

Chu Chun-Teng 朱駿騰

He Zike 賀子珂

Hsu Che-Yu 許哲瑜

Leung Chi Wo + Sara Wong

梁志和 + 黃志恆

Benjamin Li 李展鵬

Santiago Mostyn

Charmaine Poh 傅秀璇

Yu Shuk Pui Bobby 余淑培

LOOP VI & PLAY VI 循環播放 VI
SCENE II 第二幕
23.7 - 31.8.2024
SCENE I 第一幕
LOOP VI & PLAY VI 循環播放 VI

Blindspot Gallery is pleased to present Play and Loop VI, the sixth iteration of our annual summer video screening program. The program will be divided into two scenes, each scene lasting for three weeks.

刺點畫廊榮幸呈獻第六屆年度夏季放映項目「循環播放VI」。今年，該項目將分為兩幕，各為期三周。

SCREENING SCHEDULE 放映時間表

	SCENE 1 第一幕	23.7 - 10.8.2024
Leung Chi Wo + Sara Wong 梁志和 + 黃志恆	<i>The Woman Carrying A Basin Over Her Head</i> 《頭頂着盆的女人》，2023	9'10"
Benjamin Li 李展鵬	<i>Carrot Rose</i> 《蘿蔔玫瑰》，2017 <i>In Search of Perfect Orange</i> 《尋找完美的橙色》，2016	4'45" 6'15"
Charmaine Poh 傅秀璇	<i>GOOD MORNING YOUNG BODY</i> 《早安，青春肉體》，2021-2023 <i>Kin</i> 《親》，2021	6'23" 2'54"
Yu Shuk Pui Bobby 余淑培	<i>My dream is to become a vase</i> 《我的志願是做花瓶》，2019	7'30"

	SCENE 2 第二幕	13 - 31.8.2024
Chu Chun-Teng 朱駿騰	<i>EEL</i> 《河鰻》，2021-2022	16'03"
He Zike 賀子珂	<i>Random Access</i> 《亂碼城市》，2023	14'20"
Hsu Che-Yu 許哲瑜	<i>The Making of Crime Scenes</i> 《事件現場製造》，2021	21'56"
Santiago Mostyn	<i>Language Against Identity</i> , 2024	11'33"



Scene 1 第一幕

Featured artists: Leung Chi Wo + Sara Wong, Benjamin Li, Charmaine Poh, Yu Shuk Pui Bobby

藝術家：梁志和 + 黃志恆、李展鵬、傅秀璇、余淑培

Scene one of the program brings together compelling works by four artists that delve into the intricate themes of identity, self-image, body politics, and the multifaceted meanings of home. Charmaine Poh's and Yu Shuk Pui Bobby's works discuss gender expectations related to queerness and femininity, drawn from personal experiences; while Benjamin Li and Leung Chi Wo + Sara Wong adopt a detached and observational approach of phenomena and processes shaped by history and cultures. These works invite us to reflect on how societal standards, upbringings, and personal narratives intersect to shape our perceptions of self and belonging.

第一幕將放映四位藝術家的錄像作品，深入探討身份、自我意象、身體政治、家的意義等複雜議題。傅秀璇和余淑培的作品由個人經歷展開，關注社會對酷兒和女性的性別期許，李展鵬和梁志和+黃志恆則以游離的旁觀者視角，觀察歷史和文化留下的痕跡。這些作品引發觀者思考社會標準、成長經歷、以及個人敘事如何塑造人們對於自我和歸屬的認知。

SCENE I
第一幕
23.7 - 10.8.2024
循環播放 VI PLAY & LOOP VI
循環播放 VI PLAY & LOOP VI

Leung Chi Wo + Sara Wong

梁志和 + 黃志恆

The Woman Carrying A Basin Over Her Head

《頭頂着盆的女人》

(2023)

9'10"

Benjamin Li 李展鵬

In Search of Perfect Orange

《尋找完美的橙色》

(2016)

6'15"

Carrot Rose

《蘿蔔玫瑰》

(2017)

4'45"

Yu Shuk Pui Bobby 余淑培

My dream is to become a vase

《我的志願是做花瓶》

(2019)

7'30"

Charmaine Poh 傅秀璇

GOOD MORNING YOUNG BODY

《早安，青春肉體》

(2021-2023)

6'23"

Kin 《親》

(2021)

2'54"

ENTRANCE 入口

VI PLAY & LOOP VI 循環播放 VI
SCENE II 第一幕
23.7 - 31.8.2024
SCENE I 第一幕
VI PLAY & LOOP VI 循環播放 VI





There is that desire to have what is acceptable family







我的志願是做一個花瓶。



Charmaine Poh 傅秀璇 (b. 1990, Singapore)

Play and Loop IV features two videos *GOOD MORNING YOUNG BODY* (2021-2023) and *Kin* (2021) by Charmaine Poh. Poh's *GOOD MORNING YOUNG BODY* employs AI-generated deep fakes to digitally resurrect the character E-Ching, a character whom she played on television as a preteen actress in the early 2000s in Singapore. The video confronts the criticisms she had received online, specifically targeting her body shape. Poh is currently participating in the Main Exhibition of the 60th International Art Exhibition - La Biennale di Venezia, "Stranieri Ovunque - Foreigners Everywhere"

「循環播放VI」展出威尼斯雙年展參展藝術家傅秀璇的錄像作品《早安，青春肉體》（2021-2023）和《親》（2021）。《早安，青春肉體》（2021-2023）通過人工智能的深度偽造技術，在虛擬世界中「復活」了「E經」這一角色。她是藝術家在2000年代初期作為童星出演新加坡電視劇所扮演的人物。《早安，青春肉體》正視她當時所遭受的網絡欺凌，特別是針對她身材的評論。傅秀璇今年參與第60屆威尼斯視藝雙年展「處處都是外人」。

Exhibition history of the work

- 2024 "Shadow Self", Huis Marseille, Amsterdam, The Netherlands (upcoming)
- 2024 "Sad Captions: Everything has been washed away, I can only write 'Sad'", SeMA Bunker, Seoul, South Korea (upcoming)
- 2023 "Proof of Personhood", Singapore Art Museum, Singapore
- 2022 "Vector#2: Dyads, Dance Nucleus", The Esplanade, Singapore



Film stills of Charmaine Poh, *GOOD MORNING YOUNG BODY*, 2021-2023.
(截圖) 傅秀璇，《早安，青春肉體》，2021-2023。

Charmaine Poh 傅秀璇

GOOD MORNING YOUNG BODY 《早安，青春肉體》

2021-2023

6'23"

Single-channel video 單頻道錄像

Edition 版本：5 + 2AP



After all, I was written into existence

Charmaine Poh 傅秀璇

Kin 《親》

2021

2'54"

Single-channel video 單頻道錄像

Edition 版本：5 + 2AP

Exhibition history of the work

2024 "Queer East Festival", London, UK

Kin is currently exhibiting at the 60th Esposizione Internazionale d'Arte - La Biennale di Venezia, Stranieri Ovunque - Foreigners Everywhere, curated by Adriano Pedrosa (Venice, April 20th - November 24th, 2024).



Yu Shuk Pui Bobby 余淑培 (b. 1994, Hong Kong)

Yu Shuk Pui Bobby's *My dream is to become a vase* (2019) is an autobiographical film which makes a commentary on the image the mainstream often compels us to conform to. The video takes Yu's childhood aspiration to be a Miss Hong Kong as a starting point. Through the process of ceramic making set against the backdrop of her confessional narration, Yu addresses her failure to conform to these standards. The sculpting of the vase becomes a metaphoric reconstruction of her self-image, showing her acceptance of these perceived imperfections

余淑培的《我的志願是做花瓶》（2019）是一部自傳式影片，旨在回應社會大眾對於個人形象（尤其是女性形象）的刻板印象。作品以藝術家幼時夢想成為「香港小姐」為引子，在拉坯製作陶瓷花瓶的畫面中穿插內心自白，講述自己打破社會期待的成長故事。花瓶的製作隱喻其自我形象的重構，在這過程中她逐漸接受自我本身的「不完美」。

Exhibition history of the work

- 2020 "Hinne", Akademirommet, Oslo Academy of Fine Art, Oslo, Norway
- 2019 "Drum & Voice Out!", Form Society (合舍) & Hong Kong Artist Union, Hong Kong



Film stills of Yu Shuk Pui Bobby, *My dream is to become a vase*, 2019.

(截圖) 余淑培，《我的志願是做花瓶》，2019。

Yu Shuk Pui Bobby 余淑培

My dream is to become a vase 《我的志願是做花瓶》

2019

7'30"

Single-channel video 單頻道錄像

Edition 版本：3 + AP



Benjamin Li 李展鵬 (b. 1985, Rotterdam, the Netherlands)

Born to Chinese parents in Rotterdam and adopted into a Dutch Caucasian family, Benjamin Li creates a three-channel video *In Search of the Perfect Orange* (2016) and a single-channel video *Carrot Rose* (2017) that embody his hybrid identity, mixed cultural background, and bifurcated upbringing. These notions are conveyed in *In Search of the Perfect Orange* (2016) through the layering of food, specifically a European-Chinese chicken chop suey dish served in his biological parents' Chinese-Indonesian restaurant in Amsterdam. Piece by piece, ingredients of the dish are transferred from one plate to another by multiple hands belonging to his birth and adopted parents. This raises a philosophical paradox akin to the "Ship of Theseus" – is the dish still the same when its very composition has been completely altered?

藝術家李展鵬出生於鹿特丹的一個華人移民家庭，後被另一個荷蘭白人家庭領養。他本人複雜的身份、跨文化的背景、截然不同的成長環境等元素在他的三頻道錄像作品《尋找完美的橙色》（2016）和單頻道錄像《蘿蔔玫瑰》（2017）中有所呈現。《尋找完美的橙色》（2016）聚焦一道經典西式改良

中餐——「雞肉炒雜碎」，這也是李展鵬生父母在荷蘭所經營的中印尼餐廳的招牌菜式。作品中，各種食材經由藝術家生父母和養父母的雙手，從一個盤子轉移到另一個盤子，從而提出一個類似於「忒修斯之船」的哲學悖論：當這道菜的食材已經被完全改變，它還是原來的那道菜嗎？



Film still of Benjamin Li, *In Search of Perfect Orange*, 2016.
(截圖) 李展鵬，《尋找完美的橙色》，2016。

Collection LAM Museum, the Netherlands

Exhibition history of the work

2018 "Volkskrant Beeldende Kunst Prijs", Stedelijk Museum Schiedam, Schiedam, the Netherlands

2016 "Verborgten Stegen", Schiedam, the Netherlands

2016 "Fuzzy Logic (Graduation Show)", Piet Zwart Institute, Rotterdam, the Netherlands

Benjamin Li 李展鵬

In Search of Perfect Orange 《尋找完美的橙色》

2016

6'15"

Three-channel video 三頻道錄像

Edition 版本：4 + AP



Benjamin Li 李展鵬

Carrot Rose 《蘿蔔玫瑰》

2017

4'45"

Single-channel video 單頻道錄像

Edition 版本：4 + AP

Exhibition history of the work

- 2024 "Wild Summer of Art 2024--50 Rotterdam Artists", Brutus Space, Rotterdam, the Netherlands (upcoming)
- 2024 Fotografiemuseum (FOAM), Amsterdam, the Netherlands (upcoming solo)
- 2024 "Rijksakademie Open Studios", Rijksakademie van Beeldende Kunst, Amsterdam, the Netherlands
- 2020 "Bland Gränser", Open Space, Edsberg, Sweden
- 2019 "Prospects & Concepts", Art Rotterdam, Rotterdam, the Netherlands
- 2016 "Fuzzy Logic (Graduation Show)", Piet Zwart Institute, Rotterdam, the Netherlands



Leung Chi Wo + Sara Wong 梁志和 + 黃志恆 (b. 1968, Hong Kong)

Leung Chi Wo + Sara Wong's *The Woman Carrying A Basin Over Her Head* (2023) presents the interlocking narratives of a South Korean woman in 1970 Seoul and her modern-day reenactor, Park So Young. The video depicts a woman carrying a basin, a character drawn from a photograph taken by Kim Ki-chan near Seoul Station in 1970, which is from the archival collection of Asia Culture Center. The character is one of four women in the photograph, she is singled out and suspended in a motionless tableau in the video. Commissioned by the Asia Culture Center, this multilayered video conveys the evolving roles and sociocultural frameworks that have shaped women's experiences over time. This is the first video developed from the duo's ongoing project *Museum of the Lost* which examines anonymous individuals captured in news photographs and archival images.

梁志和+黃志恆的《頭頂着盆的女人》（2023）呈現了兩名女性經歷的交錯敘事，其中一名生活在1970年首爾（代號K），另一名則是在現代重演其形象的朴昭映。影片中的女子頭頂膠盆，靜立於畫面中。該形象取材於韓國國立亞洲文化殿堂的檔案收藏中的一張舊照片，由攝影師金基贊於1970年在首爾站

Exhibition history of the work

- 2024 "Manifesto of Memory", Paxos Biennale, Paxos, Greece
- 2024 "Walking, Wandering", Anseong Art Hall, Anseong, South Korea
- 2023 "Walking, Wandering", Asia Culture Center, Gwangju, South Korea

附近拍攝。照片中有四名女子頭頂膠盆，K是其中之一。《頭頂着盆的女人》受韓國國立亞洲文化殿堂委託製作，故事層次豐富，展現了社會文化對女性經歷的深刻影響，以及女性社會角色隨着時間推移的演變。該影片是梁志和+黃志恆的聯合創作項目《遺失博物館》的首部衍生錄像作品。《遺失博物館》旨在研究新聞照片或檔案圖像中那些形象模糊及身份不明的人物。



Film still of Leung Chi Wo + Sara Wong, *The Woman Carrying A Basin Over Her Head*, 2023. (截圖) 梁志和 + 黃志恆, 《頭頂着盆的女人》, 2023。

Leung Chi Wo + Sara Wong 梁志和 + 黃志恆

The Woman Carrying A Basin Over Her Head 《頭頂着盆的女人》

2023

9'10"

4K single-channel video 4K單頻道錄像

Edition 版本：5 + 2AP





Scene 2 第二幕

Featured artists: Chu Chun-Teng, He Zike, Hsu Che-Yu and Santiago Mostyn

藝術家：朱駿騰、賀子珂、許哲瑜及Santiago Mostyn

Scene two explores how our lives are shaped by geopolitical, historical, and technological contexts. It conveys vulnerability in an individual against a larger system due to bureaucratic inertia, humans' collective dependency on technology, colonial migrations and intergovernmental relations. Hsu Che-Yu and Santiago Mostyn's expansive lens focus on transnational power dynamics across different timelines. Chu Chun-Teng and He Zike's videos capture the experiences of communities and individuals grappling with the realities of their living circumstances, using specific localities as backdrops.

第二幕的作品重點探討地緣政治、歷史、科技如何塑造人們的生活，以及個體在面對龐大系統時所展現的脆弱性，涉及官僚主義、群體性科技依賴、殖民遷移、國際關係等因素。許哲瑜和Santiago Mostyn將目光擴闊，聚焦不同時間線下的跨國勢力變化；朱駿騰和賀子珂的作品則以特定地點為背景，描述群體與個體在現實生活環境中所面臨的困境。

SCENE II
第二幕
13 - 31.8.2024
PLAY & LOOP VI
循環播放 VI
循環播放 VI
PLAY & LOOP VI

Chu Chun-Teng 朱駿騰

EEL 《河鰻》
(2021-2022)
16'03"

Santiago Mostyn

Language Against Identity
(2024)
11'33"

Hsu Che-Yu 許哲瑜

The Making of Crime Scenes
《事件現場製造》
(2021)
21'56"

He Zike 賀子珂

Random Access
《亂碼城市》
(2023)
14'20"

ENTRANCE 入口

He Zike 賀子珂 (b. 1990, Guiyang, Guizhou province, China)

He Zike's *Random Access* (2023), commissioned by VH AWARD of Hyundai Motor Group, follows the journey of a passenger and retired taxi driver who are the personifications of the server keeper and the cloud system in the city of Guiyang the day following the collapse and reboot of the city's central data center. Guiyang is the Chinese data capital, hosting the iCloud data center and the FAST telescope. The two protagonists encounter ancient memories stored in the cloud, symbolizing interconnected data which contains fragments of history, personal recollections, and collective consciousness. The fictional narrative conveys society's overreliance on digital systems in storing our memories and information, leaving us susceptible to the malfunction of these infrastructure.

賀子珂的《亂碼城市》（2023）受現代汽車集團VH AWARD委託製作，講述了在中國貴州貴陽市中央數據中心服務器崩潰重啟的第二天，一名乘客與一名退休出租車司機在無序的數字世界所展開了一次意外旅程。二人分別是服務器管理員和雲端系統的化身，而貴陽作為中國大數據之都，同時擁有iCloud數據中心和被譽為「中國天眼」的500米口徑球面射電望遠鏡（FAST）。兩名主

角穿越在雲端記憶中，歷史片段、個人回憶、集體意識在此互相串聯。作品通過虛構的敘事編排，表現人們對於雲端儲存空間的過度依賴，以至於在該類基礎設施發生故障時遭受重大打擊。



Film still of He Zike, *Random Access*, 2023.
(截圖) 賀子珂，《亂碼城市》，2023。

Collection Hyundai Motor Group, South Korea

Exhibition history of the work

- 2024 "5th VH Award", MACAN Museum, Jakarta, Indonesia (upcoming)
- 2024 "5th VH Award", Objectifs, Singapore (upcoming)
- 2023 "Cosmos Cinema", 14th Shanghai Biennale, Shanghai, China
- 2023 "Someone has been disarranging these roses", Beiqiu Contemporary Museum of Art, Nanjing, China
- 2023 "Seaward", The Second TAG New Contemporary Award, TAG Museum, Qingdao, China

He Zike 賀子珂

Random Access 《亂碼城市》

2023

14'20"

4K single-channel video 4K單頻道錄像

Edition 版本：5 + AP



Chu Chun-Teng 朱駿騰 (b.1982, Taipei)

Chu Chun-Teng's three-channel film *EEL* (2021-2022), supported by the Taiwan Contemporary Culture Lab and commissioned by CHAT, comprises mundane scenes of residents on Shezi Island near Taipei City, a time capsule forgotten and isolated due to government restrictions on urban development in the area. One channel of the film shows two young men carrying a local deity "土地公" (the Land Duke) on a palanquin; another depicts island residents wandering with their gazes fixed on Taipei City; the last channel shows a woman burning foraged objects for departed spirits. The inherent notion of "drifting" strings together the three scenes, showing local residents' embrace of their environment.

朱駿騰的三頻道錄像《河鰻》（2021-2022）是CHAT六廠委託製作作品，並由台灣當代文化實驗場資助，展現了台北近郊社子島居民們平凡的一天。由於政府的「禁建令」，社子島的重建發展計劃受阻，呈沒落衰退的景象，被人遺忘，成為「孤島」。作品其中一個畫面展示了兩名年輕男子抬着載有當地土地公神像的轎子；另一個畫面中，島民們在島上四周遊蕩，遙望台北市中心；還有一個畫面中，一名女子四處收集物件，最後焚燒所覓得的供品。

Exhibition history of the work

- 2023 "non-syntax Experimental Image Festival", EUKARYOTE, Tokyo, Japan
- 2022 "Spinning East Asia Series II: A Net (Dis)entangled", Centre for Heritage, Arts and Textile (CHAT), Hong Kong

「漂流」一詞貫穿這三個看似不相關的場景，暗示當地居民對社子島發展困境的接納。



Film stills of Chu Chun-Teng, *EEL*, 2021-2022.

(截圖) 朱駿騰，《河鰻》，2021-2022。

Chu Chun-Teng 朱駿騰

EEL 《河鰻》

2021-2022

16'03"

4K three-channel video 4K三頻道錄像

Edition 版本：6 + AP



Hsu Che-Yu 許哲瑜 (b. 1985, Taipei, Taiwan)

Hsu Che-Yu's *The Making of Crime Scenes* (2021) centers upon Wu Dun, a Taiwanese filmmaker, gangster, patriot, and killer who was involved in a 1984 assassination in the US. The assassination was deemed a political murder executed by the Taiwanese Military Intelligence Bureau and United Bamboo Gang which Wu was a member of. Wu went to jail for six years but was given amnesty, and went on to leverage his mafia influence to found a film company which was known for producing "wuxia" movies, a genre of Chinese swordplay films. Hsu delves into Wu's fascination with producing "wuxia" films wherein nationalistic ideologies, brotherhood, and loyalty are embodied by the martial heroes. Hsu cooperated with a 3D scanning team whose job is to provide forensic scanning services at crime scenes to make a digital replication of Wu. The film shows through an individual, the convergence of power dynamics across time between countries, government and triad, and the triad and film industry.

許哲瑜的《事件現場製造》（2021）以吳敦——台灣影視製作人、黑幫人士、愛國者、殺手——為主角，講述他參與1984年「江南案」的故事。該次在美國的刺殺行動被認為是台灣國防部情報局和吳敦所屬的台灣黑道竹聯幫

Selected exhibition history of the work

- 2024 "Rencontres Internationales Paris/Berlin", Paris and Berlin, France and Germany
- 2023 "The Making of the Crime Scenes", Vernacular Institute, Mexico City, Mexico (Solo)
- 2023 "Videoex Experimental Film & Video Festival", Kunstraum Walcheturm, Zurich, Switzerland
- 2022 "Kunstenfestival Aardenburg 22: Beyond Borders", Aardenburg, Netherlands
- 2022 "Theater Commons Tokyo '22", Theater Commons Tokyo, Tokyo, Japan

聯合執行的政治謀殺。吳敦服刑六年後獲假釋出獄，轉向影視業發展，利用其在黑道的影響力創辦影視公司，製作多部古裝武俠片。許哲瑜深入探討吳敦對於武俠片的鐘愛，特別是武俠英雄身上所具備的民族情懷、兄弟友誼、以及忠誠之心。許哲瑜與刑事案件現場負責3D掃描的團隊合作，重建案發現場，並製作吳敦的3D虛擬模型。該作品以吳敦的個體事件入手，回溯國家與國家之間、政府與黑道之間、以及黑道與娛樂產業之間在不同時間點的權力動態變化。



Film still of Hsu Che-Yu, *The Making of Crime Scenes*, 2021.

(截圖) 許哲瑜，《事件現場製造》，2021。

- 2022 "SDAFF San Diego Asian Film Festival", San Diego, USA
- 2022 "TDFF Taiwan Documentary Film Festival in Thailand", Bangkok, Thailand
- 2022 "Open City Documentary Festival", London, UK
- 2022 "Golden Harvest Awards", Taipei, Taiwan

Hsu Che-Yu 許哲瑜

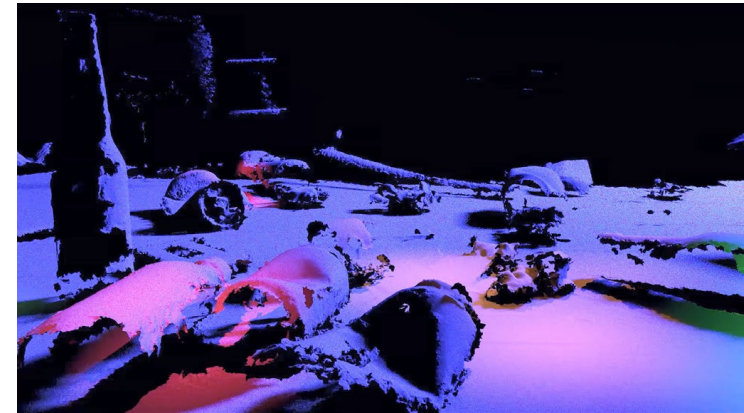
The Making of Crime Scenes 《事件現場製造》

2021

21'56"

Single-channel video 單頻道錄像

Edition 版本：6 + 2AP



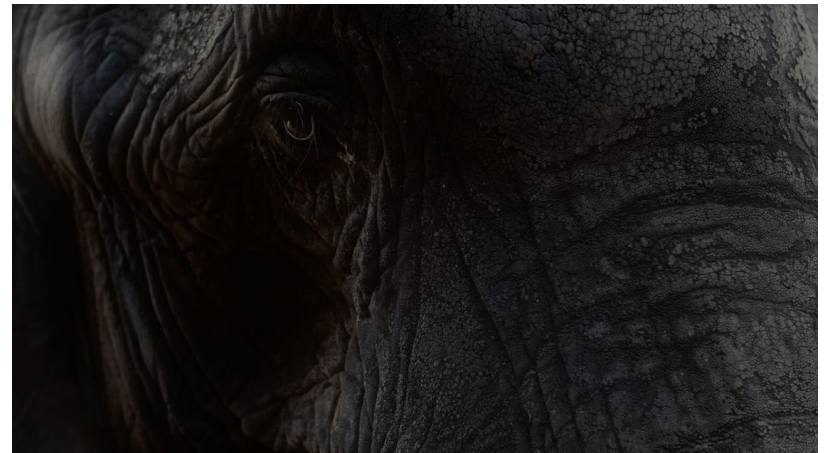
Santiago Mostyn (b. 1981, San Francisco, USA)

Commissioned by Buffalo AKG Art Museum, Santiago Mostyn's *Language Against Identity* (2024) video essay is a montage of archival images and present-day footages. The work highlights exploitations in Africa by European settlers, specifically focusing on the historical elephant trade between Southern Africa and Northern Europe. The film points out the elephant as an exotic symbol of colonial power, with its mass carnage by European traders impacting the local ecosystem.

Santiago Mostyn的作品《Language Against Identity》(2024) 是一部影像論文，受Buffalo AKG藝術博物館委託製作。作品通過檔案圖像和現實素材的蒙太奇剪輯，重點關注歐洲殖民者對非洲的殖民剝削，尤其是歷史上南非和北歐之間的大象交易。作品指出，大象是殖民勢力在他國的權力象徵。與此同時，歐洲商人對非洲大象的大規模屠殺，嚴重影響了當地的生態系統。

Exhibition history of the work

2024 "After the Sun—Forecasts from the North", Buffalo AKG Art Museum, Buffalo, USA



Film stills of Santiago Mostyn, *Language Against Identity*, 2024.
(截圖) Santiago Mostyn, 《Language Against Identity》, 2024。

Santiago Mostyn

Language Against Identity

2024

11'33"

4K single-channel video 4K單頻道錄

Edition 版本：5 + 2AP



Chu Chun-Teng 朱駿騰 (b.1982, Taipei, Taiwan)

Chu Chun-Teng uses film and installation to examine the dilemma of the individual in modern society, in particular within the contexts of individual existence, social hierarchy, and political conflicts. From 2017, he created films based on his observation in Taipei, Tengchong, and Chongqing. Chu held solo exhibitions at Kuandu Museum of Fine Arts (2020) and Museum of Contemporary Art Taipei (2019). He also exhibited at CHAT Hong Kong (2022), Taipei Fine Arts Museum (2020), National Taiwan Museum of Fine Arts (2020), CAFA Art Museum (2012), Kunsthau Essen (2012), HARA Museum of Contemporary Art Tokyo (2010), Glasgow Center for Contemporary Arts (2010), and Shanghai Contemporary Art Museum (2007), among others. Chu was awarded honorable mention for the Taipei Art Award (2020, 2012, 2011). He currently lives and works in Taipei.

朱駿騰通過影像和裝置等形式，關注個體面對在當下個體生存、社會等級、政治沖突等複雜結構下，所面臨的困境與生存狀態。2017年起，朱駿騰開始基於他在台北、騰沖、重慶的觀察，創作影像作品。他曾於台北關渡美術館（2020）和台北當代藝術館（2019）舉辦個展。他亦於香港CHAT六廠（2022）、台北市立美術館（2020）、台北當代美術館（2020）、北京中央美術學院美術館（2012）、埃森Kunsthau Essen（2012）、東京HARA當代藝術博物館（2010）、格拉斯哥當代藝術中心（2010）和上海當代藝術館（2007）等地展出。朱駿騰於2020年、2012年、2021年三次獲得「台北美術獎」優選。他現於台北生活和工作。

He Zike 賀子珂 (b. 1990, Guiyang, Guizhou province, China)

He Zike works across video, writing, performance, installation, prints, and computer programs to explore how an individual perceives oneself and time under the flow of information, media, and technology milieu, drawn from her lived experiences in her hometown of Guiyang, China's data capital. She is the finalist of the 5th VH Award of Hyundai Motor Group, and was selected to be in the residency program of Pro Helvetia, the Swiss Arts Council in 2023. Her works were exhibited at MACAN Museum (2024), Shanghai Biennale (2023), Beijing Biennale (2022), Gangwon Triennale (2021), Hongcheon Art Museum (2019), Museum für Neue Kunst (2017), and OCAT Shanghai (2017), among others. She currently lives and works in Beijing.

賀子珂的作品橫跨錄像、文本、表演、裝置、印刷品、計算機程序等多種媒介，聚焦故鄉貴陽——中國大數據之都，探索個體如何在充斥著信息流、媒介、技術的社會環境中，感知自我與時間的流逝和變化。賀子珂曾獲得現代汽車集團第五屆VH Award亞洲新媒體藝術影像獎項的入圍項目支持，並入選2023年瑞士文化基金會Pro Helvetia駐地項目。她的作品近期在雅加達MACAN Museum（2024）、上海雙年展（2023）、北京雙年展（2022）、江原道三年展（2021）、江原道洪川美術館（2019）、弗萊堡當代美術館（2017）、OCAT上海館（2017）等展出。賀子珂現於北京生活和工作。

Hsu Che-Yu 許哲瑜 (b. 1985, Taipei, Taiwan)

Hsu Che-Yu creates animation and videos to explore the relationship between media, history, and personal memories. Hsu has incorporated 3D scanning and VR technology to reanimate bodies, architectural structures, and sites from past events, investigating the politics of death. Hsu's solo exhibitions were held at ARGOS centre for audiovisual arts (2024), Fundació Joan Miró (2023), Biennial Sesc_Video brasil (2023), Centre d'Art Contemporain Genève (2023), Vernacular Institute Mexico (2023), MOCA Taipei (2023), Kuandu Museum of Fine Arts (2023, 2012), and Taipei Fine Arts Museum (2015). He has exhibited at Beijing Inside-Out Art Museum (2023), MAXXI Museum (2022, 2021), Seoul Museum of Art (2021), Seoul Mediacity Biennale (2021), Kunstmuseum Bonn (2021), and Shanghai Biennale (2018). Hsu was awarded the Videonale Award of the Fluentum Collection (2021), the Loop Barcelona Video Art Production Award (2020), the Taishin Annual Grand Prize (2016), and was a finalist for HUGO BOSS ASIA ART (2019). He currently lives and works between Taipei and Amsterdam.

許哲瑜的創作以動畫與錄像為媒介，探索媒體、歷史與個人記憶之間的關聯。在他近期的藝術實踐中，他運用3D掃描和虛擬現實（VR）技術，重建歷史事件中的人物形象、建築結構和事件現場，揭露謀殺案件中的政治旋渦。許哲瑜曾於布魯塞爾ARGOS centre for audiovisual arts (2024)、聖保羅Biennial Sesc_Videobrasil (2023)、日內瓦當代藝術中心 (2023)、墨西哥城Vernacular Institute (2023)、台北當代藝術館 (2023)、台北關渡美術館 (2023) 和台北市立美術館 (2015) 等舉辦個展。他亦於北京中間美術館 (2023)、羅馬MAXXI Museum (2022、2021)、首爾美術館 (2021)、首爾媒體城市雙年展 (2021)、波恩Kunstmuseum Bonn (2021)、上海雙年展 (2018) 等地展出。許哲瑜曾獲得由Fluentum Collection頒發的Videonale Award (2021)、Loop Barcelona Video Art Production Award (2020)、台新藝術獎 (2016)，入圍上海外灘美術館HUGO BOSS亞洲新銳藝術家大獎 (2019)。許哲瑜現於台北和阿姆斯特丹生活和工作。

Leung Chi Wo + Sara Wong 梁志和 + 黃志恆 (b. 1968, Hong Kong)

Leung Chi Wo and Sara Wong's collaboration started in 1992. Their most recent solo exhibitions were held at SCAD Museum of Art (2023) and Echigo-Tsumari Art Triennale (2018). Their works have been exhibited at Aranya Art Center Beidaihe (2023), Asia Cultural Center (2023), Ming Contemporary Art Museum (2020), Aichi Triennale (2019), Tai Kwun Contemporary (2018), Singapore Art Museum (2018), Museu da Imagem e do Som (2008), Queens Museum (2000), PS1 Contemporary Art Center (2000), and Shanghai Biennale (2000). Leung and Wong represented Hong Kong in its first participation in the Venice Biennale in 2001, and they are the co-founders of Para Site. They currently live and work in Hong Kong.

梁志和和黃志恆自1992年開始合作創作及展出。他們的聯合創作項目曾於多地舉辦個展，包括薩凡納SCAD藝術博物館 (2023)、津南越後妻有大地藝術祭 (2018) 等。他們亦參與多地聯展，包括北戴河阿那亞藝術中心 (2023)、光州國立亞洲文化殿堂 (2023)、上海明當代美術館 (2000)、名古屋愛知三年展 (2019)、香港大館當代美術館 (2018)、新加坡美術館 (2018)、聖保羅Museu da Imagem e do Som (2008)、美國皇后區藝術博物館 (2000)、紐約PS1當代藝術中心 (2000)、上海雙年展 (2000) 等。此外，二人曾代表香港首次參加威尼斯雙年展 (2001)。梁志和與黃志恆是香港非牟利獨立藝術機構Para Site藝術空間創辦成員。二人現於香港生活和工作。

Benjamin Li 李展鵬 (b. 1985, Rotterdam, the Netherlands)

Benjamin Li is a conceptual artist who works with photography, video, and sculpture to focus on questions of identity, representation, displacement, sense of belonging, everyday life, and foodways. In his recent practice, he investigates these questions through the Chinese-Indonesian restaurant in the Netherlands. Li's works have been shown at Nederlands Fotomuseum (2022), Museum Rijswijk (2021), Noordbrabants Museum (2020), Lisser Art Museum (2019), Allard Pierson Museum (2019), Stedelijk Museum Schiedam (2018), and Villa Mondriaan (2015). He was the artist-in-resident at Rijksacademie in 2022, received the support of Prins Bernhard Cultuurfonds in 2019, and was awarded the Spaces 10 Years prize in 2018. Li currently lives and works in Rotterdam.

李展鵬是一名概念藝術家，他通過攝影、錄像、雕塑等媒介關注身份、代表性、替代性、歸屬感、日常生活、飲食習慣等議題。他近期以荷蘭的中印尼餐廳介入這些議題展開研究調查。李展鵬的作品曾於鹿特丹Nederlands Fotomuseum (2022)、雷斯威克Museum Rijswijk (2021)、斯海爾托亨博斯Noordbrabants Museum (2020)、利瑟Lisser Art Museum (2019)、阿姆斯特丹Allard Pierson Museum (2019)、阿姆斯特丹Stedelijk Museum Schiedam (2018)、溫特斯韋克Villa Mondriaan (2015)。他曾於2022年在阿姆斯特丹Rijksacademie進行藝術家駐留，並於2019年獲Prins Bernhard Cultuurfonds支持，於2018年獲Spaces 10 Years獎。李展鵬現於鹿特丹生活和工作。

Charmaine Poh 傅秀璇 (b. 1990, Singapore)

Charmaine Poh works across photography, film, media, and performance to navigate questions of the gendered body, queer world making, performed labor of the everyday, and the intersection of offline and online worlds. Poh is a participating artist in the 60th International Art Exhibition of La Biennale di Venezia, "Stranieri Ovunque – Foreigners Everywhere" curated by Adriano Pedrosa. Her works have been exhibited at Tate Modern (2020), International Center of Photography New York (2019), Leslie Lohman Museum (2023), Singapore Art Museum (2023), Goethe Institut (2022), Venice Architecture Biennale (2021), ArtScience Museum (2020), and National Design Center (2019), among others. Poh currently lives and works between Berlin and Singapore.

傅秀璇通過攝影、錄像、媒體、表演等形式探討性別化身體、酷兒世界建構、日常勞動執行、虛擬與現實世界交匯等議題。傅秀璇今年參與第60屆威尼斯視藝雙年展「處處都是外人」，由Adriano Pedrosa策展。她的作品曾於多地展覽，包括倫敦泰特現代藝術館（2020）、紐約國際藝術中心（2019）、紐約Leslie Lohman Museum（2023）、新加坡美術館（2023）、新加坡歌德學院（2022）、威尼斯建築雙年展（2021）、新加坡藝術科學博物館（2020）、新加坡國際設計中心（2019）、萊頓國際電影節（2018）、等。傅秀璇現於柏林和新加坡生活和工作。

Santiago Mostyn (b. 1981, San Francisco, USA)

Santiago Mostyn works with films, installations, and performances to reflect on the cultural exchange and interconnectedness between African diasporic communities across continents. By intertwining a wide range of imageries from his personal archives with footages of historical events and public figures, he creates multilayered narratives that explore new interpretations of a place culturally and psychologically. Mostyn's solo exhibitions took place at Mariakirken (2023), Gerðarsafn Museum (2022), House of Sweden (2022), Künstlerhaus Bethanien (2021), Southern Alberta Art Gallery (2020), and Institute Suédois (2019). He co-curated "The Moderna Exhibition 2018: With the Future Behind us" at Moderna Museet (2018) and exhibited at Buffalo AKG Art Museum (2024), Gyeongnam Art Museum & Space Heem (2023), Queensland Art Museum (2023), Kalmar Konstmuseum (2023), Malmö Art Museum (2022), and Künstlerhaus Bethanien (2021). Mostyn is a fellow at the Harvard-Radcliffe Institute for Advanced Study. He currently lives and works in Stockholm.

Santiago Mostyn 通過影片、裝置和表演的形式，反思各大洲非裔移民社群之間的文化交流和相互關聯性。他將自己收集的大量檔案圖片穿插於歷史事件、公眾人物採訪等錄像片段中，創造多層次的敘事，從文化和心理的角度，重新理解某一區域。Mostyn 近期的個展於哥本哈根 Mariakirken (2023)、科帕沃古爾 Gerðarsafn Museum (2022)、華盛頓瑞典之家 (2022)、柏林 Künstlerhaus Bethanien (2021)、萊斯布裏奇南阿爾伯塔美術館 (2020) 和巴黎 Institute Suédois (2019) 等展出。他參與策展的展覽「The Moderna Exhibition 2018: With the Future Behind us」於斯德哥爾摩 Moderna Museet (2018) 舉辦，亦曾於水牛城 Buffalo AKG Art Museum (2024)、釜山 Gyeongnam Art Museum & Space Heem (2023)、馬爾默 Malmö Art Museum (2022)、柏林 Künstlerhaus Bethanien (2021) 等地展出。Mostyn 目前是 Harvard-Radcliffe Institute for Advanced Study 的研究員。他現於斯德哥爾摩生活和工作。

Yu Shuk Pui Bobby 余淑培 (b. 1994, Hong Kong)

Yu Shuk Pui Bobby works with video, text, sculpture, installation and performance to dive into body politics, memories and experiences of identification, and the future. Yu won Best Director at the 17th Fresh Wave International Short Film Festival in Hong Kong, 2023. She previously exhibited at NADA East Broadway (2024), Hong Kong Museum of Medical Sciences (2022), Cattle Depot Artist Village (2021), Vigeland Museum (2021), Kunstneres Hus (2021), IESA Gallery (2020), Liu Art Museum (2019), Power Station of Art (2017), and Para Site (2017), among others. Yu currently lives and works in Oslo.

余淑培通過錄像、文本、雕塑、裝置、表演等形式，深入探討身體政治、記憶、身份認同體驗、未來世界等議題。她曾於2023年獲得第十七屆鮮浪潮國際短片節「本地競賽」最佳導演獎。余淑培曾於香港及歐洲各地展出，包括紐約 NADA East Broadway (2024)、香港醫學博物館 (2022)、香港牛棚藝術村 (2021)、奧斯陸 Vigeland Museum (2021)、奧斯陸 Kunstneres Hus (2021)、巴黎高等文化藝術管理學院畫廊 (2020)、台中柳美術館 (2019)、上海當代藝術博物館 (2017)、香港 Para Site 藝術空間 (2017) 等。余淑培現於奧斯陸生活和工作。



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