

**FOR IMMEDIATE RELEASE**

**Ching Chin Wai: “Liquefied Sunshine” | South Ho Siu Nam: “Force Majeure”**

**10 September – 2 November 2019**

**Artist Tour: 7 September 2019, Saturday, 3 – 4pm**

**Opening Reception: 7 September 2019, Saturday, 4 – 6pm**

**Artists will be present.**

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

“Liquefied Sunshine | Force Majeure” is a dual solo exhibition by Hong Kong artists, Luke Ching Chin Wai and South Ho Siu Nam. As an annual recurrence that always returns to the city, typhoon is an integral part of our shared memories and a formative force in our collective psyche. Ching and Ho construct a comparative study of past and recent typhoons that hit the city, and reflect on the coincidence of natural catastrophes and socio-political failures in the current moment. Presenting works made in 2014 and 2018, the two socially engaged artists metaphorically reacted to and foreshadowed the two major civil uprisings in their hometown.



In “Liquefied Sunshine”, Luke Ching Chin Wai visualises natural and artificial weather phenomena in Hong Kong and Taiwan, emphasising the correlating realities between the two regions, where major forces, be they meteorological or political, happen in different temporal successions. Through unexpected interventions, such as defaced postcards and artificial rain brought by water trucks, Ching traces a thoughtful pathway to expose our faulty imagination of ideal civic institutions and cityscapes.

*Liquefied Sunshine* (2014-15) is at once an addition and a subtraction. For what the artist creates in the rainy day, he destroys in the original sunlit landscape. The diagonal strokes could be an abstract representation of rainfall, but they seem more like dashes that cross off mistakes and errors. The typhoon and thunderstorms that ruthlessly hit Hong Kong are no doubt a form of destruction. Injecting torrential rainfall into the bright sunny landmarks of Hong Kong, Ching reveals the many conflicts and destruction in our society. We do not live in bright sunny days.



In the solo exhibition “Force Majeure”, South Ho Siu Nam showcases his most recent photographic series, *Whiteness of Trees* (2018). The series follows his movement in the aftermath of Super Typhoon Mangkhut (2018), the strongest tropical cyclone to make landfall in Hong Kong since 1980s. In addition to widespread flooding and riotous destruction, tens of thousands of trees were uprooted and mutilated, their mangled trunks and branches blocking roads and passageways. Ho traversed the transformed city, capturing the fresh wounds on these violently traumatised bodies, against the backdrop of an unmovable concrete metropolis eager to go back to normal. The artist reveals the fragility and resilience of the individual in face of unspeakable violence.

*Force Majeure* is a common contract clause that frees both parties from liability in case of unforeseeable circumstances, such as war, natural disasters, and *act of God*. The artist extends this legal concept by asking, what about the social contract? What are the superior forces in our public and private life that warrant nullification and renegotiation? The artist thus channels the psychological definition of *force majeure*, as irresistible compulsion, in creating *Whiteness of Trees* (2018). This is his first major body of work since the umbrella movement-documenting *Umbrella Salad* (2014). Compelled by the fissure in the society he lives in, Ho reflects on the possibility of resistance and the futility of acquiescence.

#### **About Luke Ching Chin Wai** (b. 1972, Hong Kong)

Luke Ching Chin Wai earned his MA in Fine Arts in The Chinese University of Hong Kong. As one of the most active conceptual artists in Hong Kong, Ching twists the roles of artist and observer within and beyond the city. He breeds a discursive system with a good mix of humour, responding to and interrogating the cultural and political collisions occurring in Hong Kong.

Ching has participated in exhibitions and residencies worldwide, including Gwangju Biennale (2018); Tai Kwun (2018); Blackburn Museum & Art Gallery (2008) and Fukuoka Asian Art Museum Residence Program (2006); P.S.1 Contemporary Arts Centre (2000). In 2016, he was awarded the Artist of the Year (Visual Art) award by the Hong Kong Arts Development Council. His “Undercover Worker” project is recently shortlisted for the Visible Award 2019. Ching currently lives and works in Hong Kong.

#### **About South Ho Siu Nam** (b. 1984, Hong Kong)

South Ho Siu Nam graduated from the Hong Kong Polytechnic University in 2006. Ho’s artistic practice began with photography and has since evolved to the inclusion of performance, drawing and mixed media installations. His works encompass the wonders and helplessness of living, the spirituality of existence, as well as the socio-political awareness of Hong Kong.

Ho participated in group exhibitions in various international institutions, including the Ullens Center for Contemporary Art (2018), National Museum of Modern and Contemporary Art, Seoul (2018), LOOK/17 Liverpool International Photography Festival (2017); Asia Society (2017); the CHINA 8 project at Museum Folkwang (2015); and Kiyosato Museum of Photographic Arts (2014). In 2009, he was awarded the Hong Kong Contemporary Art Biennial Awards. His work is collected by the Burger Collection, M+, Hong Kong Heritage Museum, Legislative Council of Hong Kong, Kiyosato Museum of Photographic Arts and San Francisco Museum of Modern Art. Publications by the artist include *Every Daily* (2013), *good day good night* (2015), and *Space and Energy* (commissioned by Tai Kwun, 2017). Ho currently lives and works in Hong Kong. In 2013, he co-founded 100 ft. PARK, a non-commercial art space dedicated to providing an open platform for exhibiting and sharing art.

#### **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. May Wong at 2517 6238 or by email [info@blindspotgallery.com](mailto:info@blindspotgallery.com)

Image captions:

Luke Ching Chin Wai, *Weather Report: Liquefied Sunshine* (documentation), 2014-2015, dual-channel video, 3’40”

South Ho Siu Nam, *Whiteness of Trees I*, 2018, Archival inkjet print, 100 x 116 cm (edition of 3), 43.5 x 50.8 cm (edition of 5)

(Image courtesy of artist and Blindspot Gallery)