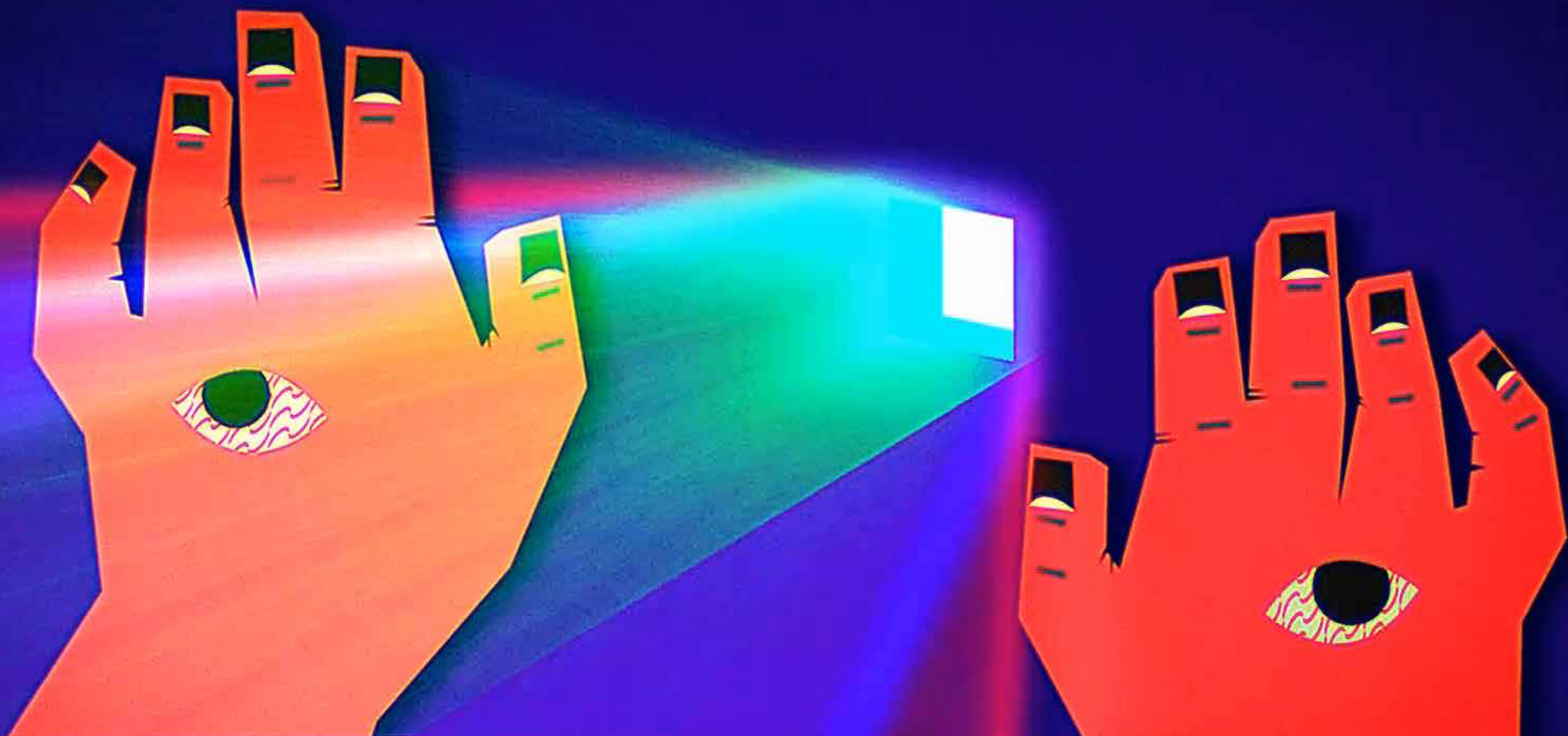


|Wong Ping|黃炳|



INTRODUCTION

Flashing, pop-like imagery; visual and auditory narrations that explicitly touch upon sex, politics and social relations; vibrant installations that extend into three dimensions the artist's fantastical animation world - these are but cornerstones of Wong Ping's (b. 1984, Hong Kong) practice that combines the crass and the colourful to mount a discourse around repressed sexuality, personal sentiments and political limitations. Hong Kong born and raised, Wong Ping discusses his observations of society, from teenage to adulthood, using a visual language that sits on the border of shocking and amusing.

Running throughout Wong Ping's animation work is the concept of control or limitation. In a sexual sense, Wong introduces the poles of desire and obsession - animating, illustrating and describing acts or scenarios that are brutally honest, or indeed, compose our personal, 'evil' shame. In 'Doggy Love' (2015), for example, Ping tells the story of a repressed male teenager who becomes crazy about a girl who has breasts on her back. The animation follows his incapacity to control himself sexually till they fall in love and he ultimately understands the concept of the heart. On the opposite side, 'Jungle of Desire' (2015) follows a grown man's self-loathing as he is incapable to fulfill his wife sexually, and who ultimately succumbs to at-home prostitution and is taken advantage of by a cop. Depressed and incapable, he speaks of taking to the hills and indeed his own life. Herein one starts to understand that despite the flashing, bright-coloured imagery, there lies a darker undertone to Wong's animation. 'The Other Side' (2015), commissioned by M+, is a two-channel installation that uses the story of a man's reluctant birth, key junctures in his life, and his attempt to reenter his mother's womb, as a metaphor for the process of immigration.

Indeed, beyond the film's pop-like appearance, the animation seems to reflect on the changing status quo of Hong Kong and to present a somewhat dystopian outlook. Such humour laced with weariness is also found in further films such as 'An Emo Nose' (2016) that tells the story of a man's heart-shaped nose that moves away in distance from his face with every negative thought. Akin to Pinocchio's 'lying nose', the man starts off as one with his friend: socialising, enjoying the small things in life from watching movies to meeting women. The nose moves away, however, with every damaging thought till the point where the narrator can no longer see it, just vicarously smells and thereby 'lives' through it, leaving him behind to be a social outcast or 'emo'.

Ultimately, however, Wong's animations are not meant to be discouraging. They are happy, in a twisted yet realistic way, despite their fantastical scenarios and appearances. They also provide through their rawness a sense of comfort in that even our deepest and most private sentiments or acts are shared by others. In this way, Wong's work is liberating – a cathartic twist on the trials rooted in daily life.

As one of Hong Kong's most exciting emerging artists, Wong Ping has been commissioned to create works by significant institutions including ICA Miami, Kunsthalle Basel, Guggenheim, M+ and NOWNESS. He was awarded Camden Arts Centre Emerging Arts Prize at Frieze, Huayu Youth Award Jury Prize, Young Artist Award by Hong Kong Arts Development Awards and more. He has held solo exhibitions at major institutions including Pompidou Center, ICA Miami, Camden Arts Centre, Kunsthalle Basel; and participated significant exhibitions internationally at MUDAM Luxembourg, OGR Torino, Guggenheim Museum, New Museum Triennial, Ural Industrial Biennial, amongst others. Wong's work is held in several permanent collections including M+, Hong Kong, KADIST, Solomon R. Guggenheim Museum, New York MoCa Busan, amongst others. His animation films have been presented at numerous film festivals worldwide, including the famous Film Festival Rotterdam, Sundance Film Festival, London Short Film Festival, and Kino der Kunst. In 2019, his film 'Wong Ping's Fables 1' was the winner of The Ammodo Tiger Short Competition at the International Film Festival Rotterdam, who gave a special mention to its sequel 'Wong Ping's Fables 2' in the following year.

介紹

閃爍活潑的影像；對性、政治和社會關係毫無保留的視覺和聽覺敘述；將藝術家的詭奇動畫世界活靈活現的裝置作品——這些都是黃炳(1984年生於香港)的創作元素。他的作品集愚蒙與色彩於一身，在性抑壓、個人情感和政治時弊之間展開討論。來自香港的黃炳藉駭人而詼諧的視覺語言，詮釋他自少年時期起對社會的觀察。

黃炳的動畫作品持續以統制和約束為創作命題。在性的層面上，他就慾望和著迷兩極描述構成個人羞恥的大膽行為或畫面。以《狗仔式的愛》(2015) 為例，黃炳闡述一個拘束的男生對一個乳房長在背後的女生的癡迷。動畫圍繞著自身無法駕馭的情慾，直至兩人開始交往後男生終於明瞭真心的意義。反之，《慾望Jungle》(2015) 的主角自厭不能滿足妻子的性需求。選擇在家中當性工作者的妻子被警察利用，憂鬱且無助的丈夫因而萌輕生的念頭。

誠然，那鮮艷的色彩蘊藏了頗沈重的意味。受M+委約創作的雙頻道錄像裝置《過奈何橋》(2015) 講述一個不甘被生到世上的男人，在人生關口的故事和重返母胎的嘗試，暗喻了移民的過程。饒有趣味的影像背後是藝術家對香港惴惴不安的反思，呈現或多或少反烏托邦式的前景。《憂鬱鼻》(2016) 貫徹這種幽默與厭倦的交融：隨著種種負面的想法，鼻子日復日地遠離主角。如皮諾丘般的旁白逐漸脫離社交生活和生命中平庸的樂趣，直至鼻子完全失去蹤影，剩下單純的嗅覺和孤立憂鬱的自己。

黃炳的動畫並非意在灌輸一種頓挫，而是透過奇想中的情節勾勒在現實生活苦中作樂的「樂」：我們彼此在作品裡意外找到共鳴，個人淵深情緒的純粹也就帶來一種喜出望外的舒緩。如此一來，黃炳的作品可謂從生活中的精神解放和淨化。

作為備受關注的年輕香港藝術家，黃炳曾受邁阿密當代藝術機構、巴塞爾美術館、古根海姆美術館、M+ 以及NOWNESS等知名機構之邀委托創作作品，並曾獲頒弗里茲卡姆登藝術中心新興藝術家獎、華宇青年獎之評委會大獎、香港藝術發展獎之藝術新秀獎等獎項。黃炳曾於蓬皮杜當代藝術中心、邁阿密當代藝術機構、卡姆登藝術中心、巴塞爾美術館等重要藝術機構舉辦個展，亦曾廣泛參加國際上的重大展覽，包括於盧森堡讓大公現代美術館、都靈 OGR Torino、紐約古根海姆美術館、紐約新美術館三年展、烏拉爾當代藝術工業雙年展。黃炳的作品收藏於香港M+、巴黎/舊金山卡蒂斯藝術基金、紐約古根海姆美術館、釜山當代美術館等機構。他的動畫影片亦受到眾多國際影展的青睞，當中包括著名的鹿特丹國際影展、聖丹斯電影節、倫敦短片電影節和慕尼黑Kino der Kunst藝術電影節。2019年，黃炳的動畫作品《黃炳寓言(一)》在第48屆鹿特丹國際影展上贏得 Ammodo Tiger 短片競賽大獎；翌年，其系列續作《黃炳寓言(二)》更再度榮獲該影展評委的特別提及榮譽。

Sigg Prize 2025 希克獎2025

Group Exhibition
群展

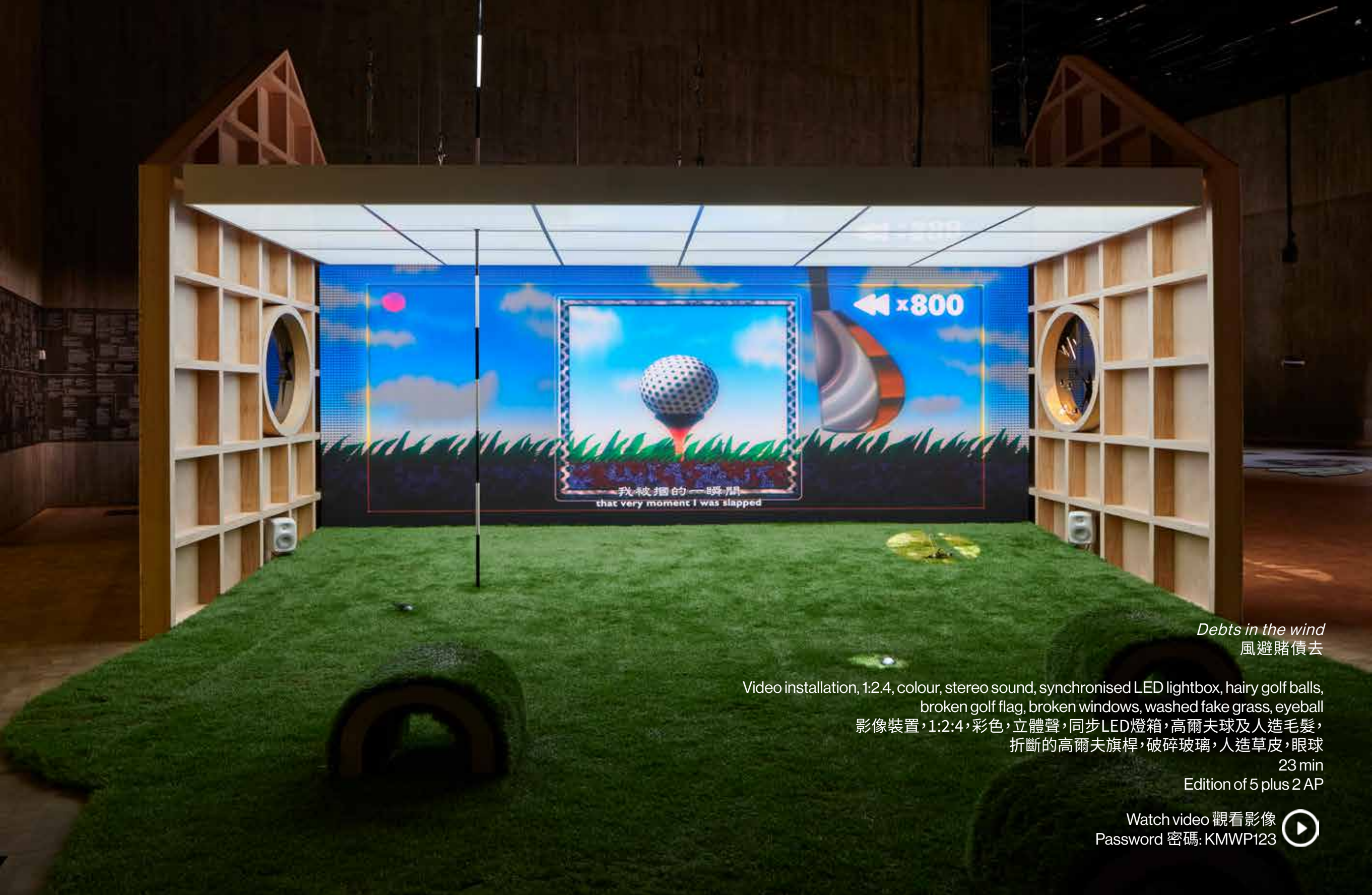
M+, Hong Kong
M+, 香港
06.09.2025 - 04.01.2026

Premiered in Sigg Prize 2025 exhibition at M+, Hong Kong, Wong Ping's new video installation *Debts in the Wind* (2025) is a toy-like playhouse setting, with artificial turf and a rooftop flagpole interrupting the space. Set on a golf course, the video follows ten characters, including a wealthy golfer, secret lovers, and an ancient tree. In Wong's signature style, the film is voiced entirely by him, whose dialogue combines absurd humour with thought-provoking insights. Wong's narration reveals the subtle relationships between these characters and delves into themes of violence, power, desire, and absence.

Wong practices once again an act of voyeurism in relation to the concept of domesticity, or the condition of being physically and psychologically isolated: one of the characters is a humanised golf ball living in a hole, who understands the golf course as a battlefield where bombardments and air raids take place on a daily basis. *Debts in the Wind* is one of Wong's longest and most convoluted stories to date, as farcical as many of Wong's classics—such as *Sorry for the late reply* (2021) first shown in his exhibition “Your Silent Neighbor” at New Museum, New York—alluding to topics such as sovereignty, independence, transgression, human-machine relationship, and devious anti-capitalist possibilities, while telling (effectively oversharing) a collection of personal accounts that are painstakingly sincere. After the strange, metal-banging ear machine *blah-blah-blah* (2022) and *anus whisper* (2024)—a major film for which Wong worked for the first time with a film crew and actors—the musicality of this new video installation becomes particularly notable: one may now understand Wong's monotone, dispassionate narration as a special instrument that allows one to confuse the different characters, and gauge in a radically ambiguous fashion the distances between them.

黃炳於香港M+「希克獎2025」展覽首次展出的全新影像裝置作品《風避賭債去》營造了一個大型玩具屋般的場景，作品的實體部分包括人造草皮與屋頂上的旗桿等物質性元素。影像複雜的故事線索發生於高爾夫球場，描繪了十位角色的內心世界，包括富商球手、秘密情人與看盡滄桑的老樹等。所有角色皆由黃炳親自配音，以荒誕幽默融合發人深思的洞見，揭示角色間的微妙關係，探討暴力、權力、慾望與缺席狀況等理念。

影片中的角色再一次從私密空間的角度進行窺探實踐，反映了在物理或心理層面被隔絕的狀態：其中一位角色是擬人化的、生活在洞中的高爾夫球，他把作為窺視對象的高爾夫球場視作是每天發生大量轟炸的戰場。《風避賭債去》是黃炳迄今為止最大型、最複雜的敘事，這作品如同他的許多經典作品——如在紐約新美術館首次展出的《唔好意思遲左覆》(2021) 等——一般荒誕，指涉了主權、獨立性、僭越、人類—機器關係、反資本主義形式等主題，並以過於坦承的口吻講述了一系列極為個人、私密的故事。《風避賭債去》的音樂性元素也因此前的《blah-blah-blah》(2022) 或《肛門耳語》(2024) 等作品而有了更為複雜的面貌：黃炳單調、無情感起伏的旁述事實上是一種特殊的樂器，敦促觀者混淆影片中的多個角色，同時去考慮這些角色之間激進又曖昧的距離與差異。



Debts in the wind
風避賭債去

Video installation, 1:2.4, colour, stereo sound, synchronised LED lightbox, hairy golf balls,
broken golf flag, broken windows, washed fake grass, eyeball
影像裝置, 1:2.4, 彩色, 立體聲, 同步LED燈箱, 高爾夫球及人造毛髮,
折斷的高爾夫旗桿, 破碎玻璃, 人造草皮, 眼球

23 min

Edition of 5 plus 2 AP

Watch video 觀看影像
Password 密碼: KMWP123



...Today's weather is unusually calm. Golf is one of the few sports that cooperates heavily with the wind. Players think it's their skill but it's really the wind doing its tricks. If the wind is gambling that day, strange gusts would sweep through the course.

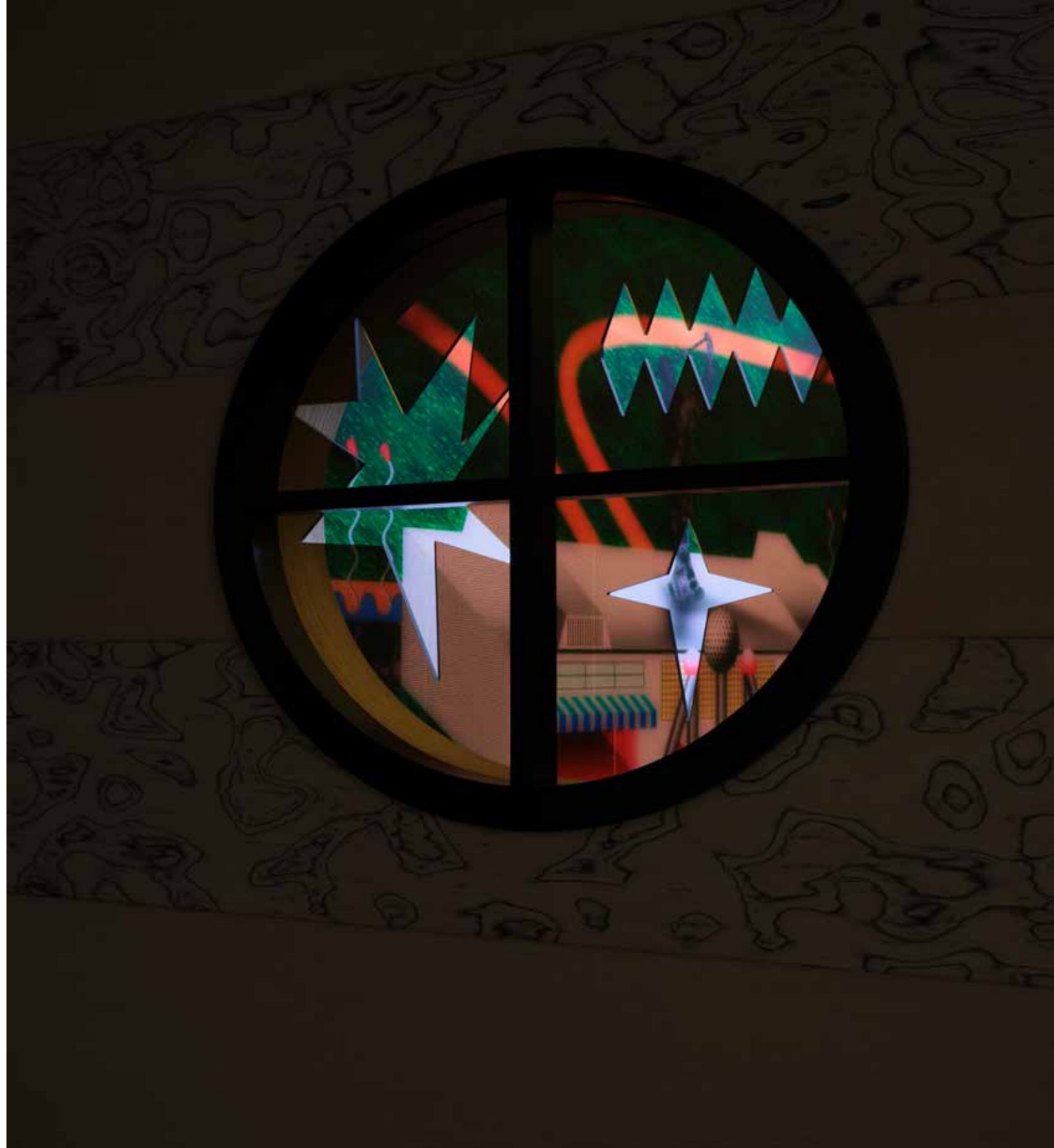
...今日天氣異常冷靜，哥爾夫是少數需要和風緊密合作的運動，球手們都認為是自己的本事，實情只不過是風作怪。風只要有投注賭波，當日球場必定怪風四起。

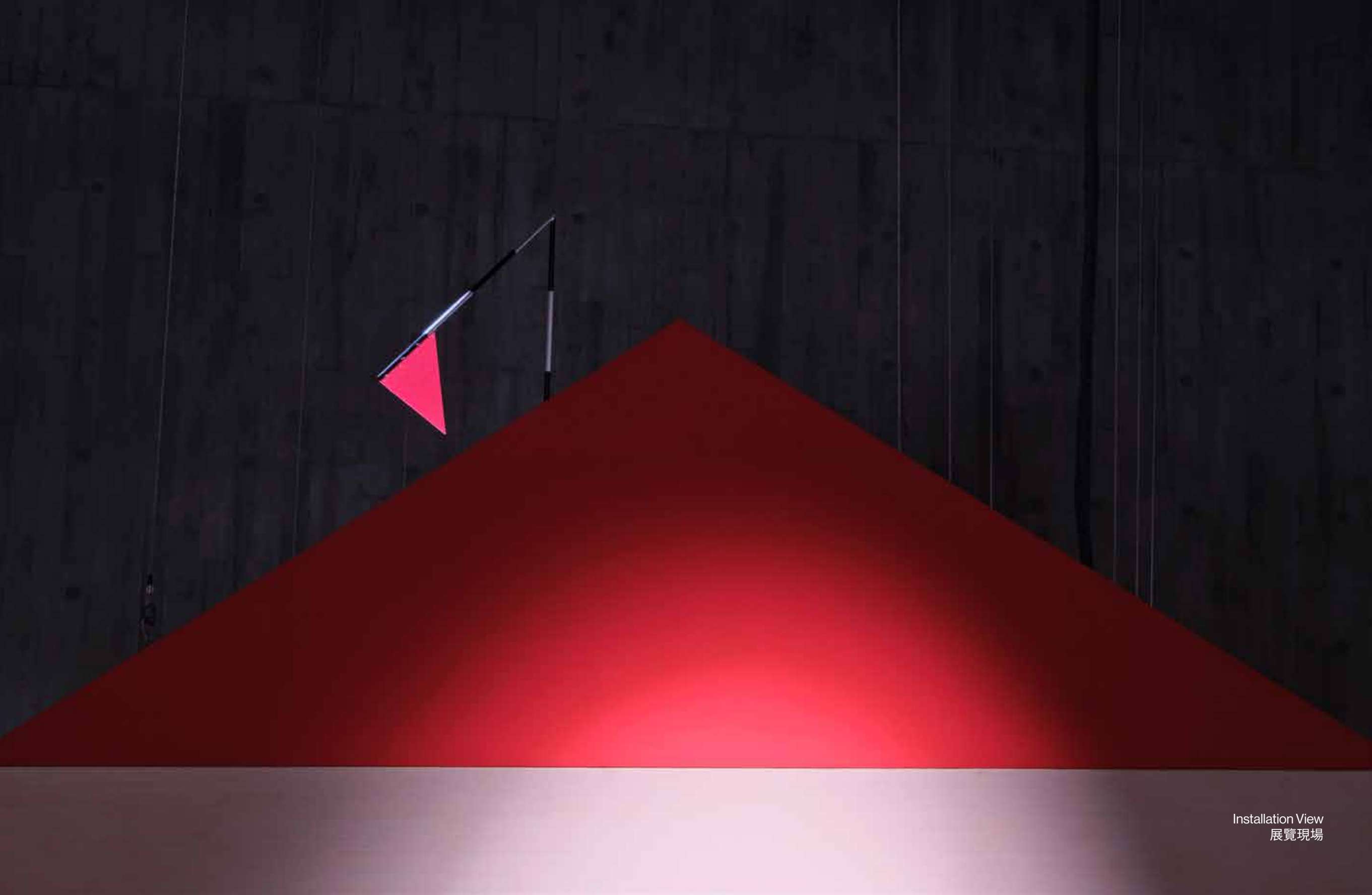


Installation View
展覽現場



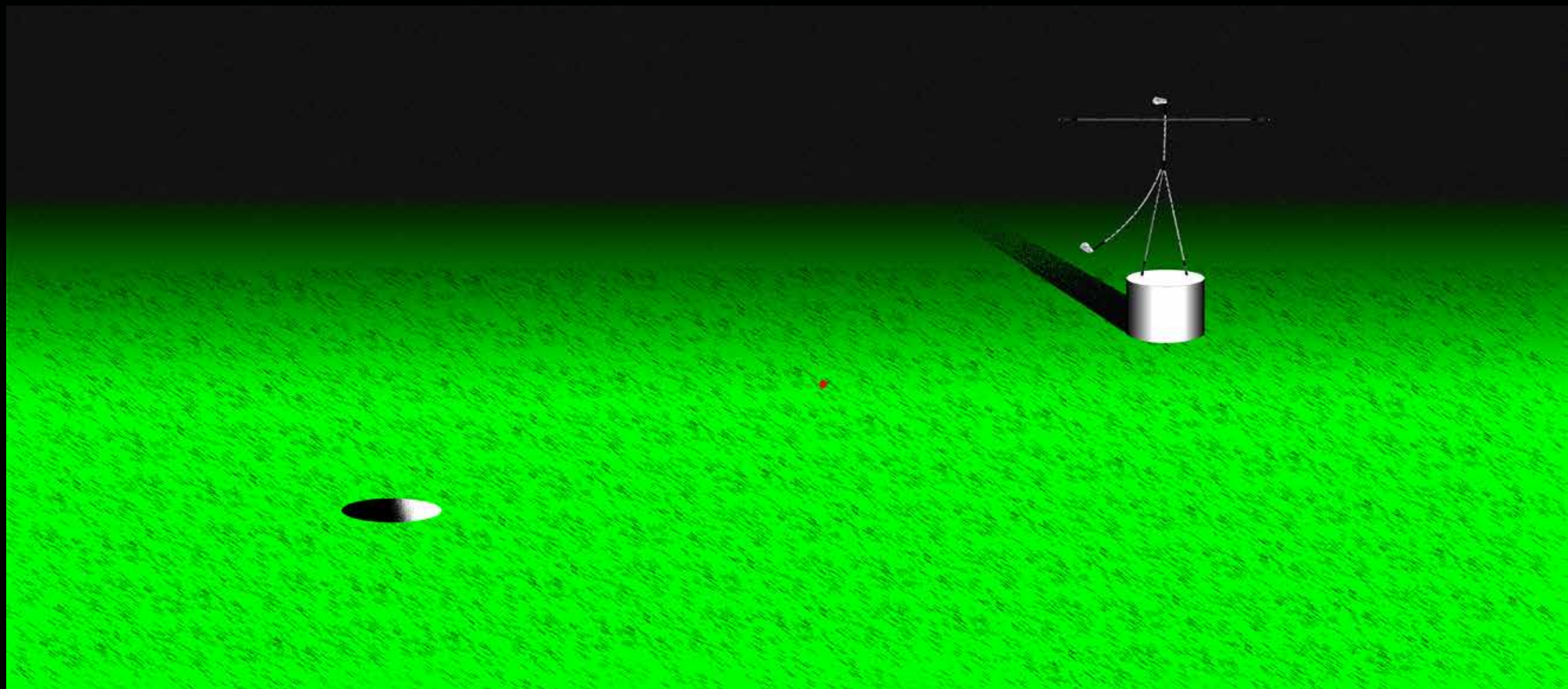
Installation View
展覽現場

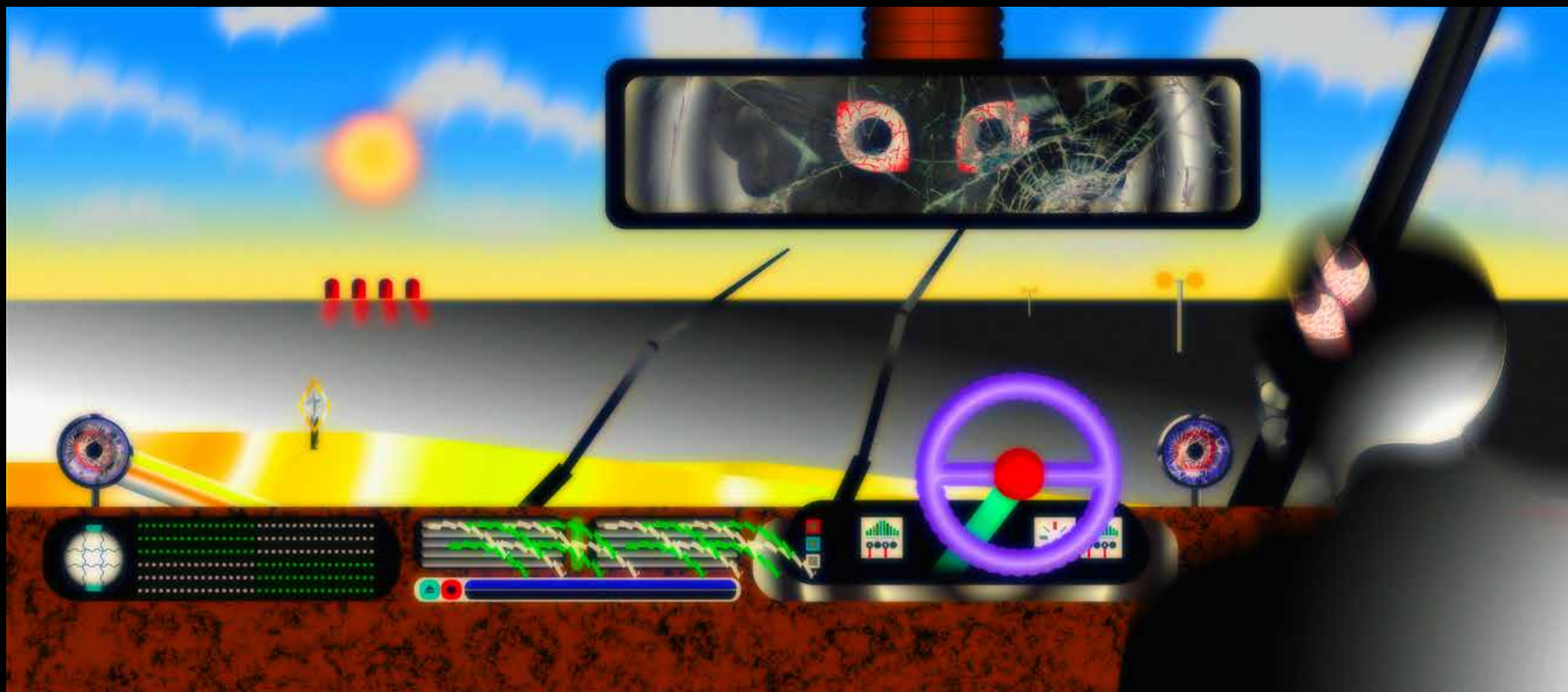




me







anus whisper
肛門耳語

Solo Exhibition
個展

Kiang Malingue, Hong Kong
馬凌畫廊，香港
25.03 - 04.05.24

Kiang Malingue presents “anus whisper”, an exhibition of recent installations, sculptures, and films by Wong Ping. Inspired by the experience of paracusia, *Crumbling Earwax*, Georges Bataille’s *The Solar Anus*, and a tête-à-tête with a stranger in bed in the afternoon, the sizeable artworks thematically and formally correspond to one another, exploring the aesthetic meaning(-lessness) of bullshit, expanding Wong’s curious body of art that revolves around circular narratives and motifs.

The titular *anus whisper* (2024) departs from the erotic-topological story of *Crumbling Earwax* (2022), incorporating an unprecedented portion of newly filmed footage in the animated story: while fart sounds are generally commonly assumed to be natural, they are in fact the product of the protagonist’s laborious efforts to improvise sounds as people fart. In anus whisper, he is seen conversing in bed with a stranger before heading to work; the newly found experience of anal auditory hallucinations reminds him of an irreconcilable relationship with another stranger. Interwoven into Wong’s story is Bataille’s early surrealist text *The Solar Anus* (1931), repeatedly and freely parodied in the film that confounds both the senses, and the dichotomy between the cephalic and the sexual-intestinal—the anus is taken as a mouth through which whispers are emitted, and words are in turn transformed into abject things. Numerous lines from Bataille’s text, such as “Disasters, revolutions, and volcanoes do not make love with the stars,” serpentine and metamorphose in the film. In addition, the possibility of becoming one’s lover as suggested by the French author (“Without knowing it, he suffers from the mental darkness that keeps him from screaming that he himself is the girl who forgets his presence while shuddering in his arms.”) finds resonance in anus whisper’s topological confusion of bodily cavities and canals, and of love, fetishism, aversion and apathy.

Wong often acts as the sole voice-over narrator for many of his videos and animations, telling stories about interpersonal connections and relationships. For the present exhibition, Wong fosters interactions and collaborations in the creative process: working with artists, musicians, and professionals from different backgrounds, Wong invites actors to perform on and off screen, delivering dialogues that are at once profound, passionate and ambiguous. The new sculpture 《 》*(2024) also occasions another collaboration: Wong invites a musician to improvise with a trumpet inside the giant asshole sculpture at the opening of the exhibition, echoing the story of anus whisper.

Also included in the exhibition is the three-channel video installation *Crumbling Earwax* (2022) and *blah-blah-blah* (2022); the latter employs earwax fired into a copper ear sculpture to produce paracusia sounds reminiscent of church bells. After the exhibition of “Your Silent Neighbor” at the New Museum in 2021, the two monumental pieces were commissioned for the exhibition “Earwax” at Times Art Center Berlin in 2022, demonstrating Wong’s expanding interest in inner experience—channeled by the eyes, ears, mouths, noses, skins, and genitalia. Towards the end of *anus whisper*, Wong declares after Bataille that “earwax is the parody of tolls,” contemplating the excess that is the negligible, abject things such as earwax, auditory hallucinations, filth, or shit talk out of an asshole. The time has come to restore power to the filth being watched.

馬凌畫廊榮譽呈獻「肛門耳語」，展出黃炳新近創作的裝置及影像作品。展覽中的多件大型作品在紛雜主題方面與彼此相連，以幻聽經驗、《耳屎落石》、喬治·巴塔耶的《太陽肛門》和某日下午和一陌生人賴於床上的一段碎碎念為線索，探索廢話的審美（無）意義，進一步拓展了藝術家長久以來圍繞圓環敘事意象展開的奇異實踐。

與展覽同名的影像作品《肛門耳語》(2024) 發展了《耳屎落石》(2022) 中有情慾拓撲學意義的敘事，罕見地使用了非動畫形式，拍攝出怪誕的日常：世俗把屁聲當成理所當然，然而故事的主角每天在街上東奔西跑，跟著各人屁股，滿頭大汗地為大眾即場配奏屁聲。主角在上班前與床上的一位陌生人閒聊，他聽見來自屁眼的幻聽，這也讓他想起與另一陌生人不知如何歸類的情感經驗。這作品與巴塔耶的早期超現實主義文本《太陽肛門》(1931) 相交織，是對後者的肆意戲仿，既混淆了感官體驗，也混淆了分別代表智性以及性/排泄的上下半身——承擔了排泄功用的肛門在故事裡變成了親密耳語的出處，而話語因此也變成了具有賤斥性質的客體。「災難，革命，火山，它們不和星辰做愛。」等直接來自巴塔耶的語句在作品中迴轉延展；《太陽肛門》中對枕邊愛人與「我」的混淆關係的描述，則在《肛門耳語》中變異為對多種孔洞的拓撲學式的混淆，對眼、耳、口等器官的混淆，以及愛戀—痴迷—厭惡—遺忘姿態的混淆。

黃炳常在作品敘事中以獨白的形式塑造人際互動敘事，而在此次展覽中，人際互動關係的動能被牽引至創作過程層面：「肛門耳語」展覽首次在創作的各個層面涉及合作，邀請演員們為《肛門耳語》中演出和配音，進行深邃、激烈卻又語焉不詳的對話。在展覽開幕之際，黃炳也邀請管樂演奏家在巨大肛門雕塑《 》*(》(2024) 的孔洞中進行即興演出，吹奏出呼應了《肛門耳語》敘事的靡靡之音。

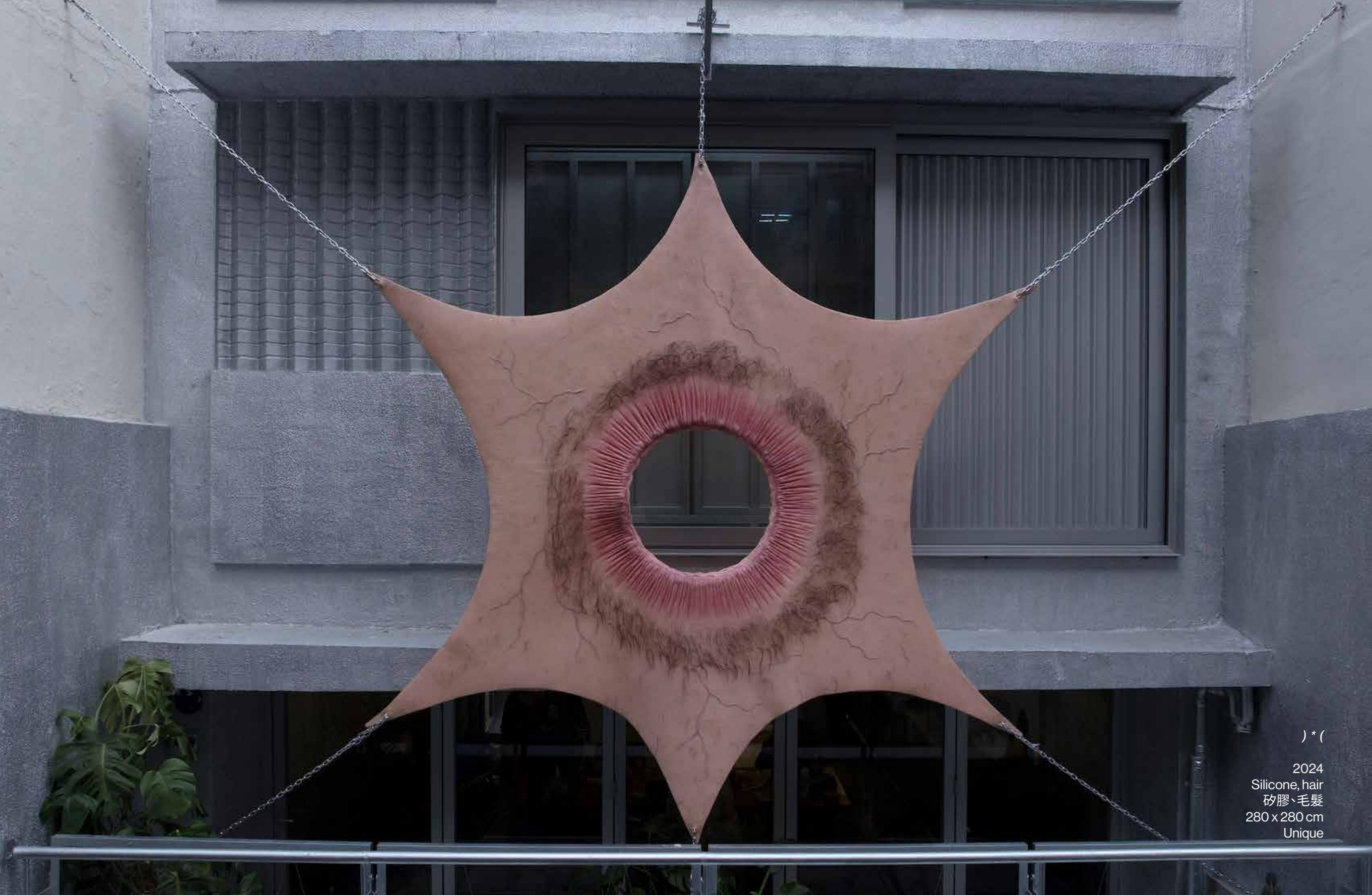
「肛門耳語」展覽還將展出三通道影像裝置 《耳屎落石》(2022) ，以及動態裝置作品 《blah-blah-blah》(2022) ——此作品嘗試將耳屎石頭射入銅耳內，從而產生像宗教式巨鐘的幻聽響聲。受時代藝術中心（柏林）委託，黃炳在2022年為「耳屎」展覽創作了這兩件作品，展示了自2021年紐約新美術館「你的沈默鄰居」展覽之後愈發顯著的主題方向——以眼、耳、口、鼻、肌膚和生殖器等器官傳導的內在經驗。在《肛門耳語》影像的終結處，「耳屎係鐘聲的戲仿」，而無論耳屎、幻聽、污垢、抑或來自肛門的屁話，都是大部人不肯聆聽，不珍視的剩餘價值。是時候將權力歸還給被觀看的污垢們。



Installation View
展覽現場



Installation View
展覽現場



) * (

2024
Silicone, hair
矽膠、毛髮
280 x 280 cm
Unique



blah-blah-blah

2022

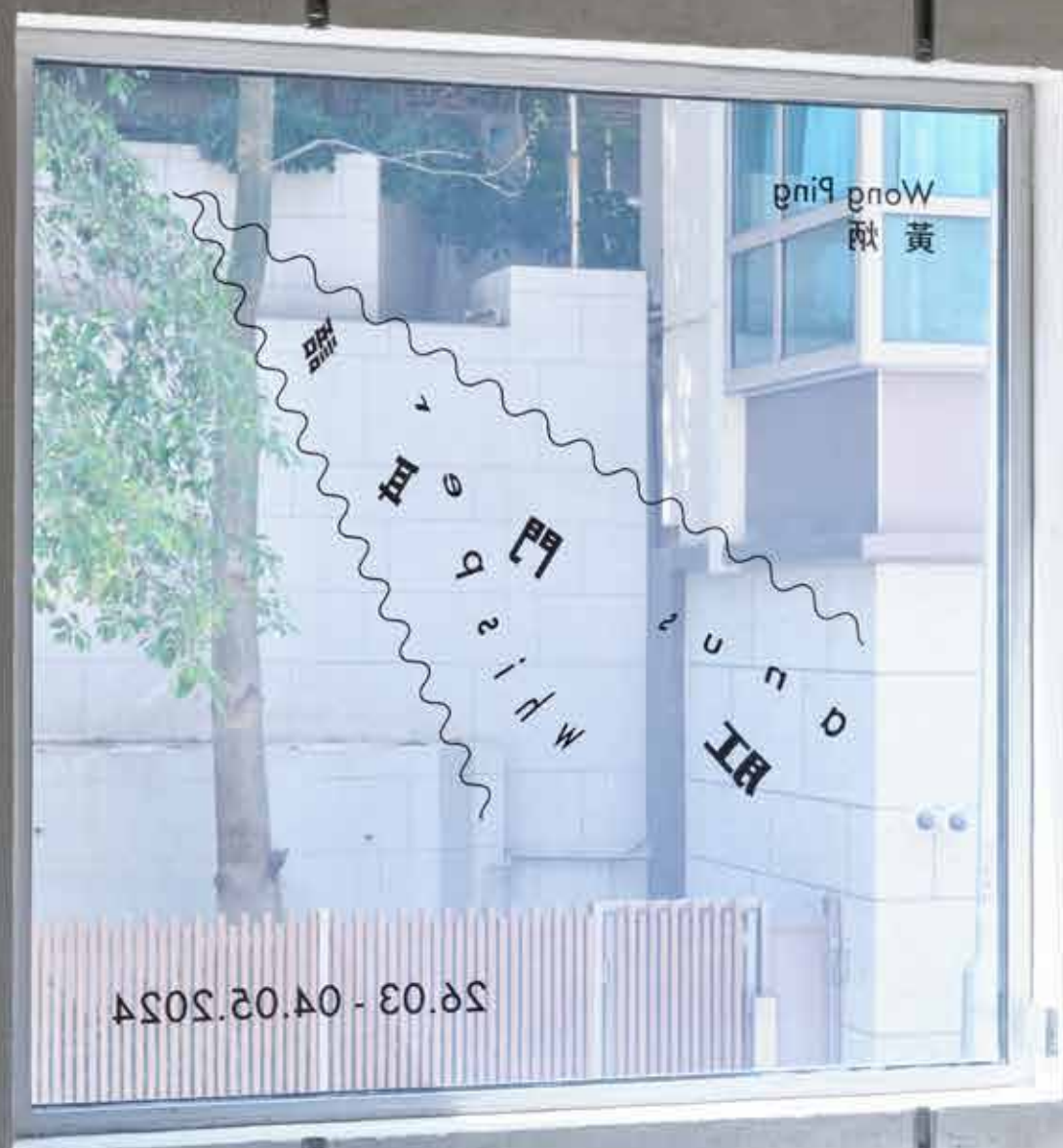
Copper ear sculpture, ping pong machines

銅耳朵雕塑，乒乓球發射器

Installation dimensions variable, copper ear: 330 x 170 x 35 cm

裝置尺寸可變，銅耳朵：330 × 170 × 35 cm

Edition of 1 + 1 AP



Installation view
展覽現場



hairy wisdom: RADICAL

《毛智慧：激进》

2024

Bowling balls, hair

保齡球、毛髮

20 x 20 cm

Unique



Installation view
展覽現場



The Sun
《太陽》
2024

light bulb, silicone, stainless steel
燈泡、矽膠、不鏽鋼
135 x 55cm, 145 x 55cm, 150 x 55 cm
Edition of 3 for each size





Installation view
展覽現場

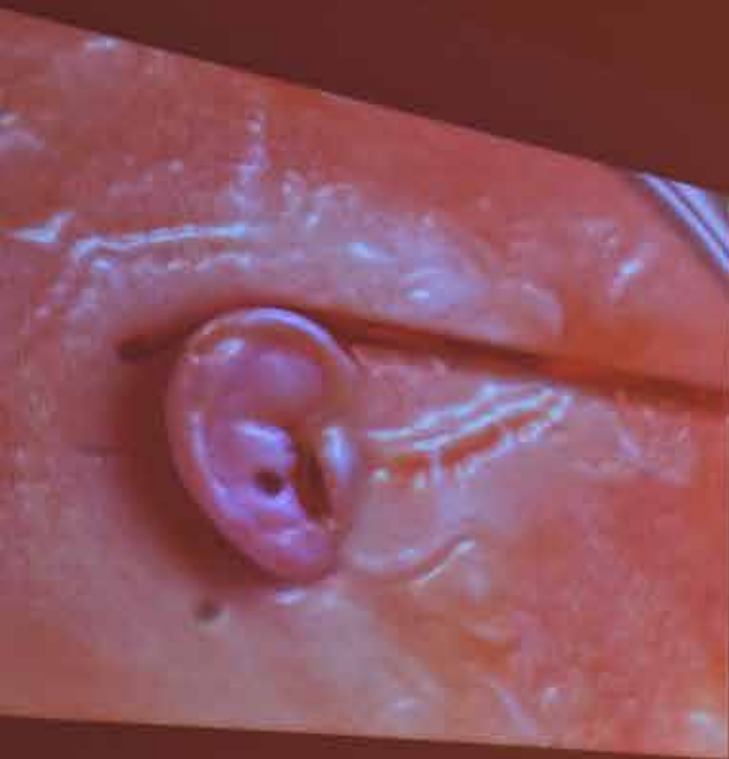


Installation view
展覽現場



rehearsal 01
《彩排01》
2024

Archival ink print on Hahnemühle Bright White paper
收藏級哈內姆勒超亮白紙上噴墨打印
60 x 40 cm
Edition 1/3



Pantone's Color of the Year for 2020
當年 Pantone 為 2020 年選出的年度代表顏色

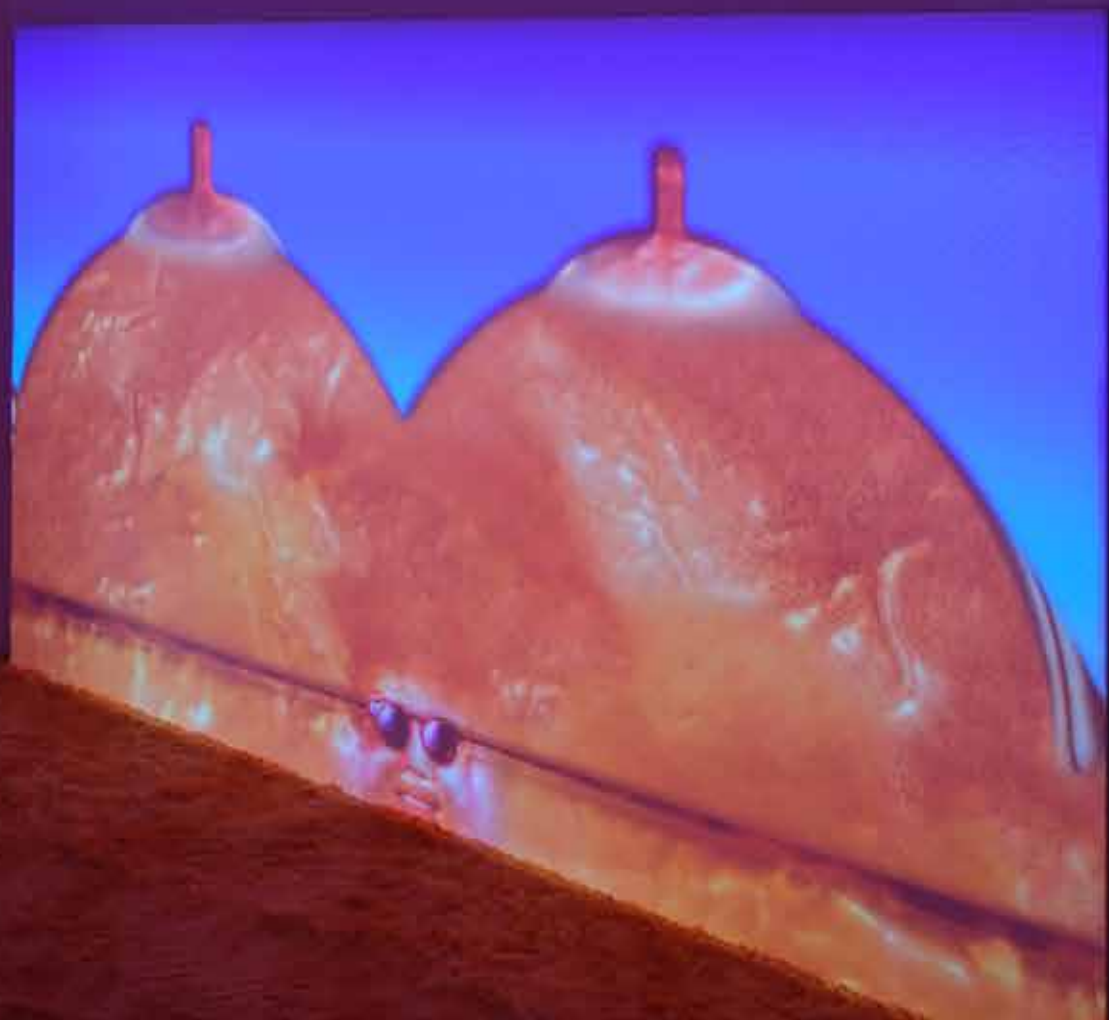


Watch video 觀看視頻
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Crumbling Earwax
《耳屎落石》
2022

Three-channel video installation, 11:9 and 16:9, colour, stereo sound
三頻道錄像裝置, 11:9及16:9, 彩色, 立體聲
13 min

Ed. 1/5 (Edition of 5 + 2 AP)

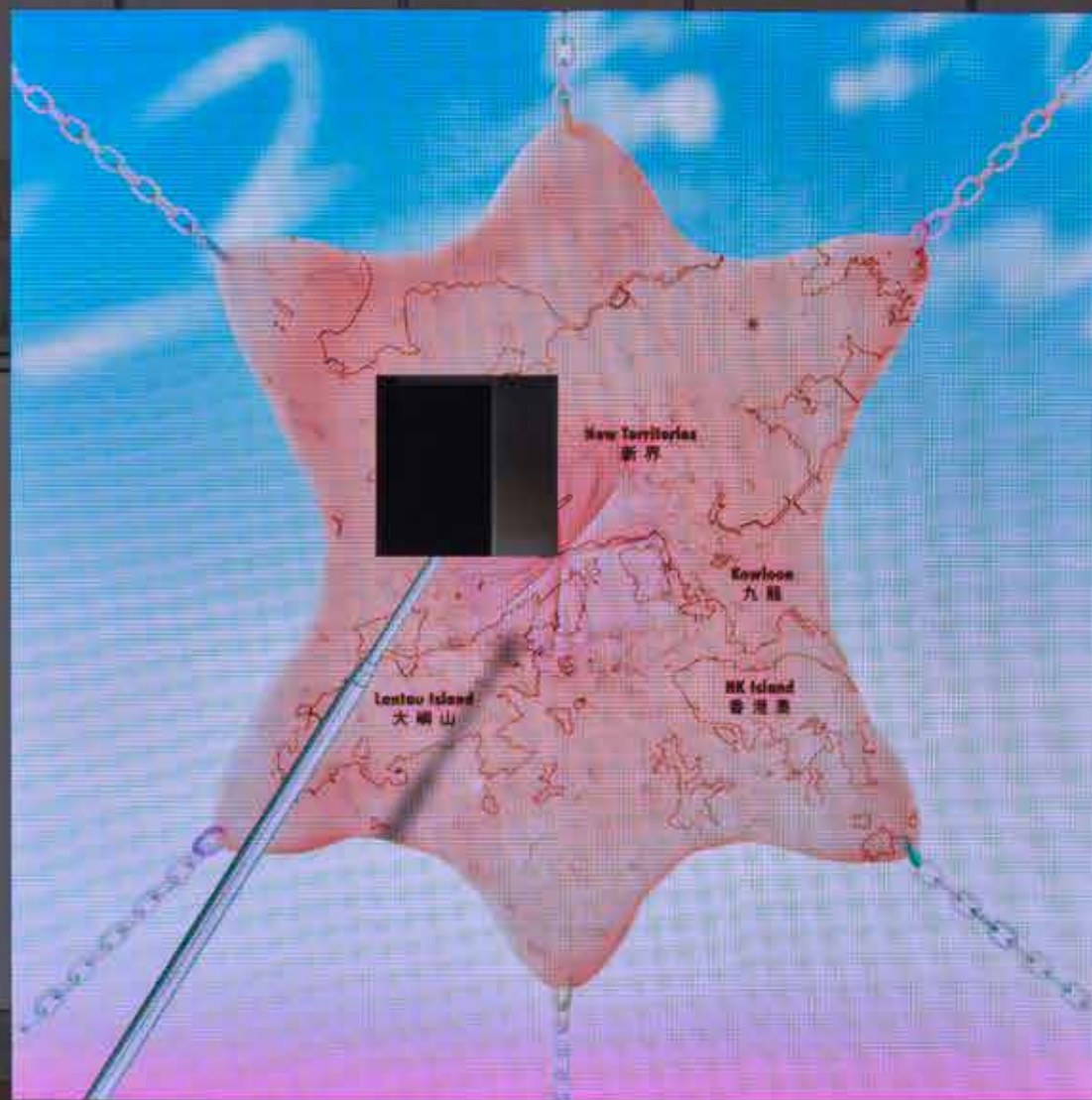


Installation view
展覽現場



hairy wisdom: The Closer
《毛智慧：結尾》
2024

Bowling balls, hair
保齡球、毛髮
20 x 20 cm
Unique



Watch video 觀看視頻
Password 密碼: KMWP123

anus whisper
《肛門耳語》
2024

Video installation, 1:1, colour, silicone mono speakers
錄像裝置, 1:1, 彩色, 矽膠單聲道喇叭
Ed. 1/5 (Edition of 5 + 2 AP)









Installation view
展覽現場



hairy wisdom: BLACK HOLE

《毛智慧：黑洞》

2024

Bowling balls, hair

保齡球、毛髮

20 x 20 cm

Unique



Installation view
展覽現場



hairy wisdom: ZEN
《毛智慧: 禪》
2024
Bowling balls, hair
保齡球·毛髮
20 x 20 cm
Unique



Installation view
展覽現場



rehearsal 02

《彩排02》

2024

Archival ink print on Hahnemühle Bright White paperd

收藏級哈內姆勒超亮白紙上噴墨打印

40 x 60 cm

Edition 1/3



Installation view
展覽現場



Watch video 觀看視頻
Password 密碼: KMWP123

Whistleblower

《吹哨人》

2024

Single-channel HD video, colour, with sound

收藏級哈內姆勒超亮白紙上噴墨打印

10 min

Ed. 1/5 (Edition of 5 + 2AP)

Wong Ping: edging

Solo Exhibition
個展

Museum of Applied Arts (MAK), Vienna, Austria
應用藝術博物館，維也納，奧地利
25.10.23 - 31.03.24

With *WONG PING. edging*, the MAK is presenting the first solo exhibition in Austria of one of the most aspiring and eccentric contemporary artists. In his trenchant short films that intertwine personal and fictional stories Wong Ping (* 1984 in Hong Kong) uses sexual desire and suppressed fantasies as metaphors for larger social issues. In a setting created especially for the new exhibition space MAK Contemporary, the artist is presenting four of his latest animated films.

Wrapped in colorful pop language and cute aesthetics, Wong Ping addresses our deepest desires, suppressed fantasies or obscenities, paired with existential and political themes. Many of his stories reflect the atmosphere of our globalized and digitized society in the 21st century. “Sex is only the language, not the message,” says Wong Ping about his work, which takes a light-hearted, humorous, and accessible approach to reveal uncomfortable and shameful truths about society.

Be it isolation, social pressure, political tensions, clashing ideologies, fear of intimacy, failure or the loss of individual freedoms, Wong Ping provides razor- sharp criticism and breaks down the contradictions and complexities of contemporary society in an unusual way. With disarming honesty, always on the edge between shock and humor, he encourages visitors to rethink ingrained standards of decency.

Wong Ping is an artistic autodidact. In 2005, he graduated in Multimedia Design from Curtin University in Perth (Australia) and subsequently worked in post-production at a television station in Hong Kong and at Cartoon Network.

His experimenting with software, his storytelling talent, and his fondness of the bizarre, led Wong to start processing his daily experiences and observations in Hong Kong in short animated videos, which he uploaded to Vimeo. In 2014, he founded what he called the “Wong Ping Animation Lab.”

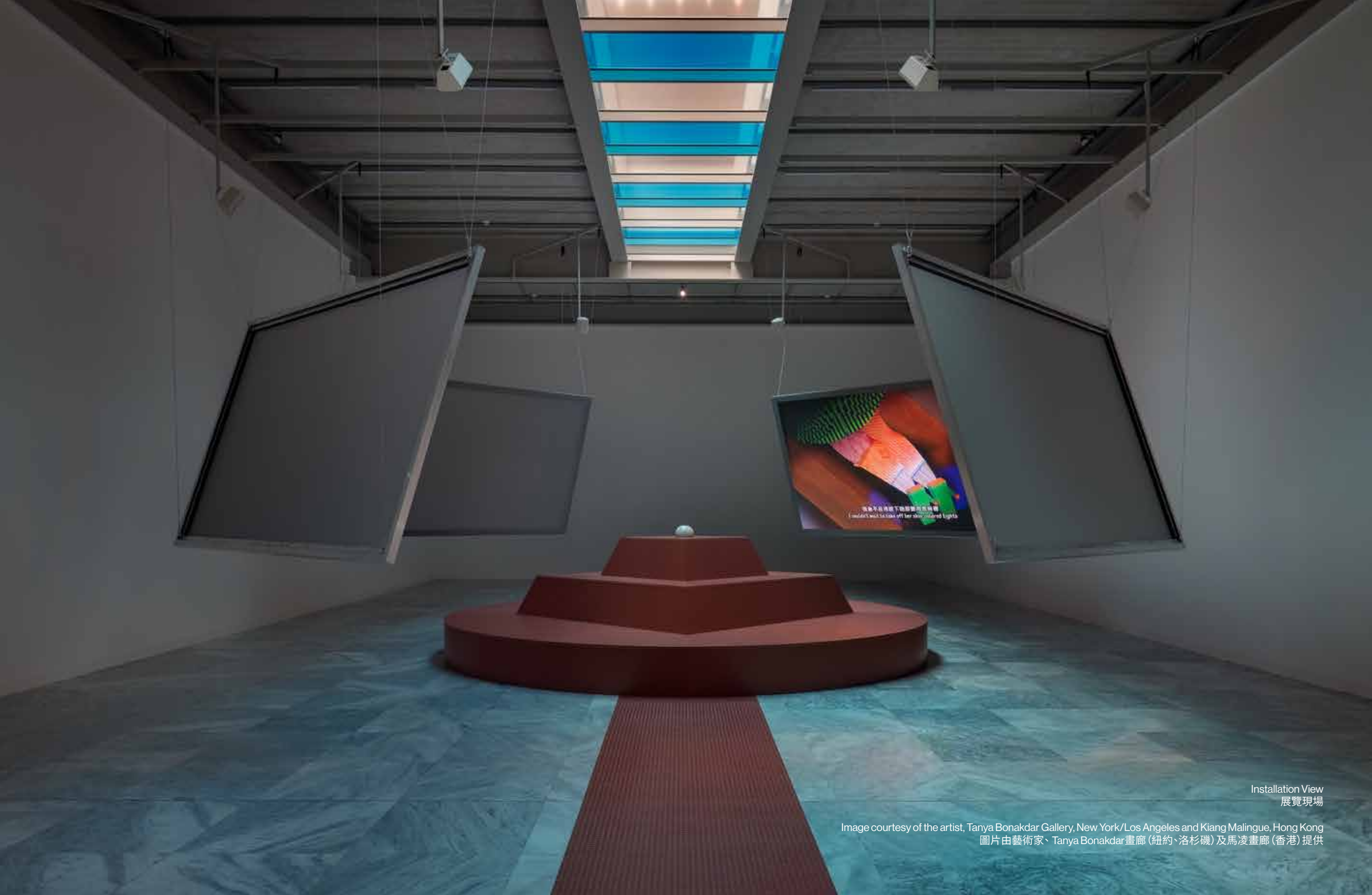
Besides its sexual connotation, the exhibition title *edging*—the controlled delay of climax—can be read as a metaphor for the precarious situation in which Hong Kong finds itself politically and socially. As a former British colony, it was returned to China in 1997 under the slogan “one country, two systems,” promising the region a high degree of autonomy and democracy. Concerns about the erosion of these freedoms and fears about the loss of the way of life and civil rights due to Beijing’s increasing influence have triggered widespread protests in Hong Kong in recent years.

Wong’s distinctive visual language is particularly effective when it comes to concealing social taboos loaded with observations about suppressed sexuality, social relationships, political constraints, and cultural etiquette. His works are filled with dark humor and provocative images and challenge viewers to question their own norms and conventions. His characteristic flat, round animation style with color gradients is reminiscent of the 8-bit video game aesthetics and the early internet as well as MTV commercials from the 1980s and 1990s.

At MAK Contemporary, visitors can expect a spatial installation especially designed by the artist as usable setting for his scenography of animation films. The dimmed room is staged with a ceiling installation of colored light. A long studded floor leads to a round seating platform, the central anchor point of the installation, from which the four video works—*Wong Ping’s Fables 1* (2018), *Wong Ping’s Fables 2* (2019), *Sorry for the Late Reply* (2021), and *Who’s the Daddy* (2017)—are consecutively screened as large-format projections (duration between 9 and 15 minutes).

The key visual designed by the artist for the exhibition (for posters in the city and online) shows a figure with a mask, balancing on a narrow beam with studs, trying to bend a metal rod—an image, that like the colors and materials chosen by the artist is meant to match the potentially uneasy feeling evoked by the term “edging.”

— Text by MAK



Installation View
展覽現場

Image courtesy of the artist, Tanya Bonakdar Gallery, New York/Los Angeles and Kiang Malingue, Hong Kong
圖片由藝術家、Tanya Bonakdar畫廊(紐約、洛杉磯)及馬凌畫廊(香港)提供



Installation View
展覽現場

Image courtesy of the artist, Tanya Bonakdar Gallery, New York/Los Angeles and Kiang Malingue, Hong Kong
圖片由藝術家、Tanya Bonakdar 畫廊 (紐約、洛杉磯) 及馬凌畫廊 (香港) 提供



Installation View
展覽現場

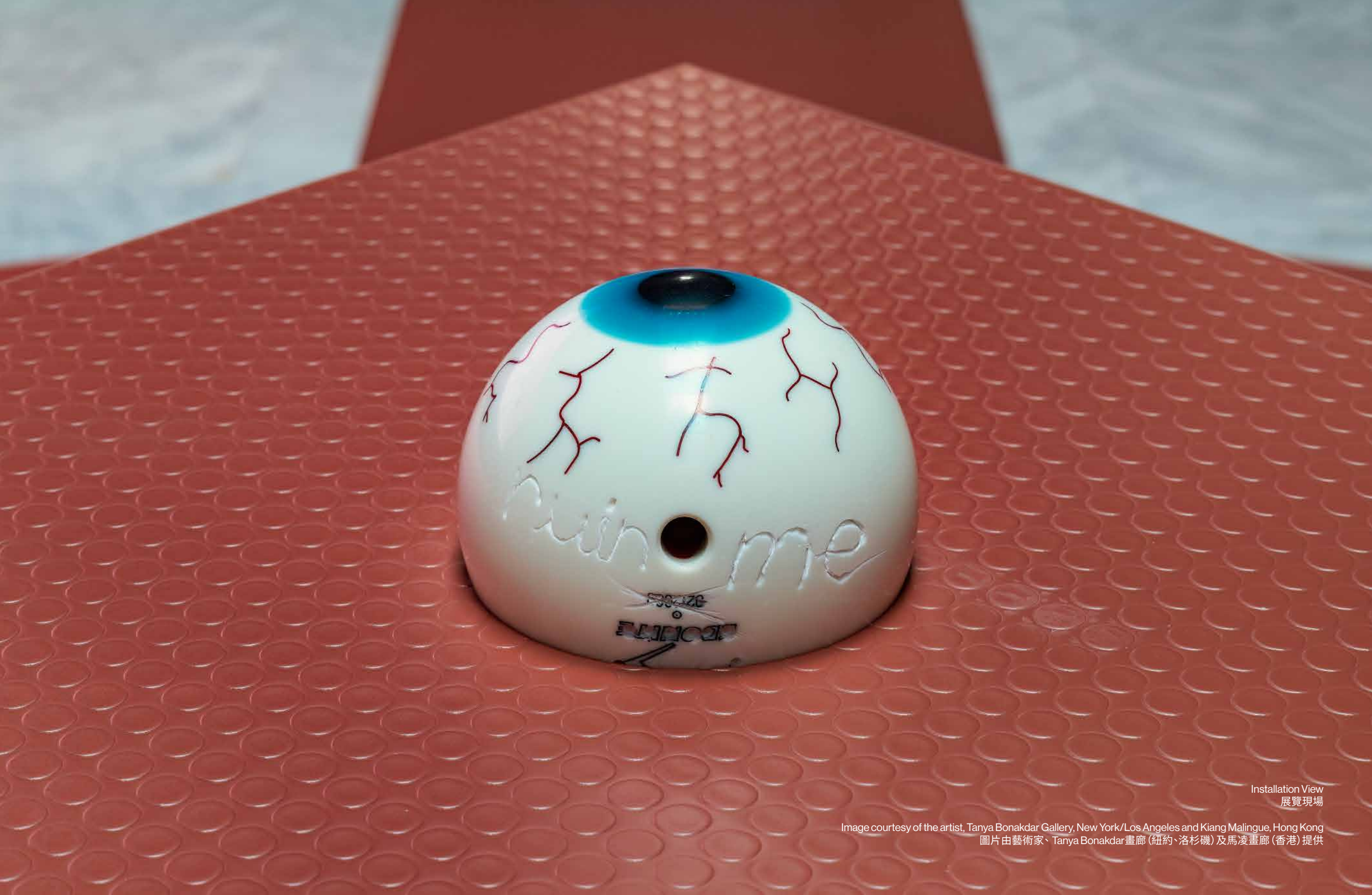
Image courtesy of the artist, Tanya Bonakdar Gallery, New York/Los Angeles and Kiang Malingue, Hong Kong
圖片由藝術家、Tanya Bonakdar畫廊(紐約、洛杉磯)及馬凌畫廊(香港)提供



看事物的角度一定比我們多
They must see more perspectives than we do

Installation View
展覽現場

Image courtesy of the artist, Tanya Bonakdar Gallery, New York/Los Angeles and Kiang Malingue, Hong Kong
圖片由藝術家、Tanya Bonakdar畫廊(紐約、洛杉磯)及馬凌畫廊(香港)提供



Installation View
展覽現場

Image courtesy of the artist, Tanya Bonakdar Gallery, New York/Los Angeles and Kiang Malingue, Hong Kong
圖片由藝術家、Tanya Bonakdar 畫廊 (紐約、洛杉磯) 及馬凌畫廊 (香港) 提供



Installation View
展覽現場

Image courtesy of the artist, Tanya Bonakdar Gallery, New York/Los Angeles and Kiang Malingue, Hong Kong
圖片由藝術家、Tanya Bonakdar 畫廊 (紐約、洛杉磯) 及馬凌畫廊 (香港) 提供

The Seoul Museum of Art (SeMA), under the directorship of Choi Eunju, presents *Keep Calm and Give a Shit*, an exhibition of paintings and animations by four talented up-and-coming artists: Hun Kyu Kim, SOON. EASY, Tala Madani, and Wong Ping.

Keep Calm and Give a Shit explores, via sharp humor, comic characters and allegorical imagery, pressing international issues including the war in Ukraine, the political climate in Hong Kong, the COVID-19 pandemic, and the pervasive influence of the media.

The exhibition asks visitors to reject the superficial consumption of overwhelming information and images, and instead to appreciate the satirical narratives the artists have created, prompting reflection on our daily lives.

The exhibition's Korean title, “쉴” (the Korean equivalent of “Shh!”), prompts a moment of quiet reflection in which to actively appreciate and contemplate the stories hidden within the works exhibited. The English title, “Keep Calm and Give a Shit,” riffs on the infamous unused World War II poster slogan “Keep Calm and Carry On,” highlighting the significance, even amidst a chaotic world, of maintaining composure and directing our attention to matters of importance.

In an era where our experiences and time have been overshadowed by the superficial consumption of images and information, the art we need today is that which triggers a shift in consciousness and inspires novel ideas, rather than providing mere escape or temporary relief.

Visitors deepen their sensitivity and forge connections with the present through artworks that cleverly combine cute imagery with acute humor and incisive satire.

Responding to the artists' diverse narratives, visitors become storytellers themselves, weaving tales which resonate with their own interests and preferences. This exhibition, held in the welcoming and community-oriented environment of Buk-Seoul Museum of Art, aims to foster familiarity with art and actively engage the public in its appreciation.

— Text by Seoul Museum of Art

Keep Calm and Give a Shit

Group Exhibition
群展

Seoul Museum of Art, Seoul, Korea
首爾美術館·首爾·韓國
01.06.23 - 25.10.23



Installation View
展覽現場

Image courtesy of Seoul Museum of Art
圖片由首爾美術館提供



Installation View
展覽現場

Image courtesy of Seoul Museum of Art
圖片由首爾美術館提供



Installation View
展覽現場

Image courtesy of Seoul Museum of Art
圖片由首爾美術館提供



코끼리의 갑작스러운 비명에 운전해 집중하던 운전사가 화들짝 놀라
Her sudden scream could frighten Driver Chicken who was concentrated on driving

Installation View
展覽現場

Image courtesy of Seoul Museum of Art
圖片由首爾美術館提供



쾌락과 냉소가 공존하다니

It is a hedonistic and cynical era.

Installation View
展覽現場

Image courtesy of Seoul Museum of Art
圖片由首爾美術館提供

Cloud Walkers

Group Exhibition
群展

Leeum Samsung Museum of Art, Seoul, Korea
三星美術館，首爾，韓國
02.09.22 - 08.01.23



Installation View
展覽現場

Image courtesy of Leeum Samsung Museum of Art
圖片由三星美術館提供
Photo by 攝影: Sangtae Kim



Installation View
展覽現場

Image courtesy of Leeum Samsung Museum of Art
圖片由三星美術館提供
Photo by 攝影: Sangtae Kim



Installation View
展覽現場

Image courtesy of Leeum Samsung Museum of Art
圖片由三星美術館提供
Photo by 攝影: Sangtae Kim



Installation View
展覽現場

Image courtesy of Leeum Samsung Museum of Art
圖片由三星美術館提供
Photo by 攝影: Sangtae Kim

Wong Ping is one of the most spirited artists to have emerged in the past decade. He is known for his colourful, playfully-intimate animation style that tells tantalizing tales of contemporary Hong Kong life. Boldly located in the Gallery foyer, the newly-commissioned installation 'puberty' draws on Wong's trademark humor and fascination with how human connections are shaped within technologically mediated worlds where reality and fantasy blur in the strangest and most unsettling of ways.

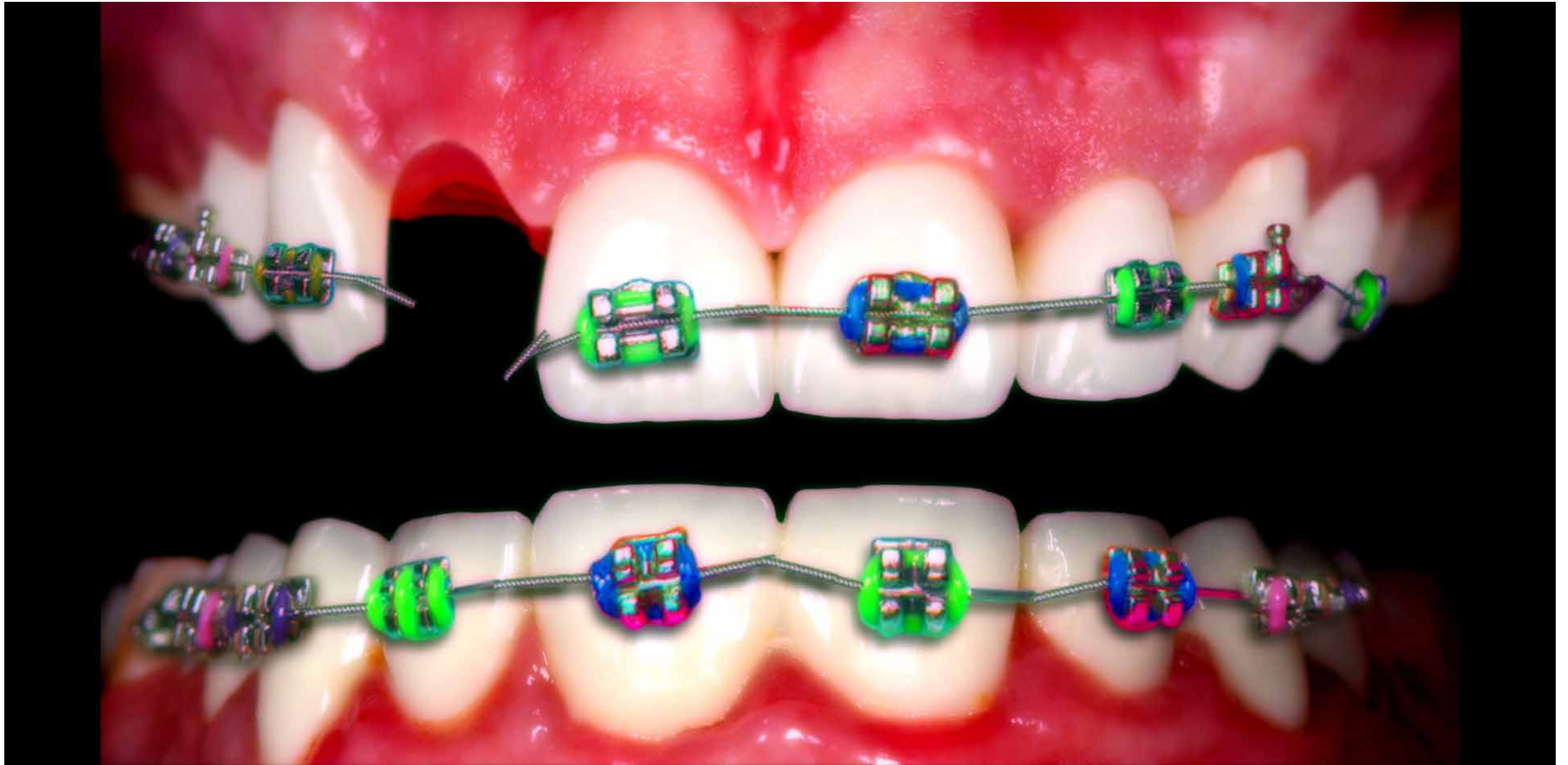
As compelling as it is ambiguous, we can approach puberty in many ways. Taking the title at face value, the work could be the face of puberty: a notoriously strange and challenging period in life. The eyes might represent fan-like connections to the icons the adolescent is using to fashion an identity. Tired and bloodshot from obsessively tracking the object of their desire the eyes also animate a nose that gently flaps in their breeze, perhaps picking up a scent of longing too. And a tongue pokes out from a mouth that is desperately trying to connect with a lost tooth, something they once had and are missing and now must seek in the visions of others. Demonstrating that the personal is always complicatedly social, 'puberty' is born from Wong's awareness that how we navigate our frameworks of desire – seeking in others what we lack in ourselves – needs continual negotiation.

— Text by The Art Gallery of Western Australia.

Wong Ping: Puberty
黃炳：青春期

Solo Exhibition
個人展覽

The Art Gallery of Western Australia, Perth, Australia
西澳藝術館·珀斯·澳洲
22.07 - 04.12.22



Still from *Puberty*
《青春期》錄像靜幀



Installation View
展覽現場

Image courtesy of Art Gallery of Western Australia
圖片由西澳藝術館提供
Photo by 攝影: Rift Photography



Installation View
展覽現場

Image courtesy of Art Gallery of Western Australia
圖片由西澳藝術館提供
Photo by 攝影: Rift Photography



Solo Exhibition
個人展覽

Kunsthall Stavanger, Stavanger, Norway
挪威斯塔萬格美術館

16.06 – 18.09.22

The exhibition features Wong Ping's latest video animation *Sorry for the late reply* (2021), commissioned by New Museum, New York; the renowned series *Wong Ping's Fables* (2018-2019); and two earlier works *An Emo Nose* (2015) and *The Other Side* (2015).

Through animations, sculptures and installations, Wong Ping tells stories that challenge our habitual ideas of human desire, loneliness, shame and repressed sexuality.

Wong's animations are rendered in a bright aesthetic reminiscent of early video games. This light-hearted, humorous, and accessible visual language helps to diffuse lewd and offbeat stories that explore dark corners of human nature, in which protagonists often experience deep psychological issues, as well as simultaneously disguising meditations on larger societal structures such as immigration, social relations, economic anxieties, and morality.

As a Hong Kong native, Wong's observations of the city's residents' daily lives and mindsets are a central element in his works, where he presents reflections on the changing social and economic environment in the region, with emphasis on Hong Kong's tense relations with mainland China. In the context of a community under siege, specifically wherein political dissent has become tantamount to criminal behavior, the artist's playfully subversive practice is as important, powerful and progressive as any.

Wong's work creates a hallucinatory, surreal, and frightening image of contemporary life. In describing his practice, he points to his favorite song by The Velvet Underground and its lines, "I'll be your mirror/Reflect what you are, in case you don't know".

- Based on text by Kunsthall Stavanger

此次展覽在美術館的四個展廳中展出了黃炳於2021年接受紐約新美術館委託創作的最新動畫影像作品《唔好意思遲左覆》；於2018年至2019年間創作的知名系列作品《黃炳寓言》；以及兩件創作於2015年的早期作品《憂鬱鼻》及《過奈何橋》。

藉由動畫、雕塑和裝置，黃炳所講述的故事挑戰了我們對人類慾望、孤獨、羞恥和性壓抑的慣常想法。

黃炳動畫中明亮的色彩美學讓人聯想到早期的電子遊戲。這種輕鬆、幽默和通俗的視覺語言有助於渲染這些探索人性黑暗角落的另類情慾故事。故事中的主人公往往經歷了嚴重的心理問題，這同時粉飾了藝術家對社會結構問題的思考，如移民、社會關係、經濟焦慮和道德。

作為土生土長的香港人，黃炳對於城市居民日常生活和心態的觀察是其作品的核心元素。黃炳的作品反映了不斷變化的社會經濟環境，並強調了香港與大陸的緊張關係。在香港被圍攻的背景之下，特別是在政治異議已經等同於犯罪行為的情況下，藝術家戲謔式的顛覆性實踐尤為重要、極具力量和進步意義。

黃炳的作品創造出了一種虛幻、超現實及令人毛骨悚然的當代生活印象。在描述他的實踐時，黃炳選用了他最喜愛的樂隊地下絲絨歌曲《我將成為你的鏡子》中的歌詞：“我將成為你的鏡子/映出你，如果你不知道的話。”

— 譯自斯塔萬格美術館提供的文字



Installation View
展覽現場

Image courtesy of Kunsthall Stavanger. Photo by: Erik Sæter Jørgensen.
圖片由斯塔萬格美術館提供。攝影：Erik Sæter Jørgensen。



Installation View
展覽現場

Image courtesy of Kunsthall Stavanger. Photo by: Erik Sæter Jørgensen.
圖片由斯塔萬格美術館提供。攝影：Erik Sæter Jørgensen。



失控的正能量用力控制著失控的肌肉，
笑下去！縱使屍橫遍野。

00 LIVE

*The unhinged positivity is trying hard to control the malfunctioned muscle.
Keep laughing even when you are surrounded by corpses.*

Installation View
展覽現場

Image courtesy of Kunsthall Stavanger. Photo by: Erik Sæter Jørgensen.
圖片由斯塔萬格美術館提供。攝影：Erik Sæter Jørgensen。



Installation View
展覽現場

Image courtesy of Kunsthall Stavanger. Photo by: Erik Sæter Jørgensen.
圖片由斯塔萬格美術館提供。攝影：Erik Sæter Jørgensen。



Installation View
展覽現場

Image courtesy of Kunsthall Stavanger. Photo by: Erik Sæter Jørgensen.
圖片由斯塔萬格美術館提供。攝影：Erik Sæter Jørgensen。



Wong Ping: Your Silent Neighbor
黃炳: 你的沈默鄰居

Solo Exhibition
個人展覽

New Museum, New York, U.S.A.
美國紐約新美術館

30.06 - 03.10.21

Over the past ten years, Wong Ping has developed a highly personal, self-taught style of animation to craft tales of individual desire, societal pressure, and political upheaval. Before his colorful and sometimes disturbing stories of life in Hong Kong received mainstream attention from the art world, the artist worked in television broadcasting and commercial animation. Although his videos may at first recall children's cartoons, Wong's work emerges from his own written stories and journals, revealing the aspirations and anxieties of everyday residents of Hong Kong through surreal narratives and a bizarre cast of anthropomorphic characters.

Filling the Museum's Third Floor galleries, the solo exhibition "Your Silent Neighbor" featured a new animation film *Sorry for the late reply* (2021), which was commissioned for this exhibition by New Museum, as well as a selection of earlier works by Wong from across his experimental oeuvre, including *Jungle of Desire* (2015), a video that tells the story of a homemaker turned sex worker whose exchanges with her police-officer client are voyeuristically observed by her husband.

Other earlier works in the show included, *Who's the Daddy?* (2017), a tale of love and parenthood in the digital age; and *Wong Ping's Fables 2* (2019), the second of Wong's takes on traditional fairy tales in which a variety of creatures learn valuable lessons about living in the complex sociopolitical landscape of contemporary Hong Kong. The first of Wong's Fables premiered in the New Museum's "2018 Triennial: Songs for Sabotage." The presentation included the debut of a new video by the artist commissioned for the exhibition.

The solo exhibition was curated by Gary Carrion-Murayari, Kraus Family Curator, with Francesca Altamura, former Curatorial Assistant, and was accompanied by a fully illustrated catalogue, the artist's first, with an essay by Carrion-Murayari; an interview with the artist conducted by Tobias Berger of Tai Kwun Centre for Heritage and Arts, Hong Kong; and a special contribution by artist David Horvitz.

- Based on text by New Museum

在過去十餘年創作生涯中，黃炳憑藉自學形成極具個人特色的動畫技巧與語言，塑造了一個個關於個體慾望、社會壓力及政治動蕩的故事。在黃炳創作那些活潑鮮艷、卻時而令人不適的香港生活故事獲得藝術界主流認可之前，他曾在電視廣播和商業動畫領域工作。儘管他的錄像常常在第一印象令人想起兒童動畫，然而這些源自黃炳的故事寫作及日誌的作品，透過其荒誕離奇的敘事及一眾古怪的擬人角色，揭露著香港居民日常的熱望與焦慮。

黃炳個覽「你的沉默鄰居」佔據了新美術館的三樓展廳，展出了由新美術館委任創作的動畫新作《唔好意思遲左覆》(2021) 以及一系列早期動畫作品。當中包括創作於2015年的動畫錄像《慾望Jungle》，描述了一個家庭主婦轉變為性工作、而被她的丈夫偷窺了她與警官客戶往來的故事。

展出的其他早期作品還包括《你要熱烈地親親爹咗》(2017)，講述了數字時代愛情與父母的故事；一並展出的《黃炳寓言(二)》(2019) 則以傳統寓言故事的形式，講述各種生物如何在當代香港複雜的社會政治景觀下生存並學得寶貴的經驗教訓。「黃炳寓言」系列的第一集則曾於2018年新美術館三年展「破壞之歌」中首次展出。此外，這次個展還將首次展出新美術館委託黃炳創作的新錄像作品。

本次展覽由Gary Carrion-Murayari (Kraus Family策展人) 與Francesca Altamura (前策展助理) 策劃，同時將會出版藝術家首本全插圖書冊，內含策展人Carrion-Murayari撰文、大館的藝術主管 Tobias Berger 所作的採訪、以及藝術家David Horvitz的特別供稿。

— 譯自新美術館提供的文字





Installation View
展覽現場

Image courtesy of New Museum. Photo by: Dario Lasagni.
圖片由新美術館提供。攝影：Dario Lasagni。



Installation View
展覽現場

Image courtesy of New Museum. Photo by: Dario Lasagni.
圖片由新美術館提供。攝影：Dario Lasagni。



Installation View
展覽現場

Image courtesy of New Museum. Photo by: Dario Lasagni.
圖片由新美術館提供。攝影：Dario Lasagni。



Installation View
展覽現場

Image courtesy of New Museum. Photo by: Dario Lasagni.
圖片由新美術館提供。攝影：Dario Lasagni。



Installation View
展覽現場

Image courtesy of New Museum. Photo by: Dario Lasagni.
圖片由新美術館提供。攝影：Dario Lasagni。



Installation View
展覽現場

Image courtesy of New Museum. Photo by: Dario Lasagni.
圖片由新美術館提供。攝影：Dario Lasagni。

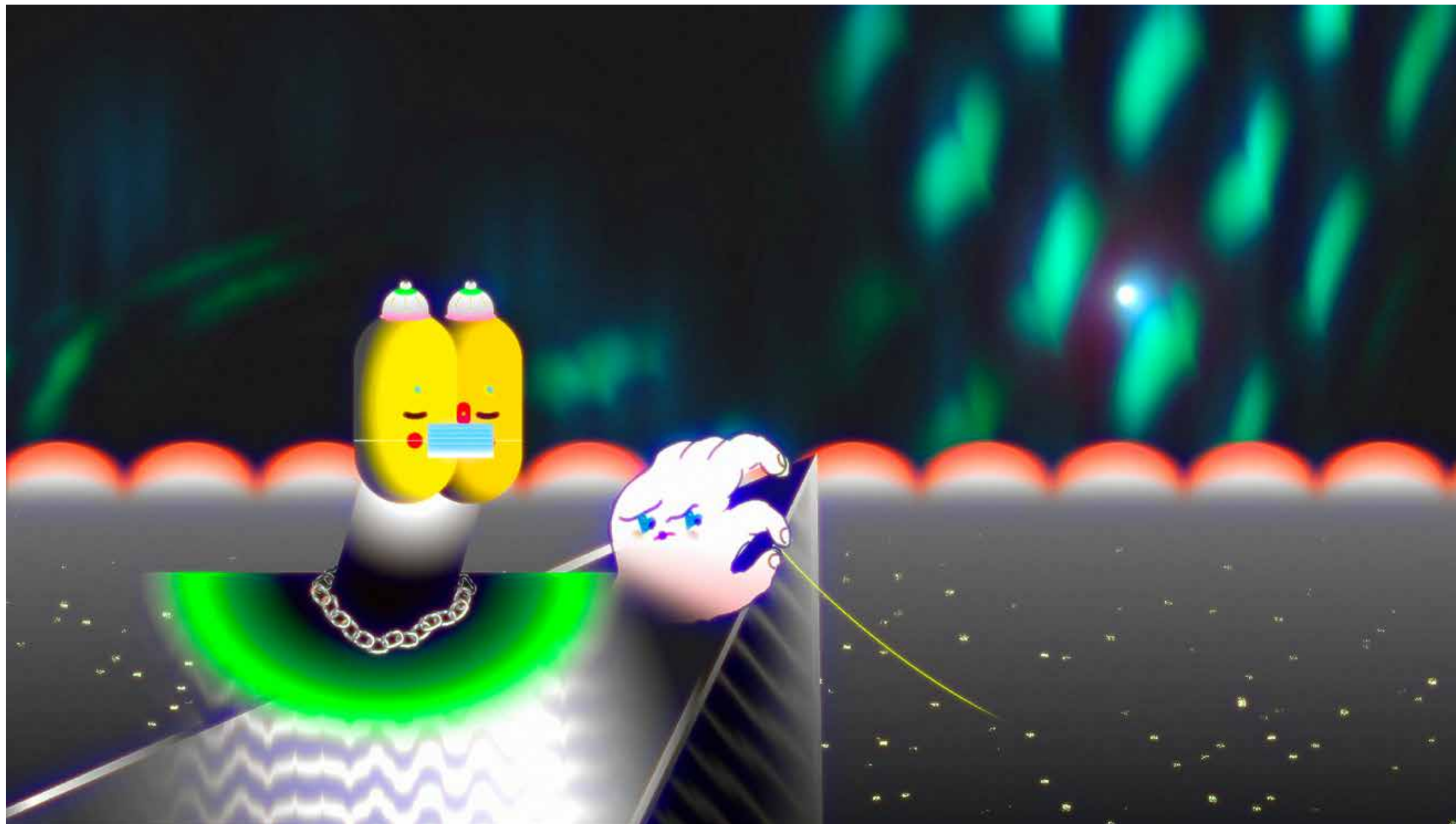


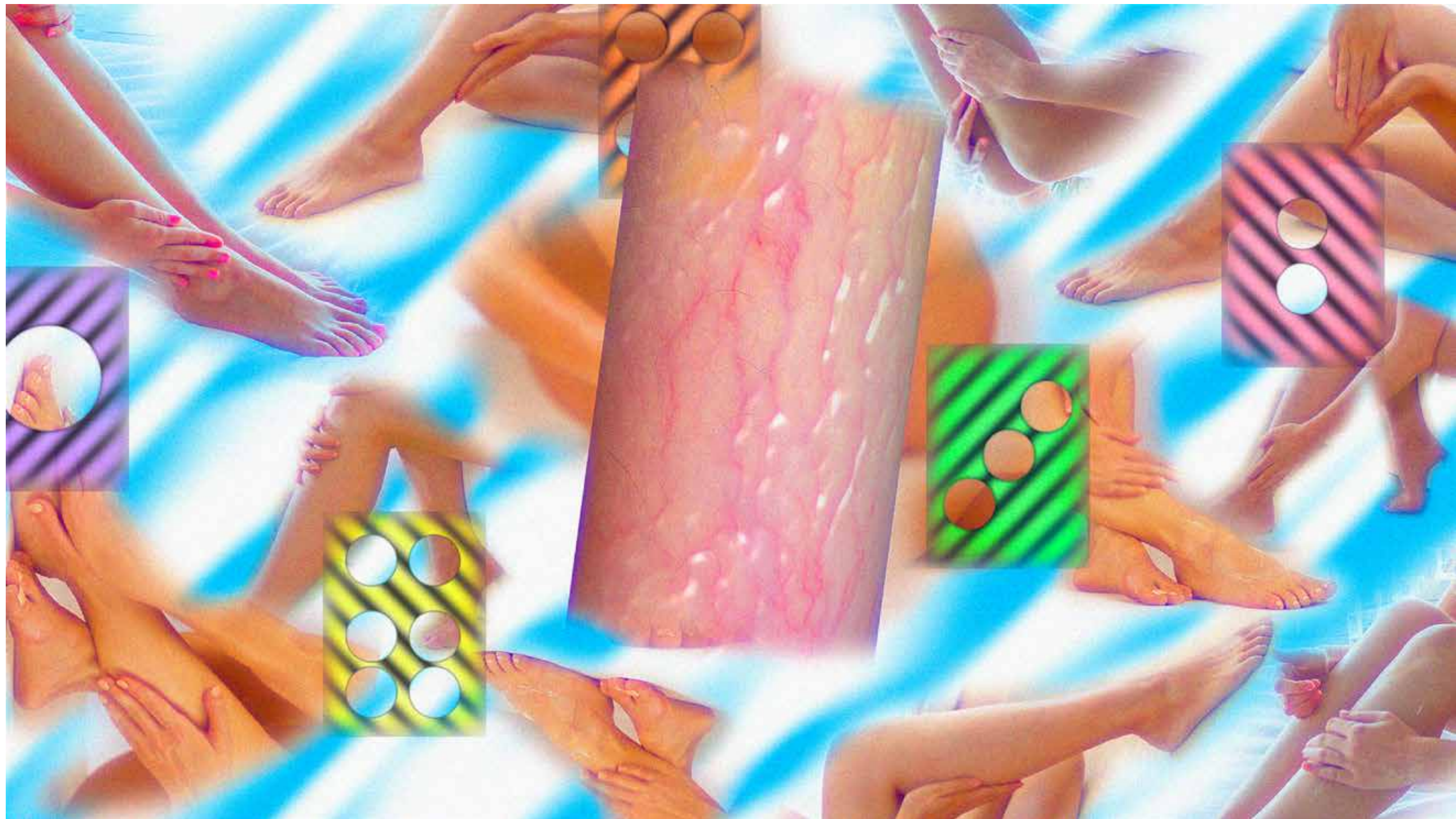
Sorry for the late reply
《唔好意思遲左覆》
2021

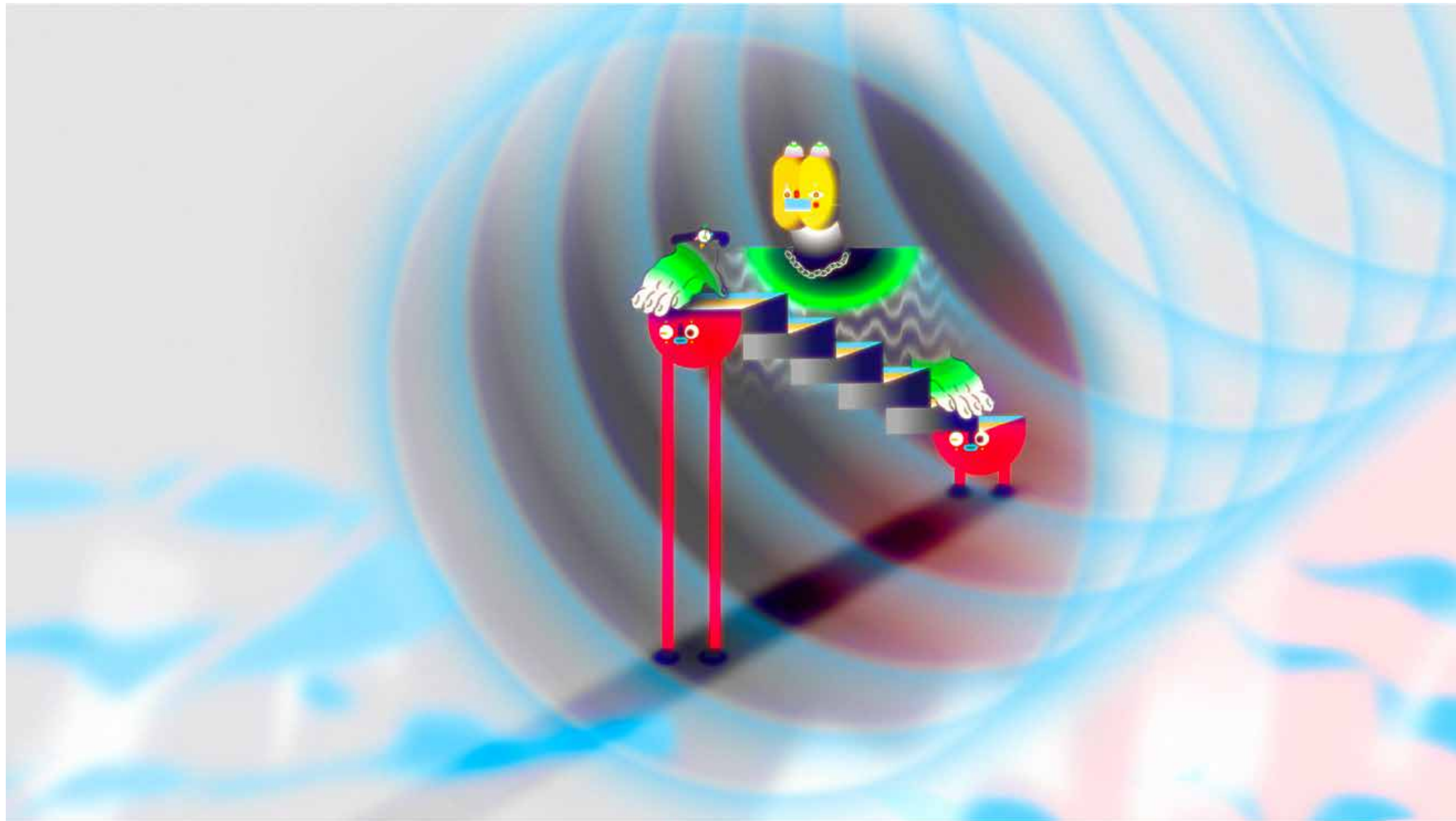
Single channel video animation, colour, with sound
單頻動畫錄像·彩色·有聲
15 min

[▶ Watch Sorry for the late reply](#)
觀看視頻

[PW: EMGWP123]







I am the last drop of period blood before menopause
I am the last cry from afar when you are asleep
I am the last guest who stays till the end of the wedding
I am the last fold of a pleated skirt
I am the last option given by the dictator
I am the last wave of a tsunami
I am the last drop of the national flag before it is raised
I am the last contemporary
I am the last added grain of salt that spoils a dish
I am the last one to graduate from the re-education camp
I am the last piece of history
I am the last real orgasm
I am the last rebellious punk
I am the last cancer cell in my parents' bodies
I am the last byte of the global cloud storage system
I am the last ringtone before you are sent to voicemail
I am the last rebirth in the cycle of reincarnation
I am the last person who heard how awful Mozart played live
I am the last Buddhist blessed by God
I am the last significant number before the split becomes unified
I am the last instance where artificial intelligence agrees with humans
I am the last tomorrow
I am the last answer that the fortune teller randomly guesses right
I am the last animator to use flying as a metaphor for freedom
I am the last bit of fun before your sexual fantasy becomes your spouse
I am the last mode of expression in religious texts and suicide notes

I am the unprecedented last
I am your neighbor from afar

I am the last drop of period blood before menopause
I am the last cry from afar when you are asleep
I am the last guest who stays till the end of the wedding
I am the last fold of a pleated skirt
I am the last option given by the dictator
I am the last wave of a tsunami
I am the last drop of the national flag before it is raised
I am the last contemporary
I am the last added grain of salt that spoils a dish
I am the last one to graduate from the re-education camp
I am the last piece of history
I am the last real orgasm
I am the last rebellious punk
I am the last cancer cell in my parents' bodies
I am the last byte of the global cloud storage system
I am the last ringtone before you are sent to voicemail
I am the last rebirth in the cycle of reincarnation
I am the last person who heard how awful Mozart played live
I am the last Buddhist blessed by God
I am the last significant number before the split becomes unified
I am the last instance where artificial intelligence agrees with humans
I am the last tomorrow
I am the last answer that the fortune teller randomly guesses right
I am the last animator to use flying as a metaphor for freedom
I am the last bit of fun before your sexual fantasy becomes your spouse
I am the last mode of being expressed in religious texts and suicide notes

I am the unprecedented last
I am your neighbor from afar

我是更年期前最後一滴經血
我是熟睡時遠方傳來的最後一聲慘叫
我是婚禮中留到最後的來賓
我是百摺裙的最後一摺
我是獨裁者給予的最後選擇
我是海嘯打出的最後一個浪
我是國旗被升到頂時輕微下墜的回彈距離
我是當代中的最後一代
我是令菜式由淡變咸的最後那粒鹽
我是再教育營中最後畢業的
我是最後一件歷史
我是床上最後一次不假裝的高潮
我是最後一次反叛的punk
我是父母親體內最後一粒癌細胞
我是全球雲端儲存的最後一個容量單位
我是被轉駁到留言信箱前的最後一下鈴聲
我是輪迴路上的最後一次轉世
我是最後一位聽過莫扎特親自演奏有多糟糕的
我是上帝最後才答覆的佛教徒
我是不團結成為團結前的最後一個關鍵量數
我是人工智能最後一次認同人類
我是最後一個明天
我是算命師最後一個亂猜對的答案
我是最後一個用飛翔來比喻自由的動畫師
我是性幻想對象成為伴侶的最後樂趣
我是心經和遺書中最後想表達的狀態

我是前所未有的最後
我是你遠處的一個鄰居

Installation View
展覽現場

I am the last
《我是最後的》
2021

3D printing, paint
3D打印, 塗料
33.5 x 25 x 2.54 cm

Image courtesy of New Museum. Photo by: Dario Lasagni.
圖片由新美術館提供。攝影：Dario Lasagni。

The Modern Way to Shower
摩登沐浴法

Solo Exhibition
個人展覽

The Institute of Contemporary Art Miami, Miami, Florida, U.S.A.
美國佛羅里達州邁阿密當代藝術機構

03.12.19 - 26.04.20

I went to see a fortune teller/psychic one day, I told her I don't know what to do in the coming exhibition in Miami. I asked her to give me a show title. "Huh? I normally help come up with a lucky company name. So weird to think of an exhibition title...give me one day please" she said. I said no, give me now.

She asked what do I do. I tried to give her some direction since she looks a bit lost. "Mostly erotic and sexual." She grabbed my hand hard said "Don't say such dirty thing". She shouted after about 20 seconds later, erotic is such a modern thing for me (she's about 70). She jotted down "Modern" on a paper. I was like HUH? How did you come up with that but I love it.

She asked what I wanted to tell in the new work. I said "I wouldn't come to see you if I know!!" At the same time, police was firing blue water cannon in the protest a few blocks away from this psychic booth. So I said "about Shower". She shouted again and said "Let's called it 'the modern way to shower'". "What the hell" I said. We hugged for seconds when she checked her note and found out this title is a good luck one. She was so nice to give a palm and face reading after. "Stay away from alcohols. It makes you dumb". I think she's right.

– Wong Ping

「有一日去廟街搵個相士，我話黎緊個展覽唔知做咩好，叫佢幫我改個展覽名。佢話「下，改公司名就話者，展覽名唔知點改，俾一日時間我。」我話唔得，要佢即諗。

佢問我做咩架，我見佢咁迷惘就俾個方向佢，我做既野多數淫邪，性慾巨，阿婆即刻捉住我隻手，話神明唔可以講呢d野，佢諗左二十秒度，就大叫我諗到喇！性慾呢家野咁前衛，就叫現代啦，我話下咁你都得，又好啫又好啫。

佢再問我展覽想講咩，我話我知就唔駛黎搵你啦，咁岩油尖旺係咁俾班仆街水炮車噴藍水，我就話關於沖涼啦，阿婆即時大叫諗到，一於叫「現代沖涼法」，我話阿婆你知唔知自己噏乜，佢拎起本簿仔幫我查筆劃，發現下下籤，佢話唔怕既，試下「摩登沐浴法」，點知上上籤，佢即大叫恭喜你呀，我地相擁左幾秒，好開心。之後佢仲好好免費幫我睇下相，佢叫我千萬唔好飲咁多酒，會害人同變蠢，我覺得都幾準。」

——黃炳



Installation View
展覽現場

The Modern Way to Shower
《摩登沐浴法》
2019

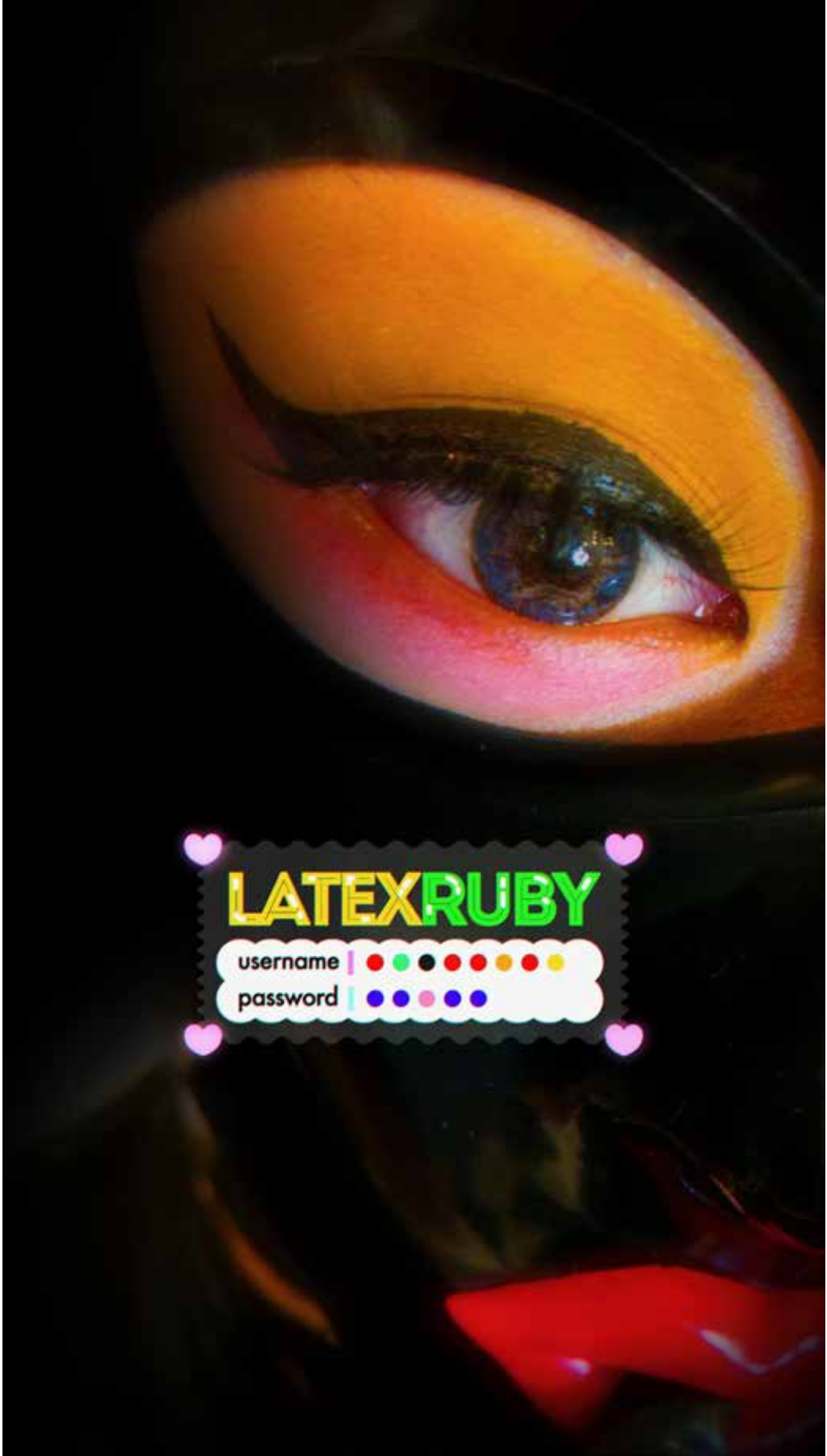
Single channel video, 9:16, colour, with sound
單頻錄像, 9:16, 彩色, 有聲
12 min 30 sec

Image courtesy of the artist and Institute of Contemporary Art, Miami.
圖片由藝術家及邁阿密當代藝術機構提供。
Photo by 攝影: Fredrik Nilsen Studio

Watch [The Modern Way to Shower](#)

觀看視頻

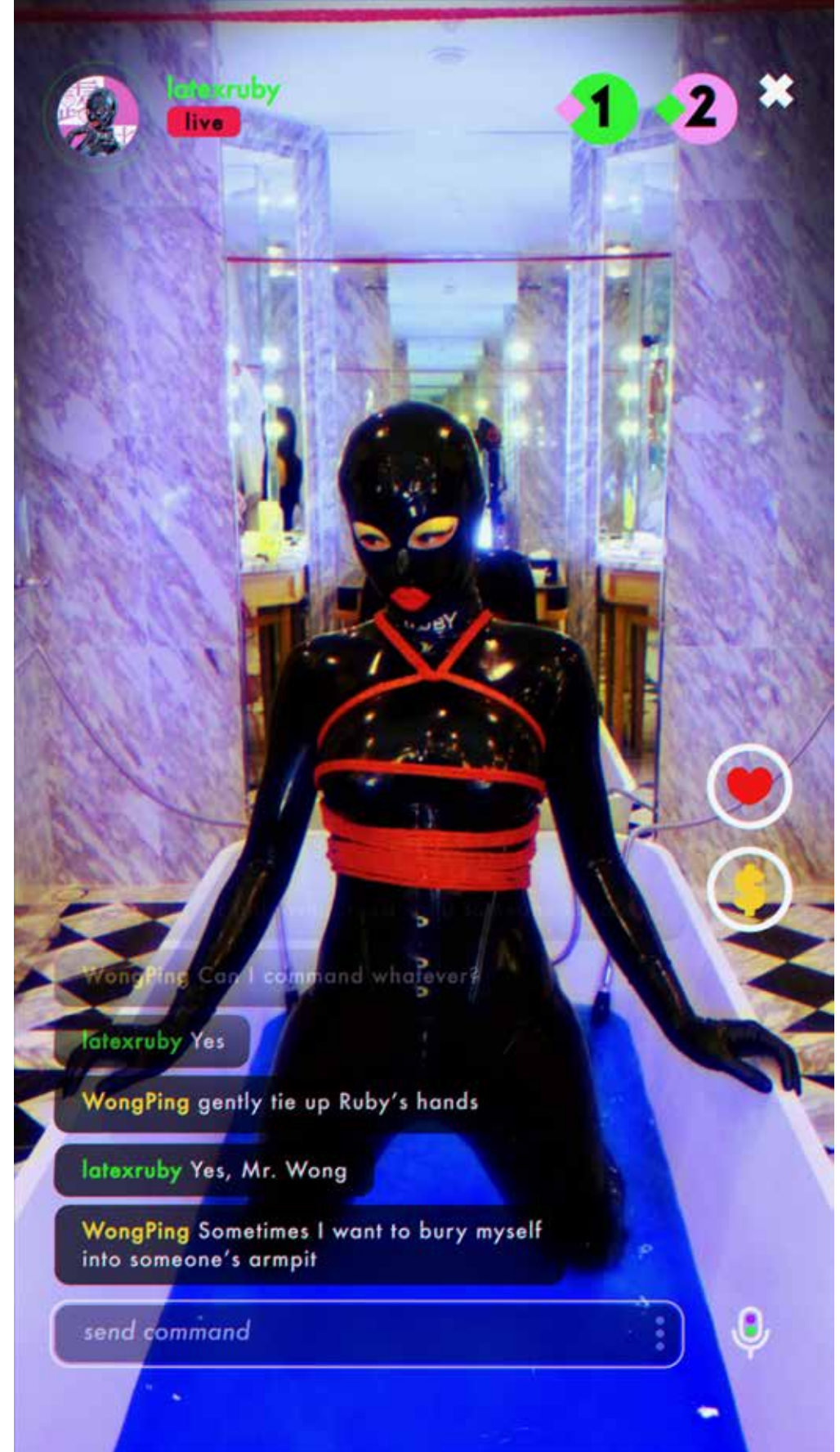
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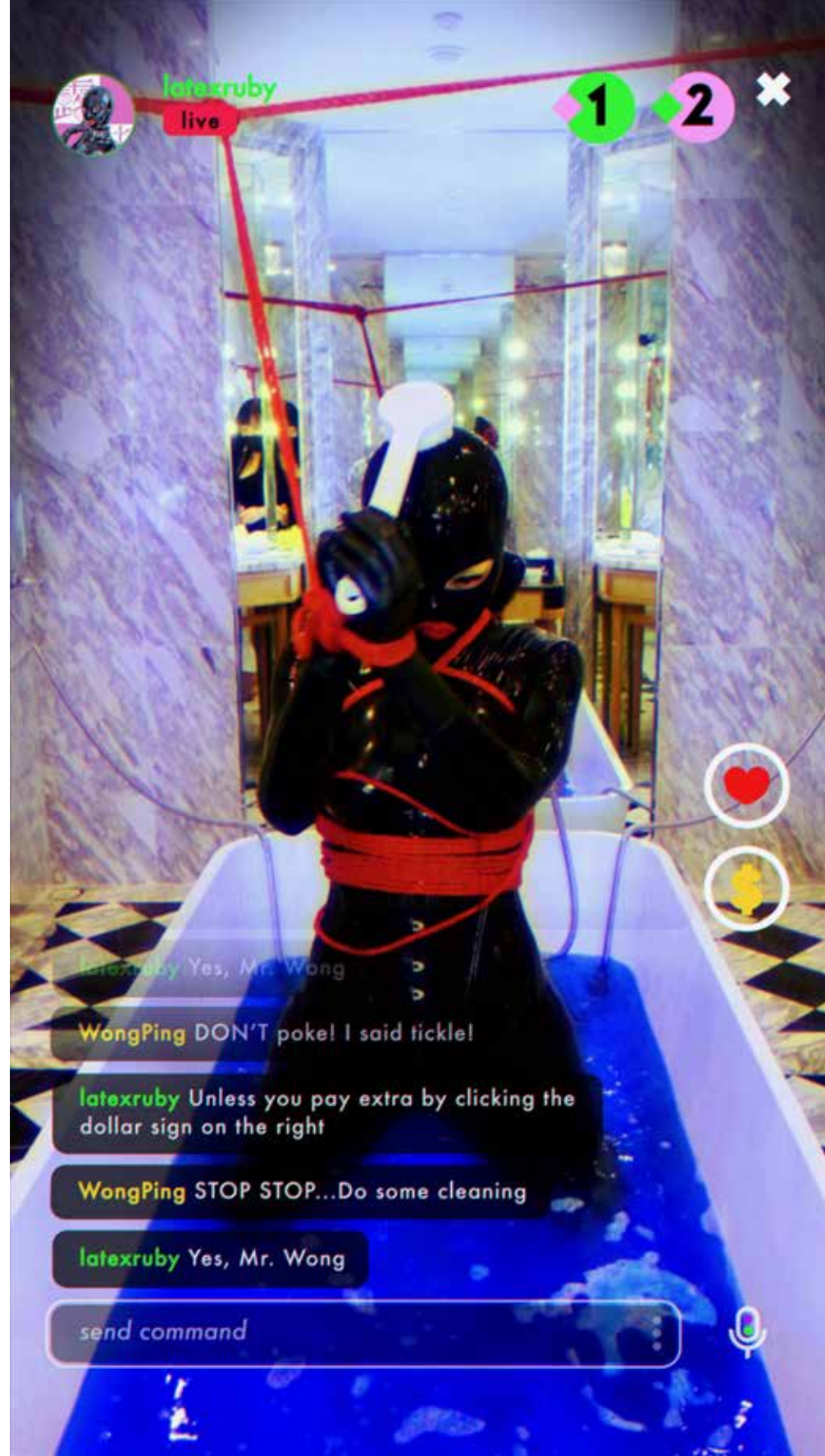


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Heart Digger

Solo Exhibition
個人展覽

Camden Arts Centre, London, UK
卡姆登藝術中心, 倫敦, 英國

05.07 - 15.09.2019

Wong Ping creates digital and sculptural works that reveal very human, often universal fantasies, through absurd narratives. Drawing from his own social encounters, he elaborates his stories into dark humorous tales that touch on political and cultural anxieties. Digitally rendered in a seductive technicolour language, they recall the modernism of Fernand Leger, the pop language of Tom Wesselman or Allen Jones, and the design aesthetic of The Memphis Group and early 1980s video games. These simple but seductive animations also disguise a deeper critique of technology.

Wong Ping is the inaugural recipient of Camden Art Centre's new Emerging Artist Prize (2018). Camden Arts Centre's Emerging Artist Prize was established in 2018 as part of the Centre's commitment to nurturing and celebrating the most innovative artists of the moment, who have yet to receive the recognition their work deserves. The prize awards an artist exhibiting in the Focus section of Frieze London with an exhibition at Camden Art Centre.

'Heart Digger' was presented across two venues, Camden Arts Centre and Cork Street, Mayfair. The Cork Street exhibition included new inflatable sculptures, video installations, and two recent works – 'Fables 1' (2018) and 'Fables 2' (2019). Part of an ongoing series, these films are morality tales re-written for our dystopian age – modern day Aesop's Fables. Wong's creatures, including a convicted capitalist cow, a three-headed homicidal rabbit, and a telepathic tree, become the focal points of subversive domestic fantasies, holding a mirror to our own humanity.

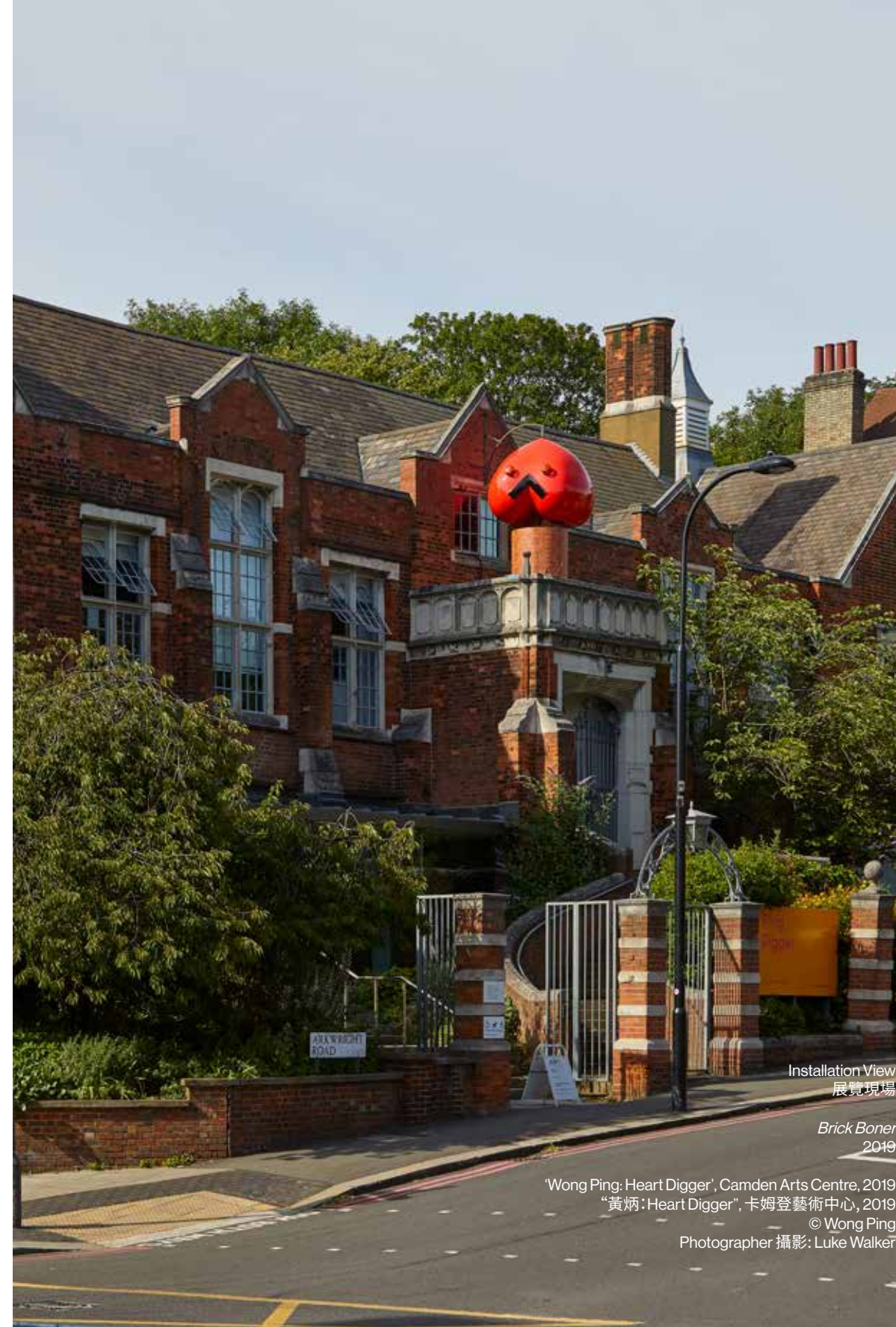
- Text by Camden Arts Centre

黃炳藉動畫和雕塑作品詮釋極具人性而普及的幻想。其創作參考藝術家對社會環境的知性勘察，指涉根植於當代社會的政治和文化焦慮。詼諧而震撼邊界的視覺語言源於費爾南·雷捷的現代性、湯姆·韋塞爾曼或艾倫·瓊斯的波普藝術、孟菲斯 (Memphis) 集團的設計美學和80年代初的電子遊戲。貫穿黃炳充滿戲謔和邂逅的動畫是他對科技現代的批判。

黃炳是2018年首屆卡姆丹藝術中心新興藝術家獎的得獎者。卡姆丹藝術中心新興藝術家獎自2018年起於倫敦弗里茲藝術博覽會 (Frieze London) 的聚焦 (Focus) 單元開設，給予得獎新興藝術家在英國機構第一個廣受矚目的個展。

展覽“Heart Digger”分兩個部分，同時於卡姆丹藝術中心和梅費爾區科克街舉行。科克街的展覽將呈現全新的雕塑作品和錄像裝置，以及兩組近作《黃炳寓言(一)》和《黃炳寓言(二)》。後者對道德教育進行巧思，透過被判罪的資本主義牛、殺人的三頭兔、曉心術的樹等角色詮釋一個現代版安徒生童話，指涉藝術家對社會行為的洞察和日常生活艱辛的宣洩。

- 文 卡姆登藝術中心



Installation View
展覽現場

Brick Boner
2019

'Wong Ping: Heart Digger', Camden Arts Centre, 2019
“黃炳：Heart Digger”，卡姆登藝術中心，2019
© Wong Ping
Photographer 攝影: Luke Walker



Installation View
展覽現場

Dear, Can I Give You a Hand? (2018), film
《親，需要服務嗎？(2018)》，錄像
The Ha Ha Ha Online Cemetery Limited (2019), toy dentures 假牙玩具

Wong Ping: Heart Digger, Camden Arts Centre, 2019
“黃炳：Heart Digger”，卡姆登藝術中心，2019
© Wong Ping
Photographer 攝影: Luke Walker





Installation View
展覽現場



Installation View
展覽現場



Installation View
展覽現場

Brick Boner
2019

'Wong Ping: Heart Digger', Camden Arts Centre, 2019
“黃炳:Heart Digger”, 卡姆登藝術中心, 2019
© Wong Ping
Photographer 攝影: Luke Walker



Installation View
展覽現場

Organic Smuggling Tunnel (Chunk 1)
2019

'Wong Ping: Heart Digger', Camden Arts Centre, 2019
“黃炳: Heart Digger”, 卡姆登藝術中心, 2019
© Wong Ping, courtesy Edouard Malingue Gallery
© Wong Ping, 圖片由馬凌畫廊提供
Photographer 攝影: Luke Walker



Installation View
展覽現場





Installation View
展覽現場



Installation View
展覽現場

Organic Smuggling Tunnel (Chunk 2)
2019

'Wong Ping: Heart Digger', Camden Arts Centre at Cork Street, 2019
“黃炳：Heart Digger”，卡姆登藝術中心（科克街），2019
© Wong Ping, courtesy Edouard Malingue Gallery
© Wong Ping, 圖片由馬凌畫廊提供
Photographer 攝影: Luke Walker



Installation View
展覽現場

Organic Smuggling Tunnel (Chunk 2)
2019

'Wong Ping: Heart Digger', Camden Arts Centre at Cork Street, 2019
“黃炳：Heart Digger”，卡姆登藝術中心（科克街），2019
© Wong Ping, courtesy Edouard Malingue Gallery
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Photographer 攝影: Luke Walker



Installation View
展覽現場

'Wong Ping: Heart Digger', Camden Arts Centre at Cork Street, 2019
“黃炳：Heart Digger”，卡姆登藝術中心（科克街），2019
© Wong Ping, courtesy Edouard Malingue Gallery
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Photographer 攝影: Luke Walker

Golden Shower

Solo Exhibition
個人展覽

Kunsthalle Basel, Basel, Switzerland
瑞士巴塞爾美術館

18.01.2019 - 05.05.2019

The world we live in is twisted. Sexist, ageist, consumerist, post-factual, warmongering, it is all of these things and more. Against this backdrop, we regularly and voyeuristically survey others while we let them watch us via Facebook. We Instagram. We Tinder. We Google. We reveal where we are at any moment, what we've eaten, what books we are reading, designating preferences with a thumbs up, with a heart, by swiping right. We scroll and consume ceaseless streams of images and information.

Enter Wong Ping. The Hong Kong native came of age at the dawn of the internet. He didn't train as an artist, but studied design. He wrote for years, and then began drawing his stories as animations late at night after his day job at a local television studio. There he worked in postproduction, editing recorded images for broadcast—digitally removing, for example, the safety cables on a falling stunt actor in a crime drama, or replacing the exposed breasts of a show's female lead with those of a body double. It was a crash course in the media, in digital technology—and in hypocrisy.

The artist points out that what he makes "isn't very proper animation, as you can see. It's very simple stuff." Despite signing his productions "Wong Ping Animation Lab" (to come across as more professional, he says), he executes nearly every aspect himself, from his home. He writes the scripts, draws the animations on his computer, creates the music, and often also narrates the voice-overs in his own deadpan Cantonese. After producing a few animations for a friend's band and putting them online, interest in his work surged, encouraging him to create and upload more videos, leading to a Hong Kong institutional commission and, soon enough, commercial gallery representation.

What Wong Ping sees as the "simplicity" of his videos—for instance the candy-colored, pixelated approximations of bodies, recalling digitized Legos or 1980s computer games—is what lends them their particularity and appeal. They are both charmingly childlike *and* graphically explicit, their cartoon forms speaking to our contemporary condition with its many pathologies and discontents. Powerlessness, alienation, exploitation, and misogyny all make an appearance. These are tragic, pathetic, darkly humorous portraits of our time.

Critic Stephanie Bailey rightly said of Wong Ping's work that it aims to make "individual desires, experiences, and thoughts public... as part of a perversely relatable collective subconscious." Indeed, so much of what the artist writes and then animates is informed by the scenes he witnesses around him, articles he reads, stories he overhears. Yet his approach to portraying the state of the world is not literal; otherwise, he notes, "You might as well just watch the news."

For instance, the popular "slow food" and "slow living" trends incited one of Wong Ping's earliest artworks, *Slow Sex* (2013), an animated lesson on the dangers of rushing copulation. A random thought sparked by a common Cantonese expression informed *Doggy Love* (2015), in which a teenage boy first mocks, and then falls for, a girl who has breasts on her back. An article about police exploitation of prostitutes inspired *Jungle of Desire* (2015), in which an impotent male antihero—an animator, as it happens—allows his sexually frustrated wife to prostitute herself while he watches from the closet, becoming obsessed with a corrupt cop who affords his wife "the perfect orgasm." The creepy, patriarchal lyrics of a 1980s children's song partly inspired *Who's the Daddy* (2017), which centers on a bodybuilding atheist who unpacks his relationship to power by recounting childhood memories of being ordered to "passionately kiss his father," and his submission to a Christian woman staunchly opposed to premarital sex, but with a predilection for fisting and decidedly bizarre ideas about atonement. Observing an elderly man in his neighborhood mournfully trashing a bag full of VHS porn tapes led to *Dear, can I give you a hand?* (2018).

The aged, toothless protagonist in the animation grapples with the death of his wife, the technological obsolescence of his video collection, desire for his daughter-in-law, and alienation in the digital age. Timid these stories are not.

In his latest videos, Wong Ping turns to the likes of the Grimm Brothers and Aesop's fables for inspiration: "I want to write a kind of *Wong Ping's Fables for the Modern Age*." These morality tales for children, populated by animal characters, explore everything from the self-loathing generated by impossible beauty standards to the perils of self-righteousness. The artist's latest fable, the second in what he hopes will be an ongoing series, was commissioned for this exhibition, his first major institutional solo show, and premieres at Kunsthalle Basel.

Here, the non-chronological survey of new and recent videos is presented in specially conceived environments that lend dimensionality to the animations' characters and themes. Opening the exhibition, *Dear, can I give you a hand?* screens on LED panels positioned to form a radiant monolith. It is surrounded by *The Ha Ha Ha Online Cemetery Limited* (2019), thousands of golden-toothed plastic wind-up toys—an excessive multiplication of the protagonist's late wife's prized gold dentures. The second room features *Bestiality rider R*, *Bestiality rider A*, and *Bestiality rider T* (all 2019), three child-size male mannequins dressed in colorful rat costumes mounted on springs so as to resemble freaky children's playground toys. Just as life's trials become fodder for the artist's videos, real-life events inspired this installation: Wong Ping's home was invaded by a rat while he prepared for this show. Costumed and domesticated, the rats in this strange installation sublimate the artist's terror and annoyance at the intrusive rodent.

In the room that follows, in which he presents *Jungle of Desire*, Wong Ping covers the floor with fuzzy purple carpet and a hundred or so Chinese "lucky cats," their ever-moving paws sculpted into penises with multicolored heads. For the fourth room, which presents *Slow Sex*, *Doggy Love*, and *Who's the Daddy*, a trio of films in which the assorted penises of the videos' respective protagonists play a starring role, the artist conceived *BONER* (2019), a shiny, giant phallus with an illuminated rotating heart at its tip and a column with three jutting video screens. The final room, featuring the videos *Wong Ping's Fables 1* (2018) and *Wong Ping's Fables 2* (2019), is furnished with transparent inflatable seating that forms the artist's surname in Chinese characters. The space is overseen by the giant inflatable *Rabbit 3 in 1* (2019), a character from his latest fable.

Articles about Wong Ping often mention the depravity of his themes. The artist maintains, however, that in the internet era, little remains that could still be considered taboo. Plus, he notes, while sex may be the "language" he uses, "it's not the message of the work." Arguably his underlying themes are not sex, or even pervasion, but rather a quest for belonging in today's world: How do we find acceptance and love with others and in ourselves? How do we negotiate loneliness and the isolation of urban life? How do we care for one another? And what beyond these truly existential questions could be more urgent and relevant today?

Ask him to describe his work, and Wong Ping will point you to his favorite song by The Velvet Underground. Its first lines, "I'll be your mirror / reflect what you are, in case you don't know," provide a telling clue to his animations and installations, which are an attempt to respond to our moment, using its own (digital) tools. The artist unravels some of the starkest realities of our own dark age with a touch as biting as it is compassionate and humorous. And if you think Wong Ping's films are twisted, they are—because the world is, too.

- Text by Kunsthalle Basel

我們生活在一個被性別歧視者、年齡歧視者、消費主義者、後真相主義者和好戰者扭曲的世界裡。基於這一現實，我們總是習慣地秘密窺視研究他人，同時他人也在通過Facebook窺探我們。我們頻繁使用著Instagram、Tinder和Google，從而向他人透露著我們的所在地、吃過的食物和讀過的書。點贊、紅心和向右滑動進一步暴露著我們的偏好。我們在不間斷地滾動屏幕，消費一連串的圖像和信息。

作為一個土生土長的香港人，黃炳的成長伴隨著互聯網的興起。儘管其所學專業是設計，但黃炳本意並非是為了成為一位藝術家。在寫作多年後，黃炳在結束白天當地電視台的工作後開始在晚上繪畫自己的動畫故事。在白天的電視台工作中，黃炳負責後期製作，例如遮去在犯罪片中墜落的特技演員身上的安全繩，或是用替身的胸部來替換劇中女主角裸露的胸部。這在媒體工作、數字技術或是偽善學中都是一種速成的課程。

黃炳指出他的創作“不是十分正統的動畫，只是一些特別簡單的東西”。儘管他的創作被冠名“黃炳動畫工作室”（據其而言，這麼取名是為了看上去更專業一些），黃炳一人在自己家中幾乎承包完成了所有的工作：寫動畫腳本、在電腦上繪畫動畫、編寫音樂等。他還經常用自己毫無感情的廣東話為動畫錄製旁白。在為朋友的樂隊製作了數個動畫並上傳網絡後，越來越多的人開始對黃炳的作品產生了濃厚的興趣，從而受到鼓舞的黃炳進行並上傳了更多的創作。很快，其便獲得了香港機構的委任和商業畫廊的簽約。

黃炳認為，正是因為其錄像作品中的“簡單性”，例如糖果色系和令人想起數字化的樂高或是上世紀八十年代的電腦遊戲的像素化人物形象，才使得這些作品擁有特別之處和吸引力，即孩童般的天真爛漫和成人情節延伸出明確清晰的主題---錄像中的卡通形象講述著我們當下充斥各種病理和不滿的生活環境。無能為力、精神錯亂、剝削利用和厭女症無一不在顯現，同時也是這個時代充滿悲劇和傷感的黑色幽默般的寫照。

評論家Stephanie Bailey認為黃炳的作品意圖將“個人的慾望、經歷和想法公之於眾，作為一種反常又和善的集體潛意識”。事實上，絕大多數黃炳的所寫所創都是基於其在身邊觀察到的場景、讀過的文章和聽到的故事。然而他描述世界現狀的方式並不是如實逐字的描述，不然，據其所稱，“你不妨只觀看新聞報導便足矣”。

舉例說明，受“慢食”和“慢生活”的流行趨勢啟發，黃炳創作了其早起作品《慢性節》(2013)。這是一個有關勿促性行爲的風險的動畫教學。由一個常見的廣東話俚語而引起的隨想誕生了另一個作品《狗仔式的愛》(2015)。在這件作品中，一個青少年先是嘲笑後又迷戀上一個胸部長在背後的女孩。一則關於警方剝削妓女的文章又促使黃炳創作了《慾望Jungle》(2015)。這一作品講述了一個陽痿的反英雄式的動畫片製作者同意其性不滿的妻子賣淫，期間他躲在衣櫥裡偷窺，後來沉迷於窺伺一個能使他的妻子獲得“完美性高潮”的腐敗警察。來自上世紀80年代的一首兒歌中詭異又充滿男權色彩的歌詞讓黃炳創作了《你要熱烈地親親爹地》(2017)。這一作品聚焦一個熱愛健美的無神論者為了揭示其和力量之間的關係，而回述有關排著隊“熱烈親吻父親”的童年記憶和他對一個堅定反對婚前性行為的基督徒婦女的歸順，這一基督徒有著對拳指性交的嗜好和極為匪夷所思的贖罪想法。基於觀察到住同一社區的老人面露悲傷丟棄了一整袋色情家庭錄像帶的場景，作品《親，需要服務嗎？》(2018)則是關於一位上了年紀牙齒掉光的動畫主角努力克服妻子的死亡、其珍藏視頻的技術報廢、對兒媳婦的渴望和數字時代帶給他的疏離。這一系列的故事並非有關膽怯懦弱，相反是一種大膽無畏、毫無遮攔的真實體現。

在其最新的創作中，黃炳轉向對格林兄弟和伊索寓言的喜愛：“我想寫一種類似《黃炳的現代寓言》”。這些給孩子們看的道德故事由不同的動物角色構成，以探索包括由不切實際的審美標準而帶來的自我厭惡和自以為是的風險。特為此次展覽創作的第二則黃炳的寓言首次在巴塞爾美術館放映，第二則黃炳希望會是第二則的延續系列。這次展覽同時還是黃炳首次由大型機構承辦的個展。

並非按照創作時間的先後順序，此次展覽將黃炳的最近新作呈現於特別構想的環境中，從而賦予動畫主角和主題多重維度。一進入展廳，一個像醒目的石碑放置的LED顯示器播放著作品《親，需要服務嗎？》。這周圍的牆壁上則擺放著作品《The Ha Ha Ha Online Cemetery Limited》(2019)。這是一件由數千個露著金色牙齒的塑料發條玩具組成的作品，這些玩具是對主角的亡妻生前極為珍視的金製假牙的大量複製。在第二個展廳放置著2019年的三個新作《Bestiality rider R》、《Bestiality rider A》和《Bestiality rider T》。這是三個身穿鮮豔老鼠戲服的兒童大小的男性人體模型，各自被安放在彈簧上來模擬怪異的兒童遊樂場玩具。如同生活中的瑣事構成了黃炳錄像作品的素材，現實生活中的事件則啟發藝術家創作了這一裝置作品：黃炳的家在其準備這次展覽時飽受著一隻老鼠的入侵。在這一系列奇怪的裝置作品中，身穿戲服被馴化的三隻老鼠則是藝術家對這一入侵家中的嚙齒動物的恐懼和厭煩的昇華。

在緊接著的展廳則呈現其作品《慾望Jungle》。黃炳將地面鋪上紫色毛絨地毯和數百個頗具中國特色的“招財貓”，不停晃動的貓爪被嵌入一個個有著彩色頭部的陰莖中。在第四的展廳中，放映著《慢性節》、《狗仔式的愛》和《你要熱烈地親親爹地》。在這三部作品中，主人公們的陰莖都扮演著主要的角色。關於作品《BONER》(2019)，黃炳則構造了一個閃閃發光的巨大陰莖，在其頂端是一個可旋轉的發光愛心，其支桿上則被放置了三個突出的錄像顯示器。在最後一個放映著《黃炳寓言（一）》(2018)和《黃炳寓言（二）》(2019)的展廳中，多個透明充氣式座椅被放置形成了藝術家的中文姓氏。這一空間還放置著一個巨大的充氣式《Rabbit 3 in 1》(2019)，這是其最新寓言中的主角。

有關黃炳的文章常常提及其創作主題中的墮落不堪。而藝術家則主張在互聯網時代下，幾乎沒有所謂的禁忌。並且，他認為性或許是其使用的“語言”但“並不是作品想要傳達的信息”。可以說，黃炳潛在的創作主題並非性或墮落，相反是一種對當下歸屬感的探索：我們如何找尋對他人和自我的接受、包容和愛？我們如何與城市生活帶來的孤獨感和隔離感共處？我們如何彼此關懷？在這些真實存在的問題之上，現如今什麼才是更為重要和緊迫的？

當請黃炳談談他的作品時，他會向你推薦其最愛的一首來自 The Velvet Underground 的歌曲。歌詞的第一句“我會成為你的鏡子/反射你是誰，以免你不自知”可以看作是黃炳動畫和裝置的創作線索，即試圖用數字工具來回應我們所處的時代。藝術家以一種辛辣但又慈悲幽默的表現手法來揭示我們自己的愚昧時代中最為淒涼的種種現實。倘若你認為黃炳的錄像是扭曲變形的，誠然如此，因為世界也是一樣的扭曲。

- 文 瑞士巴塞爾美術館



Installation View
展覽現場

Kunsthalle Basel, 2019
巴塞爾美術館, 2019

Photo: Philipp Hänger / Kunsthalle Basel
攝影: Philipp Hänger / 巴塞爾美術館



Dear, can I give you a hand?

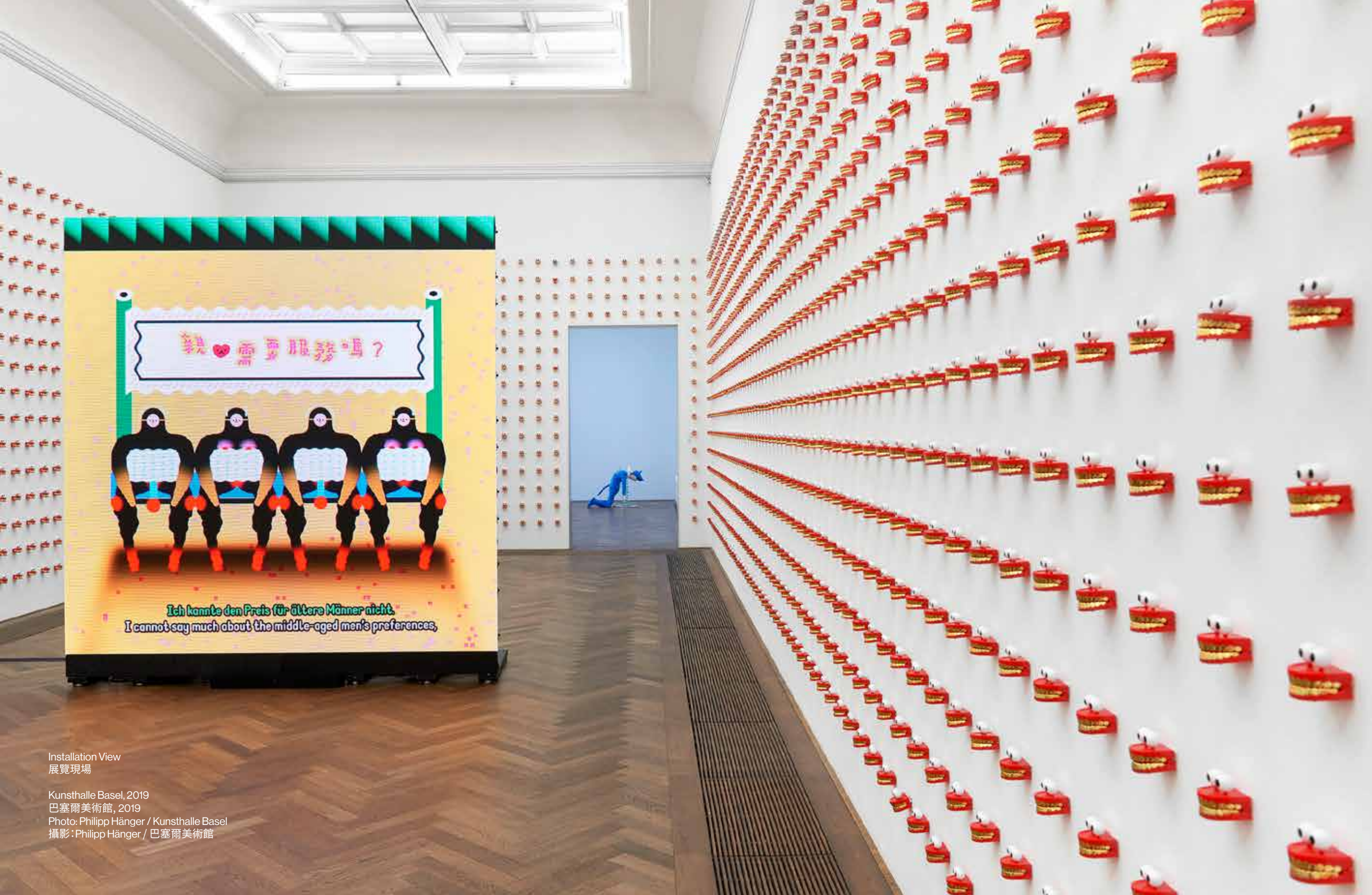
《親，需要服務嗎？》
2018

Animated LED color video installation, with sound
動畫，LED彩色視頻裝置，聲音
12 min

[▶ Watch Dear, can I give you a hand?](#)

觀看視頻

[PW: EMGWP123]



Installation View
展覽現場

Kunsthalle Basel, 2019
巴塞爾美術館, 2019

Photo: Philipp Hänger / Kunsthalle Basel
攝影: Philipp Hänger / 巴塞爾美術館



Installation View
展覽現場

The Ha Ha Ha Online Cemetery Limited
2019

Mixed media (4,500 plastic teeth; 4,500 metal brackets)
混合媒介 (混合媒介, 約4,500個牙齒)
Each 每一個尺寸 6.5 x 7.5 x 6.5 cm

Kunsthalle Basel, 2019
巴塞爾美術館, 2019
Photo: Philipp Hänger / Kunsthalle Basel
攝影: Philipp Hänger / 巴塞爾美術館



Installation View
展覽現場

Bestiality rider R, Bestiality rider A, Bestiality rider T
2019

Kunsthalle Basel, 2019
巴塞爾美術館, 2019
Photo: Philipp Hänger / Kunsthalle Basel
攝影: Philipp Hänger / 巴塞爾美術館



Installation View
展覽現場

Bestiality rider A
2019

Mixed media
混合媒介
approx. 約 119 x 45 x 116 cm

Kunsthalle Basel, 2019
巴塞爾美術館, 2019
Photo: Philipp Hänger / Kunsthalle Basel
攝影: Philipp Hänger / 巴塞爾美術館

Installation View
展覽現場

Bestiality rider T
2019

Mixed media
混合媒介
approx. 約 79 x 45 x 116 cm

Kunsthalle Basel, 2019
巴塞爾美術館, 2019





Installation View
展覽現場

Bestiality rider R
2019

Mixed media
混合媒介
approx. 約 79 x 45 x 116 cm

Kunsthalle Basel, 2019
巴塞爾美術館, 2019



Manchmal kam er sogar während der Arbeitszeit in Uniform.
Sometimes even during working hours with his uniform on.

Installation View
展覽現場

Kunsthalle Basel, 2019
巴塞爾美術館, 2019

Photo: Philipp Hänger / Kunsthalle Basel
攝影: Philipp Hänger / 巴塞爾美術館



Neulich hatte meine Frau angefangen Kunden zu Hause zu empfangen.
Recently, my wife has begun taking up clients at home.

Installation View
展覽現場

Kunsthalle Basel, 2019
巴塞爾美術館, 2019

Photo: Philipp Hänger / Kunsthalle Basel
攝影: Philipp Hänger / 巴塞爾美術館



Installation View
展覽現場

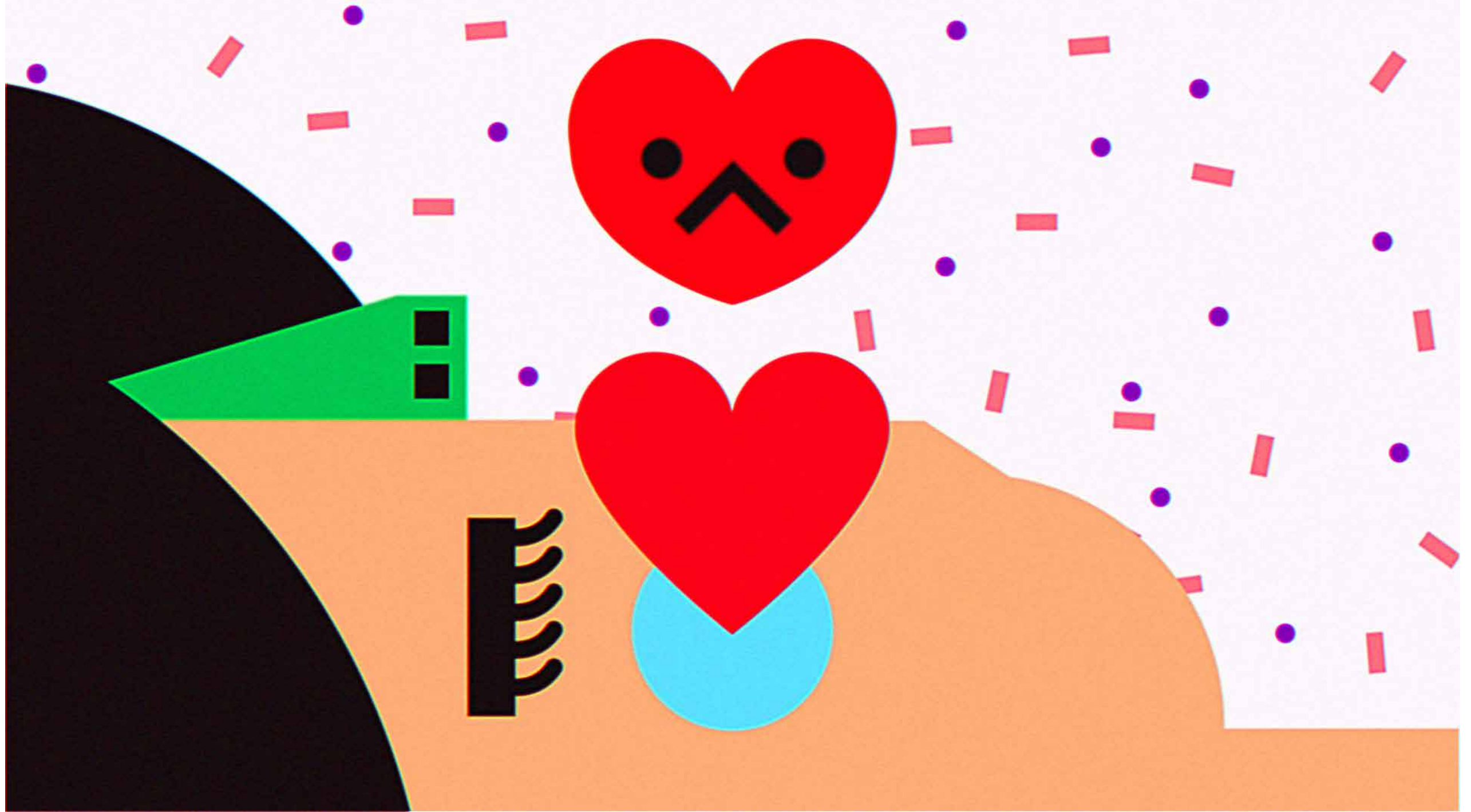
BONER
2019

Mixed media
混合媒介

Diameter 180 cm, height 450 cm
直徑 180 cm, 高 450 cm

Kunsthalle Basel, 2019
巴塞爾美術館, 2019
Photo: Philipp Hänger / Kunsthalle Basel
攝影: Philipp Hänger / 巴塞爾美術館





Doggy Love
《狗仔式的愛》
2015

Single channel video
單頻道錄像作品
5 min 59 sec

 Watch Doggy Love
觀看視頻

[PW: EMGWP123]



Slow Sex
《慢性節》
2013

Single channel video
單頻道錄像作品
2 min 40 sec

[Watch Slow Sex](#)
觀看視頻

[PW: EMGWP123]



Installation View
展覽現場

Kunsthalle Basel, 2019
巴塞爾美術館, 2019
Photo: Philipp Hänger / Kunsthalle Basel
攝影: Philipp Hänger / 巴塞爾美術館



Installation View
展覽現場

Rabbit 3 in 1
2019

Plastic
塑料

Inflated, Approx. 600 x 730 x 340 cm
充氣, 約 600 x 730 x 340 cm

Kunsthalle Basel, 2019
巴塞爾美術館, 2019

Photo: Philipp Hänger / Kunsthalle Basel
攝影: Philipp Hänger / 巴塞爾美術館



Installation View
展覽現場

Wong Ping's Fables 1
《黃炳寓言 (一)》
2018

Single channel video
單頻道動畫
13 min

[▶ Watch Wong Ping's Fables 1](#)
觀看視頻

[PW: EMGWP123]

Installation View
展覽現場

Wong Ping's Fables 2
《黃炳寓言(二)》
2019

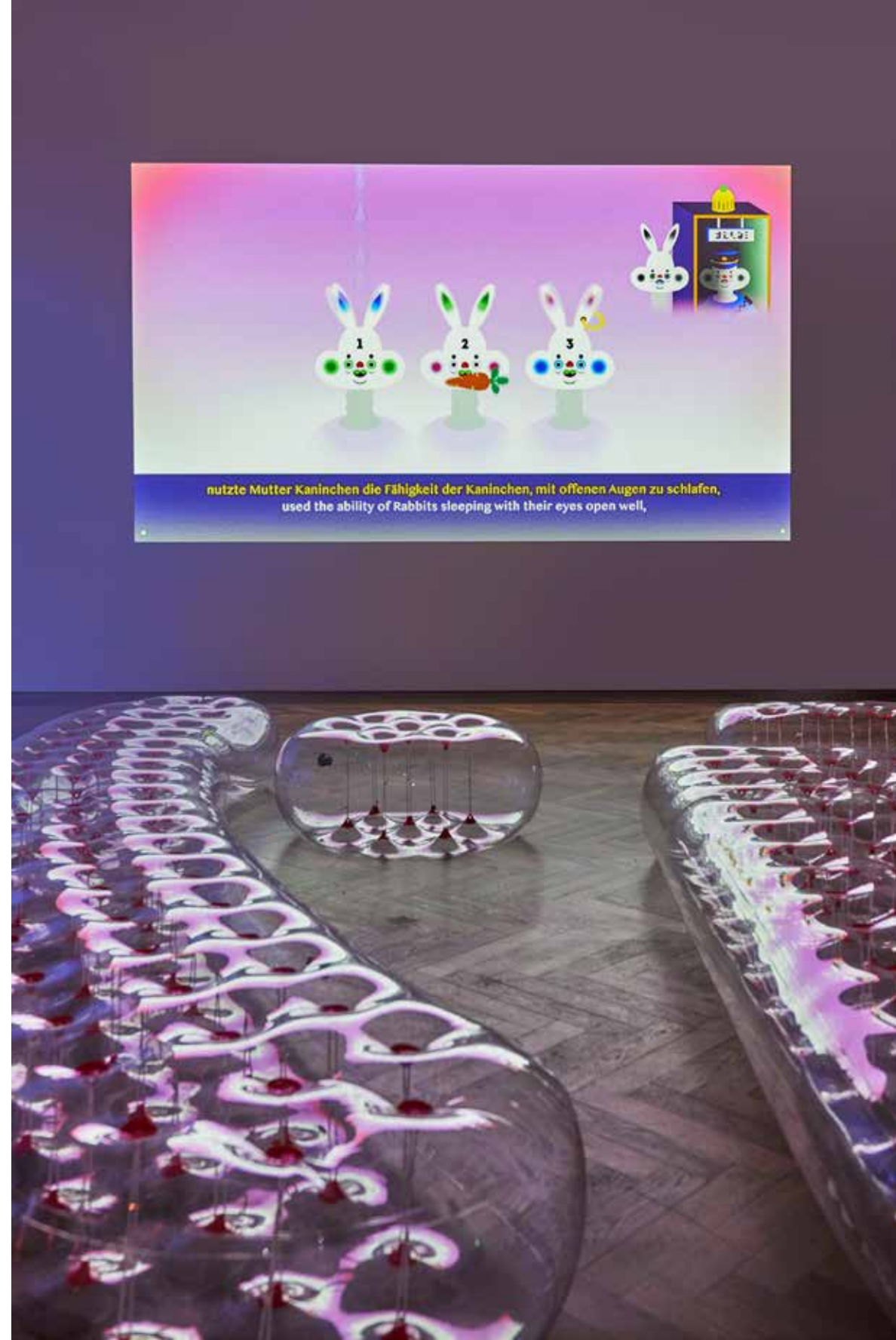
Single channel video
單頻道動畫
13 min

[Watch Wong Ping's Fables 2](#)

[觀看視頻](#)

[\[PW: EMGWP123\]](#)

Kunsthalle Basel, 2019
巴塞爾美術館, 2019
Photo: Philipp Hänger / Kunsthalle Basel
攝影: Philipp Hänger / 巴塞爾美術館



Frieze London
弗里茲倫敦藝博會

Booth 展位H09

Regent's Park, London, UK
倫敦攝政公園

04.10.2018 - 07.10.2018

Edouard Malingue Gallery (Hong Kong, Shanghai) was thrilled to launch its inaugural participation at Frieze London as part of the Focus section featuring celebrated emerging Hong Kong artist Wong Ping (b. 1984) presenting 'Fables', a single surreal animation in three parts exhibited within an immersive setting. On this occasion, Wong Ping was the recipient of the first Camden Arts Emerging Arts Prize at Frieze and will realise a major exhibition at Camden Arts Centre, London within the next 18 months. Garnering extensive critical attention, the booth reflected the cornerstones of Wong Ping's practice that combines the crass and the colourful to mount a critically humorous discourse around repressed sexuality, personal sentiments and political limitations.

Flashing, pop-like imagery; visual and auditory narrations; installations that extend into three dimensions the artist's fantastical animation world – these are elements of Wong Ping's practice that express his observations of society, from childhood to adulthood, using a visual language that sits on the border of shocking and amusing. As described by Xiaoyu Weng, associate curator for Chinese art at the Guggenheim in light of Wong Ping's recent group show 'One Hand Clapping' at the New York institution: "He acutely responds to his surroundings on a micro level but also speaks to the social and political reality" [1].

'Fables', in particular, comprises three back-to-back distinct animations, each of which presents, as the title suggests, a succinct fictional story with imaginary characters that communicates a 'moral' lesson. Unveiled for the first time at the 2018 New Museum Triennial as part of 'Songs for Sabotage', 'Fables' was cited as "one of the few pieces with obvious digital roots and with politics that feel as much existential as circumstantial" [2]. Jumping between the tales of a Buddhist nun elephant, social-media-addicted chicken and insect-phobic tree, 'Fables' touch upon issues of appearance, love, digital interaction, narcissism and fear.

Despite the vibrant and illogical superposition of narrators and events, the films address toils that affect each of our contemporary daily lives. The delivery is met, however, by "a profound sense of social awkwardness" [3], an interaction that at once arouses intrigue and discomfort. Presented at Frieze as the central projection lighting up a dark immersive space, visitors are lured into an encounter, one that is met and further activated by a sequence of three-dimensional vignettes from the animation hung on either flanking wall.

Ultimately, 'Fables' is a vivid, cynical and cuttngly wry source of insight into societal behaviour. Through the fantastical foil, the works cumulatively provide a liberating rawness and urge a cathartic twist on the trials rooted in daily life.

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Camden Art Emerging Arts Prize at Frieze is a major new annual prize – launching for the first time at Frieze London 2018 – offering an emerging artist vital critical exposure through their first solo show at a London institution. The prize winner will be supported by the experienced Camden Arts Centre curatorial team, and the exhibition will be underpinned by an extensive programme of public talks and events.

[1] Xiaoyu Weng as quoted in "Hong Kong's Youth Culture, Captured in Disturbing Animations" by Barbara Pollack, The New York Times, May 18 2018

[2] "New Museum Triennial Looks Great, but Plays It Safe" by Holland Cotter, The New York Times, February 22 2018

[3] "Hong Kong's Youth Culture, Captured in Disturbing Animations" by Barbara Pollack, The New York Times, May 18 2018

馬凌畫廊(香港,上海)攜手香港知名新秀藝術家黃炳(生於1984)首次亮相倫敦弗里茲藝術博覽會(Frieze London) 聚焦 (Focus) 單元。黃炳的作品《寓言》是由三部分組成的超現實動畫,在沉浸式展廳裡放映。同時,黃炳獲得了弗里茲倫敦藝博會首屆卡姆丹藝術中心新興藝術家獎,他將在18個月內在卡姆丹藝術中心舉辦個展。這個展位引起了廣泛關注,反映了黃炳的創作基石,粗糙的質感與明豔的色彩結合昇華成幽默的話語,批判地探討性壓抑、個體的多愁善感和政治局限。

閃爍的波普畫面、聲畫敘事、延伸入藝術家美妙動畫世界的三維裝置——黃炳的創作元素利用位於詼諧、震撼邊界的視覺語言,表現了他對社會從童年到成年的觀察。正如古根漢美術館中國藝術聯合策展人翁笑雨所形容,在最近的群展“單手拍掌 (One Hand Clapping)”中,“他尖銳地從微觀層面回應了所處的環境,也與社會和政治現實形成對話”[1]。

這一點在《寓言》中尤為明顯。《寓言》由三組迥異的連續動畫組成,每一組都如標題所暗示,呈現了一個簡潔有力的虛構故事,由虛構人物傳達“道德”教育。在新當代藝術博物館第四屆三年展上,《寓言》作為“破壞之歌”的一部分首次展出,被評論為“少數紮根數字化,同時兼具必然和偶然性政治意義的作品”[2]。跳躍在佛教尼姑象、社交媒體上癮的雞督查和怕蟲子的樹的故事之間,《寓言》觸及了外貌、愛、數碼互動、自戀和恐懼等一系列話題。

除了敘事者和事件五彩斑斕且毫無邏輯地疊加,影片也指向了當代生活日常的艱辛。然而作品的呈現卻遭遇了“一種深深的社交尷尬”[3],互動方式立即喚起了一探究竟的好奇心和不適感。在弗里茲藝術博覽會上,展位中央的投影儀點亮了沉浸式的空間,觀眾被引入一場邂逅,一系列掛在兩側牆壁上的動畫立體裝置讓這場邂逅更加真實。

《寓言》是以生動的形式對社會行為憤世嫉俗、尖銳諷刺的洞察。通過奇幻的表象,作品持續地展現自由奔放的粗獷質地,強烈地昇華根植於日常生活艱辛的宣洩。

///

弗里茲卡姆登藝術新興藝術獎是一項重要的年度獎項-首次在2018年弗里茲倫敦弗里茲藝術博覽會舉辦-通過為新興藝術家在倫敦機構舉辦首次個展的機會提高人們對他們的關注。獲獎者將受到經驗豐富的卡姆登藝術中心策展團隊的全權支持,展覽同期亦將舉辦一系列的公共講座和活動。

[1] 翁笑雨,引用自《光怪陸離的動畫,捕捉香港的年輕文化》, Barbara Pollack, 2018年5月18日版《紐約時報》

[2] 《新當代藝術博物館三年展看似不拘一格,卻走安全路線》 Holland Cotter, 2018年2月22日版《紐約時報》

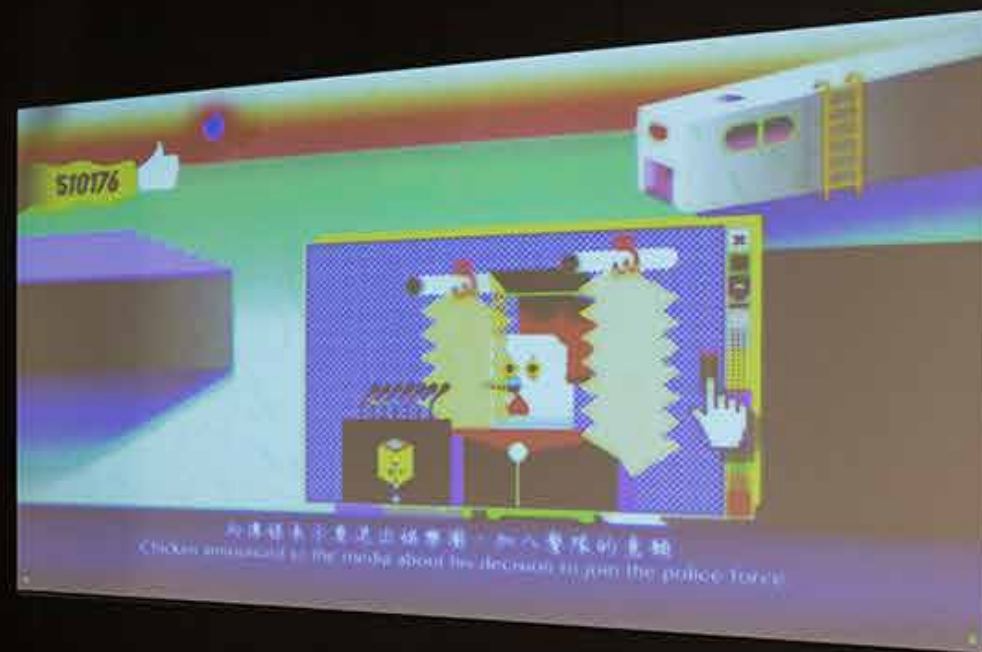
[3] 《光怪陸離的動畫,捕捉香港的年輕文化》, Barbara Pollack, 2018年5月18日版《紐約時報》

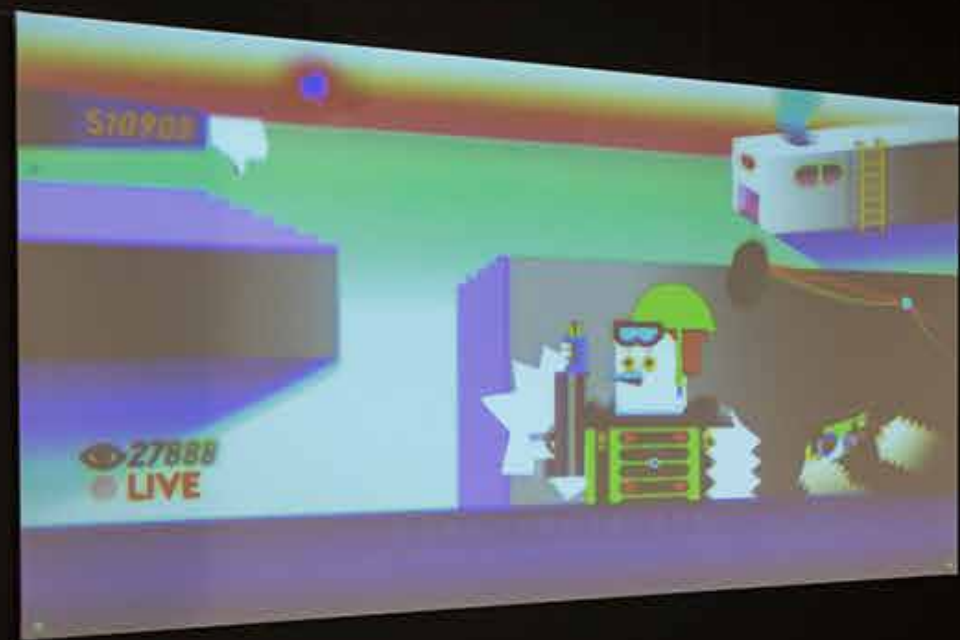


Installation View
展覽現場

Watch Wong Ping's Fables 1
《黃炳寓言(一)》
2018

Watch 'Wong Ping's Fables 1'
觀看視頻
[PW: EMGWP123]







Premature Elephant
《早產的象》
2018

3D printed relief painting
3D 打印浮雕畫

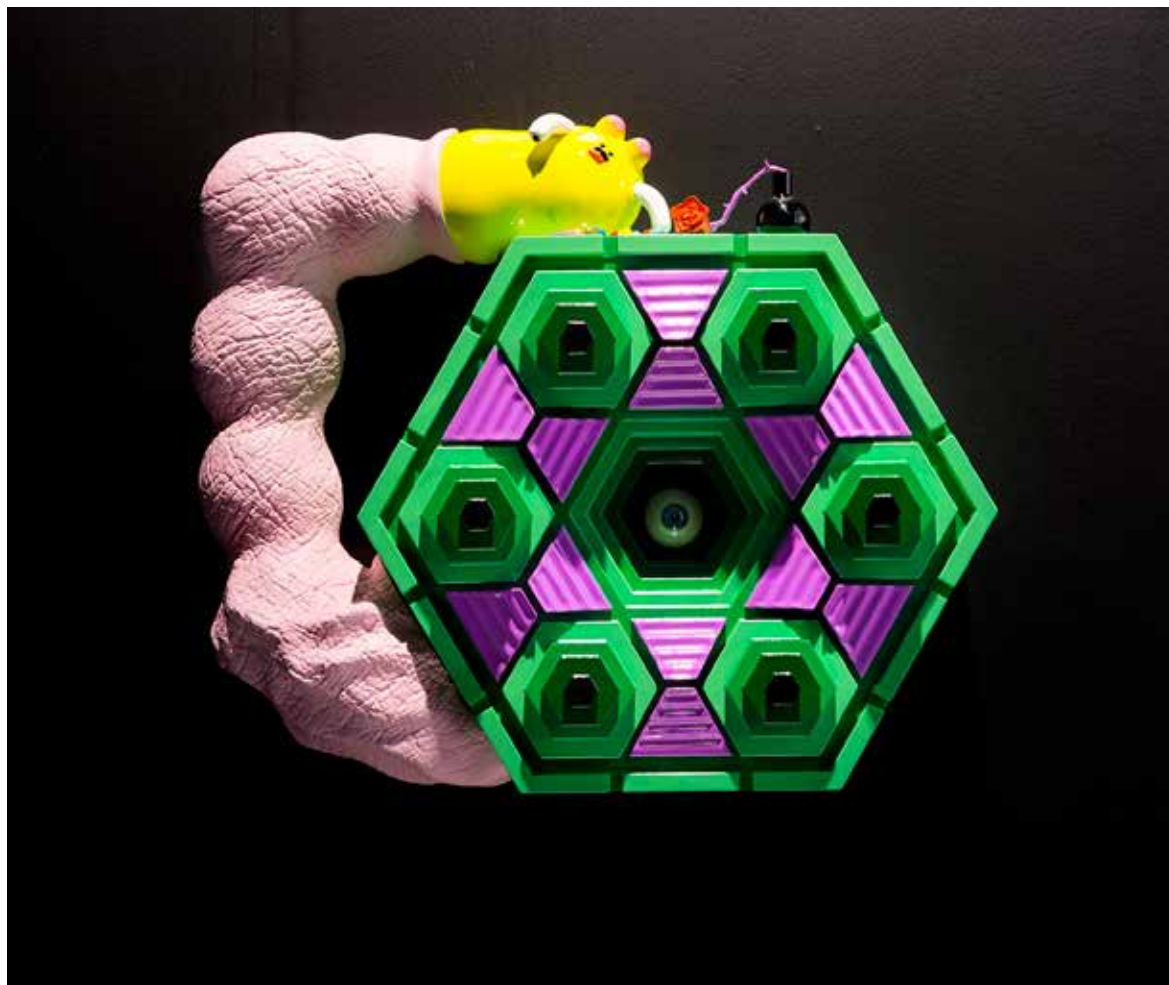
40 x 62 x 14 cm



Kidnapped Chicken feels guilty for his inability to crow before sunrise
《阿雞因被綁架未能及時於日出時雞啼而感到內疚》
2018

3D printed relief painting
3D 打印浮雕畫

50 x 64 x 12 cm



Turtle, who is often called by the name of penis because of his looks, suffers from severe depression and takes poison to commit suicide
 《阿龜因樣子經常被比喻為陽具而患上嚴重抑鬱服毒》
 2018

3D printed relief painting
 3D 打印浮雕畫

55 x 47 x 20.5 cm



Albino Cockroach becomes the lightest colour bodybuilding championship winner in history
 《白化症甲由成為健美史上膚色最淺的健美錦標賽總冠軍》
 2018

3D printed relief painting
 3D 打印浮雕畫

40 x 66 x 17.5 cm



Tree takes on part-time nude life modelling during his spare time
 《阿樹閒時兼職裸體寫生模特兒》
 2018

3D printed relief painting
 3D 打印浮雕畫

41 x 38 x 17 cm



Tree takes on part-time body rental for Pole to pole dance during his spare time
 《阿樹閒時兼職出租身體讓鋼管跳樹舞》
 2018

3D printed relief painting
 3D 打印浮雕畫

40 x 27 x 18 cm

One Hand Clapping
單手拍掌

Solomon R. Guggenheim Museum, New York, USA
所羅門·R·古根海姆美術館, 紐約, 美國

04.05.2018 - 21.10.2018

The Solomon R. Guggenheim Museum presents One Hand Clapping, a group exhibition of newly commissioned works by Cao Fei, Duan Jianyu, Lin Yilin, Wong Ping, and Samson Young. The exhibition is the third of The Robert H. N. Ho Family Foundation Chinese Art Initiative, a research, curatorial, and collections-building program begun in 2013. On view from May 4 through October 21, 2018, One Hand Clapping will be accompanied by a catalogue and public and educational programming.

The artists in One Hand Clapping explore our changing relationship with the future. Produced in both new and traditional mediums-from virtual-reality technology to oil on canvas-their commissioned works challenge visions of a global, homogeneous, and technocratic future. On Tower Level 5, Wong Ping creates a multimedia installation centered on a colorful, racy animated tale that explores the tension between an aging population and the relentless pace of a digital economy; in her paintings and sculptures, Duan Jianyu depicts a surreal, transitory place where the rural meets the urban; and Lin Yilin constructs a virtual-reality simulation featuring a professional basketball star, testing the potential for using technology to inhabit the experience of another. On Tower Level 7, Cao Fei examines the new realities and potential crisis driven by automation and robotics at some of China's most advanced storage and distribution facilities, and Samson Young reflects on our obsession with ritual and authenticity through a sonic and sculptural environment of imaginary musical instruments and their digitally engineered sounds.

The exhibition title One Hand Clapping is derived from a koan-riddles used in Zen Buddhist practice to challenge logical reasoning-that asks, "We know the sound of two hands clapping. But what is the sound of one hand clapping?" Emerging from a tradition that originates in China's Tang period (618- 907), the phrase "one hand clapping" encompasses a history of cross-cultural translation and appropriation that continues into the present, from serving as the epigraph to J. D. Salinger's Nine Stories (1953) to being referenced in the titles of a Cantopop song and an Australian film and in the name of a British band. In this light, "one hand clapping" becomes a metaphor for the processes by which meaning is fabricated, transmitted, and restated in a globalized world. The image of "one hand clapping" also suggests connotations of solitude and the ability of artists to put forth a singular perspective and to challenge prevailing beliefs, stereotypes, and conventional power structures.

- Courtesy of Solomon R. Guggenheim Museum

所羅門・R・古根海姆美術館的群展「單手拍掌」，展出曹斐，段建宇，林一林，黃炳和楊嘉輝的全新委任作品。本次展覽是「何鴻毅家族基金中國藝術計劃」的第三回合，是一個於 2013 年開始的研究策劃和藏品建設項目。“單手拍掌” 將於2018 年 5 月 4 日至 10 月 21 日展出，展覽將伴隨著出版物以及一系列公共和教育項目。

展覽「單手拍掌」中的藝術家們探索著人累與未來之間的變化關係。從虛擬現實技術到油畫，作品涵蓋了新興和傳統的創作媒介，藝術家的作品挑戰著全球化影響下以技術為中心的未來。在五樓，黃炳創造了一個多媒體裝置，其作品是一個色彩豔麗的動畫，探討著老齡化的群體與越來越科技化的世界中的緊張關係；段建宇在她的繪畫和雕塑作品中創造了一個超現實城鄉交彙的新世界；林一林構建了一個虛擬的職業籃球運動，透過科技讓觀眾進入他者的身體。在七樓，曹斐審視著中國自動化和機器人技術所引發的潛在危機；楊嘉輝則將雕塑了充滿假的樂器與聲音的幻境，反思著我們對熟悉和真實性的迷戀。

展覽主題「單手拍掌」來自於在禪修中挑戰理性思維限制的謎題：「吾人知悉二掌 相擊之聲，然則獨手拍之音又何若？」雖源自中國唐朝（618 - 907），短語「單手拍掌」在不同文化中不斷被翻譯和引用：從 J.D.賽林格（J. D. Salinger 《九故事》（1953））的到 90 年代林子祥的粵語專輯和單曲，再到澳大利亞電影以及一個英國樂隊的名稱，等等。至此，「單手拍掌」成爲一個跨國際的隱喻，其意義被誤讀，編造，傳播，並在一個全球化的世界中不斷重述。同時，「單手拍掌」的意象也令人聯想到「獨處」以及藝術家以個體觀點能挑戰主流，刻板印象和傳統權力的獨特能力。

- 由所羅門·R·古根海姆博物館提供



Installation View
展覽現場

'One Hand Clapping', Solomon R. Guggenheim Museum, New York
Image courtesy of Solomon R. Guggenheim Museum. Photo: David Heald
“單手拍掌”，所羅門·R·古根海姆博物館，美國紐約
圖片由所羅門·R·古根海姆博物館提供。拍攝：David Heald



Installation View
展覽現場

'One Hand Clapping', Solomon R. Guggenheim Museum, New York
Image courtesy of Solomon R. Guggenheim Museum. Photo: David Heald

“單手拍掌”，所羅門·R·古根海姆博物館，美國紐約
圖片由所羅門·R·古根海姆博物館提供。拍攝：David Heald



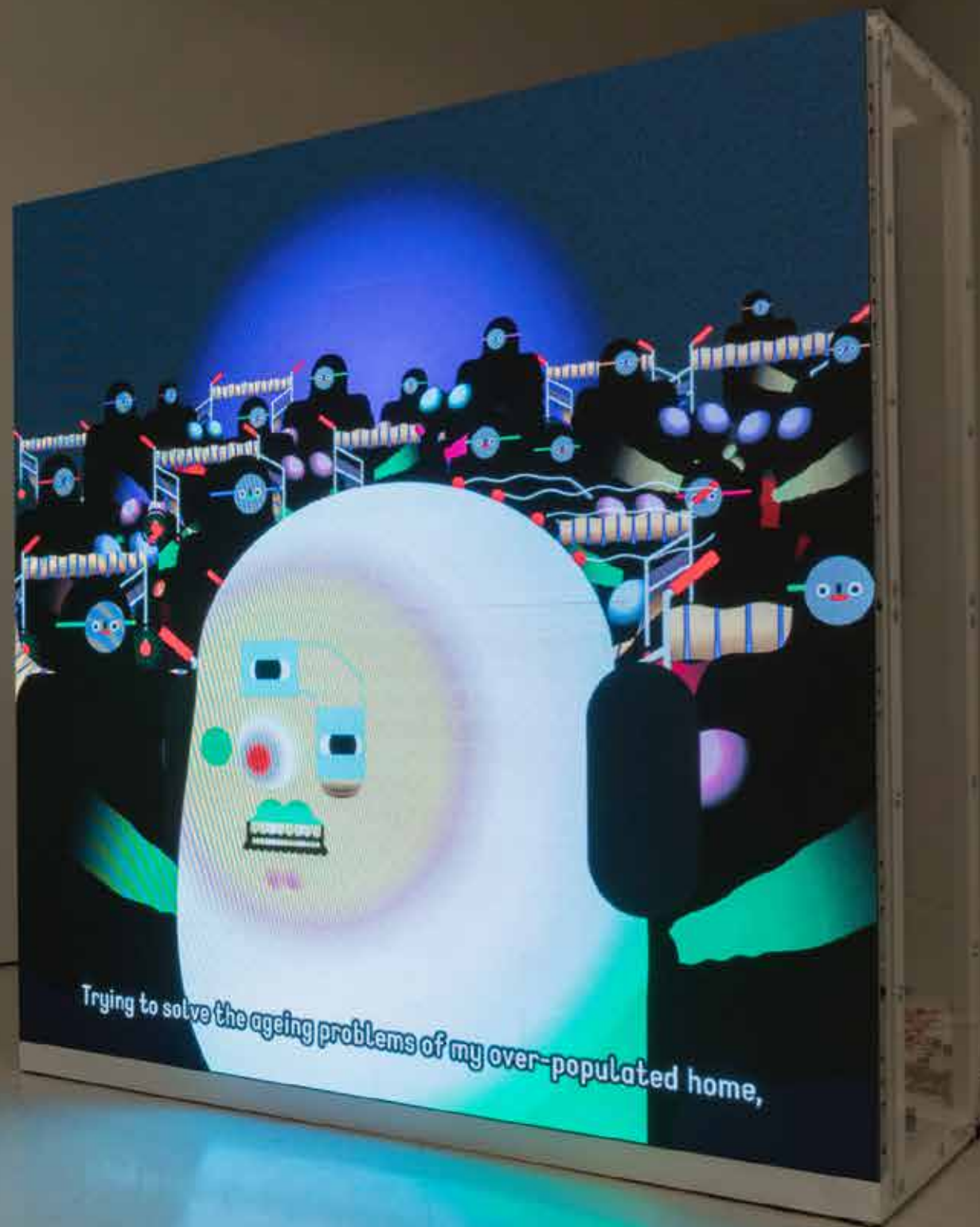


Installation View
展覽現場

'One Hand Clapping', Solomon R. Guggenheim Museum, New York
Image courtesy of Solomon R. Guggenheim Museum. Photo: David Heald
“單手拍掌”，所羅門·R·古根海姆博物館，美國紐約
圖片由所羅門·R·古根海姆博物館提供。拍攝：David Heald

Installation View
展覽現場

'One Hand Clapping', Solomon R. Guggenheim Museum, New York
Image courtesy of Solomon R. Guggenheim Museum. Photo: David Heald
“單手拍掌”，所羅門·R·古根海姆博物館，美國紐約
圖片由所羅門·R·古根海姆博物館提供。拍攝：David Heald





(Detail) *Dear, can I give you a hand?*

(細節)《親·需要服務嗎?》

2018

Animated LED color video installation, with sound

Dimensions variable

Solomon R. Guggenheim Museum, New York, The Robert H. N. Ho Family

Foundation Collection 2018.18

動畫, LED彩色視頻裝置, 聲音

尺寸可變

所羅門·R·古根海姆博物館, 紐約, 何鴻毅家族基金收藏 2018.18

[▶ Watch Dear, can I give you a hand?](#)

觀看視頻

[PW: nowhynowhy]

2018 Triennial: Songs for Sabotage
2018三年展 - 「破壞之歌」

New Museum, New York, USA
新美術館·紐約, 美國

13.02.2018 - 27.05.2018

Together, the artists in “Songs for Sabotage” propose a kind of propaganda, engaging with new and traditional media in order to reveal the built systems that construct our reality, images, and truths. The exhibition amounts to a call for action, an active engagement, and an interference in political and social structures, and brings together works across mediums by approximately thirty artists from nineteen countries, the majority of whom are exhibiting in the United States for the first time.

“Songs for Sabotage” explores interventions into cities, infrastructures, and the networks of everyday life, proposing objects that might create common experience. The exhibition takes as a given that these structures are linked to the entrenched powers of colonialism and institutionalized racism that magnify inequity. Through their distinct approaches, the artists in “Songs for Sabotage” offer models for dismantling and replacing the political and economic networks that envelop today’s global youth. Invoking the heightened role of identity in today’s culture, they take on the technological, economic, and material structures that stand in the way of collectivity.

These artists are further connected by both their deep engagements with the specificity of local context and a critical examination—and embrace—of the internationalism that links them. Their works range widely in medium and form, including painted allegories for the administration of power, sculptural proposals to renew (and destroy) monuments, and cinematic works that engage the modes of propaganda that influence us more and more each day. Viewed in ensemble, these works provide models for reflecting upon and working against a system that seems doomed to failure.

“Songs for Sabotage” is curated by Gary Carrion-Murayari, Kraus Family Curator at the New Museum, and Alex Gartenfeld, founding Deputy Director and Chief Curator at the Institute of Contemporary Art, Miami, with Francesca Altamura, Curatorial Assistant. It is accompanied by a fully illustrated catalogue copublished by the New Museum and Phaidon Press Limited.

- Courtesy of New Museum

團結起來，“破壞之歌”中的藝術家們提出了一種新傳教，透過新與舊的媒體，來揭發人們在現實，圖像，和真理中已建立的系統。該展覽要求觀眾採取行動，積極參與並干涉政治和社會結構，並將大約來自19個國家的30位新興藝術家匯聚在一起，其中大多都首次在美國參展。

“破壞之歌” 探索著城市、基礎設施、及日常生活網絡等議題，並提出能創造共同經驗的通點。展覽很直接地指出殖民主義和製度化種族歧視根深蒂固的存在，並放大社會中的不公平。透過作品，“破壞之歌”中的藝術家提出能毀滅並取代現有的政治和經濟架構的新形勢。在今日文化對身份認同的高度強調下，他們挑戰著科技、經濟、和社會中阻礙團結的架構。

這些藝術家與他們家鄉產生了更深層面的的聯繫，也對國際主義與全球化現象批判性地檢討和觀察。他們的作品以各種方式呈現，例如透過繪畫來隱喻權力施壓，透過雕塑來建立（並銷毀）紀念碑，或錄像作品來討論政治宣傳對人們帶來的影響。以整體來看，這些作品反映出的社會似乎注定要失敗。

“破壞之歌” 由新當代藝術博物館的克勞斯家庭館長加里·卡利恩-穆拉亚力（Gary Carrion-Murayari），邁阿密當代藝術學院副院長 阿列克斯·加滕菲尔德（Alex Gartenfeld），及策展助理 弗朗西丝卡·阿爾塔穆拉（Francesca Altamura）共同計劃。本展附有完整的目錄，由新當代藝術博物館和Phaidon出版社共同出版。

- 由新當代藝術博物館提供



Installation View
展覽現場

2018 Triennial: "Songs for Sabotage", New Museum, New York
Photo: Maris Hutchinson / EPW Studio
2018三年展：“壞之歌”，新博物館，美國紐約
照片：Maris Hutchinson / EPW Studio

[Watch Wong Ping's Fables 1](#)
觀看視頻
[PW: EMGWP123]



巴士甚至會衝上行人路死傷無數
And kill numerous pedestrians, along with Mama Elephant and her baby.

Installation View
展覽現場

2018 Triennial: "Songs for Sabotage", New Museum, New York
Photo: Maris Hutchinson / EPW Studio
2018三年展：“壞之歌”，新博物館，美國紐約
照片：Maris Hutchinson / EPW Studio



Installation View
展覽現場

2018 Triennial: "Songs for Sabotage", New Museum, New York
Photo: Maris Hutchinson / EPW Studio
2018三年展：“壞之歌”，新博物館，美國紐約
照片：Maris Hutchinson / EPW Studio

The image is an abstract artwork featuring several organic, flowing shapes in vibrant red, green, and blue against a solid black background. These shapes resemble stylized calligraphy or perhaps the movement of liquid. In the center, the text 'Wong Ping's Fables' is written in a white, serif font. Below this title, a small red circle contains the Roman numeral 'I'.

Wong Ping's
Fables

I

Still from *Wong Ping's Fables 1*
黃炳，影像摘自《黃炳寓言(一)》

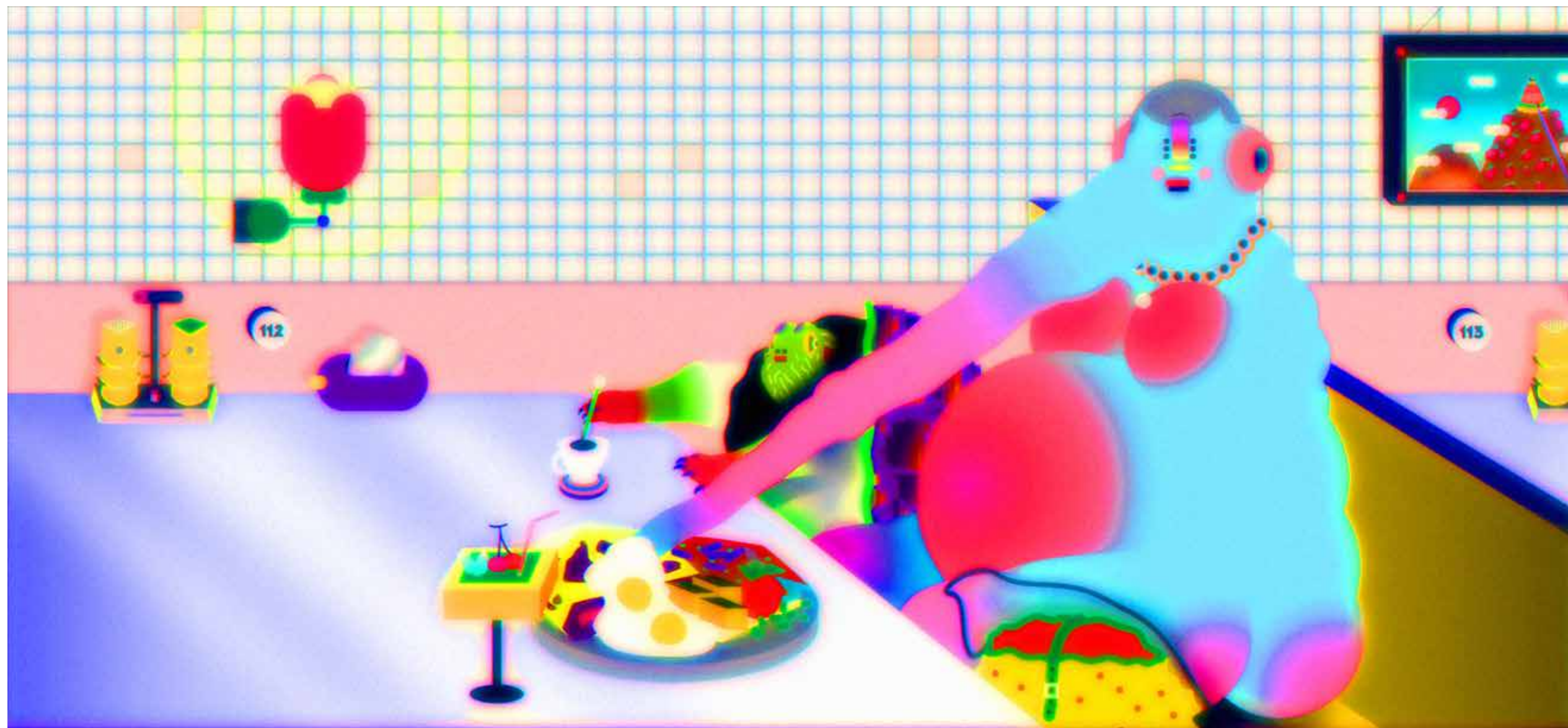
2018



Still from *Wong Ping's Fables 1*
黃炳, 影像摘自《黃炳寓言(一)》
2018



雞打開手機檢查直播畫面的流暢度時
Chicken switched on his mobile to check the streaming quality



龜心想尼姑能吃肉嗎？
Turtle thought, "How can a nun eat meat?"

Who's the Daddy
你要熱烈地親親爹哋

Edouard Malingue Gallery, Hong Kong
馬凌畫廊, 香港

10.02.2017 - 11.03.2017

 Exhibition Documentation

Flashing, pop-like imagery; visual and auditory narrations that explicitly touch upon sex, politics and social relations; vibrant installations that extend into three dimensions the artist's fantastical animation world – these are but cornerstones of Wong Ping's (b. 1984, Hong Kong) practice that combines the crass and the colourful to mount a discourse around repressed sexuality, personal sentiments and political limitations. Hong Kong born and raised, Wong Ping discusses his observations of society, from teenage to adulthood, using a visual language that sits on the border of shocking and amusing. Edouard Malingue Gallery is pleased to present 'Who's the Daddy', Wong Ping's second solo show in Hong Kong, featuring his new animation works which explores the trials and tribulations of parenthood. In addition to the central animation, after which the exhibition is titled, 'Who's the Daddy' features a second video presented on a notebook, as well as several sculpture works, extending the artist's visual world throughout the gallery space, immersing the viewer in his challenging fictional sequence.

Despite drawing its name and inspiration from a popular Chinese nursery rhyme, the playful imagery and comically-illustrated characters in 'Who's the Daddy' (2017) depict scenes with a much darker undertone than an initial glance might suggest. Introducing the tale of a disgraceful man who has unexpectedly stumbled across the path of child-rearing, Wong Ping's characteristically neon hues and explicit style explore the challenges of fatherhood. The futility of political identity is addressed throughout the film beginning with the protagonist's seemingly superficial comparison of sexuality to left/right-wing political dynamics. The viewer follows the man's dating app trial as he attempts to evaluate potential partner's political beliefs by analysing their profile photos. His eventual 'match' with a strictly religious woman, and their ensuing relationship, reveals the man's shameful satisfaction with subjugation, a fetish that is further explored by a juxtaposition of references to his childhood memories. Through a combination of the man's contemptible powerlessness and the woman's tenuous religious beliefs, the protagonist ultimately takes on the merciless role of a single father.

Extending throughout the exhibition space are a series of three-dimensional elements, born from Wong Ping's animated sequences. Segments of the films take the form of two sculptures, a hanging lightbox, a neon sign and two further 3D prints, bringing to physical life their characters and singular moments of their fictional lives. 'M' (2017), for example, illustrates a vicious scene from 'Who's the Daddy' where the woman, in an unmother-like manner, pushes the protagonist onto the floor, piercing his left eye-ball using her stilet-to heel with the intention of squashing shameful desire through punishment. The lightbox entitled 'Mammy' (2017) similarly addresses the film whilst focusing on the darker side of parenthood by presenting a confronting portrayal of traditional mother and child imagery, the baby hanging in her arms replete with dripping blood from the still-attached umbilical cord. The irrational nature of morality and the fragility of existence is further conveyed by the mother's abortion of her foetuses, an act that seems both cruel as well as a form of atonement.

Running throughout Wong Ping's animation work is the concept of control or limitation; introducing the poles of desire and obsession, 'Who's the Daddy' presents acts, visions and scenarios that are brutally honest, or indeed, compose our personal, 'evil' shame. Ultimately though, Wong Ping's animations are not meant to be discouraging. They are happy, in a darkly twisted yet realistic manner. Through their rawness, his works provide a sense of uncharacteristic comfort in that even our deepest and most private sentiments or acts are shared by others. In this way, Wong Ping's work is liberating and perversely honest – a cathartic twist on the trials rooted in daily life.

馬凌畫廊將於今年二月榮幸地推出藝術家黃炳在香港的第二次個展《你要熱烈地親親爹哋》(Who's the Daddy)。展覽將展出兩部探索家庭磨難的全新動畫作品，除此之外藝術家還通過雕塑作為其動畫的延伸，使觀者沉浸在虛構的視覺世界中。黃炳於1984年生於香港，他把長期以來對社會的觀察融入作品之中，所使用的視覺語言既駭人聽聞又令人忍俊不禁，他的創作將蒙昧粗俗與爛漫色彩結合，圍繞性壓抑、個人情緒和政治約束展開敘事。閃爍的畫面，波普般的影像和獨特的音效是構成他藝術實踐的基本元素。

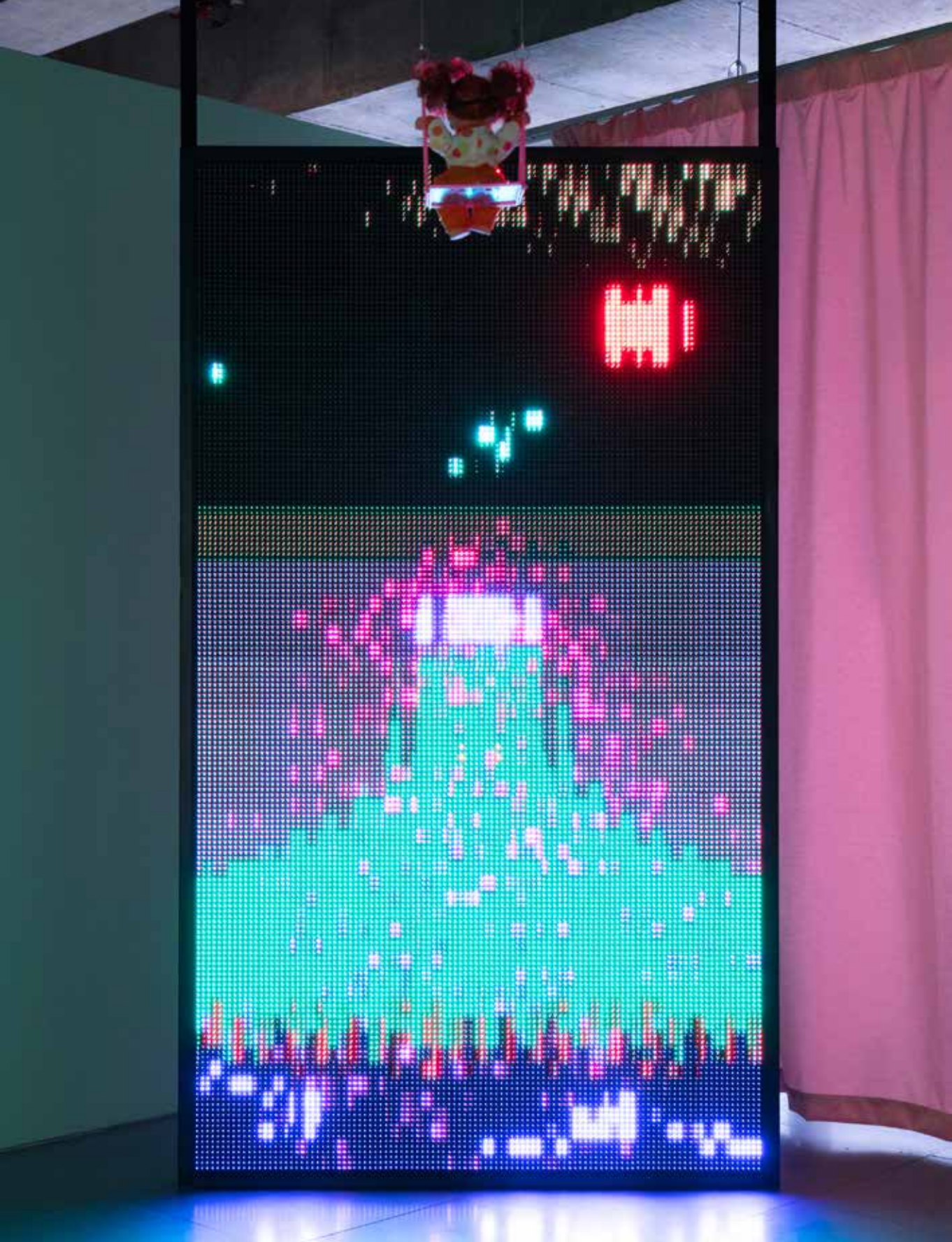
與展覽同名的作品《你要熱烈地親親爹哋》，片名和靈感來自於一首膾炙人口的兒歌，雖然有著歡快的影像和滑稽的人物描繪，觀眾卻感受到顯而易見的陰暗意味。黃炳以其個性化的霓虹色彩和直白風格講述了一個寡廉鮮恥的男人無意間成為父親而養育孩子的故事。對政治身份的探討和無謂確認貫穿影片始終，片首主角將性與左/右翼政治運動作比較，顯然是淺薄的。接著觀眾看到男人試圖以分析約會軟件中潛在對象的側顏照片來判斷其政治信仰。他最終選擇的「匹配對象」是一個有嚴格宗教信仰的女人，兩人之後的感情發展揭示了男人恬不知恥地沉溺在自己的征服欲中，而後對其童年回憶的平行敘事又進一步探索他對於征服欲的盲目迷戀。男人可鄙的懦弱無能，加上女人空洞的宗教信仰使得男主角最後成為了冷酷無情的單身父親。

展覽還將展出一系列源自黃炳動畫的立體作品。通過雕塑、燈箱、霓虹燈和立體印刷，栩栩如生地表現動畫人物及其虛構生活中的特殊時刻。比如作品《M》(2016)展示了“你要熱烈地親親爹哋”中一個殘忍的場景：母親毫無母性地將男主角推到在地，把高跟鞋的細鞋跟刺入他的左眼球，想用這種懲罰消除他可恥的慾望。燈箱作品呈現了近似的影片主題，但更聚焦於父母身份中的陰暗面，它展示了與傳統母親和嬰兒之間親密關係相反的形象，嬰兒吊在母親的手臂中，手臂上沾滿了淋漓的鮮血，那是仍舊與嬰兒身體相連的臍帶裡滴落下來的。道德的非理性和存在的脆弱感進一步通過母親墮胎傳達出來，這雖是一種殘忍行為，但也像是一種救贖。

控制或約束的概念貫穿黃炳動畫的始終；展覽《你要熱烈地親親爹哋》通過一系列行為、幻想和事件，呈現了極端的慾望和痴迷，但它們亦是構成了我們每個人內心深處「邪惡」的羞恥感。儘管如此，黃炳動畫作品的最終意圖並非使人灰心，它們也是歡愉的，只不過以一種陰暗扭曲但又極盡現實的方式表現。通過這樣一種原始和粗糙，他的作品提供了一種非典型的舒適感：即使是最深最私密的情緒或行為也會在他人身上找到共鳴。從這一層面說，黃炳的作品是解放性的也是誠實的，它們宣洩了日常生活中的苦難。



Installation View
展覽現場



The Unfilial Hell
 《忤逆地獄》
 2017

LED screen, toy, 3D-print sculpture
 LED面板玩具，立體打印
 LED Screen: 264 x 153 x 15 cm
 Swinging toy: 22 x 14 x 15 cm



Installation View
展覽現場



Installation View
展覽現場



Left: *Indulgence 1999*
左：《贖罪卷 1999》
2017

3D print, sweets, vacuum bag
立體打印，糖，真空袋
33 x 15 x 9 cm

Right: *Indulgence 2016*
左：《贖罪卷2016》
2017

3D print, cereal, vacuum bag
立體打印，麥片，真空袋
36 x 16 x 10 cm



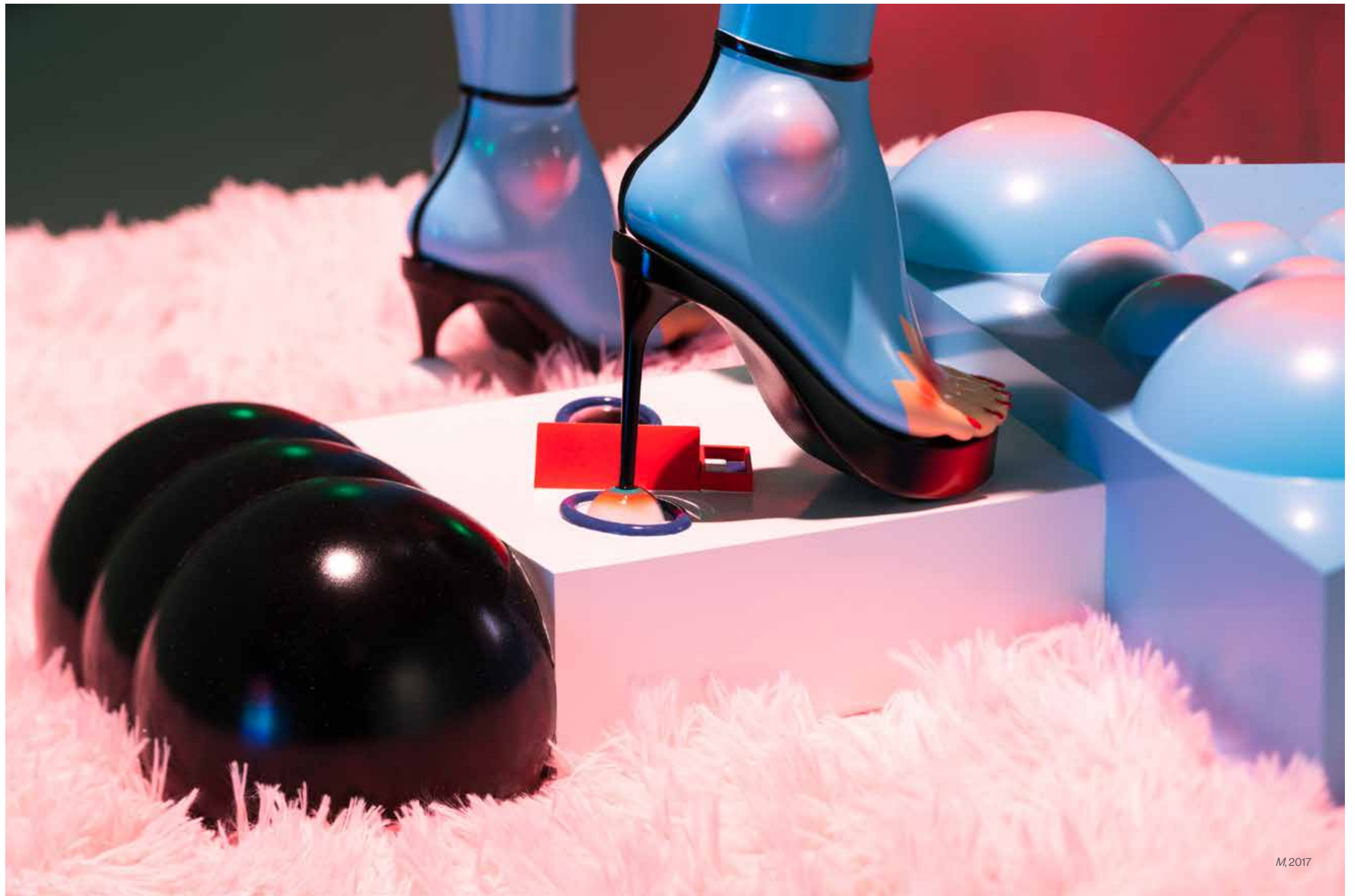
Left: *Indulgence 1999*
左:《贖罪卷 1999》
2017

Right: *Indulgence 2016*
左:《贖罪卷2016》
2017



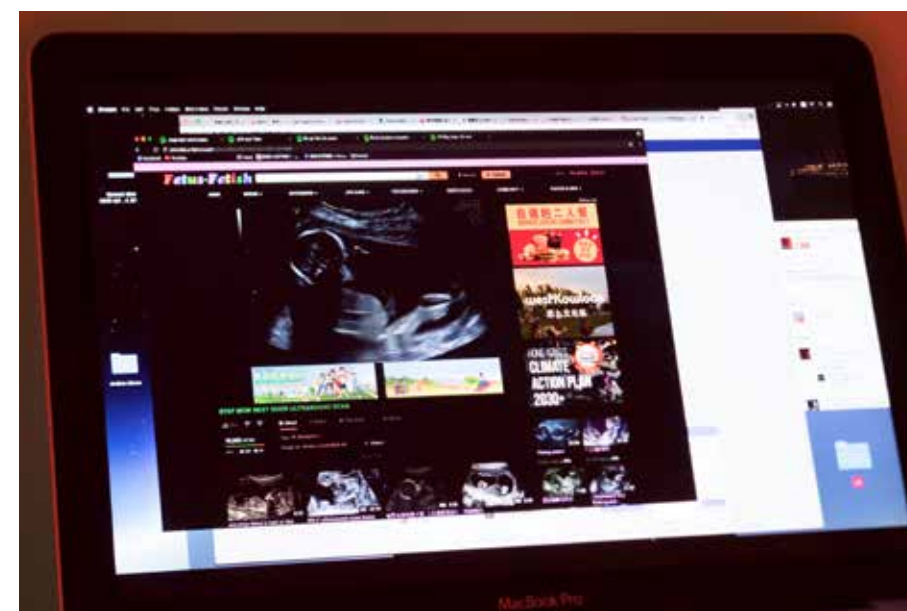
M
2017

3D print sculpture
立體打印雕塑
53 x 56 x 59 cm





Installation View
展覽現場



Fetus Fetish

《戀胎癖》

2017

Single channel video

單頻道錄像作品

1 min 40 secs

 Watch Fetus Fetish

觀看視頻

[PW: EMGWP123]



Installation View
展覽現場



Mammy
《媽咪》
2017

Lightbox
燈箱
108 x 90 x 15 cm



用高踭鞋既鞋爭係我臉上面瘋狂抖腳
and grinded me like crazy with her high heels.



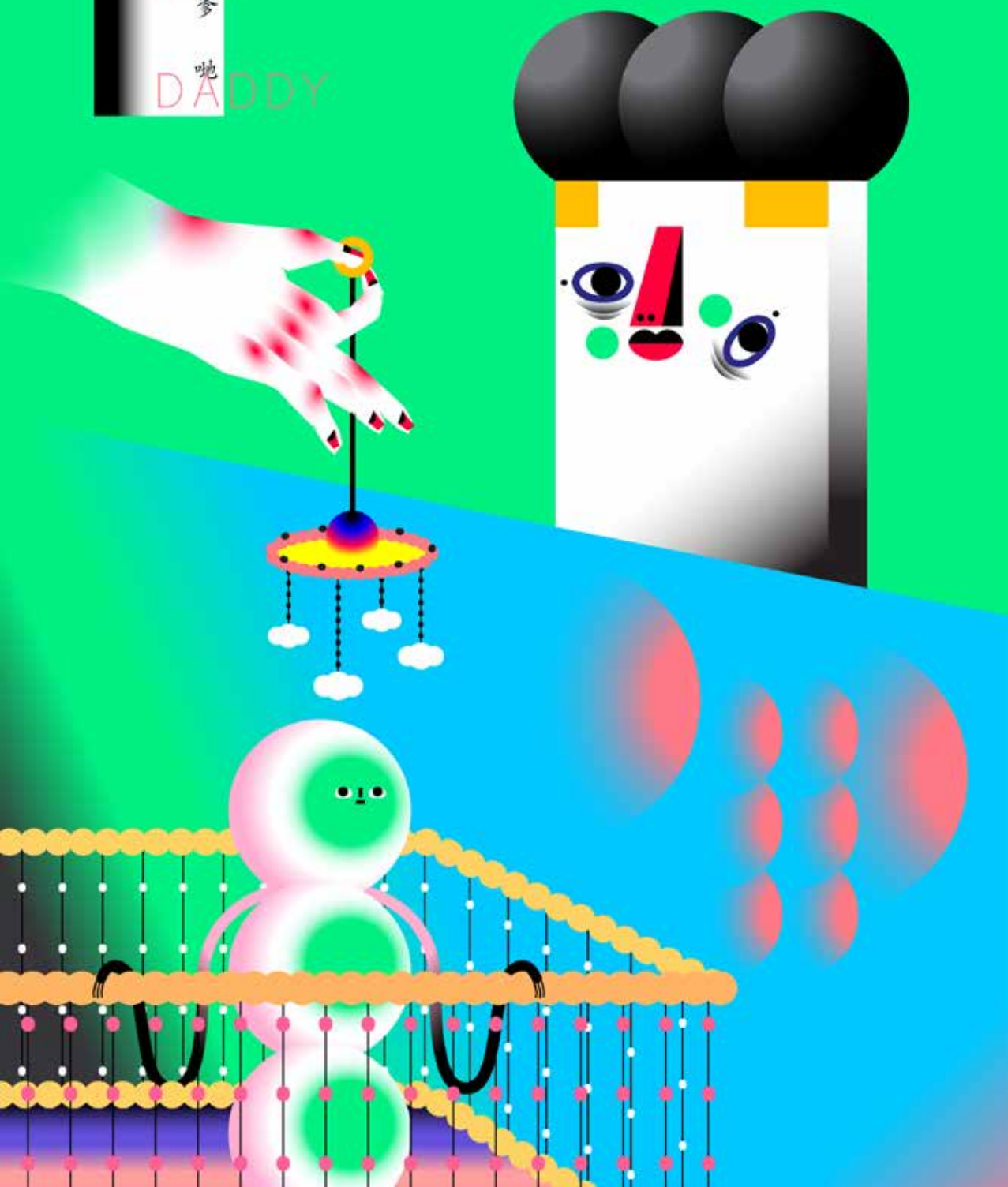
Who's the Daddy
 《你要熱烈地親親爹咗》
 2017

Single channel animation
 單頻道錄像作品
 9 mins

[Watch Who's the Daddy](#)
 觀看視頻
 [PW: EMGWP123]

你要熱烈地親親爹哋

WHO'S
HE
DADDY





Bobo
《寶寶》
2017

Toy, 3D print
玩具·立體打印
12 x 21 x 8 cm

Jungle of Desire
慾望JUNGLE

Nova Sector, Art Basel Miami Beach, Miami, United States
青藝初見, 巴塞爾藝術展邁阿密海灘展會, 邁阿密, 美國

01.12.2016 - 04.12.2016

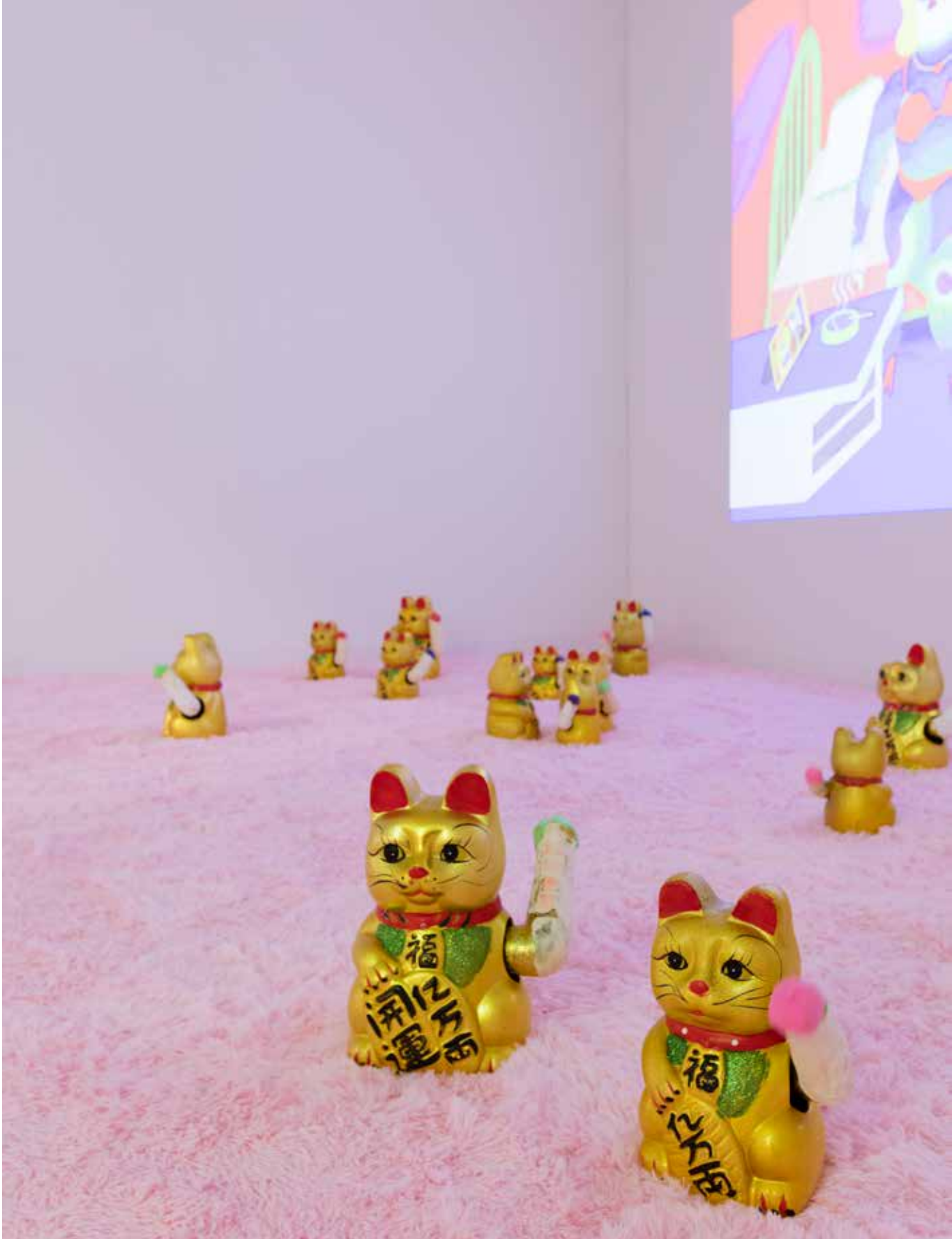
Hong Kong artist Wong Ping has been selected to present his animation film 'Jungle of Desire' (2015) in the Nova Sector. The short film tells the story of an impotent husband, unsatisfied wife and a megalomaniac policeman, illustrating the perfect ecosystem of the concrete jungle, where these characters are able to truly face their lust with no moral laws. Flashing, pop-like imagery; visual and auditory narrations that explicitly touch upon sex, politics and social relations; vibrant sculptures that extend into three dimensions the artist's fantastical animation world – these are but cornerstones of Wong Ping's practice that combines the crass and the colourful to mount a discourse around repressed sexuality, personal sentiments and political limitations.

香港藝術家黃炳將於“青藝初見”展出他的作品“慾望Jungle”（2015）。動畫中性無能的男主角因不能滿足妻子的性需求，而鼓勵她在家中當性工作者，其後妻子竟被警察利用，令憂鬱無助的丈夫萌輕生的念頭。閃爍活潑的影像對性、政治、和社會關係產生毫無保留的視覺和聽覺敘述；將藝術家的詭奇動畫世界活，靈活的呈現在裝置作品 —— 這些都是黃炳的創作元素，集愚蒙與色彩於一身，在性抑壓、個人情感、和政治時弊之間展開討論。



Installation View
展覽現場

Installation View
展覽現場





Jungle of Desire
《慾望Jungle》
2015

Single channel video
單頻道錄像作品
6 min 50 sec

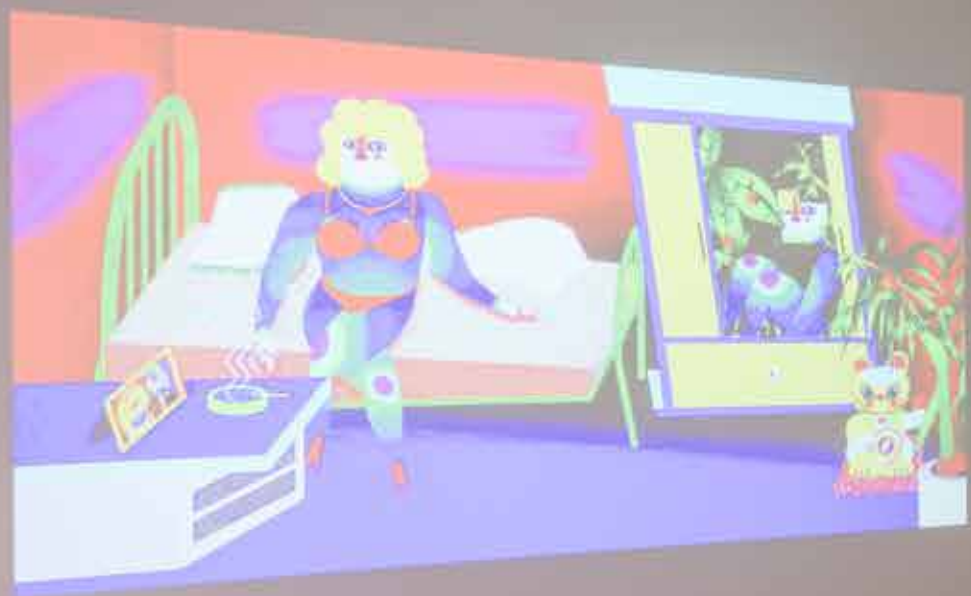
© Watch Jungle of Desire
觀看視頻
[PW:EMGWP123]



Stills from *Witch*
影像摘自《Witch》
2015

Single channel video
單頻道錄像作品
1 min 40 sec

 Watch *Witch*
觀看視頻
[PW: EMGWP123]



POST PiXEL: Animamix Biennale 2015-2016
像素之後

City University of Hong Kong
香港城市大學

22.03.2016 - 17.04.2016

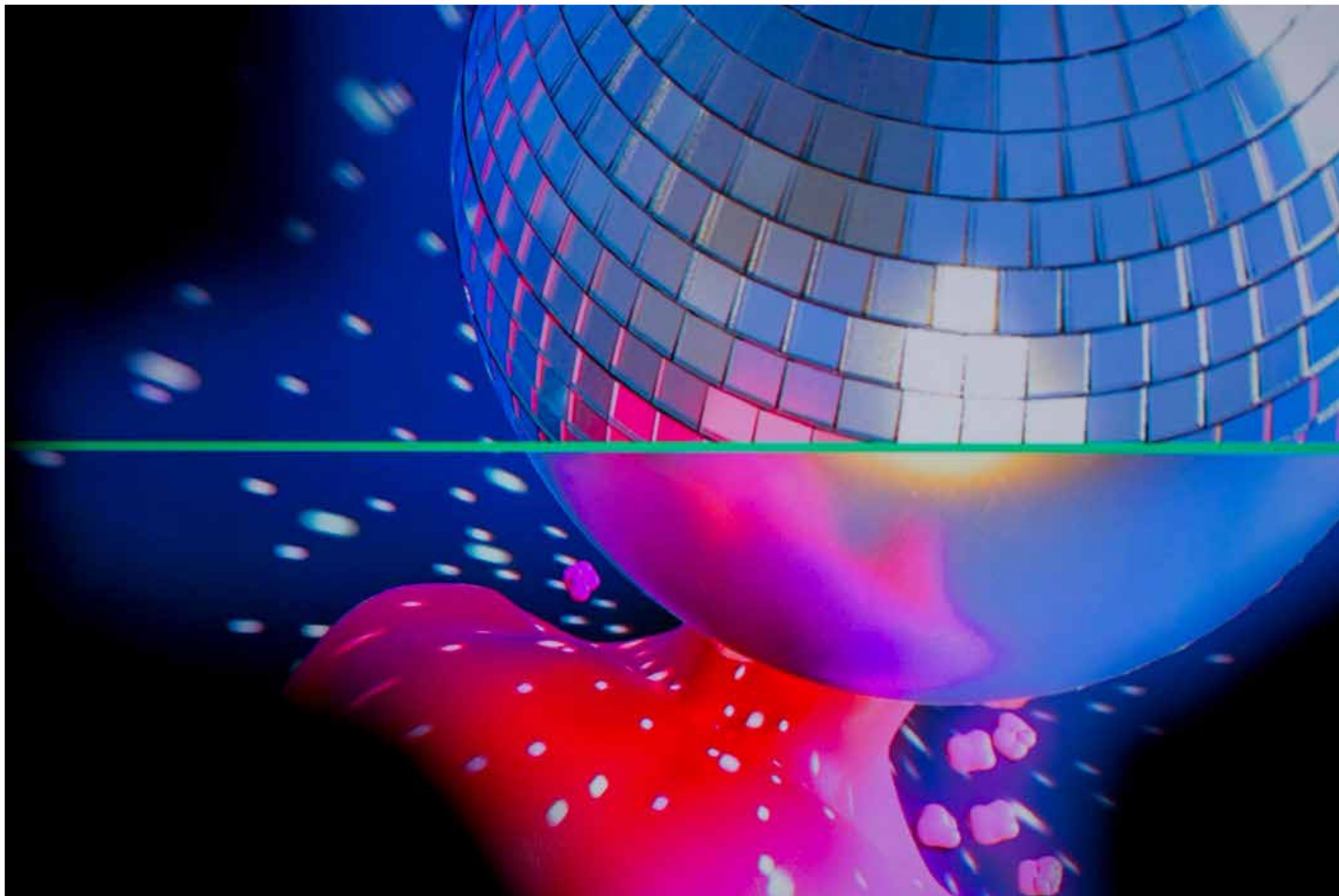
Animamix Biennale showcases contemporary art under the influence of the unique aesthetics and culture of animation and comics. Co-organised by City University of Hong Kong and Hong Kong Visual Arts Centre as part of the 2015-16 edition, 'POST PiXEL' examines, within the curatorial vision "Directed Towards Knowledge", how 'pixels' transcend art creation beyond the realms of traditional forms and intellectual spheres.

On display is Wong Ping's video installation 'Super Epic Infinite-Wild-Quad-Extended-Ultra-Extreme-Clear-High-Definition Smart Television' (2016), which parodies the commercial repertoire of technological advancement and its ever-shifting paradigm. Presented as a pseudo-commodity that prides "deeper blacks, purer whites and hyperreal detail in every image and amazing smoothness in the coarsest scenes", the work plays with the notion of pixels as both fundamentals of digital imaging and caricatures of our contemporary experience in relation to the virtual world.

動漫美學雙年展旨在展示當代藝術在動畫及漫畫影響下的獨特美學和文化特質。由香港城市大學及香港視覺藝術中心協辦，展覽“像素之後”循著2015-16雙年展的策展方向“邁向知識”，堪察像素是如何讓藝術變得層出不窮、不可預知，更打破傳統藝術形式的界限，融合和擴展新的知識領域。

黃炳的錄像裝置“史詩式超無限闊四極延伸極致超卓透晰高清智能電視”（2016）模仿科技演化的商業詞彙及其不斷變更的範式。以偽商品的方式展現“比黑更黑，比白更白，比真實還要真的影像”，作品把玩像素作為數位影像的基本單位這一概念，諷刺我們有關虛擬世界的當代體驗。





Stills from *Super Epic Infinite-Wild-Quad-Extended-Ultra-Extreme-Clear-High-Definition Smart Television*

影像摘自《史詩式超無限闊四極延伸極致超卓透晰高清智能電視》

2016

Single channel video
單頻道錄像作品
6 min 50 sec



Installation View
展覽現場

Jungle of Desire
慾望JUNGLE

Things that can happen, Hong Kong
咩事藝術空間, 香港

05.09.2015 - 15.11.2015

For the inaugural exhibition of 'Things that can happen', Wong Ping was invited to showcase a series of new short animations that delve into repressed sexuality and personal sentiments within Hong Kong's unsettling political atmosphere. Presented in a 'tong lau' residential unit, the literal, claustrophobic 'jungle of desire' illustrates "the perfect ecosystem of a concrete jungle: an impotent husband, an unsatisfied wife, and a megalomaniac policeman". Morals are suppressed and raise people's desires. The jungle is the only place where they can truly face their lust as there are no moral laws. It is inspired by true stories: prostitutes thrilled by the undercover police to provide free sexual service." Crossing humorous animation with sculpture, Wong addresses the junctures in human life, especially the daunting, personal topic of physical incapacity and how this impacts individual sexuality. Adding a literal angle to the topic of intimacy, his work also touches upon the theme's associations with power and gender roles.

「咩事藝術空間」的開幕展覽邀請黃炳展出一系列新動畫短片作品。作品深入探討現今香港惴惴不安的政治環境裡，有關性與慾望、憤怒、與暴力的命題。黃炳在「唐樓單位」建構一段幽閉關係的場景，使之搖身一變為一個「慾望森林」，闡述“石屎森林的生態系統：一個性無能的丈夫、不滿的妻子和妄自尊大的警察”。被抑壓的道德，加強了人的慾望。遠離了道德高地，森林是人們能夠正視「情慾」的地方。作品受真實故事啟發：性工作者向臥底警員提供免費的服務。透過幽默的動畫和裝置，黃炳闡釋人生的種種妙事，特別是生理上的無助和沉重而私人的性課題。黃炳的作品是對「親密感」最直率的理解，將之延伸至關於權力和性別角色的涵義。



批准她在家開業

I finally agreed to let her prostitute at home.



Installation View
展覽現場



Installation View
展覽現場

Installation View
展覽現場





Installation View
展覽現場

“Jungle of Desire” - Wong Ping

by Simon Frank (Things that can happen, Hong Kong)

**This essay was published in “ArtAsiaPacific” magazine. Published by ArtAsiaPacific. Date of Publication: 2015*

The first thing you notice when stepping into animator and artist Wong Ping’s solo exhibition “Jungle of Desire,” at the new Hong Kong art space Things That Can Happen, are the cats. Maneki-neko cat statues — the Japanese good-luck charms with a beckoning arm, frequently seen in shrines and restaurants around East Asia — crowd one corner of the gallery’s main room, arranged in a huddle on the floor and are even seen hiding in a sink incongruously installed in the space. In the context of multimedia art, the lucky cats initially bring to mind French filmmaker Chris Marker, who featured them heavily in his landmark essay - *Im Sans Soleil* (1983). But not everything is as it seems: on second glance, the cats’ moving arms, swinging back and forth, have been plastered over to resemble penises. The gesture is at once shocking and funny, like much of the personal universe Wong shares in “Jungle of Desire.” The Hong Kong artist, whose practice has often circled around themes of sex and obsession, was further inspired by the gallery’s surroundings in Sham Shui Po — a working class neighborhood in Kowloon, also known as the center for the local sex industry. At its best, “Jungle of Desire” humorously channels sexual frustration and the pressures of living in the big city, with a keen eye for the specificities of Hong Kong. Yet occasionally the exhibit struggles to move past its punchlines, with some pieces provoking a blush or giggle without making a deeper impression.

The focus of the main room is an animated short encapsulating Wong’s favorite themes. Rendered in a jerky, neon-bright Cubist style that characterizes his work, Wong’s video tells the story of an impotent animator whose wife starts working at home as a prostitute, partly to support her unemployed husband, and partly to satisfy herself sexually. In his narration, the animated protagonist explains that he tried to wait in parks and other public spaces while his wife saw customers, but that the city itself wouldn’t let him rest. At least at home there is air-conditioning and Wi-Fi, the husband drolly comments as the animation shows him crouched in a closet staring at his smartphone. These details, more than the mentioning of specific landmarks, felt genuinely rooted in Hong Kong life. When an undercover cop takes advantage of his power to enjoy the wife’s services for free, the video turns into a bizarre revenge fantasy, unravelling a sequence of events that also raises questions about the animator’s sexuality. Though filled with crude humor, the short animation touches upon important themes, challenging sexual norms and lamenting the trials of life in a cramped city.

A similar synthesis of the crass and thoughtful is present in a neon sign displayed in a side room of the gallery. Multicolored lights form the outline of a seated man, who incongruously has pig’s trotters for feet, and whose penis is rendered as a palm tree, apparently providing some shade. It is ridiculous—and yet the illumination evokes Hong Kong’s iconic, and increasingly disappearing, neon signs as well as the bare fluorescent lights that advertise massage parlors. The installation brings to the surface questions about gentrification and urban change in Sham Shui Po, and Hong Kong in general, while simultaneously parodying images of masculine power.

However, the two animations shown on a pair of small analog televisions that frame the neon sign appear less thought through as an artwork. Showing muscular male figures, with exaggerated genitals and breasts, clumsily running around, the videos suggest a commentary on gender distinctions. Yet the Mounty Python-esque soundtrack of oohs-and-ahs in the background makes it difficult to read much further into the animations. Similarly, an installation in another room uses a fan, kite and some string to move a sex toy attached to a TV screen displaying a nude torso. Though the work’s DIY approach to kinetic sculpture is clever and more than a little funny, it is hard to read its significance beyond juvenile humor.

In “Jungle of Desire,” Wong fully engages with the gallery’s setting in the midst of Sham Shui Po’s sex industry by crafting each work specifically for the show and its environment. However, the decision to leave pieces untitled, except as constitutive parts of the exhibition, gives the impression that some works received less creative attention than others. In his most developed pieces, Wong adeptly captures Hong Kong’s illicit side and the fantasies it evokes, but other times his works unfortunately get stuck on one-note jokes.



Blind Love
2015

Neon, two channel video
霓虹·雙頻道錄像作品

Neon, 霓虹: 135 x 102 cm
Video, 錄像作品: 3 min 20 sec

⦿ Watch Blind Love CH1
⦿ Watch Blind Love CH2

觀看視頻

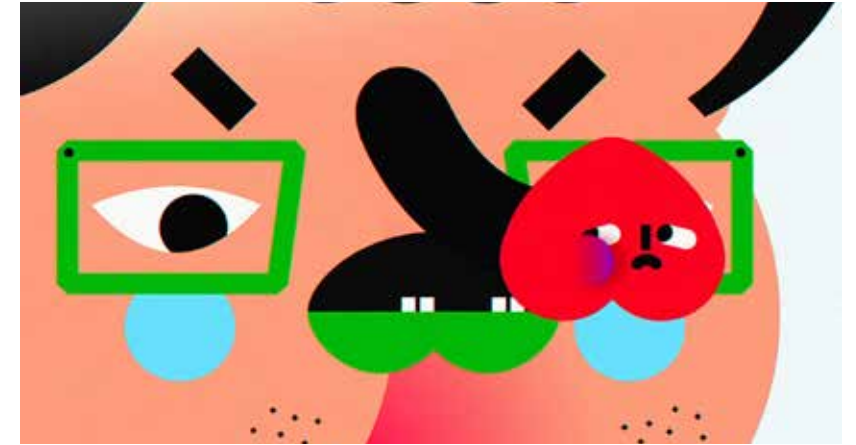
[PW: EMGWP123]



Stills from *Jungle of Desire*
影像摘自《慾望Jungle》
2015

Single channel video
單頻道錄像作品
6 min 50 sec

Watch *Jungle of Desire*
觀看視頻
[PW: EMGWP123]



Stills from *An Emo Nose*
 影像摘自《憂鬱鼻》
 2015

Single channel video
 單頻道錄像作品
 4 min 23 sec

[Watch An Emo Nose](#)
 觀看視頻
 [PW: EMGWP123]



Stills from *Doggy Love*
影像摘自《狗仔式的愛》
2015

Single channel video
單頻道錄像作品
5 min 59 sec

Watch *Doggy Love*
觀看視頻
[PW: EMGWP123]



Forever Alone
2015

TV with dildo, installation video
假陽具, 電視, 裝置視頻

5 min
Dimensions variable
尺寸不定

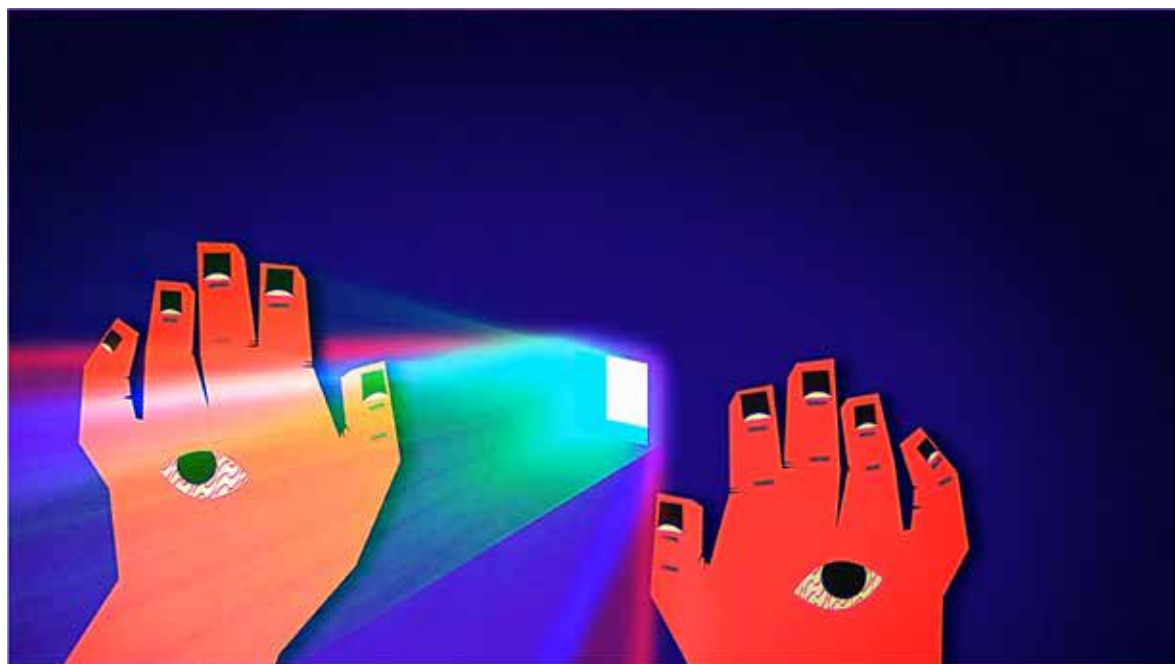


Stills from *Witch*
 影像摘自《Witch》
 2015

Single channel video
 單頻道錄像作品
 1 min 40 sec

 Watch *Witch*
 觀看視頻

[PW: EMGWP123]



Stills from *Stop Peeping*
 影像摘自《太陽留住我》
 2014

Single channel video
 單頻道錄像作品
 3 min 48 sec

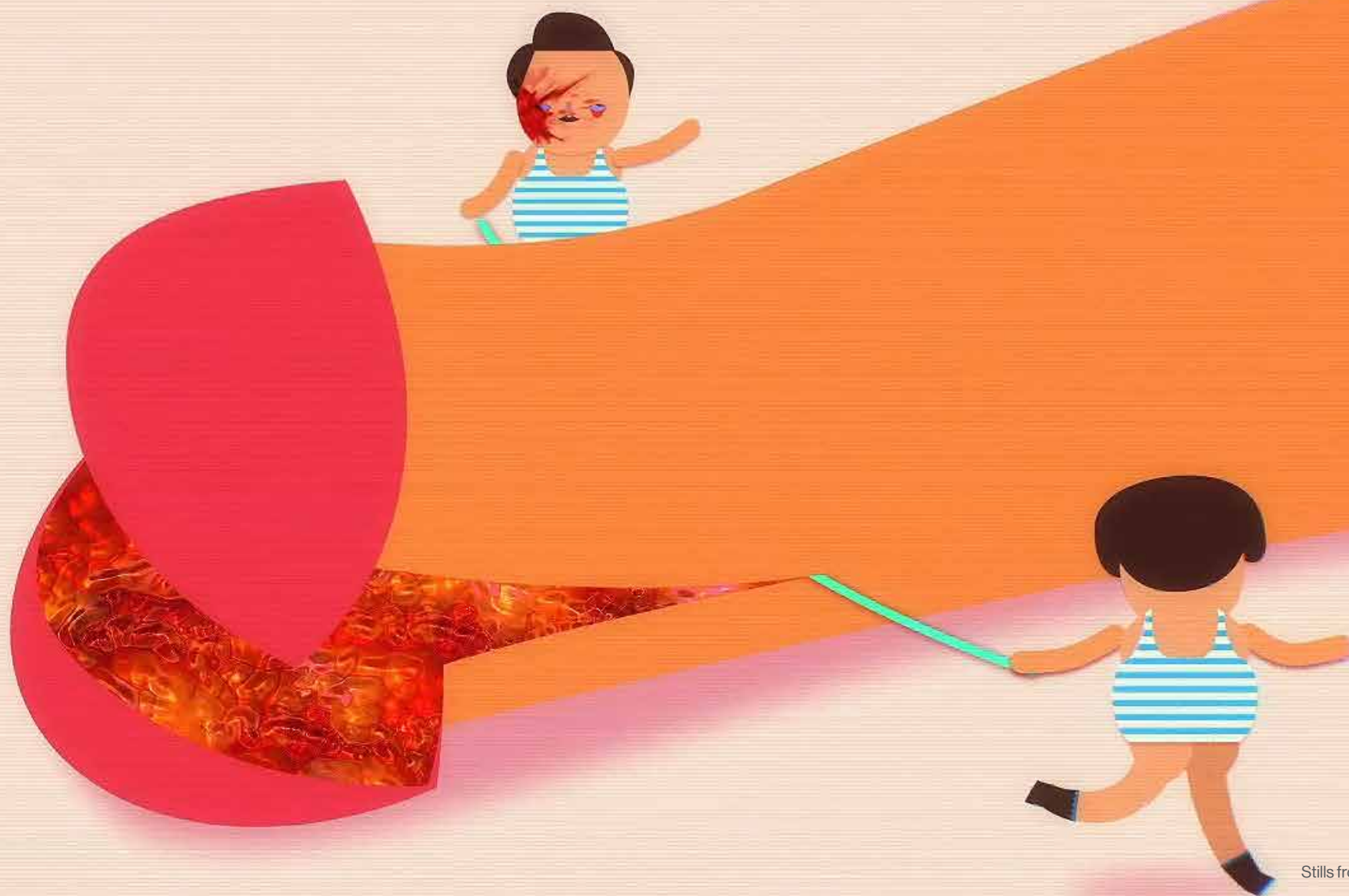
[▶ Watch Stop Peeping](#)
 觀看視頻
 [PW: EMGWP123]



Stills from *Slow Sex*
影像摘自《慢性節》
2013

Single channel video
單頻道錄像作品
2 min 40 sec

[Watch Slow Sex](#)
觀看視頻
[PW: EMGWP123]



Stills from *No One Remains Virgin Under the Lion Crotch*
影像摘自《獅子胯下》
2011

Single channel video
單頻道錄像作品
4 min 38 sec

[▶ Watch Lion Crotch](#)
觀看視頻
[PW: EMGWP123]

Mobile M+: Moving Images
M+進行：流動的影像

West Kowloon Cultural District, Hong Kong
西九文化區, 香港

27.02.2015 - 26.04.2015

Inspired by the multiple connotations of the word ‘moving’ and the rise of diasporic cinema internationally, M+’s inaugural project ‘Mobile M+: Moving Images’ takes Hong Kong’s acclaimed ‘migratory cinema’ from the 80s and 90s as a starting point to consider how conditions of contemporary migration and displacement are expressed, imagined and represented through mediated images.

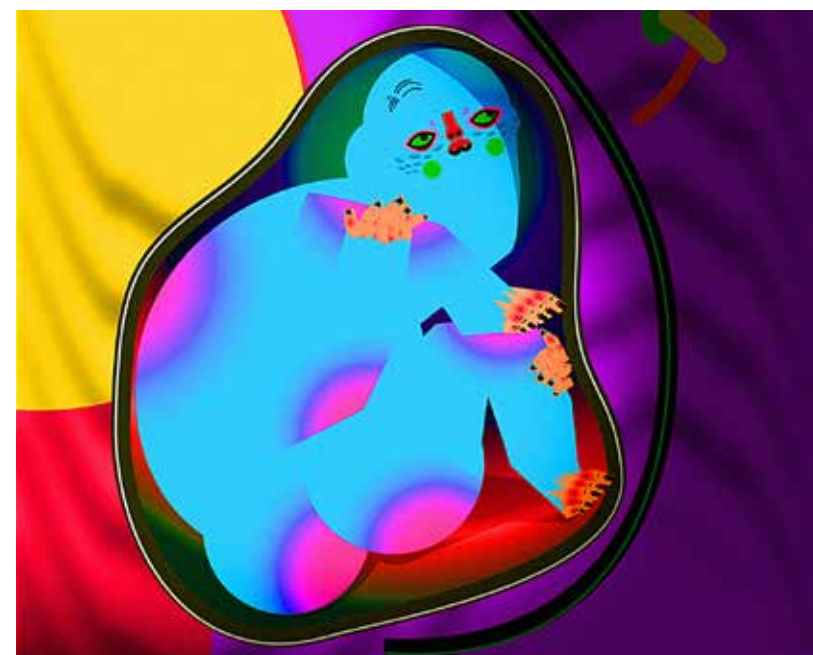
Commissioned for the exhibition, Wong Ping’s ‘The Other Side’ uses the metaphor of birth to depict the process of immigration (or emigration): a daunting and disorienting experience that is nonetheless imbued with hope. Combining footage shot by the artist with his delightful animation work, the synchronised dual-channel videos are connected through a voiceover. The result is a subtle depiction of key junctures in human life.

透過對英文詞彙“moving”中多重涵義的思考，及近年以遷移為題材的電影在國際影壇的崛起，”M+進行：流動的影像”以80年代與90年代香港的“移民電影”作為構思上的切入點，探索影像創作對當代移民／飄泊這個狀況的表達，想像及再現。黃炳的“過奈何橋”為這次展覽的委約創作。動畫家從移民的概念與人的出生聯想，同樣是面對著茫然的未來，卻又滿懷希望。同步播放的雙頻影像有一段旁白貫穿，在饒有趣味的動畫和拍攝的影像間，似有若無地勾勒出人生的各種抉擇。



Installation View
展覽現場





Stills from *The Other Side*
 影像摘自《過奈何橋》
 2015

Two channel video
 雙頻道錄像作品
 8 min

[Watch The Other Side](#)
 觀看視頻
 [PW: EMGWP123]



t h e o t h e r s i d e

過奈何橋

a film by
Wong Ping

The Other Side
《過奈何橋》
2015

Archival ink print (poster)
噴墨沖印 (海報)
94 x 69.5 cm

Other Works
其他作品



An Emo Nose
2016

Archival ink print (poster)
噴墨沖印 (海報)
94 x 69.5 cm



Doggy Love
2016

Archival ink print (poster)
噴墨沖印 (海報)
94 x 69.5 cm



Jungle of Desire
2016

Archival ink print (poster)
噴墨沖印 (海報)
94 x 69.5 cm



Slow Sex
2016

Archival ink print (poster)
噴墨沖印 (海報)
94 x 69.5 cm



Stop Peeping
2016

Archival ink print (poster)
噴墨沖印 (海報)
94 x 69.5 cm

Kiang

Malingue

Wong Ping

馬凌畫廊

kiangmalingue.com

Born in Hong Kong in 1984. Lives and works in Hong Kong.
Founded Wong Ping Animation Lab in 2014.

Education

2005 Bachelor of Arts, major in multimedia design, Curtin University Perth, Australia

Residency

2015 CFCCA, Manchester, United Kingdom

Awards

- 2020Special Mention from Ammodo Tiger Short Competition, 49th International Film Festival Rotterdam, Rotterdam, the Netherlands
- 2019Ammodo Tiger Short Award, 48th International Film Festival Rotterdam, Rotterdam, the Netherlands
- 2018Camden Arts Centre Emerging Arts Prize at Frieze, Frieze London, London, UK
- 20175th Huayu Youth Award - Jury Award, China
- 2017Outliers Award and Spirit of Hong Kong Award ('Doggy Love'), Third Culture Film Festival, Hong Kong
- 2016Prize-of-Effort, 17th DigiCon6 Asia Awards (Hong Kong), Hong Kong
- 2015Young Artist Award, Arts Development Awards, Hong Kong
- 2015Perspective 40 under 40, Hong Kong
- 2014Independent animation innovation award ('Stop Peeping'), Shenzhen Independent Animation Biennale, China
- 2013Saatchi & Saatchi New Directors' Showcase, Cannes Lions International Festival of Creativity, France
- 2013Best Album Art (No One Remains Virgin EP design), 12th Annual Independent Music Awards, USA
- 201318th IFVA Gold Award (Animation Category), Hong Kong
- 2012Bitetone Best EP Design (No One Remains Virgin EP), Hong Kong

Solo Exhibitions and Screenings

2024
"anus whisper", Kiang Malingue, Hong Kong

2023
"Wong Ping: edging", Museum of Applied Arts (MAK), Vienna, Austria

2022
"Wong Ping: Puberty", The Art Gallery of Western Australia, Perth, Australia
"Wong Ping: ㄟ(￣▽￣)ㄟ ~♡", Kunsthall Stavanger, Stavanger, Norway
"Wong Ping: Earwax", Times Art Center Berlin, Berlin, Germany
"Video Art at Midnight #119: Wong Ping", Babylon, Berlin, Germany

2021
"Wong Ping: The Great Tantalizer", Tanya Bonakdar Gallery, New York, USA
"Wong Ping: The Silent Neighbor", New Museum, New York, USA
"Wong Ping: Digital Fables" (online), Gene Siskel Film Center Virtual Cinema, School of the Art Institute in Chicago (SAIC), Chicago, USA

2020
"DEAR, CAN I GIVE YOU A HAND?" (online), Le Cinéma Club
"Optimistic pessimism" (online), Together in Art, online project by Art Gallery of New South Wales, Sydney, Australia
"Wong Ping Screening and Conversation with Gary Carrion-Murayar" (online), New Museum, New York, USA

"5 Tips for Politely Rejecting a Booty Call from Your Neighbor's Dog", SCAD Museum of Art, Savannah, USA
"Platform: Wong Ping", 17th London Short Film Festival, solo screening, Soho Theatre, London, UK
"Screening: Wong Ping, Wong Ping's Fables 2", bunker space of Bradley Ertaskiran, Montreal, Canada

2019
"The Modern Way to Shower", Institute of Contemporary Art Miami, Miami, Florida, USA
"Cinema: Wong Ping, solo screening", Pompidou Center, Paris, France
"Heart Digger", Camden Arts Centre, London, UK
"Golden Shower", Kunsthalle Basel, Basel, Switzerland
"Monographic: Wong Ping", solo screening, La Casa Encendida, Madrid, Spain
"Wong Ping Animation Collection", solo screening, 43rd Hong Kong International Film Festival (HKIFF), Tai Kwun JC & Hong Kong Science Museum, Hong Kong

2018
"Who's the Daddy", Capri, Düsseldorf, Germany
"Fables", Focus Section, Frieze London, UK

2017
"Who's the Daddy", Edouard Malingue Gallery, Hong Kong
"Who's the Daddy", Interstitial, Seattle, USA

2016
“Jungle of Desire”, Art Basel Miami Beach, NOVA Sector, Miami, USA

2015
“Jungle of Desire”, Things that can happen, Hong Kong

Selected Group Exhibitions

2025
“Stay Connected: Art and China Since 2008”, Tai Kwun Contemporary, Hong Kong
Sigg Prize 2025, M+, Hong Kong

2024
“When The Star Roses Pour”, HERmit Space, Beijing, China

2023
“Cute”, Somerset House, London, United Kingdom
“Perpetual Motion”, Pérez Art Museum Miami, Miami, USA
“Touch”, Collection Exhibition of Saastamoinen Foundation, Espoo Museum of Modern Art, Espoo, Finland
“Nián Nián :The Power and Agency of Animal Forms”, Deji Art Museum, Nanjing, China
“Keep Calm and Give a Shit”, Seoul Museum of Art, Seoul, Korea

2022
“Ridiculously Yours!”, The Bundeskunsthalle, Bonn, Germany
“CONNECT ME”, Trapholt Museum of Modern Art and Design, Kolding, Denmark
“Cloud Walkers”, Leeum Samsung Museum of Art, Seoul, Korea
“Rupture and Rebirth”, Hong Kong Film Festival (UK), Genesis Cinema, London, UK
“No Time for Less”, Chiayi International Art Documentary Film Festival (CIADFF), Chiayi, Taiwan
“Hallucinatory Hereafter”, M+ Mediatheque, Hong Kong
“Hacking Identity – Dancing Diversity”, the Möllerei, Esch-sur-Alzette Belval, Luxembourg

2021
“EROTICA vol. 2”, Animest Bucharest International Animation Film Festival, Bucharest, Romania
“Cathartic, Crass and Colourful: Wong Ping’s Urban Fables”, Ottawa International Animation Festival 2021 (Online), Ottawa, Canada
“Julie Peeters: Daybed”, MARCO (Museum of Contemporary Art of Rome), Rome, Italy
Leiden Shorts 2021, Leiden, Netherlands
“58th October Salon: The Dreamers / Belgrade Biennial 2021”, Belgrade Cultural Center, Belgrade, Serbia
“Urban Theater: A Comedy in Four Acts”, UCCA Edge, Shanghai, China
“happiness is only real when shared”, Gus Fisher Gallery, Auckland, New Zealand
“London Short Film Festival, International Competition: Things to come” (online), London, UK
“Present Futures 2021”(online), Glasgow, UK

2020
24th Internationale Kurzfilmtage Winterthur (online), Winterthur, Switzerland
“BODIED”, Art Gallery of Western Australia, Perth, Australia
“I Am Afraid That I’ll Fall in Love with You”, Sifang Art Museum, Nanjing, China
die digitale dusseldorf 2020, Weltkunstzimmer, Dusseldorf, Germany

“KINO DER KUNST 2020 - Forbidden Beauty”, Kinos der HFF, Munich, Germany
“Me, Family” (online), Musée d’Art Moderne Grand-Duc Jean (MUDAM), Luxembourg
“Continuum”, OGR Torino, Turin, Italy
“Cinemapocalissi”, curated by Il Colorificio, Teatrino di Palazzo Grassi, Venice, Italy

“Probabilities Around the Centre” (online), Rokolectiv Festival, Bucharest, Romania
34th Image Forum Festival - East Asian Experimental Competition, Theatre Image Forum, Tokyo; Aichi Arts Center, Nagoya, Japan
5th Moscow International Experimental Film Festival (MIEFF), Moscow, Russia
“Let’s talk about ***”, Cinémathèque Leipzig, Leipzig, Germany
“Still Human”, Espacio Solo, Madrid, Spain
“Frieze Film & Talks”, Frieze Los Angeles, Paramount Theatre, Los Angeles, USA
“Dream Baby Dream”, Haus Mödrath, Kerpen, Germany
“Our Present”, Museum für Gegenwartkunst Siegen, Siegen, Germany
“Depiction, again”, Kunstverein-Langenhagen, Langenhagen, Germany

2019
“Edouard Malingue Gallery x Elephant: Dreams, Illusions, Phantom Flowers”, Elephant West, London, UK
“Performing Society: The Violence of Gender”, Tai Kwun, Hong Kong
“Stop Peeping”, Cement Fondu, Sydney, Australia
“Futures of Love”, Magasins généraux, Pantin, France
“In the Flat World”, Sky Garden of Hyundai Department Store, Seoul, Korea
“Home Works Forum 8- short films screenings”, Sursock Museum, Beirut, Lebanon
5th Ural Industrial Biennial, Ekaterinburg, Russia

2018
“LOVE: Intimate”, Today Art Museum, Beijing, China
“The D-Tale, Video Art from the Pearl River Delta”, Times Art Centre Berlin, Germany
“Strange Days: Memories of the Future”, The Store X, The Vinyl Factory, London, UK
“ANTI”, 6th Athens Biennale 2018, Athens, Greece
ASIA NOW 2018, Parisian mansion at 9 avenue Hoche, Paris, France
“The Landscape of the Heart of Youth“, Changwon Sculpture Biennale 2018, Changwon, Korea
“Film Screening II”, Edouard Malingue Gallery, Hong Kong
“... OF..., AT...H, AT..., IN...”, Sifang Art Museum, Nanjing, China
“We Interrupt Regular Broadcasting to Bring You This Special Program!”, SNF Cultural Centre, Athens, Greece
“Restless Matter”, Cobra Museum of Modern Art, Amstelveen, the Netherlands
“Dark Mofo 2018”, Hobart, Tasmania, Australia
“Move on Asia 2018”, Art Space Loop, Seoul, Korea
“One Hand Clapping”, Solomom R. Guggenheim Museum, New York, USA
“New Museum Triennial 2018: Songs for Sabotage”, New Museum, New York, USA
“Future Love. Desire and Kinship in Hypernature”, Haus der elektronischen Künste Basel, Basel, Switzerland

2017
“Resurrection, Surplus Space“, Wuhan, China
“misty clouds scattered colours II”, in collaboration with Spazio Ridotto and Zuecca Projects, San Marco, Venice
“misty clouds scattered colours” , Liverpool, UK
“XO State Dark: Aristophanes”, Arts Centre Melbourne, Melbourne, Australia

“Floating Urban Slime/Sublime”, Art Gallery Miyauchi, Hiroshima, Japan
“Donatella Bernardi & Wong Ping | Side Step: Trevor Yeung”, Last Tango, Zurich, Switzerland
“Invisible Cities”, Dallas Contemporary and the Crow Collection of Asian Art, USA

2016
“SFW: Safe for Work | So Fuckin What”, Kong Art Space, Hong Kong
“All-Licensed Fool: Animations by Allison Schulnik and Wong Ping”, Madison Museum of Contemporary Art, Madison, USA
“comiX eXchange – Comics X Cross-media Creaton Exhibition Series VI”, Comix Home Base, Hong Kong
“POST PiXEL: Animamix Biennale 2015-16, School of Creative Media”, City University of Hong Kong, Hong Kong
“RareKind China”, Centre for Chinese Contemporary Art, Manchester, UK
Art Basel Hong Kong, Hong Kong

2015
Prada Raw SS15 Special Project
“I’ll be your wallpaper”, LEAP Pavilion, Asia Now Paris, Paris, France
“Mobile M+: Moving Images”, West Kowloon Cultural District, Hong Kong
Pictoplasma Conference, Berlin, Germany
“Essential Matters”, Borusan Contemporary Museum, Istanbul, Turkey

2014
“Foo Tak Quartet: Artists work showcase”, Art and Culture Outreach, Hong Kong
“Apocalypse Postponed: Pop-up Absolut Art Bar by Nadim Abbas”, Art Basel Hong Kong, Hong Kong
Tropfest SEA Hong Kong Showcase, Penang, Malaysia

2013
“Dorkbot-HK 2013, Artist Talk: Design in Code”, K11 Art Foundation, Hong Kong

Screening History

Selection

Expanded Experimental Animation Festival IV, Digital Art Center, Taipei, Taiwan, 2019

‘Sorry for the late reply’
“Wong Ping: edging”, Museum of Applied Arts (MAK), Vienna, Austria, 2023
“Video Art at Midnight #119: Wong Ping”, Babylon, Berlin, Germany, 2022

‘The Modern Way to Shower’
“Video Art at Midnight #119: Wong Ping”, Babylon, Berlin, Germany, 2022
“EROTICA vol. 2”, Animest Bucharest International Animation Film Festival, Bucharest, Romania, 2021
“Cathartic, Crass and Colourful: Wong Ping’s Urban Fables”, Ottawa International Animation Festival 2021, Ottawa, Canada, 2021
“Wong Ping: Digital Fables” (online), Gene Siskel Film Center Virtual Cinema, School of the Art Institute in Chicago (SAIC), Chicago, USA, 2021

‘Wong Ping’s Fables 2’

“In Focus: Image Forum Festival”, Hiroshima Animation Season, Hiroshima, Japan, 2024
“Wong Ping: edging”, Museum of Applied Arts (MAK), Vienna, Austria
“No Time for Less”, Chiayi International Art Documentary Film Festival (CIADFF), Chiayi, Taiwan, 2022
“Hacking Identity – Dancing Diversity”, the Möllerei, Esch-sur-Alzette Belval, Luxembourg, 2022
“Cathartic, Crass and Colourful: Wong Ping’s Urban Fables”, Ottawa International Animation Festival 2021, Ottawa, Canada, 2021
“Wong Ping: Digital Fables” (online), Gene Siskel Film Center Virtual Cinema, School of the Art Institute in Chicago (SAIC), Chicago, USA, 2021
“happiness is only real when shared”, Gus Fisher Gallery, Auckland, New Zealand, 2021
“London Short Film Festival, International Competition: Things to come” (online), London, UK, 2021
KINO DER KUNST 2020 - Forbidden Beauty, Kinostube HFF, Munich, Germany, 2020
34th Image Forum Festival - East Asian Experimental Competition, Theatre Image Forum, Tokyo, Japan, Aichi Arts Center, Nagoya, Japan, 2020
5th Moscow International Experimental Film Festival (MIEFF), Moscow, Russia, 2020
Film series: Flim-flam, Art Gallery of New South Wales, Sydney, Australia, 2020
49th International Film Festival Rotterdam (IFFR), Rotterdam, the Netherlands, 2020
Sundance Film Festival 2020, Salt Lake City, USA, 2020
43rd Hong Kong International Film Festival (HKIFF), “Wong Ping Animation Collection”, Hong Kong, 2019
La Casa Encendida, Madrid, Spain, 2019
26th Stuttgart International Festival of Animated Film, Stuttgart, Germany, 2019

‘Wong Ping’s Fables 1’
“Wong Ping: edging”, Museum of Applied Arts (MAK), Vienna, Austria, 2023
“Rupture and Rebirth”, Hong Kong Film Festival (UK), Genesis Cinema, London, UK, 2022
“Hacking Identity – Dancing Diversity”, the Möllerei, Esch-sur-Alzette Belval, Luxembourg, 2022
“Video Art at Midnight #119: Wong Ping”, Babylon, Berlin, Germany, 2022
“Cathartic, Crass and Colourful: Wong Ping’s Urban Fables”, Ottawa International Animation Festival 2021, Ottawa, Canada, 2021
“Julie Peeters: Daybed”, MARCO (Museum of Contemporary Art of Rome), Rome, Italy, 2021
“Wong Ping: Digital Fables” (online), Gene Siskel Film Center Virtual Cinema, School of the Art Institute in Chicago (SAIC), Chicago, USA, 2021
“happiness is only real when shared”, Gus Fisher Gallery, Auckland, New Zealand, 2021
17th London Short Film Festival - Platform: Wong Ping, Soho Theatre, London, UK, 2020
Pompidou Center, Cinema: Wong Ping, Paris, France, 2019
43rd Hong Kong International Film Festival (HKIFF), “Wong Ping Animation Collection”, Hong Kong, 2019
La Casa Encendida, Madrid, Spain, 2019
26th Stuttgart International Festival of Animated Film, Stuttgart, Germany, 2019
IndieLisboa International Film Festival 2019, Lisbon, Portugal, 2019
48th International Film Festival Rotterdam (IFFR), Rotterdam, the Netherlands, 2019
Sharjah Film Platform (SFP) 2019, Sharjah Art Foundation, Al Mureijah Square, UAE, 2019

‘Dear, can I give you a hand?’
“Video Art at Midnight #119: Wong Ping”, Babylon, Berlin, Germany, 2022
“Cathartic, Crass and Colourful: Wong Ping’s Urban Fables”, Ottawa International Animation Festival 2021, Ottawa, Canada, 2021
“Present Futures 2021” (online), Glasgow, UK, 2021
“Dear, can I give you a hand?” (online), Le Cinéma Club (online), 2020
“17th London Short Film Festival - Platform: Wong Ping”, Soho Theatre, London, UK, 2020
“Cinema: Wong Ping”, Pompidou Center, Paris, France, 2019

43rd Hong Kong International Film Festival (HKIFF), “Wong Ping Animation Collection”, Hong Kong, 2019
La Casa Encendida, Madrid, Spain, 2019
26th Stuttgart International Festival of Animated Film, Stuttgart, Germany, 2019

‘Who’s the Daddy’

“Wong Ping: edging”, Museum of Applied Arts (MAK), Vienna, Austria, 2023
“EROTICA vol. 2”, Animest Bucharest International Animation Film Festival, Bucharest, Romania, 2021
“Cathartic, Crass and Colourful: Wong Ping’s Urban Fables”, Ottawa International Animation Festival 2021, Ottawa, Canada, 2021
“Wong Ping: Digital Fables” (online), Gene Siskel Film Center Virtual Cinema, School of the Art Institute in Chicago (SAIC), Chicago, USA, 2021
24th Internationale Kurzfilmtage Winterthur (online), Winterthur, Switzerland, 2020
“Cinemapocalissi”, Il Colorificio / Teatrino di Palazzo Grassi, Venice, Italy, 2020
“Probabilities Around the Centre” (online), Rokolectiv Festival, Bucharest, Romania, 2020
“17th London Short Film Festival - Platform: Wong Ping”, Soho Theatre, London, UK, 2020
“Cinema: Wong Ping”, Pompidou Center, Paris, France, 2019
La Casa Encendida, Madrid, Spain, 2019
48th International Film Festival Rotterdam (IFFR), Rotterdam, the Netherlands, 2019
Midnight Shorts, SXSW’s Short Film Program, 2018, Alamo Lamar, Austin, USA, 2018
“Prism Realities”, World Organisation of Video Culture Development (VCD), 2018, Beijing, China, 2018
Third Culture Film Festival 2017, Hong Kong, 2017

‘Jungle of Desire’

“Cute”, Somerset House, London, United Kingdom
“EROTICA vol. 2”, Animest Bucharest International Animation Film Festival, Bucharest, Romania, 2021
“Cathartic, Crass and Colourful: Wong Ping’s Urban Fables”, Ottawa International Animation Festival 2021, Ottawa, Canada, 2021
“Wong Ping: Digital Fables” (online), Gene Siskel Film Center Virtual Cinema, School of the Art Institute in Chicago (SAIC), Chicago, USA, 2021
“The Nude and Sexuality in Modern Animation”, TAPE Collective (online), UK, 2021
die digitale dusseldorf 2020, Weltkunstzimmer, Dusseldorf, Germany, 2020
“Let’s talk about ***”, Cinémathèque Leipzig, Leipzig, Germany, 2020
“17th London Short Film Festival - Platform: Wong Ping”, Soho Theatre, London, UK, 2020
“Cinema: Wong Ping”, Pompidou Center, Paris, France, 2019
35th Kurzfilm Festival Hamburg, Hamburg, Germany, 2019
La Casa Encendida, Madrid, Spain, 2019
43rd Hong Kong International Film Festival (HKIFF), “Wong Ping Animation Collection”, Hong Kong, 2019
26th Stuttgart International Festival of Animated Film, Stuttgart, Germany, 2019
KINO DER KUNST, Munich, Germany, 2017
IFVA Everywhere Moving Image Festival, Hong Kong, 2016
Hong Kong Contemporary Film Festival, USA, 2016
Artists’ Film Biennial, Institute of Contemporary Arts, UK, 2016
Fil’m Hafizasi: Sex, Drugs & Rock’n Roll, Turkey, 2016
HOME Transactions of Desire Compilation (Manchester), UK, 2015

‘Prada Raw Avenue’

“Cathartic, Crass and Colourful: Wong Ping’s Urban Fables”, Ottawa International Animation Festival 2021, Ottawa, Canada, 2021
Torino Graphic Days, Turin, Italy, 2016

‘The Other Side’

“Cathartic, Crass and Colourful: Wong Ping’s Urban Fables”, Ottawa International Animation Festival 2021, Ottawa, Canada, 2021
Wong Ping Screening and Conversation with Gary Carrion-Murayar (online), New Museum, New York, USA, 2020
“Frieze Film & Talks”, Frieze Los Angeles, Paramount Theatre, Los Angeles, USA, 2020
HOME Transactions of Desire Compilation (Manchester), UK, 2015
“Mobile M+: Moving Images”, West Kowloon Cultural District, Hong Kong, 2015

‘An Emo Nose’

“Video Art at Midnight #119: Wong Ping”, Babylon, Berlin, Germany, 2022
“Wong Ping: Digital Fables” (online), Gene Siskel Film Center Virtual Cinema, School of the Art Institute in Chicago (SAIC), Chicago, USA, 2021
“17th London Short Film Festival - Platform: Wong Ping”, Soho Theatre, London, UK, 2020
La Casa Encendida, Madrid, Spain, 2019
26th Stuttgart International Festival of Animated Film, Stuttgart, Germany, 2019
Whiteframe: The Nightlight Screenings, Basel. Switzerland, 2017
Ambivalent Pleasures, Vancouver Art Gallery, Vancouver, Canada, 2017
SUPERNOVA Festival, Denver, Colorado, USA, 2016
“Transactions of Desire”, Hong Kong Arts Centre, Hong Kong, 2016
“Both Sides Now II”, Centre for Chinese Contemporary Art, Manchester, UK, 2015
Clockenflap Festival, Hong Kong, 2015
17th International Animation Film Festival, Animated Dreams, Estonia, 2015
Video Art and Experimental Film Festival (VAEFF 2015), USA, 2015
HOME Transactions of Desire Compilation, ICA (Institute of Contemporary Arts), UK, 2015
HOME Transactions of Desire Compilation (Manchester), UK, 2015
“The Shifting Territory”, MOCA (Museum of Contemporary Art), Taiwan, 2015
GIRAF Animation Festival, Canada, 2015

‘Doggy Love’

“EROTICA vol. 2”, Animest Bucharest International Animation Film Festival, Bucharest, Romania, 2021
“17th London Short Film Festival - Platform: Wong Ping”, Soho Theatre, London, UK, 2020
La Casa Encendida, Madrid, Spain, 2019
43rd Hong Kong International Film Festival (HKIFF), “Wong Ping Animation Collection”, Hong Kong, 2019
26th Stuttgart International Festival of Animated Film, Stuttgart, Germany, 2019
“Late Night Bizarre”, Melbourne International Animation Festival, Australia, 2017
14th Anilogue International Animation Festival, Budapest, Hungary, 2016
KloosterKino, Nijmegen, the Netherlands, 2016
3rd Culture Film Festival, Hong Kong, 2016
L’hybride, France, 2016
Anima 2016 Brussels International Animation Film Festival, Belgium, 2016
17th International Animation Film Festival, Animated Dreams, Estonia, 2015
Secret Garden Party, UK, 2015
Pictoplasma Festival, Germany, 2015
Pick Me Up Festival, UK, 2015
Flatpack Asia Film Festival, Hong Kong, 2015
The Grenoble Narkolepsy Short Film Festival, France, 2015
Ghosting Volume 12, Los Angeles, USA, 2014

'Stop Peeping'

"Touch", Collection Exhibition of Saastamoinen Foundation, Espoo Museum of Modern Art, Espoo, Finland
"Wong Ping's Picks", M+ Screen Encounters, Hong Kong, 2023
"Hallucinatory Hereafter", M+ Mediatheque, Hong Kong, 2022
"EROTICA vol. 2", Animest Bucharest International Animation Film Festival, Bucharest, Romania, 2021
Wong Ping Screening and Conversation with Gary Carrion-Murayar (online), New Museum, New York, USA, 2020
"Frieze Film & Talks", Frieze Los Angeles, Paramount Theatre, Los Angeles, USA, 2020
43rd Hong Kong International Film Festival (HKIFF), "Wong Ping Animation Collection", Hong Kong, 2019
La Casa Encendida, Madrid, Spain, 2019
"Prism Realities", World Organisation of Video Culture Development (VCD), 2018, Beijing, China, 2018
Animage – VII International Animation Festival of Pernambuco, Pernambuco, Brazil, 2016
59th International Leipzig Festival for Documentary and Animated Film, DOK, Leipzig, Germany, 2016
Pictoplasma Festival, Germany, 2015
Pick Me Up Festival, UK, 2015
2nd Shenzhen Independent Animation Biennale, Shenzhen, China, 2014

'The Screen Shaver'

"Perpetual Motion", Pérez Art Museum Miami, Miami, United States
"City of West Hollywood's Moving Image Media Art Program", Sunset Boulevard, California, United States, 2023
"17th London Short Film Festival - Platform: Wong Ping", Soho Theatre, London, UK, 2020
26th Stuttgart International Festival of Animated Film, Stuttgart, Germany, 2019

'Apocalypse 1'

"17th London Short Film Festival - Platform: Wong Ping", Soho Theatre, London, UK, 2020
26th Stuttgart International Festival of Animated Film, Stuttgart, Germany, 2019

'Apocalypse 2'

"17th London Short Film Festival - Platform: Wong Ping", Soho Theatre, London, UK, 2020
26th Stuttgart International Festival of Animated Film, Stuttgart, Germany, 2019

'Slow Sex'

"EROTICA vol. 2", Animest Bucharest International Animation Film Festival, Bucharest, Romania, 2021
"17th London Short Film Festival - Platform: Wong Ping", Soho Theatre, London, UK, 2020
"Cinema: Wong Ping", Pompidou Center, Paris, France, 2019
La Casa Encendida, Madrid, Spain, 2019
43rd Hong Kong International Film Festival (HKIFF), "Wong Ping Animation Collection", Hong Kong, 2019
26th Stuttgart International Festival of Animated Film, Stuttgart, Germany, 2019
Ghosting Volume 12, Los Angeles, USA, 2014

'Rachel Believes in Me – Kill Kill Kill Kill'

Ghosting Volume 12, Los Angeles, USA, 2014

'Under the Lion Crotch'

Videoex Festival, Hong Kong, 2023
"Cinema: Wong Ping", Pompidou Center, Paris, France, 2019
43rd Hong Kong International Film Festival (HKIFF), "Wong Ping Animation Collection", Hong Kong, 2019

"Late Night Bizarre", Melbourne International Animation Festival, Australia, 2017

Clockenflap Festival, Hong Kong, 2015

Ghosting Volume 12, Los Angeles, USA, 2014

18th ifva Festival, Hong Kong, 2012 (awarded Gold Award of Animation Category)

"Both Sides Now – Somewhere between Hong Kong and the UK", Hong Kong, 2014

Urban Nomad Film Fest, Taiwan, 2014

4th KL Experiment Film and Video Festival, Malaysia, 2013

London International Animation Festival, UK, 2013

19th CUCALORUS Annual Festival of Independent Film, USA, 2013

Animated Dreams, Estonia, 2013

Cannes Lions International Festival of Creativity – Saatchi & Saatchi New Directors' Showcase, Cannes, France, 2013

South by Southwest Music Conference and Festival (SXSW) 2013, USA

Melbourne International Animation Festival, Melbourne, Australia, 2013

Flatpack Festival, UK, 2013

Sehsüchte International Student Film Festival, Germany, 2013

6th Fest ANCA, Slovakia, 2013

15th Maryland Film Festival, USA, 2013

CutOut Fest, Mexico, 2012

8th GIRAF Animation Festival, Canada, 2012

36th CINANIMA International Animated Film Festival, Portugal, 2012

8th PROTOCLIP Festival International du clip, France, 2012

Fumetto International Comix-Festival, Switzerland, 2012

BUG 32, British Film Institute, UK

European Film Festival 2012, around Europe, 2012

'Looking at the Small Sky'

"Essential Matters", Borusan Contemporary Museum, Turkey, 2015

Ghosting Volume 12, Los Angeles, USA, 2014

700IS Reindeerland screenings, Iceland, 2014

Goethe Video Art Program 2013, Hong Kong, 2013

"Homemade Videos from Hong Kong", K11, Shanghai, China, 2013

'Fragile'

Pictoplasma Festival, Germany, 2013

KionFest International Digital Film Festival, Romania, 2012

'Lin Pink Pink'

8th GIRAF Animation Festival, Canada, 2012

'FRUITPUNCH - We Want More'

3rd Shenzhen Independent Animation Biennale, Shenzhen, China, 2016

Torino Graphic Days, Turin, Italy, 2016

CAFA Art Museum, Beijing, China, 2016

LOOP Festival 2016, Casa Asia, Barcelona, Spain, 2016

Papay Gyro Nights Art Festival 2016, Hong Kong, 2016

LOOP Festival 2015, Casa Asia, Barcelona, Spain, 2015

KionFest International Digital Film Festival, Romania, 2012

Collections

- Leeum Museum of Art, Seoul, South Korea
- Institute of Contemporary Art Miami, Miami, Florida, USA
- New Century Art Foundation, Beijing, China
- KADIST, Paris, France / San Francisco, USA
- Solomon R. Guggenheim Museum, New York, USA
- Booth Collection, University of Chicago, Chicago, USA
- Institute of Contemporary Art Miami, Miami, Florida, USA
- New Century Art Foundation, Beijing, China
- KADIST, Paris, France / San Francisco, USA
- Solomon R. Guggenheim Museum, New York, USA
- Booth Collection, University of Chicago, Chicago, USA
- M+ Museum, Hong Kong
- Fosun Art Foundation, Shanghai, China
- SiFang Art Museum, Nanjing, China
- Museum of Contemporary Art Busan, Busan, South Korea
- Centre Pompidou, Paris, France
- Art Gallery of Western Australia, Perth, Australia

K

M

黃炳

1984年出生於香港。現生活及工作於香港。2014年成立黃炳動畫廊。

學歷

2005 多媒體設計系文學士,科廷大學,澳洲珀斯

駐留計劃

2015 中國當代藝術中心(CFCCA),英國曼徹斯特

獎項

2020 Ammodo老虎短片競賽單元特別提及, 第49屆鹿特丹國際電影節, 鹿特丹, 荷蘭

2019 Ammodo Tiger 短片競賽, 鹿特丹國際影展, 荷蘭

2018 卡姆登藝術中心新興藝術家獎,英國

2017 第五屆華宇青年獎—評委會大獎,2017三亞藝術季,中國

2016 最佳動畫獎及香港精神獎《(狗仔式的愛)》,第三文化電影節,香港

Prize-of-E ort,第17屆DigiCon6 ASIA大賞(香港地區),香港

2015 Perspective 40 under 40, 香港

2014 獨立動畫創新獎《(太陽留住我)》,深圳獨立動畫雙年展,中國

2013 Saatchi & Saatchi New Directors’ Showcase 新導演,Cannes Lions International Festival of Creativity,法國

2013 最佳專輯美術獎(樂隊No One Remains Virgin大碟設計),第12屆年度獨立音樂獎,美國

2013 第18屆ifva比賽動畫組金獎, 香港

2012 Bitetone樂評網最佳專輯封面(樂隊No One Remains Virgin大碟設計), 香港

個人展覽及放映

2024
「肛門耳語」,馬凌畫廊,香港

2023
「黃炳:edging」, 應用藝術博物館,維也納,奧地利

2022
「黃炳:青春期」,西澳藝術館,珀斯,澳洲

「黃炳:𦔻𦔻𦔻 ~♡」,斯塔萬格美術館,挪威

「黃炳:耳屎」,時代藝術中心,柏林,德國

「午夜錄像藝術#119:黃炳」,巴比倫電影院,柏林,德國

2021
「黃炳:大挑逗家」,Tanya Bonakdar畫廊,紐約,紐約州,美國

「黃炳:你的沉默鄰居」,新美術館,紐約,美國

「黃炳:Digital Fables」(線上),Gene Siskel電影中心虛擬影院,芝加哥藝術學院,芝加哥,美國

2020
「親,需要服務嗎?」(線上),Le Cinéma Club

「Optimistic pessimism」(線上),Together in Art,新南威爾士美術館線上計劃,悉尼,澳大利亞

「黃炳作品線上放映,與新美術館策展人Gary Carrion-Murayar線上對談」,新美術館,紐約,美國

「黃炳寓言:禮貌拒絕鄰居小狗叫春來電的 5 個小貼士」,SCAD美術館,薩凡納,美國

「Platform:黃炳」個人放映,第17屆倫敦短片電影節,Soho劇院,倫敦,英國

「放映:黃炳,《黃炳寓言(二)》」,Bradley Ertaskiran地堡放映空間,蒙特利爾,加拿大

2019
「摩登沐浴法」,邁阿密當代藝術機構,邁阿密,佛羅里達州,美國

「影院:黃炳」個人放映,蓬皮杜當代藝術中心,巴黎,法國

「Heart Digger」,卡姆登藝術中心,倫敦,英國

「Golden Shower」,巴塞爾美術館,巴塞爾,瑞士

「Monographic:黃炳」個人放映,La Casa Encendida,馬德里,西班牙

「黃炳風情話」個人放映,第43屆香港國際電影節,大館、香港科學館,香港

2018
「你要熱烈地親親爹咗」,CAPRI,杜塞爾多夫,德國

「寓言」,聚焦單元,弗里茲倫敦藝博會,倫敦,英國

2017
「你要熱烈地親親爹咗」,馬凌畫廊,香港

「你要熱烈地親親爹咗」,Interstitial,西雅圖,美國

2016
「慾望JUNGLE」,巴塞爾藝術展邁亞密海灘展會,青藝初見區,邁亞密,美國

2015
「慾望JUNGLE」,咩事藝術空間,香港

群展

2025
「保持在線：二〇〇八年後的藝術與中國」，大館，香港
希克獎2025，M+，香港

2024
「When The Star Roses Pour」，HERmit Space，北京，中國

2023
「Cute」，薩默塞特府，倫敦，英國
「Perpetual Motion」，邁阿密佩雷斯藝術博物館，邁阿密，美國
「Touch」，薩斯塔莫伊寧基金會藏品展，埃斯波現代藝術博物館，埃斯波，芬蘭
「Keep Calm and Give a Shit」，首爾美術館，首爾，韓國
「年年：動物的能與術」，德基美術館，南京，中國

2022
「Ridiculously Yours!」，邦德斯藝術館，波恩，德國
「CONNECT ME」，Trapholt現代藝術設計博物館，科靈，丹麥
「Cloud Walkers」，三星美術館，首爾，韓國
「斷裂與重生」，香港電影節（英國），Genesis電影院，倫敦，英國
「此刻定未來」，嘉義國際藝術紀錄展，嘉義，台灣
「隨後·幻象」，M+多媒體中心，香港
「Hacking Identity – Dancing Diversity」，Möllerei，阿爾澤特河畔埃施，盧森堡

2021
「58th October Salon: The Dreamers」，2021年貝爾格萊德雙年展，文化中心，貝爾格萊德，塞爾維亞
「黃炳：DIGITAL FABLES」，Gene Siskel電影中心虛擬影院，芝加哥藝術學院，芝加哥，美國
「城市劇場：喜劇四幕」，UCCA Edge，上海，中國
「快樂唯有分享才能真實存在」，Gus Fisher美術館，奧克蘭，新西蘭
「Things To Come」，倫敦短片電影節國際比賽（線上），倫敦，英國
「Present Futures 2021 （線上），格拉斯哥，英國

2020
24屆溫特圖爾國際電影節（線上），溫特圖爾，瑞士
「BODIED」，西澳美術館，珀斯，澳大利亞
「我怕我會愛上你」，四方當代美術館，南京，中國
die digitale dusseldorf 2020，Weltkunstzimmer，杜塞道夫，德國
「KINO DER KUNST 2020 - Forbidden Beauty」，Kinos der HFF，慕尼黑，德國
「Me, Family （線上），讓大公現代美術館（MUDAM），盧森堡
「Continuum」，OGR Torino，都靈，意大利
「Cinemapocalissi」，由Il Colorificio策劃，Palazzo Grassi影院，威尼斯，意大利
「Probabilities Around the Centre」（線上），Rokolectiv Festival，布加勒斯特，羅馬尼亞
第34屆Image Forum電影節 – 東亞實驗影片競賽，東京Image Forum戲院；名古屋愛知藝術文化中心，日本，日本
第五屆莫斯科國際實驗電影節，莫斯科，俄羅斯
「Let's talk about ***」，萊比錫電影院，萊比錫，德國
「Still Human」，Espacio Solo，馬德里，西班牙
「Frieze Film & Talks」，弗裡茲洛杉磯藝術展會，派拉蒙劇院，洛杉磯，美國

「Dream Baby Dream」，Haus Mödrath，克爾彭，德國
「Our Present」，錫根當代藝術博物館，錫根，德國
「Depiction, again」，Kunstverein-Langenhagen，朗根哈根，德國

2019
「馬凌畫廊 x Elephant West畫廊：夢幻空花」，Elephant West畫廊，倫敦，英國
「表演社會：性別的暴力」，大館，香港
「Stop Peeping」，Cement Fondu，悉尼，澳大利亞
「Futures of Love」，Magasins généraux，巴黎，法國
「平面世界：城市花園中的數字科技和移動影像」，現代百貨空中花園，首爾，韓國
「Home Works 論壇第8回」，短片放映單元，Sursock美術館，貝魯特，黎巴嫩
第五屆烏拉爾當代藝術工業雙年展，葉卡捷琳堡，俄羅斯

2018
「愛的藝術：親密」，今日美術館，北京，中國
「影像三角志：珠江三角洲的錄像藝術」，時代藝術中心，柏林，德國
「奇怪的日子：未來的記憶」，攝政公園，倫敦，英國
「ANTI」，第六屆雅典雙年展，雅典，希臘
亞洲現在2018，Parisan Mansion，Hoche大道9號，巴黎，法國
「青年之心的風景」，昌原雕塑雙年展2018，昌原，韓國
「臨時秩序」，四方當代美術館，南京，中國
「我們中斷廣播為您帶來這特別節目！」，Stavros Niarchos 基金文化中心，伊拉克里薩，希臘
「無休止的事物」，眼鏡蛇現代藝術博物館，阿姆斯特爾，荷蘭
「DARK MOFO」藝術節，霍巴特，塔斯馬尼亞州，澳大利亞
Move on Asia 2018，藝術空間 LOOP，首爾，韓國
「單手拍掌」，所羅門·R·古根海姆美術館，紐約，美國
「破壞之歌」，紐約新美術館，美國
「愛在未來時：超越自然的慾望與倫理」，巴塞爾電子藝術中心，巴塞爾，瑞士

2017
「復活」，剩餘空間，武漢，中國
「XO State Dark: Aristophanes」，墨爾本藝術中心，澳洲
「浮城黏液／昇華」，廣島宮內畫廊，日本
「飄渺流雲，霧彩四散」，利物浦社區電影院，利物浦，英國
「飄渺流雲，霧彩四散（二）」，祖埃卡計劃空間，威尼斯，意大利
「Donatella Bernardi & Wong Ping | Side Step: Trevor Yeung」，Last Tango，蘇黎世，瑞士
「看不見的城市」，達拉斯當代中心和The Crow 亞洲藝術收藏，美國

2016
「SFW: Safe for Work | So Fuckin What」，港Kong藝術空間，香港
「All-Licensed Fool: Animations by Allison Schulnik and Wong Ping」，麥迪遜當代藝術博物館，麥迪遜，美國
「ComiX eXchange – 漫畫 X 跨媒介創意展覽系列六」，動漫基地，香港
「POST PiXEL 像素之後：動漫美學雙年展2015-16」，香港城市大學創意媒體學院，香港
「RareKind China」，中國當代藝術中心，曼徹斯特，英國
巴塞爾藝術展香港展會，香港

2015
Prada Raw SS15 特別項目
「牆紙一般貼在門牆是我」，LEAP Pavilion，Asia Now Paris，巴黎，法國

「M+進行：流動的影像」，西九文化區，香港
Pictoplasma會議，柏林，德國
「Essential Matters」，Borusan當代美術館，伊斯坦堡，土耳其

2014
「富德四重奏：駐樓藝術家作品展」，藝鵠，香港
「末日延遲」，唐納天策劃Absolut酒吧，巴塞爾藝術展香港展會，香港
Tropfest SEA東南亞短片節Hong Kong Showcase，檳城，馬來西亞

2013
「Dorkbot-HK 2013藝術家講座：設計與密碼」，K11 Art Foundation，香港

放映歷史

精選

超越實驗4 實驗動畫影展，臺北數位藝術中心，台北，台灣，2019

《唔好意思遲左覆》
「午夜錄像藝術#119：黃炳」，巴比倫電影院，柏林，德國，2022

《摩登沐浴法》
「午夜錄像藝術#119：黃炳」，巴比倫電影院，柏林，德國，2022
「EROTICA vol. 2」，布加勒斯特ANIMEST國際動畫電影節，布加勒斯特，羅馬尼亞，2021
「Cathartic, Crass and Colourful：黃炳的都市寓言」，渥太華國際動畫節（線上），渥太華，加拿大，2021
「黃炳：Digital Fables」（線上），Gene Siskel電影中心虛擬影院，芝加哥藝術學院，芝加哥，美國，2021

《黃炳寓言（二）》
「此刻定未來」，嘉義國際藝術紀錄展，嘉義，台灣，2022
「Hacking Identity – Dancing Diversity」，Möllerei，阿爾澤特河畔埃施，盧森堡，2022
「Cathartic, Crass and Colourful：黃炳的都市寓言」，渥太華國際動畫節（線上），渥太華，加拿大，2021
萊頓國際短片電影節，萊頓，荷蘭，2021
「黃炳：Digital Fables」（線上），Gene Siskel電影中心虛擬影院，芝加哥藝術學院，芝加哥，美國，2021
「快樂唯有分享才能真實存在」，Gus Fisher美術館，奧克蘭，新西蘭，2021
「Things To Come」，倫敦短片電影節國際比賽（線上），倫敦，英國，2021
KINO DER KUNST 2020 - Forbidden Beauty，Kinos der HFF，慕尼黑，德國，2020
第34屆Image Forum電影節 – 東亞實驗影片競賽，東京Image Forum戲院；名古屋愛知藝術文化中心，日本，2020
第五屆莫斯科國際實驗電影節，莫斯科，俄羅斯，2020
Film series: Flim-flam，新南威爾士美術館，悉尼，澳大利亞
第49屆鹿特丹國際電影節，鹿特丹，荷蘭，2020
辛丹斯電影節 2020，鹽湖城，美國，2020
第43屆香港國際電影節，「黃炳風情話」，香港，2019
La Casa Encendida，馬德里，西班牙，2019
第26屆斯圖加特國際動畫節，斯圖加特，德國，2019

《黃炳寓言（一）》
「斷裂與重生」，香港電影節（英國），Genesis電影院，倫敦，英國，2022

「Hacking Identity – Dancing Diversity」，Möllerei，阿爾澤特河畔埃施，盧森堡，2022
「午夜錄像藝術#119：黃炳」，巴比倫電影院，柏林，德國，2022
「Cathartic, Crass and Colourful：黃炳的都市寓言」，渥太華國際動畫節（線上），渥太華，加拿大，2021
「Julie Peeters: Daybed」，羅馬當代藝術博物館，羅馬，意大利，2021
「黃炳：Digital Fables」（線上），Gene Siskel電影中心虛擬影院，芝加哥藝術學院，芝加哥，美國，2021
「快樂唯有分享才能真實存在」，Gus Fisher美術館，奧克蘭，新西蘭，2021
第17屆倫敦短片電影節之「Platform：黃炳」，Soho劇院，倫敦，英國，2020
蓬皮杜當代藝術中心「影院：黃炳」，巴黎，法國，2019
第43屆香港國際電影節，「黃炳風情話」，香港，2019
La Casa Encendida，馬德里，西班牙，2019
第26屆斯圖加特國際動畫節，斯圖加特，德國，2019
IndieLisboa國際電影節2019，里斯本，葡萄牙，2019
第48屆鹿特丹國際影展，鹿特丹，荷蘭，2019
沙迦電影論壇，沙迦藝術基金會，沙迦，2019

《親，需要服務嗎？》
「午夜錄像藝術#119：黃炳」，巴比倫電影院，柏林，德國，2022
「Cathartic, Crass and Colourful：黃炳的都市寓言」，渥太華國際動畫節（線上），渥太華，加拿大，2021
「Present Futures 2021」（線上），格拉斯哥，英國，2021
「親，需要服務嗎？」（線上），Le Cinéma Club（線上），2020
第17屆倫敦短片電影節之「Platform：黃炳」，Soho劇院，倫敦，英國，2020
蓬皮杜當代藝術中心「影院：黃炳」，巴黎，法國，2019
第43屆香港國際電影節，「黃炳風情話」，香港，2019
La Casa Encendida，馬德里，西班牙，2019
第26屆斯圖加特國際動畫節，斯圖加特，德國，2019

《你要熱烈地親親爹咁》
「EROTICA vol. 2」，布加勒斯特ANIMEST國際動畫電影節，布加勒斯特，羅馬尼亞，2021
「Cathartic, Crass and Colourful：黃炳的都市寓言」，渥太華國際動畫節（線上），渥太華，加拿大，2021
「黃炳：Digital Fables （線上），Gene Siskel電影中心虛擬影院，芝加哥藝術學院，芝加哥，美國，2021
第24屆溫特圖爾國際電影節（線上），溫特圖爾，瑞士，2020
Cinemapocalissi, Il Colorificio / Teatrino di Palazzo Grassi, Venice, Italy, 2020
Probabilities Around the Centre (online), Rokolectiv Festival, Bucharest, Romania, 2020
第17屆倫敦短片電影節之「Platform：黃炳」，Soho劇院，倫敦，英國，2020
蓬皮杜當代藝術中心「影院：黃炳」，巴黎，法國，2019
La Casa Encendida，馬德里，西班牙，2019
第48屆鹿特丹國際影展，鹿特丹，荷蘭，2019
Midnight Shorts，奧斯汀，美國，2018
「稜鏡現實」，國際影像文化促進會，北京，中國，2018
第三屆文化電影節，香港，2017

《慾望JUNGLE》
「EROTICA vol. 2」，布加勒斯特ANIMEST國際動畫電影節，布加勒斯特，羅馬尼亞，2021
「Cathartic, Crass and Colourful：黃炳的都市寓言」，渥太華國際動畫節（線上），渥太華，加拿大，2021
「The Nude and Sexuality in Modern Animation」TAPE Collective（線上），英國，2021
「黃炳：Digital Fables （線上），Gene Siskel電影中心虛擬影院，芝加哥藝術學院，芝加哥，美國，2021
die digitale dusseldorf 2020，Weltkunstzimmer，杜塞道夫，德國，2020
「Let's talk about ***」，萊比錫電影院，萊比錫，德國，2020
第17屆倫敦短片電影節之「Platform：黃炳」，Soho劇院，倫敦，英國，2020

蓬皮杜當代藝術中心「影院：黃炳」，巴黎，法國，2019
第35屆漢堡Kurzfilm電影節，漢堡，德國，2019
La Casa Encendida，馬德里，西班牙，2019
第43屆香港國際電影節，「黃炳風情話」，香港，2019
第26屆斯圖加特國際動畫節，斯圖加特，德國，2019
KINO DER KUNST，慕尼黑，德國，2017
IFVA影像嘉年華，中環海濱摩天輪，香港，2016
香港當代電影節，美國，2016
藝術家電影雙年展，當代藝術學院，英國，2016
Fil'm Hafizasi: Sex, Drugs & Rock'n Roll，土耳其，2016
HOME Transactions of Desire Compilation，曼徹斯特，英國，2015

《Prada Raw Avenue》

「Cathartic, Crass and Colourful：黃炳的都市寓言」，渥太華國際動畫節2021（線上），渥太華，加拿大，2021
Torino Graphic Days，都靈，意大利，2016

《過奈何橋》

「Cathartic, Crass and Colourful：黃炳的都市寓言」，渥太華國際動畫節（線上），渥太華，加拿大，2021
黃炳作品線上放映，與新美術館策展人Gary Carrion-Murayar線上對談，新美術館，紐約，美國，2020
「Frieze Film & Talks」，弗裡茲洛杉磯藝術展會，派拉蒙劇院，洛杉磯，美國，2020
HOME Transactions of Desire Compilation 曼徹斯特，英國，2015
「M+進行：流動的影像」，西九文化區，香港，2015

《憂鬱鼻》

「午夜錄像藝術#119：黃炳」，巴比倫電影院，柏林，德國，2022
「黃炳：Digital Fables （線上）」，Gene Siskel電影中心虛擬影院，芝加哥藝術學院，芝加哥，美國，2021
第17屆倫敦短片電影節之「Platform：黃炳」，Soho劇院，倫敦，英國，2020
La Casa Encendida，馬德里，西班牙，2019
第26屆斯圖加特國際動畫節，斯圖加特，德國，2019
Whiteframe: The Nightlight Screenings，巴塞爾，瑞士，2017
Ambivalent Pleasures，溫哥華美術館，溫哥華，加拿大，2017
SUPERNOVA Festival，丹佛，科羅拉多州，美國，2016
「慾望交易」，香港藝術中心，香港，2016
「彼岸觀自在II」，中國當代藝術中心，曼徹斯特，英國，2015
Clockenflap 香港音樂及藝術節，香港，2015
第17屆國際動畫節Animated Dreams，愛沙尼亞，2015
錄像藝術及實驗電影節（VAEFF 2015），美國，2015
HOME Transactions of Desire Compilation，倫敦當代藝術學院，英國，2015
HOME Transactions of Desire Compilation，曼徹斯特，英國，2015
「侏動領域」，台北當代藝術館，台灣，2015
GIRAF動畫節，加拿大，2015

《狗仔式的愛》

「EROTICA vol. 2」，布加勒斯特ANIMEST國際動畫電影節，布加勒斯特，羅馬尼亞，2021
第17屆倫敦短片電影節之「Platform：黃炳」，Soho劇院，倫敦，英國，2020
La Casa Encendida，馬德里，西班牙，2019
第43屆香港國際電影節，「黃炳風情話」，香港，2019
第26屆斯圖加特國際動畫節，斯圖加特，德國，2019

「Late Night Bizarre」，墨爾本國際動畫節，澳洲，2017
第14屆Anilogue 國際動畫節，布達佩斯，匈牙利，2016
KloosterKino，奈梅亨，荷蘭，2016
第三文化電影節，香港，2016
L'hybride，法國，2016
Anima布魯塞爾國際動畫節2016，比利時，2016
第17屆國際動畫節Animated Dreams，愛沙尼亞，2015
Secret Garden Party藝術及音樂節，英國，2015
Pictoplasma Festival，德國，2015
Pick Me Up Festival，英國，2015
Flatpack Asia電影節，香港，2015
The Grenoble Narkolepsy 短片節，法國，2015
Ghosting Volume 12，洛杉磯，美國，2014

《太陽留住我》

「隨後·幻象」，M+多媒體中心，香港，2022
「EROTICA vol. 2」，布加勒斯特ANIMEST國際動畫電影節，布加勒斯特，羅馬尼亞，2021
黃炳作品線上放映，與新美術館策展人Gary Carrion-Murayar線上對談，新美術館，紐約，美國，2020
「Frieze Film & Talks」，弗裡茲洛杉磯藝術展會，派拉蒙劇院，洛杉磯，美國，2020
第43屆香港國際電影節，「黃炳風情話」，香港，2019
La Casa Encendida，馬德里，西班牙，2019
「稜鏡現實」，國際影像文化促進會，北京，中國，2018
Animage – VII國際動畫節，伯南布哥，巴西，2016
第59屆國際萊比錫節-紀錄與動畫影片紀錄，萊比錫，德國，2016
Pictoplasma Festival，德國，2015
Pick Me Up Festival，英國，2015
第2屆深圳獨立動畫雙年展，深圳，中國，2014

《The Screen Shaver》

第17屆倫敦短片電影節之「Platform：黃炳」，Soho劇院，倫敦，英國，2020
第26屆斯圖加特國際動畫節，斯圖加特，德國，2019

《Apocalypse 1》

第17屆倫敦短片電影節之「Platform：黃炳」，Soho劇院，倫敦，英國，2020
第26屆斯圖加特國際動畫節，斯圖加特，德國，2019

《Apocalypse 2》

第17屆倫敦短片電影節之「Platform：黃炳」，Soho劇院，倫敦，英國，2020
第26屆斯圖加特國際動畫節，斯圖加特，德國，2019

《慢性節》

「EROTICA vol. 2」，布加勒斯特ANIMEST國際動畫電影節，布加勒斯特，羅馬尼亞，2021
第17屆倫敦短片電影節之「Platform：黃炳」，Soho劇院，倫敦，英國，2020
蓬皮杜當代藝術中心「影院：黃炳」，巴黎，法國，2019
La Casa Encendida，馬德里，西班牙，2019
第43屆香港國際電影節，「黃炳風情話」，香港，2019
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第4屆吉隆坡實驗電影及錄像節，馬來西亞，2013
倫敦國際動畫節，英國，2013
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Animated Dreams，愛沙尼亞，2013
Cannes Lions International Festival of Creativity – Saatchi & Saatchi New Directors' Showcase，戛納，法國，2013
South by Southwest Music Conference and Festival (SXSW)，美國，2013
墨爾本國際動畫節，墨爾本，澳洲，2013
Flatpack Festival，英國，2013
Sehsüchte國際學生電影節，德國，2013
第6屆國際動畫節，斯洛伐克，2013
第15屆Maryland 電影節，美國，2013
CUTOUT Festival，墨西哥，2012
第8屆GIRAF動畫節，加拿大，2012
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微波國際新媒體藝術節，香港，2013
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收藏

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新世紀當代藝術基金會，北京，中國
卡蒂斯特藝術基金會，巴黎，法國；舊金山，美國
所羅門·R·古根海姆博物館，紐約，美國
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