



杨沛铿

Trevor Yeung

不会打架，只去恋爱

Not a Fighter, But a Lover

Trevor Yeung: Not a Fighter, But a Lover

The show is about fighting fish (Betta fish).

Along Hong Kong's Goldfish Street, male fighting fish are kept alone in palm-sized plastic bags or tiny clear containers and hung on racks in endless rows on display.

Most of them come from Thailand, where they are farmed in tiny glass bottles until they're shipped worldwide. As the male fish are aggressive and territorial by nature, they must be bred in silos.

Since people are drawn to their vivid colors, they often use mirrors and sticks to provoke bettas into believing they're being confronted by another of their kind, causing them to spread their tails.

This kind of display suggests both aggression and courtship.

Trevor Yeung accrued his knowledge on fighting fish from his own experience of keeping them and various other sources. Meticulous in his method, Yeung not only understands their nature but also the kinds of systems surrounding them. Over time, he saw an affinity between fighting fish and people.

Fish being kept in tanks are like people immersed in social media, constantly living under the gaze of others.

Fighting fish are always alone.

There are three parts to the exhibition:

A large bubble nest, where fighting fish frolic;

A matrix of thousands of glass bottles, where fighting fish grow;

A gladiatorial shelf of tanks, where fighting fish flaunt themselves—to others and to their own reflection.

These rooms mirror scenes from contemporary life.

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Fish Head Hooks (Betta)
2024
Fibreglass, acrylic paint, stainless steel
5 x 3.5 x 15cm



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Fibreglass, acrylic paint, stainless steel
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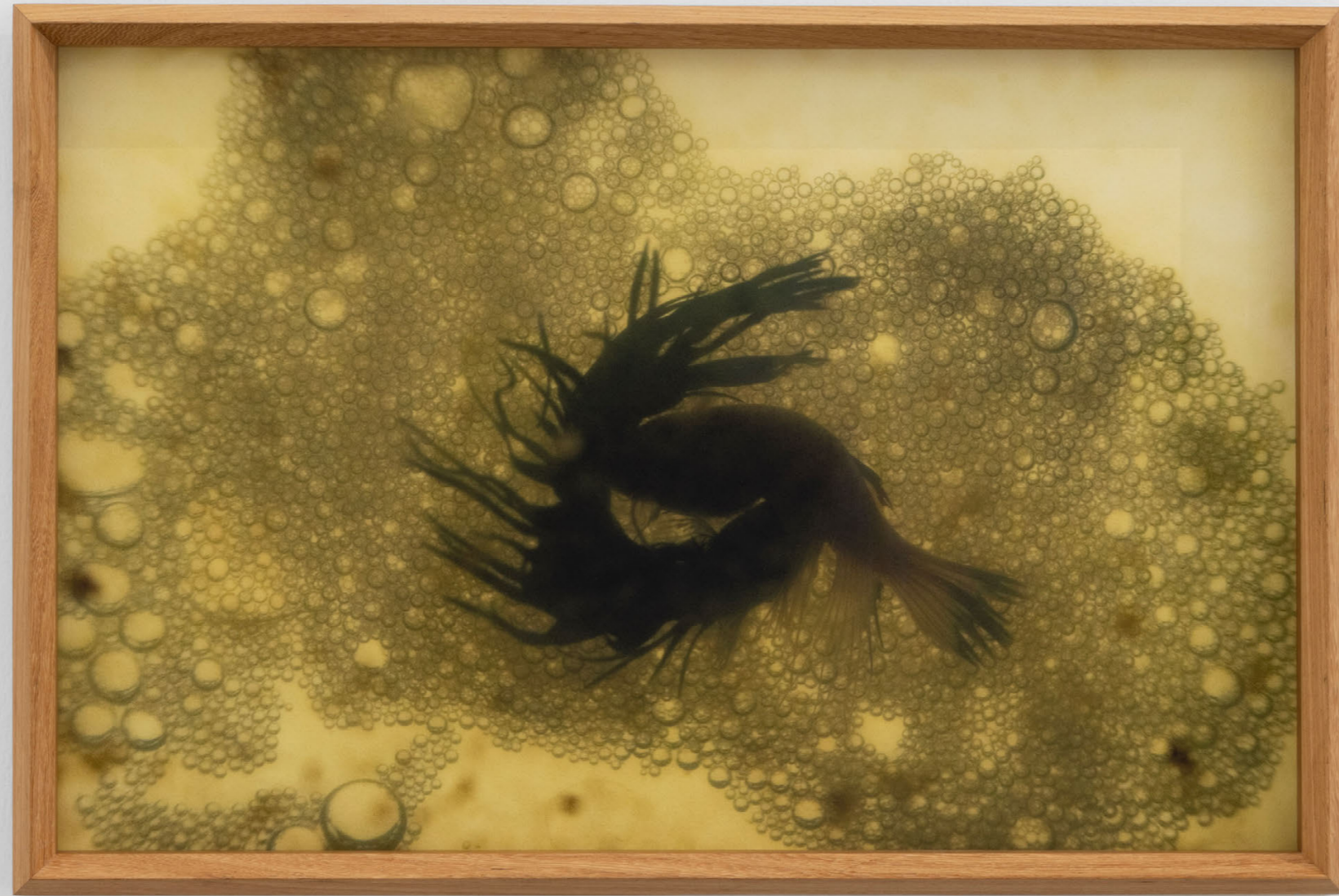
楊沛霆：不食
Trevor Yeung: Not a



Love Nest
2024
Silica gel, high resilience foam
87 x 480 x 360cm





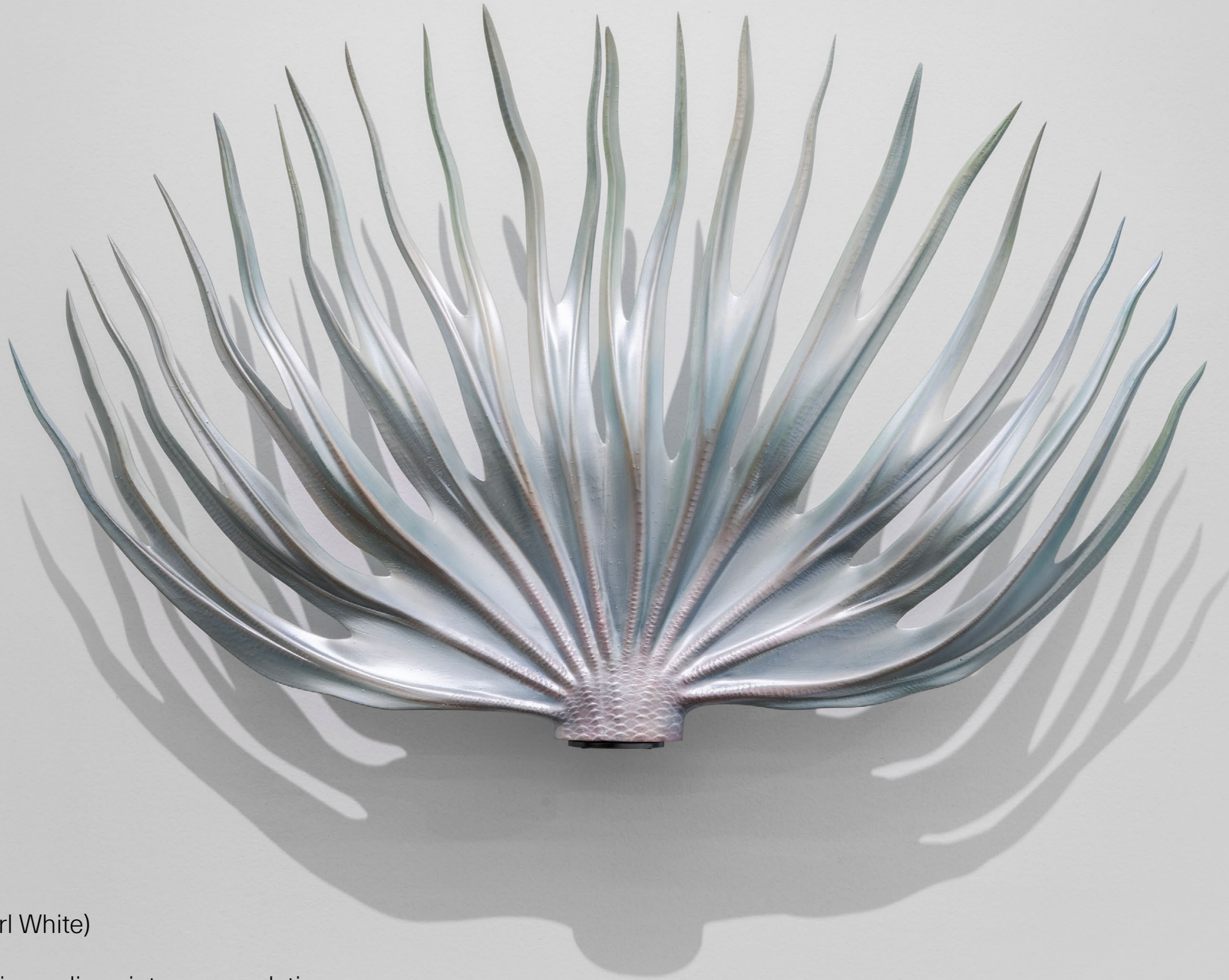


The Betta Cuddle (Before)
2024
Archival inkjet print
43 x 53cm (with frame)



The Betta Cuddle (After)
2024
Archival inkjet print
43 x 53cm (with frame)





Betta Tail (CT_Pearl White)

2024

Photosensitive resin, acylic paint, copper plating

62 x 99 x 5cm







Betta Tail (DT_Red)

2024

Photosensitive resin, acylic paint, copper plating

47 x 88 x 5cm





This is our world
2024

Glass bottle, laser engraving, tannin malabar
leaf extract, food coloring, water
Dimension variable

Betta Tail (HM_Blue Marble)
2024
Photosensitive resin, acylic paint, copper plating
60 x 89 x 5cm







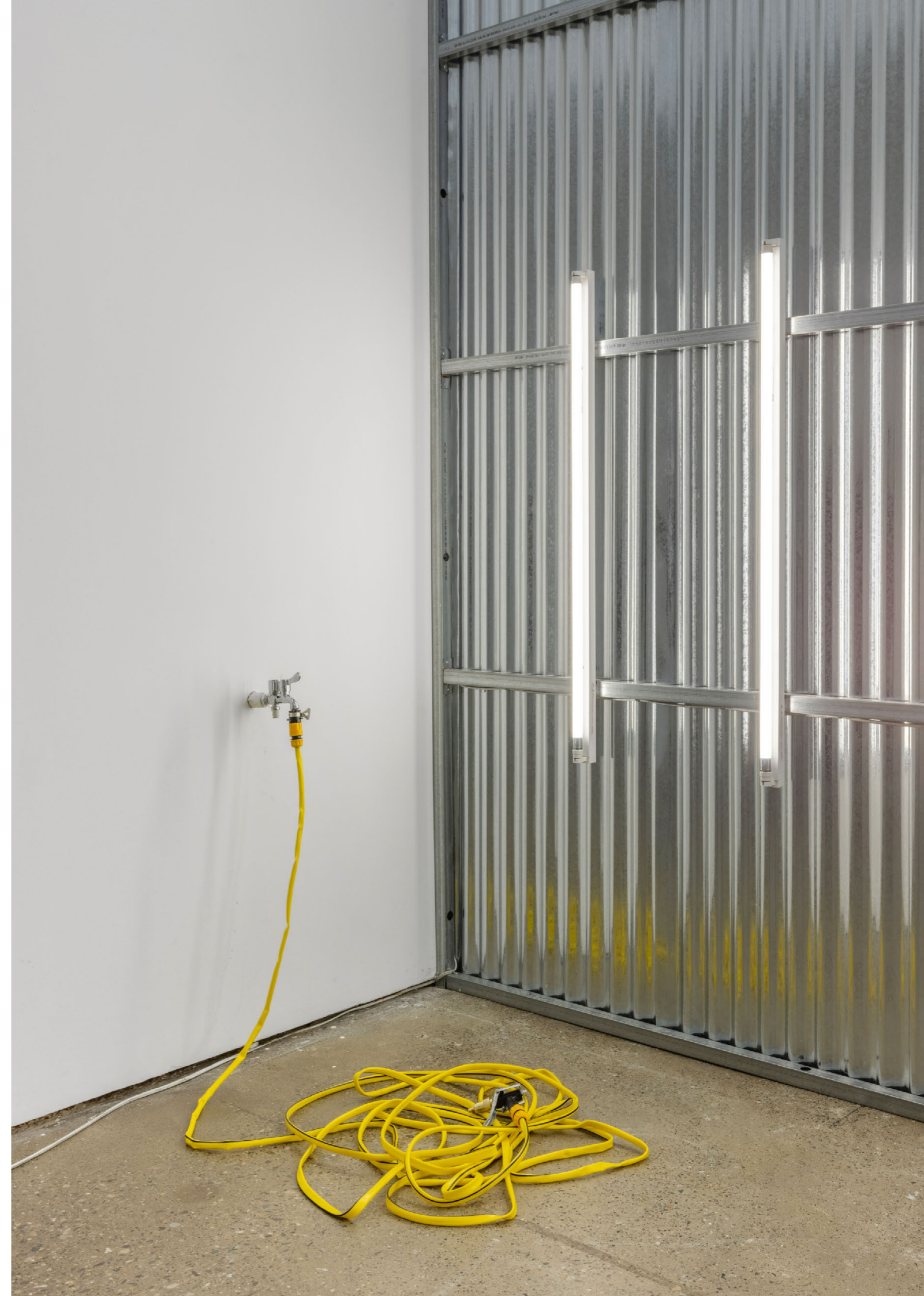


The Unentertaining Circle
2024
Water, glass film, water, stainless steel
200 x 200 x 200cm





The Elephant (Water)
2024
Pressure washer
Dimension variable





Betta Tail (CT_Metallic Blue)

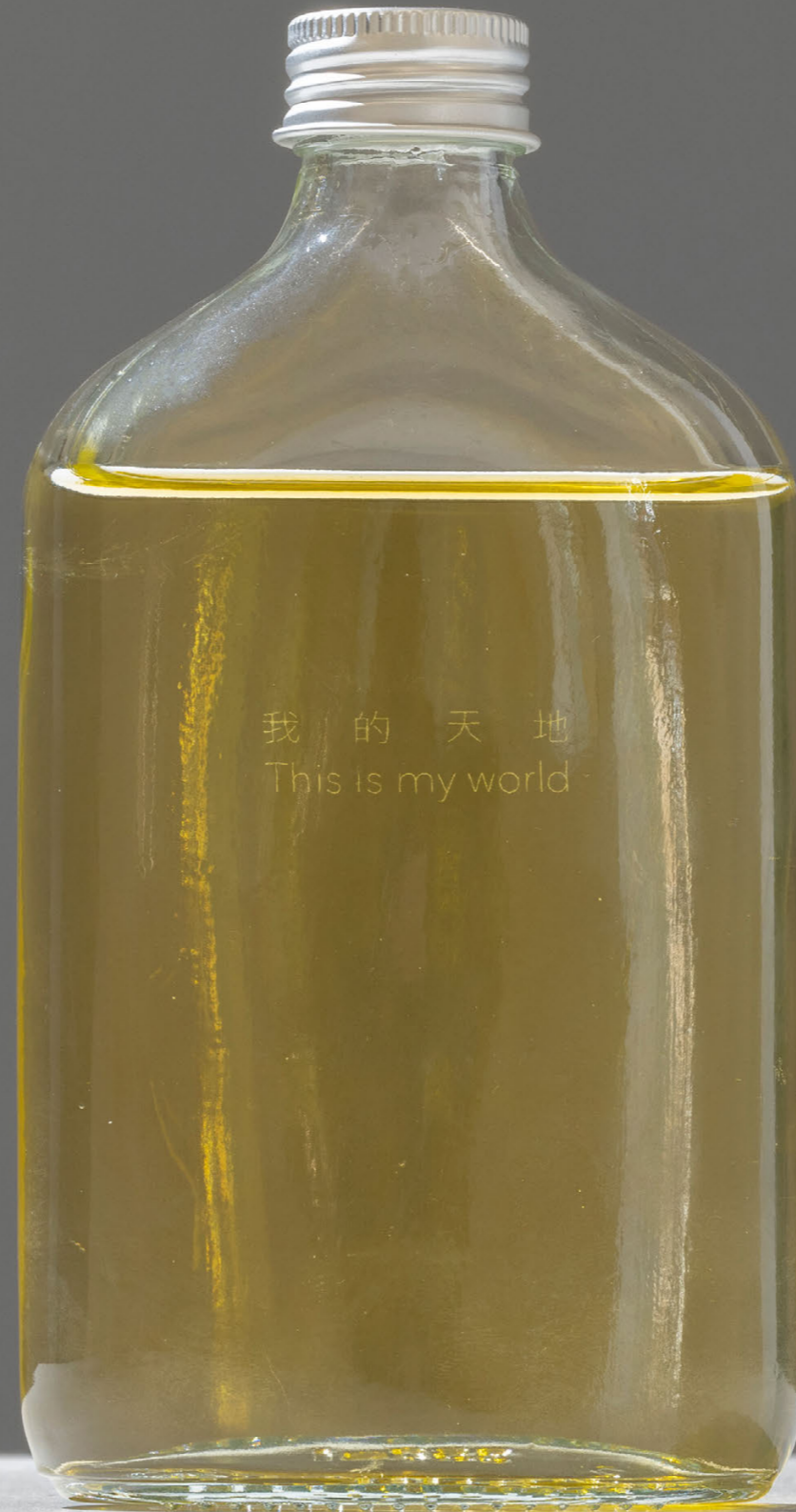
2024

Photosensitive resin, acylic paint, copper plating

56 x 90 x 5cm







This is my world

2024

Glass bottle, laser engraving, tannin malabar leaf
extract, food coloring, water

17 x 19 x 4.5cm



This is my world (CT)

2024

Glass bottle, laser engraving, tannin malabar leaf
extract, food coloring, water

17 x 19 x 4.5cm



This is my world (DT)

2024

Glass bottle, laser engraving, tannin malabar leaf
extract, food coloring, water

17 x 19 x 4.5cm



This is my world (fry)

2024

Glass bottle, laser engraving, tannin malabar leaf
extract, food coloring, water

17 x 19 x 4.5cm



This is my world (HM)

2024

Glass bottle, laser engraving, tannin malabar leaf
extract, food coloring, water

17 x 19 x 4.5cm

About the artist

Trevor Yeung (b.1988, Dongguan, China) graduated from the Academy of Visual Arts at Hong Kong Baptist University in 2010, currently lives and works in Hong Kong. The practice of Trevor Yeung consistently excavates the inner logics of closed systems and the way in which such systems contain and create emotional and behavioural conditions. In his mixed-media works, carefully staged objects, animals, and plants function as aesthetic pretexts which delicately and ironically address notions of artificiality and the processes of human relations.

Yeung has been chosen as the featured artist for Hong Kong's participation at the 60th International Art Exhibition – La Biennale di Venezia. His work has been shown in solo exhibitions such as Gasworks (London), Para Site (Hong Kong), Aranya Art Centre (Qinhuangdao), and was included in exhibitions at M+ (Hong Kong), He Art Museum (Guangdong), Musée d'Art Moderne de Paris (Paris), Tai Kwun Contemporary (Hong Kong), Macalline Art Center (Beijing), Jameel Art Centre (Dubai), Power Station of Art (Shanghai), Pinchuk Art Centre (Kiev), HOW Art Museum (Shanghai), Skulpturenpark Köln (Köln), Contemporary Art Centre (Vilnius), UCCA Dune (Qinhuangdao), Taikang Space (Beijing); esea contemporary (Manchester), Asia Culture Center (Gwangju), 4A Centre for Contemporary Asian Art (Sydney), OCAT Shenzhen (Guangdong) among many others. He has participated in large-scale international exhibitions such as the 3rd Lahore Biennale, the 24th Biennale of Sydney, Singapore Biennale, Kathmandu Triennale, la biennale de Lyon, the 38th EVA International Biennale, the 4th Dhaka Art Summit, the 10th Shanghai Biennale.

His work is collected by Kadist Art Foundation, M+, Musée d'Art Moderne de Paris, FRAC Alsace, Centre Pompidou, and Stiftung Skulpturenpark Köln.

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