

FOR IMMEDIATE RELEASE

“Holy Mosses”

Featured artists: Leelee Chan, Pixy Liao, Victoria Sin, So Wing Po, Angela Su, WangShui, Wong Wai Yin, Zhang Ruyi

Curator: Nick Yu

19 November 2019 – 11 January 2020

Opening Reception: 16 November 2019, Saturday, 4 – 6:30 pm

Artists will be present.

“The Lens”, a performance by Victoria Sin, will take place at 5 - 5:15 pm.

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 “Holy Mosses”, a group exhibition of eight artists who identify as female or gender non-binary. Encompassing a mix of practices and media, the exhibition asks a pivotal question: how do we give expression to a world where all genders thrive in freedom? Resisting essentialist narratives, and cultural and biological determinism, this ensemble of artworks explores the non-binary fluidity of gender, its expression across the amorphous expanse of organic nature, and its ensuing mythological imagination and daydreaming across cultures and peoples.

There are two ways to imagine a trans-gender world. One way is to arrive at a post-human planet queered by future technologies. Another way is to rewrite our ancient herstory, revisiting the pre-human world in its biological diversity and exuberant myths. Both routes are full of vivacious images, sensuous textures and roaming horizons stretching beyond our current knowledge.

Let’s start from one of the beginnings. Plants wear their reproductive organs prominently as flowers, who display their male and female sexual organs concomitantly. All genders coexist and transpose in the same being, neither scorning nor dominating the other. Their femininity and masculinity coproduce and collaborate seamlessly, ever since time immemorial.

Tracing the primordial and hard-to-categorize organism, **So Wing Po** creates an installation that articulates the cellular view of underwater algae, visualizing the ancient genetics that influences observable sexual characteristics. **Leelee Chan** erects towering sculptures made with industrial materials, resembling giant caterpillars capable of colorful evolution, transformation and metamorphosis. **Zhang Ruyi** makes cement sculptures of various succulents and cacti, whose seductive flowers are often the only



green growing in the arid desert. Although showing just a fraction in the diversity of the botanical and zoological world, they present a rainbow of gender differences and adaptability to the environment.



The fruits of their labour have magical qualities, containing erotic hormones and aphrodisiac juices, transmitting intersexual prowess to their consumers. Using hair embroidery, **Angela Su** narrates a series of medieval French poetry that individually praises and fetishizes females' body organs. **Pixy Liao** poses with her boyfriend in a series of photographic self-portraits, staging an intimate relationship where gender roles are playful, fungible and



negotiable. **Wong Wai Yin** satirizes gender stereotypes in *He She It* and the nativity scene, and rethinks the age-old fallacies imbued in the gendered pronouns of the Anglophonic Christendom.



Beneath the History and Science of men is the multiplicity of mythologies, alive with androgynous demigods and cross-gender reveries. In a lyrically confessional video essay, **WangShui** relays the edicts of *feng shui* and creatures in *The Classic of Mountains and Seas*, as their drone camera flies through the orifices in Hong Kong's residential buildings. **Victoria Sin** performs in drag as they embody hyper-feminized characters, questioning processes of looking and desiring, identifying and objectifying, speculating and marginalizing.

Interviews with artists 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.

About the Curator

Nick Yu manages and plans exhibitions at Blindspot Gallery, as well as other special projects. He previously held the position of research and curatorial fellow at Slought Foundation, Philadelphia. In addition, he is also an art writer and a curator. He contributes regularly to Art Asia Pacific and has recently curated an exhibition titled "Bad Bodies" at Eaton, Hong Kong.

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

Image Captions:

Victoria Sin, *Fun Bag*, 2015, Inflated balloons, carrier bag, coat hanger, 32 x 43 x 23 cm, Edition of 3

Zhang Ruyi, *Individual Plant-13*, 2018, Concrete, pigment, ceramic tiles, wood panel, metal, 48.5 x 30 x 20 cm

Pixy Liao, *Start your day with a good breakfast together*, 2009, C-print, 150 x 200 cm, Edition of 1

Wong Wai Yin, *No One to Talk to*, 2019, Acrylic and watercolor on paper, 92.9 x 62.5 cm

WangShui, *From Its Mouth Came a River of High-End Residential Appliances*, 2017-2018, HD single-channel video, 13'00" (on loop), Edition of 3+2AP (Image courtesy of artists and Blindspot Gallery)