

|Ellen Pau| 鮑藹倫 |



## INTRODUCTION

A key figure in Hong Kong's art scene, Ellen Pau (b. 1961, Hong Kong) raises our awareness of our own physical presence and ignites a contemplation of what it means to be, to exist, here, now, and beyond that, the space each of us occupies. Born in Hong Kong and a graduate from Hong Kong Polytechnic University with a diploma in Diagnostic Radiography in 1982, Pau has worked as a radiographer in Queen Mary Hospital ever since. Pau was plunged into the Hong Kong art scene by her intense interest in video art, new media art, as well as other art forms such as music, poems and performances. Beyond artistic creation, Pau has also been a leader in the promotion, curation and education of art and culture in Hong Kong through founding several important initiatives such as Videotage and the Microwave International New Media Arts Festival.

As one of the earliest pioneering video artists in Hong Kong, Pau produced her first super-8 film *Glove* in 1984. Her early works first appeared in local screening clubs and then resurfaced on the international arena starting in 1987. After creating a series of single channel video works, Pau then traversed to incorporate sculptural elements and ambient sounds into her video installations during the early 1990s. Pau's body of work has been a journey into the exploration of possibilities in visual art languages by always sticking closely to the current technological developments at the time. In tandem, a running theme and important motif throughout Pau's thirty years of practice is her concern with Hong Kong's political climate, social livelihood and the changes of urban lives.

Besides her profession and artistic practice, Pau has been a key character in the promotion, curation and education of art and culture in Hong Kong. In 1986, she co-founded Videotage, Hong Kong's oldest video artist collective and earliest archive for media art, with Wong Chi-fai, May Fung and Comyn Mo. In 1996, she founded Microwave International New Media Arts Festival, an annual event that consists of exhibitions, conferences, seminars, and workshops, bringing art experiences to thousands of Hong Kong audiences. In 2014, Pau was appointed by the Hong Kong Arts Development Council as a representative of the Art Form Group in Film and Media Arts, and in the same year, she also served on the interim acquisition committee of M+ in West Kowloon Cultural District.

Ultimately, Pau is a seminal figure in the Hong Kong art scene, weaving a practice that engages as well as pushes the boundaries of technology, while reflecting on society. Moreover, Pau has been a key contributor to society, through her medical activity as well as initiation and leading of cultural activities. As such, through multiple avenues and outlets, Pau prompts an exploration of the self and the times we are living in, ever shifting and evolving.

Pau's works have been extensively exhibited worldwide in film festivals and art exhibitions, including Hong Kong International Film Festival (1990, 1993, 1997 & 2000), 8th International Film Festival for Women (Spain, 1992), Copenhagen Cultural Capital Foundation, Container 96 (Denmark, 1996), Asia Pacific Triennial of Contemporary Art (Lisbon, 1996), Johannesburg Biennale (1997), Gwangju Biennial (2002), Liverpool Biennial (2003), Sydney International Film Festival (2004), among others. In 2001, *Recycling Cinema*, as one of her most significant video installations, was first presented at Hong Kong Pavilion in the 49th Venice Biennale.

## 介紹

作為香港藝術界的翹楚，鮑藹倫通過創作讓觀者意識到個人的物理存在以至其存在意義，就在當下、這裡及我們每個人所佔據的空間以外。鮑氏出生於香港，1982年於香港理工大學獲得放射診斷專業文憑，隨後進入瑪麗醫院擔任放射科專業醫護人員。同時，出於對專業工作以外的錄像、新媒體藝術，甚至音樂、詩歌、舞台等藝術形式的強烈興趣，她開始涉獵藝術創作。在次之外，鮑藹倫亦參與成立包括錄映太奇、微波國際新媒體藝術節在內的多個重要文化機構，致力於香港藝術及文化上的推廣、策展、教育工作。

作為香港最早活躍於實驗錄像創作的藝術家之一，她於1984年製作了第一部超8格式的錄像作品《手套》。她的早期作品最初在本地的小型放映會與觀眾見面，自1987年起步上國際舞台。在創作了一批單頻道錄像作品後，九十年代初起，鮑藹倫嘗試在錄像創作中融入雕塑、聲音等元素。鮑藹倫的作品始終緊貼時代技術發展，以探索視覺藝術語言的可能性。而她對香港政治環境、社會民生、以及城市人類生活變遷的關注，則是貫穿這逾三十年創作生涯的另一重要母題。

在專業工作與藝術創作之外，鮑藹倫亦致力參與香港藝術及文化的推廣、策展、教育工作。1986年，她與黃志輝、馮美華、毛文羽合力創辦錄映太奇——香港最早的錄像媒體藝術家組織及媒體藝術文獻庫。1996年，她創辦微波國際新媒體藝術節，以展覽、講座、工作坊等多樣形式為香港觀眾一年一度帶來豐富的藝術體驗。鮑藹倫更於2014年同時開始擔任香港藝術發展局電影及媒體藝術組主席，以及西九龍文化區M+博物館的購藏委員會成員。

歸根而言，鮑藹倫是香港藝術界的開創性人物。她編織了一種既引人入勝又突破技術界限的藝術實踐，並時刻保持對社會的反思。此外，在她的日常職業的醫療行為以及發起、領導文化活動的工作而言，她都為社會做出了重要貢獻。由此，鮑氏通過多種途徑和渠道，促使人們探索自我，以及我們所處的不斷更生發展的時代。

鮑藹倫的作品曾參加多個國際重要藝術展和電影節，包括香港國際電影節（1990、1993、1997、2000）、第八屆國際女性影展（西班牙，1992）、哥本哈根文化基金會「貨輪展」（丹麥，1996）、亞太區當代藝術三年展（里斯本，1996）、約翰尼斯堡雙年展（1997）、光州雙年展（2002）、利物浦雙年展（2003）、悉尼國際電影節（2004）等。2001年，她最重要的錄像裝置作品之一《循環影院》首展於第四十九屆威尼斯雙年展香港館。

*The Great Movement*  
大動作

Solo Exhibition 個展

Edouard Malingue Gallery, Hong Kong  
馬凌畫廊, 香港

15.11.19 - 09.01.2020

 Exhibition Documentation

'The Great Movement', the solo show of, and curated by, Ellen Pau (b. 1961, Hong Kong) at Edouard Malingue Gallery, Hong Kong, is akin to a series of bodily encounters. A key figure in Hong Kong's art scene, Ellen Pau brings together some of her historical video works alongside new and reworked pieces in the realm of immersive installation. Engaging the senses from every angle – sight, sound, heat, smell – the visitor is plunged into an awareness of their own physical presence and a contemplation of what it means to be, to exist, here, now, and beyond that, the space each of us occupies.

Navigating through 'The Great Movement', the atmosphere is dark, quiet, pregnant with pauses for feel and thought. The exhibition takes its title from the 1997 work 'The Great Movement: Red Stock', reformulated specifically for this show and on display at the entrance; it displays a red dot at the centre of a transparent screen on which a video light writes as a comet trails on the palm. A graduate from Hong Kong Polytechnic University, Pau's interest in human body could be traced back to her diploma in Diagnostic Radiography in 1982 and the fact she worked as a radiographer in Queen Mary Hospital in the presence of humans, bodies, life and death.

Ellen Pau rose to prominence in Hong Kong's art scene out of her intense interest in video art, new media art, as well as other art forms such as music, poems, performances. One of the earliest pioneering video artists in Hong Kong, Pau's body of work is engaged with technological developments at the time as well as social livelihood issues. Testament to this engagement is in 1986 she co-founded Videotage, Hong Kong's oldest video artist collective and earliest archive for media art, with Wong Chi-fai, May Fung and Comyn Mo. As such, one could conceive the exhibition 'The Great Movement' as an amalgamation of her multiple lives, interests and impacts, as a radiographer, artist, and pioneer of the arts scene.

Combining historical and new, site-specific works 'The Great Movement' has a human sensitivity running throughout. 'Video is a Hole' (1990) refers to the rise of technology and its role in democracy, the proliferation of different points of view, and harks to the book 'Feedback: Television Against Democracy' by David Joselit. While television follows the constellation of stardust whirling around the afterlife of a black hole, video engages the fleeting life stories, lost journeys and ordinary encounters that make up the world surrounding us. Across from the display is the major site-specific installation 'The Spectre of the Will' (2019), which involves a slowly cascading wall of melting red wax, superimposed by hanging images. The tone and movement seem to reference flesh, what we're made of and the life that runs through us. Adding to this sense is an element of heat emanating from the walls, bringing the artwork into the realm of a human presence, which contrasts with the technological inquest of the opposite work.

Breaking through, around the corner of the exhibition, is a comparative installation of light, both in terms of tone but also levity. 'The Spectre of the Real' (2019) comprises a series of drips falling onto hot plates, each contact culminating in a physical evaporation. The sense of evolution alluded to throughout the exhibition is brought into sharp contemplation here as the state of liquid to mist is rapidly captured and beyond that, heard, through a series of sensors. One is then prompted to consider other details throughout the exhibition: the faint smell, the aura and presence each corner occupies, not limited to the walls of the gallery space but pervading through and throughout.

As such, 'The Great Movement', brings the visitor through a journey. Pau engages our bodies, prompting each and everyone to reflect back on their physical beings, the form they are currently taking, what is emanating from us, and what we're leaving behind – from technology to the more primal.

Ellen Pau's works have been extensively exhibited worldwide in film festivals and art exhibitions, including Hong Kong International Film Festival (1990, 1993, 1997, 2000), 8th International Film Festival for Women (Spain, 1992), Copenhagen Cultural Capital Foundation, Container 96 (Denmark, 1996), Asia Pacific Triennial of Contemporary Art (Lisbon, 1996), Johannesburg Biennale (1997), Gwangju Biennial (2002), Liverpool Biennial (2003), Sydney International Film Festival (2004), among others. In 2001, Recycling Cinema, as one of her most significant video installations, was first presented at Hong Kong Pavilion in the 49th Venice Biennale. Beside her profession and artistic practice, she has also been actively participating in the promotion, curation and education of art and culture in Hong Kong. In 1986, she co-founded Videotage. In 1996, she founded Microwave International New Media Arts Festival, an annual event that consists of exhibitions, conferences, seminars, and workshops, bringing art experiences to thousands of Hong Kong audiences. In 2014, Pau was appointed by the Hong Kong Arts Development Council as a representative of the Art Form Group in Film and Media Arts, and in the same year, she also served on the interim acquisition committee of M+ in West Kowloon Cultural District.

「大動作」是著名媒體藝術家鮑藹倫(1961年，生於香港)在香港馬凌畫廊的個展。她今次一反傳統，身份兩用，以策展人身份策劃個展，主軸概念是身體所能與及的。作為香港藝術界的翹楚，鮑藹倫選取一系列她個人的錄像作品，透過注入新(作)元素以及重製過程，以沈浸式裝置形式展出。展覽結合聲影色味，讓觀者意識到個人的物理存在以至其存在意義，就在當下、這裡及我們每個人所佔據的空間以外。

「大動作」的名字起源來自鮑氏於1997年的錄像作品《大運動之紅籌》，作品特意在是次展覽重製並作開場之用，手中一點紅，彷彿彗星蹤跡般穿越透明屏幕。遊走於是次展覽中，這裡的氛圍是黑暗的、寧靜的，中間穿插著斷續的感受與思考。

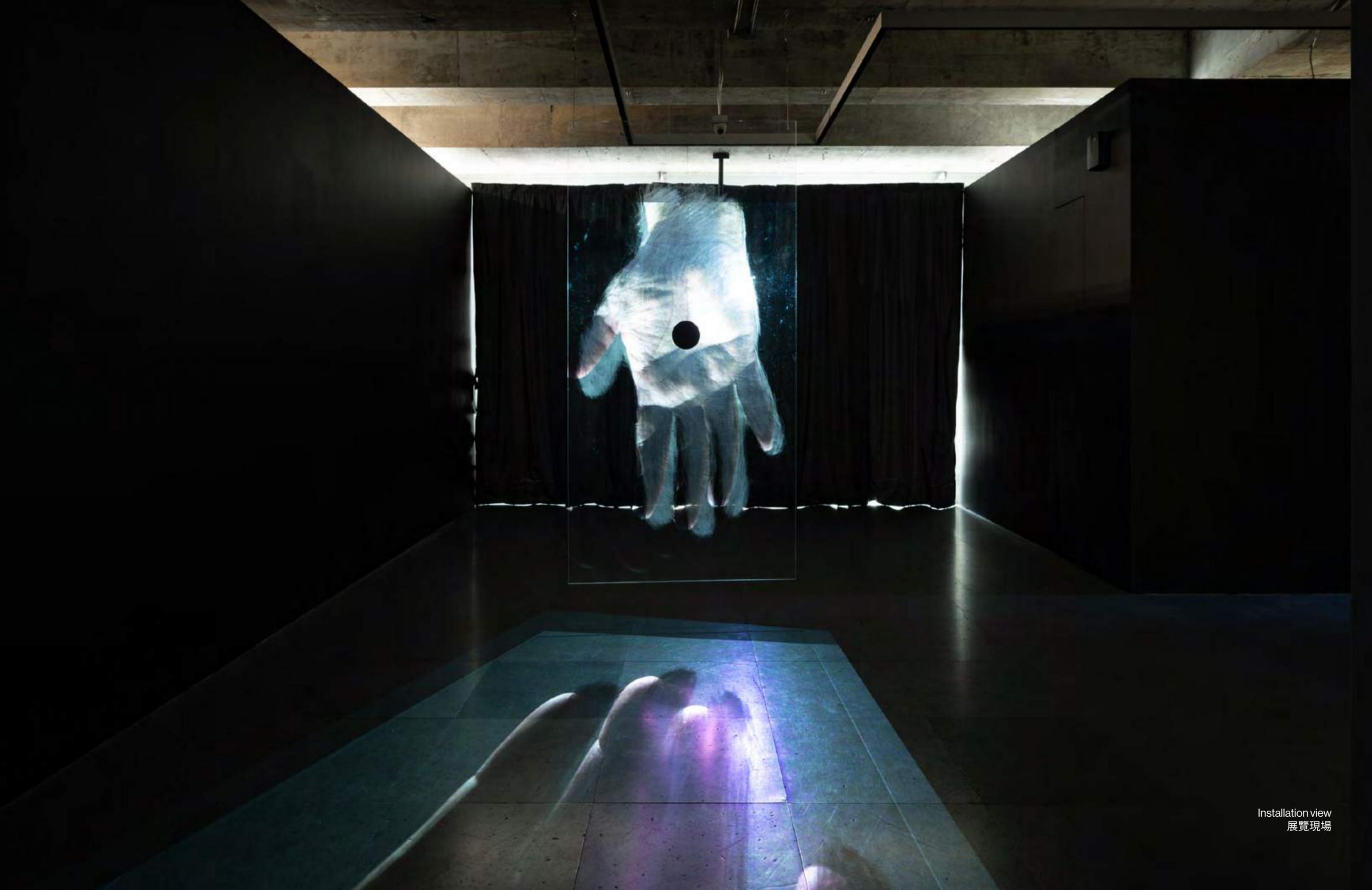
鮑氏於1982年香港理工大學獲得其放射診斷文憑，及後於瑪麗醫院任職放射技師至今，她的工作讓她的日常不斷地接觸人體以及生與死，為她的作品刻下對這些關要題目的印記。鮑氏對藝術形式具有廣泛的興趣，除主要以錄像與新媒體為創作平台，她對音樂、詩歌與舞蹈均有涉獵。她於80年代開始接觸表演及錄像媒體，是亞洲先鋒錄像藝術家之一，作品貼近科技發展，同時關注社會議題。1986年，她與黃志輝、馮美華、毛文羽等共同創辦本地錄像藝術元老組織錄映太奇(Videotage)。是次展覽作為她的多元生活經驗的反射面，把她的多重身份觀照於創作之中。

結合了她的新舊思維，「大動作」展透示著感性觸覺；1999年的《錄像肚臍》指涉的是當時的科技崛起以及其於民主之中所扮演的角色，裡面糅合著不同的觀點並顧首了大衛·喬斯利的著作《反饋：錄像藝術的媒體生態學》。當電視隨著星塵於黑洞的來生迴轉飛舞之際，錄像本身闡述了生命的流逝、時間及空間旅途或平凡的日常，這些種種建構成我們存活中的世界。另一件是2019的新作《意志的幽靈》，由一道慢慢在牆上溶化的紅蠟與投映的影像所呈現的重疊交錯，它的色調與流動構成穿流著生命的血肉之身，那度熱力增添了現實的存在感，對照著穿插其中的科技痕跡。

就在展覽的轉角位置，是2019年的另一件作品《現實的幽靈》，是較為「輕巧」的光影裝置。作品由一系列的水滴滴向熱板而構成，每一次接觸均以物理性消失而告終；由液態到霧態的轉化過程被快速捕捉下來，並及後通過一系列感應器讓觀眾聽見轉化的聲音。這用以誘發觀眾更細心去觀察展間中的細節，那些淡淡的氣味、這裡的氛圍及在每個角落所存在的，並不單單指涉在畫廊牆壁上的，還有在展間內外所瀰漫滲透著的。

是次展覽是一趟旅程，鮑氏抓住我們的身體，讓我們受感著自身的存在，由科技層面去反觀當下我們的形態、由我們而所產生的，以及我們所遺下的。

鮑氏的作品曾參加多個國際重要的藝術展和電影節，包括香港國際電影節(1990、1993、1997、2000)、第八屆國際女性影展(西班牙,1992)、哥本哈根文化基金會「貨輪展」(丹麥,1996)、亞太區當代藝術三年展(里斯本,1996)、約翰尼斯堡雙年展(1997)、光州雙年展(2002)、利物浦雙年展(2003)、悉尼國際電影節(2004)等。2001年，她的重要錄像裝置作品之一《循環影院》首展於第四十九屆威尼斯雙年展香港館。在專業工作與藝術創作之餘，鮑藹倫亦致力參與香港藝術及文化的推廣、策展、教育工作。1986年，她共同創辦了錄映太奇，及後於1996年創辦了微波國際新媒體藝術節，以展覽、講座、工作坊等多樣形式每年為香港觀眾帶來豐富的藝術體驗。鮑氏更於2014年擔任了香港藝術發展局電影及媒體藝術組主席，以及成為西九龍文化區M+博物館的購藏委員會成員。



Installation view  
展覽現場

The Great Movement  
大動作  
Ellen Pau 鮑譚倫  
15.11.2019 - 09.01.2020



Installation view  
展覽現場



Installation view  
展覽現場



Installation view  
展覽現場



Installation view  
展覽現場

*The Great Movement: Red Stock*  
大運動之紅籌  
1997 / remade in 2019

Single channel video projection, perspex, vinyl sticker  
單頻錄像投影, 有機玻璃, 乙烯基貼紙  
Dimension variable  
尺寸可變

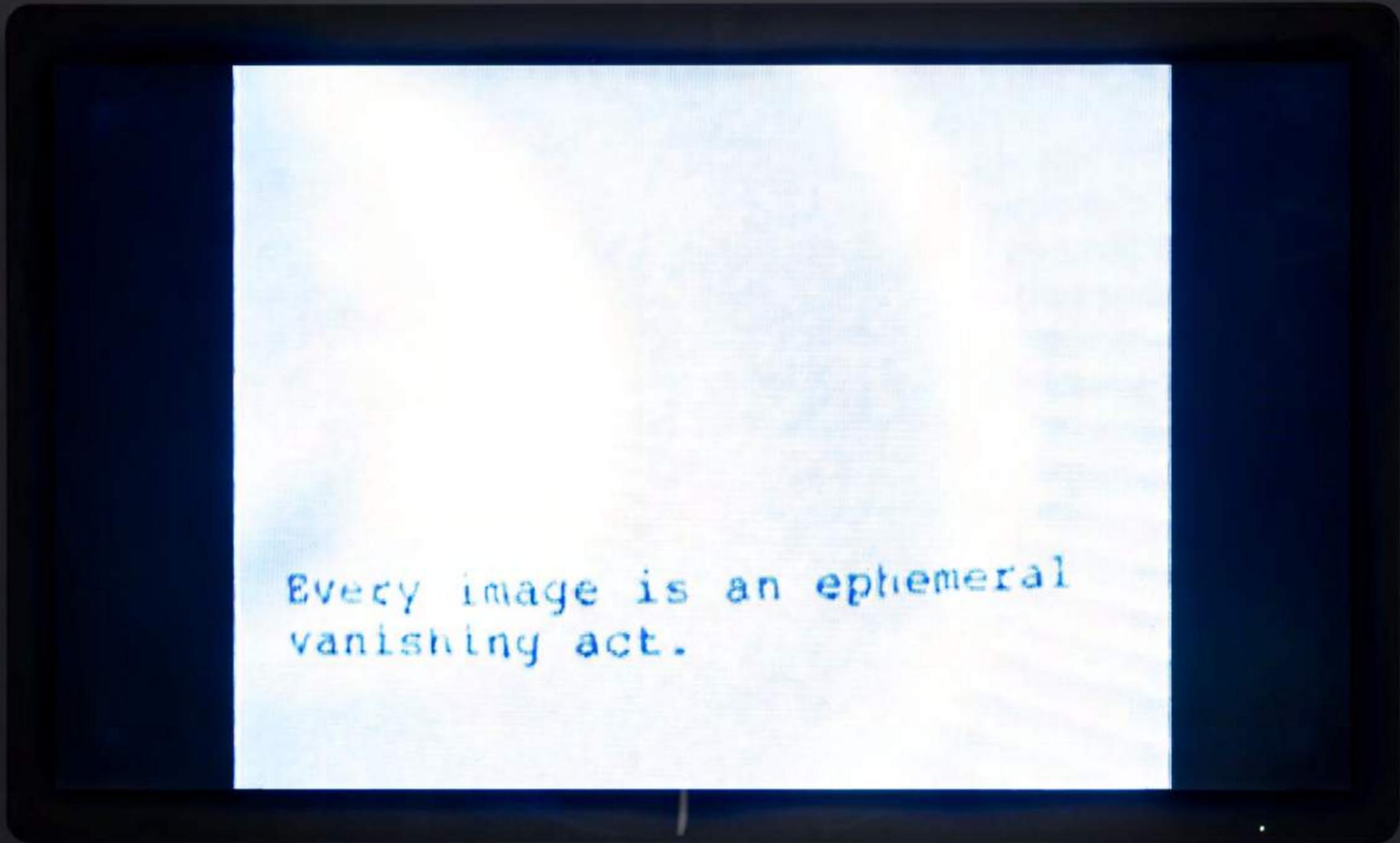
Installation view  
展覽現場



*Video is a Hole*  
錄像肚臍  
1990

Single channel video, 4:3, colour, with sound  
單頻錄像, 4:3, 彩色, 有聲  
5 min



A photograph of a television screen with a black frame, mounted on a stand. The screen displays a quote in a blue, monospaced font against a white background. The quote is centered and reads: "Every image is an ephemeral vanishing act." The television is set against a dark, solid background.

Every image is an ephemeral  
vanishing act.



*The Spectre of the Will*  
意志的幽靈  
2019

Metal, paraffin wax, heater, thermal imaging camera,  
projection  
鐵, 石蠟, 發熱器, 熱成像相機, 投影  
Dimension variable  
尺寸可變

Installation view  
展覽現場



Installation view  
展覽現場

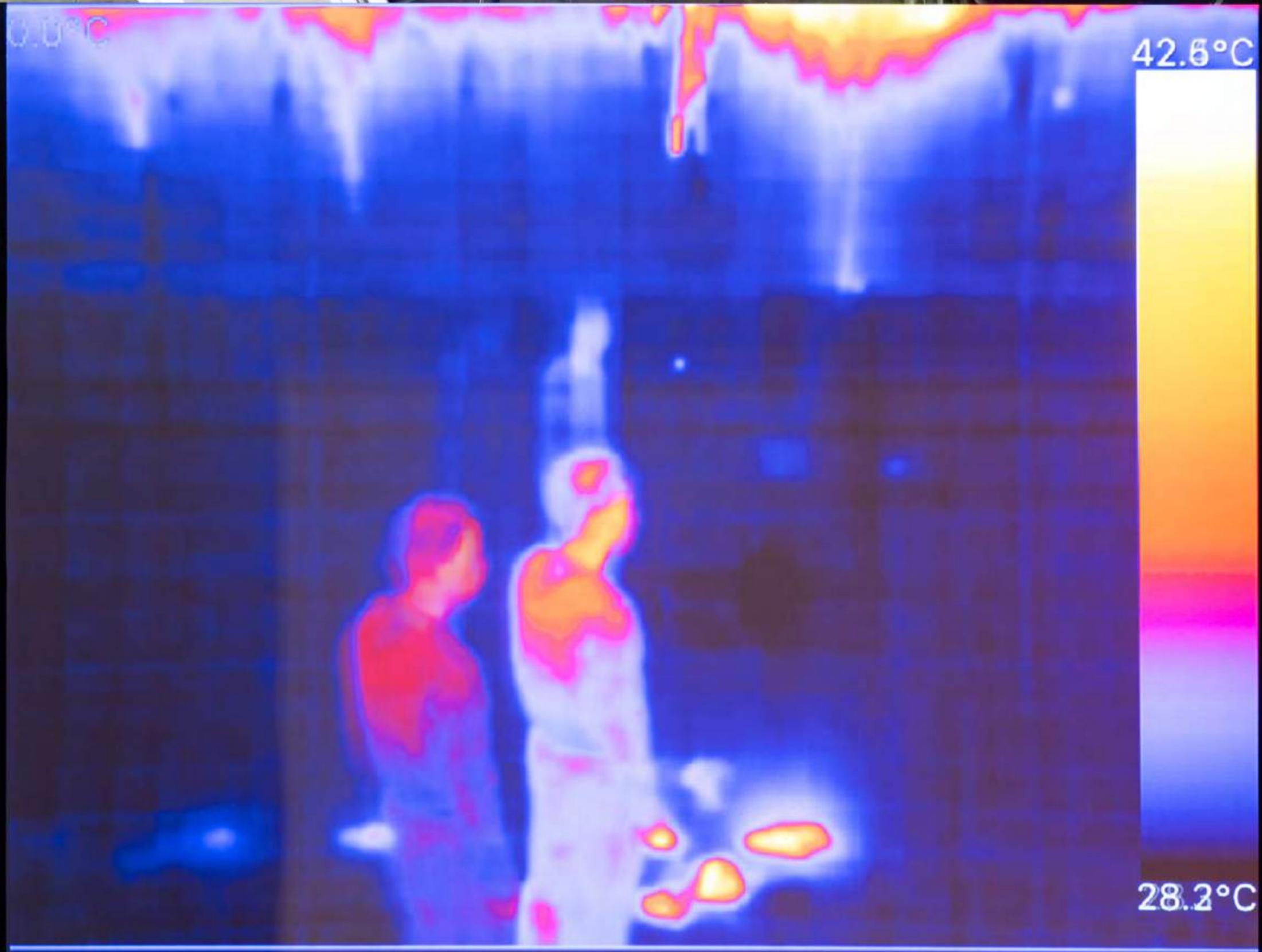


Installation view  
展覽現場



Installation view  
展覽現場







Installation view  
展覽現場



*Fire Sermon*  
火祭  
1988

Single channel video, 4:3, colour, with sound  
單頻錄像, 4:3, 彩色, 有聲  
3 min 12 sec

Installation view  
展覽現場





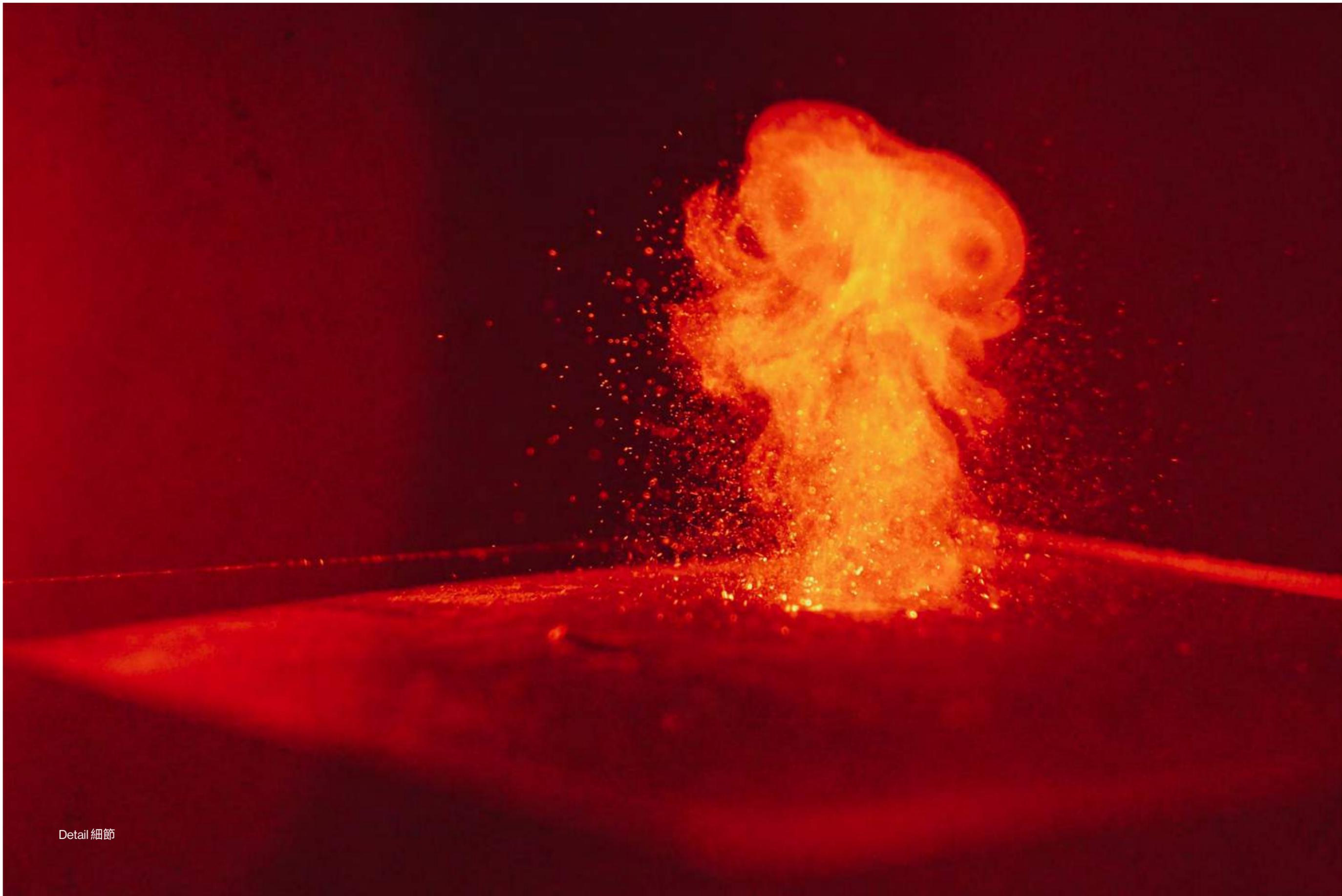
*The Spectre of the Real*  
現實的幽靈  
2019

Plastic drip device, hot plates, sound processing system  
塑料滴水裝置, 熱板, 聲音處理系統  
Dimension variable  
尺寸可變

Installation view  
展覽現場







Detail 細節

*Ellen Pau: What About Home Affairs? - A Retrospective*  
當家當當家:鮑藹倫回顧展

Solo Exhibition 個展

Para Site, Hong Kong  
Para Site藝術空間, 香港

09.12.18 - 17.02.2019

Para Site presented 'Ellen Pau: What about Home Affairs?' Ellen Pau's first retrospective set in Hong Kong. Showcasing multi-faceted creations from one of Hong Kong's most influential and pioneering artists, the exhibition was curated by Para Site in-house curator Freya Chou.

During her thirty years of practice, Pau has continually explored the possibilities of creating an alternative viewing experience through the lens, one that is concerned with the values inherent to technology and its modes of communicating in daily life. 'Ellen Pau: What about Home Affairs?' featured work from the late- 1980s to the present including selected single-channel video works, archives, and a series of unpublished photographs. By the early 1990s, Pau began to incorporate sculptural elements and ambient sounds into her video installations and developed a unique visual language that portrays subjectivity through digital media. Three major video installations, two series of Bik Lai Chu and Recycling Cinema, had also been reproduced for the first time in Hong Kong.

As well as pursuing her artistic practice, Pau is an active spokesperson advocating for and promoting the development of media art in Hong Kong. She co-founded Videotage, Hong Kong's oldest artist collective, together with Wong Chi Fai, May Fung, and Comyn Mo in 1986. In 1996, she founded Microwave International New Media Arts Festival, an annual event that consists of exhibitions, conferences, seminars, and workshops. In 2014, Pau was appointed by the Hong Kong Arts Development Council as a representative of the Art Form Group in Film and Media Arts, and in the same year, she also served on the interim acquisition committee of M+ in West Kowloon Cultural District.

- *Text by Para Site*

Para Site 藝術空間隆重呈現《當家當當家：鮑藹倫回顧展》，是次展覽由策展人周安曼策劃。

鮑藹倫1961年出生於香港，為香港最具影響力及前瞻性的藝術家之一。此次Para Site的展覽為鮑藹倫首次在香港推出的回顧展，展出自八十年代起，三十多年來錄像作品的選件、檔案文獻及未曾發表過的系列攝影作品。展覽同時重製了三件代表性錄像裝置：《碧麗珠》系列與《循環影院》，還原最初始的展出形式，呈現在當時的時空背景下藝術家對媒材展現的獨特手法。九十年代初，鮑藹倫嘗試在錄像作品中加入雕塑及聲音元素，提供多層次的觀賞經驗，並發展出一套扣緊電子媒體內在科技和本體性的影像語言。三十年載的創作生涯，鮑藹倫不斷與時俱進探索及反思如何藉由影像的組成和產生過程，創造鏡頭以外的觀看經驗，並持續透過創作關注科技 的發展對城市及人類生活帶來的影響。

鮑藹倫同時是致力推廣香港媒體藝術發展的重要推手，除了不斷精進科技媒體的創作外，她也參與策展及教育工作。1986年，她與黃志輝、馮美華、毛文羽共同成立錄映太奇，為香港最早錄像媒體藝術家組織。1996年，她創立微波國際新媒體藝術節，策劃每年一次的藝術季，包括展覽、研討會、講座、工作坊等。2014年鮑藹倫擔任香港藝術發展局電影及媒體藝術組主席，同年起擔任西九龍文化區M+購藏委員會成員。

- 文 ParaSite藝術空間



1986

1987

1988

1989

1990

1991

1992

1993

1994

Installation view  
展覽現場

Image courtesy of the artist and Para Site  
圖片由藝術家和Para Site藝術空間



Installation view  
展覽現場

Image courtesy of the artist and Para Site  
圖片由藝術家和Para Site藝術空間



Installation view  
展覽現場

Image courtesy of the artist and Para Site  
圖片由藝術家和Para Site藝術空間



Installation view  
展覽現場

Image courtesy of the artist and Para Site  
圖片由藝術家和Para Site藝術空間



Installation view  
展覽現場

Installation view  
展覽現場

Image courtesy of the artist and Para Site  
圖片由藝術家和Para Site藝術空間

*Selected Works*  
精選作品



*Fire Sermon*  
火祭  
1988

Single channel Video 8, colour, with sound  
單頻Video 8錄像, 彩色, 有聲

3 min 12 sec

[Watch video](#)  
PW.EMGEP123



A video diary made for the artist's Birthday, marking the beginning of a new life and the passing of an old life. 錄像生活記事。在我生日前一天，過著二十六歲的最後一天，於是想寄一封寄不出的信給你。

With the movement of water droplets as an expression of emotion, this work examines the rhythmic representation and texture of video as a medium.  
以水珠的移動配上二戰流行歌曲《We'll Meet Again》，作品抽象化 了抗爭的戰場並實驗不同影像肌理和 科技形式下所組合的流動部署。

*She Moves*  
她去  
1988

Video 8, single-channel, colour and sound  
Video 8, 單頻道, 彩色, 有聲

3 min 12 sec

[Watch video](#)  
PW: EMGEP123

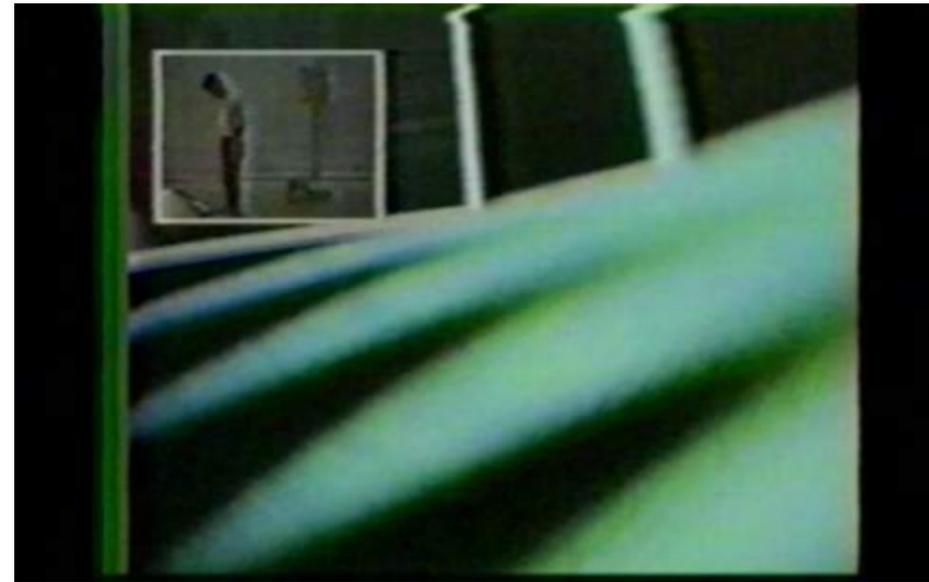
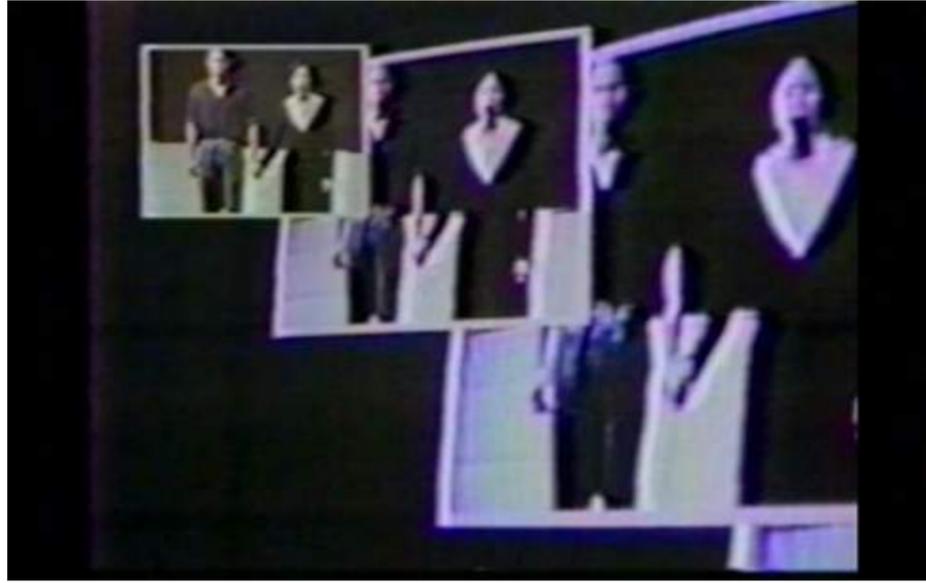
*Love in the Time of Cholera*  
愛在瘟疫蔓延時  
1989

Video 8, single-channel, colour and sound  
Video 8, 單頻道, 彩色, 有聲

4 min 16 sec

[Watch video](#)  
PW: EMGEP123





A short video made from the documentation of the Zuni Icosahedron performance October. The music was composed by the local pop group Tat Ming Pair. The title of the song is Forbidden Color which alludes to homosexuality and other socially taboo relationships. The artist explores the video medium, with the limited video equipment available. 由達明一派的歌曲《禁色》道出世紀絕症。愛滋出色錄像，演出百般滋味的纏擾。

十大電視頒獎典禮

DOWN THE DATA

*TV Game of the Year*  
估領袖  
1989

VHS, single-channel, colour and sound  
VHS, 單頻道, 彩色, 有聲

5 min

[Watch video](#)  
PW:EMGEP123



A 'Simon Says' video game with Li Peng as the leader and a group of performers who emulate him. Performers include May Fung, Yau Ching, Authur Chiang, and Alice Poon. 作品中的電視遊戲是由李鵬及馮美華、游靜、鄭志銳、潘寶如等人合力演出。一開始大家都十分遵守遊戲規則，乖乖地跟從領袖的手勢，可惜每人心懷鬼胎，互不相讓，最終陸續憤而離席，堅持到底的只有領袖自己。





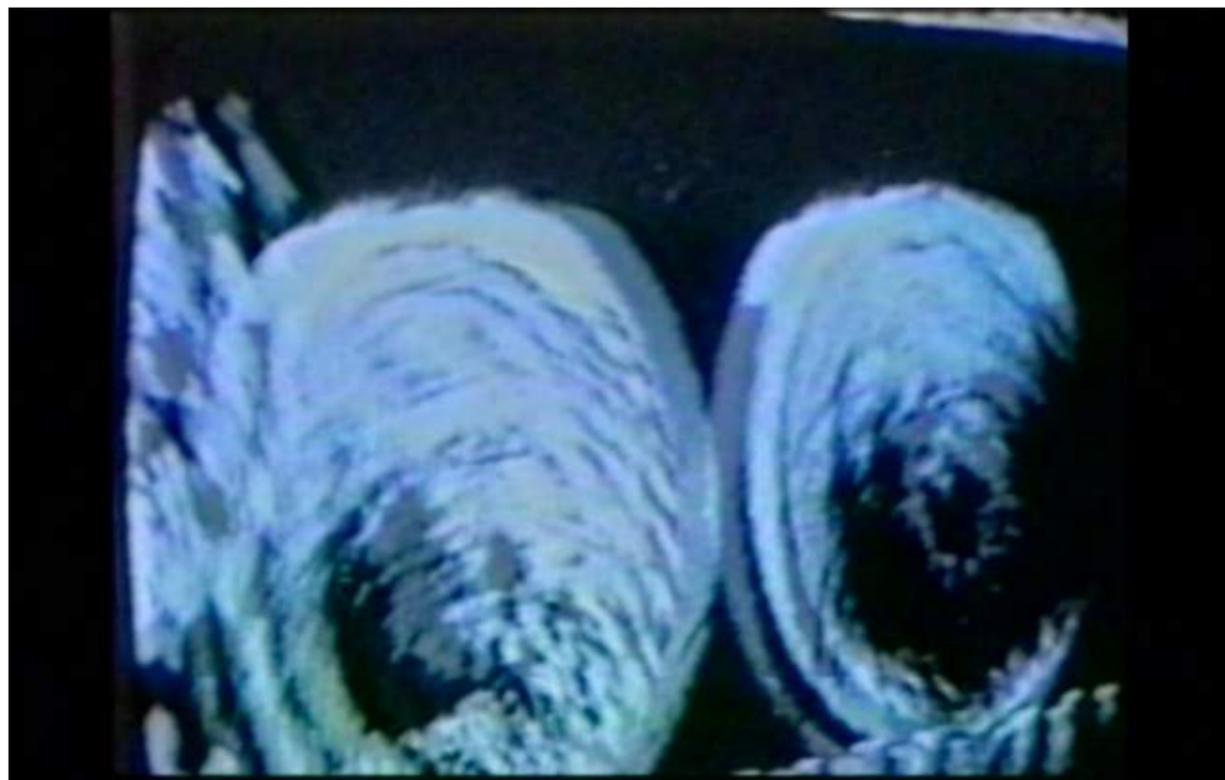
*Blue*  
藍

1989-1990

Video 8, single-channel, colour and sound  
Video 8, 單頻道, 彩色, 有聲

8 min

[Watch video](#)  
PW:EMGEP123



Depictions of video-processed images of World War II and the Gulf War speak of the emotional trauma felt in the mourning of the June 4th, 1989 incident. The unforgettable image of a student confronting a war tank is replaced by a dancer in front of his own shadow against the background of a scratchy super-8 projection. After the train is gone, sparks fall to the ground, without leaving behind a single trace. The video is a comment about notions of the motherland, history and war. 本來是一個人的故事，後來變成集體的回憶。本來死有輕於鴻毛，但也有重於泰山。本來是和平爭取，後來暴風平亂。本來是一家，後來是陌路人。這是八九年天安門事件後，關於戰爭、家國歷史的悲痛絕情篇。

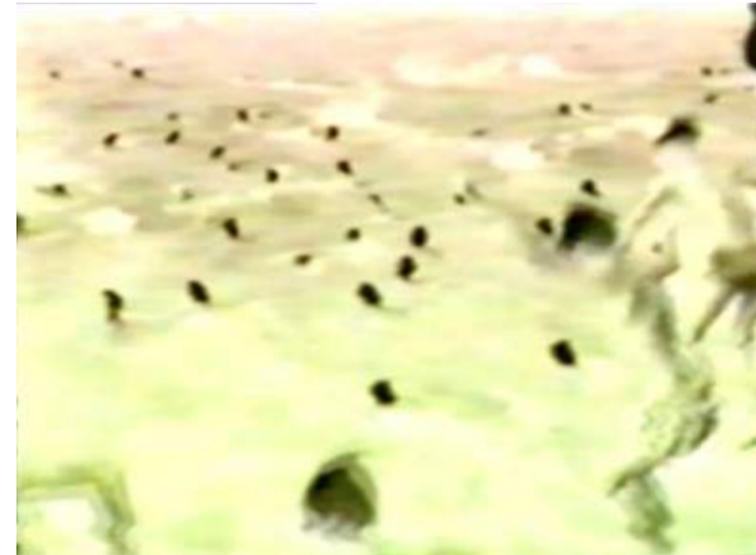


*Diversion*  
兩頭唔到岸  
1989

VHS, single-channel, colour and sound  
VHS, 單頻道, 彩色, 有聲

5 min 30 sec

[Watch video](#)  
PW:EMGEP123



Produced one year after the June 4th, 1989 incident, Diversion focuses on the immigration flush in Hong Kong. The Victoria Harbour swimming contest scenes of the 1960s by the Hong Kong Government are returned as absurd metaphors and black humor. No special editing equipment is used. The overlaying of images is not done electronically, but produced by recapturing the reflected image from the television screen. By combining footage from various sources - government newsreels of the swimming contests, educational videos on swimming performance video of the sequence of a burning newspaper goat-head floating down a stairwell - the video is a personal reflection of a collective memory. 《兩頭唔到岸》利用了來自政府的新聞片。從六十年代的橫渡維多利亞海港比賽，隱喻現今九十年代香港過渡的心路與歷程。



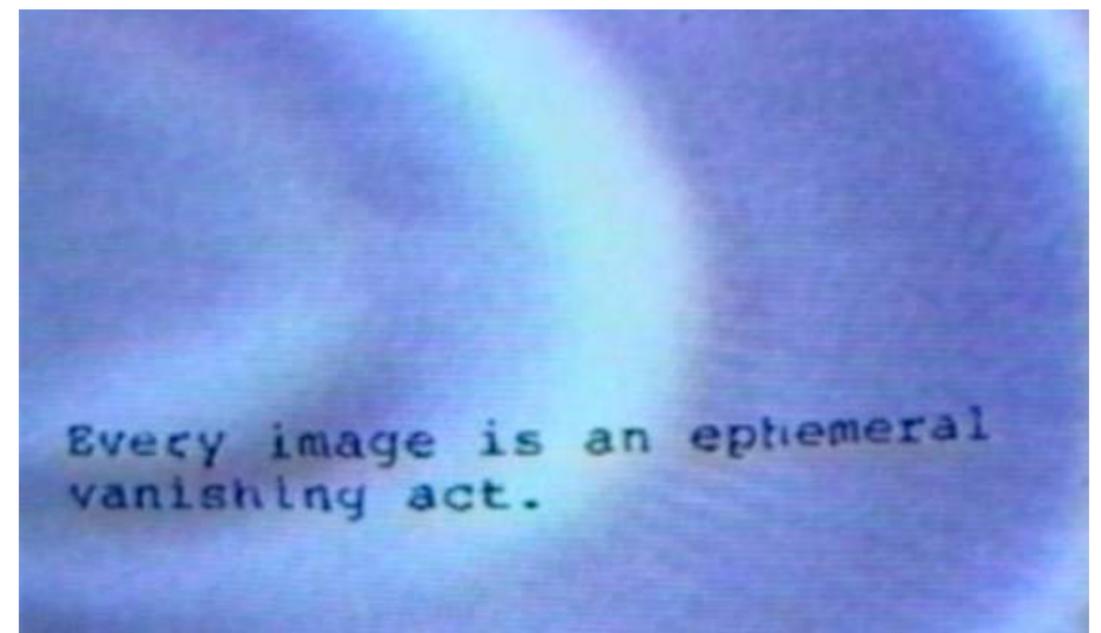
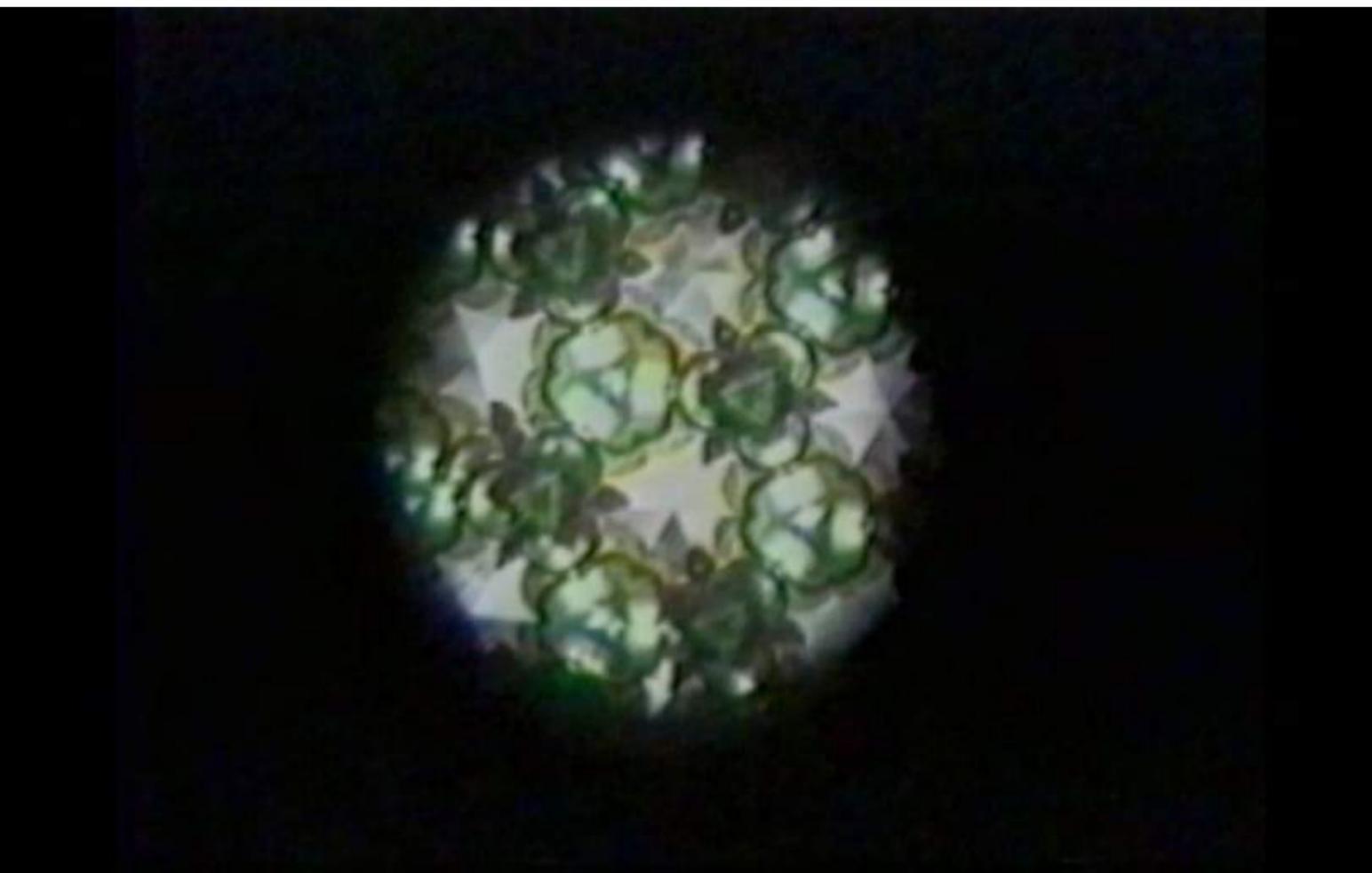
Death becomes conspicuous  
by its absence

*Video is a Hole*  
錄像肚臍  
1990

Single channel Video 8, colour, with sound  
單頻Video 8錄像, 彩色, 有聲

5 min

© Watch video  
PWEMGEP123



A private video diary, which is consciously anti-intellectual, comparing an image as an object and object as a symbol. It captures the days spent by the artist in a hospital bed, a concert in Lee Garden, a paper house for the dead and fireworks celebrating the New Year.  
錄像私有化·私商接受。內窺鏡加上望遠鏡，偷窺私想簿。

「如可贖兮，人百其身」

*Song of the Goddess*  
似是故人來  
1992

Hi-8, single-channel, colour and sound  
Hi-8, 單頻道, 彩色, 有聲

6 min 50 sec

© Watch video  
PW EMGEP123



This work pays tribute to the love story between the two lead female Cantonese Opera performers, Yam Kim-fai and Pak Suet-sin. Their mirrored selves appear as strongly dualistic reflections referencing their love in real life, and also echoing what was acted out on the screen. 作品借香港粵劇名伶任劍輝、白雪仙合演的電影《李後主》中的故事，暗喻女人與女人之間的親密情感。在現實中，白雪仙送給任劍輝那句「如可蜀夸，人百其身」，是永訣也是若即若離的深情，如何淒艷動人都比不上長存在鏡頭後那像霧又像花的驚鴻一瞥，或者是纏綿悱惻的生離死別。



*Recycling Cinema*  
循環影院  
1999/2000

DV, video installation, colour and sound  
DV, 錄像裝置, 彩色, 有聲

1999 (12 min); 2000 (8 min)

[Watch video](#)  
PW: EMGEP123



A haunting allegory of reality, metaphysics and cinema, the work transcends the sociological, theoretical or formal conventions of cinematic practice with specific challenges to the uni-directional participation of viewing and linearity. The work plays with the constructions of narrative and the act of viewing. Exhibited in the Hong Kong-China participation in the 49th Venice Biennale. 在跟隨鏡頭望望望的同時，來打破慣常觀望/觀賞的方式



*For Some Reasons*  
為了某些原因  
2003

DV, single-channel, colour and sound  
DV, 單頻道, 彩色, 有聲

5 min 12 sec

Watch video  
PW: EMGEP123

The video is the exploration of writing and drawing, a comparative study on image and text. It was commissioned by the Hong Kong Institute of Contemporary Culture for Video Essay-Works of a Cross-disciplinary Creative Project. 《為了某些原因》是錄像與文字串連起來的廿三條公安不起。



Fanfare for the Common People

阿運會

2010

DV, single-channel, colour and sound

DV, 單頻道, 彩色, 有聲

4 min

Ⓞ Watch video

PW: EMGEP123

[appledaily.com.hk](http://appledaily.com.hk)

再躲入六樓的公廁自宮



A collage of animated news clips and images of daily life that critiques the sensation of media production, revealing that it can be as frenetic as fanfare. 一部將「動新聞」集合起來的重新剪輯，把日常生活的行為放在一起，去到一個極端運動會般，反映動新聞的煽情。

# Kiang Malingue

馬凌畫廊

kiangmalingue.com

10 Sik On Street, Wanchai, Hong Kong  
適安街 10 號 | 灣仔 香港  
Open: Tuesday-Saturday 12-6PM  
and by appointment.

# Ellen Pau

Office N° | 電話 +852 2810 0317

Born in 1961 in Hong Kong

## Education

2008 MA Visual Culture Studies, Chinese University of Hong Kong, Hong Kong  
1985 Professional Diploma Diagnostic Radiography, The Hong Kong Polytechnic University, Hong Kong

## Awards

2006 Secretary for Home Affairs Commendation, Hong Kong Government

2001 Best International Feature film in New York International independent Film and Video Festival. Director of Photographer for digital film: “Woman’s private part” directed by Barbara Wong

1998 UK Visiting Arts, selected to be Hong Kong participant in Asia-Europe Art Exchange Fellowship for Artistic Development, granted by Visual Arts Committee, Arts Development Council

## Residency

1999 Residence Mu Art Foundation, Eindhoven, Netherlands  
1998 Spacex Gallery, Exeter, U.K.  
1996 Griffith University, Griffith Artworks, Brisbane, Australia  
1996-7 Hong Kong University of Science and Technology, Hong Kong  
1994 Kunsten Festival Des Arts, Brussels, Belgium

## Solo Exhibition

2019 The Great Movement, Edouard Malingue Gallery, Hong Kong

2018 What about home affairs?, Para Site, Hong Kong  
Time After Time Will Tell, 1961 Gallery, Singapore

2003 Heavy Head Drama (or Chong Tau Hei), Play - Gallery for Still and Motion Pictures, Berlin, Germany

1998 Ellen Pau: Pledge, Spacex Gallery, Exeter, U.K.

1997 Museum fur Kunthandwerk, Frankfurt, Germany  
Goethe Forum, Munich, Germany  
Anderson Gallery, Virginia Commonwealth, U.S.A.

## Selected Exhibitions and Screenings

2019 PHOTOFAIRS, Shanghai, China  
Awakenings, Art in society in Asia 1960s-1990s, National Gallery Singapore, Singapore  
Conversations, Art Basel Hong Kong, Hong Kong  
Art and China after 1989: Theater of the World, Guggenheim Bilbao, Spain

2018 Augmented Reality (AR) Public Art Initiative, Exhibition and Symposium, Hong Kong Heritage Discovery Centre, Hong Kong  
The D-Tale, Video Art from Pearl River Delta, Times Art Centre, Berlin, Germany

2017 China Remixed Initiative, organized by the University of Indiana and supported by Videotage at Indiana Memorial Union, Indiana University, Bloomington, Indiana, U.S.A.  
Before the rain, 4A Centre of Contemporary Asian Art, Sydney, Australia  
Digital Matters, Centre for Chinese Contemporary Art (CFCCA), Manchester, U.K.  
Reload\_Hong Kong, Curated by Phoebe Wong and Ellen Pau, Cattle Depot Artist Village, Hong Kong

2016 Acentered - Reterritorised Network of European and Chinese Moving Image, presented by the Art Basel Crowdfunding Initiative, organised and curated by Videotage, Hong Kong  
Listen to Hong Kong, organised by the Hong Kong Museum of Art, Hong Kong Heritage Discovery Centre, Hong Kong  
Time Test: International Video Art Research Exhibition, CAFA Art Museum, Beijing, China

2015 Both Sides Now, Centre for Chinese Contemporary Art (CFCCA), Manchester, U.K.  
Both Sides Now, chi K11 Art space, Hong Kong  
Both Sides Now II – It Was the Best of Times, it Was the Worst of Times?, Chronus Art Center, Shanghai; V Art Center, Shanghai; Ray Art Centre, Shanghai; K11 art village, Wuhan, China

2014 Ellen Pau, Retrospective Screening, Video bureau, Guangzhou, China

2013 Deja Disparu, Pearl Lam Gallery, Hong Kong  
Art after Social Media: Truth Beauty Freedom and Money, chi K11 Artspace, Shanghai K11 Art Mall, Shanghai, China

2012 Data Gaga, New Vision Arts Festival 2012, Hong Kong Cultural Centre, Hong Kong  
Soundtracking #John Cage 4’33”, K11 Art Mall, Hong Kong  
Moving Image In China: 1988 – 2011, Centro per l’arte contemporanea Luigi Pecci, Prato, Italy  
4TH STATE OF WATER: FROM MICRO TO MACRO, Centre of Contemporary Art Znaki Czasu, Toruń, Poland

2011 Moving Image In China: 1988 – 2011, Minsheng Art Museum, Shanghai, China  
One World Exposition, Hanart TZ Gallery, Hong Kong

2010  
VJ performance, 'HAD (Heritage x Art x Design) walk', Organised by Hulu, Curator : Kung Chi Shing  
Experimentica, Chapter Arts Centre, Cardiff, U.K.  
EX!T 2010 – Experimental Media Art Festival in Taiwan and Asia Forum, Taipei Contemporary Art Centre, Taipei, Taiwan

2009  
October Contemporary, Videotage, Hong Kong  
Asia New Media: Silkroad in Hongkong, Seoul, South Korea

2008  
Women Make Waves Int'l Film Festival, Taipei, Taiwan

2007  
October Contemporary, Videotage, Hong Kong  
2007 Shenzhen and Hong Kong Bi-city Biennale of Urbanism and Architecture, Shenzhen, China  
Talkover/Handover - Dialogues on Hong Kong Art 10 Years after 1997, 1a Space, Hong Kong

2006  
40 years of Video Art in Germany and Hong Kong, Goethe-Institut, Hong Kong

2005  
Metropolis Strip(p)ed, Substation, Singapore  
Exquisite corpus with Lam Wai kit at the White Tube, Hong Kong Art Centre, Hong Kong  
HK Video Film Artist : The Lab, organized by Hong Kong Art Centre  
Ewha Womans University, Seoul, organizer: Asian Center for Women's Study , Ewha Womans University & I-Gong, the Visual Culture Factory  
Long March Framed by Videoatge  
Guangzhou Triennial, Guangzhou, China

2004  
Sydney International Film Festival, Sydney, Australia  
The 5th International Video Art Festival, Lima, Peru  
The 5th Shanghai Biennale: Technologies of the Visible, Shanghai Museum Art, Shanghai, China

2003  
25hrs, The Video Art Foundation, Barcelona, Spain  
In-out-Festival, Prague, Czech Republic  
The Lab: H.K Video/Film Artists Series, Hong Kong Art Centre, Hong Kong  
MOOV Festival, Remote Lounge, New York, U.S.A.  
Mapping Asia, The 18th Asian International Art Exhibition, Heritage Museum, Hong Kong  
How Big is the World, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan  
Liverpool Biennial, FACT (Foundation for Art and Creative Technology), Liverpool, U.K.

2002  
Dialogue IV: How big is the World, O.K. Centrum fur Gegenwartskunst, Linz, Austria  
Any Where, Bard College, Annandale-on-Hudson, New York, U.S.A.  
P-A-U-S-E, Gwangju Biennial, Gwangju, South Korea  
MAAP Fest 2002, Multimedia Art Asia Pacific, Australia and Beijing  
Paris Pekin, Espace Cardin, Paris, France  
Liverpool Biennial, Liverpool, U.K.

2001  
Hong Kong Biennial, Hong Kong Museum of Art, Hong Kong  
Magic at Street Level, 49th Venice Biennale, China-Hong Kong Pavilion, Venice, Italy  
Hot Pot, Kunstnernes Hus, Oslo, Norway  
Open Cities: HKG><ORD, Betty Rymer Gallery, The School of the Art Institute of Chicago and Pare Site Art Space, Hong Kong  
5 Festival Internacional Video Art Electronica, Alta Téchonologia Andina, Lima, Peru  
Media Art Lab (Information and Research Centre), Moscow, Russia  
New York Independent Film Festival, New York, U.S.A.

2000  
Fire Ritual + Video + Dance + Rave + Sport + Site, Macau Arts Festival, Ruinas de S. Paulo  
5th International/Video/Art/Festival, Lima, Peru  
Saint Mary's University Art Gallery, Halifax, Canada  
CHROMA: The Audiovisual Art Universe 2000, CHROMA, Guadalajara, Mexico  
What the body remembers, Corpo Sem Memoria-Espectaculo de Arte Multimedia, Macau  
Spring Sale, Hong Kong Art Centre, Hong Kong  
Image Forum, Tokyo, Japan

1999  
Cities on the Move, Hayward Gallery, South Bank Centre, London, U.K.  
Cities on the Move, Louisiana Museum of Modern Art, Copenhagen, Denmark  
Fast>>Forward, New Chinese Video Art (traveled to: Galerie Rudolfinum, Czech Republic), Fundacao Oriente, Macao  
Video Ensemble, 1a Space, Hong Kong  
Strip Tease, Para Site, Hong Kong  
Food for thought, La Witt Dame, Eindhoven, Netherlands  
Transmediale 1999, Transmediale, Berlin, Germany  
MAAP Fest 1999, Multimedia Art Asia Pacific, Australia  
Fast>>Forward, New Chinese Video Art, Orient Foundation, Macao

1998  
Ellen Pau: Pledge, Spacex Gallery, Exeter, U.K.  
Microwave International Media Art Festival: Sight + Site, Hong Kong Cultural Centre, Hong Kong  
Cities on the Move, PS1, Long Island City, New York, U.S.A.  
Cities on the Move, CAPC, Bordeaux, France

1997  
Hong Kong Etc., Johannesburg Biennale, South Africa  
Cities on the Move, Wiener Secession, Vienna, Austria  
(Be)longing, Gallery Optica, Montreal, Canada  
Hong Kong Now!, Anderson Gallery, Virginia Commonwealth University, Richmond, Virginia, U.S.A.  
Festival of Cultures, Goethe Forum, Galerie der Kunstler, Munich, Germany  
Media Circle, European Media Art Festival, Osnabruck, Germany  
New Video Circle, Artspace, Sydney, Australia  
630, Hanart TZ Gallery, Hong Kong  
Hong Kong International Film Festival, Hong Kong

1996

Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Queensland, Australia  
Container 96, Copenhagen Cultural Capital Foundation, Copenhagen, Denmark  
Video Circle, Hong Kong University of Science and Technology, Hong Kong

1995

Ellen Pau, Goethe Institute, Hong Kong  
Info Art, Gwangju Biennial, Gwangju, South Korea  
Obsessive Observation, Kunsthhaus Oerlikon, Zurich, Switzerland

1994

Voices from the Edge: 10 Chinese Women Artists, Hanart TZ Gallery, Hong Kong  
Singapore International Film Festival, Singapore  
London Lesbian & Gay Film Festival, London, U.K.

1993

New Chinas/New visions, Musee du Jeu de Paume, Paris, France  
Fukui International Video Biennial 1993, Fukui Prefectural Museum of Fine Arts, Fukui, Japan  
Shared Techlines: Video art from the Pacific Rim and Beyond..., Artspace, Auckland, New Zealand

1992

City Vibrance: Hong Kong Contemporary Art in Western Media, Hong Kong Museum of Art, Hong Kong  
NO-TV Movies #12, Visual Studies Workshop, Rochester, New York, U.S.A.  
8th International Film Festival for Women, Madrid, Spain

1991

Alice Doesn't Live Here Anymore, Hong Kong Arts Centre, Hong Kong

1990

Man & Earth, Zuni Icosahedron, Hong Kong

1989

Taiwan National Film Archive  
... to be Televised, Deep Dish Television, New York, U.S.A.

#### Commission

2004 Heavy Head Drama, Commissions from Play Gallery for Still and Motion Pictures,  
Berlin, Germany  
2001 Art Window, Off-Spin store window, Festival Walk, Kowloon shopping mall, Hong Kong  
2000 Black Box Exercise 2000+, Berlin - Hong Kong Exchange project

#### Collection

M+, Hong Kong  
Griffith University, Brisbane, Australia  
Hong Kong Heritage Museum, Hong Kong  
Hong Kong Museum of Art, Hong Kong

# K

# M

# 鮑藹倫

1961年生於香港, 現工作並生活於香港。

## 學歷

2008 視覺文化研究碩士文憑, 香港中文大學, 香港  
1985 放射診斷專業文憑, 香港理工大學, 香港

## 獲獎

2006 民政事務局局長嘉獎, 香港特別行政區政府

2001 紐約國際獨立電影和電視節最佳國際長片獎

1998 英國藝術訪問, 亞歐藝術交換計劃的香港參與者  
藝術發展獎學金, 由視覺藝術小組委員會授獎, 香港藝術發展局

## 駐留計劃

1999 Residence Mu藝術基金會, 艾恩德霍芬, 荷蘭  
1998 Spacex Gallery, 埃克塞特, 英國  
1996 格里菲斯大學, Griffith Artworks, 布里斯班, 澳大利亞  
1996-7 香港科技大學, 香港  
1994 Kunsten藝術節, 布魯塞爾, 比利時

## 個展

2019 「大動作」, 馬凌畫廊, 香港

2018 「當家當當家」, Para Site藝術空間, 香港  
「Time After Time Will Tell」, 1961 Gallery, 新加坡

2003 「重頭戲」, Play-靜態及動態影像畫廊, 柏林, 德國

1998 「鮑藹倫：Pledge」, Spacex Gallery, 埃克塞特, 英國

1997 Museum fur Kunthandwerk, 法蘭克福, 德國  
歌德論壇, 慕尼黑, 德國  
安德森美術館, 弗吉尼亞聯邦大學, 美國

## 精選聯展及放映

2019  
「上海攝影博覽會」, 上海, 中國  
「Awakenings: 1960至1990年代亞洲社會中的藝術」, 新加坡國家美術館, 新加坡  
「與 巴塞爾藝術展對話」, 香港巴塞爾藝術博覽會, 香港  
「1989後的藝術與中國：世界劇場」, 畢爾巴鄂古根海姆美術館, 西班牙

2018  
「擴增實境公共藝術計劃」, 展覽及研討會, 香港文物探知館, 香港  
「影像三角誌：珠江三角洲的錄像藝術」, 時代藝術中心, 柏林, 德國

2017  
「China Remixed Initiative」, 由印第安那大學組織, 由錄映太奇支持, 印第安納州紀念聯盟, 印第安那大學, 布盧明頓, 印第安那州, 美國  
「Before the rain」, 4A亞洲當代藝術中心, 悉尼, 澳大利亞  
「Digital Matters」, 中國當代藝術中心 (CFCCA), 曼切斯特, 英國  
「Reload\_Hong Kong」, 由黃小燕及鮑藹倫策展, 牛棚藝術村, 香港

2016  
「游動計劃—重塑歐洲/中國流動影像」, 由巴塞爾藝術展眾籌計劃呈現, 由錄映太奇組織並策展, 香港  
「聽·香講」, 由香港藝術館組織, 香港文物探知館, 香港  
「時間測試：國際錄像藝術研究觀摩展」, 中央美術學院美術館, 北京, 中國

2015  
「彼岸觀自在」, 中國當代藝術中心 (CFCCA), 曼切斯特, 英國  
「彼岸觀自在」, chi K11藝術空間, 香港  
「彼岸觀自在 II：最好的時代·最壞的時代?」, Chronus Art Center, 上海; V Art Center, 上海; Ray Art Centre 上海, K11藝術村, 武漢, 中國

2014  
「鮑藹倫」, 建檔及回顧性放映, 錄像局, 廣州, 中國

2013  
「Deja Disparu」, Pearl Lam畫廊, 香港  
「真實·美·自由和金錢 — 社群媒體興起後的藝術」, chi K11 Artspace, 上海, 中國

2012  
「Data Gaga」, 2012新視野藝術節, 香港文化中心, 香港  
「Soundtracking #John Cage 4'33"」, K11藝術商場, 香港  
「中國影像藝術1988–2011」, 路易吉·佩奇當代藝術中心, 普拉托, 意大利  
「4TH STATE OF WATER: FROM MICRO TO MACRO」, Znaki Czasu當代藝術中心, 托倫, 波蘭

2011  
「中國影像藝術1988 – 2011」, 民生現代美術館, 上海, 中國  
「平行世界」, 漢雅軒, 香港

2010年香港國際電影節

2010年香港國際電影節

2010「VJ performance, ‘HAD (Heritage x Art x Design) walk’」, 由Hulu組織, 由龔志成策展「Experimentica」, Chapter藝術中心, 加的夫, 英國「EXIT 2010 – 台灣及亞洲實驗媒體藝術節論壇」, 台北當代藝術中心, 台北, 台灣

2009年香港國際電影節

2009「October Contemporary」, 錄映太奇, 香港「亞洲新媒體：香港絲路」, 首爾, 韓國

2008年香港國際電影節

2008台灣國際女性影展, 台北, 台灣

2007年香港國際電影節

2007「October Contemporary」, 錄映太奇, 香港2007深港雙城城市建築雙年展, 深圳, 中國「Talkover/Handover: 10年回歸前後話」, 1a Space, 香港

2006年香港國際電影節

2006「德國及香港錄像藝術四十年」, 歌德學院, 香港

2005年香港國際電影節

2005「Metropolis Strip(p)ed」, Substation, 新加坡「Exquisite corpus」, 與林慧潔在白管子 (White Tube), 香港藝術中心, 香港梨花女子大學, 由Asian Center for Women’s Study組織, 首爾, 韓國「Womans University & I-Gong」, 視覺文化工廠「框框長征：香港錄像藝術二十年」, 錄映太奇策劃廣州三年展, 廣州, 中國

2004年香港國際電影節

2004悉尼國際電影節, 悉尼, 澳大利亞第五屆國際/影像/藝術節, 利馬, 秘魯「第五屆上海雙年展：影像生存」, 上海美术馆, 上海, 中國

2003年香港國際電影節

2003「25小時」, 錄像藝術基金會, 巴塞羅那, 西班牙「In-out-Festival」, 布拉格, 捷克「The Lab：香港錄像/電影藝術家系列」, 香港藝術中心, 香港「MOOV Festival」, Remote Lounge, 紐約, 美國「亞洲拼圖」, 第18屆亞洲國際藝術展, 香港文化博物館, 香港「世界有多大」, 高雄市立美術館, 高雄, 台灣利物浦雙年展, FACT (藝術與創意技術基金會), 利物浦, 英國

2002年香港國際電影節

2002「對話IV：世界有多大」, O.K.當代藝術中心, 林茨, 奧地利「Any Where」, 巴德學院, 哈德遜河畔安嫩代爾, 紐約, 美國「P-A-U-S-E」, 光州雙年展, 光州, 韓國「MAAP Fest 2002」, 亞太多媒體藝術展, 澳大利亞；北京, 中國「巴黎-北京」, Espace Cardin, 巴黎, 法國「利物浦 雙年展」, 利物浦, 英國

2001年香港國際電影節

2001「香港雙年展」, 香港藝術館, 香港「臨街的觀照」, 49屆威尼斯雙年展香港館, 威尼斯, 意大利「Hot Pot」, Kunstnernes Hus, 奧斯陸, 挪威「Open Cities: HKG><ORD」, Betty Rymer Gallery, 芝加哥藝術學院及Pare Site藝術空間, 香港第五屆國際電子藝術節, Alta Techonologia Andina, 利馬, 秘魯媒體藝術實驗室 (信息與研究中心), 莫斯科, 俄羅斯紐約獨立電影節, 紐約, 美國

2000年香港國際電影節

2000「Fire Ritual + Video + Dance + Rave + Sport + Site」, 澳門藝術節, 大三巴牌坊, 澳門第五屆國際/影像/藝術節, 利馬, 秘魯聖瑪麗大學美術館, 哈利法克斯, 加拿大「CHROMA: The Audiovisual Art Universe 2000」, CHROMA, 瓜達拉哈拉, 墨西哥「What the body remembers, 沒有記憶的身體-多媒體藝術展」, 澳門「Spring Sale」, 香港藝術中心, 香港「影像論壇」, 東京, 日本

1999年香港國際電影節

1999「移動中的城市」, 海沃德畫廊, 南岸中心, 倫敦, 英國「移動中的城市」, 路易斯安那現代美術館, 哥本哈根, 丹麥「快鏡：中港台新錄像藝術」, 東方基金會，巡展至Galerie Rudolfinum, 捷克「Video Ensemble」, 1a Space, 香港「Strip Tease」, Para Site藝術中心, 香港「Food for thought」, La Witt Dame, 燕豪芬, 荷蘭「Transmediale 1999」, Transmediale, 柏林, 德國「MAAP Fest 1999」, 亞太多媒體藝術展, 澳大利亞「快鏡：中港台新錄像藝術」, 東方基金會, 澳門

1998年香港國際電影節

1998「鮑藹倫：Pledge」, Spacex Gallery, 埃克塞特, 英國「微波國際新媒體藝術節：Sight + Site」, 香港文化中心, 香港「移動中的城市」, PS1, 長島市, 紐約, 美國「移動中的城市」, CAPC, 波爾多, 法國

1997年香港國際電影節

1997「Hong Kong Etc.」, 約翰內斯堡雙年展, 約翰內斯堡, 南非「移動中的城市」, 維也納分離派美術館, 维也纳, 奧地利「(Be)longing」, Gallery Optica, 蒙特婁, 加拿大「Hong Kong Now!」, 安德森美術館, 弗吉尼亞聯邦大學, 里士滿, 維吉尼亞州, 美國「文化節」, 歌德論壇, Kunstler美術館, 慕尼黑, 德國「Media Circle」, 歐洲媒體藝術節, 奧斯納布呂克, 德國「New Video Circle」, Artspace藝術空間, 悉尼, 澳大利亞「630」, 漢雅軒, 香港香港國際電影節, 香港

1996年香港國際電影節

1996亞太當代藝術三年展, 昆士蘭美術館, 昆士蘭, 澳大利亞「Container 96」, 丹麥哥本哈根文化基金會, 哥本哈根, 丹麥「錄像圈」, 香港科技大學, 香港

1995年香港國際電影節

1994年香港國際電影節

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1990年香港國際電影節

1989年香港國際電影節

1988年香港國際電影節

1995

「鮑藹倫」, 歌德學院, 香港

「信息藝術」, 光州雙年展, 光州, 韓國

「Obsessive Observation」, 歐瑞康美術館, 蘇黎世, 瑞士

1994

「非主流之聲：十位中國女藝術家的繪畫、裝置和錄像」, 漢雅軒, 香港

新加坡國際電影節, 新加坡

倫敦同性戀電影節, 倫敦, 英國

1993

「New Chinas/New visions」, 國立網球場博物館, 巴黎, 法國

「1993年福井國際錄像雙年展」, 福井縣立美術館, 福井, 日本

「Shared Techlines：來自環太平洋及周邊的錄像藝術」, Artspace藝術空間, 奧克蘭, 新西蘭

1992

「城市變奏：香港藝術家西方媒介近作展」, 香港美術館, 香港

「NO-TV Movies #12」, 視覺研究工作坊, 羅切斯特, 紐約, 美國

第八屆女性國際電影節, 馬德里, 西班牙

1991

「Alice Doesn't Live Here Anymore」, 香港藝術中心, 香港

1990

「Man & Earth」, 進念二十面體, 香港

1989

台灣國家電影資料館, 台北, 台灣

「... to be Televised」, Deep Dish Television, 紐約, 美國

#### 委任計劃

2004 重頭戲, 委任自Play靜態及動態影像畫廊, 柏林, 德國

2001 Art Window, Off-Spin store window, 又一城·九龍購物商場, 香港

2000 Black Box Exercise 2000+, 柏林—香港交換計劃

#### 收藏

香港M+博物館

格里菲斯大學, 布里斯班, 澳大利亞

香港文化博物館

香港藝術館

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10 Sik On Street, Wanchai,  
Hong Kong

適安街 10 號 | 灣仔 香港

Ellen Pau | 鮑藹倫

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