

For Immediate Release

South Ho Siu Nam: Wandering Daily | 13 May – 7 June 2025

Opening Reception: 10 May 2025, Saturday; 3:00 – 6:00pm

(The artist will be present and will give a live performance titled *Me, My White Sneakers, and Shoelaces* (2025))

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 **"South Ho Siu Nam: Wandering Daily"**, on view from May 13 to June 7, 2025. This marks Ho's fourth solo exhibition with the gallery, exhibiting his selected and latest works.

Ho's artistic practice is centered around photography, a point of departure from which he expands further into other mediums including drawing, performance and video. The exhibition "Wandering Daily" is rooted in the photographs Ho takes navigating the city. These quotidian urban scenes are devoid of figures, yet palpable with human presence. They carry the nuances of moving bodies, turning a once familiar cityscape into uncanny sites. Through depicting the city, Ho also articulates his personal reflections and introspections about the time and place he lives in.



In his series ***After Every Daily*** (2023-), Ho intervenes a group of black-and-white photographs, showering the sky that is framed by towering hi-risers with hand-colored grids of various hues, yielding a pixelated landscape. "He captures the city from a wider photographic point of view, leaving appropriate distance between the short focal length and the subject. The black-and-white photographs present a kind of neutral documentation while Ho, a native of the city, instills his sense of familiarity with the place into the images," independent curator and artist Tam Wai Ping wrote. The juxtaposition of black-and-white and color forms a contrast: the subdued cityscape is disrupted by uniformly drawn squares, upending one's sense of scale and distance. The painterly intervention within each image shows that these works are not merely direct image depictions, but are instead, instilled with subjectivity and emotive underpinnings.

Every Daily (2013-2016) was conceived in 2013, marking the first works wherein Ho permeates his black-and-white photographs with hand colored checkers. In these works, Ho captured the layers of residential buildings in the neighborhood wherein he lived—Tin Shui Wai, pervading blank spaces in each image with squares drawn with the color pencils left behind by his late father who was a graphic artist, as a way to pay homage to him. "The manipulation of an image into black and white turns the sky into a white sheet, waiting to be filled. You cannot touch it, but it becomes a catalyst for self-expression, and in this case, the commemoration of someone dear." The monotonous and meditative act of drawing becomes a means through which Ho could process his emotions. At the same time, the colored blocks mirror the digital format, a humorous reflection of the cyber era.

Moving forward to his ***Not Every Daily*** (2015) series, he continued his black and white photographs, only this time, he painted vertical lines of varying grays on the empty spaces, the uniformness and thickness of the lines evoking the imagery of a gate descending from the heavens, impeding one's path. In retrospective, these works trace a journey in his practice, unfurling his ongoing dialogue with the city he calls home.

Alongside this series of work, Ho's new photographic diptych ***It's golden*** (2025) is composed of two pinhole camera images on acrylic. Within the same day, Ho hiked across Victoria Peak and Lion Rock, capturing reciprocal perspectives – viewing Victoria Peak from Lion Rock and vice versa, the two mountains silently gazing at each other across Victoria Harbor. The photographs are each set against a shimmering gold background, invoking the Cantopop song titled *Silence is Golden* (1988, 《沉默是金》) and Mandopop song titled *Golden* (2023, 《金黄色的》). The gold becomes imbued with silence and scars, embodying the unspoken words and hidden wounds.

The exhibition will also feature Ho's earliest work series ***Into Light*** (2007-2008), showing his first works which reflect his encounters, sights, and thoughts whilst wandering through the everyday. *Into Light* is a group of black-and-white gelatin silver

prints that depict deserted pedestrian tunnels in Hong Kong at night. The overexposed photos are developed using the traditional silver halide process, and each is hand printed by the artist. The resultant effect is the accentuation of "the light at the end of the tunnel". The works are emblematic of hope in precarity, echoing the idiomatic phrase. Ho was awarded the Hong Kong Contemporary Art Biennial Awards 2009 with this series.

Ho also turns to other mediums to bring physicality to the notions that mere photography cannot articulate. In his participatory live performance titled ***Me, My White Sneakers, and Shoelaces*** (2025), he attempts to probe the ideas of boundary and control. During the opening reception, he will wear a pair of white sneakers with shoelaces measuring 100 meters long each. The laces will be neatly arranged across the gallery's floor, conjuring the angular trails of the retro mobile *Snake* game. With the artist's and audiences' movements over time, the orderly arranged laces become jumbled, turning into stumbling blocks that require careful navigation, getting all entangled in a game.



Traversing the city, Ho imbues his black-and-white photographs with personal and collectiveness sentiments, each image underscored with an underlying expression. Art critic John Batten aptly observes, "his photographs invariably include a conceptual idea running alongside any straight image depiction. Consequently, I don't think of South as just a photographer. He does work in photographic series, but the intention, idea, subject, format and presentation are always evolving."

Image captions:

South Ho Siu Nam, *After Every Daily X*, 2025, Watercolor pencil on archival inkjet print, 80 x 100 cm (image size), 102.5 x 120.7 x 4.5 cm (framed size)

South Ho Siu Nam, *Into Light I*, 2007-2008, Gelatin silver print, 45 x 45 cm (image size), Edition of 10
(Images courtesy of artist and Blindspot Gallery)

About South Ho Siu Nam

South Ho Siu Nam's (b. 1984, Hong Kong) artistic practice began with photography and has since evolved to the inclusion of performance, drawing, and mixed media installations. His works encompass the wonders and helplessness of living, the spirituality of existence, as well as the social awareness of his surroundings. Ho participated in group exhibitions and biennales internationally, including "KG+ SELECT 2025" (Kyoto, 2025), 8th Yokohama Triennale (Yokohama, 2024), M+ (Hong Kong, 2024), Chinese Cultural Center of San Francisco (San Francisco, 2023), Saatchi Gallery (London, 2023), Para Site (Hong Kong, 2023), Museum of Contemporary Art Taipei (Taipei, 2021), National Museum of Modern and Contemporary Art (Seoul, 2020), Asia Society (Hong Kong, 2019), Hong Kong Arts Centre (Hong Kong, 2019), San Francisco Museum of Modern Art (San Francisco, 2018), and Centre for Heritage, Arts and Textile (Hong Kong, 2018), among others. In 2022, Ho co-founded NewPark, as a revamp of 100 ft. PARK, a non-commercial art space dedicated to providing an open platform for exhibiting and sharing art. Ho 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 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 +852 2517 6238 or helena@blindspotgallery.com.