

“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 5: Exile | Wang Bing, Shen Xin**

Exile is the fate of dissent, odyssey of the polemicist, and predicament of the marginalized. Whether voluntary or forced, the exiled is a stranger in a strange land, escaping from the catastrophe and domination of (non-)foreign power in the homeland, and subjugated again by foreign power in a newly adopted foreign state. It is no surprise that the Judaic narrative of exile, exodus and redemption has provided a poignant and centuries-long testimony for other diaspora, liberation and independence movements. Analogously, the wretched longing, and the scattering and separateness of psyches, form the core struggle in the Buddha's self-exile from the world, return to the middle path, and crowning enlightenment. Week 5, titled “Exile”, features Wang Bing's *Traces* (2014) and Shen Xin's *Strongholds* (2016), and investigates the multitude of political and spiritual exiles we find ourselves in.



As a virtuoso documentarian creating multi-hour-long films, Wang Bing industriously focuses his lens on the remotely situated and systemically marginalized peoples. *Traces* departs from the long-form documentaries of Wang's, and manifests a black-and-white world of desolation, abandonment, and drear, without a human soul, save for the witness by the artist's camera and footsteps. While preparing his film *The Ditch* (Jiabiangou, 2010), Wang travelled to the Gobi Desert, to the exact same places where the communist party set up the infamous re-education camps in 1957-1960, during the famine years. In this site, more than three-thousand people lived, starved to death, and even resorted to cannibalism. Scorched earth, hostile soil, ossified bones, and slandered ghosts, one cannot imagine a worse place to be in exile.

Unlike the inhospitable Chinese desert, Shen Xin's *Strongholds* presents a lush sanctuary in Eskdalemuir, Scotland, where minds and bodies can roam, wander, and try to be free. The film follows a Dutch couple's visit to Kagyu Samye Ling Monastery, the oldest and once largest Tibetan Buddhism Temple in Europe. Staying with a local Buddhist, the couple explores the surrounding nature, shop and cafe near the temple. They interview the abbot, Lama Yeshe Rinpoche, about sufferings concerning their lived experiences, and give a dance performance in the temple courtyard. Despite the strive towards enlightenment and compassion, the soul remains a stranger in a strange material world, and these internal struggles are materialized in texts taken from a Dharma website, running through the meandering images like a stream of consciousness.



I am running
out of a country

toward a rusted horizon, running
to run out of.

- *In Newport I Watch My Father Lay His Cheek To A Beached Dolphin's Wet Back*
By Ocean Vuong

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 the 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:

Wang Bing, *Traces*, 2014, single channel video, 35mm film transferred to digital, black and white, sound, 29'00" (Image courtesy of artist, Magician Space and Blindspot Gallery)

Shen Xin, *Strongholds*, 2016, digital video, 71'00" (Image courtesy of artist, Madein, and Blindspot Gallery)