



UNSCHEDULED 2021

Pixy Liao 廖逸君

2.9 - 6.9.2021

Booth 07

Blindspot Gallery is please to present the works of Pixy Liao this year at UNSCHEDULED 2021. Following the success of her first solo museum show *Your Gaze Belongs to Me* at Fotografiska New York this year, Liao's works at UNSCHEDULED will span a series of photographs, videos, objects and a wallpaper installation.

Pixy Liao is known for her staged photographs featuring interactions between herself and Moro – her Japanese partner 5 years her junior. Liao's series of images take on an underlying humour whilst challenging male and female roles within standardised relationship models. Treating her relationship as an experiment, she develops the ongoing *Experimental Relationship* project where she and Moro subvert gender stereotypes in front of the camera. As the photographer and the director, Liao embraces dominance, initiating contact in most images whilst Moro adopts the role of the submissive and objectified muse, reversing the superiority and the history of the male gaze. These unique dynamics range from subtle to explicit.

刺點畫廊將於 UNSCHEDULED 2021 呈現藝術家廖逸君的創作。接續藝術家今年於紐約 Fotografiska 博物館的首場個展《Your Gaze Belongs to Me》，是次 UNSCHEDULED 的呈現將覆蓋廖氏多個系列的創作，包括攝影、錄像、物件及壁紙裝置。

廖氏作品中最為人知的是一系列編導式攝影，呈現她與比她年幼五歲的日籍男友Moro的共處。這些攝影充滿幽默感的同時亦挑釁著固有的男女相處模式。廖氏將情侶關係視為實驗，在名為《實驗性關係》的持續性創作中，她與Moro在鏡頭前不斷顛覆刻板的性別形象。作為攝影師及導演的廖氏擔任主導者，在多數攝影中主動接觸另一半，而Moro則作為一個順從的、被物化的「繆斯」。這些獨特的人物關係時而隱晦、時而具體，持續地反思男性凝視的歷史與主導地位。



Photographer and Her Muse 《攝影師和她的繆斯》

2014

Digital C-Print

Image size:	37.5 x 50 cm	75 x 100 cm
	Edition of 5	Edition of 3



Together We Rise 《我們一起崛起》

2020

Digital C-Print

Image size:	50 x 37.5 cm	100 x 75 cm
	Edition of 5	Edition of 3



Spit 《睡》
2014
Digital C-Print

Image size:	37.5 x 50 cm	75 x 100 cm
	Edition of 5	Edition of 3



We are connected 《我們相互接著》

2015

Digital C-Print

Image size: 50 x 37.5 cm 100 x 75 cm

Edition of 5 Edition of 3




***Door Stopper* 《門頂》**

2017

Digital C-Print

Image size:	37.5 x 50 cm	75 x 100 cm
	Edition of 5	Edition of 3



Challenging displays of affection in public spaces, Liao brings her practice outdoors in *Hug by the Pond* (2011) and *Get a firm grasp of your man* (2010) where their comfort with vulnerability is tested and conservative ideas of concealing intimacy are challenged. Almost all the time, we spot the shutter release in the palm of Liao or Moro's hand; suddenly, the audience is equally vulnerable as we become aware that we are being examined and provoked with our voyeurism. Capturing Moro in dresses and kimonos further questions the necessity for representation, in both *Find a woman you can rely on* (2018) and *You don't have to be a boy to be my boyfriend* (2010), Liao shows that gender fluid expression does not make him any less of a man.

在《池塘邊的擁抱》(2011) 及《牢牢抓住你的男人》(2010) 中，廖氏將情侶的親密行為帶入戶外空間，她在作品中進一步檢視缺乏安全的脆弱感，並挑戰在公共空間進行親密舉動的禁忌。在幾乎所有作品中，觀眾都可見到廖氏或是Moro手握攝影機快門線，這種對主控權的展示使觀眾不禁感覺自己的窺視欲亦在被他者檢視，進而感覺不安。此外，在《找一個你可以依靠的女人》(2018) 及《你不用非得是個男孩才能做我男朋友》(2010) 中，身著裙裝或和服的Moro更進一步的使代表性失去意義。作品中，廖氏向我們表明，性別流動的表示並不等於減損男性身份。



You don't have to be a boy to be my boyfriend 《你不用非得是個男孩才能做我男朋友》

2010

Digital C-Print

Image size: 50 x 37.5 cm 100 x 75 cm

Edition of 5 Edition of 3



Hug by the Pond 《池塘邊的擁抱》

2010

Digital C-Print

Image size:	37.5 x 50 cm	75 x 100 cm
	Edition of 5	Edition of 3



Find a woman you can rely on 《找一個你可以依靠的女人》

2018

Digital C-Print

Image size: 50 x 37.5 cm 100 x 75 cm
Edition of 5 Edition of 3



***Open Kimono* 《敞開的和服》**

2018

Digital C-Print

Image size: 50 x 37.5 cm 100 x 75 cm
Edition of 5 Edition of 3

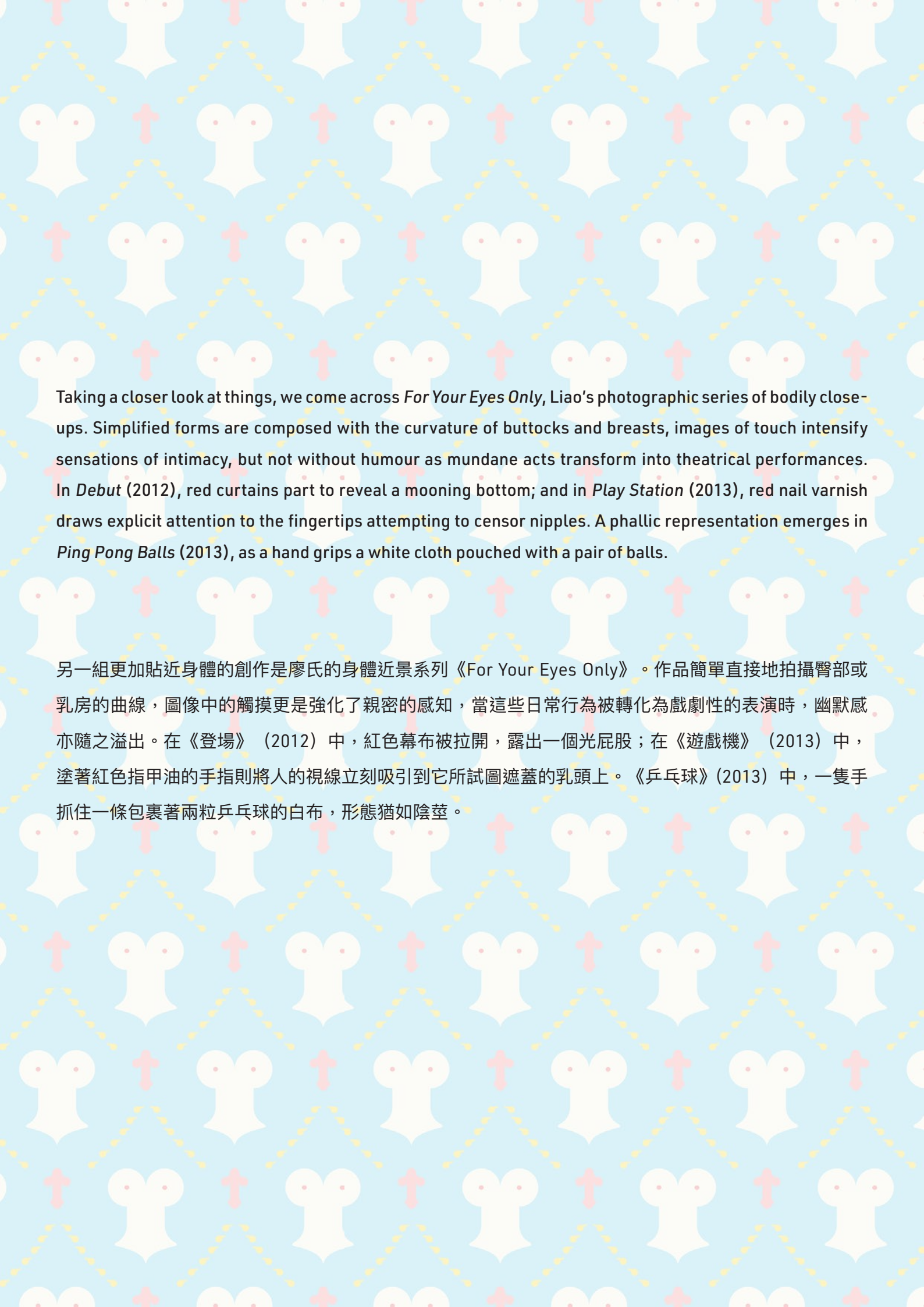


Get a firm grasp of your man 《牢牢抓住你的男人》

2010

Digital C-Print

Image size:	50 x 37.5 cm	100 x 75 cm
	Edition of 5	Edition of 3



Taking a closer look at things, we come across *For Your Eyes Only*, Liao's photographic series of bodily close-ups. Simplified forms are composed with the curvature of buttocks and breasts, images of touch intensify sensations of intimacy, but not without humour as mundane acts transform into theatrical performances. In *Debut* (2012), red curtains part to reveal a mooning bottom; and in *Play Station* (2013), red nail varnish draws explicit attention to the fingertips attempting to censor nipples. A phallic representation emerges in *Ping Pong Balls* (2013), as a hand grips a white cloth pouched with a pair of balls.

另一組更加貼近身體的創作是廖氏的身體近景系列《For Your Eyes Only》。作品簡單直接地拍攝臀部或乳房的曲線，圖像中的觸摸更是強化了親密的感知，當這些日常行為被轉化為戲劇性的表演時，幽默感亦隨之溢出。在《登場》（2012）中，紅色幕布被拉開，露出一個光屁股；在《遊戲機》（2013）中，塗著紅色指甲油的手指則將人的視線立刻吸引到它所試圖遮蓋的乳頭上。《乒乓球》（2013）中，一隻手抓住一條包裹著兩粒乒乓球的白布，形態猶如陰莖。



***Ping Pong Balls* 《乒乓球》**

2013

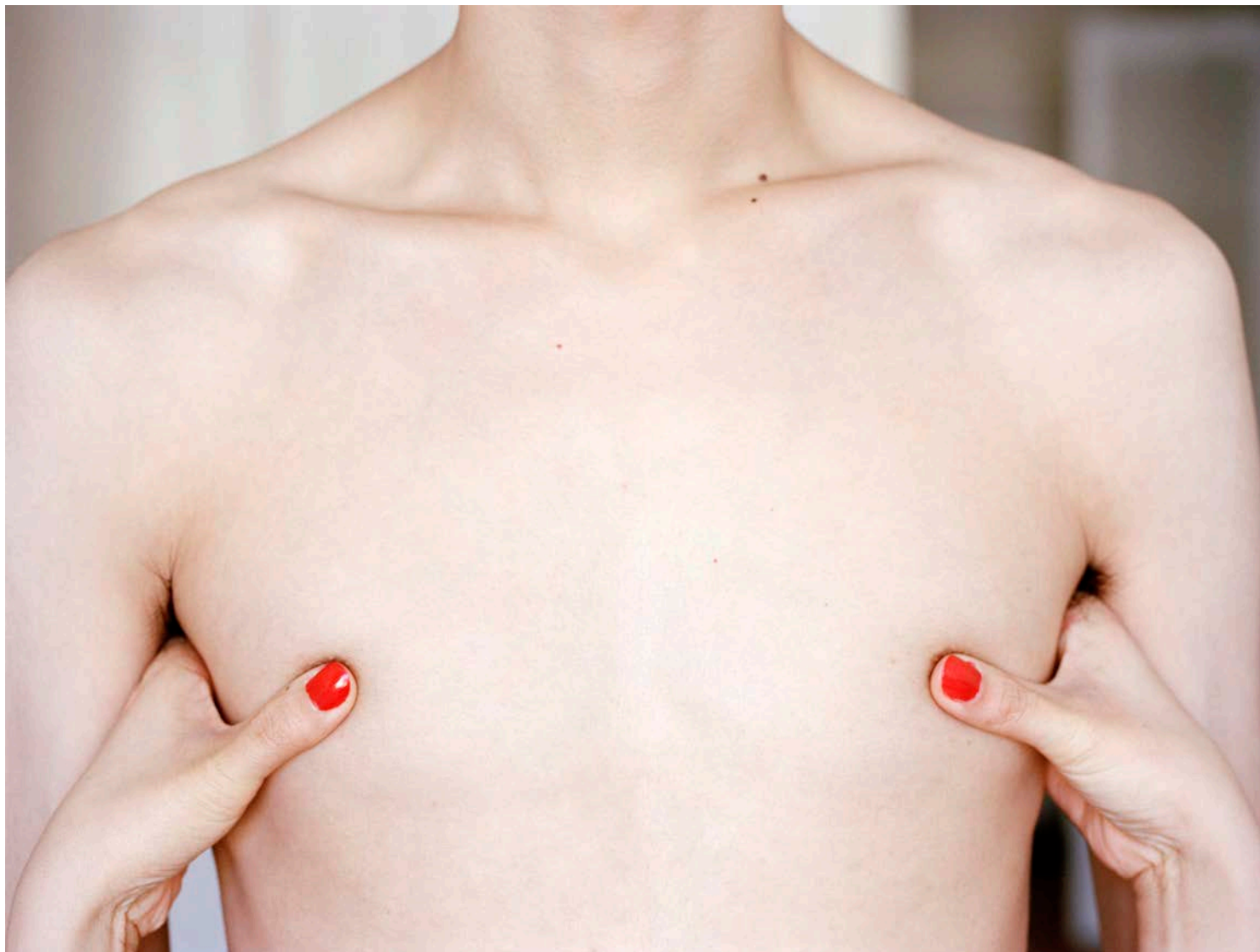
Digital C-Print

Image size:	37.5 x 50 cm	75 x 100 cm
	Edition of 5	Edition of 3



Debut 《登場》
2012
Digital C-Print

Image size:	37.5 x 50 cm	75 x 100 cm
	Edition of 5	Edition of 3



Play Station 《遊戲機》

2013

Digital C-Print

Image size: 37.5 x 50 cm

Edition of 5

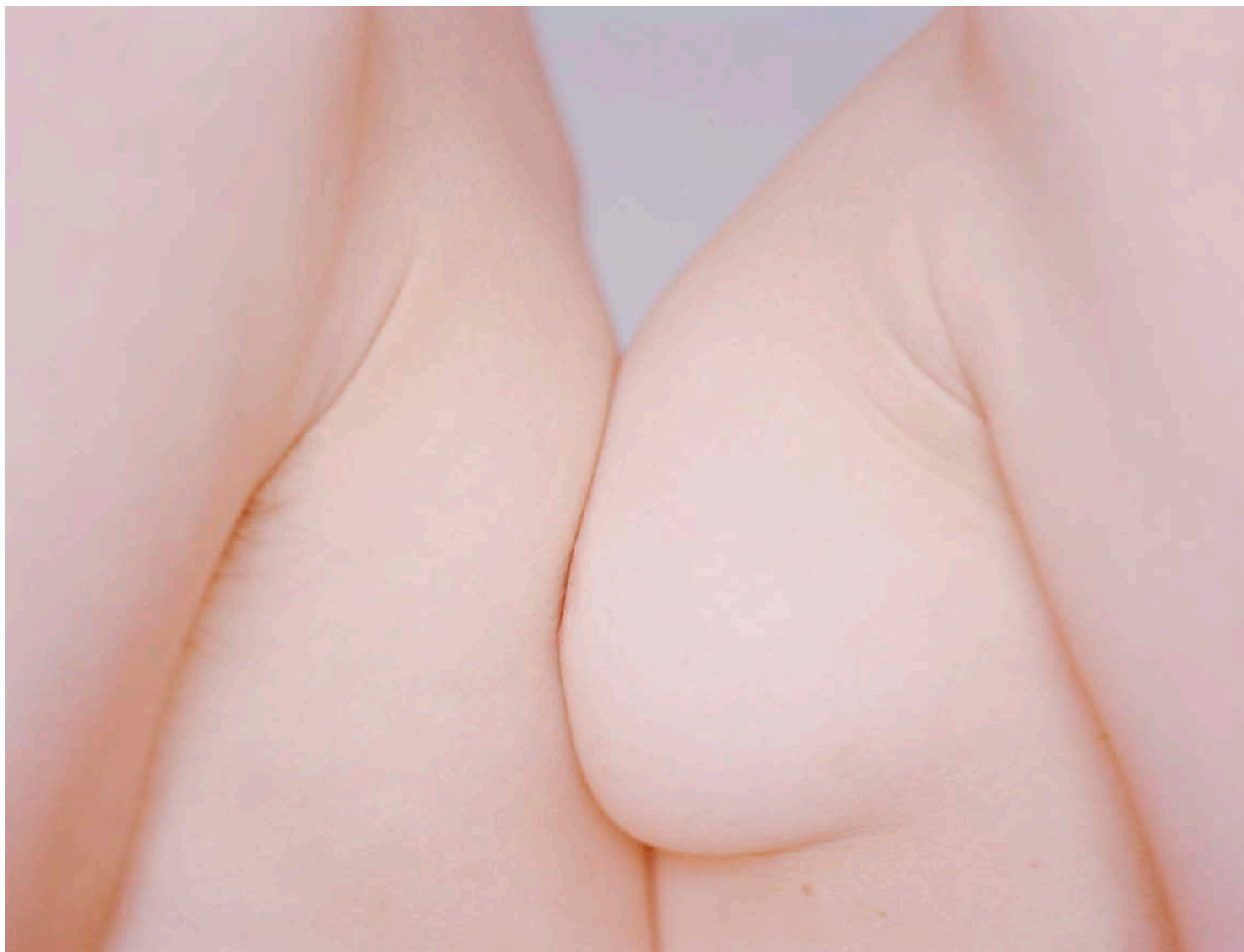
75 x 100 cm

Edition of 3



Jello 《果冻》
2015
Digital C-Print

Image size:	37.5 x 50 cm	75 x 100 cm
	Edition of 5	Edition of 3



Nipple Kiss 《乳頭之吻》

2013

Digital C-Print

Image size: 37.5 x 50 cm
Edition of 5

75 x 100 cm
Edition of 3



Golden Mouse 《金鼠》

2014

Digital C-Print

Image size:	37.5 x 50 cm	75 x 100 cm
	Edition of 5	Edition of 3

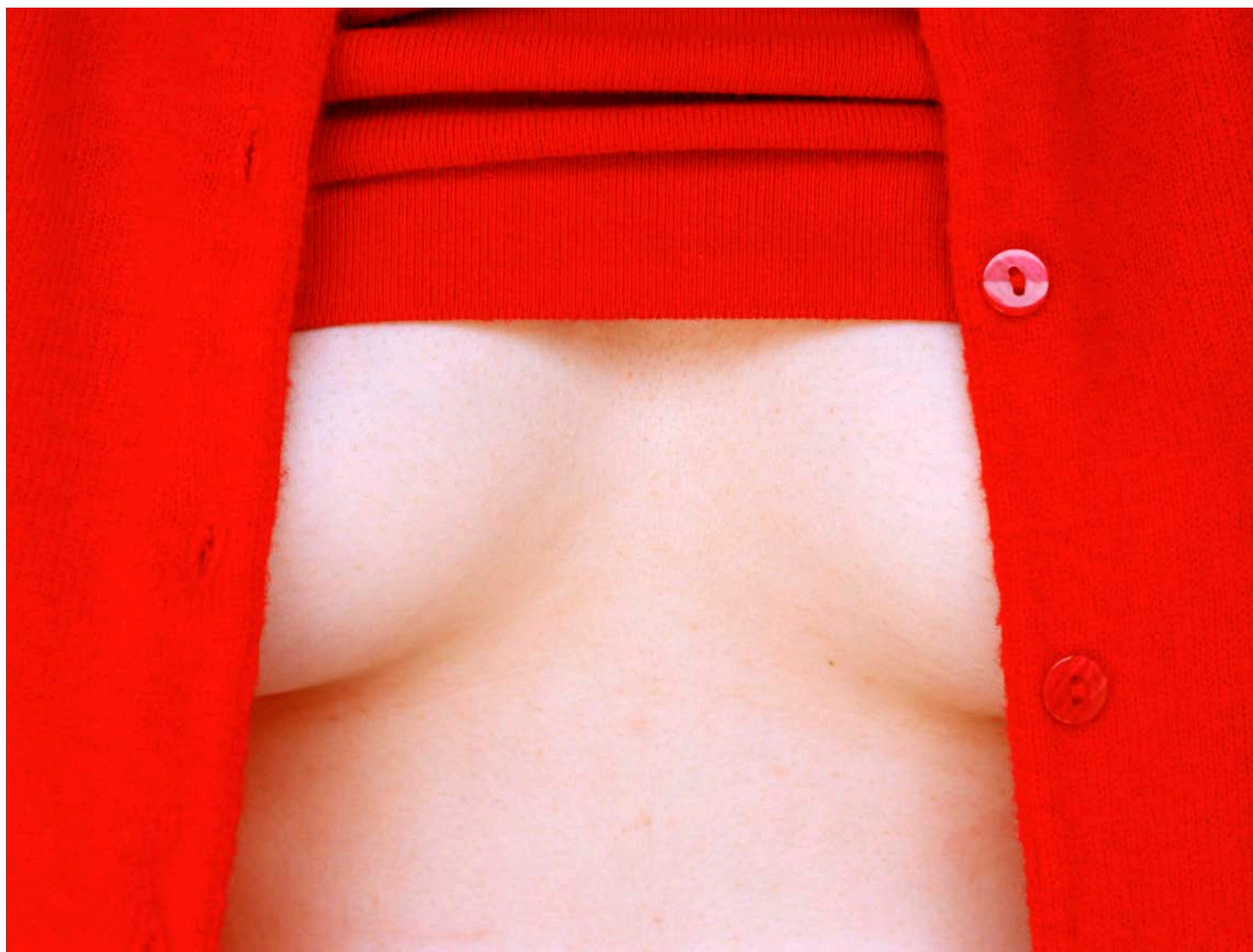


Breast Ass 《乳房 屁股》

2019

Digital C-Print

Image size: 50 x 37.5 cm 100 x 75 cm
Edition of 5 Edition of 3




Red Cardigan 《紅色開衫》

2014

Digital C-Print

Image size:	37.5 x 50 cm	75 x 100 cm
	Edition of 5	Edition of 3



Atop a desk, *Breast Spray* (2015) is Liao's ready-made sculpture in which she assembles a silicon breast to a water sprayer filled with milk. Besides rendering the breast into an object, Liao weaponises this female organ of nurture by altering the nipple into a nozzle. In the accompanying film *Milking the garden*, she demonstrates the function of the object by spraying Moro's face aggressively, blinding him with milk. Behind the object, a wall-sticker shows a larger-than-life Moro dangle from a clothes hanger, his limp body surrendering him into a prop. The inanimate *Breast Spray* appears to assert more power than him.

展覽檯面上呈現的《噴奶瓶》(2015)是一件由硅膠義乳及噴水瓶組合而成的現成品雕塑。廖氏在將乳房物化的同時，亦將它的乳頭變為噴嘴，使得這一供給營養的女性器官成為武器。在錄像《花園噴奶》中，廖氏展示了噴奶瓶的使用，她朝Moro的面部噴奶，令他睜不開眼。《噴奶瓶》背後的牆面貼紙上，呈現出一幅Moro掛在衣架上的圖像，他的身體無力地垂掛，如同一件道具玩偶——相比之下，充滿攻擊性的《噴奶瓶》似乎更具生命力。



Milking the garden 《花園噴奶》

2015

Single-channel video 單頻道錄像

2'01"

Edition of 5 + 2AP



Breast Spray 《噴奶瓶》

2015

Silicon breast, spray bottle 硅胶乳房，噴水壺

15.2 x 15.2 x 25.4 cm




Hang In There 《掛在那裡》

2015

Digital C-Print

Image size: 50 x 37.5 cm 100 x 75 cm

Edition of 5 Edition of 3



One wall of the booth features a unique wallpaper designed by Liao, exhibiting a playful pattern with repeated icons of breasts and penises. Music plays from within a small kitchenette. On a small CRT television screen, two PIMO (Liao and Moro's art and music collective) produced films, *We Girls* (2015) and *What is the meaning of this?* (2018) present Liao and Moro conducting an array of cheeky antics. Liao's works reveal the constant flux and multiplicity of relationship dynamics and gender reversals, permitting a pathway for mutual understanding with her blatant humour. Her photographs present with clarity a model that provides women an expansive vision of possibilities beyond their society's preconceived notions.

展位一則的牆面上呈現了廖氏特別設計的壁紙，乳房與陰莖的圖樣被生動地融合在壁紙紋飾中。一旁的小型廚檯內傳來音樂，一台CRT電視中則播放PIMO（廖氏與Moro組成的雙人樂隊）製作的電影《我們女孩》（2015）及《這是什麼意思？》（2018），呈現廖氏與Moro一系列滑稽搞怪的行為。廖氏的創作揭示著親密關係的流動性、多重性，以及性別的轉換。透過張揚的幽默，廖氏為親密關係中的雙方打開彼此理解的通道，她的攝影亦為女性提供超越社會既定規範的視野與可能性。



We Girls 《我們女孩》
2015
Single-channel video 單頻道錄像

1'19"
Edition of 5 + 2AP



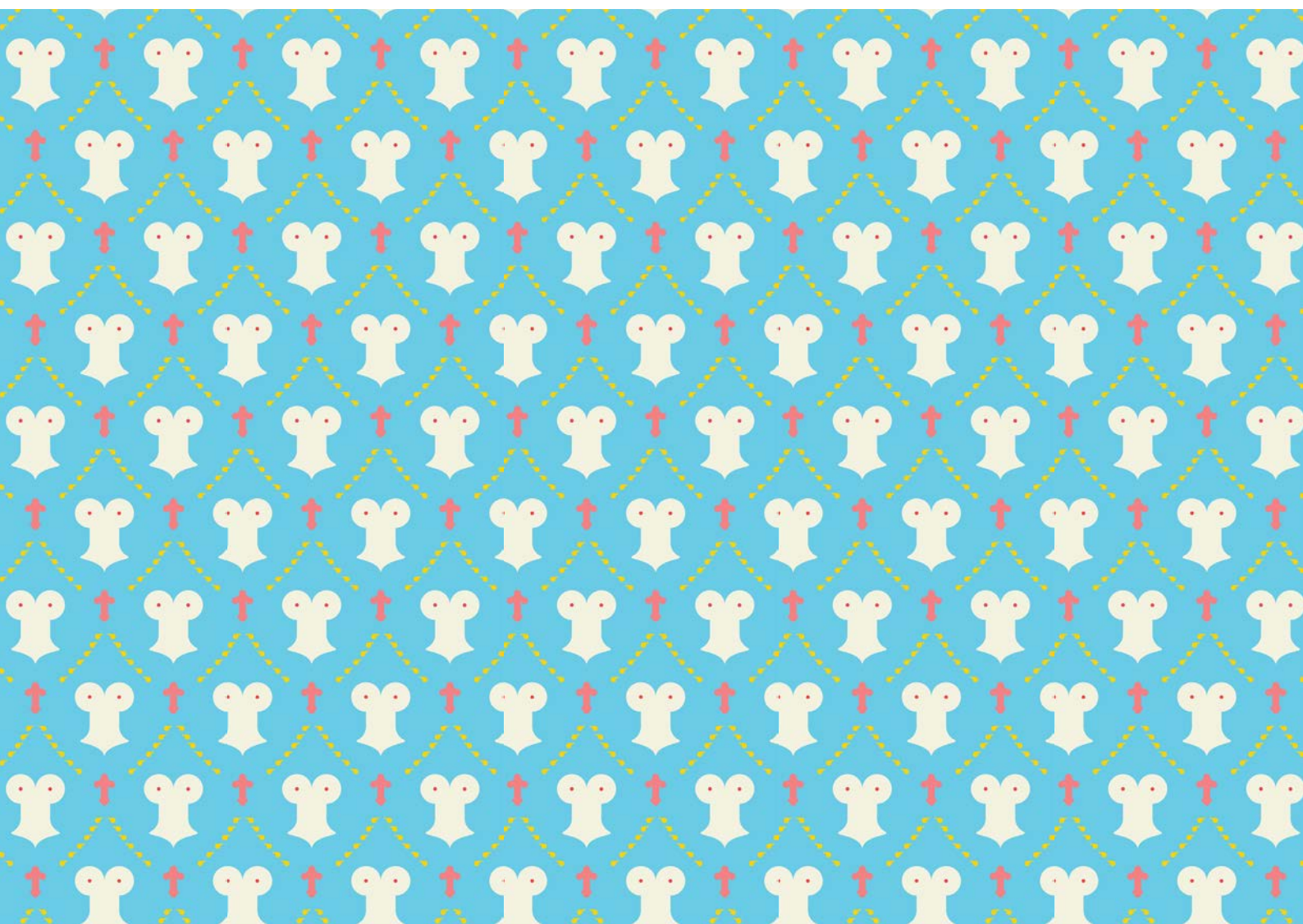
What is the meaning of this? 《這是什麼意思？》

2018

Single-channel video 單頻道錄像

2'15"

Edition of 5 + 2AP



Penis and Boobs Party Wallpaper 《陰莖和胸部派對壁紙》

2015

Wallpaper 牆紙

Size variable 尺寸可變

About Pixy Liao

Pixy LIAO (b. 1979, Shanghai, China) is a multidisciplinary artist whose practice covers photography, installation, video and performance. Liao is known for her staged photography, where she poses with her partner, Moro, who is Japanese and five years her junior. Her works challenge the traditional gender roles in heterosexual couples, humorously revealing the multitude of ways to be together.

Liao's solo exhibitions include "Your Gaze Belongs to Me" (2021) at Fotografiska, New York, "Choose Your Own Adventure" (2020) at SCOPE Hannover, Hannover, Germany and "UNE RELATION EXPÉRIMENTALE" (2019) at the Rencontres d'Arles in Arles, France. Liao has also participated in exhibitions and performances in institutions internationally, including How Museum, Shanghai, China (2020); National Gallery of Australia, Sydney (2020); Open Eye Gallery, Liverpool, UK (2019); the Museum of Sex, New York, USA (2017); Asia Society, Houston, USA (2016); and Firstdraft Gallery, Sydney, Australia (2016); He Xiangning Art Museum, Shenzhen, China (2014).

Liao currently lives and works in New York.

關於廖逸君

廖逸君（1979年生於中國上海）是一位跨媒介藝術家，她的創作涵蓋攝影、裝置及表演藝術。她以編導式攝影作品為人悉知，與作為靈感來源的男友Moro一同成為自拍對象。她的作品挑戰傳統男女關係的固定模式，幽默地探討親密關係的各種可能性。

廖的個展包括紐約Fotografiska的 "Your Gaze Belongs to Me" (2021)、德國漢諾威 SCOPE 攝影雙年展的 "Choose Your Own Adventure" (2020) 和法國阿爾勒攝影節的 "一個實驗性的關係" (2019)。她亦於世界各地的機構參與展覽及表演，包括中國上海的昊美術館 (2020)、英國利物浦的 Open Eye Gallery (2019)、美國紐約的性博物館 (2017)、美國休斯頓的亞洲協會 (2016)、澳洲悉尼的 Firstdraft Gallery (2016)、中國深圳的何香凝美術館 (2014)。

廖現於美國紐約生活和工作。



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