For Immediate Release

Soft Borders | 15 September – 7 November 2026

Featured Artists: Igshaan Adams, Bi Rongrong, Kazuko Miyamoto, Angela Su, Aiko Tezuka, Yee I-Lann

Opening Reception: 12 September 2026, Saturday, 3-6pm
Exhibition Guided Tour: 12 September 2026, Saturday, 4pm (conducted in English)
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; closed on public holidays; By invitation and appointment only

Blindspot Gallery is pleased to present "**Soft Borders**", opening on 12 September, and on view from 15 September to 7 November 2026, featuring works by Igshaan Adams, Bi Rongrong, Kazuko Miyamoto, Angela Su, Aiko Tezuka, and Yee I-Lann. Bringing together artists across diverse geographies and material approaches, the exhibition examines how borders — social, cultural, historical, and geographical — are stretched, untethered, and reimagined. Themes of community, labor, technology, and globalization come into focus. While the artists engage with the logic of weaving, embroidery, and interlacing, their material vocabularies extend beyond the thread to encompass beads, wire, bamboo, hair, metal, and enamel. Textile and fiber are approached not as singular mediums, but as sites of negotiation — between bodies and systems, hand and machine, softness and power.

Igshaan Adams's works are shaped by his upbringing in Cape Town's Bonteheuwel, a township historically segregated as a "colored district" during apartheid[1]. His works trace human movement across land through the "desire line" — informal footpaths created beyond prescribed routes. For Adams, these lines symbolize those who transcended racial boundaries imposed by systems of power. Among exhibited works is ***Nama stap (ii)*** (2026), comprising a tapestry and suspended sculpture, draws on the artist's Nama heritage on his maternal side. The tapestry maps out the aerial view of Namakwaland, an arid terrain transformed each year by orange Nababeep daisies. A desire line cuts through, symbolizing quiet resilience within spaces shaped by exclusion. Hanging near is a sculpture, a "dust cloud", evoking dirt kicked up by pacing footsteps and the stomping feet of *rieldans* [2] dancers. Shrouded within are beaded flowers suggesting hope persisting through oppression. Handwoven with a group of weavers, his works reflect a communal process integral to his practice. Adams currently has solo exhibitions at Guggenheim Bilbao and ICA Miami.

Echoing Adams's collaborative ethos, **Yee I-Lann** has, since 2018, worked closely with sea and land based communities in Sabah to create woven mats (tikars) that extend her longstanding inquiry into representations of power shaped by colonial histories[3]. Created with Dusun Murut weavers in inland Sabah, ***Doormatic Glide Refractor with weaving by: S. Narty Raitom, Zaitun Raitom, Julia Ginasius and Julitah Kulinting*** (2024) and ***A map of Mansau-ansau with weaving by Lili Naming, Shahrizan Bin Juin*** (2024) were woven from split bamboo pus[4] and colored with black kayu obol natural dye[5]. Their monochromatic surfaces

[1] Apartheid (1948-1994) was a legal system in South Africa wherein racial groups were subdivided into "native" (blacks), "white person", and "colored person" under the Population Registration Act of 1950. People were designated to specific residential areas and public facilities depending on which racial group they belonged to. Apartheid was officially repealed in 1991, with Nelson Mandela elected president in South Africa's first democratic election in 1994, marking the beginning of a new constitutional era.

[2] Igshaan Adams grew up witnessing Nama-Khoisan "rieldans", one of South Africa's oldest indigenous courtship dance traditions practiced in the Northern Cape. The exuberant, rhythmic movements of the dancers' feet send whorls of dust into the air.

[3] Sabah is part of Malaysian Borneo. Historically, parts of Borneo were colonized by the British and Dutch, while the Portuguese also visited and traded in the region.

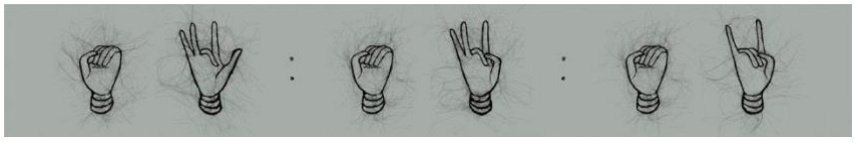
[4] Bamboo pus is a type of tropical bamboo whose widely spaced nodes make it easy to split into strips.

[5] The black dye is made from kayu obol tree sap mixed with fine soot.

reveal geometric patterns that shift and shimmer in the light. In *Doormatic Glide Refractor*, Yee transforms the mat from a functional object into a vessel for memories and collectivity. The work depicts nine interrelated mats, woven patterns carry different symbolisms and meanings. Two mats rise above as a portal and overturned table. The table (meja)[6], a colonial "import"[7], represents dominance administered by colonial powers, but here, it becomes overturned. Yee remarks: "If you need to move something heavy, like a table, place one of its legs on a mat, lift another edge so as to put all the weight of that table on the mat... The heavy thing will suddenly become easier to move. The mat will glide it. The mat has power." The background was woven with *mansau-ansau*, a pattern developed by Yee and her collaborators. Translating to "journeying without knowing the destination" in the Kadazan-Dusun language, it resembles paths that constantly change course, evoking the navigation of unknowns while imagining futures rooted in ancestral knowledge.

Kazuko Miyamoto is known for her string constructions of the 1970s-1980s, in which taut strings are stretched between nails embedded in the wall to form geometric structures. Though associated with Minimalism following her move to New York in the 1960s and her working relationship with Sol LeWitt, Miyamoto subtly unsettles the movement's emphasis on industrial precision by foregrounding material softness and human touch. In ***Two Dimensional Accordion*** (1978, first realized in 2019), a wall is initially outlined with precise pencil lines. Strings are then wrapped around nails embedded at the intersections of the lines, forming a diagonal lattice that interweaves with its own shadows and the underlying drawn lines. Exhibited alongside it is Miyamoto's plan drawing, underpinning the work's conceptual rigor. Despite its clean geometrical appearance, the tactility of string carries the trace of the hand. Each activation of the work differs slightly, shaped by tension and gravity, emphasizing human touch in an era of mechanical precision.

Angela Su's ***The Fabric of Time*** (2026) comprises a programmed real-time clock, a calendar of thirty-one hair-embroidered hands, and a single hair embroidery depicting the hand gesture for null. The clock operates through stop-motion animations of the embroidered hands performing finger binary, with moving hands gesturing units of time. Developed in the mid-twentieth century alongside the emergence of computer science, finger binary is a counting system using different finger positions to represent numbers, based on the same binary system underpinning digital computing. Counting in this logic, the hands are at once "digital" (the Latin word "digitus" means finger) and binary. This convergence of the body and computer stages a tension between human labor and automation. The laborious process of embroidering every hand gesture evokes the cognitive and physical labor that digital technologies increasingly conceal. Su's work thus reveals the human body as the hidden infrastructure of computation.



Histories of exchange and circulation are explored through the works of **Aiko Tezuka**. Her practice centers on unravelling and reconstructing textile surfaces, accentuating layered narratives of memory, culture, and global trade. ***Flowery Obscurity (The Night Watch)*** (2019) is a jacquard woven tapestry that reimagines Rembrandt's *The Night Watch* (1642) through the incorporation of images of Indian chintz textiles from the Rijksmuseum collection, as well as a chintz fragment bearing the mark of the Dutch East India Company (VOC) found in Japan. Widely circulated through VOC trade routes during the Dutch Golden Age (c. 1588 to 1672), chintz linked Europe and Asia through networks of commerce. Through reconnecting one of the defining paintings of the Golden Age to the transoceanic trade that shaped the period [8], Tezuka reclaims tapestry as a medium that rivalled painting in prestige during the period [9]. Exhibited

[6] The Malay word for table is "meja" which comes from the Portuguese word "mesa".
[7] The table was brought into the region by Western settlers in around the eighteenth and nineteenth centuries.
[8] Historical records document that chintz were hung around the interiors of Rembrandt's studio, possibly serving as a source of artistic inspiration.
[9] In the seventeenth century, European patrons commissioned leading artists to design tapestries for their grand residences. Tapestries were highly valued at the time for the skill, time, and labor required to produce them.

alongside it are embroidered works using textiles likely made before the 1930s, collected from flea markets and individuals in Berlin during Tezuka's time there. Through conversations with those who owned these objects, she became interested in the emotions and memories attached to these utilitarian domestic textiles.

Bi Rongrong extrapolates patterns from textiles, architecture, and nature, weaving them into new visual constellations. Continuing her ***The North, The South*** series (2024-), Bi draws on lace's structural logic — perforation, withdrawal, and connection — to interlace patterns gathered from different geographies. Inscribed texts reflect the artist's understanding of lace not simply as a textile, but as a structure of connection, whose openwork forms become a metaphor for the ways cultures converge. Translating lace into surfaces interweaving copper, stainless steel, enamel, and textile, Bi combines handcrafted and machine-made processes, embracing unpredictability and material transformation. Associating fabric with skin, she approaches materiality as a porous surface that accumulates memory and history, a quality echoed in the oxidizing copper, whose skin-like sensitivity to time and environment registers traces of encounter and change.

Curatorial text by Helena Halim

Image captions:

[1] Igshaan Adams, *Nama stap (ii)*, 2026, Cotton and sisal twine, polypropylene and polyester braided rope, plastic, wooden, glass and stone beads, cotton ribbon, mohair wool and tiger tail wire; plastic beads, memory and copper wire, metal charms and found objects, 215 x 322 cm (tapestry), 80 x 90 x 90 cm (cloud). Photographer: Mario Todeschini. Image courtesy of the artist, blank projects (Cape Town), and Blindspot Gallery (Hong Kong);

[2] Yee I-Lann, *Doormatic Glide Refractor with weaving by: S. Narty Raitom, Zaitun Raitom, Julia Ginasius and Julitah Kulinting*, 2023, Split bamboo pus (Schizostachyum pilosum S.Dransf.) weave with kayu obol (tuber) black natural dye, Multifilla Matt Sealant, 224 x 153 cm.

[3] Kazuko Miyamoto, *Two Dimensional Accordion*, 1978 (first realized in 2019), Industrial cotton string, nails, pencil and plan, Size variable (installation), 42 x 46 x 4 cm (plan). © Kazuko Miyamoto. Image courtesy of artist, Blindspot Gallery (Hong Kong), and Take Ninagawa (Tokyo);

[4] Angela Su, *The Fabric of Time: The Hours* (film still), 2026, Programmed real-time clock (comprising stop-motion animation).

[5] Aiko Tezuka, *Flowery Obscurity (The Night Watch)*, 2019, Jacquard weaving, 130 x 174 cm. Photo by Lepkowski Studios, Berlin.

[6] Bi Rongrong, *The North, The South–To Stitch (II)*, 2026, Copper, copper oxide, brass, mirror-finished stainless steel, enamel on copper plate, knitted textile (polyester yarn), alloy copper wire and polyester yarn stitching, copper screw, acrylic box frame, 50 x 48 x 6 cm.

(Images courtesy of artist 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 Edith Luat +852 2517 6238 or edith@blindspotgallery.com