

不速 之客

Uninvited Guests

27.11.2018 - 12.1.2019

郝敬班

Hao Jingban

FOR IMMEDIATE RELEASE

“Uninvited Guests” – Hao Jingban solo exhibition

27 November 2018 – 12 January 2019

Opening Reception: 24 November 2018, Saturday, 5-6:30pm

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



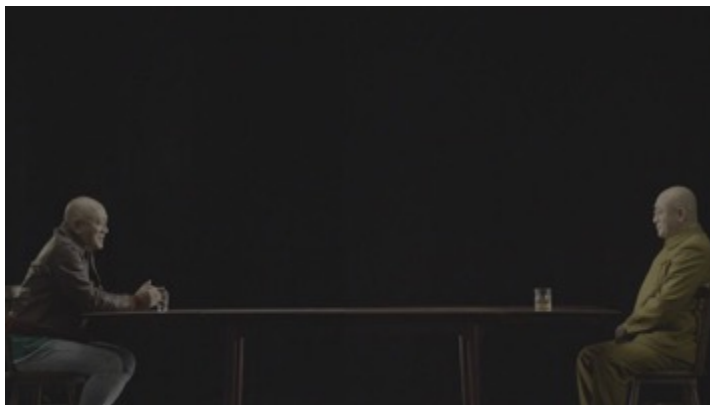
Hao Jingban's first solo exhibition at Blindspot Gallery — “Uninvited Guests” — will feature three new video works from the artist's most recent project using the Manchukuo of the 1930s-40s as background. The artist conducts historical investigation, archival research, field study and personal interviews, tracing back to the propaganda, drama and documentary films, as well as related figures, from the period of the Manchukuo Film Association. By weaving real and fictional narratives in video, reenactments and live performances, Hao explores the politicalness of visual language and the subjectivity of interpretation, revealing the power dynamics, border geopolitics and conflicting identities behind these performative mediums.

Forsaken Landscapes is a work integrating live performance and videos, based on several films selected and edited by the artist. These moving images include documentary and propaganda films made in the 1940-50s about Manchukuo, *Dersu Uzala*, a Soviet-Japanese film directed by Akira Kurosawa in 1975, and more. The Northeastern China has always shifted in the current of history: from a wild land full of aspirations, to a battlefield where bravery and despondence coexisted, to the “black-soil earth” that symbolised the Socialist spirit of agricultural and industrial expansion, to the slow decline of the “Northeastern” region as a whole. Filmic representations have repeatedly embellished and exploited this land, but because of various reasons, these images have become undesirable and forsaken. The artist strips the narrative from these images, leaving only a montage of landscapes, and then invites a “benshi”¹ to “re-interpret” the meaning of these landscapes in a live performance. In this performance, can politics let off these Manchurian landscapes? This is a question that the artist wants to explore.

Mr. Miura Plays Masahiko Amakasu consists of an interview and theatrical reenactment, featuring the Japanese actor Kenichi Miura, who has lived in China for decades and is recognised for playing countless Japanese military villains in Chinese television and films. In

¹ Benshi is a performer who provides live narration for silent films during the silent film era.

the 1990s, Mr. Miura came to Beijing for study, and ever since a fateful audition for a TV drama in 2001, has become a professional actor. In the video work, Miura performs in a black box theatre, reenacting the role of Masahiko Amakasu², head of the Manchukuo Film Association, while a conversation between the artist and the actor is interspersed on the other screen. As history, reality and fiction intertwine and overlap, the actor experiences this double world, on- and off-screen, in the splitting and recombination of personalities and psychological states. From the “Sino-Japanese War” fought in his professional work, to his twenty years of quotidian life in Beijing, the century-long conflicts in Sino-Japanese relationship structure Miura’s life in imaginary and real layers.



From South Lake Park to Hongqi Street is a dual-channel essay film based on the inquiry "What is Manchukuo Film Association", which threads together the spaces, characters and stories related to the Manchukuo Film Association, connected by the artist's voiceover narration. These stories comprise of a myriad of protagonists, including the Manchukuo actress-singer Li Xianglan (Yoshiko Yamaguchi), personnel working in the Manchukuo film association and Changchun Film Group Corporation, scholars of Sino-Japanese films etc. Through these narratives, the artist attempts to insert answers into the blanks that History indifferently or haphazardly left out. The corresponding places are washed out, forlorn and almost mundane, littered with bequeathed ideologies, unremembered names, discarded memories, inadvertently laid tombstones and monuments, and ruinous architecture. In the playback of her own footages, the artist tries to sort out the people, objects, time and space that she has encountered in the filming of the project, grasping for answers from the details that may have been undetected during the recording.

About HAO Jingban

Born 1985 in 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 gained international 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 in late 1970s. By including a wide range of found footages and recordings, archival materials, interviews and voiceovers, Hao interweaves complex historical narratives and social movements in the structures of experimental, documentary and essay film.

Her solo exhibitions include “New Directions: Hao Jingban” (Ullens Center for Contemporary Art, Beijing, China, 2016) and “Over-Romanticism” (Taikang Space, Beijing, China, 2016). Her group exhibitions and screenings include “Hao Jingban: Beijing Ballroom” (Museum of Fine Arts, Boston, USA, 2018); “Special Economic Zone” (Guangdong Times Museum, Guangzhou, China, 2018); “FRONT International: Cleveland Triennial for Contemporary Art” (Cleveland, USA, 2018); “Prospectif Cinéma: Performing Dramas I” (Centre Pompidou, Paris, France, 2017); “11th Shanghai Biennale: Why Not Ask Again?” (The Power Station of Art, Shanghai, China, 2016); “Discordant Harmony” (Kuandu Museum of Fine Art, Taipei, 2016 and Hiroshima MOCA, Hiroshima, Japan, 2015); “The Civil Power” (Minsheng Art Museum, Beijing, China, 2015); “Sight and Sound” (Jewish Museum, New York, USA, 2014). In 2016, Hao won the Huayu Youth Award Grand Jury Prize in Art Sanya 2016. In 2017, she won the Young Artist of the Year award at the 11th Award of Art China and the International Critics’ Prize at the 63rd Internationale Kurzfilmtage Oberhausen. Hao currently lives and works in Beijing, China.

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.

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

Image Captions:

Hao Jingban, *From South Lake Park to Hongqi Street* (film still), 2018

Hao Jingban, *Mr. Miura Plays Masahiko Amakasu* (film still), 2018

(Image courtesy of artists and Blindspot Gallery)

Acknowledgement:



² Masahiko Amakasu (1891-1945) was a famous military officer in the Imperial Japanese Army. In 1930, he was relocated to Mukden in Manchukuo, where he was later appointed as the head of Manchukuo Film Association, and worked to produce propaganda films to support the war effort. He was instrumental in launching the career of Chinese-Japanese actress Yoshiko Yamaguchi (Li Xianglan).

即時發佈

“不速之客”－郝敬班個展

27.11.2018 – 12.1.2019

開幕酒會：二零一八年十一月廿四日，星期六，下午 5 時至 6 時半

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



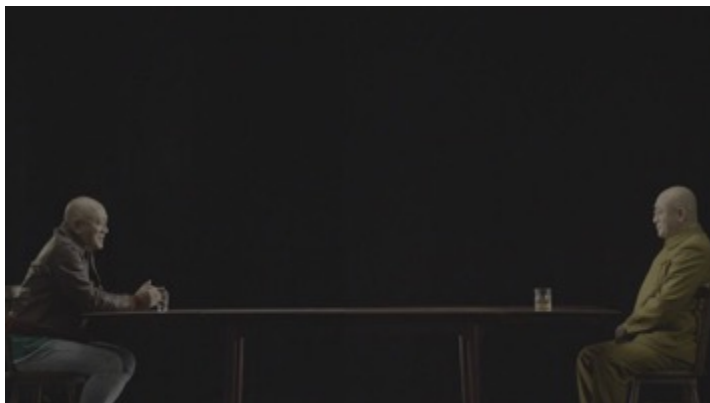
郝敬班於刺點畫廊的首次個展“不速之客”展出她最新項目中的三部錄像作品。郝敬班的最新項目以 1930 至 1940 年代的滿洲國為背景，她通過歷史研究、資料搜集、實地考察、個人訪談，追溯滿洲映畫（及後的長春製片電影廠）時期所製作的政治宣傳電影、劇情片、紀錄片、及相關人物等，以真實與虛構交錯的敘事手法，通過錄像和現場表演的形式，探討影像語言的政治性、詮釋的主觀性，同時呈現這些媒介背後的權力操控、邊角力及身份矛盾。

《被嫌棄的風景》是一部融合現場表演和錄像的作品，以藝術家將數部影片剪接而成的錄像為基礎。被選取的影片包括拍攝於 1940 至 1950 年代的有關滿洲國的紀錄片和政治宣傳片、1975 年黑澤明導演的電影《德蘇烏扎拉》等得。影像中的這遍東北土地的面貌隨年月和歷史事件變遷，從一片充滿希望的大陸，到英勇與絕望並存的戰場，到象徵著社會主義工農開拓精神的「黑土地」，再到逐漸式微的「東北」地區。這遍土地在影像中被反復粉飾、操弄，最終出於各種原因，竟大都成為了一種「被嫌棄」的影像。藝術家把敘事從這些影像中剝離，僅僅留下一幅又一幅的風景構成的蒙太奇，然後邀請電影辯士¹在現場重新「說明」這些風景。在這場表演中，政治能否放過這些滿洲的風景？是藝術家想要探索的問題。

《三浦先生扮演甘粕正彥》是一套混合劇情和人物訪談的錄像作品。作品以定居中國多年、經常在抗日影視劇中演出反派日本軍人角色的著名日本男演員三浦研一為軸心。九十年代中期，三浦先生因求學來到北

¹ 電影辯士盛行於默片年代，是專門替默片或外語片作即場解說的專業。

京，但從 2001 年的一次影視劇面試開始，他完全投入了表演行業。在錄像作品中，三浦研一在抽象的劇場空間裡，飾演滿洲映畫領導人甘粕正彥²一角色；而藝術家和演員進行的訪談亦穿插於錄像裡。歷史、現實與虛構的交錯和重疊，呈現了主角在戲劇和現實世界裡的身份和心理狀態的分裂和結合。三浦研一從工作中需要日常面對的「中日戰爭」，到自己二十多年在北京的生活經驗，近一個世紀紛擾的中日關係虛虛實實地疊進他的人生。



《從南湖公園到紅旗街》是一個以「什麼是株式會社滿洲映畫協會？」為脈絡的雙屏作品，由藝術家的旁白串連與滿映有關的空間、人物和故事。這些人物包括滿映女星李香蘭、曾於滿映和長影工作的人員、研究中日電影的學者等等。通過這些敘事，藝術家嘗試介入被歷史輕描淡寫的、需要填補的空白；它們發生於已經退色而且變得平凡的地方，充斥著被遺贈的意識形態、無人惦記的名字、被唾棄的回憶、不經意立下的墓碑和石碑、和已經廢棄的建築。藝術家在回放自己的影像當中，通過觀看、並置自己在「滿映項目」中接觸到的各個時空的人、物、場景，從那些在拍攝記錄現場也許都沒有注意到的細節中，試圖梳理出自己的答案。

關於郝敬班

郝敬班於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，並於2010年畢業於倫敦大學學院，獲電影學碩士學位。她獲國際關注的《北京舞廳》項目（2012-2016），透過搜尋北京現存的舞廳，追溯50年代初及70年代末文革結束後的兩次交誼舞風潮。郝敬班的實驗紀錄片和論文電影作品，綜合她搜集而來的影像、錄音、檔案文獻、訪談和敘述，建構交織的社會歷史片段。

郝敬班的個展包括北京尤倫斯當代藝術中心的“新傾向：郝敬班”（2016）及北京泰康空間的“過浪漫主義”（2016）。她曾參與的群展及放映活動包括美國波士頓美術館的“郝敬班：北京舞廳”（2018）、廣東時代美術館的“違章建築三一特區”（2018）、美國克利夫蘭的FRONT三年展（2018）、法國巴黎龐畢度中心的“Prospectif Cinéma: Performing Dramas I”（2017）、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“Discordant Harmony”、北京民生現代美術館的“民間的力量”（2015）和美國紐約 Jewish Museum 的“Sight and Sound”（2014）。於2016年，郝敬班獲頒第五屆三亞藝術節華宇青年獎評委會大獎；並於2017年，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，另於同年奪頒第63屆德國 Oberhausen 國際短片節的影評人大獎。郝敬班現於北京生活和工作。

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，畫廊以當代攝影及影像主導的創作為重點，同時亦展出其他當代藝術媒介。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。

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：

郝敬班，《從南湖公尸土口女到紅旗街》（截圖），2018

郝敬班，《三浦先生扮演甘粕正彥》（截圖），2018

（圖片由藝術家及刺點畫廊提供）

鳴謝：



² 甘粕正彥（1891-1945）

大日本帝國的著名軍官，在1930年被派往中國東北瀋陽的關東軍特務機關，為日本間諜效力。數年後，他獲關東軍當局任命為滿洲映畫協會（滿映）負責人，致力於發展當地的電影事業，並且造就了女演員李香蘭的職業生涯。

About "Uninvited Guests"

Hao Jingban's recent project using the Manchukuo of the 1930s-40s as background. Hao conducts historical investigation, archival research, field study and personal interviews, tracing back to the propaganda, drama and documentary films, as well as related figures, from the period of the Manchukuo Film Association. By weaving real and fictional narratives in video, reenactments and live performances, Hao explores the politicalness of visual language and the subjectivity of interpretation, revealing the power dynamics, border geopolitics and conflicting identities behind these performative mediums.

關於“不速之客”

郝敬班的最新項目以1930至1940年代的滿洲國為背景，她通過歷史研究、資料搜集、實地考察、個人訪談，追溯滿洲映畫(及後的長春製片電影廠)時期所製作的政治宣傳電影、劇情片、紀錄片、及相關人物等，以真實與虛構交錯的敘事手法，通過錄像和現場表演的形式，探討影像語言的政治性、詮釋的主觀性，同時呈現這些媒介背後的權力操控、邊角力及身份矛盾。

Forsaken Landscapes

《被嫌棄的風景》

It was the war that first brought the camera to this land once called Manchuria. Two months after the “918 Incident” in 1931, the *Asahi Shimbun* reported, “The temperature is already 20-30 degree below zero in Manchuria, but people flew in from Tokyo and even Hollywood to witness this important war event.” But very quickly, people realized that their filming equipment could not operate in the habituated coldness of Manchuria, and as such, this Manchurian winter escaped the camera’s capture. In the following century after this cold debut, this landscape takes on a shifting array of symbolism: the land of aspirational pioneers, the brutal battlefields in the war, the rich black earth that yields for the Socialist spirit, and the slowly declining rust belt in the Northeast. Cinematic representations have repeatedly embellished and exploited this land, but because of various reasons, these images have become “undesirable and forsaken”. I strip the narrative from these images, leaving only a montage of landscapes, and then invite a “benshi” (a Japanese performer who narrates and interprets silent films) to “re-interpret” the meaning of these landscapes in a live performance. In this performance, can politics let off these Manchurian landscapes? This is a question I want to explore.

—Hao Jingban

是戰爭第一次把攝影機吸引到這片一度叫做滿洲的土地上。918事變爆發兩個月後，《朝日新聞》這樣報道：「滿洲的氣候已經是零下二三十度的嚴冬，可為了讓全世界目睹這一特大戰事，不但有從東京也有從好萊塢趕來的人。」但很快人們就開始意識到，在這裡慣有的寒冷中，攝影機根本無法工作，這個滿洲的冬天如此逃脫了電影的捕捉。關於滿洲的電影就是以這樣的方式拉開帷幕的，在接下來的大半個世紀中，這裡從一片充滿希望的大陸，到英勇與絕望並存的戰場，到象徵著社會主義工農開拓精神的「黑土地」，再到逐漸式微的「東北」地區，這片土地在影像中被反復粉飾、操弄，最終出於各種原因，竟大都成為了一種「被嫌棄」的影像。我把這些影像原有的敘事從中剝離，留下以風景為主的畫面的蒙太奇，然後邀請活躍在整個日本電影默片時期的「活弁」在現場重新「說明」這些風景。在這場表演中，政治能否放過這些滿洲的風景？是我想要探索的問題。

——郝敬班



Forsaken Landscapes 《被嫌棄的風景》

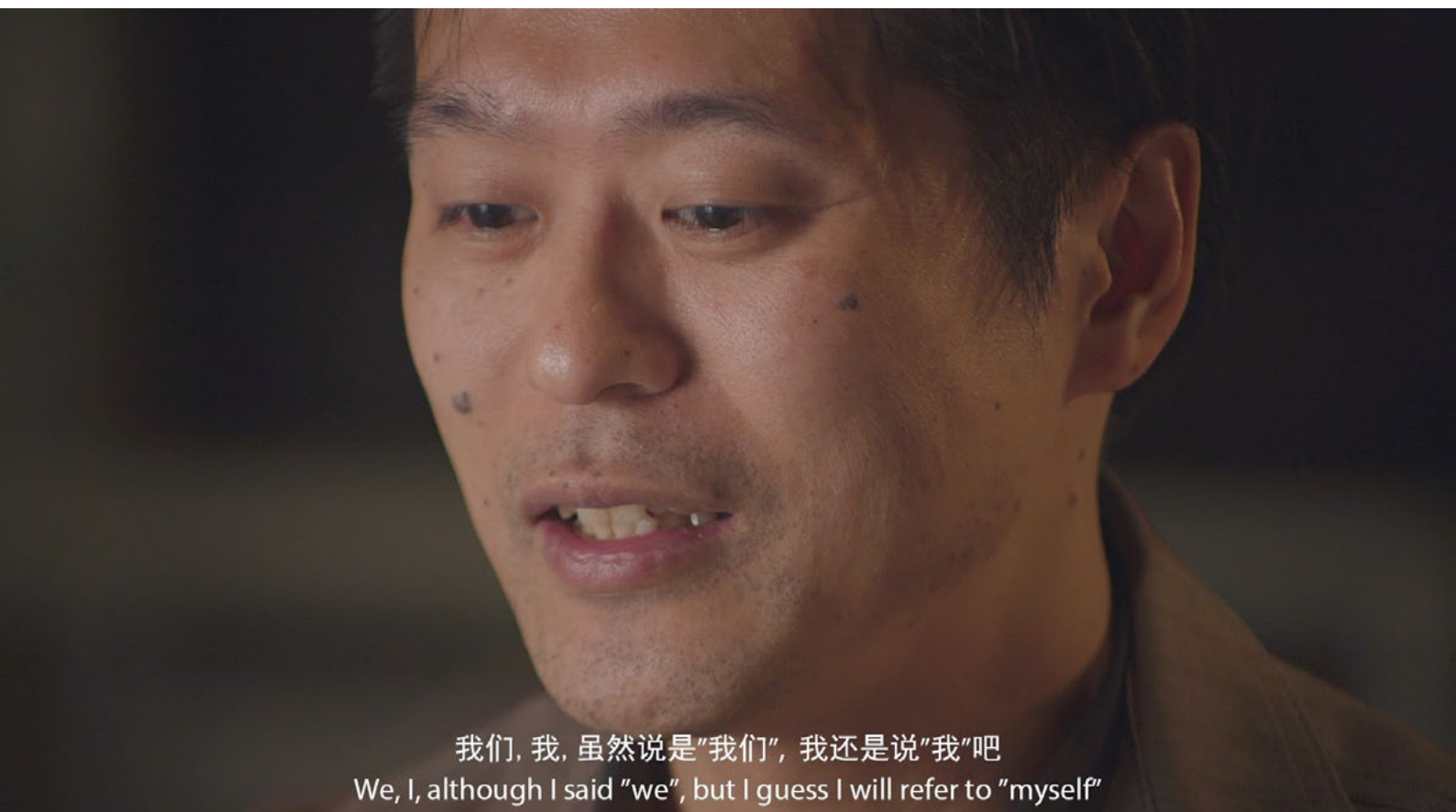
2018

HD two-channel video 高清雙頻道錄像

33'21"/ 18'50"



(Installation shot 佈展圖)



我们, 我, 虽然说是“我们”, 我还是说“我”吧
We, I, although I said “we”, but I guess I will refer to “myself”

(Film still 截圖)

Mr. Miura Plays Masahiko Amakasu

《三浦先生扮演甘粕正彦》

Mr. Kenichi Miura jokes that, if there was an entry in the Guinness World Records for “actor playing largest number of Japanese *guizi* (devil/villain) roles”, he would certainly win that title. In the 1990s, Mr. Miura came to Beijing for study, and has become a professional actor ever since a fateful audition for a TV drama in 2001. From the “Sino-Japanese War” fought in his professional work, to his twenty years of quotidian life in Beijing, the century-long conflicts in Sino-Japanese relationship structure Miura’s life in imaginary and real layers. This makes it incredibly difficult to give an authentic account of his life experiences. In real life, Mr. Miura is used to splitting his life into individual and disjunctive “paragraphs”. Masahiko Amakasu, the second director of the Manchukuo Film Association, chose a particularly banal and laughable senryū as his parting words before committing suicide in Manchuria. I arranged a scene, where Mr. Miura and the Masahiko Amakasu he plays achieve a temporary “armistice” through a game .

—Hao Jingban

三浦研一先生說，如果申請一項吉尼斯世界紀錄——世界上演「日本鬼子」最多的人，一定非他莫屬。90年代中期，三浦先生因求學來到北京，但從2001年的一次影視劇面試開始，他完全投入了表演行業。從工作中需要日常面對的「中日戰爭」，到自己這二十多年在北京的生活經驗，近一個世紀紛擾的中日關係虛虛實實地疊進他的人生，描述他這樣的經驗是一個充滿挑戰的工作。現實中，三浦先生習慣用一個個「段子」切開他的人生。「滿映」的第二任理事長甘粕正彥也選擇了一首通俗度到引人發笑的川柳作為在滿洲自殺的「辭世之句」。我安排了一場戲，讓三浦先生和他扮演的甘粕正彥在一場遊戲中暫時「和解」。

——郝敬班

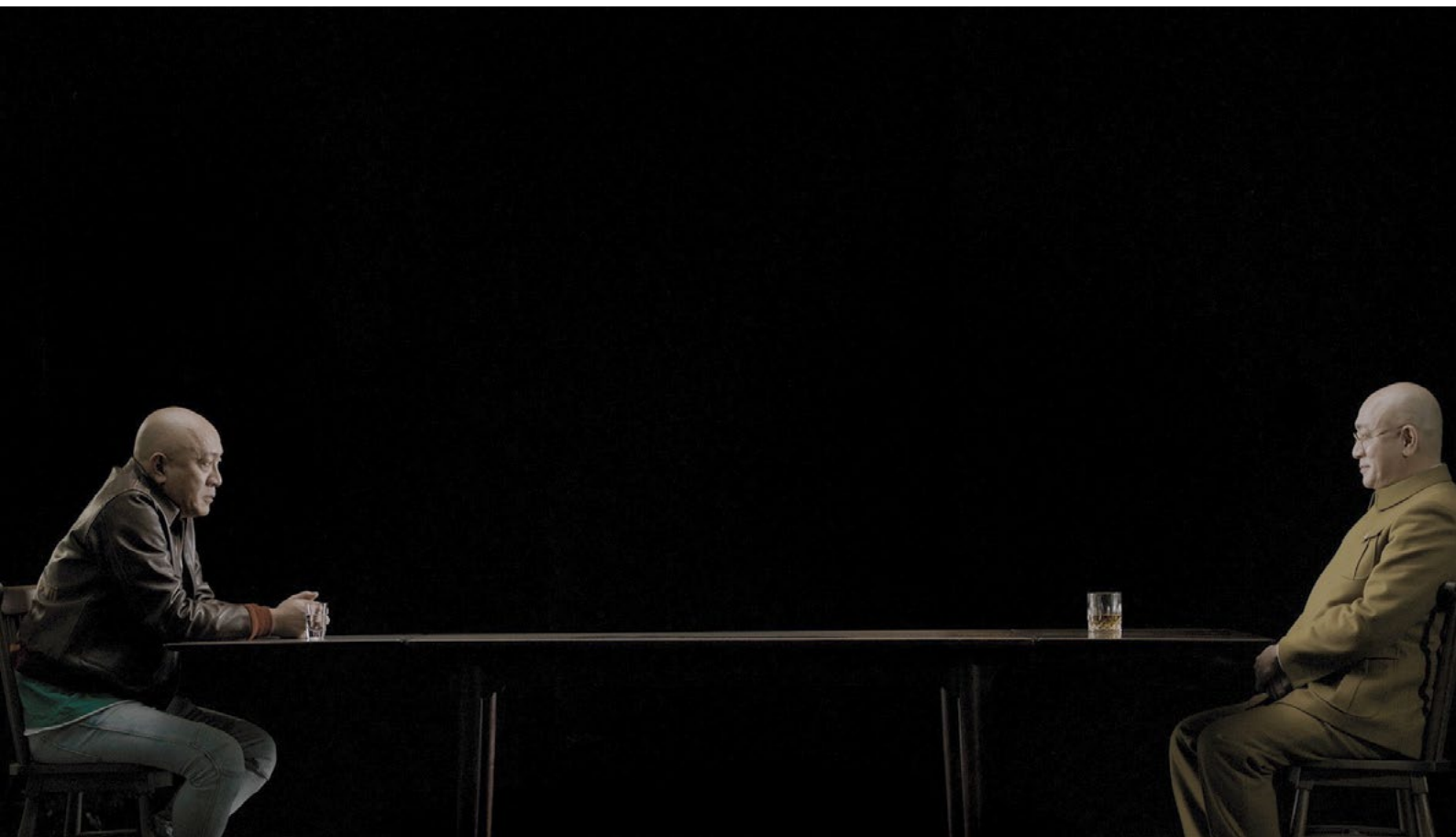


Mr. Miura Plays Masahiko Amakasu 《三浦先生扮演甘粕正彦》

2018

HD two-channel video 高清雙頻道錄像

5'10"/ 29'25"



(Film still 截圖)



叛徒
Traitor

(Film still 截圖)



(Film still 截圖)

From South Lake Park to Hongqi Street

《從南湖公園到紅旗街》

What is “Manchukuo Film Association”? This is the fundamental inquiry in my “Manchukuo Film Project”, but also the most difficult question to answer. Against a past intentionally forgotten by both the Chinese and the Japanese, people with different perspectives have their own precise definition of this past, while actively or passively catering to each other’s. However, and often, most describe this as a “blank that needs filling”. “Language” is the point of entry I chose for this work. As I attempt to explicate “Manchukuo Film Association”, I recognize that I, like those I interviewed, like those who worked in this film studio half a century ago, am facing a similar obstacle. We have to constantly modify our words, “I” or “we”, “certainly” or “possibly”? We know there is no foolproof way of speaking, and often we are speechless. Against the irreconcilable relationship between China and Japan, past stories seem to never achieve an ending. But I finally come to the realisation, that language, as Paul Celan states, will pass through silence and answerlessness, and remain unlost in the midst of the losses.

—Hao Jingban

「株式會社滿州映畫協會」是什麼？這是在面對「滿映項目」時最基礎的問題，卻也是最難回答的問題。站在不同立場的人都對這個在戰後被中日雙方故意忘記的過去，有着自己非常確切的定義，或主動、或被動迎合；但同時它又常常被所有人描述成一個「需要填充的空白」。「語言」是我在這個作品中選擇的切入點。在我試圖敘述「滿映」時，越發發現自己和那些我採訪過的人、和大半個世紀前在這家電影公司工作的人面臨了類似的障礙。我們都需要不斷措辭，「我」還是「我們」，「肯定」還是「可能」？都知道沒有安全的說法，都常常張不開口。在這場無法和解的中日關係中，過去的故事似乎還沒有結束。但最終我發現，語言，正如保羅·策蘭所說，會「穿過沈默」，「永不丟失地保留在一件東西的損失中。」

——郝敬班



From South Lake Park to Hongqi Street 《從南湖公園到紅旗街》

2018

Synchronised HD two-channel video 高清雙頻道同步錄像

30'05"



(Installation shot 佈展圖)



(Film still 截圖)



对岸很遥远

A very wide river, impossible to cross

(Film still 截圖)

Artist Biography

Solo Exhibitions

- 2018 "Uninvited Guests", Blindspot Gallery, Hong Kong
 "LOOP FAIR 2018", Almanac Barcelona Hotel, Barcelona, Spain
- 2016 "New Directions: Hao Jingban", Ullens Center for Contemporary Art, Beijing, China
 "Over-Romanticism", Taikang Space, Beijing, China

Group Exhibitions and Screenings

- 2018 "The Lonely Spirit", Beijing Inside-Out Art Museum, Beijing, China
 "Hao Jingban: Beijing Ballroom", Lizbeth and George Krupp Gallery, Museum of Fine Arts, Boston, USA
 "Confusing Public and Private: The 3rd Beijing Photo Biennial", CAFA Art Museum, Beijing, China
 "Building Code Violations III – Special Economic Zone", Guangdong Times Museum, Guangzhou, China
 "FRONT International: Cleveland Triennial for Contemporary Art", Transformer Station, Cleveland, USA
 "Life and Dreams: Contemporary Chinese Photography and Media Art", The Walther Collection, Neu-Ulm, Germany
 "Art|Basel Hong Kong: Galleries", Booth: Blindspot Gallery, Hong Kong Convention and Exhibition Centre, Hong Kong
 "NOW: a dialogue on female Chinese Contemporary Artists", HOME, Manchester, UK
- 2017 "Unruly Shadows: Artists Films and Videos on Challenging Spheres", NTU Centre for Contemporary Art, Singapore
 "Film-Vidéo d'Artistes", PARIS PHOTO 2017, Grand Palais, Paris, France
 "Performing Dramas", chi K11 art museum, Shanghai, China
 "misty clouds scattered colours", Liverpool Community Cinema, Liverpool, UK
 "Rendez-vous", 14th Biennale de Lyon, L'Institut d'art Contemporain, Lyon, France
 "2nd Asian Film and Video Art Forum", National Museum of Modern and Contemporary Art, Seoul, Korea
 "Prospectif Cinéma: Performing Dramas I", Centre Pompidou, Paris, France
 "63rd Internationale Kurzfilmtage Oberhausen 2017", Oberhausen, Germany
 "After Party: Collective Dance and Individual Gymnastics", Blindspot Gallery, Hong Kong
- 2016 "Interlocutor | You Are Not Alone", Oil Street Art Space, Hong Kong
 "Why Not Ask Again?", 11th Shanghai Biennale, The Power Station of Art, Shanghai, China
 "Why performance?", Ming Contemporary Art Museum, Shanghai, China
 "Not Early Not Late", Pace Beijing, Beijing, China
 "Discordant Harmony", Kuandu Museum of Fine Art, Taipei, Taiwan
- 2015 "Discordant Harmony", Hiroshima Museum of Contemporary Art, Hiroshima, Japan

“Southern Wind”, Antenna Space, Shanghai, China

“The Civil Power”, Minsheng Art Museum, Beijing, China

2014 “Sight and Sound”, Jewish Museum, New York, USA

“New Works: Echoes of Socialist Realism”, OCT Contemporary Art Terminal, Shenzhen, China

2012 “Accidental Message: Art is Not a System, Not a World”, 7th Shenzhen Sculpture Biennale, OCT Contemporary Art Terminal, Shenzhen, China

Awards

2017 Young Artist of the Year award, the 11th Award of Art China, China
International Critics’ Prize (FIPRESCI Prize), 63rd Internationale Kurzfilmtage Oberhausen,
Oberhausen, Germany

2016 Huayu Youth Award Grand Jury Prize, Art Sanya 2016, China

藝術家履歷

個展

- 2018 “不速之客”，刺點畫廊，香港
“LOOP FAIR 2018”，艾瑪納克酒店，巴塞隆拿，西班牙
- 2016 “新傾向：郝敬班”，尤倫斯當代藝術中心，北京，中國
“過浪漫主義”，泰康空間，北京，中國

聯展

- 2018 “想像·主流價值”，北京中間美術館，北京，中國
“郝敬班：北京舞廳”，Lizbeth and George Krupp Gallery，美國波士頓美術館，波士頓，美國
“混合的公共性與私密性：第三屆北京國際攝影雙年展”，中央美術學院美術館，北京，中國
“違章建築三 — 特區”，廣東時代美術館，廣州，中國
“FRONT International：克里夫蘭當代藝術三年展”，Transformer Station，克里夫蘭，美國
“Life and Dreams：Contemporary Chinese Photography and Media Art”，The Walther Collection，新烏爾姆，德國
“香港巴塞爾藝術展：藝廊薈萃”，展位：刺點畫廊，香港會議展覽中心，香港
“NOW: a dialogue on female Chinese Contemporary Artists”，HOME，曼徹斯特，英國
- 2017 “Unruly Shadows: Artists Films and Videos on Challenging Spheres”，南洋理工大學當代藝術中心，星加坡
“Film-Vidéo d'Artistes”，巴黎攝影展 2017，大皇宮，巴黎，法國
“展演劇場”，chi K11 美術館，上海，中國
“飄渺流雲，霧彩四散”，利物浦社區電影院，利物浦，英國
“Rendez-vous”，第14屆里昂雙年展，L'Institut d'art Contemporain，里昂，法國
“2nd Asian Film and Video Art Forum”，國立現代美術館，首爾，韓國
“Prospectif Cinéma: Performing Dramas I”，龐畢度中心，巴黎，法國
“63rd Internationale Kurzfilmtage Oberhausen”，Oberhausen，德國
“餘興派對：集體舞與個人操”，刺點畫廊，香港
- 2016 “你與我同在”，油街實現，香港
“何不再問？”第11屆上海雙年展，上海，中國
“為什麼表演？”，明當代美術館，上海，中國
“不早不晚”，佩斯北京，北京，中國
“失調的和諧”，關渡美術館，台北，台灣
- 2015 “失調的和諧”，廣島市現代美術館，廣島市，日本
“南風”，天線空間，上海，中國
“民間的力量”，民生現代美術館，北京，中國
- 2014 “Sight and Sound”，Jewish Museum，紐約，美國
“新作展—社會主義現實主義的回響”，OCAT 當代藝術中心，深圳，中國

2012 “藝術不是一個體系，也不是一個世界”，第七屆深圳雕塑雙年展，OCAT當代藝術中心，深圳，中國

獎項

2017 第 11 屆 AAC 藝術中國年度影響力年度青年藝術家獎，北京，中國
第 63 屆 Oberhausen 國際短片節國際影評人大獎，Oberhausen，德國

2016 第五屆三亞藝術節華宇青年獎評委會大獎，三亞，中國



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