



UN CHENG 鄭燕垠

What's there when you ain't home?
你冇咩嘢唔返屋企呀?

24.5 - 9.7.2022

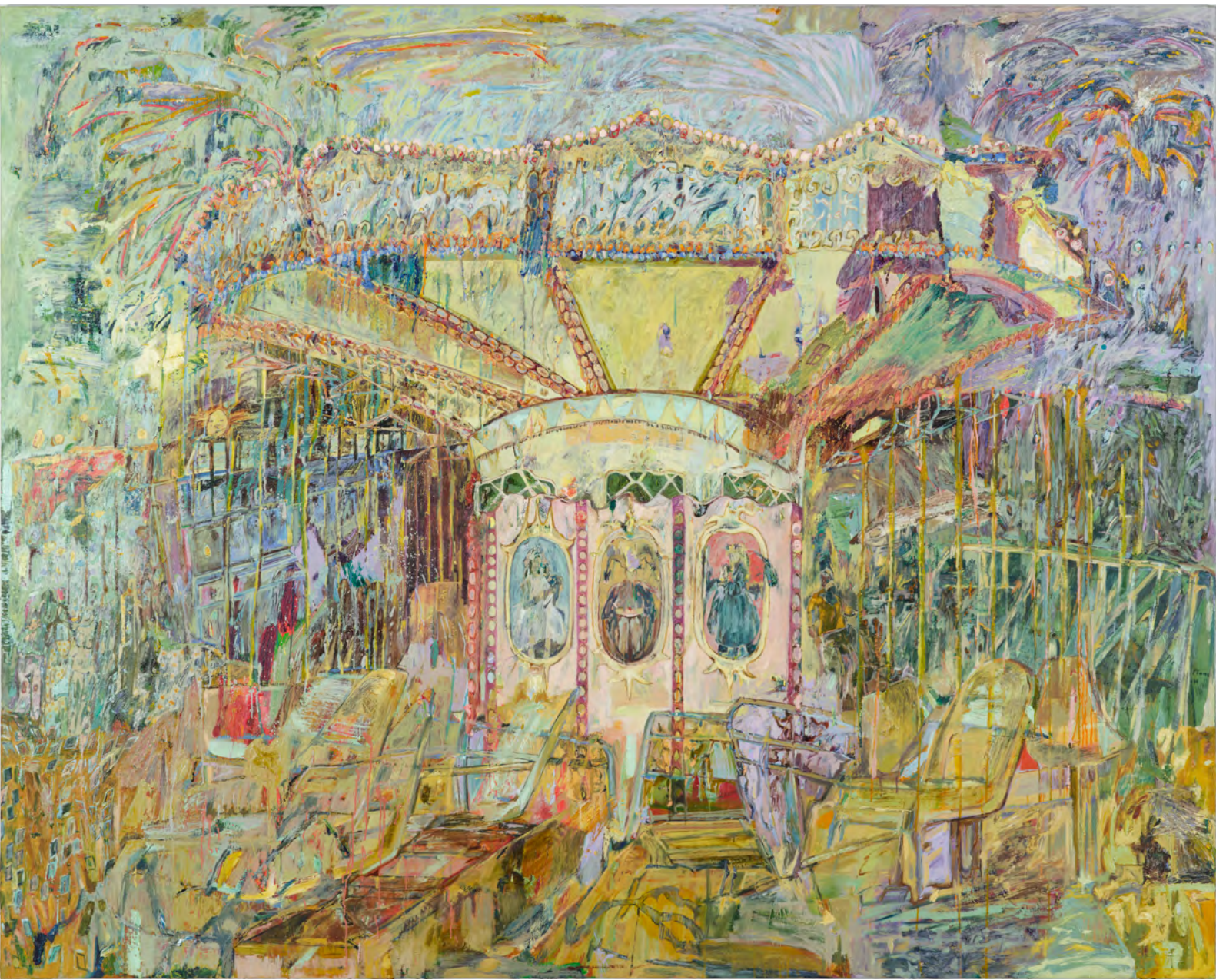
Un Cheng's exhibition *What's there when you ain't home*, encapsulates a visual journal of the restless wanderer-painter in Iceland and Sham Shui Po.

No two landscapes can be more different than the sparse winter of a Nordic Island and the hectic urban subtropics of Kowloon. Yet, the artist ravishes in the amorphous abstraction of atmospheric light, thick textures of oil, vibrant blocks of colours, and strokes of falling snow and rising vapour. Resonantly, these psychological landscapes lay bare the desire of an itinerant artist-traveller to resist loneliness, forge human connections, and fall in love with an eclectic world that at times feels geographically isolated and emotionally indifferent.

鄭燕垠個展《你做咩唔返屋企呀？》呈現這位藝術家兼浪跡者於冰島及深水埗兩地的視覺日記，北歐島嶼蕭瑟的冬季與亞熱帶九龍喧鬧的都市有著迥異的風景。在鄭的畫作中，她陶醉於光線的液態抽象、油彩的厚重質地、鮮艷的色塊、落雪與飄煙的筆觸。她繪畫中的心理圖景揭示了這位藝術旅人的深切渴望：抵抗孤獨、與人連接，並愛上一個時而孤獨時而冷漠的大千世界。

The exhibition's centerpiece is a grand two-meter painting titled *No Man is an Island* (2020-2022). This fictional psychological landscape serves as a carrier bag of the artist's turbulent emotional experiences over the last two years. A candy-colored carousel stands amidst a deserted amusement park framed by unwieldily strewn chairs. The brewing storm scatters and threatens all, while celebratory fireworks bloom conflictually in the background. Framed in the center are three portraits, in lieu of prince charming and Cinderella, feature the artist's self-portrait in the middle, a Lolita-garbed murderer on the left (sinister), and a praying angel on the right (dexter). Rhapsodic, untamed, and unsettling, *No Man is an Island* is an allegorical scene that expresses the occurrence of internal suffering without recourse of external redemption, a dark fairy tale warning the cruel optimism in the artist's vision of benevolent order and security.

兩米高的巨幅畫作《無人係孤島》(2020-2022) 呈現於展覽中央。這幅虛構的心靈風景承載著藝術家在過去兩年中顛沛的情緒經歷。畫作中，一座色彩甜蜜的旋轉木馬立於廢棄的樂園之中，四周散落著沉重的座椅。背景中，一場暴風雨正在悄然醞釀，威脅著每個人，此時，在天空中與烏雲一同綻放的卻是一場慶典煙花。旋轉木馬的中央掛著三幅肖像，不同於遊樂設置中常見的白馬王子與灰姑娘，這三幅肖像分別是居中的藝術家自畫像、左邊身著洛麗塔服飾的謀殺犯像以及右邊的天使祈禱像。狂想、張揚又不安，《無人係孤島》寓言式的場景表現著內心的煎熬與無法訴諸救贖的苦悶，這幅黑暗的童話揭示著秩序與安全感之下潛藏的殘酷樂觀主義。



No Man is an Island 無人係孤島

2022

Oil on Canvas 油畫布本

200 x 250 x 3 cm



Escaping the violent foreclosure of relational possibility in the wishfully titled *No Man is an Island*, Cheng's Iceland series comprise of paintings that reference memories and photographs of real-life situations, the artist's desperate attempt to get out of her head and be in the world. Channeling her three-month residency in the winter of 2018, the artist creates canvases completely devoid of human figures yet bears enough human traces to suggest their deliberate absence in the deep winter of a sparsely populated island. Anonymous storefronts, pavilions, and parked cars emerge from layers of glistening snow, while Christmas trees discarded from their festive moments casually stand erect or lie horizontal in public.

雖然題目暗含希望，《無人係孤島》中對潛在關聯性的暴力摧毀仍舊令人意圖逃離，鄭試圖走出腦海中的黑暗景觀，並走進世界。在冰島系列中，一系列繪畫描繪著藝術家的記憶與現實生活中的攝影。2018年冬天在冰島駐留的三個月啟發藝術家創作了一批風景畫，畫作中雖然沒有人物形象，卻留下了可見的人類印記，在這個人煙稀少的深冬島嶼上，人們都刻意地自我抽離。不知名的商店、亭閣和車輛停泊在層層的白雪之間，節慶過後的聖誕樹被棄置在公共空間之中，或立或倒。





Teardrop Filmshop 淚濕相機店

2021

Oil on Canvas 油畫布本

32 x 23.5 x 3 cm



Through The Window Glass II 窗口對面

2021

Oil on Canvas 油畫布本

50.3 x 40 x 3.7 cm



Through The Window Glass I 窗口入面

2021

Oil on Canvas 油畫布本

50 x 40 x 3.5 cm



Bubbly Pink 粉紅泡泡

2021

Oil on Canvas 油畫布本

36.7 x 32.5 x 3 cm



Take You For A Ride? 要答個順風車嗎？

2021

Oil on Canvas 油畫布本

100 x 120 x 3 cm



The artist is utterly alone out there because everyone is home. Alien in the landscape, the artist retreats to her internal dialogue, finding companionship in her own wondrous whims and child-like imagination. *Death of Xmas Tree* (2021) is a play on *Death in Venice*, the famous Thomas Mann novel adapted into film by Visconti (1971), where a composer escapes ennui in a foreign city and becomes fatally attracted to a beautiful young boy. *23:48 The Night Bus That Never Came* (2021) is based on the wait for a 9-hour overnight bus ride from Akureyri to Reykjavik, demonstrating how the expectation of waiting and eventual disappointment are heightened in the approach of midnight, an arbitrarily magical moment that marks today from tomorrow.

深冬期間，人們都留在家中，孤獨感亦在此時縈繞著藝術家。面對這片陌生的景觀，她回歸內心孩童般的奇幻想象。《魂斷聖誕木》(2021) 是對《魂斷威尼斯》的戲仿，這部Thomas Mann創作的著名小說在1971年被導演Visconti翻拍為同名電影，講述為逃離煩悶生活來到一座陌生城市的作曲家，深深愛上一個美麗男孩的故事。《十一點四十八分一架不會來的通宵車》(2021) 則以藝術家在阿克雷里等待一輛前往雷克雅維克的九小時通宵巴士的經歷為藍本，描繪在日期更替的午夜時分，長時間的等待與最終的失望。



Death of Xmas Tree 魂斷聖誕木

2021

Oil on Canvas 油畫布本

30.5 x 41 x 3.7 cm



Bookworm Creeping 一本正經

2021

Oil on Canvas 油畫布本

57 x 33.5 x 3 cm

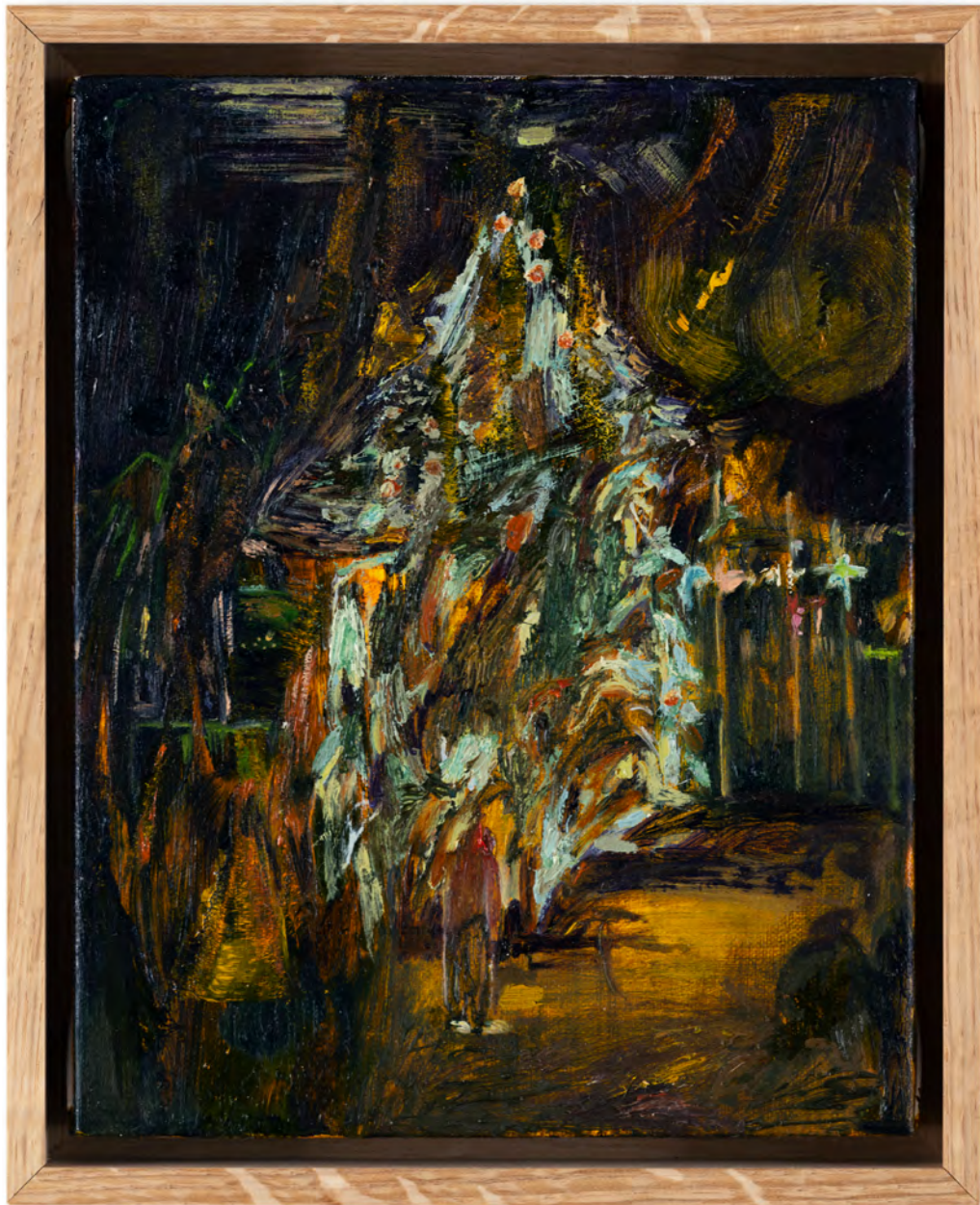


23:48 The Night Bus That Never Came 十一點四十八分一架不會來的通宵車

2021

Oil on Canvas 油畫布本

40.2 x 50.3 x 3.7 cm



Ça Va Monsieur? 先生，你好嗎

2021

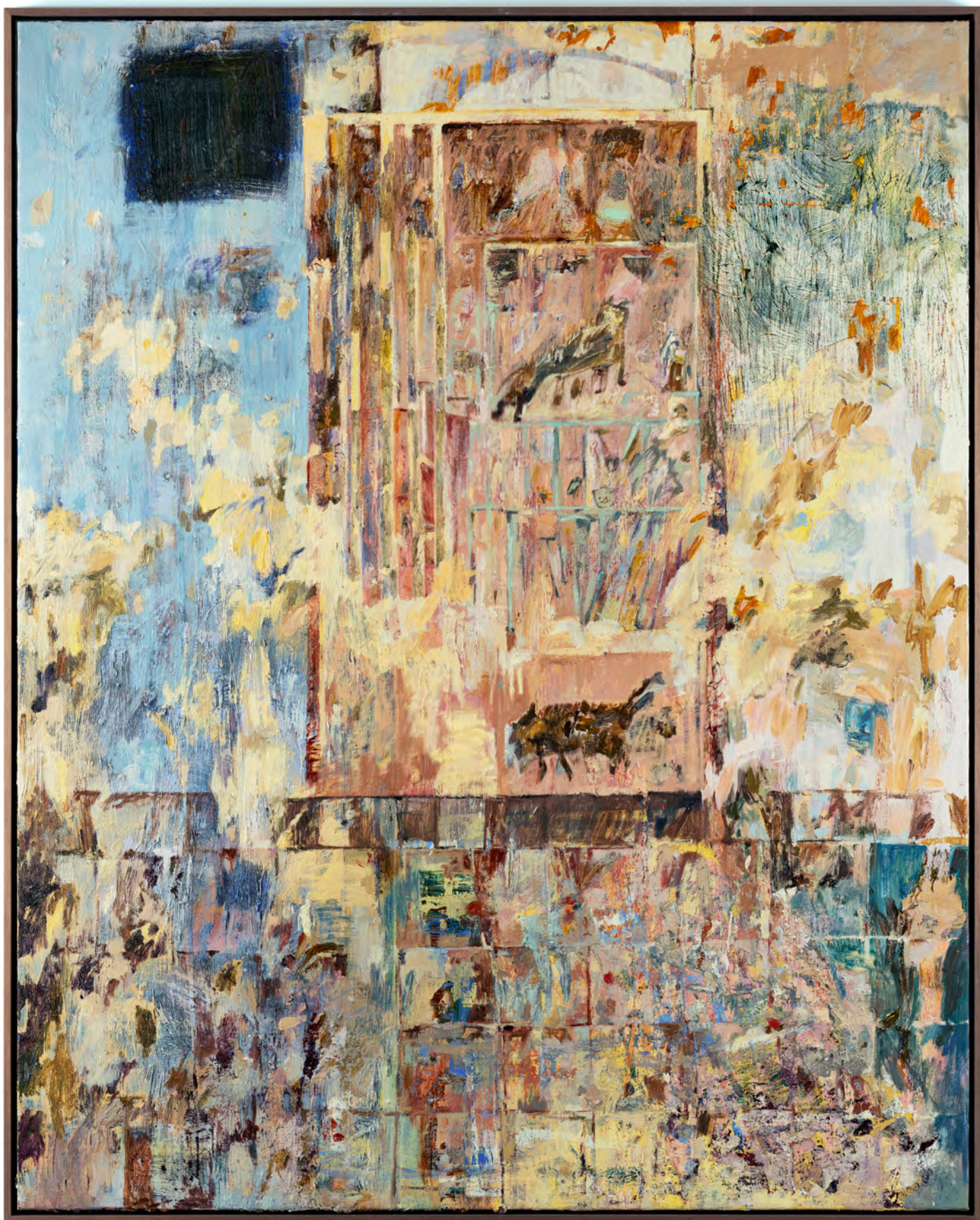
Oil on Canvas 油畫布本

25.8 x 21 x 3.8 cm



Leaving behind the escapist Romanticism in Iceland, Cheng immerses herself in the ephemeral sensorium of stimuli, observation, and dialogue in her local neighborhood. In the Sham Shui Po series, Un Cheng depicts the idiosyncrasy of the working-class, multicultural, and rapidly gentrifying district in Kowloon, where since 2020 Cheng has had her artist studio that doubles as her living space. The artist chronicles her nightly jaunts on the streets as her restless body struggles to stay at home. With a dash of magical realism and local Cantonese humor, these paintings depict quirky neighborhood sites and lore unbeknownst to daytime café goers and instagrammers: *Boundary Pho* (2022) captures a noodle shop that escapes the omni-surveillance of google map; *Salon Rejuvenato* (2022) imagines a synthesized medley of nearby hair salons rumored to give clients lost youth; *Gluey Life* (2022) recreates a scene where Cheng's own apartment erupts in fire, the title a homonym in Cantonese for being utterly knackered mentally and physically.

告別冰島的浪漫與逃避主義，鄭回到家鄉，沉浸在多變的感官體驗、觀察與對話之中。2020年，她將工作室兼公寓遷至九龍，在深水埗系列中，她描畫著九龍城區特有的市井氣息、多元文化以及被快速士紳化的街區。夜晚時分，藝術家難以安坐家中，她將自己在夜晚街道中的漫步記錄於繪畫中，這些混合著魔法現實主義及港式幽默的繪畫描繪著夜晚的奇趣街區與故事，它們與白晝時分咖啡店常客與instagrammer們體驗的街道大相徑庭：《結界河粉》(2022) 描繪了一家Google地圖監控之眼看不到的河粉店；《回春髮廊》(2022) 綜合著街道髮廊的樣貌，回味著它們為顧客剪髮回春的諾言；《生命膠水》(2022) 描繪了鄭公寓起火的場景，作品題目與粵語表達「心力交瘁」諧音，意味身體與精神的雙重倦怠。



Gluey Life 生命膠水

2022

Oil on Canvas 油畫布本

150 x 120 x 3 cm





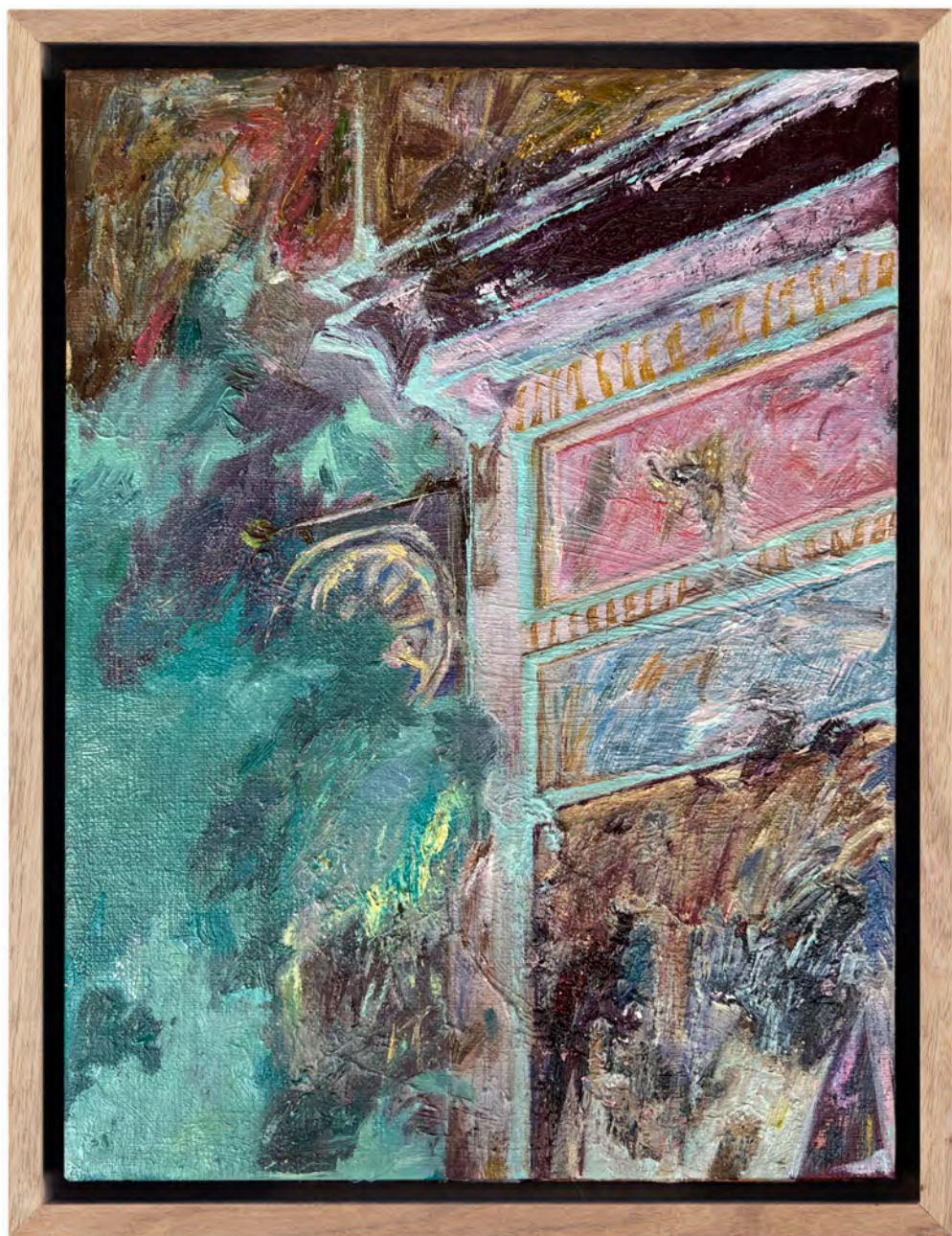
Boundary Pho 結界河粉

2022

Oil on Canvas 油畫布本

41 x 31.5 x 3.8 cm





Salon Rejuvenato 回春髮廊

2022

Oil on Canvas 油畫布本

30.5 x 23 x 3.8 cm



Lockpicker's Rival 開鎖佬既敵人

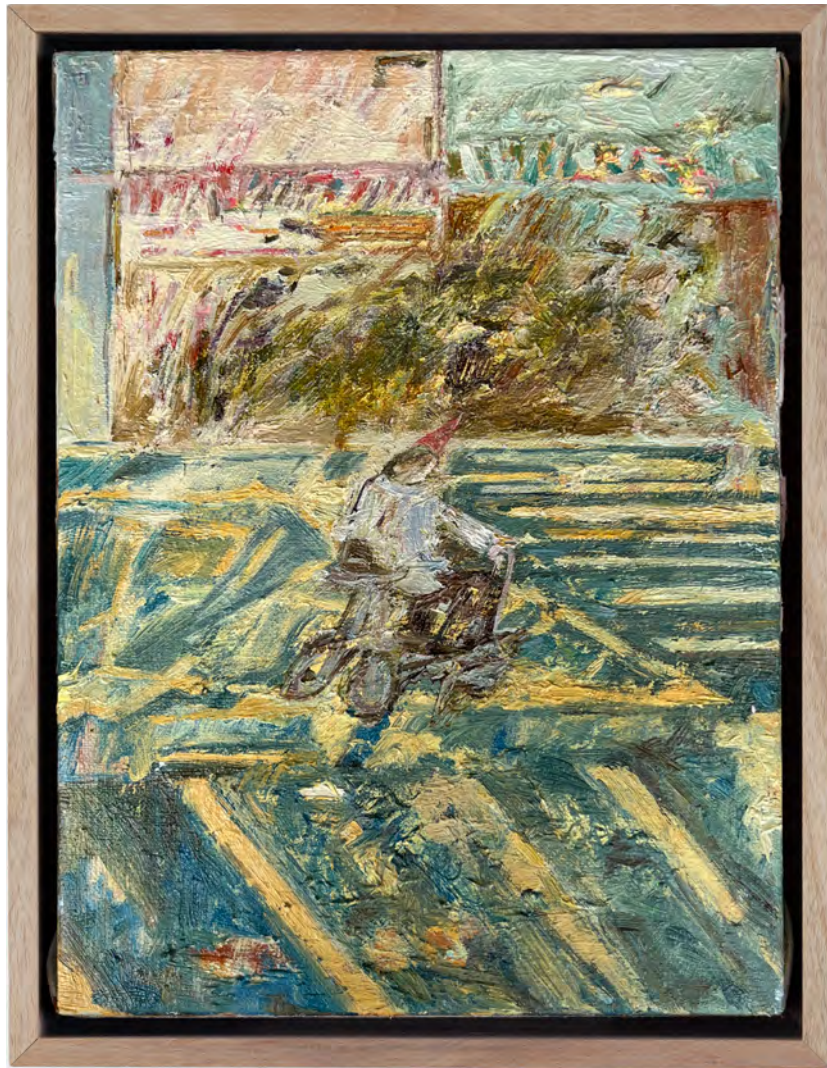
2022

Oil on Canvas 油畫布本

120 x 120 x 3.5 cm

Moreover, these scenes document the artist's fleeting encounter of the zany characters in a loosely defined marginalized community, such as the flamboyant rider of a DIY electric mobile scooter in *XX Flagman of Maple St.* (2022), and the impertinent elderly nighttime food hawker of *Ah Po Calls My Bluff* (2022). The most touching encounter is perhaps the intimate scene in *Love Methadone* (2022), when an outcasted boombox-playing man dances spontaneously with his interracial wheelchair lover along the Tsim Sha Tsui harbor front. Embedded in Un's insistent search for midnight connection is an earnest humanism that wishes for an emerging public of intimacy, an expansive definition of love, and an inclusive community of commiserating outcasts including strangers and herself.

這些繪畫亦記錄著藝術家在街道的邊緣社群中與那些獨特個體的短暫相遇，像是《楓樹街車騎手》(2022)中一位騎著DIY電摩托的張揚車手，《呀婆問：你咬我食呀？》(2022)中一位販賣夜宵的魯莽老人。藝術家的深夜記錄中最令人感動的場景或許是《愛情美沙酮》(2022)中，一位流浪男子播放著音響，在尖沙咀海旁與他坐在輪椅上的混血愛人即興起舞的畫面。鄭持續的深夜記錄以及對人類連接的找尋呈現出一種誠懇的人文精神，她渴望著一個親密的公共、一種對「愛」的拓展定義，以及一個包容的、能夠向她及她周遭的邊緣人群投以關懷的社群。



XX Flagman of Maple St. 楓樹街車旗手

2022

Oil on Canvas 油畫布本

30 x 23.5 x 3.8 cm

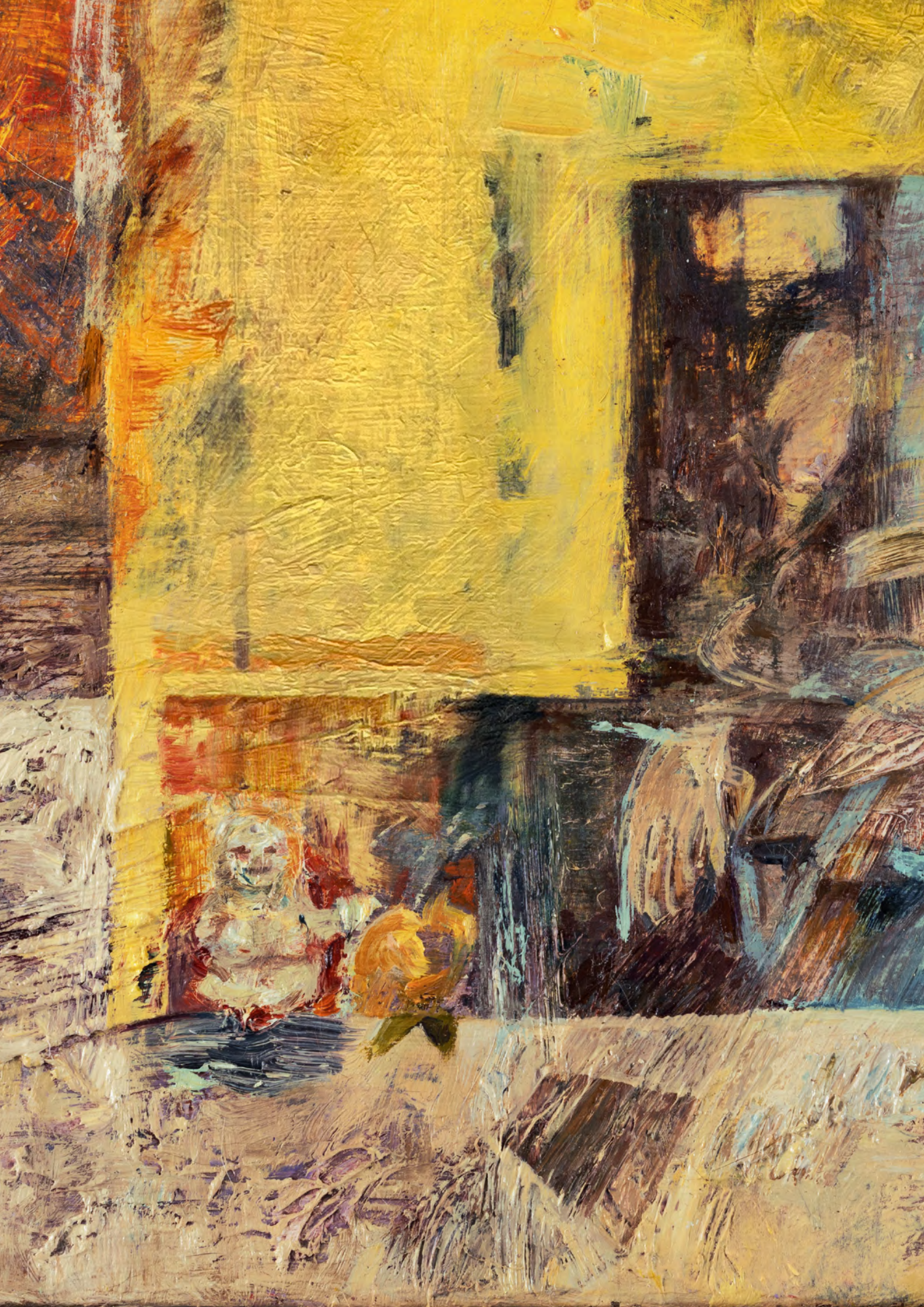


Ah Po Calls My Bluff 呀婆問：你咬我食呀？

2022

Oil on Canvas 油畫布本

25.5 x 31 x 3.8 cm





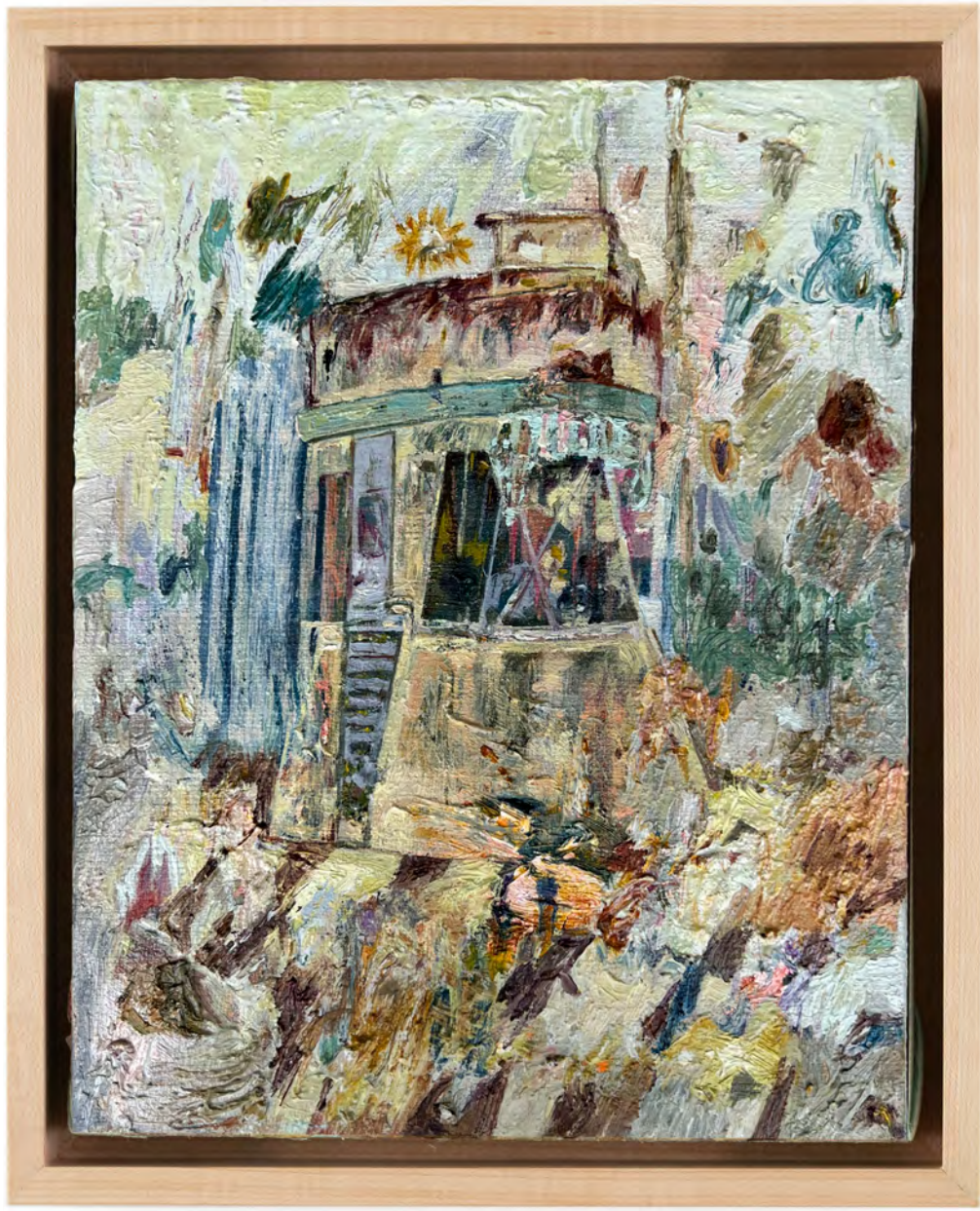
Love Methadone 愛情美沙酮

2022

Oil on Canvas 油畫布本

18.5 x 31.2 x 3 cm





Drifting Sentry Box 飄流保安亭

2022

Oil on Canvas 油畫布本

26 x 20.5 x 3.8 cm



I don't want this cake 件蛋糕我唔愛啦

2022

Oil on Canvas 油畫布本

25.5 x 31 x 3.8 cm



Heart In Flames 火燒心

2022

Oil on Canvas 油畫布本

150 x 101 x 3.8 cm



Burning Gloves 燒緊對手套

2022

Oil on Canvas 油畫布本

20.8 x 25.8 x 4 cm



Vanishing Gloves 消失的手套

2022

Oil on Canvas 油畫布本

26 x 20.6 x 4 cm



About

UN CHENG

Born in 1995, Un Cheng graduated from the Academy of Visual Arts, Hong Kong Baptist University in 2017, with a Special Mention. Creating large-scale paintings of whimsical colours and energy that infuses 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 was the artist-in-residence at Blindspot Gallery in 2020.

關於

鄭燕垠

鄭燕垠1995年生於香港，2017年畢業於香港浸會大學視覺藝術學院，並獲得特別提名。鄭創作的大型繪畫展現異想天開的色彩與動感、對城市生活進行的細膩觀察，並流露童稚式的強烈想像力。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。2018年她參與了冰島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。

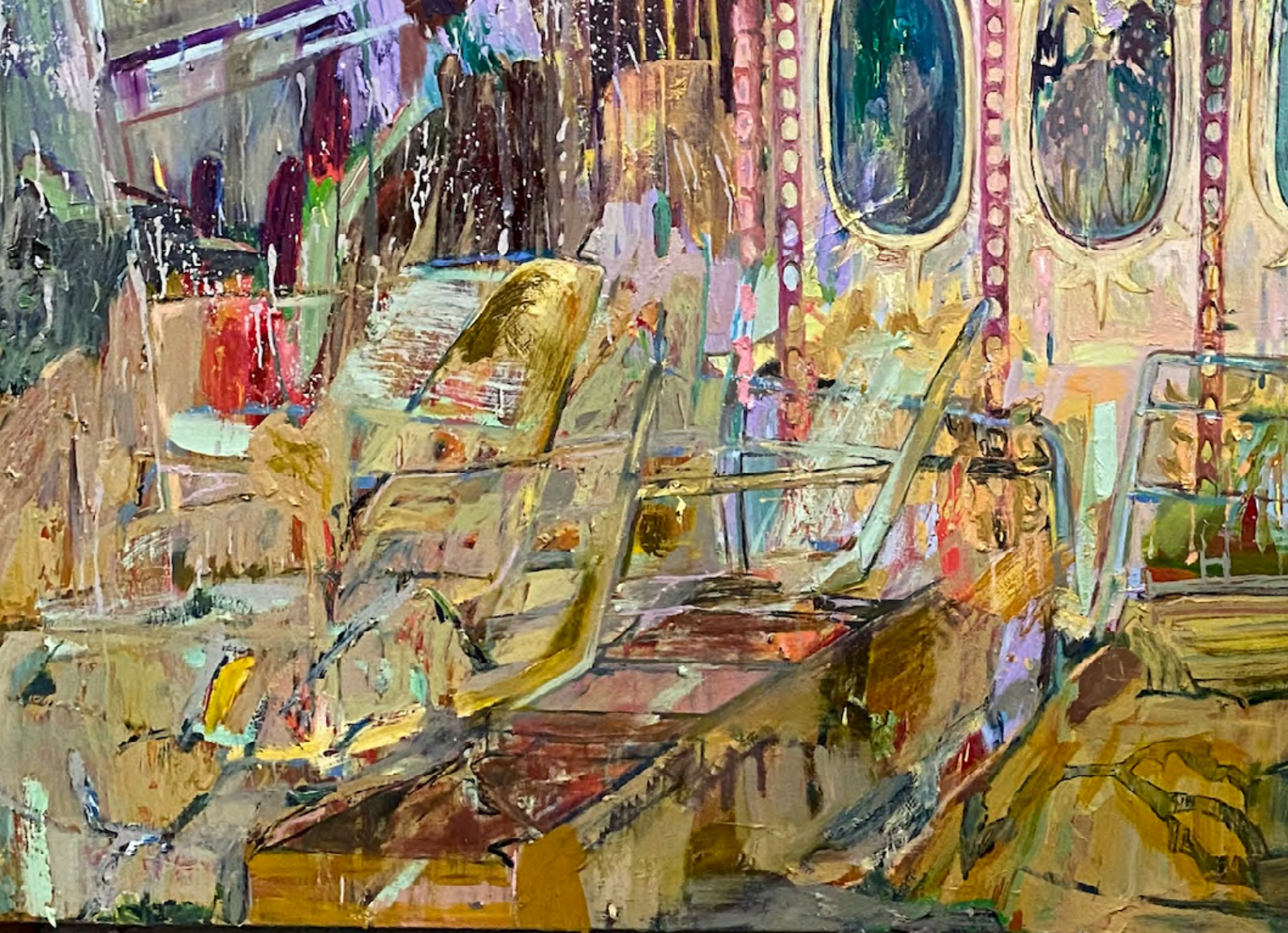




The French Symbolist poet Arthur Rimbaud quipped in *Une saison en enfer* (*A Season in Hell*, 1873) that “Love has to be reinvented”. Cheng’s practice realizes an analogy of this verse from the legendarily itinerant poet, that to love properly, Home has to be reinvented. For a young artist whose home is not here, home is in exile, home is where we are.

法國象徵主義詩人Arthur Rimbaud在《地獄一季》(1873)中寫道，「愛需要被重新發明」。鄭的創作恰恰回應了這位傳奇流浪詩人的詩句，在藝術家看來，如若要認真相愛，「家」就需要被重新發明。對這位年輕的藝術家來說，家已不再，家被流放，我們在哪，哪裡就是家。





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