

For Immediate Release

Sin Wai Kin: The Time of Our Lives | 24 March – 10 May 2025

Opening Reception: 22 March 2025, Saturday; 3:00 – 6:00pm

Artist Talk – Sin Wai Kin in conversation with John Tain: 22 March 2025, Saturday; 4:30 – 5:30pm (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

Special Opening Hours during Hong Kong Art Week: 24 - 30 March 2025, 10:00am – 7:00pm

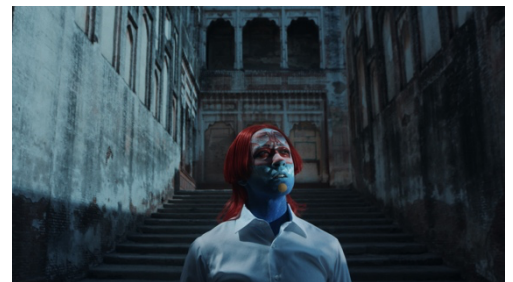
Blindspot Gallery is pleased to present **“Sin Wai Kin: The Time of Our Lives”**, marking the artist’s second solo exhibition with the gallery, on view from 24 March to 10 May, 2025. The exhibition features Sin’s latest video works: ***The Time of Our Lives*** (2024), ***The Fortress*** (2024), and ***Asleep*** (2024). These will be shown alongside face wipes imprinted with the make-up of Sin’s characters featured in the films. This exhibition marks the final stop of a touring solo exhibition that has travelled to Accelerator (Stockholm), and is on show at Kunsthall Trondheim (Trondheim) until 16 March, and at Canal Projects (New York) until 29 March.



“Sin Wai Kin: The Time of Our Lives” immerses audiences into the artist’s cinematic multiverse, comprising a recurring repertoire of characters, all played by Sin. The works in the exhibition draw upon science-fiction, metaphysics, cinema, drag performance, history, theater, and architecture to challenge the dichotomous and binary perceptions of time, objectivity and identity. The notion of the stage, the scripted lines, the role, and the performer takes precedence across the works, prompting contemplation as to how reality is often built on pre-existing narratives and reified constructs. Sin’s works untethers this notion through speculative fiction and fantasy world-building, presenting the artist as a carrier bag of fiction¹.

Upon entering the exhibition, the audience is presented with *The Fortress*, first premiered at the Lahore Biennale 2024. The film unfurls with the interiors of Alfalah Theatre, with Wai King, Sin’s reappearing hypermasculine, flippantly hot, red-haired heartthrob rehearsing lines over and over at the backstage of the theater. He recites sentences in the form of a Shakespearean soliloquy off-and-onstage, re-asserting to his audience his position of superiority and othering. Transported to Lahore Fort, we meet his ghost, The Mask of Wai King, a subconscious who is aware of the truth of the human experience. His face is a mask lifted off a starry night sky, an external manifestation of the self’s internal split. The Fort is the site of manufacture for truth and history, and yet it is here that the figure encounters the fallacy of a linear narrative with man at the center of the universe. The work takes inspiration from *Mathnawi* by the Sufi poet Rūmī. *The Fortress* is co-commissioned by Lahore Biennale Foundation and Forma, and supported by The British Council and Shane Akeroyd.

On the adjacent wall to *The Fortress* is a row of television show posters for Sin’s two-channel video *The Time of Our Lives*, a “sci-fi sitcom” starring Wai King and V Sin, Sin’s hype-femme blond bombastic drag queen. They play a stereotypical all-American couple, alongside The Storyteller, the orange-haired intergalactic newscaster who disseminates contradictions and paradoxes as truths on their television.



The first channel of *The Time of Our Lives* shows a “live” studio take of the hit television show. Taking on tropes of sitcoms about family life, the space opera focuses on a day in the life of Wai King and V Sin, except absolute time has been upended. Time and space work differently in this universe, wherein the characters slip in and out of dimensions, oscillating between past, present, and future, dreams and reality. A doomsday clock ticks in their living room as The Storyteller warns of an impending apocalypse coming their way.

The mirroring channel shows a studio audience reacting to prompted cues. Sat between the screens, the viewer is caught in liminality, unsure if they are part of the audience or if they too are being watched. Drawing from theories of quantum mechanics and general relativity, the work challenges assumptions about truth and causality, reality becoming suddenly elusive. *The Time of*

¹ The term “carrier bag theory of fiction”, coined by Ursula K. Le Guin, refers to narratives that serve as vessels for non-linear stories, opposing the conventional hero’s journey.

Our Lives is initiated by Accelerator and co-produced with Kunsthall Trondheim, Canal Projects and Blindspot Gallery, and supported by Vince Guo.

Derived from *The Time of Our Lives*, *Asleep* is a video portrait of V Sin. Donning a blonde platinum high hair, long eyelashes, voluptuous breasts, and starry night eye lids, she appears as a mid-century technicolor Hollywood pinup. *Asleep* is a tableau vivant of Sin's first drag persona, created to reexamine their relationship with Western femininity through the lens of parody.

Displayed together with the works are face wipes that memorialize the fleeting personas in Sin's films. As a material synonymous with the dressing room, the face wipe harks back to Sin's earlier days as a drag performer. Each piece is enshrined in an acrylic case, presented as a relic of the dismantling of a character, dissolving the distinction between performer and role. The work becomes an uncanny reminder of not merely the character, but also the self underneath the mask.

Coinciding with the exhibition, Sin's new work *Reality War* (2025), commissioned for "[Picasso for Asia: A Conversation](#)", will be on view at M+ (15 March - 13 July, 2025). Sin's exhibition takes place alongside Chen Wei's solo exhibition "Breath of Silence" at the gallery, on show from 18 February to 12 April, 2025. This will mark the second time that the two artists' works are being exhibited together, following "[Transformer: The Rebirth of Wonder](#)" at 180 The Strand in London.



Sin Wai Kin's other exhibitions

"The Time of Our Lives" solo exhibition tours

["The Time of Our Lives", Accelerator, Stockholm, Sweden, 19 October 2024 - 9 February, 2025](#)

["Man's World", Kunsthall Trondheim, Trondheim, Norway, 23 January to 16 March, 2025](#)

["The End Time!", Canal Projects, New York City, United States, 31 January to 29 March, 2025](#)

["The Time of Our Lives", Blindspot Gallery, Hong Kong, 24 March 2024 - 10 May, 2025](#)

Commission

["Picasso for Asia - A Conversation", M+, 15 March to 13 July, 2025](#)

Art Fair

[Art Basel Hong Kong, Blindspot Gallery, Booth 1D29](#)

Image captions:

Sin Wai Kin, *The Time of Our Lives* (film still), 2024, Two-channel video, 28'00", Edition of 5 + 2AP

Sin Wai Kin, *The Fortress* (film still), 2024, Single-channel video, 21'59", Edition of 5 + 2AP

Sin Wai Kin, *Taking off The Mask day 3 (The Fortress)*, 2024, Makeup on facial wipe, 34.5 x 31.5 x 8 cm (framed size)

(Image courtesy of artist and Blindspot Gallery)

About Sin Wai Kin

Sin Wai Kin (b. 1991, Toronto, Canada) brings fantasy to life through storytelling in moving image, performance, writing, and print. Drawing on experiences of binary categories, their work realizes alternate worlds to describe lived experiences of desire, identification and consciousness. Sin was shortlisted for the Turner Prize 2022 and the 2024 Jarman award. They were the recipient of the 24th Baloise Art Prize. Current solo exhibitions include Canal Projects (2025) and Kunsthall Trondheim (2025). Recent solo exhibitions were held at Accelerator (2024), Mudam Luxembourg (2024), Buffalo AKG Art Museum (New York, 2024), Berkeley Art Museum and Pacific Film Archive (2023), and Fondazione Memmo (2023). Group exhibitions include Lahore Biennale 03 (2024), Museum of Contemporary Art Toronto (2024 & 2019), Somerset House (2024 & 2023), Mudam Luxembourg (2023), Tate Liverpool (2022), Tai Kwun Contemporary (2022), and the British Museum (2022). Sin's works are held in the collections of Vancouver Art Gallery (Canada), Tate Collection (UK), the British Museum Prints & Drawings (UK), White Rabbit Gallery (Australia), Ferens Art Gallery (UK), the Ingram Collection of Modern British Art (UK), Buffalo AKG Art Museum (USA), Sunpride Foundation (Hong Kong), and M+ (Hong Kong). Sin currently lives and works in London, UK.

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 and beyond. The gallery is committed to connecting its represented artists with an international platform and fostering global dialogues in the art community through its exhibition program and institutional collaborations.

Interviews with the artist are welcome. For enquiries and media interviews, please contact Ms. Helena Halim at 2517 6238 or helena@blindspotgallery.com.