

19.11.2024 - 11.1.2025



Weather
world

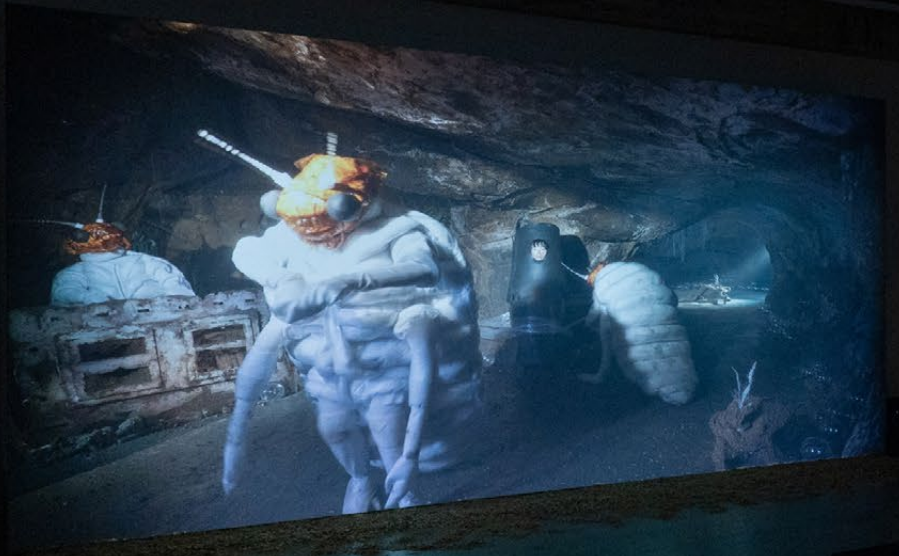
Lesley-Anne Cao • Matina Partosa • Mark Salvatus • Yip Kin Bon • Yuen Nga Chi • Zhang Xu Zhan • Stella Zhong

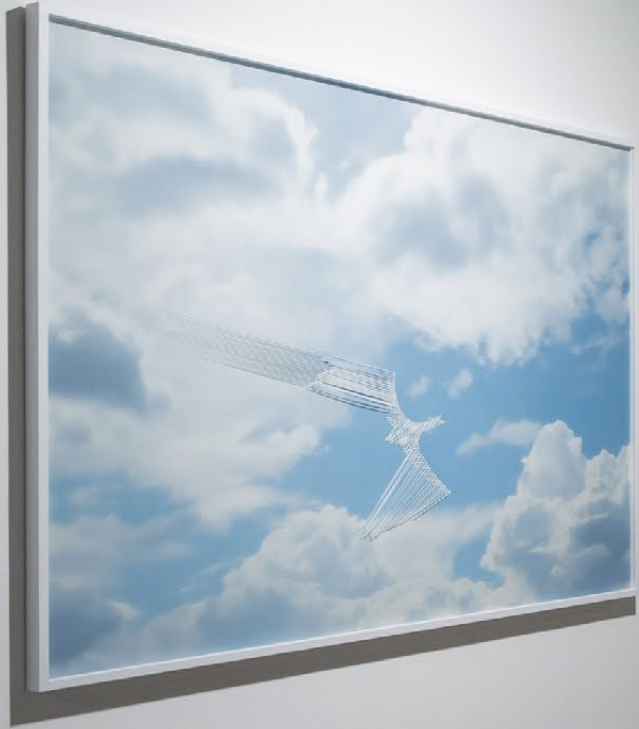
氣象界

Curated by Jims Lam and Carlos Quijon, Jr.











Blindspot Gallery is pleased to present **Weather-world**, a group exhibition of seven artists from Hong Kong, Taipei, Manila, and New York who re-imagine atmosphere as a blend of poetic and political landscape. Showcasing recent and new works by Lesley-Anne Cao, Matina Partosa, Mark Salvatus, Yip Kin Bon, Yuen Nga Chi, Zhang Xu Zhan, and Stella Zhong, the exhibition, which features videos, paintings, collages, installation and sculptures, explores how art alludes to atmosphere as a formative and contingent way of being in the world. It reveals the broader non-human world through aesthetic categories such as landscape, naturalism, romanticism, and idioms. Within these categories, the concept of atmosphere, whether as weather or whim, shapes how we understand and represent the natural and non-human world and how we imagine our relation to them. The exhibition's title is inspired by the anthropologist Tim Ingold, who examines how the notion of atmosphere is molded by the fusion of the meteorological perspective — viewing atmosphere as a measurable and observable external phenomenon — and the affective viewpoint, which sees atmosphere as an extension or projection of inner psychological conditions.

Weather-world offers different entry points into thinking about the atmosphere. In the exhibition, atmosphere plays out as an external phenomenon to be represented in artistic media, a facet of the planetary condition such as climate or weather that shapes life, a technology of staging that simulates and produces reality, or a logic of displacing human intervention with autonomous operations. Drawing from Tim Ingold's idea of the 'weather-world,' this exhibition explores how our environment remains in a state of flux and evolution. By intertwining external atmospheric patterns with internal emotions, it shapes our unique perceptions of the world. A network emerges as we view separate islands as a world interconnected with its surrounding lands and waters. Considering the shared vulnerabilities and the ever-changing conditions in an expanded archipelagic Southeast Asia and East Asia, be it pertaining to weather or politics, what emotional and political experiences might emerge for us as a result?

Weather-world is curated by Jims Lam, Curator and Programs Manager at Blindspot Gallery, and Carlos Quijon, Jr. who is the Curator of the Philippine Pavilion at the 60th Venice Biennale this year.

刺點畫廊即將呈現群展「氣象界」，匯聚來自香港、台北、馬尼拉、紐約等地的七名藝術家的作品，結合詩意景觀與地緣政治，重新詮釋「氣象」這一概念。是次展覽將展出 Lesley-Anne Cao, Matina Partosa, Mark Salvatus, 葉建邦, 袁雅芝, 張徐展和鍾笛鳴的新近作品，包括錄像、繪畫、拼貼、裝置、雕塑等，透過多種藝術形式，揭示氣象以多變的形式存在於世，充滿不確定性。展覽深入地景、自然主義、浪漫主義、俚語等範疇，思考我們如何理解與詮釋廣泛的非人類世界及想像其間的關係。展覽標題「氣象界」受到人類學家 Tim Ingold 的理論啟發。Ingold 主張將氣象學的角度與情感觀念相結合，以探討氣象的概念如何形成。他認為大氣不僅是可測量、可觀察的外在自然現象，同時亦是個體心理圖景的延伸、以及天文觀的內在投射。

展覽以不同的切入點思考「氣象」，既可以是透過藝術媒介所呈現的一種外在現象，也可以是地球某一時刻的狀態，例如與生命息息相關的氣候或天氣，一種模擬現實的視覺呈現技術，或是以自動化操作取代人為干預的一類處理邏輯。參考 Ingold 對於「氣象」的理念，是次展覽探索環境變化是如何呈現出一種流動狀態並進行深層演變，透過將外在大氣模式與內在情緒交織在一起，啟發觀眾對世界的另類看法。當我們將島嶼與周圍的土地水域相連結，島嶼之間的網絡就會浮現。在如此廣大的群島版圖中，島嶼城市常常面臨各種氣候變遷或地緣政治影響，生態脆弱，時勢動蕩，而生活在此的我們又會被催生出怎樣的情感和經歷？

「氣象界」由刺點畫廊策展人及項目經理林志恒和本年度第 60 屆威尼斯視藝雙年展菲律賓館策展人 Carlos Quijon, Jr. 共同策劃。



Mark Salvatus
C_raft 《C_raft》
2024
Found objects 現成物
Dimension variable 尺寸不定

Mark Salvatus, who is representing the Philippines at the 60th Venice Biennale with a solo exhibition, considers the atmospheric as a condition that cultivates improvisational methods. In **C_rafts** (2011-2024), Salvatus takes inspiration from the vessels that urban city dwellers in Manila devise during typhoon catastrophes: rafts from various everyday materials such as water gallons and airbed mattresses.

Mark Salvatus 代表菲律賓參加本年度第60屆威尼斯視藝雙年展。他將不同的氣象狀況視為一種激發即興創作的條件。菲律賓每年頻繁遭受颱風侵襲，大量降雨引發洪水災難，首都馬尼拉市民不得不搭乘自製的船隻出行。Salvatus從中獲得靈感，使用水桶和氣墊床等日常材料製成筏子，創作系列作品《**C_rafts**》（2011-2024）。



Riding over snakes and streams

《跨過蛇和溪流》

2024

Collage: magazine, cotton twine string on Arches paper 雜誌、棉繩、Arches紙本拼貼

29.7 x 21 cm 厘米 (work size)

37.3 x 29 x 3 cm 厘米 (framed size)



The sea where no birds sing, he stares at his own scaffold
《在沒有鳥兒歌唱的大海，他凝視著自己的鷹架》

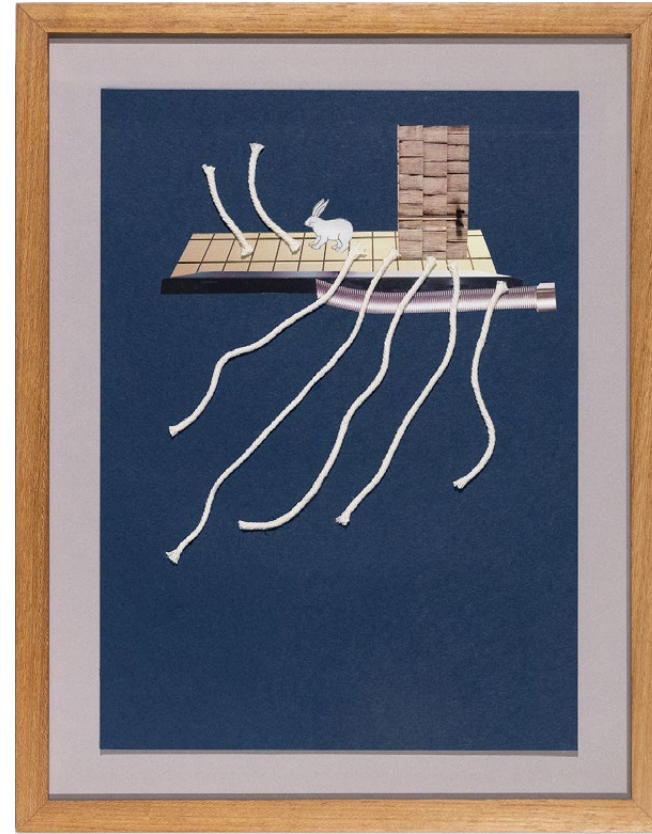
2024

Collage: magazine, newspaper, cotton twine string on

Arches paper 雜誌、報紙、棉繩、Arches紙本拼貼

29.7 x 21 cm 厘米 (work size)

37.3 x 29 x 3 cm 厘米 (framed size)



The turtle turned homeward seeking the cool and cold stones
《烏龜轉身回家尋找冰涼的石頭》

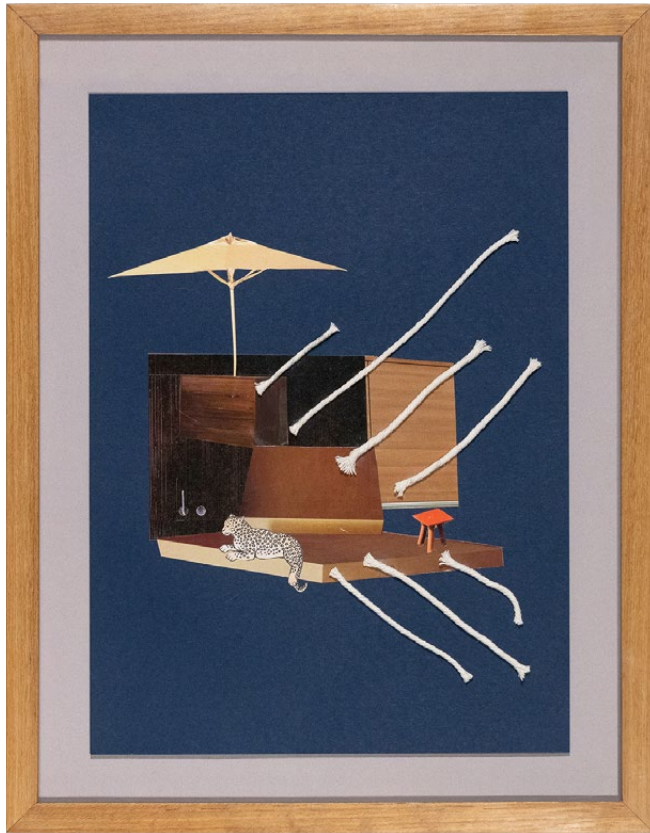
2024

Collage: magazine, newspaper, cotton twine string on Arches

paper 雜誌、報紙、棉繩、Arches紙本拼貼

29.7 x 21 cm 厘米 (work size)

37.3 x 29 x 3 cm 厘米 (framed size)



Sun between my claws

《在爪子之間的陽光》

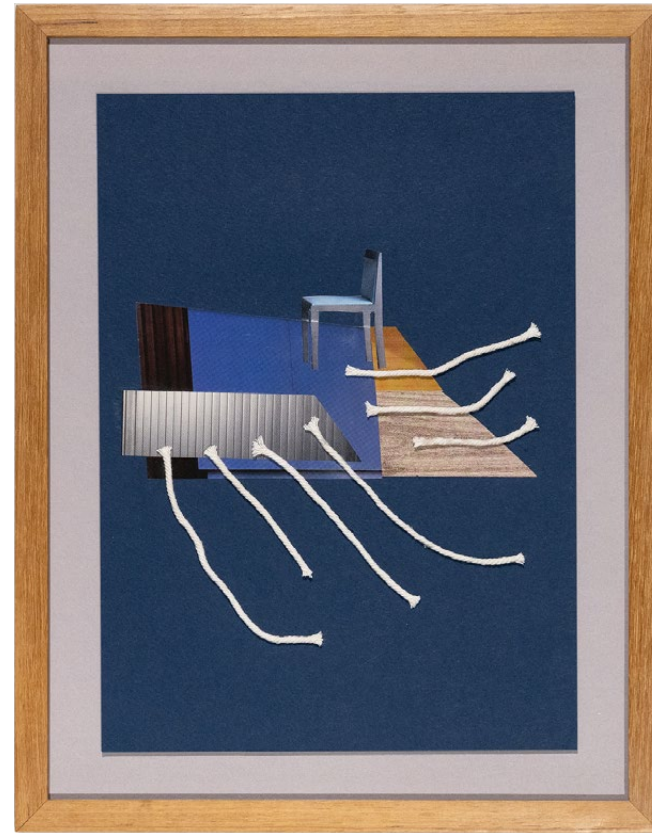
2024

Collage: magazine, newspaper, cotton twine string on

Arches paper 雜誌、報紙、棉繩、Arches紙本拼貼

29.7 x 21 cm 厘米 (work size)

37.3 x 29 x 3 cm 厘米 (framed size)



As I move amongst the rope with their shadows I do not know

《當我在繩索中移動時影子如影隨形，讓我感到困惑》

2024

Collage: magazine, cotton twine string on Arches paper 雜誌、

棉繩、Arches紙本拼貼

29.7 x 21 cm 厘米 (work size)

37.3 x 29 x 3 cm 厘米 (framed size)





Mark Salvatus

Watermarks 《水印》

2024

65 second-hand postcards, display rack

65張二手明信片、展示架

Dimensions variable 尺寸不定

In **Watermarks**, Salvatus presents a personal collection of postcards that the artist had been collecting from second-hand shops. The postcards are records of previous connections between the Philippine archipelago and other islands nearby such as Hong Kong, serving as a means for individuals to stay connected to their roots while living away from home. Many of the postcards are subjected to moisture damages, with the pristine and unchanging photos of idyllic places featured in them succumbing to a volatile atmosphere.

在另一件作品《水印》（2024）中，**Salvatus**展示了他的個人收藏——從二手商店收集的明信片。這些明信片記錄了菲律賓群島與鄰近國家之間的聯繫。其中，許多明信片明顯受潮，印刷精美的風景名勝也無法避免被變幻莫測的天氣所侵蝕。





Lesley-Anne Cao

Amphibian palm (For things that can fold) 《兩棲棕櫚 (可折疊的東西)》

2024

Glass tank, mirror, glass weights, digital print on satin, acrylic box, wave makers, relay timer, water

魚缸、鏡、玻璃、數位印刷緞本、亞加力膠盒、造浪泵、定時繼電器、水

60 x 45 x 35 cm 厘米

[Click here to view installation video](#)
請按此連結瀏覽裝置



Lesley-Anne Cao

Amphibian palm (For measuring the wind) 《兩棲棕櫚 (風的測量)》

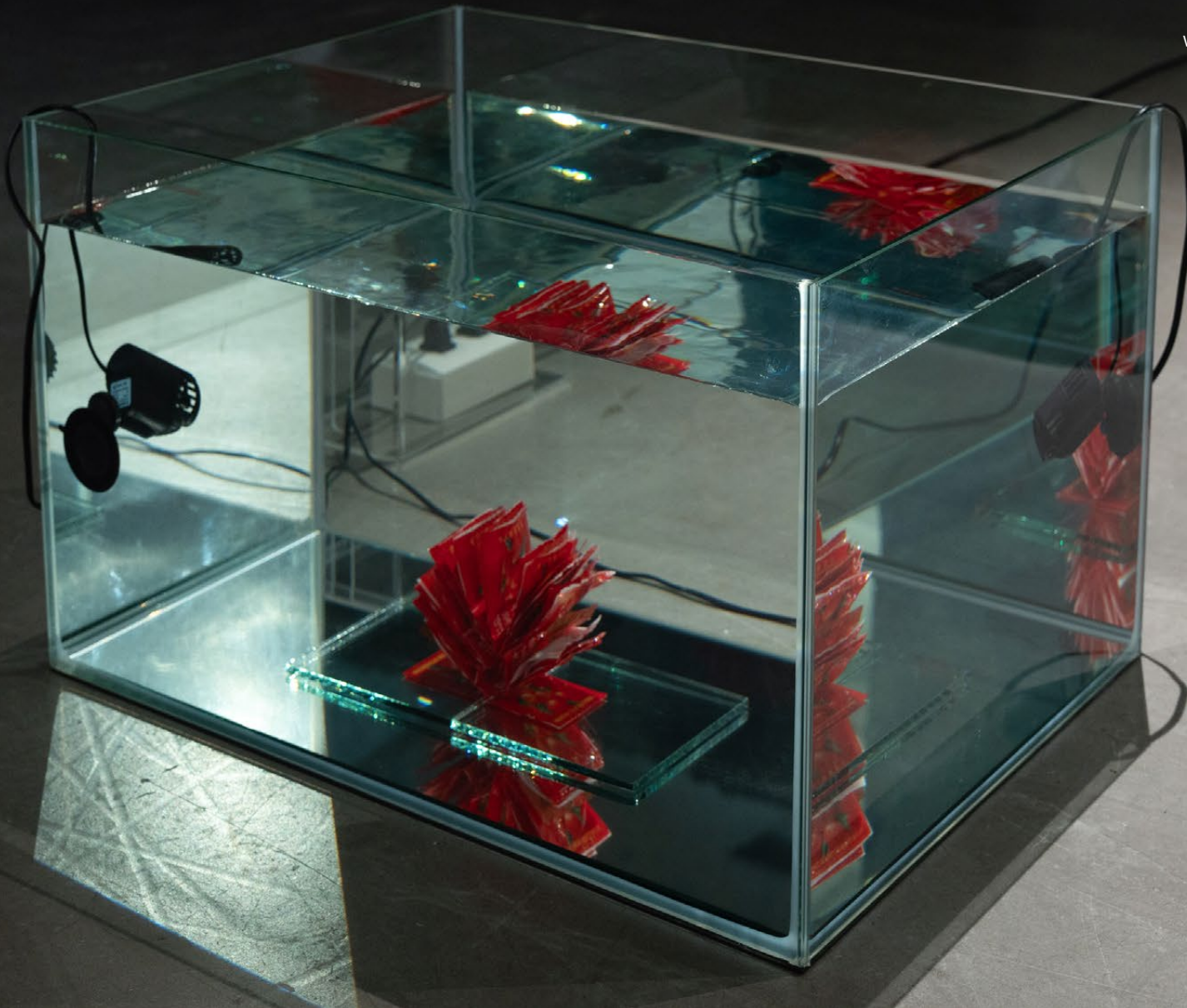
2024

Glass tank, mirror, glass weights, machine embroidery on gazar, acrylic box, wave makers, relay timer, water

魚缸、鏡、玻璃、機繡緞本、亞加力膠盒、造浪泵、定時繼電器、水

60 x 45 x 35 cm 厘米

[Click here to view installation video](#)
請按此連結瀏覽裝置



Lesley-Anne Cao

Amphibian palm (For fruit) 《兩棲棕櫚 (水果) 》

2024

Glass tank, mirror, glass weights, plastic seals from kiat-kiat net bags, acrylic box, wave makers, water

魚缸、鏡、玻璃、kiat-kiat網袋塑膠封套、亞加力膠盒、造浪泵、定時繼電器、水

60 x 45 x 35 cm 厘米

[Click here to view installation video](#)
請按此連結瀏覽裝置



Lesley-Anne Cao

Amphibian palm (For eternity) 《兩棲棕櫚 (永恆) 》

2024

Glass tank, mirror, glass weights, waterproof paper, acrylic box, wave makers, relay timer, water

魚缸、鏡、玻璃、防水紙、亞加力膠盒、造浪泵、定時繼電器、水

60 x 45 x 35 cm 厘米

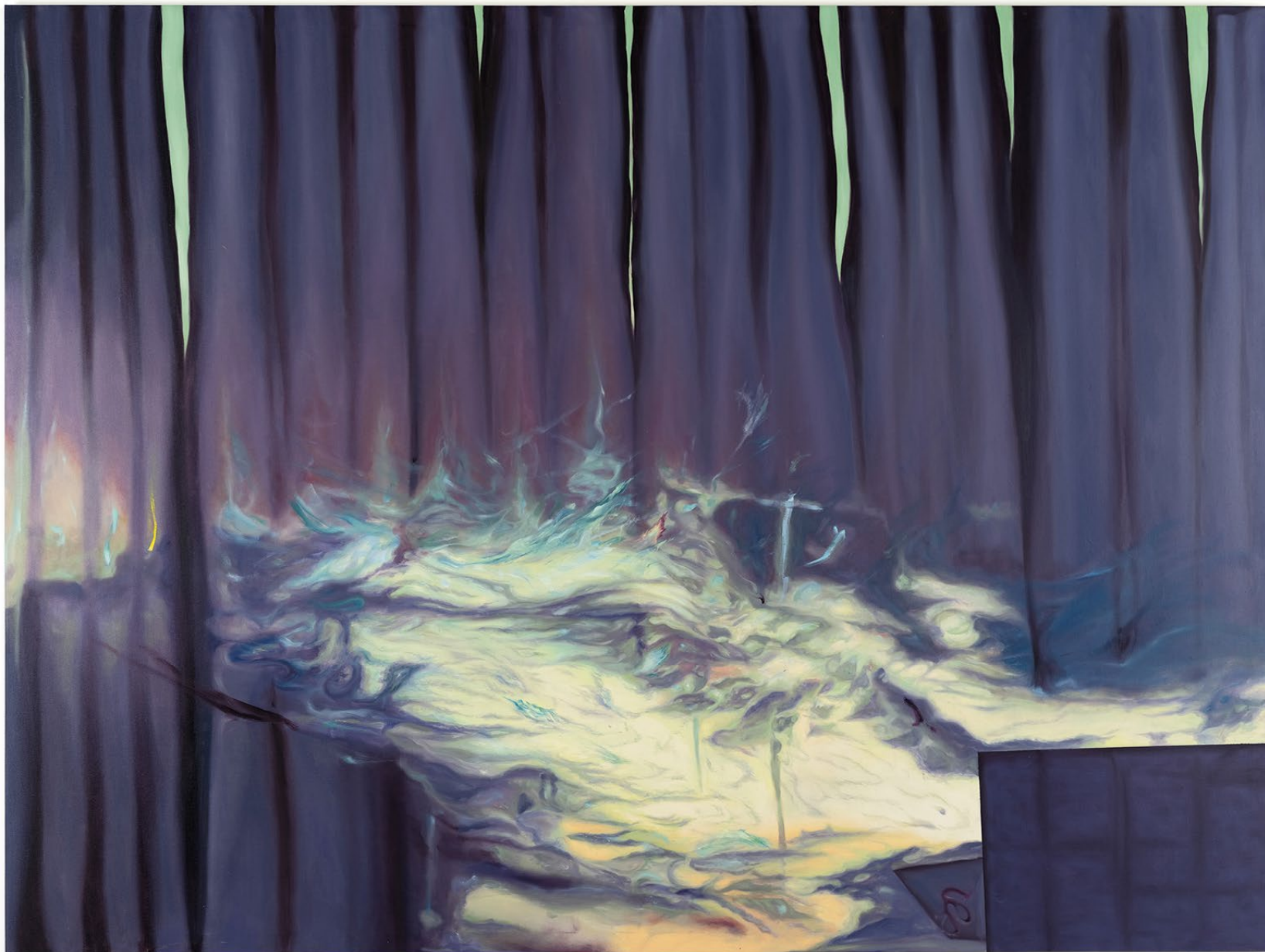
[Click here to view installation video](#)
請按此連結瀏覽裝置

Continuing a series that explores the materiality and objecthood of books, Lesley-Anne Cao imagines books made from different materials, ranging from textile to fruit wrappers. Each book is placed inside water-filled tanks, where each book interacts with water and artificial waves. It is an experiment that not only asks what makes a book but also what constitutes the task of reading. Here, the human reader is displaced by an atmospheric activity of pages gently undulating from one to the next.

Lesley-Anne Cao的作品持續探索書籍的材料性和物件性。在她的創作中，書籍由各種不同的材料製成，如紡織品、水果包裝紙等。每本書都被放置在一個裝滿水的水箱中，與水流和人造浪互動。該作品是一項關於閱讀的實驗，引發人們思考閱讀的本質。實驗中，書頁不再由人類翻閱，而是被輕柔的水波和氣壓逐頁撥動。



Detail of *Amphibian palm* (*For things that can fold*), 2024
局部《兩棲棕櫚（可折疊的東西）》，2024



Matina Partosa
Skyscape 《天際》
2024
Oil on canvas 油畫布本
167 x 223 x 4 cm 厘米

MATINA PARTOSA



Matina Partosa

Weather Report series 《Weather Report》系列

2024

Oil on canvas, set of 10 油畫布本·一組十件

Installation size variable 尺寸不定

Matina Partosa presents a set of catalog paintings that chronicles the evolving post-rain landscapes of Manila. Her paintings unveil Manila's surroundings with intimate details from staged encounters between amorphous natural elements and instruments such as mirrors that create new form.

The mirror motif acts as a symbolic portal, bridging the gap between artificial constructs and reality. Its presence subtly suggests a transition into the otherworldly by resisting integration into its natural surroundings.

Matina Partosa 呈現了一系列繪畫作品，記錄了馬尼拉雨後景觀的不同演變。她的畫作展現了城市周遭的私密細微景觀。畫面中，多變無定型的自然元素，通過鏡子等工具，衍生出新的形態。

鏡子如一個意象性的入口，聯結人工結構與現實世界。它無法融入周遭自然環境，卻微妙地打開了另一個世界的大門。



May, 3:55pm 《五月·下午 3:55》

2024

Oil on canvas 油畫布本

30.5 x 23 x 4 cm 厘米



May, 3:19pm 《五月·下午 3:19》
2024
Oil on canvas 油畫布本
31 x 23.5 x 4 cm 厘米



May, 3:57pm 《五月·下午 3:57》
2024
Oil on canvas 油畫布本
30.5 x 23 x 5 cm 厘米



December, 5:02pm 《十二月·下午 5:02》
2024
Oil on canvas 油畫布本
31 x 23.5 x 4 cm 厘米



May, 3:22pm 《五月·下午 3:22》
2024
Oil on canvas 油畫布本
23 x 30.5 x 5 cm 厘米



May, 3:14pm 《五月·下午 3:14》
2024
Oil on canvas 油畫布本
31 x 23.5 x 4 cm 厘米



December, 5:12pm 《十二月·下午 5:12》

2024

Oil on canvas 油畫布本

23 x 30.5 x 5 cm 厘米



May, 3:24pm 《五月·下午 3:24》

2024

Oil on canvas 油畫布本

23 x 30.5 x 5 cm 厘米

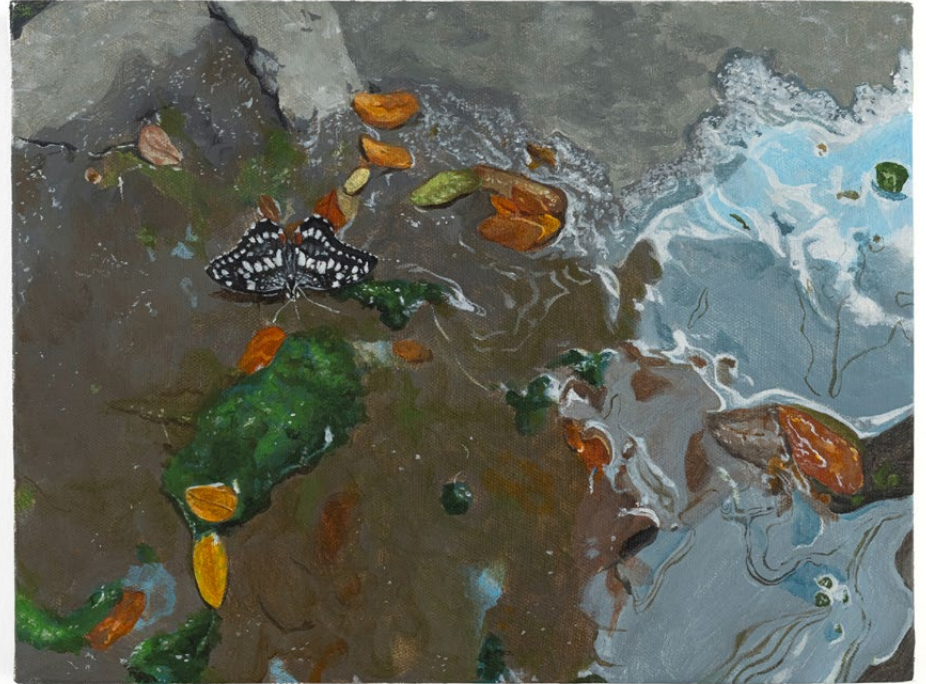


December, 5:23pm 《十二月, 下午 5:23》

2024

Oil on canvas 油畫布本

31 x 23 x 5 cm 厘米



July, 3:52pm 《七月, 下午 3:52》

2024

Oil on canvas 油畫布本

23.5 x 30.5 x 4.5 cm 厘米



Zhang Xu Zhan 張徐展
Termite Feeding Show 《白蟻餵食秀》
2024
Two-channel video 雙頻道錄像
14'44" / 5'19"
Edition 版本: 6 + 2AP



Zhang Xu Zhan 張徐展
Termite No.2 《白蟻No.2》
2024

Nano tape, aluminum wire, wire, plastic beads, egg cartons pulp
奈米膠帶、鋁線、鐵絲、塑膠珠、蛋盒紙漿
24 x 21.5 x 19 cm 厘米

Recipient of the Deutsche Bank Artist of the Year award in 2021 and winner of the Best Animated Short Film at the Golden Horse Film Awards in 2022, **Zhang Xu Zhan** is known for creating maquettes from delicate paper-mâché, manipulating them to animate his video works. In his latest film, **Termite Feeding Show** (2024), Zhang playfully integrates traditional paper puppetry stop-motion animation and live action to narrate the news story of termites causing major blackouts in mountainous cities in Taiwan by chewing through power cables. Each maquette creates its own atmosphere, shaping and being moulded by the cinematic context established by the artist. The termites feed on cables in their nest whilst singing a feast song, a humorous illustration of an ecological shift caused by climate change, stirring the insects to turn to other means of food sourcing.

張徐展於2021年獲得德意志銀行年度藝術家獎，並於2022年獲得金馬獎最佳動畫短片獎。他擅長創作精細的紙紮模型，並結合定格動畫創作錄像作品。在他最新的作品《白蟻餵食秀》（2024）中，他將紙紮技藝、定格動畫、以及真人拍攝巧妙糅合，生動地講述了白蟻啃咬電纜導致台灣山城大規模停電的新聞故事。這些雕塑造型各異，彷彿擁有一套獨特的生態系統，建構起藝術家別具一格的影像世界。張徐展以幽默的方式演繹白蟻在巢穴中一邊以電纜為食、一邊歌唱盛宴之歌的場景，展現氣候變化所造成的生態轉變導致昆蟲轉向其他食物來源。



Installation view of Taipower Arts Festival, Taiwan, 2024
展覽現場：黃金盛典藝術祭，台灣，2024

Exhibition and screening history 過往展覽及展映：

2025 (Upcoming) International Film Festival Rotterdam 2025, The Netherlands 荷蘭

2024 (Upcoming) Kohta, Finland 芬蘭

Taipower Arts Festival 黃金盛典藝術, Taiwan 台灣



Installation view of Taipower Arts Festival, Taiwan, 2024

展覽現場：黃金盛典藝術祭·台灣·2024

YUEN NGA CHI 袁雅芝

WEATHER-WORLD 氣象界

媽媽 Mother

Yuen Nga Chi 袁雅芝
Family Tree 《家族樹》
2024
Single-channel video 單頻道錄像
9'35"
Edition 版本: 3 + 2 AP

Yuen Nga Chi's *Family Tree* (2024) visually explores 19th-century population migration dynamics, focusing on emigration movements from Japan to Southeast Asia. Diverging from traditional linear genealogical representations, Yuen shifts the focus from macro narratives to individual stories that weave personal experiences with family histories, creating a new identity through an imagined mixed-race family. The video journal offers a speculative window on post-war history and migration networks across Asia, using metaphors of flowing water currents and enchanting melodies to convey impermanence through the lens of fantastical realism.

袁雅芝的《家族樹》（2024）以影像日記的方式探尋19世紀從日本移居東南亞的人口遷徙經歷。與傳統的時間綫性家庭系譜敘述不同，袁雅芝將焦點從宏觀敘事轉移到個人故事上，將個人經歷與家族歷史交織在一起，想像一個虛構的混血家庭，創造出新的身份。這部影像日記基於戰後歷史和亞洲各地的移民網絡加以推想，利用流動的水流和迷人的旋律作為隱喻，透過幻想寫實主義的鏡頭來表達人生的無常。





Yip Kin Bon 葉建邦
A Resting Bird in the Sky《天空沒有鳥》
2024
Photo collage 照片拼貼
112 x 149 x 3.7 cm 厘米

Yip Kin Bon uses photographs and paper crafting techniques to present illustrations of the impending impacts of ecological change on Hong Kong's expansive skies. Bird silhouettes first emerge within the vast skyline, presenting a minimalist scene. It soon becomes evident that these birds which are cloaked and confined, are crafted from meticulously layered strips of photographic paper. The captured birds evoke a sense of desperation and uneasiness, highlighting the tension between nature and human influence.

葉建邦運用攝影和紙雕技術，想像生態變化對香港廣闊的天空造成的潛在影響。作品中，鳥的身影在廣闊的天際線中浮現，然而細看發現它被一條條精心剪裁的相紙束縛捆綁，令人感到絕望與不安，突顯了自然與人為影響之間緊張的關係。





Stella Zhong 鐘笛鳴

Nùo.《糯。》

2024

Epoxy clay, magnet 環氧黏土、磁鐵

4 x 4.5 x 4.5 cm 厘米

Stella Zhong 鐘笛鳴

Nùo.. 《糯。°》

2024

Epoxy clay, magnet 環氧黏土、磁鐵

8.5 x 3.5 x 6 cm 厘米





Stella Zhong's *Nùo.* (2024) and ***Nùo..*** (2024) installations comprise discreet and compact clusters of pebbles, resembling sticky rice grains. They conjure the imagery of man-made stone landmarks inuksuit which in modern settings symbolize various weather signals. Zhong's works induce close examination, as they are held together by a magnetic mechanism, defying gravity and provoking a poetic exploration of ephemeral atmospheres and visual viscosity.

鐘笛鳴的裝置作品《糯。》(2024) 和《糯。。》(2024) 是一堆低調緊湊的小石子，形似糯米粒。這些裝置擺放於展覽的外圍，吸引觀眾注意的同時卻不提供任何明確定義或提示，強調封閉空間的模糊性。它們讓人聯想到人造石堆地標「因努伊特石堆」(inuksuit)，這些石堆被北極原住民用於引路和標示神靈的地點，而在現代則用於表徵各種與天氣相關的信號，例如指示風向或表示暴風雨即將來臨。仔細觀察作品後會發現，小石子們彼此僅通過磁性緊緊相依，挑戰地心引力的同時，引發人們對於瞬息與依附的視覺探索。

Lesley-Anne Cao (b. 1992, Quezon City, the Philippines) explores materiality, language, and transformative processes through installation, sculpture, video, and text. She uses research-based methods and process-driven approaches, to provoke inquiries into arts and sociocultural phenomena. Cao had her first solo exhibition at the Cultural Center of the Philippines in 2018, and it was shortlisted for the Fernando Zóbel Prize for Visual Art in 2019. She also presented works in the University of the Philippines Vargas Museum (2021 and 2019), Bangkok Biennial (2021 and 2018), the Third Kamias Triennial (2020), Taipei Mind Set Art Center (2020), the 15th Berwick Film & Media Arts Festival (2019), the 19th Seoul International New Media Festival (2019), Asian Artist Moving Image Platform (2019), the 2nd Hobiennale (2019), Goethe-Institut Hong Kong (2019), and Metropolitan Museum of Manila (2014) among others. In 2023, she participated in the artist residency at Gasworks in London. Cao currently lives and works in Manila, the Philippines.

Matina Partosa (b. 2000, Metro Manila, the Philippines) is a painter who captures the microscopic perspective discovered in the urban landscape of Manila, portraying intricacies from the gentle swirls in a glass to the reflections on the water ponds along muddy roads post-rain. Her works illuminate the fluid nature of water, skillfully playing with light, shadow, and reflection to distort perception. Partosa recently had her first solo show at the Drawing Room in Manila (2024). She was selected for the Summer Undergraduate Residency Program at the New York Academy of Art in 2022. Partosa currently lives and works in Manila, the Philippines.

Mark Salvatus (b. 1980, Lucban, the Philippines) is the featured artist representing the Philippines at the 60th Venice Biennale. His practice revolves around the themes of public engagement and site-specificity, often manifested through multimedia settings including installations, videos, collages, and interventions. His past solo exhibitions were held at the University of the Philippines Vargas Museum (2015 and 2011), Art Center Ongoing in Tokyo (2015), Cultural Center of the Philippines (2014), Museum Barengasse in Zurich (2014), and La Trobe University Visual Arts Centre (Victoria, 2011), among others. Salvatus's works will be presented at the group exhibition "Three Tired Tigers" at Dubai's Jameel Arts Centre in November 2024. Salvatus currently lives and works between Manila, the Philippines, and Osaka, Japan.

Lesley-Anne Cao (1992年生於菲律賓奎松) 透過裝置、雕塑、錄像和文字，探索物質性、語言和轉換過程。她創作方式以研究為基礎、以過程為導向，探究藝術和社會文化現象。2018年，Cao在菲律賓文化中心舉辦了她的首次個展，並入圍2019年Fernando Zóbel 視覺藝術獎。她的作品曾在菲律賓大學Vargas Museum (2021 & 2019)、曼谷雙年展 (2021 & 2018)、第三屆Kamias三年展 (2020)、台北安卓藝術 (2020)、第十五屆Berwick電影與媒體藝術節 (2019)、第十九屆首爾國際新媒體藝術節 (2019)、亞洲藝術家流動影像平台 (2019)、第二屆Hobiennale (2019)、香港歌德學院 (2019)、馬尼拉大都會博物館 (2014) 等地展出。2023年，她參加了英國倫敦Gasworks藝術家駐留計劃。Cao現於菲律賓馬尼拉生活和工作。

Matina Partosa (2000年生於菲律賓馬尼拉大都會) 擅長運用油畫捕捉馬尼拉都市景觀中的微觀視角。從玻璃杯中微小的漩渦，到雨後泥濘路邊水塘中的倒影，她巧妙地運用光線、陰影和倒影改變觀者的感知，展現了水的流動性。Partosa近期於馬尼拉的Drawing Room (2024) 舉辦了她的首次個展。2022年，她入選紐約藝術學院的夏季本科生駐留計劃。Partosa現於菲律賓馬尼拉生活和工作。

Mark Salvatus (1980年生於菲律賓盧克班) 今年代表菲律賓參加第60屆威尼斯視藝雙年展。他的創作圍繞公眾參與和特定場域的主題，常常透過多媒體的形式表現，包括裝置、錄像、拼貼和情境干預。他的個展曾在菲律賓大學Vargas Museum (2015 & 2011)、東京Art Center Ongoing (2015)、菲律賓文化中心 (2014)、蘇黎世Museum Barengasse (2014)、澳洲維多利亞La Trobe University Visual Arts Centre (2011) 等地舉行。2024年11月，Salvatus的作品將於在杜拜賈米爾藝術中心的群展「Three Tired Tigers」中展出。Salvatus現於菲律賓馬尼拉和日本大阪生活和工作。

Yip Kin Bon (b. 1989, Hong Kong) is a mixed media artist whose practice involves various approaches, including collecting, reading, sorting, integrating, and presenting in the form of a collage. In 2013, prompted by a politician's discourse on Hong Kong's future, he initiated the process of assembling Chinese characters from newspapers to transcribe the speech into text, marking the beginning of his artistic journey into newspaper-cutting. Yip's most recent solo exhibition took place at WMA Space in Hong Kong in 2023. His works are in the collection of the San Francisco Museum of Modern Art. Yip currently lives and works in Hong Kong.

Yuen Nga Chi (b. 1994, Hong Kong) works with photography and video to contemplate the socio-cultural phenomena present in urban environments. Her focus often highlights immigrant families that have experienced displacement from the Mainland to Hong Kong. Yuen held her solo exhibition in the WMA Space in Hong Kong (2023) and the Hong Kong International Photo Festival (2021). She also participated in group exhibitions at Hong-gah Museum in Taipei(2023), Tai Kwun (2022), Para Site (2022) and Hong Kong Arts Centre (2021). Her works have been featured at festivals including the Taiwan International Video Art Exhibition (2023), Kyotographie in Kyoto (2023), and the Singapore International Photography Festival (2018). Yuen was a finalist in the Para Site 2046 Fermentation + Fellowships in 2022, and the Hong Kong Human Rights Art Prize in 2020. In 2019, she was honored with the WMA Master Award. Yuen currently lives and works in Hong Kong.

Zhang Xu Zhan (b. 1988, Taipei, Taiwan) was born into a family of paper crafters who own the century-old Hsin-Hsin Paper Offering Store in Sinjhuang District, Taipei. Specializing in crafting expressive paper-mâché sculptures, he brings them to life through stop-motion animation in his films. Zhang received the Best Animated Short Film award at the 2022 Taiwan Golden Horse Film Awards and made history in 2021 as the first Taiwanese to win the Deutsche Bank's "Artist of the Year" award 2021. His solo exhibitions were held in the Taipei Fine Arts Museum (2022), Taipei Digital Art Center (2015), and the Taiwan National Museum (2012), among others. His works will be presented at the upcoming 11th Asia Pacific Triennial (2024). Zhang's works are in the collections of M+ (Hong Kong), the KAI 10 Arthena Foundation (Düsseldorf), and National Museum of Modern and Contemporary Art (Seoul). Zhang is a Fellow of the Asian Cultural Council New York Fellowship program. He lives and works in Taipei, Taiwan.

葉建邦（1989年生於香港）是一名多媒體藝術家。他的創作通過搜集、閱讀、分類、整合等方式處理，最終常以拼貼的形式呈現。2013年，葉建邦讀到一名政治家對香港未來的講話，受此影響，他開始從報紙上搜集字詞，將它們重新組合成講話原文。自此之後，他開始以剪報為主要的創作媒介。葉建邦近期的個展於香港WMA Space（2023）舉行。他的作品被三藩市現代藝術博物館（SFMOMA）收藏。葉建邦現於香港生活和工作。

袁雅芝（1994年生於香港）透過攝影和錄像思考城市環境中的社會文化現象。她常常聚焦由內地遷徙到香港的移民家庭。袁雅芝曾於香港WMA Space（2023）及香港國際攝影節（2021）舉辦個展。她亦曾參與台北鳳甲美術館（2023）、香港大館（2022）、香港Para Site藝術空間（2022）及香港藝術中心（2021）的群展。她的作品曾在多個藝術節展出，包括台灣國際錄像藝術展（2023）、京都 Kyotographie（2023）及新加坡國際攝影節（2018）。袁雅芝曾入圍2022年Para Site「2046醞釀獎助金」計劃，並於2020年入圍香港人權藝術獎。2019年，她榮獲WMA大師攝影獎。袁雅芝現於香港生活和工作。

張徐展（1988年生於台灣台北）是台北新莊區百年糊紙老店「新興糊紙店」的第四代。他擅長製作富有表現力的紙紮雕塑，並透過定格動畫將雕塑呈現於他的錄像作品中。2022年，張徐展獲得台灣金馬獎最佳動畫短片獎。2021年，他成為第一位獲得德意志銀行年度藝術家獎的台灣藝術家。他的個展曾於台北市立美術館（2022）、台北數位藝術中心（2015）、台灣國立博物館（2012）等地舉行。今年，他即將參與在澳大利亞昆士蘭美術館舉辦的第11屆亞太當代藝術三年展（2024）。張徐展的作品被香港M+、德國杜塞爾多夫KAI 10 Arthena Foundation和韓國首爾國立現代與當代藝術博物館收藏。他曾入選亞洲文化協會2023年台灣獎助計劃。張徐展現於台灣台北生活和工作。

Stella Zhong (b. 1993, Shenzhen, China) works with sculpture, video, painting, and installation to explore topics of physics, astronomy, technology, systems, the contemporary human condition, and the future. By placing her geometrically shaped sculptures in unconventional built environments, Zhong's work reflects upon contemporary experiences, evoking both intimacy and alienation. Zhong has held several solo exhibitions and has participated in group exhibitions at the Power Station in Texas (2024), Asia Society Texas Center (2024), Leeum Museum of Art in Seoul (2024), the Aldrich Contemporary Art Museum (2022), Sculpture Center in New York (2022), Mana Contemporary (2021), and Japan Society in New York (2020) among others. Zhong currently lives and works in New York, USA.

鐘笛鳴（1993年生於中國深圳）透過雕塑、錄像、繪畫和裝置等，探討物理、天文、科技、系統、當代人類狀況和未來等主題。她將抽象幾何形狀的雕塑放置於設計不同尋常的空間中，反映了人們當代生活的種種體驗，喚起親密感與疏離感。鐘笛鳴曾舉辦多次個展，並參與多地群展，包括德州Power Station (2024)、亞洲協會德州中心 (2024)、首爾三星美術館Leeum (2024)、the Aldrich Contemporary Art Museum (2022)、紐約雕塑中心 (2022)、Mana Contemporary (2021) 和紐約日本協會 (2020) 等。鐘笛鳴現於美國紐約生活和工作。



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