

Cheng Yin Ngan
In the name of moon, I'll punish you

鄭燕垠
我要代表月亮懲罰你

6 – 24.10.2020



Cheng Yin Ngan has been the artist-in-residence at Blindspot Gallery from late June to September 2020. Blindspot warmly welcomes Cheng back to the gallery, after her participation in our past group exhibitions *Happily Ever After* (2017) and *Happily Ever After II* (2018). Turning half of the gallery space into her studio, the artist was given carte blanche to experiment and create new works. *In the name of the moon, I'll punish you* is the culmination of Cheng's journey during the summer residency. In addition to paintings Cheng created in the past few months, Cheng's solo exhibition will also display ephemera, drawings, sketches and tools that formed the ecosystem of her residency.

Cheng's continuing practice centres on large-scale paintings, where the artist constructs grand vistas of the outside world filled with wondrous things like titanic ships and amphibious planes. Amidst this carefully choreographed chaos, the artist inserts sparse and often lonesome lilliputian human figures that represent herself. The vastness of space strikes an immensurable contrast with the smallness of self, the perceiver, the imaginer, the wonderer. This way of looking is manifested in *Happy Birthday to Me* (2019), a work Cheng conceived of after a month-long residency in Iceland. The artist experienced her birthday alone, in the near-perpetual darkness of a foreign winter. The soft glow of the moon softly illuminates layers of snow and the mosses underneath, and in her mind, they glitter like magical lunar crystals.

"In the name of the moon, I'll punish you" is the iconic provocation of Sailor Moon, the Japanese-anime beautiful schoolgirl moon soldier, before she strikes her enemy villains. Just punishment is the result of fair judgment, and vigilantism is the reaction when justice

cannot be sought officially. Reflecting on the recent social movement in Hong Kong since June 2019, the painter evokes her disillusionment with heroism. Paradoxically, as the leaderless movement falters, Cheng finds herself yearning for a hero who can magically turn the tide and miraculously punish all evil doers. Against romanticism and naivete, heroism and justice are nowhere to be found.

Cheng confronts how this world now occurs to her by pivoting from the expansive exteriority of landscapes to the intrusive interiority of gargantuan human figures. *Teenage girls with bricks* (2020) depicts a scene on the streets where gendered roles are clearly defined and women are discouraged from moving forward to the front. The huddling brick-digging girls stage a quiet protest against the testosterone-driven narrative of male heroism. The vulnerability of the female body becomes utterly visceral in *Beer, Weed and Spinach* (2020), when after a night of binging, the artist uncontrollably retches and purges everything from within. The complete collapse of bodily systems mirrors that of the society at large, except the purge

never ends. Dysfunction pervades in *Memory stretches as long as a rail* (2020), where a man-beast on a skateboard slides defeatedly across sabotaged rails, its genitals and limbs flaccid despite stimulation. Wrecked, wretched and wrought, we all live in the rot, but some of us gaze at the moon.



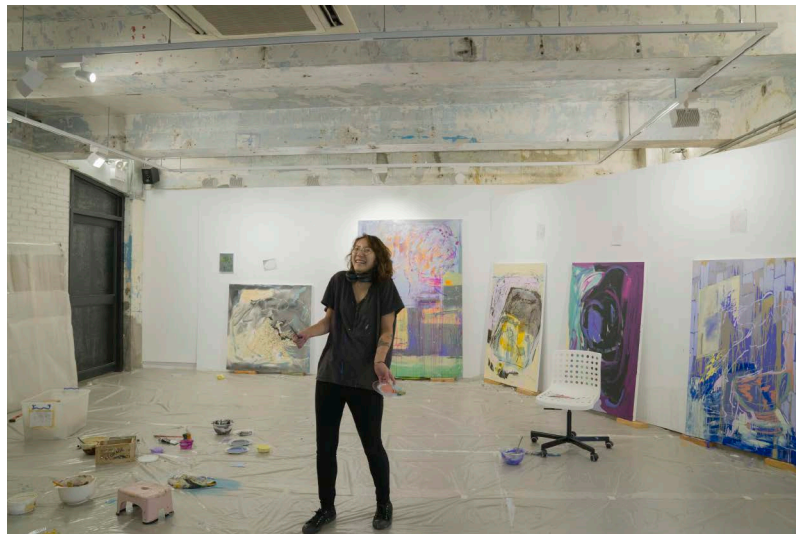


鄭燕垠是刺點畫廊2020年6月下旬至9月期間的駐場藝術家。刺點畫廊歡迎鄭繼參加聯展《從此幸福快樂》（2017）和《從此幸福快樂II》（2018）後，再一次回到畫廊的活動。藝術家得全權委託，將畫廊一半的空間變成自己的工作室，進行實驗和創作。《我要代表月亮懲罰你》是鄭這趟夏日駐場之旅的總結。展覽空間除了展示完成的繪畫創作，亦留下各種駐場生態裡的草圖、工具、靈感和書籍。

鄭燕垠集中於大型繪畫的創作，藝術家在畫布上構築了龐大的外界景觀，裡面充滿了諸如巨型輪船和水陸兩用飛機之類的奇妙事物。在一片精心編排的混亂之中，藝術家加插了代表着自己的疏落且通常孤寂的小人物。廣闊的空間與作為感知者、想像者、奇想者的渺小自我形成了不可估量的對比。這種觀看的方式體現於《祝我生日快樂》（2019），這作品為藝術家在冰島駐留一個月後構思而成。在異地冬日幾乎永恆的黑暗中，藝術家獨自度過了自己的生日。月亮微弱的光芒溫柔地照亮了層層白雪和下面的苔蘚，在她的腦海中，它們像神奇的月球晶體一樣閃閃發光。

「我要代表月亮懲罰你」是日本動漫美少女戰士中的女子中學生化身成的月亮戰士 Sailor Moon 在對付敵人時所使用的標誌口號。公正的懲罰是公平的判決的結果，而替天行道則是公義無法合法地彰顯時的反應。藝術家回顧從2019年6月起香港的社會運動，喚起對英雄主義的失望。隨著無領袖運動在制度鎮壓下逐漸衰微，鄭矛盾地發現自己在渴求一個可以神奇地扭轉局面並奇蹟地懲罰所有壞分子的英雄。面對浪漫主義和天真，英雄和正義無跡可尋。

藝術家從風景的廣闊外部性轉移到以人像為主體的內部性，以呈現她對世界的投射。《**囂妹挖磚**》（2020）描繪了在街道上的一幕，那裡清楚地定義了性別角色，男生們不鼓勵女性走上前線。挖磚的女孩們擠在一起，對男性英雄主義作出了寧靜的抗議。在《**啤酒、大麻和菠菜**》（2020）中，女性的身體顯得尤其脆弱，經過一夜狂歡，鄭無法控制地把體內所有東西全都嘔吐出來。身體的徹底崩潰反映了社會制度的崩壞，然而嘔吐後的大清洗從未停止。功能障礙持續於《**記憶像鐵軌一樣長**》（2020），一隻踩滑板的人獸在遭破壞的鐵軌上受挫地滑行，儘管受到刺激，它的生殖器和四肢仍然鬆弛。遭受破壞、蒙受苦難、處於掙扎，我們都生活在腐爛中，但是仍有些人凝望著月亮。









Happy Birthday to Me 《祝我生日快樂》

2019

Oil on canvas 布面油畫

250.3 x 180 x 3.7 cm





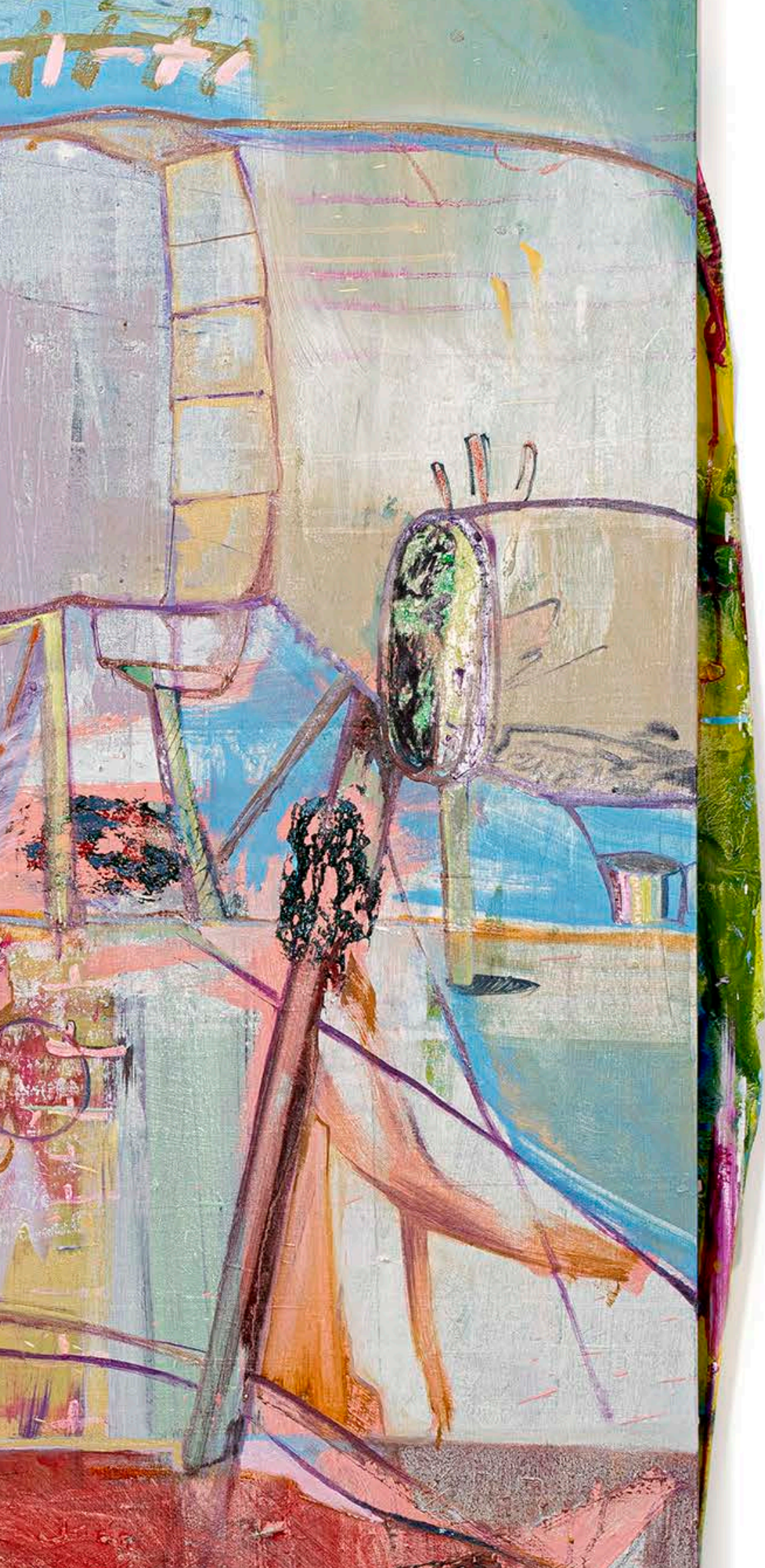
Searching for hand hand 《偵緝手手》

2020

Oil on canvas 布面油畫

140.5 x 210.2 x 3.8 cm







Beer, Weed and Spinach 《啤酒、大麻和菠菜》

2020

Oil on canvas 布面油画

150.2 x 100.2 x 3.7 cm



Teenage girls with bricks 《嘸妹挖磚》

2020

Mixed Media and Oil on canvas 混合媒介、布面油畫

150.2 x 100.2 x 3.7cm



Memory stretches as long as a rail 《記憶像鐵軌一樣長》

2020

Oil on canvas 布面油畫

150.2 x 100.2 x 3.7 cm



Sarira 《舍利子》

2020

Oil on canvas 布面油畫

30.5 x 25.4 x 2 cm



Sea of Suffering 《苦海》

2020

Oil on canvas 布面油畫

40.2 x 50.2 x 3.7 cm



Tired, Tired 《边la边la》

2020

Oil on canvas 布面油画

40.2 x 50.2 x 3.7 cm



In the name of the moon, I'll punish you 《我要代表月亮懲罰你》

2020

Oil on canvas 布面油畫

50.2 x 40.2 x 3.7 cm



Bonfire 1 《篝火 一》

2020

Oil on canvas 布面油畫

25.6 x 20.5 x 3.7 cm



Bonfire 2 《篝火 二》

2020

Oil on canvas 布面油畫

30 x 24 x 1.6 cm



Setting a trap for you 《送你落局》

2020

Oil on canvas 布面油畫

50.2 x 40.2 x 3.7 cm



Invincible Sacred Armor 《無敵的聖衣》

2020

Oil on canvas 布面油畫

50.2 x 40.2 x 3.7 cm

CHENG YIN NGAN b.1995, Hong Kong

Cheng Yin Ngan graduated from the Academy of Visual Arts, Hong Kong Baptist University in 2017, and was awarded the special mention prize at the AVA BA Graduation Exhibition. Cheng creates large-scale paintings that infuse careful observation of urban life and intense performance of childish imagination. The world occurs to her as an entanglement of wonder, experimentation, intense emotions and struggles.

Cheng participated in the Gil residency programme in Iceland in 2018, and participated in group exhibitions including *Happily Ever After* (2017) and *Happily Ever After II* (2018) at Blindspot Gallery, *Form in Emptiness* (am space, Hong Kong, 2018) and *PLUNGING MY HAND INTO THE LAKE OF BILLOWING TREES* (Gallery Exit, Hong Kong, 2017). Cheng lives and works in Hong Kong.

鄭燕垠 生於1995年，香港

鄭燕垠在2017年畢業於香港浸會大學視覺藝術學院，並獲得視覺藝術學院特別提名獎。鄭創作的大型繪畫對城市生活進行仔細的觀察並表現出童稚的強烈想像力。在她眼中，這個世界充滿著奇異、實驗、掙扎和激烈情感的羈絆。

她於2018年參與冰島Gil藝術家駐留計劃，曾參與的展覽包括刺點畫廊的《從此幸福快樂》（2017）和《從此幸福快樂 II 》（2018）、am space的《異色》（2018）及安全口畫廊的《PLUNGING MY HAND INTO THE LAKE OF BILLOWING TREES》（2017）等。鄭現於香港生活及工作。





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