Ellen Pau 鮑藹倫

INTRODUCTION

A key figure in Hong Kong's art scene, Ellen Pau 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), Hong Kong Pavilion at the 49th Venice Biennale (2001), Gwangju Biennial (2002), Liverpool Biennial (2003), Sydney International Film Festival (2004), Para Site (2019), Taipei Biennial (2023), and Sharjah Biennial (2025), 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. In 2022, Pau was co-commissioned by M+ and Art Basel to create *The Shape of Light* for the inaugural M+ Facade project. Her works are archived in collections such as VMAC, Video Bureau, Griffith University, Pompidou Centre, M+, and various private collectors. Acknowledging Pau's contribution to the development of video art in Hong Kong, Asia Art Archive has created in recent years a comprehensive archive dedicated to her.

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迁的關注，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。1984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）、第49屆威尼斯雙年展香港館（2001）、光州雙年展（2002）、利物浦雙年展（2003）、悉尼國際電影節（2004）、Para Site藝術空間（2019）、台北雙年展（2023）、沙迦雙年展（2025）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。於2022年，鮑藹倫受M+與巴塞爾藝術展共同委託，為首個M+幕牆項目創作了大型影像作品《光之凝》。鮑藹倫的作品為VMAC（錄影太奇媒體藝術收藏）、錄像局、格里菲斯大學、蓬皮杜中心、M+及私人收藏家所收藏。為認可她對香港影像藝術做出的貢獻並詳盡記錄香港影像藝術的發展歷史，亞洲藝術文獻庫於近年製作了完備的鮑藹倫檔案頁面。

SculptureCenter announces the first U.S. survey exhibition of Ellen Pau, one of Hong Kong's most influential and pioneering artists. Showcasing Pau's multifaceted artistic practice from the late 1980s to the present, the exhibition features select video works and sculptures as well as reimagined versions of Pau's iconic video installations from the 1990s. The exhibition will be a revelatory opportunity for U.S. audiences to experience the breadth of Pau's artwork, her impactful considerations of image and site, and her deft navigation of social and cultural issues through new and changing media technologies that define the experience of contemporary life today.

A self-taught artist who produced her first Super 8 film in 1984, Pau worked as a radiographer at Hong Kong's Queen Mary Hospital for nearly forty years. This professional background in medical imaging has been pivotal to the development of her visual language. While exploring the aesthetics of abstraction, ambiguity, and subjective experience, Pau has rigorously tested the limits of her medium over the years as the technology of video and digital media developed.

Pau first worked with video through collaborations with members of Zuni Icosahedron (1982 – present), an experimental theater company in Hong Kong, as well as with various choreographers. She created a significant body of work throughout the 1980s and '90s that explores various ways of integrating video with performance and manipulating viewers' experience of space.

The urban landscape of Hong Kong has been a recurring touchstone for Pau, with the city's colonial history and present struggles informing what can be understood as the artist's highly personal modes of expression. Pau addresses the contemporary political context of Hong Kong without falling into nostalgia or offering direct commentary; rather she alludes to shared experiences in autobiographical videos steeped in collective memory. The remnants of historical violence are also visible in Pau's efforts to connect gender issues with the city's civil politics, transforming the female body into a battlefield for subjective awareness while raising prescient questions about the truthfulness of machine-produced images.

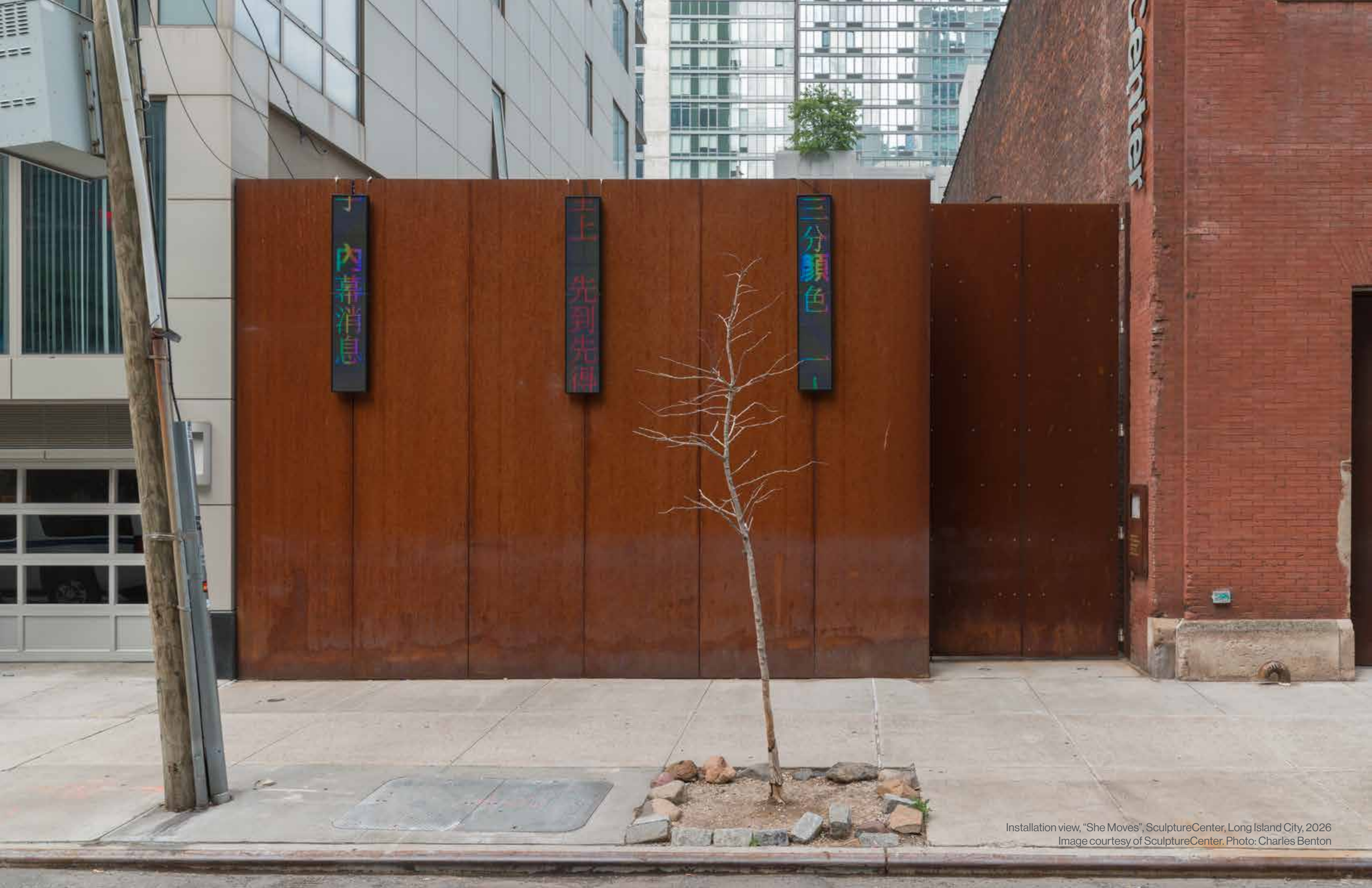
- Text by SculptureCenter

She Moves

Solo Exhibition
個展

SculptureCenter, Long Island City, NY, USA
雕塑中心，長島市，紐約州，美國

06.02 - 15.06.2025



Installation view, “She Moves”, SculptureCenter, Long Island City, 2026
Image courtesy of SculptureCenter. Photo: Charles Benton

Ellen Pau: She Moves

Ellen Pau: She Moves is the first US survey exhibition of the work of Ellen Pau, one of Hong Kong's most influential and pioneering artists. The exhibition showcases Pau's multifaceted artistic practice, featuring fourteen video works and installations from the late 1980s to the present. Rather than following a linear narrative, these works trace the shifts and turns of an artistic language developed in close dialogue with Hong Kong's transformations—where personal trajectories and collective histories continually mirror and reflect one another.

Emerging in the 1980s and '90s, Pau belongs to a generation of artists in Hong Kong whose practices developed amid rapid economic growth and vibrant commercial film and media industries. This period also saw the rise of community-based initiatives in the arts, with artists building their own infrastructures, exemplified by Pau's co-founding of Videotage, an artist-run collective dedicated to new media art, in 1986. Pau taught herself video art through voracious reading and enrollment in workshops and screening programs organized by Phoenix Cine Club and experimental theater company Zuni Icosahedron, which familiarized her with a wide range of experimental approaches and cultivated her distinctive sensibility as an artist. Aside from her artistic practice, Pau worked as a radiographer at Queen Mary Hospital for nearly forty years. This professional background in medical and scientific imaging has been pivotal to the development of her visual language.

Across the years, the cultural milieu of Hong Kong has been a recurring touchstone for Pau, with the city's colonial history and present struggles informing what can be understood as the artist's highly personal modes of expression. Pau addresses the contemporary political context of Hong Kong without falling into nostalgia or offering direct commentary; rather, she alludes to shared experiences through emotion, harnessing the capacity of sound and image to preserve collective memory. Remnants of political ruptures are also visible in Pau's efforts to connect gender issues with the city's civil politics, transforming the female body into a battlefield for subjective awareness while raising prescient questions about the truthfulness of machine-produced images. The electronic medium, which the artist rigorously engages, is a source from which Pau communicates a poetic and implicit political commentary.

Download the full gallery guide here:

Installation view, "She Moves", SculptureCenter, Long Island City, 2026
Image courtesy of SculptureCenter. Photo: Charles Benton



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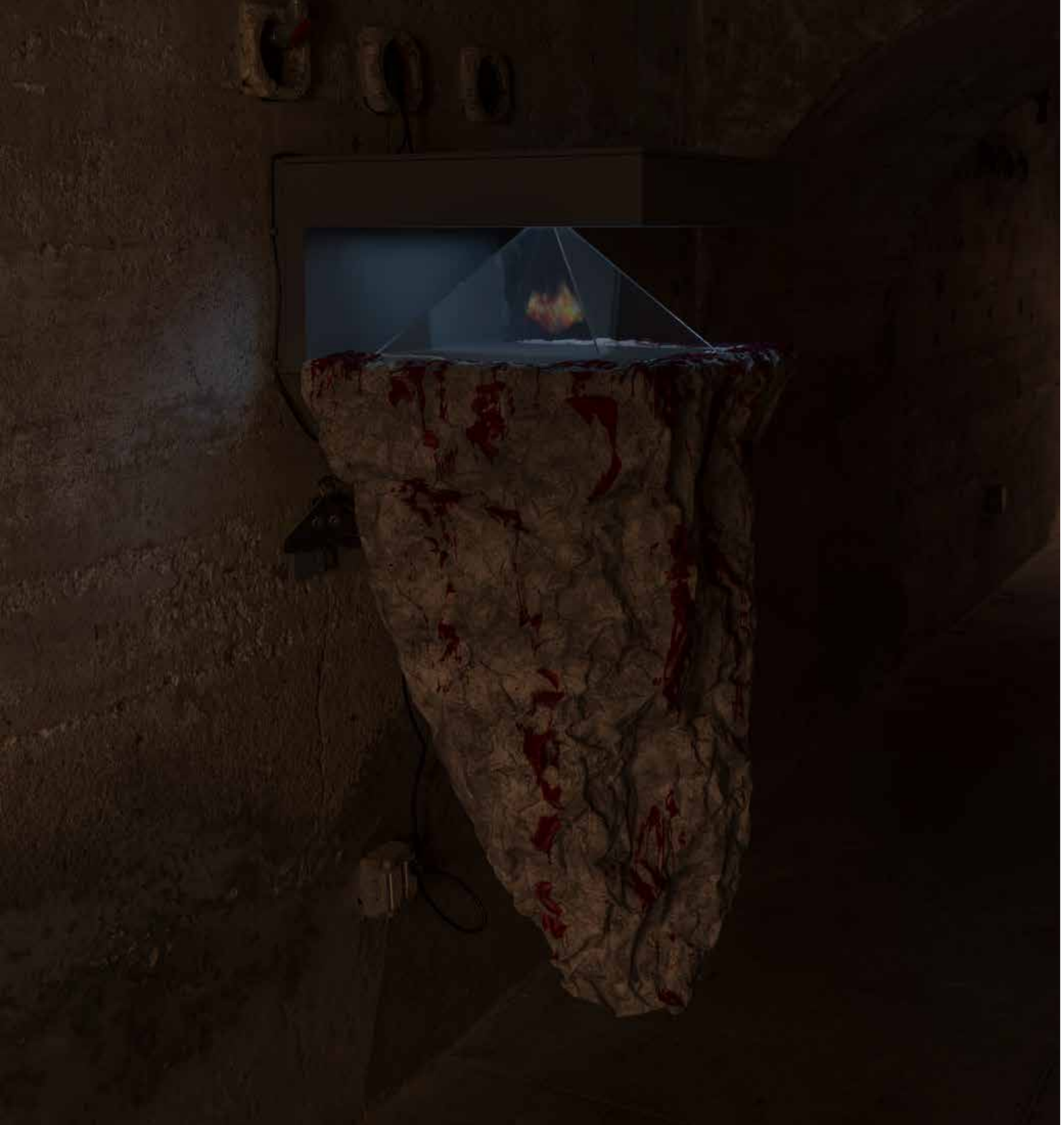
Installation view, “She Moves”, SculptureCenter, Long Island City, 2026
Image courtesy of SculptureCenter. Photo: Charles Benton

Pledge: Bik Lai Chu
《碧麗珠》
1993/2018
Objects, video, color, and sound
Dimensions variable
Edition of 1 + AP

Installation view, “She Moves”, SculptureCenter, Long Island City, 2026
Image courtesy of SculptureCenter. Photo: Charles Benton



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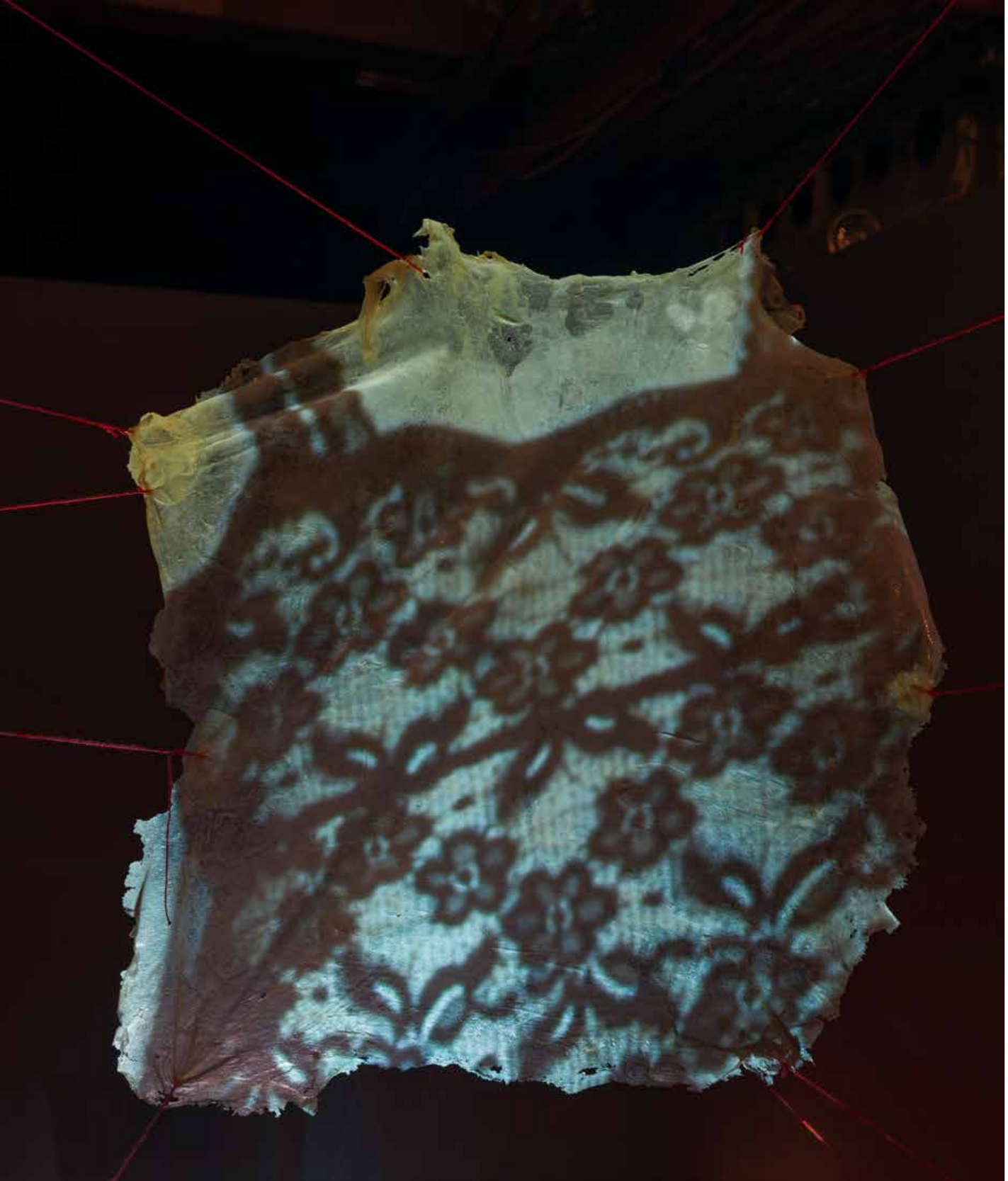
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Image courtesy of SculptureCenter. Photo: Charles Benton



Installation view, “She Moves”, SculptureCenter, Long Island City, 2026
Image courtesy of SculptureCenter. Photo: Charles Benton



Pledge: I Can Only Tell It to Strangers
《碧麗珠系列:我只跟不相識的說》
1996/2018
Single-channel video installation (color, sound); found object, mirror, latex, string
Original format: Video 8
1 min in loop
Dimensions variable
Edition of 1 + AP

Installation view, “She Moves”, SculptureCenter, Long Island City, 2026
Image courtesy of SculptureCenter. Photo: Charles Benton



Installation view, “She Moves”, SculptureCenter, Long Island City, 2026
Image courtesy of SculptureCenter. Photo: Charles Benton



Installation view, “She Moves”, SculptureCenter, Long Island City, 2026
Image courtesy of SculptureCenter. Photo: Charles Benton

Sharjah Biennial 16: to carry
第16屆沙迦雙年展：承載前行

Group Exhibition
群展

Sharjah Biennial, Sharjah, United Arab Emirates
沙迦雙年展，沙迦，阿拉伯聯合酋長國

06.02 - 15.06.2025



Terroir
2024
Commissioned by Sharjah Art Foundation, with the support of Hong Kong Arts Development Council
Courtesy of the artist and Kiang Malingue, Hong Kong

Installation view: Sharjah Biennial 16, Old Jubail Vegetable Market, 2025
Image courtesy of Sharjah Art Foundation. Photo: Shanavas Jamaluddin



Terroir
2024
Commissioned by Sharjah Art Foundation, with the support of Hong Kong Arts Development Council
Courtesy of the artist and Kiang Malingue, Hong Kong

Installation view: Sharjah Biennial 16, Old Jubail Vegetable Market, 2025
Image courtesy of Sharjah Art Foundation. Photo: Shanavas Jamaluddin



Terroir
2024
Commissioned by Sharjah Art Foundation, with the support of Hong Kong Arts Development Council
Courtesy of the artist and Kiang Malingue, Hong Kong

Installation view: Sharjah Biennial 16, Old Jubail Vegetable Market, 2025
Image courtesy of Sharjah Art Foundation. Photo: Shanavas Jamaluddin



Terroir (detail)
2024
Commissioned by Sharjah Art Foundation, with the support of Hong Kong Arts Development Council
Courtesy of the artist and Kiang Malingue, Hong Kong

Installation view: Sharjah Biennial 16, Old Jubail Vegetable Market, 2025
Image courtesy of Sharjah Art Foundation. Photo: Shanavas Jamaluddin

Inauspicious Symbol
明日黃花

Solo Exhibition
個展

Kiang Malingue at totalab, Shanghai
馬凌畫廊於totalab，上海

07.11 - 20.12.2023

Kiang Malingue presents “Inauspicious Symbol”, Hong Kong media art pioneer Ellen Pau’s first exhibition in Shanghai.

The exhibition premieres *Speculative Generations of Flora 0* (2023), the latest chapter of the “Speculative Flora” series of video installations started eight years ago. Focusing on bauhinia x blakeana, the floral emblem of Hong Kong, the series explores the history and present life of this particular species through historical research, genetic analyses, and technological imaginations, likening the strange origin of the flower to the fate of Hong Kong. Also included in the exhibition is a series of representative artworks from 1980s and 1990s, such as the super-8 film *Glove* (1984), which is Pau’s first artwork ever published. It was screened in independent film festivals in the early years and was rarely publicly exhibited. This exhibition will also present new iterations of some of Pau’s important works from the 1990s, including the video installation *Vogue* (1991), which was part of the historical exhibition “City Vibrance: Recent Works in Western Media by Hong Kong Artists” in 1992, and *Pledge* (1995), which was shown at the influential 1995 Gwangju Biennial “InfoART”, curated by Namjune Paik and Kim Honghee. The exhibition is also accompanied by a new essay on Pau by Anthony Yung, Senior Researcher of Asia Art Archive.

馬凌畫廊榮譽呈現「明日黃花」，香港媒體藝術先驅鮑藹倫在上海的首個個展。

全新作品《明日黃花》（Speculative Generations of Flora 0）是鮑藹倫歷時八年的「Speculative Flora」系列的最新章，此系列以香港市花洋紫荊為主角，通過歷史調查、基因分析、及科技想像，鋪陳出洋紫荊的前生來世，其離奇的身世不無對香港命運的象徵。展覽同時展出鮑藹倫自1980及1990年代的代表作。其中，1984年的8毫米實驗電影《手套》是鮑藹倫藝術家生涯第一件正式發表的作品，除早年在獨立影展上放映外，罕有公開展出。另外，1992年參加香港藝術史上重要展覽「城市變奏」的錄像裝置《有（失身）份》（1991），及1995年參加白南準及金弘姬策展的「光州雙年展：InfoART」的《Pledge：對聯》（1995），專為是次展覽製作了最新的復刻版。亚洲艺术文献库资深研究员翁子健為此次展覽撰寫了導讀文章。

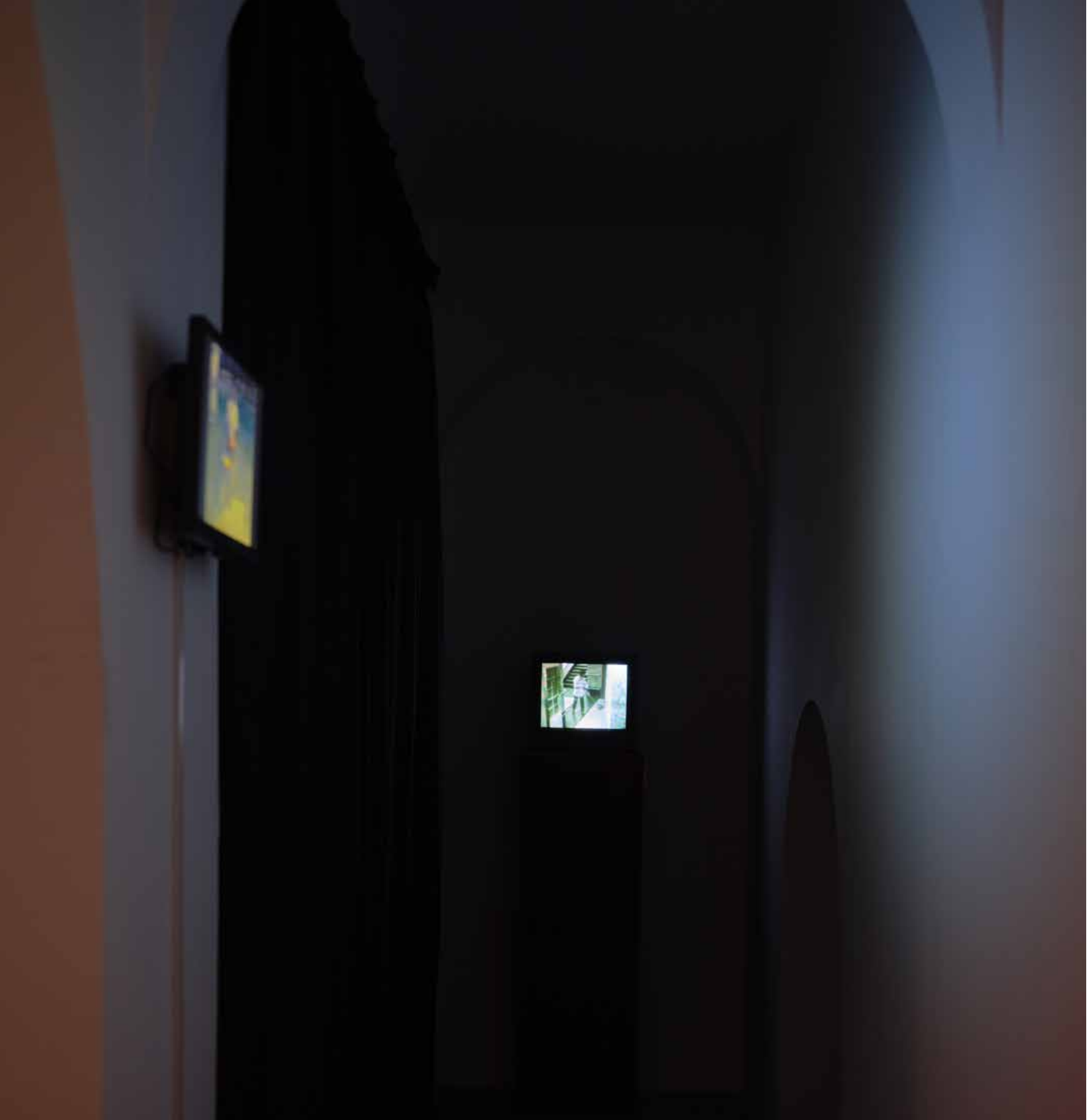


Installation view
展覽現場

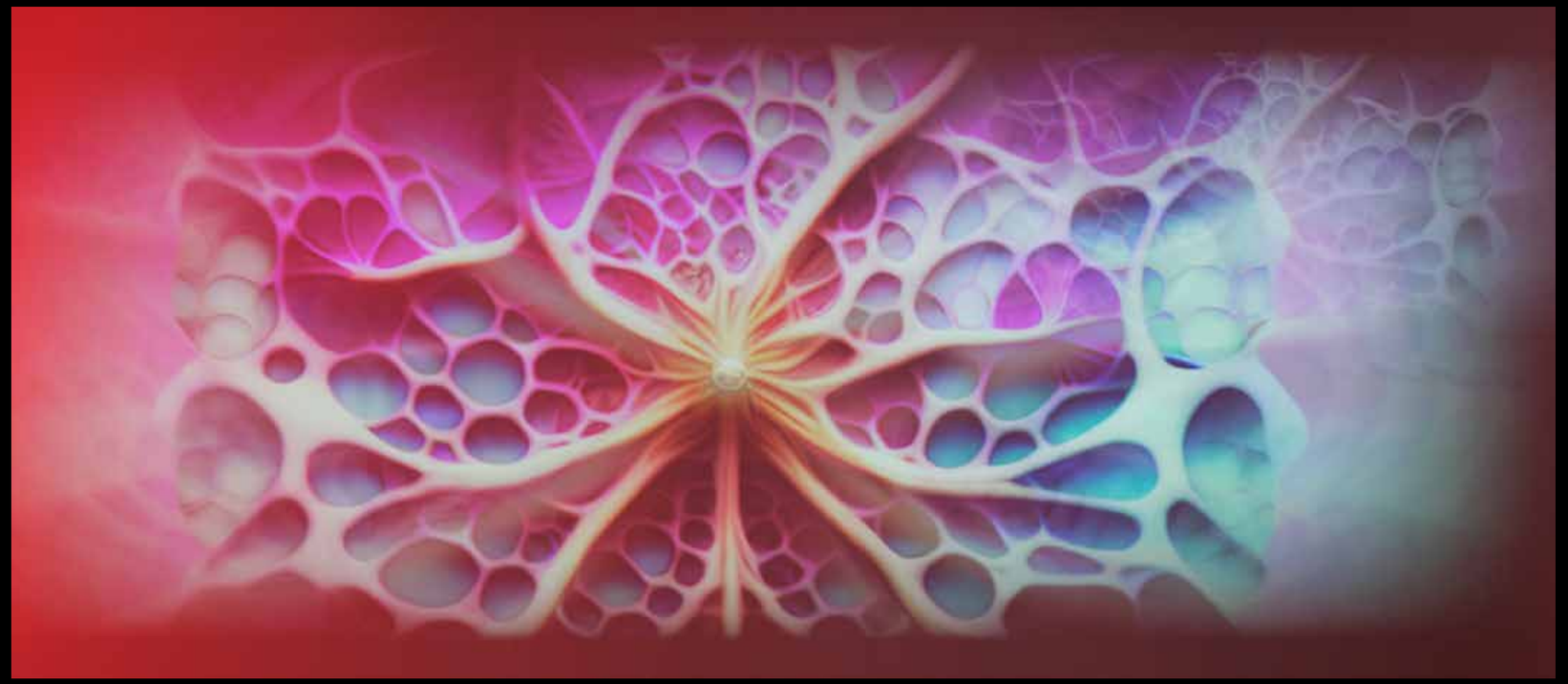
Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Speculative Generations of Flora 0 (2023) is the latest chapter of the “Speculative Flora” series of video installations started eight years ago. It focuses on Hong Kong Orchid Tree (Bauhinia x blakeana), the floral emblem of Hong Kong, first discovered by a French Catholic missionary along the shoreline of Pokfulam in colonial Hong Kong in the 1880s, and was named in honour of Sir Henry Blake, who served as Hong Kong’s British Governor from 1898 to 1903. A cultivar, which means it is produced in cultivation by selective breeding, Hong Kong Orchid Tree is also sterile and does not generally produce seeds or fruits. By presenting an artistic research that explores the history and present life of this particular species through historical research, genetic analyses, and technological imaginations, Ellen Pau likens the strange origin of the flower to the fate of Hong Kong.

鮑藹倫的全新作品《明日黃花》(2023) 是歷時八年的「Speculative　Flora」系列的最新章，此系列以香港市花洋紫荊為主角，該植物由一名法國傳教會的神父在1880年左右首次於香港島薄扶林發現，隨後因第12任香港總督卜力而得拉丁文學名 (Bauhinia　x　blakeana)。洋紫荊是一種人工栽培的雜交品種，無法自然繁殖、結果。鮑藹倫通過歷史調查、基因分析，及科技想像，鋪陳出洋紫荊的今生來世，其離奇的身世不無對香港命運的象徵。

Speculative Generations of Flora 0
明日黃花
2023

Two channel video, sound generated by the genetics of Bauhinia x blakeana
雙通道錄像，洋紫荊基因排序傳化成單軌聲音
Dimensions variable
尺寸依現場而定
Ed. 1/3 (Edition of 3 + 2 AP)

Watch preview 觀看預覽
Password 密碼: KMEP123



Installation view
展覽現場



Installation view
展覽現場



The video installation *Vogue* consists of two monitors wrapped in faux fur. An image of the lips was shown on each screen, with a hidden device that causes the fur to move. Ellen Pau: “The Chinese title speaks of stripping one of its body. Without a body, then, what’s left is only the skin and cavities that respectively deal with consumption and excretion.” The work was presented at ‘City Vibrance: Recent Works in Western Media by Hong Kong Artists’ in 1992. Vogue demonstrates the artist’s continued interest in rhythm and form as she moved from making single-channel videos to creating video installations that heavily involve physical and textural elements. The new iteration of Vogue made in 2023 uses new, seemingly robotic “mouths.”

影像裝置《有（失身）份》在一塊人造皮草中埋藏了兩個屏幕；每一個屏幕上均可見嘴唇的形象，而另有一個隱含的機關則讓皮草不斷抖動。鮑藹倫：「失去了身，一個人便只剩下皮，用來進食、說話的嘴，以及另一張用來宣泄的出口。」鮑藹倫曾以此件早期作品參加著名的1992年「城市變奏：香港藝術家西方媒介近作展」展覽。《有（失身）份》展現了藝術家從單頻錄像轉向錄像裝置後持續關注的元素：節奏及形式感。此次展出的《有（失身）份》使用了彷彿有機械特質的新「嘴唇」。

Vogue
有(失身)份
1991

Video installation
錄像裝置
Dimensions variable
尺寸可變
Ed. 1/3 (Edition of 3 + 2 AP)

Watch preview 觀看預覽
Password 密碼: KMEP123



Installation view
展覽現場



Installation view
展覽現場

In *Pledge*, with which Ellen Pau participated as the only Hong Kong artist in the first Gwangju Biennale curated by Namjune Paik and Kim Honghee in 1995, the artist juxtaposes in the form of a traditional Chinese couplet Hong Kong Capitalism "therapeutic effect guaranteed" and "easy treatment of relief" against doctrines such as "unwavering faith" and "forever and ever." The original *Pledge* made in 1995 used projections; the 2023 remake uses instead a form that is more fitting for shopfronts. Ellen Pau: "This work deals with pledges and promises. The world of commerce is built upon pledges and promises, and romantic relationships are largely built upon pledges and promises as well. This version includes many new phrases."

在1995年由白南準及金弘姬策展的首屆光州雙年展上，鮑藹倫作為唯一一名香港藝術家呈獻了名為《對聯》的雙通道影像作品，以港式資本主義「包無手尾/放心享用」對陣「此志不渝/一生一世」等精神口號。1995年版本的《對聯》使用了投影的形式；在2023年重製的版本使用了更像是商鋪招牌的裝置形式。鮑藹倫：「這件作品探索了承諾。商業的世界是由許多承諾構成的，而情感關係在很大程度上也與承諾有關。新版本中使用了很多在1995年版本中沒有採用的四字語句。」

Pledge
對聯
1995

Two channel video, LED panels
雙通道錄像，LED燈牌
2 min 5 sec, loop
2 min 5 sec，循環播放
Ed. 1/3 (Edition of 3 + 2 AP)



Projected onto plexi-glass, *The Great Movement: Red Stock* shows an outstretched hand, opening and closing, with its palm marked by a single small red dot. Enlarged and slowed down considerably, the eerie, grasping motion of the hand in this version of Great Movement conveys a sense of foreboding for futures in flux; as Ellen Pau pointed out when speaking of the exhibition at Kiang Malingue in 2019: "There was initially nothing there, and all only becomes visible after traces of our lives leave an impression on it."

在《大運動之紅籌》中，一隻投射在膠片上的錄像手掌像標本般懸掛，不斷緩慢開合，掌心可見一紅點。巨大而緩慢運動的手是一種與未來歷史語境相關的預兆；鮑藹倫在2019年於馬凌畫廊舉辦展覽之際指出：「屏幕上原本沒有東西，只有在我們的生命軌跡抹過它之後，才會看到影像。」

The Great Movement: Red Stock
大運動之紅籌
1997

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
Ed. 1/3 (Edition of 3 + 1 AP)



Operation Theatre
行動劇場
1995

Video installation
錄像裝置
7 min 13 sec
Ed. 1/3 (Edition of 3 + 2 AP)



For *Operation Theatre*, an installation that goes with a traditional Chinese Opera soundtrack, a surveillance camera is set over the corridor in a hospital. The surgery rooms, wards, and waiting rooms of various departments, join in a real-time performance of its own. Ellen Pau: “This angle is critical, because it tells us if immediate treatments are needed. This particular corridor is where different passages and aisles meet, so effectively an intersection. I wanted to work with this piece of authentic material because what appears on it looks like a theatre; The hustle and bustle involves a lot of people who have experienced death.” Part of the “Recycling Opera” series, it is a video exercise with layering ghostly images of a surveillance camera in the hospital. No one in the footage looks at the camera.

配有傳統戲曲音樂的《行動劇場》使用監控鏡頭拍攝醫院的公眾長廊——手術室、病床、候診室等不同部門的實時錄影構成一場喧鬧的表演。鮑藹倫：「這個監視了出入口的角度非常重要，因為醫護人員要通過它去判斷是否有需要急救行動的情況。這個門格外特殊，因為它是多個重要通路的交匯處。我想要以此為主題創作作品，因為畫面中的場景像是某種劇場，人來人往，而其中的許多人又是經歷生死之人。這門就是一種界，或者一種關。」作為「循環」系列的一部分，《行動劇場》是通過疊加處理監察電視鬼魅般視角而完成的影像練習。影片中沒有任何一個人與攝像頭相對視。



Diversion
兩頭唔到岸
1990

Single-channel video, colour and sound
單頻錄像，彩色，有聲
5 min 31 sec
Ed. 3/3 (Edition of 3 + 1 AP)

Watch preview 觀看預覽
Password 密碼: KMEP123



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 humour. 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, and sequences shot in a stairwell—the video is a personal reflection on collective memories.

《兩頭唔到岸》聚焦於香港的移民潮歷史，重新審視1960年代橫渡維多利亞海港游泳比賽的歷史紀錄影像，將其視作是荒誕、帶有黑色幽默意味的隱喻。鮑藹倫在創作時並沒有使用特殊的剪輯設備，而是完全以物理手段——通過捕捉電視屏幕上的反射圖像——來實現影像片段重疊效果的。通過結合政府影像紀錄、游泳教育片以及在某個樓梯井內拍攝的曖昧片段，《兩頭唔到岸》從個人經驗的角度反思了一段集體記憶。



Glove
手套
1984

Super 8 film converted video, silent
菲林（超8毫米底片）數碼化錄像，無聲
3 min 17 sec
Ed. 1/3 (Edition of 3 + 2 AP)

Watch preview 觀看預覽
Password 密碼: KMEP123



Glove is Ellen Pau's first video work ever published, also the artist's only film shot on Super 8 film. Unlike the following pieces that became increasingly abstract, this single-channel video offers a digestible narrative in two parts, representing the young man's desire for the gloves, and the bloody experience of using the gloves in a pool. Ellen Pau: "Eventually, the man gets the gloves that he wants so badly, but loses himself in a pool of bloody water. It went originally with a soundtrack that is irretrievable now—a piece of music that accelerates over the course of the video." Anthony Yung points out that *Glove* marked the origin of Pau's interest in rhythm and form, commencing a formidable artistic career by integrating her medium-specific concerns with a strange, unexpected plot.

《手套》是鮑藹倫首件發表的錄像作品，也是她唯一一部用超8毫米膠片拍攝的作品。相較於她在日後創作的作品而言，這件作品配備有最為易於追溯的敘事元素，在分為兩個章節的短片中描繪了對手套的渴望，以及血溶於水的手套使用過程。鮑藹倫：「到了最後，男人終於獲得了夢寐以求的手套，卻丟失了他自己，成為了一池血水。作品原本配有音軌，一段節奏越來越快的音樂——音軌在多年後已遺失。」翁子健在評論此件早期作品時指出，《手套》釐定了鮑藹倫對影像節奏及形式感的興趣的起源，在離奇情節的背後通過對影像媒介本身的關注開創了蔚為壯觀的創作生涯。

The Shape of Light
光之凝

Commissions by M+ and Art Basel, Hong Kong
自M+與巴塞爾藝術展委任作品

M+ Facade, Hong Kong
M+幕牆，香港

20.05 - 19.06.2022

M+, Asia's first global museum of contemporary visual culture in the West Kowloon Cultural District in Hong Kong, announced a brand-new moving image work by pioneering Hong Kong artist Ellen Pau, co-commissioned with Art Basel. The work, titled *The Shape of Light*, was shown on the M+ Facade from Friday, 20 May 2022 until Sunday, 19 June 2022 at 7 to 9pm daily. The project marked the first major collaborative commission for the M+ Facade since M+'s opening in November 2021.

Supported by UBS, Lead Partner of Art Basel, *The Shape of Light* is a site-specific moving image work made specially for the M+ Facade. Using digitally animated special effects, the video explores the possibilities of the immaterial and the material, transforming light into digital objects. Featuring a popular sutra in Mahayana Buddhism, *The Heart Sutra*, here expressed through sign language, the ritualistic video meditates on the concept 'form is emptiness, emptiness is form'. Natural phenomena like fire, water, and light are all rendered in awe-inspiring computer-generated animation.

Pau's moving image work intertwines live-action performance and spectacular sci-fi sequences, delivering a one-of-a-kind experience for the Hong Kong audiences on the M+ Facade. In Pau's words, the M+ Facade is a futuristic lighthouse 'standing on the shores of West Kowloon like a guardian that shines a light to all travellers and homecomers'. The site-specific video is offered as a gesture of guidance and hope for audiences in Hong Kong, where 'illumination from the M+ offices interlaces with an electronic glow from the video wall. Clusters of cells and pixels merge with the building's architecture, forming a new cultural observatory to the place artists call home.'

Born and raised in Hong Kong, Pau is a leading figure in the city's media art scene whose works have been exhibited locally and internationally since the 1980s. Pau is known for exploring the intersection of visual-art languages with the latest technologies. She takes inspiration from new media to examine ever- evolving notions of self and the changing times in which we live.

Suhanya Raffel, Museum Director, M+, emphasises the significance of M+'s collaboration with Art Basel on contributing to the thriving Hong Kong art landscape, 'The co-commission deepens our partnership with Art Basel and underpins M+'s mission to amplify the international resonance of Hong Kong artists and their works. I am truly excited to see this video work by Ellen Pau presented on the M+ Facade, an extended exhibition space that connects us with the wider public in Hong Kong.'

Adeline Ooi, Director Asia, Art Basel, says, 'It has been an incredible time for Art Basel in Hong Kong, as we work with our local communities and partners to develop meaningful projects to share with the city. We are truly honoured to work with M+ to present Ellen Pau's *The Shape of Light*, the first major co-commission project since the museum's celebrated opening. Inspired by the Heart Sutra and expressed through sign language and dance, we hope that Ellen's meditative, yet stunning work will inspire audiences in Hong Kong and beyond.'

Doryun Chong, Deputy Director, Curatorial and Chief Curator, M+, highlights Pau's prominence in Hong Kong's new media art scene. 'Ellen Pau is one of the earliest artists in the field of media art who started in the 1980s. Pau's work and her tireless contribution to the local media art landscape has earned her wide recognition in the region. Her brand-new work, *The Shape of Light* brilliantly utilises the architectural shape and technological infrastructure of the M+ building, turning this artistic interpretation into an offer of reflection and respite for her beloved home city, which has just undergone a challenging time.'

Ulanda Blair, Curator, Moving Image, M+, further elaborates on the uniqueness and power of Pau's work. 'The Shape of Light is ceremonial and mystical. It marries the spiritual hand-dance of *The Heart Sutra* with striking special effects, creatively and sensitively harnessing the idiosyncrasies of the M+ Facade. Pau herself compares the M+ Facade and building to a lighthouse on the shores of West Kowloon. In this way, The Shape of Light echoes her historic work *Great Movement* (1993–95), which features a lone lighthouse as a stalwart in troubled times.'

Ellen Pau shares her excitement on the co-commission, 'I am delighted to have created *The Shape of Light* for M+ and Art Basel to be displayed on the M+ Facade. I cannot think of a better site to show this video work which is created for Hong Kong and its people. I hope *The Shape of Light* can convey a healing message to the city.'

- Text by M+

位於西九文化區(西九)、亞洲首間全球性當代視覺文化博物館M+與巴塞爾藝術展共同委約香港藝術先驅鮑藹倫創作全新流動影像作品《光之凝》。作品於2022年5月20日(星期五)至2022年6月19日(星期日),每晚7點至9點在M+幕牆上展出。此作品是M+幕牆自 2021年11月開幕後首個重大合作委約項目。

由巴塞爾藝術展主要合作夥伴瑞銀集團支持的《光之凝》是特意為M+幕牆創作的錄像裝置作品。這個場地特定作品採用數碼動畫特效,探索有形和無形的可能性,將光轉化為數碼效果豐富的藝術作品。此錄像作品以手語表達《般若波羅蜜多心經》這個為人熟悉的大乘佛教經典,以富有宗教儀式意味的作品,引人沉思「色即是空,空即是色」的奧義,並在令人驚嘆的電腦動畫中呈現火、水、 光等自然元素。

鮑藹倫的流動影像作品結合真人表演和引人入勝的科幻片段,在M+幕牆上為香港觀眾帶來獨一無二的體驗。鮑藹倫認為M+幕牆是一座充滿未來色彩的燈塔,像「屹立在西九岸邊的守護者,以光引領所有旅客和歸家的人」。該場地特定的錄像展示能為香港觀眾帶來指引和希望,「當M+辦公室內的光線與幕牆上的燈光交織,影像元素與建築物融合,在這堪稱藝術家之家的地方,建構出全新的文化瞭望台。」

在香港土生土長的鮑藹倫是本地媒體藝術界的翹楚,其作品自1980年代起於本地及國際多個藝術展 中展出。鮑藹倫擅長探索視覺藝術語言和新科技的融合,以此廣為人知。她從新媒體中汲取創作靈感,探索不斷演變的自我概念,尋思我們所處的這個變動不居的時代。

M+博物館館長華安雅強調M+與巴塞爾藝術展這次合作,對於推動香港藝術界蓬勃發展十分重要:「這次的共同委約加深M+與巴塞爾藝術展的合作夥伴關係,並鞏固M+的使命——加強香港藝術家及其作品在國際藝壇的影響力。我很期待看到鮑藹倫這件錄像作品在M+幕牆展示,M+將透過此延 伸展覽空間連繫香港大眾。」

巴塞爾藝術展亞洲總監黃雅君表示:「對於巴塞爾藝術展香港展會來說,這是十分令人振奮的時刻, 因為我們與本地群體和夥伴合作,開展並與這城市分享富有意義的項目。我們非常榮幸能與M+合作,呈獻鮑藹倫的《光之凝》,這是博物館盛大開幕以來首個重大聯合委約項目。鮑藹倫這件以《心經》為靈感並藉手語和舞蹈來表達的作品,發人深思又令人讚嘆,我們希望它能為香港以至世界各地的觀眾帶來啟迪。」

M+副總監及總策展人鄭道鍊特別指出鮑藹倫在香港新媒體藝術界的地位:「鮑藹倫早於1980年代開始涉足媒體藝術,是最早投入這個領域的藝術家之一。鮑藹倫的作品和她對本地媒體藝術領域的不懈貢獻,令她在亞太區廣獲讚賞。她的全新作品《光之凝》把M+大樓的建築及科技系統運用得淋漓盡致,將此藝術演繹呈獻給她念茲在茲的家園——香港,為這個剛經歷一段充滿挑戰時期的城市,提供啟發思考和讓心靈小歇的時刻。」

M+流動影像策展人貝若蘭進一步闡述鮑藹倫作品的獨特性及感染力:「《光之凝》富有儀式意味和神秘感。作品將《心經》充滿靈性的手舞結合引人入勝的特效,以創新手法巧妙地運用M+幕牆的特性。鮑藹倫將M+幕牆和建築比作西九海岸的燈塔,以此呼應其經典作品《大動作》(1993–1995),當中獨自屹立的燈塔是困難時期的堅定力量。」

鮑藹倫對這次合作表示欣喜:「我很高興能為M+和巴塞爾藝術展創作《光之凝》,並在M+幕牆上展示。這件錄像作品是為香港人和這座城市創作的,沒有其他地點比M+幕牆更適合於展示它。我希望《光之凝》可向這座城市傳遞療癒的訊息。」

- 文字由M+提供

Screening of “The Shape of Light” on the M+ Facade, 2022
在M+幕牆上展出的《光之凝》，2022年。

Courtesy of Ellen Pau and M+, Hong Kong
Photo: Lok Cheng. M+, Hong Kong
圖片由鮑藹倫及M+提供。
攝影:鄭樂天。M+，香港



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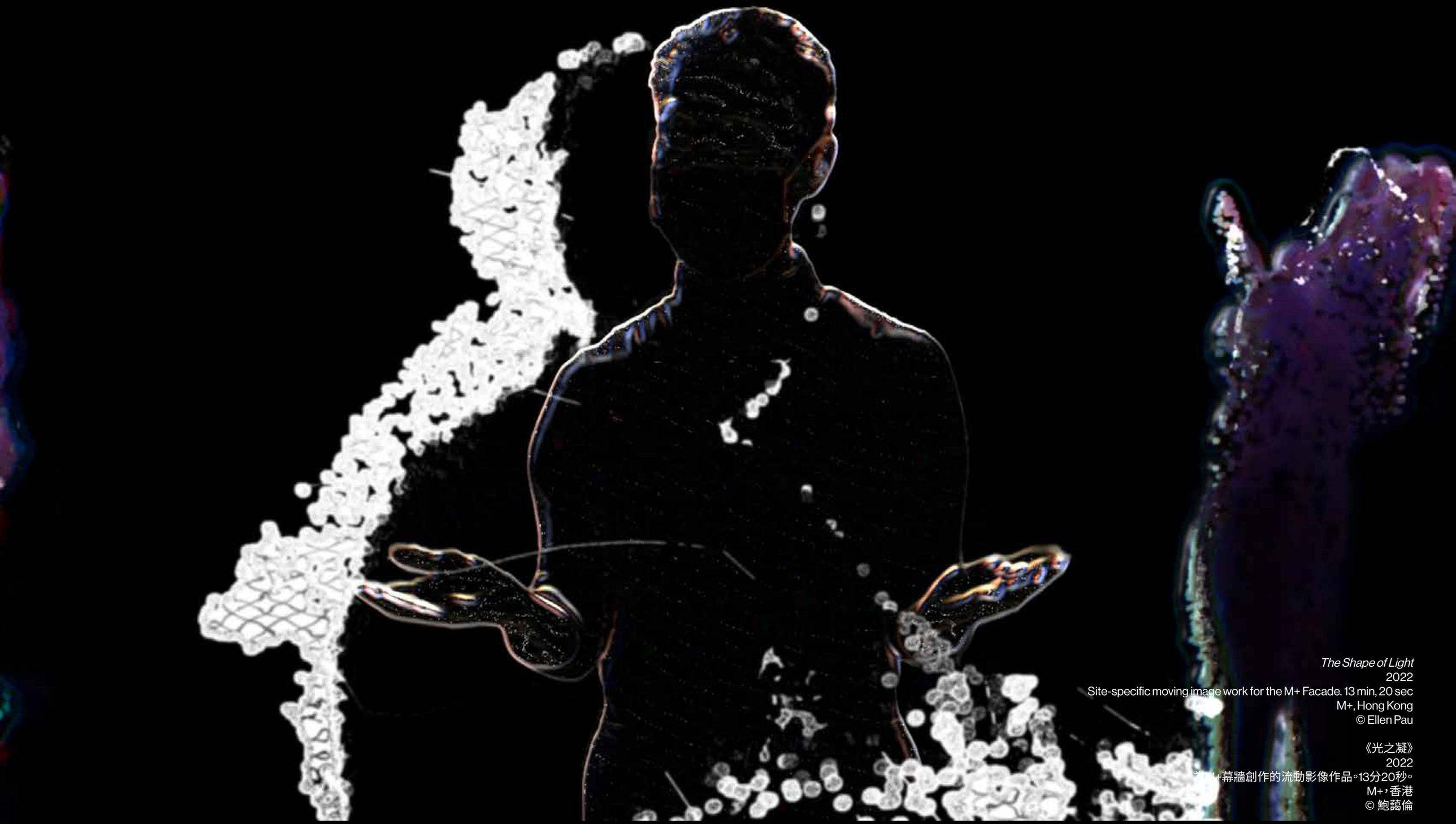
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Courtesy of Ellen Pau and M+, Hong Kong
Photo: Lok Cheng. M+, Hong Kong
圖片由鮑藹倫及M+提供。
攝影：鄭樂天。M+，香港



The Shape of Light
2022
Site-specific moving image work for the M+ Facade. 13 min, 20 sec
M+, Hong Kong
© Ellen Pau

《光之凝》
2022
為M+幕牆創作的流動影像作品。13分20秒。
M+，香港
© 鮑藹倫



The Shape of Light
2022
Site-specific moving image work for the M+ Facade. 13 min, 20 sec
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© Ellen Pau

《光之凝》
2022
為M+幕牆創作的流動影像作品。13分20秒。
M+，香港
© 鮑藹倫

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.

「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。

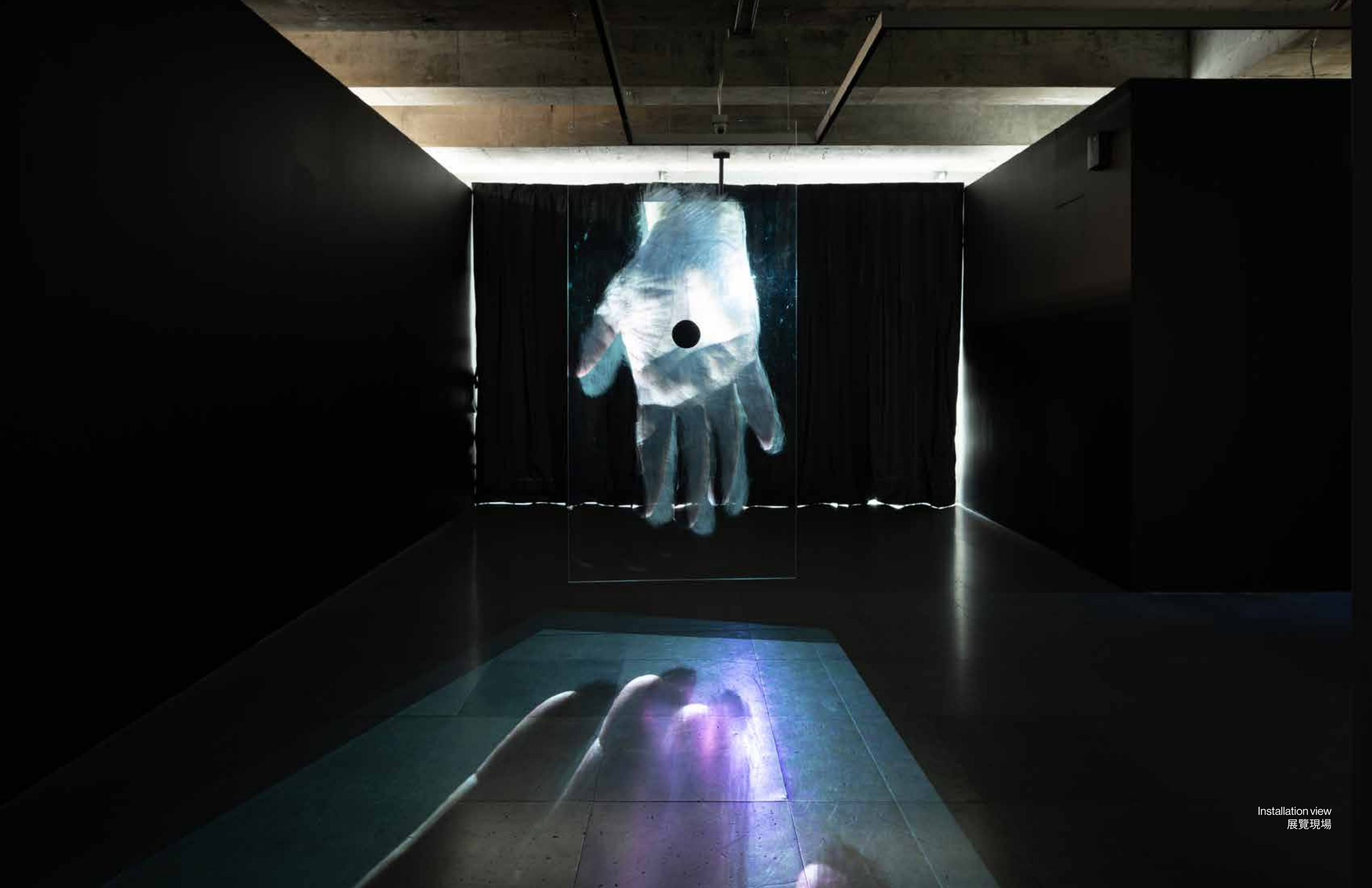
「大動作」的名字起源來自鮑氏於1997年的錄像作品《大運動之紅籌》，作品特意在是次展覽重製並作開場之用，手中一點紅，彷似彗星蹤跡般穿越透明屏幕。遊走於是次展覽中，這裡的氛圍是黑暗的、寧靜的，中間穿插著斷續的感受與思考。

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。



Installation view
展覽現場

The Great Movement
大動作

Ellen Pau 鮑穎倫

15.11.2019 – 08.01.2020



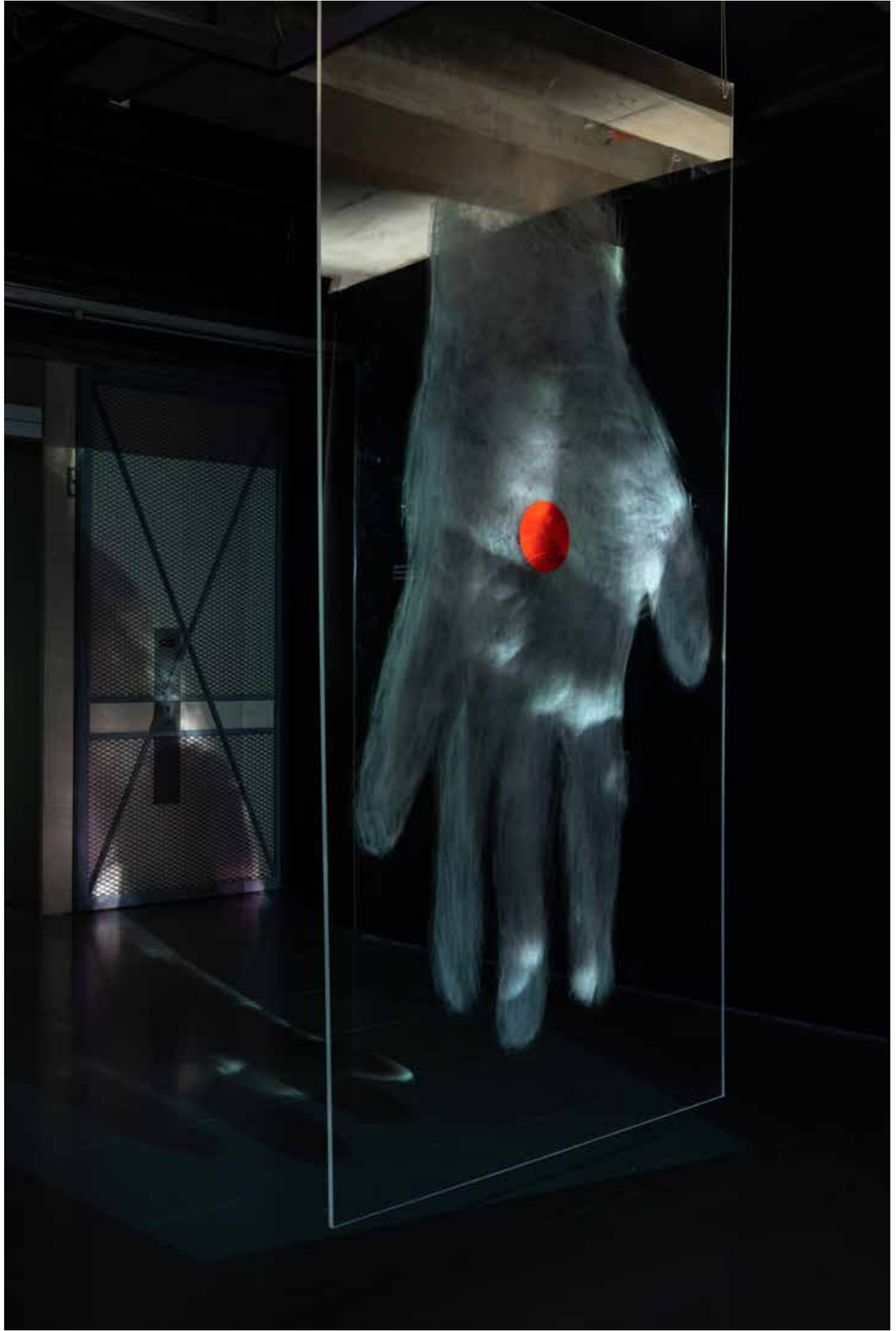
Installation view
展覽現場



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

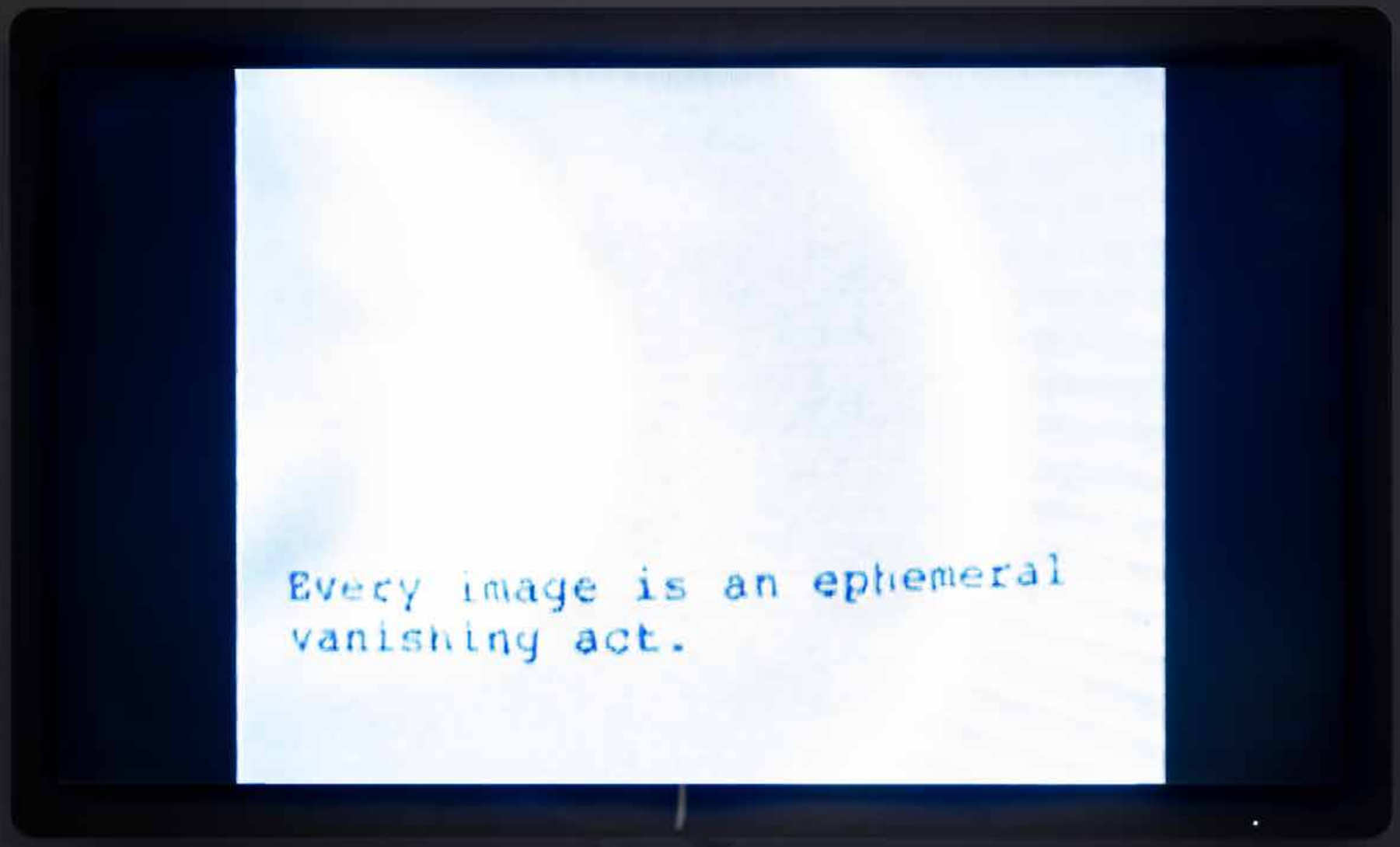


Video is a Hole
錄像肚臍
1990

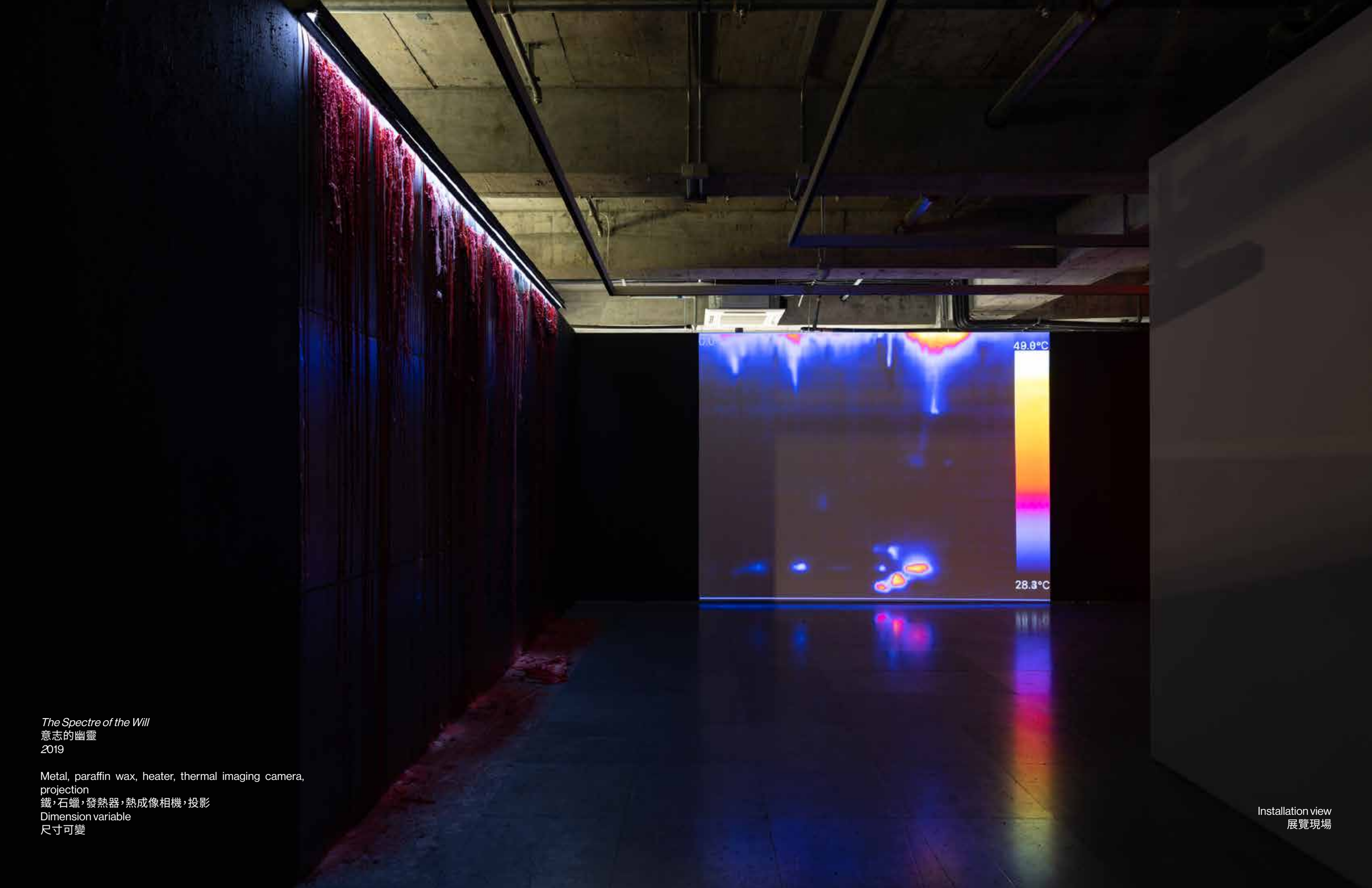
Single channel video, 4:3, colour, with sound
單頻錄像, 4:3, 彩色, 有聲
5 min



Detail 細節



Detail 細節



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



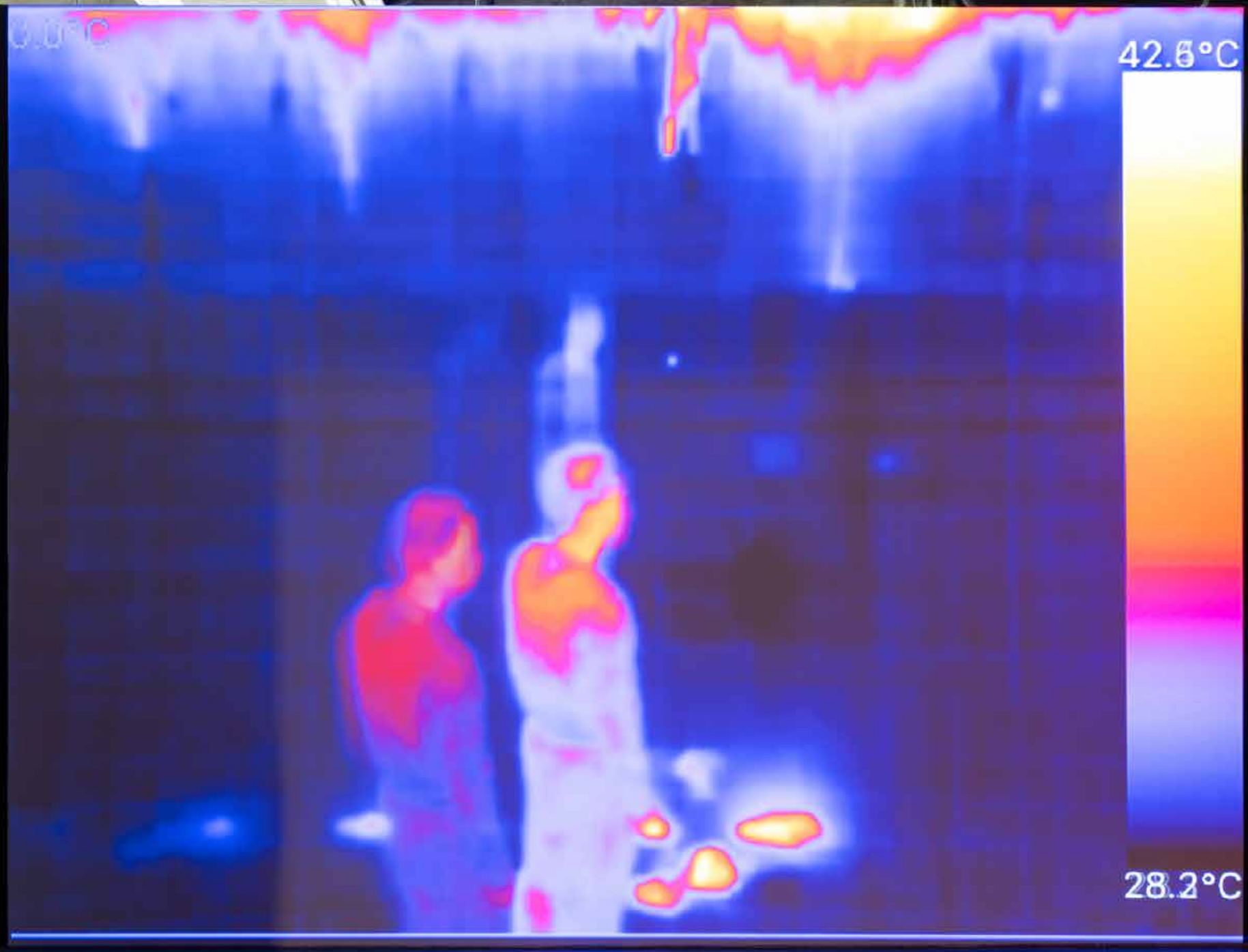
Installation view
展覽現場



Installation view
展覽現場

Installation view
展覽現場

Detail 細節



Detail 細節



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

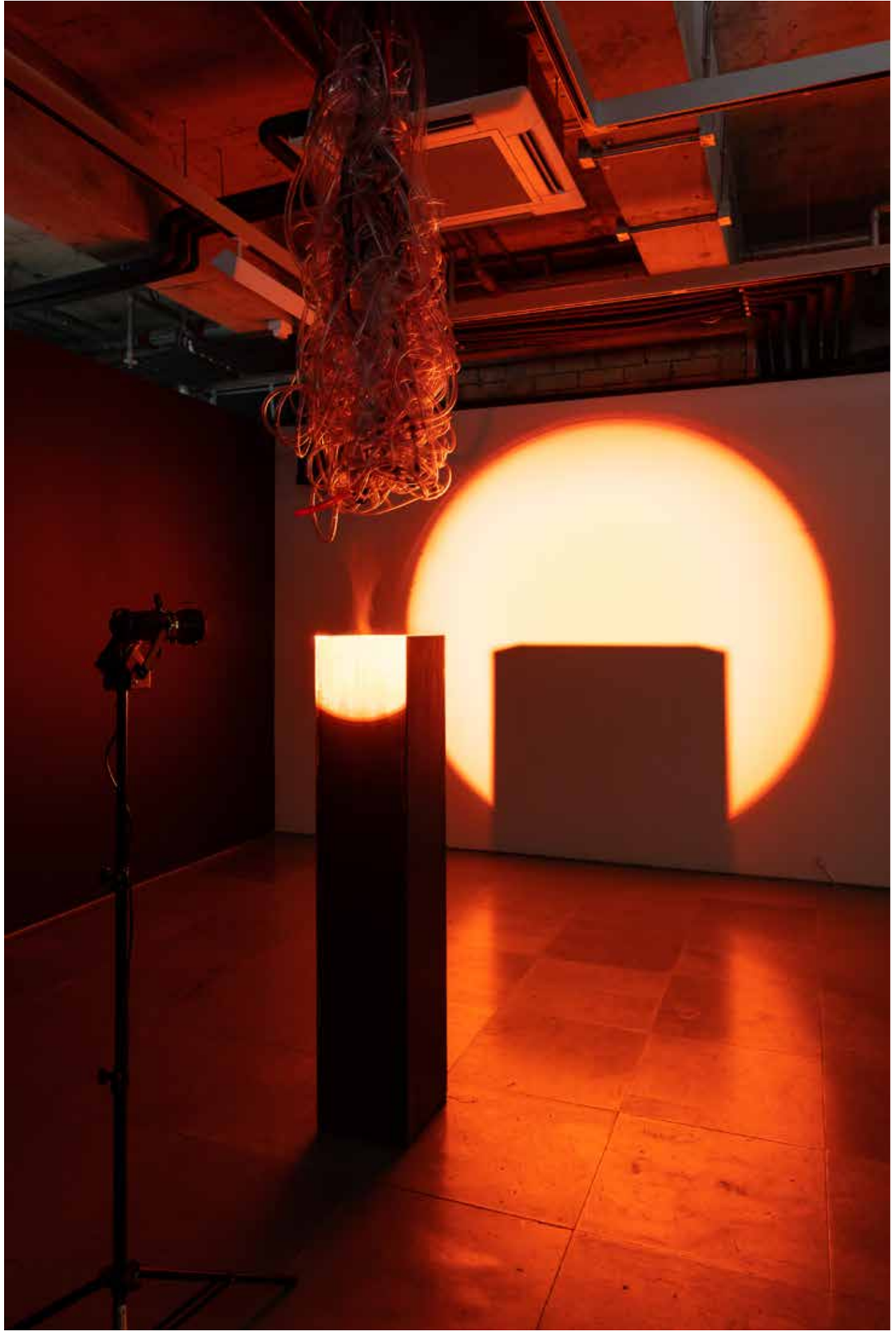


Detail 細節

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



Detail 細節



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 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

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

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。



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: KMEP123

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。

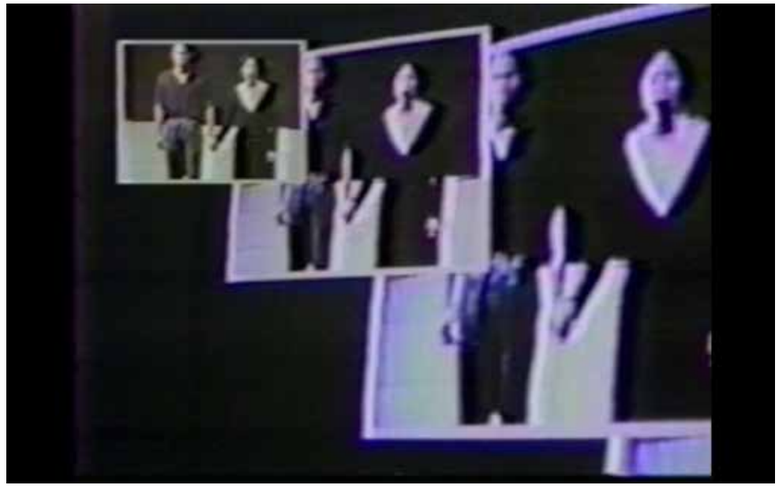


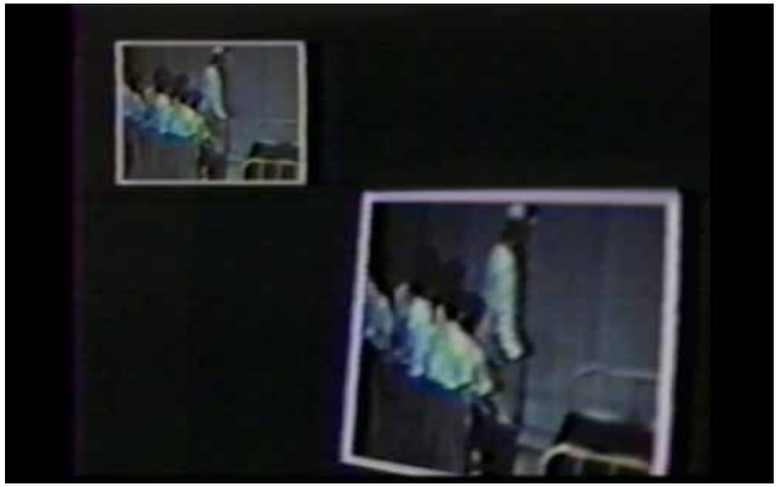
Love in the Time of Cholera
愛在瘟疫蔓延時
1989

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

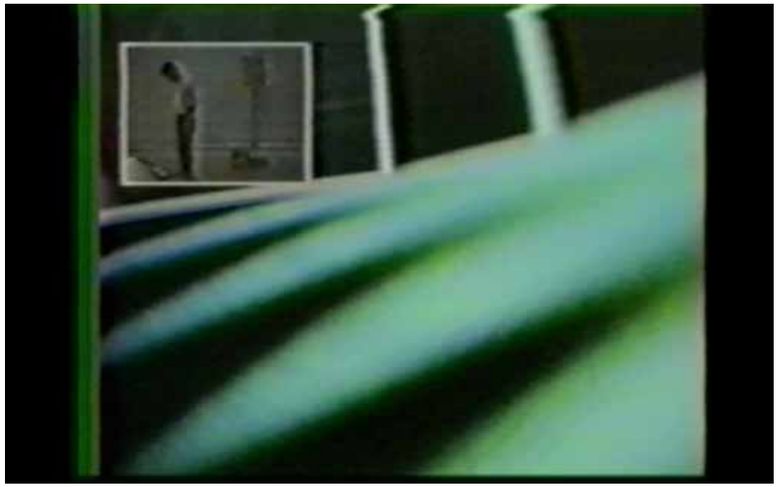
4 min 16 sec

Watch video
PW: KMEP123









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。



TV Game of the Year
估領袖
1989

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

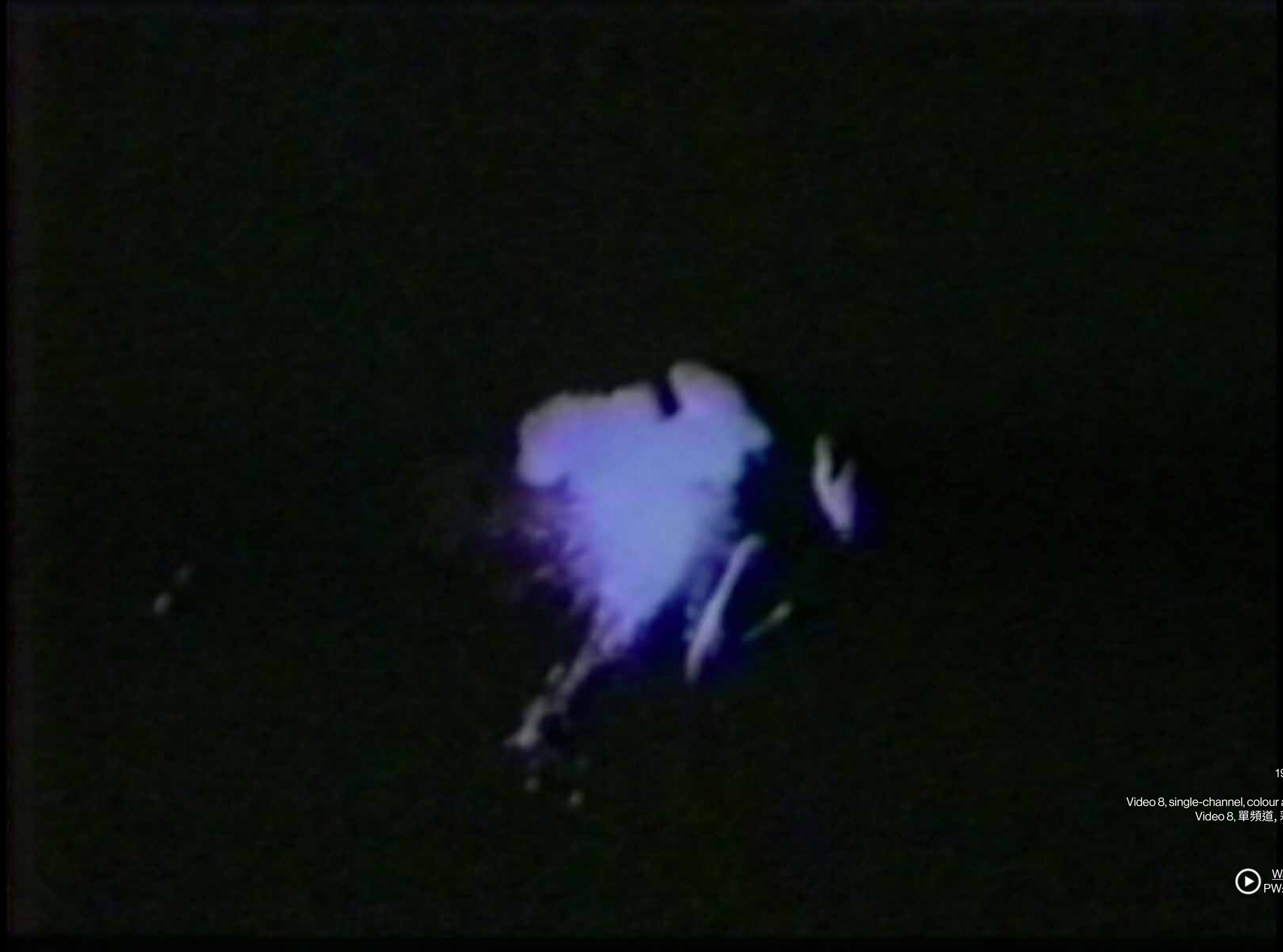
5 min

Watch video
PW: KMEP123





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:KMEP123





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。



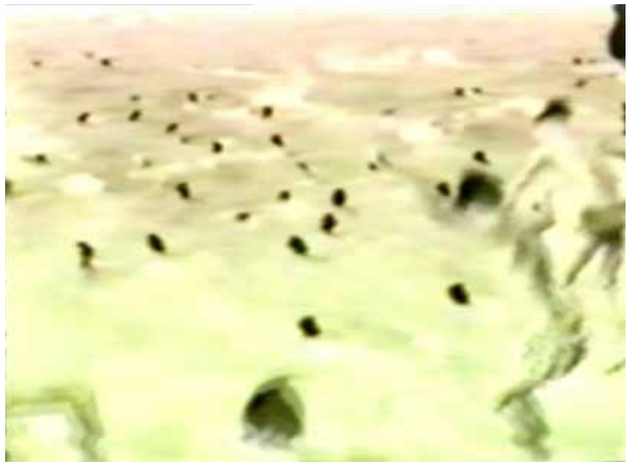
Diversion
兩頭唔到岸
1989

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

5 min 30 sec

Watch video
PW:KMEP123













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。

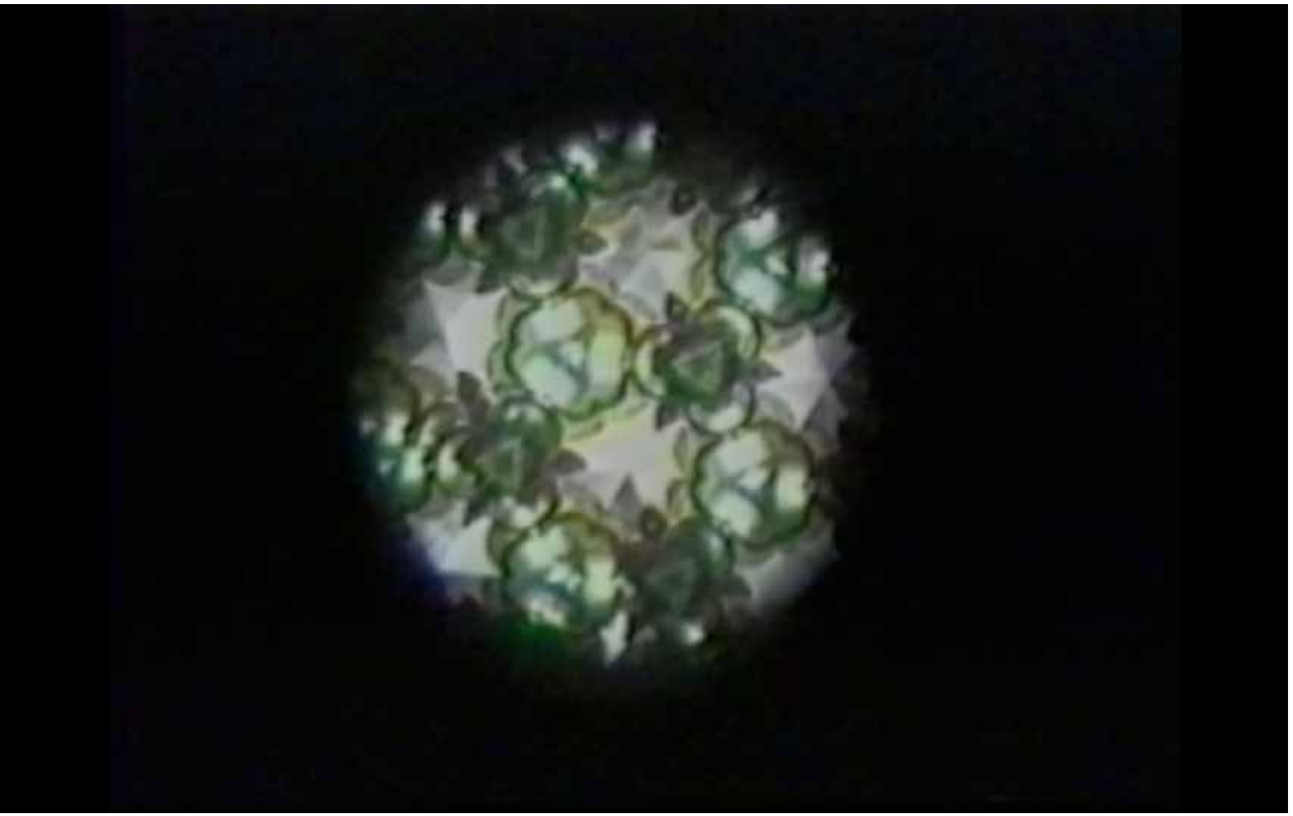


Video is a Hole
錄像肚臍
1990

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

5 min

Watch video
PW:KMEP123

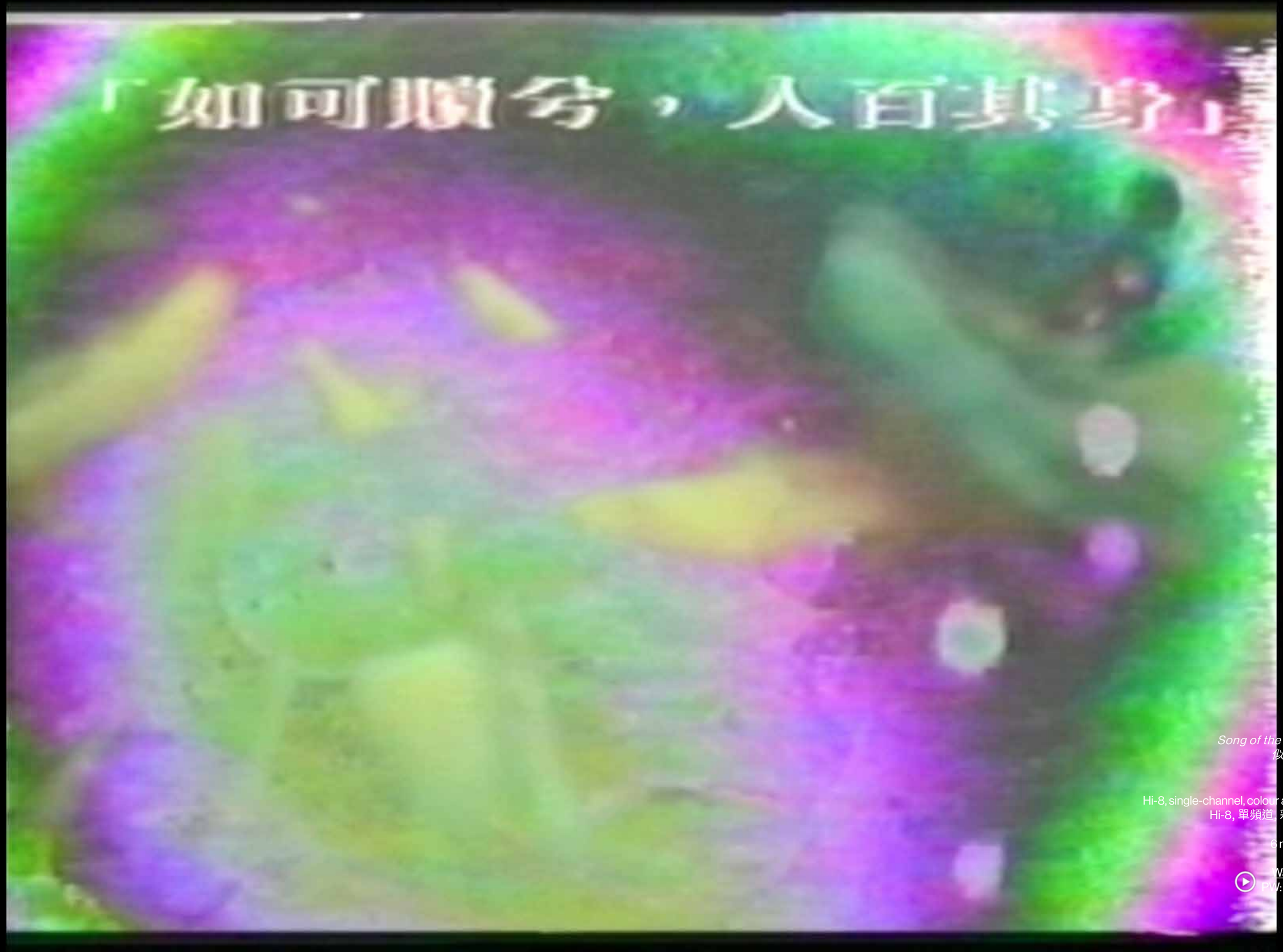








A private video diary, which is consciously anti-intellectual, comparing an image as an object and object as a symbol. It captures the days spent by the artist in a hospital bed, a concert in Lee Garden, a paper house for the dead and fireworks celebrating the New Year.
錄像私有化，私商接受。內窺鏡加上望遠鏡，偷窺私想簿。



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: KMEP123





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: KMEP123








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

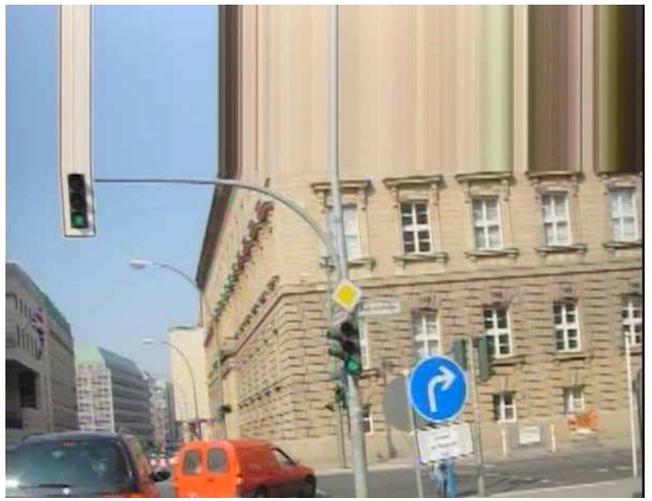


For Some Reasons
為了某些原因
2003

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

5 min 12 sec

Watch video
PW: KMEP123







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: KMEP123







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 | Ellen Pau

馬凌畫廊

kiangmalingue.com

Born 1961 in Hong Kong. Currently lives and works 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

Public Archive

Ellen Pau Archive, Asia Art Archive, Hong Kong

Residency

2023 PF25 Residency, PF25 cultural project, Basel, Switzerland
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

2026
"She Moves", SculptureCenter, Long Island City, NY, USA

2023
"Inauspicious Symbol", Totalab, Shanghai, China
"Ellen Pau: Speculative Generations of Flora Zero", Atelier Mondial, PF25 cultural project, Basel, Switzerland

2019
"The Great Movement", Edouard Malingue Gallery, Hong Kong

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

2015
"Mobile M+: Moving Images", M+, West Kowloon Cultural District, Hong Kong

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 Group Exhibitions and Screenings

2026
"Offline Memories: Hong Kong LGBTQ+ Archive of Printed Matter from the Pre-Internet Era", Tomorrow Maybe, Hong Kong
"ON HEALING : Kimsooja | Ellen Pau", PF25 cultural projects - Dornach Atelier, Switzerland

2025
"Under Light of Moon and Sun", 99 Canal, New York, USA
"Artist Collection #2: Ellen Pau", JF2025 – JF Time Machine, Eaton Hotel, Hong Kong
"Tomorrow's Memories", Nuit Blanche 2026, Toronto, Canada
"Sharjah Biennial 16: to carry", Sharjah Biennial, Sharjah, United Arab Emirates

2024
"Asian Avant -Garde Festival, M+, West Kowloon Cultural District, Hong Kong
"In Focus: Simon Liu 2 – Life as Usual", Open City Documentary Festival, London, United Kingdom
"The 13th Taipei Biennial: Small World", Taipei, Taiwan

2022
"Myth Makers — Spectrosynthesis III", JC Contemporary, Tai Kwun, Hong Kong
"Hylozoism: An Arts & Technology Exhibition", HKDI Gallery, Hong Kong Design Institute, Hong Kong
"Quorum Sensing - Screenings & Talk", Kino, Eaton Hong Kong, Hong Kong
'On my own term - self taught artists", The Rotunda, Exchange Square, Hong Kong
"Nostalgia is a Waving Flag: Taiwan and Hong-Kong Video Art Exhibition", Hong-gah Museum, Taipei, Taiwan
"31 Hong Kong Women Artists", 10 Chancery Lane Gallery, Hong Kong
"Refocusing on the Medium: The Rise of East Asia Video Art", Beijing Minsheng Art Museum, Beijing, China

2021
"Art in the Cloud", Ars Electronica 2021, Osage Gallery, Hong Kong
"Video Ensemble [2]021: A Room with A View (from Isolation)", Design Studio, PolyU Hung Hom Bay Campus, Hong Kong; Online Platform
"New Horizons: Ways of Seeing Hong Kong Art in the 80s and 90s", Hong Kong Museum of Art, Hong Kong

2020
"Refocusing on the Medium: the Rise of East Asia Video Art", OCAT Shanghai, Shanghai, China
"Hong Kong: Tales of the City", Denny Dimin Gallery, New York, USA

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
“Taiwan International Documentary Festival”, Taipei, Taiwan

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
“Exqusite corpus with Lam Wai kit at the White Tube”, Hong Kong Art Centre, Hong Kong
Ewha Womans University, Seoul, organizer: Asian Center for Women’s Study , Ewha Womans University & I-Gong, the Visual Culture Factory
Long March Framed by Videotage
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.
“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 Techonologia 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”, Kunsthaus 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
“Hong Kong Festival Fringe 90: Man & Earth - Jessie Dai, Ellen Pau Chan Pik Yu”, Zuni Icosahedron, Hong Kong

1989
“Taiwan National Film Archive... to be Televised, Deep Dish Television”, New York, U.S.A.

Commission

2025 “Terroir (Desert Rose)”, Commissions by Sharjah Biennial, Sharjah, United Arab Emirates
2022 Commissions by Sunpride Foundation, Hong Kong
“F10ra0”, Commissions by Hong Kong Design Institutes, Hong Kong
“The Shape pf Light”, Commissions by M+ and Art Basel, Hong Kong
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

Curatorial Projects

2026
“Film Program”, Art Basel, Hong Kong

Collection

Vancouver Art Gallery, Canada
Sunpride Foundation, Hong Kong
M+ Museum, Hong Kong
Griffith University, Brisbane, Australia
Hong Kong Heritage Museum, Hong Kong
Hong Kong Museum of Art, Hong Kong
Centre Pompidou, Paris, France

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

公共文獻庫

鮑藹倫檔案，亞洲藝術文獻庫，香港

駐留計劃

2023　PF25 駐留項目，PF25 文化項目，巴塞爾，瑞士
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

精選個展

2026
「She Moves」，雕塑中心，長島市，紐約州，美國

2023
「明日黃花」，Totalab，上海，中國
「鮑藹倫: Speculative Generations of Flora Zero」，Atelier Mondial，PF25 文化項目，巴塞爾，瑞士

2019
「大動作」，馬凌畫廊，香港

2018
「當家當當家: 鮑藹倫回顧展」，Para Site藝術空間，香港
「Time After Time Will Tell」，1961 Gallery，新加坡

2015
「M+ 進行: 流動的影像」，M+，九文化區，香港

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

2026
「離線回憶：前互聯網時代香港同志印刷品檔案館」，Tomorrow Maybe，香港
「ON HEALING : Kimsooja | Ellen Pau」，PF25文化計劃 - 多爾納赫工作室，瑞士

2025
「Under Light of Moon and Sun」，99 Canal，紐約，紐約州，美國
「藝術家選集 # 2: 鮑藹倫」，跳格2025 – 跳格時光機，逸東酒店，香港
「Tomorrow's Memorie」，多倫多藝術不眠夜，多倫多，加拿大
「第16屆沙迦雙年展：承載前行」，沙迦雙年展，沙迦，阿拉伯聯合酋長國

2024
「亞洲前衛電影節」，M+，西九文化區，香港
「In Focus: Simon Liu 2 – Life as Usual」，Open City Documentary Festival，倫敦，英國
「台北雙年展：小世界」，台北，台灣

2022
「神話製造者——光·合作用 III」，賽馬會藝方，大館，香港
「萬物有靈：藝術與科技共生展」，香港知專設計學院 HKDI Gallery，香港
「群體感應 - 放映及講座」，Kino，香港逸東酒店，香港
「On my own term - self taught artists」，中央大廳，交易廣場，香港
「鄉愁是一面飄揚的旗 — 台灣香港錄像展」，鳳甲美術館 ，台北市，台灣
「31位香港女性藝術家群展」，10號贊善里畫廊，香港
「重新聚焦媒介：東亞錄像藝術的興起」，北京民生現代美術館，北京，中國

2021
「Art in the Cloud」，Ars Electronica 2021，奧沙畫廊，香港
「城影築音」，香港理工大學紅磡灣校園 Design Studio，香港；網上平台
「多元視野——八、九〇年代香港藝術新象」，香港藝術館，香港

2020
「重新聚焦媒介：東亞錄像藝術的興起」，OCAT上海館，上海，中國
「香港：城市傳記」，Denny Dimin畫廊，紐約，紐約州，美國

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
「台灣國際紀錄片影展」，台北，台灣

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
「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，卡迪夫， 英國
「EX!T 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
「October Contemporary」，錄映太奇，香港
「亞洲新媒體：香港絲路」，首爾，韓國

2008
台灣國際女性影展，台北，台灣

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
「德國及香港錄像藝術四十年」，歌德學院，香港

2005
「Metropolis Strip(p)ed」，Substation，新加坡
「Exqusite 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
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
「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，紐約州，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
「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，紐約州，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
「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，紐約州，美國

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
「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
「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，紐約州，美國
「移動中的城市」，CAPC，波爾多，法國

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，蒙特利爾，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
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
「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
倫敦同志電影節，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，紐約州，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，紐約州，美國

委任計劃

2025 「風土（沙漠玫瑰）」，委任自迦雙年展，沙迦，阿拉伯聯合酋長國

2022 委任自驕陽基金會，香港
靈基因，委任自香港知專設計學院，香港
光之凝，委任自M+與巴塞爾藝術展，香港
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

策展項目

2026
「光映現場」，巴塞爾藝術展，香港

收藏

溫哥華美術館，加拿大
驕陽基金會，香港
香港M+博物館，香港
格里菲斯大學，布里斯班，澳大利亞
香港文化博物館，香港
香港藝術館，香港
龐畢度藝術中心，巴黎，法國

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