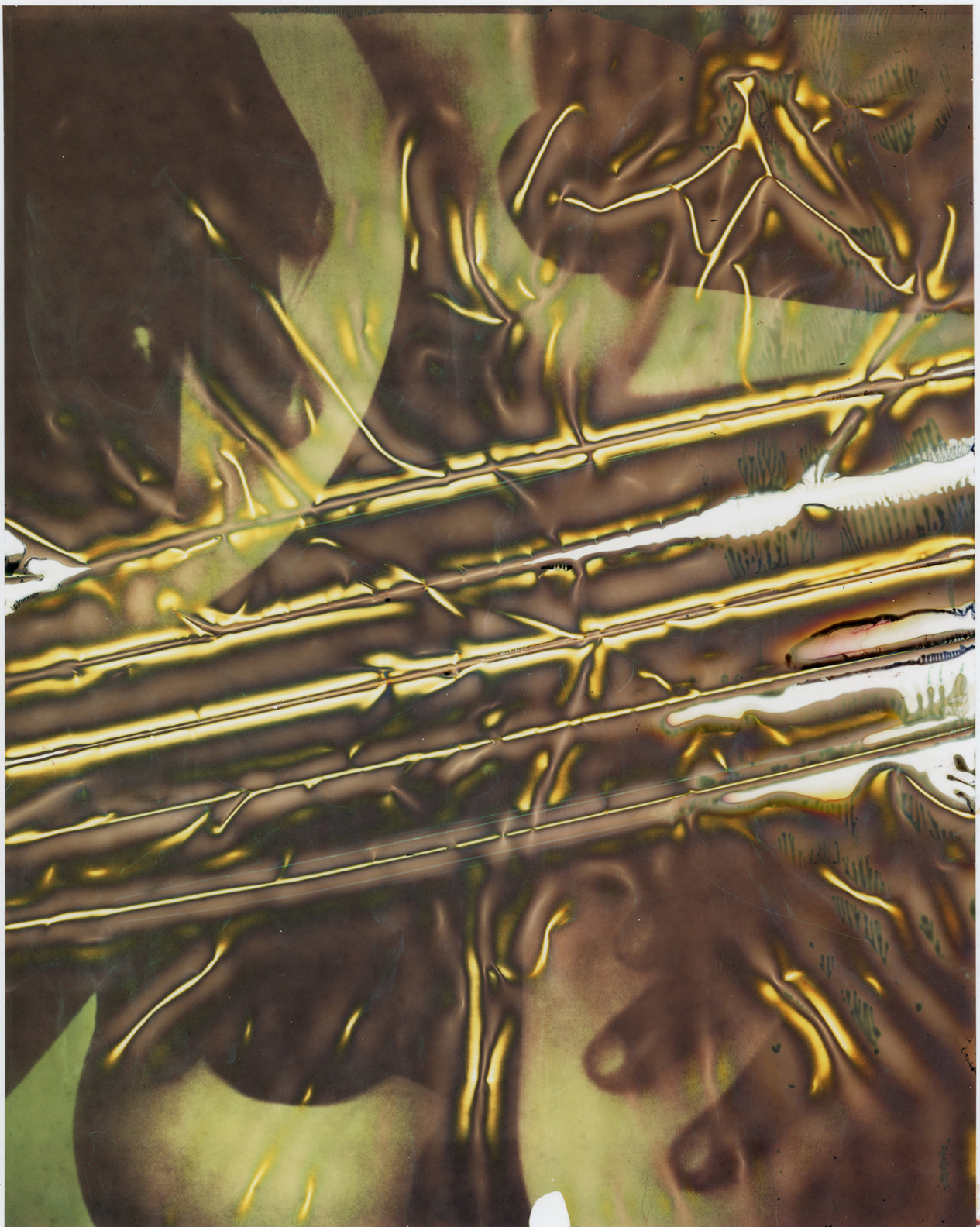
The Sun Matched with the Sea and *Dissolution* are both applications of investigation of instant film, and incorporate found pornographic images gathered from adult magazines. In *The Sun Matched with the Sea*, he first used instant film to re-shoot these erotic images. Then, before the image was fixed in the chemical process, he carried out a series of folding and pressing symbolic of violence and destruction. After development, the image was left with explosive lines of “scars”, one of the symbols of “transgression”¹.

關於《海洋匹配太陽》系列

近年蔣鵬奕不斷以即顯膠片進行實驗創作，《海洋匹配太陽》和《消融》系列也採用了即顯膠片，並應用了搜集得來的成人雜誌照片。在《海洋匹配太陽》系列中，他先以即顯膠片翻拍色情照片，之後在膠片顯影前對其進行一連串象徵暴力和破壞的折疊和施壓，膠片顯影後留下的爆炸式線條的「傷痕」，是一種「踰越」¹的符號。

¹ Georges Bataille, *Erotism: Death & Sensuality*, trans. Mary Dalwood, (San Francisco: City Light Books, 1986) P.63 - 71

¹ 喬治·巴代伊：《情色論》，譯注：賴守正，聯經出版公司，2012年，117-124頁



The Sun Matched with the Sea No.9 《海洋匹配太陽 之九》
2017, Instant film 即顯膠片, 27.5 x 21.5 cm

About *Dissolution* series

In *Dissolution*, the artist directly intervened in the pornographic images through an emulsion lift by dissolving the instant film material and transferring it to an abstract space. The image-bearing emulsion is elevated and draped with small erect pins, transformed into an undulating topography that metaphorises the experiences of self-emancipation and sublimating orgasms. By separating and re-contextualising the image from its original setting, Jiang gives a sculptural body to the once flat images. In addition, he reiterates the reproducibility of photography in tandem with its materiality through the act of recapturing found images with instant film and manipulating the film itself.

關於《消融》系列

在《消融》系列裡，藝術家把色情照片的畫面透過移膜過程消融到一個抽象的載體中，附影像的色膜被微小的釘針支撐著而起伏浮凸，似乎在比喻一種自我脫離、升化的高潮體驗。這個影像被抽離再重置的物理活動過程，將平面影像轉化成物件。另外，透過即顯膠片翻拍現成照片，再在膠片上進行人手加工，使至作品同時呈現了攝影的複製性，及攝影物質的本身。



Dissolution No. 5 《消融 之五》

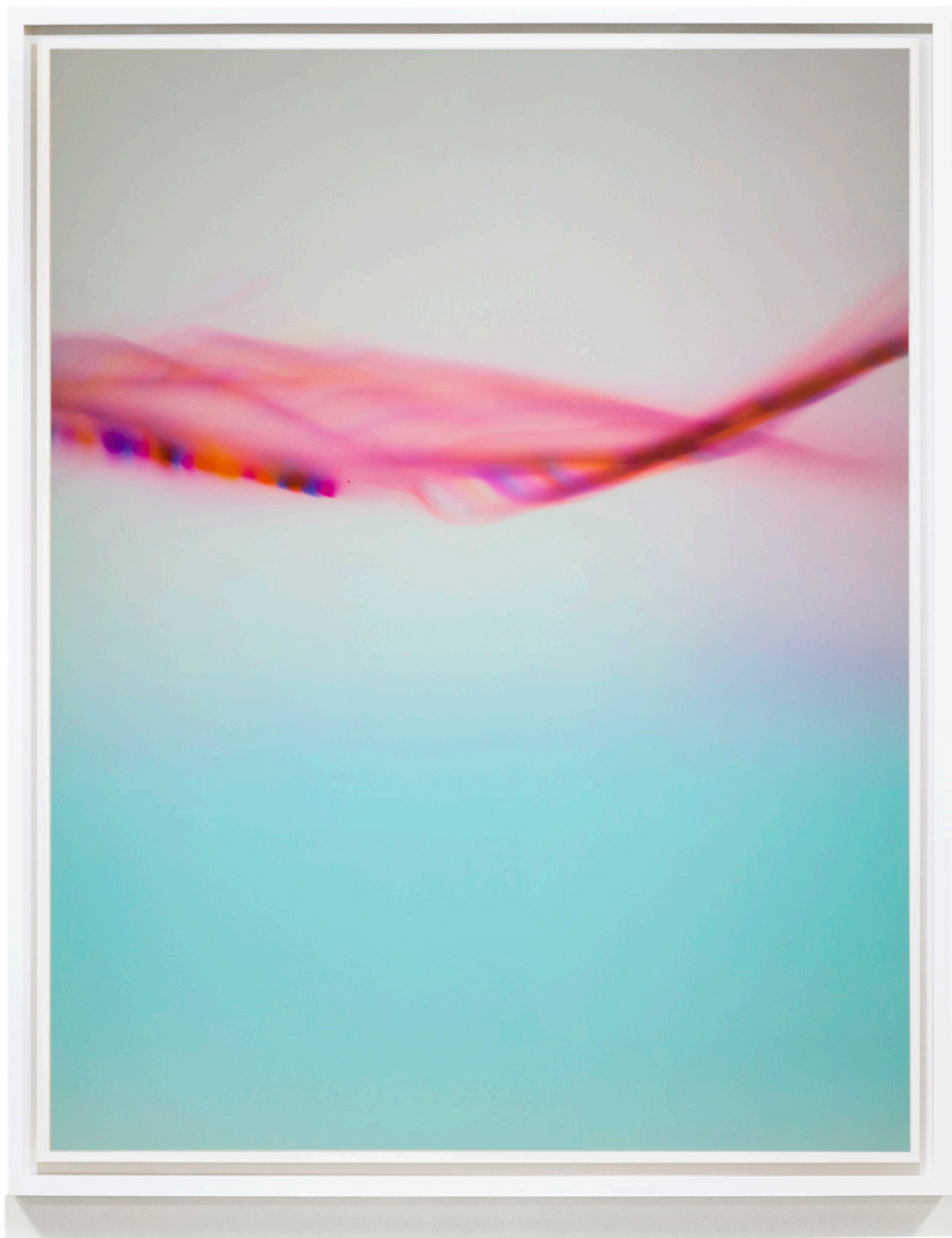
2017, Instant film, acid free cardboard 即顯膠片、無酸卡紙, 27.5 x 21.5 cm

About *In Some Time* series

In Some Time is a series of abstract images of dreamy colours, the result of a cameraless analogue technique in which Jiang personally manipulated the physical contact of coloured fluorescent paper against 4x5 large format photographic film in the darkroom. The former absorbs and emits light, while the latter registers and fixes the light reflection by a silver-salt reaction. Using photography to paint with light, the process is as much about the mastery of photo-chemistry as the pursuit of accidental beauty in the temporary connection between two sensing and reactive bodies.

關於《在某時》系列

《在某時》是一系列夢幻色彩的抽象畫面。影像並非通過攝影機拍攝而成，而是通過藝術家人手讓螢光紙和4 x 5大篇幅攝影膠片在暗房裡進行接觸。螢光紙具吸光和釋放光的特性，而感光的攝影膠片則通過銀鹽化學反應記錄了螢光紙釋放的光芒。予攝影以光繪畫，這個造像過程是對光學作用的掌握，更是一種對兩個異體的連結而產生的偶然美的追求。



In Some Time No. 6 《在某時 之六》

2016, Archival inkjet print 收藏級噴墨打印, 178.6 x 140 cm, Edition 版本: 3 + 2AP

About *Everything Illuminates* series

In a departure from the urban landscapes and digital manipulation in his earlier works, Jiang shifts to a micro, introspective view of inanimate objects in *Everything Illuminates*. The images present surreal glimpses into the intrinsic light that exists in daily objects and illuminate the traces left by the objects' existence on time. The existence of the objects seems peculiar as it is illumined by their glow, their familiar image and function disappear. Such disappearance of image and function seems to suggest a kind of destruction of our existing common association with the objects, while the artist attempts to reveal the autonomous existence of each object.

關於《自有之物》系列

《自有之物》有別於蔣氏早期的作品，從拍攝城市景觀配以數碼處理手法，轉向至呈現靜物中內省、微觀的一面。具超現實感的影像展示了日常物件內存的光芒，並顯現物件的存在在時間中留下的痕跡。物件的存在因自身發放的光芒而顯得異常，它們為人熟悉的形象和功能不再存在。消失了的形象及功能似乎意味著我們對物件既定的認知的一種瓦解，同時，藝術家在嘗試揭示物件的存在的自足性。



Everything Illuminates, White Paper Lit 《自有之物，清涼的心》

2012, Archival inkjet print 收藏級噴墨打印, 56 × 70 cm, Edition 版本: 3 + 2AP

Angela Su

Born in Hong Kong

Angela Su received a degree in Biochemistry from University of Toronto, Canada in 1990, after which she pursued and graduated with a degree in Visual Arts from Ontario College of Art and Design University, Canada in 1994. In 2002, Su had her first solo exhibition “De Humani Corporis Fabrica” at Goethe-Institut Hong Kong. She has also participated in group exhibitions including “Time Test: International Video Art Research Exhibition” (CAFA Art Museum, China, 2016), “Hong Kong Eye” (Saatchi Gallery, UK, 2012), “17th Biennale of Sydney” (Museum of Contemporary Art, Australia, 2010), “Departure” (He Xiangning Art Museum, China, 2009), “Reversing Horizons” (Museum of Contemporary Art, China, 2007) and “Shenzhen Biennale of Architecture and Urbanism” (OCT Shenzhen, China, 2007). Her works are collected by M+ Museum (Hong Kong) and CAFA Art Museum (China). Su currently lives and works in Hong Kong.

徐世琪

生於香港

徐世琪在投身視覺藝術以前，於加拿大多倫多獲生物化學學位，及後於1994年畢業於加拿大安大略藝術設計學院（現安大略藝術設計學院大學）視覺藝術系。徐氏於2002年在香港歌德學院舉行個展“De Humani Corporis Fabrica”，曾參與多個聯展，包括於北京中央美術學院美術館的“時間測試：國際錄像藝術研究觀摩展”（2016）；倫敦薩奇畫廊的“Hong Kong Eye”（2012）；悉尼當代美術館的“第17屆悉尼雙年展”、深圳何香凝美術館的“出境：廣深港澳當代藝術展”（2009）；上海當代美術館的“地軸轉移”（2017）及於第二屆深圳城市建築雙年展（2007）。徐氏的作品被香港M+博物館及北京中央美術學院美術館所收藏。她現於香港居住及工作。

About *Armillaria Mellea*

Trained in both life science and visual art, Su creates drawings, videos and performative works that investigate the perception and imagery of the body, through metamorphosis, hybridity and transformation.

The medium of hair embroidery was chosen at a time when the artist, in a bout of melancholia, decided to do a singular task that is mindless and repetitive. The menial labour of sewing and stitching is monotonous, but nonetheless affirms the agency of the artist. As an organic material, a part of human body, hair provides an anonymous yet universal connection to other beings. In addition, the fecundity of the *armillaria mellea*, the honey fungus, finds a visual analogy in an ejaculating phallus amidst a fountain of reproductive fluid, in the guise of a robustly flowering plant.

Commissioned by Para Site for the exhibition “Ten Million Rooms of Yearning. Sex in Hong Kong” (2014), the work was meant to suggest the sensuous curtains used in massage parlour cubicles.

關於《*Armillaria Mellea*》

受過生物學及視覺藝術的教育，徐世琪的創作以繪畫、錄像及行為藝術等媒介，通過生物變態、混種及轉化的概念，探究人體的知覺和形象。

藝術家選擇以頭髮刺繡作為創作媒介，為求以重複性的動作不假思索地進行及完成任務，來舒解當時憂鬱的心情。縫紉和刺繡對徐氏來說無疑是一種千篇一律的勞動，但仍然能肯定她作為創作者的角色。頭髮是一種有機物料，是人體的一部份，它具有能與其他個體產生連結感的無形力量。再者，藝術家以蜜環菌特強的繁殖力命題，以一株枝節茂密發展的植物，類比性高潮中的陽具如噴泉般釋放精液的狀態。

作品是被Para Site藝術空間展覽 “熱望之房—性與香港”（2014）委託，旨在模彷在按摩室內使用的布簾。



Armillaria Mellea

2014-16, Hair embroidery on silk 髮繡絹本, 168.8 x 117.5 x 5 cm



Detail shot 詳細圖

About *Dianthus caryophyllus conatus*

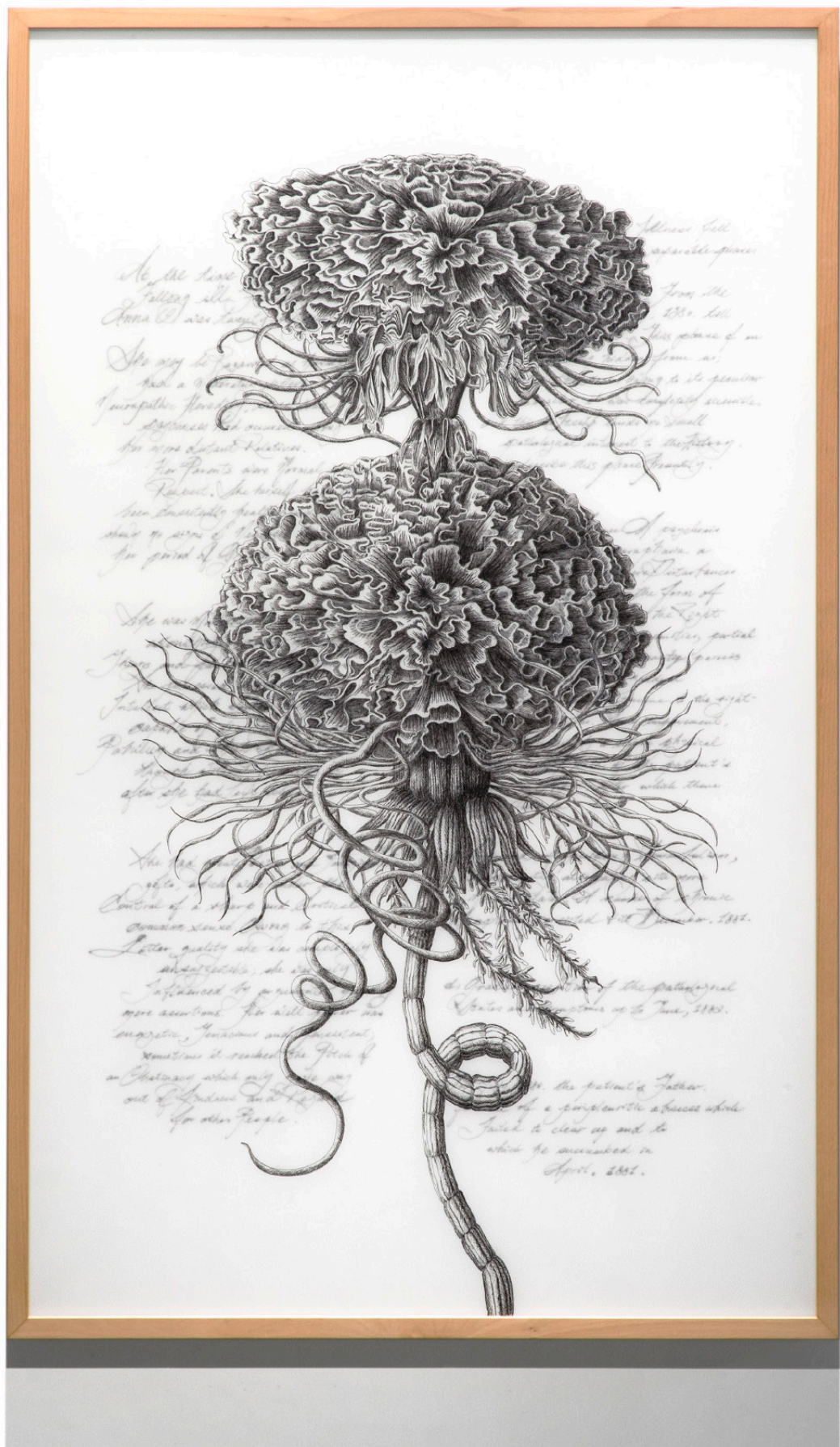
The subject matter of anatomical drawing contains a clear allusion to Leonardo's notebooks, and illustrated anatomy books by naturalists like Vesalius and Linnaeus. The presence of illegible texts on the second layer behind the first translucent drafting film suggests that the drawings convey some kind of authoritative truth. *Dianthus caryophyllus* is the scientific name of carnation, and *conatus* means double in Latin. The double flower is an abnormal phenomenon, a mutation, in which the stamens, its reproductive organ, become petals and emerges as a double. In his book *Studies on Hysteria*, Austrian physician Joseph Breuer painted a botanical, sexual, and aesthetic image of female hysterics, as "the flowers of mankind, as sterile, no doubt, but as beautiful as double flowers."¹ Just as the abnormality and the outsider, their subversiveness and resistance are manifested clearly, as women who are "diagnosed" with hysteria are often the ones who refuse patriarchal values and gender roles.

關於《*Dianthus caryophyllus conatus*》

徐世琪的油墨繪本引用不同的解剖圖的傳統，包括列奧納多·達芬奇（Leonardo da Vinci）的筆記本，以及如解剖學家維薩里（Vesalius）和生態學家林奈（Linnaeus）充滿插圖的書目。半透明的植物繪圖背後有另一層難以辨認的文本，呈現了這些圖畫傳達的一些權威的真理。*Dianthus caryophyllus*是康乃馨的科學名稱，而*conatus*拉丁語的意思是「雙重」。重瓣是一種異常變種，花朵的生殖器官雄蕊，突變成為花瓣，讓另一朵花從中冒出，成為花中花。在《對歇斯底里的研究》中，奧地利醫學家約瑟夫·布魯爾以植物學、性學和美學來描繪女性歇斯底里的形象，

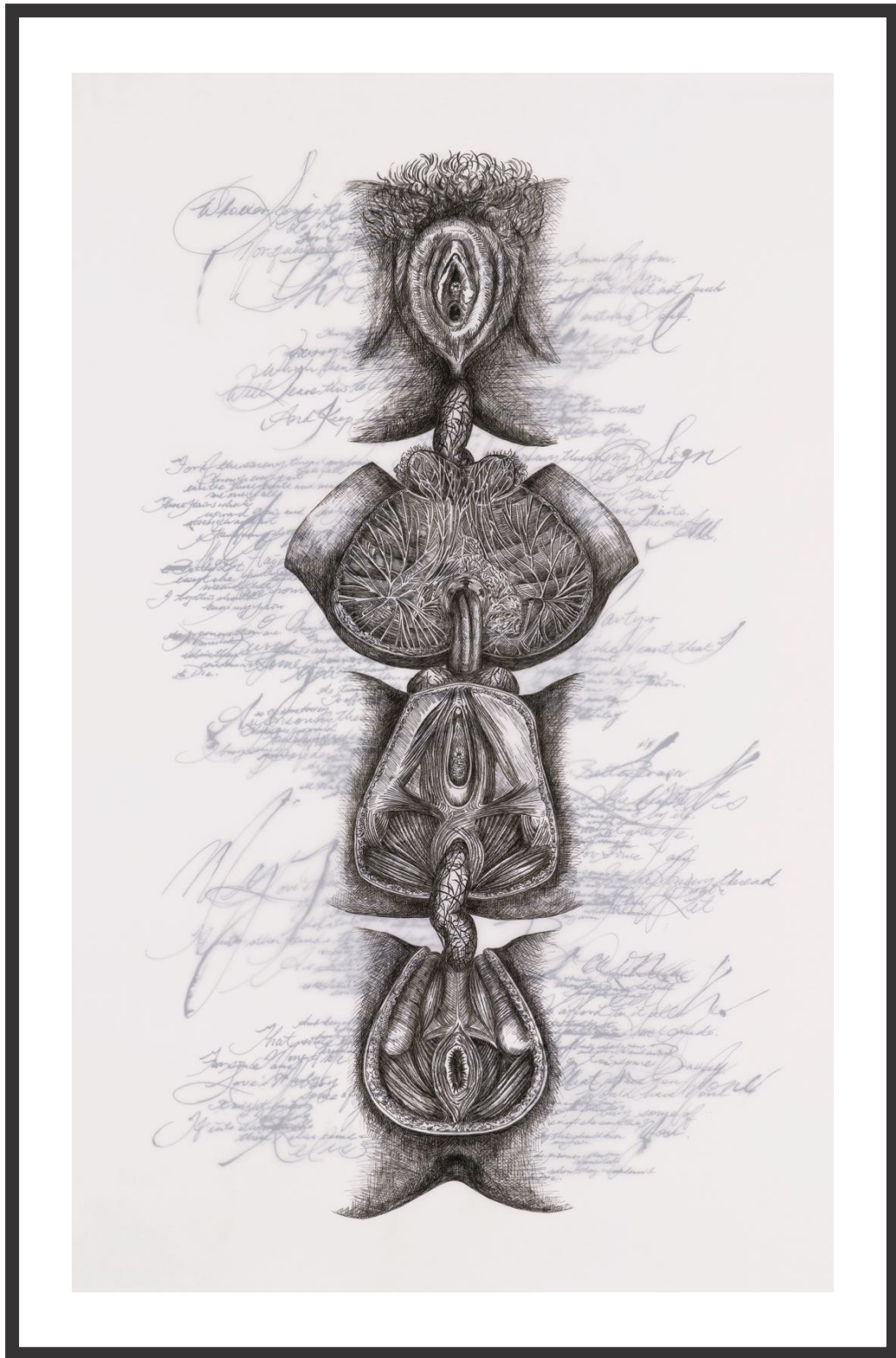
“人性的花（隱喻歇斯底里的女性），毫無疑問是不育的，但像像重瓣的雙花一樣美麗”。如同邊緣群體和外來者，她們的抵抗和顛覆性顯而易見，被診斷患有歇斯底里症的往往是拒絕父權和傳統性別角色的婦女。

¹ Sander Gilman et al., *Hysteria beyond Freud*, (Berkeley and Los Angeles: University of California Press, 1993) P. 291-292



Dianthus caryophyllus conatus

2016, Ink on drafting film 水墨描圖紙本, 123.8 x 77.7 x 4.5 cm



Untitled

2010, Ink on drafting film 水墨描圖紙本, 136 x 90 x 6 cm

Eason Tsang Ka Wai

b. 1986, Hong Kong

Tsang graduated from the School of Creative Media of City University of Hong Kong in 2013 with a major in Photography. Tsang has recently had his first solo exhibition, "Powerless", at Blindspot Gallery in 2016. Tsang participated in various international exhibitions including "BRIC-à-brac: The Jumble of Growth" (Today Art Museum, China, 2016); LOVE HONG KONG: Photographs from Hong Kong (1950-2015)" (Le Quadrilatère, France, 2016), "Familiar Otherness: Art Across Northeast Asia" (Hong Kong Arts Centre, Hong Kong, 2015), "Imagine there's no country, Above us only our cities" (Para Site, Hong Kong, 2015) and "CHINA 8- Works in Progress" (Museum Folkwang, Germany, 2015). In 2013, Tsang was shortlisted for the Hong Kong Contemporary Art Awards 2012 with *Rooftop* series. His work is collected by Hong Kong Heritage Museum. Tsang currently lives and works in Hong Kong.

曾家偉

1986年，生於香港

曾氏於香港城市大學創意媒體學院主修攝影並於2013年畢業。曾氏最近於刺點畫廊舉行個展“徒勞”（2016），曾參與多個展覽包括中國今日美術館的“第三屆今日文獻展：另一種選擇”（2016）；法國Le Quadrilatère的“LOVE HONG KONG: Photographs from Hong Kong (1950-2015)”（2016）；香港藝術中心的“文化碰撞: 穿越東北亞”（2015）；香港Para Site藝術空間的“如果只有城籍沒有國籍”（2015）及德國Museum Folkwang的CHINA 8項目“Works in Progress”（2015）。曾氏於2013年憑《天台》系列入圍香港當代藝術獎2012，他的作品被香港文化博物館所收藏。曾氏現於香港居住及工作。

About the work

Tsang's art often concerns about the theme of existence in urban environment. His recent work reflects a shift of focus from public space in his photographic work to the relatively closed spaces of interior and objects through light boxes and installations. Continuing his play with perspective in his photographic and video works, his lightbox series displays the internal view of the structure of each respective lightbox.

Tsang investigates the internal structure revealed behind the deceptively thin image of consumerism and psychological persuasion. Neat rows of LED lighting panels give a semblance of Apollonian order, cold, rational, disciplined, almost devoid of human touch. However, this momentary collapse of exteriority and interiority also destroys the illusion of a self-luminous entity, if not that of a self-enlightened mind. In a logical progression, the quirkiness of "how does the lightbox work?" quickly becomes the pervasive phenomenology of "how does the image work?" By exposing the inner workings of the ubiquitous device in our modern society, Tsang reverses the power structure that produced them for spectacle and visual pleasure, and questions the semiotic foundation of referential relations.

關於作品

曾家偉的作品以都市生存為主題。他的最新作品呈現了他的創作焦點從攝影作品中的公共空間，轉移到透過燈箱及裝置展示的，相對封閉的室內及物件空間。延續他攝影及錄像作品中對角度的把玩，燈箱作品呈現了其內部結構。曾家偉探究潛藏於象徵消費和精神催眠的燈片背後的燈箱結構。

一排排整齊的LED燈板充滿不帶感性的阿波羅精神式邏輯、理性和規律。可是，這種外在性和內在性的崩潰同時曝露了自有之物的幻覺，甚至是自我啟蒙的荒謬。「燈箱如何運作？」等問題很快演變成現象學認識論的「圖像如何運作？」。藉著呈現這種在都市常見的牆上附物的內部結構，曾氏逆轉了這種製造視覺享受的權力結構，並且質詢了符號學上的基本指涉關係。



Internal structure No.5 《内部結構5》

2017, Light box, slide, LED 燈箱、燈片、LED, 90 x 69.7 x 8 cm, Edition 版本: 3 + AP

Trevor Yeung

b. 1988, Dongguan, Guangdong Province, China

Yeung graduated from the Academy of Visual Arts at Hong Kong Baptist University in 2010. Yeung's practice uses botanic ecology, horticulture, photography and installations as metaphors that reference the emancipation of everyday aspirations towards human relationships. Obsessed with structures and systems, he creates different scales of systems which allows him to exert control upon living being including plant, animal as well as spectators. Yeung has recently had a solo exhibition, "The Sunset of Last Summer", at Blindspot Gallery in 2016. Yeung has participated in exhibitions including "Adrift" at OCAT Shenzhen in China (2016), "CHINA 8 - Paradigms of Art: Installation and Object Art" at Osthaus Museum Hagen 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.

His work is collected by M+ Museum (Hong Kong) and Kadist Art Foundation (France & USA). He currently lives and works in Hong Kong.

楊沛鏗

1988年，生於中國東省東莞

楊沛鏗於2010年畢業於香港浸會大學視覺藝術學院。楊氏採用植物生態、園藝、攝影和裝置來隱喻對人與人之間的關係而得到舒懷。他對系統感到著迷，藉著建立和操控不同規模的系統，同時把觀看者介入其系統當中。楊氏最近於刺點畫廊舉行個展“上個夏天的日落”；他曾參展於澳洲4A Centre for Contemporary Asian Art的“海珠白雲”（2016）；中國OCAT深圳的“他／她從海上來”（2016）；德國Osthaus Museum Hagen的CHINA 8項目“Paradigms of Art: Installation and Object Art”（2015）及中國2014上海雙年展。2015年，楊氏於香港巴塞爾藝術展憑個展“遊園：不太容易做綠色。”成為「寶馬藝術之旅」獎項（BMW Art Journey award）三名入圍藝術家之一。

楊氏的作品被香港M+博物館；法國及美國Kadist Art Foundation所收藏。他現於香港居住及工作。

About *Shore Sitter*

Enigma is an on-going series of Yeung's, where objects like potted plants or fabric are placed in front of the image, obstructing the viewer's line of sight, thus activating a subjective and directive process of looking. The work *Shore Sitter* shows a reclining man on a giant rock by the seaside; the glass surface is eroded and etched in a controlled chemical process that results in traces of translucent spots that resemble watermarks, necessitating a new dimension to looking at the work. On one hand, it engenders conditions closer to daily viewing experiences (looking at things through spectacles with water drops or smudged car windshield). On the other hand, it proves the otherness of the viewer, emphasizing that they stand in a space outside of the one of the image. The viewing process reflexively manifests the viewing itself. In the photograph, the subject's face is covered with a towel, rendering the visual experience unilateral and objectifying.

關於《海岸看更》

《扭擰》是楊沛鏗持續創作的系列。系列一貫以物件例如植物和布料放置於影像前面，以遮擋觀者的視線，繼而引發「主導式」的觀看過程。作品《海岸看更》的畫面中是一個躺在海邊大石上的人，鏡框的玻璃表面經過化學物酸蝕的加工過程，形成了一點一點半透明的、看似水漬的痕跡，為觀看過程打開一個新的維度。一方面，它引導著觀者更接近日常的觀看狀態和經驗（隔著沾了水滴的眼鏡和汽車擋風玻璃看東西）；另一方面，它又證明著觀者所在的是影像之外的空間。這種觀看的過程因而呈現了觀看的本身。而畫面中的主角眼睛上蓋著毛巾，亦帶來了觀看時單向式的、擬物式的視覺。



Shore Sitter 《海岸看更》

2017, Archival inkjet print, etching on museum glass 收藏級噴墨打印、雕刻、博物館級玻璃, 43.5 x 63.5 x 4.5 cm

About *Our home is too small for you*

Our home is too small for you is an installation consisting of ready-made objects, and its major components include an Italian terracotta lion-shaped pot foot and three Chinese ceramic figurines. The former was brought back from the artist's travels in Rome; these kinds of terracotta lion-shaped pot feet are common fixtures in European gardens, where they function as the stone foundations to outdoor planting pots. The latter are three ceramic humanoid figurines used as decorative elements in traditional Chinese Bonsai. In a reversal of roles and thus identities, the little figurines are lifting the lion-shaped pot foot; the once foundational lion suddenly becomes a decorative furnishing, while the little figurines take on the weight of a functional support. Both are gardening objects, but now the lowly is elevated and the delicate is debased. The terracotta lion and the ceramic figurines have different cultural-geographical origins, and exist in contrasting settings and contexts (public-private, outside-inside, decorative-functional). By aligning and cohabitating the two objects, the artist effectively links together two opposing systems. The playful manipulation on structures and purposes is a call to reflect the construction of systems of meaning, as well as to question the prescriptive identities we take for granted.

The work title *Our home is too small for you* originates from the artist's mother's objection to storing the terracotta lions at home based on spatial, fengshui and aesthetic concerns.

關於《我們的家對你來說太細》

《我們的家對你來說太細》是一個利用現成物構成的裝置，構成部份主要包括一只意大利赤土陶獅子型花盆腳墊及三個中國人型陶瓷小人像。獅子型腳墊是藝術家到訪羅馬旅行後帶回來的，其功能是承托花盆的器具，普見於一般歐洲的花園裡。三個陶瓷書僮像則是傳統中國盆景中的小裝飾。在角色身分的逆轉中，陶獅腳墊被放置於小雕像上面，前生作為承托器具的陶器獅頓時成為了具裝飾性的「擺設」，而小雕像的裝飾功能卻被其輔助功能所取替。同為園藝裝飾用品，本來卑微的腳墊被抬高，精緻的裝飾被貶低。獅子及書僮的造像來自東西方不同的文化背景、存在於不同的場所，藝術家透過將這兩種物品並置，將兩個具對立性的系統連結在一起；更透過把玩它們的結構和功能，反思物質的內涵意義的系統與其構成，質疑人們對身分象徵理所當然的認知。

作品名稱《我們的家對你來說太細》來自藝術家母親基於家居面積、風水美學的考慮，對楊把陶器獅放置家中所下的評語。



Our home is too small for you 《我們的家對你來說太細》
2017, Terracotta, clay figurine 紅陶泥、陶公仔, 28 x 27 x 20 cm

About *Island 5050*

In the *Island* series, to imitate natural landscape, a plant or a pumice is built into a framed image. As the organic object requires constant care from its owner, the one-way relationship between the owner and the artwork transforms into a participatory one. The processed 3-dimensional rock emerges from the 2-dimensional flat image, manifesting a reciprocal duality between the world of things and the world of representation. As English metaphysical poet John Donne muses, “No man is an island, entire of itself.” The truism of the pre-photography 17th century still stands: the image cannot exist on its own, just as the world cannot turn its back on its own representation.

關於《五十五島》

《Island》是楊沛鏗另一持續創作的系列。藝術家將植物或岩石放於照片裝置中以模仿自然景象。由於有機物質需要恆常的照料，作品將人類與藝術品的關係由單向轉變成雙向的關係。三維的加工了的石從二維的平面世界浮出，衍生的關係呈現影像與立體世界的互動雙生。正如英國玄學派詩人約翰·鄧恩（John Donne）道：「沒有人能自全，沒有人是孤島。」（李敖譯）十七世紀攝影出現前的道理現今亦存，圖片既不能自成一體，世界亦不能摒棄自己的影像。



Island5050 《五十五島》

2016, Archival inkjet print, pumice 收藏級噴墨打印、浮石, 53 x 53 x 11 cm

Kabinett

Wang Qingsong

b. 1966, Daqing, Heilongjiang Province, China

Wang graduated from the Oil Painting department of the Sichuan Academy of Fine Arts in 1993. His artistic practice involves photography and video, exploring themes of consumerism, urbanization and western influences in the culture of post-modern China. He is most acclaimed for his elaborately staged tableaux photography, shot in massively scaled sets constructed in the studio.

His work is collected by the International Center of Photography (USA), Philadelphia Museum of Art (USA), San Francisco Museum of Art (USA), Victoria and Albert Museum (UK), Maison Européenne de la Photographie (France), MUMOK (Austria), National Gallery of Victoria (Australia), Mori Art Museum (Japan), Daegu Art Museum (Korea), and Central Academy of Fine Arts (China), among others. Wang currently lives and works in Beijing.

策展角落

王慶松

1966年，生於中國黑龍江省大慶市

王慶松於1993年畢業於四川美術學院油畫系。王氏的藝術創作透過攝影及錄像去探討消費主義、都市化及西方對後現代中國文化的影響。王氏著名以工作室內建構規模龐大的場景並拍攝精心設置的舞台攝影。

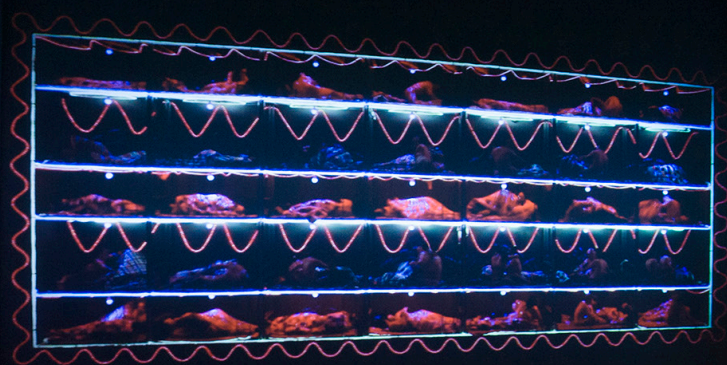
他的作品被美國紐約的國際攝影中心、美國費城藝術博物館、美國舊金山現代藝術博物館、英國維多利亞與艾伯特博物館、法國歐洲攝影之家、地利維也納現代美術館、澳洲維多利亞國家藝術館，日本森美術館，韓國Daegu Art Museum及中國中央美術學院等機構所收藏。王氏現於中國北京居住及工作。

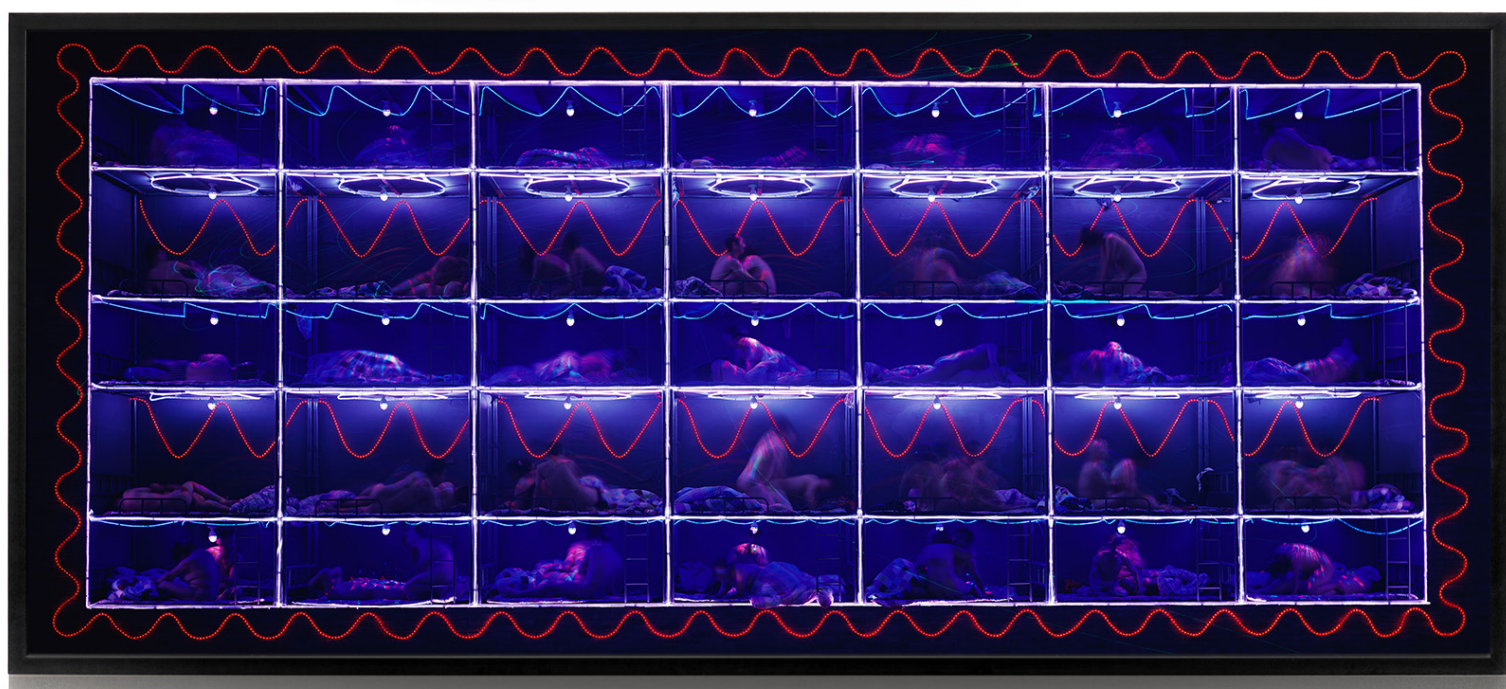
About *Happy Bed*

Wang Qingsong's *Happy Bed* is filmed in one still shot in which the large screen is divided into 35 cell-like bed spaces dimly lit by flashing lights in garish colours, the setting is suggestive of a brothel or a raunchy nightclub. Against the ambience sound of a throbbing heartbeat, naked couples became distinguishable in the cells and appear to be engaging in sexual congress. The scene is neither erotic nor pornographic, but carnal and ritualistic. Post-nuptial, the couples revert to their cocoons and the surreal scene returns to an empty pulsation of throbbing heartbeats, awaiting the next cycle. Exploring the primal and universal drives of reproduction and mating, the artist considers the work "an ultrasound image of life in the womb, throbbing, strong, unstoppable".

關於《幸福被窩》

王慶松的《幸福被窩》是一段以固定鏡頭拍攝的5分鐘錄像。人工建構的場景被分成35格床位般狹小的私人空間；色彩庸俗的燈光在昏暗的環境中閃動著，令人聯想起妓院或低級夜店。伴隨著心跳聲，一對對赤裸的伴侶逐漸在床格中浮現，並開始進行無意識的交配行為。場面沒有期望中的情色感，取而代之的是一種儀式感。交配結束後，男女返回被窩的蟲蛹，畫面在撲撲的心跳聲中回到原形，等待下一循環。藝術家透過作品探索人類對生殖及交配的原始慾望，並將作品比喻為一幀超聲波影像——「透視子宮裡搏動、強烈而無可阻擋的生命」。

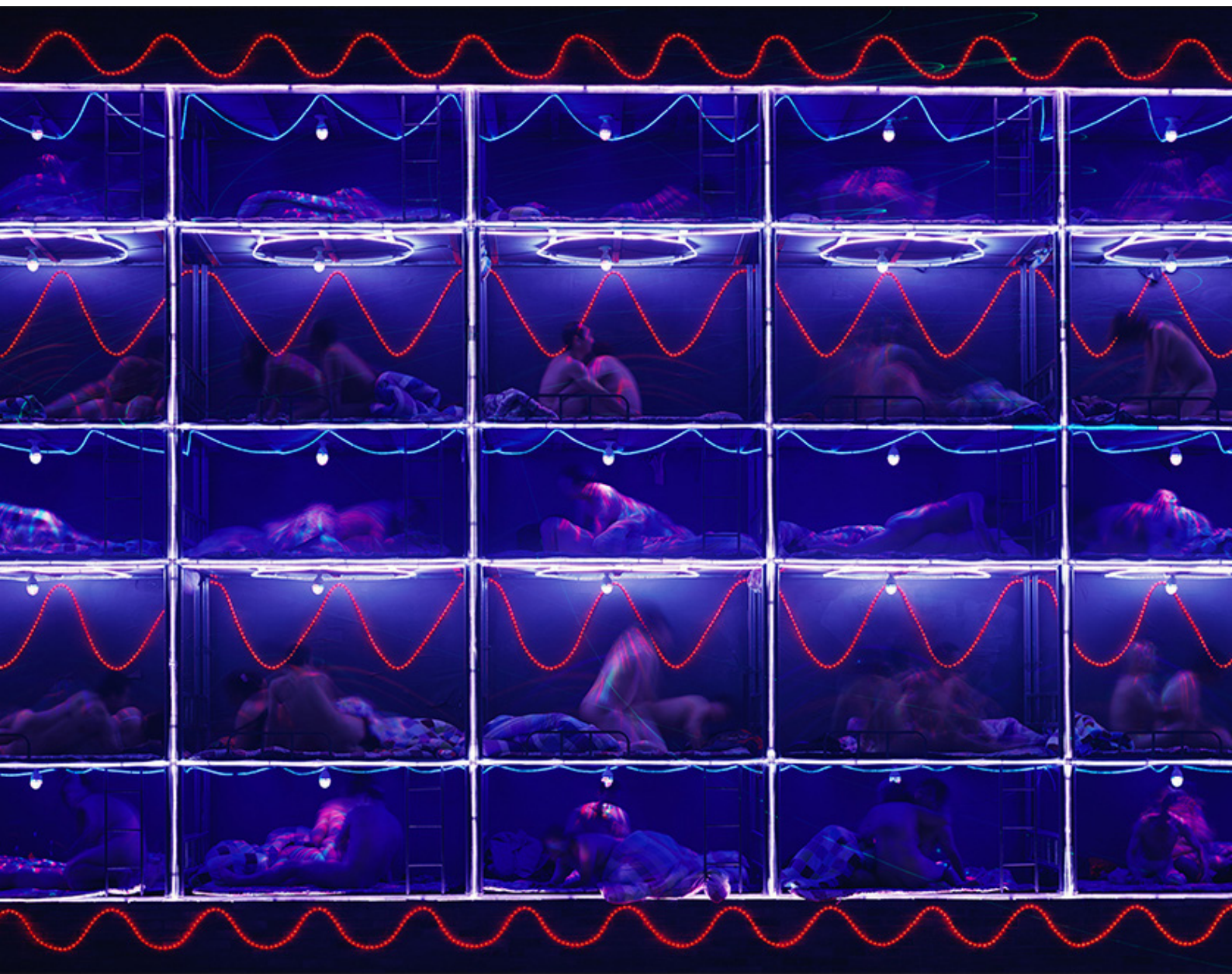




Happy Bed 《幸福被窝》

2014, HD DV 高清录像, 5'00", Edition 版本: 6 + 2AP /

2014, C-print, 85 x 200 cm, Edition 版本: 6 + 2AP



Detail shot 詳細圖

FOR IMMEDIATE RELEASE

**Blindspot Gallery will participate in GALLERIES and KABINETT at
Art | Basel HONG KONG 2017**

**GALLERIES: Chen Wei, Jiang Pengyi, Angela Su, Eason Tsang Ka Wai and Trevor Yeung
KABINETT: Wang Qingsong**

Date: 23 – 25 March 2017

Venue: GALLERIES booth 3C40, 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 23-25 March 2017 with an exhibition featuring the works by mainland Chinese artists Chen Wei and Jiang Pengyi, as well as Hong Kong artists Angela Su, Eason Tsang Ka Wai and Trevor Yeung. Wang Qingsong's newest video work will also be featured for our participation in KABINETT.

Blindspot Gallery will showcase the photographic works that reveal the recent developments in the art practices of three Mainland Chinese artists. Photographic works from Chen Wei's dance/club series will be presented, in which he stages meticulously constructed man-made scenes that mimic the socio-cultural environments of dances and revelries. Jiang Pengyi will participate with his newest works from *The Sun Matched with the Sea*, *Dissolution* and *In Some Time* series, featuring dreamy abstracts and unique objects made of instant film materials. Other new works of Jiang Pengyi are concurrently on exhibition in "Away from Disgrace", Jiang's solo show at Blindspot Gallery.

On the other hand, three local Hong Kong artists will put on view mixed media works inspired and made from diverse sources and materials. Angela Su will participate in the Art Basel Hong Kong with her signature anatomical drawings that revolve around the biomorphic forms of plants, human bodies and texts. Through the metamorphosis of

figuration, symbols and representations, Su contemplates on the idea of beauty, the suffering of the physical body and freedom of the soul. Eason Tsang Ka Wai will participate with a newly made lightbox that exposes the inner workings of the ubiquitous device in our modern society, inverting the power structure that produced them for spectacle and visual pleasure. Trevor Yeung will participate in the fair with a new installation, *Our home is too small for you*, as well as new works from his ongoing *Enigma* and *Island* series, combining found objects, fragments of nature and photographic images. The installations create organic systems wherein networks of relationality and control are imposed upon the viewers.

Blindspot Gallery is also proud to participate in the inaugural KABINETT section of Art Basel Hong Kong with the special screening of *Happy Bed*, the newest video work by Wang Qingsong. Exploring the primal and universal drives of reproduction and mating, the artist considers the work “an ultrasound image of life in the womb, throbbing, strong, unstoppable”. It is a grand and impressively staged spectacle, showing 35 naked couples engaging in sexual congress each in their own cell space in a massive five-leveled bunk bed constructed by the artist. The work premiered in 2015 in Museum Folkwang (Essen, Germany) as part of the “CHINA 8” exhibitions.

About Blindspot Gallery

Set up in 2010, Blindspot Gallery is a Hong Kong-based contemporary art gallery with a primary focus on contemporary photography and image-based works, amongst other media in contemporary art. The gallery represents both emerging and established artists, mainly from Hong Kong and the region but also beyond.

For enquiries and media interviews, please contact Ms. Lesley Kwok at 2517 6238 or by email info@blindspotgallery.com

即時發佈

刺點畫廊參展香港巴塞爾藝術展2017

畫廊薈萃 GALLERIES：陳維、蔣鵬奕、徐世琪、曾家偉和楊沛鏗

策展角落 KABINETT：王慶松

二零一十七年三月二十三日至三月二十五日

地點: 香港會議展覽中心展覽廳3展位3C40

刺點畫廊將於三月二十三日至三月二十五日於香港會議展覽中心的香港巴塞爾藝術展「畫廊薈萃」(GALLERIES) 展出陳維、蔣鵬奕、徐世琪、曾家偉和楊沛鏗的影像及多媒體作品，以及於「策展角落」(KABINETT) 展出王慶松最新的錄像作品。

刺點畫廊將展出三位中國藝術家的攝影作品，呈現他們藝術創作旅程中的最新脈絡。陳維的俱樂部系列，以精心營造的人工場景模擬夜店中帶社會性的狂歡舞蹈場景。蔣鵬奕的最新作品系列《海洋匹配太陽》、《消融》及《在某時》，包括色彩夢幻的抽象影像和以即顯膠片製作的獨一作品。蔣氏其餘的新作品將於刺點畫廊舉行的個展“不知羞恥”中同期展出。

除此以外，三位香港本地藝術家將會以混媒體作品和裝置參與藝術展。徐世琪的解剖圖式畫作主題圍繞植物、動物、人體和文字的混合變態。她藉著形狀、符號和現象的變質性，去探索美學的意義、肉體的痛苦和靈魂的解放。曾家偉的最新燈箱作品，藉著呈現這種在都市常見的牆上附物的內部結構，去逆轉這種製造視覺享受的權力結構。楊沛鏗的展出作品包括最新裝置作品《我們的家對你來說太細》及持續進行的《扭擰》系列和《島》系列的新增作品。楊氏的創作結合動植物、園藝、拾得物、攝影和裝置，塑造出能對觀看者施加操控的有機系統。

刺點畫廊將參與香港巴塞爾藝術展首次舉行的「策展角落」，以投影方式展示王慶松最新錄像作品《幸福被窩》。藝術家透過《幸福被窩》探索人類對繁殖及交配的原始慾望，並將作品比喻為一幀超聲波影像——「透視子宮裡搏動、強烈而無可阻擋的生命」。藝術家把人工建構的場景分成35格床位，每一個狹小的私人空間都有一對伴侶進行充滿著集體儀式感的交配行為。作品在2015年“CHINA 8”展覽於Museum Folkwang（德國埃森）首次展出。

關於刺點畫廊

創辦於2010年，刺點畫廊是一間建基於香港的當代藝術畫廊，畫廊以當代攝影及影像主導的創作為重點，同時亦展出其他當代藝術媒介。畫廊展出新晉和著名藝術家，他們主要是來自香港及亞洲地區的藝術家，但亦有海外的藝術家。



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Opening hours: Tue - Sat, 10:30am - 6:30pm; closed on public holidays