



## FOR IMMEDIATE RELEASE

### Blindspot Gallery to participate in Frieze London 2023

11 – 15 October, 2023

Booth G13, The Regent's Park, London, UK

Blindspot Gallery will be taking part in Frieze London 2023, presenting works by Sin Wai Kin, Angela Su, Trevor Yeung, and Xiyadie, the first three of whom have been exhibited by Blindspot at the past editions of Frieze Focus. Their diverse practices cover a range of mediums including video, hair embroideries, object-based works, and papercuts. They reflect the gallery's focus on diverse contemporary art practices by Asian artists with a global perspective, and its programme concerning social phenomena such as gender discourse and societal issues that continue to shape the art world.



This group presentation will include Turner Prize 2022 nominee **Sin Wai Kin's** video work *The Story Cycle* (2022), commissioned by, and filmed in Somerset House London. *The Story Cycle* considers how cycles of listening, embodying, and storytelling construct our idea of human nature. It follows two clowns as they search for their place in unfolding narratives set in strange infrastructures, told by an unreliable storyteller. Displayed alongside *The Story Cycle* is Sin Wai Kin's *The One* (2021). The film shows Sin deep in meditation, eyes shut, stationery, breathing. With the sun disk as a 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.

Both video works will be accompanied by face wipes generated from the filming. These face wipes are imprints of the artist's makeup. Recalling the essence of *The Shroud of Turin*, they are documentation of the performance and filming, as well as stand-alone works that exist in their own right.

**Angela Su** represented Hong Kong at the 59th Venice Biennale in 2022. Su's latest series of hair embroideries, *Hush Little Baby, Don't Say a Word* (2023), draws inspiration from the song *Strange Fruit* immortalised through Billie Holiday — "Southern trees bear a strange fruit, Blood on the leaves and blood at the root." (*Strange Fruit*, written by Abel Meeropol, recorded by Billie Holiday in 1939). The song has been ominously labelled as the first "protest song", the first milestone of the role music played in the Civil Rights Movement in the U.S in the 1950s to 1960s. The imagery in the hair embroideries depict fruits in mutation. They are organic objects in biomorphic forms blending vegetative species, insects, and human bodily organs. The images elicit haunting, free-associating, deeply intuitive sides of the psyche, and are sites of resistance against the injustices in our social system.

Su's other hair embroidery series, *Sewing together my split mind* (2019-21), represents the sewing of body parts as gestures of protest, acts of rebellion, and the suppression of freedom of speech. The series alludes to the history of stitching body parts as performative acts of radical protests, for example, the lip sewing of detained asylum seekers in Manus Island (2014), and artist and AIDS activist David Wojnarowicz (1989), as well as the vagina sewing of performance artist Kembra Pfahler (1992). The sewn images are instructions of suture techniques, therein exists a tacit ambivalence between healing and harming.





**Xiyadie** is a self-taught traditional Chinese papercut artist who started creating works with homoerotic themes to tell his personal journey of transformation. His autobiographical papercuts reflect Chinese folk craftsmanship techniques, yet they transcend traditional forms and ideas, engaging topics of queer liberation and familial love which are both personal and universal. Growing up in the underdeveloped agrarian countryside of Shaanxi, he learnt the traditional art of papercut from his female relatives, and was married and fathered two children. Having kept his homosexuality solitary, while practising his craft in secrecy, he finally came out to his family and moved to the capital city of Beijing as a migrant worker. Xiyadie is the artist's chosen name, denoting the resilient butterfly that soars and thrives despite the harsh environment of the Western Asian steppes of Siberia. This will be the first time that Xiyadie's work is being exhibited in the UK. He recently had his inaugural institutional solo exhibition in New York, at the Drawing Center (2023).



**Trevor Yeung** will represent Hong Kong at the 60th Venice Biennale in 2024 and is shortlisted for the Sigg Prize 2023 (winner to be announced in 2024). Yeung uses botanic ecology, horticulture, aquarium system and installations as metaphors that reference the emancipation of everyday aspirations towards human relationships. Yeung's *Night Mushroom Colon* series comprises electrical converters and mushroom night lights, giving out a stealthy bioluminescence that suggests a secretive realm. The cluster of unruly luminescent mushrooms inhibits unassuming and dark corners, they thrive in fecundity and reproduce through polyamorous converters and seductive colours. Yeung currently has a solo exhibition at Gasworks London (28 September – 17 December, 2023), marking his first institutional solo exhibition in the UK.

Image captions:

**Sin Wai Kin**, *The Story Cycle* (film still), 2022, Single-channel video, 17'07", Edition of 5 + 2AP

**Angela Su**, *Hush Little Baby, Don't Say a Word No. 1*, 2023, Hair embroidery on textile, 51.2 x 41 x 4.5 cm (frame)

**Xiyadie**, *Gate*, 1992, Papercut with water-based dye and Chinese pigments on Xuan paper, 174.5 x 174.5 x 5 cm (frame)

**Trevor Yeung**, *Night Mushroom Colon (Eleven)*, 2023, Night lamp, plug adaptors, 31 x 14 x 19.5 cm

(Image courtesy of artists and Blindspot Gallery.)

#### About the Artists

**Sin Wai Kin** (b. 1991, Toronto, Canada) is an artist using speculative fiction within performance, moving image, writing, and print 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. They were shortlisted for the Turner Prize 2022. 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. Her research-based projects materialise in drawing, video, hair embroidery, performative and installation works. Central to these projects are video essays and texts where she embodies different alter-egos, weaving together fiction and facts, reality and fantasy. Frequently reimagining and metamorphosing the female mind and body to create sites of resistance against the injustices in our social system, Su pushes the capacity of bodies to withstand violence and bear pain, to be possessed and taken over, and thus to transform and bear witness. With a focus on the history of medical science, her works question the dominant biomedical discourse whilst toying with speculative and outdated medical narratives, contemplating the impact of science and technology on the past, present and future. She represented Hong Kong at the 59<sup>th</sup> Venice Biennale in 2022. Su currently lives and works in Hong Kong.

**Xiyadie** (b. 1963, Weinan, Shaanxi Province, China) is a self-taught traditional Chinese papercut artist who started creating works with homoerotic themes to tell his narrative of transformation. Xiyadie means Siberian Butterfly, a name he chose after his move to Beijing as a migrant worker in 2005, where he found an accepting community in the burgeoning gay subcultural scene. As he relates, the Siberian Butterfly is a northern creature. Surviving in the harshest conditions, it maintains its vanity and pursuit of freedom in an environment that does not lend political agency or representation to queer-identifying people. He had his first solo exhibition in New York in 2023, at The Drawing Center. Xiyadie currently lives and works in Shaanxi.

**Trevor Yeung** (b. 1988, Guangdong Province, China) uses botanic ecology, horticulture, aquarium system and installations as metaphors that reference the emancipation of everyday aspirations towards human relationships. Yeung draws inspiration from intimate and personal experiences, culminating in works that range from image-based works to large-scale installations. Obsessed with structures, he creates different scales of systems which allow him to exert control upon living beings, including plants, animals, as well as spectators. Yeung currently has a solo exhibition at Gasworks London (28 September – 17 December, 2023), and he will represent Hong Kong at the 60<sup>th</sup> Venice Biennale in 2024. He is also shortlisted for the Sigg Prize 2023 (winner to be announced in 2024). 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.

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