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Blindspot Gallery to participate in Frieze London 2022
Presenting Trevor Yeung's *Garden Cruising: that camouflage*

12 – 16 October, 2022
Frieze Focus | Booth H21, The Regent's Park, London, UK



Trevor Yeung, *Cacti in twins pot* (12.5 & 12.8 cm), 2022, blowfish, black clay pot, sand
(Image courtesy of artist and Blindspot Gallery.)

Blindspot Gallery is pleased to present “Garden Cruising: that camouflage”, a solo presentation of **Trevor Yeung** at Frieze Focus. Yeung combines works from different stages of his practice, including the large-scale site-specific spatial installation *Between Water* (2019), which suspends mid-air at eye-level an orderly grid of 25 cups of water, their in-between spaces viewers must carefully navigate to experience the art fair booth. Other works consist of readymade assemblage objects such as the *Cacti* series (2016-present) and the *Night Mushroom Colon* series (2020- present), and his *Enigma* and *Garden Cruising* (2012-present) photographic installations series.

Like a sentence taken apart and recombined, Yeung constructs an intimate semiotics of desire, creating a space where artworks become metaphors and signifiers for the emancipation of everyday aspirations towards human relationships. In this matrix of relational spaces, desiring objects, and natural imageries, human and non-human actors are immersed into a structure thoughtfully orchestrated by the artist. Yeung’s “Garden Cruising” allows for meaningful interaction and connection, but only in a certain way.

First created during the Yeung’s residency at Kohta, Helsinki in 2019, *Between Water* is an installation work featuring suspended plastic cups half-filled with water. Situated in an orderly grid, the distance between each cup embodies the polite distance during a face-to-face encounter between strangers or acquaintances. By choosing disposable plastic cups over more precious materials such as glass or ceramic, the artist evokes social settings of more egalitarian nature, such as art space openings or casual house parties.

The physical presence of the cups of water powerfully materializes the usually invisible conventions that maintain the fragile equilibrium in social interactions. Steering too far, one appears distant and unfriendly. Stepping too close, one risks intruding into other’s personal space. Simultaneously, this gap between waters allows for an audience to navigate through the space, though not without a hyperconsciousness, as one misstep would bring the tranquil suspension into a state of flux. By restaging this work in a post-pandemic age, the artist wonders how our sense of interpersonal space is affected by social distancing and lockdown measures.



Trevor Yeung, *Between Water*, 2019, plastic cup, fishing thread, water.
(Installation view: 2019, "Trevor Yeung: Awkward Introduction", Kohta, Helsinki, Finland, Photo: Jussi Tiainen)

In Yeung's ***Cacti*** series, specimens of dried fugu blowfish are disguised as cacti plants potted in soil, yet on closer inspection, texture of fish skin and fin spikes are revealed. Questioning the nature of objects and the superficiality of first impressions and appearances, the artist playfully interrogates the essentialist categories of identification that flatten the nuances of realities.

The artist places these cacti into special vessels that compound its meaning. ***Cacti in twins pot (12.5 & 12.8cm)*** is a pair of cacti planted in a handmade conjoined double black stoneware, its double form an auspicious symbol of togetherness. However, as the cacti sit close to each other, their spikes risk pricking into each other, engendering a tense relationship between uncommon bedfellows. ***Cacti in a love story*** places the work in a hexagonal porcelain pot, each side depicting a scene from an anonymous love story of a young woman facing suitors in a Chinese garden. The characters are holding flowers like the peony, regarded as the king of all flowers that signifies the expectation and yearning for a fulfilled life, symbolized by the

development of the humble peony buds to the blooming of peony flowers. Another flower held by the suitor, the crab apple, symbolizes bitter love and separation of lovers. The exuberantly storytelling meaning of the flower language casts a sharp contrast to that of the prickly cactus.

Night Mushroom Colon is a mixed-media work that combines electrical converters and nightlights, giving out a stealthy bioluminescence that suggests a secretive realm. Inhabiting dark corners unlikely to perturb a sleepy walker, these mushrooms thrive in fecundity, and reproduce through polyamorous converters and ever-changing colours. Their casual disinterest to human hegemony and agency provides a viable alternative for multispecies entanglement and survival.

Night Mushroom Colon, placed under the table or in a corner, belies the artist's desire for hidden comfort. Like someone who sits in the corner of a buzzing house party or night club, the night mushroom blooms passively, yearning and waiting for that one meaningful connection to happen.

Rugged by tummy (naked) is a work that emerges from Yeung's research on the cruising culture of London. The artist made a visit to the "Fuck Tree", the infamous spot in the cruise part of Hampstead Heath in North London. The Fuck Tree has entered the tales of legend due to its convenient height and length for men to bend over and copulate. Repeated use of the tree trunk by horny men has rubbed smooth its surface, which the artist captured through the tactile process of moulding and recasting in metal. Not only does this make visible the symbiosis of humanized nature and animalistic mating, the artist creates an earnest imprint of the erotic possibilities and collective libido of our public spaces. This research project undertaken during Yeung's residency at Delfina Foundation in Spring 2022, will turn into his forthcoming solo exhibition at Gasworks, London in 2023.



Trevor Yeung, *Night Mushroom in shade (table)*, 2022, night lamp, plug adaptors.
(Image courtesy of artist and Blindspot Gallery.)

About Trevor Yeung (b. 1988, Guangdong Province, China)

Trevor Yeung uses botanic ecology, horticulture, aquarium system 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 currently lives and works in Hong Kong.

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.

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