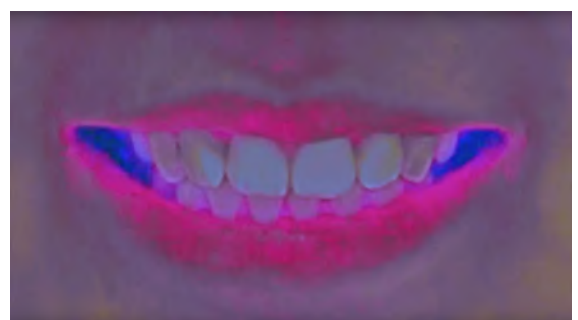


FOR IMMEDIATE RELEASE**“Happily Ever After”****– a summer group exhibition of 10 art graduates in 2017****Featured artists: Chan Ka Kiu Clair, Chan Lok Heng Stacey, Chan Yuen Kiu, Cheng Yin Ngan, Joanie Lam, Leung Mong Sum Joseph, Li San Kit Andy, Lo Lai Lai Natalie, Wong Tsz Chun Tom, Wu Jiaru****11 Jul – 26 Aug 2017**Venue: Blindspot Gallery (15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong)
Opening Hours: Tuesday to Saturday, 10am to 6pm (Sunday and Monday by appointment only); closed on public holidays

Blindspot Gallery is delighted to present “Happily Ever After”, a summer group exhibition featuring works by ten recent graduates of BA and MFA programs of Academy of Visual Arts at Hong Kong Baptist University, The Chinese University of Hong Kong, Hong Kong Art School, and The School of Creative Media at City University of Hong Kong. Showcasing a wide range of materials and approaches, including drawing, painting, mixed media, installation, video and photography, the ensemble presents a variegated approach to art-making that serves as a conclusion mark to the student era and the commencement to a future that is at once uncertain and hopeful. Blindspot Gallery has identified a selection of emerging talents and insightful works, in an attempt to articulate an open vision of self-expression and creativity that will soon be part of the local art community.

The namesake expression is commonly found in fairy tales, when the protagonists live “happily ever after” and the story ends in an abrupt serendipity. Mobilised not without a hearty sense of realism and irony, “Happily Ever After” is a genuine wish for future development, but also a promise that anticipates its own brokenness. The featured artwork shows that the subjective meaning of art is nonetheless embedded in the objective conditions of existence and integration into society.

Some of the artists respond to the anxiety of living and use their artworks as a medium to visualise the complexity of their emotional world. In the work *Self-Control*, Chan Yuen Kiu creates a minimalist panel of repeating horizontal lines using her own hair collected from stress-induced hair loss, enacting a virtuous cycle of healing and actualisation. Chan Lok Heng Stacey’s art practice uses powdered antidepressant and pharmaceuticals as medium, critiquing the system of psychiatry in its pathologising of deviation. Cheng Yin Ngan is a painter who draws on the experiences of observing ships in seascapes, dramatising the inverse desire between the interiority of the boat and the



exteriority of the sea-viewers. Joanie Lam is an obsessive-compulsive who could only find solace in the irrational ritualisation of drawing rectangular forms in algebraically laid grids.

Some artists find that a single medium is not enough in itself, and instead expound on the complementary nature of multimedia installations. In *Modern Love Stories I & II*, Chan Ka Kiu Clair combines videos, voiceover and oil painting, to create a narrative and counter-narrative exploring the future of human relationships. Wong Tsz Tsun Tom mobilises his traditional training in Chinese *gongbi* drawing and combines the practice of video-making to create the melancholic mindscape of an insomniac in a dawning day. Lo Lai Lai Natalie uses mixed media and neon light installation, as well as karaoke video, to calmly convey her social activism about the living environment of Hong Kong.



In Li San Kit Andy's photographic series, the artist expresses how much he misses his overseas friends by developing a fictional narrative through words and photo sequences. Joseph Leung uses photographs of water to allegorize religious and spiritual yearnings, employing the oceanic trope as hermeneutics of poetry

and scriptures. Wu Jiaru uses analog film as an elegy to the suicide of Chinese writer Lao She, by physically printing words and quotes from interviews about Lao's final days onto the soundtrack of the 16mm film.

Interviews are welcome and can be arranged.

About Blindspot Gallery

Set up in 2010, Blindspot Gallery is a Hong Kong-based contemporary art gallery. The gallery began with a primary focus on contemporary photography and image-based art, and has evolved to include diverse media in contemporary art. The gallery represents both emerging and established artists, mainly from Hong Kong and the region but also beyond.

For enquiries and media interviews, please contact Ms. Lesley Kwok at 2517 6238 or by email info@blindspotgallery.com

Image Captions:

Cheng Yin Ngan, *The Flowing Boat*, 2017, Oil on canvas, 200 x 250 cm

Chan Ka Kiu Clair, *Modern Love Story II*, 2017, Dual channel video, 56", Edition of 5 + 2AP.

Li San Kit Andy, *I found your Alfa Romeo*, 2017, Archival inkjet print, wooden frame, 48 x 112 x 3 cm.

(Image courtesy of artists and Blindspot Gallery)

About the Artists

Chan Ka Kiu Clair (b.1995, Canada) received her BA in Fine Arts from the Chinese University of Hong Kong in 2017, and is the recipient of Cheung's Fine Arts Award (2D Mixed Media) in 2015.

Chan Lok Heng Stacey (b.1995, Australia) received her BA in Visual Arts from the Academy of Visual Arts, Hong Kong Baptist University in 2017, and is the recipient of the Academy of Visual Arts (AVA) Award and Vitamin D Award with her work "Normalised".

Chan Yuen Kiu (b.1995, Hong Kong) received her BA in Visual Arts (with Honours) from the Academy of Visual Arts, Hong Kong Baptist University in 2017, and is the winner of the Academy of Visual Arts (AVA) Award.

Cheng Yin Ngan (b.1995, Hong Kong) graduated from the Academy of Visual Arts, Hong Kong Baptist University in 2017, and is awarded the special mention prize at the AVA BA Graduation Exhibition.

Joanie Lam (b.1991, Hong Kong) graduated from the Hong Kong Art School and RMIT with a BA in 2017, and is pursuing an MA (Printing) at the Royal College of Art in the UK.

Leung Mong Sum Joseph (b.1995, Hong Kong) received his BA from the School of Creative Media, City University of Hong Kong in 2017, having been on an exchange program at the College of Visual and Performing Art, Syracuse University, New York, USA. Leung will pursue an MFA at the Chinese University of Hong Kong in the Autumn of 2017. Leung is the winner of the Julian Lee Asia One Photographic Awards in 2017.

Li San Kit Andy (b.1994, Hong Kong) will graduate from a joint degree programme with a BA in Creative Media from the School of Creative Media, City University of Hong Kong and a BA in Digital Media from Leuphana University of Lüneburg, Germany, in 2017.

Lo Lai Lai Natalie (b.1983, Hong Kong) graduated from the Chinese University of Hong Kong with a BA in Fine Arts in 2006, and obtained a MFA from the Chinese University of Hong Kong in 2017. Lai's solo exhibitions include "Slow-So TV – Ann Eilathan's Gaze" (Floating Projects, Hong Kong, 2016) and "Souvenir and Gift" (Observation Society, Guangzhou, China, 2014). Group collaborations in which Lai has contributed include "The HK FARMer's Almanac" (Spring Workshop, Hong Kong, 2015).

Wong Tsz Chun Tom (b.1995, Hong Kong) graduated from the Fine Arts Department at the Chinese University of Hong Kong. Wong is the winner of the Vitamin D Award in 2017 and the Wucius Wong New Ink Art Award in 2016.

Wu Jiaru (b.1991, Guangdong, China) obtained her BA in Fine Arts and English Language from Tsinghua University in 2014, and an MFA degree from the School of Creative Media at the City University of Hong Kong in 2017. Group exhibitions Wu has participated in include "Other Sides of Evidence" (Osage, Hong Kong, 2017) and "UTOPIA" (Ullens Centre for Contemporary Art, Beijing, China, 2016). Wu's work is collected by OCAT Shenzhen in China.

All artists currently live and work in Hong Kong.