

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

**27-29.5.2022**

**Hong Kong Convention and Exhibition Centre  
Booth 1C01**



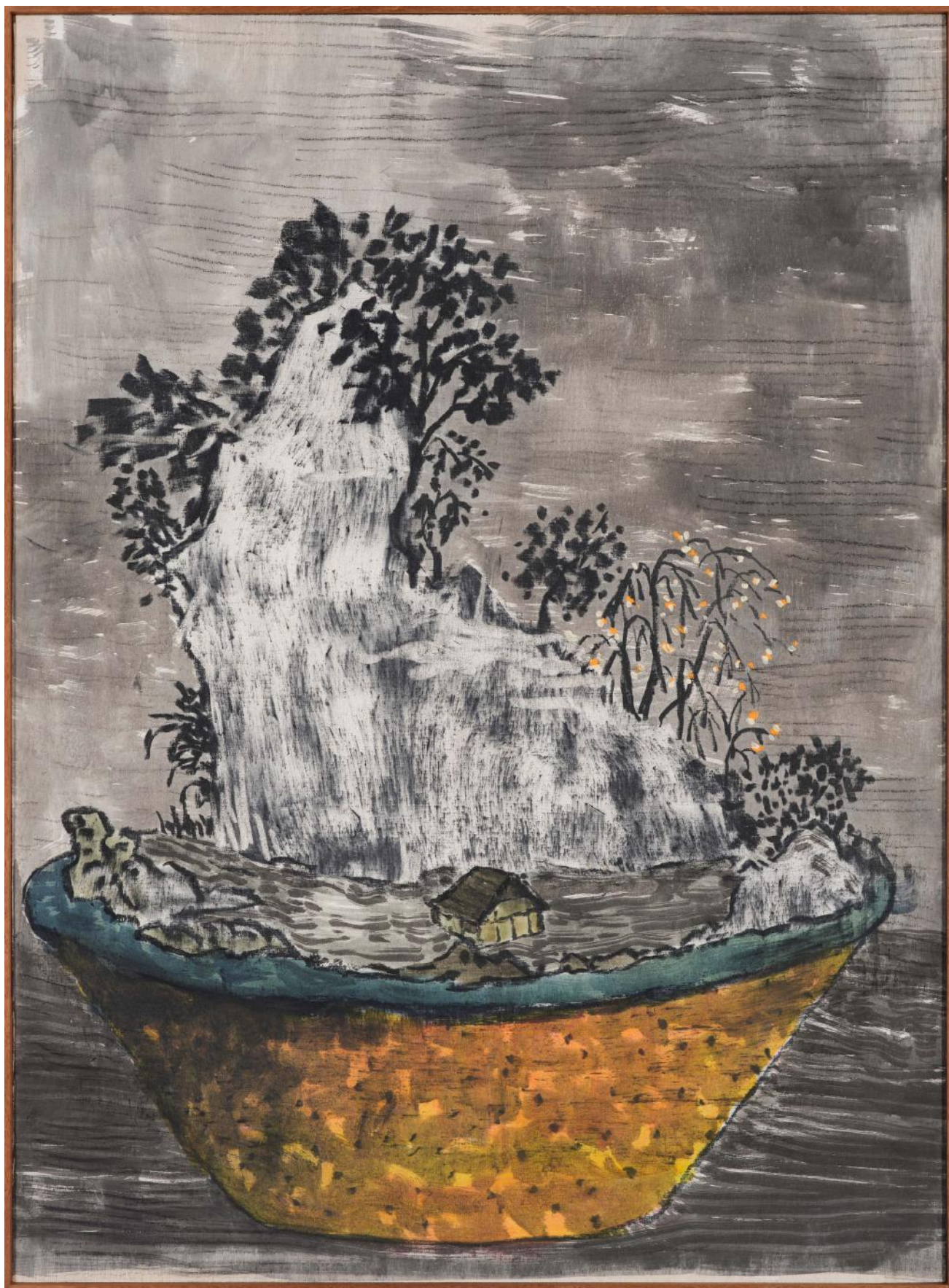












*Potted City No.3*

2022

Acrylic and charcoal on plywood

87.5 x 65 x 2.5 cm









*Potted City No.10*

2022

Acrylic and charcoal on plywood

83 x 62 x 2.5 cm





*Potted City No.13*

2022

Acrylic, charcoal and nails on plywood

91 x 71.5 x 2.5 cm



*“[I] came to a realisation that the Potted City series was more than a mere landscape study, it represented a miniature world, where soil and earth could also be migratory.”*



*Potted City No.12*

2022

Acrylic and charcoal on plywood; diptych

200 x 200 x 1.8cm



Un Cheng



*End my Jesus*

2021

Oil on canvas

Canvas size: 100.5 x 150 x 3.5 cm

Frame size: 103.5 x 153.5 x 4.5 cm







Un Cheng



*Do Not Give Air*

2021

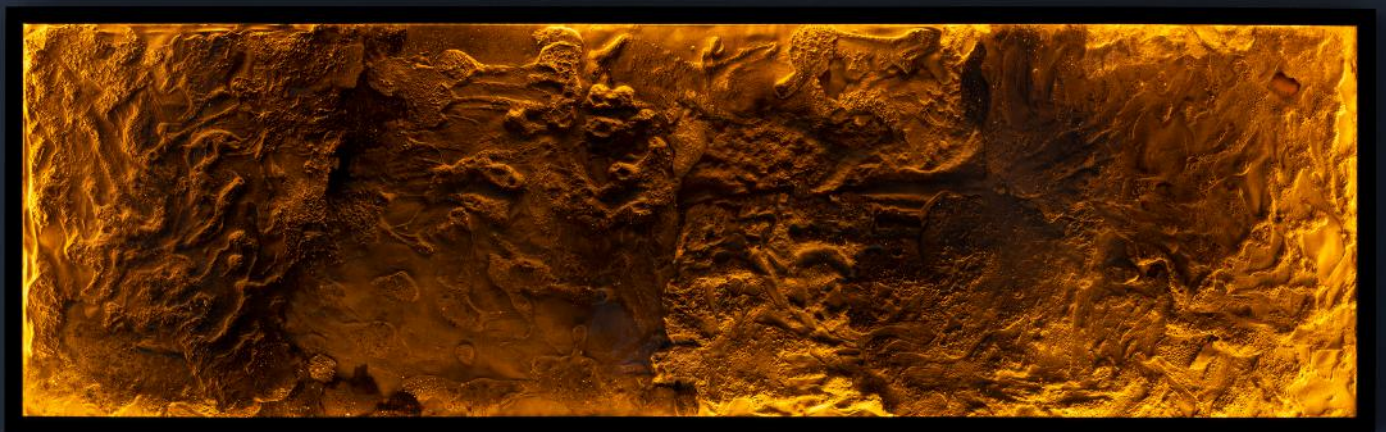
Oil on canvas

24.5 x 16.5 x 3 cm



Andrew Luk

*“Often, I have very little control of what happens...The process is organic, I think that’s the negotiation between humans and nature and the dominance of humans of nature.”*



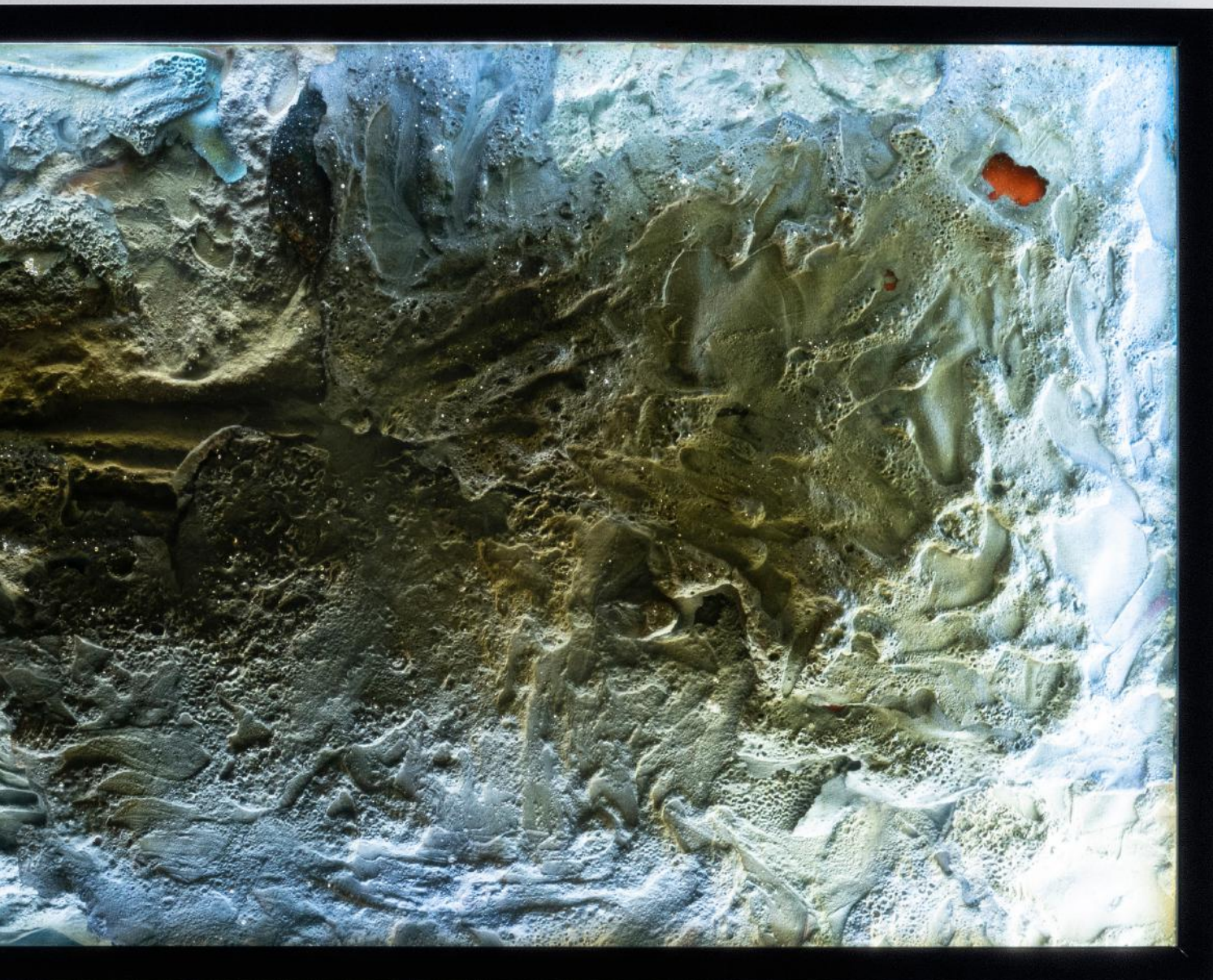
*Horizon Scan No.6*

2017

Epoxy resin, polystyrene, plastic, paint, canvas, LED lights

64 x 204 x 8.2 cm





Andrew Luk works with metamorphosing materials and processes, in *Horizon Scan No.6*, the artist uses homemade napalm to ignite and burn pieces of a painted canvas before collaging them into a lightbox with changing color temperatures.

[Click here to view video](#)

Password: HorizonScan



So Wing Po



*Organ #3*

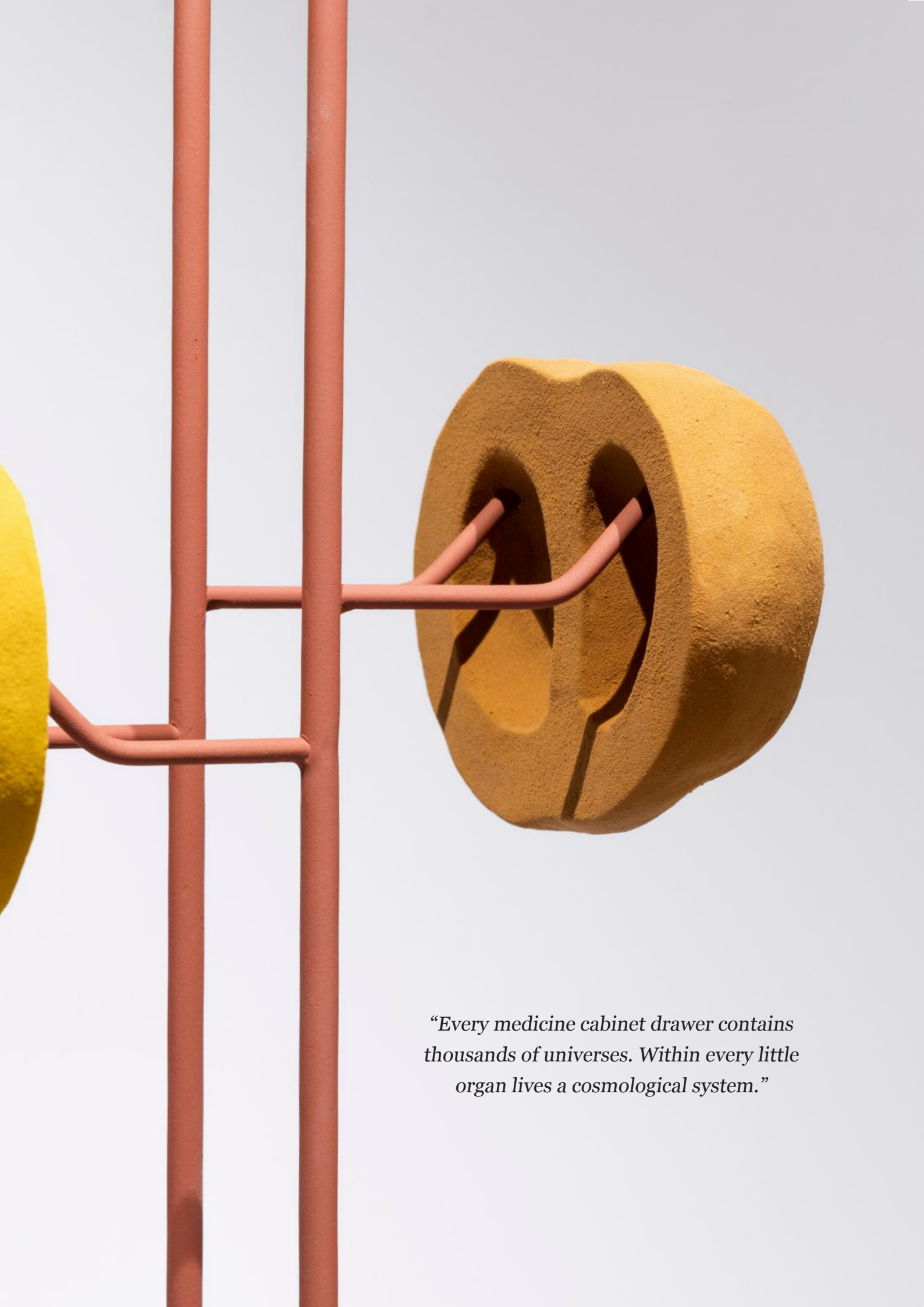
2022

Turmeric, Climbing fern spore, steel, resin

82 x 28 x 21 cm

Edition of 3





*“Every medicine cabinet drawer contains  
thousands of universes. Within every little  
organ lives a cosmological system.”*



So Wing Po



*Organ #4*

2022

Myrrh, natural indigo, brass, resin, motor

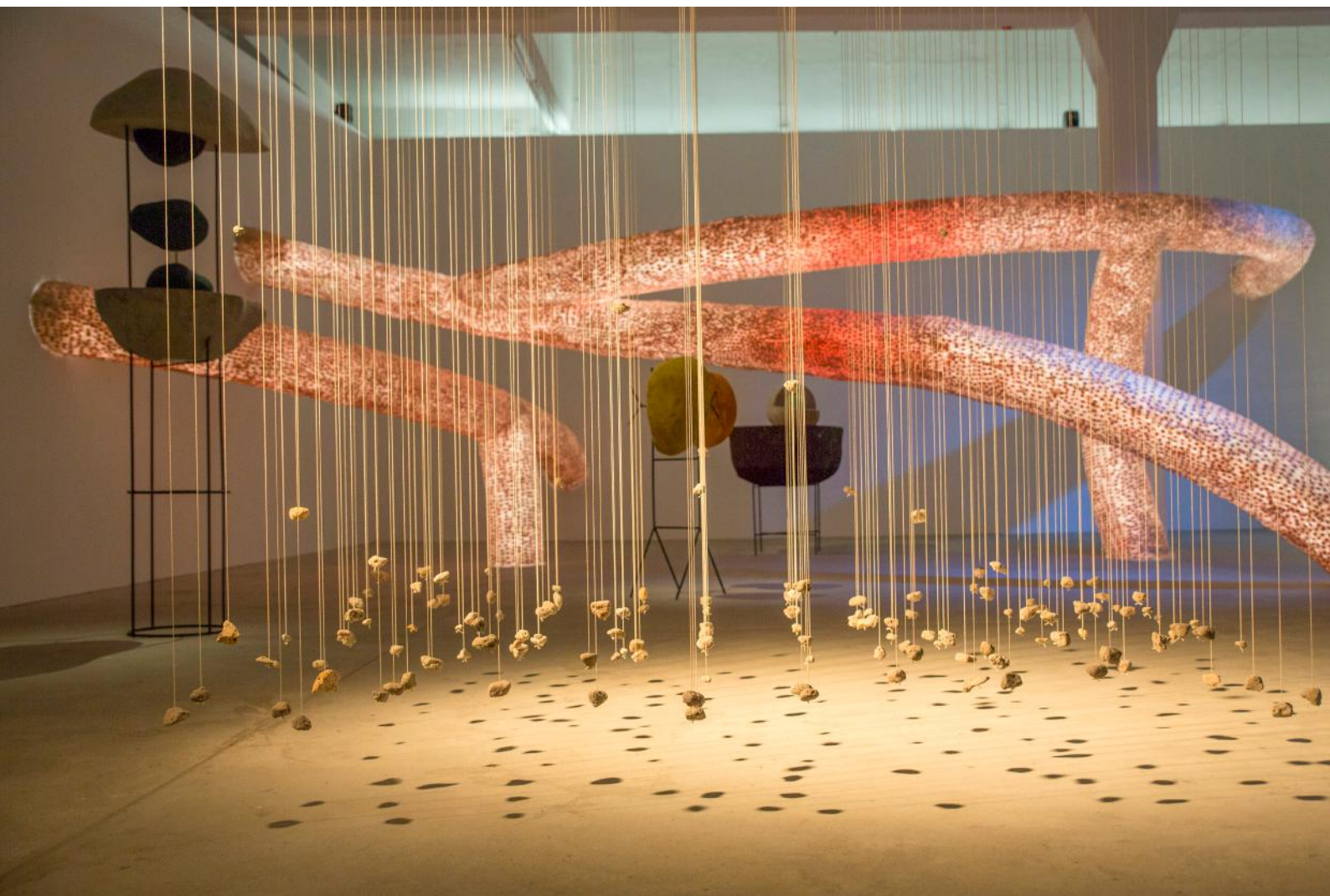
75 x 17 x 17 cm

Edition of 3

[Click here to view video](#)

Password: Organ4

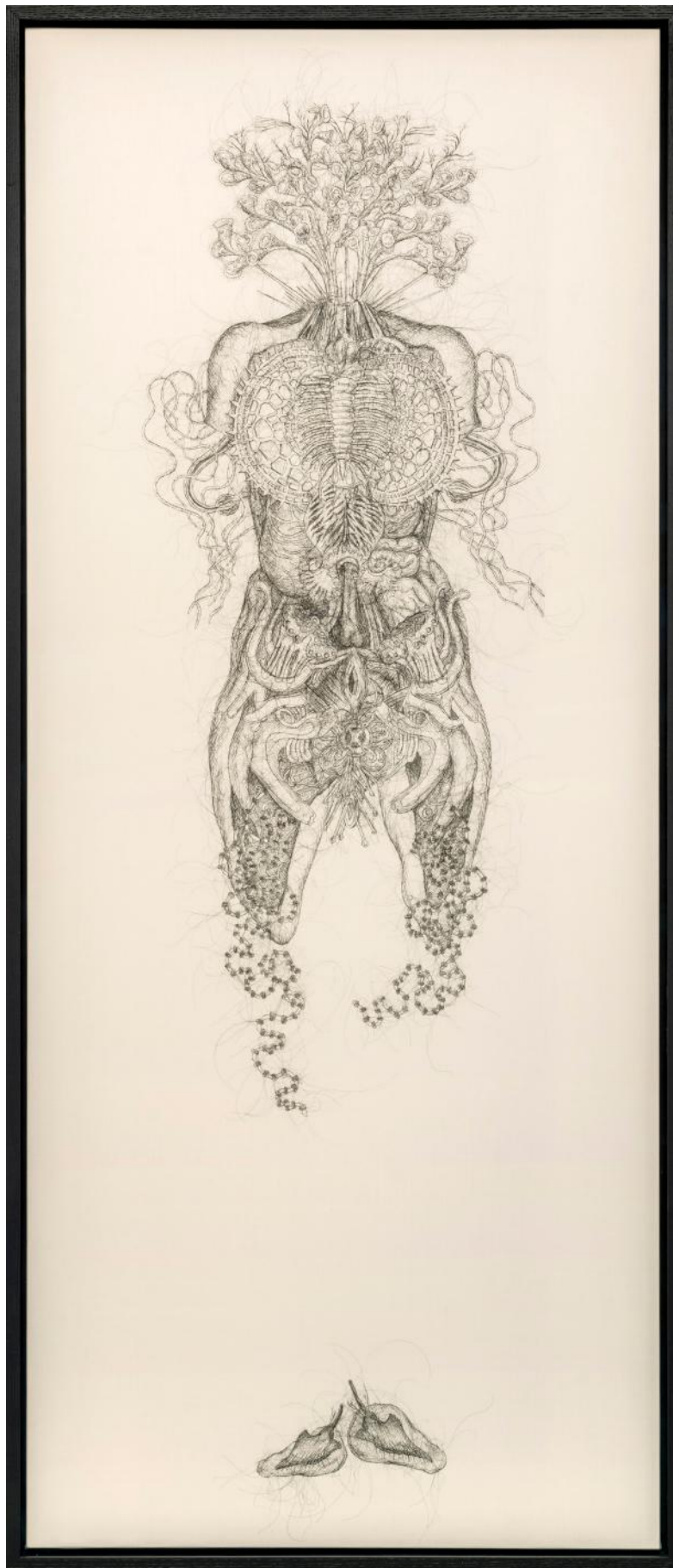




So Wing Po, *Six Part Practice*, 2018, Installation view at Tai Kwun Contemporary.



Angela Su



*Juliette*

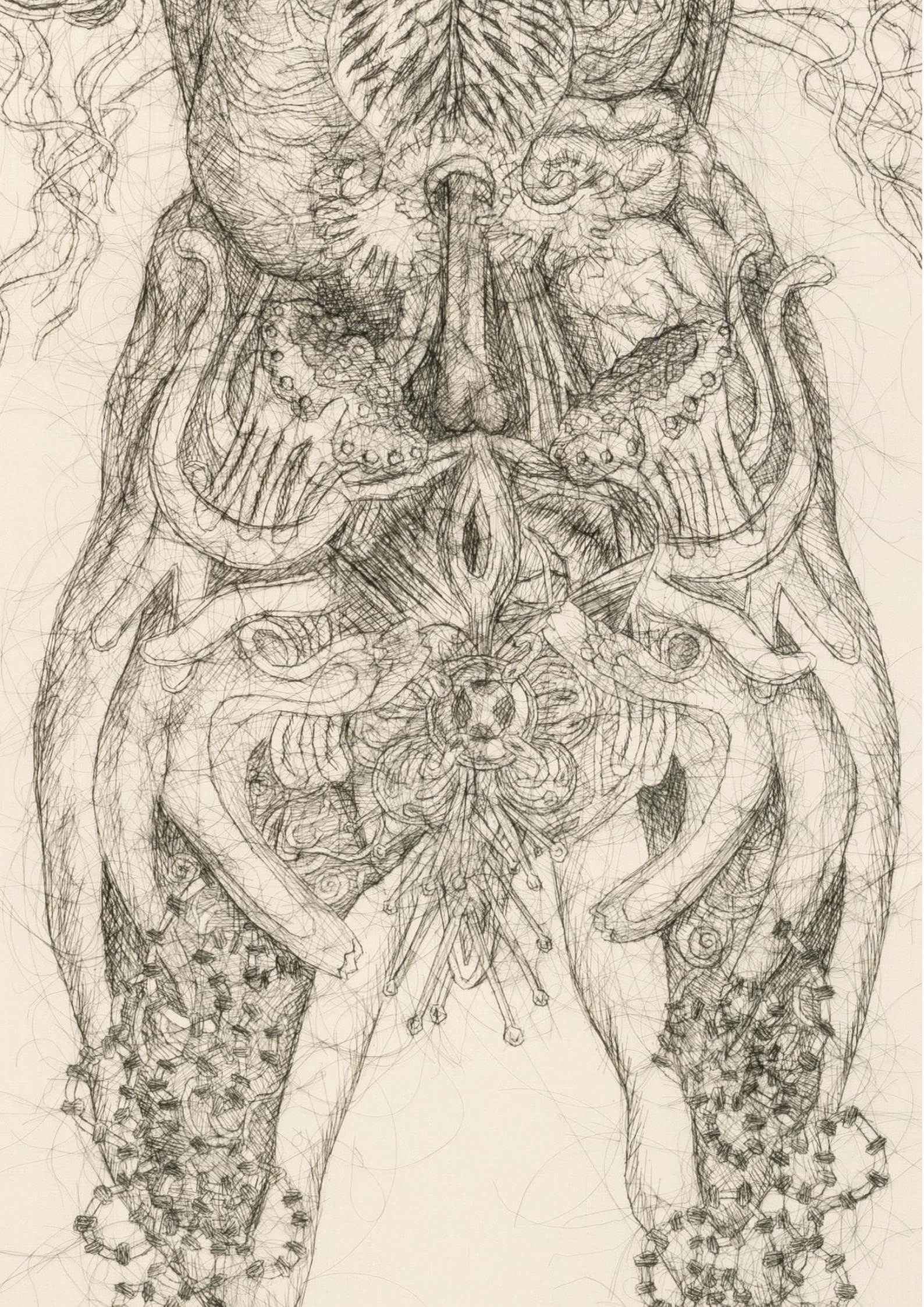
2019

Hair embroidery on fabric

Fabric size: 170 x 71 cm

Frame size: 174.6 x 75.7 x 5.7 cm







Sin Wai Kin



*A world dreaming they are you*

2021

Makeup on face wipe

Face wipe size: 20.5 x 17.5 cm

Frame size: 34.5 x 31.5 x 8.5 cm



*"I am not telling a story, I am just describing a reality  
I am not describing a reality, I am just telling a story."*

- Sin Wai Kin in *His Story about You*, 2021



Sin Wai Kin performing as the character 'The Storyteller' in *His Story about You* at Blindspot Gallery, 2021.

[Click here to view performance](#)

Password: Storyteller

Sin recently performed as the 'The Storyteller' at the premiere of a newly commissioned work by the Solomon R. Guggenheim Museum, titled *the story changes the body changes (repeating)*.



Sin Wai Kin



*The One in Me*

2021

Makeup on face wipe

Face wipe size: 20.5 x 17.5 cm

Frame size: 34.6 x 31.5 x 8.5 cm



Sin Wai Kin



[ Video still ]

[Click here to view video](#)

*The One*

2021

Single-channel video

10'00"

Edition of 5 +2AP



Zhang Ruyi



*Matte Substance-12*

2020

Concrete, rock fragment, steel rods

122 x 40 x 37 cm



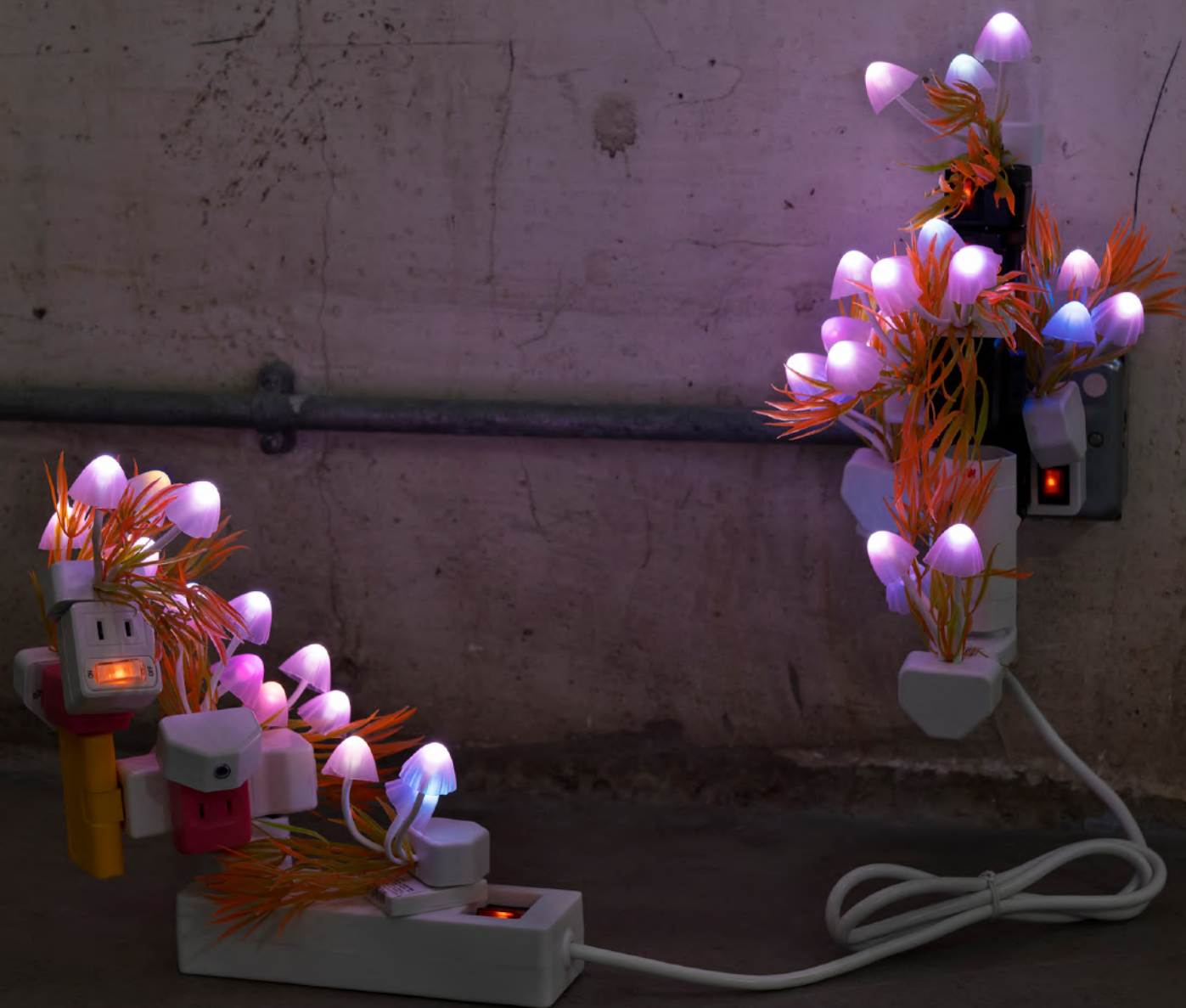
“These “remnants” do not disappear from the world just because [we] want them to...they exist in the real world as a mirror image of architecture...[shaping] the reality of time and space.”

- Lin Ye on Zhang Ruyi, *The Poetics of Remnants*





Trevor Yeung



*Night Mushroom Colon (Twelve)*

2022

Night lamp, plug, adaptors, metal wire

Installation size variable







Jiang Zhi



*The world is yours, as well as ours No.B-2021-22*

2021

Oil on polyester

Canvas size: 214 x 147.5 cm

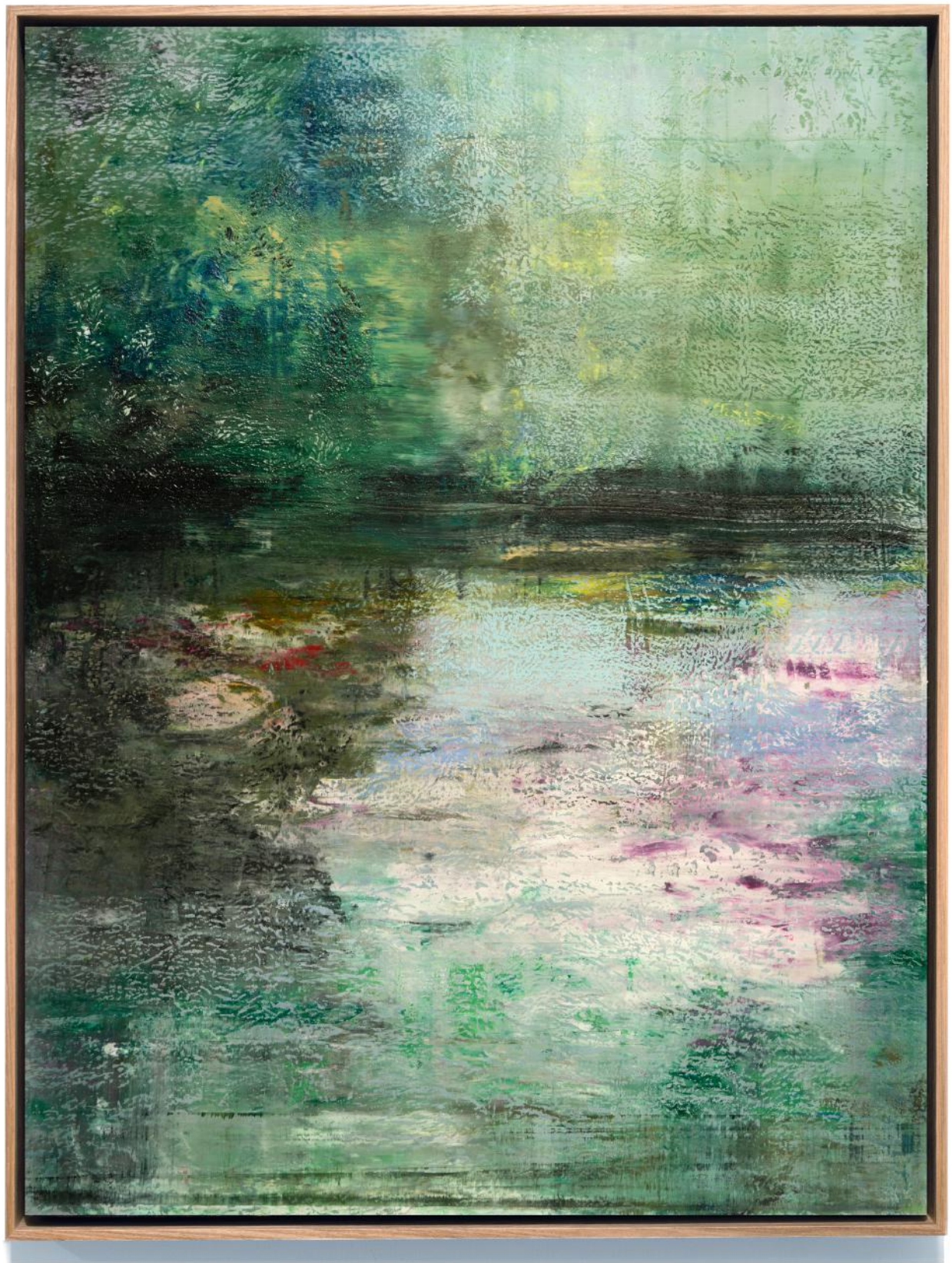
Frame size: 216 x 149.5 x 7 cm







Jiang Zhi



*The world is yours, as well as ours No.B-2021-09*

2021

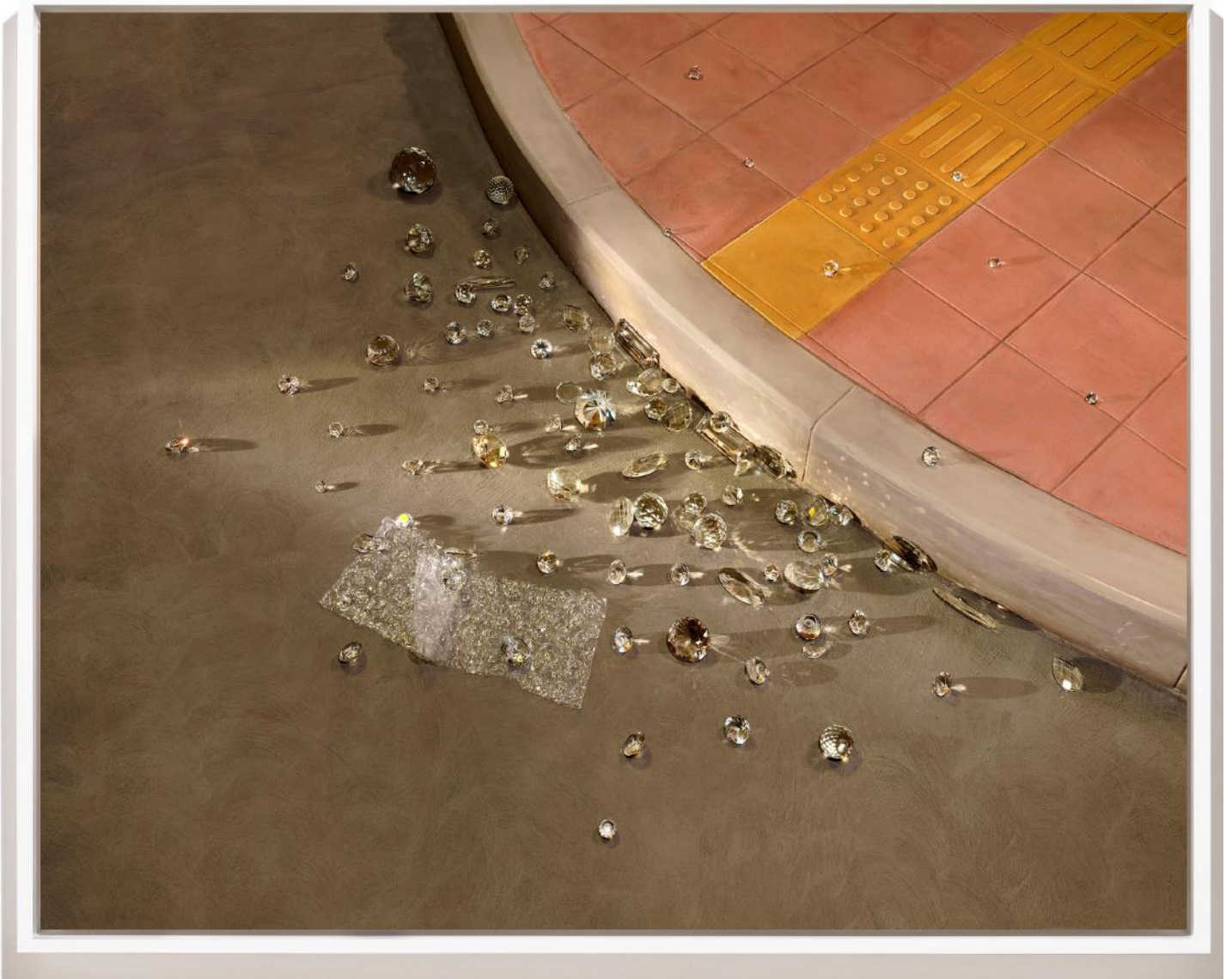
Oil on polyester

Canvas size: 200 x 150 cm

Frame size: 202 x 151 x 7 cm



*“No story is told about what has happened except for the state of the objects. Some information is always missing; the absence is precisely part of the work.”*



*The Glowing Dust Grains*

2021

Archival inkjet print, acrylic face-mount on aluminium

Image size: 120 x 150 cm

Frame size: 126 x 156 x 5.5 cm

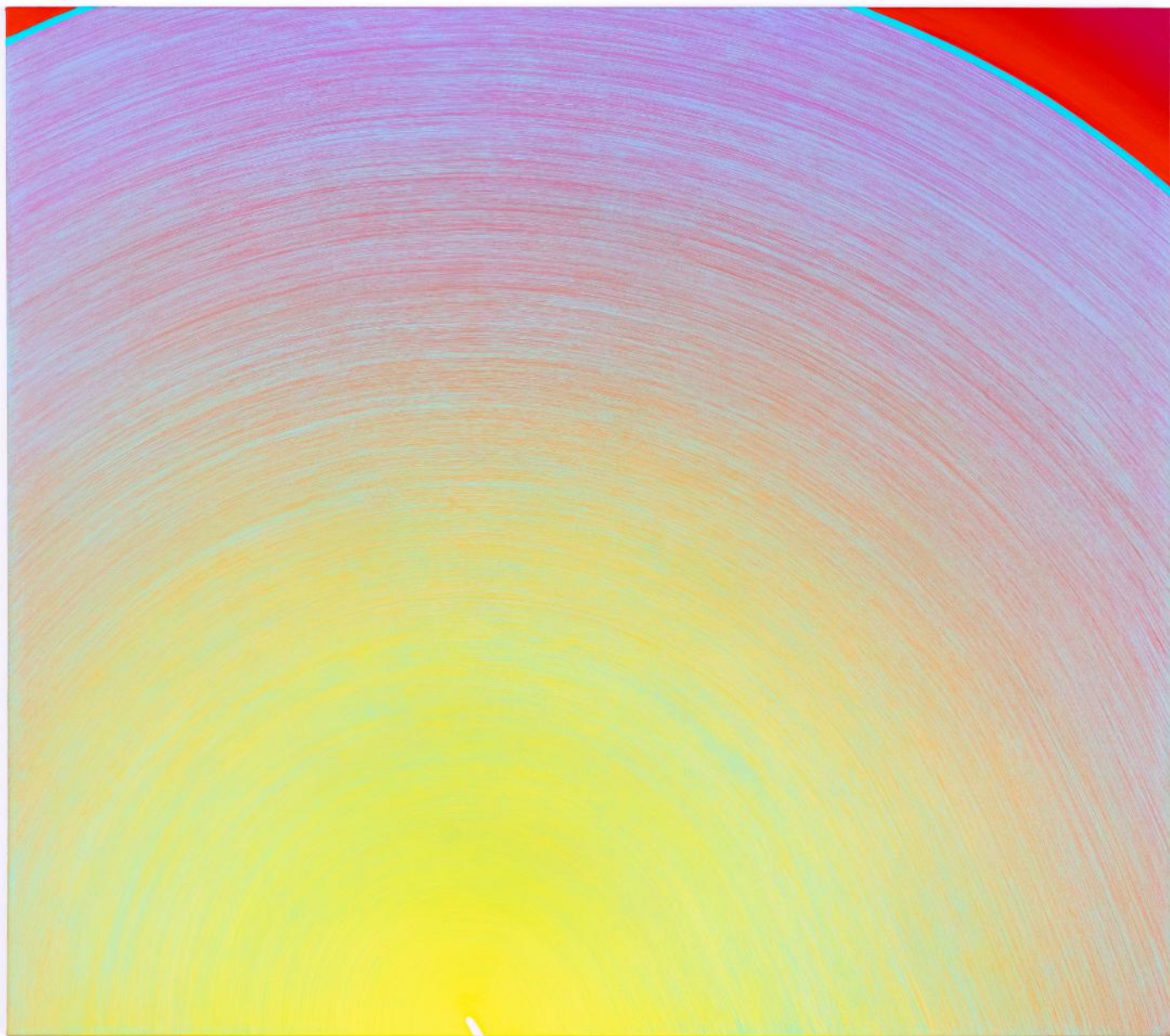
Edition of 6 + 2AP







Osamu Kobayashi



*Rising*

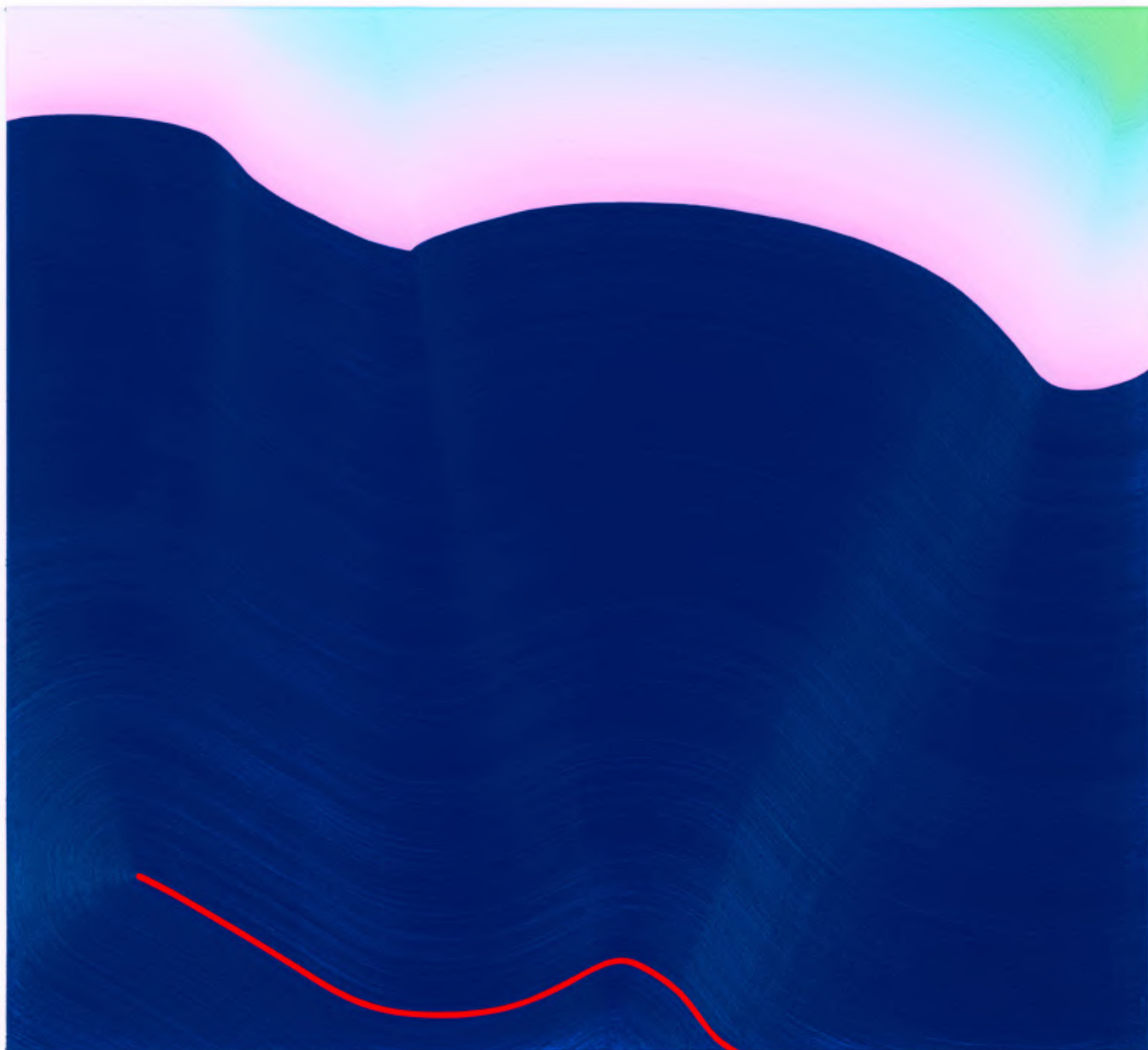
2021

Oil on canvas

117 x 132.5 x 4 cm



Osamu Kobayashi



*Fissure*

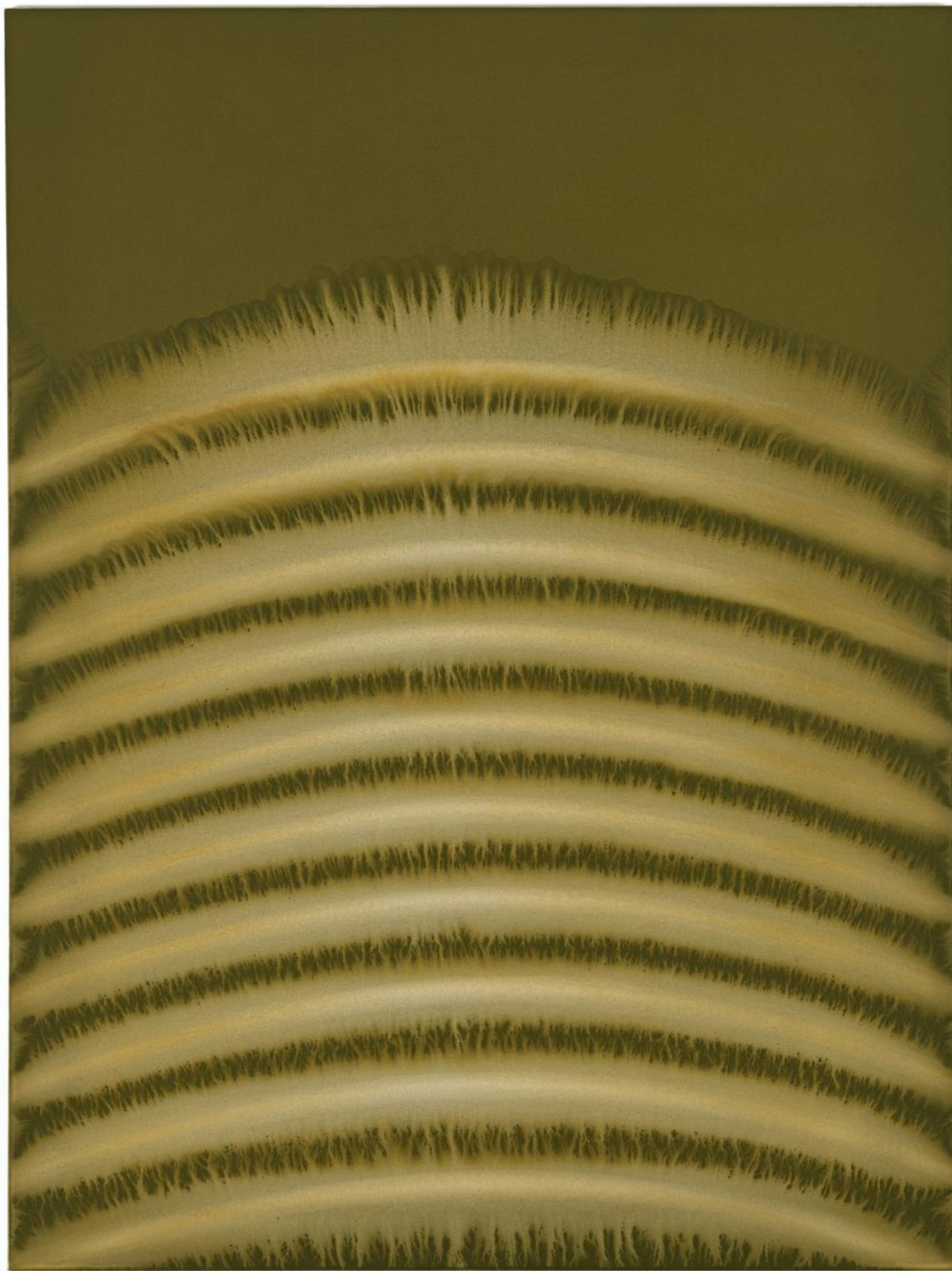
2021

Oil on canvas

117 x 127.5 x 4 cm



Paul Barlow



*24.09.21*

2021

Acrylic on canvas

140 x 106 x 2.5 cm



Jiang Pengyi



*Sun! Sun! No.7*

2018

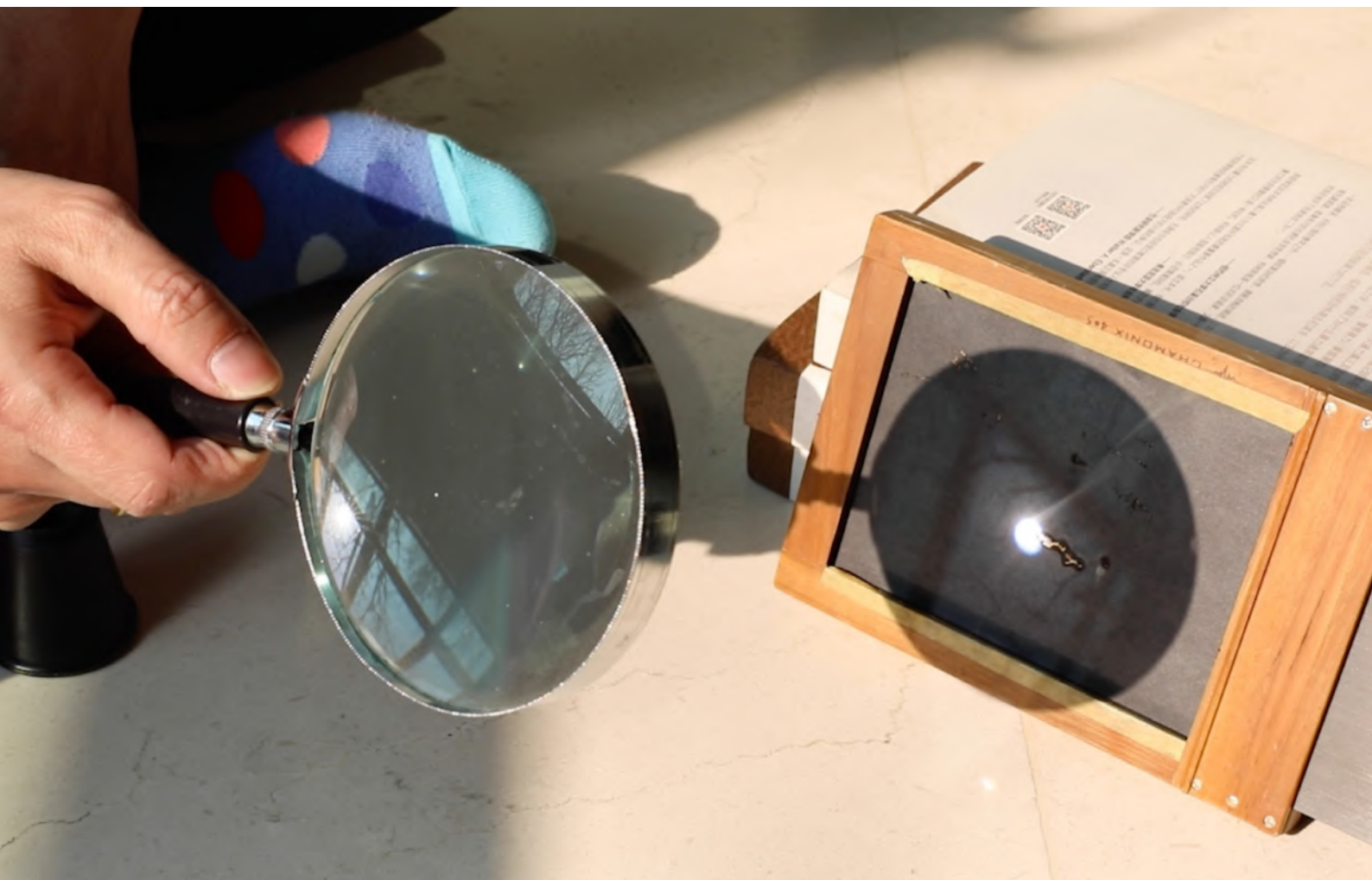
Archival inkjet print mounted on aluminium, toughened acrylic

Image size: 181 x 145 cm

Frame size: 184 x 147.5 x 5 cm

Edition of 3





In the creation process of *Sun! Sun!*, Jiang Pengyi uses a magnifying glass to kindle a flame, burning marks onto a cardboard contraption that covers light sensitive film.

[Click here to view Jiang's working process](#)

Password: makingofJPY



Blindspot Gallery is delighted to announce our participation at Art | Basel Hong Kong 2022 at the Hong Kong Convention and Exhibition Centre, presenting works by Paul Barlow, Chen Wei, Un Cheng, Jiang Pengyi, Jiang Zhi, Osamu Kobayashi, Lam Tung Pang, Andrew Luk, Sin Wai Kin, So Wing Po, Angela Su, Trevor Yeung and Zhang Ruyi.

**Lam Tung Pang** presents his latest *Potted City* series (2022), a collection of wooden panel paintings depicting mountain and cityscape condensed within a domestic potted bonsai. Reflecting on the scale of his microscopic self against the monumental world, the artist embraces the sentiments of longing and loss whilst bracing himself for the journey ahead. These allegorical landscapes serve as a token of remembrance for the artist. **Un Cheng's** paintings transport us to Iceland where the artist completed a residency in 2018. Whilst strolling the sparse landscapes of the Nordic winter, the artist found companionship and comfort in her internal dwellings. Piecing together photographic fragments with mental imagery, she selectively depicts specific subject matter, whilst plunging the rest of the pictorial landscape into a surreal blur. Simultaneously at Blindspot Gallery, Cheng presents her solo exhibition *What's there when you ain't home?*.

In *Horizon Scan No.6* (2017), **Andrew Luk** torches pieces of a painted canvas using homemade napalm, collaging the charred pieces into an encased lightbox with gradually changing colour temperature. The illuminated piece appears to resemble a rugged and barren terrain. Interested in the material history of civilization, the work reveals

and compresses facets of manmade and naturally occurring histories into a single frame. **So Wing Po's** unique sensitivity, observation and imagination towards the fabric of nature is manifested in her newest static and kinetic work *Organ #3* and *Organ #4* (2022). A sculptural study physically replicating a vital biological organ is forged from medicinal herbal powders sourced from nature. Reflecting on the correlations between interior and exterior macro and microorganic substances, So fabricates ecosystems that defy the natural orders of the universe.

In the hair embroidery work *Juliette* (2019), **Angela Su** reconstructs and recontextualizes the anatomy of the female body, where skin and internal organs are metamorphosed into an intricate network of mechanical hardware and alien growth. Reflecting on the history of the female body as a heavily politicized and gendered vessel, Su's female cyborg stands in defiance against these existing constructs. **Sin Wai Kin's** *A world dreaming they are you* (2021) is a make-up removal wipe imprinted with the face paint of their character The Storyteller who made his first appearance in the video work *Today's Top Stories* (2020). Challenging the media biases rooted in the storytelling of news accounts, The Storyteller examines the often indistinguishable binary between reality and illusion.

**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. **Trevor Yeung** presents his newest edition of his *Night Mushroom Colon* series, a mixed media work that combines electrical converters and night lights, forming a cluster of unruly luminescent mushrooms thriving in fecundity, reproducing through polyamorous converters and tempting colors. *Night Mushroom Colon (Twelve)* (2022) sees the colony penetrate a meandering limb in the form of an extension cable out from the vicinity of its unassmuming corner.

**Jiang Zhi's** latest edition in his oil painted series, *The world is yours, as well as ours* (2013-ongoing) sees the artist intentionally glitch images of landscapes through digital processes and silkscreen printing techniques. The artist pushes paint through the porous fabric of the polyester canvas, blurring the visual field from both sides of the picture plane. The oil painting ultimately materializes as a union of photographic and print elements. In *The Glowing Dust Grains* (2021), **Chen Wei** stages a scene of a pedestrian, reimagining the disregarded dust grains on the curb as a scatter of glistening gems and jewels. Against the backdrop of industrial and gentrified China, Chen Wei frequently conveys the mixed sentiments on the equally new and neglected city. Imbued with an illusory air, the image straddles the ambiguous boundaries between the familiar and the imagined.

**Jiang Pengyi** manipulates photographic film through exothermic processes in his *Sun! Sun!* series (2018-ongoing), creating abstracted images by employing the rays of the sun. Using a

magnifying glass to intensify sunlight, the artist kindles a flame, burning scars and fissures onto a cardboard contraption that covers light sensitive film. Like the afterimages when we stare at the sun, the photographic film uncovers an ensemble of spectral streaks. Contrary to traditional painters who layer paint onto a canvas, **Paul Barlow** uses water as a solvent to strip away residues of colour pigments with a sequence of repetitive motions. Like currents forming sand ripples and seawater eroding coastlines, water configures the patterns and silhouettes on Barlow's canvas, forming micro-geological strata of vegetative tendrils, oceanic trances, and psychedelic hallucinations.

**Osamu Kobayashi** creates oil paintings that form a balance of textured colour fields, squiggly lines and uniform brushstrokes. With a self-made contraption that links a bevy of paint brushes, the artist applies paint onto the canvas in a grand continuous sweep. The picture plane is a field of action and counteraction, a dualistic plane between flatness and illusion of space, softness and hard edge, stillness and dynamism.



## About the Artists

**Paul Barlow** (b.1988, Sheffield, UK) is a painter who graduated from the Royal Academy in 2021 and was recently selected for Bloomberg New Contemporaries at the South London Gallery. His abstract paintings are created using water as a solvent to strip away residues of colour on his paintings. Barlow currently lives and works in London, UK.

**Chen Wei** (b. 1980, Zhejiang, China) 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. His 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.

**Un Cheng** (b. 1995, Hong Kong) graduated from the Academy of Visual Arts, Hong Kong Baptist University in 2017, with a special mention. Creating paintings of whimsical colour and energy that infuses careful observation of urban life with a performance of childish imagination. Cheng participated in the Gil residency programme in Iceland in 2018, and was the artist-in-residence at Blindspot Gallery's residency programme in 2020.

**Jiang Pengyi** (b. 1977, Hunan, China) constantly innovates with the infinitely generative potentialities of the photographic medium. Recently experimenting 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. Jiang was invited to participate in the Helsinki Photography Biennial 2012 and was nominated for the Prix Pictet 2012. Jiang currently lives and works in Beijing, China.

**Jiang Zhi** (b. 1971, Hunan, China) works with a wide range of media including photography, painting, video and installation, exploring interrelationships through manipulated images within contemporary Chinese society. 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.

**Osamu Kobayashi** (b.1984, Columbia, South Carolina, USA) creates abstract paintings of whimsical colors with sweeping brushstrokes, creating scenes that range from familiar spaces to imaginary dimensions. Kobayashi recently has a solo exhibition "Hand in Hand" at LA Artcore in Los Angeles. Kobayashi currently lives and works in New York, USA.

**Lam Tung Pang** (b. 1978, Hong Kong) 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. Lam is the recipient of the Asian Cultural Council fellowship in 2012. Lam's work is collected by LACMA (Los Angeles), Asian Art Museum (San Francisco), 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.

**Andrew Luk** (b. 1988, New Jersey, USA) is a Hong Kong artist who works across a range of media examining the intricacies of the human experience as well as the myths and histories associated with civilisation building. Luk has participated in exhibitions at Asia Society Hong Kong (2019), Tai Kwun, Hong Kong (2019) Power Station of Art, Shanghai (2018) amongst others. Luk currently lives and works in Hong Kong.

**Sin Wai Kin** (b. 1991, Toronto) (fka Victoria Sin) is an artist using speculative fiction within performance, moving image, writing, and print to interrupt normative processes of desire, identification, and objectification. In 2022, Sin was nominated for the Turner Prize 2022. Their performances and works have been shown in international exhibitions and programmes, including "British Art Show 9" (UK, 2021); "Age of You" (MOCA, Toronto, 2019); "Do Disturb" (Palais de Tokyo, Paris, 2019); "PLANTSEX, General Ecology" (Serpentine Galleries, London, UK, 2019); "Glitch Feminism" (ICA, London, UK, 2017). Sin currently lives and works in London.

**So Wing Po** (b.1985, Hong Kong) was born into a family of Chinese medicine doctors. Seeing that traditional Chinese medicine originates in observation, sensitivity and imagination towards nature, So applies the same theory of knowledge in her investigation of forms, materiality, metaphysics and relationality. In 2018, So presented her solo exhibition "Six-Part Practice" at Tai Kwun Contemporary, Hong Kong.

**Angela Su** (b. Hong Kong) investigates the perception and imagery of the body, through metamorphosis, hybridity and transformation. Her research-based projects materialize in drawing, video, hair embroidery, performative and installation works. In 2022, Su presented "Angela Su: Arise, Hong Kong in Venice" at the 59th International Art Exhibition – La Biennale di Venezia. In 2019, Su was commissioned by Wellcome Trust to present a commission project in "Contagious Cities: Far Away, Too Close" at Tai Kwun, Hong Kong. Su currently lives and works in Hong Kong.

**Trevor Yeung** (b.1988, Guangdong, China) uses botanic ecology, horticulture, photography and installations as metaphors that reference the emancipation of everyday aspirations towards human relationships. Yeung work is collected by Musée d'Art Moderne de Paris, Kadist Art Foundation and M+ Museum (Hong Kong). Yeung was shortlisted for the 6th Edition of the Future Generation Art Prize (2021-2022). Yeung currently lives and works in Hong Kong.

**Zhang Ruyi** (b. 1985, Shanghai, China) 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. Her work is collected by Sifang Art Museum, Fosun Foundation and the Cass Sculpture Foundation. Zhang currently lives and works in Shanghai.

## 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.





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Opening Hours: Tue-Sat 10am-6pm: Closed on Public Holidays