

楊東龍個展《日課》展出楊東龍於2019年至2020 年間創作的最新作品,以及2015年至2018年間的 精選作品。《日課》提出一種對楊氏繪畫的廣泛 解讀,其實踐跨越四十載及無數風格,始終建基 於對與藝術家共存的人、自然和事物的細密觀 察。繪畫乃楊氏的日常實踐,是一份內外成長的 耐心功課,更是一份想像力的功課,以呈現表象 以外及各種情況下的內在世界之豐饒。

楊氏孜孜不倦地描繪工人階級和無產階級的日常生活,給予他們往往被剝奪的漠大關注和描寫。他的畫作以不同的切入張開了多個刺點,戳穿我們平凡無感的存在的迷霧;它有如一面私密的鏡子,淒美地揭示著我們固定的感知中的盲點。在《日課》中,楊氏引導我們,觀看是自我發現的終極舉動,也是給予同情、樂觀和希望的最慷慨的禮物。

Daily Practice, a solo exhibition by Yeung Tong Lung, features the artist's most recent works executed in 2019-2020, in addition to selected works from 2015 to 2018. Daily Practice proposes an expansive reading of Yeung's paintings, a practice that spans four decades and myriad styles, but consistently based on an intimate observation of people, nature and things with whom the artist shares his existence. Painting for Yeung is a daily practice — a patient practice for internal and external growth, and an imaginative practice for representing the richness of interior worlds beyond surfaces and despite circumstances.

With flair and ingeniousness, Yeung tirelessly depicts the daily lives of the working class and the proletariat, giving them the larger-than-life attention and representation that they are often deprived. His paintings contain many entry points, opening multiple puncta that pierce through the fog of our mundane and desensitized existence. They hold up a poignant and personal mirror to our own lives, and reveal the blind spot of our perceivably fixed self. In *Daily Practice*, Yeung coaches us that the act of looking is the ultimate act of self-discovery, and the most gracious gift of compassion, optimism and hope.



Mount Davis

摩星嶺

2019

Oil on Canvas, Triptych 油彩布本, 三聯屏 201 x 146 x 4 cm (left 左) | 201 x 146 x 4 cm (middle 中) | 201 x 146 x 4 cm (right 右) 展覽的焦點作品《摩星嶺》(2020)是一幅四米半 寬的三聯歷史繪畫。作品蜿蜒穿越眾多不同的 場景,在不同的歷史時刻之間形成不可思議的聯 繫。1950年的摩星嶺是國民黨士兵及家屬難民 營所在。1950年6月的秧歌舞事件中,一個左翼 團體揮舞着中華人民共和國國旗闖進摩星嶺,一 邊大跳流行一時、代表中國共產黨勝利的「秧歌 舞」,挑釁了國民黨村民,導致數十人受傷。事件 後,殖民地政府遷拆了難民營。

流離失所、暴力與不安的暗示瀰漫於三聯畫中。楊氏編排了精心佈局的場面調度,從黑夜過渡到白天、從室外過渡至室內。

The pièce de résistance of the exhibition is *Mount Davis (2020)*, a 4.5-meterwide tripartite history painting that meanders through a number of disparate scenes, striking an uncanny connection between different historical moments. In 1950, Mount Davis was the site of refugee camps for Kuomintang (KMT) soldiers and families. The colonial government relocated the soldier village after the Yangge Dance Incident in June 1950, when a leftist group descended upon the village waving the PRC flag, performing the then popular-with-communist Yangge dance and provoking the KMT villagers, resulting in tens of people injured.

Hints of displacement, violence and unease pervade the triptych painting.

Yeung stages and choreographs a careful cinematic pan shot that transitions through different mise-en-scène, from night to day, from exterior to interior.



《摩星嶺》左邊畫幅顯示了難民村的俯視圖. 一直向下延伸至 大海,一條謹慎的人龍沿著黑暗的山脊蜿蜒而行,未知是在 執行任務還是逃亡。中央畫幅部分顯示了一家跌打醫館的內 部及街景,一位白髮老人正在治療一名腳踝受傷的年輕人, 一名穿著深色大衣的男子在背景重覆出現徘徊. 其存在不祥 且動機不明。右邊畫幅則見一名穿著安全背心的非洲婦女正 在揭開帷幕, 正在以水喉往幕後噴水, 清洗原由無從考究。在 最右邊的是一輛警車, 兩名年輕人被捕, 從警察的冬季制服 和被拘留者的服裝,可以推斷出這是1966年天星小輪加價暴 動的場景。藝術家捨棄了線性敘事和統一的時間性, 取而代 之的是一個碎片化的畫面. 上面佈滿了各種各樣的細節和故 事、在他生命中出現的以及虛構的人物。 這是一幅提問多於 回答的繪畫, 對歷史繪畫實踐的一種扭曲, 切合這個我們無 法掌握真相而過剩訊息把我們的存在壓倒的當下。



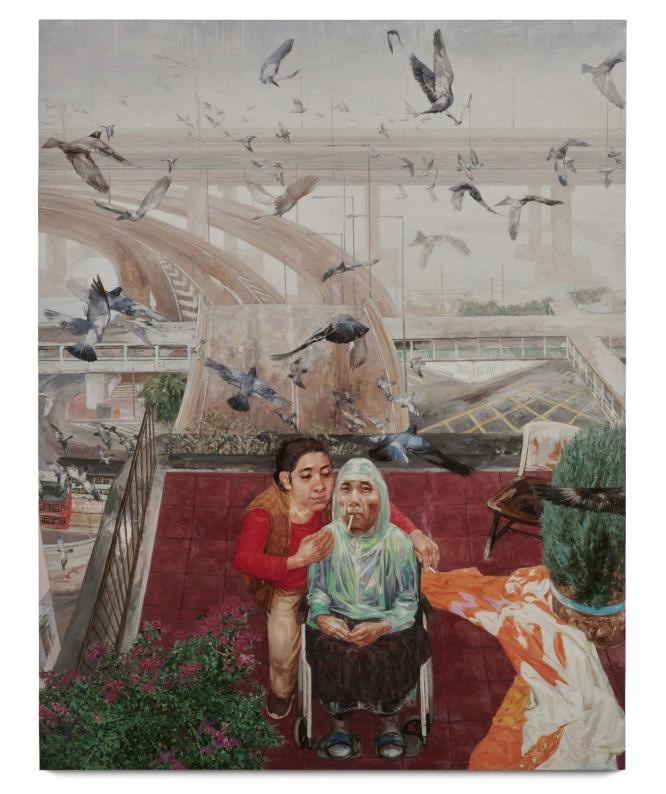
The left panel of Mount Davis shows an elevated view of the squatter village that stretches all the way downslope to the sea, while a cautious line of people snakes along the dark ridges of the mountain, uncertain if on mission or to flee. The middle panel shows the inside and street view of a Chinese bone-setting clinic in the village, where an elderly treats a young man with an ankle injury, while a man in dark overcoats linger in the background, his repeated presence ominous and motivation unknown. The right panel is unveiled by an African woman in a safety vest, who is hosing down the site behind, but the reason for the cleanse is untraceable. To the further right is a police cage car with two youths arrested, and from the winter uniform of the policeman and the fashion of the detained, one can deduce that this is a scene from the 1966 riots against the colonial government's decision to raise the Star Ferry fare. The artist relinquishes linear narrative and unified temporality, in favour of a fragmented picture plane loaded with an expansive range of details and stories, figures from his own life and figments of imagination. It is a painting that raises more questions than it answers – a twist to the practice of history painting that befits our contemporary moment, when truth evades and information overloads our existence.



Right panel 右邊畫幅

遠離大歷史,藝術家的其他作品把我們的目光引向微小的日常生活,並捕捉了這個城市中廣泛存在的事物,體現於親密、輕快、慵懶、退縮及沮喪的時刻。《抽口煙二》(2020)捕捉了溫柔與關懷的片刻:當老人蜷縮在輪椅上,含著不會點燃的香菸,另一人自己點上一根香煙時,二人分享了片刻的喘息空間和新鮮空氣。天台上可以欣賞到城市的遼闊景色,一群野鴿如驚弓之鳥往上騰升。鴿子的自由與受困於輪椅和憂愁的老人形成了鲜明的對比。

Away from big history, other works return our gaze to the small quotidian life, and capture the wide spectrum of existence in the city, which is expressed in moments of intimacy, buoyancy, idleness, withdrawal, and dejection. Have a Smoke (2020) captures a moment of tenderness and care, as an elderly sits hunched over in a wheel chair with an unlit cigarette, while the caretaker lights a cigarette for herself, sharing a little moment of respite and a breath of fresh air. The rooftop boasts a spectacular view of the city, while a school of wild pigeons ascend in a frenzied flight. The pigeons' freedom contrast sharply with the immobility of the wheel-chair-bound and care-ridden humans.



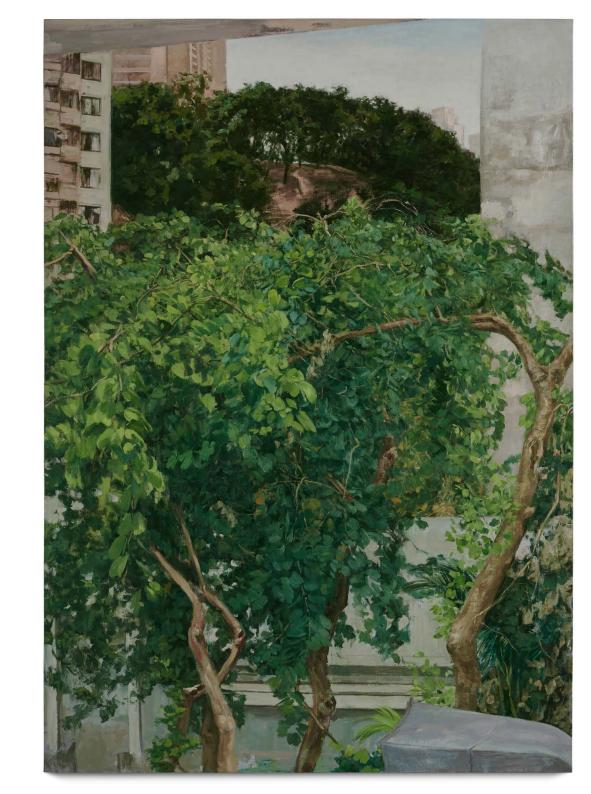
Have a Smoke 抽口煙 二 2020

Oil on Canvas 油彩布本 201 x 157.5 x 4 cm





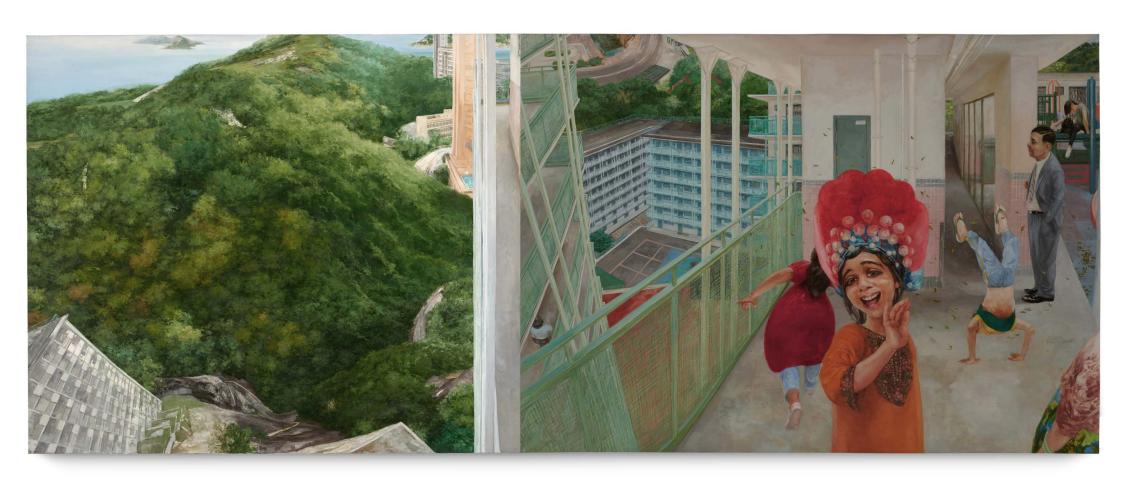
Tong Shui Street Tram Terminus 糖水道電車站 ²⁰¹⁶



After Typhoon Mangkhut 山竹過後

2018

Oil on Canvas 油彩布本 201 x 125 x 2 cm

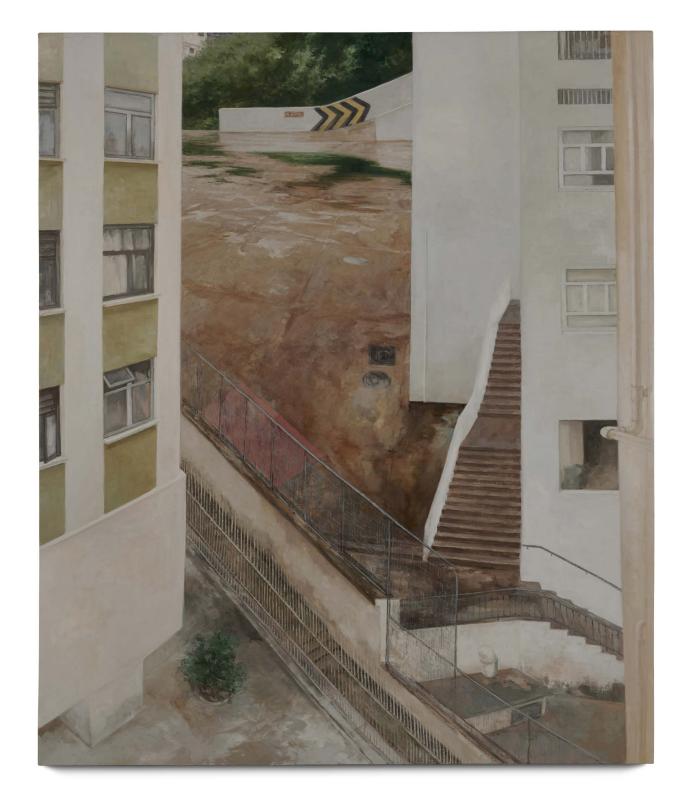


Sai Wan Estate No.2 西環村二

2016

Acrylic and Oil on Canvas, Diptych 塑膠彩及油彩布本, 雙聯屏 153 x 180 x 3.5 cm (left 左) | 153 x 211 x 3.5 cm (right 右)

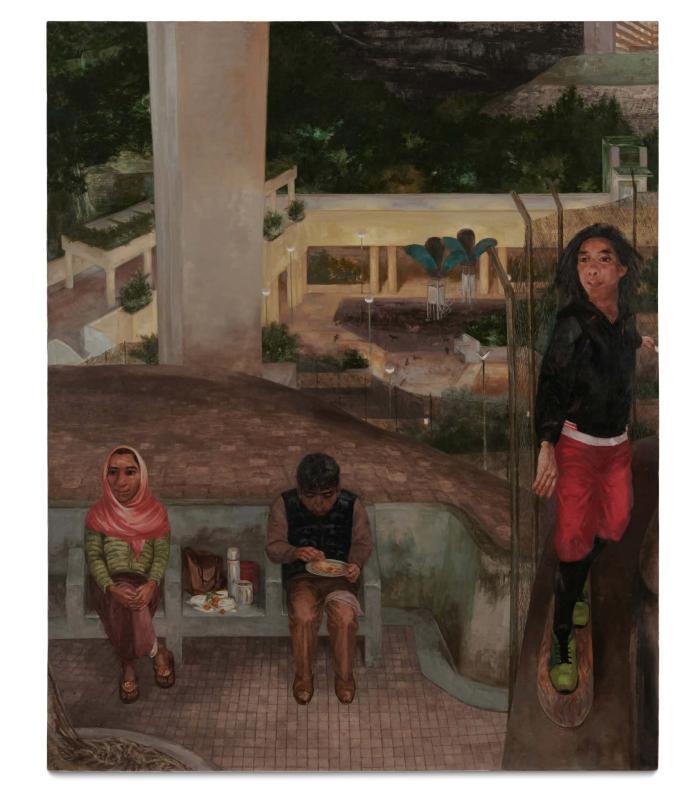




Platform 平台

2015

Oil on Canvas 油彩布本 203.5 x 146.2 x 5 cm



Night Scene 夜景 2016

Oil on Canvas 油彩布本 202 x 166 x 3.5 cm



Window Glass V 窗玻璃五號 2019

Oil on Canvas 油彩布本 161.5 x 201.5 x 4 cm



Window Glass IV 窗玻璃四號 2017

Oil on Canvas, Diptych 油彩布本, 雙聯屏 200.5 x 42 x 5 cm (left 左) | 200.5 x 138 x 5 cm (right 右) 《小炒王》(2020)展示了一家大牌檔,員工正在稍息,而修理工則在廚房裡勞動著。廚師伸展著手指關節,他的注意力集中在肩背,神情坦然地直視著觀眾;右邊的另一名工人則橫躺在長凳上。休息時間很短,來吃晚飯的人群很快就要來了,畫面前方的食材已準備妥當。楊氏以恩惠和關懷的姿態,想像他人喘息、發白日夢和逃逸的時刻。這些餘裕的時刻,儘管短暫而不可即,卻於一成不變的日常中劃出一條裂縫,為工作的單調和必要帶來緩衝,且最重要的是,對未來幸福的應許。

King of Siu Chao (2020) shows a stir-fry eatery where employees are taking a break while a repairer rummages through the kitchen. The chef is stretching his joints and his back, assuredly gazing at the viewer, while another worker on the right rests horizontally on a bench. The break is brief, for the night time dining crowd shall come soon and the raw food in the foreground lies ready to be cooked. In a gesture of grace and care, Yeung imagines his subjects in moments of respite, reverie, and escape. These redundant moments, though brief and fleeting, create a fissure from the immutable continuity of existence, a reprieve from the monotony and necessity of work, and most importantly, a promise of future happiness.



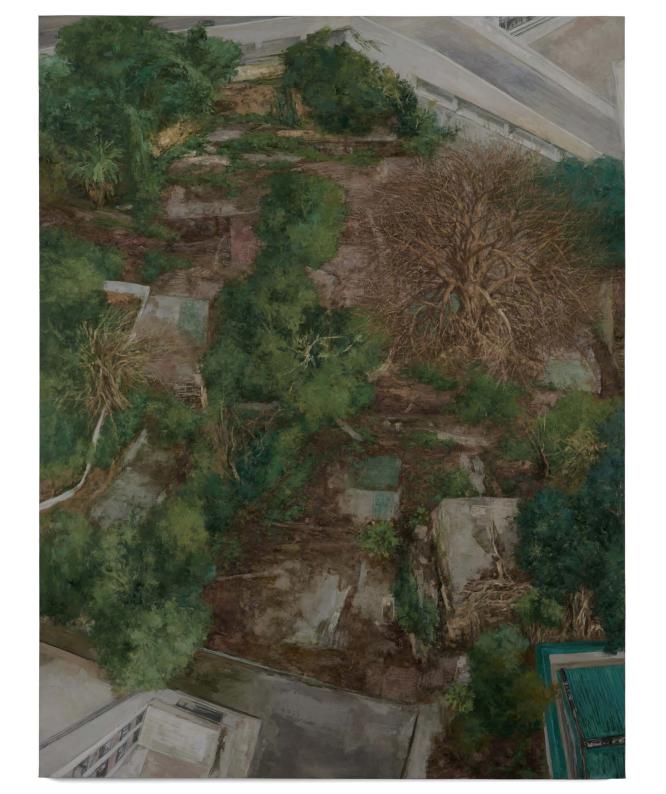
King of Siu Chao 小炒王 2020

Oil on Canvas 油彩布本 202.5 x 146 x 4 cm



Porcelain Dog 瓷狗 2020

Oil on Canvas 油彩布本 199 x 161 x 4 cm



Shan Pin Terrace 山邊台

2017

Oil on Canvas 油彩布本 192 x 148.5 x 5 cm



藝術家對平凡生活裡的超凡表達於《寫生筆記》 (2008-2021) 得以彰顯。這以33屏畫幅組成的龐大裝置,描繪了藝術家從堅尼地城的工作室的窗內窺視的公園場景。這組畫作顯示了藝術家對環境的敏銳觀察,當中的植物、城市景觀和人們形成了生活經歷的拼貼。藝術家記錄了多年來他一直在窗內凝視,目睹了洋紫荊樹從一棵小樹長成一座花塔,為公園的行人提供了遮蔭。成長中的洋紫荊樹、衰老中的居民以及周圍社區的高速士紳化,都是楊氏藝術創作謙卑而生機勃勃的土壤。

The artist's affinity for the extraordinariness of ordinary life is exemplified by *Sketchbook* (2008-2021), a sprawling installation of 33 panels, where the artist painted scenes in the park when he peeps out of the window of his Kennedy Town studio. These paintings represent a keen observation for the environment, as greenery, cityscape and people form a mosaic of lived experiences. The artist notes that in his many years peering out of the window, he has witnessed the Bauhinia tree grow from a treeling to a flowering tower providing shade for park goers. The growing bauhinia trees, the aging inhabitants, and the rapidly gentrifying neighbourhood, are the humble and vastly generative soil of Yeung's art creation.



Sketchbook 寫生筆記

2008 - 2021

Oil on Canvas 油彩布本 Set of 33 panels 一組33屏



























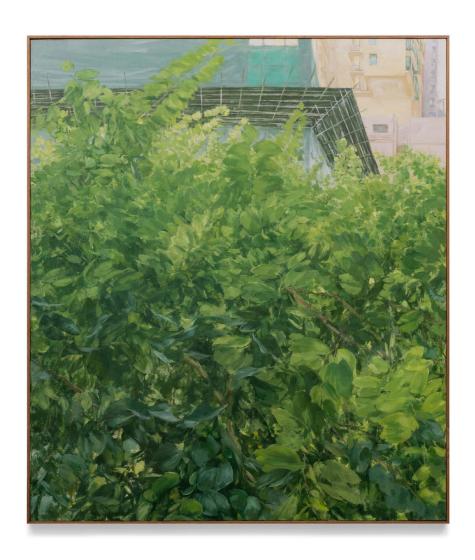








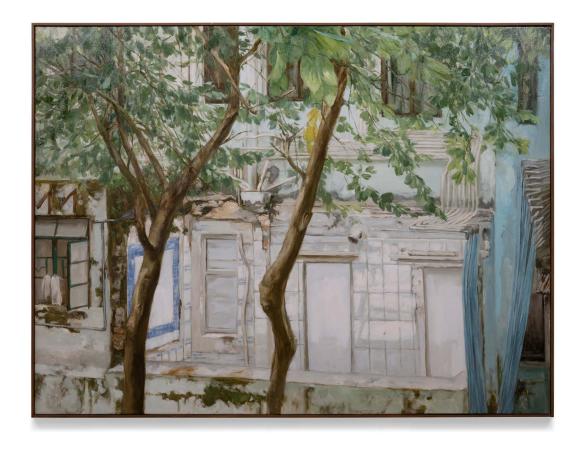
































楊東龍

1956年,生於中國福建

楊東龍於1973年定居香港,並於1975年開始繪畫創作。楊東龍的畫作重於處理人的內在和外在與及空間、環境之間的關係。這些看似寫實的繪畫,畫面通過藝術家重新理解、想像、再切割,拼湊成幻象般之景貌。楊東龍的主要繪畫內容包含為人熟悉的街道、舊式建築或家居空間、交通工具、民間百姓、後巷、公園或香港常見的植物等。他以透視法去營造三度空間的錯覺,提供多重視點,並具有暗示視線移動的作用,以引導觀眾自由進出畫中情境。

楊東龍與友人共同於1990年創立了香港首個藝術空間Quart Society。楊的近期個展包括香港艺鵠藝術空間的"切割. 共時—楊東龍繪畫展"(2019) 和香港漫畫基地的"只是繪畫"(2017)。楊的作品也亦於不同聯展中展出,包括香港藝術中心四十週年的旗艦展覽"灣仔文法:過去、現在、未來式"(2018)、香港1a空間的"牆角落—兩個畫家、兩種態度,藝術對話展"(2003) 及香港藝穗會的"盒子展"(1994)。他的作品被香港藝術館和M+視覺文化博物館所收藏。楊東龍現於香港居住及工作。

Yeung Tong Lung

b.1956, Fujian, China

Yeung Tong Lung was born in 1956 in Fujian, China and moved to Hong Kong in 1973. He began painting in 1975. Yeung's works deal with both the internal and external landscapes and spaces of human being. Everyday street scenes, old buildings and homes, transportation, ordinary people, back alleys, parks or plants commonly seen in Hong Kong frequently appear in Yeung's paintings. He plays with perspectives to construct an illusional three-dimensional space, providing multiple viewpoints and subtle hints on sightline movements to guide the audience in and out of his painting scenarios.

In 1990, Yeung and friends co-founded Quart Society, one of the first independent art spaces in Hong Kong. Recent solo Exhibitions of Yeung include "Cuts in Synchronicity: Paintings by Yeung Tong Lung" (ACO Art Space, Hong Kong, 2019); "Just Painting" (Comix Homebase, Hong Kong, 2017). He has also shown in group exhibitions including "Wan Chai Grammatica: Past, Present, Future Tense Show" (Hong Kong Arts Centre, Hong Kong, 2018); "Corner of Dialogue—You Paint, I Paint. Artistic Dialogue and Exhibition" (1a space, Hong Kong, 2003); and "The Box Show" (Hong Kong Fringe Club, Hong Kong, 1994). His works have also been collected by the Hong Kong Museum of Art and M+ Museum for Visual Culture. Yeung Tong Lung currently lives and works in Hong Kong.







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