



Art | Basel Hong Kong

香港巴塞爾藝術展 2018
29 - 31.3.2018
GALLERIES, Booth 1B33

Chen Wei 陳維
Hao Jingban 郝敬班
Jiang Pengyi 蔣鵬奕
Jiang Zhi 蔣志
Nadav Kander
Sarah Lai 黎卓華
Leung Chi Wo 梁志和

Chen Wei

b. 1980, Zhejiang Province, China

Chen Wei graduated from Zhejiang University of Media and Communications in 2002. Chen Wei constructs personal narratives using found objects, fabricated props and staged scenes, all of which are meticulously constructed and assembled inside his studio.

His recent solo exhibitions include “Chen Wei: The Club” (Centre for Contemporary Photography, Melbourne, Australia, 2017); “Noon Club” (JNBY Foundation, Hangzhou, 2016); “Chen Wei: In the Waves” (K11 chi 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 are collected by Guy & Myriam Ullens Foundation Collection (Switzerland), Rubell Family Collection (USA), San Fransisco Museum of Modern Art (USA) and White Rabbit Contemporary Chinese Art Collection (Australia).

Chen 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。陳氏在工作室內精心營造模擬場景，組合各種現成物、道具和佈局，以建構不同的個人及社會敘事。

他近期的個展包括澳洲墨爾本當代攝影中心的"Chen Wei: The Club" (2017)；杭州JNBY藝術空間的"午間俱樂部" (2016)；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，陳氏獲頒上海當代藝術博覽會 (SH Contemporary) 的『亞太攝影獎』。陳氏的作品被瑞士尤倫斯基金會、美國Rubell Family Collection、美國舊金山現代藝術博物館及澳洲白兔中國當代藝術收藏所收藏。

陳氏現於北京居住和工作。

About *dance / club series*

Chen Wei's photography works originate from his *dance / club series*, where he re-stages fictional scenes of artificial enjoyment in nightclubs and parties. The glittering lights and mesmerising colours expose the psychological characters of contemporary China — the collective yearning for human connection and the disillusionment of consumerist desires.

About *Trouble #18032*

Trouble #18032 is an LED lighting installation inspired by aging and faulty LED advertising screens commonly found in Chinese cities. With glitches and flashes, a hackneyed Chinese expression "Tonight happy together – let's drink until we drop!" flows through the screen intermittently. Despite the generic, consumerist and hedonistic origin of the texts, the artwork conveys a certain promise of happiness, which it reintroduces and recirculates as essential threads of our urban social fabric.

關於《俱樂部 / 夜店場景》系列

陳維的攝影作品源自他的《俱樂部 / 夜店場景》系列，以精心營造的場景模擬夜店裡人工化的享樂氛圍。迷幻的燈光色彩襯托著中國當代的心理特質：個體之間對連繫的渴求，以及消費主義承諾的憧憬的幻滅，和當中所致的失意。

關於《故障 #18032》

《故障 #18032》LED裝置的靈感來自中國城市中常見的、因老化而帶輕度故障的LED廣告屏。屏幕閃動的字句是誇張而生硬的廣告文本：「歡樂今宵不醉無歸」。這些顯露了普遍性的消費和享樂主義的字眼，同時承諾了快樂的獲取，並通過藝術家的引用重新投入社會結構的循環中。



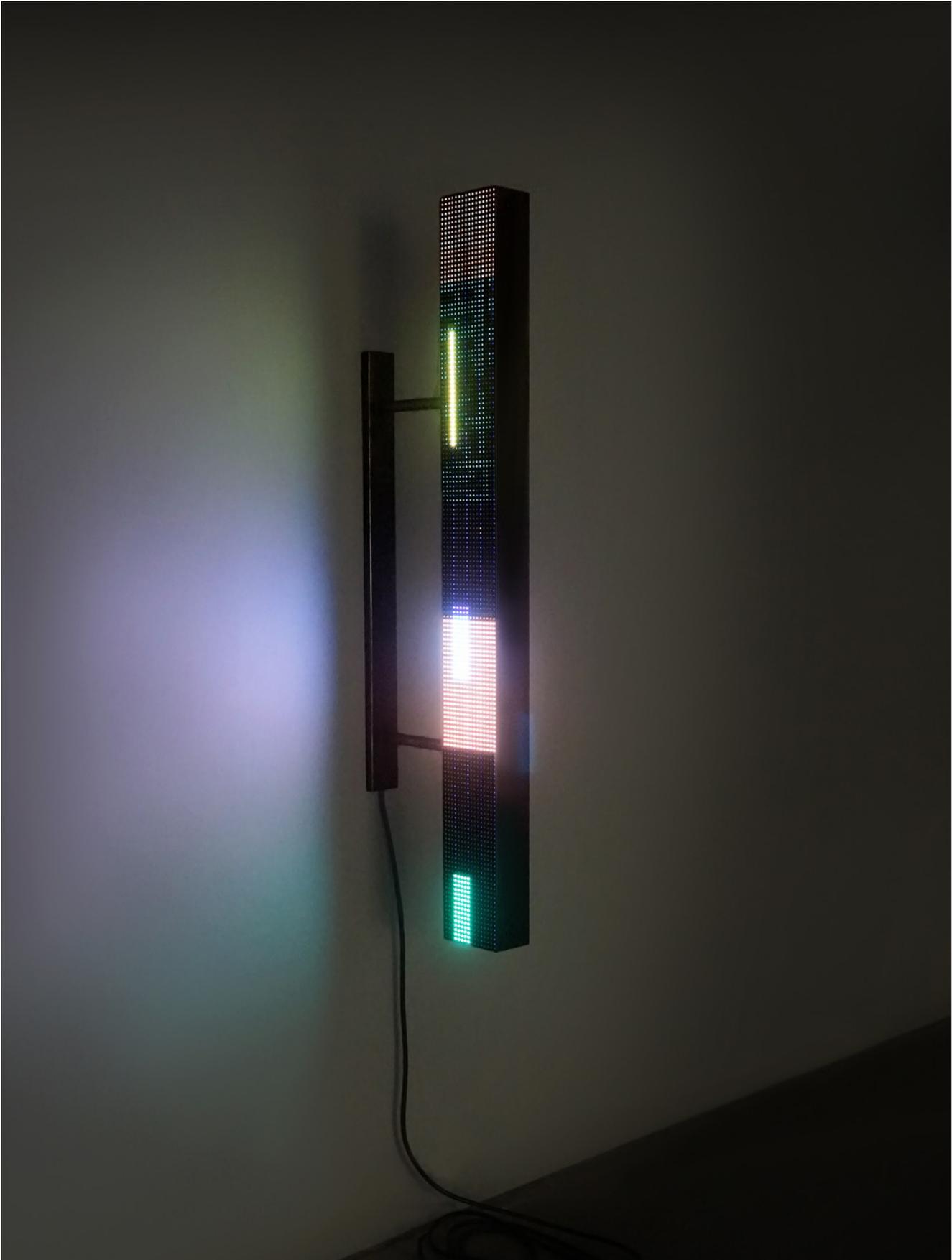
Fragments 《碎片》

2013, Archival inkjet print 收藏級噴墨打印, 64 x 80 cm, Edition 版本: 5 + AP



Disco #1006 《Disco #1006》

2015, Archival inkjet print 收藏級噴墨打印, 40 x 50 cm, Edition 版本: 6 + 2AP



Trouble #18032 《故障 #18032》

2018, LED display module, LED display control card, iron plate LED顯示屏模組, LED顯示器控制卡,鐵板, 128.3 x 35 x 8.3 cm

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. Hao has recently gained recognition for her *Beijing Ballroom* project (2012-2016), in which she traces the present ballrooms in Beijing to the two waves of ballroom dancing in the early 1950s and post-Cultural Revolution late 1970s.

Hao's solo exhibitions include "New Directions: Hao Jingban" (Ullens Center of Contemporary Art for Contemporary Art, Beijing, 2016) and "Over-Romanticism" (Taikang Space, Beijing, 2016). Group exhibitions in which Hao has participated include "Prospectif Cinéma: Performing Dramas I" (Centre Pompidou, Paris, France, 2017); "Why Not Ask Again? 11th Shanghai Biennale" (Power Station of Art, Shanghai, 2016); "Discordant Harmony" (Kuandu Museum of Fine Art, Taipei, 2016 and Hiroshima MOCA, Hiroshima, Japan, 2015); "The Civil Power" (Minsheng Art Museum, Beijing, 2015); "Sight and Sound" (Jewish Museum, New York, USA, 2014). In 2016, Hao's work *Off Takes* had a premiere debut at the Shanghai Biennale. In the same year, she won the Huayu Youth Award Grand Jury Prize in Art Sanya 2016 with the films *An Afternoon Ball* and *Off Takes* from her *Beijing Ballroom* project. In 2017, Hao won the Young Artist of the Year award at the 11th Award of Art China and the International Critics' Prize at the 63th Internationale Kurzfilmtage Oberhausen.

Hao 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。郝氏近年藉著《北京舞廳》（2012-2016）項目獲關注，從現今的北京舞廳追溯至50年代初及70年代末文革結束後的兩次交誼舞風潮。

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）。郝氏的群展包括巴黎龐畢度中心的“Prospectif Cinéma: Performing Dramas I”（2017）；上海當代藝術博物館的“何不再問？”第十一屆上海雙年展（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”；北京民生現代美術館的“民間的力量”（2015）和紐約Jewish Museum的“Sight and Sound”（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。於2017年，郝氏獲頒第十一屆AAC藝術中國年度影響力大獎的年度青年藝術家獎，並奪得第63屆德國Oberhausen國際短片節的影評人大獎。

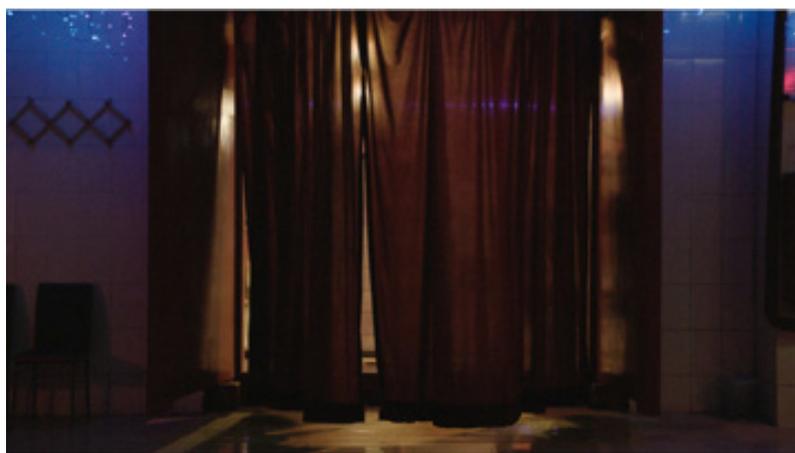
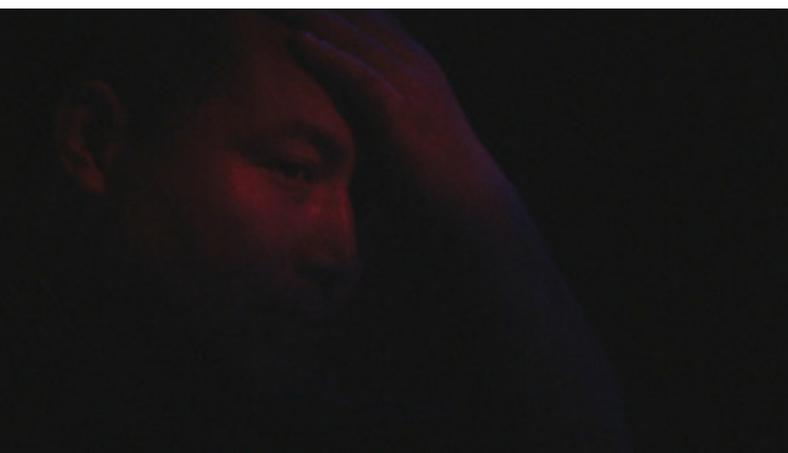
郝氏現於中國北京生活和工作。

About *An Afternoon Ball*

An Afternoon Ball tries various approaches to apply image as means of narrating history. *An Afternoon Ball* is an observation and documentation of the ballroom. In the mean time of representing a regular ball, it attempts to present the abstract space formed by the dancers in the ballroom, their spatial relationships, the directions of their lines of sight, eye contact, as well as the psychological relationship amongst them. In these weaving of individual and collective portraits, in what shapes will the memories and history show themselves up?

關於《下午場》

《下午場》意圖對舞廳進行觀察和紀錄，在再現一場平常的舞會的同時，也試圖呈現其中由人構成的抽象空間——他們之間的空間關係、視線關係、心理關係。在這些編織的個體肖像和群像中，記憶與歷史最終以何種方式出現？



[Screen capture 截圖]

***An Afternoon Ball* 《下午場》**

2013, HD single channel video 高清單頻道錄像, 25' 21", Edition 版本: 5 + 2AP

Jiang Pengyi

b. 1977, Hunan Province, China

Jiang Pengyi graduated from the Beijing Institute of Art and Design in 1999 and the China Academy of Art, Hangzhou in 2014. Jiang is an artist who constantly innovates with the infinitely generative potentialities of the photographic medium. His recent artistic evolution has taken him from digital photography to the experimentation with the materiality of photographic film in the use of cameraless analogue technique and traditional darkroom processes.

Jiang has been awarded the Aletti ArtVerona Prize for Photography in 2011, the Jury Grand Prize from the Société Générale Chinese Art Awards in 2010 and the Tierney Fellowship Award from the First Annual Three Shadows Photography Award in 2009. Jiang was invited to participate in the Helsinki Photography Biennial 2012 and was nominated for the Prix Pictet 2012. His work is collected by The Burger Collection; CAFA Art Museum (China); DSL Collection (France); Frac des Pays de la Loire (France); Fondazione Banca Aletti (Italy); Guy & Myriam Ullens Foundation Collection (Switzerland); Kadist Art Foundation (France and USA); Tierney Family Foundation (USA); UniCredit Art Collection (Italy and Germany) and White Rabbit Contemporary Chinese Art Collection (Australia).

Jiang currently lives and works in Beijing, China.

蔣鵬奕

1977年，生於中國湖南省

蔣鵬奕1999年畢業於北京藝術設計學院及於2014年畢業於杭州中國美術學院。蔣氏通過對運用攝影材質的不同實驗，持續探索攝影媒介無止的潛能。他近期的創作由數碼攝影轉向傳統黑房技術和無相機攝影。

蔣氏所獲的獎項包括2011年意大利維羅納博覽會（ArtVerona2011）的Aletti攝影獎、2010年法興銀行中國藝術獎評委會大獎及2009年首屆三影堂攝影獎所頒的美國特尼基金會獎。蔣氏更獲邀參與2012年赫爾辛基攝影雙年展及被提名2012年Prix Pictet世界環保攝影獎。他的作品被The Burger Collection；中國中央美術學院美術館；法國的DSL藏品；法國盧瓦河當代藝術基金會；意大利Aletti銀行基金會；瑞士尤倫斯基金會；法國及美國Kadist藝術基金會；美國特尼基金會；意大利及德國裕信銀行藝術收藏；及澳洲白兔中國當代藝術收藏所收藏。

蔣氏現於中國北京居住及工作。

About *In Some Time* series

In Some Time is a series of abstract images of dreamy colours. The artist personally manipulated the encounter and physical contact of the light-absorbing and emitting fluorescent paper against 4x5 large format photographic film in the darkroom. Through a series of choreographed actions involving rubbing, sliding and beating the photographic film with the fluorescent paper, the artist left behind traces of fantastical colour fields and bundled lines. Unbridled lines at times flow with intensity and might, but more often linger tenderly as silken fibres, rendering a visual experience full of haptic sensations. Exploiting the essence and specificity of the medium, the artist made images with a cameraless process; rather than photographing, he is painting with light.

關於《在某時》系列

《在某時》是一組色彩夢幻的抽象作品。藝術家在暗房裡安排了螢光紙及4x5攝影膠片的相遇和接觸－能吸光和發光的螢光紙，在感光的攝影膠片身上來回滑動、摩擦，甚至拍打，留下了一遍混沌的迷幻色彩和線條。無拘束的線條時而筆直有勁，更多時柔若如絲，觀看者不難察覺影像蘊藏著強烈的觸感。藝術家利用攝影膠片本身的特性，進行非機械性的造像過程，與其說是攝影，更是以光繪畫。



In Some Time No. 7 《在某時 之七》

2017, Archival inkjet print 收藏級噴墨打印, 178.6 x 140 cm (Image size 圖片尺寸) / 187 x 150 x 4.5 cm (Framed size 裝裱尺寸),
Edition 版本 : 3 + 2AP

Jiang Zhi

b. 1971, Hunan Province, China

Jiang Zhi graduated from China Academy of Art in 1995. Jiang works with a wide range of media, including photography, painting, video, and installation. Fiction and poetry have also been an important part of his artistic output. Consistently engaging with contemporary social and cultural issues, Jiang consciously positions himself at the intersection of poetics and sociology, while weaving mundane social and personal experiences into his works.

As one of the most versatile Chinese artists of his generation, Jiang Zhi has had two major solo retrospectives at OCAT Shenzhen (2016) and Times Museum in Guangzhou (2012). His work has also been exhibited by international institutions and biennials, including “Art and China after 1989: Theater of the World” (Guggenheim Museum, New York, USA, 2017), “Canton Express: Art of the Pearl River Delta” (M+, Hong Kong, 2017), the 9th Shanghai Biennale (Shanghai Power Station of Art, Shanghai, China, 2012), the 4th Guangzhou Triennial (Guangdong Art Museum, Guangzhou, China, 2012), “Between Past and Future: New Photography and Video from China” (ICP and Asia Society, New York, USA, 2004), “Zone of Urgency”, the 50th Biennale di Venezia (Venice, Italy, 2003) and “P_A_U_S_E”, the 4th Gwangju Biennale (Gwangju, South Korea, 2002). Jiang was awarded the Chinese Contemporary Art Award (CCAA) in 2000, the Academic Award of Reshaping History (Chinart from 2000 to 2009) in 2010, and the Credit Suisse Today Art Award in 2012.

Jiang currently lives and works in Beijing, China.

蔣志

1971年，生於中國湖南省

蔣志1995年畢業於中國美術學院。蔣志的創作包括攝影、繪畫、錄像及裝置；小說和詩作亦是他開始藝術創作以來的重要媒介。他長期深入地關注各類當代社會與文化的議題，自覺地處在詩學與社會學這兩個維度的交匯處上，並著力於如何使那些我們熟悉的日常社會和個人經驗轉換進作品文本中。

蔣志為中國當今最多樣性的藝術家之一，曾於深圳OCAT美術館（2016）和廣東時代美術館（2012）舉辦個人回顧展。他曾參與多個國際機構展覽和年展，包括美國古根漢美術館的“1989後的藝術與中國—世界劇場”（2017）、香港M+的“廣東快車：珠江三角洲的藝術”（2017）、第九屆上海雙年展（2012）、第四屆廣州三年展（2012）、美國國際攝影中心和亞洲協會的“在過去與未來之間”（2004）、第50屆威尼斯雙年展的“緊急地帶”（2003）和第四屆光州雙年展的“暫停”（2002）。蔣志曾獲頒的獎項包括2000年的中國當代藝術提名獎（CCAA）、2010年的改造歷史（2000-2009年中國新藝術）學術大獎以及2012年的瑞信·今日藝術獎。

蔣志現於北京居住和工作。

About *The world is yours, as well as ours* series

Jiang Zhi's paintings from *The world is yours, as well as ours* series is an experimentation with the potentiality of mediums and forms, combining digital imaging, silkscreening and oil painting. The resultant visual output strikes an analogy between the programmatic techné of the digital machine and the analog technique of human perception.

About *Fade* series

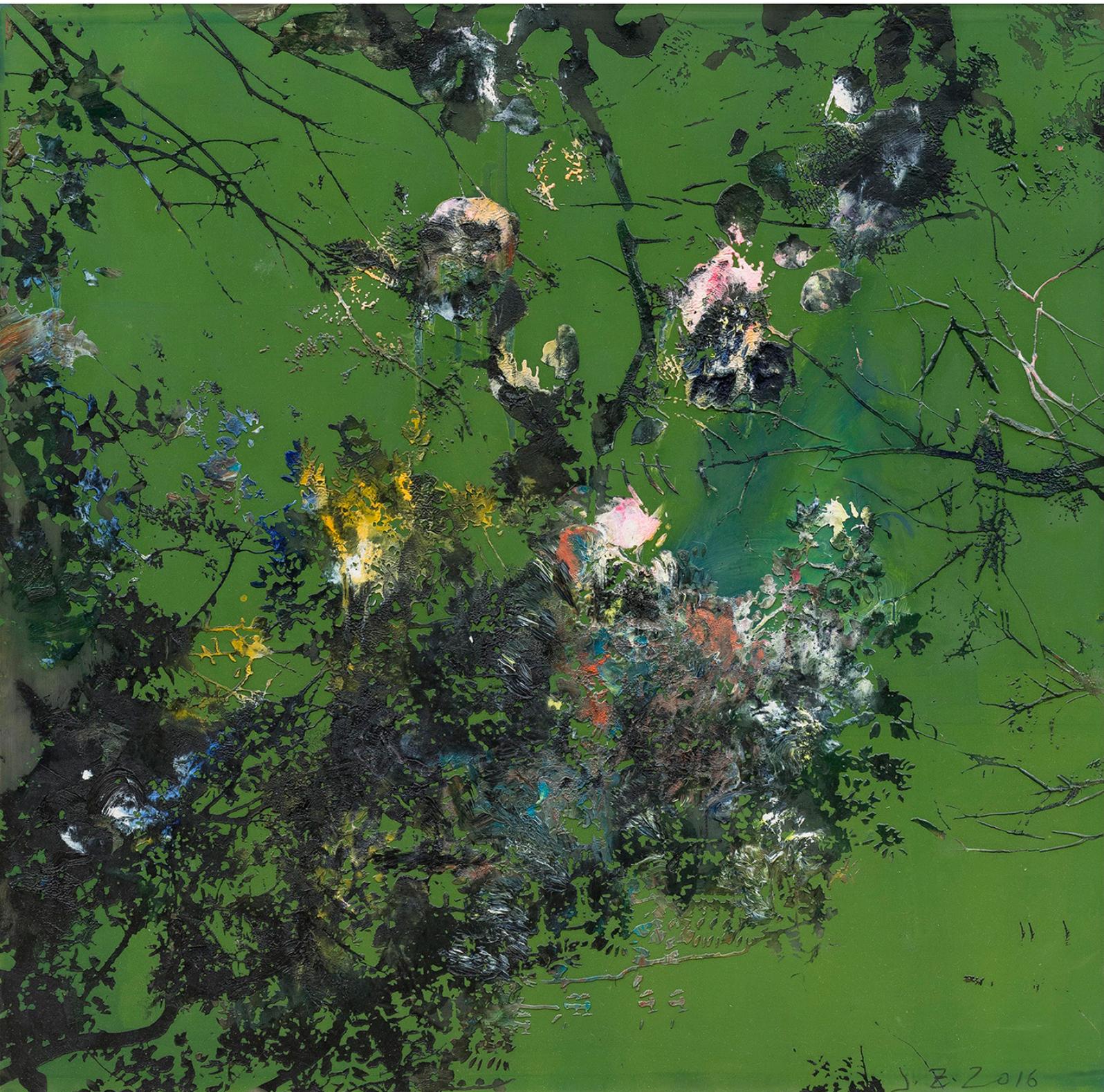
In the *Fade* series, the artist replaces the real and transient subjects in *Love Letters* with acrylic, silk and glass flowers that are artificial, seemingly permanent, and ever-green, though showing traces of dust and time. By reconstructing the décor of a common Chinese household in the 1980s, the artist allegorises the foregone epochal aestheticism and romantic imagination of a good life. This vision stands as a stark contrast to our present age, where one enjoys an ever-accelerating pace of change and volatility, yet foregoing a safe space to deposit one's feelings and desires. This also reveals the artist's meditation on classical Chinese philosophy, that things are "neither new nor old, neither leaving nor coming".

關於《世界是你們的也是我們的》系列

蔣志的繪畫系列《世界是你們的也是我們的》探索媒介和成象的可能性。藝術家透過融合不同的媒介，包括數碼圖像、絲網工藝和油畫創作，以尋找一種全新的媒介，並將數碼化的視覺經驗與人體視覺系統成象的過程結合。

關於《舊顏》

有別於《情書》中真實、絢美而短暫的主體，攝影系列《舊顏》以仿真的、似乎鮮艷恆常、永不凋謝、但年代久遠已顯塵跡的塑料花、絹花和料器花所取代，構建了上個世紀80年代中國社會大眾普遍的家居場景。借用重溫那個時期人們對美好浪漫生活的想象和審美的背影，藝術家勾勒當今新時代境遇快速變遷中，人們無處安放的情感和慾望，也透露出蔣志對中國古典哲學「無新無舊、無去無來」的思考。



The world is yours, as well as ours No.B-2016-12 《世界是你們的也是我們的 之B-2016-12》

2016, Oil on polyester 油彩聚酯纖維布本, 65 x 65 cm



The world is yours, as well as ours No.B-2016-22 《世界是你們的也是我們的 之B-2016-22》

2016, Oil on polyester 油彩聚酯纖維布本, 78 x 98 cm



The world is yours, as well as ours No.B-2017-01 《世界是你們的也是我們的 之B-2017-01》

2017, Oil on polyester 油彩聚酯纖維布本, 90 x 110 cm



The world is yours, as well as ours No.B-2017-17 《世界是你們的也是我們的 之B-2017-17》

2017, Oil on polyester 油彩聚酯纖維布本, 148.5 x 138.5 cm



Fade 4 《舊顏 之四》

2016-2017, Archival inkjet print 收藏級噴墨打印

183.4 x 137.6 cm (Image size 圖片尺寸) / 204.8 x 159 x 6 cm (Framed size 裝裱尺寸), Edition 版本 : 3 + 2AP

128 x 96 cm (Image size 圖片尺寸) / 149.4 x 117.4 x 6 cm (Framed size 裝裱尺寸), Edition 版本 : 6 + 2AP

Nadav Kander

b. 1961, Israel

Nadav Kander moved to Johannesburg, South Africa, when he was three. He began photographing at an early age and moved to London in 1985. Kander is an internationally renowned portrait photographer, and a photographic artist who works in series. Combining biography, landscape, and history, his projects feature diverse subject matters which often reflect the outer surroundings of a place, and more importantly the inner conditions of the people.

In 2009, he was awarded the Prix Pictet for *Yangtze, The Long River* series. His work has been exhibited at major institutions and museums, including the Museum of Contemporary Photography in Chicago, USA (2015), Barbican Centre (2014) and National Portrait Gallery in London, UK (2012), in addition to solo exhibitions at Les Rencontres d'Arles, France (2014) and Palais de Tokyo in Paris, France (2005).

Kander currently lives and works in London, UK.

Nadav Kander

1961年，生於以色列

Nadav Kander三歲移居南非約翰內斯堡，並於1985年移居英國倫敦。Kander從幼年開始接觸攝影，他是一位國際知名的肖像攝影師，同時，亦投入個人項目的創作。他的創作項目關注人物、景觀和歷史，並涉獵不同的主題以描繪世界的外在環境，更呈現了人的內在境況。

Kander的《揚子 — 長江》系列於2009年獲得Prix Pictet攝影獎。他曾參與多個美術館和機構的展覽，包括美國芝加哥的當代攝影美術館（2015）、英國倫敦的巴比肯藝術中心（2014）和英國國家肖像館（2012），並於法國阿爾勒攝影節（2014）和巴黎東京宮舉行個展（2005）。

Kander現於英國倫敦生活及工作。

About *Dark Line – The Thames Estuary* series

After his Prix-Pictet-winning series, *Yangtze – The Long River*, which photographs the longest river in China, Nadav Kander's newest work series *Dark Line – The Thames Estuary* is a three-year photographic series of the Thames, the longest river in the UK. Following the different temporality and topography of the Thames estuary, the artist captures the moving textures of sea-faring waters, low-lying lands and their liminal intersection, which contain traces of human activities and history of the people. The landscape conveys a resonant exterior matched in intensity by a rich inner world, rethinking the human condition of home and belonging, cyclicity and life. The vertical format of the work puts the horizon right in the gaze of the viewer, which becomes a line inviting viewers to step into this connective space.

關於《Dark Line —The Thames Estuary》系列

繼獲國際攝影Prix Pictet大獎、拍攝中國最長河流揚子江的《Yangtze – The Long River》之後，Nadav Kander 的最新作品《Dark Line —The Thames Estuary》是一個為期三年的、拍攝英國最長河流泰晤士河的項目。藝術家在不同的時間和地點，捕捉河水迎向大海的流動質感、河流與低窪地交匯的地域，呈現了河流盛載著古今人類活動的軌迹和歷史。畫面中遼闊的景觀與深邃的內在世界相呼應，蘊藏著對家與歸處、生命循環不息的反思。作品狹長的篇幅，令人直視分隔海與天的水平線，是一條牽引觀者進入畫面空間的連線。





Water VI, (Hadleigh Ray towards Yantlet Creek and The Hoo), England 2015
2015, Archival inkjet print 收藏級噴墨打印, 180 x 81 cm, Edition 版本: 5 + 2AP



Horizon I, (Coalhouse Fort towards St Mary Hoo), England 2015

2015, Archival inkjet print 收藏級噴墨打印, 180 x 81 cm, Edition 版本 : 5 + 2AP

Sarah Lai

b. 1983, Hong Kong

Sarah Lai obtained her BA in Fine Arts in 2007 and MFA in 2016, both from the Chinese University of Hong Kong. Lai's paintings depict objects from daily states and different eras, represented by her signature pale palette and a particular stillness imbued with material memories.

Lai has held solo exhibitions that include "In Stasis" (Para Site, Art Basel Hong Kong, Hong Kong, 2015) and participated in group exhibitions such as "(In)tangible Reminiscence" (Center for Heritage Arts & Textiles, Hong Kong, 2018), "From Ocean to Horizon" (Center for Chinese Contemporary Art, Manchester, UK, 2017) and "The 2nd CAFAM Future Exhibition" (CAFA Art Museum, Beijing, China, 2015).

Lai currently lives and works in Hong Kong.

黎卓華

1983年，生於香港

黎卓華於2007年獲得香港中文大學藝術系學士學位，並於2016年獲得香港中文大學藝術系碩士。黎氏的油畫以不同時代的日常生活狀態的事物為主題，同時運用了黎氏常用的淡色調，展現了她繪畫中經常呈現的、介乎物質與記憶之間特殊的靜止感和美學。

黎氏曾參與個人展覽包括香港巴塞爾香港藝術展Para Site的“停滯之中”（2015）；而聯展包括香港六廠紡織文化藝術館的“觸到的回憶”（2018）、英國曼徹斯特中國當代藝術中心的“From Ocean to Horizon”（2017）及北京中央美術學院美術館的“第二屆CAFAM未來展”（2015）。

黎氏現於香港居住和工作。

About the works

In this painting series, Sarah Lai borrows close-up images of TV advertisement from the 1980s-1990s, to capture the aesthetics of femininity presented by the media of a bygone era. The still images articulate a delicate sensuality, an indescribable sensation and the intransigent perceptions from her personal experiences and memories.

In *Tracing the misty eye*, the artist captures an accidental moment when the model shows a hint of sadness in her eyes. The artist places the painting inside a matte acrylic box, creating a blurry image not unlike the soft focus effect in salon portraiture. The blurred effect seems to question our contemporary viewing habits that are conditioned by the striving of ever-HD images. Though muted in sharp outlines and details, the visual is present in warmth and affect.

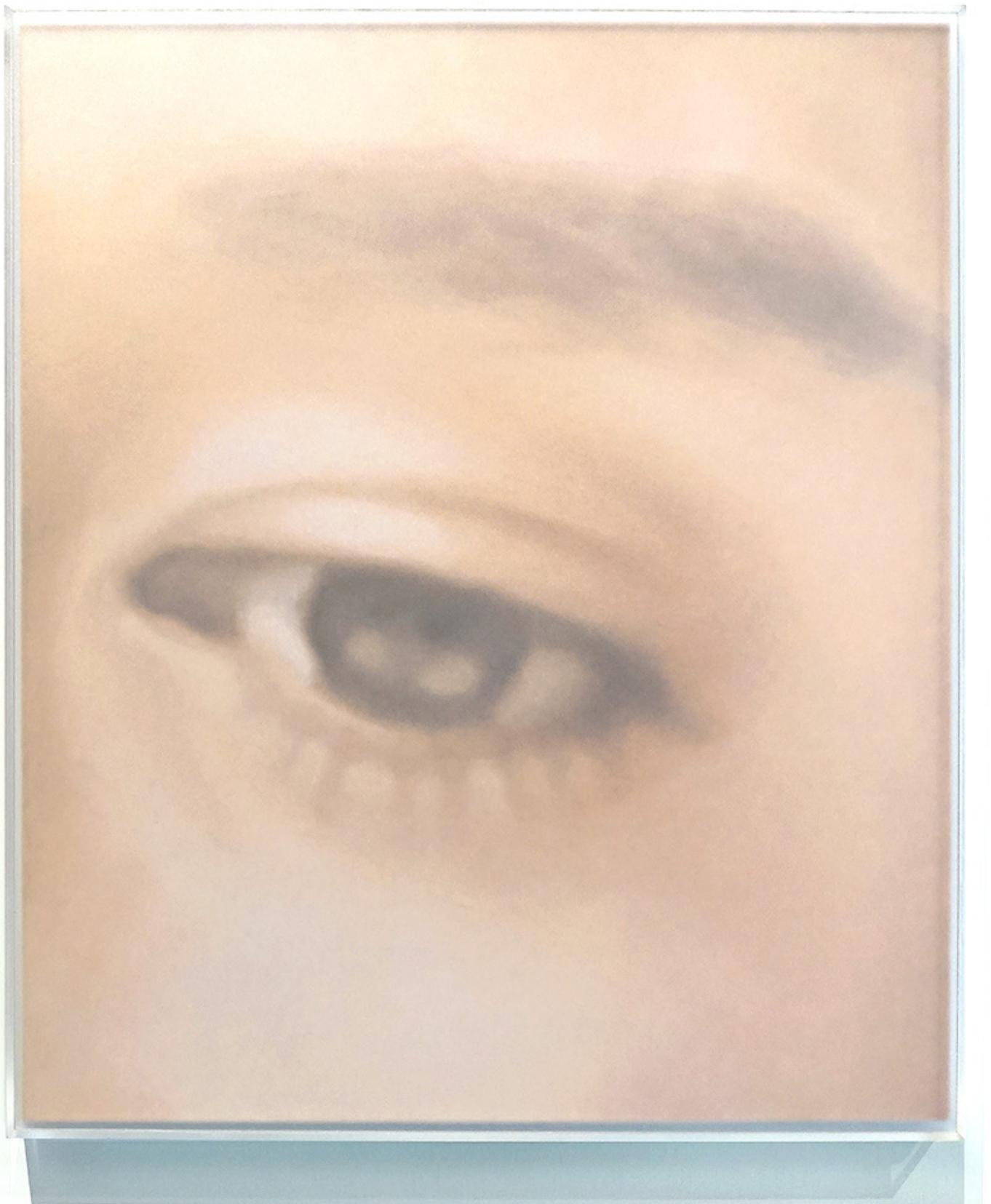
The set of two paintings, *Flowing*, is inspired by a TV shampoo advertisement, and depicts the moment when a female model flips her hair in a motion of enjoyment. Creating the same image twice with cold and warm hues respectively, Lai highlights the display discrepancy in analog cathode-ray tube TVs. For Lai, these old images exude an affect that our current age evades. What is lost, nowadays, in the hyper cleanliness of political correctness, is a sense of transgressive seduction and imaginative play.

關於作品

黎卓華繪畫80-90年代的電視廣告鏡頭的局部，以捕捉那個年代媒體對女性美的呈現和當中的細膩性感，藉此表達出一種隱約微妙的個人感知經驗。

在《惺忪裡透著你》中，黎氏捕捉了廣告鏡頭裡，女主角眼神中不經意地流露的一絲憂傷。藝術家將繪畫放置在磨沙玻璃盒中，恰似沙龍攝影中的柔焦效果，變得朦朧的畫面需欠缺線條與細節，卻不失情感與溫度。在追求高清影像的年代，作品對人們慣常的觀看經驗似乎作出了一種提問。

在《Flowing》中，黎氏以洗髮水廣告為靈感，描繪女主角陶醉地撩撥頭髮的一瞬間。藝術家分別以冷暖色調作畫，展示舊式顯像管電視屏幕色調的落差。在藝術家眼中，那個年代對影像意識和情色的態度較為開放；相比起現在謹慎和政治正確的影像，藝術家更是懷緬過去似水流年的奔放美感。



Tracing the misty eye 《惺忪裡透著你》

2017, Oil on canvas, acrylic box, matte film 油彩布本、亞加力膠盒、霧面膠膜, 62.8 x 52.4 x 4.1 cm

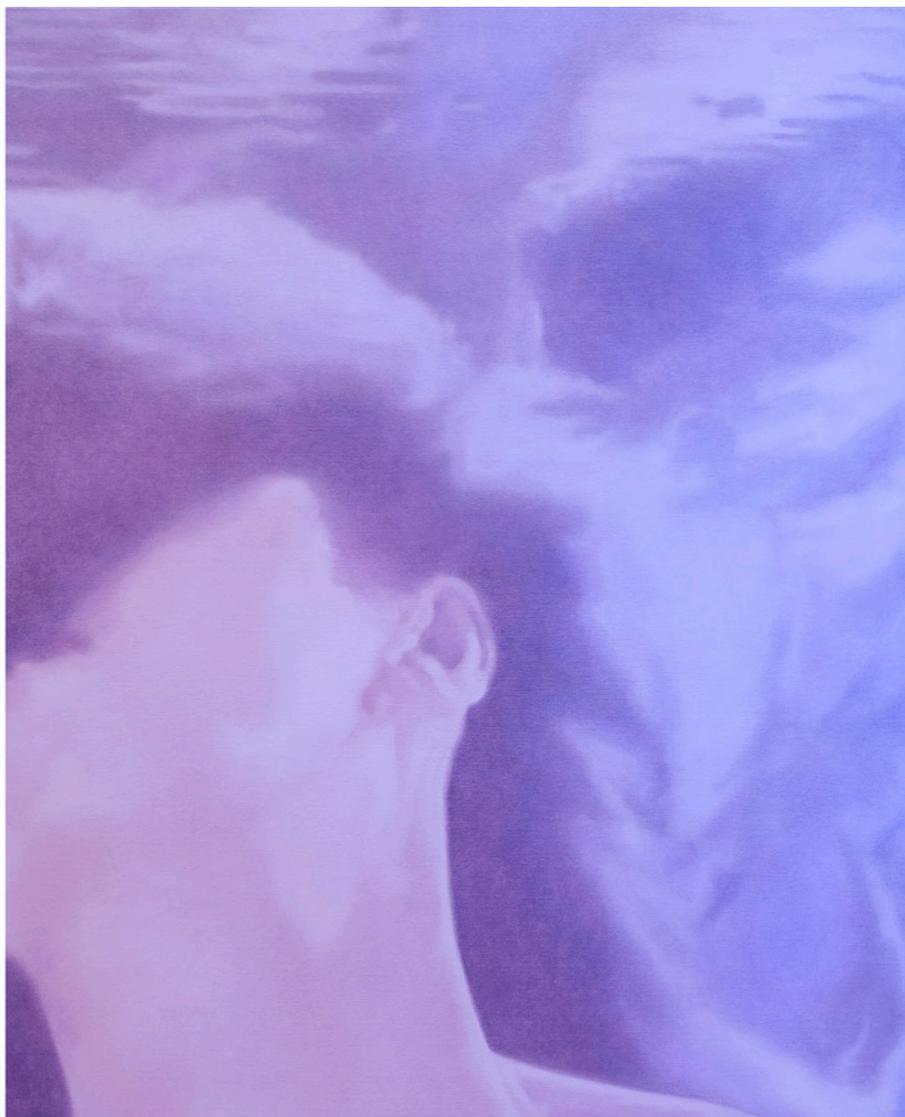


A stroke of dazzling sun 《一抹豔麗落霞》

2017, Oil on canvas 油彩布本, 34.3 x 48 cm



[Installation shot 佈展圖]



Flowing

2017, Oil on canvas, set of 2 油彩布本, 一組兩件, 41 x 30.5 cm (left 左), 51 x 40.5 cm (right 右)

Leung Chi Wo

b. 1968, Hong Kong

Leung Chi Wo studied culture of photography at Centro di Ricerca e Archiviazione della Fotografia in Italy in 1991 and obtained a Master of Fine Arts from the Chinese University of Hong Kong in 1997. Using photography, texts, found objects, performance and installation, Leung Chi Wo combines historical exploration with conceptual inquiry, to reinforce our doubts about memory, power system and the ambivalence of history.

His works have been exhibited at major international museums and institutions including Tate Modern in London, NRW Forum in Dusseldorf, Museu da Imagem e do Som in São Paulo, The International Studio & Curatorial Program (ISCP) and Queens Museum in New York. In collaboration with Sara Wong, he represented Hong Kong for its first-time participation in Venice Biennale in 2001. He also participated in other biennials and triennials, such as Shanghai Biennale in China, Bi-City Biennale of Urbanism\Architecture in Shenzhen, China, Marrakech Biennale in Morocco, the Guangzhou Triennial in China, and Asia Triennial Manchester in the United Kingdom. He had his first survey exhibition at OCT Contemporary Art Terminal in Shenzhen, China in 2015.

Leung Chi Wo is the co-founder of Para Site. Leung is currently Associate Professor at the School of Creative Media at City University of Hong Kong.

梁志和

1968年，生於香港

梁志和於1991年在意大利攝影研究及檔案中心修讀攝影文化課程，並於1997年獲香港中文大學藝術碩士學位。梁志和透過攝影、文字、現成物、行為及裝置，融合歷史資料搜集及概念化的探究，驅使我們對記憶、權力體系和歷史矛盾產生懷疑。

梁志和的作品曾於多間主要國際博物館及機構展出，包括英國倫敦泰特現代美術館、德國杜塞爾多夫NRW Forum、巴西聖保羅影像聲音博物館、美國紐約國際工作室及策展計劃(ISCP)及美國皇后區藝術博物館。梁志和與黃志恆的聯合創作項目，於2001年代表香港首次參加威尼斯雙年展。他亦曾參與其他年展，包括上海雙年展、深港城市\建築雙城雙年展、馬拉喀什雙年展、廣州三年展，以及英國曼徹斯特亞洲藝術三年展。於2015年，梁志和在中國深圳OCT當代藝術中心舉辦回顧展“請按鈕.....膽前顧後—梁志和個展”。

梁志和是Para Site創辦成員，他現為香港城市大學創意媒體學院副教授，於香港居住和工作。

About *Extremely Recalcitrant* series

Leung Chi Wo's photographic installation series, *Extremely Recalcitrant*, comes from his recent research project into the 1967 riots in Hong Kong. This is a two-part mirror portrait of a vintage photograph about events and people related to 1967 in Hong Kong. Etched onto the surface of the acrylic is the phrase "Extremely Recalcitrant", referring to a comment by the magistrate who admonished in court the leftist-sympathising students during the 1967 riots.

關於《極其反叛》系列

梁志和的《極其反叛》攝影裝置系列，來自他近期研究與搜集香港六七暴動的創作項目。作品由一幀拾得的舊照片及其鏡像組成，照片內容均直接或間接與六七暴動牽涉的人和事有關。雕刻在外框膠片上的英語字句"Extremely Recalcitrant"（意指極其反叛）來自一位法官對被控參與六七暴動的女學生的責備，字句與畫面形成耐人尋味的呼應。



Source: still from *A Countess From Hong Kong* by staff photographer of Universal Studio, vintage silver print, 25 x 20 cm, 1966.

圖片來源：電影《香港女伯爵》劇照，環球影業攝，原版銀鹽照片，25 x 20 厘米，1966年。

***Extremely Recalcitrant IV* 《極其反叛(四)》**

2018, Archival inkjet print in wooden frame, engraving on acrylic, set of 2 / 收藏級噴墨打印、木框裝裱、亞加力膠片雕刻、一組兩件
57 x 45 x 4.5 cm (each 每件), Edition 版本 : 3 + AP

**Blindspot Gallery will participate in GALLERIES at Art | Basel Hong Kong 2018
Featuring Chen Wei, Hao Jingban, Jiang Pengyi, Jiang Zhi, Nadav Kander, Sarah Lai and Leung Chi Wo**

Date: 29 - 31 March 2018

Venue: GALLERIES booth 1B33, Hall 1, Hong Kong Convention and Exhibition Centre

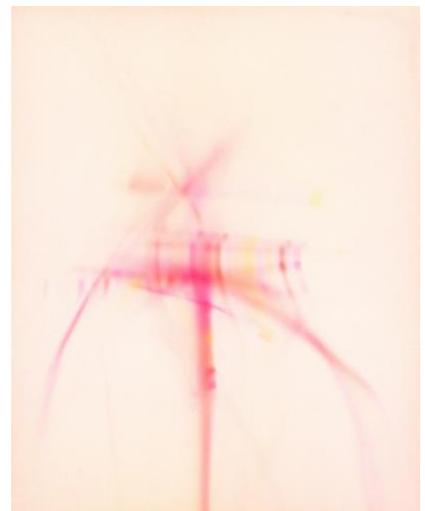


Blindspot Gallery is delighted to announce our participation in Art|Basel Hong Kong this year at the Hong Kong Convention and Exhibition Centre on 29-31 March 2018 with the works by Chen Wei, Hao Jingban, Jiang Pengyi, Jiang Zhi, Nadav Kander, Sarah Lai and Leung Chi Wo.

Chen Wei's newly made LED sculpture and photography originate from his *dance / club* series, where he re-stages fictional scenes of artificial enjoyment in nightclubs and parties. The moving lights and mesmerising colours expose the psychological characters of contemporary China—the collective yearning for human connection and the disillusionment of consumerist desires.

The video work by Hao Jingban, *Little Dance*, comes from her acclaimed *Beijing Ballroom Project*, a five-year project where the artist traces the spatial, material and aesthetic histories of dancehalls in Beijing to the two waves of ballroom dancing in the early 1950s and the late 1970s after the Cultural Revolution. In *Little Dance*, Hao used slow long shots, to generate a feeling of mixed eras with the interior of a constructed space depicting the moment when women dress themselves up, step out of their private spaces and walk into the ballroom.

Jiang Pengyi continues his exploration of cameraless analogue photography in the newly made works of his ongoing series, which include the large-scale abstract colour panels from *In Some Time* and the sculpturesque emulsion lifts from *Dissolution*.



Jiang Zhi's paintings from *The world is yours, as well as ours* series is an experimentation with the potentiality of mediums and forms, combining digital imaging, silkscreening and oil painting. The resultant visual output strikes an analogy between the programmatic techné of the digital machine and the analog technique of human perception. Concurrent to Art|Basel Hong Kong, Jiang Zhi's solo exhibition at Blindspot Gallery, "Going and Coming", will showcase the latest painting series of *Going-and-coming* and photography series of *Fade*.



After his Prix-Pictet-winning series, *Yangtze – The Long River*, which photographs the longest river in China, Nadav Kander's newest work series *Dark Line – The Thames Estuary* is a three-year photographic series of the Thames, the longest river in the UK. Following the different temporality and topography of the Thames estuary, the artist captures the moving textures of sea-faring waters, low-lying lands and their liminal intersection, which contain traces of human activities and history of the people. The landscape conveys a resonant exterior matched in intensity by a rich inner world, rethinking the human condition of home and belonging, cyclicity and life. The vertical format of the work puts the horizon right in the gaze of the viewer, which becomes a line inviting viewers to step into this connective space.

Sarah Lai's paintings aim to recreate the projected aesthetics of femininity and the accompanying hopes and desires of a particular bygone era, which are inspired by the advertisement and product packaging of women's stocking and hair shampoo from the Hong Kong of 1980-1990s.

Leung Chi Wo's photographic installation series, *Extremely Recalcitrant*, comes from his recent research project into the 1967 riots in Hong Kong. This is a two-part mirror portrait of a vintage photograph about events and people related to 1967 in Hong Kong. Etched onto the surface of the acrylic is the phrase "Extremely Recalcitrant", referring to a comment by the magistrate who admonished in court the leftist-sympathising students during the 1967 riots.

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

Image captions:

Chen Wei, *Fragments*, 2013, Archival inkjet print, 64 x 80 cm, Edition of 5 + AP

Jiang Pengyi, *In Some Time No.7*, 2017, Archival inkjet print, 178.6 x 140 cm, Edition of 3 + 2AP

Nadav Kander, *Water VI, (Hadleigh Ray towards Yantlet Creek and The Hoo)*, 2015, Archival Inkjet Print, 180 x 81 cm, Edition of 5 + 2AP

(Image courtesy of artists and Blindspot Gallery)

About the Artists

Chen Wei (b. 1980, Zhejiang, China) graduated from Zhejiang University of Media and Communications in 2002. Chen Wei constructs personal narratives using found objects, fabricated props and staged scenes, all of which are meticulously constructed and assembled inside his studio. Chen's recent solo exhibitions include "Chen Wei: The Club" (Centre for Contemporary Photography, Melbourne, Australia, 2017), and "Chen Wei: In the Waves" (K11 art museum, Shanghai, 2015).

Hao Jingban (b. 1985, Shanxi, China) completed a BA in Media and Communication from Goldsmiths College in 2007, and a MA in Film Studies from University of London in 2010. Hao has recently gained recognition for her *Beijing Ballroom Project* (2012-2016). She has had solo and group exhibitions at Centre Pompidou in Paris (2017), UCCA (2016) and Taikang Space (2016) in Beijing, and the 11th Shanghai Biennale (2016). In 2017, Hao won the Young Artist of the Year award at the 11th Award of Art China.

Jiang Pengyi (b.1977, Hunan, China) graduated from the Beijing Institute of Art and Design in 1999 and the China Academy of Art, Hangzhou in 2014. Jiang is an artist who constantly innovates with the infinitely generative potentialities of the photographic medium. His recent artistic evolution has taken him from digital photography to the experimentation with the materiality of photographic film with the use of cameraless analog technique and traditional darkroom processes. Jiang was awarded the Aletti ArtVerona Prize for Photography in 2011, the Jury Grand Prize from the Société Générale Chinese Art Awards in 2010 and the Tierney Fellowship Award from the First Annual Three Shadows Photography Award in 2009.

Jiang Zhi (b. 1971, Hunan, China), Jiang Zhi graduated from China Academy of Art in 1995. Jiang works with a wide range of media, including photography, painting, video, and installation. Writing and poetry have also been an important part of his artistic output. Consistently engaging with contemporary social and cultural issues, Jiang consciously positions himself at the intersection of poetics and sociology. Jiang Zhi has had two major solo retrospectives at OCAT Shenzhen (2016) and Times Museum in Guangzhou (2012).

Nadav Kander (b.1961, Israel) moved to Johannesburg, South Africa, when he was three. He began photographing at an early age and moved to London in 1982. In 2009, he was awarded the Prix Pictet for *Yangtze, The Long River* series. His work has been exhibited at major institutions and museums, including the Museum of Contemporary Photography in Chicago, USA (2015), Barbican Centre (2014) and National Portrait Gallery in London, UK (2012), in addition to a solo exhibition at Palais de Tokyo in Paris, France (2005).

Sarah Lai (b. 1983, Hong Kong) obtained her BA in Fine Arts in 2007 and MFA in 2016, both from the Chinese University of Hong Kong. Lai's paintings depict objects from daily states and different eras, represented by her signature pale palette and a particular stillness imbued with material memories. Lai has held solo exhibitions that include "In Stasis" (Para Site, Art Basel Hong Kong, Hong Kong, 2015) and participated in group exhibitions such as "From Ocean to Horizon" (Center for Chinese Contemporary Art, Manchester, UK, 2017) and "The 2nd CAFAM Future Exhibition" (CAFA Art Museum, Beijing, China, 2015).

Leung Chi Wo (b. 1968, Hong Kong) studied culture of photography at Centro di Ricerca e Archiviazione della Fotografia in Italy in 1991 and obtained a Master of Fine Arts from the Chinese University of Hong Kong in 1997. Using photography, texts, found objects, performance and installation, Leung Chi Wo combines historical exploration with conceptual inquiry, to reinforce our doubts about memory, power system and the ambivalence of history. In addition to exhibitions at major international museums and institutions, his collaboration with Sara Wong represented Hong Kong for its first-time participation in Venice Biennale in 2001.

About Blindspot Gallery

Set up in 2010, Blindspot Gallery is a Hong Kong-based contemporary art gallery. The gallery began with a primary focus on contemporary photography and image-based art, and has evolved to include diverse media in contemporary art. The gallery represents both emerging and established artists, mainly from Hong Kong and the region but also beyond.

刺點畫廊參展香港巴塞爾藝術展 2018 GALLERIES

展出藝術家：陳維、郝敬班、蔣鵬奕、蔣志、Nadav Kander、黎卓華、梁志和

二零一八年三月二十九日至三月三十一日

地點：香港會議展覽中心展覽廳 1 展位 1B33

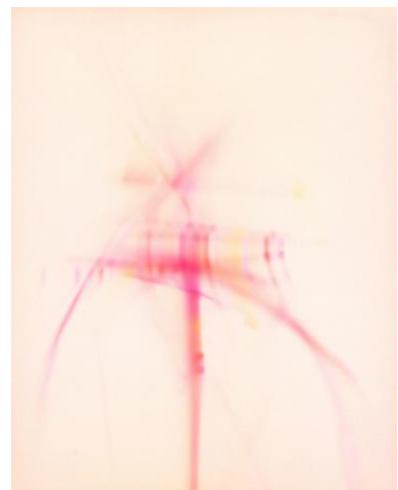


刺點畫廊將於三月二十九日至三月三十一日於香港會議展覽中心舉辦的香港巴塞爾藝術展 GALLERIES 部份展出陳維、郝敬班、蔣鵬奕、蔣志、Nadav Kander、黎卓華和梁志和的作品。

陳維的LED雕塑和攝影作品源自他的《俱樂部 / 夜店場景》系列，以精心營造的場景模擬夜店裡人工化的享樂氛圍。迷幻的燈光色彩襯托著中國當代的心理特質：個體之間對連繫的渴求，以及消費主義承諾的憧憬的幻滅，和當中所致的失意。

郝敬班的錄像作品《小舞》來自為期五年的《北京舞廳》項目，從現今的北京舞廳追溯至 50 年代初及 70 年代末文革結束後的兩次交誼舞風潮，研究交誼舞文化中的空間政治、物質和美學歷史。《小舞》以緩慢的長鏡頭，在搭建的虛構場景裡製造出混雜的年代感，並展示了這個場景裡的女性如何打扮自己、邁出私密的個人空間，準備走進舞廳的那一刻。

蔣鵬奕在《在某時》及《消融》系列中延續無相機攝影的創作，以大篇幅、色彩夢幻的抽象影像，和即顯膠片移膜製作的具雕塑性的獨版作品，探索攝影物質的實驗性和潛能。



蔣志的繪畫系列《世界是你們的也是我們的》探索媒介和成象的可能性。藝術家透過融合不同的媒介，包括數碼圖像、絲網工藝和油畫創作，以尋找一種全新的媒介，並將數碼化的視覺經驗與人體視覺系統成象的過程結合。此外，他的最新攝影系列《舊顏》和繪畫系列《去來》將於刺點畫廊舉行的個展“去來”中同期展出。



繼獲國際攝影 Prix Pictet 大獎、拍攝中國最長河流揚子江的 *Yangtze – The Long River* 之後，Nadav Kander 的最新作品《Dark Line – The Thames Estuary》是一個為期三年的、拍攝英國最長河流泰晤士河的項目。藝術家在不同的時間和地點，捕捉河水迎向大海的流動質感、河流與低窪地交匯的地域，呈現了河流盛載著古今人類活動的軌迹和歷史。畫面中遼闊的景觀與深邃的內在世界相呼應，蘊藏著對家與歸處、生命循環不息的反思。作品狹長的篇幅，令人直視分隔海與天的水平線，是一條牽引觀者進入畫面空間的連線。

黎卓華的油畫以香港 80 和 90 年代的絲襪包裝和洗髮水廣告為靈感，投射一個年代對女性美的審美觀，以及隨之衍生的慾望和冀盼。

梁志和的《極其反叛》攝影裝置系列，來自他近期研究與搜集香港六七暴動的創作項目。作品由一幀拾得的舊照片及其鏡像組成，照片內容均直接或間接與六七暴動牽涉的人和事有關。雕刻在外框膠片上的英語字句“Extremely Recalcitrant”（意指極其反叛）來自一位法官對被控參與六七暴動的女學生的責備，字句與畫面形成耐人尋味的呼應。

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：

陳維，《碎片》，2013，收藏級噴墨打印，64 x 80 厘米，版本：5 + AP

蔣鵬奕，《在某時 之七》，2017，收藏級噴墨打印，178.6 x 140 厘米，版本：3 + 2AP

Nadav Kander，《Water VI, (Hadleigh Ray towards Yantlet Creek and The Hoo)》，2015，收藏級噴墨打印，180 x 81 厘米，版本：5 + 2AP

（圖片由藝術家及刺點畫廊提供）

關於藝術家

陳維（1980 年生於中國浙江省）在 2002 年於浙江傳媒學院畢業。陳氏在工作室內精心營造模擬場景，組合各種現成物、道具和佈局，以建構不同的個人及社會敘事。他近期的個展包括澳洲墨爾本當代攝影中心的“Chen Wei: The Club”(2017)及上海 chi K11 美術館的“在浪裡”(2015)。

郝敬班（1985 年生於中國山西省）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。郝氏曾參與的美術館及機構展覽，包括巴黎龐比度中心（2017）、北京尤倫斯當代藝術中心（2016）、北京泰康空間（2016）和第十一屆上海雙年展（2016）。於 2017 年，郝氏獲頒第十一屆 AAC 藝術中國年度影響力大獎的年度青年藝術家獎。

蔣鵬奕（1977 年生於中國湖南省）於 1999 年畢業於北京藝術設計學院。蔣氏通過對運用攝影材質的不同實驗，持續探索攝影媒介無止的潛能。他近期的創作由數碼攝影轉向傳統黑房技術和無相機攝影。蔣氏所獲的獎項包括 2011 年意大利維羅納博覽會（ArtVerona2011）的 Aletti 攝影獎、2010 年法興銀行中國藝術獎評委會大獎及 2009 年首屆三影堂攝影獎所頒的美國特尼基金會獎。

蔣志（1971 年生於中國湖南省）1995 年畢業於中國美術學院。蔣志的創作媒介包括攝影、繪畫、錄像及裝置；寫作亦是他重要的創作媒介。他長期深入地關注各類當代社會與文化的議題，自覺地處在詩學與社會學這兩個維度的交匯處上。蔣氏曾於深圳 OCAT 美術館（2016）和廣東時代美術館（2012）舉辦個人回顧展。

Nadav Kander（1961 年生於以色列）在三歲時移居南非約翰內斯堡，並於 1982 年移居英國倫敦。Kander 從幼年開始接觸攝影，他的《揚子—長江》系列於 2009 年獲得 Prix Pictet 攝影獎。他曾參與多個美術館和機構的展覽，包括美國芝加哥的當代攝影美術館（2015）、英國倫敦的巴比肯藝術中心（2014）和英國國家肖像館（2012），並於巴黎東京官舉行個展（2005）。

黎卓華（1983 年生於香港）於 2007 年獲得香港中文大學藝術系學士學位，並於 2016 年獲得香港中文大學藝術系碩士。黎氏的油畫以不同時代的日常生活狀態的事物為主題，同時運用了黎氏常用的淡色調，展現了她繪畫中經常呈現的、介乎物質與記憶之間特殊的靜止感和美學。黎氏曾參與個人展覽包括香港巴塞爾香港藝術展 Para Site 的“停滯之中”（2015）；而聯展包括英國曼徹斯特中國當代藝術中心的“From Ocean to Horizon”（2017）及北京中央美術學院美術館的“第二屆 CAFAM 未來展”（2015）。

梁志和（1968 年生於香港）於 1991 年於意大利攝影研究及檔案中心修讀攝影文化課程，並於 1997 年獲香港中文大學藝術碩士學位。梁志和透過攝影、文字、現成物、行為及裝置，融合歷史資料搜集及概念化的探究，驅使我們對記憶、權力體系和歷史矛盾產生懷疑。梁志和的作品曾於多間主要國際博物館及機構展出，並以與黃志恆的聯合創作項目於 2001 年代表香港首次參加威尼斯雙年展。

關於刺點畫廊

創辦於 2010 年，刺點畫廊是一間建基於香港的當代藝術畫廊。畫廊初期以當代攝影及影像主導的創作為重點，及後持續發展至融合各種當代藝術媒介。畫廊展出新晉和著名藝術家，他們主要是來自香港及亞洲地區的藝術家，但亦有海外的藝術家。



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