

For Immediate Release

Art | Basel Hong Kong 2023

23 – 25 March, 2023

Booth Venue: 1C02, Hong Kong Convention and Exhibition Centre

Encounters: EN1 | Trevor Yeung, *Mr. Cuddles Under the Eave*

Film: Hong Kong Arts Centre | Angela Su, *Cosmic Call* (2019) & Wang Tuo, *The Interrogation* (2017)

Blindspot Gallery is delighted to return to Art Basel Hong Kong 2023, featuring works by Chen Wei, Un Cheng, South Ho Siu Nam, Pixy Liao, Andrew Luk, Kristian Mondrup, Sin Wai Kin, Angela Su, Wang Tuo, Trevor Yeung, and Yeung Tong Lung. Blindspot will participate in **Encounters**, Art Basel's presentation of large-scale projects, with Trevor Yeung's installation *Mr. Cuddles Under the Eave* (2021), composed of 13 uprooted money trees suspended from the ceiling. Blindspot will also present Angela Su's *Cosmic Call* (2019) and Wang Tuo's *The Interrogation* (2017) at this year's Art Basel **Film** program.



Yeung Tong Lung's *Night Shift* (2022) is a large-scale painting depicting a neighbourhood celebrity standing in the middle of road works, overlooking the tram depot along the harbour. Sporting a punk rock hairdo dyed pink, a face mask, and a flower patterned vest, the slipper-wearing man stands resolute with his gaze fixated far beyond the frame, echoing the arrow sign on the right of the scene above the intimate sight of a kissing couple. Carrying a dashing demeanor, Mr Tram stares on emanating an air of resilience and flair. Yeung portrays the less visible details of quotidian life in Hong Kong, highlighting people active in the nocturnal hours.

Wang Tuo introduces *Weapons*, a new series of oil paintings depicting portraits of anonymous individuals who are part of the underground art and culture circle, working within the margins of China's art scene. Painted from self-portraits taken by the subjects illustrated, these images are banal yet intimate. Inspired by the book *Weapons of The Weak* by James C. Scott, trivial acts of uncooperativeness are used as an everyday form of resistance by the exploited and powerless in a system of inequality. Wang Tuo's solo exhibition "The Second Interrogation" is taking place at Blindspot Gallery from 21 March to 6 May.

Turner Prize Nominee **Sin Wai Kin's** *Today's Top Stories* (2020), commissioned by TANK Shanghai, plays on a retro television alongside Sin's face wipe imprinted with the makeup of The Storyteller, the character featured in the film. The Storyteller is Sin's first masculine persona. Adopting the role of a news anchor who recites philosophical propositions that are contradictory but equally true, The Storyteller in *Today's Top Stories* is granted the authority to disseminate narratives, examining the idea that reality can often be indistinguishable from illusion.



In **Chen Wei's** *How about dancing* (2022), a lonesome disco ball centered in a deserted corner radiates light atop an elongated basketball net reminiscent of uncut hair during extended quarantines. Chen's studio staged tableau vivant mirrors the way that sporting facilities were closed off in the course of covid lockdowns in China, restricting people from social gatherings. Chen covers the net with a disco ball, humorously and playfully undermining the incessant anxieties felt by many amidst these draconian measures.



Kristian Mondrup's abstracted landscape stems from AI algorithm that generates images from text prompts. Mondrup's *Fuzzy Border No. 19* (2022) is scattered with illegible motifs culminating into a whimsical dreamscape filled with distorted organs and dripping masses enclosed within a cave-like structure. He identifies his work of art as post-symbolism, subverting the necessity for paintings to have meaning. By transforming AI-rendered visuals into an oil painting, Mondrup blurs the boundary between AI and human agency.

Andrew Luk's multi-media painting presents a jagged terrain, protruding with menacing spikes of the durian, the tropical king of fruit. The durian is celebrated for its pungent taste and scent, a delicacy so delectable yet deadly for its spiky husk. Luk is fascinated by how the consumption of the fruit, widely circulated in some countries, is strictly controlled by the laws in others.

Un Cheng's psychological landscape melds her inner world with careful observations of her immediate surroundings. Erratic and devoid of human figures,

her large-scale paintings embody an innate desire for human connection within an isolating metropolis. As part of **Pixy Liao's** ongoing series *Experimental Relationship* (2007-present), Liao poses with partner-collaborator Moro, adjoined by a single, red-trimmed underwear. Liao's performative photograph draws inspiration from *Imponderabilia* (1977-2017) by Marina Abramović and Ulay. In this iconic performance piece, the two artists stand nude facing one another within the narrow entrance into a museum; visitors squeeze uncomfortably through the contoured fissure formed by their naked bodies. Liao and Moro invert the postures of Abramović and Ulay, humorously closing the crevice and blocking the corridor altogether.

Trevor Yeung's *Mr. Cuddles Under the Eave* (2021) will be featured in the Encounters sector of Art Basel Hong Kong. First shown at Pinchuk Art Center in Kyiv, as part of Yeung's nomination for the "6th Future Generation Art Prize" (2021), *Mr. Cuddles Under the Eave* is a dramatic installation composed of 13 uprooted *pachira aquatica* (money trees) hung from the ceiling on a metallic grid. Inspired by the disastrous Typhoon Mangkhut that hit Hong Kong in 2018, mutilating thousands of trees overnight, the money trees in Trevor's installation are imprisoned to the ruthless harness of ratchet straps, suspending in a state of immobility and discomfort.



Blindspot Gallery will also present Angela Su's *Cosmic Call* (2019) and Wang Tuo's *The Interrogation* (2017) at this year's Art Basel **Film** program. Venice Biennale 2022 Hong Kong representative artist **Angela Su's** *Cosmic Call* is a film that weaves together facts and fiction to create an alternative understanding of epidemics. The work is commissioned by Wellcome Trust and premiered at Hong Kong Tai Kwun Contemporary's "Contagious Cities: Far Away, Too Close" (2019). **Wang Tuo's** *The Interrogation* is a video constructed entirely from still film photography and photomontage along with a voiceover. The work intricately intertwines two narratives to expose the hidden structure in our seemingly mundane communications, a dialectical movement capable of inversions and convergences. *The Interrogation* is the prequel to *The Second Interrogation* (2023) which will be on view at Wang Tuo's solo exhibition at Blindspot Gallery (21 March – 6 May, 2023).

In Art Basel **Conversations**, **Trevor Yeung** will participate in the panel "Encounters in Encounters: What Does it Mean to Be Here, Now?" on Thursday 23 March, 10:30am – 12pm, at the Art Basel Conversations Auditorium in the Hong Kong Convention and Exhibition Centre. **Sin Wai Kin** will also take part in the talk "Mirror, Mirror: On the Transgressive Art of Cantopop and Performance" on Friday 24 March, 2:30pm – 4pm.

Image captions:

Yeung Tong Lung, *Night Shift*, 2022, Oil on canvas, 200 x 260 cm.

Sin Wai Kin, *Today's Top Stories*, 2020, Single-channel video, 6'30", Edition of 5 + 2AP.

Kristian Mondrup, *Fuzzy Border No. 19*, 2022, Oil on linen, 210 x 180 cm.

Pixy Liao, *Sorry, we blocked the hallway*, 2022, Digital C-print, 100 x 75 cm, Edition of 3.

(Image courtesy of artists and Blindspot Gallery.)

About the Artists

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. His works is collected by Rubell Family Collection (USA); San Francisco Museum of Modern Art (USA); Sigg Collection (Switzerland); Ullens Center for Contemporary Art (Switzerland) and White Rabbit Contemporary Art Collection (Australia), amongst others. Chen currently lives and works in Beijing.

Un Cheng (b. 1995, Hong Kong) graduated from the Academy of Visual Arts, Hong Kong Baptist University in 2017. Cheng's large-scale paintings invite audiences into an intimate encounter of her psychological landscape and personal lens on urban life. She intentionally contrasts her psychological themes with cotton-candied colours, evocative of childhood naivety, exposing a sense of powerlessness in a changing society. Cheng participated in the Gil residency programme in Iceland in 2018 and was the artist-in-residence at Blindspot Gallery in 2020. Cheng currently lives and works in Hong Kong.

South Ho Siu Nam (b. 1984, Hong Kong) works primarily with photography and has since evolved to the inclusion of performance, drawing, and mixed media installations. His works encompass the wonders and helplessness of living, the spirituality of existence, as well as the socio-political awareness of Hong Kong. His work is collected by the Burger Collection (Hong Kong); M+ (Hong Kong); the San Francisco Museum of Modern Art (USA); Kiyosato Museum of Photographic Arts (Japan); the Legislative Council of Hong Kong (Hong Kong) and Hong Kong Heritage Museum (Hong Kong). Ho currently lives and works in Hong Kong.

Pixy Liao (b. 1979, Shanghai, China) is a multidisciplinary artist who works with photography, installation, and performance to create works that undermine patriarchal stereotypes in gender relations, humorously revealing the multitude of ways to be together. Her work is in the collection of Alexander Tutsek-Stiftung (Germany); Franklin Furnace Archive (USA); Møller Collection (Norway); Museum of Fine Arts Houston (USA) and Fort Wayne Museum of Art (USA), amongst others. Liao currently lives and works in New York.

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 civilization building. Luk has participated in exhibitions at 1a Space (2020), HOW Art Museum (2019), Tai Kwun Contemporary (2019), Power Station of Art (2018) and Hong-gah Museum (2018), in addition to others. Luk currently lives and works in Hong Kong.

Kristian Mondrup (b. 1984, Copenhagen, Denmark) is a painter, writer, and composer who creates works subverting the conventional definitions of painting and role of the artist, by intermingling modern technology with traditional forms of image-making. Mondrup had his solo exhibition at CFHILL in Sweden in 2021, and he currently lives and works between Copenhagen and Beijing.

Sin Wai Kin (fka Victoria Sin) (b. 1991, Toronto) was nominated for the Turner Prize in 2022. Sin uses speculative fiction within performance, moving image, writing, and print to interrupt normative processes of desire, identification, and objectification. Their work is in the collection of M+ (Hong Kong); British Museum Prints & Drawings (UK); the Ingram Collection of Modern British Art (UK); KADIST Art Foundation (USA and France); Albright-Knox Art Gallery (USA); White Rabbit Gallery (Australia) and Sunpride Foundation (Hong Kong), amongst others. Sin currently lives and works in London.

Angela Su's (b. Hong Kong) works investigate the perception and imagery of the body, through metamorphosis, hybridity and transformation. In 2022, Su presented "Angela Su: Arise, Hong Kong in Venice" at the 59th Venice Biennale, commissioned by M+ and HKADC. Her research-based projects materialize in drawing, video, hair embroidery, performative and installation works. Su's work is collected by M+ (Hong Kong); KADIST Art Foundation (USA and France); CAFA Art Museum (China) and Royal Bank of Scotland (Malaysia). Su currently lives and works in Hong Kong.

Wang Tuo (b. 1984, Changchun, China) stages an intervention in historical literary texts and cultural archives to formulate stories that blur the boundaries of time and space, facts and imagination. His work spans across film, performative elements, painting, and drawing. Wang Tuo's work is in the collection of Centre Pompidou (France); M+ (Hong Kong); KADIST Art Foundation (USA and France); Power Station of Art (China); Fondazione In Between Art Film (Italy); Howard Gottlieb Archival Research Center (USA); Today Art Museum (China) and Long Museum (China), amongst others. Wang currently lives and works in Beijing.

Yeung Tong Lung (b. 1956, Fujian, China) creates large-scale figurative paintings which play with perspectives to construct an illusionary three dimensional space. Yeung often portrays the overlooked and marginalized communities of Hong Kong, revealing his humanistic perspective on art and society. His work is in the collection of M+ (Hong Kong) and the Hong Kong Museum of Art (Hong Kong). Publications on Yeung include *Just Painting: Yeung Tong Lung* and *Mute Pianos: Forty Years of Paintings by Yeung Tong Lung*. Yeung currently lives and works in Hong Kong.

Trevor Yeung (b. 1988, Guangdong Province, China) uses plants, aquarium system, and installations as metaphors for the human condition and social connections. Stemming from his careful study of nature, Yeung forms his own eco-systems that simulate his personal observations and experiences of the world. His work is in the collection of Centre Pompidou (France); Musée d'Art Moderne de Paris (France); FRAC Alsace (France); Stiftung Skulpturenpark Köln (Germany); M+ (Hong Kong) and KADIST Art Foundation (USA and France). Trevor Yeung will have his solo exhibition at Gasworks London in 2023, marking his inaugural institution exhibition in the UK. Yeung currently lives and works in Hong Kong.

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.

Interviews with the artists are welcome and can be arranged. For enquiries and media interviews, and for more information on Trevor Yeung's presentation at Encounters, please contact Ms. Helena Halim at 2517 6238 or by email helena@blindspotgallery.com