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Blindspot Gallery participates in PARIS PHOTO 2017 featuring works by Jiang Pengyi, Jiang Zhi, Mo Yi and Ren Hang in Galleries sector, and Hao Jingban in Films-Vidéos d'Artistes sector

Date: 9-12 November 2017

Venue: Booth B34, Grand Palais, Paris, France



Blindspot Gallery is delighted to participate in “Paris Photo 2017”, presenting the works of four Chinese artists: Jiang Zhi, Jiang Pengyi, Mo Yi and Ren Hang, as well as the artist film of Hao Jingban.

The late Ren Hang (1987-2017) used staged photography to depict scenes of spontaneity and surrealism, where the naked subjects, mostly the artist’s friends, model in sexually explicit and sculptural poses. In collaboration with the Estate, we will be offering prints made under the direct supervision of the artist during his lifetime, which were also exhibited in the gallery.

Among the most important conceptual Chinese photography artists since the late 1980s, Mo Yi (b.1958) is a Tibetan-born artist who acutely observes and rebels against the patterns of urban life, history and cultural change in his homeland. The sprawling photo installation, titled *5.16 Notice*, consists of 52 found images of the Cultural Revolution. Each photo represents one year’s passing, starting from 1966, the year when the Communist Party of China issued the 5.16 Notice and marked the official beginning of the Cultural Revolution. Centred in each image is the year number, painted in red acrylic, while scattered around the periphery the artist scribbles “5.16” as a painstaking reminder of the subject. As a performative gesture on a living and open work, the artist will create and paint a new image every year until the Party apologises for her role in initiating and inciting the turmoil that gripped the country for a decade. Another work by Mo, *RED*, is a collection of 193 C-prints and digital C-prints on archival paper, contained in an acrylic box designed by the artist. The C-prints are selected from 5 major series on the theme of “red” (1997-2007), including *The Scenery in Red* (1997), *Red Telegraph Pole* (1997), *Red Flash - I am a Dog* (2003), *Takako’s Red Dress - Walking Across Beijing* (2004) and *Lorient with Red Flashlight - About the German Base and Spanish Fortress There* (2007). On the other hand, the digital C-prints are selected from the artist’s extensive image archive of historical incidents and daily sceneries related to “red” starting from the 1980s, through which the artist reflects on the Chinese’s cultural conditioning, symbolic meaning and historical usage of the colour “red”. With a background of ardent socio-political conviction, the artist uses this ubiquitous colour to perform his relationality to Chinese society and history.



One of China’s most diverse artists of his generation, Jiang Zhi’s (b. 1971) far-ranging artistic practice covers photography, painting, video, installation and sculpture. His iconic *Love Letters* series was created after the artist’s wife’s sudden death in



2010. Jiang doused the orchids (his late wife's name was also 蘭 *lán*, orchid) with alcohol, set them ablaze, and captured the split second when petals and flame coexisted in an elegant equanimity. The artist has staged a visceral way to mourn, to imagine suffering, and to create an atemporal moment suspended between destruction and rebirth, agony and sweet melancholy.

Jiang Pengyi's (b. 1978) *Dissolution* series is part of the artist's most recent body of works, inspired by Georges Bataille's *L'Erotisme*, to explore the relationship between human sexuality and existentialism. Jiang Pengyi directly intervened in found images through an emulsion lift of the instant film material. By separating the image-bearing emulsion from its original setting, Jiang gives a sculptural body to the once flat images, creating photographic objects that are unique, blurring the line between photography and sculptures.



Featured in the Films-Vidéos d'Artistes sector will be Hao Jingban's (b.1985) *Off Takes* (2016), from her critically acclaimed Beijing Ballroom Project. Hao traces the present dance halls in Beijing to the two waves of ballroom dancing in the early 1950s and post-Cultural Revolution late 1970s. The final work in this series, *Off Takes*, originates from the discarded footages from the other works. Through the reorganisation and reactivation of these once deselected fragments, Hao meditates on the semiotic and affective relations between image and message. The screening, titled "Performances", will take place at 4 pm on 10 November, Friday, in the MK2 Grand Palais cinema.

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:

Ren Hang, *Untitled 48*, 2012, C-print, 67 x 100 cm, Posthumous edition of 10

Mo Yi, *5.16 Notice*, 2017, Acrylic on digital C-print, nails, set of 52 prints, Installation size: 216 x 324 cm, 36 x 36 cm each print, Edition of 1 + AP

Jiang Zhi, *Love Letters No.17*, 2014, Archival inkjet print, 106 x 80 cm, Edition of 6 + 2AP

Jiang Pengyi, *Dissolution No.17*, 2017, Instant film, acid free cardboard, steel pin, 27.5 x 21.5 cm

(Image courtesy of artists and Blindspot Gallery)