

**AFTER PARTY** 餘興派對  
COLLECTIVE DANCE AND INDIVIDUAL GYMNASTICS 集體舞與個人操

14.1 - 4.3.2017

Curator 策展人: Leo Li Chen 陳立

Featured artists 展出藝術家

Chen Wei 陳維

Hao Jingban 郝敬班

Hu Weiyi 胡為一

Jen Liu

Lu Yang 陸揚

## Curatorial Statement

by Leo Li Chen

“After Party: Collective Dance and Individual Gymnastics” originates from Roland Barthes’ visit to China in 1974. Throughout his month-long journey, Barthes analyses through post-structuralist paradigm the performances and political manifestation of the communist ideology; one of the objects of his critique were dances in schools, factories, town squares and public parks. The hysterical yet complete lack of affectation in the “collective dance” led Barthes to describe it as “infantilisation” of civilisation, which stands as dialectical opposite to the inconspicuous “individual gymnastics”.

Starting with the dichotomy between collective dance and individual gymnastics, this exhibition attempts to reveal the complex political tension between ideological control and the expression of individual will, through the interpretation of different terpsichorean forms, bodies and cultures. While the era of formal collectivism has declined, its remnants can still be traced in the daily life of the Chinese masses. In this process, the performativity and real-life meaning of dance are continuously redefined and reconfigured. Although dance in its myriad forms has become ready-made pop genres in mainstream narratives of pop culture, traumatic historical memories still persist in its inheritance, slowly overshadowed by the ossifying dynamics of the social reality. This exhibition focuses on the transformation and variation of collectivism in dance, the resistance and dysfunction of the individual will, as well as the afterlife of the carnivalesque revelries.

Hao Jingban’s most recent video work *Off Takes* (2016) originates from the discarded footages from her *Beijing Ballroom* project. Through the reorganisation and reactivation of these once deselected fragments, Hao meditates on the semiotic and affective relations between image and message. In *The Pink Detachment* (2016), Jen Liu demonstrates the homogeneity between political propaganda and neoliberal economics by reinterpreting *The Red Detachment of Women* (1970), a ubiquitous model opera ballet from the era of the Cultural Revolution in China. In *Reanimation! Underwater Zombie frog ballet!* (2011), Lu Yang animates and synchronizes a dance of dead frogs by passing electricity through corpses of dead frogs from medical dissection. A similar fascination with corporeal and mind control also appears in the photographic work of Chen Wei, who has staged night clubs and dancing crowds in a certain state of psychedelia and void, visualising the frailty of the human body in the teleology of modernization. In the photographic installation *Flirt* (2014), Hu Weiyi threads and stitches a luminous line across different human body parts and objects, undoing and reconstructing intimate relationships between the subjects by external force.

This exhibition forms part I of Leo Li Chen’s multi-part research project “After Party”.

### **About the Curator**

Leo Li Chen is a curator and researcher based in Hong Kong. Chen is a research fellow at the Department of Public Policy in City University of Hong Kong. His main research interest focuses on spatial and aesthetic politics, and artistic intervention in Chinese cities. Chen is also a long-term contributing writer for LEAP, Art World, Art China Magazine and TANC. He was the curator of “Adrift” (OCAT Shenzhen, China, 2016), “Powerless” (Blindspot Gallery, Hong Kong, 2016), “That has been, and maybe again” (Para Site, Hong Kong, 2016) and “Unlimited Space: The Reimagination of Everyday Life” (starprojects, Hong Kong, 2016).

## 策展陳述 陳立

“餘興派對：集體舞與個人操”源自1974年羅蘭·巴特應邀拜訪中國的記錄。在為期近一個月的行程中，他以西方後結構主義範式對當時中國極具共產主義意識形態的政治形式和表現進行了觀察，其中也包括了在學校、工廠、廣場和公園中進行的舞蹈。當時中國社會歇斯底里、卻又毫無溫度可言的“集體舞”，被他稱之為“被兒童化”的文明，與之相對的則是不易察覺的“個人操”。

展覽從集體舞與個人操的二元對立出發，試圖通過舞蹈的形式、身體、文化的轉譯，呈現意識形態控制和個體意志表達之間的政治複雜性。集體主義的時代已經逝去，但它的遺跡仍然滲透在當代中國大眾的日常生活中。在此過程中，舞蹈的表演性和現實意涵也在不斷地被重新定義。

儘管舞蹈已發展成為了主流敘述中的一種流行文化類別，但它仍然繼承了時代的傷痛記憶。展覽聚焦於舞蹈集體性的轉化與變異，個體意志的抗爭與失效，以及在群體狂歡後又是以何種方式再現？

郝敬班的最新錄像作品《正片之外》來自於她北京舞廳項目中所被棄用的素材，這些曾經無法被介入的圖像被她重新組織，思考了圖像、與所其承載的信息與情感關係。Jen Liu 的《The Pink Detachment》將1970年代的樣板戲舞劇《紅色娘子軍》與現今社會中的勞工議題結合，演繹了政治宣傳和自由經濟二者之間的同質性。陸揚在《復活！青蛙殭屍水下芭蕾》中拍攝了醫用青蛙被電極控制，在水下隨著電子節拍舞動的場景。這種對身體與精神控制的思考，也出現在陳維的攝影作品中，他還原了舞廳空間中人群舞動時的迷幻、虛無狀態，同時也指涉了現代化進程中個體的脆弱。胡為一的攝影裝置作品《我靜靜地等待光從身體穿過》使用發光的冷光線穿透身體與物件，主體間看似親密的關係被外力打破、重組。

該展覽是陳立關於舞蹈研究計劃“餘興派對”的第一部分。

## 關於策展人

陳立是生活在香港的策展人、研究者，他的研究關注於當代中國藝術。現於香港城市大學擔任研究助理一職，他的學術研究集中於空間與美學政治，以及藝術介入等議題。他近期策劃的展覽包括：香港Para Site藝術空間的“世變”（2016）；香港刺點畫廊的“徒勞”（2016）以及中國OCAT深圳的“他／她從海上來”（2016）。

Display shots



Display shots



About the Works

關於作品

**CHEN Wei (b. 1980, Zhejiang Province, China)**

Chen Wei graduated from Zhejiang University of Media and Communications in 2002. His recent solo exhibitions include “Noon Club” (JNBY Foundation, Hangzhou, 2016) and “Chen Wei: In the Waves” (K11 art museum, Shanghai, 2015). Group exhibitions in which Chen has participated include “We Chat: A Dialogue in Contemporary Chinese Art” (Asia Society Texas Center, Houston, USA, 2016); “CHINA 8 - Works in Progress” (Museum Folkwang, Essen, Germany, 2015); “Performance and Imagination: Chinese Photography 1911–2014” (Stavanger Art Museum, Stavanger, Norway, 2014); “ON | OFF: China’s Young Artists in Concept and Practice” (Ullens Center for Contemporary Art, Beijing, 2013); “The 4th Seoul International Media Art Biennale” (Seoul Museum of Art, Korea, 2006). Chen is the recipient of the Asia Pacific Photography Prize at SH Contemporary in 2011.

Chen’s works is collected by Rubell Family Collection (USA); Ullens Center for Contemporary Art (Switzerland) and White Rabbit Collection (Australia). He currently lives and works in Beijing, China.

**陳維 (1980年，生於中國浙江省)**

陳維在2002年於浙江傳媒學院畢業。陳氏近期的個展包括杭州JNBY藝術空間的“午間俱樂部”(2016)及上海chi K11美術館的“在浪裡”(2015)。陳氏曾參與的群展包括美國休斯敦德克薩斯亞洲協會的“*We Chat：對話中國當代藝術*”(2016)；德國埃森弗柯望博物館的CHINA 8項目“*Works in Progress*”(2015)；挪威斯塔萬格美術館的“*表演與幻想：中國攝影1911-2014*”(2014)；北京尤倫斯當代藝術中心的“*ON | OFF：中國年輕藝術家的觀念與實踐*”(2013)；韓國首爾美術館的“*第四屆首爾媒體藝術雙年展*”(2006)。在2011年，陳氏獲頒SH Contemporary的Asia Pacific Photography Prize。

陳氏的作品被美國Rubell Family Collection、瑞士尤倫斯當代藝術中心及澳洲白兔藏品所收藏。他現於中國北京居住和工作。



### **About dance / club series**

Meticulously constructed and staged, often in the interior of his studio, Chen Wei's photographic works resemble less a still life than a vacated tableau vivant, marked by a dramatic and cinematic quality. Chen's dance / club series originates from the artist's distrust and doubt of the psychological state of "ecstasy". By restaging the psychedelic, almost apocalyptic, mis-en-scène of the nightclub, Chen restores a certain space between the real and the virtual, where the mechanism and destination of "ecstasy" are made legible again. Under the rapid current of modernisation and urbanisation, imported music and pop dance culture cease to be the site of sustenance and consolation for the individual to assert its existence and values; the performativity of the reinterpretation of dance reemerges under this dysfunction. Chen utilises an artificial and unstable spatial narrative to capture the collective anxiety and inquietude common in modern life.

### **關於俱樂部／夜店場景系列**

陳維細密地於工作室室內建構和擺拍場景，使他的攝影作品不像靜物寫生、反似丟空了的雕塑劇，充滿著戲劇感和電影感。這一系列關於俱樂部／夜店場景的攝影作品，源自於他對“忘我”狀態的不信任與懷疑。他通過重現俱樂部中彷彿末世的迷幻場景，去還原介乎於現實與虛構二者之間的空間，來重新閱讀我們關於“忘我”的經驗、它產生的機制、抵達的終點。伴隨著現代化／城市化的發展，當外來的音樂與舞蹈流行文化，已經不能成為個體存在與價值的寄託之處時，舞蹈文化的轉譯後的表演性重新浮現。他用一種人造的、極不穩定的空間敘事捕捉了現代生活中普遍的集體焦慮與不安。



**Night Paris 《夜巴黎》**

2015

Archival inkjet print / 收藏級噴墨打印

150 x 187.5 cm

Edition 版本: 6 + 2AP



***Dance Hall (Blueness)*** 《舞池（藍）》

2013

Archival inkjet print / 收藏級噴墨打印

150 x 187.5 cm

Edition 版本: 6 + 2AP



***Dance Hall (Still)*** 《舞池（寂）》

2013

Archival inkjet print / 收藏級噴墨打印

150 x 187.5 cm

Edition 版本: 6 + 2AP



**Future and Modern** 《未來與現代》

2014

Archival inkjet print / 收藏級噴墨打印

100 x 125 cm

Edition 版本: 5 + AP

### **HAO Jingban (b. 1985, Shanxi Province, China)**

Hao Jingban completed a BA in Media and Communication from Goldsmiths College in 2007, and a MA in Film Studies from University of London in 2010. Her solo exhibitions include “New Directions: Hao Jingban” (Ullens Center for Contemporary Art, Beijing, 2016) and “Over-Romanticism (Taikang Space, Beijing, 2016). Group exhibitions in which Hao has participated include “11th Shanghai Biennale: Why Not Ask Again?” (Power Station of Art, Shanghai, 2016); “Discordant Harmony” (Kuandu Museum of Fine Art, Taipei, 2016 and Hiroshima MOCA, Hiroshima, Japan, 2015); “Southern Wind” (Antenna Space, Shanghai, 2015); “The Civil Power” (Minsheng Art Museum, Beijing, 2015); “Sight and Sound” (Jewish Museum, New York, USA, 2014); “Echoes of Socialist Realism” (OCAT Contemporary Art Terminal, Shenzhen, 2014). In 2016, Hao’s work *Off Takes* had a premiere debut at the Shanghai Biennale. In the same year, she also won the Huayu Youth Award Grand Jury Prize in Art Sanya 2016 with *An Afternoon Ball* and *Off Takes* from her *Beijing Ballroom* project. She currently lives and works in Beijing, China.

### **郝敬班 (1985年，生於中國山西省)**

郝敬班2007年於倫敦大學金匠學院獲媒體和傳播學學士學位，並在2010年畢業於倫敦大學學院，獲電影學碩士學位。郝氏的個展包括北京尤倫斯當代藝術中心的“新傾向：郝敬班”（2016）；北京泰康空間的“過浪漫主義”（2016）。郝氏的群展包括上海當代藝術博物館的“第十一屆上海雙年展－何不再問？”（2016）；台北關渡美術館（2016）及日本廣島市現代美術館（2015）的“失調的和諧”；上海天線空間的“南風”（2015）；北京民生現代美術館的“民間的力量”（2015）；紐約 Jewish Museum 的“Sight and Sound”（2014）和深圳OCAT當代藝術中心的“新作展－社會主義現實主義回響”（2014）。於2016年，郝氏憑《正片以外》於上海雙年展舉行首映，並於同年以《北京舞廳》項目中的《下午場》和《正片之外》獲頒第五屆三亞藝術節華宇青年獎評委會大獎。她現於中國北京生活和工作。

### **About *Beijing Ballroom* project**

Since 2012, Hao Jingban has been conducting research and filming for her *Beijing Ballroom* project. She traces the present ballrooms in Beijing to the two waves of ballroom dancing in the early 1950s and the post-Cultural Revolution era in late 1970s. In the three years of filming, Hao attempts different video languages to explore these interweaving historical narratives. Hao's most recent video work *Off Takes* originates from the discarded footages from this project. These personal life stories, bound up in the shifting courses of political climates, had once failed to be interpreted because of their historical distance and the absurdity of reality. Through the reorganisation and reactivation of these once deselected fragments, Hao meditates on the semiotic and affective relations between image and message.

### **關於《北京舞廳》項目**

自2012年開始，郝敬班持續進行著《北京舞廳》項目的研究與拍攝。她從北京現在的舞廳追溯到50年代初及70年代末文化大革命結束後北京的兩次交誼舞風潮。在三年來的拍攝過程中，她嘗試運用不同的影像語言去探索歷史的敘事。其最新影像作品《正片之外》來自於曾被她棄用的素材。這些被政治風向所包裹的個人生命故事，卻一度因為歷史的距離或現實的荒誕而成為了無法被介入的圖像。郝敬班通過重新觀看這些圖像，去思考圖像和它們所承載的信息、情感關係。



(Screen capture)

**Off Takes** 《正片之外》

2016

HD single channel video / 高清單頻道錄像

21' 18"

Edition 版本: 5 + AP





**The First Take** 《第一鏡》

2016

Digital inkjet print / 數碼噴墨打印

100 x 159 cm

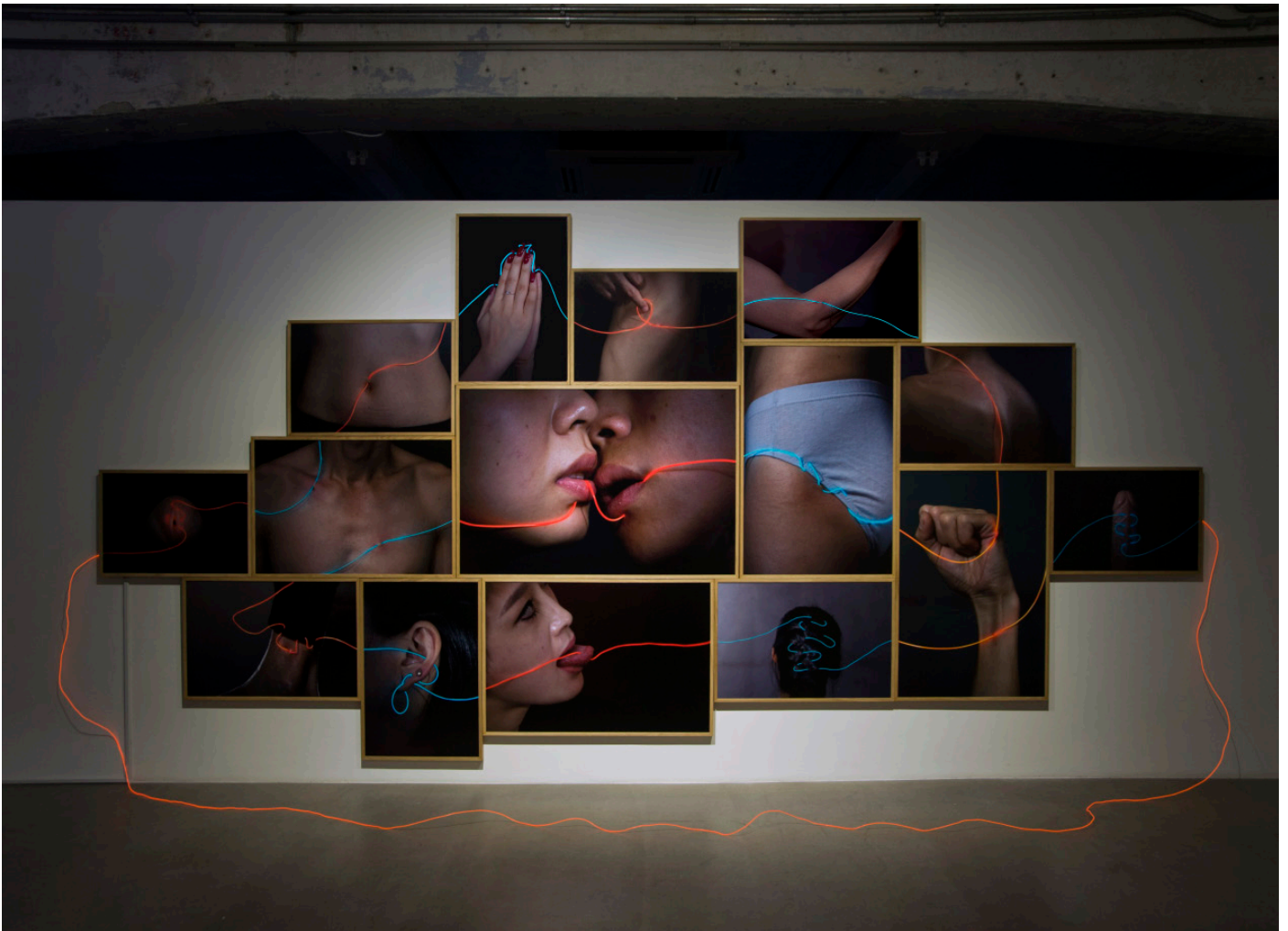
Edition 版本: 6 + 2AP

**HU Weiyi (b. 1990, Shanghai, China)**

Hu Weiyi graduated from the department of Public Art at the China Academy of Art in 2013 and obtained his Masters degree from the New Media Department at the China Academy of Art in 2016. His solo exhibitions include “No Express” (Ullens Center of Contemporary Art, Beijing, 2015); “Flirt” (M50 Art Space, Shanghai, 2014). Group exhibitions in which Hao has participated include “Future Exhibition” (CAFA Art Museum, Beijing, 2015); “Cosmos” (21st Century Minsheng Museum, Shanghai, 2014), “PANDAMONIUM” (Momentum, Berlin, 2014). He currently lives and works in Shanghai, China.

**胡為一 (1990年，生於中國上海)**

胡為一於2013年畢業於中國美術學院，並於2016年在中國美術學院跨媒體藝術學院獲得碩士學位。胡氏的個展包括北京尤倫斯當代藝術中心的“兩點之間沒有直線”(2015)；上海M50 Art Space的“Flirt”(2014)。他參與的群展則包括第二屆CAFAM未來展(2015)；上海二十一世紀民生美術館的開館展“多重宇宙”(2014)；德國柏林Momentum的“PANDAMONIUM”(2014)。胡氏現於中國上海工作和生活。

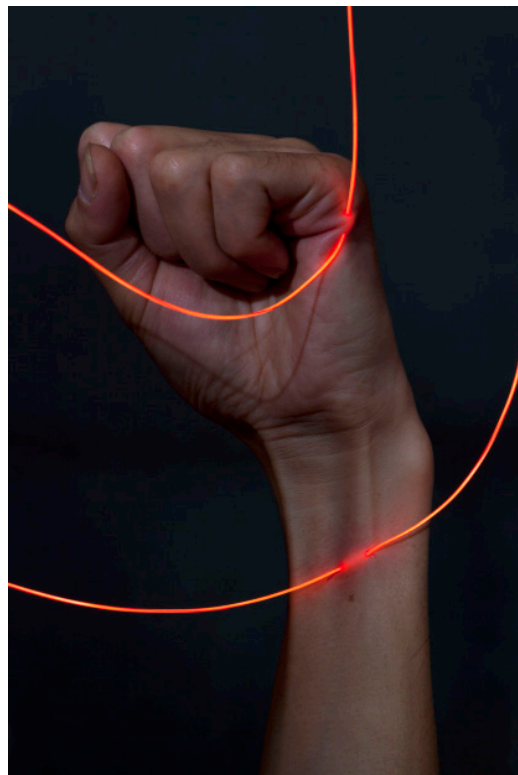
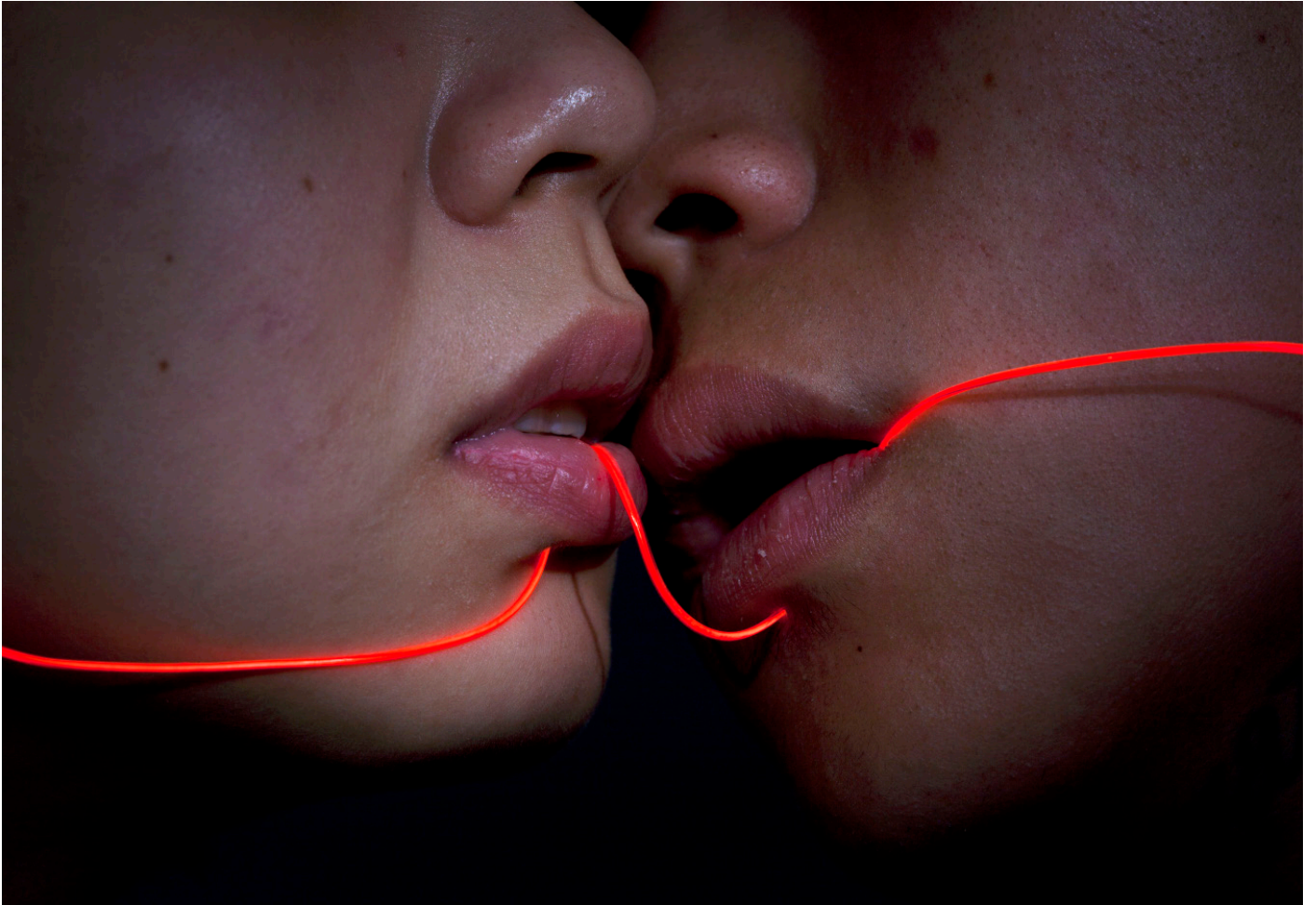


**Flirt** 《我靜靜地等待光從身體穿過》  
2014

Archival inkjet print, LED fiber optic light tube,  
set of 15 / 收藏級噴墨打印、LED光纖管、一組15件  
Size variable / 尺寸不定  
Edition 版本: 10

In the photographic installation *Flirt*, Hu Weiyi associates close-up images of private body parts and an intimate kissing scene in a somewhat random combination. Then, by piercing and stitching the body tissue with luminous lines, and thus contrasting the warmth of human flesh and the coldness of neon light, Hu presents a seemingly total intimacy between individuals and subjectivities that is undone and reconstructed by external force, manifesting the intertwining intricacies of human relationality.

在《我靜靜地等待光從身體穿過》這一組攝影裝置作品中，胡為一將人體最私密的部位特寫與親密的親吻畫面隨機地組合。同時通過發光的冷光線穿過身體，人體的溫暖色調與霓虹的冰冷色調碰撞在一起，看似完整的個體、主體間的緊密關係都被外力所打破並重組，呈現出複雜、盤根錯節的關係。



### **Jen LIU (b. 1976, New York, USA)**

Jen Liu is a New York-based visual artist working in video, performance, and painting, on topics of national identity, economy, and the re-motivating of archival artifacts. She graduated from Oberlin College with a double major in Creative Writing and Studio Art (BA) in 1998 and California Institute of the Arts majoring in Fine Arts with a minor in Integrated Media (MFA) in 2001. Her most recent video, *The Pink Detachment*, premiered in the 2016 Berlinale Forum Expanded exhibition, and her recent performance commission for six dancers, *The Red Detachment of Women*, premiered at the Whitney Museum of American Art in mid-2015. Liu's solo exhibitions include "Digital Billboard Platform: Jen Liu's The Pink Detachment" (LAXART, Los Angeles, USA, 2016); "The Pink Detachment" (SomoS Kunsthaus, Berlin, 2016). Group exhibitions in which she has participated includes "Jen Liu" (CCA Warsaw, Poland, 2016); Shanghai Biennale (Shanghai, China, 2014); "Unto Void Fulfills This Place" (das weisse haus, Vienna, Austria, 2014); "Shifting Identities, (Swiss) Art Now" (Kunsthaus, Zurich, 2008); "Agrifashionistas" (Royal Academy, London, 2008); "100 Artists See God" (ICA, London, 2004). In 2016, Jen Liu was one of the artists-in-residence in Para Site, Hong Kong. Jen Liu currently lives and works in New York, USA.

### **Jen Liu (1976年，生於美國紐約)**

Jen Liu是一個於美國紐約的視覺藝術家，擅長利用影像、表演以及油畫去探討關於國民身分、經濟和重新活用檔案文物等主題。她在1998年於歐柏林學院學士畢業，雙主修創意寫作及工作室藝術；並於2001年獲加州藝術學院頒授藝術創作碩士，主修美術、副修綜合媒體。Jen Liu的最新作品《The Pink Detachment》剛於2016年德國柏林影展Forum Expanded首映，而她另外一個委託表演項目《The Red Detachment of Women》亦於2015年中在美國紐約惠特尼美國藝術博物館首演。她的個展包括美國LAXART的“Digital Billboard Platform: Jen Liu's The Pink Detachment” (2016)；德國SomoS Kunsthaus的“The Pink Detachment” (2016)。Jen Liu的群展包括波蘭華沙當代藝術中心的“Public Spirits” (2016)；中國上海的上海雙年展 (2014)；奧地利維亞納das weisse haus的“Unto Void Fulfills This Place” (2014)；瑞士Kunsthaus的“Shifting Identities, (Swiss) Art Now” (2008)；英國倫敦皇家學院的“Agrifashionistas” (2008)；英國倫敦ICA的“100 Artists See God” (2004)。在2016年，Jen Liu於香港 Para Site 藝術空間參與駐場藝術家計劃。Jen Liu現於美國紐約居住和工作。

### **About *The Pink Detachment***

Jen Liu's bodies of work cover paintings on paper, video, music and performances, which reflect her interest in propaganda, posters, and sloganeering. Her practice critically engages leftist abstractions and representations of power systems through research-based fiction and the reactivation of archival artifacts, often investigating the theme of the role of female labour in industrialisation. *The Pink Detachment* is a contemporary reinterpretation of *The Red Detachment of Women* (1970), a ubiquitous model opera ballet from the era of the Cultural Revolution in China. By adapting the original story of a peasant girl joining the revolution to the workstation of a female meat-processing worker in a hot dog factory, Jen Liu demonstrates the homogenisation of the gradually unremembered communism (red) by the newly capitalistic system of the bourgeoisie (white), which turns into a plea for labour rights in a liberal economy (pink). When capitalism becomes the reigning societal condition, the downside of neo-liberalism might reappear as an authoritarian order.

### **關於《The Pink Detachment》**

Jen Liu 的創作包括了油畫、影片、音樂和表演等多種媒介，呈現了她對政治宣傳、海報和口號的反思。透過研究性的虛構小說和重用檔案文物，她批判性地運用左派思想裡的抽象概念和權力表徵，借此來探討女性勞工在工業化過程中的角色。《The Pink Detachment》是對70年代中國文化大革命時期樣板舞劇《紅色娘子軍》的現代演繹。Jen Liu 將原有舞劇中貧民女孩參加革命的故事改編為熱狗工廠中肉類加工女工的工作場景，被時代所逐漸遺忘的共產主義（紅色）被資產階級專政的資本主義模式（白色）所同化，轉換為自由經濟模式下的勞工權利的訴求（粉色）。當資本主義成為現今處於統治地位的社會形態，並再無其他路徑之時，新自由主義的弊端也許會以極權的形態再現。



(Screen capture)

**The Pink Detachment**

2015

HD single channel video / 高清單頻道錄像  
19' 39"

Edition 版本: 6 + 2AP

“I want to deflate the abstractions built around traditionally leftist positions, and embrace the concept of materialism through physical form: exaggeratedly tangible images, objects, props, costumes, direct gestures and likenesses, that can be accessed emotionally and haptically.”

“我試圖從傳統左派討論的抽象框架中脫離出來，取而代之地以物質形式來去觀看唯物主義的概念：矯飾的實質性圖像、物件、道具、服裝，具有直接指向意義的姿勢和肖像，它們在情感和觸覺上非常易於觀者進入的。”

- Jen Liu



**The Pink Detachment: Principle of Plenty for All**  
2016

Acrylic ink, acrylic gouache, gesso and watercolour  
on paper / 丙烯墨、丙烯水粉、石膏及水彩紙本  
129.8 x 84.3 cm (paper)

“The Pink Detachment paintings depict a series of large feminine fingers pushing and prodding, wielding their pressure power upon a multitude of semi-abstract objects and bobbed head-bots..... The imagery draws from various forms of contemporary ‘empowerment’ that depend on complex structures of manipulation and economic control.”

《The Pink Detachment》描繪了幾個大型的女性手指‘推’、‘戳’，並對一些抽象的物件和短髮機器人進行‘施壓’的場景... 它指涉了當代“賦權”的多重形式，以及其背後權力操控和經濟管控的複雜結構。





***The Pink Detachment: Principle of Reliable Automation***  
2016

Acrylic ink, acrylic gouache, gesso and watercolour on paper /

丙烯墨、丙烯水粉、石膏及水彩紙本

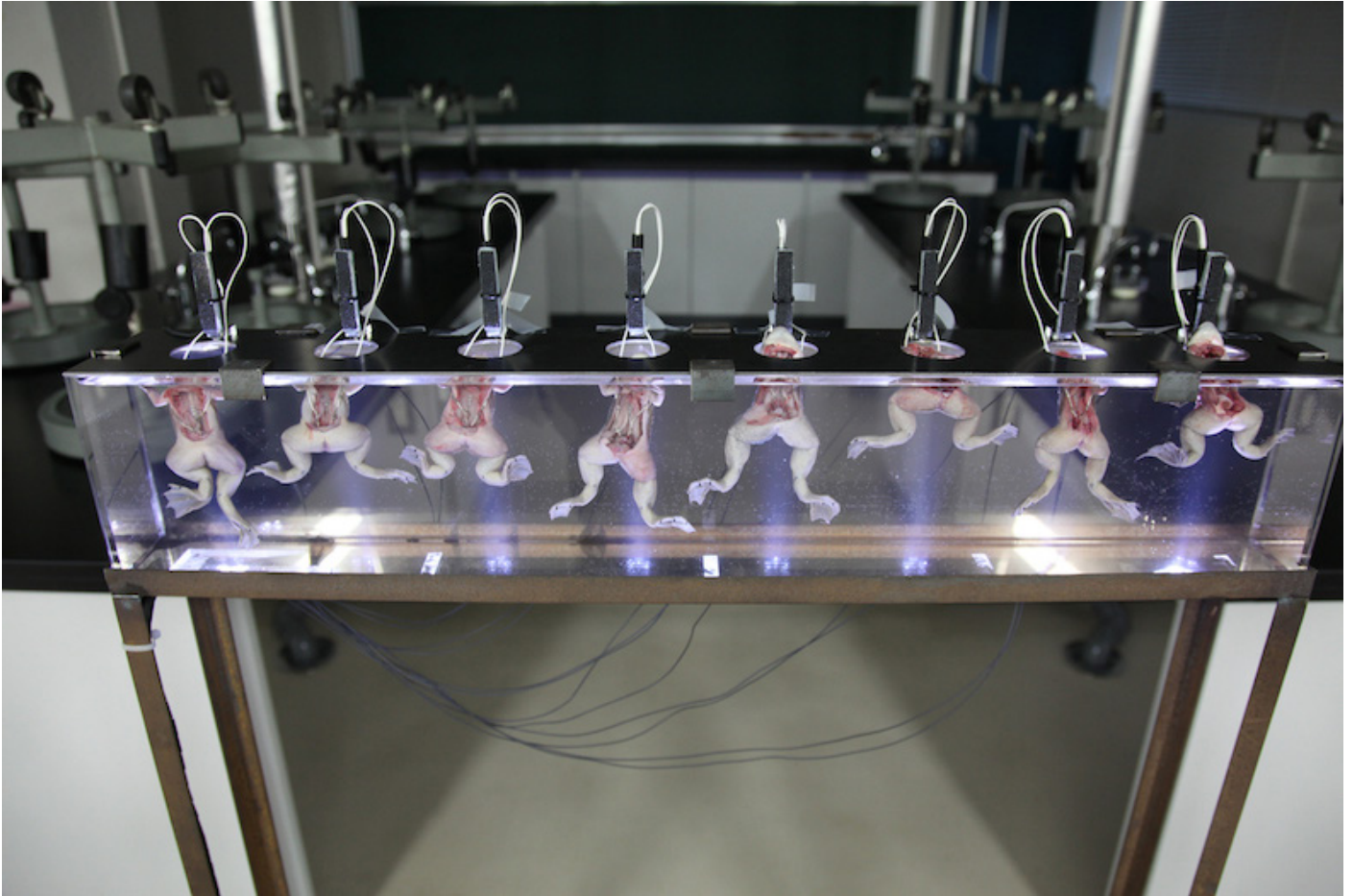
129.8 x 84.3 cm (paper)

**LU Yang (b. 1985, Shanghai, China)**

Lu Yang graduated from the New Media Art department of China Academy of Art with a Bachelor of Arts degree in 2007 and a Master of Arts degree in 2010. Her solo exhibitions include “Lu Yang Delusional Crime and Punishment” (NYU Shanghai Art Gallery, Shanghai, 2016); “Delusional Mandala-Lu Yang Solo Exhibition” (interstitial, Seattle, USA, 2016), “11th Winds of Artist in Residence Part 2 – Lu Yang” (Fukuoka Asian Art Museum, Japan, 2011); “Curated by Zhang Peili – Lu Yang: The Anatomy of Rage” (Ullens Center for Contemporary Art, Beijing, 2011). Most notably, Lu was the youngest of the three artists to present at “Other Future” in the China Pavilion of the 56th Venice Biennale (Italy, 2015). Lu currently lives and works in Shanghai and Beijing, China.

**陸揚 (1985年，生於中國上海)**

陸揚2007年於中國美術學院新媒體系學士畢業，並於2010年完成碩士學位。陸氏的個展包括中國上海紐約大學美術館的“陸揚妄想罪與罰”(2016)；美國西雅圖 interstitial 的“妄想曼陀羅 – 陸揚個展”(2016)；日本福岡亞洲美術館的“第11季福岡亞洲美術館藝術家駐留成果展 – 陸揚”(2011)；北京尤倫斯當代藝術中心的“由張培力策劃 – 忿怒金剛核”(2011)。在2015年，陸揚為三位代表中國出展第56屆威尼斯雙年展的最年輕藝術家。陸氏現於中國上海和北京生活及工作。



(Screen capture)

***Reanimation! Underwater Zombie frog ballet!***

《復活！青蛙殭屍水下芭蕾！》

2011

Single channel video / 單頻道錄像  
6' 06"

Edition 版本: 6

Lu Yang uses electrical current and music synthesizer to manually control the jerking movements of frogs' corpses obtained from medical dissection, animating and synchronising them to musical rhythm. Using the visual language of music videos, Lu orchestrates a zombie frog dance to point out the extension of the human biological reality and corporeal functionality to manipulations in alternative dimensions and media.

醫學實驗用途的青蛙屍體被電極和音樂系統所控制，人為地按照音樂節奏來舞動。陸揚用音樂錄影帶式的視覺語言，以被操控的青蛙舞蹈來指涉人類生理的現實性與身體功能性在其他媒介技術上的延伸。



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