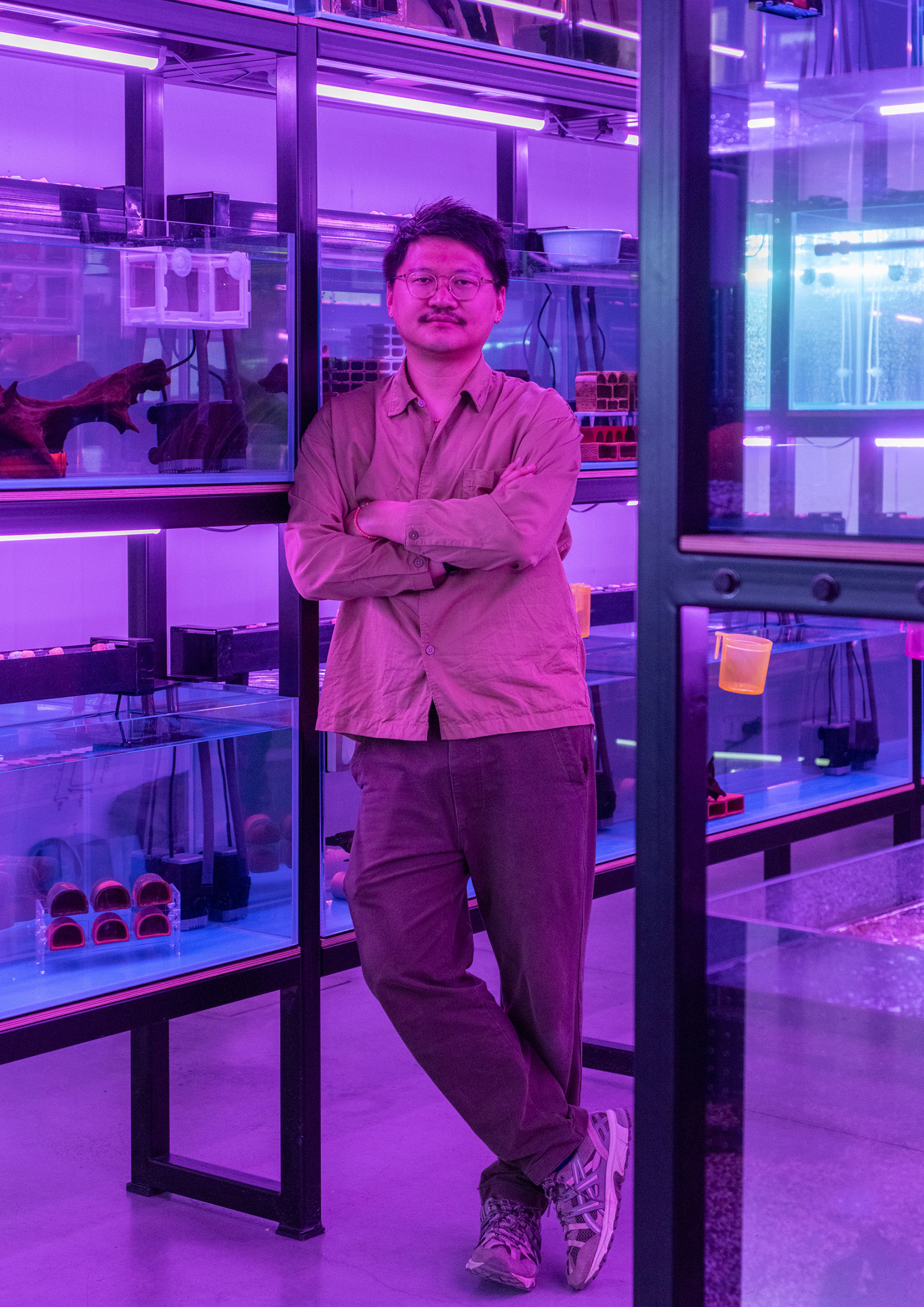


# T293

Trevor Yeung  
1988, Guangdong, China







# TREVOR YEUNG

## BIOGRAPHY

Born in 1988 in Guangdong Province in China, Trevor Yeung graduated from the Academy of Visual Arts at Hong Kong Baptist University in 2010. Currently the artist lives and works in Hong Kong. His practice 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 pre-texts which delicately and ironically address notions of artificiality and the processes of human relations.

His artwork is held in the collections of the Centre Pompidou, Paris; M+ Museum, Hong Kong; Stiftung Skulpturenpark Köln, Cologne; Musée d'Art Moderne de la Ville de Paris; Kadist Art Foundation, Paris and San Francisco and FRAC Alsace.

## BIOGRAFIA

Nato nel 1988 nella provincia di Guangdong, in Cina, Trevor Yeung si è laureato presso l'Academy of Visual Arts della Hong Kong Baptist University nel 2010. Attualmente vive e lavora a Hong Kong. La sua pratica esplora costantemente le logiche interne dei sistemi chiusi e il modo in cui questi contengano e generino condizioni emotive e comportamentali. Nelle sue opere multimediali, oggetti, animali e piante, accuratamente messi in scena, funzionano come pretesti estetici che affrontano con delicatezza e ironia le nozioni di artificio e i processi delle relazioni umane.

Le sue opere fanno parte delle collezioni del Centre Pompidou di Parigi, del M+ Museum di Hong Kong, della Stiftung Skulpturenpark Köln a Colonia, del Musée d'Art Moderne de la Ville de Paris, della Kadist Art Foundation a Parigi e San Francisco, e del FRAC Alsace.

## EDUCATION

2010

Graduated from the Academy of Visual Arts at Hong Kong Baptist University

## SOLO EXHIBITIONS

2025

“Il più vicino e il più lontano, il più chiaro e il più scuro”, T293, Rome

2024

Courtyard of Attachments, Hong Kong Pavillion, 60th International Art Exhibition — La Biennale di Venezia, Venice IT

Soft ground, Aranya Art Center, Qinhuangdao, CN

Soft ground, Para Site, Hong Kong, HK



2023

Gasworks, London, UK

Silent Floaters, Jan Mot, Brussels, BE

A Friendly Distance, Blank Canvas, Penang, MY

2022

You Turn Your Back On Me, Galerie Allen, Paris, FR

Not everything is about you, Blindspot Gallery, HK

2021

Try So Hard to Make Things Happen. Oil Street Art Space, HK

Night Mushroom Colon (Front). Front, Brussels, BE

2020

There's something missing. Wontonmeen, HK.

2019

Awkward Introduction. Kohta, Helsinki, FI.

Typhoon No.9. Galerie Allen, Paris FR.

LISTE Basel Art Fair, Basel CH.

2018

In-between. Blindspot Gallery, Hong Kong, HK.

2017

Last Tango. Zurich, CH.

2016

The Darkroom that is not Dark. Magician Space, Beijing, CN.

The Sunset of Last Summer. Blindspot Gallery, HK.

2015

Garden Cruising: It's not that easy being green. Blindspot Gallery, Art Basel HK, HK.

No pressure :). Gallery, ZürcherHochschule der Künste, Zurich, CH.

2014

That Dog at That Party. Gallery EXIT, HK.

2013

Trevor Yeung's Encyclopedia. Observation Society, Guangzhou, CN.

2012

Seven gentlemen. HARDNECK.hk, HK.

The bedroom show. The artist bedroom, HK.

2011

Cherry Pop. The Blue Room, Blue Lotus Gallery, HK.

System01. 1A Space Booth, X1, ART HK11, HK.

2009 Deface. AVA Gallery, AVA, HKBU, HK.Deathpower, Law Warschaw Gallery, St. Paul

Felix Art Fair, H+N Gallery exhibiting artist, Los Angeles

Loghaven Artist Residency, Knoxville

GROUP EXHIBITIONS

2024

Phenomenon Biennale, Anafi, GR

Ten Thousand Suns, 24th Biennale of Sydney, Sydney, AUS

2023

Planetary Gestures, NorthSite Contemporary Arts, Cairns, AU

2022

Myth Makers — Spectrosynthesis III, Tai Kwun Contemporary, HK

Singapore Biennale 2022, SG

Foliage, VCCA Foundation, Hanoi, VN

The Language of Mushrooms, Contemporary Gallery Kunming, Yunnan, CH

Grass(e) as a Lab: My Mind Is a Garden -part 1, La Società delle Api, Grasse, FR

Des corps, des écritures, Musée d'Art Moderne de Paris, Paris, France

Perspectives #02, FRAC Alsace, Alsace, FR

Kathmandu Triennale 2077. Taragaon Museum, Kathmandu, Kathmandu, NP

Park Projects 2021-2022. Jameel Art Centre, Dubai, UAE

Future Generation Art Prize 2021. Venice, IT

2021

The Dream of The Museum, M+ Museum, Hong Kong, China

Death-ray on the coral island. Power Station Of Art, Shanghai, CH

Making worlds exist. Asianow, Paris, FR

Les Flammes – L'Âge de la céramique. Musée d'Art Moderne de Paris, FR

Future Generation Art Prize 2021. Pinchukartcentre, Kiev, UA

Sit. Galerie Allen, Paris, FR

Noire Lumière. HOW Art Museum, Shanghai, CN.

Have sanity. Last Tango, Zürich, CH.

Get Rid of Yourself. Sophie Tappeiner gallery, Vienna, AUT.

2020

Natural Takeover, Köln Skulptur #10. Stiftung Skulpturenpark Köln, Cologne, DE.

Garden of Six Seasons. Para Site, Hong Kong, CN.

Untitled. The house of Hong Kong Literature, HK.

2019

I forgot to wake up. DiabloRosso, Santa Ana, PA.

Là où les eaux se mêlent. Biennale d'art contemporain de Lyon, Lyon, FR.

Holly village. Bodega, New York, US.

An Opera for Animals. Rockbund Art Museum, Shanghai, CN.

Blood and Soil: Dark Arts for Dark Times. Contemporary Art Centre (CAC), Vilnius, LV.

To See the Forest and the Trees. Asia Society, HK.

2018

Liminal Encounters. Aisa Society Hong Kong Center, HK.

After Nature: UCCA Dune Opening Exhibtion. UCCA Dune, Beidaihe, CN.

Wan Chai Grammatica: Past, Present, Future Tense. Pao's Gallery, Hong Kong Arts Centre, HK.

Today Could Have Been a Happy Day. Taikang Space, Beijing, CN.

#ArtTravellers Exhibition Series III: Tracing along the Green Blades. Art Promotion Office, Trade and Industry Tower, HK.

Post-Industrial Landscape 5.0: City Scan. Osage Gallery, HK.

Beckoning the Mutation. Club Pro Los Angeles, Los Angeles, USA.

The Hum Comes From The Stumuch. Gladstone Gallery, Brussels, BE

Cruising Pavilion. Spazio Punch, Venice, IT.

The 38th edition of EVA International , Ireland's Biennial. Limerick City Gallery of Art, Limerick, IE.

Emerald City. K11 Art Foundation, HK.

A Beast, A God, and A Line. Dhaka Art Summit 2018, Dhaka, Bangladesh & Para Site, Hong Kong & TS1 Yangon, Yangon, Myanmar & Museum of Modern Art, Warsaw, PL.

2017

The Other Face of the Moon. Asia Culture Center, Gwangju, KR.

A Most Filial Imprint. Aike Dellarco, Shanghai, CN.

From Ocean to Horizon. CFCCA, Manchester, UK.

Stars. cur. Rasmus Myrup. Weekends, Paris, FR.

Soil and Stones, Souls and Songs. Para Site, HK.

Art|Basel Hong Kong. Blindspot Gallery, Hong Kong Convention and Exhibition Centre, HK.

2016

Jimei x Arles International Photo Festival, Three Shadows Photography ArtCentre, Xiamen, CN.

ASIA NOW: Paris Asian Art Fair, Booth: Blindspot Gallery, 9 avenue Hoche, Paris, FR.

SHIFT: AVA 10th Anniversary Exhibition. Hong Kong Baptist University, HK.

Sea Pearl White Cloud. 4A Centre for Contemporary Asian Art, Sydney, AU.

Daguerréotypes. Neptune, HK.

Scenarios of Time. The Fourth Art Sanya, Sanya, CN.

Sea Pearl White Cloud. Observation Society, Guangzhou, CN.

Adrift. OCAT Contemporary Art Terminal, Shenzhen, CN.

2015

Peepshow. Long March Space, Beijing, CN.

Des hôtes: a foreigner, a human, an unexpected visitor. Spring Workshop, HK.

China 8: Contemporary Art from China on the Rhine and Ruhr. Osthaus Museum, Hagen, DE.

A Hundred Years of Shame , Songs of Resistance and Scenarios for Chinese Nations. Para Site, HK.

Under the Influence. Floor5 1/2, HK.

The 2nd, CAFAM Future, Exhibition: Observer-Creator ·The Reality Representation of Chinese Young Art. CAFA Art Museum, Beijing, CN.

SCENARIOS OF TIME THE FOURTH ART·SANYA. Sanya, CN.

2014

Social Factory. 10th Shanghai Biennale, Power Station of Art, Shanghai, CN.

Hong Kong Bestiary. Platform China, HK.

780s. Blindspot Gallery, HK.

Bloom. Eslite Gallery, Taipei, TW.

The Part In The Story Where A Part Becomes A Part Of Something Else. Witte de With, Rotterdam, NED.

Ten Million Rooms of Yearning. Sex in Hong Kong. Para Site, HK.

The Scarlet Bauhinia in Full Bloom. Amelia Johnson Contemporary, HK.

2013

We all sleep alone. Platform China, HK.

2012

Scalable Strategies. Gallery EXIT, HK.

Why Do Trees Grow Till the End, Gallery EXIT, HK.

Circuit. Gallery EXIT, HK.

2011

Look! For Food, detour 2011, Hong Kong Shadow in the dark. Gallery EXIT, HK.

RESIDENCIES

2022

Delfina Foundation, London, UK

2016

Odyssey 2016 program, Parc Rousseau, FR

COLLECTIONS

Kadist Foundation Paris / San Francisco

M+ Museum, Hong Kong

Musée d'Art Moderne de la Ville de Paris, France

FRAC Alsace, France

Centre Pompidou, Paris, France

Stiftung Skulpturenpark Köln, Germany



UPCOMING AT T293, Rome

TREVOR YEUNG

“Il più vicino e il più lontano, il più chiaro e il più scuro”

Opening: March 5, 2025

March 6 - April 17, 2025

T293, Rome

T293 is pleased to announce the solo exhibition of Trevor Yeung, who has recently garnered significant attention with his powerful installation at the 60th International Art Exhibition – La Biennale di Venezia, representing the Hong Kong Pavilion. The show, entitled “Il più vicino e il più lontano, il più chiaro e il più scuro”, explores the duality and interaction between two distinct series of works: “Chaotic Suns” and “Night Mushroom Colon”.

In “Night Mushroom Colon” Yeung’s use of electrical converters and ambient nightlights conjures an ethereal bioluminescence. This glowing night lamp cluster emerges and flourishes independently through a variation of converters and tempting colours, a metaphor for organic growth divorced from human touch or direction. Their passive existence becomes a poignant counterpoint to the noisy, interconnected fabric of human experience, suggesting a more fluid and independent alternative to our entangled lives.

Through “Chaotic Suns (Transiting)” - drawing from the ancient Chinese myth of Hou Yi, who shot down nine of the ten suns to restore balance - Yeung extracts a singular, fleeting moment in which three suns simultaneously occupy the sky, teetering between appearance and disappearance. The artist’s use of industrial elements in the form of chandeliers, illuminated by varying intensities of light, embodies this chaos and the inevitable process of transformation. Each chandelier symbolizes the precariousness of existence—where order and disorder are not opposites but forces in constant dialogue: chaos serves as the intrinsic origin of order. The installation urges a reevaluation of how we perceive transition and how every moment is simultaneously an end and a beginning.

Trevor Yeung invites viewers to consider the interplay of light and shadow, chaos and calm, and the nuanced transitions that define our perception of reality.

For more information, please contact [paola@t293.it](mailto:paola@t293.it)

For press kit, please contact [sara@t293.it](mailto:sara@t293.it)



UPCOMING PRESSO T293, Roma

TREVOR YEUNG

“Il più vicino e il più lontano, il più chiaro e il più scuro”

Opening: 5 marzo 2025

6 marzo - 17 aprile, 2025

T293, Roma

T293 è lieta di annunciare la mostra personale di Trevor Yeung, recentemente acclamato per la rilevante installazione esposta alla 60<sup>a</sup> Esposizione Internazionale d’Arte - La Biennale di Venezia, rappresentante il Padiglione di Hong Kong. La mostra, intitolata “Il più vicino e il più lontano, il più chiaro e il più scuro”, esplora la dualità e l’interazione tra due serie distinte di opere: “Chaotic Suns” e “Night Mushroom Colon”.

In “Night Mushroom Colon”, Yeung utilizza convertitori elettrici e luci ambientali notturne per evocare una bioluminescenza eterea. Questo gruppo di lampade, che si sviluppa autonomamente attraverso una varietà di convertitori e colori accattivanti, diviene metafora di una crescita organica separata dall’intervento umano. La loro esistenza passiva si contrappone in modo poetico al tessuto caotico e interconnesso dell’esperienza umana, suggerendo un’alternativa più fluida e indipendente alle nostre vite intrecciate.

In “Chaotic Suns (Transiting)” - ispirato al mito cinese di Hou Yi, che abbatté nove soli per ristabilire l’equilibrio - Yeung cattura un istante fugace in cui tre soli occupano simultaneamente il cielo, sospesi tra apparizione e scomparsa. L’artista impiega elementi industriali, come lampadari illuminati da luci di diversa intensità, per rappresentare il caos e il continuo processo di trasformazione. Ogni lampadario simboleggia la precarietà dell’esistenza, in cui ordine e disordine non sono opposti ma forze in dialogo perpetuo: il caos è l’origine intrinseca dell’ordine.

Trevor Yeung invita lo spettatore a riflettere sull’interazione tra luce e ombra, caos e calma, e le sottili transizioni che definiscono la nostra percezione della realtà.

Per ulteriori informazioni, contattare [paola@t293.it](mailto:paola@t293.it)

Per la cartella stampa, contattare [sara@t293.it](mailto:sara@t293.it)



**“I am beyond thankful for the opportunity to unveil a new body of work at the La Biennale di Venezia — to represent Hong Kong, my hometown, at one of the most prestigious contemporary art exhibitions in the world,” said Yeung in a statement. “As the world adjusts to the reopening of borders and new ways of interaction after the pandemic, it is particularly meaningful for me to present new work influenced by cross cultures and my immediate surroundings — to bring my vision abroad and connect with the international art community.”**

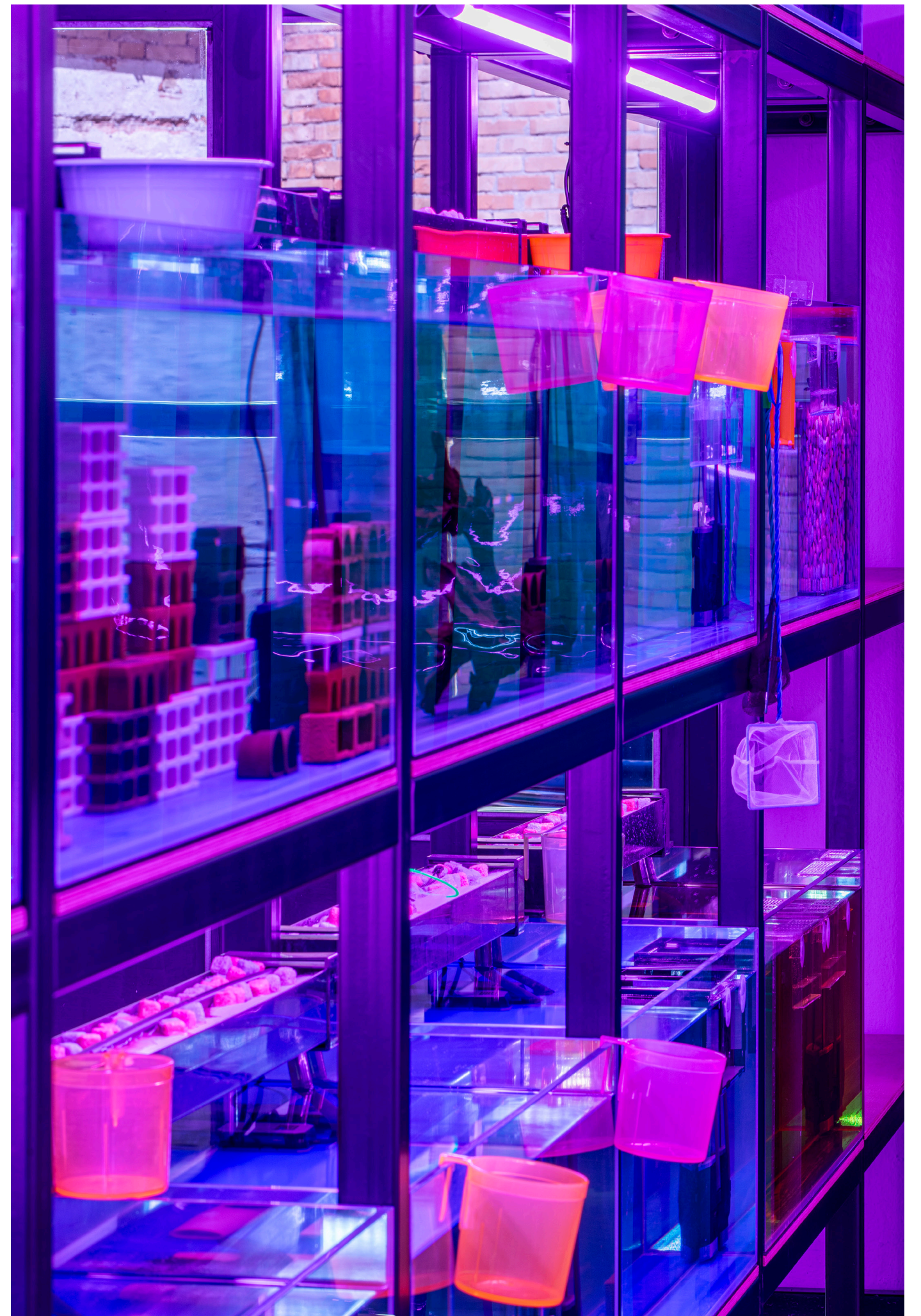
**‘Trevor Yeung to Represent Hong Kong at 2024 Venice Biennale’, ArtForum, August 8, 2023**





Exhibition view, Trevor Yeung, 'Courtyard of Attachments', Hong Kong in Venice, 2024, 60th International Art Exhibition - La Biennale di Venezia, Italy











I'll do my best: Hong Kong-based artist Trevor Yeung is drawn toward the inexpressible and the unseen, those cloudy undercurrents and emotions that are felt, but are not easily explained. “My work is really focused on...the elephant in the room. It’s in the air, but you can’t talk about it,” says Yeung. “That is the good thing about making art, you are not using language to describe it, but [instead] you’re making a scenario to trigger the audience into certain feelings.”

‘Trevor Yeung captures the feeling of small intimacies’, Art Guide, May 3, 2024





Exhibition view, Trevor Yeung, 'Ten Thousand Suns', 24th Biennale of Sydney, Australia











“My work always deals with the physicality of the space it is shown in. I like to engage with audiences in terms of seeing how the work and the way it is presented impacts audiences. I wanted people to go into a space where they couldn’t be seen. It was about being hidden. I know I cannot control audiences, but I try and direct them towards a particular experience.”

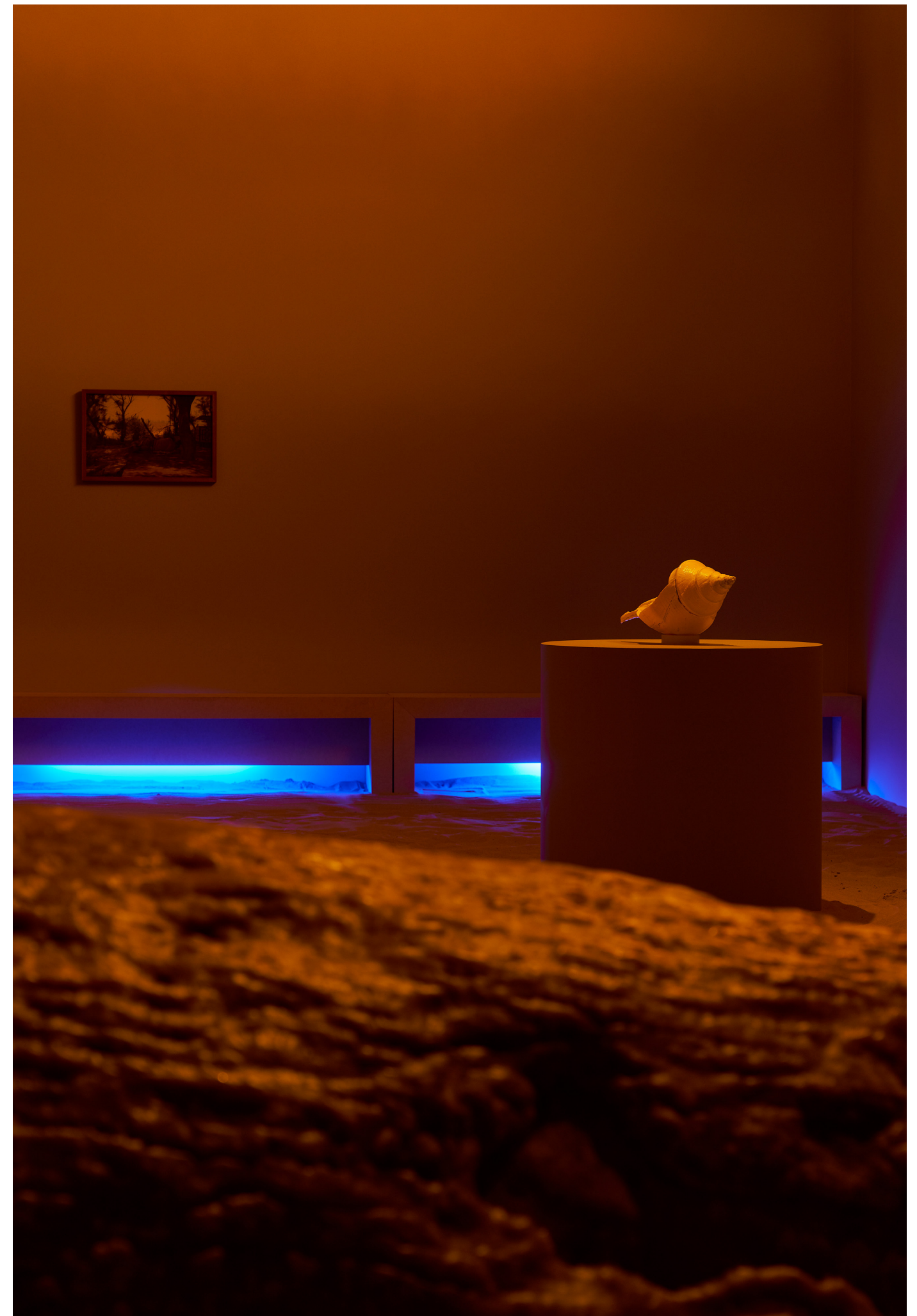
“Trevor Yeung In Conversation with Anna Dickie, OCULA, September 28, 2016”



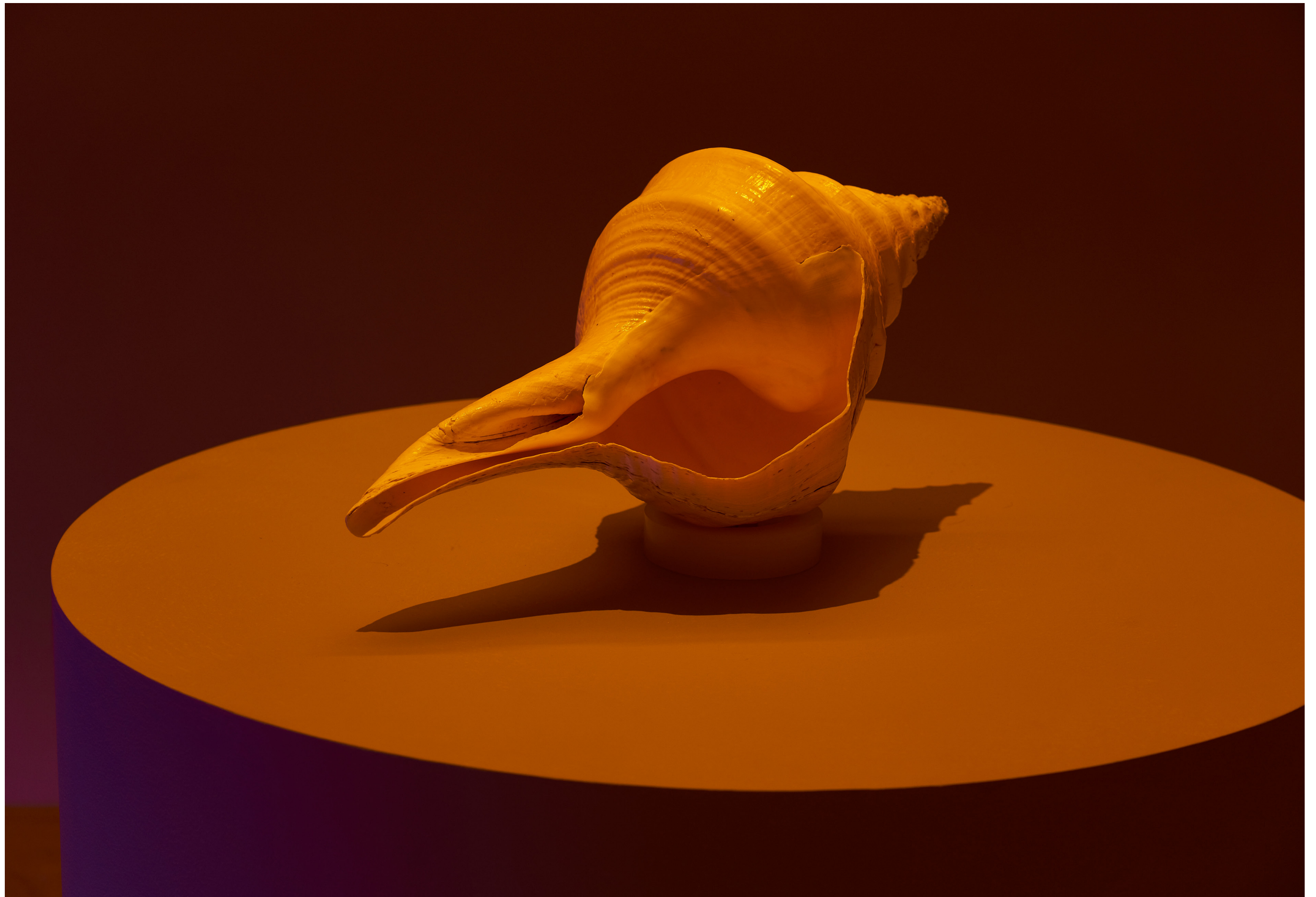


Exhibition view, Trevor Yeung, 'Soft conch', 2024, Aranya Art Center, China











**“As the world adjusts to the re-opening of borders and new ways of interaction after the pandemic, it is particularly meaningful for me to present new work influenced by cross cultures and my immediate surroundings—to bring my vision abroad and connect with the international art community.”**

Trevor Yeung to Represent Hong Kong at the 60th Venice Biennale, WIDEWALLS, August 16, 2023





Trevor Yeung, *The Pavillion of Regret* (2022). Exhibition view: Natasha, Singapore Biennale 2022 (16 October 2022–19 March 2023). Courtesy Singapore Art Museum







At ‘The Cruising Pavilion’ art exhibition from the Venice Biennale of Architecture, 2018 a piece by artist Trevor Yeung perfumes the air. His work, called The Helping Hand, is a misting machine of the kind typically used to keep reptile tanks moist, but for this occasion it is filled with eucalyptus oil to recreate the scents used in gay bathhouses to cover the sent of sex, sweat and bodily emissions.

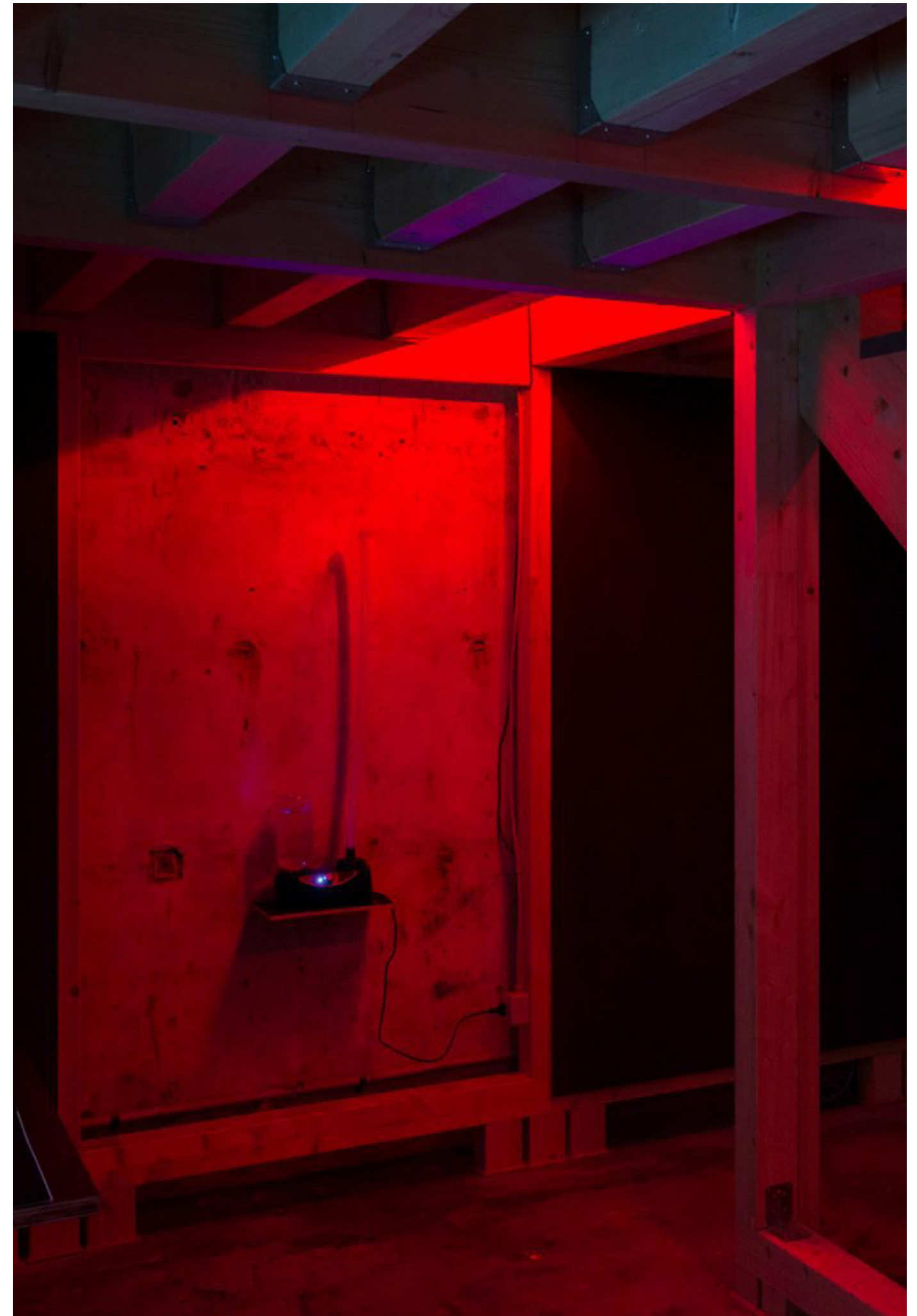
‘Cruising Pavilion aims to show how sex “is always latent or silenced” in architecture’, Dezeen, May 30, 2018





Exhibition view, Trevor Yeung, 'The Cruising Pavilion' art exhibition from the Venice Biennale of Architecture, 2018







## PRESS REVIEW

2024

‘From Hong Kong to Venice, Trevor Yeung conjures objects of desire’, The Art Newspaper.

‘The Best Shows to See in Hong Kong’, Frieze.

2023

‘Trevor Yeung to Represent Hong Kong at 2024 Venice Biennale’, ArtForum

‘Treading Softly with Trevor Yeung’, Ocula.

2018

‘10 Artists To Look Out For At Art Basel Hong Kong’, Hong Kong Tatler.

‘My Lamps by Trevor Yeung’, Elephant.

‘Cruising Pavilion aims to show how sex “is always latent or silenced” in architecture’, Dezeen.

2016

Trevor Yeung in Conversation with Anna Dickie, OCULA’.



# T293

Trevor Yeung  
Portfolio

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Tuesday - friday 12 pm - 7 pm | Saturday 3 pm - 7 pm

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