

For Immediate Release

Wing Po So: Polyglot | 17 June – 23 August 2025

Opening Reception: 14 June 2025, Saturday; 3:00 – 6:00pm

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 debut Wing Po So's solo exhibition "**Polyglot**", on view from 17 June to 23 August 2025, featuring her recent body of work. So's intuitive approach towards art-making draws nourishment from her formative encounters with Chinese medicine, characterized by a meticulous observation of nature and its interconnectivity. She wields the materia medica derived from our living environment as vocabularies in her conceptual works, seeking to excavate the inner logic and systems latent in our surroundings. So shows a distinct sensitivity, curiosity, and fantasy towards nature and the cosmos, all through a pharmacological lens.



"Polyglot" refers to an individual of multilingual proficiency, and here, So draws a parallel between materials and language. "Polyglot" encapsulates how materials embody the multiple "languages" of nature's patterns. Akin to how languages carry their own logic, codes, and structures, materials embody their own rules and systems. So's works accentuate the patterns, forces and interconnectivities hidden in our everyday.

By foregrounding "material as language", "Polyglot" invites viewers to not only attune to what is being said but to how it is being said—through grain, fiber, residue, tension, and transformation. Just as language evolves over time and use, materials have the ability to metamorphose, combine, and

regenerate, embodying how nature is an archive of living potentials.

The exhibition opens with its titular piece **Polyglot: Mulberry** (2023), which explores the cyclicity of life from growth to decay, and the myriad possibilities it can yield. The installation appears as an eco-system, with an assemblage of archaic Chinese medicinal jars containing different elements—ground powders, gnarly branches and roots, and crushed leaves. These substances are all derived from the mulberry tree, known in Chinese medicine for the curative remedies that can be extracted from its various parts.

Here, the tree is dissected and turned into a regenerative playground. The kinetic elements within each jar and the sound it creates evoke the workings of the Chinese medicine store, where the rhythmic interaction between tools and natural materials transforms things from one to another.

Magnolia Bud (2025) and **Pattern Drawing** (2025) embody So's curiosity in the invisible forces and patterns that underpin our living environment: "what is unseen is not absent, but active, humming beneath the surface," said the artist. **Magnolia Bud** appears as a small furry entity, and upon closer looking, it vibrates ever so slightly. It is made with the hairs of the magnolia tree bud, marking the first signs of Spring, signaling a vitality and reigniting of life. This uncanny being, oscillating between animal and vegetative forms, is slowly awakened, hinting at the energy that surges from within.



In **Pattern Drawing**, a dangling magnetic seed hovers incessantly above the hematite¹, where magnetic beans are evenly scattered, propelled by a repulsive force that choreographs its motion, creating a pattern. The work shows the way that the forces of nature mould and move what we see, intangible yet palpable.

So's installations **Hidden Terrains** (2025) and **Make Moves** (2025) simulate the systems woven from disparate elements, underlining the interdependency within every ecology. In **Hidden Terrains**, So brings to the surface networks of water pipes which form closed systems, their structures mirroring that of rhizomatic ginger, growing beneath our feet through cracks and impeding roots. The pipes have translucent ginger skin covering their openings,

¹ Hematite is an iron oxide mineral, commonly found in rock and soils. It can occur as a result of volcanic activity.

illuminated from within and projecting the sound of water dripping. It signals life that thrives internally, demonstrating a resilience that defies hierarchy.



Make Moves is a video that draws on the logic of Conway's *Game of Life*, where cells self-generate, reproduce, and die off depending on underpopulation and overpopulation, illustrating a symbiotic dynamic. In the video installation, images of asteroids configured into a grid flash before us on a mound of pumice powder on the floor. If one rock appears with two or three surrounding it, more appear in the next configuration, whereas if one appears with more than three, they vanish after, echoing the game's rules. The asteroids are in fact volcanic lava rocks used in Chinese medicine, showing the interplay in So's works between the miniscule and the cosmic.

So instils fantasy into her works, envisioning alternate universes out of the mundane: "mixing reality and fiction allows me to convey this unfamiliarity with and alienation from nature," said So. In a group of installations made with used Chinese medicine cabinets salvaged from defunct pharmacies, she imagines parasitic microcosms that have emerged within, forming an interdependent ecology. In *Sea Ear Hi-Hat (Take Turns)* (2025), the breathing sound of abalone can be heard coming out of the cabinets, the shells opening and closing slowly. Perched on the back of drawers in *The Navigation of Volcanic Stones* (2025), pumices spin erratically, their movements steered by a compass seeking to help navigate their direction.

In *The Bookmaking Habits of Select Species (in the Drawers)* (2025), a constellation is formed by the spectral perforations left by tiny arthropods on the underside of drawers, serving as an inscription of life's perseverance. They resemble an indecipherable alien code, an ode to Ken Liu's 2012 sci-fi short story, *The Bookmaking Habits of Select Species*, imagining how extraterrestrial species preserve their writings. The abstracted form straddles between materiality and immateriality, illuminating the mystery of the invisible forces that shape our world. To observe it is to decipher it.

"Art-making to me is really like the idea of travelling, taking me to various places, meeting different people, connecting the dots of languages and knowledge to form constellations in the sky – to satisfy curiosity," said the artist.



Image captions:

[1] Wing Po So, *Polyglot: Mulberry*, 2023, Mulberry twigs, mulberry mistletoe, mulberry leaves, mulberry roots, mulberry root bark, dried mulberry, Sanghuangporus sanghuang, mulberry extract (anthocyanidin), fan, mp3 players, motors, wooden ball, glass containers, metal lids, speakers, Installation size variable

[2] Wing Po So, *Magnolia Bud*, 2025, Magnolia tree buds, 3D printed shell, motor, 8 x 14 x 9 cm

[3] Wing Po So, *Hidden Terrains 1 (close-up)*, 2025, Ginger skin, brass water pipes and fittings, LED lights, speaker, 184 x 133 x 49 cm (Image courtesy of artist and Blindspot Gallery)

[4] Wing Po So, *Take Turns*, 2025, on view at "Take Turns", Para Site, Hong Kong, 2025. Photo: Felix SC Wong (Image courtesy of artist, Para Site, and Blindspot Gallery)

About Wing Po So

Wing Po So (b. 1985, Hong Kong) creates installations, sculptures, and videos using Chinese medicinal ingredients as artistic materials, excavating the hidden interconnections, patterns, and systems within nature. Her practice is influenced by her formative encounters with traditional Chinese medicine, drawing on its emphasis on a sensitivity and observation towards the living environment, nature and the Universe. So applies the same theory of knowledge in her investigation of forms, materiality, metaphysics, relationality and cosmology. So's solo exhibitions took place at Para Site (2025) and Tai Kwun Contemporary (2018). She will also take part in the upcoming Seoul Mediacity Biennale (2025). Her work was recently exhibited at Para Site (2024 & 2020), Hong Kong Museum of Art (2024), 13th Taipei Biennial (2023), 14th Shanghai Biennale (2023), X Museum Triennale (2023), Kathmandu Triennale (2022), and UCCA Center for Contemporary Art in Beijing (2020), among others.

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.