

ASIA NOW: Paris Asian Art Fair 2016
Booth: A204

anothermountainman 又一山人

LEUNG Chi Wo 梁志和

Angela SU 徐世琪

Trevor YEUNG 楊沛鏗

20 - 23.10.2016

anothermountainman (a.k.a. Stanley WONG) (b. 1960, Hong Kong)

anothermountainman is an artist, photographer and designer. He came to international attention with his *redwhiteblue* series, which he presented at the 51st Venice Biennale in 2005 representing Hong Kong. His work is collected by M+ Museum, Hong Kong. He was awarded the Hong Kong Contemporary Art Awards 2012 and the Hong Kong Arts Development Awards 2011 - Award for Best Artist (Visual Arts). He currently lives in Hong Kong.

About *redwhiteblue* series

The red-white-blue nylon canvas originated in the 1960s, and has since become a metonymy of the material culture of post-war Hong Kong. anothermountainman appropriated this pattern in his iconic *redwhiteblue* series.

The red-white-blue fabric is a cheap nylon plastic canvas that is durable and easily obtainable. This cheap material is ubiquitous in marketplaces, construction sites and border-crossings, embodying an extreme versatility spurred by the ingenuity of resource-strapped grassroots Hong-Kongers in the 1970-80s. For the artist, the multiplicity and adaptability of the red-white-blue fabric are analogies of the spirit of Hong Kong: robust, resourceful, industrious and resilient. In a time of post-colonial reckoning and political instability, the *redwhiteblue* series evokes the nostalgia of a bygone era, a time of economic opportunity, upward mobility and cultural flourishing.



back to the future / redwhiteblue vase 11
2016

Plastic woven fabric
50.8 x 26.7 x 13.4 cm
Edition of 5 + AP

These vases titled *back to the future / redwhiteblue vase* are objects of paradox, playing on the polar opposites of classicism and contemporaneity, toughness and fragility, luxury and economy, and decorativeness and functionality. The work illuminates the artist's recurrent approach of restaging popular iconology of classical Chinese art in a contemporary rendition. This redemptive gesture evokes a positive, hopeful and "going forward" attitude.



(Close-up view)



back to the future / redwhiteblue vase 12

2016

Plastic woven fabric

50.8 x 24 x 12 cm

Edition of 5 + AP



(Side view)



back to the future / redwhiteblue vase 4
2006

Plastic woven fabric
40.2 x 20 x 17 cm
Edition of 8 + 2AP



(Side view)



back to the future / redwhiteblue vase 5
2006

Plastic woven fabric
36.3 x 16.7 x 16.7 cm
Edition of 8 + 2AP



(Side view)



back to the future / redwhiteblue vase 5
2006

Plastic woven fabric
25 x 20.1 x 20.1 cm
Edition of 8 + 2AP



(Side view)

LEUNG Chi Wo (b. 1968, Hong Kong)

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 had a solo exhibition at OCT Contemporary Art Terminal, Shenzhen in China (2015). His works have also been exhibited at Run Run Shaw Creative Media Centre in Hong Kong (2014), The International Studio & Curatorial Program (ISCP) in the USA (2013), Queens Museum in the USA (2000), and other biennials such as Venice Biennale in Italy (2001), Shanghai Biennale in China (2000) and triennials in Marrakech in Morocco, Guangzhou in China and Manchester in the UK. Leung Chi Wo is the co-founder of Para Site. He is currently Associate Professor at the School of Creative Media of the City University of Hong Kong.

About the practice

Leung's cross-discipline practice is based on extensive research concerning cultural identities, social and political phenomena, belief systems and the ambivalence of history. His focus is on the unofficial narratives and forgotten stories of historical subjects who were often ignored or suppressed.

The historical moment Leung investigates is May 1967, one year into the Cultural Revolution in mainland China, when large-scale anti-colonialist riots broke out in Hong Kong, the scale and fervour of which were unmatched in the territory's history until the Umbrella Movement in 2014. This period has significant yet understated repercussions in the post-colonial identity of contemporary Hong Kong.

First, the artist as historian conducts a search and recovery of lost traces through a rigorous regimen of interviewing primary sources and secondary archival research. Then, the artist as creator intervenes with images and metaphors, superimpositions and allegories.



Silent Music Plane 1967

2016

LIFE magazine cover (2 June 1967), 1967 five-cent Hong Kong coins, sound recordings *Long Life Chairman Mao* (Central Ensemble of Songs and Dances, 1966) and *Yesterday* (The Beatles, 1965), variable-speed motor, media player, earphones, electronic controller, tripod
Size variable
Edition of 2

[Click here to view video of installation](#)

In this installation, a paper plane was made of the magazine cover of *LIFE* (June 2, 1967), which ran a story of the escape of famous Chinese musician Ma Sitson from China. It flies on strings at variable speeds synced with the tempo and level of two songs: *Long Life Chairman Mao* (1966), and *Yesterday* (1965) by the Beatles.

The paper plane, which hints at the prospect of fleeing and symbolizes the fate of Hong Kong citizens, moves in an endless circle with no destination or free will, dancing subserviently to the music of Chairman Mao and the Beatles. In an ironic gesture, the playback music is barely audible, and the audience is forced to experience the difficulty and ambivalence in perceiving history.



(Close-up views)



Help!

2016

Inkjet print, speaker, plexiglas and steel frame
41 x 52 x 8.5 cm

Image source: a sign reading, "Long live Chariman 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

This work comes from the series *Music in 1967*, which is a collection of light boxes and photo installations consisting of images, texts and sound. 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 1967 anti-colonial 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.



(Side view)

Angela SU (Born in Hong Kong)

Angela Su received a degree in biochemistry in Toronto, Canada, before pursuing visual arts. She graduated from Visual Arts, Ontario College of Art and Design (now 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 is collected by M+ Museum in Hong Kong and CAFA Art Museum in China. Su currently lives and works in Hong Kong.

About the practice

Educated as an anatomist, Su’s diverse practice covers a range of media: ink drawing, embroidery, video, photography and performance. Just as her life traverses the academic division between the sciences and the humanities, her works oeuvre questions the body/machine dualism and challenges the Cartesian dichotomy of mind and body. Her works draw on the ideas of beauty, suffering of the physical body and freedom of the soul, as they echo the Buddhist doctrine stating that desire is the root of suffering.

Revolving around the theme of biomorphic forms of plants, insects and human bodies, Su’s ink and embroidery works resemble classical anatomical drawings. Highly technical, meticulously executed and finely polished, her works live in a surreal blending of scientific precision and mythical imagination, where new forms and unique expressions are born out of a fusion of the rational and the unconscious.



Armillaria Mellea

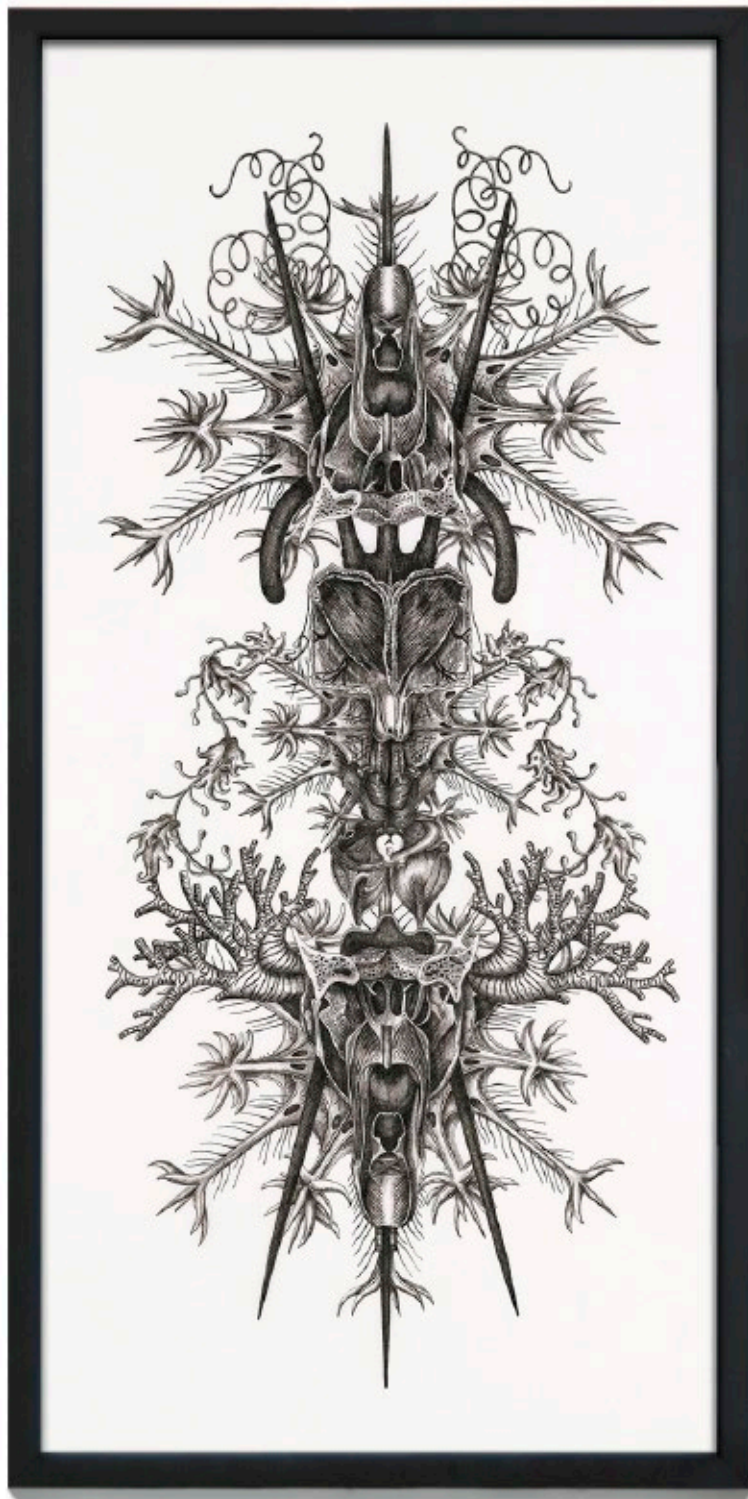
2016

Hair embroidery on silk
228 x 140 cm

The embroidery was commissioned by Para Site for the exhibition “Ten Million Rooms of Yearning. Sex in Hong Kong” (2014). It was meant to suggest curtains used in massage parlour cubicles. Named after the honey fungus, *Armillaria Mellea* is a symbol of virility, reproducibility and fecundity.



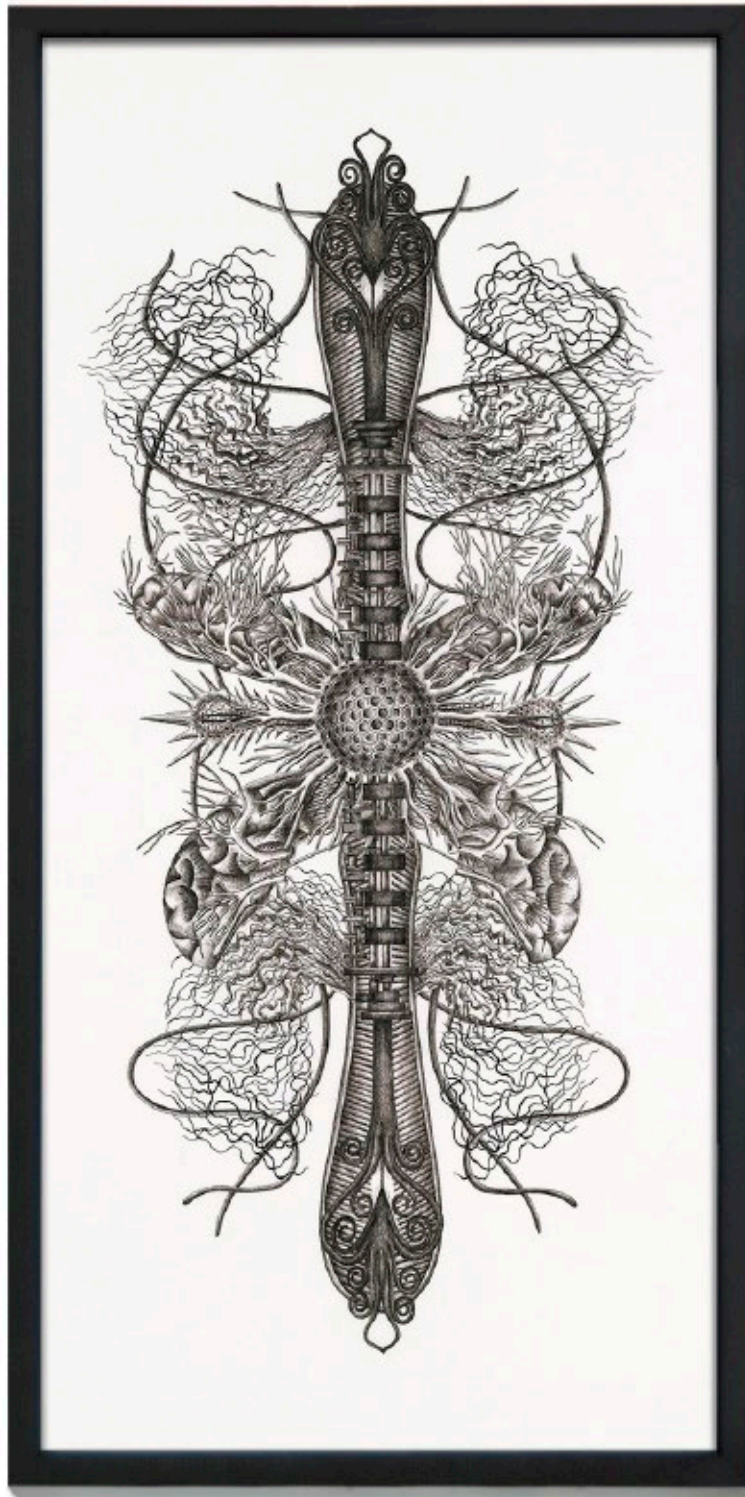
(Close-up view)



Chimeric Antibodies 4
2011

Ink on drafting paper
150 x 75 cm

The composition of this series of drawings is inspired by ancient or alchemical imagination of energy flow and structures of molecules. Each drawing is a mixture of human body parts, machines and other organic constructions. The artist with her surreal ink pen is similar to an alchemist, transforming metals into gold, and mortals into immortals.



Chimeric Antibodies 5
2011

Ink on drafting paper
150 x 75 cm

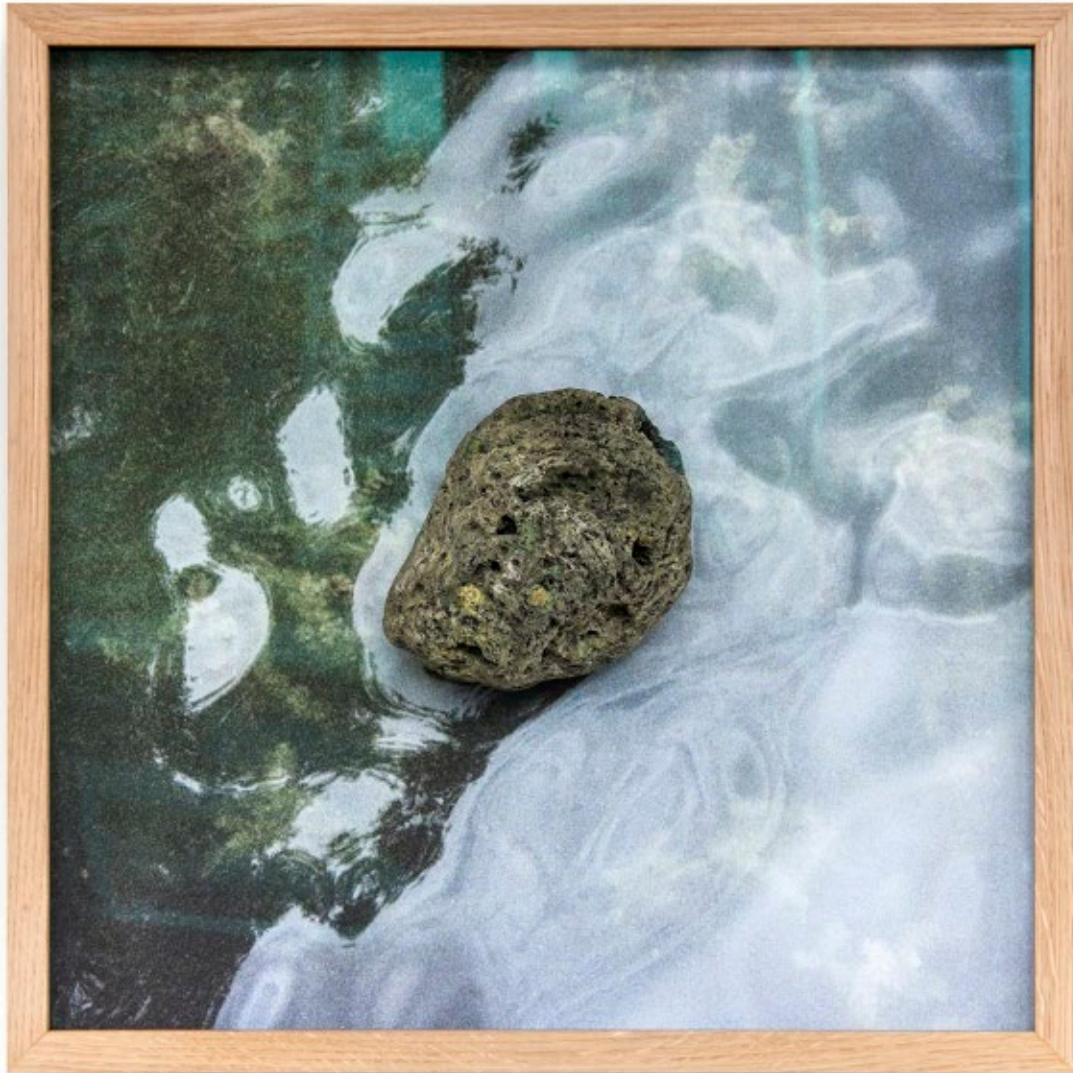
Trevor YEUNG (b. 1988, Guangdong Province, China)

Trevor Yeung graduated from the Academy of Visual Arts at Hong Kong Baptist University in 2010. Yeung has participated in exhibitions including “Seal Pearl White Cloud” at 4A Centre for Contemporary Asian Art in Australia (2016), “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. He currently lives and works in Hong Kong.

About the practice

Through an artistic practice that spans botanic and aquatic ecology, horticulture, photography and installation, Yeung’s work explores the themes of relationality and interiority. For the artist, objects bear metaphors and personifications of the myriad of relationships, networks and systems among people.

The featured works employ a common method of mimicry to create meaning. The act of illusion and deception is not out of mischief or elitism, but an intellectual curiosity to question appearances, and an invitation to look closer and investigate. The work thus initiates a self-selection process: viewers receive the meaning of the work only if they choose to engage it. Furthermore, by emphasizing the interiority of objects, Yeung develops a rich inner life for these selected objects, be they plants or rocks, fish or thorn. The artist constructs a mode of narration oriented around viewing experiences through the hidden details and interactive relationship between image, object, space and the viewer.



Island5050
2016

Archival inkjet print, pumice
53 x 53 x 11 cm

Island5050 enforces a mutual relationship between the artwork and its owner, where the organic object (the pumice rock) requires constant care from the latter. The artist has hand-painted imitation lichen onto the pumice rock, signalling a reaction to the clean and moist environment in the photo, further destabilizing the dichotomy between photographic representation and material reality.



(Side view)



(Close-up view)



The Cute Thorn

2016

Branch (acacia sensu lato), acrylic paint
43 x 1.2 x 1.2 cm

The Cute Thorn is a new work recently shown in 4A Centre for Contemporary Asian Art in Sydney. Yeung appropriated the wild thorn by modifying its appearance to match the perfect model thorn in one's mind. As such, he brings to focus the falsification and artificiality inherent in any act of beautification and idealization. *The Cute Thorn* forms a complimentary double to the preceding *Cacti*, one disguising an object to show its ideal form, the other showing an object in disguise of another.



***Cacti* (10.2 cm)**

2016

Blowfish, clay pot, sand
16.5 x 13 x 13 cm

In *Cacti*, specimens of fugu are rendered in the form of plants. *Cacti* questions the meaning of appearance and one's perception of reality by pinpointing the viewer's selective understanding of things. *Cacti* forms a complimentary double to *The Cute Thorn* in the selection, one showing an object in disguise of another, the other disguising an object to show its ideal form.

FOR IMMEDIATE RELEASE

**Blindspot Gallery participates in ASIA NOW, Paris Asian Art Fair
featuring works by anothermountainman (a.k.a. Stanley Wong), Leung Chi Wo, Angela Su, Trevor Yeung**

Date: 20 - 23 October 2016

Venue: Booth A204, Level 2, 9 Avenue Hoche, 8ème, Paris, France

Blindspot Gallery is pleased to participate in Asia Now: Paris Asian Art Fair 2016 featuring four Hong Kong artists: Leung Chi Wo, anothermountainman, Angela Su and Trevor Yeung.

Centred on the ambivalence of history, the featured works from Leung Chi Wo, the installation *Silent Music Plane in 1967* and the lightbox *Help!* from the *Music in 1967* series, illustrate his cross-discipline practice that is often based on extensive research. Where an ode to Chairman Mao and The Beatles' songs weave a faint sonic backdrop to images from the anti-colonial 1967 riots in Hong Kong, the works allude to contradictions inherent in history, collective memory, and social and political phenomenon.



anothermountainman's *redwhiteblue* vases are taken from his ongoing iconic *redwhiteblue* series, with which the artist represented Hong Kong in the Venice Biennale in 2005. Where the redwhiteblue material that originated in the 1960s has become representative of Hong Kong culture, anothermountainman uses his *redwhiteblue* series to represent the 'positive spirit of Hong Kong' amidst political and social instability. A pair of hanging vases will be created for the artist's participation in the fair.

Moving into private spheres, Angela Su's large-scale, black-and-white drawings and hair embroidery works revolve around the theme of biomorphic forms of plants, insects and human body, which resemble classical anatomical drawings. As the works draw on the ideas of beauty, suffering of the physical body and freedom of the soul, they echo the Buddhist doctrine stating that desire is the root of suffering.



Also tracing the implicit and the unseen are featured works from Trevor Yeung, which include a new *Island* installation and two sculptures mimicking real nature. *Island* enforces a mutual relationship between the artwork and its owner, where the organic object requires constant care from the latter. *Thorn*, a new work recently shown in 4A Centre for Contemporary Asian Art in Sydney, and *Cacti* question the meaning of appearance and one's perception of reality by pinpointing the viewer's selective understanding of things.

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

Image captions:

Leung Chi Wo, *Silent Music Plane 1967*, 2016, LIFE magazine cover (2 June 1967), 1967 five-cent Hong Kong coins, sound recordings Long Life Chairman Mao (Central Ensemble of Songs and Dances, 1966) and Yesterday (The Beatles, 1965), variable-speed motor, media player, earphones, electronic controller, tripod, Size variable

anothermountainman, *back to the future / redwhiteblue vase 11* (left), 2006, 50.8 x 26.7 x 13.4 cm, Edition of 5 + AP / *back to the future / redwhiteblue vase 12* (right), 2006, 50.8 x 24 x 12 cm, Edition of 5 + AP

Angela Su, *Armillaria Mellea*, 2016, Hair embroidery on silk, 228 x 140 cm

Trevor Yeung, *Island5050*, 2016, Archival inkjet print, pumice, 53 x 53 x 11 cm
(Image courtesy of artists and Blindspot Gallery)



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

anothermountainman 又一山人
back to the future / redwhiteblue vase