

## FOR IMMEDIATE RELEASE

### Blindspot Gallery to return to Frieze London 2024

9 – 13 October 2024

Booth A6, The Regent's Park, London, UK



Blindspot Gallery is pleased to return to Frieze London 2024 (Booth A6), presenting works by Chen Wei, Un Cheng, Isaac Chong Wai, Jen Liu, Angela Su, Wang Tuo, Xiyadie, and Trevor Yeung.

Isaac Chong Wai and Xiyadie are participating in the Main Exhibition of the 60th Venice Biennale this year. Derived from his seven-channel video installation and performance, *Falling Reversely* (2021/2024), currently on view in the Venice Biennale, Berlin-based **Issac Chong Wai (b. 1990)** presents the photographic set *Falling Reversely—Collective Fall 1* (2023). The photographic work is composed of twelve sequential film stills from the video installation, showing a group of performers of Asian descent falling in unison before standing together in rewind. These movements are reimagined as a statement of solidarity against racial violence committed towards Asian diasporic individuals.

**Xiyadie (b. 1963, Weinan, Shaanxi Province, China)** is a self-taught traditional Chinese papercut artist who creates autobiographical works to narrate his journey coming out from rural China as a homosexual person. Based on ancient Chinese history, his large papercut *Split Peach* (2022) depicts the same-sex love story between Duke Ling of Wei (ruled 534–492 BCE) and his companion and court advisor Mi Zixia. Once while eating a peach, Mi decided to save the half for the Duke so that he too could enjoy it. Split peach thus became a symbol for gay male relationships referenced in the Chinese discourse.



**Trevor Yeung (b. 1988, Dongguan, Guangdong province, China)**, whose work uses botanic ecology, horticulture, and aquarium system in reference to the emancipation of everyday aspirations towards human relationships, is representing Hong Kong at the Venice Biennale. In *Night Mushroom Colon (M+)* (2023), featured in Yeung's Sigg Prize 2023 exhibition at M+, clusters of kaleidoscopic artificial mushrooms bloom in illumination, continuously reproducing on two parallel poles. These unruly mushrooms bring comfort in the dark and thrive in unnoticed corners, providing an alternative for survival at the periphery of human hegemony.

Wang Tuo, Jen Liu, and Angela Su's works speak to contemporary sociopolitical landscapes. **Wang Tuo (b. 1984, Changchun, Jilin Province, China)** is the winner of the K21 Global Art Award 2024 and Sigg Prize 2023. Inspired by the book *Weapons of the Weak* by James C. Scott, Wang's *Weapons* painting series (2023-) focuses on anonymous individuals working within the margins of China's art and cultural scene, exploring how their trivial acts of uncooperativeness serve as everyday resistance. In *Too Excited to Sleep* (2023), a man faces a mirror with his face buried in his hands, while Perry Link's poem *Why We Remember June 4th*, written to commemorate the incident in 1989, whispers across the wall behind. Developed in parallel with his award-winning film *The Second Interrogation*, Wang's charcoal drawing *Rehearsal of A Performative Homage II* (2023) depicts the White Paper Movement in China, a series of protests that erupted in response to the government's Covid-19 policies.

**Jen Liu's (b. 1976, New York, USA)** painting series *We All Live in the Ocean Now* (2022-23) is an extension of her film *The Land at the Bottom of the Sea* (2023), commissioned for the 13th Taipei Biennial. The colourful and playful tableaux toy with the notion of living in a dystopian future underwater, where women hide and mutate, finding alternative ways to live. In *We All Live In the Ocean Now #04*, a fish's belly forms a surreal resemblance to a woman's face, as lipstick is applied onto it. In another vignette, *We All Live In the Ocean Now #6*, a woman's body becomes disjointed. Her hair forms a shell cocoon, into which her heels are sucked, all behind an eerie theatrical mask.

**Angela Su (b. Hong Kong)** represented Hong Kong at the 59th Venice Biennale. *Hanged Man's Seed No. 1* (2023), part of a tetralogy, illustrates grotesque seedlings dangling on a string, exhibited earlier this year in Su's solo exhibition at Wallach Art Gallery, Columbia University.





Bodily fragments protrude from the edges of the seed, interspersed with vegetative and coral elements. The drawing derives its name from esoteric beliefs of hanged men ejaculating sperm, which grows into mandrake that would come alive as humans when uprooted. These seedlings are metaphoric of Hongkongers who have emigrated abroad in the wake of the city's social unrest in 2019, finding novice ways to adapt.

Zooming in from the macro social landscape to micro personal experiences, Chen Wei and Un Cheng's works reveal acute observations and sensibilities to everyday surroundings. **Chen Wei (b. 1980, Zhejiang province, China)** restages urban scenes using sets and props in his studio. *Blur City* (2022) captures the view looking out through a misted window into a golden vista illuminated by street signs and lights. The image captures a fleeting, serendipitous beauty that emerges in a momentary glimpse.



In **Un Cheng's (b. 1995, Hong Kong)** newest oil painting *Gentle Horse* (2024), a horse head emitting rays occupies the apex of the painting. Below it stands a pair of horses facing each other, flanked by a boy and girl wearing halos. The composition casts a peculiar solemnity over the canvas, reminiscent of the aura found in religious paintings. Upon close-looking, the halos are in fact the back of kiddie rides decorated with cartoon figures that add a sense of playfulness, drawn from photographs taken by her. With a crowd of audience piled in the chairs facing the stage, viewers of the painting are invited to position themselves underneath, craning their necks to look at what is happening onstage.

Image captions:

**Isaac Chong Wai**, *Falling Reversely—Collective Fall 1*, 2023, Archival inkjet print, set of 12 framed prints, 246.5 x 188.5 cm (installation size), 82 x 47 cm (each framed size), Edition of 3 + AP

**Xiyadie**, *Split Peach*, 2022, Papercut with water-based dye and Chinese pigments on Xuan paper, 135 x 138 cm (work size), 174.5 x 174.5 x 5 cm (framed size)

**Trevor Yeung**, *Night Mushroom Colon (M+)*, 2023, Night lamps, plugs adaptors (composed of 2 parts), 68 x 26 x 18 cm (left), 70 x 25 x 15 cm (right)

**Wang Tuo**, *Too Excited to Sleep*, 2023, Oil on canvas, 82 x 120 cm

**Un Cheng**, *Gentle Horse*, 2024, Oil on canvas, 150 x 190 x 3 cm

(Images courtesy of artist and Blindspot Gallery.)

## About the Artists

**Chen Wei (b. 1980, Zhejiang province, China)** constructs personal narratives using found objects, fabricated props, and staged scenes, all of which are meticulously assembled in his studio and captured in photographic prints. He also creates multi-media installations that act as an extension of his studio practice. His works will be exhibited in “China, a new generation of artists” in Centre Pompidou, opening in October 2024. Chen’s works are collected by Alexander Tutsek-Stiftung, Carmignac Foundation, DSL Collection, M+, Rubell Family Collection, San Francisco Museum of Modern Art, Sammlung Goetz Collection, Sigg Collection, Singapore Art Museum, UBS Collection, Ullens Center for Contemporary Art, West Bund Art Museum, White Rabbit Gallery, and Yuz Foundation, among others. Chen currently lives and works in Beijing.

**Un Cheng’s (b. 1995, Hong Kong)** paintings invite audiences into an intimate encounter with her psychological landscapes and personal lens on the urban life she experiences. Her solo exhibitions include “Unbridled Wanders” (Blindspot Gallery in Taipei Dangdai, 2023), “What’s there when you ain’t home?” (Blindspot Gallery, 2022), and “In the name of moon, I’ll punish you” (Blindspot Gallery, 2020). Cheng graduated from the Academy of Visual Arts, Hong Kong Baptist University in 2017. She participated in the Gil residency program in Iceland in 2018. Cheng currently lives and works in Hong Kong.

**Isaac Chong Wai’s (b. 1990)** work transforms the emotions, tensions, and memories from human interactions into performative materiality and immersive experiences. He works across performance, video, installation, photography and drawing. His works are currently presented in the Main Exhibition of the 60th Venice Biennale. He has exhibited at Haus der Kulturen der Welt, ifa-Galerie Stuttgart, 22nd Biennial of Videobrasil, Brücke-Museum, daadgalerie, Hamburger Bahnhof – Nationalgalerie der Gegenwart Museum, esea contemporary, Tai Kwun Contemporary, Kindl Museum, and M+, among others. His works are collected by Akeroyd Collection, Burger Collection, Bundeskunstsammlung, Hamburger Bahnhof, ifa collection, KADIST, Museum Schloss Moyland, and Sunpride Foundation. Chong currently lives and works between Berlin and Hong Kong.

**Jen Liu (b. 1976, New York, USA)** works with video, painting, sculpture, biomaterial, and dance performance to speak to issues of diasporic Asian identities, postcolonial economies, speculative feminism, and the remotivating of archival artifacts. Her works have also been exhibited at SculptureCenter, 13th Taipei Biennial, Today Art Museum’s Future of Today Biennial, Power Station of Art, MAK Center for Art + Architecture in collaboration with LACMA, Smithsonian Museum of American Art, ACC Gwangju, MoMA, Kunsthal Rotterdam, Times Museum, Singapore Biennale, Whitney Museum of American Art, New Museum, Shanghai Biennale, Royal Academy of Arts, and Institute of Contemporary Arts London, among others. Liu currently lives and works in New York.

**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. Su had a solo exhibition in Wallach Art Gallery, Columbia University in 2024. In 2022, she represented Hong Kong at the 59th Venice Biennale, with a site responsive exhibition at M+ in 2023. She has exhibited at Institute of Modern Art Brisbane, Stedelijk Museum Amsterdam, Barbican Art Gallery, Museo Universitario Arte Contemporáneo, The Drawing Center, Ullens Center for Contemporary Art, and Whitechapel Gallery, among others. In 2019, Su was commissioned by Wellcome Trust to

present “Contagious Cities: Far Away, Too Close” at Tai Kwun Contemporary. Su currently lives and works in Hong Kong.

**Wang Tuo (b. 1984, Jilin province, China)** interweaves Chinese modern history, cultural archives, fiction and mythology into speculative narratives. He works across film, painting and drawing, to construct multidimensional chronologies. Wang is the winner of K21 Global Art Award 2024 and Sigg Prize 2023. Wang has exhibited at Kunstsammlung Nordrhein-Westfalen K21, Aranya Art Center, M+, UCCA Center for Contemporary Art, National Museum of Singapore, OCAT Institute Beijing, Power Station of Art, National Museum of Modern and Contemporary Art Seoul, Serpentine Gallery, Today Art Museum, Staatliche Kunsthalle Baden-Baden, Julia Stoschek Collection, and Taikang Space. Wang’s works are collected by Centre Pompidou, Fondazione In Between Art Film, KADIST, Kunstsammlung Nordrhein-Westfalen, M+, Power Station of Art, and Sigg Collection, among others. Wang currently lives and works in Beijing.

**Xiyadie (b. 1963, 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’s works are being presented in the Main Exhibition of the 60th Venice Biennale. In 2023, he had a solo exhibition in The Drawing Center, New York. He has exhibited at Macalline Center of Art, ICA NYU Shanghai, Kunsthal Gent, Tai Kwun Contemporary, Haus der Kulturen der Welt, and 12th Gwangju Biennale, among others. His works are collected by KADIST, Museu de Arte de São Paulo, Museum of Far Eastern Antiquities Sweden, Museum of Fine Arts Boston, Spencer Museum of Art in the University of Kansas, Sunpride Foundation, and Tate, among others. Xiyadie currently lives and works in Shaanxi province, China.

**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 is currently representing Hong Kong in the 60th Venice Biennale. He had his first UK institutional solo exhibition at Gasworks London in 2023. Yeung has exhibited at the 24th Biennale of Sydney, Para Site, M+, Musée d’Art Moderne de Paris, Tai Kwun Contemporary, Jameel Arts Center, Singapore Biennale, Kathmandu Triennale, Power Station of Art, Stiftung Skulpturenpark Köln, la biennale de Lyon, Museum of Modern Art Warsaw, EVA International Biennale, 4th Dhaka Art Summit, esea contemporary, and 10th Shanghai Biennale. His works are in the collections of Centre Pompidou, FRAC Alsace, KADIST, Musée d’Art Moderne de Paris, M+, and Stiftung Skulpturenpark Köln. Yeung currently lives and works in Hong Kong.

## About Blindspot Gallery

Set up in 2010, Blindspot Gallery is a contemporary art gallery based in Hong Kong. The gallery features diverse contemporary art practices, by emerging and established artists mainly from Asia but also beyond.

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