

Sin Wai Kin,  
*A Dream of Wholeness in Parts*  
5 March–23 April, 2022  
6 Minerva Street, London

Sin Wai Kin brings fantasy to life through storytelling via moving image, performance, writing, sound and print. Their work draws on the experience of existing between fixed categories, realising fictional narratives to describe real experiences of desire and identification.

The exhibition traces the imprints made into facial wipes after Sin removed each character, each day of the film production for *A Dream of Wholeness in Parts* (2021). A single sculpture, *The Universe's Ornaments* (2022), accompanies these works, displaying the wig and butterfly-embellished diamanté necklace worn by the artist as one character in the film. In this context and on view alongside the film, these works expand Sin's interest in transformation through embodied speculative fictions through the continuous and purposeful performance of multiple selves.

*A Dream of Wholeness in Parts* takes Chuang Tzu's allegory *Dream of the Butterfly* (c. 300 BC) as its starting point, in which the ancient Taoist imagines the experience of the senses as a dream. The philosopher dreams so vividly that he is a butterfly that he wakes uncertain which state of consciousness is reality. Sin's film follows three characters played by the artist: The Universe and both sides of The Construct's internalised false dichotomy, each grappling with their surroundings and each other in dreamscapes they journey through and continually wake from.

In the film, Sin weaves traditional Chinese dramaturgy with references to contemporary drag, music and poetry, in order to queer genres and categories while cultivating a space for imagining different worlds and new ways of being. Cantonese and Peking Opera are notable for their fixed character roles, wherein performers wear standardised "masks" in painted make-up, rendering them instantaneously identifiable as archetypal characters in the plot. The rigidity of these roles enables the artist to illuminate

Soft Opening,

societal scripts surrounding binaries of not only masculinity and femininity, but also self and other, thinking and feeling, life and death, dreaming and waking. These binaries are represented and undone in the relationships that the characters have to each other, their contexts, their language and themselves.

Sin Wai Kin (b. 1991 Toronto) lives and works in London. This spring, the artist will have a solo performance at the Guggenheim, New York. Sin's most recent film, *A Dream of Wholeness in Parts* (2021) was recently screened at The British Film Institute's 65th London Film Festival. Their work is currently included in the touring exhibition the British Art Show 9 as well as *Protozone* at Shedhalle, Zürich and HYPER-POSSIBLE: Coventry Biennial 2021, Coventry. Recent solo exhibitions include *It's Always You* at Blindspot Gallery, Hong Kong (2021); *She's Hopeful* (2018) at Soft Opening, London (2020); *Narrative Reflections on Looking* at Museum of Contemporary Art, Zagreb (2020); *Narrative Reflections on Looking* at Sotheby's S2, London (2018) and *Indifferent Idols* at Taipei Contemporary Art Centre, Taipei (2018). Recent group exhibitions include *Carnival* at The Polygon Gallery, Vancouver (2021); *Other World* at Urban Institute for Contemporary Arts, Grand Rapids, Michigan (2021); B3 Biennial of Moving Image, Frankfurt (2021); *Polymorfous Sex* at Display Association for Research and *Collective Practice*, Prague (2021); *Love in the times of...* curated by Gianni Jetzer at Hotel Europe, Zürich (2021); *Born in Flames: Feminist Futures* at Bronx Museum, New York (2021); *The many faced god.dess*, curated by Thomas Conchou at La Maison populaire de Montreuil, Montreuil (2021); *Age of You*, curated by Shumon Basar, Douglas Copeland & Hans Ulrich Obrist at Jameel Arts Centre, Dubai & MOCA Toronto (2020 & 2019); *Together* at M HKA, Antwerp (2020); *MORE, MORE, MORE* at Tank, Shanghai (2020); *Masks* at Galeria Municipal do Porto, Porto (2020); *Transformer: A Rebirth of Wonder*, curated by Jefferson Hack at 180 The Strand, London (2019); *Rewriting the Future* at Site Gallery, Sheffield (2019); *La vie des choses* at MOMENTA Biennale de l'Image, Montreal (2019); *Kiss My Genders* at Hayward Gallery, London (2019); *Display* at Dortmunder Kunstverein, Dortmund (2019); *A Doll's House* at Goethe Centre, Baku (2019); *BCE* at Whitechapel Gallery, London (2019) and *DRAG* at Hayward Gallery, London (2018). Their work is in the public collections of British Museum Prints & Drawings; The Ingram Collection of Modern British Art and Sunpride Foundation, Hong Kong.

*Main Gallery (L–R)*

*Viewing Room*

*Taking off the universe*  
day 3, 2020

Makeup on facial wipe  
34.5 × 31.5 × 7 cm

*Taking off the construct*  
day 3, 2020

Makeup on facial wipe  
34.5 × 31.5 × 7 cm

*Taking off the universe*  
day 2, 2020

Makeup on facial wipe  
34.5 × 31.5 × 7 cm

*Taking off the construct*  
day 2, 2020

Makeup on facial wipe  
34.5 × 31.5 × 7 cm

*Taking off the universe*  
day 1, 2020

Makeup on facial wipe  
34.5 × 31.5 × 7 cm

*Taking off the construct*  
day 1, 2020

Makeup on facial wipe  
34.5 × 31.5 × 7 cm

*Taking off the construct*  
day 1 (2), 2020

Makeup on facial wipe  
34.5 × 31.5 × 7 cm

*The Universe's*  
*Ornaments*, 2022

Wig, necklace,  
Jesmonite  
49 × 26 × 23 cm

*A Dream of Wholeness*  
*in Parts*, 2021

Single-channel video,  
4K, colour, sound,  
23 minutes 3 seconds

*A Dream of Wholeness in Parts, 2021*  
*(Film Credits)*

<i>Producer</i>	CHI-WEN HUANG
<i>Production Supervisor</i>	SHU-CHIN CHEN
<i>Production Coordinator</i>	ANGIET CHEN
<i>Location Manager</i>	ASTER HSIN LEE
<i>Assistant Director</i>	LI-AN LAI
<i>Script Development and Supervisor</i>	ANGIET CHEN
<i>Director of Photography</i>	ARIEL HUANG
<i>Gaffer</i>	KAI-NUO CHENG
<i>Best Boy Electric</i>	SHANG-PO LIN
<i>Best Boy Grip</i>	YEN-CHANG LIN
<i>Tailor</i>	FEARON
<i>Shoemaker</i>	KIRA GOODEY
<i>Hair</i>	RAOUL WIGMAKERS, KENJI NISHIMURA
<i>Makeup &amp; Hair Consultant</i>	SHU-CHIN CHEN
<i>Makeup &amp; Hair Assistant</i>	WESBER WEI
<i>Prop Master</i>	PINE CHENG
<i>Still Photographer</i>	RAE SU
<i>Videographer</i>	JIE-HUAI YANG
<i>Production Assistant 1</i>	CHIEN-CHUAN LIN
<i>Production Assistant 2</i>	LI-CHENG HUNG
<i>Production Assistant 3</i>	KEVIN WU
<i>Production Assistant 4</i>	WAYNE CHEN
<i>Animator</i>	MILO CREESE
<i>Colourist</i>	ANDI CHU
<i>Re-Recording Mixer</i>	LESLIE GASTON

*Produced by*

CHI-WEN PRODUCTIONS

*Presented by*

CHI-WEN GALLERY TAIPEI

SOFT OPENING LONDON

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HAYWARD GALLERY TOURING

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*Shooting Locations*

NATIONAL TAIWAN UNIVERSITY OF ARTS,  
NEW TAIPEI CITY. TU-YANG-GE NOODLE SHOP,  
BANQIAO, NEW TAIPEI CITY. TAIPEI CITY  
BAT CAVE PARK, RUIFANG, NEW TAIPEI CITY.  
ZHISHAN YAN ECOLOGICAL GARDEN, TAIPEI CITY.  
CHI-WEN GALLERY, TAIPEI CITY.

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