

February 2016

Galleries Now

« Exhibition: Jeremy Everett, 'Floy' »

<http://www.galleriesnow.net/shows/jeremy-everett-floy/>

Jeremy Everett: Floy

Wed 3 Feb 2016 to Sat 12 Mar 2016

exhibition

Canvases finely layered by traces of molecular paint pigment; flashing sequential imagery of an overturned milk truck, the unctuous fluid spreading across an indistinct American highway; an immersive cubicle composed of paintings, a setting that mimics their process of creation. These are but elements of the recent works by emerging artist Jeremy Everett (b. 1979), which explore as part of his solo exhibition at Edouard Malingue Gallery, the poetic balance between beauty, adventitiousness and vulnerability.



Hong Kong - Exhibition

Jeremy Everett: Floy
Edouard Malingue Gallery

04 Feb 2016 – 12 Mar 2016

Share

+ My Art Guide

[Overview](#)

[Related Artists](#)

[Special Events](#)

[Contacts & Details](#)

Canvases finely layered by traces of molecular paint pigment; flashing sequential imagery of an overturned milk truck, the unctuous fluid spreading across an indistinct American highway; a hanging metallic shard, an imposing vestige of Everett's performative sculpture. These are but elements of the recent works by emerging artist **Jeremy Everett** (b. 1979), which explore as part of his solo exhibition 'Floy' at **Edouard Malingue Gallery**, the poetic balance between beauty, adventitiousness and vulnerability.

Spanning the entry gallery walls is a selection of 'Untitled' smoke pigment works, the canvases appearing delicately draped in light pink to subtle grey hues. Reflecting Everett's ongoing investigation with painting and its making, these works were created by igniting a pump through which a dispersion of gas permits smoke pigment to adhere to the canvas. Capturing the fabrics' folds and delineating the works' hidden supporting frameworks, the paintings convey a titillating sense of sensitivity and vulnerability, whilst conveying a notion of tonal abstraction.

Moving through the gallery space, the viewers are presented with a collection of recent works that extend from painting to photography and sculpture, without obliging to their exact medium categorisation. The 'Untitled (lightbox exposure)' works, for example, were created by applying emulsion to a mylar blanket stretched across a lightbox, which was then exposed in a dark room, thereby developing tones as well as slight wear. The shine seeps through the minute cracks, extending the pseudo painting or photograph into the physical realm of sculpture. Similarly, a small painting made of gesso applied to a slab of wood, at once alludes to painting yet has a sculptural quality through the creamy substance's solidification in ad hoc three-dimensional waves.

Further on, one reaches a curiously hanging metallic shard. Despite its weight and presence, a sense of vulnerability is conveyed through its delicate display, an impression that is justified by its relationship with the double-channel video 'Floy' (2015), presented at the back of the gallery, streaming off the walls and onto the floor. Shown is an industry-size truck that has been dramatically overturned onto an American highway, the gushing milk fatally encircling the toppled vehicle, dissections now hanging in the space. Purposely filled, driven, pushed and filmed by helicopter, the video stands as dramatic evidence of a monumental, staged yet haphazard, performance turned sculpture. A landmark interference, Everett says "The greatest American monument is the highway; to wreck a truck full of milk is a very specific and important gesture that was absolutely necessary to me."

Ultimately, **Everett's** exhibition investigates the aesthetic parameters of happenstance; how ad hoc interventions, whether in physical space or around the traditions of creation, translate into visually impacting formulations. Such impact though, crucially stems from a subtle reformulation of the ordinary: it is quiet, delicate and measured. Herein then lies Everett's poetic power: a distinct ability for presenting beauty alongside vulnerability without the superfluous addition of dramatic affect.



Jeremy Everett, Floy, 2015. Courtesy of Edouard Malingue Gallery



Jeremy Everett, Floy, 2015. Courtesy of Edouard Malingue Gallery



Jeremy Everett, Untitled (Lightbox Exposure), 2015. Courtesy of Edouard Malingue Gallery

February 2016

Ocula

Exhibitions ; Jeremy Everett , 'Floy'

<https://ocula.com/art-galleries/edouard-malingue-gallery/exhibitions/jeremy-everett/>

EDOUARD MALINGUE GALLERY
Hong Kong

FOLLOW

About | Exhibitions | Artists | Artworks | Magazine | Art Fairs



Installation view of Floy, 2016 at Peres Projects, Berlin. Courtesy Peres Projects, Berlin.



Jeremy Everett *Floy*

03 Feb - 04 Mar 2016

Press release courtesy of Edouard Malingue Gallery.

Canvases finely layered by traces of molecular paint pigment; flashing sequential imagery of an overturned milk truck, the unctuous fluid spreading across an indistinct American highway; a hanging metallic shard, an imposing vestige of Everett's performative sculpture. These are but elements of the recent works by emerging artist Jeremy Everett (b. 1979), which explore as part of his solo exhibition *Floy* at Edouard Malingue Gallery, the poetic balance between beauty, adventitiousness and vulnerability.

Spanning the entry gallery walls is a selection of *Untitled* smoke pigment works, the canvases appearing delicately draped in light pink to subtle grey hues. Reflecting Everett's ongoing investigation with painting and its making, these works were created by igniting a pump through which a dispersion of gas permits smoke pigment to adhere to the canvas. Capturing the fabrics' folds and delineating the works' hidden supporting frameworks, the paintings convey a titillating sense of sensitivity and vulnerability, whilst conveying a notion of tonal abstraction.

Moving through the gallery space, the viewers are presented with a collection of recent works that extend from painting to photography and sculpture, without obliging to their exact medium categorisation. The works from the *Untitled* (lightbox exposure)" series, for example, were created by applying emulsion to a mylar blanket stretched across a lightbox, which was then exposed in a dark room, thereby developing tones as well as slight wear. The shine seeps through the minute cracks, extending the pseudo painting or photograph into the physical realm of sculpture. Similarly, a small painting made of gesso applied to a slab of wood, at once alludes to painting yet has a sculptural quality through the creamy substance's solidification in ad hoc three-dimensional waves.

Further on, one reaches a curiously hanging metallic shard. Despite its weight and presence, a sense of vulnerability is conveyed through its delicate display, an impression that is justified by its relationship with the double-channel video *Floy* (2015), presented at the back of the gallery, streaming off the walls and onto the floor. Shown is an industry-size truck that has been dramatically overturned onto an American highway, the gushing milk fatally encircling the toppled vehicle, dissections now hanging in the space. Purposely filled, driven, pushed and filmed by helicopter, the video stands as dramatic evidence of a monumental, staged yet haphazard, performance turned sculpture. A landmark interference, Everett says of the work, "the greatest American monument is the highway; to wreck a truck full of milk is a very specific and important gesture that was absolutely necessary to me."

Ultimately, Everett's exhibition investigates the aesthetic parameters of happenstance; how ad hoc interventions, whether in physical space or around the traditions of creation, translate into visually impacting formulations. Such impact though, crucially stems from a subtle reformulation of the ordinary: it is quiet, delicate and measured. Herein then lies Everett's poetic power: a distinct ability for presenting beauty alongside vulnerability without the superfluous addition of dramatic affect.

Jeremy Everett is a highly celebrated emerging artist who has held solo exhibitions in Los Angeles, New York, Paris and Hong Kong, amongst other locations. Everett recently held a residency at Hooper Projects in Los Angeles and upcoming projects include an exhibition at GRANPALAZZO, Rome. Furthermore, Everett's work has been exhibited at the Museum of Contemporary Art, Chicago. Everett's practice has been extensively featured in publications and critical reviews including Phaidon, l'Officiel de l'Art, Muse Magazine, The New York Times, The Smithsonian Magazine, Flash Art, Modern Painters and ArtReview, amongst others

March 2016
 Mousse Magazine
 Jeremy Everett "Floy" at Edouard Malingue Gallery, Hong Kong
<http://moussemagazine.it/jeremy-everett-edouard-malingue-2016/>

MOUSSE

ENG / ITA



HOME - MOUSSE - MAGAZINE - EXTRA - PUBLISHING - AGENCY

About us
 Staff
 Contact

Current issue
 Archive
 Subscribe
 Distribution
 Advertising

Extra content
 Special projects
 TFQ
 The Artist as Curator

Categories

Books (37)
 Exhibitions (2489)
 Interviews (18)
 Mousse (118)
 News (673)
 Others (192)
 Publishing (75)

Jeremy Everett "Floy" at Edouard Malingue Gallery, Hong Kong

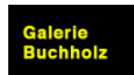
February 29 - 2016



Edouard Malingue Gallery



07/11/15 —
 13/03/16



belmacz

GALERIE
 EVA
 PRESENHUBER



Canvases finely layered by traces of molecular paint pigment; flashing sequential imagery of an overturned milk truck, the unctuous fluid spreading across an indistinct American highway; a hanging metallic shard, an imposing vestige of Everett's performative sculpture. These are but elements of the recent works by emerging artist Jeremy Everett (b. 1979), which explore as part of his solo exhibition "Floy" at Edouard Malingue Gallery, the poetic balance between beauty, adventitiousness and vulnerability.

Spanning the entry gallery walls is a selection of "Untitled" smoke pigment works, the canvases appearing delicately draped in light pink to subtle grey hues. Reflecting Everett's ongoing investigation with painting and its making, these works were created by igniting a pump through which a dispersion of gas permits smoke pigment to adhere to the canvas. Capturing the fabrics' folds and delineating the works' hidden supporting frameworks, the paintings convey a titillating sense of sensitivity and vulnerability, whilst conveying a notion of tonal abstraction.

Moving through the gallery space, the viewers are presented with a collection of recent works that extend from painting to photography and sculpture, without obliging to their exact medium categorisation. The "Untitled (lightbox exposure)" works, for example, were created by applying emulsion to a mylar blanket stretched across a lightbox, which was then exposed in a dark room, thereby developing tones as well as slight wear. The shine seeps through the minute cracks, extending the pseudo painting or photograph into the physical realm of sculpture. Similarly, a small painting made of gesso applied to a slab of wood, at once alludes to painting yet has a sculptural quality through the creamy substance's solidification in ad hoc three-dimensional waves.

Further on, one reaches a curiously hanging metallic shard. Despite its weight and presence, a sense of vulnerability is conveyed through its delicate display, an impression that is justified by its relationship with the double-channel video *Floy* (2015), presented at the back of the gallery, streaming off the walls and onto the floor. Shown is an industry-size truck that has been dramatically overturned onto an American highway, the gushing milk fatally encircling the toppled vehicle, dissections now hanging in the space. Purposely filled, driven, pushed and filmed by helicopter, the video stands as dramatic evidence of a monumental, staged yet haphazard, performance turned sculpture. A landmark interference, Everett says "The greatest American monument is the highway; to wreck a truck full of milk is a very specific and important gesture that was absolutely necessary to me."

Ultimately, Everett's exhibition investigates the aesthetic parameters of happenstance; how ad hoc interventions, whether in physical space or around the traditions of creation, translate into visually impacting formulations. Such impact though, crucially stems from a subtle reformulation of the ordinary: it is quiet, delicate and measured. Herein then lies Everett's poetic power: a distinct ability for presenting beauty alongside vulnerability without the superfluous addition of dramatic affect.

at Edouard Malingue Gallery, Hong Kong
until 12 March 2016



FRANCESCO CAVALIERE



nam project

BELLISSIMO THORSSON

VIASATERN
ARTE CONTEMPORANEA

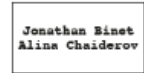


ZERO...

PRESENTATION
HOUSE
GALLERY



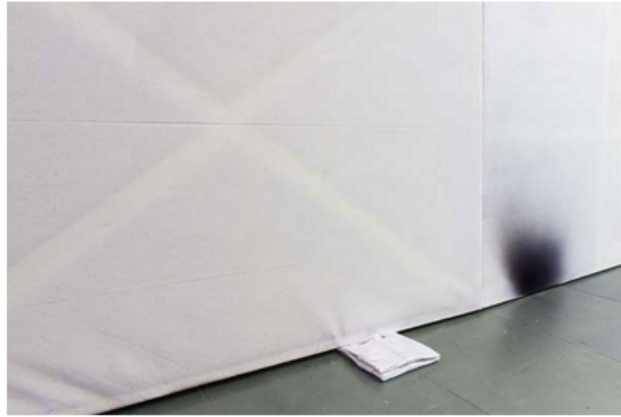
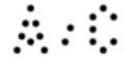
QUARTZ STUDIO

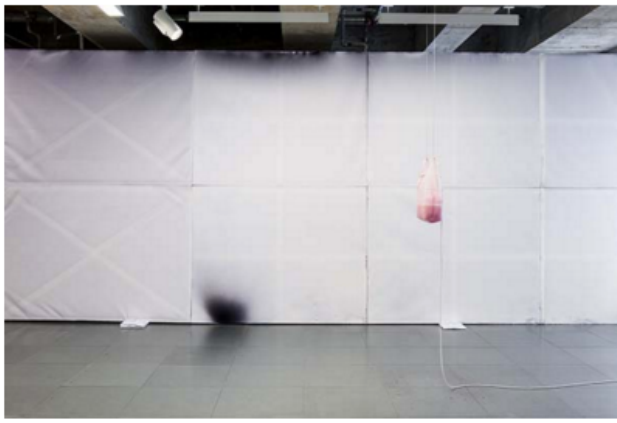


Gi6MARCONI



CARDELLI & FONTANA
artecontemporanea





Floy (still), 2015

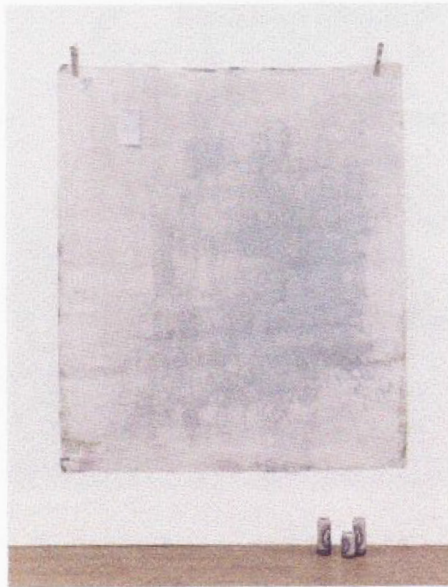


Floy (still), 2015

Jeremy Everett "Floy" installation views at Edouard Malingue Gallery, Hong Kong, 2016
Courtesy: the artist and Edouard Malingue Gallery, Hong Kong.

**PEOPLE'S REPUBLIC
OF CHINA - HONG KONG
EDOUARD MALINGUE
GALLERY**

Jeremy Everett: Floy
Until March 12



The practice of emerging artist Jeremy Everett (b. 1979, Colorado) explores issues of chance, decay and ephemerality, often against the backdrop of characteristically American imagery and a close investigation

of esthetic appeal. Ranging from painting to photography and sculpture, Everett's works frequently blur together different categories of medium. The works from the "Untitled (light-box exposure)" series, for example, were created by applying emulsion to a mylar blanket stretched over a lightbox, which was then exposed in a dark room. As the gleam filters through the cracked surface, it gives the two-dimensional picture plane the physicality of sculpture. "Floy", his solo show at Edouard Malingue Gallery, presents recent works like the dramatic video from 2015 which lends its name to the exhibition. This two-channel piece shows an industrial-size truck that has been filled, driven, and intentionally wrecked on an American highway, with milk spilling out dramatically around the overturned vehicle.

edouardmalingue.com

March 2016

Tique Art Paper

'Jeremy Everett at Edouard Malingue Gallery'

Link : <http://www.tique-paper.com/exhibitions/jeremy-everett-edouard-malingue-gallery/>

Tique

ART PAPER

[Home](#) [Features](#) [Exhibitions](#) [Books](#) [About](#) [Q](#)

Exhibitions



Jeremy Everett at Edouard Malingue Gallery

Canvases finely layered by traces of molecular paint pigment; flashing sequential imagery of an overturned milk truck, the unctuous fluid spreading across an indistinct American highway; a hanging metallic shard, an imposing vestige of Everett's performative sculpture. These are but elements of the recent works by emerging artist Jeremy Everett (b. 1979), which explore as part of his solo exhibition 'Floy' at Edouard Malingue Gallery, the poetic balance between beauty, adventitiousness and vulnerability.

Exhibition Floy

Artist(s) Jeremy Everett

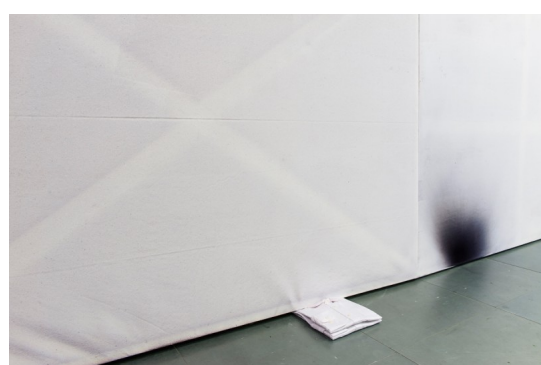
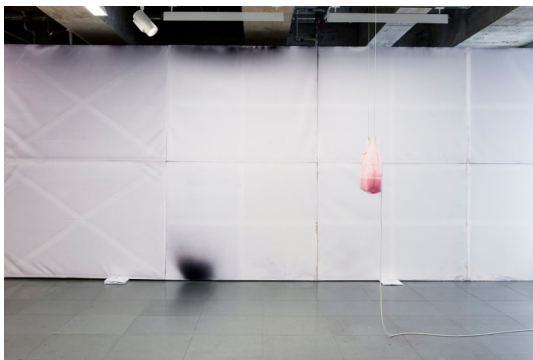
Venue Edouard Malingue Gallery, Hong Kong

Spanning the entry gallery walls is a selection of 'Untitled' smoke pigment works, the canvases appearing delicately draped in light pink to subtle grey hues. Reflecting Everett's ongoing investigation with painting and its making, these works were created by igniting a pump through which a dispersion of gas permits smoke pigment to adhere to the canvas. Capturing the fabrics' folds and delineating the works' hidden supporting frameworks, the paintings convey a titillating sense of sensitivity and vulnerability, whilst conveying a notion of tonal abstraction.

Moving through the gallery space, the viewers are presented with a collection of recent works that extend from painting to photography and sculpture, without obliging to their exact medium categorisation. The 'Untitled (lightbox exposure)' works, for example, were created by applying emulsion to a mylar blanket stretched across a lightbox, which was then exposed in a dark room, thereby developing tones as well as slight wear. The shine seeps through the minute cracks, extending the pseudo painting or photograph into the physical realm of sculpture. Similarly, a small painting made of gesso applied to a slab of wood, at once alludes to painting yet has a sculptural quality through the creamy substance's solidification in ad hoc three-dimensional waves.

Further on, one reaches a curiously hanging metallic shard. Despite its weight and presence, a sense of vulnerability is conveyed through its delicate display, an impression that is justified by its relationship with the double-channel video 'Floy' (2015), presented at the back of the gallery, streaming off the walls and onto the floor. Shown is an industry-size truck that has been dramatically overturned onto an American highway, the gushing milk fatally encircling the toppled vehicle, dissections now hanging in the space. Purposely filled, driven, pushed and filmed by helicopter, the video stands as dramatic evidence of a monumental, staged yet haphazard, performance turned sculpture. A landmark interference, Everett says "The greatest American monument is the highway; to wreck a truck full of milk is a very specific and important gesture that was absolutely necessary to me."

Ultimately, Everett's exhibition investigates the aesthetic parameters of happenstance; how ad hoc interventions, whether in physical space or around the traditions of creation, translate into visually impacting formulations. Such impact though, crucially stems from a subtle reformulation of the ordinary: it is quiet, delicate and measured. Herein then lies Everett's poetic power: a distinct ability for presenting beauty alongside vulnerability without the superfluous addition of dramatic affect.







'Floy', 2015, Two-channel video, 4min 45sec



26 January 2016

CAFA ART INFO

« Edouard Malingue Gallery announces Jeremy Everett's solo exhibition opening Feb. 3 in Hong Kong »

<http://en.cafa.com.cn/edouard-malingue-gallery-announces-jeremy-everetts-solo-exhibition-opening-feb-3-in-hong-kong.html>

HOME | ART NEWS | ART FIGURES ~ | ART SCENE ~ | REVIEWS ~ | OPINIONS |

中文

ART NEWS



Edouard Malingue Gallery announces Jeremy Everett's solo exhibition opening Feb. 3 in Hong Kong

by SUE WANG on Jan 26, 2016 • 11:32 pm

No Comments



Canvases finely layered by traces of molecular paint pigment; flashing sequential imagery of an overturned milk truck, the unctuous fluid spreading across an indistinct American highway; an immersive cubicle composed of paintings, a setting that mimics their process of creation. These are but elements of the recent works by emerging artist Jeremy Everett (b. 1979), which explore as part of his solo exhibition at Edouard Malingue Gallery, the poetic balance between beauty, adventitiousness and vulnerability.

Spanning the gallery walls is a selection of 'Untitled' smoke pigment works, the canvases appearing delicately draped in light pink to subtle grey hues. Reflecting Everett's ongoing investigation with painting and its making, these works were created by igniting a pump through which a dispersion of gas permits smoke pigment to adhere to the canvas. Capturing the fabrics' folds and delineating the works' hidden supporting frameworks, the paintings convey a titillating sense of sensitivity and vulnerability, whilst conveying a notion of tonal abstraction.

Moving through the gallery space, the viewers are presented with a cubicle, the height of the existing walls. Entirely composed of smoke pigment works, arranged to form an open box-like structure, one is invited to walk in and be surrounded by the sensitive panels. Centrally positioned, the viewer assumes the station of the pump during the paintings' process of creation. Beyond alluding to their method of existence, the structure also permits for a novel way of experiencing painting. Stacked, they occupy a position between sculpture, installation and architectural construct. Moreover, one's very proximity to works of such delicacy raises a level of consciousness as to our own fragility and sense of space.

Developing upon this notion of the vulnerable is the new double-channel video 'Floy' (2015), presented at the back of the gallery, streaming off the walls and onto the floor. Shown is an industry-size truck that has been dramatically overturned onto an American highway, the gushing milk fatally encircling the toppled vehicle. Purposely filled, driven, pushed and filmed by helicopter, the video stands as dramatic evidence of a monumental, staged yet haphazard, performance. Ultimately, it presents the ambiguously real sighting of an obstruction, whether it be the highway, deliberately closed prior, or the consequently blocked road by a body of steel and its surrounding cream vestiges.

Ultimately, Everett's exhibition investigates the aesthetic parameters of happenstance; how ad hoc interventions, whether in physical space or around the traditions of creation, translate into visually impacting formulations. Such impact though, crucially stems from a subtle reformulation of the ordinary: it is quiet, delicate and measured. Herein then lies Everett's poetic power: a distinct ability for presenting beauty alongside vulnerability without the superfluous addition of dramatic affect.

Jeremy Everett is a highly celebrated emerging artist who has held solo exhibitions in Los Angeles, New York, Paris and Hong Kong, amongst other locations. Everett recently held a residency at Hooper Projects in Los Angeles and upcoming projects include an exhibition at GRANPALAZZO, Rome. Furthermore, Everett's work has been exhibited at the Museum of Contemporary Art, Chicago. Everett's practice has been extensively featured in publications and critical reviews including Phaidon, l'Officiel de l'Art, Muse Magazine, The New York Times, The Smithsonian Magazine, Flash Art, Modern Painters and ArtReview, amongst others.

About the exhibition

Dates: Feb 4, 2016 – Mar 12, 2016

Opening: Feb 3, 2016, 18:00, Wednesday

Venue: Edouard Malingue Gallery

Courtesy of the artist and Edouard Malingue Gallery, for further information please visit <http://edouardmalingue.com>.

3 February 2016

Asia Tatler

« Edouard Malingue Gallery's Private Dinner for Jeremy Everett »

<http://hk.asiatatler.com/events/edouard-malingue-gallery-s-private-dinner-for-jeremy-everett/1>

Edouard Malingue Gallery's Private Dinner for Jeremy Everett

Feb 03, 2016 / NJR



Jeremy Everett and Evan Chow

To celebrate American artist **Jeremy Everett**'s visit to Hong Kong to present his latest exhibition, *Floy*, at **Edouard Malingue Gallery**, a private dinner was held in his honour. Essentially, *Floy* explores the poetic balance between beauty, adventitiousness and vulnerability. Guests included **Victoria Tang-Owen, Jacqueline Chow, Diana d'Arenberg Parmanand, Sabrina Ho, Harris Chan and Feiping Chang.**

11 February 2016

Milk Magazine

« Floy Jeremy Everett 個展 »

art buz
text: emily design

01

「龍獅盛宴」 賀年展覽

年初四，拜年聚會以後已沒有搞作？沒問題，時代廣場預備了一系列賀年活動，延續這個喜氣洋洋的節日氣氛。先有在港駐足超過六十年、行內老字號李炎記的花牌及師傅製作花牌錄像，盡顯工藝傳承的美好。另一邊廂，則帶來多款傳統瑞獸、舞獅樂器等展品，以不同層面向大家解構如此值得珍重的文化遺產。還未夠喉，則可於每日指定時間欣賞「劉關張桃園結義」、「齊天大聖之龍宮奪寶」、「趙子龍百萬軍中救阿斗」等獅劇演出，把熾熱的氣氛推向高潮。

日期：即日起至2月28日（星期日）
時間：10:00至22:00
地點：LIVING ROOM MUSEUM——銅鑼灣勿地臣街1號
查詢：2118 8900



03

「心青」 畫字書法設計展

毛筆書法，每一撇一捺、一點一橫也是筆者情感的抒發。習字已有十多年的九十後洪文龍最近以「心青」舉行書法展，心青則情在，以筆墨道出不同的情感。是次除了可看到傳統書法外，更有他與不同創作人合作的「字衫」、「畫字」、「刻字」、「舞字」等，擴闊大家對書法的想像。



日期：即日起至2月28日（星期日）
時間：星期四至日 12:00至20:00；星期一至三休息
地點：N_STORE——葵芳葵德街16-26號金德工業大廈2樓20室
查詢：nstoreteam@gmail.com

02

「FLOY」 JEREMY EVERETT 個展

大多有趣之事都是因意外而發生，紐約藝術家 JEREMY EVERETT 最新個展便是因一段他預料之外拍下的錄像作品《FLOY》而延伸出來。影像中紀錄了工業用貨車在美國公路上翻倒致使牛奶瀉滿一地，旁人看來或只是一場意外，JEREMY 卻從中找到了重要的意象。故此，他更帶來了與影像相呼應的一系列畫作。



日期：即日起至3月12日（星期六）
時間：星期一至六 10:00至19:00；星期日休息
地點：EDOUARD MALINGUE GALLERY——中環德輔道中33號6樓
查詢：2810 0317

Takung Pao

24 February 2016

“弗洛伊”探索美、偶然和脆弱“

<http://news.takungpao.com.hk/paper/q/2016/0224/3283555.html>

“弗洛伊”探索美、偶然和脆弱

2016-02-24 02:53:12 | 來源：大公網 | 我要分享 -



圖：傑里米·埃弗雷特，其後是作品《Floy》 大公報記者卞卡?攝

【大公報訊】記者卞卡?報道：美國新晉藝術家傑里米·埃弗雷特的個展“弗洛伊”正於馬凌畫廊舉行。遊走于展覽空間，呈現在觀者眼前的是一系列涵蓋攝影和雕塑的新作，給觀者一種不侷限於確切的媒介分類的感覺。

畫布上層次分明的“分子顏料”；美國某公路上，牛奶從一輛翻倒的貨車溢出的影像；垂懸於半空的金屬碎片，這些皆是傑里米新作的元素。作為他在馬凌畫廊的個展“弗洛伊”的一部分，探索美、偶然和脆弱性之間的詩意。

煙霧色素染料 頗具曖昧

縱觀展品不難發現，藝術家偏愛頗具“曖昧”感覺的顏色。如畫廊入口牆壁掛?從煙霧色素染料系列選取的作品，畫布就泛?淡粉至淺灰的色調。它們呈現出的不僅是完整的畫作，更反映了藝術家創作的過程：擴散的氣體，通過點燃的泵，將煙霧色素染料附?于畫布之上。煙霧色素染料巧妙地捕捉了布料褶皺的紋理、從而勾勒出隱蔽的支撐框架。畫作呈現出一種曖昧的美感、

與之相對應，作品《Untitled (Fountain)》，用白色膠袋盛放粉色液體，通過微型噴泉泵將粉色液體噴濺至地板上。藝術家特地保留了液體在地板留下的痕跡，因為這也是作品的一部分。

強調呈現及保留創作過程可以說是傑里米在是次展覽中一以貫之的一個特點。以由石膏和木材製成的小型畫作《Untitled》為例，奶油般的物質凝固成立體波浪，從中，觀者可以想像出其製作的過程。藝術家賦予了作品畫以外的雕塑感。

保留創作過程 強調呈現

最能體現這一特點的作品則是展覽空間盡頭放映的雙頻道錄像作品《Floy》。錄像所示為一輛工業用貨車傾倒於美國一公路上，噴湧而出的牛奶包圍翻側的車輛並從牆壁“流”至滿地。直升機拍攝記錄了這一場既有計劃又雜亂無章的戲劇性演出。“這是在加州的一條公路上，我們當時是暫時關閉了這一段路進行這個影像的創作。”傑里米介紹道。

而從影像中的貨車切割出來、懸掛在展覽空間的碎片，則將這一場“表演”轉化為“雕塑”。對於這具極具標誌意義的“干預”，埃弗雷特說道：“美國最偉大的豐碑就是公路；於我來說，摧毀一輛載滿牛奶的貨車是一個非常具體而必要的姿態。”

該展覽于中環德輔道中33號六樓馬凌畫廊免費開放至三月十二日（週一至六開放）。

查詢展覽詳情可電二八一〇〇三一七，或瀏覽馬凌畫廊官網：edouardmalingue.com。

責任編輯：大公網

24 February 2016

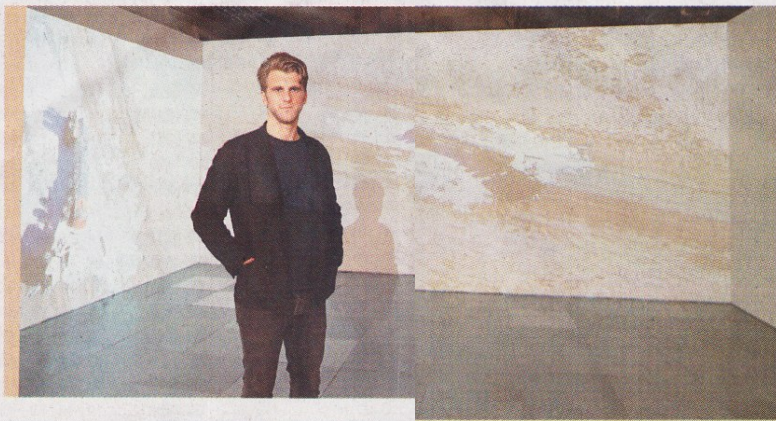
大公報

"弗洛伊" 探索美、偶然和脆弱

大公報

二〇一六年二月二十四日 星期三

「弗洛伊」探索美、偶然和脆弱



傑里米·埃弗雷特，其後是作品《Floy》
大公報記者卞卡卡攝

【大公報訊】記者卞卡卡報導：美國新晉藝術家傑里米·埃弗雷特的個展「弗洛伊」正於馬凌畫廊舉行。遊走於展覽空間，呈現在觀者眼前的是一系列涵蓋攝影和雕塑的新作，給觀者一種不局限於確切的媒介分類的感覺。

畫布上層次分明的「分子顏料」；美國某公路上，牛奶從一輛翻倒的貨車溢出的影像；垂懸於半空的金屬碎片，這些皆是傑里米新作的元素。作為他在馬凌畫廊的個展「弗洛伊」的一部分，探索美、偶然和脆弱性之間的詩意。

煙霧色素染料 頗具曖昧

縱觀展品不難發現，藝術家偏愛頗具「曖昧」感覺的顏色。如畫廊入口牆壁掛着從煙霧色素染料系列選取的作品，畫布就泛着淡粉至淺灰的色調。它們呈現出的不僅是完整的畫作，更反映了藝術家創作的過程：擴散的氣體，通過點燃的泵，將煙霧色素染料附着於畫布之上。煙霧色素染料巧妙地捕捉了布料褶皺的紋理，從而勾勒出隱藏的支撐框架。畫作呈現出一種曖昧的美感，以及不可言說的神秘。

與之相對應，作品《Untitled (Fountain)》，用白色膠袋盛放着粉色液體，通過微型噴泉將粉色液體噴濺至地板上。藝術家特地保留了液體在地板留下的痕跡，因為這也是作品的一部分。

強調呈現及保留創作過程可以說是傑里米在是次展覽中一以貫之的一個特點。以由石膏和木材製成的小型畫作《Untitled》為例，奶油般的物質凝固成立體波浪，從中，觀者可以想像出其製作的過程。藝術家賦予了作品畫以外的雕塑感。

保留創作過程 強調呈現

最能體現這一特點的作品則是展覽空間盡頭放映的雙頻道錄像作品《Floy》。錄像所示為一輛工業用貨車傾倒於美國一公路上，噴湧而出的牛奶包圍着翻側的車輛並從牆壁「流」至滿地。直升機拍攝記錄了這一場既有計劃又雜亂無章的戲劇性演出。「這是在加州的一條公路上，我們當時是暫時關閉了這一段路進行這個影像的創作。」傑里米介紹道。

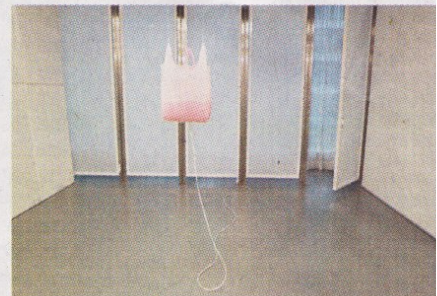
而從影像中的貨車切割出來、懸掛在展覽空間的碎片，則將這一場「表演」轉化為「雕塑」。對於這具極具標誌意義的「干預」，埃弗雷特說道：「美國最偉大的豐碑就是公路；於我來說，摧毀一輛載滿牛奶的貨車是一個非常具體而必要的姿態。」

該展覽於中環德輔道中33號六樓馬凌畫廊免費開放至三月十二日（週一至六開放）。

查詢展覽詳情可電二八-〇〇三一七，或瀏覽馬凌畫廊官網：edouardmalingue.com。



▲展廳一隅
大公報記者卞卡卡攝



▲《Untitled (Fountain)》藝術家特地保留了液體在地板留下的痕跡，因為這也是作品的一部分
大公報記者卞卡卡攝



▲《Untitled》奶油般的物質凝固成立體波浪，為其賦予雕塑感
大公報記者卞卡卡攝

三棟屋博物館

【大公報訊】早前進行更新而暫時關閉的三棟屋博物館展覽廳今日（二月二十四日）重新對外開放。

更新後的展覽廳介紹了本地十個國家級非物質文

官展覽廳重開

化遺產項目：粵劇、涼茶、長洲太平清醮、大澳端午

、節慶活動、傳統手工藝等不同領域，各自代表了同社群對傳統文化的傳承所作的貢獻。

三棟屋博物館其他部分，包括介紹室、故居和

27 February 2016

"Milk Flows Like White Lava in Jeremy Everett's 'Floy'"

Artsy

<https://www.artsy.net/article/artsy-milk-flows-like-white-lava-in-jeremy-everett-s-floy>

Milk Flows Like White Lava in Jeremy Everett's "Floy"



ARTSY

FEB 27TH, 2016 12:00 AM



Jeremy Everett
Floy, 2015
Edouard Malingue Gallery
\$10,000 - 15,000

It's hard to imagine something as grand as Jeremy Everett's *Floy* (2015) taking place anywhere other than America. What appears to be a sheet of snow turns out to be milk spilling from an overturned truck—gallons upon gallons of milk, spreading over the ground like white lava. The whole process was filmed from a helicopter, resulting in a four-minute double-channel video. A shiny piece hacked off from the truck takes center stage in Everett's solo exhibition at Edouard Malingue Gallery in Hong Kong.



In a nod to the land art movement of the late 1960s, Everett's video is less a rallying call than pure depiction of the effect a man-made intervention might have on the natural landscape. The milk will eventually disappear, but it has already made its mark on the landscape.



Jeremy Everett
Untitled, 2015
Edouard Malingue Gallery
SOLD



Jeremy Everett
Untitled, 2015
Edouard Malingue Gallery
\$15,000 - 20,000

Near the hefty *Floy* remnant, Everett expresses a delicate tonal abstractionist style by dispersing smoke pigments onto canvases via a pump. A strong sense of materiality runs through the gossamer-like pieces. Faint outlines of crosses hint at the support structures behind the large canvases—ghostly evidence of the art-making process. And the smoke-pigment pumps, are they art in themselves or merely tools along the way?



Jeremy Everett
Untitled (Fountain), 2016
Edouard Malingue Gallery
\$7,000

In *Untitled (Fountain)* (2016), pink-tinted water gurgles inside a plastic bag. Some of the liquid has seeped through the bag during the course of the exhibition, tainting the gallery floor with dots of pink. The puddle looks like a living organism, not unlike the flowing white mass in *Floy*—another instance of liquid freeing itself from its container.

—Christie Lee

"Jeremy Everett: Floy" is on view at Edouard Malingue Gallery, Hong Kong, Feb. 3–Mar. 12.

Follow Edouard Malingue Gallery on Artsy.







Spanning the gallery walls is a selection of 'Untitled' smoke pigment works, the canvases appearing delicately draped in light pink to subtle grey hues. Reflecting Everett's ongoing investigation with painting and its making, these works were created by igniting a pump through which a dispersion of gas permits smoke pigment to adhere to the canvas. Capturing the fabrics' folds and delineating the works' hidden supporting frameworks, the paintings convey a titillating sense of sensitivity and vulnerability, whilst conveying a notion of tonal abstraction.

Moving through the gallery space, the viewers are presented with a cubicle, the height of the existing walls. Entirely composed of smoke pigment works, arranged to form an open box-like structure, one is invited to walk in and be surrounded by the sensitive panels. Centrally positioned, the viewer assumes the station of the pump during the paintings' process of creation. Beyond alluding to their method of existence, the structure also permits for a novel way of experiencing painting. Stacked, they occupy a position between sculpture, installation and architectural construct. Moreover, one's very proximity to works of such delicacy raises a level of consciousness as to our own fragility and sense of space.

Developing upon this notion of the vulnerable is the new double-channel video 'Floy' (2015), presented at the back of the gallery, streaming off the walls and onto the floor. Shown is an industry-size truck that has been dramatically overturned onto an American highway, the gushing milk fatally encircling the toppled vehicle. Purposely filled, driven, pushed and filmed by helicopter, the video stands as dramatic evidence of a monumental, staged yet haphazard, performance. Ultimately, it presents the ambiguously real sighting of an obstruction, whether it be the highway, deliberately closed prior, or the consequently blocked road by a body of steel and its surrounding cream vestiges.

Ultimately, Everett's exhibition investigates the aesthetic parameters of happenstance; how ad hoc interventions, whether in physical space or around the traditions of creation, translate into visually impacting formulations. Such impact though, crucially stems from a subtle reformulation of the ordinary: it is quiet, delicate and measured. Herein then lies Everett's poetic power: a distinct ability for presenting beauty alongside vulnerability without the superfluous addition of dramatic affect.

Jeremy Everett is a highly celebrated emerging artist who has held solo exhibitions in Los Angeles, New York, Paris and Hong Kong, amongst other locations. Everett recently held a residency at Hooper Projects in Los Angeles and upcoming projects include an exhibition at GRANPALAZZO, Rome. Furthermore, Everett's work has been exhibited at the Museum of Contemporary Art, Chicago. Everett's practice has been extensively featured in publications and critical reviews including Phaidon, l'Officiel de l'Art, Muse Magazine, The New York Times, The Smithsonian Magazine, Flash Art, Modern Painters and ArtReview, amongst others.

FLOY

Courtesy of Edouard Malinzeu Gallery