

# **Art | Basel** **Hong Kong**

**21 - 23. 5.2021**

**Booth 1C17**

**Chen Wei**

**Un Cheng**

**Jiang Pengyi**

**Jiang Zhi**

**Sarah Lai**

**Lam Tung Pang**

**Sin Wai Kin (fka Victoria Sin)**

**Trevor Yeung**

**Yeung Tong Lung**

**Zhang Ruyi**

CHEN WEI



***Mushroom***

2016

Archival inkjet print, acrylic face-mount on aluminium

Image size: 150 x 187.5 cm

Framed size: 152.5 x 190 x 5 cm

Edition of 6 + 2AP

CHEN WEI



**Tree**

2016

Archival inkjet print

Image size: 187.5 x 150 cm

Framed size: 190 x 152.5 x 5 cm

Edition of 6 + 2AP



UN CHENG



***Nice to have a night like this***

2021

Oil on canvas, Diptych

Framed size: 153.5 x 103.5 x 4.5 cm (left), 153.5 x 103.5 x 4.5 cm (right)







JIANG PENGYI



***Foresight No.16***

2017-2018

Archival inkjet print mounted on aluminium, toughened acrylic

Image size: 189 x 150 cm

Framed size: 192 x 153 x 5 cm

Edition of 3 + 2AP







JIANG ZHI



***The world is yours, as well as ours No.B 2021-02***

2021

Oil on polyester

Image size : 200 x 150 cm

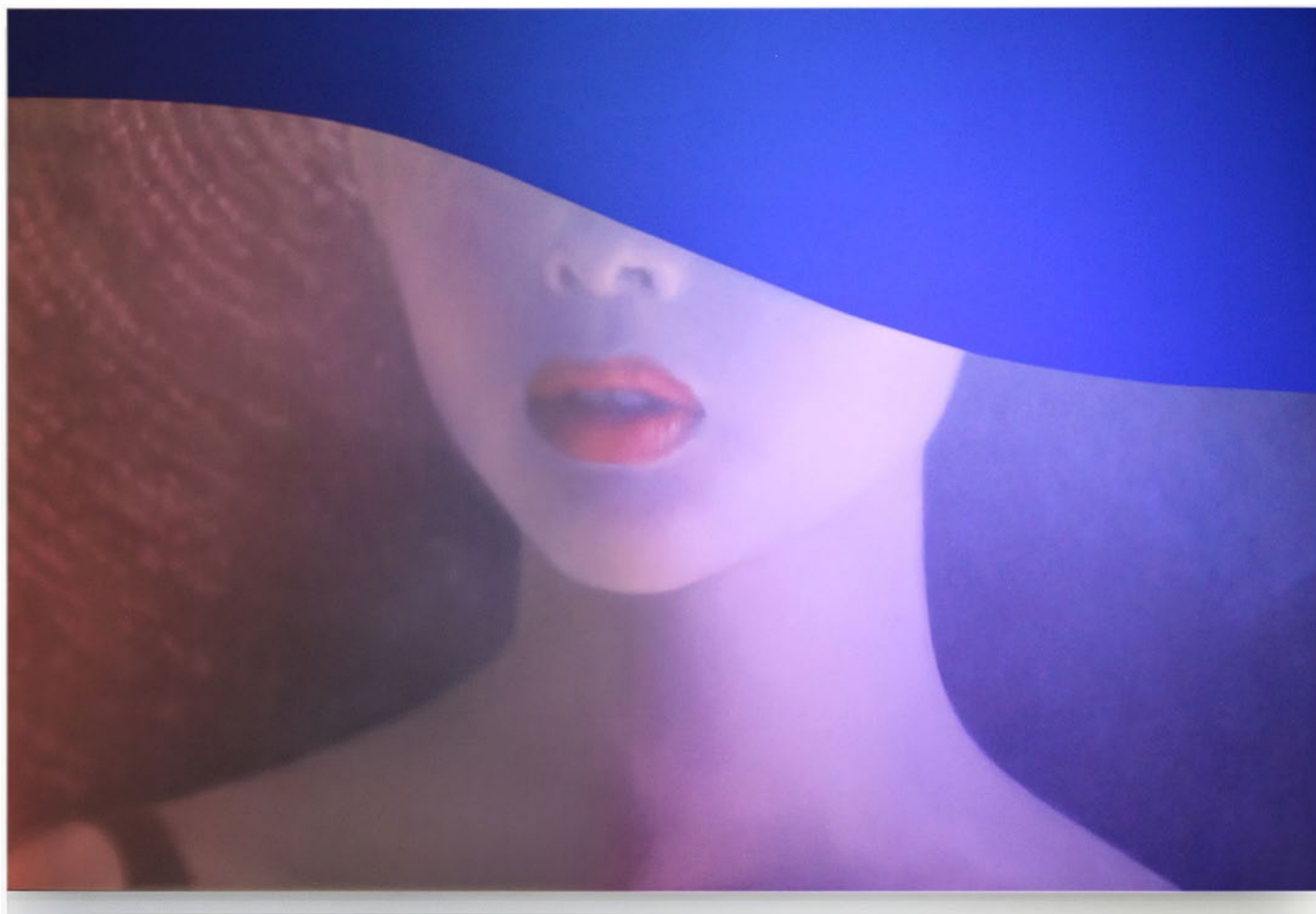
Framed size : 203 x 153 x 7 cm







SARAH LAI



***Monica***

2018

Oil on canvas

122 x 180 x 2.5 cm



SARAH LAI



***Camille***

2018

Oil on canvas

122 x 180 x 2.5 cm



SARAH LAI



***And then, the date starts***

2018

Oil on canvas

122 x 180 x 2.5 cm



LAM TUNG PANG



***Meaningless no.12***

2020

Acrylic and charcoal on plywood

180 x 200 x 2 cm







SIN WAI KIN (fka Victoria Sin)



***"If it were really the name of something  
it would be the name of everything"***

2021

Makeup on face wipe

Artwork size : 20.5 x 17.5 cm

Framed size : 33.5 x 30.5 x 6.5 cm





Created from the process of character development for the work *A Dream of Wholeness in Parts*,  
commissioned by the British Art Show 2021 as part of its program.



SIN WAI KIN (fka Victoria Sin)



***Playing the fool***

2021

Makeup on face wipe

Artwork size : 20.5 x 17.5 cm

Framed size : 33.5 x 30.5 x 6.5 cm





Created from the process of character development for the work *Irreconcilable Differences*, premiered at ICA London in December 2020.



SIN WAI KIN (fka Victoria Sin)



***Fun Bag***

2015

Inflated balloons, carrier bag, coat hanger

33 x 43 x 23 cm

Edition 3 of 3 + 2AP



TREVOR YEUNG



*Night Mushroom Colon (Five)*

2021

Night lamp, plug adaptors

18 x 20.5 x 22.5 cm











TREVOR YEUNG



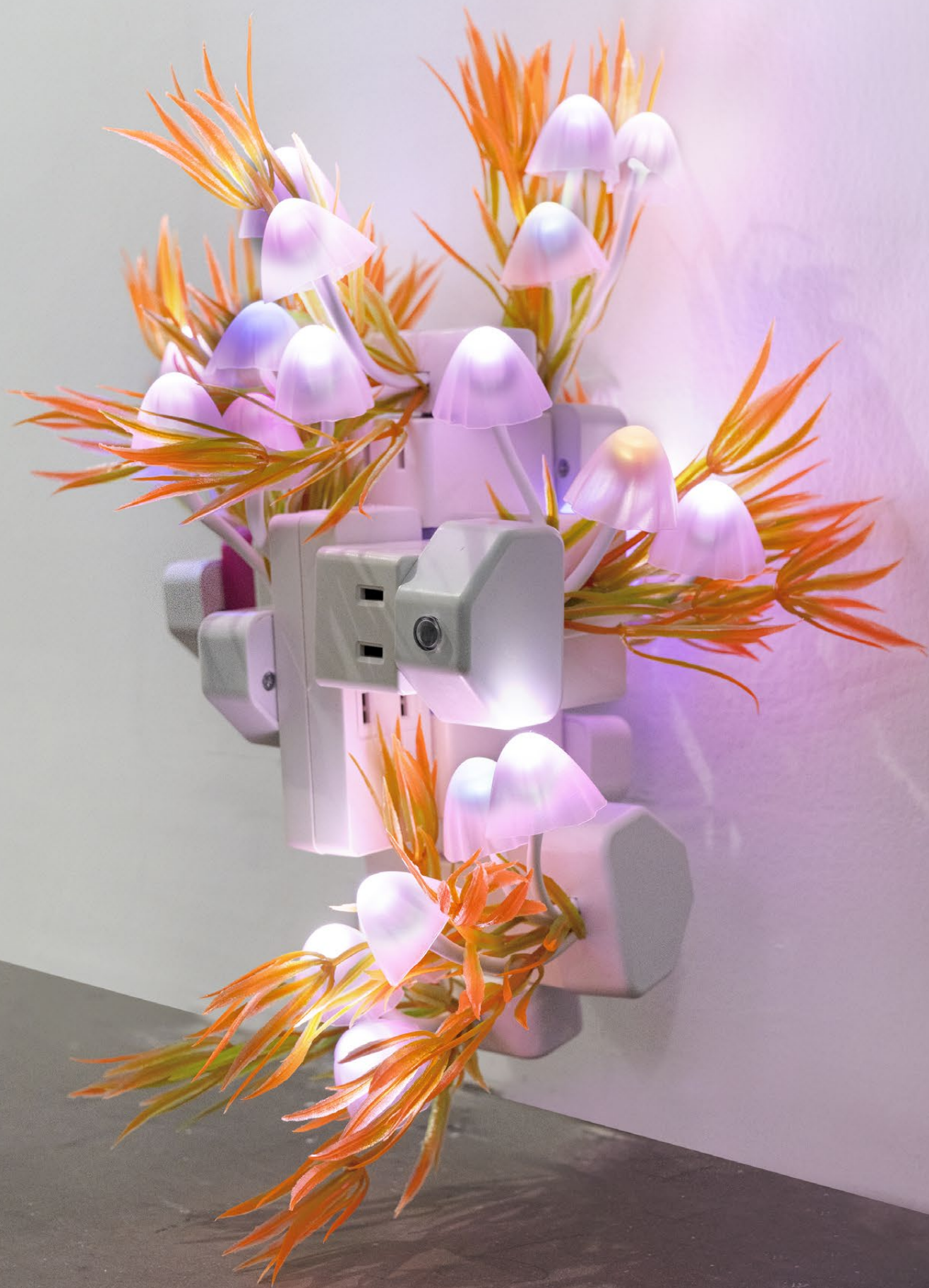
*Night Mushroom Colon (Eight)*

2021

Night lamp, plug adaptors

33.5 x 22.5 x 16 cm











YEUNG TONG LUNG



***Kam Wa Street***

2014

Acrylic on canvas

180 x 150 x 2 cm

Framed size: 181.5 x 151.5 x 5 cm







ZHANG RUYI



***Ewha in the Storm II***

2020

Wall tiles, floor drain, cement, electrical wires, wood, steel rods

76 x 84 x 84 cm







ZHANG RUYI



***Matte Substance-12***

2020

Concrete, rock fragment,  
steel rods

122 x 40 x 37 cm



## Chen Wei

b. 1980, Zhejiang, China

Chen Wei constructs personal narratives using found objects, fabricated props and staged scenes, all of which are meticulously constructed and assembled inside his studio. Chen is the recipient of the Asia Pacific Photography Prize at SH Contemporary in 2011. Chen's works is collected by Rubell Family Collection (USA); Ullens Center for Contemporary Art (Switzerland) and White Rabbit Contemporary Art Collection (Australia). Chen currently lives and works in Beijing, China.

[More information —](#)

## Un Cheng

b.1995, Hong Kong

Un Cheng graduated from the Academy of Visual Arts, Hong Kong Baptist University in 2017, and was awarded the special mention prize at the AVA BA Graduation Exhibition. She creates large-scale paintings that infuse careful observation of urban life and intense performance of childish imagination. Cheng participated in the Gil residency programme in Iceland in 2018. Cheng lives and works in Hong Kong.

[More information —](#)

## Jiang Pengyi

b. 1977 in Hunan, China

Jiang Pengyi constantly innovates with the infinitely generative potentialities of the photographic medium. His recent artistic evolution has taken him from digital photography to the experimentation with the materiality of photographic film with the use of cameraless analog technique and traditional darkroom processes. Jiang has been awarded the BarTur Photo Award in 2020, the Aletti ArtVerona Prize for Photography in 2011, the Jury Grand Prize from the Société Générale Chinese Art Awards in 2010 and the Tierney Fellowship Award from the First Annual Three Shadows Photography Award in 2009. Jiang was invited to participate in the Helsinki Photography Biennial 2012 and was nominated for the Prix Pictet 2012.

[More information —](#)

## Jiang Zhi

b. 1971 in Hunan, China

Jiang Zhi places an intimate focus on private narratives captured with lens based media, exploring interrelationships through manipulated images within contemporary Chinese society. Fiction and poetry have also been an important part of his artistic output. Jiang Zhi has had two major solo retrospectives at OCAT Shenzhen (2016) and Times Museum in Guangzhou (2012). Jiang was awarded the Chinese Contemporary Art Award (CCAA) in 2000; the Academic Award of Reshaping History (Chinart from 2000 to 2009) in 2010; and the Credit Suisse Today Art Award in 2012. Jiang currently lives in Beijing, China.

[More information —](#)

## Sarah Lai

b. 1983, Hong Kong

Sarah Lai depict objects from daily states and different eras, represented by her signature pale palette and a particular stillness imbued with material memories. Lai has held solo exhibitions that include "In Stasis" (Para Site, Art Basel Hong Kong, Hong Kong, 2015) and participated in group exhibitions such as "From Ocean to Horizon" (Center for Chinese Contemporary Art, Manchester, UK, 2017) and "The 2nd CAFAM Future Exhibition" (CAFA Art Museum, Beijing, China, 2015). Lai currently lives and works in Hong Kong.

[More information —](#)



## Lam Tung Pang

b. 1978, Hong Kong

Lam Tung Pang is one of the most prominent artists of his generation whose coming-of-age coincides with drastic social changes, a result of the decolonisation and handover of Hong Kong. His work engage the themes of collective memories and fleeting nostalgia, which articulate an ongoing negotiation of the overlapping city-state's reality. Lam is the recipient of the Asian Cultural Council fellowship in 2012. Lam's work is collected by the Burger Collection, the Deutsche Bank Collection, Hong Kong Museum of Art (Hong Kong), Kadist Art Foundation (France and USA) and M+ (Hong Kong), among others. Lam currently lives and works in Hong Kong.

[More information —](#)

## Sin Wai Kin

(fka Victoria Sin)

b. 1991, Toronto, Canada

Sin Wai Kin is an artist using speculative fiction within performance, moving image, writing, and print to interrupt normative processes of desire, identification, and objectification. Sin's performances and works were shown in international exhibitions and programmes, including "Age of You" (MOCA, Toronto, Canada, 2019); "Do Disturb" (Palais de Tokyo, Paris, France, 2019); "PLANTSEX, General Ecology" (Serpentine Galleries, London, UK, 2019); "Indifferent Idols" (Taipei Contemporary Art Center, Taipei, 2018); "Glitch Feminism" (ICA, London, UK, 2017); "TATE EXCHANGE: GENDER TALKS" (Tate Modern, London, UK, 2017). Sin currently lives and works in London.

[More information —](#)

## Trevor Yeung

b. 1988, Guangdong, China

Trevor Yeung uses botanic ecology, horticulture, photography and installations as metaphors that reference the emancipation of everyday aspirations towards human relationships. Yeung has participated in biennials and exhibitions including "la biennale de Lyon 2019" (Lyon, France, 2019); "After Nature" (UCCA Dune, Beidaihe, China, 2018-2019); "Cruising Pavilion" at the 16th International Architecture Biennale (Venice, Italy, 2018). His work is collected by Musée d'Art Moderne de Paris, Kadist Art Foundation and M+ Museum (Hong Kong). Yeung is shortlisted for the 6th Edition of the Future Generation Art Prize (2021-2022). Yeung currently lives and works in Hong Kong.

[More information —](#)

## Yeung Tong Lung

b. 1956, Fujian, China

Yeung Tong Lung began painting in 1975. His works deal with both the internal and external landscapes and spaces of human being. In 1990, Yeung co-founded Quart Society, one of the first independent art spaces in Hong Kong. His works have also been collected by the Hong Kong Art Museum and M+ Museum for Visual Culture. Solo Exhibitions of Yeung include "Daily Practice: Yeung Tong Lung" (Blindspot Gallery, Hong Kong, 2021) and "Cuts in Synchronicity: Paintings by Yeung Tong Lung" (ACO Art Space, Hong Kong, 2019). Yeung Tong Lung currently lives and works in Hong Kong.

[More information —](#)

## Zhang Ruyi

b.1985, Shanghai

Zhang Ruyi works predominantly in abstract drawing, painting, sculpture and installation. Her practice is centered on the undisclosed relationship between ego consciousness, physical space, and mundane experience. Zhang is the recipient of Prix YISHU 8 Chine 2017 and the participant of the 2017 Glenfiddich Artists in Residence Programme, now in studio residency hosted by Pro Helvetia, Swiss Arts Council at Villa Sträuli, Winterthur. Her work is collected by Sifang Art Museum, Fosun Foundation and the Cass Sculpture Foundation. Zhang currently lives and works in Shanghai.

[More information —](#)



## FOR IMMEDIATE RELEASE

### Blindspot Gallery will participate in Art|Basel Hong Kong 2021

**Featuring Chen Wei, Un Cheng, Jiang Pengyi, Jiang Zhi, Sarah Lai, Lam Tung Pang, Sin Wai Kin (fka Victoria Sin), Trevor Yeung, Yeung Tong Lung and Zhang Ruyi.**

Date: 21 - 23 May 2021

Venue: Booth 1C17, Hong Kong Convention and Exhibition Centre

Blindspot Gallery is delighted to announce our participation in Art|Basel Hong Kong this year at the Hong Kong Convention and Exhibition Centre on 21 – 23 May 2021, presenting works by Chen Wei, Un Cheng, Jiang Pengyi, Jiang Zhi, Sarah Lai, Lam Tung Pang, Sin Wai Kin, Trevor Yeung, Yeung Tong Lung and Zhang Ruyi.



**Chen Wei** fabricates an image of satellites strewn across an abandoned construction site, starkly lit in a nocturnal cyberpunk glow; the vacant landscape appears to be poetically yet disturbingly locked in time. Satellite dishes, previously a communication and entertainment necessity for construction workers, are now deemed redundant in the age of smartphones. Chen exposes the aftermath of rapid industrialisation and proliferating economic growth as waste and excess reproduce like mushrooms in abundance, a reflection of the country's consumerist and materialist aspirations.

In a recent diptych painting *Nice to have a night like this* (2021), **Un Cheng** uses her signature psychedelic color palette to paint night scenes of Sham Shui Po overlaid with other forgotten corners and fragments of her memory. From the doorways of old walk-ups, to the uninhabited structures in Cheung Chau, to facets encountered from her travels abroad. Cheng's play with depths of field allows one passageway to frame another. She conjures an intricate network of portals that transitions the viewer from naked reality to imagined dreamscapes.

Stripping back to the very foundations of image-making, in *Foresight* (2017-2018), **Jiang Pengyi** resists human intervention in his expanded practice of analogue photography and grants agency to time and organic substances, allowing the bacteria and chemicals produced from their decomposition to manipulate light sensitive film. Simultaneously at Blindspot Gallery, Jiang Pengyi's solo exhibition *Sun! Sun!* takes place, showcasing his recent series *Sun! Sun!*, *Foresight* and *Medium* series.

In **Jiang Zhi's** recent landscape oil painting series, *The world is yours, as well as ours* (2013-ongoing), the artist intentionally photographs images of landscapes, and manipulates the image with digital processes and silkscreen printing techniques. The oil painting ultimately materializes as a union of photographic and print elements, transforming our perception of ordinary landscapes into an incredible visual field.



In *Monica* (2018), **Sarah Lai** paints a movie still depicting bombshell Chingmy Yau in the iconic erotic thriller *Naked Killer* (1992) produced by Wong Jing. Yau, a leading Hong Kong actress of the 1980s and 90s, embodies the seductive and mysterious persona of a Femme Fatale - a commonly utilised character in luxury retail advertisements of the 90s. Hong Kong's boom in consumerism during that era resulted in flourishing retail experiences, and the images of sensuous women were used as a selling point to appeal to our consumerist sweet spots. This work was commissioned by the Centre of Heritage Arts and Textiles for the *(In)tangible Reminiscence* exhibition (2018).

**Lam Tung Pang's** *Meaningless No.12* (2020) is an oversized still life of anonymous daffodil in the wild, executed in colorful acrylic and black charcoal on plywood. Lam's practice incorporates macroscopic views of landscape embedded with traditional iconography and an assemblage of playful elements. The daffodil, wavering against a sudden wind, anchors itself in the soil in a bid to survive uncontrollable environmental forces. The anonymity of these plantations renders meaningless against the backdrop of our monumental world and history at large.



**Sin Wai Kin** (fka Victoria Sin) uses drag in their practice as speculative fiction to challenge our systemic attitudes towards gender, sexuality and identity in our status-quo. In the process of using facial wipes to remove their makeup after each performance, Sin discovered that "wet wipes were looking right back at [them]", the imprinted wipes becoming an archive of their evolving characters. The Universe is a masculine character in *A Dream of Wholeness in Parts* (2021) who devours food as a dual metaphor for creation and destruction. Whilst The Fool is a mime character in the film *Irreconcilable Differences* (2017) who attempts to communicate using a series of enunciation and babbles. Other paraphernalia from their drag practice is also presented, including *Fun Bag* (2015), which consist of four balloons stuffed in a plastic bag suspended from a hanger labelled size XS, resembling a curvy torso with bustling breasts, alluding to the use of prosthetic silicone breast plates by drag queens.

**Trevor Yeung** presents two iterations of *Night Mushroom Colon* (2016-ongoing), a small cluster of unruly luminescent mushrooms inhabiting unassuming corners, a mixed-media work combining electrical converters and night lights. These mushrooms thrive in fecundity, penetrate orifices, and reproduce through polyamorous converters and tempting colors. Their casual disinterest to human hegemony and agency provides a viable alternative for multispecies entanglement and survival.

**Yeung Tong Lung** once again narrates the vernacular street scenes and people of Hong Kong in *Kam Wa Street* (2014), a street near the Shau Kei Wan tram terminus on the East side of Hong Kong island and close to his current residence. The regular bustling market scenes of Kam Wa Street at the peak of day become deserted in the dead of night. Evocative of Edward Hopper's solitary individuals, a lonesome character sits in a dimly lit café in the bottom left. Yeung plays with the apparent realism in his paintings with an array of perspectives, presenting new ways of looking. Using his skilful dissection and fusing of reality and imagination, he elevates the familiar banal, inducing a sober moment of illusory clarity in midnight.

**Zhang Ruyi's** practice deals with the crossover between organic phenomena and industrial landscapes, her sculptures often reminiscent of relics in a post-urbanist landscape. Zhang's *Matte Substance* series (2019-ongoing) incorporate fragments from demolition sites, rendering the life of cacti into artificial stone. These defunct life forms become monuments imbued with natural history. In Zhang's most recent sculpture, *Ewha in the Storm II* (2021), the cactus is erected on a tiled platform with a shower drainage, a transition from industrial sites into interior spaces, while electrical wires blossom from the bulbous tip, an unlikely floret in the harsh glow of urban lights.



For enquiries and media interviews, please contact Ms. Holly Wong at 2517 6238 or by email [info@blindspotgallery.com](mailto:info@blindspotgallery.com)

Image captions:

**Chen Wei, *Tree***, 2016, Archival inkjet print, acrylic face-mount on aluminium, 187.5 x 150 cm, Edition of 6 + 2AP

**Un Cheng, *Nice to have a night like this***, 2021, Oil on canvas, 150 x 100 cm each

**Sin Wai Kin, *If it were really the name of something, it would be the name of everything***, 2021, Makeup on face wipe, 20.5 x 17.5 cm

**Zhang Ruyi, *Matte-Substance-12***, 2020, Concrete, rock fragments, steel rods, 122 x 40 x 37 cm

(Image courtesy of artists and Blindspot Gallery)





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