

For Immediate Release

Weather-world | 19 November 2024 - 11 January 2025

Featured Artists: Lesley-Anne Cao, Matina Partosa, Mark Salvatus, Yip Kin Bon, Yuen Nga Chi, Zhang Xu Zhan, Stella Zhong
Curated by Jims Lam and Carlos Quijon, Jr.

Opening Reception: 16 November 2024, Saturday; 3:30 – 6:30 pm

Curators in conversation with Artists: 16 November 2024, Saturday; 4:00 – 5:00 pm (conducted in English)

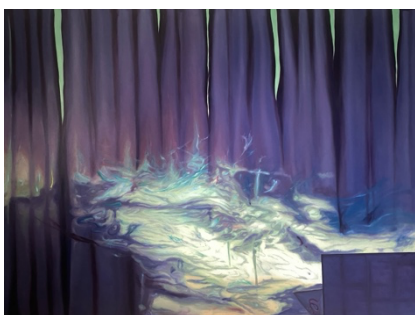
Venue: Blindspot Gallery (15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong)

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

Blindspot Gallery is pleased to present "**Weather-world**", a group exhibition of seven artists from Hong Kong, Taipei, Manila, and New York who re-imagine atmosphere as a blend of poetic and political landscape. Showcasing recent and new works by these artists including videos, paintings, collages, installations and sculptures, the exhibition explores how art alludes to atmosphere as a formative and contingent way of being in the world. It reveals the broader non-human world through aesthetic categories such as landscape, naturalism, romanticism, and idioms. The exhibition's title is inspired by the anthropologist Tim Ingold, who examines how the notion of atmosphere is molded by the fusion of the meteorological perspective – viewing atmosphere as a measurable and observable external phenomenon – and the affective viewpoint, which sees atmosphere as an extension or projection of inner psychological conditions.



The exhibition offers different entry points into thinking about the atmosphere, portraying it as an external phenomenon represented in art, a facet of planetary conditions. **Mark Salvatus**, who is currently representing the Philippines at the 60th Venice Biennale, considers the atmosphere as a condition that cultivates improvisational methods. In *C_raft* (2011-2024), Salvatus takes



inspiration from the vessels that urban city dwellers in Manila devise during typhoon catastrophes: rafts from various everyday materials such as water gallons and airbed mattresses. In *Watermarks* (2024), Salvatus presents a personal collection of postcards that he has been collecting from second-hand shops, recording connections between the Philippine archipelago and other countries. Many of the postcards have considerable moisture-related damage: the pristine and unchanging photos of idyllic places featured in them succumbing to a volatile atmosphere.



Matina Partosa presents paintings that track changing weather and its effects on her surroundings— intimate details of interactions between elements and instruments that create form, such as a mirror that renders these elements into characters of light and color. **Zhang Xu Zhan**, Deutsche Bank's "Artist of the Year" awardee (2021), creates paper puppets and maquettes from delicate paper-mache. In his latest film, *Termite Feeding Show* (2024), Zhang playfully integrates stop-motion animation and live action to narrate the news story of termites causing major blackouts in mountainous cities by chewing through power cables. Each maquette creates its own atmosphere, shaping and being

moulded by the cinematic context established by the artist.

Other artists view atmospheric conditions as a technology for staging reality, utilizing natural phenomena as frameworks in their artistic conceptions. Continuing a series that explores the materiality and objecthood of books, **Lesley-Anne Cao** imagines books made from different materials, ranging from textile to fruit wrappers. Each book is placed inside water-filled tanks, within which it interacts with water and artificial waves. It is an experiment that ponders what constitutes the task of reading because here, the human reader is displaced by an atmospheric activity of pages gently undulating from one to the next. **Yuen Nga Chi's** *Family Tree* (2024) uses the metaphors of water currents and enchanting melodies to convey impermanence through a fantastical lens.



Her video journal explores 19th-century population emigration dynamics from Japan to Southeast Asia, emphasizing personal

stories that are often overlooked within the broader, overarching macro narrative of migration experiences.

Yip Kin Bon uses photographs and paper crafting techniques to illustrate the impending impacts of ecological change on Hong Kong's expansive skies. The bird silhouettes that appear cloaked and confined evoke a sense of desperation and uneasiness, highlighting the tension between nature and human influence. **Stella Zhong's** *Nùo.* (2024) and *Nùo..* (2024) installations comprise discreet and compact clusters of pebbles, resembling sticky rice grains. They conjure the imagery of man-made stone landmarks inuksuit which in modern settings symbolize various weather signals. Zhong's works induce close examination, as they are held together by a magnetic mechanism, defying gravity and provoking a poetic exploration of ephemeral atmospheres and visual viscosity.



Drawing from Ingold's idea of the "weather-world", this exhibition explores how our environment remains in a state of flux and evolution. A network emerges as we view separate islands as a world interconnected with its surrounding lands and waters. Considering the shared vulnerabilities and the ever-changing conditions in an expanded archipelagic world, be it pertaining to weather or politics, what emotional and social experiences might emerge for us as a result?

"Weather-world" is curated by Jims Lam and Carlos Quijon, Jr., Curator of the Philippine Pavilion at the 60th Venice Biennale. During the opening (3:30pm – 6:30pm), the curators will be in conversation with the artists (Lesley-Anne Cao, Matina Partosa, Mark Salvatus, Yip Kin Bon, and Yuen Nga Chi) at 4pm – 5pm.

Image captions:

Mark Salvatus, *C_raft*, 2024, Found objects, Dimensions variable.

Matina Partosa, *Skyscape*, 2024, Oil on canvas, 167 x 223 x 4 cm.

Zhang Xu Zhan, *Termite Feeding Show*, 2024, Two-channel video, 14'44" / 5'19", Edition of 6 + 2 AP.

Lesley-Anne Cao, *Amphibian palm (For things that can fold)*, 2024, Glass tank, mirror, glass weights, digital print on satin, acrylic box, wave makers, relay timer, water, 60 x 45 x 35 cm.

Yuen Nga Chi, *Family Tree*, 2024, Single-channel video, 9'35", Edition of 3 + 2 AP.

(Images courtesy of artists and Blindspot Gallery.)

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.

For enquiries and media interviews, please contact Ms. Helena Halim at 2517 6238 or helena@blindspotgallery.com.

About the Curators

Jims Lam is the Program Manager and Curator at Blindspot Gallery. He obtained his master's degree in the International Master's program in Curating Art from Stockholm University with a scholarship from the Hong Kong Arts Development Council. Focusing on heritage-based research, Lam initiated westeastiother.com, an online platform archiving contemporary artists who incorporate heritage into their artistic endeavors. His selected portfolio includes exhibitions "Taiping Tianguo" at E-flux (New York, 2014), which explores personal ties between Ai Weiwei, Frog King Kwok, Tehching Hsieh, and Martin Wong, "MURAKAMI vs MURAKAMI" and "DigiRadiance" at Tai Kwun (Hong Kong, 2019 & 2023), and most recently, "Blackout Momentum" at Current Plans (Hong Kong, 2024).

Carlos Quijon, Jr. is an art historian, critic, and curator based between Manila and New York. He is the C-MAP Fellow for Southeast and East Asia at the Museum of Modern Art in New York. He was a fellow of the research platform Modern Art Histories in and across Africa, South and Southeast Asia (MAHASSA), convened by the Getty Foundation's Connecting Art Histories project. He curated "Courses of Action" in Hong Kong in 2019 and co-curated the traveling exhibition series "Afro-Southeast Asia: Pragmatics and Geopoetics of Art during a Cold War in Singapore" (2021), Manila (2021-2), and Busan (2022). He was the curator of the Philippine Pavilion at the 60th Venice Biennale in 2024.

About the Artists

Lesley-Anne Cao (b. 1992, Quezon City, the Philippines) explores materiality, language, and transformative processes through installation, sculpture, video, and text. She uses intuitive methods and process-driven approaches, to provoke inquiries into arts and sociocultural phenomena. Cao had her first solo exhibition at the Cultural Center of the Philippines in 2018, and it was shortlisted for the Fernando Zóbel Prize for Visual Art in 2019. She also presented works in the University of the Philippines Vargas Museum (2021 and 2019), Bangkok Biennial (2021 and 2018), The Third Kamias Triennial (2020), Taipei Mind Set Art Center (2020), the 15th Berwick Film & Media Arts Festival (2019), the 19th Seoul International New Media Festival (2019), Asian Artist Moving Image Platform (2019), the 2nd Hobiennale (2019), Goethe-Institut Hong Kong (2019), and Metropolitan Museum of Manila (2014) among others. In 2023, she participated in the artist residency at Gasworks in London. Cao currently lives and works in Manila, the Philippines.

Matina Partosa (b. 2000, Metro Manila, the Philippines) is a painter who captures the microscopic perspective discovered in the urban landscape of Manila, portraying intricacies from the gentle swirls in a glass to the reflections on the water ponds along muddy roads post-rain. Her works illuminate the fluid nature of water, skillfully playing with light, shadow, and reflection to distort perception. Partosa recently had her first solo show at the Drawing Room in Manila (2024). She was selected for the Summer Undergraduate Residency Program at the New York Academy of Art in 2022. Partosa currently lives and works in Manila, the Philippines.

Mark Salvatus (b. 1980, Lucban, the Philippines) is the featured artist representing the Philippines at the 60th Venice Biennale. His practice revolves around the themes of public engagement and site-specificity, often manifested through multimedia settings including installations, videos, collages, and interventions. His past solo exhibitions were held at the University of the Philippines Vargas Museum (2015 and 2011), Art Center Ongoing in Tokyo (2015), Cultural Center of the Philippines (2014), Museum Barengasse in Zurich (2014), and La Trobe University Visual Arts Centre (Victoria, 2011), among others. Salvatus's works will be presented at the group exhibition "Three Tired Tigers" at Dubai's Jameel Arts Centre in November 2024. Salvatus currently lives and works between Manila, the Philippines, and Osaka, Japan.

Yip Kin Bon (b. 1989, Hong Kong) is a mixed media artist whose practice involves various approaches, including collecting, reading, sorting, integrating, and presenting in the form of a collage. In 2013, prompted by a politician's discourse on Hong Kong's future, he initiated the process of assembling Chinese characters from newspapers to transcribe the speech into text, marking the beginning of his artistic journey into newspaper-cutting. Yip's most recent solo exhibition took place at WMA Space in Hong Kong in 2023. His works are in the collection of the San Francisco Museum of Modern Art. Yip currently lives and works in Hong Kong.

Yuen Nga Chi (b. 1994, Hong Kong) works with photography and video to contemplate the socio-cultural phenomena present in urban environments. Her focus often highlights immigrant families that have experienced displacement from the Mainland to Hong Kong. Yuen held her solo exhibition in the WMA Space in Hong Kong (2023) and the Hong Kong International Photo Festival (2021). She also participated in group exhibitions at Hong-gah Museum in Taipei (2023), Tai Kwun (2022), Para Site (2022) and Hong Kong Arts Centre (2021). Her works have been featured at festivals including the Taiwan International Video Art Exhibition (2023), Kyotographie in Kyoto (2023), and the Singapore International Photography Festival (2018). Yuen was a finalist in the Para Site 2046 Fermentation + Fellowships in 2022, and the Hong Kong Human Rights Art Prize in 2020. In 2019, she was honored with the WMA Master Award. Yuen currently lives and works in Hong Kong.

Zhang Xu Zhan (b. 1988, Taipei, Taiwan) was born into a family of paper crafters who own the century-old Hsin-Hsin Paper Offering Store in Sinjhuang District, Taipei. Specializing in crafting expressive paper-mâché sculptures, he brings them to life through stop-motion animation in his films. Zhang received the Best Animated Short Film award at the 2022 Taiwan Golden Horse Film Awards and made history in 2021 as the first Taiwanese to win the Deutsche Bank's "Artist of the Year" award. His solo exhibitions were held in the Taipei Fine Arts Museum (2022), Taipei Digital Art Center (2015), and the Taiwan National Museum (2012), among others. His works will be presented at the upcoming 11th Asia Pacific Triennial (2024). Zhang's works are in the collection of M+ (Hong Kong), the KAI 10 Arthena Foundation (Düsseldorf), and National Museum of Modern and Contemporary Art (Seoul). Zhang is a Fellow of the Asian Cultural Council New York Fellowship program. He lives and works in Taipei, Taiwan.

Stella Zhong (b. 1993, Shenzhen, China) works with sculpture, video, painting, and installation to explore topics of physics, astronomy, technology, systems, the contemporary human condition, and the future. By placing her geometrically shaped sculptures in unconventional built environments, Zhong's work reflects upon contemporary experiences, evoking both intimacy and alienation. Zhong has held several solo exhibitions and has participated in group exhibitions at the Power Station in Texas (2024), Asia Society Texas Center (2024), Leeum Museum of Art in Seoul (2024), the Aldrich Contemporary Art Museum (2022), Sculpture Center in New York (2022), Mana Contemporary (2021), and Japan Society in New York (2020) among others. Zhong currently lives and works in New York, USA.