

Trevor Yeung | *there's something missing* (2020)

there's something missing

Are we taking things for granted?

Being fair" is important to me, but I understand it can be a privilege already to talk about fairness. There are different levels and ways to achieve a ideal platform for it. I think I am also trying to do this in this.

Maybe nothing is fair at the end as always.

Maybe the process of trying is what I should look at.

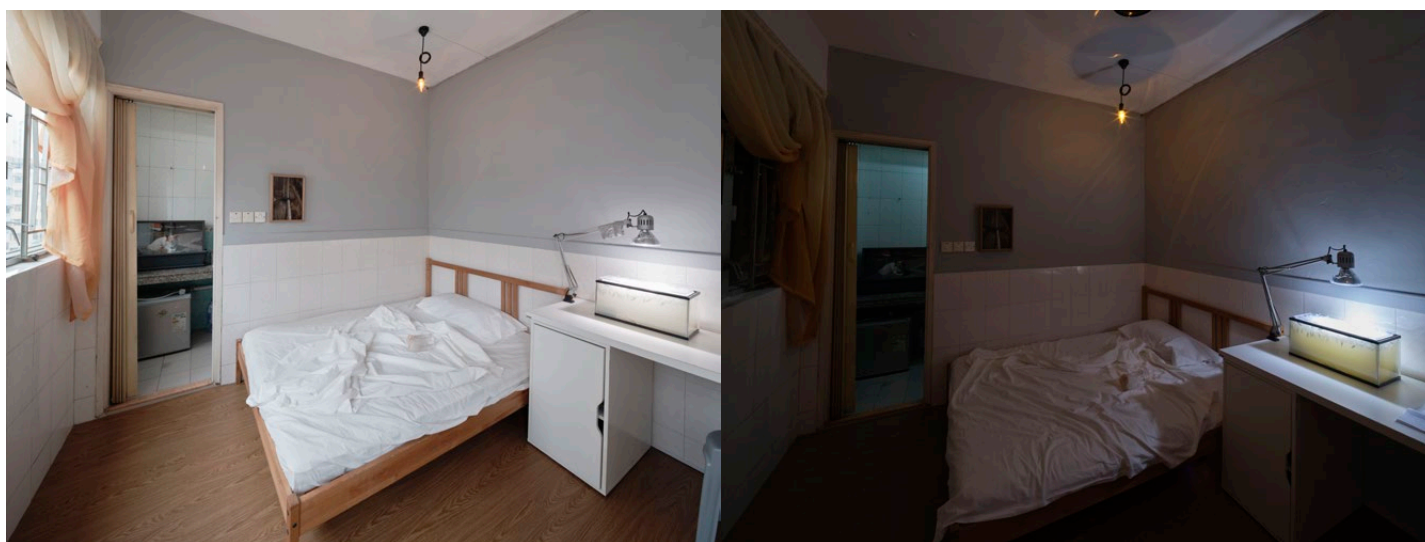
23 – 30.12.2020

Wontonmeen

Lai Chi Kok Road

About *there's something missing*

there's something missing is a solo exhibition initiated by artist Trevor Yeung. Installed temporarily in a private residential flat in Kowloon, “there's something missing” includes 5-6 newly made works by the artist, a conclusionary process of sorts for a year passed. They are made of personal memories, unmet expectations, and private desires, such stuff as dreams are made on, as our little life this year will soon be rounded with a sleep.





BY AIR MAIL
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航 PAR AVION 空



The moment you enter the apartment, you will be blinded by blue light and engulfed by cologne. Made during a 2019 residency in Helsinki, *Awkward Introduction* articulates ideas that were borne out of interactions during his stay: that people in the city tend to interact with strangers, and also with each other, in ways designed to minimise intimacy.

Night Mushroom Colon

2020

Night lamp, plug adaptors



Night Mushroom Colon combines electrical converters and nightlights, giving out a luminescent glow that suggests a secretive realm. These mushrooms thrive in fecundity, and reproduce through polyamorous converters and tempting colours. Their casual disinterest to human hegemony and agency provides a viable alternative for multispecies entanglement and survival.

Soft and milky, but don't smell it (Fishtank)

2020

Oil on canvas



Towards the end of the corridor, a triptych hangs, depicting small guppy fishes with a pastel glow. Despite looking soft, dreamy and romantic, the painting is actually of something much more melancholic — when fish corpses taint the tank water white and opaque.

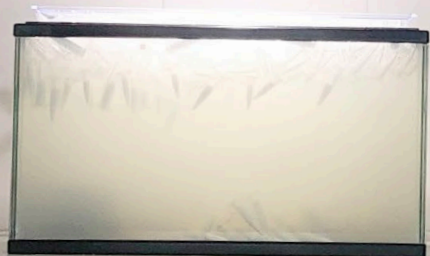
Soft and milky, but don't smell it (Fishtank)

2020

Fish tank, seed container,
styrofoam beads, stone,
aquarium equipments, pigment



Inspired by a dream and his ongoing *Guppy* project, Yeung attempts to mimic the visceral imagery of a fish tank full of dead and alive guppy fishes, where fish corpses would naturally taint the water white. Instead of real-life animals, Yeung replaces the fishes with seed bottles, commonly found in a planter's home, and an analogy to this fecund species. They are then filled by plastic micro-beads and sand, for the small bottles to sink and stay afloat, bubbling on top and dancing under.



Kind Liar (Almost Perfect)

2020

Murex pecten, natural
sponges, vitrine



Confined in a vitrine and placed above a tall shelf, the Venus shell has its spikes covered by Mediterranean sponge. When the protection suggests danger instead of safety, what is the truth from this accumulation of white lies? Despite knowing the sponge is useless against its sharp edges, do we still approach the shell with open palms and expected pain? The artist draws parallels to romantic relationships, questioning the amount of lies and truths we are willing to believe and betray.





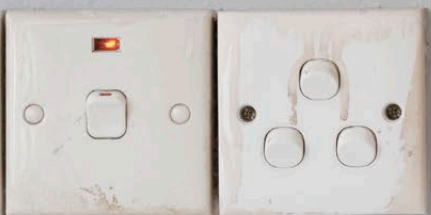
Warm Healer

2020

Clear quartz, heat pad,
bedsheet and mattress



Crystals are typically cold to the touch and have a high heat capacity, meaning it absorbs and emits heat slowly. Throughout the night, the heated bed and human body provide warmth to the large clear quartz, and in turn, the quartz returns its warmth back to us during the day. Once, the artist fell asleep whilst holding the crystal in his arms, the heaviness and physical presence of the rock became a surrogate for human intimacy.



Produced by the precipitation of minerals, stalactites and stalagmites take thousands of years to grow a few centimetres. Depicted in this image, the tips of a stalactite and stalagmite are about to come into contact, meeting soon, but perhaps not soon enough in our human perception of time.



Cynic Routine (Human Face)

2020

Framed archival inkjet print,
planter, soil, *Trichocereus*
peruvianus variegata



Cynic Routine (Human Face) depicts a stray street dog with an oddly expressive human-like face. Bathing nonchalantly in the sunlight, the dog appears to stare right back at us. Cynicism, a school of thought in Ancient Greek Philosophy, is taken to mean being doglike, and reflects a rejection of desire for wealth, power and fame, aiming to live a simple life free from possessions. At the same time, it is also an insult for their shameless rejection of conventional manners.

Soft and milky, but don't smell it (Fishtank)

2020

Oil on canvas, fabric





The centre piece of this space is the large shell breathing in the shower, *Breathing Hermit*, which directly relates to the yogic practice the artist has adapted to for the past year. The sound you hear is a recording of someone practicing Ujjayi breath (meaning victorious breath), a pranayama technique of slightly contracting your throat while breathing through your nose. It is sometimes called the Ocean Breath, well intended by the artist to fit this work. The hermit, a figure that betters itself through self-abnegation, will remerge out of its shell once ready.

26-12-20

there's something missing

I am good at distracting myself but also highly aware of existing problems. This is probably the reason I struggle a lot.

Guilt.

What can I do? What I can do? In these years, I am trying quite hard to address what I can do to others with something I am good at.

Building and having connections with others are something that I ~~see~~ concern very much but also scare about, because a connection is too fragile. I am too sensitive to it, so I put extra attention to it.

Night mushroom colon - ^{that is not} It copes the loneliness ~~we don't~~ ^{we don't} necessarily annoy us.



b.1988

Guangdong, China

Trevor Yeung

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 "la biennale de Lyon 2019" (Lyon, France, 2019); "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); "Soil and Stones, Souls and Songs" (Para Site, Hong Kong, 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 Musée d'Art Moderne de Paris, Kadist Art Foundation and M+ Museum (Hong Kong). Yeung is shortlisted for the 6th Edition of the Future Generation Art Prize (2021-2022).

Yeung currently lives and works in Hong Kong.





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