

For Immediate Release

Play and Loop VII | 10 July - 15 August 2026

Featured artists: Isaac Chong Wai, Sin Wai Kin, Wang Tuo, and Zhang Xu Zhan

(Private viewing [by invitation & appointment only](#))

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 (by appointment only); closed on public holidays

Blindspot Gallery is pleased to present “Play and Loop VII”, the seventh iteration of our summer video screening program, from 10 July to 15 August 2026. This is a private viewing by invitation and appointment only. The exhibition features the recent video works of [Sin Wai Kin](#), [Wang Tuo](#), and [Zhang Xu Zhan](#), alongside the video documentation of [Isaac Chong Wai](#)’s monumental performance *Falling Reverse* (2021/2024) featured in the Main Exhibition of the 60th Venice Biennale. The four artists’ works span speculative worldbuilding, art historical references, docufiction, stop motion animation, and performance. While Wang Tuo and Isaac Chong Wai’s works examine contemporary social conditions and marginalization that arises from systemic inequalities, Sin Wai Kin and Zhang Xu Zhan explore the role of storytelling in creating culture and history. Together, their works consider the ways narratives, images, and collective experiences shape our understanding of reality.

Isaac Chong Wai’s performance *Falling Reverse* forms part of a multi-faceted project of the same name that additionally encompasses a seven-channel video installation and photographic series. Commissioned with the invitation of Adriano Pedrosa for the Main Exhibition of the 60th Venice Biennale, the work features performers of Asian descent repeatedly falling in synchronization and ascending in unison. At key moments, performers gather around those who have fallen, creating gestures of protection and mutual support. The choreography draws from CCTV footage of racial assaults committed against Asian individuals in public spaces. By reenacting, reversing and slowing down these movements, the impact of the fall becomes diminished, transforming acts of vulnerability into gestures of solidarity, resistance, and care. Coinciding with “Play and Loop VII”, [Chong’s solo exhibition “An Intimate Surrender”](#) will be on view at [Tai Kwun Contemporary](#) from 10 July to 9 August 2026, featuring a newly commissioned performance and installations.



Wang Tuo’s *A New World* (2024) was commissioned for the 14th Shanghai Biennial and invites six ambassadors of the biennale — film scholar Dai Jinhua, curator Fei Dawei, artist Wang Jianwei, artist Zhang Peili, philosopher Zhang Nian, and writer and journalist Zhou Yijun — to reflect on contemporary life and the future. Framed by the biennale’s philosophical inquiry into humanity’s relationship with the cosmos, they contemplate how we might navigate uncertain times and preserve our humanity amid rapid technological and social changes. Yet the film remains attentive to those who remain in the margins of society, referencing the 2023 Tianmen Mountain tragedy, casting the film’s meditations on the future in a more sobering light. A recurring motif



throughout the video is the mirror which serves as a metaphor for self-reflection and a reflection of the world today. It alludes to Stanisław Lem’s 1961 science fiction novel *Solaris*, in which a sentient ocean on another planet materializes the suppressed memories of its human visitors, confronting humanity with itself. The film also cites artist Vadim Zakharov’s performance *An Exchange of Information with the Sun* (1978), wherein the artist uses a mirror to “communicate” with the sun, yearning to reach for what lies beyond.

Turning to speculative fiction and fantasy as means of comprehending contemporary conditions, Sin Wai Kin and Zhang Xu Zhan construct universes that foreground how storytelling shapes culture and takes on different guises across geographies. Sin's *Wai King* (2023) is part of their *Portraits* series (2023-) which won them the Balaise Art Prize in 2023 and is currently exhibited in [their solo exhibition "Still Life" in Frans Hals Museum](#) (until 30 August 2026). The series features Sin's personas posing as canonical art historical paintings. The moving portrait moves ever so slightly, showing the strain in holding one's composure and maintaining a singular selfhood.

In *Wai King*, Sin's hypermasculine drag king poses as Caravaggio's *Narcissus* (1597-1599), staring into his reflection in a desert mirage, trapped in his own image. It channels the painting's themes of vanity and self-absorption, echoing how Wai King embodies an egocentric worldview that places man at the center of the universe. This is a character through which the artist considers "the relationship of an individual and how they perceive themselves and how they are perceived." By inserting this fictional self into art-historical lineage, *Portraits* asserts that image-making not only reflects reality but creates it.



Zhang Xu Zhan's visual language is rooted in his upbringing within his family's *zhizha* business, a Chinese tradition in which paper effigies are crafted and burned as ritual offerings. Drawing on this folk craft tradition and the worldview of fables, he transforms these influences through multimedia and moving-image practices to create a new contemporary aesthetic. Zhang animates papier-mâché figures and mixed media elements into fantastical stop-motion worlds populated by instrument-playing animals and mythical creatures. In *AT5* (2020–2022), a clever animal protagonist outwits its predators by persuading them to form a bridge across a river, allowing it to

cross on their backs. This narrative recurs across several Asian folktales, including the Indonesian *Mouse Deer and Crocodile*, the East Asian *Rabbit and Crab*, and the Chinese zodiac story *Mouse and Water Buffalo*. Named after the Aarne–Thompson–Uther Index, a system used to trace recurring folktale motifs, *AT5* comprises three single-channel videos on loop, each foregrounding one of these tales while seamlessly interweaving characters from the others. The films are shuffled into different sequences when played, emphasizing how stories migrate, transform, and persist across cultures. Referencing *yizhen*, a Taiwanese ritual in which performers wear animal costumes, Zhang casts each protagonist as a masked dancer, underscoring the fluidity and interchangeability of these narratives.

Image captions:

[1] Isaac Chong Wai, *Falling Reverseely*, 2021/2024, Performance, Edition of 3 + AP. Performed at the 60th International Art Exhibition of La Biennale di Venezia, Venice, 2024. Photo by Atsushi Kakefuda

[2] Wang Tuo, *A New World* (film still), 2024, Single-channel video, 23'21", Edition of 6 + 2AP

[3] Sin Wai Kin, *Wai King* (film still), 2023, Single-channel video on loop, Edition of 5 + 2AP

[4] Zhang Xu Zhan, *AT5* (film still), 2020-2022, Stop motion animation, single-channel videos on loop, Edition of 6 + 2AP
(Images courtesy of artists and Blindspot Gallery)

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, established, and diasporic 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.