

## **Play and Loop V**

**Featured artists: Jiang Zhi, Li Shuang, Jen Liu, Andrew Luk, Angela Su, 楔 Xiē (Hao Jingban, Shen Xin, Yunyu "Ayo" Shih and Qu Chang), Yan Wai Yin, and Chris Yuan Zhongtian**

18 July – 26 August 2023

Venue: Blindspot Gallery (15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong)

Opening Hours: Tuesday to Saturday, 10:30am to 6:30pm (Sunday and Monday, by appointment only); closed on public holidays

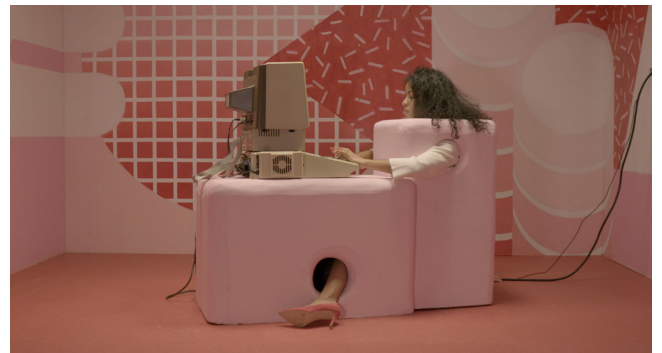
### **SCENE 2: Alternative Dimensions | 8 - 26 August 2023**

**Featured artists: Jen Liu, Yan Wai Yin, and Chris Zhongtian Yuan**

**Also showing works by Andrew Luk and Angela Su**

Blindspot Gallery is pleased to present "**Alternative Dimensions**", Scene 2 of the video screening program **Play and Loop V**. Scene 2 compiles a selection of works by Jen Liu, Yan Wai Yin, and Chris Zhongtian Yuan. Threading through their works is a common construction of fictional realms as vessels to delineate observations around labor, migration, queerness, communal histories, and loss. From the synthetic pink factory line operated by women laborers in Liu's *Pink Slime Caesar Shift: Electropore*, to the forest for displaced souls traversing memories in Yuan's *All Trace Is Gone, No Clamour for A Kiss*, to identifying blind spots in one's life while mourning the loss of a companion in Yan's *Localized Blindness*, these unspecific realms become conduits for us to contemplate on collective and personal themes that permeate through the everyday. Angela Su's *This is Not a Game*, and works by Andrew Luk, comprising a new sculptural installation *Saudade Chandelier* and mixed-media works *Techno-Reliquary 1, 2*, will continue to be on display in the gallery.

Jen Liu's *Pink Slime Caesar Shift: Electropore* (2021-22) explores themes of gender, identity, labor, and resistance through the exceptional experiences of four Black and Asian womxn (a gender-neutral alternative to women). They form a closed system, a factory, saturated in matte millennial pink. Liu's film features the four womxn as they navigate through narrow spaces, each confined within isolated rooms. They work mechanically and in beat, their perpetual labor engendering ennui. The womxn perform multiple tests to develop a pink slime which is based off electroporation, a real-life genetic modification method that introduces DNA through electroshocking living cells, a technique that exists within meat-grown laboratories. The womxn consume genetic modified burgers derived from the process, while continuing cyclically in their jobs. In this surreal simulation, Liu explores issues around labor injustices and exploitations.



**Jen Liu, *Pink Slime Caesar Shift: Electropore***, 2021 - 22, 4K single-channel video, 11'00", Edition of 6 (Image courtesy of artist and Upstream Gallery, Amsterdam.)



**Chris Yuan Zhongtian, *All Trace Is Gone, No Clamour for a Kiss***, 2021 - 22, 16mm film transferred to HD Video, and CG animation, 21'52", Edition of 5 + 2AP (Image courtesy of artist and Blindspot Gallery.)

Juxtaposing analogue film and digital animation, **Chris Zhongtian Yuan's *All Trace Is Gone, No Clamour for A Kiss*** (2021-22) submerges itself into the realm of queerness, migration, and colonial histories. It centers on a dialogue between two exiled individuals traversing through a forest, caught in the liminal space between the mortal and immortal. Reminiscent of silent movies, the dialogue appears on screen in tranquility. The two persons strike up a conversation around family history, migration, loss, folklore, and queer intimacies. Divided into five chapters – "Mother", "A Love Story", "The Tower", "Unknown Land" and "Haunted Island", Yuan investigates personal narratives and collective memories linked to specific localities, exploring the persistence of the past in the present.

**Yan Wai Yin's *Localized Blindness*** (2019) invites us to a visual field test narrated by the deadpan voiceover of an ophthalmic technician, instructing us to pay attention to pictures and patterns that appear on the screen, diagnosing our blind spots in the process. The film is semi-autobiographical, comprising Yan's internal monologues mourning the loss of a loved one. Glimpsing into a state of aphasia, the experience of living with blind spots is conveyed through a personal dialogue accompanied by fragmented footages. Blind spots arise from an inability to comprehend a close companion who is no longer extant, Yan speaks of the complex emotions and intangible experiences which are both subliminal and profound. The video ends with a poignant remark: "You are blind now, I will stay with you always..."



**Andrew Luk, *Saudade Chandelier***, 2023, Chandelier, crystal glasses, extension cord, red light bulbs, metal frames, motor fans, oyster shells, plastic mirrors, temple pinwheels, tiles, and UV lights tubes, 196 x 131 x 128 cm (Image courtesy of artist and Blindspot Gallery.)

**Andrew Luk's *Saudade Chandelier*** (2023) is a hauntological cipher for the city of Hong Kong as informed by its unique geography. Its coastal location, mountainous vistas, and proximity to water systems, form the basis of a cosmology derived from the elemental rhythms of water, air, and light. The two-meter tall sculptural installation is an assemblage of an up-cycled Taobao chandelier, oyster shells, temple pinwheels, and ancestral altar light bulbs. The work alludes to the primitive history of Hong Kong, when coastal and boat peoples thrived on the landscape, engaging in fishing, salt harvesting, and oyster farming. Much later, attracted by deep water ports and currents of wind and water making for advantageous oceanic trade routes, colonial occupation subsequently transformed Hong Kong from a regional outpost into an international trading hub.

Drop tear chandeliers were first introduced by the court of King Louis XIV of France, as a befitting display of wealth and power for the Sun King - a seemingly airy weightless entanglement of light and optics - a media phenomena. Initially, this up-cycled Taobao chandelier, resonates similarly as a signifier of class adopted from the West, but on closer inspection, its disrepair shows signs of cheap injection mould manufacturing. The chandelier in the piece hangs low, held up by disused bedside stands from the public healthcare system, allowing the chandelier to continue performing as media - reflecting harsh sterile beams of UV light off glass crystals like sun sparkle, and artificially animated pinwheels accumulating stockpiles of good fortune, the red lights being associated with ancestor worship. With hindsight, *Saudade Chandelier* embodies a melancholic nostalgia for a bygone era, yet when looking forward it shows suspicion in the continuity of various systems.

**Angela Su's *This is Not a Game*** (2021) speculates the history and future of gaming through interweaving film, personal narratives, and fabulation. Using excerpts of films from the 1920s, Su reveals to her audience the politics of board games whereby rivalry between different nations are materialized on a chess platform, functioning as a miniature of what happens on battlefields. Gaming progresses to prompt the development of AI technology. In 1996, the chess-playing system Deep Blue outplayed a world champion during a chess tournament, eerily revealing the capability of machines in outsmarting human intelligence. *This is Not a Game* provocatively forms a conjecture on the year 2029—as the title suggests, it imagines a future where a new genre of games become a rebel replication, blurring the boundary between real-life and virtual reality, infusing social conflicts into the gaming realm.

#### **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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