

Play and Loop III

Curated by Nick Yu

Featured artists: **Carla Chan, Luke Ching Chin Wai, Fault Zone, Eisa Jocson, Samak Kosem, Tita Salina & Irwan Ahmett, Tiffany Sia, Angela Su, Kenneth Tam, Wong Kit Yi**

20 July – 11 September 2020

Opening Reception: 17 July 2021, Saturday, 4:00 – 6:30pm

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

The opening scene of *Play and Loop III* will feature four video works, *Breakfast in Bed* (2016) and *sump* (2015) by **Kenneth Tam**, and *Lacrima* (2021) and *Methods of Art* (2015) by **Angela Su**.

In ***Breakfast in Bed***, Kenneth Tam worked with a cohort of predominantly white men to carry out various group activities. Non-actors responded to the artist's call on regional Craigslist and Reddit posts for participants who were open to this social experiment. Over the course of multiple sessions, the participants got to know each other, and became comfortable enough to strip shirtless, dance around, and share feelings and compliments to each other. Tam is interested in how men perform themselves within groups, and more generally how individuals negotiate intimacy across class and racial differences. Investigating the scripting that people are socialized into, the artist presents a rare and hopeful situation where men can be together in a way that is earnest, amicable and non-toxic.

In contrast to the cinéma vérité-style documentary of the largely unscripted *Breakfast in Bed*, ***sump*** is an engineered encounter between Tam's father and himself. The artist asked his father to join him in doing different activities together in the basement of their home in Queens, New York, where the artist grew up. In silence, the shirtless pair blow balloons, shower under a plastic bag, draw on each other's bellies with black ink, and stick cereal loops on the other. Activities that would be cute were the artist still a child becomes humorous and at times uncomfortable, oddly tender and loving. For Tam, the project is a personally motivated one, driven by a desire to be more physically intimate with someone who the artist feels he is both close with and a stranger to.



Kenneth Tam, *sump* (2015), Single-channel video, 7'42" (Image courtesy of artist and Blindspot Gallery)

The capacity of bodies to withstand violence and bear pain, to be possessed and taken over, and thus to be transformed and bear witness, forms a main theme in Angela Su's oeuvre. ***Lacrima*** (2021) is Su's most recent work that was commissioned and is currently showing in "So Long, thanks again for the fish", an exhibition connecting the islands of Hong Kong and Suomenlinna, Finland, curated by Yeewan Koon. An exuberant medley of moving images by Georges Méliès, Hans Richter, Luis Buñuel, Busby Berkeley, and more archival images, *Lacrima* dives into the enigmatic life of early 20th-century psychic Nina Palladino through the surrealist milieu of 1930s Paris dada and

more. Relating sightings of headless ghosts, misty gas of Lacrima (tear) island, negative hallucinations, and psychography, Su's film invites viewers to read ghostly codes, see beyond reality and the dream state, and to take a leap of faith into the portal of the fourth dimension.

Similar to Lacrima's possession of the artist's body into speculative narratives, **Methods of Art** is a recording of Angela Su being abducted by an anonymous Panda man. Her mouth duct-taped, hands tied, the artist gives a forced confession apologizing for "all the uninteresting art she has made". Making the confession under duress, the artist is nonetheless self-reproachful in her ways. In a culture of snitching, denunciation and retraction, Su's self-effacing gesture could be seen as a preemptive move to shield herself against any potential incrimination. Should Angela Su be cancelled?



Angela Su, *Methods of Art* (2015), Single-channel video, 00'58" (Image courtesy of artist and Blindspot Gallery)

On view in the gallery throughout the eight weeks of Play and Loop III are time-based installations of three artists.

Carla Chan's *Space between the light fades* (2021) is an animated lightbox showing an ethereal halo ebbing and flowing like a hallucination, or the afterimage of staring into sunlight. **Tiffany Sia's *A Wet Finger in the Air*** (2021) is a randomized infinite loop of bilingual weather reports from 1980-90s Hong Kong TVB station, attempting to capture the prevailing dynamics in a city despite rapidly shifting weather trends. **Luke Ching Chin Wai's *Quarantine Hotel*** (2021) is an installation of objects and slideshow of images from the artist's recent 21-day

quarantine in Hong Kong, where in purgatory idleness the artist turns his chamber into a temporary camera obscura, projecting the off-limit outside world into an interior landscape. Like all of us stuck in the past year, these artists have been daydreaming out of the window into light, incessantly following news reports, and earnestly reveling in a little world despite.

Screening Schedule 放映時間表

Scene 1 第一幕 20 – 31.7	Angela Su 徐世琪 Kenneth Tam 譚勁軒
Scene 2 第二幕 3 – 14.8	Eisa Jocson Samak Kosem
Scene 3 第三幕 17 – 28.8	Tita Salina & Irwan Ahmett Wong Kit Yi 黃潔宜
Scene 4 第四幕 31.8 – 11.9	Fault Zone 錯地而行
On view throughout 同時展出	Carla Chan 卡娜 Luke Ching Chin Wai 程展緯 Tiffany Sia 謝天穎

Curated by Nick Yu 俞迪祈

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. Holly Wong at 2517 6238 or by email info@blindspotgallery.com