

**For Immediate Release****Solo · Exhibition · Twice II: Of Seeing**

Joint exhibition by Yeung Tong Lung and Sze Yuen

12 September – 28 October 2023

Opening Reception: 9 September 2023; Saturday; 4:00-6:30pm

Artists will be present.

Venue: Blindspot Gallery (15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong)

Opening Hours: Tuesday to Saturday, 10:30am to 6:30pm (Sunday and Monday, by appointment only); closed on public holidays.

Artists will be present.

**"Solo · Exhibition · Twice II: Of Seeing"** is the second joint exhibition by **Yeung Tong Lung** and **Sze Yuen** since 1995. The exhibition includes Yeung's recent oil paintings, and Sze's charcoal works and oil paintings from the past decade to the present. Yeung Tong Lung is known for his large-scale figurative paintings, characterized by vibrant colors, vivid contrasts, and collagesque compositions that connect multiple spaces, different characters and narratives on the same plane. Sze Yuen's creations have always adhered to a horizontal scroll format, with most of her works displaying muted color tones, imbued with a deep sense of uncertainty and instability in terms of location, space, time, and subjects. While their artistic styles diverge greatly, their works are connected by the shared experience of the city they live in, displaying warmth and care for "home" throughout, alongside acute social awareness.



**Yeung Tong Lung's** diptych, **Tattoo House**, portrays the interior of a tattoo parlor, and the retaining wall of Rock Hill Street in Kennedy Town. The work embodies Yeung's longstanding interest in the practice of tattooing. The right panel portrays a shirtless man standing barefoot in a relaxed posture against a cobalt blue wall. He watches the tattoo artist intricately tattooing a client, while the buzzing sound of the tattoo machine fills the room. Stuck onto the tiled wall near them, are an array of image cutouts displaying different tattoos referencing the rich history of tattooing. These

tattoos feature symbols from Japanese mythological creatures to Chinese fictional characters such as Shi Jin, known as the "Nine-Tattoo Dragon" in one of the classic Chinese literature *Four Great Classical Novels*. Some images feature tattoos inspired by contemporary art, including Dennis Oppenheim's 1970 *Reading Position for Second Degree Burn* and Wim Delvoye's highly controversial tattooed pigs. Mirroring the inconspicuous nature of tattoo, the artist also playfully paints on the verso of the painting, images of tattoos with hidden messages that are concealed from the front view. The other panel of the work portrays a high retaining wall covering a bushy slope at Rock Hill Street in Kennedy Town, adding an openness and interesting contrast to the interiority of the tattoo parlour. Drawing inspiration from diverse historical and cultural references, *Tattoo House* encapsulates the subculture of tattooing which transcends the boundaries of race and gender, while presenting a safe space for freedom of self-expression.

**Today Should Be.....Joyous** portrays an elderly man in motion. The figure is portrayed twice in the same setting, but in two different moments. In one stance, the man sits on a sofa, fully absorbed in the careful preparation of meal ingredients. In another position, the man stands and leisurely munches on melon seeds, with the seed shells strewn across the floor in front of him, while his gaze fixates in quiet contemplation. Viewed from the vantage point of a storage room, an array of personal possessions is on open display. The foreground shelf is packed with family albums, books, photo frames, CDs, clocks, an analog radio, and even a playful figurine of



Olive, Popeye's love interest in the nostalgic American cartoon, all of which are objects that evoke the inexorable passage of time. The photographs in view are old, with one pinned to the bottom of the shelf depicting a young woman posing against the backdrop of crashing waves, reminiscent of a portrait of a loved one. A pile of objects is tucked away in the corner, neatly organized and wrapped. The man looks around for activities to occupy his time, gradually merging with the environment, becoming an integral part of the whole, while time comes to a standstill.



**Sze Yuen's *Trip I: Journey*** is a triptych comprised of three 1.8-meter long charcoal drawings placed in alignment, forming a spectacular 6-meter sightline. The drawings depict pan-cinematic scenes of the interior of a subway train traversing through the real and the otherworldly realms. Confined to a palm-sized height, the work orchestrates a narrow sightline that oscillates back and forth, immersing the viewer in a continuous visual journey. The format of the work also unfolds two possible viewing experiences – one

allowing for a segmented frame-by-frame viewing akin to photographic contact prints, while the other presents a sequential narrative similar to comic strips.

The left and middle panels of the work depict multiple groups of human figures in the train compartments. Positioned in the center amidst twelve others, a radiant figure encircled by a closely gathered ensemble. At their feet, a lamb peacefully rests. In the middle panel, the radiant figure reappears, this time cradling a baby emerging from a carriage door. Scattered throughout the train are figures dressed in black in various postures – some lie across the train seats; others sit, kneel and crawl in despair, while a few appear to be in a posture of prayer seeking for salvation. Sheep are also present in the train, lying peacefully next to the mighty Lion of Judah. In the right panel, the train undergoes another environmental transformation. The scene zooms out to reveal an unspecified dimension which precedes the train's reappearance, hinting at an impending arrival in indefinite oblivion.

**"Solo · Exhibition · Twice II: Of Seeing"** reflects the artists' deep and unhurried contemplation on the act and process of "looking at paintings", through the making of painting, the display of painting, and the interaction between paintings (and the artists). It may not necessarily reach a destination, but it unfolds as an intimate dialogue between the two.

#### About Yeung Tong Lung

Yeung Tong Lung (b. 1956, Fujian, China) relocated to Hong Kong in his late teens. As a self-taught artist, Yeung has a keen eye for observation, and encapsulates with great sensitivity the seemingly banal details of quotidian life in Hong Kong. Yeung creates large-scale figurative paintings within interior and exterior urban spaces. By integrating multiple vantage points within a single scene, he constructs an illusionary three-dimensional space, guiding audiences in and out of his painting scenarios. In his work, reflection is a recurring motif in which he incorporates mirrored surfaces such as TV and mobile screens as well as windows, reflecting fragments of his subjects while leaving hints to hidden meanings. Yeung often portrays the overlooked and marginalized communities of Hong Kong such as immigrants, domestic workers, and refugees, revealing his humanistic perspective on art and society.

#### About Sze Yuen

Sze Yuen's (b. 1960, Tianjin, China) works are characterized by her utilization of elongated scroll formats, executed in charcoal and oil. Sze began her artistic practice in the 1980s, her early paintings encapsulate her interest in news media as well as social and cultural topics. In the early 1990s, Sze engaged herself in academia. Through her affiliation with the Big Tail Elephant Group, she conducted researches and survey focusing on the theme of self-identity of female artists in Hong Kong and Mainland China active during that time. Sze subsequently developed a course at Hong Kong Polytechnic University titled "Self, Culture and Society" in the late 1990s which connects art and sociology. In the 2010s, Sze redirected her focus towards art making, infusing her work with renewed energy and fresh perspectives. Throughout her artistic practice, Sze Yuen is inspired by the format of contact sheets in photography and cinematic sequences, her paintings present a seamless connection of fragmented scenes, culminating into narratives that transcend time and space.

#### 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.

For enquiries and media interviews, please contact Ms. Helena Halim at +852 2517 6238 or by email [helena@blindspotgallery.com](mailto:helena@blindspotgallery.com)

Image captions:

**Yeung Tong Lung, *Tattoo House*, 2023, Oil on canvas, diptych, 154 x 193.2 x 2.3 cm, 154.4 x 174.3 x 2.5 cm** (Image courtesy of artist and Blindspot Gallery.)

**Yeung Tong Lung, *Today should be.....Joyous*, 2023, Oil on canvas, 201 x 150.5 x 2 cm** (Image courtesy of artist and Blindspot Gallery.)

**Sze Yuen, *Trip I: Journey*, 2021, Charcoal on paper, triptych, 20.5 x 187 x 2.8 cm (each)** (Image courtesy of artist and Blindspot Gallery.)