

FRAGMENTS OF
FUTURE HISTORIES

未 來 歷 史 的 碎 片

Cédric Maridet

5 . 3 . 2 0 1 6 - 2 3 . 4 . 2 0 1 6

About Cédric Maridet (b. 1973)

Cédric Maridet is an artist based in Hong Kong. He studied literature and sociolinguistics in Paris VII University, and holds a PhD in Media Arts (City University of Hong Kong). His practice includes intensive field works and research to create video, installation, photography, sound composition and work on paper that construct narratives based on history, fiction or science. Maridet has participated in residencies, solo and group exhibitions internationally including Tate Modern in UK, Para Site and Asia Art Archive in Hong Kong. In 2014, he was awarded the Hong Kong Arts Development Awards – Artist of the Year (Media Arts) and Gold Award in Interactive Media Category at the 19th ifva. In 2005, he was awarded Prize of Excellence in the Hong Kong Art Biennial. In 2013, he was commended by Secretary of Home Affairs for making outstanding contributions to the development of arts and culture. Maridet currently lives and works in Hong Kong.

關於Cédric Maridet (生於1973)

香港藝術家Cédric Maridet於1999年畢業於巴黎第七大學文學及社會語言學及於2009年獲香港城市大學媒體藝術博士學位。Maridet的創作手法常進行大量的實地考察和研究，並透過錄像、裝置、攝影、聲音混合及紙上作品，建構以歷史、小說或科學為基礎的敘述。Maridet曾參與多個藝術駐場計劃、個展及聯展，包括英國Tate Modern、香港Para Site藝術空間和亞洲藝術文獻庫。Maridet於2014年獲第19屆ifva獨立短片及影像媒體比賽互動媒體組金獎，及香港藝術發展獎的年度最佳藝術家獎（媒體藝術），並於2005年獲香港藝術雙年展優秀獎。於2013年，Maridet獲香港民政事務局局长嘉許，表揚他為香港藝術及文化發展作出傑出貢獻。他現於香港生活及工作。

About the exhibition "Fragments of Future Histories"

"Fragments of Future Histories" is a collection of videos, objects, installations, photographs and sculptures that embodies Cédric Maridet's practice that relies on intensive field works and research from literature, science or history. Inspired by fieldwork in the Arctic Circle and especially in the abandoned Russian mining town of Pyramida in the Archipelago of Svalbard, the works unfold a mesh of narratives based on the poles and Mars' explorations to form new fictional encounters where past, present and future coalesce.

The exhibition which takes its title from Gabriel Tarde's post-apocalyptic novella that develops the possibility to rethink the concept of need and production induces an investigation in the connections between man and the exploration of his environment, as well as questions our postures in the world. The system of works creates different possible narrative trajectories through reenactments, simulations, interventions, and documentation.

關於展覽“未來歷史的碎片”

“未來歷史的碎片”是一系列集合錄像、物件、裝置、攝影及雕塑作品，具體地呈現Cédric Maridet由文學、科學或歷史所啟發而大量地進行實地考察和研究的創作手法。Maridet在北極圈，特別是斯瓦爾巴群島皮拉米登市（Pyramida, Archipelago of Svalbard）一條廢棄的俄羅斯人礦村所進行的實地考察工作，從中取得創作靈感。作品展現一個根據人類在極圈和火星的探索活動而創作的敘事網絡，產生了由過去和未來結合而成的、全新的虛構相遇。

展名“未來歷史的碎片”取自Gabriel Tarde的後災難短篇小說，誘發從新思想需要及生產的概念的可能性，展覽引起觀者探求人與環境探索活動之間的關係。與此同時，對我們在這世界的立場作出提問。作品展開的敘事網絡，透過重演、模擬、介入和紀錄，創造出各種可能的敘事線。

FOR IMMEDIATE RELEASE

**“FRAGMENTS OF FUTURE HISTORIES” by Cédric Maridet
5 March - 23 April 2016**

**Opening Reception: Saturday, 5 March 2016, 4 - 6:30pm
Artist will be present.**

Venue: Blindspot Gallery (15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong)

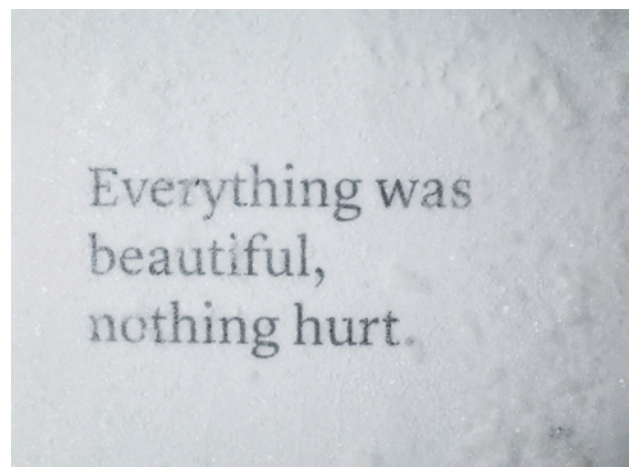
Opening hours: Tuesday to Saturday, 10am to 6pm (Sunday and Monday by appointment only); closed on public holidays

Blindspot Gallery is pleased to present “FRAGMENTS OF FUTURE HISTORIES”, a solo show featuring the works of Cédric Maridet. The collection of videos, objects, installations, photographs and sculptures on display embodies Maridet’s practice that relies on intensive fieldwork and research from literature, science or history.

The exhibition – which takes its title from Gabriel Tarde’s post-apocalyptic novella – induces an investigation in the connections between man and the exploration of his environment. Inspired by fieldwork in the Arctic Circle and especially in the abandoned Russian mining town of Pyramida in the Archipelago of Svalbard, the works unfold a mesh of narratives based on the poles and Mars’ explorations, creating different possible narrative trajectories through reenactments, simulations, interventions, and documentation.

The series of crystallised book pages entitled *Last Words* form an ice archived set of material that can be interpreted as fictitious found diaries. The quotes, taken from the last sentences or epitaphs from science fiction novels from the 19th and 20th centuries, frame the journey with particular psychological postures. A similar thread resonates in the installation *Rise, Fall*, a revisiting of Admiral Fitzroy’s weather forecast invention used on Darwin’s expeditions, where the crystals represent a three dimensional model of a possible fluctuating geologic terrain to be constantly scrutinised.

The two landscape reductions installed on equilateral triangular tables as parts of a larger Buckmeister Fuller’s map projection are attempts to conquer a territory. *Fast Kill* (consists of an insecticide can and metal scrap) deploys a strategy of technological control, while *Pyramida* (consists of coal, glacier water and air from the Arctic) shows a mere scientific approach. *The Last Image of Kosmos 1154* is a reenactment of the first close-up TV image of Mars as done by NASA scientists in 1964, who used a real-time data translator machine to convert a Mariner 4 digital image data into numbers printed on strips of paper. With the contemporary context of witnessing the re-entry into space of Russian



rocket Kosmos 1154 launched in January 1980, the work reenacts a similar making, yet reverses the process of revealing an image through the slow process of drawing according to the brightness values of the last image of the rocket bursting into flames on the evening of the 12 October 2014 in the sky of Svalbard.



The kinetic sculptures of *Parhelia* are machines that simulate sun halos created by spinning ice crystals in the atmosphere. These early cinema devices, whose shapes have been inspired by metallic poles or towers in Ny-Ålesund and Pyramida, create an undefined planetarium. *Interventions*, a series of photographic documentation of projection of texts, responds to the literary quotes from *Last Words*. Either invented or quoted from Tarde's novel and Tennyson's *Ulysses*, the texts projected in the Arctic landscape are interventions pointing at contemporary attitudes toward the anthropocene, and which also allude to larger contexts of different postures of being in the world.

The two videos that open and end the exhibition present two different takes on a more direct documentation. *Horizontal Drift* is a long derive into the slowly changing landscape that recalls the Soviet and Russian manned drifting ice stations that have contributed extensively to exploration of the Arctic since 1936. The three-channel video *Chrono-synclastic* takes a direct reference to Kurt Vonnegut's neologism, and explores the possibility of scrutinising past and present through microscopic images into floating ice, opening up a new spatio-temporal dimension for explorations.

Blindspot Gallery will also open a group exhibition "A Permanent Instant: instant photography from 1980s-2000s by Hong Kong artists" on the same day. Artist will be present at the opening reception. Interviews are welcome and can be arranged.

Blindspot Gallery will be participating in Art|Basel Hong Kong this year in the GALLERIES section (Booth 3C36) during 24-26 March featuring Leung Chi Wo, Trevor Yeung and Zhang Xiao.

About Cédric Maridet

Born in 1973, Cédric Maridet is an artist based in Hong Kong. He studied literature and sociolinguistics in Paris VII University, and holds a PhD in Media Arts (City University of Hong Kong). His practice includes intensive field works and research to create video, installations, photography, sound compositions and works on paper that construct narratives based on history, fiction or science. Maridet has participated in residencies, group and solo exhibitions internationally including Tate Modern in UK, Para Site and Asia Art Archive in Hong Kong. In 2014, he was awarded the Hong Kong Arts Development Awards – Artist of the Year (Media Arts) and Gold Award in Media Arts Category at the 19th ifva. In 2005, he was awarded Prize of Excellence in the Hong Kong Art Biennial. In 2013, he was commended by Secretary of Home Affairs for making outstanding contributions to the development of arts and culture. Maridet currently lives and works in Hong Kong.

About Blindspot Gallery

Blindspot Gallery was set up in 2010 to bring contemporary photography, an art form that was in the blind spot of the Hong Kong art scene, to a higher degree of visibility. We feature contemporary photography and image based works of established and emerging artists, mainly from the region but also beyond.

For enquiries and media interviews, please contact Ms. Lesley Kwok at 2517 6238 or by email info@blindspotgallery.com

Image captions:

Cédric Maridet, *Last Words: Everything was beautiful, nothing hurt*, 2016, Digital offset print, crystallised sodium tetraborate, resin, acrylic box, 32 x 45 cm

Cédric Maridet, *Interventions: We were drifting all along*, 2014, Lambda print, 40 x 60 cm, Edition of 3
(Image courtesy of artist and Blindspot Gallery)

即時發佈

“未來歷史的碎片”—Cédric Maridet 個展

二零一六年三月五日至四月二十三日

開幕酒會：二零一六年三月五日，星期六下午 4 時至 6 時 30 分
藝術家將出席開幕酒會。

地點：刺點畫廊（香港黃竹坑道 28 號保濟工業大廈 15 樓）

開放時間：星期二至星期六，上午 10 時至下午 6 時（星期日及星期一只供預約）；公眾假期休息

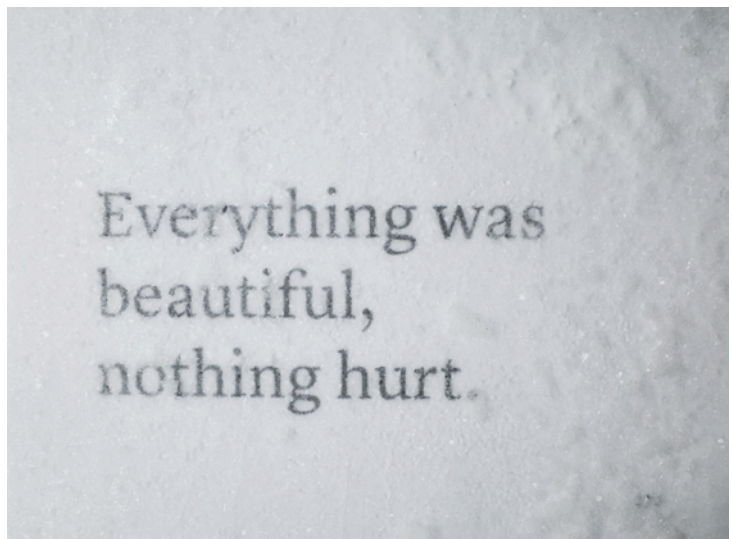
刺點畫廊最新展覽 Cédric Maridet 個展—“未來歷史的碎片”，展出作品集合錄像、物件、裝置、攝影及雕塑，具體地呈現 Maridet 由文學、科學或歷史所啟發而大量地進行實地考察和研究的創作手法。

展名“未來歷史的碎片”取自 Gabriel Tarde 的後災難短篇小說，展覽引起觀者探求人與環境探索活動之間的關係。Maridet 在北極圈，特別是斯瓦爾巴群島皮拉米登市（Pyramida, Archipelago of Svalbard）一條廢棄的俄羅斯人礦村所進行的實地考察工作，從中取得創作靈感。作品根據人類在極圈和火星的探索活動而展開的敘事網絡，透過重演、模擬、介入和紀錄，創造出各種可能的敘事線。

《Last Words》是一系列被結晶的書頁，作品可被解讀為經歷冰封後，被發現的日記內頁。從 19 及 20 世紀科幻小說中節錄的最後句子或墓誌銘，奠定探索旅程中獨特的心理狀態。裝置《Rise, Fall》亦有互相呼應的線索，作品重現達爾文（Darwin）探索隊所用，由 Admiral Fitzroy 發明的天氣預報瓶，晶體以立體狀態呈現需要恆常觀察、起伏不定的地理環境。

展場中兩張等邊三角形的桌上，放置了兩組簡化了的風景裝置，如 Buckmeister Fuller 地圖被局部放大的投射，表現了征服地域的企圖。《Fast Kill》是一組由殺蟲劑罐及廢金屬片組成的作品來展示以科技操控環境的策略，而《Pyramida》則集合從北極採集的煤、冰川水及空氣來展示一個單純科學的接觸。

《The Last Image of Kosmos 1154》重現由美國太空總署科學家於 1964 年拍下，史上首次接收的火星近鏡影像。當時科學家利用即時數據翻譯機，將水手 4 號（Mariner 4）的電子影像數據轉譯成數字，印在紙條上面。這個過程配合當代的語境被重新演繹，即 1980 年 1 月發射的俄羅斯火箭 Kosmos 1154，於 2014 年 10 月 12 日晚上在斯瓦爾巴群島重新進入太空軌道時，被拍攝到的最後照片。Maridet 根據照片中火箭於上空燃燒的亮度，透過繪畫將顯現影像的過程倒轉。





《Parhelia》是一組模擬由大氣冰晶旋轉形成太陽光暈的動態雕塑。以早期放映裝置的模式，形狀取自新奧勒松（Ny Alesund）和皮拉米登市的鐵杵或鐵塔，作品群組成一個非正規的天文館。《Interventions》是一系列文字投影的攝影紀錄，與《Last Words》的節錄句子互相呼應。不論是引用自作者 Tarde 的小說和 Tennyson 的小說《尤利西斯》（Ulysses）或自己創作的文字，Maridet 在北極風景上投影的文字，是對人類世（Anthropocene 即人類對地球影響的近代歷史）的當代態度的干預，亦隱喻一個更寬廣的生存方式的討論空間。

兩個分別置於展覽開始和完結的錄像，展示兩種更直接的記錄形式的不同取向。《Horizontal Drift》是一個緩慢地轉換風景的長片段，喚起自 1936 年蘇聯及俄羅斯為探索北極作出巨大貢獻的載人移動雪地研究站的記憶。三屏幕錄像《Chrono-synclastic》直接參考 Kurt Vonnegut 的新詞，透過浮冰的顯微鏡影像，發掘細看過去和現在的可能性，為探索打開一個全新的時空維度。

刺點畫廊將同步展出群展“即影即有：香港 1980s-2000s 即顯攝影”。藝術家將出席開幕酒會，歡迎媒體預約採訪。

另外，刺點畫廊將於三月二十四日至二十六日於香港巴塞爾藝術展的「藝廊薈萃」展位 3C36 展出梁志和、楊沛鏗及張曉的作品。

關於 Cédric Maridet

生於 1973 年，香港藝術家 Cédric Maridet 於 1999 年畢業於巴黎第七大學文學及社會語言學及於 2009 年獲香港城市大學媒體藝術博士學位。Maridet 的創作手法常進行大量的實地考察和研究，並透過錄像、裝置、攝影、聲音混合及紙上作品，建構以歷史、小說或科學為基礎的敘述。Maridet 曾參與多個藝術駐場計劃、個展及聯展，包括英國 Tate Modern、香港 Para Site 藝術空間和亞洲藝術文獻庫。Maridet 於 2014 年獲第 19 屆 ifva 獨立短片及影像媒體比賽互動媒體組金獎，及香港藝術發展獎的年度藝術家獎（媒體藝術），並於 2005 年獲香港藝術雙年展優秀獎。於 2013 年，Maridet 獲香港民政事務局局长嘉許，表揚他為香港藝術及文化發展作出傑出貢獻。他現於香港生活及工作。

關於刺點畫廊

當代攝影彷彿進入了香港藝術圈的盲點，刺點畫廊於 2010 年創辦的目的是促進當代攝影這個被忽略的藝術媒介曝光。我們展出著名和新晉藝術家的當代攝影及以圖像主導的作品，他們主要是來自亞洲地區的藝術家，但亦有海外的藝術家。

如有任何查詢，請致電 25176238 或電郵至 info@blindspotgallery.com 與郭麗兒小姐聯絡。

圖片說明：

Cédric Maridet，《Last Words: Everything was beautiful, nothing hurt》，2016，數碼打印、結晶硼砂，樹脂，亞加力箱，32 x 45 厘米

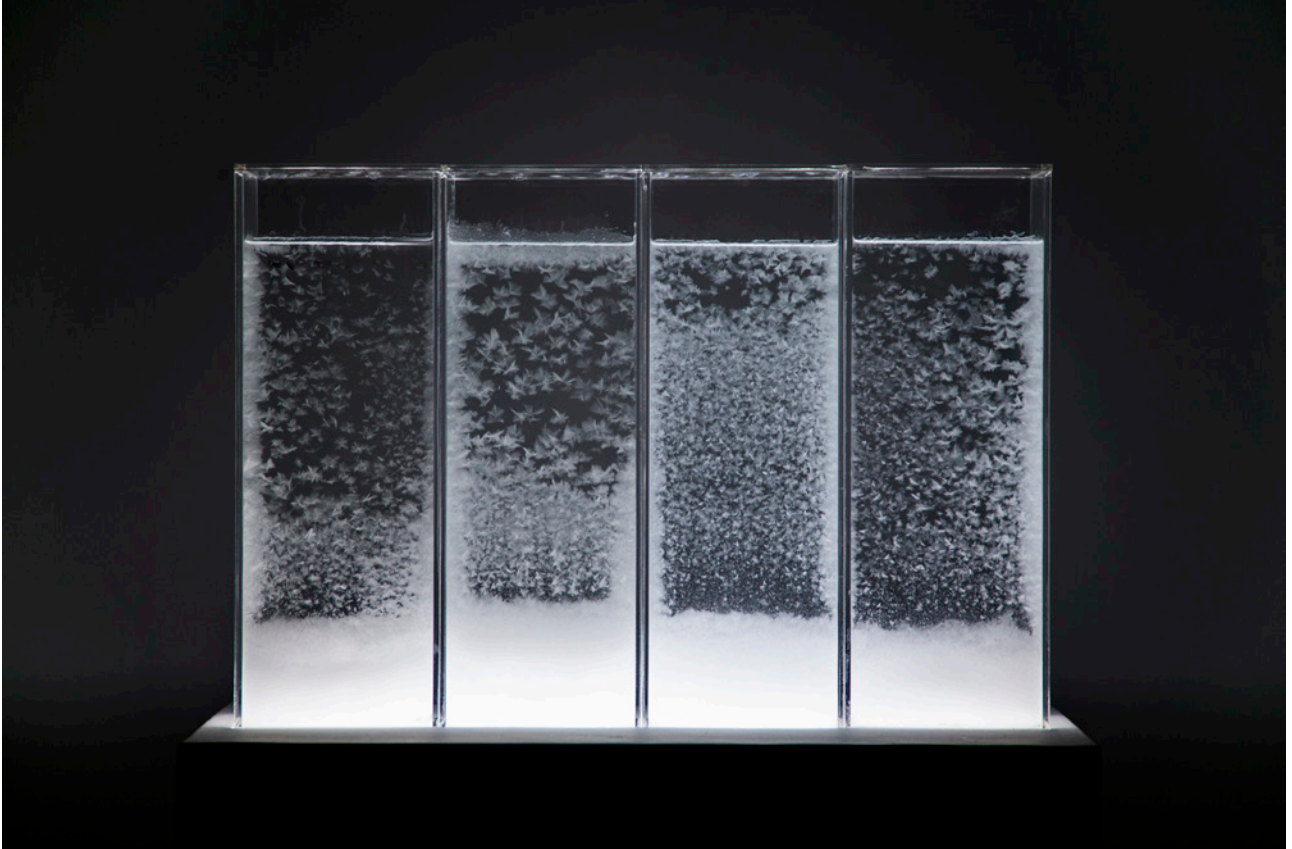
Cédric Maridet，《Interventions: We were drifting all along》，2014，Lambda print，40 x 60 厘米，版本：3
（圖片由藝術家及刺點畫廊提供）

Display views



Display views





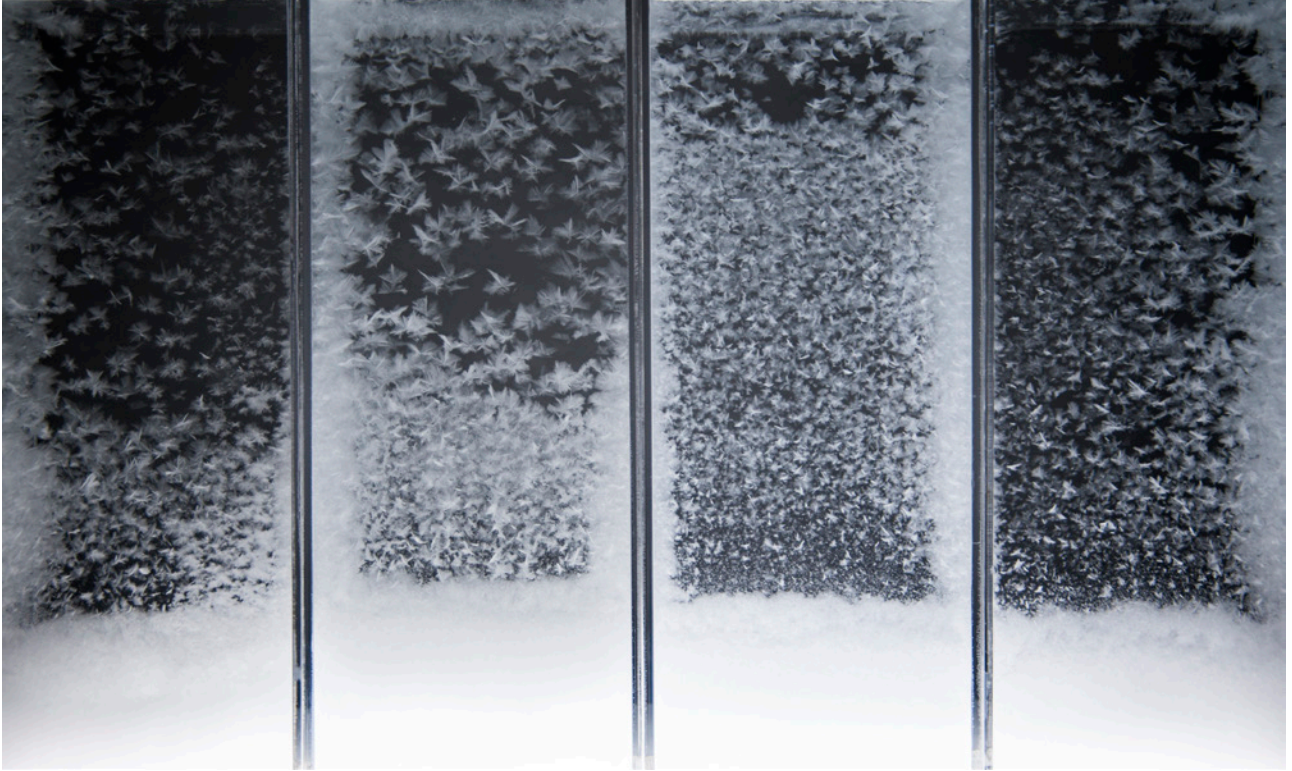
Rise, Fall

2016

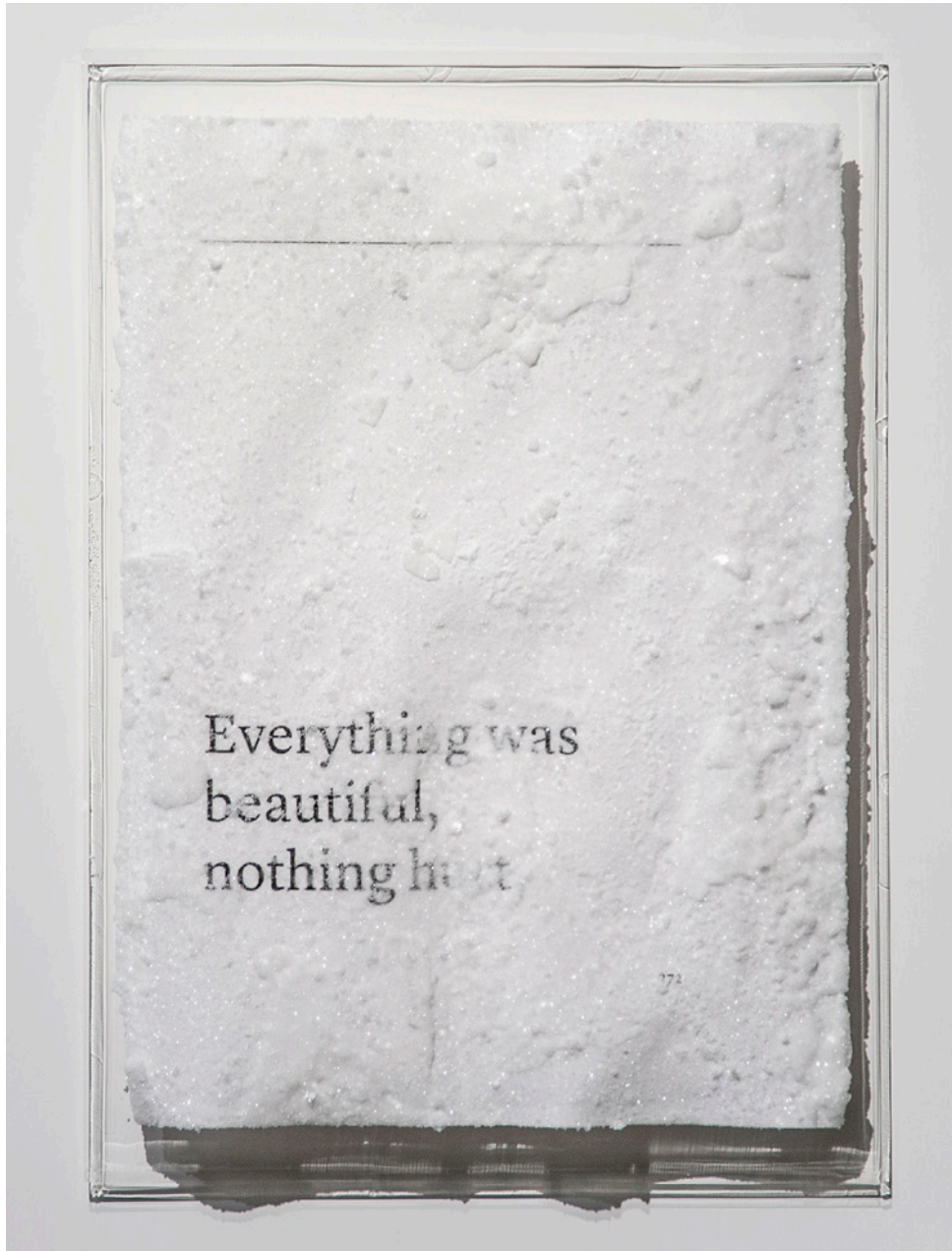
Acrylic tank, distilled water, ethanol, potassium nitrate, ammonium chloride,
LED, wooden pedestal /

樹脂玻璃箱、蒸餾水、乙醇、硝酸鉀、氯化銨、LED、木製基座

145 x 54 x 30 cm

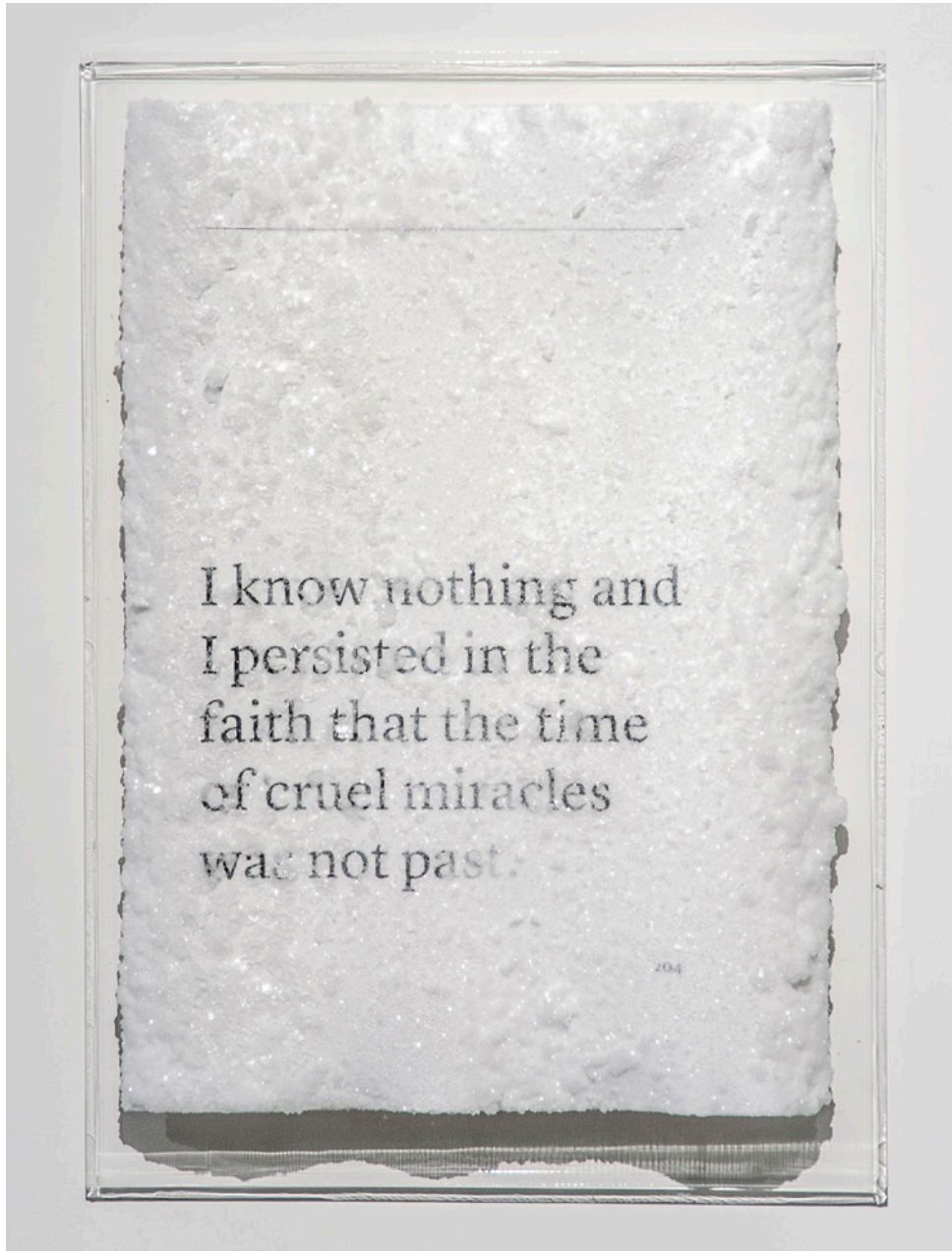


(Close up)



Last words
Everything was beautiful, nothing hurt.
2016

Print on paper, crystallised sodium tetraborate, resin, acrylic box /
數碼打印、結晶硼砂、樹脂、亞加力膠盒
51 x 36 x 5 cm



Last words

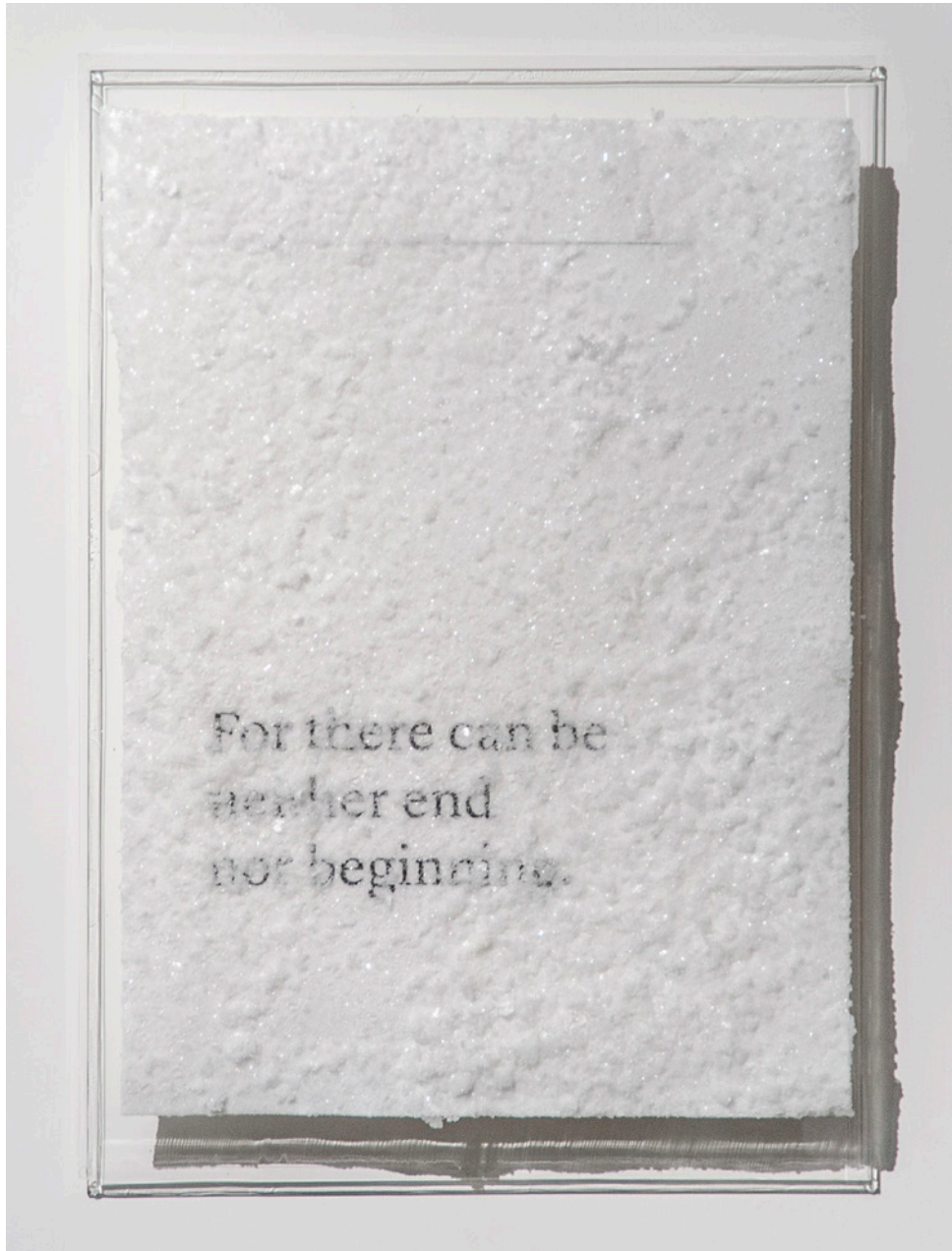
I know nothing and I persisted in the faith that the time of cruel miracles was not past.

2016

Print on paper, crystallised sodium tetraborate, resin, acrylic box /

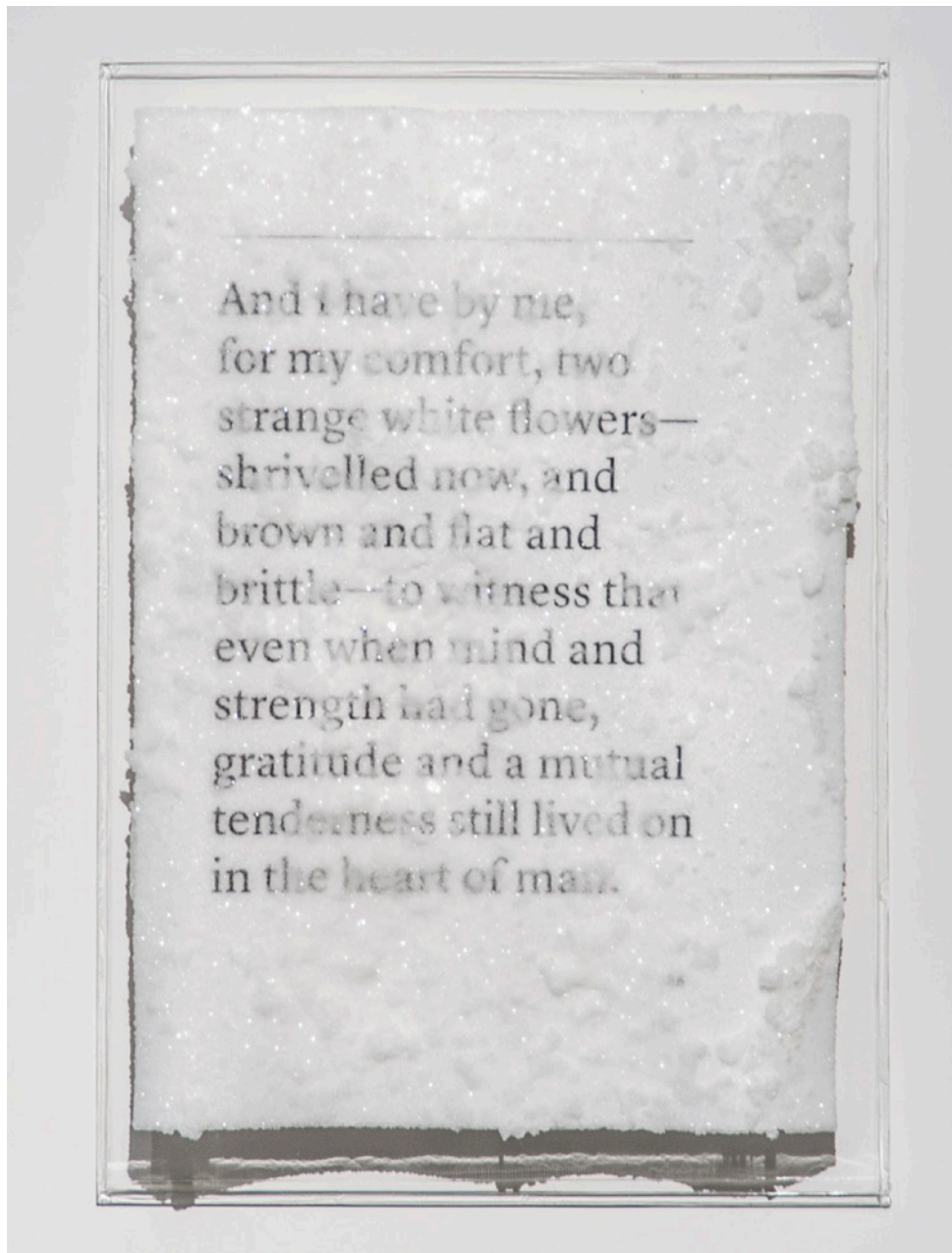
數碼打印、結晶硼砂、樹脂、亞加力膠盒

51 x 36 x 5 cm



Last words
For there can be neither end nor beginning.
2016

Print on paper, crystallised sodium tetraborate, resin, acrylic box /
數碼打印、結晶硼砂、樹脂、亞加力膠盒
51 x 36 x 5 cm



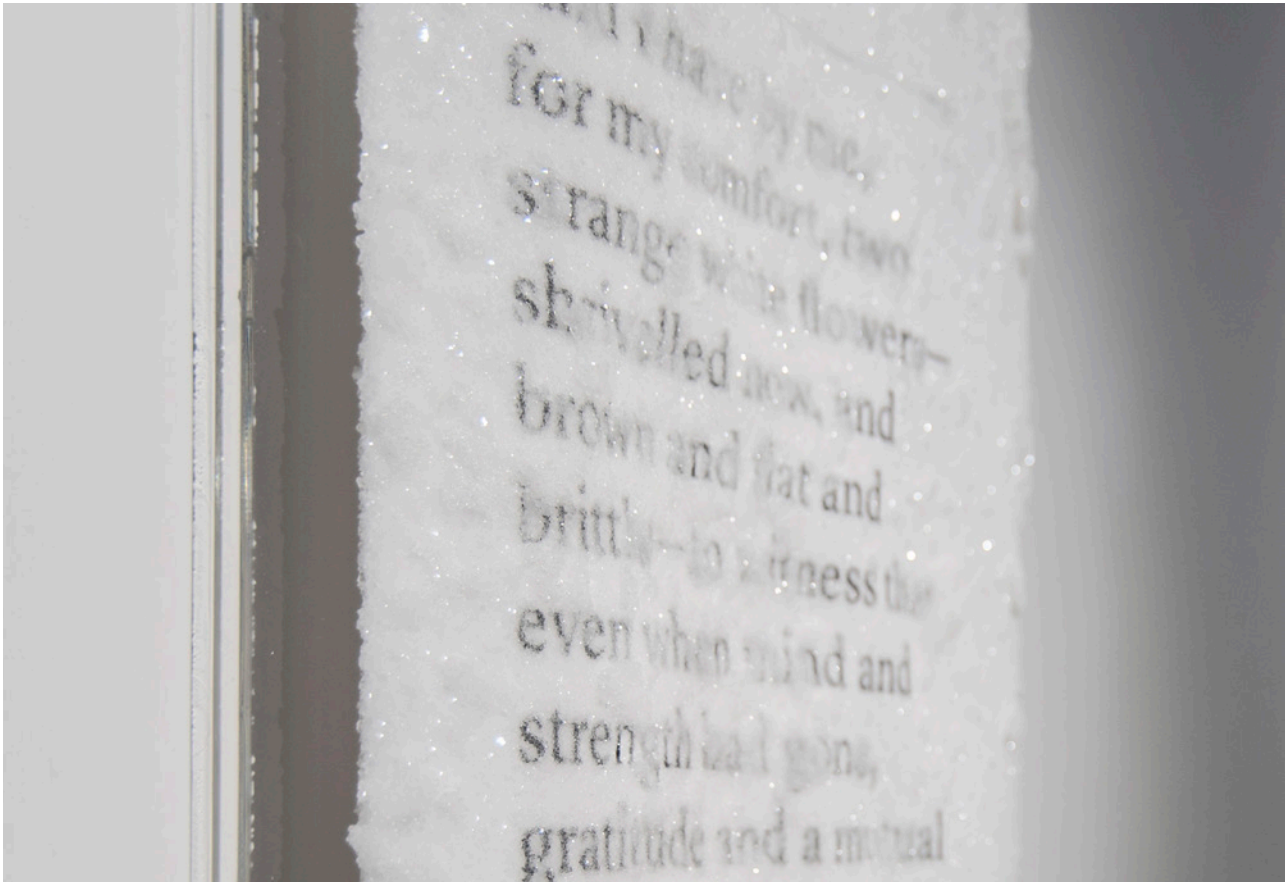
And I have by me, for my comfort, two strange white owers— shrivelled now, and brown and at and brittle—to witness that even when mind and strength had gone, gratitude and a mutual tenderness still lived on in the heart of man.

2016

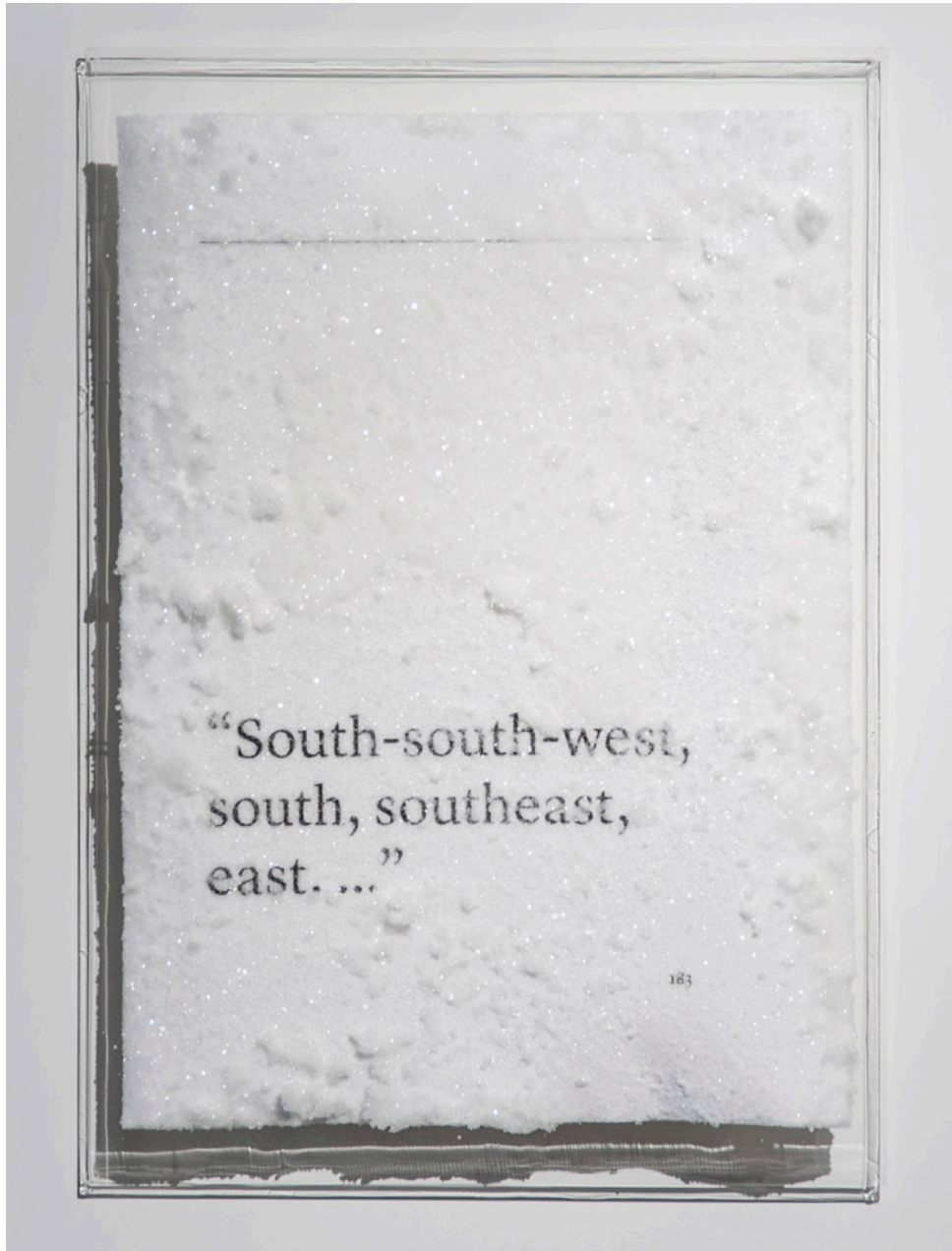
Print on paper, crystallised sodium tetraborate, resin, acrylic box /

數碼打印、結晶硼砂、樹脂、亞加力膠盒

51 x 36 x 5 cm



(Close up)



Last words
“South-south-west, south, southeast, east. ...”
2016

Print on paper, crystallised sodium tetraborate, resin, acrylic box /
數碼打印、結晶硼砂、樹脂、亞加力膠盒
51 x 36 x 5 cm



Last words
Now everybody -
2016

Print on paper, crystallised sodium tetraborate, resin, acrylic box /
數碼打印、結晶硼砂、樹脂、亞加力膠盒
51 x 36 x 5 cm



Last words
When we reach the city.
2016

Print on paper, crystallised sodium tetraborate, resin, acrylic box /
數碼打印、結晶硼砂、樹脂、亞加力膠盒
51 x 36 x 5 cm



Fast Kill – Reduction I
2016

Installation with found objects (insecticide can, metal scrap, soil), equilateral triangle table /
拾得物（殺蟲劑罐、金屬廢料、土壤）、等邊三角形枱
60 x 60 x 60 x 137 cm



(close up)



Pyramida – Reduction II

2016

Installation with found objects (coal, glacier water, sea water, air from the Arctic), stand, clamps, equilateral triangle table /

拾得物（煤炭、海水、冰川水、北極的空氣）、鐵方台、接口夾、等邊三角形枱

60 x 60 x 60 x 182 cm

HKD 60,000

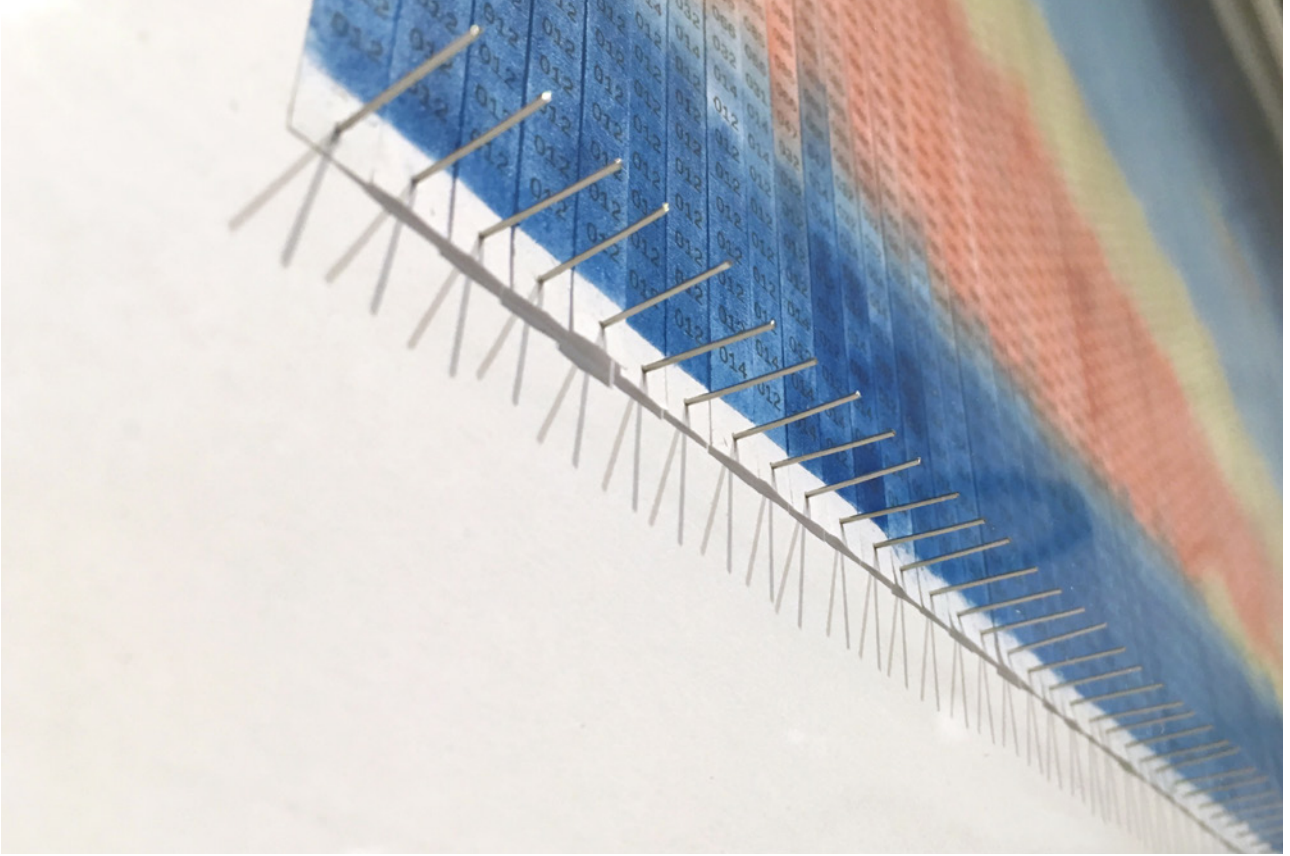


(close up)



Last Image of Kosmos 1154
30th January 1980 – 12th October 2014
2016

Print on paper, mixed media / 數碼打印、混合媒介
83.5 x 111 x 4.5 cm



(close up)



Interventions
We were drifting all along
2014

Lambda print
40 x 60 cm
Edition of 3 / 版本: 3



Interventions
We thought it would not matter
2014

Lambda print
40 x 60 cm
Edition of 3 / 版本: 3



Interventions
To get closer to the light
2014

Lambda print
40 x 60 cm
Edition of 3 / 版本: 3



Interventions

To produce is a passion; to consume is only a taste

2014

Lambda print

40 x 60 cm

Edition of 3 / 版本: 3



Interventions

To strive, to seek, to find and not to yield

2014

Lambda print

40 x 60 cm

Edition of 3 / 版本: 3



Interventions
We thought we had time
2014

Lambda print
40 x 60 cm
Edition of 3 / 版本: 3



Interventions
We thought we would live forever
2014

Lambda print
40 x 60 cm
Edition of 3 / 版本: 3

Display view





Parhelia I
2015

Kinetic sculpture with light projection / 動態裝置、燈光投影
175 x 207 x 207 cm
Edition of 2 / 版本: 2



Parhelia II

2015

Kinetic sculpture with light projection / 動態裝置、燈光投影

187 x 189 x 189 cm

Edition of 2 / 版本: 2



Parhelia III

2015

Kinetic sculpture with light projection / 動態裝置、燈光投影

145 x 192 x 192 cm

Edition of 2 / 版本: 2



Horizontal Drift

2016

HD video, TV, high-density polyethylene frame / 高清錄像、電視、塑膠外框

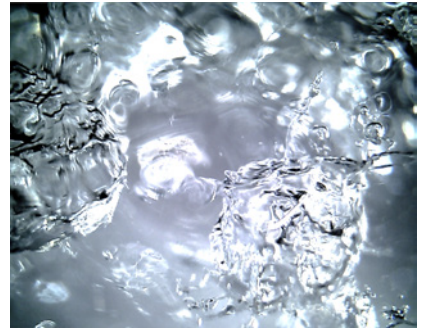
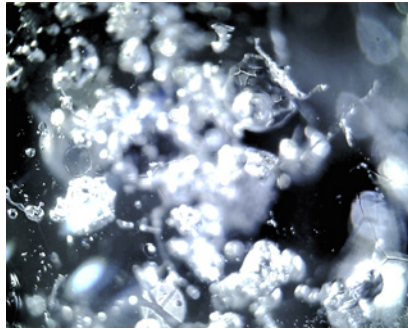
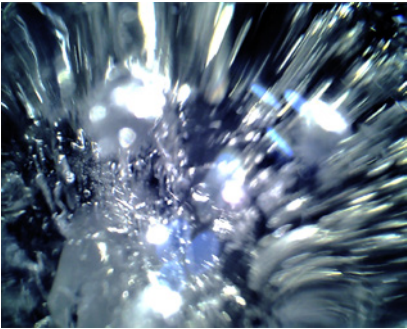
3 h 20 mins

64 x 91 x 15.1 cm

Edition of 3 / 版本: 3

Display view





(Screen capture from video work)

Chrono-Synclastic
2016

Three channel HD video / 三頻高清錄像
Channel one: 28'33"
Channel two: 73'18"
Channel three: 38'42"
Edition of 3 / 版本: 3

Artist CV

Solo Exhibitions

- 2016 “FRAGMENTS OF FUTURE HISTORIES”, Blindspot Gallery, Hong Kong
- 2012 “Distinct Factures, A Return from Langsdorff”, 2P Contemporary Art Gallery, Hong Kong
- 2010 “Archival Records”, Asia Art Archive, Hong Kong
- 2006 “I/O Flows”, Hong Kong Visual Arts Centre, Hong Kong

Group Exhibitions

- 2015 “Beyond the Sound”, Le French May, Comix Home Base, Hong Kong
“Roaming, Muttering, Stuttering...”, LOOP Barcelona, Cinemes Girona, Barcelona, Spain
- 2014 “Is It (Y)ours?”, Museum Bäregasse, Zürich, Switzerland
“HONG KONG BESTIARY”, Platform China, Hong Kong
“19th Incubator for Film and Visual media in Asia (ifva)”, Hong Kong Arts Centre, Hong Kong
“Random Moments”, Hong Kong Museum of Art, Hong Kong
- 2013 “Embark! Beyond the Horizon”, Oi! Art Space, Hong Kong
“Hong Kong Contemporary Art Awards 2012”, Hong Kong Museum of Art, Hong Kong
- 2012 “ART HK12 Projects: Le son de L’art (the sound of art)”, ART HK12, Hong Kong Convention and Exhibition Centre, Hong Kong
- 2010 “((audience))”, Ramiken Crucible, New York, USA
“No Soul For Sale, Silent Impact”, Tate Modern, London, UK
- 2009 “Britto New Media Festival 2009”, National Gallery, Dhaka, Bangladesh
“((audience))”, Red House Arts Center, New York, USA
“HK Sound Station”, Para Site, Hong Kong
“A-usual Objects”, Experimenta, Hong Kong
“Cities of Desire: Vienna - Hong Kong”, Hong Kong Arts Centre, Hong Kong
- 2008 “Cities of Desire: Vienna - Hong Kong”, IG Bildende Kunst, Vienna, Austria
- 2007 “Myth of place”, Ox Warehouse, Macau
“Les Rencontres Internationales Paris/Berlin/Madrid”, Concorde, Paris, France

- 2006 “Impromptu pour un voyage”, Videotage, Hong Kong
“Myth of Place”, Noli Gallery, London, UK
“Video Marathon”, Art in General, New York, USA
“Cities of Desire: Alternative Strategies of Place-Making”, Hong Kong Arts Centre,
Hong Kong
- 2005 “Hong Kong Art Biennial Exhibition”, Hong Kong Museum of Art, Hong Kong

Awards

- 2014 Hong Kong Arts Development Council - Artist of the Year (Media Arts)
19th ifva Awards - Gold Award in Interactive Media Category
- 2013 Secretary for Home Affairs’ Commendation Scheme - Certificate of Commendation
- 2005 Hong Kong Art Biennial - Prize of Excellence

Collection

Hong Kong Museum of Art

藝術家履歷

個展

- 2015 “未來歷史的碎片”，刺點畫廊，香港
- 2012 “Distinct Façades, A Return from Langsdorff”，2P Contemporary Art Gallery，香港
- 2010 “Archival Records”，亞洲藝術文獻庫，香港
- 2006 “I/O Flows”，香港視覺藝術中心，香港

聯展

- 2015 “眾聲之外”，法國五月，動漫基地，香港
“Roaming, Muttering, Stuttering...”，LOOP Barcelona，Cinemes Girona，巴塞羅那，西班牙
- 2014 “Is It (Y)ours?”，Museum Bäregasse，蘇黎世，瑞士
“香港動物寓言集”，站台中國，香港
“第十九屆ifva獨立短片及影像媒體比賽”，香港藝術中心，香港
“隨機放映”，香港藝術館，香港
- 2013 “起動！油街實現”，油街實現藝術空間，香港
“香港當代藝術獎2012”，香港藝術館，香港
- 2012 “ART12: Le son de L’art (the sound of art)”，香港國際藝術展12，香港會議展覽中心，香港
- 2010 “((audience))”，Ramiken Crucible，紐約，美國
“No Soul For Sale Silent Impact”，Tate Modern，倫敦，英國
- 2009 “Britto New Media Festival 2009”，National Gallery，達卡，孟加拉
“((audience))”，Red House Arts Center，紐約，美國
“HK Sound Station”，Para Site 藝術空間，香港
“A-usual Objects”，Experimenta，香港
“Cities of Desire: Vienna - Hong Kong”，香港藝術中心，香港
- 2008 “Cities of Desire: Vienna - Hong Kong”，IG Bildende Kunst，維也納，奧地利
- 2007 “地方的神話”，牛房倉庫，澳門
“Les Rencontres Internationales Paris/Berlin/Madrid”，Concorde，巴黎，法國
- 2006 “旅程即興”，錄映太奇，香港
“地方的神話”，Nolias Gallery，倫敦，英國
“Video Marathon”，Art in General，紐約，美國
- 2005 “香港藝術雙年展”，香港藝術館，香港

獎項

- 2014 香港藝術發展局 – 優秀獎 (媒體藝術)
第19屆ifva獨立短片及影像媒體比賽 – 金獎 (互動媒體組)
- 2013 民政事務局局长嘉許計劃 – 推動文化藝術發展傑出人士
- 2005 香港藝術雙年展優秀獎

收藏

香港藝術館

