

For Immediate Release

Frieze Seoul 2025

Dates: 3 – 6 September 2025

Gallery Booth & Venue: Stand B16, COEX (513 Yeongdong-daero, Gangnam District, Seoul, South Korea)



Blindspot Gallery is pleased to present for its first-time participation in Frieze Seoul (**Booth B16**) the new and recent works of **Sin Wai Kin**, **Angela Su**, **Wing Po So**, and **Yooyun Yang**. The works presented range from paintings on traditional Korean paper and video, to mixed-media kinetic sculptures, hair embroideries and face wipe works. South Korean artist Yooyun Yang will debut a series of new paintings, alongside the works of Hong Kong artists Wing Po So and Angela Su who will take part in the 13th Seoul Mediacity Biennale, as well as the video and face wipe works of artist Sin Wai Kin who is participating in a panel discussion with an LGBTQ+ focus on 4 September, as part of Frieze Seoul Talk.

Yooyun Yang, trained in oriental painting, creates a new series of acrylic paintings on Jangji paper mounted on panel, depicting fleeting, mundane moments through a cinematic lens. The paintings portraying figures and landscapes are based on found images and off-hand photographs taken by the artist. She builds up layers after layers of diluted paint, allowing her to achieve the nuances and color gradients of a photographic image, while instilling it with a painterly and tender quality.

Yang crops and zooms in on the images, leaving enigma as to the full context. The individual vignettes show sunlight radiating off water ripples on the sea, a young man staring down at a softly glowing light from a source lying just beyond the frame, and white spots of light bouncing off the spectacles of a person who gazes past the viewer. She skillfully captures the fluidity of light reflecting off water surfaces and the subtleties of quivering camera movement. In contrast to her earlier works characterized by dark mystifying ambiances, there are more uses of bright color tones in this series, with natural light creating calming atmospheres and artificial light giving rise to dramaticism. The still canvases exude emotions and underlying sentiments, instilling imagination into the mundane and overlooked. "I've noticed that when we revisit everyday moments, they can acquire a heightened sense of drama and meaning beyond their original context," Yang writes.

This will mark the first time that **Sin Wai Kin**'s works are being presented at Frieze Seoul. Sin is known for challenging reified constructs and objectivity through fantasy storytelling. They perform the characters in their films, which play to different social stereotypes. *Asleep* (2024) is a video portrait of V Sin, the artist's blonde bombastic bombshell persona, donning a platinum wig, false eyelashes, diamanté makeup and a breastplate, they appear as a mid-century technicolor Hollywood pinup. Sin critiques social archetypes, examining their construction in culture and their genealogy in media, often picking things apart through parody. Here Sin returns to the Taoist allegory *Dream of the Butterfly* by Zhuangzi (Chuang-Tzu) (who lived during the fourth century



BCE). *Asleep* reframes this story in which a man wakes up from a dream of being a butterfly and questions whether he was a man dreaming he was a butterfly or is a butterfly dreaming he is a man. By posing V Sin as the ancient philosopher, the artist calls into question the boundaries of fantasy and reality and its possibilities in subjective conscious experience.

Displayed next to the video are face wipes that memorialize the fleeting characters Sin plays. The wipes are imprinted with the makeup the artist removes after filming, forming a relic of the dismantling of a persona. The pieces on display show the characters of V Sin and The Storyteller, the artist's first male persona who is an orange-haired intergalactic television newscaster, disseminating contradictions and paradoxes as truths. Each piece is enshrined in an acrylic case, an uncanny reminder of not merely the character, but also the self beneath the mask.



Embodying a similar corporeal disposition as Sin's works on view are the works of **Angela Su**, who continues her hair embroidery series *Sewing Together My Split Mind* (2019-). These works depict anatomical drawings of organs wounded and sutured by needles, positioning the body as a site of resistance against injustices. The self-infliction of pain becomes a means to externalize interior agony and powerlessness, but also a way to reclaim the body in an act of rebellion. The needle that inflicts brutality doubles as a tool to recuperate and therein lies a tacit ambivalence between harming and healing—much like the duality of violence and curative potential found within medical procedures.

Su also creates quasi-documentary films where she embodies alter-egos, reflecting on contemporary social issues through the lens of pseudo-science and history, reality and fantasy. During Frieze Seoul, her video *The Magnificent Levitation Act of Lauren O* (2022), commissioned for her solo exhibition representing Hong Kong in the 59th Venice Biennale, will be screened in the 13th Seoul Mediacity Biennale x Frieze Film Seoul 2025, on 3 September, 7-9pm, at Seoul Museum of Art Rooftop. Her film *Lacrima* (2021) will also be presented in the 13th Seoul Mediacity Biennale.

Akin to Angela Su who takes inspiration from biomedical science, **Wing Po So** draws from her formative encounters with traditional Chinese medicine, characterized by a distinct sensitivity towards nature, to create sculptures and installations using organic materials and kinetic elements, exploring the hidden forces and interconnectivities in our day to day. The *Magnolia Bud* (2025) series comprise furry entities that move ever so slightly, hinting at the energy that surges from within. They are made with the hairs of the magnolia seed bud, marking the first signs of Spring, while signaling a vitality and reigniting of life. This uncanny being, oscillating between animal and vegetative forms, evoke life that is slowly awakened, vulnerable yet resilient. Wing Po So's new commissioned installation, *Evaporating Symphony* (2025), will be exhibited in the 13th Seoul Mediacity Biennale.



Images:

[1] Yooyun Yang, *Fragmentary Pieces 1*, 2025, Acrylic on Korean paper (Jangji) mounted on panel, 100 x 60.8 cm

[2] Sin Wai Kin, *Asleep* (film still), 2024, Single-channel video on loop, Edition of 5 + 2AP

[3] Angela Su, *Sewing Together My Split Mind: Blanket Stitch*, 2025, Hair embroidery on textile, 56 x 51 x 4.5 cm (framed size)

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

(Images courtesy of artists and Blindspot Gallery)

About the Artists

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, the 2024 Jarman award, and the K21 Global Art Award 2025. They were the recipient of the 24th Baloise Art Prize at Art Basel 2023. Their solo exhibitions were recently held at Blindspot Gallery (Hong Kong, 2025), Canal Projects (New York, 2025), Kunsthall Trondheim (Trondheim, 2025), Accelerator (Stockholm, 2024), Mudam Luxembourg (Luxembourg, 2024), Buffalo AKG Art Museum (New York, 2024), Berkeley Art Museum and Pacific Film Archive (Berkeley, 2023), and Fondazione Memmo (Rome, 2023). Sin currently lives and works in London, UK.

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's solo exhibitions took place at Blindspot Gallery (2025), Para Site (2025) and Tai Kwun Contemporary (2018). Her work was recently exhibited at 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. So currently lives and works in Hong Kong.

Angela Su's (b. Hong Kong) works investigate the perception and imagery of the body, through metamorphosis, hybridity, and transformation. Her research-based projects materialize in drawing, video, hair embroidery, performative, and installation works. Central to these projects are video essays and texts where she embodies different alter-egos, weaving together fiction and facts, reality and fantasy. Her works question the dominant biomedical discourse, contemplating the impact of science and technology on the past, present, and future. In 2024, Su had her solo exhibition at Wallach Art Gallery in Columbia University, New York. In 2022, Su represented Hong Kong at the 59th Venice Biennale, and in 2023, she showcased at M+ a site-responsive exhibition of her Venice presentation. In 2019, Su was commissioned by

Wellcome Trust to present "Contagious Cities: Far Away, Too Close" at Tai Kwun, Hong Kong. She has also exhibited at Stedelijk Museum (Amsterdam, 2024), Barbican Art Gallery (London, 2024), Institute of Modern Art (Brisbane, 2024), A.I. (London, 2022), Levyhalli (Helsinki, 2021), Museo Universitario Arte Contemporáneo (Mexico City, 2020), The Drawing Center (New York, 2020), UCCA (Beijing, 2020), and Whitechapel Gallery (London, 2019), among others. Su currently lives and works in Hong Kong.

Yooyun Yang (b. 1985, Seoul, South Korea) transforms overlooked crevices of urban contemporary life into fragmented excerpts, often depicting cropped close-ups of people and places with disorienting perspectives. Yang who was trained in traditional Korean ink wash painting creates works by painting layers of diluted acrylic on Jangji paper. Her works have a hazy and porous texture; juxtaposed with her use of chiaroscuro, the paintings are imbued with a cinematic and enigmatic ambience. Yang's solo exhibitions were showcased in Blindspot Gallery (Hong Kong, 2024), Primary Practice (Seoul, 2023), and Amado Art Space (Seoul, 2019), among others. Her works have also been exhibited at Now Gallery (London, 2025 & 2024), HITE Collection (Seoul, 2025), Space ISU (Seoul, 2025), Coreana Museum of Art (Seoul, 2024), Taipei Biennial 2023 (Taipei, 2023), Ulsan Art Museum (Ulsan, 2023), "58th Carnegie International" in Carnegie Museum of Art (Pittsburgh, 2022), "8th Chongkundang Yesuljisang" in Sejong Museum of Art (Seoul, 2021), and National Museum of Modern and Contemporary Art (Cheongju, 2019), among others. Yang currently lives and works in Seoul, South Korea.

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.