

## “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 2: Still Dancing | Hao Jingban, Ming Wong

Week 2 of Play and Loop is titled Still Dancing, and features Ming Wong’s *Next Year | L’Année Porchaine | 明年* (2016) and Hao Jingban’s *An Afternoon Ball* (2013). The title is taken from a famous quip by Deng Xiaoping in 1987, who promised that life in post-handover Hong Kong would remain the same, that “horses keep racing, people keep dancing”. Thirty-three years after Deng’s famous speech, horse races still happen despite the coronavirus, and parties still rage on every night. What has changed? “Still Dancing” expounds on immemorial and culturally embedded body movements, amidst a time of civic upheaval and global instability. Still moving and not missing a beat, our bodies are fiercely regimented and harmonized as ideologized subjects and subconscious agents.

In *Next Year | L’Année Porchaine | 明年*, Ming Wong takes his iconically irreverent and genderbending personas to intervene in Alain Resnais’s classic French New Wave film *Last Year in Marienbad* (*L’Année dernière à Marienbad*, 1961). Wong superimposes fragments of footages shot in the French concession in Shanghai with ballroom dancing and conversational scenes from the original film. The original dialogue, describing events that happened ‘last year’, is overlaid with the artist’s voice foretelling the same events ‘next year’, as though the protagonist has time-travelled back from the future. Perverse time-sickness, topographical agnosia and complicit forgetfulness underly the restless shifts in multiple temporalities and geographies.



In contradistinction to the hybrid topologies and historical dissonance in Wong’s film, Hao Jingban’s *An Afternoon Ball* is a detached and objective documentation of a single scene in a ballroom in contemporary Beijing. In her acclaimed *Beijing Ballroom Project* (2012-2016), Hao traces the present ballrooms in Beijing to two waves of ballroom dancing in the 1950s and the post-Cultural-Revolution era in late 1970s. Whilst representing a regular and rather mundane afternoon ball, the artist attempts to present the abstract space formed by the dancers in the ballroom, their spatial relationships,

the directions of their lines of sight, eye contact, as well as the psychological relationship amongst them. In the weaving of individual and collective portraits, in what shapes will the memories and history manifest themselves? Music of which era are they dancing to?

" When the music changes, so does the dance."  
- Hausa proverb

## 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	<b>Heavy Hands</b>	<b>Pilvi Takala</b> <b>Leung Chi Wo</b>	<i>The Stroker</i> (2018) <i>Sign</i> (2008)	15'16" 13'00"
Week 2 7 – 11.7	<b>Still Dancing</b>	<b>Ming Wong</b> <b>Hao Jingban</b>	<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	<b>Daily Phobia</b>	<b>Patty Chang</b> <b>Nira Pereg</b>	<i>Milk Debt Hong Kong, Jun 8, 2019</i> (2019) <i>67 Bows</i> (2006) <i>and Melancholy</i> (2009)	13'11" 8'35" 5'51"
Week 4 21 – 25.7	<b>Going Away</b>	<b>Patty Chang</b> <b>Wong Kit Yi</b>	<i>Shangri-La</i> (2005) <i>A River in A Freezer</i> (2017)	40'00" 25'25"
Week 5 28.7 – 1.8	<b>Exile</b>	<b>Wang Bing</b> <b>Shen Xin</b>	<i>Traces</i> (2014) <i>Strongholds</i> (2016)	29'00" 71'00"
Week 6 4 – 8.8	<b>Chase</b>	<b>Isaac Julien</b> <b>Jiang Zhi</b>	<i>Baltimore</i> (2003) <i>In the Woods</i> (2018)	11'56" 22'31"
Week 7 11 – 15.8	<b>Stellar</b> <b>Contagion</b>	<b>Angela Su</b> <b>Sophia Al-Maria +</b> <b>Victoria Sin</b>	<i>Cosmic Call</i> (2019) <i>BCE</i> (2019)	12'43" 9'43"
Week 8 18 – 22.8	<b>Progress</b>	<b>Wang Bing</b> <b>Jiang Zhi</b>	<i>Crude Oil</i> (2009) <i>The Nail</i> (2007)	14 hrs 85'15"
Also on view		<b>Luke Ching Chin Wai</b> <b>Lai Lon Hin</b> <b>Eason Tsang Ka Wai</b> <b>Wong Wai Yin</b>	<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](mailto:info@blindspotgallery.com)

Image Caption:

**Ming Wong, *Next Year | L'Année Prochaine | 明年***, 2016, HD single channel video (Black & white, with surround sound), 17'40" (Image courtesy of artist, Blindspot Gallery and Vitamin Creative Space)

**Hao Jingban, *An Afternoon Ball***, 2013, HD Single channel video with sound, 25'21" (Image courtesy of artist and Blindspot Gallery)