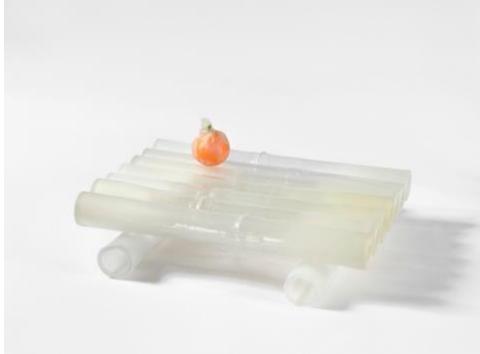


For Immediate Release

**Art Basel Hong Kong 2026**

27 - 29 March 2026

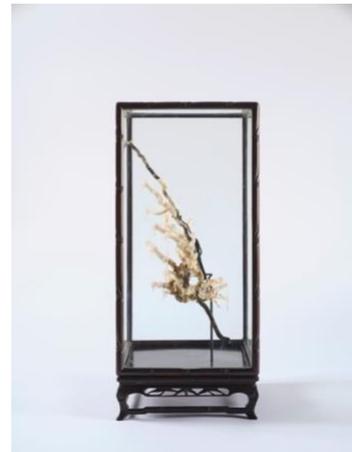
Gallery Booth & Venue: 1D20, Hong Kong Convention and Exhibition Centre



Blindspot Gallery is pleased to return to **Art Basel Hong Kong 2026 (Booth 1D20)** featuring works by [Chen Wei](#), [Un Cheng](#), [Cheung Tsz Hin](#), [Isaac Chong Wai](#), [Lap-See Lam](#), [Andrew Luk](#), [Sin Wai Kin](#), [Xiyadie](#), [Yeung Tong Lung](#), [Trevor Yeung](#), and [Zhang Wenzhi](#). The presentation spotlights the latest works by Lap-See Lam and Trevor Yeung, coinciding with their respective solo exhibitions at the gallery: "Lap-See Lam: Bamboo Palace, Revisited," on view from 23 March to 2 May, 2026, and "Trevor Yeung: swallowing ruminations, gracefully", on view from 24 February to 2 May 2026. Concurrently, the works of Chen Wei, Lap-See Lam, and Andrew Luk are featured in ["Stay Connected: Supplying the Globe"](#) at [Tai Kwun Contemporary](#), on show from 28

February to 31 May 2026. South Ho Siu Nam will also participate in the group exhibition ["CERTAINLY"](#) at [GOLD](#), the newly opened contemporary art salon in Wong Chuk Hang, from 20 March to 3 May, 2026.

Highlights of this year's booth include **Lap-See Lam's** hand blown glass sculptures, developed during her artist residency at the International Research Center for Glass and Visual Arts (Cirva) in Marseille. These glass sculptures meld forms of the bamboo, a totemic cultural and architectural material in Hong Kong and Southern China. The motif also holds personal significance for the artist: Lam was raised in a Hong Kong immigrant family that moved to Stockholm in the 1960s, where they opened Chinese restaurants, weaving the word 'bamboo' into their names which symbolize resilience and strength. *Raft, Mandarin (II)* (2026) is a glass sculpture moulded in the form of a bamboo raft with a wrapped mandarin orange perched atop. The artist pays homage to her paternal grandmother who had worked as a fruit hawker on Hong Kong's Wing Lok Street. The mandarin orange was among the citruses to travel Westward from China, its name derived from the Swedish "mandarin apelsin".



**Trevor Yeung** uses botanic ecology and aquarium systems as metaphors that reference the emancipation of everyday aspirations towards human relationships. His latest shell sculpture *Cuddle Party (Candle on pine)* (2026) comprises a cluster of serpulorbis rossae curled around a branch, enshrined within an oriental vitrine. It drips and oozes in its undulating form, representing complex and tangled interpersonal dynamics, as well as symbiotic relationships within social systems.

Hong Kong artist **Yeung Tong Lung** continues his *3-Fold* series (2024-), painted in the inversion of positive colors, thereby subverting our everyday perceptions of reality and experience of viewing a painting. *Wong Nai Chung Road* (2025) recalls a damp, cold winter's day in Happy Valley during the 1980s, where the tram windows are fogged with condensation, with water droplets forming striations as they drip down the glass. During the morning rounds, the jockey leads horses across the tramways, moving between the racetrack and the stables on Shan Kwong Road. Upon closer observation, the horse and the equestrian are painted in negative colors, forming an intriguing contrast with the positive. The language of painting has always been Yeung's thematic focus, wherein the form of the work and the way it is viewed lead to different interpretations. He contemplates the relationship between painting, reality, and daily observations, along with the dichotomy between positive and negative, and the realistic and imagined, offering a glimpse into his artistic philosophy. Yeung remarks, "Black can be white, positive is also negative." *Ap Goek Muk Native Region: Australia* (2024) and *Fung Wong Muk Native Region: Madagascar* (2024) depict non-native plants transplanted to Hong Kong, adapting to the soil and climate of the local ecology, ingrained into the city's collective memory. Color swatches in the corners correspond to the plants' original palette.





**Zhang Wenzhi's** ink paintings integrate Chinese history, folklore, mythology, and archival materials, revealing a convoluted narrative about geopolitical history and humanity's relationship with the natural environment. *Willow Palisade* (2026) depicts a lynx capturing a pheasant under the cover of night, with its piercing gaze focused ahead, symbolizing the complex territorial disputes in Northeast China. The work is juxtaposed with illustrated pages from the Republican-Era novel *Tears of Heroes*, along with early maps of Jilin Province. His other work *Magpies & Deers* (2026) references the silk painting *Herd of Deer in a Maple Grove* (in the collection of the National Palace Museum in Taipei) dating from the Five Dynasties period (907 - 979 AD), portraying a herd of deers and birds dwelling in the forest of Changbai Mountain. In Northeastern folklore, the deer often symbolizes messengers communicating with the spiritual realm, while crows and magpies are sacred animals in shamanism.

**Sin Wai Kin** uses video, performance, writing and print to speculate alternate worlds that disrupt normative processes of desire, identification and consciousness. Their silent moving image series *Portraits* (2023-) features their recurring repertoire of characters, paying tribute to iconic paintings and situating them within an art historical lineage. *The Universe* (2023) restages Lu Zhi's *Chuang Tzu Dreaming Of A Butterfly* from the Ming Dynasty. Sin's persona The Universe first debuted in their film *A Dream of Wholeness in Parts* (2021), challenging the binaries of the individual and its context. Its makeup is inspired by the Jing warrior character in Beijing opera, with rivers, flowers and roots foregrounding mountains and a starry planetary system. The Universe sleeps in a landscape consisting of all

the elements depicted on the face, "since every individual is a reflection of their context, and is themselves part of their context," remarks the artist. These characters serve as vehicles for the artist to explore identity and transformation, challenging binary perceptions. The Universe is accompanied by a face wipe encased in acrylic, imprinted with the character's makeup.

**Isaac Chong Wai's** *News: Falling* (2020) is a set of fifteen drawings depicting the momentary falling figures captured in news images from 2013 to 2019. The artist continually reflects on the gesture of falling, contemplating vulnerability and resistance expressed through the body when encountering systemic violence. In this work, he captures the instant of falling, stripping away the events' contexts while reshaping viewers' perceptions of falling. The drawings bring to mind polarizing views and highlight the bias inherent in disseminated narratives. This forms part of Chong's lineage of works centered on the notion of falling, including his video installation and performance *Falling Reverse* (2021/2024) featured in the Main Exhibiton of the 60<sup>th</sup> Venice Biennale.

**Cheung Tsz Hin** draws inspiration from the everyday, translating the textures and memories of life experiences into his works. His paintings portray close acquaintances in their living environments, capturing fleeting moments and nuanced emotions through ordinary and intimate scenes. *muted light* (2022) mirrors the artist's reflections on home. In the center of the image, an iron gate is entwined with vines and leaves, with sunlight filtering through the gaps, casting large, moving patches of light on the ground. Various potted plants are arranged in front of the gate, while a small dog looks around, as if guarding its home. Cheung grew up in the countryside, in a restricted rural area near the border in the northern New Territories. Later, the land belonging to the village was requisitioned and turned into a technology data park, forcing residents to relocate. Images of his old home are deeply ingrained in his memory, recurring throughout his paintings. Through mottled color blocks and winding lines, he layers reflections on time, land, and home.

**Andrew Luk** works primarily in sculpture and installation art, exploring themes of civilization building, preservation, and entropy, as well as the creases between binaries such as culture and nature, human and the non-human. His works integrate industrial materials, organic elements, and found objects, creating forms that converge the archaeological and speculative futuristic. His latest mixed-media sculpture *Delegate* (2026) is scaled according to his speculative physiology, as if one had been born in outer space where micro-gravity causes the lengthening of the body. The work consists of napalm and LED light encased in resin, framed vertically in an artist-adapted, charred frame derived from a natural history museum. The surface of the work resembles an uninhabited planet, sterilized to extinction, formed from the residues of burned homemade napalm—a material historically wielded in warfare. In this piece, the artist merges the body with the landscape, inexorably connecting the technologically mediated human condition with legacies of systemic violence.

Other highlights in the booth include the most recent works by artists Chen Wei, Un Cheng, and Xiyadie.

In addition, Sin Wai Kin's *The Fortress* (2024) and Jen Liu's *The Land at the Bottom of the Sea* (2023) will be screening at

Art Basel's Film program, curated by Ellen Pau. In other programs at the fair, Angela Su will be taking part in "Conversations | On ghosts and monsters" moderated by Venus Lau, in conversation with artist Royce Ng.

Images:

Lap-See Lam, *Raft, Mandarin (II)*, 2026, Glass, 23 x 55 x 55 cm. Production and realisation: Cirva, Marseille;  
Yeung Tong Lung, *Fung Wong Muk Native Region: Madagascar*, 2024, Oil on canvas, metal frame, 78 x 96 x 4 cm (framed size);  
Zhang Wenzhi, *Magpies & Deers*, 2026, Ink on paper, metal frame, 133.5 x 65.5 x 4 cm (framed size).  
(Image courtesy of artist and Blindspot Gallery)

---

#### Blindspot Gallery Exhibitions & Events during Art Basel Hong Kong 2026

\* Gallery Opening Days:

22 March 2026 (SUN): Closed  
23-29 March 2026 (MON – SUN): Open daily from 10:30am  
– 6:30pm  
(Please contact [info@blindspotgallery.com](mailto:info@blindspotgallery.com) or call +852  
2517 6238 for appointment outside of opening hours)

\* Late Night Southside: on 24 March (TUE), Blindspot Gallery will participate in "Late Night Southside", when galleries in the Southern District of Hong Kong will **open till late**.

"Lap-See Lam: Bamboo Palace, Revisited"

Opening Reception: 21 March 2026 (SAT), 3 - 6pm  
Conversation: Lap-See Lam with Trevor Yeung, moderated by Olivia Chow: 21 March 2026 (SAT), 4pm  
Exhibition Dates: 23 March - 2 May 2026

"Trevor Yeung: swallowing rumination, gracefully"

Conversation: Lap-See Lam with Trevor Yeung, moderated by Olivia Chow: 21 March 2026 (SAT), 4pm  
Exhibition Dates: Until 2 May 2026

#### Art Basel Hong Kong 2026

Conversations Sector | On ghosts and monsters: Angela Su and Royce Ng

Moderated by Venus Lau  
Time: 26 March 2026 (THU), 3-3:45pm  
Venue: Auditorium, N101B, Level 1, Hong Kong Convention and Exhibition Centre

Film Sector | Lines That Divide Us: Borders, Evidence, and Erasure

Jen Liu, *The Land at the Bottom of the Sea* (2023)  
Screening Time: 27 March 2026 (FRI), 7:15-8:43pm  
Venue: Auditorium, N101B, Level 1, Hong Kong Convention and Exhibition Centre

Film Sector | Undoing Power: Performance, Identity, and the Collapse of Archetypes

Sin Wai Kin, *The Fortress* (2024)  
Screening Time: 28 March 2026 (SAT), 7-8:15pm  
Venue: Auditorium, N101B, Level 1, Hong Kong Convention and Exhibition Centre

#### Artist External Exhibitions in Hong Kong

Chen Wei, Lap-See Lam & Andrew Luk in group exhibition "Stay Connected: Supplying the Globe"

Exhibition Dates: Until 31 May 2026  
Venue: Tai Kwun Contemporary, 10 Hollywood Road, Central, Hong Kong

South Ho Siu Nam in "CERTAINLY" at GOLD

Exhibition Dates: 20 March – 3 May 2026  
Venue: GOLD, G/F, Remex Centre, 42 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong

Chen Wei in "M+ Sigg Collection: Inner Worlds"

Exhibition Dates: Ongoing  
Venue: Sigg Galleries, L2, M+, 38 Museum Drive, 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 2517 6238 or [helena@blindspotgallery.com](mailto:helena@blindspotgallery.com).