

單  
慧  
乾

Sin  
Wai  
Kin

It's Always  
YOU

23.11.2021 – 8.1.2022

Blindspot Gallery is delighted to present *It's Always You*, Sin Wai Kin's first solo exhibition in Asia. Presenting works never previously shown in Hong Kong, chronologically from 2016 to 2021, this exhibition traces the creative journey of the artist, who again and again reinvents themselves to hold multiple identities, and to shift between different ways of being. Encompassing film, face wipes, performance, texts, ephemera, Sin's practice embraces a breadth of material and gender expressions, and the worlding of alterity. The manifold journey of *It's Always You* manifests the perils and joys of naming, the cycle of birth and endless rebirth, the inevitability of change, and the ease and grace of metamorphosis. Sin Wai Kin is a carrier bag, a gatherer and forager of characters, dances, fictions, truths, histories, and possible futures.

刺點畫廊榮幸呈現單慧乾於亞洲的首次個展《It's Always You》。展覽涵蓋單氏2016至2021年間的創作，呈現多件從未於香港展出過的作品之餘，亦展現藝術家不斷變幻的創作軌跡。在他們的創作中，單氏不斷創造並附身於多重的身份、遊移於多種存在方式之間。影像、卸妝紙、表演、文字、臨時物件——他們的創作不乏多樣的材料、性別表達與對他者的世界化。展覽標題《It's Always You》的多重意義亦提示著命名的趣味與陷阱：它指向生命與重生的循環、變化的恆常、蛻變的自如與優美。在此意義下，單氏如同一個承載不同內容物的容器，搜集著不同的角色、舞蹈、故事、真理、歷史以及未來。

*Narrative Reflections on Looking* (2016-2017) marks an important development in the practice of then-named Victoria Sin, who started integrating fictional film narratives into their established club-based drag performances. The four-part series comprises staged scenes where Sin poses in glamorous drag regalia, as the camera moves sensuously in close-ups of their body. In a first-person voiceover, Sin guides the experience of looking and identifying with the images in real time, troubling the space of desire in the process of identification. Sin shows that there is no innocent looking, that our relationship to images is promiscuous.

影像作品《Narrative Reflections on Looking》(2016-2017) 標誌著單氏（他們當時仍使用 Victoria Sin）將虛構電影敘事融入俱樂部變裝表演的重要轉變。在這部由四個章節組成的影像作品中，單氏身著華麗盛裝出現在佈景中，任由攝影機近距離地在他們的身體上曖昧地遊移。藉助第一人稱旁白，單氏時而以觀看者的姿態講述觀看的體驗，時而以被觀看者的身份敘事，擾亂著慾望空間中的身份定位。他們以此揭示「觀看」的行為從不單純，而我們與圖像的關係亦從不專一。





*Preface/Looking Without Touching*

2017

Single-channel video 單頻道錄像

1' 02"

Edition 版本：3 + 2AP





*Part One/She Was More Than the Sum of My Parts*

2016

Single-channel video 單頻道錄像

3' 35"

Edition 版本 : 3 + 2AP



*Part Two/The Reprise of Cthulhu*

2017

Single-channel video 單頻道錄像

3' 29"

Edition 版本：3 + 2AP





*Part Three/Cthulhu Through the Looking Glass*

2017

Single-channel video 單頻道錄像

4' 00"

Edition 版本：3 + 2AP

In the process of using facial wipes to remove their makeup after each performance, Sin discovered that the “wet wipes were looking right back at [them]”, the imprinted wipes becoming an archive of their evolving characters. These images stand as ontological doubles that demand to be looked at, just as they look back at viewers with equivalence and indifference. Shroud of Turin of sorts, each of these masks is the artefact of its own death. To give birth, something must be laid to rest.

每當變裝表演之後用卸妝紙擦拭妝容時，藝術家發現「這些面紙亦凝視著他們」，印有妝容的卸妝紙亦成為記錄他們角色表演的檔案。影片中的圖像亦宣示著令人暈眩的雙重性：它們既索求觀眾的觀看，亦以同樣的漠然回視觀眾。仿若都靈施洗約翰大教堂中的聖物裹尸佈，這些卸妝紙上的面容印證著自身的死亡。生命的前提，總是另一些事物的安息。





*What she couldn't face*

2017

Makeup on face wipe 化妝品、面紙本

20.5 x 17.5 cm



*A woman you thought you knew*

2017

Makeup on face wipe 化粧品、面紙本

20.5 x 17.5 cm



*She came off naturally*

2017

Makeup on face wipe 化粧品、面紙本

20.5 x 17.5 cm

*A Dream of Wholeness in Parts* (2019-2021) marks a cinematic turn for Sin. The poetic epic unfolds into a mytho-realistic dreamscape, inspired by famous musings of foundational Taoist writing, such as the “Butterfly Dream” and “The Death of Wonton” by Chuang Tzu (Zhuangzi). In the mediation of Chinese metaphysics, Sin debunks the Aristotelian logic and categories that produce the false dichotomies in our world, such as self and other, waking and dreaming, male and female, fragments and totality, life and death, fantasy and reality.

創作於2019至2021年的作品《A Dream of Wholeness in Parts》標誌著單氏影像創作向電影的轉向。以莊子的《夢蝶》、《混沌之死》等道家經典為靈感，這部充滿詩意與史詩感的影像作品如夢境一般展開。透過中國玄學，單氏質疑當今世界以傳統邏輯學為基礎所創造的二元概念，包括自我與他者、清醒與夢境、男性與女性、片段與完整、生命與死亡、夢幻與真實的二元對立。





*A Dream of Wholeness in Parts*

2021

Single-channel video 單頻道錄像

23' 03"

Edition 版本：6 + 2AP

Produced by Chi-Wen Productions, Taipei

Supported by Hayward Gallery Touring and Soft Opening for *The British Art Show 9*

*A Dream of Wholeness in Parts* marks the beginning for Sin's weaving of traditional Chinese dramaturgy with contemporary drag, music and poetry, in order to queer genres and categories while cultivating a space for imagining different worlds and new ways of being. At the core of this experimentation is the birth of The Universe, face-painted with a lotus flower rooted in the earth flourishing towards the stellar, a character in the Cantonese opera tradition of Jing role known for their lyrical singing and martial arts.

在《A Dream of Wholeness in Parts》中，單氏首度將中國傳統戲曲融入當代變裝表演、舞蹈與詩歌，在模糊類型與體裁邊界的同時，亦打開一個想象不同世界與存在方式的空間。最能夠彰顯這件影像作品實驗色彩的便是角色「宇宙」的誕生。

「宇宙」的面部繪有一朵根植於地球、朝向星空綻放的蓮花，這一角色來自粵曲中擅長抒情吟唱與武術的「淨」角。





*A Dream of Wholeness in Parts* [video still/截圖]



In the plague year of 2020, their journey takes them inwards into the rigorous imagination of the mindscape in virtual backgrounds, giving birth to a plethora of characters. *Irreconcilable Differences* (2020) shows The Clowns, two feminine characters, one in Western dress and one in Oriental garment, engaging in a non-linguistic argument. The meaningless enunciation couples with reproachful and scornful body language, and enumerates many a pointless squabble that sees no reconciliation, an apt reflection of current affairs in the world. *Irreconcilable Differences* premiered at the ICA London, and was recently awarded the B3 BEN Award for Best Immersive and Time-based Art.

在2020年的疫情期間，單氏的創作旅程開始走向包裹著虛擬背景的自身內部，並透過內心世界的激烈想象創造出大量角色。《Irreconcilable Differences》(2020) 呈現了角色「小丑」——兩個分別身著西式與中式裙裝的女性角色——的非語言爭執。作品中，沒有內容的呢喃與對立的肢體動作演繹著無意義且無法彌合的爭執，充分反映當前世界的現狀。《Irreconcilable Differences》首映於倫敦ICA，並於近期榮獲B3 BEN Award頒發的「最佳沉浸式及時間性藝術大獎」。



*Irreconcilable Differences*

2020

Single-channel video 單頻道錄像

6' 30"

Edition 版本 : 5 + 2AP



*The difference between you and I (2)*

2020

Makeup on face wipe 化粧品、面紙本

20.5 x 17.5 cm



*The difference between you and I (1)*

2020

Makeup on face wipe 化粧品、面紙本

20.5 x 17.5 cm

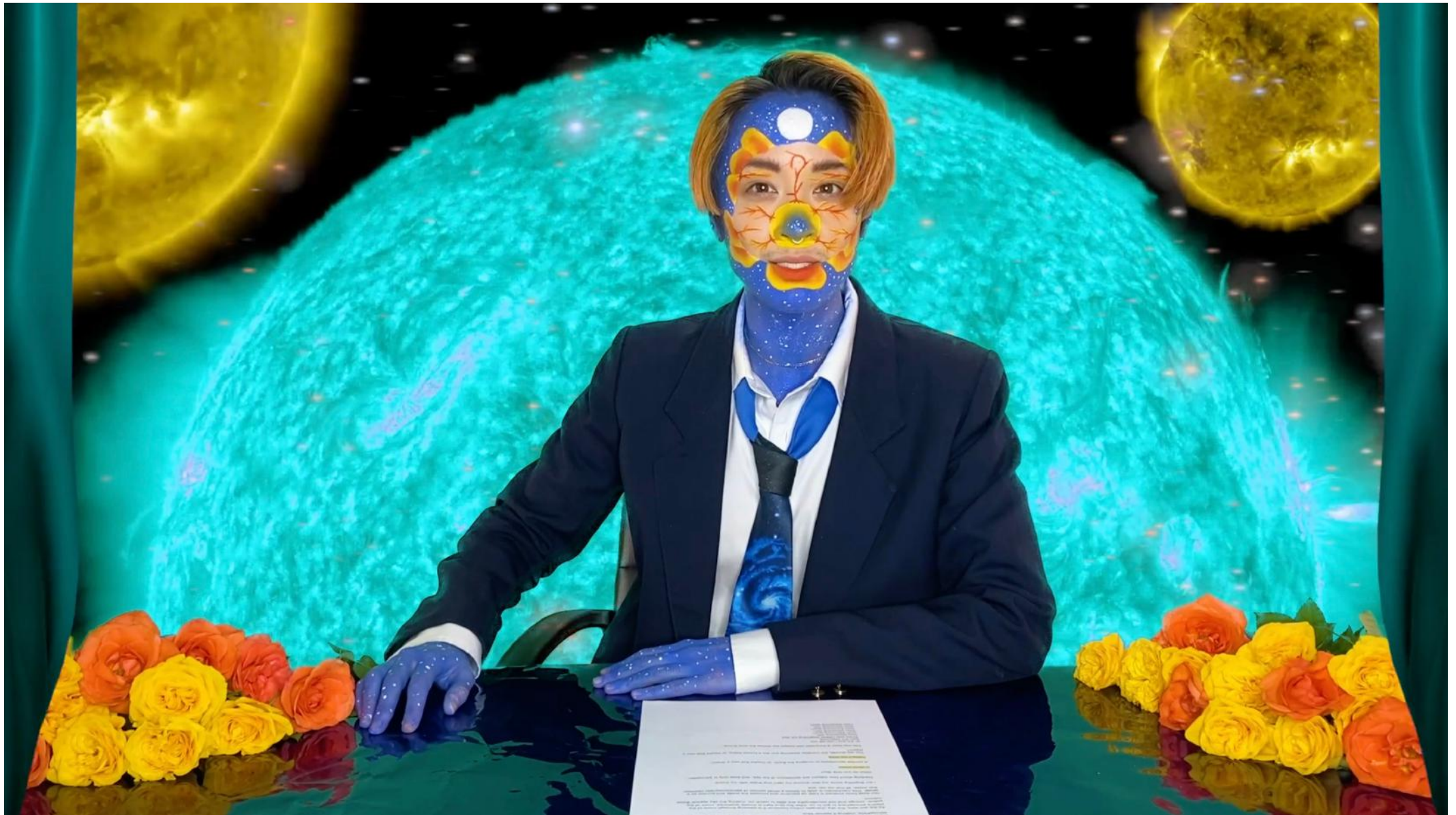


Inspired by the skillfulness and fluidity in which Chinese opera singers put on myriad gendered roles, Sin intentionally turns to masculine drag, along with the recent announcement to return to their gender-neutral Cantonese birth name, Sin Wai Kin 單慧乾. The artist describes this turn as one of “trying things on, rather than taking things off”. While Sin’s drag queen persona stripped bare the expectations of femininity and its relationship to womanhood, their drag king modality evolves space to experiment and play with fantasy in masculinity.

*Today’s Top Stories* (2020) features a news reporter in intergalactic cable television, giving simultaneously true and false, real and fictional accounts of a quantum universe as a proto-star gestates in the background. The newscaster is The Storyteller, with his face mimicking an imploding red giant star, debunking all boundaries between being and non-being. *Today’s Top Stories* was commissioned by the Tank Art Museum, Shanghai, as part of the exhibition *More, More, More*.

中國戲曲演員自如且流動的多種性別扮演啟發單氏轉向男性變裝。他們近期亦宣佈回歸自己中性的粵語原名——單慧乾。單氏將這一轉變描述為「試穿新裝，而非褪去舊裳」。如果說他們的變裝皇后角色揭示著女性氣質的刻板範式及其與女性經驗的關係，那麼他們的變裝國王則打開著實驗男性氣質幻想的空間。

《Today’s Top Stories》（2020）呈現一位跨星系有線電視台的新聞播報員，他端坐在在一顆原恆星孕育生成的背景前，講述著虛實相交的量子宇宙敘事。播報員的角色「說書人」的面部描繪著紅巨星爆炸的場景，象征著存在於非存在的界線的消弭。《Today’s Top Stories》由上海油罐空間的展覽「More, More, More」委託創作。



*Today's Top Stories*

2020

Single-channel video 單頻道錄像

6' 30"

Edition 版本 : 5 + 2AP

*The One* (2020) features Sin deep in meditation, eyes shut, stationery, breathing. With the sun disk as his third eye, the outline of the body is relocated to the face, and the mouth stands in for every orifice, redefining and eroticising the limits of the body. There is no more division between self and world, mind and body, individual and context. The One originally appeared in *The Many Faced God/dess* (2021) commissioned by Maison Populaire, Montreuil.

在作品《The One》(2020) 中，單氏陷入冥想，他雙眼閉合、身體靜止、持續呼吸。太陽幻化為他們的天眼、赤裸的身體線條勾勒著他們的面龐、身體的開孔與他們的口腔結合——身體的邊界被重新定義與情色化，自我與世界、心靈與身體、個人與環境的區分從此消失。「唯一」這一角色最早出現在「The Many Faced God/dess」(2021) 中，該作品由蒙特勒伊Maison Populaire委託創作。





***The One***

2021

Single-channel video 單頻道錄像

10' 00"

Edition 版本 : 5 + 2AP

Synthesizing all these characters and selves, Sin creates *It's Always You* (2021), a four-piece boyband comprising of The Universe (the pretty boy), The Storyteller (the serious one), The One (the childish one), and Wai King (the heartthrob). Sin hyperbolizes the ontological paradox of boybands, where individuals exist in integrity with the collective. The phenomena of boybands highlight how identities are strategically commodified for mass consumption, how queer codes subvert and trouble within the matrix of heterosexual language, and how boybands contain the promise of love, fantasy, and collective escape.

結合上述角色與自我，單氏創造了四人偶像男團《It's Always You》(2021)，成員包括美男子「宇宙」、嚴肅的「說書人」、孩子氣的「唯一」及萬人迷「Wai King」。作品中，單氏以誇張的手法揭示偶像男團不乏矛盾的存在邏輯：個體必須作為團體的一部分而存在。單氏對流行男團的檢視引發出對多個問題的思考，例如，不同身份如何在大眾消費中被包裝及商品化？酷兒文化可以如何顛覆並干擾異性戀系統？偶像男團如何象征愛、幻想與集體逃避的許諾？



*It's Always You*

2021

4K Dual-channel video 4K雙頻道錄像

4' 05"

Edition 版本：5 + 2AP





*It's Always You* [video still/截圖]

**The Universe**, the pretty boy, is inspired by the Jing warrior character in Cantonese opera and classic Hong Kong stars like Leslie Cheung. Rivers, flowers and roots foreground mountains and a starry planetary system in the face of The Universe. He challenges the binaries of the self and the other, the subject and the object, the individual and its context. Making his debut in *A Dream of Wholeness in Parts* (2021), Sin's most recent film touring with the British Art Show 9, his internal thoughts speak to him via the channel of external mediums such as a tree and a bowl of wonton noodles, his mind operating internally and externally in an attempt to blur and erase the boundaries of these binaries. The Universe is a fierce god that creates and devours worlds with his hips and smile.

*It's Always You Cutout (The Universe)*  
2021



IT'S  
ALWAYS  
YOU





***The Universe Reflected***

2021

Makeup on face wipe 化妝品、面紙本

20.5 x 17.5 cm



***It's Always You Signed Poster (The Universe)***

2021

UV cured ink on poster paper, acrylic ink, acrylic box

UV印刷、塑料彩、海報紙本、亞克力盒

86.5 x 61.5 x 4.8 cm



**The One** is the childish one, the playful trickster. With skin the hue of the sky and the sun disk as his third eye, he reevaluates the edge between self and world, as the sky opens into the silhouette of the body in the face, the mouth doubling as an orifice for the vagina, his moustache the figure's pubic hair. The One originally appeared in *The Many Faced God/dess* (2021) commissioned by Maison Populaire, Montreuil. Beyond the false dichotomy of the mind and body, Sin explores the physical boundaries that our bodies bear and how our limits of perception extend into the space around us, claiming "the body is a field of changing sensations, the mind open like the sky."



IT'S  
ALWAYS  
YOU



*The One in Me*

2021

Makeup on face wipe 化妝品、面紙本

20.5 x 17.5 cm



*It's Always You Signed Poster (The One)*

2021

UV cured ink on poster paper, acrylic ink, acrylic box

UV印刷、塑料彩、海報紙本、亞克力盒

86.5 x 61.5 x 4.8 cm

**The Storyteller** is the serious one, the older boy. Authoritative in his utterances, he disseminates the paradox of fact and fiction as a news reporter. He made his first appearance in *Today's Top Stories* (2020) commissioned by the Tank Art Museum, Shanghai as part of the exhibition *More, More More*. Adopting the role of a news anchor who recites philosophical propositions that are contradictory but equally true, The Storyteller is granted the authority to disseminate narratives, examining the idea that reality can often be indistinguishable from illusion and that there is no single truth within the mechanisms of the universe.



★ IT'S  
ALWAYS  
YOU





*A world dreaming they are you*

2021

Makeup on face wipe 化妝品、面紙本

20.5 x 17.5 cm



*It's Always You Signed Poster (The Storyteller)*

2021

UV cured ink on poster paper, acrylic ink, acrylic box

UV印刷、塑料彩、海報紙本、亞克力盒

85.1 x 60.4 x 4 cm

**Wai King** is the hunk, the body with unparalleled sexual confidence. Imbued with the sex appeal of a 90s boyband fuckboy Wai King is Wai Kin's hypermasculine fantasy idol, the heartthrob whose being quickens your heart. Sin straddles both spectrums in attempts to deconstruct the artist's personal binaries. Formerly known as Victoria Sin, their exploration in masculine drag also marks a turning point for the artist who recently revealed a return to their gender-neutral Cantonese birth name. Wai King's character provides a pathway for Sin to decontextualize the way naming, pronouns and stereotypes have shaped their understanding of the world on a personal level.



IT'S  
ALWAYS  
YOU

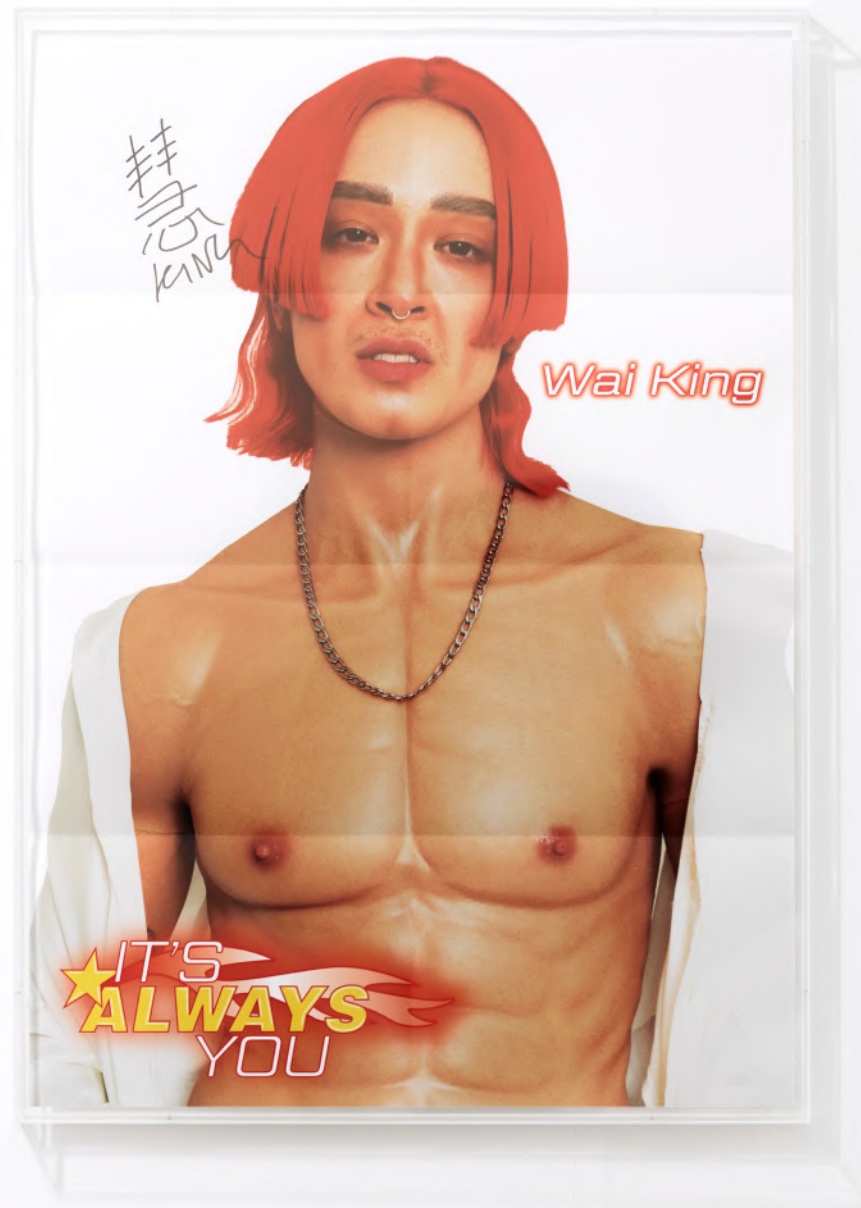


*Man behind the mask*

2021

Makeup on face wipe 化妝品、面紙本

20.5 x 17.5 cm



*It's Always You Signed Poster (Wai King)*

2021

UV cured ink on poster paper, acrylic ink, acrylic box

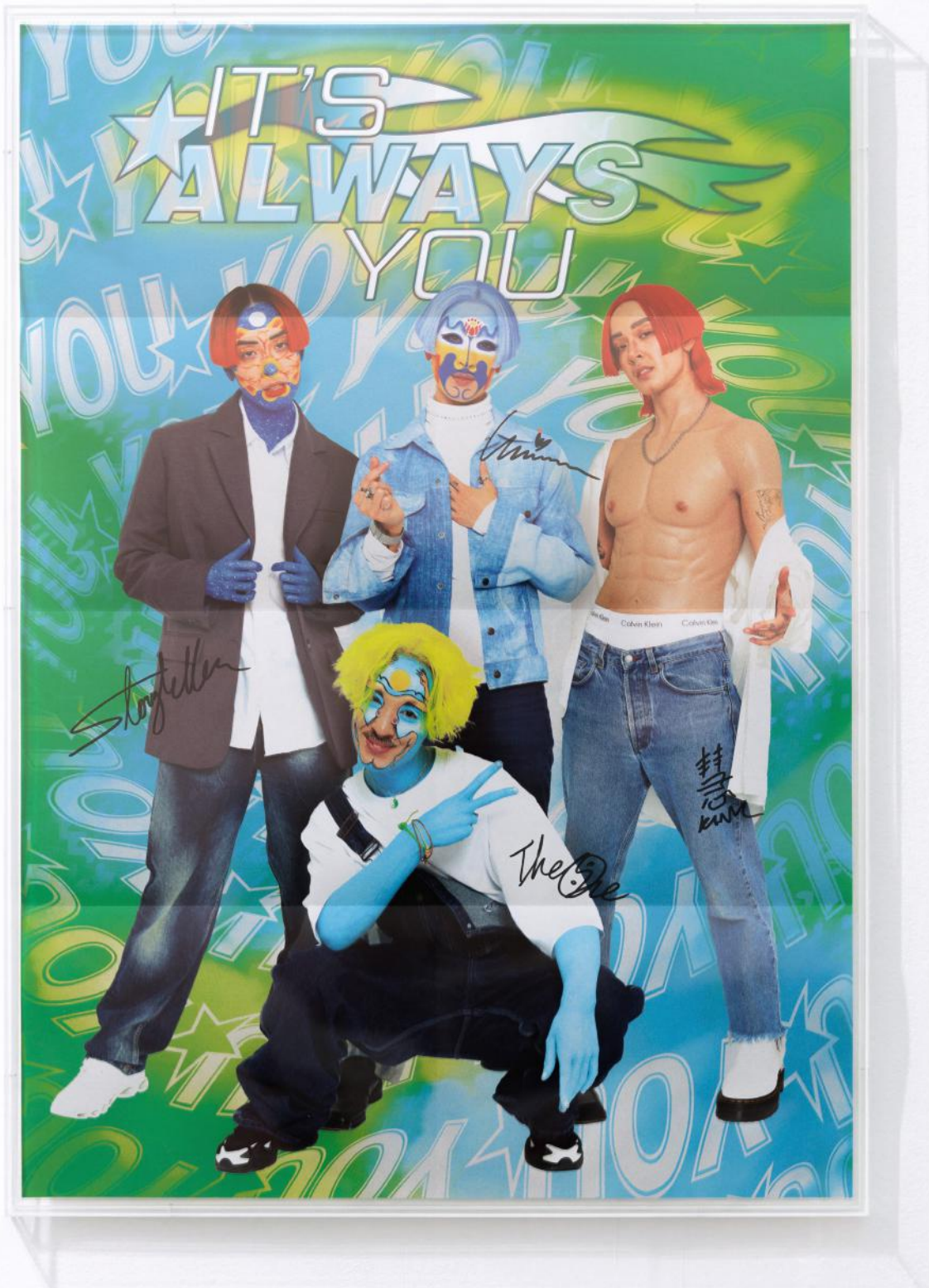
UV印刷、塑料彩、海報紙本、亞克力盒

86.5 x 61.5 x 4.8 cm



Visitors are promised the full fangirl/boy/by experience, flush with ephemera and merchandise. Lifesize cut-out boards of the four characters greet viewers with ample photo opportunities (#itsalwaysyou2021 @sinforvictory). Perspex-framed posters signed by respective members are must-have collectibles for all loyal fans. And a dual channel installation including karaoke style lyrics for viewers to sing along to features the Boyband's hit single, "It's Always You". This project is jointly commissioned by Blindspot Gallery and Shedhalle, Zurich, and was first exhibited in Shedhalle, Zurich as part of the group exhibition *Protozone 4: Extra Worlding* and later Frieze Focus, London.

觀眾將在此件作品中完整享受男團粉絲的體驗，大量紀念品及周邊產品亦會將粉絲們包圍。四位男團成員的人型廣告牌將供觀眾盡情合影 (#itsalwaysyou2021 @sinforvictory)，而有機玻璃裱框的成員簽名海報則是忠實粉絲必須擁有的收藏品。觀眾亦可以跟隨雙頻錄像中的卡拉OK歌詞演唱樂團的主打單曲《It's Always You》。此創作系列由刺點畫廊及蘇黎世Shedhalle共同委託製作。《It's Always You》首次展出於Shedhalle的群展「Protozone 4: Extra Worlding」，其後展出於Frieze倫敦藝博會的Focus單元。



*It's Always You Signed Poster (Collective)*

2021

UV cured ink on poster paper, acrylic ink, acrylic box

UV印刷、塑料彩、海報紙本、亞克力盒

86.5 x 61.5 x 4.8 cm



*It's Always You Cutouts*

2021

Set of 4, UV cured ink on foamex

一組4件，UV印刷、珍珠板本

Dimensions variable 尺寸可變



## About Sin Wai Kin

Sin Wai Kin (fka Victoria Sin) (b.1991, Toronto, Canada) is an artist using speculative fiction within performance, moving image, writing, and printmaking to interrupt normative processes of desire, identification, and objectification. Sin uses drag as a practice of purposeful embodiment questioning the reification and ascription of ideal images within technologies of representation and systems of looking. Drawing from close personal encounters of looking and wanting, their work presents heavily constructed fantasy narratives on the often unsettling experience of the physical within the social body.

Sin's performances and works were shown in international exhibitions and programmes, including "British Art Show 9" (UK, 2021); "INFERNO" (ICA, London, 2020); "Today's Top Stories" (Tank Museum, Shanghai, China, 2020); "Total Fabrication" (Works and Process, Guggenheim Museum, New York, USA, 2020); "Age of You" (MOCA, Toronto, Canada, 2019); "La vie des chose", MOMENTA biennale de l'image (Montreal, Canada, 2019); "Kiss My Genders" (Hayward Gallery, London, UK, 2019); "Meetings on Art", the 58th Venice Biennale (Venice, Italy, 2019); "Rising up in the infinite sky", Sophia Al-Maria: BCE (Whitechapel Gallery, London, UK, 2019); "Do Disturb" (Palais de Tokyo, Paris, France, 2019); "PLANTSEX, General Ecology" (Serpentine Galleries, London, UK, 2019); "DRAG" (Hayward Gallery, London, UK, 2018); "The sky as an image, an image as a net" (Serpentine Park Nights, London, UK, 2018); "Swinging Out Over the Earth" (Whitechapel Gallery, London, UK, 2018); "Indifferent Idols" (Taipei Contemporary Art Center, Taipei, 2018); "We Share the Same Tears" (Whitechapel Gallery, London, UK, 2018); "Glitch Feminism" (ICA, London, UK, 2017); "TATE EXCHANGE: GENDER TALKS" (Tate Modern, London, UK, 2017).

Sin currently lives and works in London.

## 關於單慧乾

單慧乾以思辨小說的方式介入行為、寫作與動態影像中，以擾亂對於慾望、身份認同與物化的規訓過程。單以「變裝」作為具目的性的藝術體現，質疑歸因於科技和觀看系統中生成的理想形像的化身。他/她的作品透過觀看和渴望的個人經驗，呈現建基於社會體系中個體不安經驗的奇想。

單的表演及作品於國際展覽與項目中展出，包括英國巡迴展出的 “British Art Show 9” (2021)、英國當代藝術學會的 “INFERNO” (2020)、上海油罐藝術中心的 “Today’s Top Stories” (2020)、美國古根漢美術館的 “Total Fabrication” (2020)、多倫多當代加國藝術館的 “Age of You” (2019)、加拿大滿地可 MOMENTA biennale de l’image 的 “La vie des choses” (2019)、英國倫敦海沃德美術館 的 “Kiss My Genders” (2019)、意大利第 58 屆威尼斯雙年展的 “Meetings on Art” (2019)、英國倫敦白教堂藝廊 “Sophia Al-Marie: BCE” 的 “Rising up in the infinite sky” (2019)、法國巴黎東京宮的 “Do Disturb Festival” (2019)、英國倫敦蛇形藝廊的 “General Ecology : PLANTSEX” (2019)、英國倫敦海沃德美術館的 “DRAG” (2018)、英國倫敦蛇形藝廊 的 “Park Nights: The sky as an image, an image as a net” (2018)、英國倫敦白教堂美術館的 “Swinging Out Over the Earth” (2018)、台北當代藝術中心的 “淡漠偶像” (2018)、英國倫敦白教堂美術館的 “We Share the Same Tears” (2018)、英國倫敦當代藝術學會的 “Glitch Feminism” (2017)、及英國倫敦泰特現代美術館的 “泰特美術館交流計劃：性別對談” (2017)。

藝術家現於英國倫敦生活和工作。



[www.blindspotgallery.com](http://www.blindspotgallery.com)

+852 2517 6238 | [info@blindspotgallery.com](mailto:info@blindspotgallery.com)

15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong

Opening hours: Tue - Sat, 10:30am - 6:30pm; closed on public holidays