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FOR IMMEDIATE RELEASE

**Blindspot Gallery will participate in GALLERIES at Art | Basel Hong Kong 2018
Featuring Chen Wei, Hao Jingban, Jiang Pengyi, Jiang Zhi, Nadav Kander, Sarah Lai and Leung Chi Wo**

Date: 29 - 31 March 2018

Venue: GALLERIES booth 1B33, Hall 1, Hong Kong Convention and Exhibition Centre

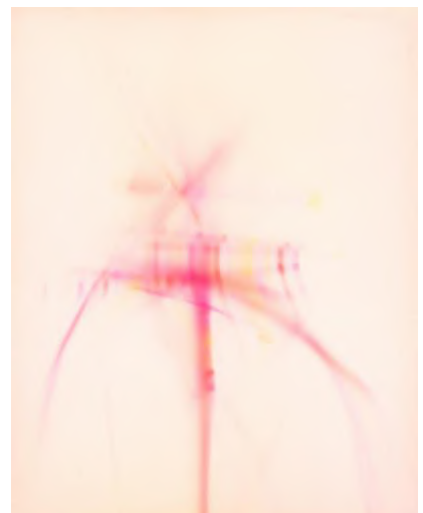


Blindspot Gallery is delighted to announce our participation in Art|Basel Hong Kong this year at the Hong Kong Convention and Exhibition Centre on 29-31 March 2018 with the works by Chen Wei, Hao Jingban, Jiang Pengyi, Jiang Zhi, Nadav Kander, Sarah Lai and Leung Chi Wo.

Chen Wei's newly made LED sculpture and photography originate from his dance / club series, where he re-stages fictional scenes of artificial enjoyment in nightclubs and parties. The moving lights and mesmerising colours expose the psychological characters of contemporary China—the collective yearning for human connection and the disillusionment of consumerist desires.

The video work by Hao Jingban, *Little Dance*, comes from her acclaimed *Beijing Ballroom Project*, a five-year project where the artist traces the spatial, material and aesthetic histories of dancehalls in Beijing to the two waves of ballroom dancing in the early 1950s and the late 1970s after the Cultural Revolution. In *Little Dance*, Hao used slow long shots, to generate a feeling of mixed eras with the interior of a constructed space depicting the moment when women dress themselves up, step out of their private spaces and walk into the ballroom.

Jiang Pengyi continues his exploration of cameraless analogue photography in the newly made works of his ongoing series, which include the large-scale abstract colour panels from *In Some Time* and the sculpturesque emulsion lifts from *Dissolution*.



Jiang Zhi's paintings from *The world is yours, as well as ours* series is an experimentation with the potentiality of mediums and forms, combining digital imaging, silkscreening and oil painting. The resultant visual output strikes an analogy between the programmatic techné of the digital machine and the analog technique of human perception. Concurrent to Art|Basel Hong Kong, Jiang Zhi's solo exhibition at Blindspot Gallery, "Going and Coming", will showcase the latest painting series of *Going-and-coming* and photography series of *Fade*.



After his Prix-Pictet-winning series, *Yangtze – The Long River*, which photographs the longest river in China, Nadav Kander's newest work series *Dark Line – The Thames Estuary* is a three-year photographic series of the Thames, the longest river in the UK. Following the different temporality and topography of the Thames estuary, the artist captures the moving textures of sea-faring waters, low-lying lands and their liminal intersection, which contain traces of human activities and history of the people. The landscape conveys a resonant exterior matched in intensity by a rich inner world, rethinking the human condition of home and belonging, cyclicity and life. The vertical format of the work puts the horizon right in the gaze of the viewer, which becomes a line inviting viewers to step into this connective space.

Sarah Lai's paintings aim to recreate the projected aesthetics of femininity and the accompanying hopes and desires of a particular bygone era, which are inspired by the advertisement and product packaging of women's stocking and hair shampoo from the Hong Kong of 1980-1990s.

Leung Chi Wo's photographic installation series, *Extremely Recalcitrant*, comes from his recent research project into the 1967 riots in Hong Kong. This is a two-part mirror portrait of a vintage photograph about events and people related to 1967 in Hong Kong. Etched onto the surface of the acrylic is the phrase "Extremely Recalcitrant", referring to a comment by the magistrate who admonished in court the leftist-sympathising students during the 1967 riots.

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

Image captions:

Chen Wei, *Fragments*, 2013, Archival inkjet print, 64 x 80 cm, Edition of 5 + AP

Jiang Pengyi, *In Some Time No.7*, 2017, Archival inkjet print, 178.6 x 140 cm, Edition of 3 + 2AP

Nadav Kander, *Water VI, (Hadleigh Ray towards Yantlet Creek and The Hoo)*, 2015, Archival Inkjet Print, 180 x 81 cm, Edition of 5 + 2AP

(Image courtesy of artists and Blindspot Gallery)

About the Artists

Chen Wei (b. 1980, Zhejiang, China) graduated from Zhejiang University of Media and Communications in 2002. Chen Wei constructs personal narratives using found objects, fabricated props and staged scenes, all of which are meticulously constructed and assembled inside his studio. Chen's recent solo exhibitions include "Chen Wei: The Club" (Centre for Contemporary Photography, Melbourne, Australia, 2017), and "Chen Wei: In the Waves" (K11 art museum, Shanghai, 2015).

Hao Jingban (b. 1985, Shanxi, China) completed a BA in Media and Communication from Goldsmiths College in 2007, and a MA in Film Studies from University of London in 2010. Hao has recently gained recognition for her *Beijing Ballroom Project* (2012-2016). She has had solo and group exhibitions at Centre Pompidou in Paris (2017), UCCA (2016) and Taikang Space (2016) in Beijing, and the 11th Shanghai Biennale (2016). In 2017, Hao won the Young Artist of the Year award at the 11th Award of Art China.

Jiang Pengyi (b.1977, Yuangjiang, Hunan, China) graduated from the Beijing Institute of Art and Design in 1999 and the China Academy of Art, Hangzhou in 2014. Jiang is an artist who constantly innovates with the infinitely generative potentialities of the photographic medium. His recent artistic evolution has taken him from digital photography to the experimentation with the materiality of photographic film with the use of cameraless analog technique and traditional darkroom processes. Jiang was awarded the Aletti ArtVerona Prize for Photography in 2011, the Jury Grand Prize from the Société Générale Chinese Art Awards in 2010 and the Tierney Fellowship Award from the First Annual Three Shadows Photography Award in 2009.

Jiang Zhi (b. 1971 in Yuanjiang, Hunan, China), Jiang Zhi graduated from China Academy of Art in 1995. Jiang works with a wide range of media, including photography, painting, video, and installation. Writing and poetry have also been an important part of his artistic output. Consistently engaging with contemporary social and cultural issues, Jiang consciously positions himself at the intersection of poetics and sociology. Jiang Zhi has had two major solo retrospectives at OCAT Shenzhen (2016) and Times Museum in Guangzhou (2012)

Nadav Kander (b.1961, Israel) moved to Johannesburg, South Africa, when he was three. He began photographing at an early age and moved to London in 1982. In 2009, he was awarded the Prix Pictet for *Yangtze, The Long River* series. His work has been exhibited at major institutions and museums, including the Museum of Contemporary Photography in Chicago, USA (2015), Barbican Centre (2014) and National Portrait Gallery in London, UK (2012), in addition to a solo exhibition at Palais de Tokyo in Paris, France (2005).

Sarah Lai (b. 1983, Hong Kong) obtained her BA in Fine Arts in 2007 and MFA in 2016, both from the Chinese University of Hong Kong. Lai's paintings depict objects from daily states and different eras, represented by her signature pale palette and a particular stillness imbued with material memories. Lai has held solo exhibitions that include "In Stasis" (Para Site, Art Basel Hong Kong, Hong Kong, 2015) and participated in group exhibitions such as "From Ocean to Horizon" (Center for Chinese Contemporary Art, Manchester, UK, 2017) and "The 2nd CAFAM Future Exhibition" (CAFA Art Museum, Beijing, China, 2015).

Leung Chi Wo (b. 1968, Hong Kong) studied culture of photography at Centro di Ricerca e Archiviazione della Fotografia in Italy in 1991 and obtained a Master of Fine Arts from the Chinese University of Hong Kong in 1997. Using photography, texts, found objects, performance and installation, Leung Chi Wo combines historical exploration with conceptual inquiry, to reinforce our doubts about memory, power system and the ambivalence of history. In addition to exhibitions at major international museums and institutions, his collaboration with Sara Wong represented Hong Kong for its first-time participation in Venice Biennale in 2001.

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.