

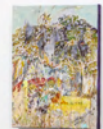
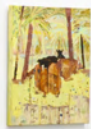


12-14 May 2023
Edge | Booth DG19

Un Cheng 鄭燕珉
Unbridled Wanders
解咗就通山走







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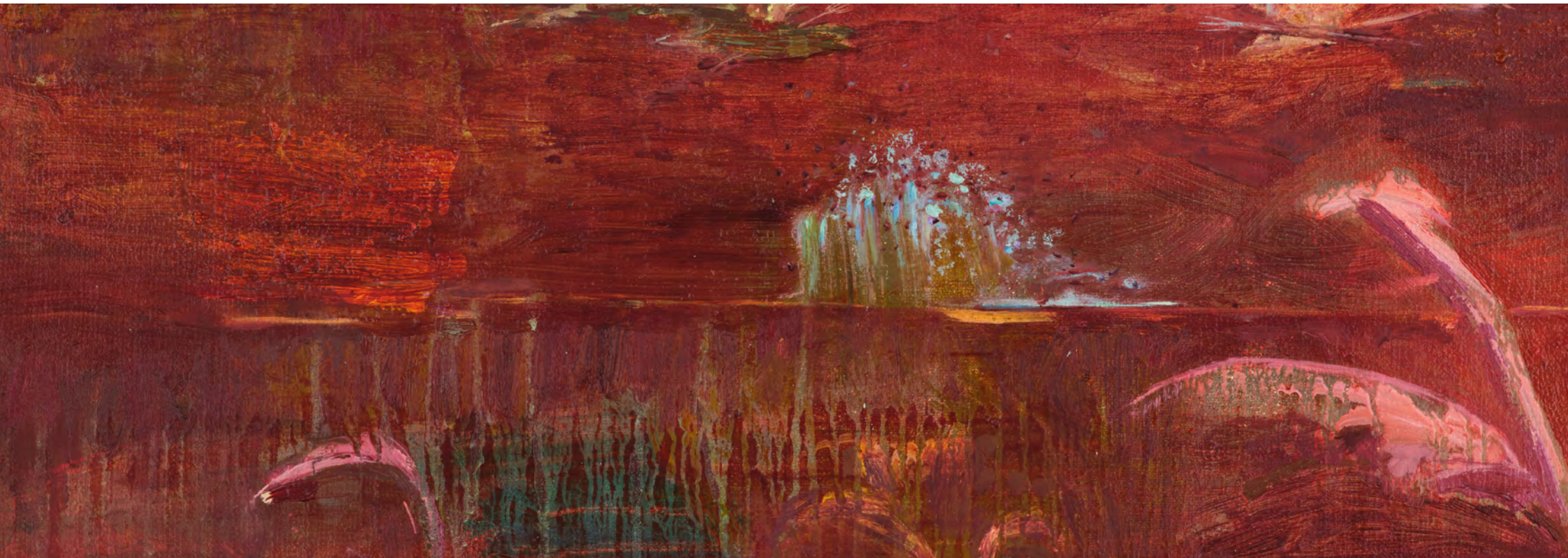


Blindspot Gallery is pleased to participate in this year's Taipei Dangdai, presenting a solo presentation of recent paintings by **Un Cheng** (b. 1995, Hong Kong) at the *Edge* sector. "**Unbridled Wanderers**" traces the footsteps of the itinerant-wanderer artist traversing through the suburban corners of the city where nature and the man-made are closely intertwined. Based off photographs taken by the artist, Cheng paints a series of tableaux depicting the overlooked corners of quotidian life in Hong Kong. She accentuates the unappealing moments of the everyday that get omitted within the crevices, underlining their textures, material memories, humor, and awkwardness. The poetic visual journal lays bare the psychological landscape of an artist seeking solace and human connection amidst the ceaseless endeavors of a fast-paced metropolis.

刺點畫廊榮幸宣佈參與本年台北當代藝術博覽會「新生維度」單元，並於博覽會呈現鄭燕垠（1995年生於香港）最新畫作。是次個展《解左就通山走》跟隨藝術家的漫遊足跡，記錄她在香港城郊裡的人及自然景觀交織之處的見聞。鄭氏的繪畫源於日常攝影，描繪著都市生活中常被忽略的細節。她關注日常縫隙中那些平凡、常被忽略的時刻，細膩勾勒隱匿於它們之中的質地、記憶材料、幽默及尷尬之處。鄭氏詩意般的視覺日記呈現藝術家的心理願景，表達在節奏急速的都會中尋求慰藉及與人連結的渴望。

In *The Flare Across West Kowloon*, Cheng recalls a sweet moment of serendipity when she sat along the waterfront with a close acquaintance in the late nocturnal hours, only to be enraptured by sudden bursts of blue and yellow sparks emerging from the far side of the sea. They discovered them to be fireworks being set off from Disneyland just over the horizon. In *The Mattress Things*, Cheng stumbles upon a bed peculiarly parked between trees and shrubs in the middle of the mountains. The mattress lies atop luscious green grass, transforming into a secret haven for the restless nomad. Cheng finds consolation in this deserted mattress misplaced within the wilderness.

《望住西九對岸的煙火》中，鄭氏憶及與友人在深夜海邊經歷的奇妙一幕；遠處的對岸突然發出黃綠色的火光令人深深陶醉，其實這些光來自對岸迪士尼樂園的煙花。《我們談著床褥既理想》中，鄭氏描繪在山林中間偶遇的一張床褥，它臥躺在茂密的綠草上，成為疲憊流浪者的秘密休憩港。透過荒野中被棄置的床褥，藝術家尋覓到深刻的慰藉。





The Flare Across West Kowloon

《望住西九對岸的煙火》

2023

Oil on canvas

42.5 x 53.5 x 2.8 cm



The Mattress Things
《我們談著床褥既理想》

2023

Oil on canvas

42.2 x 52 x 3 cm



The Fading Glue II

《退色的膠水痕》

2023

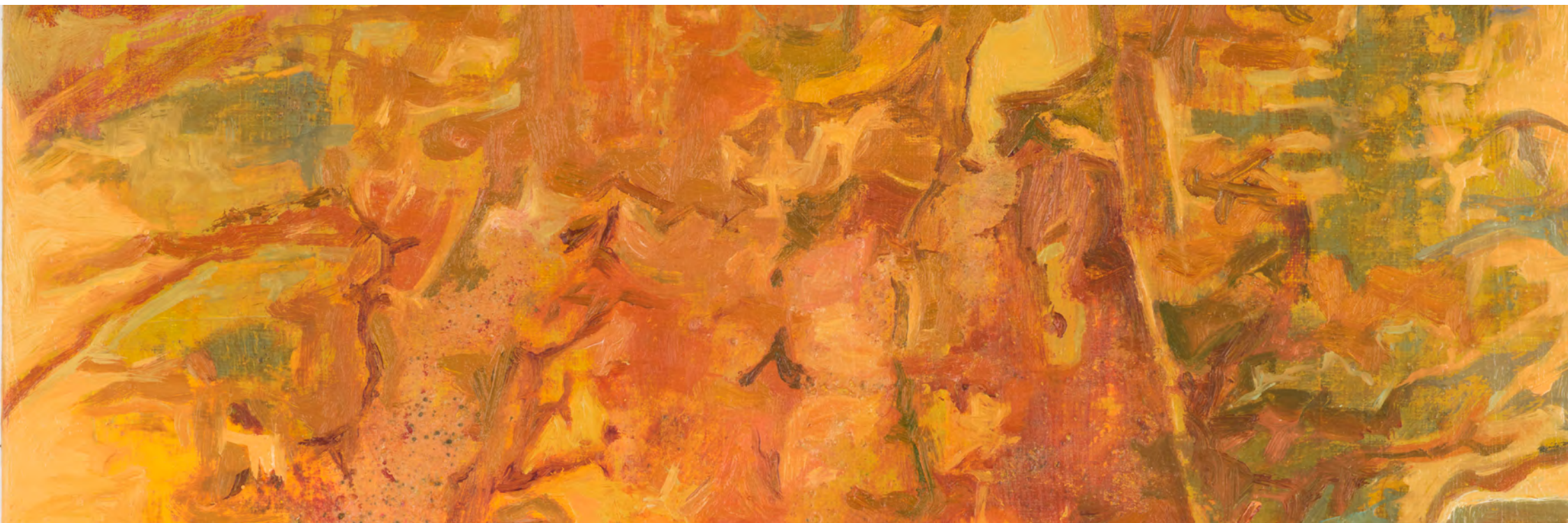
Oil on canvas
40.5 x 51.5 x 2.8 cm

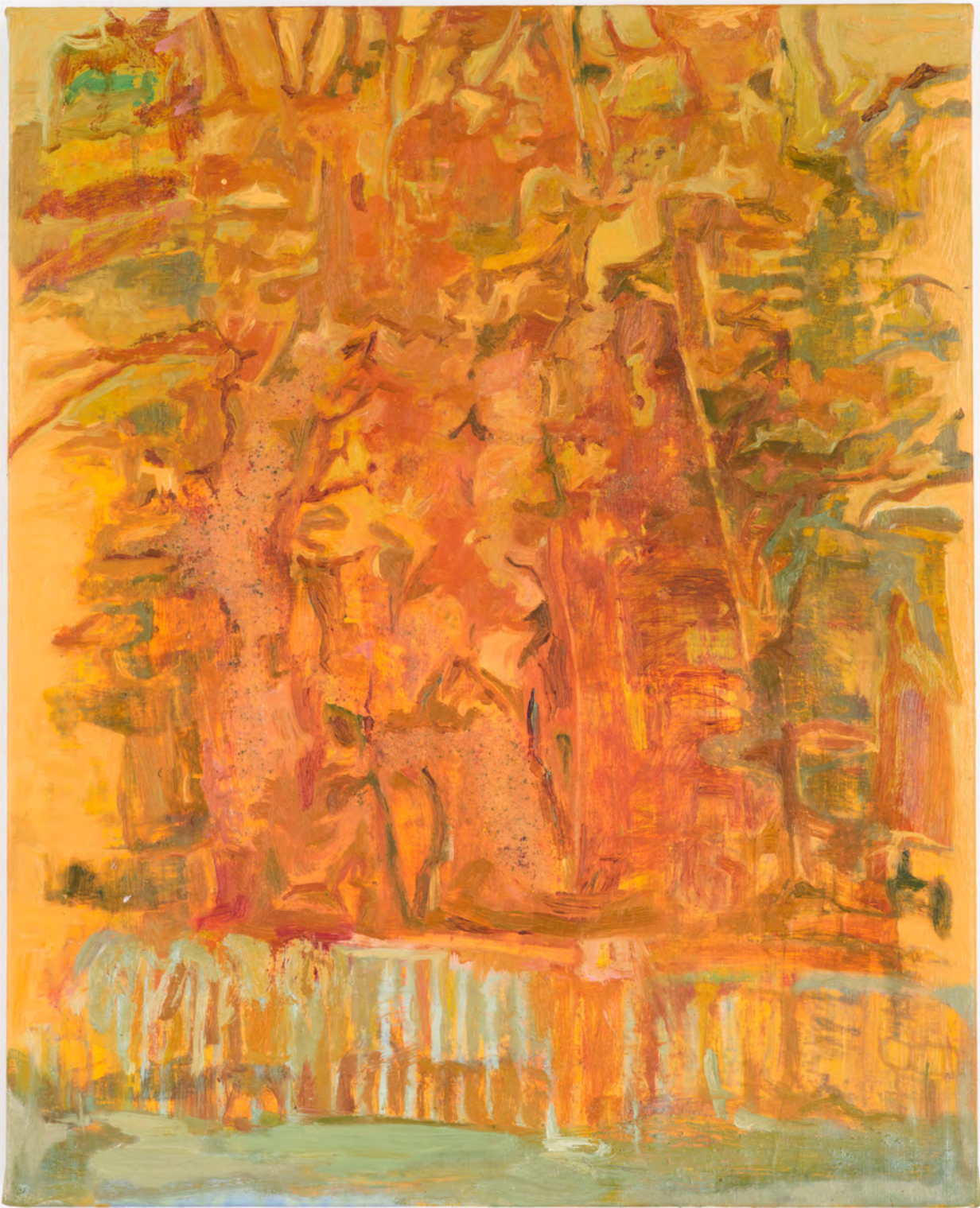
The artwork ***Ramen in My Heart*** depicts a rural landscape in warm orange and yellow tones. This color selection is a departure from the artist's usual portrayal of landscapes in blue-green shades. Cheng believes that the finished painting resembles instant noodles, particularly her favorite Korean spicy noodles hence the name "Ramen in My Heart" which is a pun on the Cantonese phrase "There is you in my heart" (心裏面有你).

Is there "you" first? Or is there "noodle" first? Everything is but a reflection of one's inner self. The interplay between image and text often appears in Cheng's creations wherein visual experiences instantly evoke memories or emotions which are then transformed into an imagery. The resulting image may also produce associations or meanings in words, this is an interconnected creative process by the artist. Naming her artworks is also an essential aspect of Cheng's creative process. She often uses Cantonese slangs and puns, reflecting both her rootedness in Cantonese culture and her humorous playful personality.

作品《**辛辣麵有你**》以橙色、黃色的溫暖色調，描繪一個鄉郊的風景。這種色彩的選取和鄭氏一貫喜用藍綠色調描繪風景的作法大相逕庭。藝術家認為完成後的畫面更像一個即食麵，並且是她最喜歡的韓國辛辣麵，所以作品取名為"辛辣麵" 有你，並取其廣東話諧音「心裏面有你」。

首先有「你」，還是首先有「麵」，一切也是內心的投射。這種圖象和文字指涉的對換及轉移，經常在鄭氏的創作中出現。視覺經驗瞬間勾起某些回憶或情感，繼而轉化為畫面；而畫面又可能產生文字意義上的聯想……這是藝術家環環緊扣的創作過程。作品的命名也是鄭氏創作的重要環節，她經常以廣東話諺語取名，又喜用諧音。這除了反映她植根廣東文化外，亦表現出她為人幽默跳皮的一面。





Ramen in My Heart

《辛辣麵有你》

2023

Oil on canvas

52.3 x 42.2 x 3.3 cm

Cake which is emblematic of naivety and wonder is a motif that recurs in Cheng's pastel-colored canvases. In ***The Christmas Dump***, a wholly uneaten cake is thrown into the dumpster. Decorated with Christmas ornaments and a turquoise dinosaur, the golden embellished cake sleeps comfortably on a pile of pink trash. The festive cake, appearing creamy and scrumptious, melds into the swirly chaos, giving the ugly garbage a sudden merry appeal.

象徵著「童真」與「妙趣」的蛋糕是鄭氏粉色繪畫中時常出現的主題。在《**聖誕垃圾站**》中，一個裝飾著聖誕飾物、青色恐龍和金色點綴的蛋糕安然地睡在一片粉色的垃圾之中。節慶蛋糕絲滑美味，融入漩渦般的混亂，為垃圾堆帶來一絲歡樂的氣氛。





The Christmas Dump

《聖誕垃圾站》

2023

Oil on canvas

42 x 52 x 3.2 cm

Cheng observes the zany mismatch between nature and human civilization in the suburban neighborhoods of Hong Kong. In *Ox Tears I* and *II*, Cheng portrays the oxen that recline leisurely by the promenade in downtown Sai Kung district, unfazed by the bustling crowds swarming in for weekend seafood shopping and junk boat parties. The artist is amazed by the animal's utter indifference towards human activities, going about their daily routine as per normal. Similarly, in *The birds don't sing*, the egrets nestle snugly in a tall tree by a bustling road in Tai Po, undaunted by the beeping traffic and human activities that surround them.

鄭氏時常到訪香港鄉郊，觀察自然與人類文明之間令人啼笑皆非的裂隙。在《牛眼淚I》和《牛眼淚II》中，鄭氏描繪了生活在西貢地區的野牛，它們不顧週末街道上購買海鮮和前來準備遊船河的擁擠遊客，悠然地在行人道上小憩。動物對人類活動的漠然以及我行我素的平日生活令藝術家驚嘆。在《鳥並非歌唱》中，白鷺亦舒適地安居在大埔喧囂的馬路旁邊的樹上，全然不受周遭交通與人流穿梭的干擾。





Ox Tears I
《牛眼淚 I》
2023
Oil on canvas
42 x 52 x 3 cm



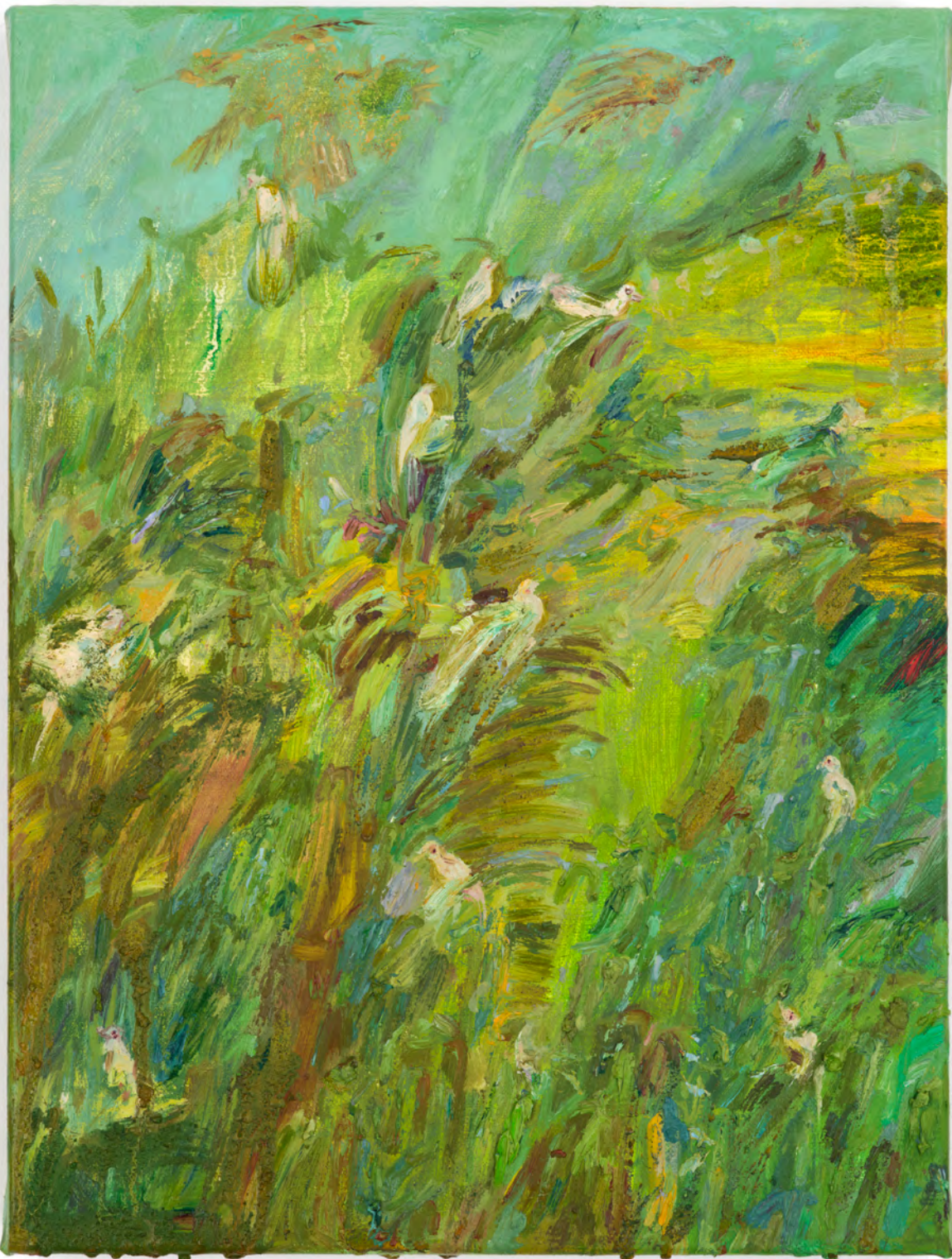
Ox Tears II

《牛眼淚 II》

2023

Oil on canvas

52.3 x 42.2 x 3.3 cm



The birds don't sing
《鳥並非歌唱》

2023

Oil on canvas

39.8 x 30.5 x 3.4 cm

Cars are centered as a subject in Cheng's painted scenes, personifying human sentiments in a barren landscape. In *Kirin's Frenzy*, a desolate car is precariously parked up against a steeping slope. The automobile is in an uncomfortable state of limbo, metaphoric of one's disconcerting emotions. In *biu biu biu*, Cheng recreates a vivid impression of a yellow truck shimmering in the evening, parked clumsily in the middle of the road where all can see. In *Friend Ship to Universe*, Cheng portrays a silver covered car melding into the amorphous trees and shrubs, losing its form as it dissolves into abstraction. The image is emblematic of a friendship that slowly dissipates into thin air.

汽車亦是鄭氏繪畫場景中時常出現的元素，它們象徵著荒蕪地貌中的人類情緒。《麒麟尾，幾把火》中，一輛被棄置的汽車勉強地停在一處陡峭的斜坡上；它屹立在充滿不適的危險境地彷彿隱喻著人的不安情緒。《射光光》中，鄭氏描畫一輛在夜間下色彩明艷、閃閃發光的黃色貨車，它笨拙地停在馬路中央，人皆可見。《Friend Ship to Universe》中，一輛包裹著銀色的汽車逐漸失去形狀，融進周遭的樹林與灌木，化身為抽象的形態，象徵著友誼逐漸消散於空氣中的意境。





Kirin's Frenzy
《麒麟尾，幾把火》

2023

Oil on canvas

52 x 42 x 3 cm



biu biu biu
《射光光》

2023

Oil on canvas

42.3 x 52.4 x 3.3 cm



Friend Ship To Universe

2023

Oil on canvas

52 x 42 x 3 cm

A few works capture Cheng's fleeting dialogues with strangers that are at times wondrous and hilarious; at other times poignant and captivating. In **NO BARGAIN \$10!**, a street vendor bends down to reach for the vegetables, unveiling the rich floral pattern on her shirt which mirrors the vegetables she sells. Offended by Cheng taking her photograph, the lady persuaded her to buy from her store as a "fair trade-off". When asked for a bargain, however, the vendor was swift to refuse. In another scene, **Foo Fighters**, Cheng depicts an uncanny interaction with an elderly man who swims ceaselessly in the canal to reach for a ball before locking eyes with her when she takes his picture. They exchange looks awkwardly before the man unfreezes to resume his swim, their brief interaction leaving an indelible impression on the artist.

展覽中數張作品捕捉鄭氏與陌生人的邂逅瞬間，有的奇妙幽默，有的則酸楚動人。《唔願平十蚊！》中，一個街邊菜販彎腰整理蔬菜，她襯衫上的鮮花圖案與她售賣的蔬菜相映成趣。因不滿鄭氏拍下她的相片，作為交換，菜販要求鄭氏幫襯生意；而當藝術家詢問菜價可否便宜些時，菜販迅速拒絕。《幽浮一族》中，一位年長男士在河道中不停地游泳，試圖抓住一顆浮球。鄭氏對著他按下快門的瞬間，他們的眼神相遇，在交換了尷尬的對視之後，男士繼續游水，他們短暫的交匯令藝術家記憶猶新。





NO BARGAIN \$10!

《唔願平十蚊！》

2023

Oil on canvas

52.1 x 42.2 x 3.2 cm



Foo Fighters

《幽浮一族》

2023

Oil on canvas

27.5 x 33.6 x 3.3 cm

The narrative behind *Incapable Cable* stems from the artist's encounter with a worker while passing through a street in Tai Po District. The worker was seen chopping a tree, his body drenched in sweat, his appearance reminiscent of Master Li Mu Bai. Master Li was the character played by Chow Yun-fat in Ang Lee's acclaimed film, *Crouching Tiger, Hidden Dragon*. The artist instantly gave this man the nickname "Master Li Mu Bai of Tai Po", befitting of his masculinity and heavy labor.

These serendipitous, erratic, and whimsical associations often derive from Cheng's life experiences and memories, a means through which she acquires inspiration for her paintings. This approach often reflects how Cheng is moved by interpersonal relationships in her daily lives. Not merely do her works encapsulate her observations of human connections but they also exhibit intimacy and humor.

《大纜都扯唔埋》的創作背景源自藝術家一天在大埔區經過某街道時，看見一位工人在斬樹。他渾身是勁、汗流浹背，讓鄭氏聯想起李安的电影《臥虎藏龍》中的由周潤發飾演的男主角李慕白，隨即為這位工人起了一個花名為「大埔李慕白」（Master Li Mu Bai）。

這種偶然的、非線性的、忽發奇想的、碎片式的聯想，源於鄭氏的生活經驗和回憶的混合，是她獲取創作靈感的過程，亦往往體現出她在生活上常被與人有關的事物觸動，流露人情世故的深刻體會，亦帶一份親切的幽默感。





Incapable Cable
《大纜都扯唔埋》

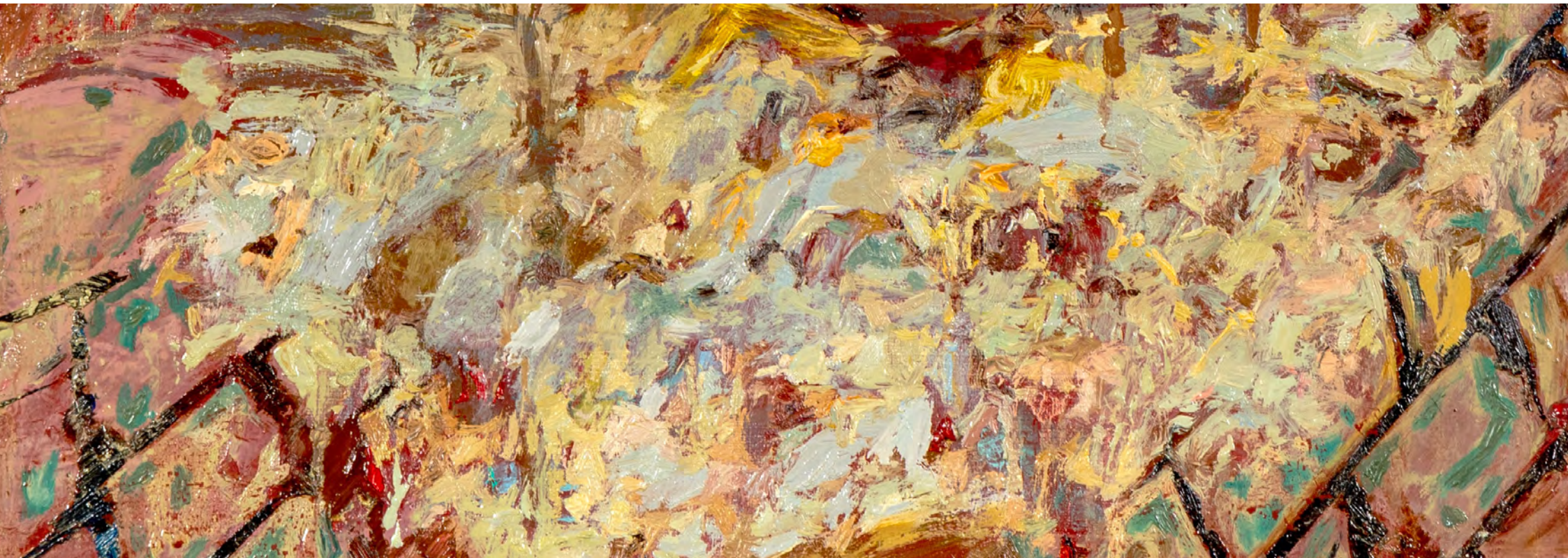
2023

Oil on canvas

42.2 x 52.2 x 3.2 cm

In *Cinder*, Cheng delineates a somber encounter with a woman burning joss papers for her deceased daughter in the late hours of the evening. The ashes and flames scatter across the tiled floor, lighting the street aglow in a calming yet melancholic manner. Devoid of human figures, the painting bears palpable traces of the mourning mother. Cheng ends her series with *People's common imagination for a better life*. In a sketchy tableau, Cheng encapsulates the idiosyncratic textures of the city's gritty suburb, dispersed with trees, houses, tires, broken wire fences, and the occasional playful dog. It captures Tai Po neighborhood where since 2022 Cheng has had her artist studio that doubles as her living space. Cheng's patchy brushstrokes evoke the disarray of the scene which lies as an ironic contrast to the sign that reads "people's common imagination for a better life". Despite the clutter and chaos, Cheng signs off with a touching remark of "home sweet home".

《先人》中，鄭氏描繪了一位母親在深夜為逝去的女兒燒紙錢的場景。紙灰和火花散落在瓷磚地上，平靜又憂傷地點亮著街道。畫面中雖然沒有人體形態，卻滿載著悲傷母親的印記。此系列的最後一件作品，《人們對美好生活的共同想象》呈現了城郊特有的粗糲景觀，點綴著樹木、房屋、車胎、殘破鐵絲網、時而玩耍的小狗。畫面描繪的大埔是鄭氏於2022年起生活且工作的街區，斑塊的筆觸勾勒著這凌亂的街區，以及與街道成鮮明對比的提示牌 - 「人們對美好生活的共同想象」。儘管畫面呈現出充滿混雜與凌亂的狀態，鄭氏仍舊為畫面加上一筆深情的註腳：「甜蜜的家」。





Cinder

《先人》

2023

Oil on canvas

52.3 x 42.2 x 3.2 cm




People's common imagination for a better life
《人們對美好生活的共同想像》

2023

Oil on canvas

52.3 x 42.2 x 3.3 cm

A photograph of a woman with short dark hair, wearing a black top, painting on a large canvas. She is looking intently at her work. The background is a simple studio setting with a white wall and a circular light fixture.

About Un Cheng (b.1995, Hong Kong)

Un Cheng's paintings invite audiences into an intimate encounter with her psychological landscapes and personal lens on the urban life she experiences. Cheng's works mirror her careful observations of quotidian living in Hong Kong, the fleeting conversations she makes with strangers on the streets, and the internal dialogues she has with her surroundings. Her paintings function as a visual diary of her angle on the city and its people, carrying an ephemeral photographic quality. The artist morphs her sentiments into her compositions, unveiling her heartfelt desire for intimacy and connection in an isolating metropolis.

Cheng participated in the Gil residency programme in Iceland in 2018, and was the artist-in-residence at Blindspot Gallery in 2020. Cheng's recent solo exhibitions includes "What's there when you ain't home?" (Blindspot Gallery, Hong Kong, 2022). Previously, her works were shown in group exhibitions including "Happily Ever After" and "Happily Ever After II" (Blindspot Gallery, Hong Kong, 2017 & 2018), "Form in Emptiness" (a.m. space, Hong Kong, 2018), and "PLUNGING MY HAND INTO THE LAKE OF BILLOWING TREES" (Gallery Exit, Hong Kong, 2017). Cheng currently lives and works in Hong Kong.

關於鄭燕垠 (1995年生於香港)

鄭燕垠的繪畫將觀眾帶入藝術家的都市體驗和她私密的心理圖景。鄭氏的創作映照著她對香港日常生活的敏感觀察，包括在街頭與陌生人的短暫交談，或是與周遭環境的內心對話。她的繪畫捕捉著瞬間，具有攝影的質感，亦猶如一篇篇關於這座城市及城中人群的視覺日記。作品中，鄭氏將情感投射與畫面佈局之中，揭示個體在孤獨都會中對親密與連接的渴望。

她於2018年參與冰島Gil 藝術家駐留計劃並在2020年參與刺點畫廊的藝術家駐留計劃。鄭近期的個展包括刺點畫廊的《你做咩唔返屋企呀？》(2022)。鄭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)、a.m. space的《異色》(2018) 及安全口畫廊的《PLUNGING MY HAND INTO THE LAKE OF BILLOWING TREES》(2017) 等。鄭現於香港生活和工作。



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