

The Sunset of Last Summer  
Trevor Yeung

上個夏天的日落  
楊沛鏗

24.9 - 19.11.2016

## About the exhibition

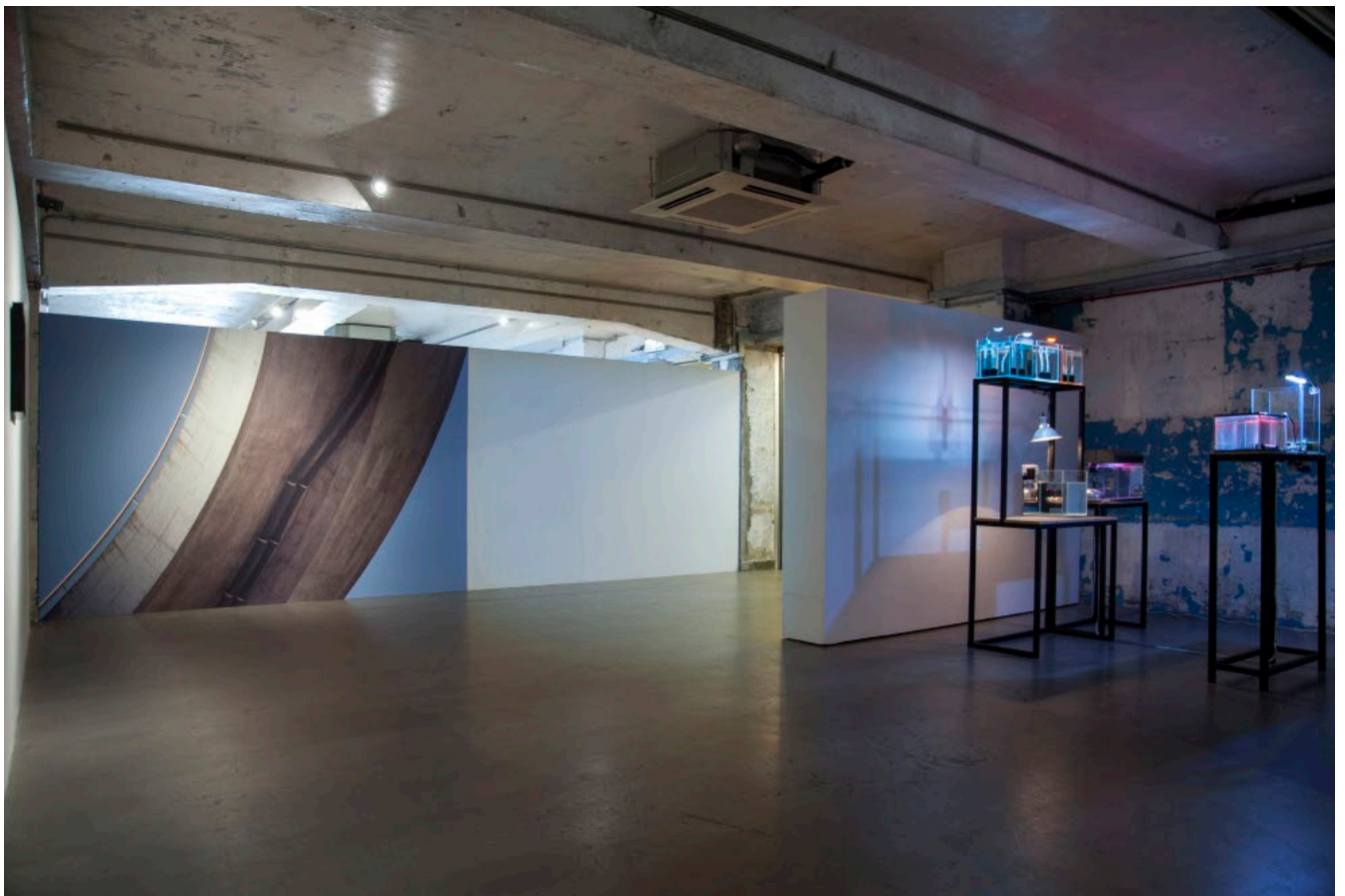
The impetus for Trevor Yeung's work often stems from his inner conflicts. "The Sunset of Last Summer" opens with his memory of a past love affair. Continuing on his use of plants and horticulture, aquatic life, photography and installation as metaphors for the relationship between people in his artistic creation, Yeung also constructs a mode of narration oriented around viewing experiences through the hidden and interactive relationship between image, object, space and the viewer. The exhibition presents a kind of human inertia steeped in nostalgia and selective memory. Memories are always beautiful—in watching the sunrise and sunset, in viewing art, is one seeking some kind of pre-determined memory and imagination, or the experience of viewing?

## 關於展覽

楊沛鏗創作的出發點往往源自他的內在矛盾，“上個夏天的日落”以一段已故戀情的回憶作開首。延續他一貫採用植物及園藝、水中生態、攝影和裝置來隱喻人際關係的創作脈絡，並透過影像、物件、空間和觀者之間隱藏的互動關係，建構一種以觀看經驗主導的敘事方式。展覽表述出一種總是緬懷過去，及對回憶進行局部選取的人類慣性狀態。回憶總是美好的——觀看日出日落，觀看藝術，是為了追求某種預設的回憶和想像，還是觀看過程本身的經驗？







### **About Trevor Yeung (b. 1988)**

Born in 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. 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. He currently lives and works in Hong Kong.

### **關於楊沛鏗（生於1988年）**

生於中國廣東省東莞，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。楊氏曾參展於中國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）3名入圍藝術家之一。他現於香港居住及工作。



***The Saddest Sunset (Taipei)* /**

《最傷心的日落（台北）》

2016

Digital inkjet print / 數碼噴墨打印

76.5 x 110cm (image size / 圖片尺寸)

86.2 x 119.8 x 4.5 cm (framed size / 外框尺寸)

Three photography works titled *The Saddest Sunset* that evoke memories of a past love affair. *The Saddest Sunset* deliberately avoids the decisive moments that people love to capture, but encapsulates the moment that precede and the one that follows the sunset. The photographs illuminate manmade traces that have been washed by sunlight and ultraviolet. While the nature of 'That has been' of photography cannot be worn away, the memories of the moment captured are lost like the colours in a faded photograph.

<sup>1</sup>Roland Barthes (1980), *Camera Lucida*, P.115, Hill & Wang, France.

3張名為《最傷心的日落》的攝影作品記載著一段已故戀情的回憶。《最傷心的日落》刻意迴避人們喜愛捕捉的決定性時刻，而拍攝日落之前和之後的瞬間。照片呈現被陽光及紫外線洗禮後留下的人為痕迹，攝影「此曾在」（That-has-been）<sup>1</sup>的本質雖不能被磨掉，但對那一刻的回憶卻如退色的照片般一去不覆。

<sup>1</sup>羅蘭·巴特(1980)，《明室-攝影札記》，第115頁，Hill & Wang, 法國。





***The Saddest Sunset (La Perouse) /***

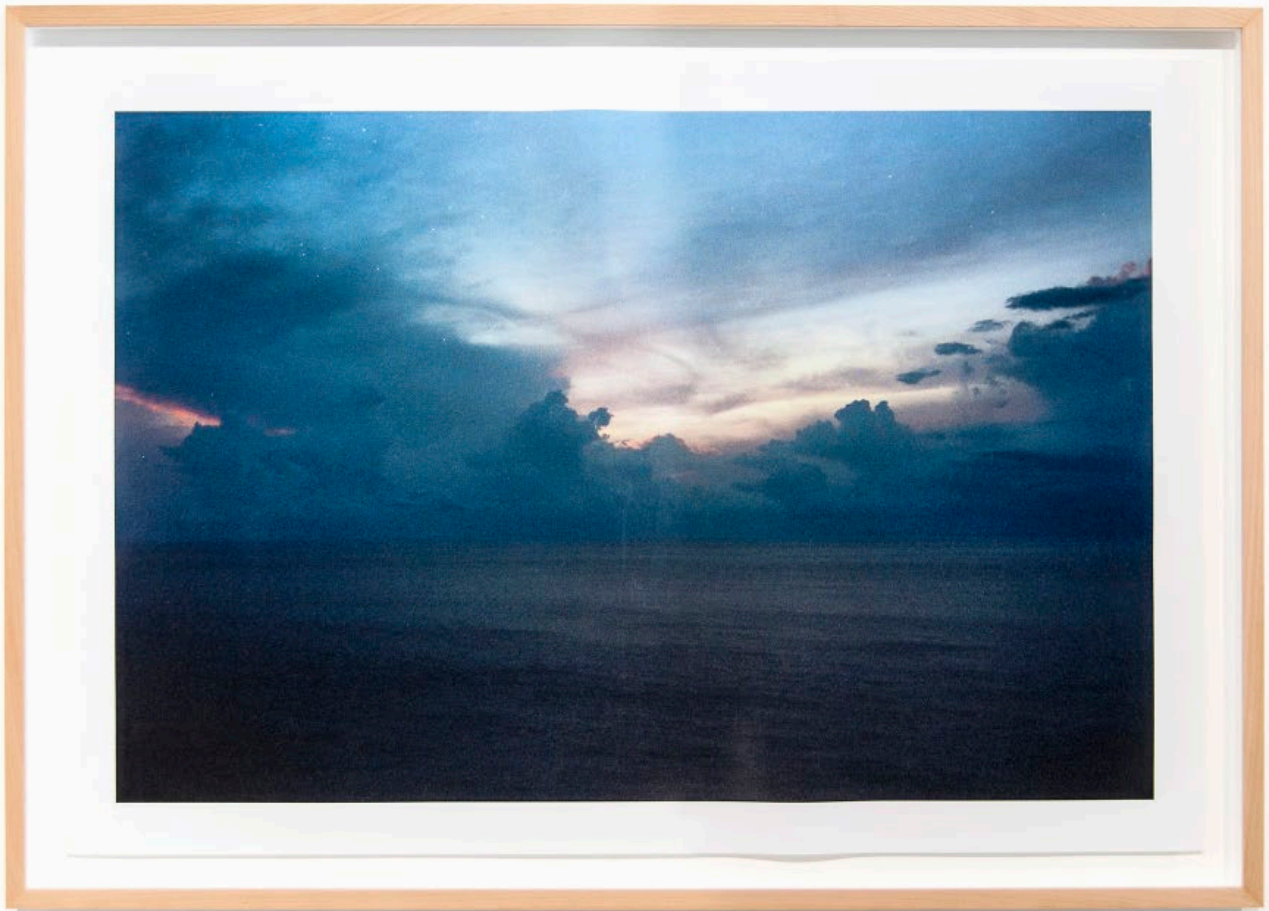
《最傷心的日落（拉彼魯茲）》

2016

Digital inkjet print / 數碼噴墨打印

76.5 x 110cm (image size / 圖片尺寸)

86.2 x 119.8 x 4.5 cm (framed size / 外框尺寸)



***The Saddest Sunset (Kenting) /***

《最傷心的日落（墾丁）》

2016

Digital inkjet print / 數碼噴墨打印

76.5 x 110cm (image size / 圖片尺寸)

86.2 x 119.8 x 4.5 cm (framed size / 外框尺寸)





***Pineapple Sea (Tear)*** / 《菠蘿的海（眼淚）》  
2016

Billbergia saundersii, wooden wash stand, brass basin, Tree fern planter /  
彩虹水塔花、木製臉盆架、銅臉盆、樹蕨花盆  
137 x 46 x 40 cm (wooden wash stand / 木製臉盆架)  
Plant size variable / 植物尺寸不定

*Pineapple Sea* is two installation works comprising of plants. The work revolves around the water-retaining capacity of the tropical plant bromeliad, which serves as a source of water for itself and insects, while turning the bodies of dead insects into nutrients for the plant. A metaphor for the opposing yet complementary relationship between people in the civilised society.

《菠蘿的海》是2組以植物組成的裝置，作品以熱帶植物積水鳳梨能存聚水份的特性，為自己及其他昆蟲提供水源的同時，亦將死亡的昆蟲轉換成自己的營養所需，來比喻文明社會中的互利而對立的人際關係。



(Close up / 局部)





***Pineapple Sea (Lobster)* / 《菠蘿的海（龍蝦）》**

2016

Neoregelia Fireball, stainless steel sink, metal halide lamp, tubes,  
pump, polyurethane foam sponge /

火球積水鳳梨、不銹鋼水槽、金屬鹵化物燈、膠管、泵、聚氨酯發泡海綿

136 x 110 x 65 cm

Plant size variable / 植物尺寸不定





(Close up / 局部)





**Sunset Light / 《日落光》**

2016

Candle with reddish orange flame, candle stand, travertine /  
橙紅色火焰蠟燭、燭台、洞石

44 x 22.5 x 22.5 cm (candle stand and travertine)

*Sunset Light* is an installation of candles placed on a palm-tree shaped candle holder, which invites the participation of the audience to take part in it by lighting up the candles. The candles give out a stunning and fleeting radiance in a mix of blue, orange and pink colours, recalling one's memory of watching sunset.

《日落光》是一組由蠟燭和棕櫚樹形燭台構成的裝置，觀眾被介入燃點蠟燭，蠟燭發放由藍變橙紅尤如日出日落的光芒，令人驚艷卻一瞬即逝，勾起無數觀看夕陽的回憶。



***Last Summer Sunset*** / 《最後夏天的日落》  
2016

Candle, candle stands, wooden table / 蠟燭、燭台及木檯  
108 x 33 x 33 cm

The palm tree shaped candle stand is covered in thick layers of congealed wax, as the afterglow of the sunset is rendered as a state for consumption.

棕櫚樹形的燭台上堆了一層一層厚厚的、凝固了的蠟液，日落的過後餘暉被轉化成可被消費的形態。



(Close up / 局部)



***The Cave*** / 《洞穴》  
2016

Table cloth, wood, cocktail tables, ceiling fans, LED lights /  
檯布、木板、高檯、吊扇、LED燈  
Size variable / 尺寸不定

*The Cave* takes its inspirations from the Chinese garden. Placed inside a long and narrow passage, the work comprises three tables of different heights. In the flickering light, the table clothes gently sway to the breeze, revealing the space beneath the table top that they are intended to cover. It also unveils the entrance to another space, offering a “sanctuary” that people need in their struggle for survival and rest.

大型裝置《洞穴》的創作靈感源自中國園林的場景。置身狹長的通道，作品由3張不同高度的檯組成，在頻閃的燈光下，檯面上的檯布隨風飄動，若隱若現地暴露了檯布掩蓋的檯底，偶然打開了通往另一個空間的入口，提供了一個避難和休憩的場所。





(Close up / 局部)



**Three to Tango / 《三人探戈》**

2016

Tibia fusus, vitrine / 長鼻鳳凰螺、寶籠

49.7 x 30 x 30 cm

Three sets of sculpture installations made of specimen shells are *Three to Tango*, *Wiped off the face of the earth*, and *Born with Two Hearts*. A love trilogy, the works allude to the human tendency to romanticise, and their fascination with and bias towards sex.

3件由貝殼標本組成的雕塑裝置構成了愛情三部曲：《Born with Two Hearts》、《三人探戈》和《冚家鑊》，作品隱喻人們對事物浪漫化的傾向及對性的迷思與偏見。



(Close up / 局部)





***Wiped off the face of the earth / 《田家鏟》***  
2016

Siliquaria armata, vitrine / 蚯蚓螺、寶籠  
37 x 16 x 16 cm





(Close up / 局部)



***Born with Two Hearts***

2016

Chicoreus brunneus, vitrine / 黑千手螺、寶籠

37 x 16 x 16 cm



(Close up / 局部)





**Cacti (15cm) / 《仙人球（15cm）》**  
2016

Blowfish, clay pot, sand / 河豚、陶盆、海砂  
25 x 18 x 18 cm

In the *Cacti* series, specimens of fugu are rendered in the form of plants. Through this work the artist questions the nature of objects and the meaning of appearance, satirising people's selective understanding and their numbness towards the mundane.

在《仙人球》中，河豚標本以盆栽的面貌呈現，藝術家藉此質問事物的本質和外貌的意義，諷刺人們對事物的選取性認知，和對生活習以為常的麻木。





***Cacti (12.5cm)*** / 《仙人球（12.5cm）》  
2016

Blowfish, clay pot, sand / 河豚、陶盆、海砂  
21 x 15 x 15 cm



***Cacti (9.8cm)* / 《仙人球（9.8cm）》》**  
2016

Blowfish, clay pot, sand / 河豚、陶盆、海砂  
15.5 x 14 x 14 cm





(Close up / 局部)





**Greenhouse Sitter / 《溫室看更》**

2016

Archival inkjet print / 收藏級噴墨打印

40 x 60 cm (image size / 圖片尺寸)

43 x 63 x 4.4 cm (framed size / 外框尺寸)

Edition of 3 / 版本：3



***Sleeping Bikes*** / 《淺睡中的單車》

2016

Archival inkjet print / 收藏級噴墨打印

40 x 60 cm (image size / 圖片尺寸)

40.8 x 60.8 x 3.3 cm (framed size / 外框尺寸)

Edition of 3 / 版本：3





***Music Box (bedroom) /***

《音樂盒（睡房）》

2016

Fish tank, steel structure and aquarium equipment /

魚缸、鐵架、水族用品

Size variable / 尺寸不定

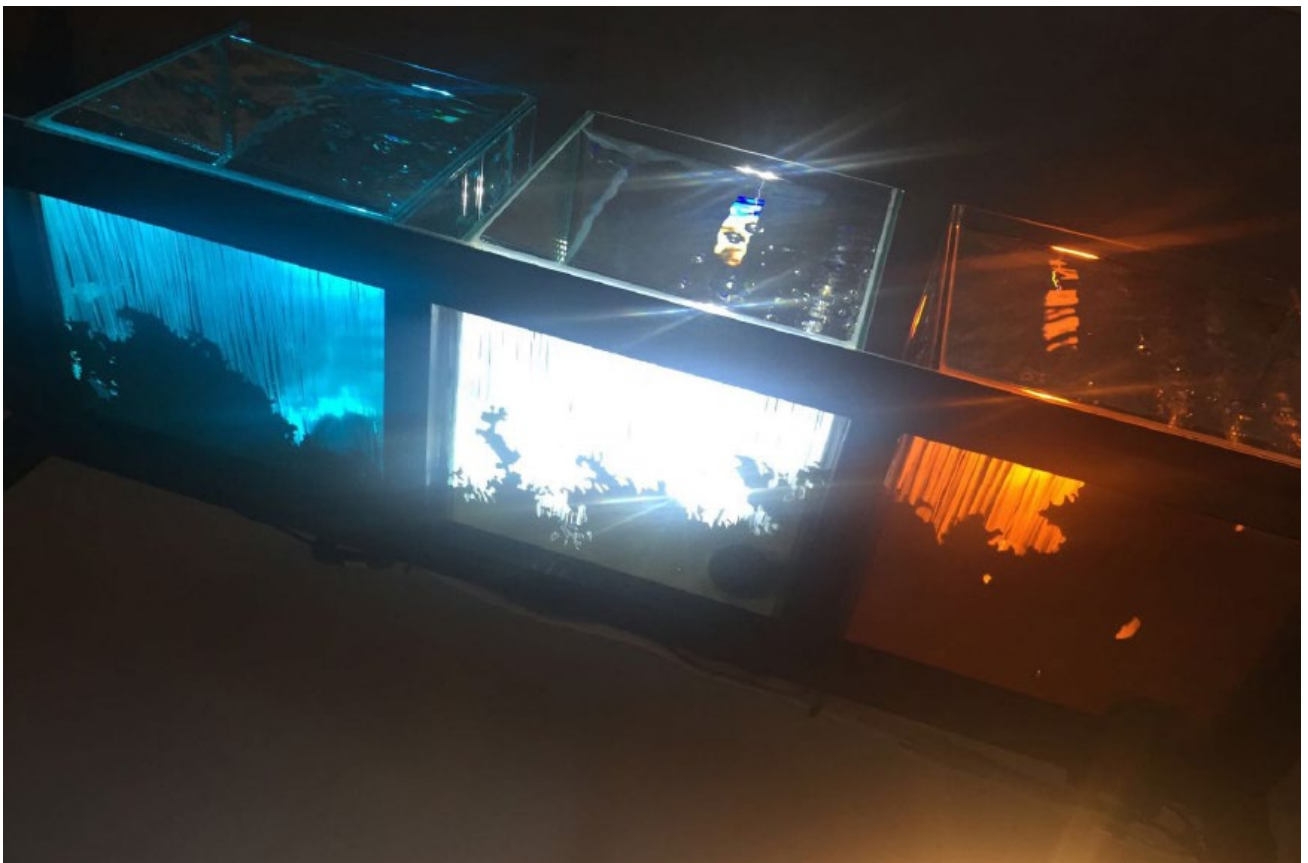
A large-scale installation, *Music Box (bedroom)*, is comprised by 7 fish tanks. The lights in the water and the sound of the fish tank pumps pinpoint the interaction between the aquatic life and human activity, creating an introspective and microcosmic space.

The work was exhibited in “Adrift” at OCT Contemporary Art Terminal - OCAT Shenzhen in China.

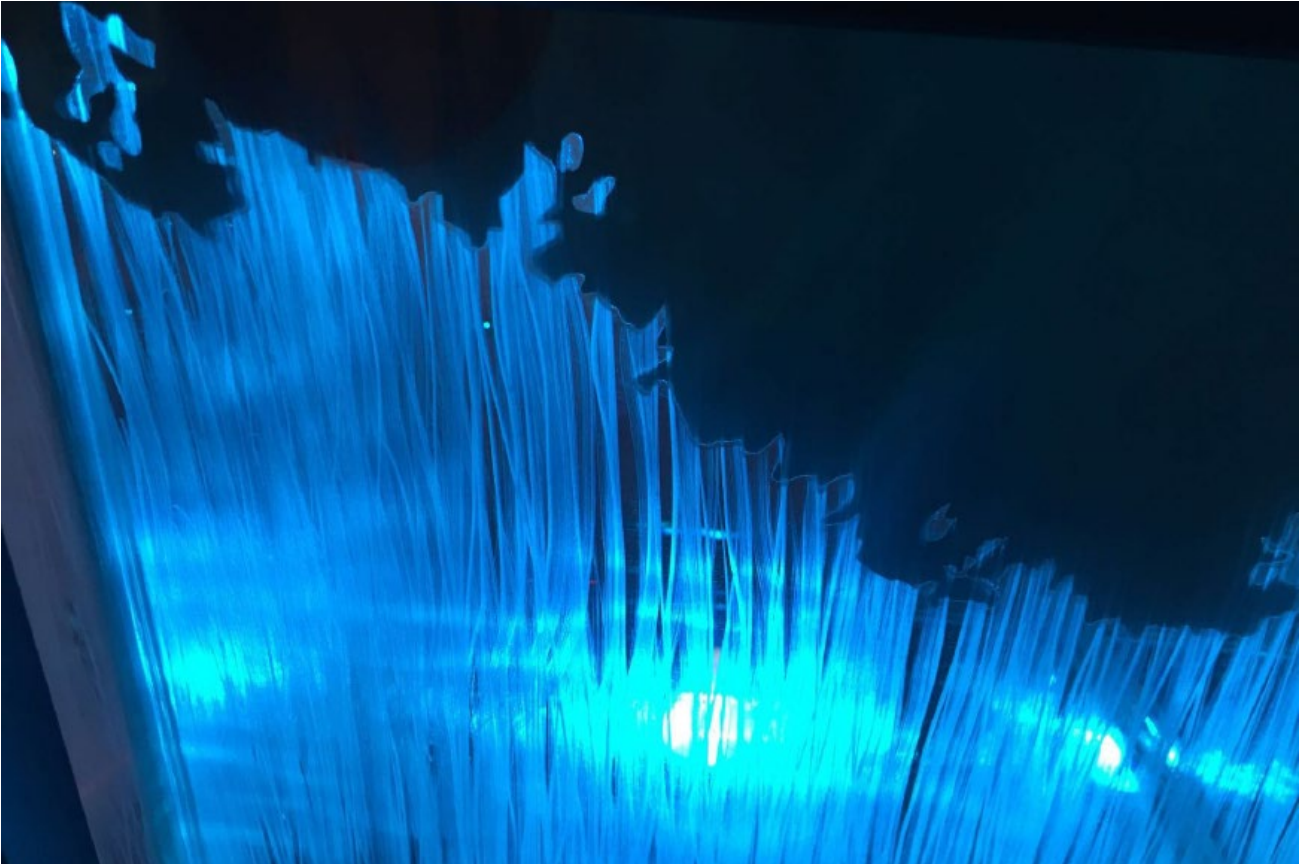
大型裝置《音樂盒（睡房）》由7個魚缸組成，魚缸中水的光影、魚缸水泵的聲音，藉著水生生態和人類活動的互動建構出一個內省、微觀的歇息空間。

作品曾於中國OCAT深圳的“他／她從海上來”（2016）展出。





(Close up / 局部)



(Close up / 局部)





***Down the Bridge* / 《橋下》**

2016

Digital inkjet print, sticker / 數碼噴墨打印、貼紙

Size variable / 尺寸不定

Edition of 3 / 版本：3



## Artist Biography

### Solo Exhibitions

- 2016 “The Sunset of Last Summer”, Blindspot Gallery, Hong Kong
- 2015 “no pressure :)”, Zurcher Hochschule der Kunste ZHdK, Zurich, Switzerland  
“Garden Cruising: It’s not easy being green”, Booth: Blindspot Gallery,  
Art|Basel Hong Kong 2015, Hong Kong Convention and Exhibition Centre, Hong Kong
- 2014 “That Dog at That Party”, Gallery EXIT, Hong Kong
- 2013 “Trevor Yeung’s Encyclopedia”, Observation Society, Guangzhou, China
- 2012 “seven gentlemen”, HARDNECK.hk, Hong Kong  
“the bedroom show”, the artist’s bedroom, Hong Kong
- 2011 “Cherry Pop”, Blue Lotus Gallery, Hong Kong  
“System 01”, Art HK11, Booth: 1A Space, Hong Kong Convention and Exhibition Centre,  
Hong Kong

### Group Exhibitions

- 2016 “ASIA NOW: Paris Asian Art Fair 2016”, Booth: Blindspot Gallery, 9 Avenue Hoche, Paris,  
France  
“Sea Pearl White Cloud”, 4A Centre for Contemporary Asian Art, Sydney, Australia  
“Sea Pearl White Cloud”, Observation Society, Guangzhou, China  
“Daguerréotypes”, Neptune, Hong Kong  
“Art|Basel Hong Kong 2016”, Booth: Blindspot Gallery, Hong Kong Convention and  
Exhibition Centre, Hong Kong  
“Next Destination: Hong Kong Exhibition of William Lim’s Living Collection”, Sotheby’s  
Hong Kong Gallery, Hong Kong  
“Adrift”, OCT Contemporary Art Terminal - OCAT Shenzhen, Shenzhen, China
- 2015 “Scenarios of Time”, The Fourth Art Sanya, Ullens Center for Contemporary Art,  
Beijing, China  
“Peepshow”, Long March Space, Beijing, China  
“Des hôtes: a foreigner, a human, an unexpected visitor”, Spring Workshop, Hong Kong  
“Photo Shanghai 2015”, Booth: Blindspot Gallery, Shanghai Exhibition Centre,  
Shanghai, China  
“Works in Progress”, CHINA 8, MKM Museum Küppersmühle für Moderne Kunst,  
Duisburg, Germany  
“After/Image”, Studio 52, Hong Kong  
“A Hundred Years of Shame - Songs of Resistance and Scenarios for Chinese Nations”,  
Para Site, Hong Kong

“Under the Influence”, Floor5 ½, Hong Kong

“The 2<sup>nd</sup> CAFAM·Future Exhibition: Observer-Creator - The Reality Representation of Chinese Young Art”, CAFA Art Museum, Beijing, China

- 2014 “Social Factory”, Shanghai Biennale, Power Station of Art, Shanghai, China
- “Hong Kong Bestiary”, Platform China, Hong Kong
- “78os”, Blindspot Gallery, Hong Kong
- “Bloom”, Eslite Gallery, Taipei, Taiwan
- “Conditions”, Destination Beijing, Beijing, China
- “The Part In The Story Where A Part Becomes A Part Of Something Else”, Witte de With, Rotterdam, the Netherlands
- “Ten Million Rooms of Yearning. Sex in Hong Kong”, Para Site, Hong Kong
  
- 2013 “Jungle II - A Thriving Morphology: we all sleep alone”, Platform China, Hong Kong
  
- 2012 “Scalable Strategies”, Gallery EXIT, Hong Kong
- “Why Do Trees Grow Till the End?”, Gallery EXIT, Hong Kong
- “circuit”, Gallery EXIT, Hong Kong
  
- 2011 “Look! For Food”, Detour 2011, Former Police Married Quarters, Hong Kong
- “shadow in the dark”, Gallery EXIT, Hong Kong
  
- 2010 “ArtAlive@Park”, Hong Kong Park, Hong Kong
- “New Trend 2010”, Cattle Depot Artist Village, Hong Kong
- “SOLOS - AVA Graduation Exhibition 2010”, Hong Kong Baptist University, Hong Kong
- “SCOOP - Photography Exhibition”, Hong Kong Baptist University, Hong Kong
  
- 2009 “Little Coterie”, L3 Gallery, Jockey Club Creative Arts Centre (JCCAC), Hong Kong

#### Awards

- 2015 BMW Art Journey award - shortlisted
  
- 2010 AVA Graduation Exhibition - Blue Lotus Gallery Award

#### Collections

M+ Museum, Hong Kong  
Kadist Art Foundation

## 藝術家履歷

### 個展

- 2016 “上個夏天的日落”，刺點畫廊，香港
- 2015 “no pressure :)”，ZHdK蘇黎世藝術學院，蘇黎世，瑞士  
“遊園：不太容易做綠色。”，展位：刺點畫廊，香港巴塞爾藝術展，  
香港會議展中心，香港
- 2014 “該聚會裡的那隻狗”，安全口畫廊，香港
- 2013 “楊沛鏗的百科全書”，觀察社，廣州，中國
- 2012 “七位先生”，HARDNECK.hk，香港  
“睡房展”，藝術家臥室，香港
- 2011 “Cherry Pop”，藍蓮花畫廊，香港  
“體系01”，香港國際藝術展，展位：1A空間，香港會議展覽中心，香港

### 聯展

- 2016 “ASIA NOW: Paris Asian Art Fair 2016”，展位: Blindspot Gallery，9 Avenue Hoche，  
巴黎，法國  
“海珠白雲”，4A Centre for Contemporary Asian Art，悉尼，澳洲  
“海珠白雲”，觀察社，廣州，中國  
“Daguerréotypes”，惑星海王，香港  
“香港巴塞爾藝術展2016”，展位：刺點畫廊，香港會議展覽中心，香港  
“下一個目的地：香港林偉而Living Collection個人收藏展”，蘇富比藝術空間，香港  
“他／她從海上來”，OCAT深圳，深圳，中國
- 2015 “時間圖景”，第四屆三亞藝術季，尤倫斯當代藝術中心，北京，中國  
“窺視秀”，長征空間，北京，中國  
“Des hôtes: a foreigner, a human, an unexpected visitor”，Spring Workshop，香港  
“上海藝術影像展”，展位：刺點畫廊，上海展覽中心，上海，中國  
“Works in Progress”，CHINA 8，MKM Museum Küppersmühle für Moderne  
Kunst，Duisburg，德國  
“After/Image”，Studio 52，香港  
“土尾世界－抵抗的轉喻和中華國家想像”，Para Site藝術空間，香港  
“Under the Influence”，五層半，香港  
“第二屆CAFAM未來展：創客創客－中國青年藝術的現實表征”，中央美術學院美  
術館，北京，中國



- 2014 “社會工廠”，上海雙年展，上海當代藝術博物館，上海，中國  
“香港動物寓言集”，站台中國當代藝術機構，香港  
“78os”，刺點畫廊，香港  
“青春”，誠品畫廊，台北，台灣  
“身體後台”，目的地DESTINATION，北京，中國  
“故事的部分當那部分成為別的東西的一部分”，Witte de With當代藝術中心，鹿特丹，荷蘭  
“熱望之房 - 性與香港”，Para Site藝術空間，香港
- 2013 “獨自入眠”，站台中國，香港
- 2012 “伸縮計”，安全口畫廊，香港  
“為何樹會長到最後？”，安全口畫廊，香港  
“環行”，安全口畫廊，香港
- 2011 “看！食物”，Detour 2011，前已婚警察宿舍，香港  
“漆黑中的影子”，安全口畫廊，香港
- 2010 “藝錠公園”，香港公園，香港  
“出爐2010 - 藝術系畢業生聯展”，牛棚藝術村，香港  
“SOLOs - 視覺藝術院畢業展2010”，香港浸會大學視覺藝術院，香港  
“SCOOP - 攝影展”，香港浸會大學視覺藝術院，香港
- 2009 “小圈子”，賽馬會創意藝術中心，香港

#### 獎項

- 2015 寶馬藝術之旅 - 入選
- 2010 AVA畢業展 - Blue Lotus Gallery Award

#### 收藏

香港M+博物館  
Kadist Art Foundation

**FOR IMMEDIATE RELEASE**

**“The Sunset of Last Summer” by Trevor Yeung**

**24 September - 19 November 2016**

**Opening Reception: 24 September 2016, Saturday, 4 - 6:30pm**  
**Artist will be present.**

Venue: Blindspot Gallery (15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong)

Opening hours: Tuesday to Saturday, 10am to 6pm (Sunday and Monday by appointment only); closed on public holidays



Blindspot Gallery is pleased to present the latest solo exhibition “The Sunset of Last Summer” of Hong Kong artist Trevor Yeung. Continuing on his use of plants and horticulture, aquatic life, photography and installation as metaphors for the relationship between people in his artistic creation, Yeung also constructs a mode of narration oriented around viewing experiences through the hidden and interactive relationship between image, object, space and the viewer.

The impetus for Yeung’s work often stems from his inner conflicts. “The Sunset of Last Summer” opens with his memory of a past love affair. The

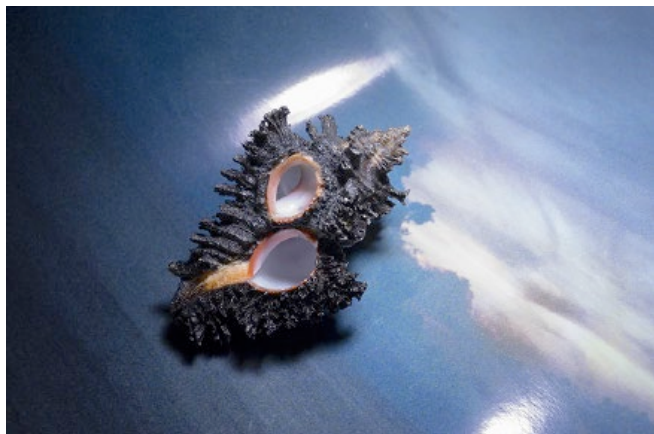
showcase of photography and installations comprising different materials such as plants, specimen shells and candles spells an everyday, personal and private space and atmosphere. The exhibition presents a kind of human inertia steeped in nostalgia and selective memory. Memories are always beautiful— in watching the sunrise and sunset, in viewing art, is one seeking some kind of pre-determined memory and imagination, or the experience of viewing?

The exhibition opens with three photography works titled *The Saddest Sunset* that evoke memories of a past love affair. *The Saddest Sunset* deliberately avoids the decisive moments that people love to capture, but encapsulates the moment that precede and the one that follows the sunset. The photographs illuminate manmade traces that have been washed by sunlight and ultraviolet. While the nature of ‘That has been’<sup>1</sup> of photography cannot be worn away, the memories of the moment captured are lost like the colours in a faded photograph.

*Pineapple Sea* is two installation works comprising of plants. The work revolves around the water-retaining capacity of the tropical plant bromeliad, which serves as a source of water for itself and insects, while turning the bodies of dead insects into nutrients for the plant. A metaphor for the opposing yet complementary relationship between people in the civilised society.

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<sup>1</sup> <sup>1</sup> Roland Barthes (1980), *Camera Lucida*, P.115, Hill & Wang, France.



*Sunset Light* is an installation of candles that invites the audience to take part in it by lighting up the candle, which gives out a stunning and fleeting radiance in vermillion. The work contrasts the installation placed right next to it, *Last Summer Sunset*, whose palm tree shaped candle stand is covered in thick layers of congealed wax, as the afterglow of the sunset is rendered as a state for consumption.

Entering a different space of the exhibition, the large-scale installation *The Cave* takes its inspirations from the Chinese garden. Placed inside a long and narrow passage, the work comprises three tables of different heights. In

the flickering light, the table clothes gently sway to the breeze, revealing the space beneath the table top that they are intended to cover. It also unveils the entrance to another space, offering a “sanctuary” that people need in their struggle for survival and rest.

Beyond the passage are three sets of sculpture installations made of specimen shells, *Three to Tango*, *Wiped off the face of the earth*, and *Born with Two Hearts*. A love trilogy, the works allude to the human tendency to romanticise, and their fascination with and bias towards sex.

Another large-scale installation, *Music Box (bedroom)*, is comprised by seven fish tanks. The lights in the water and the sound of the fish tank pumps pinpoint the interaction between the aquatic life and human activity, creating an introspective and microcosmic space.



The exhibition closes with the set of *Cacti* on the table, where specimens of fugu are rendered in the form of plants. Through this work the artist questions the nature of objects and the meaning of appearance, satirising people’s selective understanding and their numbness towards the mundane.

The artist will be present at the opening reception. Interviews are welcome and can be arranged.

### About Trevor Yeung

Born in 1988 in 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. 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. He currently lives and works in Hong Kong.

### About Blindspot Gallery

Set up in 2010, Blindspot Gallery is a Hong Kong-based contemporary art gallery, that has 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](mailto:info@blindspotgallery.com)

Image captions:

**Trevor Yeung**, “The Sunset of Last Summer” concept image, 2016

**Trevor Yeung**, “The Sunset of Last Summer” concept image, 2016

**Trevor Yeung**, *Cacti* (12.5 cm), 2016, Blowfish, clay pot, sand

(Image courtesy of artist and Blindspot Gallery)



即時發佈

“上個夏天的日落”－ 楊沛鏗個展

二零一六年九月二十四日至十一月十九日

開幕酒會：二零一六年九月二十四日，星期六下午 4 時至 6 時 30 分  
藝術家將出席開幕酒會。

地點：刺點畫廊（香港黃竹坑道 28 號保濟工業大廈 15 樓）

開放時間：星期二至星期六，上午 10 時至下午 6 時（星期日及星期一只供預約）；公眾假期休息

刺點畫廊最新展覽展出香港藝術家楊沛鏗的最新個展“上個夏天的日落”。延續他一貫採用植物及園藝、水中生態、攝影和裝置來隱喻人際關係的創作脈絡，並透過影像、物件、空間和觀者之間隱藏的互動關係，建構一種以觀看經驗主導的敘事方式。

楊沛鏗創作的出發點往往源自他的內在矛盾，“上個夏天的日落”以一段已故戀情的回憶作開首。通過攝影、由不同元素包括植物、貝殼、標本和蠟燭組成的裝置，營造出日常、個人和私密的空間和氣氛。展覽表述出一種總是緬懷過去，及對回憶進行局部選取的人類慣性狀態。回憶總是美好的一一觀看日出日落，觀看藝術，是為了追求某種預設的回憶和想像，還是觀看過程本身的經驗？



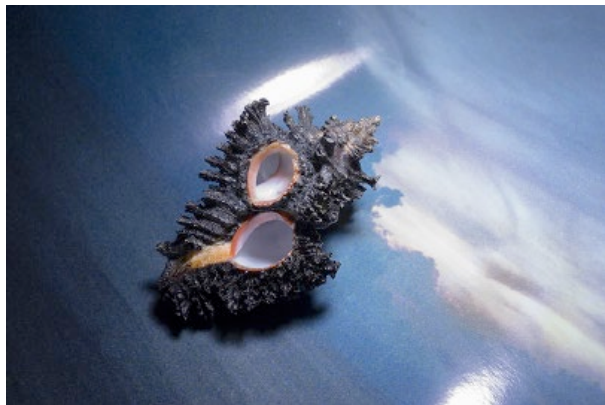
展覽以 3 張名為《最傷心的日落》的攝影作品作開首，記載著一段已故戀情的回憶。《最傷心的日落》刻意迴避人們喜愛捕捉的決定性時刻，而拍攝日落之前和之後的瞬間。照片呈現被陽光及紫外線洗禮後留下的人為痕迹，攝影「此曾在」(That-has-been)<sup>1</sup>的本質雖不能被磨掉，但對那一刻的回憶卻如退色的照片般一去不覆。

《菠蘿的海》是 2 組以植物組成的裝置，作品以熱帶植物積水鳳梨能存聚水份的特性，為自己及其他昆蟲提供水源的同時，亦將死亡的昆蟲轉換成自己的營養所需，來比喻文明社會中的互利而對立的人際關係。

《日落光》是一組由蠟燭構成的裝置，觀眾被介入燃點蠟燭，蠟燭發放如日出日落的橙紅光芒，令人驚艷卻一瞬即逝；作品對照著側旁的另一組裝置《最後夏天的日落》，棕櫚樹形的燭台上堆了一層一層厚厚的、凝固了的蠟液，日落的過後餘暉被轉化成可被消費的形態。

進入展覽的另一空間－大型裝置《洞穴》的創作靈感源自中國園林的場景。置身狹長的通道，作品由 3 張不同高度的枱組成，在頻閃的燈光下，枱面上的枱布隨風飄動，若隱若現地暴露了枱布掩蓋的枱底，偶然打開了通往另一個空間的入口，提供了一個避難和休憩的場所。

<sup>1</sup> 羅蘭·巴特（1980），《明室－攝影札記》，第 115 頁，Hill & Wang，法國。

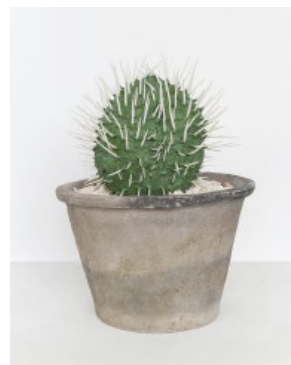


隧道後，3 件由貝殼標本組成的雕塑裝置構成了愛情三部曲：《Born with Two Hearts》、《三人探戈》和《冚家鏟》，作品隱喻人們對事物浪漫化的傾向及對性的迷思與偏見。

另一組大型裝置《音樂盒（睡房）》由 7 個魚缸組成，魚缸中水的光影、魚缸水泵的聲音，藉著水中生態和人類活動的互動建構出一個內省、微觀的歇息空間。

最後，展覽以一組陳列於桌上的《仙人球》作結。河豚標本以盆栽的面貌呈現，藝術家藉此質問事物的本質和外貌的意義，諷刺人們對事物的選取性認知，和對生活習以為常的麻木。

藝術家將出席開幕酒會，歡迎媒體預約採訪。



### 關於楊沛鏗

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）3 名入圍藝術家之一。他現於香港居住及工作。

### 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。

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：

楊沛鏗，“上個夏天的日落”概念圖片，2016

楊沛鏗，“上個夏天的日落”概念圖片，2016

楊沛鏗，《仙人球（12.5 厘米）》，2016，河豚、陶盆、海砂  
（圖片由藝術家及刺點畫廊提供）



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