

Art | Basel
Hong Kong

29 - 31.3.2019

Booth 1B40

Jiang Pengyi 蔣鵬奕

Jiang Zhi 蔣 志

Sarah Lai 黎卓華

Lam Tung Pang 林東鵬

Leung Chi Wo 梁志和

Antonio Mak Hin-yeung 麥顯揚

Angela Su 徐世琪

Trevor Yeung 楊沛鏗

FOR IMMEDIATE RELEASE

Blindspot Gallery will participate in GALLERIES at Art|Basel Hong Kong 2019

Featuring Jiang Pengyi, Jiang Zhi, Sarah Lai, Lam Tung Pang, Leung Chi Wo, Antonio Mak Hin-yeung, Angela Su and Trevor Yeung

Date: 29 - 31 March 2019

Venue: GALLERIES booth 1B40, Hall 1, 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 29-31 March 2019 with the works by Jiang Pengyi, Jiang Zhi, Sarah Lai, Lam Tung Pang, Leung Chi Wo, Antonio Mak Hin-yeung, Angela Su, and Trevor Yeung.



The highlight of this presentation is the unseen drawings, paintings and sketches by the late Antonio Mak Hin-yeung (1951-1994), who was well known for his lost-wax bronze sculptures. These drawings of hybrid forms of human bodies, animal figures and objects, such as horse, tree, book and ladder, are at the same time illustrations of certain universal human conditions, and reflections on the socio-political climate of colonial Hong Kong. Mak was one of the most prominent artists, as well as art educator, of his generation, who challenged the art establishment and created an alternative art scene in Hong Kong in the 1980s to 1990s. His work constitutes and remains an important chapter in the history of contemporary art in Hong Kong. Our fair booth will coincide with the publication of a monograph cataloguing more than 500 of Mak's drawings.

Jiang Pengyi continues his exploration of cameraless analogue photography in the newly made and never-shown-before series, *Foresight*, which contains large-scale abstract colour images made by exposing the light-sensitive film to organic processes of food decay, chemical reactions and even combustion.

Lam Tung Pang's iconic painted landscape sprawls over a large plywood triptych, expressing the macroscopic sensations of being immersed in the grandeur of nature. Concurrent to Art|Basel Hong Kong, Lam Tung Pang's solo exhibition at Blindspot Gallery, "Saan Dung Gei", curated by Abby Chen, will showcase newly made paintings and site-specific video installations.

Jiang Zhi's recent paintings from *The world is yours, as well as ours* series is an experimentation with the potentiality of mediums and forms, combining digital imaging, silkscreening and oil painting. Hovering between abstraction and representation, these paintings recall scenes of natural landscape, and ultimately prompt us to reflect on the constitution of our sensory system.

In her newly-made hair embroidery and drawing, Angela Su creates bio-morphic forms in a pseudo-scientific style. Her works reference the unlikely unity and analogy between different organic forms, like that of floral bloom and bacterial cultures.

Trevor Yeung's meticulously hand-built mixed media objects, such as hollowed seashell sculpture, deceptive cactus and engraved marble tray, prompt viewers to reevaluate their relationships with the representational world, and thus themselves.

Sarah Lai's paintings recreate the haptic sensation of applying make-up foundation on the skin, suggesting an unreachable gap between the aesthetics of femininity and the desire to possess.

Leung Chi Wo's *A Countess From Hong Kong* is a kinetic installation showing a school uniform swinging to the spinning movement of a record of *This is my song*, both of them references to the 1967 anti-colonial riots and the heavy-handed British clampdown in Hong Kong.

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



About Blindspot Gallery

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

Image captions:

Jiang Pengyi, *Foresight No.6*, 2018, Archival inkjet print, 174 x 139 cm, Edition of 3 + 2AP

Trevor Yeung, *Cacti (9cm)*, 2019, Blowfish, clay pot, sand, 19 x 16 x 16 cm

(Image courtesy of artists and Blindspot Gallery)

即時發佈

刺點畫廊參展香港巴塞爾藝術展 2019 GALLERIES

展出藝術家：蔣鵬奕、蔣志、黎卓華、林東鵬、梁志和、麥顯揚、徐世琪、楊沛鏗

二零一九年三月二十九日至三月三十一日

地點：香港會議展覽中心展覽廳 1 展位 1B40



刺點畫廊將於三月二十九日至三月三十一日於香港會議展覽中心舉辦的香港巴塞爾藝術展 GALLERIES 單元展出蔣鵬奕、蔣志、黎卓華、林東鵬、梁志和、麥顯揚、徐世琪和楊沛鏗的作品。

是次展覽的亮點是麥顯揚在其著名的雕塑以外，從未曝光的手稿和繪畫作品。繪畫內容是人體、動物與物件的混合體，例如馬、樹木、書本、梯子等，刻劃某種普遍的人類狀態同時，也反映香港殖民時期的社會政治氣候。麥顯揚是同代最重要的藝術家之一，同時，他也是一位藝術教育家，抗衡藝術建制，並於 80 至 90 年代創立另類藝術圈子。他的作品為香港當代藝術歷史撰寫了重要的篇章。展覽同場展示麥顯揚的專著作品圖冊，收錄其數百張繪畫作品。

蔣鵬奕繼續探索無相機攝影創作，是次展出全
新作品《預見》，利用食物腐壞的過程、化學反應甚至燃燒等過程，於感光膠片上曝光，製造出巨幅彩色抽象作品。

林東鵬的標誌性山水畫擴展至大型三連屏木板之上，表達出浸沉於雄偉壯麗的大自然中的宏觀感知。於巴塞爾藝術展展出同時，由陳暢（Abby Chen）策展的林東鵬個展“山洞記”亦於刺

點畫廊進行，展出全新創作的繪畫及場域特定錄像裝置。

蔣志於近期畫作系列《世界是你們的也是我們的》作出媒介及成象的實驗，結合了數碼圖像、絲網工藝及油畫創作。畫作遊走於抽象與具象之間，喚起自然風景的景象，最終使觀眾反思個人感知生成系統的構成。

徐世琪的全新作品包括頭髮刺繡和繪畫，製作出偽科學風格的生物形態。她的作品參照不同有機體形狀之間意想不到的統一性和相似性，例如花朵與細菌。

楊沛鏗親手仔細製作的混合媒介物件，例如鏤空的貝殼雕塑、表裡不一的仙人掌和雲石托盤雕刻，令觀眾重新考量自己與具象世界的關係，進而反思自我。



黎卓華的繪畫作品重現於皮膚上抹上化粧品的觸感，描繪出理想的美學與慾望之間不能拉近的距離。

梁志和的《香港女伯爵》是一件動態雕塑，展示隨著《This is my song》黑膠唱片回旋動作而左右搖曳的校服，兩者都指向香港 1967 年反英暴動及殖民政府壓制事件的強硬手腕。

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

圖片說明：

蔣鵬奕，《預見 之六》，2018，收藏級噴墨打印，178.6 x 140 厘米，版本：3 + 2AP

楊沛鏗，《仙人掌（9cm）》，2019，河豚、陶盤、海砂，19 x 16 x 16 厘米

（圖片由藝術家及刺點畫廊提供）

Jiang Pengyi

蔣鵬奕

Jiang Pengyi

b. 1977, Hunan province, China

Jiang Pengyi graduated from the China Academy of Art, Hangzhou, in 2014. Jiang is an artist who constantly innovates with the infinitely generative potentialities of the photographic medium. His recent artistic evolution has taken him from digital photography to the experimentation with the materiality of photographic film, from the exteriority of excessive urbanisation to the interiority of human existence and sexuality. With the use of cameraless analogue technique, traditional darkroom processes, and the application of instant film materials and found images, Jiang creates large-scale abstracts works and unique sculpturesque instant-film objects.

Jiang 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 Burger Collection, 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).

Jiang currently lives and works in Beijing, China.

蔣鵬奕

1977年，生於中國湖南省

蔣鵬奕於2014年畢業於杭州中國美術學院。他的創作脈絡由早期的數碼攝影發展至對攝影感光物質的實驗，主題則從過度城市化的外在現象轉移到人類生存和情慾之間的關係。他通過使用無相機攝影技術、傳統黑房工藝、以及即顯膠片材料和現成圖像的應用，創造出大篇幅的抽象作品和具雕塑性的即顯膠片。

蔣鵬奕所獲的獎項包括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Burger Collection、中國中央美術學院美術館、法國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、法國及美國的Kadist藝術基金會、美國特尼基金會、意大利及德國的裕信銀行藝術收藏及澳洲白兔中國當代藝術收藏所收藏。

蔣鵬奕現於中國北京居住及工作。



Foresight No.6 《預見 之六》

2018

Archival inkjet print 收藏級噴墨打印

Image size 畫面尺寸：174 x 139 cm

Framed size 裝裱尺寸：185 x 150 x 4.5 cm

Edition 版本：3 + 2AP

Jiang Zhi

蔣志

Jiang Zhi

b. 1971, Hunan province, China

Jiang Zhi graduated from China Academy of Art in 1995. Jiang works with a wide range of media, including photography, painting, video, and installation. Fiction and poetry have also been an important part of his artistic output. Consistently engaging with contemporary social and cultural issues, Jiang consciously positions himself at the intersection of poetics and sociology, while weaving mundane social and personal experiences into his works.

As one of the most versatile Chinese artists of his generation, Jiang Zhi has had two major solo retrospectives at OCAT Shenzhen (2016) and Times Museum in Guangzhou (2012). His work has also been exhibited by international institutions and biennials, including “Art and China after 1989: Theater of the World” (Guggenheim Museum, New York, USA, 2017), “Canton Express: Art of the Pearl River Delta” (M+, Hong Kong, 2017), the 9th Shanghai Biennale (Shanghai Power Station of Art, Shanghai, China, 2012), the 4th Guangzhou Triennial (Guangdong Art Museum, Guangzhou, China, 2012), “Between Past and Future: New Photography and Video from China” (ICP and Asia Society, New York, USA, 2004), “Zone of Urgency”, the 50th Biennale di Venezia (Venice, Italy, 2003) and “P_A_U_S_E” , the 4th Gwangju Biennale (Gwangju, South Korea, 2002). Jiang was awarded the Chinese Contemporary Art Award (CCAA) in 2000, the Academic Award of Reshaping History (Chinart from 2000 to 2009) in 2010, and the Credit Suisse Today Art Award in 2012.

Jiang currently lives and works in Beijing, China.

蔣志

1971年，生於中國湖南省

蔣志1995年畢業於中國美術學院。蔣志的創作包括攝影、繪畫、錄像及裝置；小說和詩作亦是他開始藝術創作以來的重要媒介。他長期深入地關注各類當代社會與文化的議題，自覺地處在詩學與社會學這兩個維度的交匯處上，並著力於如何使那些我們熟悉的日常社會和個人經驗轉換進作品文本中。

蔣志為中國當今最多樣性的藝術家之一，曾於深圳OCAT美術館（2016）和廣東時代美術館（2012）舉辦個人回顧展。他曾參與多個國際機構展覽和年展，包括美國古根漢美術館的“1989後的藝術與中國—世界劇場”（2017）、香港M+的“廣東快車：珠江三角洲的藝術”（2017）、第九屆上海雙年展（2012）、第四屆廣州三年展（2012）、美國國際攝影中心和亞洲協會的“在過去與未來之間”（2004）、第50屆威尼斯雙年展的“緊急地帶”（2003）和第四屆光州雙年展的“暫停”（2002）。蔣志曾獲頒的獎項包括2000年的中國當代藝術提名獎（CCAA）、2010年的改造歷史（2000-2009年中國新藝術）學術大獎以及2012年的瑞信·今日藝術獎。

蔣志現於北京居住和工作。



The world is yours, as well as ours No.B-2018-08 《世界是你們的也是我們的 之B-2018-08》

2018

Oil on polyester 油彩聚酯纖維布本

166 x 120 cm



The world is yours, as well as ours No.B-2018-09 《世界是你們的也是我們的 之B-2018-09》

2018

Oil on polyester 油彩聚酯纖維布本

82.5 x 97 cm

Sarah Lai

黎卓華

Sarah Lai

b. 1983, Hong Kong

Sarah Lai obtained her BA in Fine Arts in 2007, and MFA in 2016, from the Chinese University of Hong Kong. Lai's paintings depict objects from daily lives, represented by her signature pale palette and a particular stillness imbued with material memories. In her most recent practice, Lai uses as inspiration images from films, TV and advertisement of the 1980s-90s, capturing the aesthetics of sensuality presented by the media of a bygone era, and articulating a delicate subtlety in personal experiences and memories.

Lai has held solo exhibitions that include "In Stasis" (Para Site, Art Basel Hong Kong, Hong Kong, 2015) and participated in group exhibitions such as "(In)tangible Reminiscence" (Center for Heritage Arts & Textiles, Hong Kong, 2018); "Against the Light: Sampling in Two Cities" (Frank F. Yang Art and Education Foundation, Shenzhen, China, 2017); "From Ocean to Horizon" (Center for Chinese Contemporary Art, Manchester, UK, 2017); "Inception" at the 5th Art Sanya (Sanya, China, 2016); and "The 2nd CAFAM Future Exhibition" (CAFA Art Museum, Beijing, China, 2015).

Lai currently lives and works in Hong Kong.

黎卓華

1983年，生於香港

黎卓華於2007年獲得香港中文大學藝術系學士學位，並於2018年獲得香港中文大學藝術系碩士。黎的繪畫多以日常生活的事物為主題。她的繪畫用色平淡、低反差、滲透著一份來自物質記憶的靜止感。她近期的創作以80至90年代的電影、電視和廣告美學為靈感，以捕捉那個年代媒體影像的美學和當中的細膩感，藉此表達出一種隱約微妙的個人感知經驗。

黎卓華曾參與的個人展覽包括香港巴塞爾香港藝術展Para Site的“停滯之中”（2015）；聯展包括香港六廠紡織文化藝術館的“觸到的回憶”（2018）、深圳楊鋒藝術與教育基金會的“逆光：雙城取樣”（2017）、英國曼徹斯特中國當代藝術中心的“From Ocean to Horizon”（2017）、第五屆三亞藝術季的“不隅之見”（2016）及北京中央美術學院美術館的“第二屆CAFAM未來展”（2015）。

黎卓華現於香港居住和工作。



Demonstration 《示範》

2015

Oil on canvas, archival inkjet print 油彩布本、收藏級噴墨打印

91 x 66 x 3 cm



Strokes 《筆觸》

2015

Oil on canvas 油彩布本

30.5 x 23 cm



Strokes 《筆觸》

2015

Oil on canvas 油彩布本

15.5 x 20 cm

Lam Tung Pang

林東鵬

Lam Tung Pang

b. 1978, born in Hong Kong

Lam Tung-pang is one of the most prominent artists of his generation whose coming-of-age coincides with drastic social changes, a result of his homeland's decolonisation from constitutional monarchy and new allegiance to China in a short span of time. Traversing between the media of painting, site-specific installation, sound and video, Lam's playful practice arises from a curious imagination that recombines traditional iconography and vernacular materials, innovating with a myriad of found objects and images to form new practices that are often experimental in nature. Lam's work engage the themes of collective memories and fleeting nostalgia, which articulate an ongoing negotiation of the overlapping city-state's reality. In his allegorical landscapes, journeys and sceneries become essential passages connecting time and distance, longing and loss.

Solo exhibitions of Lam's include "Hi! House – Lam Tung-pang x Old House at Wong Uk Village" (Wong Uk Village, Hong Kong, 2017); "The Curiosity Box" (Chinese Culture Center, San Francisco, USA, 2013). Group exhibitions in which Lam has participated include "Bi-City Biennale of Urbanism\Architecture" (Shenzhen, China, 2017); "CHINA 8" (NRW-Forum Düsseldorf, Düsseldorf, Germany, 2015); "No soul for Sale – A Festival of Independents" (Tate Modern, London, UK, 2010). Lam is the recipient of the Asian Cultural Council Fellowship (2012). Lam's work is collected by the Burger Collection, the Deutsche Bank Collection, Hong Kong Museum of Art (Hong Kong), Kadist Art Foundation (France and USA) and M+ (Hong Kong), among others.

Lam currently lives and works in Hong Kong.

林東鵬

1978年，生於香港

林東鵬1978年生於香港，2002年畢業於香港中文大學藝術系學士學位，並於2004年獲英國倫敦藝術大學中央聖馬丁藝術與設計學院頒發藝術碩士。他的作品大多與集體回憶、歷史及社會議題的特定情境相關，創作媒介包括流動影像、特定場域裝置及繪畫等。林的作品大多與集體回憶及社會議題的特定情境相關。儘管藝術家以中國山水畫風格創作，他沒有刻意融合傳統文化，他的創作卻展現兩種美學概念如何互相激盪，以恆常的節奏動態，匯集社會上不同的聲音，旅程和山水的重要之處，正是在於串連上不同的地方、時間、記憶以及夢想。

林東鵬的個展包括香港刺點畫廊“山洞記”（2019）、香港王屋村古屋“邂逅！老房—林東鵬X王屋村古屋”（2017）及美國三藩市舊金山中華文化中心“好奇匣”（2013）。他曾參與的聯展包括中國“深港城市\建築雙城雙年展”，德國杜塞爾多夫NRW Forum的“CHINA 8”（2015）。林的作品被the Burger Collection、The Deutsche Bank Collection、香港藝術館藏品、Kadist藝術基金會（法國及美國）和M+藏品（香港）等收藏。林於2012年獲頒亞洲文化協會藝術助長金。

林東鵬現於香港居住及工作。



The Land of High Hill 《高山之地》

2018

Acrylic and charcoal on plywood 塑膠彩、炭筆板本

Triptych 三聯畫：244 x 300 cm



COVER #2 - SAAN DUNG GEI 《封面#2，山洞记》

2018

Charcoal, acrylic and scale-model on plywood 炭筆、塑膠彩及比例模型板本

41.5 x 51 x 7.2 cm



COVER #3 - SAAN DUNG GEI 《封面#3，山洞記》

2018

Charcoal, acrylic and scale-model on plywood 炭筆、塑膠彩及比例模型板本

39 x 48.5 x 7.3 cm

Leung Chi Wo

梁志和

Leung Chi Wo

b. 1968, born in Hong Kong

Leung Chi Wo studied culture of photography at Centro di Ricerca e Archiviazione della Fotografia in Italy in 1991 and obtained a Master of Fine Arts from the Chinese University of Hong Kong in 1997. Using photography, texts, found objects, performance and installation, Leung Chi Wo combines historical exploration with conceptual inquiry, to reinforce our doubts about memory, power system and the ambivalence of history. Focusing on the 1967 anti-colonial riots in Hong Kong, Leung continues to research different social, cultural and political incidents that took place in that year. By synthesizing and collecting vintage objects, archival materials and images, Leung juxtaposes quotidian events against parallel moments of political instability.

His works have been exhibited at major international museums and institutions including Tate Modern in London, NRW Forum in Dusseldorf, Museu da Imagem e do Som in São Paulo, The International Studio & Curatorial Program (ISCP) and Queens Museum in New York. In collaboration with Sara Wong, he represented Hong Kong for its first-time participation in Venice Biennale in 2001. He also participated in other biennials and triennials, such as Shanghai Biennale in China, Bi-City Biennale of Urbanism\Architecture in Shenzhen, China, Marrakech Biennale in Morocco, the Guangzhou Triennial in China, and Asia Triennial Manchester in the United Kingdom. He had his first survey exhibition at OCT Contemporary Art Terminal in Shenzhen, China in 2015.

Leung Chi Wo is the co-founder of Para Site. Leung is currently Associate Professor at the School of Creative Media of the City University of Hong Kong.

梁志和

1968年，生於香港

梁志和於1991年於意大利攝影研究及檔案中心修讀攝影文化課程，並於1997年獲香港中文大學藝術碩士學位。梁志和透過攝影、文字、現成物、行為及裝置，融合歷史資料搜集及概念化的探究，驅使我們對記憶、權力體系和歷史矛盾產生懷疑。以香港六七暴動為軸心，梁志和持續發掘當年發生的社會、文化和政治事件。他還收保和拼合現成舊物、檔案資料和影像，從而將微不足道的日常事件與政治事件並列和對照。

梁志和的作品曾於多間主要國際博物館及機構展出，包括英國倫敦泰特現代美術館、德國杜塞爾多夫NRW Forum、巴西聖保羅影像聲音博物館、美國紐約國際工作室及策展計劃（ISCP）及美國皇后區藝術博物館。梁志和與黃志恆的聯合創作項目，於2001年代表香港首次參加威尼斯雙年展。他亦曾參與其他年展，包括上海雙年展、深港城市\建築雙城雙年展、馬拉喀什雙年展、廣州三年展，以及英國曼徹斯特亞洲藝術三年展。於2015年，梁志和在中國深圳OCT當代藝術中心舉辦回顧展“請按鈕……膽前顧後—梁志和個展”。

梁志和是Para Site創辦成員，他現為香港城市大學創意媒體學院副教授，於香港居住和工作。



A Countess From Hong Kong

2016

Belilios Public School uniform, clothes hanger, 1967 Hong Kong fifty-cent coins, vinyl record This Is My Song by Petula Clark (1967), motor
134 x 68 x 19 cm (still)

Antonio Mak Hin-yeung

麥顯揚

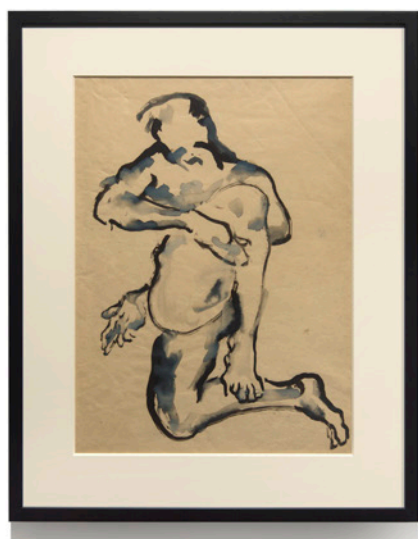
Antonio Mak Hin-yeung

1951 – 1994, Guangdong province, China

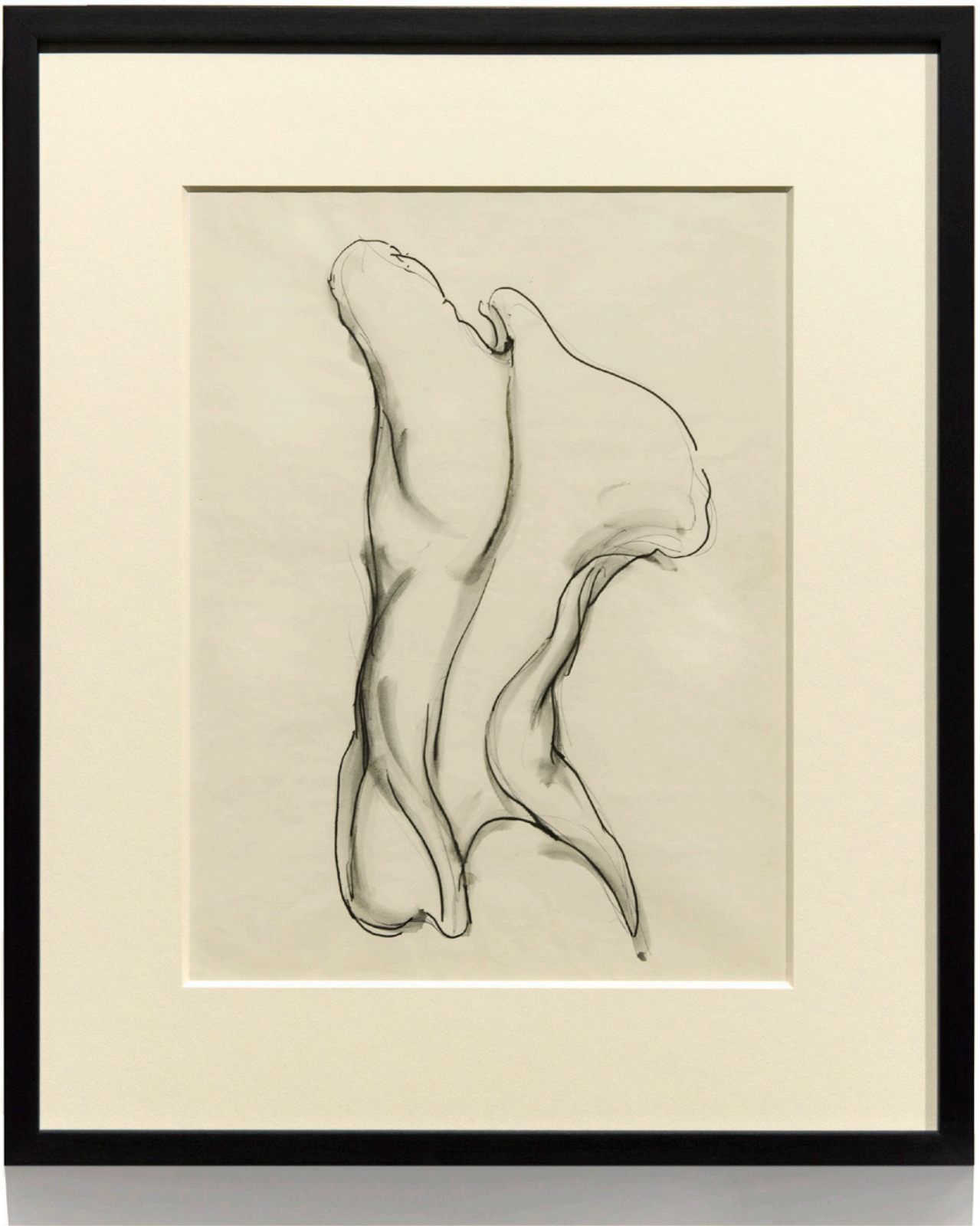
Antonio Mak was renowned for his figurative cast-bronze sculptures in the hybrid forms of human bodies, horses, tigers and domestic objects. His works expose a keen interest in icons, symbolism and homonymic word plays, which articulate a return to humanism through the human body, and the particular socio-political situation of colonial Hong Kong. Along with the sculptural work, Mak's rich body of drawings and sketches contain extensive explication and bold experimentation of the artist's personal iconography, both philosophical and conceptual, intellectual and sensual, surrealist and humanist.

From 1971-1975, Antonio Mak studied painting at Goldsmith's College, School of Art, University of London. Mak undertook studies in sculptures at the Slade School of Art, University of London and worked under supervision at the Bronze Foundry of The Royal College of Art in London 1975-77. In the late 1980s, Mak travelled to US for intensive training in the latest technical methodologies of bronze casting at the Johnson Foundry in New York.

Mak's solo exhibitions and retrospectives in institutions and museums include "Looking for Antonio Mak" (Hong Kong Museum of Art, 2008) and "The Art of Antonio Mak – A Retrospective" (Hong Kong Arts Centre, 1995). Mak was also a participant in the seminal self-organised group exhibition, "Out of Context" (1987), an important chapter in the history of contemporary art in Hong Kong.



Fold up I / Fold up II / Figure with a twist 《摺（一）/ 摺（二）/ 人：扭曲》
1990s
Ink on paper, set of 3 水墨紙本，一組三件
Paper size 紙張尺寸：56.5 x 40.8 cm / 53.3 x 40.8 cm / 56.2 x 40.8 cm
Framed size 裝裱尺寸：69.6 x 56 x 3.2 cm each 每張



Moving torso 《移動的軀幹》

1980s

Felt pen and ink on paper 水筆，墨紙本

38.1 x 28 cm



A new page 《新頁》

1990s

Watercolour on paper 水彩紙本

76.4 x 56.5 cm

Angela Su

徐世琪

Angela Su

Born in Hong Kong

Angela Su received a degree in biochemistry in Canada before pursuing visual arts. Su's works investigate the perception and imagery of the body, through metamorphosis, hybridity and transformation. Her pseudo-scientific drawings often combine the precision of scientific sketches with a mythical aesthetics, challenging the audience's visual sensation of the pleasure of pain. Her research-based projects include drawing, video, performative and installation works that focus on the interrelations between our state of being and scientific technology.

In 2002, Su had her first solo exhibition "De Humani Corporis Fabrica" at Goethe-Institut Hong Kong. In 2019, Su was commissioned by Wellcome Trust to present a commission project in "Contagious Cities: Far Away, Too Close" at Tai Kwun, Hong Kong. She has also participated in group exhibitions including "Time Test: International Video Art Research Exhibition" (CAFA Art Museum, China, 2016); "17th Biennale of Sydney" (Museum of Contemporary Art, Australia, 2010); "Hong Kong Eye" (Saatchi Gallery, UK, 2012); "Departure" (He Xiangning Art Museum, China, 2009); "Reversing Horizons" (Museum of Contemporary Art, China, 2007); and "The 2nd Shenzhen Biennale of Architecture and Urbanism" (OCT Shenzhen, China, 2007). In 2013, she published an artist novel *Berty*, and in 2017, a science fiction anthology *Dark Fluid* where she uses sci-fi as a method for social critique. Her work is collected by M+ (Hong Kong) and CAFA Art Museum (China).

Su currently lives and works in Hong Kong.

徐世琪

生於香港

徐世琪在投身藝術創作之前，在加拿大取得生物化學學位。她的創作通過身體和生物的變形和混合來研究其意象和感知。她的偽科學繪畫經常將精確的生物學草圖與神話美學結合，以挑戰觀眾對痛楚的視覺感知。她的創作以項目研究為基礎，並通過繪畫、錄像、行為和裝置，討論科學和人類生存狀態之間的關係。

2002年，徐世琪於香港歌德學院舉辦首個個展“人體的構造”。2019年，她獲Wellcome Collection 特別委托參與一個名為《疫症都市》的項目，並於在香港大館的展覽“疫症都市：既遠亦近”呈現有關的作品。她的作品曾被廣泛展出，包括於北京中央美術學院美術館、韓國首爾國立現代及當代美術館、悉尼當代美術館、深圳何香凝美術館以及維也納美術學院展出。2013年，她出版首本藝術家小說《Berty》；於2017年，她編輯了科幻小說選集《暗流體》，以科幻作為社會批判的工具。她的作品被香港M+及北京中央美術學院美術館收藏。

徐世琪現於香港居住和工作。



Cultures and Colonies 1

2019

Hair embroidery on canvas 髮繡布本

51 x 51 cm

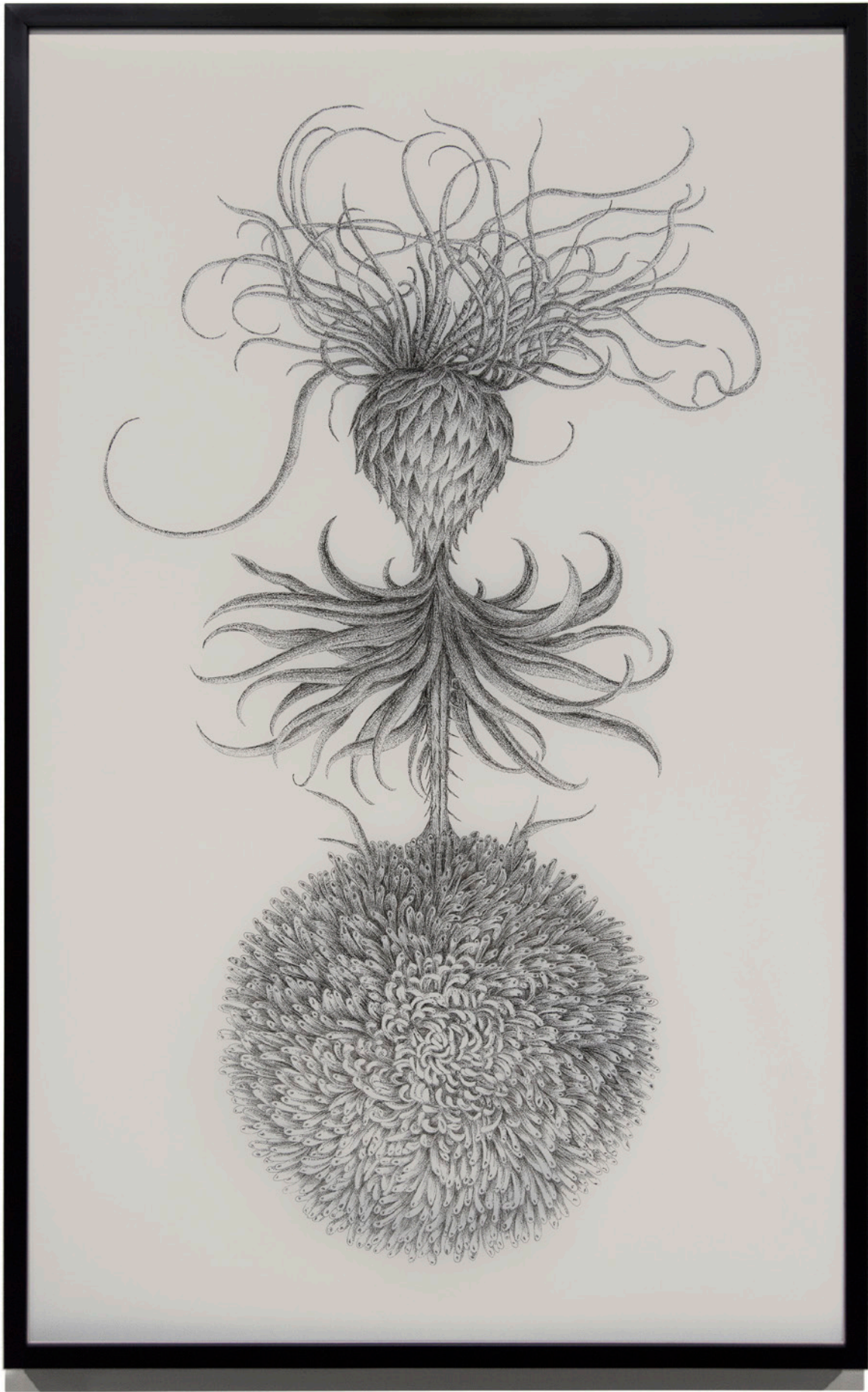


Cultures and Colonies 2

2019

Hair embroidery on canvas 髮繡布本

51 x 51 cm



Aster

2019

Ink on drafting film 水墨描圖紙本

120 x 75 cm

Trevor Yeung

楊沛鏗

Trevor Yeung

b.1988, Guangdong province, China

Trevor 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 draws inspiration from intimate and personal experiences, culminating in works that range from image-based works to large-scale installations. Obsessed with structures and systems, he creates different scales of systems which allow him to exert control upon living beings, including plants, animals, as well as spectators.

Yeung has participated in biennials and exhibitions including "After Nature" (UCCA Dune, Beidaihe, China, 2018-2019); "Cruising Pavilion" at the 16th International Architecture Biennale (Venice, Italy, 2018); the 38th EVA International Biennale (Limerick, Ireland, 2018); the 4th Dhaka Art Summit (Dhaka, Bangladesh, 2018); "The Other Face of the Moon" (Asia Culture Center, Gwangju, South Korea, 2017); "Seal Pearl White Cloud" (4A Centre for Contemporary Asian Art, Australia, 2016); "Adrift" (OCAT Shenzhen, China, 2016); "CHINA 8 – Paradigms of Art: Installation and Object Art" (Osthause-Museum Hagen, Germany, 2015); and the 10th Shanghai Biennale (China, 2014). His work is collected by Kadist Art Foundation and M+ (Hong Kong).

Yeung currently lives and works in Hong Kong.

楊沛鏗

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。以親密和個人的經歷為創作靈感，再將之轉化為圖像和大型裝置作品。楊沉迷於結構和制度，並通過創造不同規模的系統，對系統中出現的生物、植物、動物，甚至觀眾施加控制。

近期參加的雙年展和群展包括中國北戴河UCCA沙丘美術館“後自然”（2018-2019）、第16屆意大利威尼斯國際建築雙年展的“Cruising Pavilion”（2018）、第38屆愛爾蘭EVA國際雙年展（2018）、第4屆孟加拉達卡藝術峰會（2018）、韓國光州亞洲文化藝術中心的“The Other Face of the Moon”（2017）、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Osthause-Museum Hagen的CHINA 8項目“Paradigms of Art: Installation and Object Art”（2015）及第10屆中國上海雙年展（2014）。他的作品被Kadist藝術基金會和M+所收藏。

楊沛鏗現於香港居住及工作。



Cacti (9 cm) 《仙人球 (9 cm) 》

2019

Blowfish, clay pot, sand 河豚、陶盆、海砂

19 x 16 x 16 cm



***Lover of a control freak* 《控制狂的情人》**

2019

Volutoconus bednalli, vitrine 白蘭地渦螺、寶籠

Shell 貝殼：12 x 4 x 4 cm

Vitrine 寶籠：32 x 18 x 18 cm



Pot tower 14-18 《盆塔 14-18》

2019

Ceramics 陶瓷

148 x 60 x 60 cm



The borrowed relief (marble of soil 01) 《借回來的安慰（土圖01）》

2018

White porcelain, black stoneware, wooden stand 白瓷、黑粘土、木座

33 x 22.8 x 11.5 cm



The borrowed relief (marble of soil 02) 《借回來的安慰（土圖02）》

2018

White porcelain, black stoneware, wooden stand 白瓷、黑粘土、木座

26.8 x 28.5 x 11.7 cm



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