

THE AFTERLIFE OF
ROSY LEAVERS
的 前 世 今 生

ANGELA SU 徐世琪

20.5 - 30.6.2017

Angela Su

Born in Hong Kong

Born in Hong Kong, Angela Su received a degree in Biochemistry from University of Toronto, Canada, in 1990, before pursuing a degree in Visual Arts from Ontario College of Art and Design University, Canada, in 1994. In 2002, Su had her first solo exhibition “De Humani Corporis Fabrica” at Goethe-Institut Hong Kong. She has also exhibited in different institutions including CAFA Art Museum in Beijing, National Museum of Modern and Contemporary Art in Seoul, Museum of Contemporary Art in Sydney, He Xiangning Art Museum in Shenzhen, and most recently the Academy of Fine Arts in Vienna. Her work is held in the collections of M+ Museum (Hong Kong) and CAFA Art Museum (China). Su currently lives and works in Hong Kong.

徐世琪

生於香港

徐世琪生於香港，於1990年於加拿大多倫多大學獲生物化學學位，及後於1994年畢業於加拿大安大略藝術設計學院視覺藝術系。2002年，徐氏於香港歌德學院舉辦首個個展“人體的構造”。她的作品曾被廣泛展出，包括於北京中央美術學院美術館、韓國首爾國立現代及當代美術館、悉尼當代美術館、深圳何香凝美術館以及最近於維也納美術學院展出。徐氏的作品被香港M+博物館及北京中央美術學院美術館收藏。徐氏現於香港生活及工作。

About the exhibition

“The Afterlife of Rosy Leavers” showcases Angela Su’s newest works that include drawing, video, hair embroidery and installation. This is the culmination of Su’s extended research on mental illness and social control, offering a dissection of her own state of mind to explore the im/possibility of autonomy, agency and empathy in one’s daily struggles.

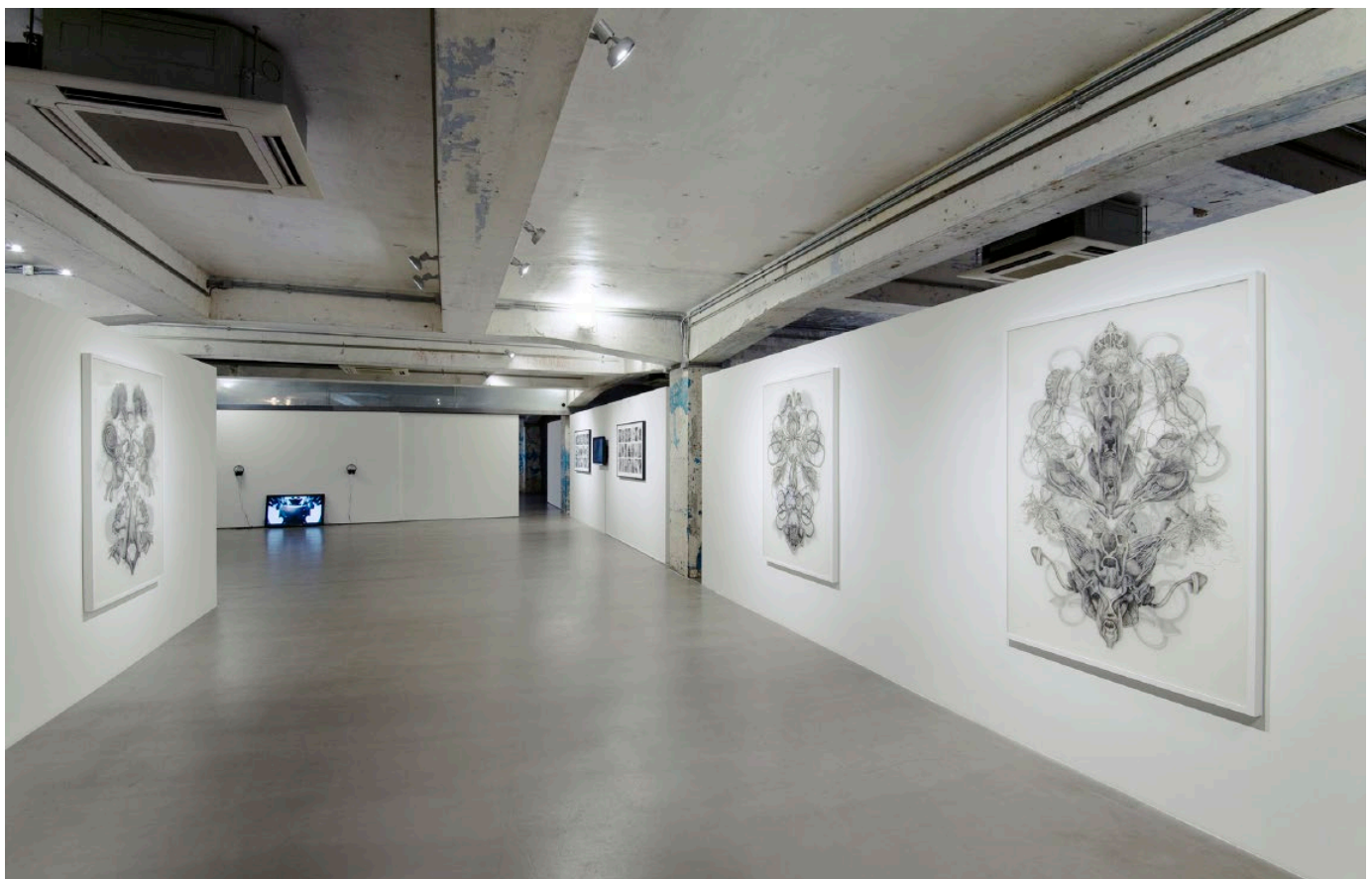
The exhibition is a self-reflexive journey that begins with Su’s exploration with hallucination to question the perception of reality, and subsequently how she positions herself in these uncertainties. Interlaced with different key concepts, recurring motifs and historical facts, the journey contains two main intersecting narratives: the first thread focuses on the inner self and introduces doubling, hallucination and virtual reality; the second exposes external structures, relating psychiatry, social control and resistance.

關於展覽

“Rosy Leavers 的前世今生”展出徐世琪的全新作品，包括繪畫、錄像、髮繡及裝置藝術，呈現她對精神病及社會操控的延伸研究。藝術家透過剖析自我的精神狀態，探究個人在日常生活的掙扎中追求自主、介入及同理心的可能性和不可能性。

展覽是一場自我反省的旅程，徐氏以幻象質問真實感知的探索，繼而在不穩定的因素中尋找自己的定位。展覽以數個中心概念、重覆的圖像及史實交織而成，並由兩組脈絡串連：脈絡一源於心理結構，涉及雙重分身、幻覺和虛擬世界；脈絡二則展示外在結構，以精神病學、社會操控和抵抗為軸心。

Display shots 佈展圖



Display shots 佈展圖



The Afterlife of Rosy Leavers

Hallucination, mental illness, doppelgänger and artificial intelligence – these concepts all congeal into the exhibition's namesake centerpiece film-work, *The Afterlife of Rosy Leavers*. It introduces the viewer to Rosy's life story: early fascination with spirals, experiences with hallucinatory psychedelics, schizophrenic episodes, joining Socialist Patients' Collective (SPK), and ultimately uploading her consciousness to cyberspace and thereby living her life as an animated character. The film starts with found footages that range from Dadaist cinema to early Fleischer studio animations, and ends with an animation of Rosy's avatar meandering in cyberspace and being molested by a panda-headed man. The exploration of digital consciousness and virtual reality is an important progression of Su's artistic practice, which had long investigated the limits of the mind-body duality in man-organic and man-bionic/prosthetic hybrids.

《Rosy Leavers 的前世今生》

幻覺、精神病、分身及人工智能這些概念全部凝結成與展覽同名的中心錄像作品《Rosy Leavers 的前世今生》。作品介紹Rosy的一生，她幼年迷戀螺旋、經歷幻覺和精神分裂，以及加入了社會主義患者組織 (Socialist Patients' Collective，簡稱SPK)，最後她把意識上載到數碼網絡，並成為了動畫角色繼續來世。錄像最初由達達主義電影及早期佛萊雪 (Fleischer) 工作室卡通動畫的片段組成，而後段則呈現動畫化的Rosy的虛擬化身在網絡世界中漫步，並以她被一名熊貓頭人侵犯而作結。徐氏長時間透過人與有機體，及人與仿生物體或義肢的混合體，來研究身體與思想這種二元並存理念和唯物論之間的局限 — 探索數碼意識及虛擬世界便是她藝術創作上順理成章的延伸和進化。



(Film still / 截圖)

The Afterlife of Rosy Leavers

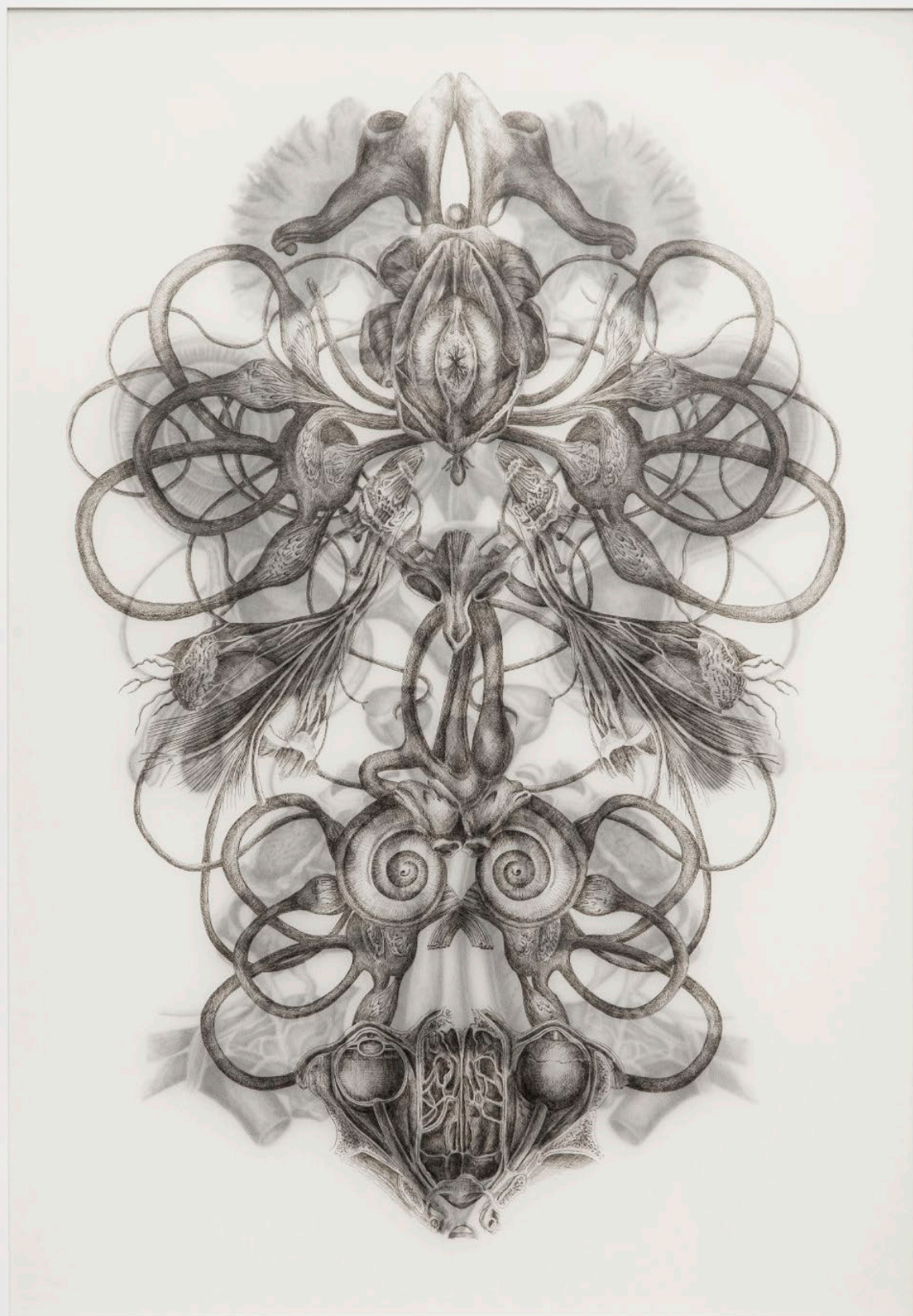
2017, Single channel video 單頻道錄像, 14' 35", Edition 版本: 5 + 2AP

Rorschach Test No.1-3

Three Rorschach test ink drawings are in perfect bilateral symmetry, as the doubling biomorphic forms emerge and evolve over two overlapping layers of drafting films, manifesting as vegetative and floral parts interpenetrated with human bodily organs, often in analogous spiral patterns. Like the Rorschach tests used by diagnosticians in psychology, the images elicit not the viewer's logical faculties, but the free-associating, deeply intuitive side of the human psyche.

《 Rorschach Test No.1-3 》

三幅羅夏克（Rorschach）墨跡測驗繪畫中，左右對稱的生物形態物在兩層重疊描圖紙上自由衍生及演化，由植物及花卉的形狀與人體器官互相穿透而成，並經常以螺旋圖案展現。就如心理學診症用的羅夏克默跡測試，圖像引發的不是觀者的邏輯機能，卻是人類潛意識裡的自由聯想。



Rorschach Test No.1

2016, Ink on drafting films 水墨描圖紙本

151.5 x 105 cm





Rorschach Test No.2

2016, Ink on drafting films 水墨描圖紙本

151.5 x 105 cm



Rorschach Test No.3

2016, Ink on drafting films 水墨描圖紙本

151.5 x 105 cm

Rosy Nobody No.1-2

Rosy Nobody are drawings of seemingly autonomous limbs, responding to the surrounding actions of amputation, disembodiment and trans-humanism. The question "what is an arm or a leg without a body?" begs deeper inquiries into the theory of consciousness and Deleuzean theory on the "Body without Organs".

《Rosy Nobody No.1-2》

《Rosy Nobody》展示了彷彿自主的肢體，回應了展覽的截肢、離開身體和跨人文主義“沒有了身體，什麼是手腳？” 這個問題讓人更深入地考究關於意識理論和和德勒茲對「無器官的身體」的理論。



Rosy Nobody No.1

2017, Ink on drafting film 水墨描圖紙本, 134 x 75 cm



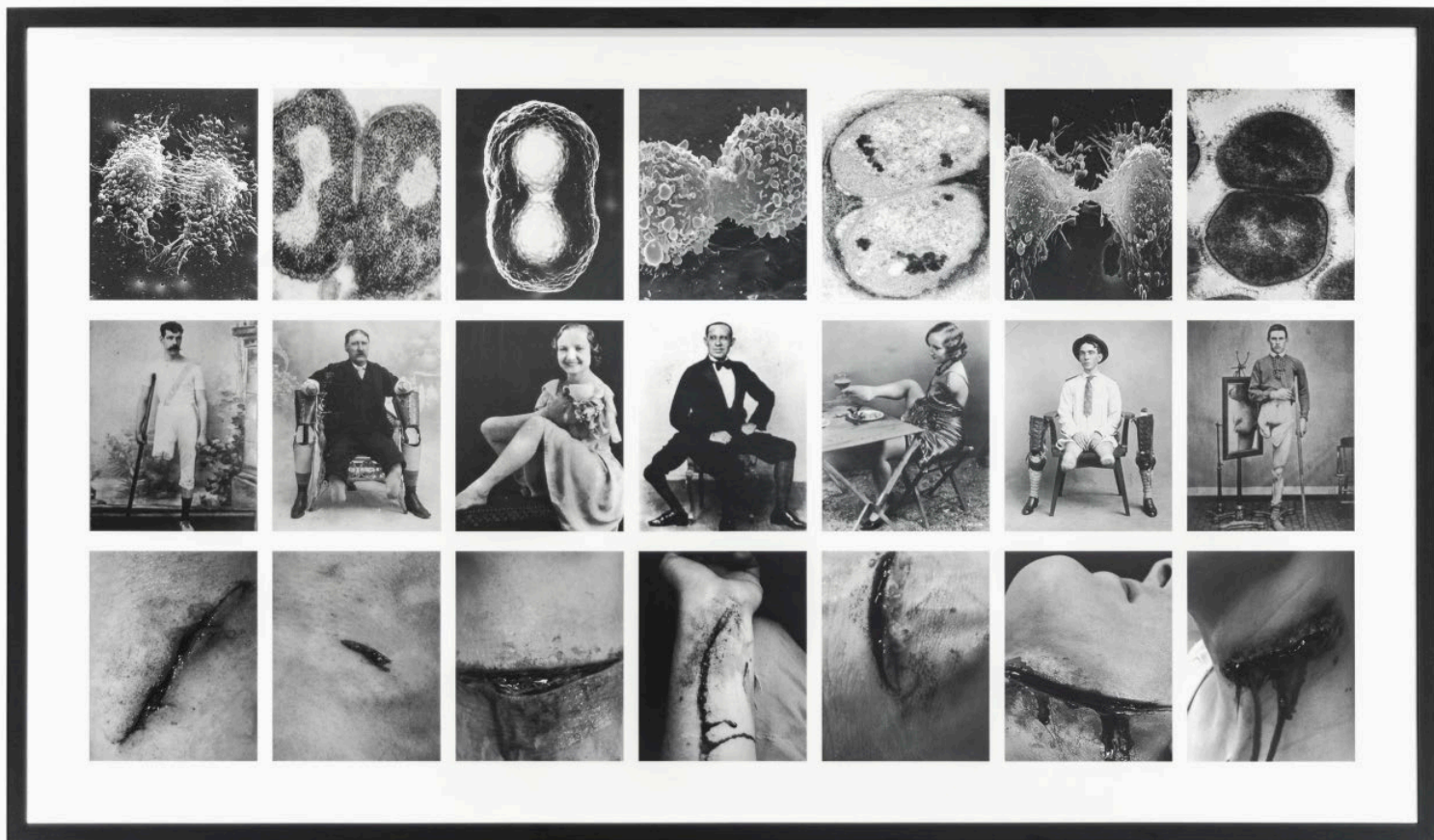
Rosy Nobody No.2

2017, Ink on drafting film 水墨描圖紙本, 134 x 75 cm



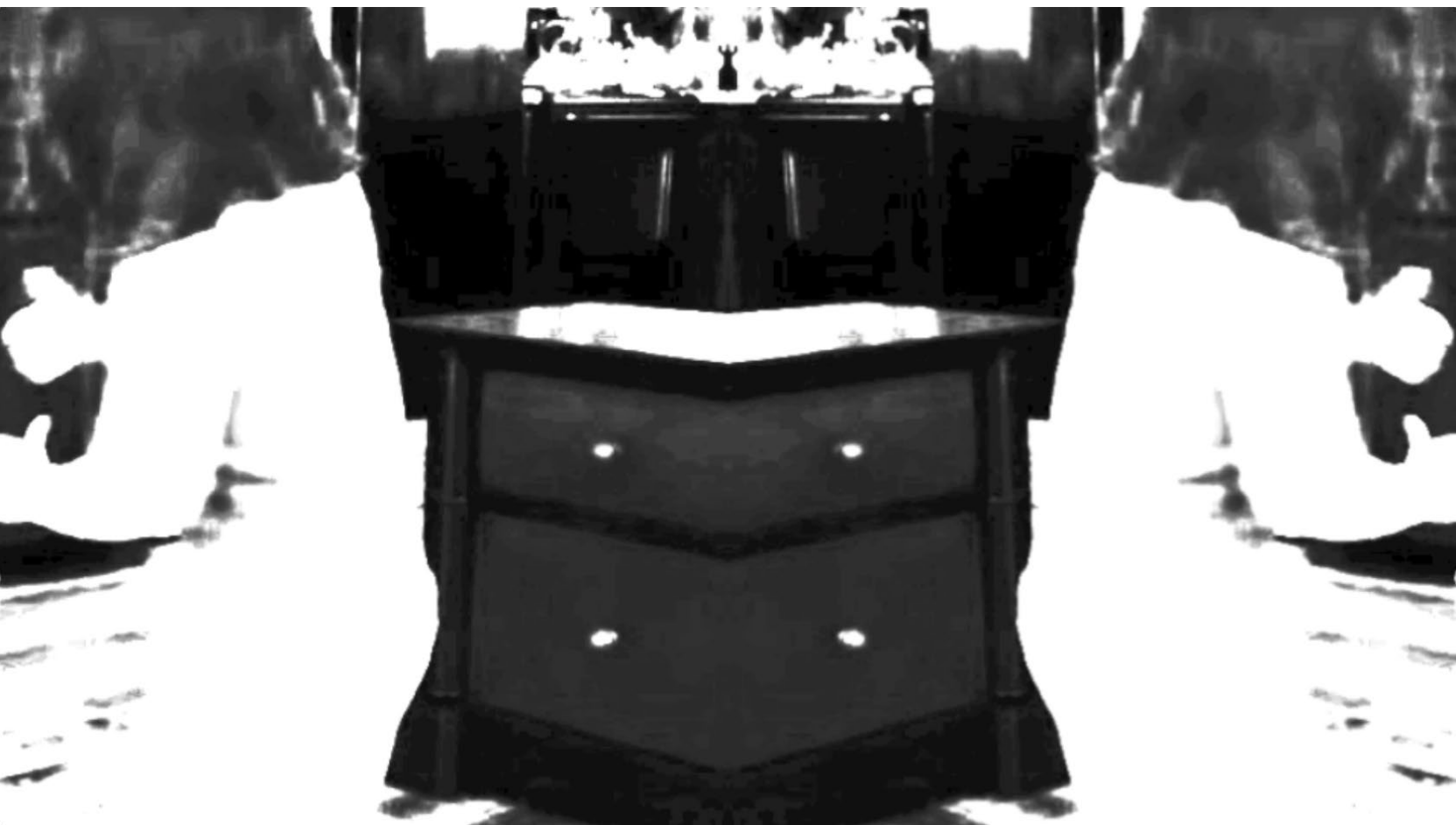
The exhibition contains two recurring visual motifs: the double and the spiral. The artist propagates the double in a word play that starts with "twin" and "split", which was visualised with found images from the Internet. With the playful slippages in the rhyming of twin/pin/spin and the alliterating sibilance of split/snip/slit, Su conceives of words as sound-images with autonomy from the subject. As psychoanalyst Jacques Lacan theorised, "The subject is nothing other than what slides in a chain of signifiers."¹

¹ Jacques Lacan, *The Seminar of Jacques Lacan: On Feminine Sexuality, the Limits of Love and Knowledge (Encre)* [Vol. Book XX] [Bk. 20], (New York: W. W. Norton, 1990), p.49-50



「雙重」及「螺旋」，兩條重要的視覺線索在展覽中不斷重複，建構成敘事骨架。藝術家以文字遊戲繁衍雙重主義，由英文詞「twin」（雙生兒）及「split」（分裂）開始，利用搜集得來的網絡圖片把英文詞的意思視覺化。在玩味的押韻（twin/pin/spin）和押頭韻（split/snip/slit）中，徐氏從抽象的文字構想出獨立於主體的有聲圖像。如精神分析學大師拉康（Lacan）理論所言：「主體只不過是在能指的關係鏈中遊走滑動的東西。」¹

¹ 雅各·拉康, *The Seminar of Jacques Lacan: On Feminine Sexuality, the Limits of Love and Knowledge (Encore) (Vol. Book XX) (Bk. 20)*, (New York: W. W. Norton, 1990), p.49-50



[Film still / 截圖]

The word slippages in *twin/pin/spin* and *split/snip/slit* are vocalised in *Rosy has a spinning twin*, a moving Rorschach pattern composed of manipulated found footages of autistic children spinning. The two anchoring tropes of the exhibition – the spiral and the double – have achieved an obsessive and uncanny unity.

之前文字遊戲衍生出來的符號 — 《twin/pin/spin》和《split/snip/slit》 — 在錄像作品《Rosy has a spinning twin》被組句朗讀，影像則展示一個患自閉症兒童重覆旋轉的片段，鏡像重疊的片段另人聯想起羅夏克圖案。螺旋與雙重兩者帶出既有強迫性及不可思議的和諧。

Please tell me what's been bothering you

The trope of doubling is also applied in *Please tell me what's been bothering you*, which contains a conversation between a patient, who is convinced she has a doppelgänger, and ELIZA, a first-generation AI computer psychotherapist from the 1960s. Although ELIZA had passed the Turing test², the programme is very basic, and only responds with keyword substitution and canned phrases. The resultant conversation is droll and frustrating, as the AI therapist mirrors and parrots the paranoia of the patient, effectively turning into the latter's doppelgänger.

《Please tell me what's been bothering you》

貫穿展覽的雙重手法也運用在連環圖作品《Please tell me what's been bothering you》，呈現了一位思覺失調自以為被分身（doppelgänger）纏擾的病人，以及ELIZA一個60年代第一代人工智能電腦心理治療師程式的對話。雖然ELIZA曾經通過圖靈（Turing）測試，但她的程式設計還是非常基本，只能以關鍵字替換及預設的詞組回應。對話結果滑稽而令人懊惱：人工智能治療師如鸚鵡學舌般重覆病人的妄想症，名符其實地變成了後者的分身。

² Named after the English computer scientist Alan Turing, the Turing test is a test for intelligence in a computer programme, requiring that a human being should be unable to distinguish the machine from another human being by asking a series of questions and simulating a conversation.

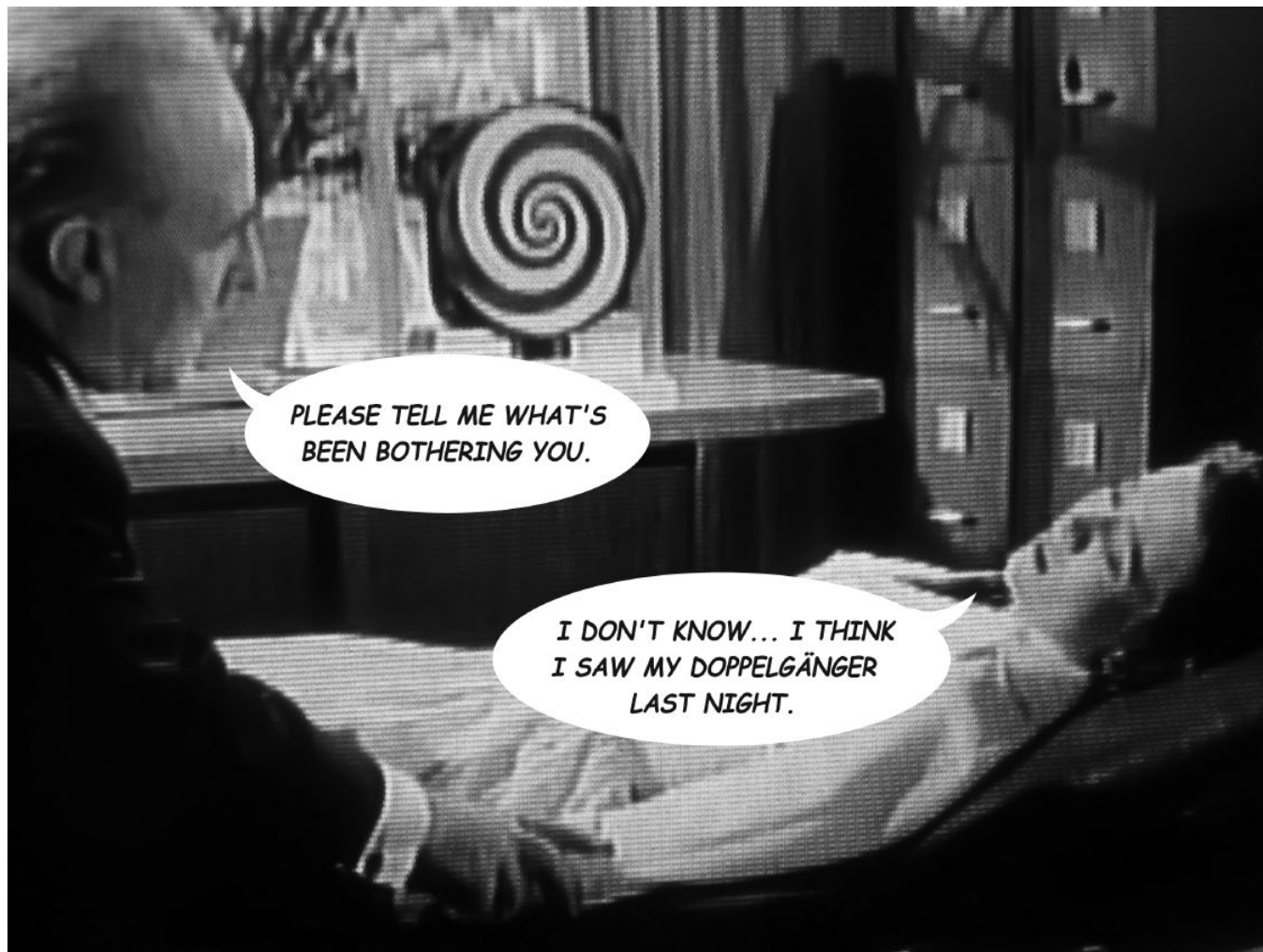
² 圖靈測試是英國計算機科學家圖靈於1950年提出的一個關於判斷人工智能機器是否能夠思考的著名試驗，測試涉及人能否在文本交談中辨識交談對象是機器與否。



Please tell me what's been bothering you

2017, Digital print on paper, set of 27 數碼打印紙本，一組27張，

Installation size variable 裝置尺寸不定, 21 x 28.5 cm each 每張, Edition 版本: 3 + AP



Tack Tack Tack

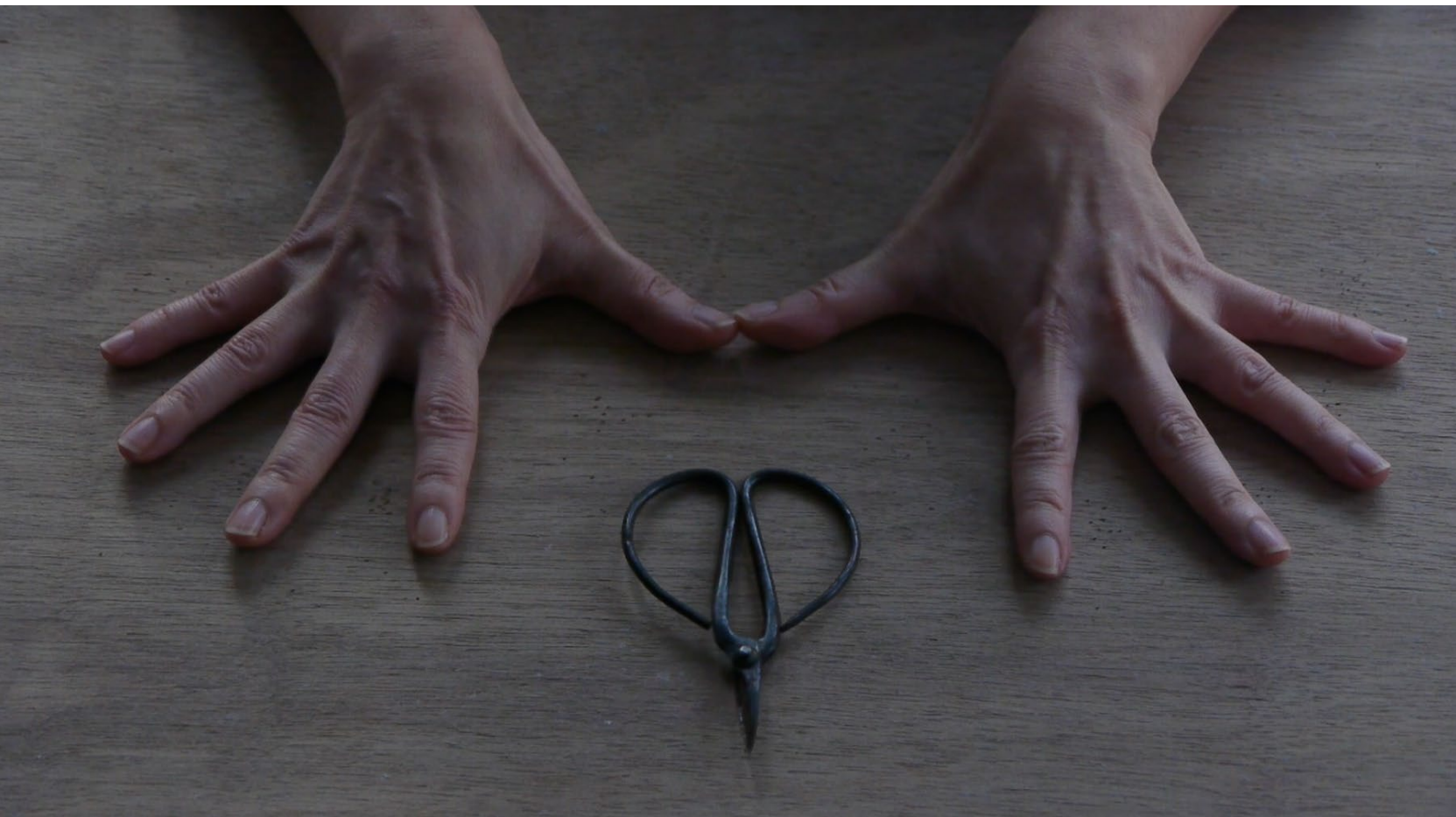
Tack Tack Tack shows the artist's using a pair of blunt scissors to stab in the gaps of her fingers, each hand taking turn in an accelerating pace. The video is the documentation of a performance about risk taking, sensory-motor coordination, chance and pain tolerance.

In the history of literature, doppelgängers or double spirits are often evil twins, paranormal apparitions or harbingers of bad luck, e.g. Robert Stevenson's *Jekyll & Hyde*, Dostoyevsky's *The Double*, Edgar Allan Poe's *William Wilson*, Paul Auster's *New York Trilogy*, and others. These stories usually unravel as each double tries to stalk, take over or vanquish one another, until one perishes and the other survives. The artist considers her left hand and right hand doubles of each other – who goes and who stays is merely a game of chance, a game of scissors' stabbing tack tack tack.

《Tack Tack Tack》

作品展示了藝術家使用一把鈍刀剪左右手輪流加快地往手指間隙之間挫下的動作。此錄像記載了徐氏關於冒險、手眼協調、機遇、以至痛苦忍耐的表演藝術。

在文學史中，主角的分身或傀儡往往是邪惡的雙胞胎、超自然的幻像或不幸運的預兆，例如Robert Stevenson 的《Jekyll & Hyde》、Dostoyevsky 的《The Double》、Edgar Allan Poe 的《William Wilson》、Paul Auster 的《紐約三部曲》等。這些故事裡的主角和分身通常都試圖追蹤、接管或征服對方，直至一方死亡而另一方存活。藝術家視她的左右手為各自的雙重 — 誰去誰留純屬一個隨機的遊戲，一個以剪刀往指間挫下的遊戲。



(Film still / 截圖)

Tack Tack Tack

2017, Single channel video 單頻道錄像, 3' 37", Edition 版本: 5 + 2AP

My sincere apologies

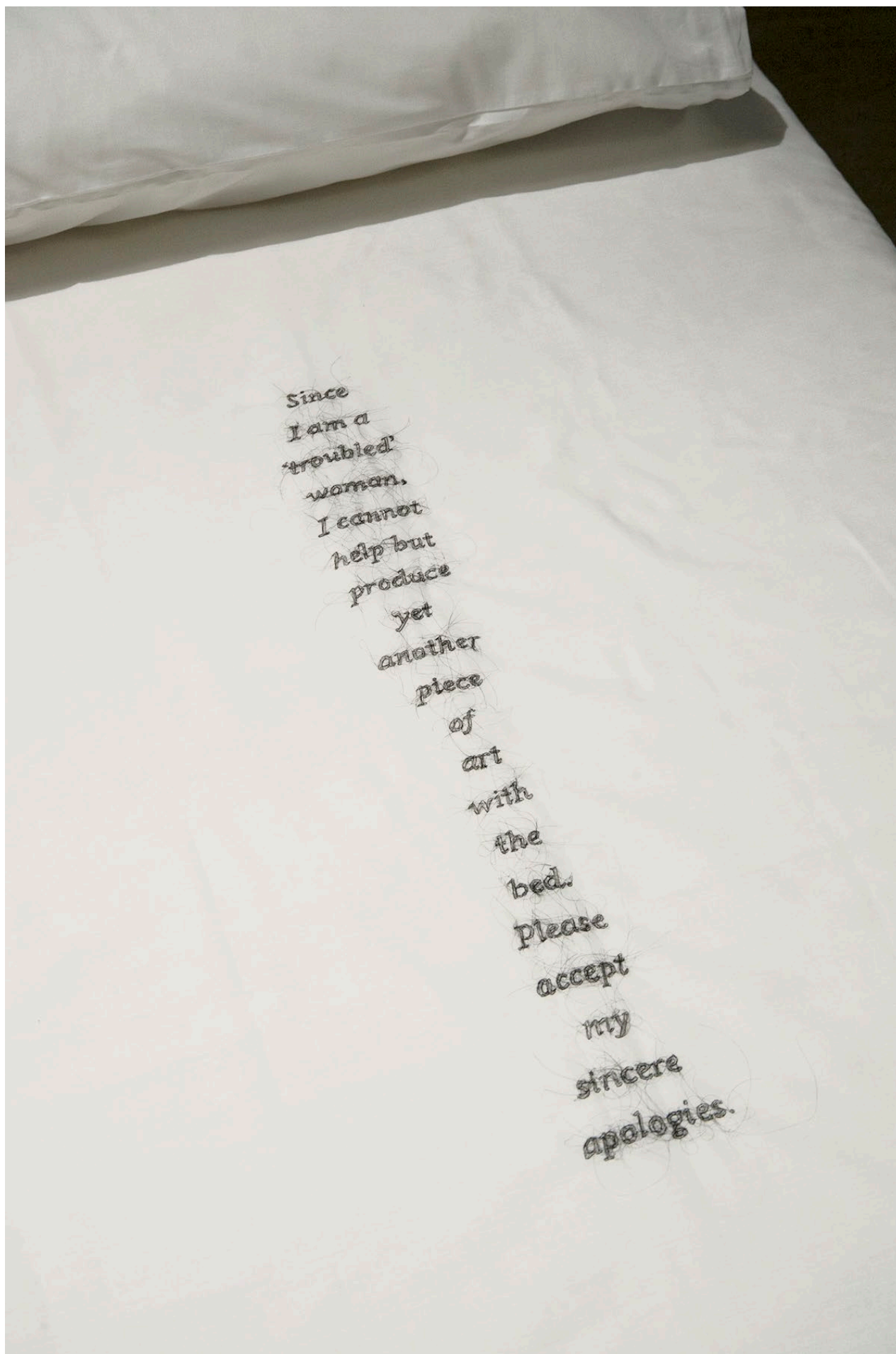
Providing a psychoanalytic context of the subconscious, a bed rests in the middle of the room, covered with a bed sheet embroidered with human hair outlining an apologetic phrase by a troubled woman. In the mode of pastiche and irony, Su claims “the bed” as the site of artistic production for female and queer artists, and offers a self-critique that is at once sincerely concerned and haphazardly self-degrading.

The medium of hair embroidery was chosen at a time when the artist, in a bout of melancholia, decided to do a singular task that is mindless and repetitive. The menial labour of sewing and stitching is monotonous, but nonetheless affirms the agency of the artist. As an organic material, a part of human body, hair provides an anonymous yet universal connection to other beings.

《My sincere apologies》

徐氏以精神分析學的理论為背景，在展場的中央放置了一張隱喻潛意識的睡床，床單上的頭髮刺繡引述一個受困擾的女性的道歉字句。徐氏以譏諷的語調，對「床」被認作為女性及同性戀藝術家的創作據點，作有意無意的自我批判及自貶。

藝術家選擇以頭髮刺繡作為創作媒介，為求以重複性的動作不假思索地進行及完成任務，來舒解當時憂鬱的心情。縫紉和刺繡對徐氏來說無疑是一種千篇一律的勞動，但仍然能肯定她作為創作者的角色。頭髮是一種有機物料，是人體的一部份，它具有能與其他個體產生連結感的無形力量。



My sincere apologies

2017, Hair embroidery on bed sheet 髮繡、床單, 211 x 99 cm



(Installation view / 佈展圖)



How do we even begin to discuss performance art that takes place in the virtual world?

What about the authentic experience of the artist?

A performance without the body contradicts with the idea of performance art itself. What do you say to that?

[Film still / 截圖]

To further extrapolate the mind-body problem of authorship, *The Interview* features a TV talk-show host interrogating the artist if one can make performance art without the body.

藝術家利用作品《The Interview》把身體的問題繼續推演，訪問展示電視清談節目主持詰問藝術家能否不以身體來進行表演藝術。

A Reminder to Myself

The militant activism of Socialist Patients' Collective (SPK), in particular the call to "turn illness into a weapon", is the inspiration for the work *A Reminder to Myself*, a set of eight poster banners composing of SPK slogans, borrowed texts and found images. Based on historical research, each poster tells the struggles and resistance of different individuals, most of them deemed invalids, deviants or criminals, against the establishment system.

《A Reminder to Myself》

作品《A Reminder to Myself》的靈感來自社會主義患者組織（Socialist Patients' Collective，簡稱SPK）的呼籲「化疾病為武器」。作品包括一組八張海報，利用了SPK的標語、文本及其他收集得來的圖片構成。每張海報的內容根據歷史研究，道出不同個體，包括殘疾人士、異見分子或罪犯，面對制度的掙扎與反抗。



A Reminder to Myself

2017, Inkjet print on fabric, wood, set of 8 噴墨打印布本，一組8件，
Installation size variable 裝置尺寸不定, 200 x 87 cm each 每件

Illness is the only possible form of life in capitalism.

Society produces illness in every person and "psychiatric cure" only means a reintegration of patients into our society.

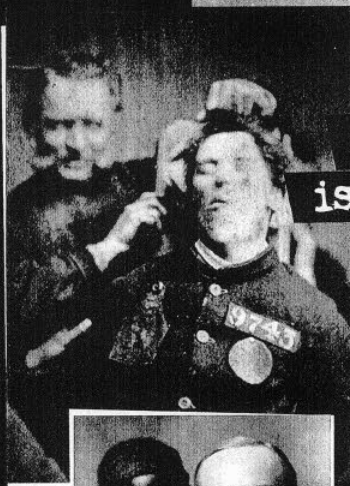
TURN ILLNESS INTO A WEAPON!

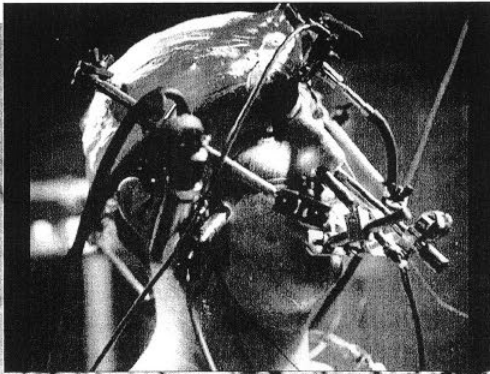
Katharina Detzel

was put in a mental institution in 1907 after sabotaging a railway line as a political protest. Before the Nazis killed her in 1941, she wrote a play, tried to establish a home for babies, and protested against the way the inmates were treated.

Katharina also made a life-sized male doll out of the mattress ticking and straw from her bed, which she'd pummel when she was angry or dance with when she felt happy. This male gave her the love surrogate she needed in the institute.

The psychiatrist, who is wage dependent, is a sick person like each of us.





We have this thing called science. We believe everything it says. We'd kill for it. In fact, we do kill for it. And we laugh at magic, shamanism and so-called primitive cultures. What we don't realize is that science is just as ritualistic.

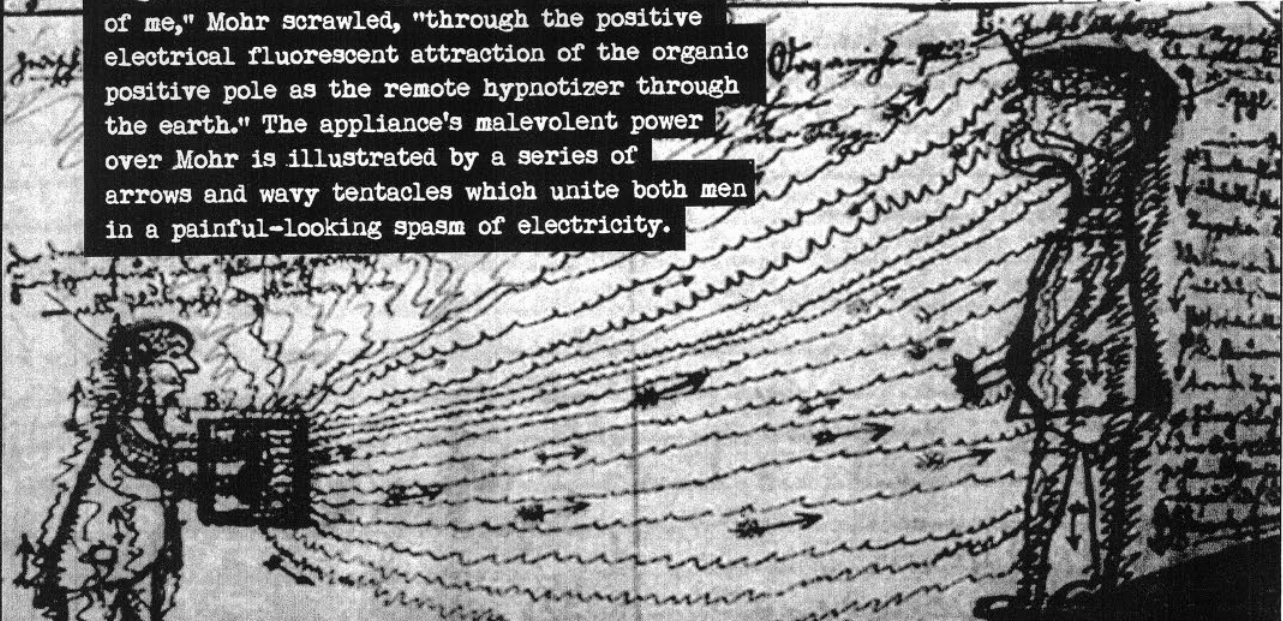
Jakob Mohr

was a farmer and hawker suffering from paranoid schizophrenia. His drawing in the Prinzhorn Collection shows someone holding a small box which resembles an old-fashioned camera, transmitting something static at its victim. The structural workings of the contraption are explained in a palimpsest of scribbled notes, which Prinzhorn called "word salad". The operator, who is thought to be the psychiatrist, aims a radiation tube that emits "electric waves" at his subject and renders him a "hypnotic slave".

The machine's energy flows two ways — it is a magnet as well as a gun: "Waves are pulled out of me," Mohr scrawled, "through the positive electrical fluorescent attraction of the organic positive pole as the remote hypnotizer through the earth." The appliance's malevolent power over Mohr is illustrated by a series of arrows and wavy tentacles which unite both men in a painful-looking spasm of electricity.



Longer life for people past 40



**I CAN'T DO MUCH ELSE BUT ART, UNLESS
I BECOME A TERRORIST, OR KILL MYSELF.**

suicide = murder = suicide = murder

suicide = murder = suicide = murder



Holger Meins mort

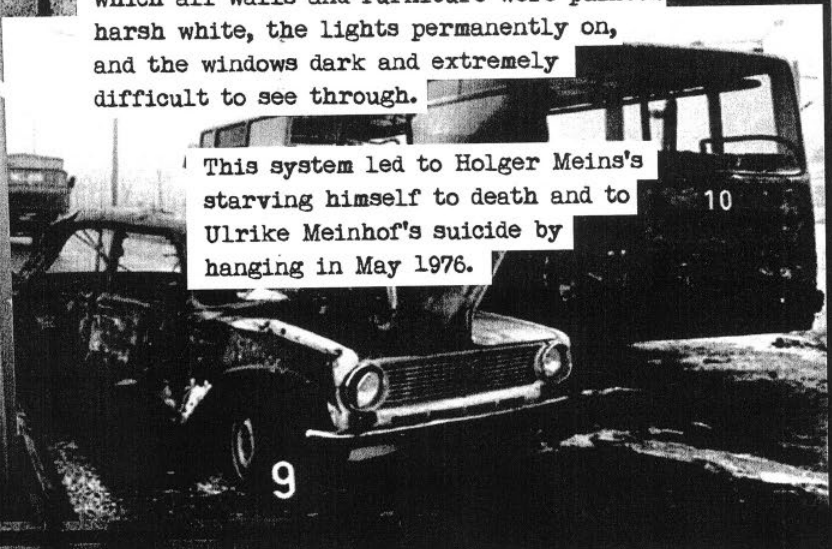


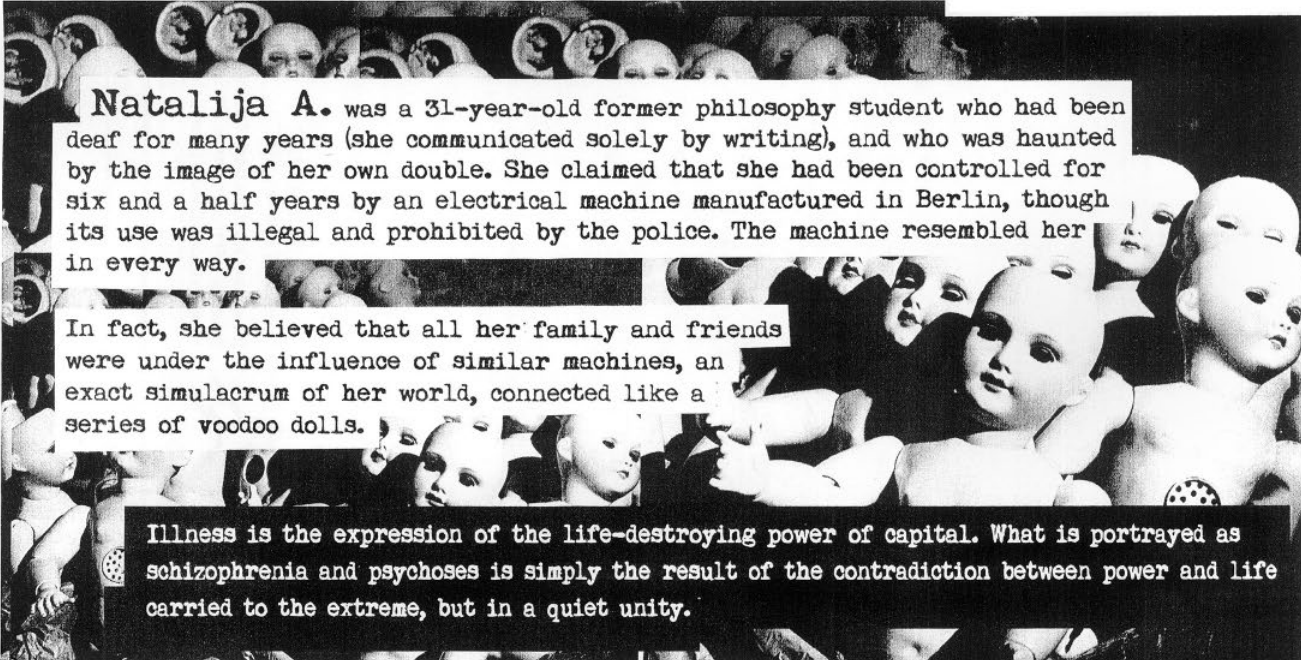
suicide = murder = suicide = murder



Following the emergence of the Baader-Meinhof group, the Germans developed long-term solitary confinement units known as Tote Trakt (Silent Floor) in which all walls and furniture were painted harsh white, the lights permanently on, and the windows dark and extremely difficult to see through.

This system led to Holger Meins's starving himself to death and to Ulrike Meinhof's suicide by hanging in May 1976.





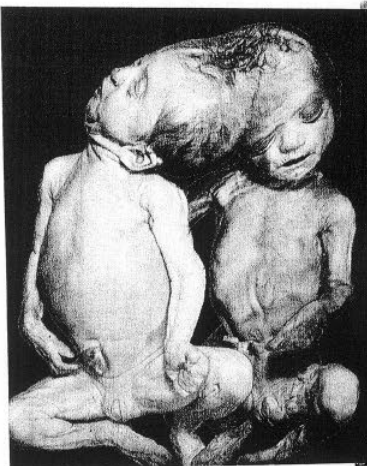
Natalija A. was a 31-year-old former philosophy student who had been deaf for many years (she communicated solely by writing), and who was haunted by the image of her own double. She claimed that she had been controlled for six and a half years by an electrical machine manufactured in Berlin, though its use was illegal and prohibited by the police. The machine resembled her in every way.

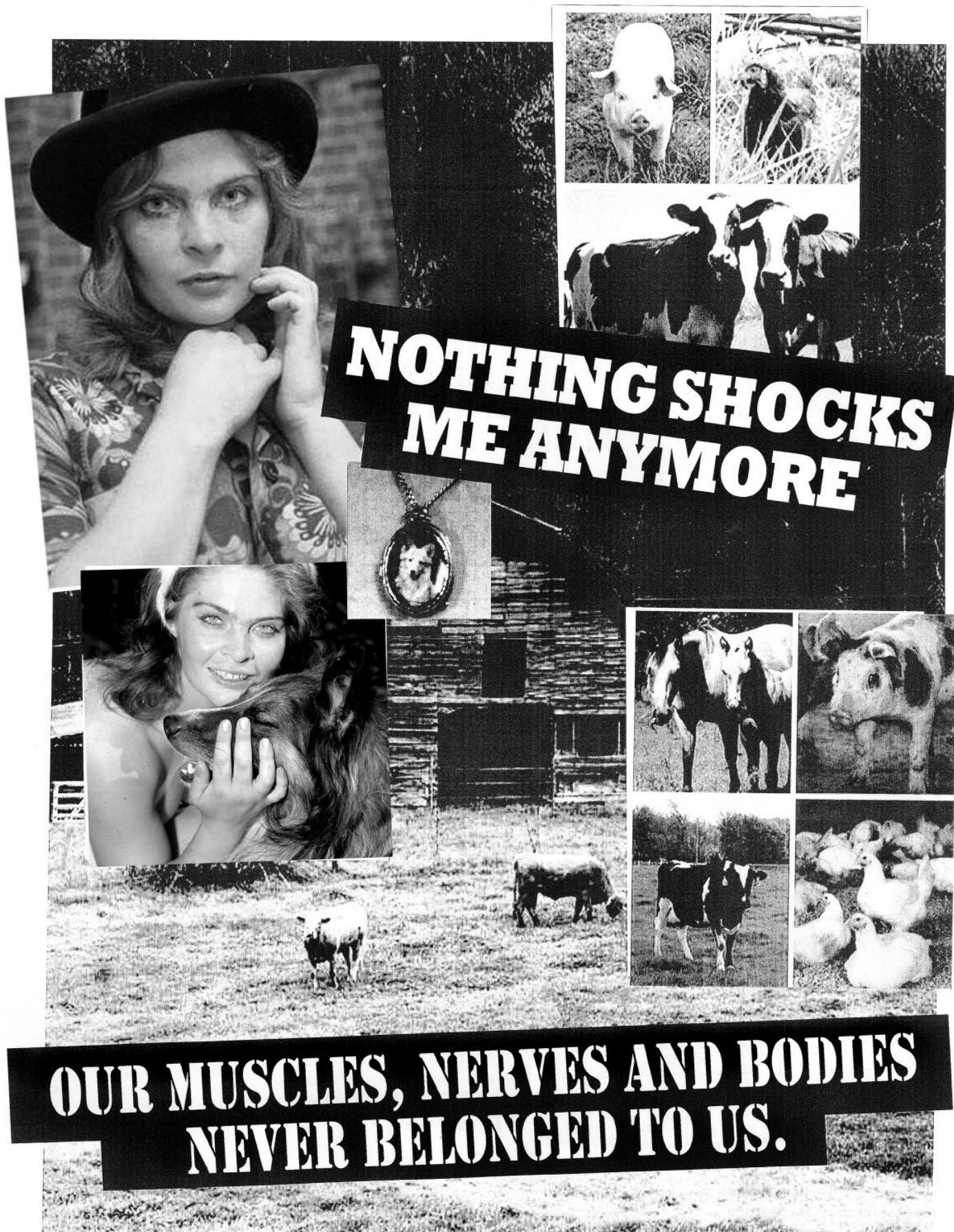
In fact, she believed that all her family and friends were under the influence of similar machines, an exact simulacrum of her world, connected like a series of voodoo dolls.

Illness is the expression of the life-destroying power of capital. What is portrayed as schizophrenia and psychoses is simply the result of the contradiction between power and life carried to the extreme, but in a quiet unity.



You're not really repressed by the state apparatus. You are oppressed by yourself, your own desire to be normal. The exhibition of intolerable bodies — mutated, diseased, deformed, dead — is to shock you out of this complacency.





**NOTHING SHOCKS
ME ANYMORE**

**OUR MUSCLES, NERVES AND BODIES
NEVER BELONGED TO US.**

Nymphomania and satyriasis in reality are sexual resistance in the highest degree !

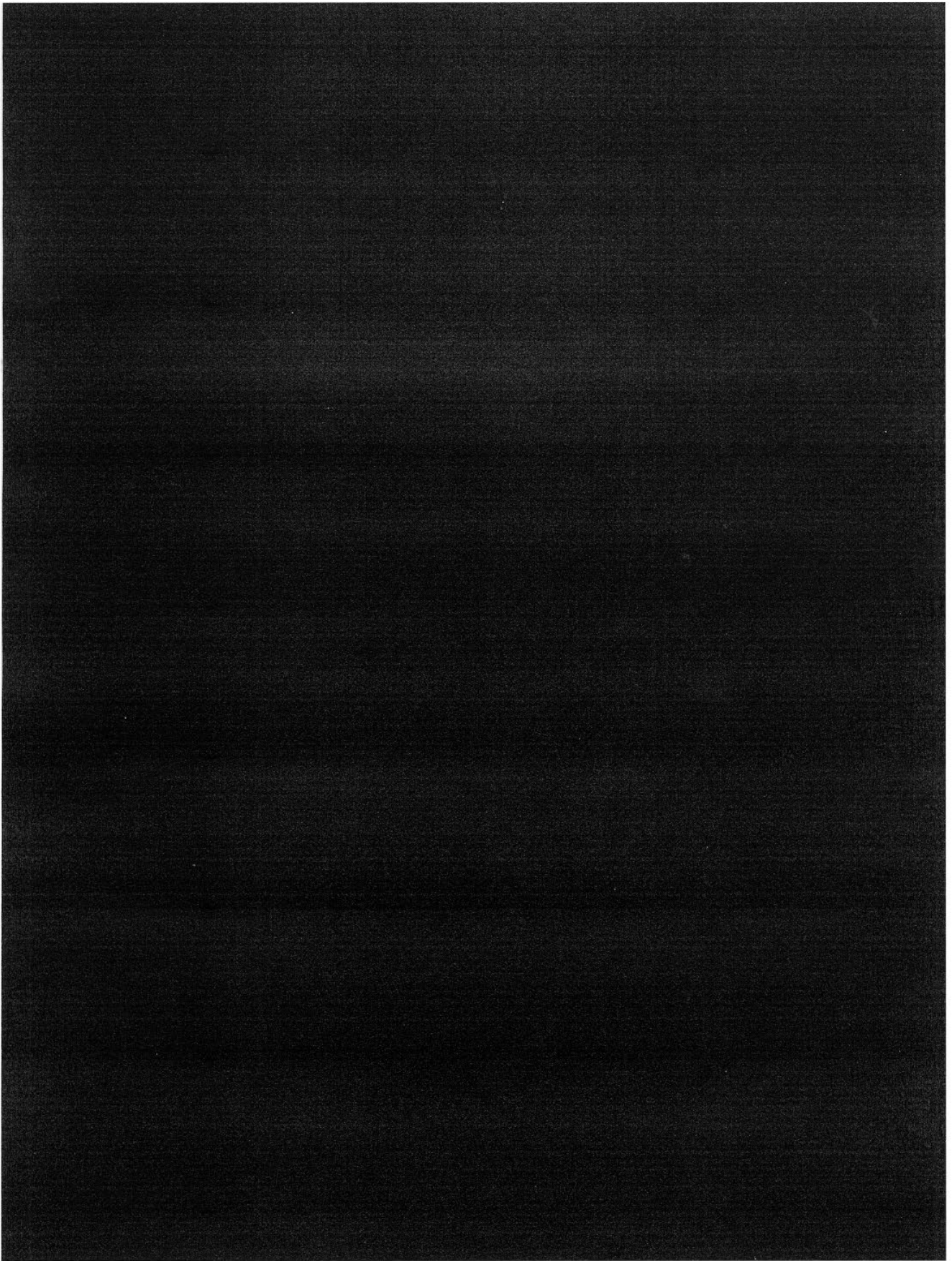
The "sexual revolution" was nothing but a neutralization of all sexuality by its extension to all significations. It is a spectacle, an imperative, an advertisement. The fetishes are no longer private or anti-social as in Sade — they are compulsory, they are normalized, they are transparent. Transparency is not a radical idea but a fundamental demand of the system today. Every sexual possibility is catalogued in some cheap porno movie to be reproduced by us in our private lives.

The figure of the schizo is that of a metaphysically privileged visionary

The mechanism of social control has changed from liquidation or internment, to therapeutic. Criminals or the insane are now simply recycled and turned into normalized homogeneous citizens. Both the right and the left wish to feel responsible for these problems and to reintegrate the deviant. WE MUST NOT DO THIS. Our interest in social deviance must be to maintain and extend the disability of the system.

You believe LSD is the key to opening the mind, but unless you actually know something, LSD can only do so much with what's in your brain. The idea that by liberating the subconscious or the "psychic" we can attack the post-industrial simulacra, is just another fiction. It is foolish to think that a social code that created the subconscious is not able to inscribe and control it, just like the way it manipulates our conscious lives. Psychic liberation is the very form of the system, not a radical solution as the drug experimentation in the sixties showed.

Every resistance is merely a part of the overall plan to maintain the very system we reject.





SPK

THE MIND IS THE CENTER OF REVOLUTIONARY ACTIVITY

You're not really repressed by the state apparatus. You are oppressed by yourself, by your own desire to be normal. The exhibition of intolerable bodies — mutated, diseased, deformed, dead — is to shock you out of this complacency.

The illusion of not being able to change anything is merely a part of the overall plan to maintain the very system we reject.

None of these obscene images affects me like one particular guy in the mental hospital I had to wake up every morning. This patient had gangrene all through his body. He couldn't speak, and he had a leg and an arm on one side and nothing on the other side. He used to have pressure sores all over him because he sat all the time in a wheelchair, and he'd shit and piss himself in bed every night.

So every day I'd pull back the covers and there'd be this pile of faeces — a foul smell at 6 in the morning. I had to pick him up and get all this shit over my arms and chest — there was no other way to do it — and take him down to his bath and desperately try and — can you imagine how difficult it is to put somebody in a bath when they haven't got anything on one side of their body to hold them with? So each time he'd tend to twist and fall and go in headfirst. And if he heard a female voice he'd scream at the top of his lungs. That was the ultimate for me — there's nothing that's ever remotely bothered me since!

Artist CV

Solo Exhibitions

- 2017 "The Afterlife of Rosy Leavers", Blindspot Gallery, Hong Kong
"Sailor Neptune Part II", Neptune, Hong Kong
- 2013 "In Berty We Trust!", Gallery EXIT, Hong Kong
- 2012 "Stigmatics - The Hartford Girl and Other Stories", Gallery EXIT, Hong Kong
- 2011 "BwO", Grotto Fine Art, Hong Kong
- 2008 "Paracelsus' Garden", Grotto Fine Art, Hong Kong
- 2006 "Senninbari", Singapore Fringe Festival, Singapore
- 2003 "Microviolence", The Economist Gallery, Hong Kong
- 2002 "De Humani Corporis Fabrica", Goethe-Institut Hong Kong, Hong Kong

Group Exhibitions

- 2017 "Art | Basel Hong Kong", Booth: Blindspot Gallery, Hong Kong Convention and Exhibition Centre, Hong Kong
"Pro(s)thesis", Academy of Fine Arts Vienna, Vienna, Austria
- 2016 "ASIA NOW: Paris Asian Art Fair", Booth: Blindspot Gallery, Paris, France
"Time Test: International Video Art Research Exhibition", CAFA Art Museum, Beijing, China
"LOOP Barcelona 2016", Barcelona, Spain
- 2015 "The Human Body: Measure and Norms", Blindspot Gallery, Hong Kong
"I submit to the wisdom of the body", Silverlens Gallery, Manila, Philippines
"Asia Film and Video Forum", National Museum of Modern and Contemporary Art, Seoul, Korea
"Both Sides Now II – It was the best of times, it was the worst of times?", presented by Videotage (HK) and Videoclub (UK), multiple venues in UK, Hong Kong and China
"Methods of Art", ZHdK Connecting Spaces, Hong Kong
- 2014 "Hong Kong Bestiary", Platform China Contemporary Art Institute, Hong Kong
"Eros", University Museum and Art Gallery, Hong Kong
"Artists' Film International 2014/2015", Whitechapel Gallery, London, UK; Galleria d'Arte Moderna e Contemporanea di Bergamo, Bergamo, Italy; The Cultural Centre of Belgrade, Belgrade, Serbia
"Ten Million Rooms of Yearning. Sex in Hong Kong", Para Site, Hong Kong
"The 2nd CAFAM Biennale: The Invisible Hand: Curating as Gesture", CAFA Art Museum, Beijing, China
- 2013 "IN BERTY WE TRUST!", Gallery Exit, Hong Kong
"Paper Rain Parade", Art|Basel Hong Kong, Central & Western District Promenade, Victoria Harbour-front, Hong Kong
"Hong Kong Eye", ArtisTree, Hong Kong

- 2012 "Hong Kong Eye", Saatchi Gallery, London, UK
"Inward Gazes: Documentaries of Chinese Performance Art 2012", Macau Museum of Art, Macau
- 2010 "17th Biennale of Sydney", Museum of Contemporary Art, Sydney, Australia
"Labium", Gallery EXIT, Hong Kong
"The Linear Dimension", Grotto Fine Art, Hong Kong
"Sovereign Art Prize Finalist Exhibition 2009", Exchange Square, Hong Kong
- 2009 "Urban Spirituality", Rossi & Rossi, London, UK
"Liners' Paradox", Grotto Fine Art, Hong Kong
"HKAC 20th Anniversary Competition Finalist Exhibition", Hong Kong Arts Centre, Hong Kong
"Departure", He Xiangning Art Museum, Shenzhen, China
- 2008 "Hong Kong Hong Kong", Hanart TZ Gallery, Hong Kong
"Hong Kong International Artists' Workshop 2008: 4x4", Hong Kong Arts Centre, Hong Kong
- 2007 "2nd Shenzhen Biennale of Architecture and Urbanism", OCT Shenzhen, Shenzhen, China
"Outlook", COCO Park, Shenzhen, China
"Reversing Horizons", Museum of Contemporary Art, Shanghai, China
- 2005 "Fascinations", Hanart TZ Gallery, Hong Kong

Collections

CAFA Art Museum, China

M+ Museum, Hong Kong

Royal Bank of Scotland, Malaysia

藝術家履歷

個展

- 2017 “Rosy Leavers的前世今生”，刺點畫廊，香港
 “Sailor Neptune Part II”，惑星海王，香港
- 2013 “In Berty We Trust!”，安全口畫廊，香港
- 2012 “Stigmatics - The Hartford Girl and Other Stories”，安全口畫廊，香港
- 2011 “BwO”，嘉圖畫廊，香港
- 2008 “Paracelsus’ Garden”，嘉圖畫廊，香港
- 2006 “Senninbary”，展位：Jendela Gallery，Singapore Fringe Festival，濱海藝術中心，新加坡
- 2003 “Microviolence”，The Economist Gallery，香港
- 2002 “De Humani Corporis Fabrica”，香港歌德學院，香港

聯展

- 2017 “香港巴塞爾藝術展2017”，展位：刺點畫廊，香港會議展覽中心，香港
 “Pro(s)thesis”，維亞納藝術學院，維亞納，奧地利
- 2016 “ASIA NOW: Paris Asian Art Fair”，展位：刺點畫廊，巴黎，法國
 “時間測試：國際錄像藝術研究觀摩展”，中央美術學院美術館，北京，中國
 “LOOP Barcelona 2016”，巴塞隆納，西班牙
- 2015 “人體 — 度·量·衡”，刺點畫廊，香港
 “Asia Film and Video Forum”，國立現代美術館，首爾，韓國
 “Both Sides Now II – It was the best of times, it was the worst of times?”，錄映太奇，
 香港Videoclub，英國
- 2014 “Hong Kong Bestiary”，站台中國，香港
 “Eros”，香港大學美術博物館，香港
 “Artists’ Film International 2014/2015”，Whitechapel畫廊，倫敦，英國，Galleria d’Arte Moderna e
 Contemporanea di Bergamo，貝加莫，意大利；The Cultural Centre of Belgrade，貝爾格勒，塞爾維亞
 “熱望之房 — 性與香港”，Para Site藝術空間，香港
 “無形的手：策展作為立場”，第二屆中央美術學院美術館雙年展，中央美術學院，北京，中國
- 2013 “Framed: Ai Weiwei and Hong Kong Artists”，都爹利會館，香港
 “The Spirit of Ink”，蘇富比，香港
 “Paper Rain”，巴塞爾藝術展，中西區海濱長廊，香港
 “Hong Kong Eye”，ArtisTree，香港

- 2012 “Hong Kong Eye”, 薩奇美術館, 倫敦, 英國
“以身觀身: 中國行為藝術文獻展專集”
“ART HK 12 - 香港國際藝術展”, 香港會議展覽中心, 中環, 香港
- 2011 “ART HK 11 - 香港國際藝術展”, 香港會議展覽中心, 中環, 香港
- 2010 “第17屆悉尼雙年展”, 悉尼當代藝術館, 悉尼, 澳洲
“Labium”, 安全口畫廊, 香港
“The Linear Dimension”, 嘉圖畫廊, 香港
“ART HK 10 - 香港國際藝術展”, 香港會議展覽中心, 中環, 香港
“傑出亞洲藝術獎入圍作品展2009”, 交易廣場, 香港
- 2009 “Urban Spirituality”, Rossi & Rossi, 倫敦, 英國
“ART HK 09 - 香港國際藝術展”, 香港會議展覽中心, 中環, 香港
“Liners’ Paradox”, 嘉圖畫廊, 香港
“HKAC 20th Anniversary Competition Finalist Exhibition”, 香港藝術中心, 香港
“出境: 廣深港澳當代藝術展”, 何香凝美術館, 深圳, 中國
- 2008 “香港香港”, 漢雅軒, 香港
“傑出亞洲藝術獎入圍作品展 2008”, 置地廣場, 香港
“ART HK 08 - 香港國際藝術展”, 香港會議展覽中心, 中環, 香港
“國際藝術家工作坊 (香港) 2008: 4x4”, 香港藝術中心, 香港
- 2007 “第二屆深圳城市建築雙年展”, 深圳華僑城創意文化園, 深圳, 中國
“Outlook”, 星河, 深圳, 中國
“地軸轉移”, 上海當代藝術館, 上海, 中國
“The Fifth Element”, 美國商會, 香港
- 2005 “Fascinations”, 漢雅軒, 香港 “2008影像北京當代影像藝術博覽會”, 全國農業展覽館, 北京, 中國

收藏

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