

“Play and Loop II”

Curated by Nick Yu

Featured artists: Sophia Al-Maria, Patty Chang, Luke Ching Chin Wai, Hao Jingban, Isaac Julien, Jiang Zhi, Lai Lon Hin, Leung Chi Wo, Nira Pereg, Shen Xin, Victoria Sin, Angela Su, Pilvi Takala, Eason Tsang Ka Wai, Wang Bing, Wong Kit Yi, Ming Wong, Wong Wai Yin

30 June – 22 August 2020

Venue: Blindspot Gallery (15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong)
Opening Hours: Tuesday to Saturday, 10:30 am to 6:30 pm (Sunday and Monday by appointment only); closed on public holidays

WEEK 3: Daily Phobia | Patty Chang, Nira Pereg

The human psyche abides by the law of fear. Fear is a bodily function, very much like hunger or sexual arousal. It is engrained deeply into our reptilian brain through ancient evolutionary biology, directing creatures from potentially harmful encounters. For our ancestors, being fearful means survival, being fearless meant death. Nowadays, humanity has endured countless talk therapy sessions and mindfulness apps to alleviate debilitating anxieties and dysfunctional phobias. However, on a structural level, society continues to rule our beings through fear – the fear of rejection and loneliness regulates normative social relations, the fear of death and the unknown regiments our spiritual and religious practices, the fear of punishment underlies our adherence to laws old and new, be they unreasonable or brutal. Week 3 of Play and Loop II, themed “Daily Phobia”, features Patty Chang’s *Milk Debt Hong Kong 8 Jun 2019* (2019), and Nira Pereg’s *67 bows* (2006) and *and Melancholy* (2009), to enumerate the many fears which become the new normal.



Patty Chang’s *Milk Debt Hong Kong 8 Jun 2019* is a video documenting a public performance in Tai Kwun, Hong Kong. The artist collected lists of fears from different individuals in the local community, which are turned into a script and read by a performer who is pumping her breast milk. These fears take many forms and levels, ranging from relational insecurities and private terrors, to systemic oppression and collective trauma. The work is a psychoanalytic exercise in vocalizing the fear we share, yet do not recognize or discuss every day, that which is

universal and bound us all in a cycle of inevitable suffering. An essential Chinese Buddhist concept underlies *Milk Debt*, a dualism that governs filial relationality and reciprocity. On one hand, one is forever indebted to one’s mother for being fed her breast milk, and on the other hand, motherhood is a repayment for debt from unresolved karma in the past. Perhaps the greatest fear is the fear of entanglement, of an irrevocable and ever deepening kinship with a chaotic world.

Unlike Chang’s stream-of-consciousness invocation of endless human fears, the two selected works of Nira Pereg’s create repetitive moments of neurosis and phobias seemingly devoid of human presence. *67 bows* captures a scene of flamingos wintering indoor, where the artist manipulated the movements of the animals with games and overlaid a provocative soundtrack imitating gunshots. The resultant illusion is one where the herd of flamingos collectively anticipates and reacts to an imagined threat, such as the sound of a gun loading, even though shots have not been fired. *and Melancholy* depicts a first-person perspective of someone repeatedly jumping off buildings in Tel-Aviv, autobiographical places where the artist has lived. Acrophobia, basophobia and vertigo, these fears are valid



because we all must fall to the law of gravity. Like the Nietzschean acrobat or the Kierkegaardian believer, to overcome is to take a leap of faith.

“Therefore, my dear friends, as you have always obeyed ...
continue to work out your salvation with fear and trembling,”
Philippians 2:12

About Play and Loop II

“Play and Loop II” is the second iteration of an eight-week screening programme at Blindspot Gallery, featuring works by 18 regional and international artists. Each week, video works by two artists will be featured and played continuously on loop during the opening hours of the gallery. The selected works congeal into weekly themes pertinent to our current state of affairs and being. Sedimenting, speculating and fantasizing, these weekly artwork pairings become navigation points between an unruly past and an uncharted future.

Screening Schedule:

Week 1 27.6 – 4.7	Heavy Hands	Pilvi Takala Leung Chi Wo	<i>The Stroker</i> (2018) <i>Sign</i> (2008)	15'16" 13'00"
Week 2 7 – 11.7	Still Dancing	Ming Wong Hao Jingban	<i>Next Year L'Année Prochaine 明年</i> (2016) <i>An Afternoon Ball</i> (2013)	17'40" 24'21"
Week 3 14 – 18.7	Daily Phobia	Patty Chang Nira Pereg	<i>Milk Debt Hong Kong, Jun 8, 2019</i> (2019) <i>67 Bows</i> (2006) <i>and Melancholy</i> (2009)	13'11" 5'51" 3'02"
Week 4 21 – 25.7	Going Away	Patty Chang Wong Kit Yi	<i>Shangri-La</i> (2005) <i>A River in A Freezer</i> (2017)	40'00" 25'25"
Week 5 28.7 – 1.8	Exile	Wang Bing Shen Xin	<i>Traces</i> (2014) <i>Strongholds</i> (2016)	29'00" 71'00"
Week 6 4 – 8.8	Chase	Isaac Julien Jiang Zhi	<i>Baltimore</i> (2003) <i>In the Woods</i> (2018)	11'56" 22'31"
Week 7 11 – 15.8	Stellar Contagion	Angela Su Sophia Al-Maria + Victoria Sin	<i>Cosmic Call</i> (2019) <i>BCE</i> (2019)	12'43" 9'43"
Week 8 18 – 22.8	Progress	Wang Bing Jiang Zhi	<i>Crude Oil</i> (2009) <i>The Nail</i> (2007)	14 hrs 85'15"
Also on view		Luke Ching Chin Wai Lai Lon Hin Eason Tsang Ka Wai Wong Wai Yin	<i>Screensaver: Sunsets</i> (2014) <i>Black Dream</i> (2019) <i>Music Box</i> (2018) <i>Housework No.3</i> (2016) <i>Clearing ten thorns</i> (2016)	39'07" 6'22" 8'16" 11'34" 1'33"

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

Image Caption:

Patty Chang, *Milk Debt Hong Kong, Jun 8, 2019*, 2019, single channel video, 13'11" (Image courtesy of artist and Blindspot Gallery)

Nira Pereg, *and Melancholy*, 2009, Single channel video with sound, 3'02" (Image courtesy of artist, Blindspot Gallery, and Braverman Gallery)