

杨沛铨 Trevor Yeung

精选文章 *Selected Articles*

杨沛铿：植物、水族系统、情感隐喻与安全空间

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杨沛铿

图片由艺术家提供

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“喜怒哀乐”常被用来泛指人类的种种情感经历，但在艺术家杨沛铿看来，心境的高低起伏往往要比这概括复杂得多，因为哪怕是同一种情绪，“我的开心和别人的开心也是不一样的。大家的情感其实只是大致的一样。”他自2010年从香港浸会大学视觉艺术学院毕业后，一直在创作里探索人与人之间的情感能力、当代社会对于人际关系的规范，以及人性的矛盾。从逝去的感情到萍水相逢的交集、家族历史到零碎的日常观察，他的创作灵感大多来自于个人经历，而隐喻是他核心的表达手法，因为他认为很多时候人最真实、最私密的感受都无法宣之于口，更适合细味省悟。

杨沛铿，《长于香港，生于东莞》，2015年
图片由艺术家及Para Site艺术空间提供
摄影/林子英 @Image Art Studio

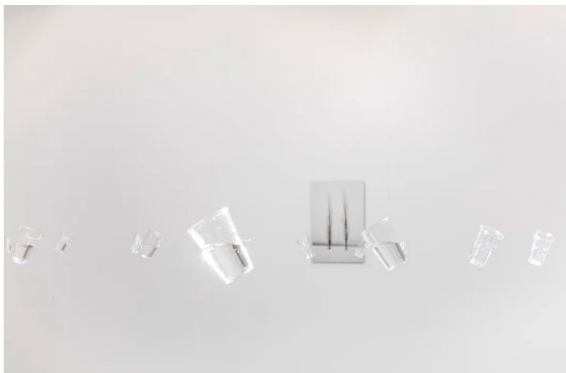
植物和水族系统是杨沛铿最常用的信息载体，不仅因为动植物的生态易于类比和反照人类社会，也因为他长久以来都透过园艺和养鱼来抵御生活纷扰、寻找安全感。[1] 他在上幼儿园之前随着家人从东莞搬到了香港，两地的社会文化差异让他自小就对于自身定位尤其敏感。他在小学时期形成了养鱼的嗜好，而他发现相比起建立友谊，维持一个完善的水族系统还得更轻松、更有满足感。[2] 早年的一个作品《长于香港，生于东莞》（2015）就以六个水族箱构成装置，透过不同繁殖于中国大陆，后转运到香港售卖的热带鱼，反思根源和身份认同等主题。要是对动植物没有像杨沛铿那样丰富的认识，或许无法轻易洞悉他的创作指向，但他也表示：“观众不一定要根据我的经历去理解作品，因为这其实也不可能，我最想达到的就是让观众自己去感受。”而他一直以来都愿意透过场地设计去引领观众体会作品的隐喻。



在早期的“睡房展”（2012）中，杨沛铿就把自己家里的卧室变成展览场地，探讨公共与私人空间的界线。其中一件作品《艺术家工作室派对》是一帧投影在天花板上的照片，捕捉了一对正在拥吻的男女。这是杨沛铿曾经在一个派对上无意中看到的情景，而当时忘情的男女就好像通过他们亲密的行为，在一个公共场合裡划分出私人空间，让他顿时感觉自己格格不入。他把这无法介入的瞬间投影在自己的房里，不仅是在质疑自身在社交群体里的定位，也是在引发受邀进入到他卧室里的观众去反思人与人之间距离。同场的另一件作品《我很好，但请不要碰我》（2011）就以一个濒临满溢的方形鱼缸隐喻社交焦虑，看似波平如镜，实则不堪干扰。

杨沛铿，《我可可能是个好男友（进阶版）》，2013年
图片由艺术家提供杨沛铿，《百香果路》，2014年
图片由艺术家提供

人与人之间的边界到底该如何定义？这些定义又会带来怎样的心理影响？“睡房展”所提出的诘问之后成为杨沛铿的创作主轴。早年的作品不少都围绕着亲密关系展开，比如《我可可能是个好男友（进阶版）》（2013）以一株生长在宝笼里的捕蝇草为象征，看似完善的生态箱却了无生气，就像捕虫夹里的蝴蝶标本一样，暗喻着对伴侣无微不至的关怀或许跟窒息的控制只有一线之差。在另一件曾经参展2014年上海双年展的作品《百香果路》中，杨沛铿则构建了一个存在缺陷的生长环境，把竹棚悬挂在百香果枝条刚好够不着的高度，透过拼命生长的攀藤喻意徒劳的付出和无法开花结果的感情。



杨沛铿·《在水之间》·2019年
图片由艺术家及Kohta Kunsthal提供

随着人生阅历变得更丰富，杨沛铿的创作题材也从个人感情延申至各种人际关系。2019年初，他在赫尔辛基Kohta艺术中心驻地，之后基于他对这座城市的印象以及跟当地人交流的体验，举办了个展“兀突的介绍”。其中一件大型空间装置《在水之间》由几组透明的塑胶杯子组成，均等地悬挂在整个展场内，每个杯子相距大概一个多身位，模拟人与人之间舒适而客套的社交距离。所有塑胶杯子也盛着七分满的水，驱使观众必须小心翼翼地穿梭展场，就好比在认识陌生人的时候，尤其是来自另一种文化背景的新相识，需要谨小慎微地打开话匣子一样。杯子更被尼龙线吊得稍微倾斜，仿佛暗喻人与人之间避免不了的偏见，没办法“一碗水端平”。



“Silent Floaters”展览现场
布鲁塞尔Jan Moir画廊·2023年
图片由艺术家提供

在另一场近期的展览“Silent Floaters”（无声漂浮，2023）中，杨沛铿则着眼思考友谊的定义。他认为：“就像在一段恋爱关系里，朋友之间有多亲近也很难确切知道……我会观察某些反应来试探我们的友谊，但我这样做其实也是在动摇我们的关系。”[3] 在日常生活里不好付诸于行的试探，在展览中都被转化成不同的测试“指标”，比如能够显示空气流动的悬浮纸折桑蚕、透过枯萎反映时间流逝的桑叶，还会有随着湿度而变色的纸本桑液绘画。整个展览最具视觉挑战的作品是《点灯（旧室）》，两面粉刷了不同白漆的墙面深浅差异几乎微不可察、若有似无，非常形象化地体现近年在各地社会备受热议关注的“煤气灯效应”（gaslighting），一种让人产生自我怀疑的情感操纵手段。展览里的各种“指标”都微妙隐晦，考验观众透过耐心观察，自己去体会现象和本质的落差。展览的构思虽然源自于对友谊的迷思，但作品的隐晦实则能指向人心深不可测的各种面向。



“there's something missing”展览现场
香港Wontonmeen的私人住宅单位·2020年
图片由艺术家提供

四年疫情过后，很多人对于社交距离和情感关系都有了不一样的体会。当被问到他的创作是否也有受到疫情影响的时候，杨沛铿表示：“我觉得没什么太大的影响，因为我一直以来都在思考这些问题。人与人之间永远没有办法看得见所有东西，一定会有隔阂。我从2018年开始就在创作里处理一些忧郁、很难解释的情绪……或许因为这样，疫情那种封闭的状态不是陌生的冲击。”

他在2020年疫情期间举办的个展“there's something missing”（有所失，2020）是他自“睡房展”后再次运用起居空间创作。预约了看展的观众都在事前收到一把钥匙，然后在特定时间独自前往一个私人住宅单位参观。除了一封杨沛铿当日给观众手写的书信之外，展览不附其他文字介绍，旨在提供一个能让人独处的时空。其中一件作品《喘息中的隐士》是一个放置在卫生间、内置了扬声器的澳洲圣螺，以瑜伽里的海洋呼吸法发出一阵阵低沉的气息，仿佛在养精蓄锐，等待假以时日重新出发。在2023年香港M+第二届希克奖入围展里，另一件作品《仓鼠笼里的墙（问月酒店）》（2022）也呈现着相似的状态，宣纸上的铅笔痕迹和茶渍记录着杨沛铿在外遊隔离期间，酒店房里日复日的光影变幻，静谧而细腻。相比度日如年，疫情更似他自我沉淀的契机。

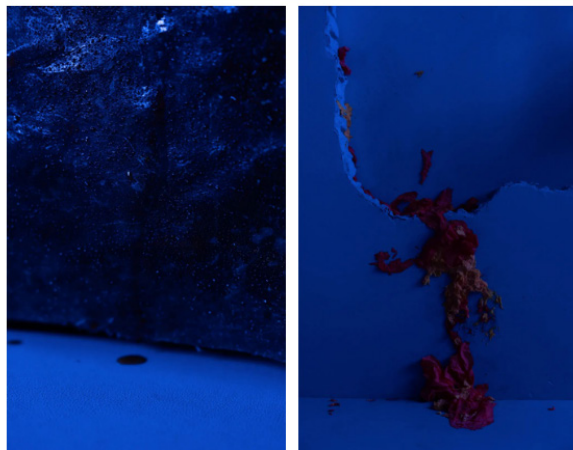
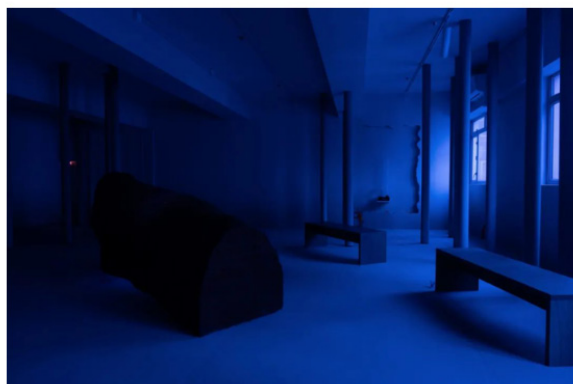


“there's something missing”展览现场
香港Wontonmeen的私人住宅单位·2020年
图片由艺术家提供

近日，杨沛铿在香港Para Site艺术空间举行个展“微息”，由伦敦Gasworks艺术空间以及秦皇岛阿那亚艺术中心联合委托制作，承去年在伦敦举行的“Soft ground”（柔软的土地），继续探索围绕着树木形成的地缘文化现象。被问到构思巡展的体验时，杨沛铿表示：“这对我来说是新的尝试。我觉得我是喜欢展览会随着不同城市，或者不同地方的语境而产生变化的，就像是在尝试把一个故事改编或者翻译成另一种语言一样。”而回到香港，他就以大埔林村的许愿树习俗为出发点重塑了作品。



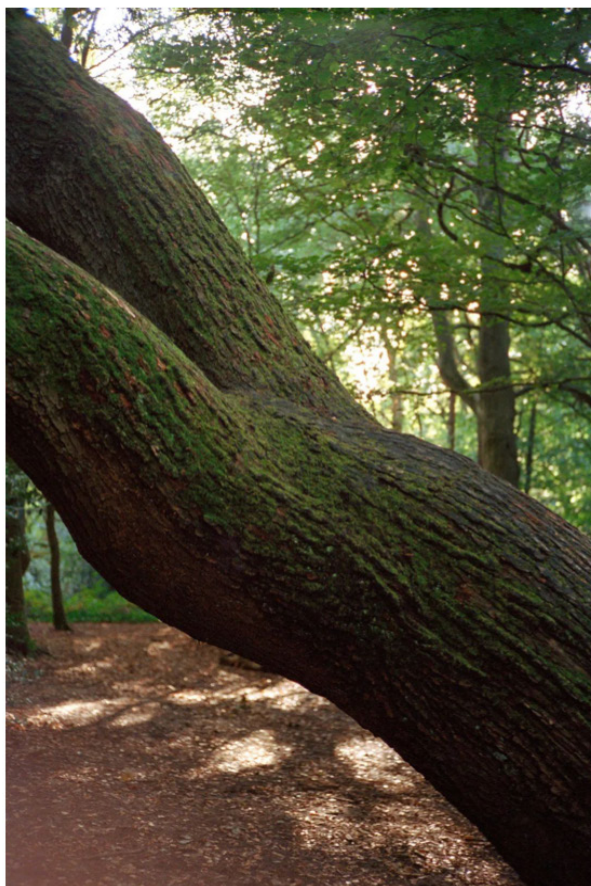
杨沛铿·《合福里的墙（间月酒店）》·2022年
图片由艺术家提供



*杨沛铿：微息·展览现场
香港Para Site艺术空间·2024年
摄影/Ray Leung

继上一代大榕树在2005年春节不胜宝腐负荷而倒塌后，现在的许愿树已被换成塑胶仿树，而且还增建了莲花灯许愿池和许愿木锁供信众选择。“微息”中的核心作品《滑得得咁咁咁树》是一截用肥皂铸造的树干，躺在展厅柔和的蓝色氛围里隐约地闪烁，看似珍贵，但实则会随着环境的温湿度变化和观众的触摸而消耗腐朽，就像不敌众望的许愿树一样。另一件作品《有味云吞（腐烂中的愿望）》是一坨坨湿湿皱皱的红橘彩纸，在各处不起眼的角落和缝隙里像被丢弃的宝牌一样凋零，让人不禁反思不断任意更迭的许愿形式到底意义何在。

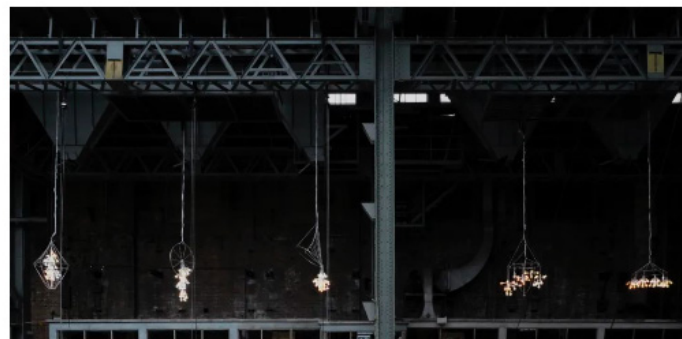
从早期关于感情拉锯的作品，到后来剖析不同人际关系的创作，杨沛铿众多题材的底蘊其实都关乎欲望和掌控的相互关联，“微息”也不例外。谈到这次创作的挑战性时，杨沛铿认为，“最困难的部分是找出一种方式，或者一种联系去让观众能够理解到这个项目除了树木地緣文化以外更多的意义。”相比过去的展览，“微息”营造了更沉浸式的感官体验，引领观众去切身玩味作品的喻意。除了肥皂树干弥漫着混合了麝香、土壤、青苔和木材的幽香之外，“有味云吞”也散发出柑橘调的气味，再者还有喷出桉树香气的装置作品《助人之臂》。在多重植物气味的交织之下，观众走在铺了软垫、被渲染成雾蓝色的空间里，就仿佛是在清晨的林地上踱步。所有的作品形成一个整体的环境，一趟连贯的探索，而观众必须打开五感去制造解读。相较杨沛铿以符号象征为隐喻的作品，“微息”的呈现更为抽象，但也给予了观众更多的空间和更大的能动性去拓展想象。



杨沛铿·《咁咁树》
图片由艺术家提供

展览外挂着一张摄影作品，照片里摄于伦敦汉普斯特德荒野的树干呼应着巡展去年的首站。关于他的摄影，杨沛铿透露：“我不是建立影像的人，我不会特别摆拍或者制造一个情况，我的照片是一个观察，它们的阅读性在于我选择的不同角度、不同资讯。我喜欢摄影因为它只是一个状况

定格，没有过程。我作为观察者不一定完全知道正在发生什么，我也在诠释那个情况……立体的作品未必能达到影像可以营造的感觉和阅读性，虽然在很多人的印象中我是创作立体装置的，但摄影对我来说其实很重要。”



杨沛铿，《五个混乱太阳群（过渡）》，2024年
图片由艺术家提供

相对于早年多时反映焦虑、缺失或是迷茫的作品，杨沛铿近年来的创作更多的旨在营造一些不确定但开放的可能性。不久前在第24届悉尼双年展亮相的大型吊灯装置《五个混乱太阳群（过渡）》受后羿射日的神话传说启发，而他选择以不规则垂坠的灯泡重塑五个太阳并存高挂的状态——既不是开始，亦不是终结，而是酝酿着潜能的浑沌。



杨沛铿，《永不够贪婪池》，2024
“杨沛铿：双附院，香港在威尼斯”展览现场
图片来源：Trevor Yeung Studio



“杨沛铿：双附院，香港在威尼斯”展览现场
图片来源：Trevor Yeung Studio

而刚适逢第60届威尼斯双年展开幕，由香港艺术发展局及M+视觉文化博物馆联合委任、周宛驹策展的“杨沛铿：双附院，香港在威尼斯”，则沿用艺术家最核心的意象载体，通过多组没有鱼的水族箱，探讨不同社会系统的结构与平衡。譬如大型户外装置《永不够贪婪池》，利用多组鱼缸搭建喷泉，水源洶洶不息地循环，华丽却空洞，隐喻人类无尽的欲望。另一个装置《财源滚滚泉》也跟“微息”有异曲同工之妙，透过一组模拟风水装置的仿黄晶球，讽刺人类盲目自满的信仰和执念。《小小安逸龙卷风》是一个被七个调节器械维系的鱼缸，而鱼的缺席令装置更显浮夸多余，引人反思各种当代社会系统、权利架构甚至个人生活配套的需求与平衡。展览最沉浸式的装置是《（不是你的）逃避洞》，让人仿如置身香港旺角的水族店铺，但作品的视觉符号却超越本地的语境，驱使观众去注视水族箱里一般本忽略的元素，例如抽水器、过滤器、孵化器、磁力刷、藻类、沉木等组件——没了鱼的水族箱尚能运行，可鱼但凡缺少了其中一些维持生态环境的元素都会失衡，暗语所有生存系统的平衡其实都微妙而复杂。**鱼的缺席让水族系统成为自我观照的容器，而杨沛铿认为在人与人之间，“留白是一种保护彼此个人空间的方式”，面对着充满未知的世界，留白也未尝不是顺应万变的处世态度。**

—— 艺术世界 ArtReview ——

安全空间
Safe Space



当下的环境里，每个个体的表达都在被审视与挤压。测试安全的界限是从事艺术创作与写作的人常有的经验。借由植物和水族系统生动、亲切的材料语言，杨沛铿的创作既传递出个体的脆弱，也力图建立保护这番脆弱性的观看结构。



Trevor Yeung, Seven Gentlemen
杨沛铿《七位先生》
2012年，散尾葵、烟雾机、LED灯、转盘，尺寸可变
HARDNECK.hk 展览现场，香港，2012年
全文图片均署艺术家

龟背竹与捕蝇草

对于喜欢植物的人来说，观察其他人对植物品种的偏好，总能够悟出几分这个人的性格。在和杨沛铿（Trevor Yeung）视频聊天时，他很快就通过屏幕角落里几片叶子的形状判断出我养了龟背竹。但我马上打断了他——在他把我标记为“喜欢龟背竹的人”之前。潜意识里我知道养普通龟背竹在爱植物人士的鄙视链“里”排位靠下，可能只比绿萝高一些。我与杨沛铿分享了我家龟背竹的故事：2022年春天因为防疫的政策原因，我有两个月没能回到自己在上海的家，家里的植物大多没能挺过长时间的缺水，唯有一盆龟背竹虽奄奄一息但坚韧地维持了生机。龟背竹作为比较好养的“网红”植物，其“易活”的特性听上去并不高尚，但面对不可控的环境和难以预测的明天，这份“易活”却让它十分可爱。



I could be a good boyfriend
《我可以做一个好的男朋友》
2011年，捕蝇草（B52）、塑料钟形罩、苔藓、LED灯、风扇、昆虫、雨水和河水，尺寸可变

喜欢易活的植物，对于一个人的性格有怎样的注解呢？在经历无数次失败（和失去）之后，现在我家里的动植物伙伴们都是一些不娇贵、抗打击、给点阳光就灿烂的选手。这让我想到和我的“养观念”截然不同的杨沛铿。杨沛铿是养护植物和水族生物的高手。他长期以来的艺术创作一直与植物、鱼类以及它们所栖息的生态系统有关，并常常将人类的情感和社会叙事投射在这些动植物伙伴身上。在香港浸会大学就读期间，他在宿舍里尝试养食虫植物。那时的一株捕蝇草后来成为了他的第一件与植物有关的作品《我可以做一个好的男朋友》（2011）。捕蝇草可以说是比较难伺候的植物，它带刺的叶片能够迅速闭合、捕食昆虫，但每次的开闭都会消耗它有限的能量；同时，它对光照、温度和水分相当挑剔，就像一个时刻需要关注和照顾的伴侣。《我可以做一个好的男朋友》中的捕蝇草生活在一个可温控温湿的封闭玻璃器皿里，这也是杨沛铿最早在作品中构建的控制系统之一。营造一个令其安全、舒适的环境是维持任何生物存活的关键。照护和控制往往是一体两面，取决于你从哪个角度看。



Mr. Cuddles in a Hotel Room
《酒店房间的拥抱先生》
2023年，发财树、建筑带，尺寸可变
“希克奖2023”展览现场，M+，香港，2023年

发财树与散尾葵

就像他的作品所提示的那样，杨沛铿是敏感细心的人。他能敏锐觉察到他所照料生物的状态，及时调整它们所在环境条件，补给它们需要的生存要素——都是好男友的绝佳素质。在和植物的关系里，园丁扮演施予者。这是一种相对直接和舒心的关系。作为索取者的植物对照护（抑或控制）的反馈简单明确，人类毋需小心翼翼分析对方的感受和回应——是我给予太多了吗？它会有压力吗？它会回馈等量的关照吗？对于性格比较内向的人来说，和植物相处实在是比和人打交道简单许多。植物在杨沛铿的很多作品中作为替身扮演微妙的社会关系中的主体。发财树的枝干常被人类编织成辫子形状并紧密缠绕在一起。杨沛铿把作品中的发财树叫作“拥抱先生”。然而这一温暖的拟人修辞伴随着阴影。照护的另一面是控制，就像所有的依恋关系，形影不离的亲密也会化为令人窒息的束缚感。这在新冠疫情期间在酒店隔离的拥抱先生身上尤为明显（《酒店房间的拥抱先生》，2023）。



Mr. Butterflies at a Waiting Corridor
《在等待长廊的蝴蝶先生》
2020年，散尾葵、LED灯、转动装置、木盒，尺寸可变

叶片如翅膀般散开的棕榈植物散尾葵（英文叫作“Butterfly Palm”，直译为“蝴蝶棕榈”），多次以蝴蝶先生的身份出现在杨沛铿的装置中。在2012年的《七位先生》中，七桩散尾葵盆栽借助底座缓慢旋转，繁茂的叶片在金色、紫色和绿色的柔光灯照射下投下变幻的倒影，房间里同时弥漫着苔藓和乳脂气味的喷雾。根据他们的名字和旋转的身姿，我们很容易把蝴蝶先生们想象成在社交场景中呼朋引伴、左右逢源的花蝴蝶。《在等待长廊的蝴蝶先生》（2020）则提示了蝴蝶先生温柔慷慨的一面。在这件作品里，杨沛铿再现了一个画廊开幕酒会的场景。这是艺术行业的人们再熟悉不过的社交场合，不过很少有人谈及这其中关于“观看”的权力关系和可能造成的焦虑。人们去开幕活动看艺术作品的同时，也在接受他人目光的审视，“看”与“被看”相伴而生。《在等待长廊的蝴蝶先生》中的散尾葵以他们宽大、摇曳的身姿为害羞的人们提供了庇护与视觉屏障。你可以躲在蝴蝶先生身后，找到一个让自己和同伴感到安全和舒适的区域。



Night Mushroom Colon (Hong Kong in Venice)
《蘑菇群（香港在威尼斯）》（局部）
2024年，夜灯、人造植物、转换插头，尺寸可变
作品由香港M+委约创作，2024年 © 杨沛铿
摄影 © 何兆南
图片由香港M+委约拍摄，2024年

安全屋与水族箱

杨沛铿的创作常常流露出对于安全感的关切。这份关切有时隐藏在他细腻的表达中。比如以菌群为造型的夜灯装置“晚菇群”，这一长期延续的系列最初的灵感来自习惯了香港灯火通明的夜间环境的杨沛铿在旅行时对黑暗的不适应。在另一些时刻，杨沛铿对于安全感的关切则表现得更为具象和直接。在杨沛铿的装置作品中，他常为观众打造一个可以躲藏和放松的安全空间。如果你有过在某个社交场合想要找个洞钻进去的感受，那《洞穴》（2016）会让你会心一笑。与《在等待长廊的蝴蝶先生》结构相似，《洞穴》呈现了一个酒会场景，其中有三个不同高度的圆桌，垂坠至地面的桌布随风飘动，暴露出桌子下面的“洞穴”——一个与外部的社会空间隔绝的小天地。



The Cave
《洞穴》
2016年，台布、木板、高台、吊扇、LED灯，尺寸不定

类似的安全屋还出现在杨沛铿2015年的作品《长于香港，生于东莞》中。这是一件由六个水族箱组成的装置。屈身钻过水族箱下面的帘子，观众会来到一个被六个水族箱包围、可容纳一到两人的隐藏空间。水族箱的内侧使用单向玻璃，在内部空间里的人可以观赏水族箱中的生物但不会被位于装置外部的人看见。水族箱中的六种野生鱼类来自不同的原生地，但它们都可能在旺角的金鱼街现身——就像香港这座移民城市的文化特质，鱼龙混杂但兼容并包。《长于香港，生于东莞》是杨沛铿最早自白式地探讨自身身份及焦虑的作品。杨沛铿1988年在东莞出生，幼年时随父母移居香港。虽然两座城市之间只有一百公里距离，但这段跨越地缘边界的移民经历是年少时的杨沛铿关于身份的焦虑因素之一。小时候的杨沛铿喜欢养金鱼，在与鱼类和其他动植物的相处中他找到了一种由掌控带来的安全感和成就感：如果为鱼类打造舒适的环境、提供适宜的条件，它们就会健康地生活。水族箱是一个完美的微型生态系统，对于封闭控制系统的兴趣一直延伸至杨沛铿日后的创作中。



Live in Hong Kong, Born in Dongguan
《长于香港，生于东莞》
2015年，水族箱系统、中国斗鱼、德国蓝公鱼、亚洲龙鱼、皇冠六间、兰寿金鱼、霓虹灯鱼、展萃乙丙泡沫塑料盒，尺寸可变

私密的橡树与集体的橡树

杨沛铿2016年在北京魔金石空间的个展“不暗的暗房”也可被看作是一个公共环境中的私密空间。空间的结构受启发于杨沛铿曾在悉尼造访的一家浴场。展览的观众需要在门厅的更衣室换上工作人员的制服才能进入暗红色展厅中的暗房亭。穿上工作服代表了一种豁免权，即不再受制于这一封闭环境中关于看与被看的结构关系。杨沛铿常以一种局外人的视角切入人类欲望交汇的复杂场景——他选择观察，但并不投身其中、进入与凝视这一行为对应的欲望关系。也许在某种程度上，我们都想穿上一件隐形衣——无论是在一场开幕活动，还是在夜生活聚会或寻欢的场所——既保留观看的权利，又让自己免疫于那些令人不安的社交互动。



Jacuzzi and The Darkroom Pavilion
图左装置：《极可意》，2016年；图右装置：《暗房亭》，2016年
*杨沛铿：不暗的暗房”展览现场，魔金石空间，北京，2016年

2022年在伦敦驻留期间，杨沛铿了解到了一模与当地的同性寻欢（cruising）文化密切相关的橡树。这棵橡树位于汉普斯特德荒野（Hampstead Heath）森林里的隐秘处，为伦敦西部的男性同性恋者提供了夜间密会的天然地标。据说，这颗橡树与人类的“缘分”可以追溯到十九世纪。它的主干几乎呈九十度倾斜，仿佛躺卧的身躯，接着又陡然以四十五度角延展至树冠。现在，它的主干上可见明显的耗损。这棵橡树脆弱的生命状态激发了杨沛铿记录和保存它的愿望。他借助立体扫描技术复制了树干的原貌，并用肥皂重现了这段树干。这棵树见证了时间的流逝和自然的腐朽，它的脆弱与有限性被凝固在同样脆弱的肥皂材质中。杨沛铿在2023年伦敦Gasworks艺术空间的个展上呈现了这件树干雕塑。在展厅幽暗的灯光和混合着麝香、土壤、苔藓和木材香气的氛围中，人们得以感知与思考这棵古老橡树逐渐微弱的生命状态。这件树干雕塑在3月来到了香港的Para Site艺术空间，并在新的语境中与香港本地的许愿树传统产生了对话。新界大埔的林村有两棵橡树，被当地村民视为神灵。前来朝拜的人们将愿望写在被称为“宝牒”的祈愿符上，和橙子附在一起，抛向许愿树，如果宝牒刚好挂在树枝上则代表愿望将成真。林村最新的一棵许愿树其实是一棵塑料假树。它前身的主干饱受自然灾害、疾病和不断累积的宝牒的重压而倒塌，人类愿望的沉重负担终究压垮了这棵橡树。在Para Site的展览中，杨沛铿将来自不同地域与传统的两棵树的故事串联在一起，想象出了一棵新的承载香港人集体欲望的许愿树。我想，展览现场会延续杨沛铿在创作中一直以来的关照：为观众打造一个可以坦然做自己的安全空间。



*杨沛铿：《极息》展览现场，香港Para Site艺术空间，2024年
摄影：Ray Leung

香港与威尼斯

在公共环境中打造安全空间对于香港有着尤为重要的意义。杨沛铿的创作与香港的文化和环境有着密不可分的关系。在过去的十多年里，他的身影与香港的非营利艺术场景紧密交织。今年，杨沛铿代表香港，在第60届威尼斯双年展呈现了个展“双附院，香港在威尼斯”。藉由“依附”（attachment）这一普世的情感，杨沛铿将复杂的欲望、权力关系和生态观察浓缩在一个个人造自然的装置中。人人都可代入的情感叙事往往是杨沛铿创作中显性的切入点。观众对他作品的解读既可以停留在表层的字面意义，也可以通往更深层的社会寓言。在当下的环境里，每个个体的表达都在被审视与挤压，测试安全的阈限是从事艺术创作与写作的人常有的经验。借由植物和水族系统生动、亲切的材料语言，杨沛铿的创作既传递出个体的脆弱，也力图建立保护这脆弱性的观看结构。这是杨沛铿作为“施予者”的温柔——他不将叙事强加于观众，却执着于为每一位走近他作品的观众创造一个安全的空间。



Pond of Never Enough

《永不足够美埕地》（局部）

2024年，鱼缸、不锈钢架、养殖鱼池、水族用品及运河水

340 × 284 × 210 厘米

“杨沛铿：双附院，香港在威尼斯”展览现场，2024年

作品由香港M+委约创作，2024年

摄影 © Ela Bialkowska, OKNO studio

图片由香港M+委约拍摄，2024年

杨沛铿的个展正在第60届威尼斯双年展（2024年4月20日至9月30日）香港展馆，以及香港Para Site艺术空间（2024年3月16日至5月26日）展出，并将亮相北戴河的阿那亚艺术中心（2024年10月27日至2025年2月16日）。



THE ART NEWSPAPER

From Hong Kong to Venice, Trevor Yeung conjures objects of desire

The Hong Kong artist explains why fish tanks and a notorious tree are “monuments to human interactions” in his new exhibitions for Para Site and the Venice Biennale



Trevor Yeung has exhibitions coming up in Hong Kong and Venice, which explore his interests in control, system constructions and human relationships
South Ho; courtesy of M+, Hong Kong

One of London's most notorious plants has been replicated at Para Site contemporary art centre, courtesy of the Hong Kong artist Trevor Yeung. His new solo show, *Soft breath*, recreates a section of the so-called “fuck tree”, which resides in a secluded part of Hampstead Heath. The oak's roots grow at an angle that positions its trunk close to the ground, making it possible for one, two, or more, people to bend over it. Human intervention has moulded the tree, too: so regularly do amorous Heath-goers rub against it that sections of the bark have been buffed smooth.

“This tree is a physical embodiment of desire, that most enigmatic of feelings. It's a monument to human interactions,” Yeung says. He compares the tree's surface to the stone steps of ancient temples, eroded and polished over centuries by worshippers' feet. Indeed, the tree has acquired a totemic status among London's queer community as a gay cruising destination.

Yeung's installation attempts not only to recreate the tree, but the bodily experience of its environment. The soap used to mould the tree has an “earthy” scent: a combination of musk, soil and wood. “Smell is highly important when cruising at night,” the artist says. “You can't see, so your other senses are heightened.”



Trevor Yeung's *Night Mushroom Colon* (2024), showing at the Venice Biennale until 24 November
© Trevor Yeung Photo © South Ho Commissioned by M+, 2024

He relates *Soft breath* to his wider interest in decoding systems. “I am fascinated by the unspoken rules of gay cruising culture: what you can and can't say, or do; how people move around the space.” Yeung does not shy away from the carnal associations of the tree, yet his show is about more than cruising. Or rather, it is a show about cruising in its totality—from its motivations to its execution and aftermath—which considers the charged network of social and sexual relations in which these acts take place.

The Para Site exhibition reconfigures Yeung's project *Soft ground*, presented last year at London's Gasworks space, for Hong Kong audiences. Here he has incorporated references to the Lam Tsuen Wishing Trees, a shrine in the city's New Territories where people throw oranges tied to their wishes, written on red incense papers, and try to land them on the branches. “They are both trees that are affected physically by the desire of the users,” Yeung says.

Onward to Venice

Themes of social codes and relationships recur in a different guise in Yeung's forthcoming exhibition representing Hong Kong at the Venice Biennale, which opens on 20 April. Commissioned by M+ museum and the Hong Kong Arts Development Council, it will travel in an adapted form to M+ in 2025. *Courtyard of Attachments* takes inspiration from Venice and Hong Kong's shared proximity to the ocean. But while encounters with water are unavoidable in Venice—with its 150-odd canals and the risk of rising sea levels—Hong Kong's urban planning has, for decades, shifted its centre inland. Perhaps this is what compels so many Hong Kongers to capture the ocean in miniature form by owning pet fish: the Special Administrative Region is a leading centre for the trade of ornamental aquatic life.

“Aquariums are everywhere in Hong Kong, many of them very elaborate,” Yeung says. “Yet there are barely any fish tanks in Venice. Except in Chinese restaurants.” At the Biennale, Yeung's show will have around ten aquariums and water features. Some will be site-specific, including a fountain in the outdoor courtyard filled with water from the Venice lagoon. Many of the tanks will be fully operational with filters and pumps, while a few will have special features. These include a water vortex that resembles a small tornado and a blacklight that helps fish owners monitor bacteria.

Crucially, however, there will be no fish in these waters. “If the exhibition had fish, that's all visitors would focus on,” Yeung says. The tanks are a vehicle to prompt a conversation around the issues he has explored throughout his career: control, the systems we live in and the ambiguity of human relationships. “I want to consider the lines between control and care that exist in our relationships with pets and, by extension, with each other,” he says. “These seemingly conflicting dynamics draw from similar impulses. In relationships, we can often confuse one for the other.”

• **Trevor Yeung:** *Soft breath* [↗](#), until 26 May, Para Site, 22/F, Wing Wah Industrial Building, 677 King's Road, Hong Kong

• **Trevor Yeung:** *Courtyard of Attachments, Hong Kong in Venice* [↗](#), 20 April-24 November, Campo della Tana, Castello 2126, 30122, Venice

FRIEZE

Trevor Yeung on Bringing Hong Kong to Venice

Ahead of this year's Biennale, the artist speaks about his obsession with plants and aquariums, and how he hopes to encourage audiences to actively see and experience his work

BY WONG BINGHAO AND TREVOR YEUNG IN INTERVIEWS | 09 APR 24

Wong Binghao Let's start with your presentation at the Hong Kong Collateral Event at this year's Venice Biennale. The exhibition, titled 'Trevor Yeung: Courtyard of Attachments, Hong Kong in Venice', will centre on the human relationship with aquatic ecosystems and I was curious why you decided to focus on this when many of your other works deal with plant life and horticulture?

Trevor Yeung It's funny, my fascination with aquatic life actually predates my interest in horticulture. I had my first aquarium when I was in high school. I ended up with a crazy number of fish tanks – seven in total – in a small bedroom that I shared with my sister. And I think, as a teenager, my interests in plants and pet fish were always a form of distraction for me, to get away from reality. It was more like an outlet. So, by the time I was in university and started making art, I explored this idea of using plants as a medium.

But at the same time, throughout my practice I have worked extensively with aquariums from as early as 2011. *Live in Hong Kong, Born in Dongguan* [2015] is an early work in which I placed fish species foreign to Hong Kong into six different tanks to reflect on my own sense of belonging. Working with aquariums depends on the exhibition venue and location, because if I am in a city like in Hong Kong, where I'm from, it'll be easier for me to procure and manage aquariums. If I have to travel somewhere that I'm not immediately familiar with – I don't know the aquarium shops, for instance, or I don't know anyone reliable to take care of the fish tank – I tend to not make those works.



Trevor Yeung, *Pond of Never Enough* (detail), 2024, fish tanks, stainless-steel racks, fish pond, aquarium equipment, and canal water, 3.4 × 2.8 × 2.1 m. Courtesy: © Trevor Yeung and M+, Hong Kong; photography: © South Ho

There will be no fish in the aquariums in my Venice presentation. The empty tanks in *Pond of Never Enough* [2024], in the courtyard of the exhibition venue, resemble those in Chinese seafood restaurants. A filtration system in the work purifies water from the Grand Canal and channels it back into the lagoon. In Venice, where so many exhibitions are on view at the same time, each show is like an individual fish tank. Apart from directly addressing aquatic ecosystems, I see the fish tanks in my works as metaphors for these social systems.

WB In the lead-up to Venice, you've been very busy. In addition to the Biennale, you are also showing in this year's Sydney Biennial, and just recently opened a solo show at Para Site in Hong Kong, in addition to having presentations at Gasworks, London and M+, Hong Kong in the past year. How have all these shows prepared you for your Venice project?

TY To represent Hong Kong in the Venice Biennale means a lot to me. As an artist from Hong Kong, this is something that I have been thinking about since I started making art. So, in many ways, the Venice project is something that has been percolating in my mind for quite some time. And one thing about my practice is that it's almost always informed by and relies on the different locations that I find myself making the work. For instance, the project that was commissioned for Gasworks – which is now up at Para Site [*Soapy Fuck Tree*, 2023] – was inspired by Hampstead Heath, a park in London famous for cruising. The same is true for the Sydney Biennial. I did a research trip to Sydney last year, looking at the different flora and fauna in the city and comparing it to my hometown of Hong Kong. To be in Australia and find these kinds of connections between both places, this is something that I particularly find interesting.



Trevor Yeung, *Rolling Gold Fountain* (detail), 2024, metal plinth, fish tank, fountain pump system, water, dyed clear quartz, processed rose quartz, glass, and golden healer quartz, 90 × 40 × 152 cm. Courtesy: © Trevor Yeung and M+, Hong Kong; photography: © South Ho

And back to Venice, I think it's very different from Hong Kong but, at the same time, both cities look to the sea. Last year, I did a residency project at Blank Canvas in Penang, Malaysia, another island city that also looks to the sea. During my time in Penang, I visited a pet shop with many fish tanks arranged in a specific configuration, which reminded me of the old aquarium shops in Hong Kong that sell goldfish in particular. I was amazed that the habits of fish hobbyists were so similar in both cities. I modelled my work in Venice after this aquarium structure. I was intrigued to find out that there is a large Chinese community in Penang, too, and I made a series of works that reflected on this idea of a shared community between both cities.

WB A lot of your artworks either prompt or control audience interaction. In your work, *The Queue* [2023] at M+ for the exhibition 'Sigg Prize 2023' – of which you were a finalist – if viewers joined a queue, they would be led to a private room displaying two of your artworks: *Mr Cuddles in a Hotel Room* [2023] and *Wall of a Hamster Cage (Mira Moon)* [2022]. Viewers who did not queue up could just walk right by the room and be unable to see your other work. What about controlling audience interactions interests you?

TY It's a bit complicated in a way. It is about control but, at the same time, it's about taking charge of a situation or understanding how the system works. For instance, with an aquarium, if you don't have full control over it, you jeopardize the health and life of the fish inside. I can't say that the fish are happy because we cannot really interpret their feelings but, in a way, you assume that they are in good hands. This is a form of control but with care.

I use this same ideological approach to my artmaking, in the way that I arrange fabrics and plants to intentionally obscure photographs in my 'Enigma' series [2015]. In *Garden Sitter* [2015], I placed a large potted plant in front of a photograph of a person who is lying on their side, back toward the viewer. As artists, we have a lot of control over how our work is seen and experienced but I think anyone going to see an exhibition also has the power to experience art on their own terms. Somehow, there is this strange power dynamic between the work, the audience and the artist, in terms of controlling how we all view and experience art. So, when I try to disrupt how people view my work, it's really a way to connect with the audience, a small gesture to encourage them to *see* as opposed to *look* – to actively move their body and to put more effort into seeing.

WB Is this a strategy you intend to use in your Venice show?

TY There's one work that perhaps addresses this idea more pointedly. It's the biggest installation piece in the exhibition: *Cave of Avoidance (Not Yours)* [2024]. It's basically a large fish tank with a one-way mirror inside it so you can't stop looking at yourself while staring at the artwork. So, you are being invited to be part of the artwork in a way. It's also an invitation to feel self-conscious, uncomfortable, to put yourself in the very enclosed structure of an aquarium, losing yourself in there, all alone. There are no fish in the aquarium, so you just constantly see yourself, and others surrounding you, looking at the empty fish tank with you inside it.



Trevor Yeung, *Cave of Avoidance (Not Yours)* (detail), 2024, fish tanks, aquarium equipment, ceramics, plastic containers, lamps, metal racks, fish waste, and water, dimensions variable. Courtesy: © Trevor Yeung and M+, Hong Kong; photograph: © South Ho

This is also a way of forcing the audience to feel a connection with the artwork, to not feel so removed from it. But at the same time, when you are inside the artwork, other people are looking at you also, so this becomes something like a frenetic experience. I love to observe people, particularly people looking at artworks. For me, the audience is also part of the experience of the installation, so when you see the work, you are actually being seen as well. So that shift of position becomes something that I'm quite interested in and this is one of the works that really focuses on that.

WB Can you describe how the work will also touch on the relationships between humans and non-humans alike. How has this interrelationship with plant life or animal life changed your own perspective on interpersonal connections or intimacy?

TY I think we all are conditioned to be human-centred, where everything revolves around the human experience. Even with regards to my work – *I'm* using plants, horticulture and aquariums to talk about the human condition. But, at the same time, the work is also not just about humans but, in a way, how we extend the connection, the kinds of empathy to non-humans. One good example is when I used to go to Goldfish Street in Hong Kong when I was a kid, they would package their fish in a plastic bag and hang it outside their store, so you could buy it directly and go back home and put it in your aquarium. But now, people protest saying that the fish is so sad inside the plastic bag, that they are suffering. This is a change of empathy, how we project ourselves onto the fish. Visitors can only look at themselves or project themselves into the empty fish tanks in my Venice presentation. With all of my work, and this project in particular, I hope to change the intimacy and relationship between caregiver (human) and receiver (non-human).

'Trevor Yeung: Courtyard in Venice, Hong Kong in Venice' at Campo della Tana, Castello 2126 in Venice, Italy, opens 20 April and will be on view until 24 November. The exhibition is co-organized by M+ West Kowloon Cultural District Authority and the Hong Kong Arts Development Council, as part the Collateral Events for the 60th Venice Biennale

Main image: Trevor Yeung, Cave of Avoidance (Not Yours) (detail), 2024, fish tanks, aquarium equipment, ceramics, plastic containers, lamps, metal racks, fish waste, and water, dimensions variable. Courtesy: © Trevor Yeung and M+, Hong Kong;

photograph: © South Ho

Lifestyle / Arts & Culture

An artist's love of plants helps him cope with anxiety: in his art, butterfly palms and Venus flytraps stand in lieu of people and challenging relationships

- Trevor Yeung uses his work to channel his struggles in connecting with his fellow humans, whether at art industry parties or in his personal relationships
- Some of his work can be seen as part of the group exhibition 'Anonymous Society for Magick' at Blindspot Gallery in Wong Chuk Hang, Hong Kong



Aaina Bhargava

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[Why you can trust SCMP](#)



A fake cactus made from a blowfish, groups of plants that stand for other people at parties – there's a lot to Trevor Yeung's artwork, if you care to look close enough. Photo: SCMP

Trevor Yeung's workspace at Fo Tan in Hong Kong's New Territories is so lush and green, it looks more like a botany lab than an artist's studio. Where you would expect to find traces of paint and an assortment of brushes, there is soil and rocks. In lieu of a canvas, there is an abundance of flora and fauna.

"Some artists spend 15 years studying colour. I've spent most of my life studying animals and plants; they are my medium," says the 31-year-old. "Sometimes, I think I'm just a grumpy old artist who likes to stay at home with his pets and plants."

Yeung describes himself as both shy and socially awkward. His plants, he explains, help him connect better with humans.

"When I learn how to deal with plants, I learn how to deal with people."



Yeung says his plants help him connect better with humans. Photo: SCMP

His connection, or lack of it, with others is a common theme that runs through some of his works. *Mr butterflies at a waiting corridor* (2012), for instance, channels his acute sense of dread and unease when he finds himself among strangers.

The piece has been recreated and is on show at Blindspot Gallery in [Wong Chuk Hang](#), in the south of Hong Kong Island, as part of the group exhibition "Anonymous Society for Magick", which closes on June 13. The piece's title refers to both the butterfly palm plants (also known as Areca palm) that Yeung used for the installation and the feeling of having "butterflies in the stomach", which can be caused by social anxiety or nervousness.

The artist has lined a corridor in the gallery with precisely placed plants lit with LED lights, symbolising people standing in the entrance area of a bar or nightclub. A kinetic element allows the plants to rotate ever so slightly as you walk by them, allowing for subtle engagement between plant and viewer – at a party, it's the sort of attention that Yeung can just about handle.

Yeung says he doesn't always go to parties, of which there are (unfortunately for him) plenty in the art world.

"I feel nervous when I go, I'm super conscious about myself. I'm more like a voyeur, but not creepy. I prefer to be an observer or caretaker. I think about how people interact with each other, it's more of a social curiosity," he says.



Yeung's workspace looks more like a botany lab than an artist's studio. Photo: SCMP

For the Lyon Contemporary Art Biennale in 2019 – an international contemporary art event that takes place every two years in Lyons, France – Yeung made another version of *Mr Butterflies* called *Mx Butterflies' Private Party*.

For that, Yeung imagined yet another art world scenario in which people (represented by plants) hanging out on balconies look down at those who might be looking up (represented by people attending the art event) and wishing they were invited to the party.

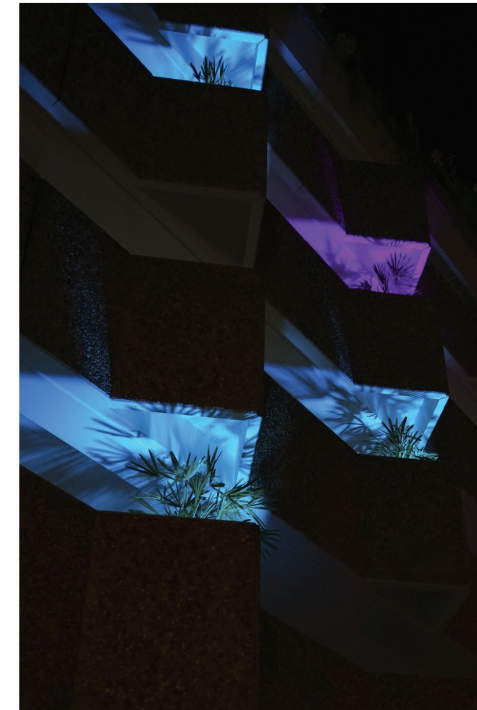
Sometimes, the connection between viewer and art is not so obvious. For *Cacti* (2016–2019), he uses the husk of a dried blowfish to create a sculpture that looks like a cactus. Looks can be deceiving, though – it's only when you take the time to look deeper and for longer that you realise it isn't a plant at all. In the same way, while the artist insists he's shy and awkward, we find him curious and engaging.

"I'm using illusion, to show how I want people to approach me [and my work] but also how I want to approach them," says Yeung.

Yeung says the work was conceived because he wanted to create a worthy audience – one that would spend longer than five seconds looking at something, that wouldn't just take the sculpture at face value.

"Sometimes the audience is spoiled. I don't want that unbalanced relationship," Yeung says. "You have to pay attention, then you'll see something different. You get as much out of the experience as you put into it. That is the fairness I want my work to be about."

During this time of [quarantine and lockdown](#), many have turned to calm, quiet hobbies like gardening and planting. Yeung says tending to his pet tortoises and lovebirds, and to his plants has always been a way for him to understand and come to terms with his [anxiety](#).



Trevor Yeung's *Mx. Butterflies' Private Party* (2019).



Trevor Yeung's Night Mushroom Colon (Five), (2020) Photo: courtesy of Blindspot and Trevor Yeung

When he was younger, the artist was only allowed to keep small pets because of how little living space he had in Hong Kong. He bought aquariums and stocked them with fish – he would buy more of them when he felt anxious about his exams. Later, at university, he switched to plants, as he wasn't allowed to keep any animals with him. His first plants were “insect eating plants, like the Venus flytrap”.

While plants help him better understand social interactions, he says fish allowed him to take control of an environment (his aquariums in this case), which helped him to battle his fear of uncertainty.

“I see the aquarium as a type of functioning system, but also an artificial landscape. I can create a maze for my fish – guiding them through the tank, which I control. The way that I decorate it, it's like guiding the fish through the tank, like how you would design a space in regards to how humans interact with it.”



Trevor Yeung's work "I could be a good boyfriend" (2013).

His desire for control is highlighted in his art through the topics of [phobias](#) and unfulfilled relationships.

For *I could be a good boyfriend* (2011), the artist created a piece of art involving a Venus flytrap. “That title was actually wrong,” Yeung notes. “I was not a good boyfriend then, it was all about control but, at that point in my life, that's what I thought a good boyfriend should be. When I grew up, so did my work.”

Night Mushroom Colon (2020), which can be seen at Blindspot Gallery, was inspired by his fear of the dark. Yeung likens this installation, of mushroom-shaped night lights coming from a cluster of adaptors, to parents placing a night light in a room when children are scared of the dark.

“It's a work that is standing with you, even in the darkest time,” says Yeung.

CRITICS' PICKS

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Trevor Yeung, *Night Mushroom Colon (Seven)*, 2017, night light, electronic adaptors, 10 x 10 x 8".

PARIS

Trevor Yeung

GALERIE ALLEN
59 rue de Dunkerque
March 14–May 25, 2019

Trevor Yeung is averse to close gallery interactions—at least between people. To discourage them, he contrasts works big enough to hide someone (himself, at openings) with tiny ones visitors must bend down to acknowledge. And just like that, you are left alone, face-to-face with closed-circuit microcosms. Plugged into a socket on floor level, plastic mushrooms rear their heads from a clutter of adaptors. Like a child's night-light, the tiny arborescent structure exudes a soft, multihued glow. Yet the effect discomforts. The

useless adapters of *Night Mushroom Colon (Four)*, 2017, indicate a shrinkage of the world we know. From restlessly shifting time zones, we are returned to seeking solace in a decorative decoy. Above, two other works (the bigger ones) add to the feeling of impending—or present—menace that permeates this exhibition, titled “Typhoon No. 9.” One uprooted houseplant hangs midair, brutally strapped to the walls (*Suspended Mr. Cuddle*, 2019), while another is subjected to the gust of an electrical fan dialed to maximum strength (*Mr. Cuddle in the Wind*, 2019).

Based in Hong Kong, the Chinese-born artist is no stranger to the severe typhoons that often hit the region. It is, however, less the unleashed elements than the forced confinement they cause that sets the tone for the show. Another work from his “Patient Practice” series, 2011—, makes that clear. Just like the lamp, *Patient Practice 6*, 2019, showing an intricate motive traced on a wooden surface, serves as a transitional object that provides security from unusual situations. Yeung's sparse gestures are no formal surprise, dwelling between a global post-Conceptual idiom (Jason Dodge comes to mind) and the recent trend for biotopes (Pierre Huyghe's multiple epigones). The works, however, are infused with another sensibility. Their tenuous one-to-one address acknowledges how feelings, affects, and emotions still, and increasingly, operate in the lives of modern, rational beings.

—*Ingrid Luquet-Gad*



Trevor Yeung in his small but lively Fo Tan studio in Hong Kong, which he has rented since early 2015.

楊沛鏗

WHERE I WORK BY YSABELLE CHEUNG FROM NOV/DEC 2016

HONG KONG

ALSO AVAILABLE IN: 阿拉伯文 EN

旺角花墟中一個狹窄苗圃後，微小的植物標本在搏動的紫外燈光下仿如特變生物。香港藝術家楊沛鏗 (Trevor Yeung) 視察它們的球莖。有藤芽幼如髮毛，有裂紋擬似龜甲。這些植物雖然微小，但其中有某幾株會迅速添高長成林木。楊沛鏗點綴著一株多汁植物半透明的小葉說：「有時候，事情變動很快，尤其是在香港。我喜歡這種植物，是因為它們長得非常、非常慢。」

每週一次，楊沛鏗會到旺角花墟、雀鳥市場和金魚市場採購他稱為「現成作品」的小植物、小魚等小生物，然後把它們帶回他在火炭工業大樓裡與攝影師何兆南 (South Ho) 共享的工作室，融入他模仿生態系統的藝術品。

楊沛鏗在 1988 年生於廣東東莞，青年時赴港入學。自此以後，他一直留戀旺角，如今也對區內的高檔化含有錯雜的感情。他指著一家搭著竹棚的空店鋪說：「這個地區已經變得更昂貴，豪華居先。」這是旺角裡越來越常見的景況。他道：「一方面，我很喜歡這種舊方式；但另一方面，我明白這些店主正在嘗試吸引新顧客。這種衝突正是我對藝術界的看法。」

這位藝術家認為高檔化的強行干預正如與展覽開幕群眾的交融。儘管他現時在那種場合較過去沒有那麼忐忑憂慮，他仍然寧可迴避攀談。為了緩解他的焦慮，楊沛鏗會製造密閉環境以研究人類本質。為了創造他在第十屆上海雙年展 (2014-15) 的展品，他沿著香港旺角的花墟道拖曳，搜尋快生蓬勃而惡名昭彰的百香果藤。他利用了這些藤莖製作了《百香果路 (Maracuja Road)》(2014)，一個包含百香果灌木的集合配置。在這間藝術品內，藤條絞與直立的竹竿。在竹竿數寸之上就是棚蓋，爾幼藤就如希臘神話裡被罰永久站在不可攫取的果實的坦塔羅斯，永遠不能填充棚架。竹竿和棚架格子之間的空間代表了楊沛鏗經常引用的枉然慾望。他過往的作品，如《我可以做一個好的男朋友 (I Could Be A Good Boyfriend)》(2011) 和《寂寞喬治的肖像 (Portrait of Lonesome George)》(2015) 都指引這個構想；前者為他細緻設計的植物裝置，後者為一位站在煙幕後的男士的一幅模糊照片。有意思的是它們的籠統、抽象。鑒賞這些作品時，我們感受到的是自己過去的情緒，而不是楊沛鏗的敘述。



Dried, once-living and alive organisms co-exist in harmony in the artist's space, which he also shares with the photographer South Ho.



The plant nursery in the studio, above which hangs part of a work from the artist's "Sleepy Bed" (2010-) series, where Yeung took photographs of strangers sleeping in youth hostels and dormitories in an observation of intimacy.

楊解析：「有朋友曾經說我的作品是像手淫，我的情緒都噴射在每位觀眾身上。我有點不同意這種說法... 我其實想創造我與觀眾親切的一刻。一種聯繫。」

在市場裡，他全神貫注於一株來自南美的 *sinningia leucotricha*。這株小植物的葉子蓋滿了緻密的銀色小毛，適合於吸收水分。他嘆賞說：「我要買這株。」然後，我們乘搭地鐵、小巴前往他的工作間。他連日匆忙，趕著在他十月赴巴黎當 Parc Rousseau 的駐地藝術家前完成一個包含石頭和照片的「謎 (Enigma)」系列 (2015-)。



Yeung watering his plants, next to windows that overlook the green rambling mountains of Fo Tan.



A table with a halved pumice rock that Yeung is working on, for a piece in his "Enigma" series (2015-), which looks at the relationships between plants and humans.

楊沛鏗的工作間是他析疑懸疑與暱悉的地方。何兆南的半邊蓋滿了捕捉生命的照片，但楊沛鏗的半邊卻栽培生命。他在窗邊養殖了一個小苗圃，桌上放了一個小魚缸。他過去的藝術作品也插進或連結著花盆。三個粉紅色海螵牛貝殼構成了嘩然騷動的《三人探戈舞 (Three to Tango)》(2014-)，與一株蕨類植物共享著一個花盆。他雖然喜愛植物，但工作方面用的植物和家裡收藏的植物是嚴謹的分開，好讓他保持兩方面之間的邊界。然而，他在 2012 年在自己的睡房舉行了公開展示，探討公眾如何入侵他的私人空間。該次展覽命名為「睡房展覽 (The Bedroom Show)」。

桌子上放著被切裁成二的浮石。楊沛鏗把兩半鑲嵌於一片玻璃的兩邊，造成浮石宰割玻璃的錯覺。他用剪刀在石頭表面劃線，修改它的紋理，讓它變成被自然因素風化的礫石。這位藝術家的工作間中撒佈了許多實驗品：他喜歡把生命力灌輸於無生命的物體中，令它們復活。



A newly acquired South American plant in the artist's collection of flora, of which there are hardly any flowers. The artist confesses that he despises orchids as they die easily and are aesthetically generic, whereas he obsesses over ferns and quirky details of unusual plants, like the soft, hairy leaves of this one.

海膽殼和藤壺團匿伏於碗裡和窗台上；它們都是「仙人掌 (Cacti)」系列 (2014-) 的原型。有些還在九月於香港的 Blindspot Gallery 展出。這系列的靈感源於楊沛鏗一次意外地碰撞河魨的經歷。他描述發現兩隻眼睛的驚奇說：「我本來以為它是一株仙人掌。」他在曬乾的河魨上塗上綠色油漆，再種植在花盆裡，就是旨在為觀眾重演當天的經驗，混淆鰭尖和仙人掌的穗狀。他說：「要是你再看一下，就能夠看得到。不看的話，就一定錯過。」我們經常因為未能克服壓力、疲勞和複誦而無法真正觀察周圍環境。

在我們的頭上，一隻河魨懸掛在玻璃陳列箱內。這個箱子是他在 2015 年參與在香港 Para Site 的集體展覽「土尾世界 - 抵抗的轉喻和中華國家想 (A Hundred Years of Shame - Songs of Resistance and Scenarios for Chinese Nations)」。在這個展覽裡，一套玻璃箱被編排成一個圈子，裡面都放著被迫捧的進口魚類。當觀眾走進圈中，就會看到來自日本的蘭壽金魚、來自東南亞的亞洲龍魚等。此作品命名為《居於香港，生於東莞 (Live in Hong Kong, Born in Dongguan)》(2015)。楊沛鏗跡察他認為是特別有意思的基序，也就是他個人的生有權和外表的譁態。



Dried blowfish, which the artist buys in bulk from wholesalers, hang in a tank.



A fish tank and various tools on the artist's desk, where he drills, scratches, paints and refines his "readymade" objects. He says he prefers working in small-scale, a limitation that other Hong Kong artists might view as a hindrance.

我離開之際，楊沛鏗從一堆石頭下掏出一盒 Pocky 餅乾並把它放到我的手裡。他說：「拿著吧！你好像整天沒有吃過東西。」然後，他說明如何離開工業大廈：「到了木門後，解鎖。你不必關上鐵門。轉左，坐升降機到地面——」瞬間，他轉向他的浮石，準備它的蛻變。我湧出工業大廈，在寥寞的街道上獨自尋找回家的方向。



Trevor Yeung in his small but lively Fo Tan studio in Hong Kong, which he has rented since early 2015.

TREVOR YEUNG

WHERE I WORK BY YSABELLE CHEUNG FROM NOV/DEC 2016

HONG KONG

ALSO AVAILABLE IN: 中文 阿拉伯文

Behind a narrow nursery in Mong Kok's Flower Market, tiny plant specimens glow like mutant organisms under a pulsing UV light. Hong Kong artist Trevor Yeung inspects their bulbous caudices. Some sprout baby vines as thin as hairs; others carry cracks like those found on hoary tortoise shells. Although diminutive in size, these plants—some of which are saplings that will eventually become trees—will add meters to their height over time. "Sometimes things change so fast, especially in Hong Kong. I like these kinds of plants, because they grow so, so slowly," says Yeung, tapping with precision the pointed, semi-translucent leaves of a potted succulent.

Once a week, Yeung makes a trip here, as well as to the bird and goldfish markets nearby, to procure flora, fish and other biota he calls his "readymades." He then hauls these back to his studio in an industrial building in Fo Tan—a space shared with photographer South Ho—to incorporate them into artworks that mimic, or create anew, functioning ecosystems.

Born in 1988 in Dongguan, China, Yeung has made these pilgrimages to Mong Kok since he enrolled as a high-school student in the city, and has observed with mixed feelings the wave of gentrification sweeping through the neighborhood. "This area has become more expensive, more luxury-based," he says, as he points to an empty store aggressively barricaded by bamboo scaffolding, an example of the proliferating renovations in the market. "On one hand, I like the old way [of Flower Market stores], but on the other, I also appreciate that these shop owners are trying to get new customers in to learn about plants. It's conflicting. This is also how I feel about the art world."



Dried, once-living and alive organisms co-exist in harmony in the artist's space, which he also shares with the photographer South Ho.

Yeung likens the forced intervention aspect of gentrification to mingling with the art crowd at exhibition openings—an activity he says he's become less nervous about, although he still dreads the small talk. He relieves these compulsive anxieties by creating controlled, hermetic environments as small studies of the human condition. For his work displayed at the 10th Shanghai Biennale (2014–15), he traipsed along Hong Kong's Flower Market Road foraging for the passion fruit plant, notoriously unpopular for its vigorous, fast-growing vines. Titled *Maracuja Road* (2014), the resulting work consists of an assembly of potted passion fruit shrubs, each entwined tightly around an erect bamboo pole. Like the age-old Greek myth in which Tantalus is forced to eternally stand under a cluster of unreachable fruit, the bamboo poles end inches away from an inviting canopy that hangs above, ensuring the vines can never populate the frames. The empty space between the poles and the latticework represents a futile, yearning desire that Yeung seems to reference in much of his work; titles such as *I Could Be A Good Boyfriend* (2011) and *Portrait of Lonesome George* (2015) point to that. However, when viewing the works—the former a meticulously designed plant installation, the latter a grainy photograph of a man obfuscated by smoke—it is not Yeung's own narrative that is dominant, but one that is general and abstract enough to be relevant to anyone who sees it.



The plant nursery in the studio, above which hangs part of a work from the artist's "Sleepy Bed" (2010–) series, where Yeung took photographs of strangers sleeping in youth hostels and dormitories in an observation of intimacy.

"A friend once described my work as masturbatory, in that all my emotions are kind of spewing on everyone," Yeung says with a thoughtful, playful smile. "I kind of disagree . . . I think I actually want to create a, let's say, 'intimate' moment between the audience and me. A connection."

At the market, his eyes alight on a *sinningia leucotricha*, a South American flowering plant with leaves covered in dense silvery hairs—perfect for vacuuming up moisture. "I think I'm going to have to buy this one," he says, fondly admiring the plant's leaves. We hurry back to his studio via the subway and a minibus, pressed for time as Yeung has to finish a rock and photo installation work in his "Enigma" series (2015–) before he leaves for a residency at Paris's Parc Rousseau in October.



Yeung watering his plants, next to windows that overlook the green rambling mountains of Fo Tan.



A table with a halved pumice rock that Yeung is working on, for a piece in his "Enigma" series (2015–), which looks at the relationships between plants and humans.

Yeung's studio is a place where he attempts to convene the unresolved with the comfortably familiar: while South Ho's walls are plastered with fixed images that capture life, Yeung's half of the unit cultivates it. He keeps a small nursery of growing plants in one corner by the windows, and a fish tank on his desk. Some past works are embedded in or attached to various plant pots. Cream-pink sea snail shells, whose spindles were interlocked in the sexually uproarious *Three to Tango* (2014–), share a pot with a fern. These are his work plants, not his home plants which are kept in his apartment along with a flying squirrel and two lovebirds. The separation between his studio and home is important for maintaining boundaries in his life, he tells me. Ironically, Yeung self-exhibited a solo show in his room titled "The Bedroom Show" in 2012 to comment on public invasions of the private, and vice versa.

I see on a worktable a pumice rock that has been sliced in two; Yeung later screws the halves into a sheet of glass to create an illusion of the pumice naturally invading it. He picks up a pair of scissors to score the porous surface of the pale volcanic rock, explaining his goal of altering the piece to make it look like a textured, mossy boulder weathered by many natural factors. Yeung likes to make dead or dried objects alive again, or at least look the part; his Frankenstein-esque experiments are strewn across his studio.



A newly acquired South American plant in the artist's collection of flora, of which there are hardly any flowers. The artist confesses that he despises orchids as they die easily and are aesthetically generic, whereas he obsesses over ferns and quirky details of unusual plants, like the soft, hairy leaves of this one.

Hollow sea urchin shells and barnacle clusters lurk in bowls and on windowsills, prototypes for the "Cacti" series (2014–), some of which were exhibited at his solo show at Blindspot Gallery, Hong Kong, in September. These works sprang from Yeung's encounter with a dried blowfish, which he accidentally brushed against in a store. "I thought it was a cactus at first," he says, describing his surprise at discovering two protruding eyes on the object. Yeung's attempt to reenact that moment for his viewers resulted in sculptures that appear to be spherical cacti embedded in potted soil, though closer inspection reveals the texture of fish skin and naked fin spikes through painted layers of green. "If you looked again, you would see it—if you didn't, you would miss it," he says, adding that all too often, we fail to observe our environment properly when overcome by stress, fatigue or repetition.

Overhead, a gaping dried blowfish hangs like a trinket inside a large glass display case leftover from his work for the 2015 Para Site group show "A Hundred Years of Shame – Songs of Resistance and Scenarios for Chinese Nations." For this exhibition, the tanks were arranged in a circular composition and filled with sought-after fish imported to Hong Kong from various parts of the world. When viewers ventured inside this circle, they were forced to gaze at the fat-cheeked Japanese "ranchu" goldfish or arowana native to Southeast Asia. Aptly titling the work *Live in Hong Kong, Born in Dongguan* (2015), Yeung mines his own insecurities about his birthright and the betrayal of appearance, a recurrent motif in his oeuvre.

The artist adds today's purchases to the existing archipelagos of bio-life in his studio: he slips algae-munchers from the goldfish market into the tank on his table, and arranges two new plants, after some deliberation, in the nursery. With a slim-nozzled copper watering can, he hydrates these plants individually, recounting the stories behind every one of them. "South is going to hate me for buying two more plants," he says with a laugh as he puts down his can. "He has to water them when I'm away."



Dried blowfish, which the artist buys in bulk from wholesalers, hang in a tank.

As I leave, Yeung hands me a packet of Pocky biscuits unearthed from a pile of rocks, which I refuse out of politeness. "No! Take it," he says, pushing the packet in my hands and peering with avuncular concern at my face. "It looks like you haven't eaten today." He provides a specific set of instructions for exiting the building—"Unlock the wooden door, you can leave that metal one open, turn left, hit the lifts, take it down to the ground floor"—and then turns his attention back to the pumice rock, which still awaits transformation. I emerge from the industrial building into the hazy, deserted sprawl of Fo Tan where, without the artist's guidance, I will have to find my own way home.

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杨沛铿，《暗房亭》，2016，金属，木板，合成革，加热灯，加湿器，镜子，黑纱，电源插座，336×200×200cm。

北京

杨沛铿：不暗的暗房

魔金石空间 | MAGICIAN SPACE

北京市朝阳区酒仙桥路2号大山子798艺术区
798东街

2016.12.17 - 2017.02.26

走入魔金石空间，观者的镜像浮在镜面衣柜上，那是在游泳池、公共浴场或桑拿的更衣室，背后有人影略过（《更衣室》

（2016））。往里面走，一副照片中一对拥抱而坐的人投影在墙上，看不到脸，私密又暧昧不明。走近一点，观者的影子便会覆盖在这两人上，像窃取了他们的隐秘（《艺术家工作派对》，2012）。《鸽翼》

（2016）的精心设置的哀艳似乎不动声色。一轮《暗日》（2016）的红色弥漫于房间，让人在冬天也觉得燥郁。在角落里的冷蓝色金鱼缸没有金鱼，却多出好多支加热棒，据说艺术家起初想把金鱼放进去，任凭他们慢慢热死（《极可意》，2016）。房中间的又

一间小房子，逼仄地站在横梁下，香港马路上常见的护栏围在房顶，通往这个“天台”的陡峭楼梯前挂著“非本公司员工 请勿进入”的胶牌告示，画廊的工作人员悄悄告知：“你可以去更衣室换上工作服上去”（《暗房亭》，2016）。观者可以换上印有“工作人员”的短袖T恤衫，爬上二楼，直不起腰地俯视那些安静的物和或沉默或窃窃私语的人。脚下的黑砂犹如干燥的沥青。下楼，走入黑暗的亭内部，隐约有湿气，头顶有一个发热的灯，暗红。也许会听到另外一个人的呼吸声。

这些，都不禁让人想起冈萨雷斯-托雷斯（Felix Gonzalez-Torres）——“私密”“哀伤”“死亡的隐喻”“观众的参与”。但杨沛铿不是冈萨雷斯-托雷斯的一个香港注脚，里面的政治隐喻在安静地潜行。白色的胶花会让人想到香港制造业腾飞的六七十年代，塑胶产业昌盛，香港曾一度被冠以“塑胶花王国”之名，彼时街头巷尾很多人都“穿胶花”以帮补生活。而发展为“反英抗暴”的“六七暴动”，始于一场新蒲岗塑胶花厂劳资纠纷所引发的工潮。杨沛铿的精致胶花，在后殖民的语境中似乎在问：我们能如何抵抗剥削与压迫？没有金鱼只有加热棒的金鱼缸，是一个末世的寓言，指向全球变暖或政治高压。观者以为穿上了工作人员的制服就拥有了特权，登临顶峰，监视脚下的人和物，但这样的“角色扮演”，观众的参与是设计好的，循规蹈矩。当你——观者站在高台上尴尬地发现横梁让你只能低著头弓著腰，你知道这种不安来自于对于自己在重演权力游戏中“棋子”角色的明了，即便小小的“特权”也是安排好的。而你在监视别人的时候，你也被监视——真正的“工作人员”——画廊的工作人员在看著你。而那些护栏，与香港人行道上的别无二致，是人们生活中的背景，也是内化的“习以为常”、“视而不见”的秩序和规则。

“暗房”里面的暗和湿，在轻轻地滋滋作响的发热灯中酝酿着不可名状的炎热和不安，很香港。

MAGICIAN SPACE

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