



SHOW CATALOGUE



2015
NEW
ART
WAVE
EXPO

新藝潮

國際藝術學院新進博覽

28-30

August 8月 2015

Hall D Cotai Expo
Venetian, Macao

澳門威尼斯人
金光會展中心D館

www.new-artwave.com

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At a Glance

—覽新藝潮



TANG Hoi-chiu
鄧海超

CHANG Tsong-zung
張頌仁

LUI Chun-kwong
呂振光

QIU Zhijie
邱志杰

HSU Hsiu-chu
徐秀菊

CHAN Kam-shing
陳錦成

About 2015 New Art Wave Expo

2015 New Art Wave Expo gathers outstanding artworks by artists professionally and systematically trained by art academies worldwide, providing a platform of exchange on contemporary arts. New Art Wave aims at discovering emerging talents from around the world, and assisting artists to communicate and interact with each other. It is also a rare occasion for the gallery owners, artist's agents, collectors, curators and art critics to witness the latest trend of the contemporary art.

Honorary Advisors

Mr. TANG Hoi-chiu (Adjunct Professor, Academy of Visuals Arts, Hong Kong Baptist University)

Mr. CHANG Tsong-zung (Founder of Hanart TZ Gallery, Curator)

Trial Judging Panel

Mr. LUI Chun-kwong (Artist)

Mr. QIU Zhijie (Professor, School of Inter-Media Art, China Academy of Art)

Ms. HSU Hsiu-chu (Director, School of Arts, Macau Polytechnic Institute)

Mr. CHAN Kam-shing (Chair, Hong Kong Arts Development Council Arts Group)

Finals Judging Panel

Mr. John AIKEN (Director of Academy of Visual Arts, Hong Kong Baptist University)

Mr. Wucius WONG, BBS (Artist; Adjunct Professor of the Department of Fine Arts, The Chinese University of Hong Kong)

Mr. WANG Huangsheng (Director and Professor of Art Museum of Central Academy of Fine Art, Beijing, China)

Mr. SHIH Jui-Jen (Director, Museum of Contemporary Art, Taipei)

Mr. TANG Hoi-chiu (Adjunct Professor, Academy of Visuals Arts, Hong Kong Baptist University)

Ms. Sandra WALTERS (Curator and Art Critic)



John AIKEN
莊藝勤

Wucius WONG
王無邪

WANG Huangsheng
王璜生

SHIH Jui-Jen
石瑞仁

Sandra WALTERS

關於「2015新藝潮——國際藝術學院新進博覽」

「2015新藝潮——國際藝術學院新進博覽」是集各國藝術學院優秀作品的當代藝術文化交流博覽會。「新藝潮」提供平台，以藝術家為本位，讓世界各地的藝壇新力軍、藝術機構代表、收藏家、藝術愛好者，及公眾聚首一堂，互相交流，共同前瞻當代藝壇的新潮流。

榮譽顧問

香港浸會大學視覺藝術院客席教授鄧海超
漢雅軒創辦人、策展人張頌仁

初審評判

藝術家呂振光

中國美術學院跨媒體藝術學院教授邱志杰

澳門理工學院藝術高等學校校長徐秀菊

香港藝術發展局視覺藝術組主席陳錦成

決賽評判

香港浸會大學視覺藝術院總監莊藝勤

香港中文大學藝術系兼任教授、藝術家王無邪BBS

中國北京中央美術學院美術館館長及教授王璜生

台北當代藝術館執行總監石瑞仁

香港浸會大學視覺藝術院客席教授鄧海超

策展人及藝評家Sandra WALTERS

Location 場地

Hall D Cotai Expo Venetian Macao

澳門威尼斯人金光會展D館

Opening Hours 開放時間

28/8/2015 Friday 星期五 | **1100 – 2000**

29/8/2015 Saturday 星期六 | **1100 – 2000**

30/8/2015 Sunday 星期日 | **1100 – 1800**

Free Admission 免費入場

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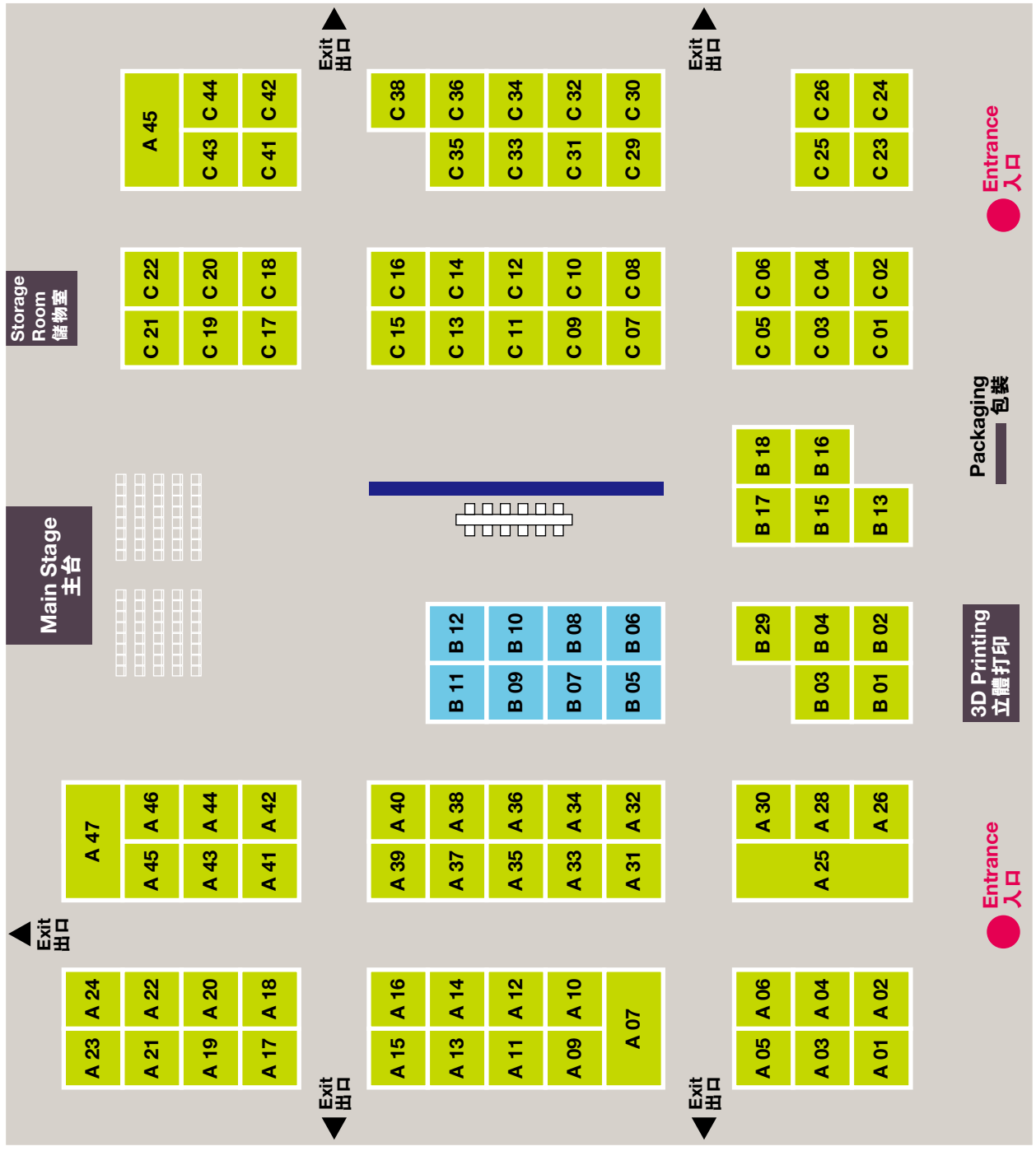
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Floor Plan

場地平面圖



A01	CHAN Suet Yi 陳雪兒	The Chinese University of Hong Kong 香港中文大學	A23	LIN Chun Pin 林俊彬	National Taiwan University of Arts 國立台灣藝術大學	A46	LO Kwan Chi 盧君賜	The Chinese University of Hong Kong 香港中文大學	C08	CHAN Wai Lap 陳惠立	Birmingham City University 英國伯明翰城市大學	C31	YANG Tzu Chin 楊紫芹	Tanaka National University of the Arts 國立台灣藝術大學
A02	SZE Mei Ting 施美婷	University of Reading 雷丁大學	A24	HUANG Lin Yung 黃麟猷	National Taiwan University of Arts 國立台灣藝術大學	A47	TAM Wai In 譚維妍	RMIT University 澳洲皇家墨爾本理工大學	C09	LIU Xiaocai 劉小才	Xian Academy of Fine Arts 西安美術學院	C32	Veron SUNG 阿V	Institut Supérieur des Arts de Toulouse, France University for the Creative Arts, UK
A03	WANG Xiaoyi 王孝益	South Central University for Nationalities 中南民族大學	A25	LEE Kin Lam Jack 李建林	RMIT University 澳洲皇家墨爾本理工大學	B01	WAN Chin Hung 溫千紅	Hong Kong Design Institute 香港知專設計學院	C10	Vinn FENG 馮文琪	Alfred University 香港教育學院	C33	鄭重言	Hong Kong Institute of Education 香港教育學院
A04	Reni Haymond 雲千藍	Leeds Metropolitan University 利茲都會大學	A26	KOK Chui Wah 郭翠華	RMIT University 澳洲皇家墨爾本理工大學	B02	WONG Chun Hei 黃進曦	The Chinese University of Hong Kong 香港中文大學	C11	Li Size Ming 李迺銘	Hong Kong Baptist University 香港浸會大學	C34	NG Po Lin Noelle 伍寶蓮	RMIT University 澳洲皇家墨爾本理工大學
A05	Li Li 李黎	Central China Normal University 華中師範大學	A28	HO Yee Man Regina 何綺雯	RMIT University 澳洲皇家墨爾本理工大學	B03	CHAN Wang 陳泓	City University of Hong Kong 香港中文大學	C12	LAI Nga Lun 黎雅倫	The Chinese University of Hong Kong 香港中文大學	C35	LAU Pik Yoke 盧碧玉	Deakin Academy of Art 達爾文藝術學院
A06	YAN Zhisheng 嚴志勝	Central China Normal University 華中師範大學	A30	HUI Hoi Kiu 許開燦	China Central Academy of Fine Arts 中央美術學院	B04	LAM Yuk Lin 林玉蓮	The Chinese University of Hong Kong 香港中文大學	C13	KWONG Man Chun 關萬春	Hong Kong Baptist University 香港浸會大學	C36	LI Yee Wing Rain 李依穎	Hong Kong Baptist University 香港浸會大學
A07	FUNG Ka Fai 馮恭輝	RMIT University 澳洲皇家墨爾本理工大學	A31	CHU Hao Pei 朱浩培	Nanyang Technological University 南洋理工大學	B13	JHANG Jyun Shuo 張峻碩	National Kaohsiung Normal University 國立高雄師範大學	C14	CHAN Hong Yui 陳匡睿	SCAD-Hong Kong 龍崗科技新設計 (香港) 大學	C38	LIN Jhih Fan 林芷帆	University of Taipei 台北市立大學
A09	YUNG Lai Jing 三日	National Taiwan Normal University 國立台灣師範大學	A32	YUEN So Ling 阮素玲	RMIT University 澳洲皇家墨爾本理工大學	B15	DONG Xingguang 董星光	China Central Academy of Fine Arts 中央美術學院	C15	TANG Tsz Kin 鄧子健	University of Sunderland 英蘭特爾大學	C41	YIP Tsz Shan 葉子珊	RMIT University 澳洲皇家墨爾本理工大學
A10	SIDDHARTH CHODHARY YAU Chun Sang 邱維生	Hong Kong Baptist University 香港浸會大學	A33	LAU Po Yan 劉寶欣	Hong Kong Baptist University 香港浸會大學	B16	XIE Zhaolong 謝兆龍	Guangzhou Academy of Fine Arts 廣州美術學院	C16	CHAN Kwan Lok 陳鈞樂	The Chinese University of Hong Kong 香港中文大學	C42	SOU Leng Fong 蘇凌葯	Macao Polytechnic Institute 澳門理工學院
A11	XU Wei Xiong 許偉雄	Macao Polytechnic Institute 澳門理工學院	A34	DENG Yu 鄧瑜	Guangzhou Academy of Fine Arts 廣州美術學院	B17	LAI Kwan Ting 賴筠婷	The Chinese University of Hong Kong 香港中文大學	C17	LI Yan 李嚴	Shantou University 汕頭大學	C43	YIU Chi Leung 姚志良	RMIT University 澳洲皇家墨爾本理工大學
A12	CHUI Sze Ling 徐詩翎	Hong Kong Baptist University 香港浸會大學	A35	YIM Yen Sum 嚴潤森	Deakin Academy of Art 達爾文藝術學院	B18	MOK Wai Hong 莫偉康	China Central Academy of Fine Arts 中央美術學院	C18	TSE Chi Tak 謝志樞	HKU Space 香港大學專業進修學院	C44	CHEONG Sou Man 蔣素雯	Macao Polytechnic Institute 澳門理工學院
A13	LU Shao Chuan 呂紹川	Hong Kong Baptist University 香港浸會大學	A36	CHEN Yi Chun 陳怡君	National Taipei University of Technology 國立台北科技大學	B29	CHAO Harn Kae 曹漢凱	Malaysian Institute of Art 馬來西亞藝術學院	C19	XING Yun 邢芸	China Central Academy of Fine Arts 中央美術學院	C45	CHEUNG Ho Keung 張浩強	The Chinese University of Hong Kong 香港中文大學
A14	LEE Wu 李悟	National Chiao Tung University 國立交通大學	A37	FUNG Ming Sum 楊明心	Hong Kong Baptist University 香港浸會大學	C01	CHEN Yen Ping 陳碩平	Shi Chen University 實踐大學	C20	YAU Wing Fung 邱榮豐	The Chinese University of Hong Kong 香港中文大學			
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A16	CHAN Yin Wan 陳雲雲	Sichuan Fine Arts Institute 四川美術學院	A39	SIY Tak Yin 施應燕	RMIT University 澳洲皇家墨爾本理工大學	C03	LAU Mung Lee Winky 劉夢莉	RMIT University 澳洲皇家墨爾本理工大學	C22	SIU Wai Kit Bostoe 蕭傑傑	School Superior of Fine Arts in Marseille, France 法蘭西馬賽高等藝術學院	B05	Macau Visual Arts Industry Association 澳門視覺藝術產業協會	
A17	CHEN Zhenfu 陳珍福	Hong Kong Baptist University 香港浸會大學	A40	LEE C Kenneth 李俊佳	California Institute of The Arts (USA) 加州藝術學院	C04	JIANG Ronnie 蔣碩西	Shi Chen University 實踐大學	C23	CHAN On Kei 陳安琦	Macao Polytechnic Institute 澳門理工學院	B06	Rong Bao Zhai (Hong Kong) Co.Ltd. 榮寶齋 (香港) 有限公司	
A18	LI Tsz Lan 李紫蘭	Nanjing Technical College of Special Education 南京特殊教育師範學院	A41	Fulingga 富靈子	Utrecht School of the Arts 荷蘭烏特勒支藝術學院	C24	LAU Siu Chung 劉兆聰	Hong Kong Baptist University 香港浸會大學	B08	Lonely 陳栢	Hong Kong Baptist University 香港浸會大學	B10	Fengmian Art Gallery 廣州風眠藝術空間	
A19	SIN Wai Chi 沈慧芝	The Chinese University of Hong Kong 香港中文大學	A42	LING Chin Tang 凌展騰	Hong Kong Baptist University 香港浸會大學	C05	LEE Wu 李悟	National Taiwan University of Arts 國立台灣藝術大學	B12	CHAN Chun 陳栢	RMIT University 澳洲皇家墨爾本理工大學	B07	Dare to Dream Art Gallery	
A20	CHENG Halley 鄭哈雷	RMIT University 澳洲皇家墨爾本理工大學	A43	AU Ka Chi 區家致	National Taiwan University of Arts 國立台灣藝術大學		SUM Siu Wai Vanessa 沈小蕓	The Chinese University of Hong Kong 香港中文大學	C25	LAU Yuk Lam 羅鈺霖	Hong Kong Baptist University 香港浸會大學	B09		
A21	KIM Hyejung 金惠京	The Chinese University of Hong Kong 香港中文大學	A44	LI Yi Syuan 李怡萱	National Teaching University of Education 國立教育大學	C06	NG Sze Ting 伍詩婷	Hong Kong Baptist University 香港浸會大學	C26	FOK Hong Kei Ankie 霍康琪	The University of Hong Kong 香港大學	B11		
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Foreword

by NAW Director – Ms. Mianco WONG

新藝潮策劃人黃白露女士獻辭



Mianco WONG
黃白露

Like other art expos, our New Art Wave Expo has as its primary purpose to seek out and present artists with demonstrable expertise and talent. Thus, from the outset, we resolved that eligibility for New Art Wave Expo and the New Art Wave Awards should be limited to artists who have professional art college backgrounds, and all artworks submitted must have been newly created in the 2010s. We also established strict guidelines in choosing our adjudicators, all of whom are accredited professionals. After all, this is an international competition whose participants must compete with others from all over the world.

Yet, unlike other art expos, from the beginning we were determined to put the artists' needs at the heart of our thinking when planning New Art Wave Expo. Accordingly, each exhibited artwork is accompanied by the artist's name and the name of their college. We have also highly encouraged each of the artists to be present at the Expo. We believe every art exhibition is a precious journey, one in which artists can gain inspiration from their encounters with others. We also know such events can offer those self-same artists networking opportunities. We truly hope the artists can seize the chance. Throughout the three days of the Expo, we look forward to artists, gallery owners, artists' agents, private art collectors, art directors and critics all sharing their experiences, thoughts, styles, rationales and skills with each other. I sincerely believe the opportunities for such sharing will influence and eventually bear fruit in every single artists' future development.

Earlier in my professional career, I worked for the Hong Kong Arts Development Council. I was often entangled in a problem, and that is whether artists should receive help from the government. Today, I'm in the business of promoting the arts, another experience. I think what artists need is opportunity. To be more precise, they need the chance of exposure. For it is by exposure that other people can become aware of them and their artworks, and a variety of different opportunities can then come into play. Artists need more opportunities and occasions to show their lifelong potentials.

I do not have much capital, and thus I do not dare to promise much. However, having worked for a long time in promoting art and related events, my resources do include professional knowledge and expertise accrued over the years as well as an extensive network of contacts in the field. And it is with resources such as these that I fight on a broader stage for the New Art Wave artists.

I would like to dedicate a special thanks to all the people and organizations whose cooperation was indispensable in making the Expo become a reality. I would also like to extend a special thanks to my friends, colleagues and family, for their unlimited patience and support. I am blessed to encounter every one of you in my life. Last but not least, may we all be proud of how we made the New Art Expo happen. Thank you!

「新藝潮」跟其他藝博會相同的地方是，我們都追求專精。因此，「新藝潮」規定參加者都必需具備專業藝術學院的資格；「新藝潮」也規定，所有參賽作品都必需是2010年或以後的新作；同時設立嚴謹的評審制度，邀請專業權威的人士擔任評判；最後，這是一項國際性的比賽，參加者需與來自世界不同地方的藝術家比拼。

我們跟其他藝博會不同的地方是，我們以藝術家為核心，每個展位標示的，是藝術家自己的名字及學院名稱。另外，我們鼓勵藝術家在場。我們認為，參加藝術展覽，是藝術創作中一場珍貴的旅程，每天有不同的人出現，思維的碰撞，不同機遇的到來，只看如何把握。在三天的展期內，藝術家與畫廊主人、藝術家經理人、收藏家、策展人、藝評人、藝術之間可以互相溝通，各種不同的風格、理論、技巧互相交流。我相信，這種交流對藝術家往後的發展終會產生不少的影響。

我以前年輕時在香港藝術發展局工作，當時經常會糾纏於一個問題，那就是藝術家應否接受政府的幫助？到了今天，我在商界推廣藝術，卻有另一種體會，我覺得藝術家需要的，是機會。講得仔細一點，是曝光的機會。只有曝光了，人們都知道藝術家的作品及存在，各種不同的機會就隨之而來了。藝術家需要更多曝光的機會，來展示他們一生所持的資本。

我沒有強大的資本，不敢許下太多。但作為長期紮根矢志推廣藝術文化的藝術從業員，希望憑藉獨特的專業及網絡，與「新藝潮」藝術家共同營建一個更開闊的舞台，為這個時代的藝術大道，開闢另一條蹊徑。

要感謝的人很多，包括合作單位、朋友、同事、家人，對我的苛索予以供應、支持及忍耐，沒有大家，便沒有今天的「新藝潮」。我的人生，能遇到你們，是我的福氣。最後，希望大家以我們共同創造的「新藝潮」為榮。謝謝！

Foreword

by NAW Honorary Advisor - Mr. TANG Hoi-chiu

新藝潮榮譽顧問鄧海超先生獻辭

2015 New Art Wave Expo – New Talents in Art

In recent years, the international art market has flourished partly thanks to the continual emergence of new art talents who bring to that market new artistic creation. The actualization of such artists much depends on an individual's sensibility to life, creative mind, and the influence that's brought to bear by the cultural and artistic background of the regions where such people live and work. And, of course, on the artistic nutrition those artists-in-the-making receive. In this connection, art academies and colleges which provide such nourishment become the cradle for nurturing such artists. In light of their different cultural backgrounds, social aspirations and artistic ecologies, art academies and colleges in different countries have developed their own teaching directions, designing their own curriculum and recruiting teachers. Taking Hong Kong as an example, the University of Hong Kong's Department of Fine Arts, focuses on the teaching of art history and research. In addition to teaching art history, the Department of Fine Arts, Chinese University of Hong Kong also provides in-depth practical training in artistic creations and techniques for their practicing students. With its provision of various professional courses in different artistic media, the Academy of Visual Arts, Baptist University of Hong Kong is a professional academy that aims to train students who aspire to make a career as professional artists. Hong Kong Polytechnic University offers special training in design as well as in practical and functional art. City University of Hong Kong School of Creative Media has an emphasis on developing special courses in multi-media and cross-media art to nurture talents for the creative media industry. The overall outcome of the work of these various and different educational centres of excellence is the injection of new blood into the artistic sector, the continual reinvigoration of Hong Kong's cultural industry, and the nurturance and encouragement of the diversity of art and the arts in Hong Kong.

Such a situation is also seen in the universities, post-graduate colleges and art academies in other countries and regions. Professional government art academies came into being long ago in Mainland China with examples such as the famous Central Academy of Fine Art, China Academy of Art, Xi'an Academy of Fine Art, Guangzhou Academy of Fine Art, Sichuan Academy of Fine Art, to name but a few, and they have successfully trained up various artists renowned in the Mainland as well as on the international level. National Taiwan Normal University, National Taiwan University of Arts and others are also well-known government institutions which have contributed significantly to the development of the arts in Taiwan, and quite a number of artists in Hong Kong also received training from these universities. Musashino Art University, Kyoto City University of Art, Royal Melbourne Institute of Technology (RMIT), Macau Polytechnic Institute's School of Arts are all also internationally credited institutions that provide artistic training. Within the deep cultural and art backgrounds in different countries and regions, there are numerous professional universities and

academies specialized in art in Europe and U.S.A. The training provided by different art academies and colleges and their significant contributions shape the progressive development of art trends and new artistic horizons.

The 2015 New Art Wave Expo presented by Mention PR Consultants Ltd is a major art exposition with great significance. There are various international biennials, triennials and art fairs presented on the international level, most of which have specific curatorial themes or commercial considerations. The most distinctive feature of this Expo is to put the major focus on new graduates who have become noted artists, from various art academies and colleges from all parts of the world. With an open call for submissions of works dated after 2010 and competition with two rounds of adjudications by international adjudication panels comprised of internationally well-known experts, scholars, artists and art critics, the successful entries would then be reviewed and among which, three grand prizes awarded to the most promising artists. The ultimate goal of the Expo is to identify new artistic talents with great potential, foster their communication, and show their recent works which reflect the most updated artistic trends and their accomplishments before the eyes of members of the art community, education sector, connoisseurs, museum curators and the audience. The Expo will facilitate their exposure on the international arena with the opportunity of works being known and collected, thus stimulating their future artistic development.

The organizer invited submissions from fresh graduates from art universities, academies and colleges from 87 countries and regions, including China, Taiwan, Hong Kong, Macau, Japan, Korea, Singapore, France, Britain, Germany, Switzerland, Italy, U.S.A., Canada, and Australia. Subsequently, there are 328 participants, many of whom are from Hong Kong, China, Taiwan and Macau. After the first round adjudication, nearly 200 entries from 45 art universities, academies and colleges are to be selected. Following which, those selected artists will bring their original works to the exhibition venue for another round of adjudication by international adjudicators with a view to selecting the best works for the granting of the three grand prizes. These successful entries reveal the diversity of artistic pursuit by young talents in different countries and regions. For example, works by artists from the Mainland, Hong Kong and Taiwan illustrate the most recent development of the arts in the media of ink painting, oil painting and other media. They are either imbued with a blending of elements from the East and West, tradition and innovation, or show the individuality of artists, or with reflection of humanity and social messages, represent modernity and the contemporary vocabulary of new art trends. I am honoured to be a member of the international adjudication panel and I look forward to seeing the successful presentation of the Expo and appreciate the original works of these new talents from all over the world with a view to communicating and dialoguing with them. I also sincerely wish every success for this 2015 New Art Wave Expo with its unique theme and focused objectives, which will bring new faces to the art sector and nurture new artistic talents.

2015 新藝潮 — 新晉菁英

近年來國際藝術市場發展蓬勃，藝術新秀也不斷湧現，在藝術創作上帶來新活力。藝術家的成長，除有賴一己對生活的敏銳觸覺、創意思維和身居地區的文化藝術背景的影響外，藝術訓練更是最要的養份和元素，而藝術學院當成為藝術家的搖籃。不同國家的藝術院校，都會因應其地區文化背景、社會需求和藝術氛圍而製訂不同的教育方針、課程設計和延聘師資以建立其獨特個性來培育學生。如以香港為例，香港大學藝術系一向重視美術史的教授和研究、香港中文大學藝術系除美術史料外，更注重術科提供藝術創作技巧的訓練、香港浸會大學視覺藝術院是一所專門藝術院校，著重各種藝術媒體的專業教學，培養學生在未來成為專業藝術創作者、香港理工大學注重設計和實用功能性的藝術教育、香港城市大學創意媒體學院專注重多媒體和跨媒體的課程，培植創意媒體人才。這些學院的不同教育路向，為香港藝壇和創意文化產業注入新血，令香港藝術發展呈現更多元化的面目。

這種現象也見於其他國家地區的大專院校和藝術學院。專業的政府藝術學院早在中國成立，如中央美術學院、中國美術學院、西安美術學院、廣州美術學院、四川美術學院等均是歷史悠久的專業藝術學院，不少蜚聲國內和名揚海外的藝術家均出自其門下。國立台灣師範大學、國立台灣藝術大學等也是著名的公營藝術大學，在台灣藝術發展方面作出重大貢獻，香港藝術家也有一定數量曾修業於這些大學。日本武藏野美術大學、京都市立藝術大學、澳洲皇家墨爾本理工大學、澳門理工學院視覺藝術高等學校等也具國際知名度。歐美方面，由於其文化藝術傳統源遠流長，專業藝術學院更是多不勝數。藝術學院的訓練和貢獻實在締造了國際藝術的潮流和新視野。

今次由文心公關顧問有限公司舉辦的「2015新藝潮—國際藝術學院新進博覽」是一項饒有意義的藝術博覽會。國際上的雙年展、三年展和藝術博覽會數量不少，但多有專題策展方向或以商業考慮而舉辦的展覽，然而「2015新藝潮—國際藝術學院新進博覽」最大特點是以世界各地藝術院校畢業的新進藝術家為目標對象，以公開徵集和比賽形式，透過兩輪由國際知名專家學者、藝術家和藝評家組成的評審團精心評選，從這些新進藝術家2010年以後的新作中選出入選作品，再從其中評選三件最精作品，頒發大獎。博覽會的最終目的是發掘具有潛質的新進藝術家，促進他們的溝通交流，並將其反映藝術發展的最新潮流和創作面目的作品呈示於藝術界人士、學界、收藏家、美



TANG Hoi-chiu
鄧海超

術館人員和公眾眼前，以令其躋身國際，作品廣受認知及為人收藏，在未來能得到持續發展。

博覽會共邀請世界各地，包括中國、台灣、香港、澳門、日本、韓國、新加坡、法國、英國、德國、瑞士、意大利、美國、加拿大、澳洲等共87個國家和地區的藝術學院畢業生提交作品參賽，最終共有328位新進藝術家參與，其中以來自香港、中國、台灣、澳門等最多。經過第一輪初審後，共有來自45所藝術學院的藝術家的近200幀作品入選。他們將獲邀攜同作品親臨展場，由國際評審團評核原作以頒發三項大獎。由這些初步入選作品中可見不同地區新進藝術家的多元化探索路向，如在中國、香港、台灣入選者的作品中，可見水墨畫、油畫及其他媒介創作的最新面目，或東西共融、或傳統與創新兼備、又或個別發展而具備獨特風格，又或蘊含社會意識和人文精神，揭示藝術新潮和當代語境。作為國際評審團成員之一，我期待博覽會的舉行、能現場欣賞各地新進藝術家的藝術探索和與他們親作溝通交流。我亦祝願這次目標明確、意念獨特的「2015新藝潮—國際藝術學院新進博覽」成功舉行，帶來藝壇新風氣和扶掖新進藝術家。

Foreword

by NAW Honorary Advisor - Mr. CHANG Tsong-zung

新藝潮榮譽顧問張頌仁先生獻辭



CHANG Tsong-zung
張頌仁

The 2015 New Art Wave Expo is an exhibition project with a macroscopic vision. The Expo's areas of focus, from art education, to exhibition space to the judging system, have all been undertaken from with the perspective of the artist in mind.

We all know that when a student throws him or herself into the life of an artist, he or she faces a very challenging situation. New artists must confront and navigate the relatively uncharted territory outside of the museum system, fraught with risks, as well as the dizzying landscape of the art market. The 2015 New Wave Art Expo is thus making a significant contribution by providing new and emerging artists with a platform of visibility which, from the very first, places their art within a global context of creative endeavour. Thus from the outset these artists are meeting the world, showing their work together with that of international artists of their own generation, and opening up and extending their experience from the world of the art academy to the global world of contemporary art. In one step Macau also is now positioning itself as a new focal point for young and emerging artists internationally. This kind of macroscopic vision is certainly worth celebrating.

For the new art of the Internet age, the act of creation takes place in a world where regional borders and local space have already been forcibly opened, even as local character and regional specialty are being increasingly emphasized as both an important private resource and a point of difference and attraction. In the globalized world, regional attributes have been redefined as 'glocal', and an unexpected and new kind of fellowship based on a new understanding of the native is being formed around the globe. The formulation of this new global fellowship is a process that reaches beyond the circle of creative artists to also include art critics, professional curators, specialists in public outreach, marketing and promotion, and collectors. And thus the 2015 New Art Wave Expo seeks to bring the entire scope of the art world together within a single event; as well as to create a wonderful point of entry and an opportunity of encounter for the audience of art lovers.

On behalf of the specialists, scholars and artists who have come together for this event, I would like to thank the organizers for their great efforts in making this Expo possible, and to extend our appreciation to the more than eighty art academies who have lent their support to this wonderful event, and to offer our congratulations on the debut of the Expo.

(English translation by Valerie Doran)

「2015新藝術—國際藝術學院新進博覽」是個宏觀的藝術推展計劃。關注的角度從藝術教育、展覽空間、一直到評介系統和藝術經濟的制度，是一個從藝術家立場出發的博覽會。我們都知道學生投身藝術生涯的茫然、新作品在美術館體制外面的無所適從、直至面對市場的眩目景觀，是每個藝術家都要經歷的考驗。「新藝潮」企圖給新進藝術家提供一個上台階，並從第一步開始，就把當代藝術放在全球的創作形勢內比較。藝術家從起步就面對全球、面對世界各地屬於自己的同代人，於是一踏出求學期的美院圈子就立即拓開了天地。對於澳門這個藝術世界的新角落，也就從第一步就把自己定位為全球年輕藝術的新焦點。這個宏觀的視野可喜可賀。

在互聯網時代的新藝術，是一種被迫打開地域文化空間的創作，雖然本土性已經變成每個地區最重要的私家資源、本地特產。地域屬性在全球時代重新釐定了「普世」的意義、再次給「本土」找到意料之外的國際同人。這種國際同人的制定包括創作圈以外的評論界、策展專業、公共推廣，以至市場推銷和收藏。於是「新藝潮」的雄心是在一個活動中綜合了整個藝術世界，並讓普羅大眾的藝術愛好者一個優先介入的機會。

謹此代表參與工作的各位專家、學者和藝術家感謝組織的各個單位和支持活動的八十多所美術學院，並恭祝這個高瞻遠矚的博覽會大展宏圖。

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C21

Indonesian Institute of Art Yogyakarta

In my work the theme of which is not far from the life around us. As well as clothes that are the most familiar thing with us. I'm interested in the object of clothing because other than as cover nakedness, clothing also plays a major role in determining a person's image. Moreover, the clothes are a mirror of identity, status, hierarchy, gender, has a symbolic value, and is an expression of a certain way of life. Clothes also reflect the history, politics and religiosity. In other words, clothing is the outer skin of our social and cultural identity. However, not a few men who use clothing as a tool for personal gain. Such misuse their authority through uniforms are worn. In addition, many who have forgotten the essence of clothing in order to follow the trend of western culture that was popular.

AK Harun的作品主題與生活息息相關。最尋常不過的事物也能引伸出多種意義，衣物本身是種符號，衣可蔽體，亦作遮掩修飾，而打扮是一種對自我、身份的演繹；服飾能折射出流動的文化圖像：社會地位、性別身份、歷史內涵等。少數人卻會利用其衣服所代表的身份，錯誤地展示權威。此外，很多人亦盲從西方文化，忘記衣服的真正意義。

(由新藝潮翻譯)



Colorful Journey

2014

Acrylic on canvas

140cm x 140cm



Chains of Bureaucracy

2014

Acrylic on canvas

120cm x 140 cm

AU Ka Chi

區家致

A43

National Taiwan University of Art

國立台灣藝術大學

If a stroke elicits the aura of the painter, it also intertwines with the soul...

This series came out of a painting class I gave to children with Down syndrome when I was serving in the army. I invited them to bring along a mirror to the class and draw their reflections, then I drew a portrait of every student. Each of my artworks is formed by the two portraits of the same person placed side-by-side. The accuracy of depiction is not the main focus here. I hope to create a bridge to link up the two pieces and bring out the delicate relationship existing between them.

(Translated by New Art Wave)

如果繪畫的線條能引出作者的靈光，那必定也纏繞著靈魂……

此系列是在役期間的特教工作站服役時，申請了一堂給學生（唐氏症孩童）的繪畫課，題為〈自畫像〉，並請他們攜帶鏡子將自己的模樣紀錄下來，之後對個別學生繪製素描肖像，再將兩者以對照組的形式併置在一起。肖像的「寫實程度」已經不是重點，而是在兩者之間還能看到什麼？我希望呈現的不只是單純的畫面，能是製造「橋梁」去看見存在於兩者之間的「某些東西」。

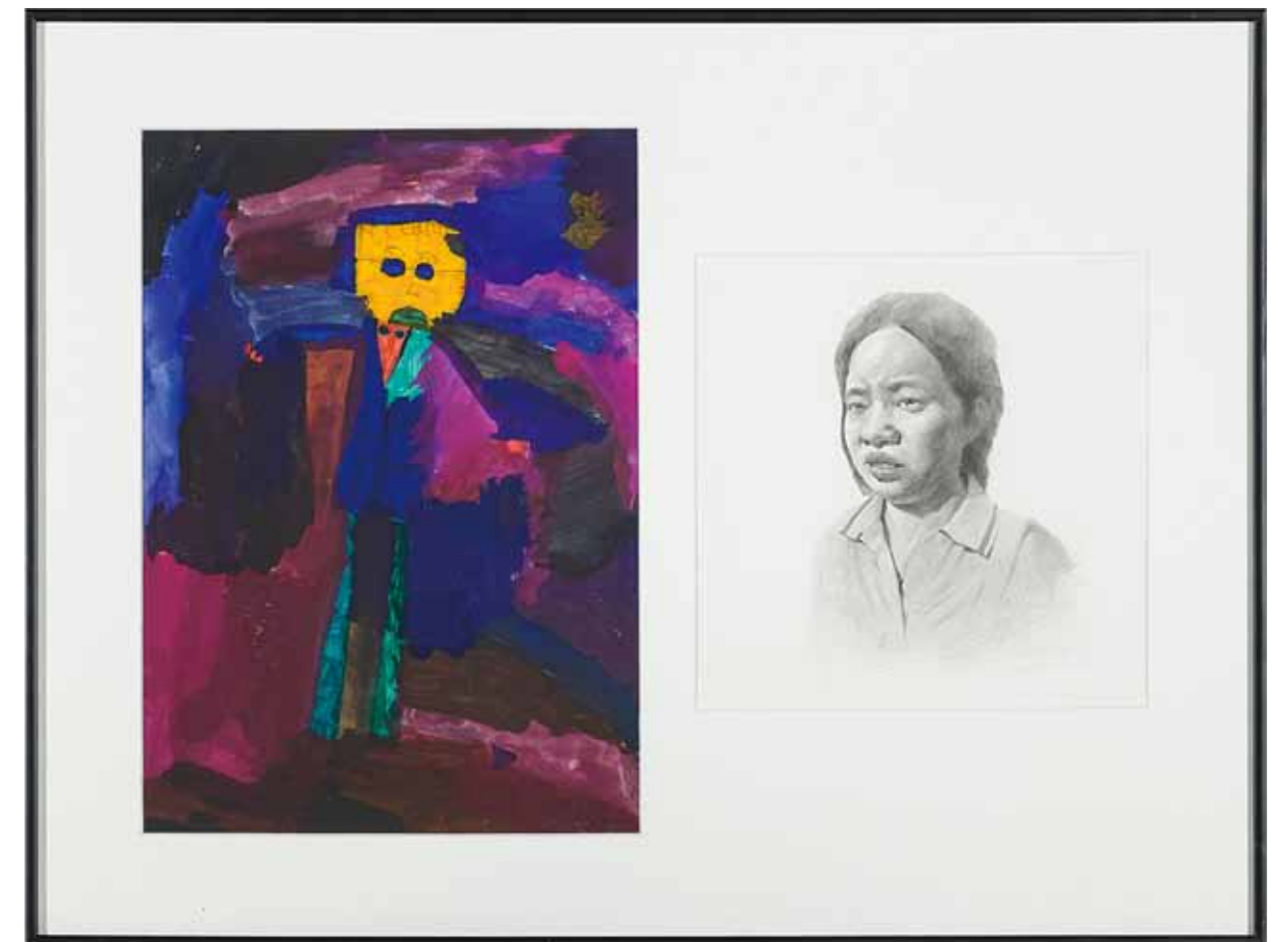
Return

還魂

2014

Color pencils, marker, pastel, watercolor, illustrations paper

65.5cm x 49.5cm



AU Shek Yan
區碩茵

C05

Hong Kong Baptist University
香港浸會大學

The piece is related to my three-bed dormitory university life, a limited space for my two room-mates and myself. The previous setting of the dormitory was a two-bed setting, the change in allocation created problematic and unclear boundaries of public and private spaces. I realized that public and private spaces not only depend on the actual space; but also on light, sound and time, elements which are crucial in affecting the perception of a boundary. In the process of my creation, I investigated more than ten residents of three-bed dormitories. Not only did it enlighten me in my understanding more about how such residents used the actual space, but also was a source of personal stimulation realizing and sincerely expressing myself in this limited space.

作品是關於自己居住於大學宿舍的三人房，記錄自己與兩位室友瓜分生活空間時的感受與體會。基於三人房的前身是為二人而設計，未能供三人公平地使用，令我們的公用與私人空間不斷變更。我察覺到兩者的劃分不只在於實體面積，還有當中的光線，聲音，時間。在創作的過程中，我訪問了十多位同樣是居於三人房的宿生，除了更了解到他們如何重新應用空間，更進一步地令自己了解這個空間及所記載的情感。

Live in Hong Kong
香港
2010
Video



CHAN Chun
陳楨

C25

RMIT University
澳洲皇家墨爾本理工大學

Kong Kid
港孩
2015
Maker pen on paper
50cm x 70cm

I graduated with a Bachelor of Fine Arts degree from RMIT University, Melbourne. After taking part in Hong Kong art education for years, I went on to study for a Master of Fine Arts in Australia. I have held various exhibitions in Australia and Hong Kong. Now, I focus on teaching design and photography in Hong Kong.

Languages and texts have been fixed communication tools among people. I like to use various media and forms, such as images and sounds, to express my own abstraction. With simple and direct deliveries (e.g. child learning imitation), I hope my pieces can project collective messages with audiences.

(Translated by New Art Wave)

本人畢業於澳洲墨爾本的RMIT University 純藝術學士，其後在香港從事藝術教育多年，2012年返回澳洲進修純藝術碩士，曾在澳洲及香港舉辦不少展覽，現定居香港，任教設計及攝影。

語言和文字，一直是人與人之間溝通的工具，我喜歡以不同媒體和形式，如影像及聲音等，去表達這仿似抽象的媒介，而透過一些很簡單及直接的方式，如模擬兒童學習等，嘗試拉近觀眾的距離及共鳴。



ABC Learning
2012
Installation
300cm x 300cm



CHAN Hong Yui Clement

陳匡睿

C14

SCAD Hong Kong

薩凡納藝術設計（香港）大學

Hong Kong is situated on a hilly and mountainous terrain. Because of the lack of natural flat land, Hong Kong simply does not have the prerequisite to be designed into a grid system - a town planning method that is found in many other world cities such as New York. According to the Hong Kong Planning Department, about 47% of the land in Hong Kong lies above 100 metres above sea level. Almost half of Hong Kong therefore has to be built on uplands, resulting in what is commonly known as a multi-level urban design.

Z-Axis aims at documenting the type of multi-level urban design that is shaped by the hilly and mountainous terrain in Hong Kong. Z-Axis, in mathematical terms, refers to the depth of an object in a three-dimensional coordinate system. Looking into the Hong Kong urban landscape along the Z-Axis, one can gain more understanding of (i) how the topographical factor impacts Hong Kong people's habitation and (ii) to what extent the land has been altered in an attempt to adapt to the natural environment. Through observing the Z-Axis the interrelationship between factor (i) and (ii) can be visualized and understood.



Untitled #01 (Z-Axis)

2014

Archival Inkjet Print

40cm x 32cm



Untitled #03 (Z-Axis)

2014

Archival Inkjet Print

40cm x 32cm

香港山多而平地少，不能像紐約等其他大城市一樣，採用「格網式」的城市規劃。根據香港政府規劃署資料顯示，香港約有百分之四十七的土地高於海拔100米。換言之，近半個香港是建於高地之上，因而造就了「多層式」的城市設計。

Z-Axis旨在紀錄香港這種「多層式」的城市面貌。數學上，Z軸是指物件於三維座標系統上的深度。從Z軸上看香港的城市地景，觀者可更深入了解（一）地形因素如何影響香港人的居住環境，以及（二）香港用地為達致與自然環境融合而被改動的程度。透過觀察 Z-Axis，上述兩點之間的相互關係得以進一步探討。

（由新藝潮翻譯）

CHAN Kwan Lok

陳鈞樂

C16

The Chinese University of Hong Kong

香港中文大學

Chan Kwan Lok finds spiritual nourishment in Chinese paintings. He searches for the traditional Chinese spirit and its possibilities through the exploration of the subtle changes in the strokes in Chinese paintings and what those self-same strokes achieve in the balance of the changes. He uses fine lines and adds his imagination to his observations of life, and through indulging himself in his works for a long period of time; he eventually turns his drawings into a record, a memory.

(Translated by New Art Wave)

陳鈞樂，投入中國畫上的創作，透過對中國畫線條上的微妙變化進行深入探索，並追求在線條變化對比上的協調平和，在當中找出中國傳統精神和可能性。作品上展現出細密的線條及從觀察寫生中加入種種想像，透過長時間對作品的投入，把不斷的繪畫動作變成一種記錄、回憶。

海鯨系列之五

2013

Ink on paper

25cm x 80cm



格格不入系列之三

2014

Ink on paper

180cm x 97cm



CHAN On Kei

陳安琦

C23

Macao Polytechnic Institute

澳門理工學院

The invention of shoe is to protect our foot; yet, people have overlooked that function and foot-wear instead signifies fame and fashion. Some criminals even use the shoe for hiding drugs and theft. It is an ironic phenomenon that the moral standard decays even though there is a scientific progression and abundant material life. The works serve as a medium to represent people's greediness. It is we who decide whether a single object is beneficial or harmful. The work is also an ironic comment on how people change the simple and single-functional object to a complicated and destructive one.

(Translated by New Art Wave)



藏毒

2014

Ceramics

22cm x 8cm x 8cm



愛美不愛命

2015

Ceramics

20cm x 9cm x 18cm

鞋的發明原是為了保護雙腳，但現今的人們卻漸漸忽略鞋原有的功能性，而逐步演變成一種時尚產物、身份象徵等。甚至更有不法之徒利用鞋進行藏毒、偷窺這等不法行為。諷刺的卻是科技愈先進、物質享受愈豐富，人的道德價值觀反而更扭曲。這次以「鞋」表達人們為了追求名利、物慾的一種媒介。讓我們反思自身的價值觀，同一事物往往對我們有利或有害，在於我們如何去抉擇和取捨。也是諷刺人們往往都會把簡單事物複雜化，單純功能性的物件卻變得複雜而具破壞性。

CHAN Suet Yi

陳雪兒

A01

The Chinese University of Hong Kong

香港中文大學



Grass II

2013

Acrylic and Pastel on Canvas

118cm x 168cm

Through the medium of painting and drawing, I create the atmosphere of stillness and quietness. I create imaginary worlds through drawing images, writing texts and arranging objects. At the end I arrive to an unknown scenery.

The images I use are once I had come across in daily life. Those images generate enigmas and ambiguous feelings. The latest solo exhibition reappear the experiences that I often have when I get lost on the road, they are re-presented again in an unknown world in the paintings.

Chan Suet Yi is graduated from the Fine Arts Department, The Chinese University of Hong Kong. She is currently living in Berlin and has participated in artist in residency projects in Norway, Germany and Spain etc. Her works are mostly being exhibited in Hong Kong and Europe.

透過繪畫、書寫以及物件的配置，我希望營造安靜空靈的感覺，從而創造一個想像的世界，通往一則未知的風景。

在生活中常遇見的景物是我創作的起點，而近期作品則以在陌生城市，郊野的迷路的經驗作為中軸，拼合期間所遇見的一景一物，是景象的再造，也是感覺的重現。

陳雪兒畢業於香港中文大學藝術系（2012），現居柏林，曾參與挪威、德國、西班牙等國的駐留計劃，作品多在香港與歐洲展出。

（由新藝潮翻譯）



Grass III

2013

Acrylic and Pastel on Canvas

118cm x 168cm

CHAN Wai Lap

陳惠立

C08

Birmingham City University
英國伯明翰城市大學



The Most Popular Schools In Hong Kong
我們最好的學校
2013
Mixed media on paper
79cm x110cm unframed



CHAN Wai Lap was born in Hong Kong. He graduated from Birmingham City University in 2011, majoring in Visual Communication. He mainly focuses on painting. Chan's works capture his own critiques on various matters and policies in contemporary society, referring to his past school life, experiences, and things collected. Using a humorous tone colour, he sketches various experiences and objects from his first-person perspective, so to further explore the relationship between individuals and observers.

(Translated by New Art Wave)

陳惠立，生於香港，二零一一年於英國伯明翰城市大學畢業，主修視覺傳意設計。作品以繪畫為主，分別圍繞已過去的校園生活或自身經歷，及對收藏品的種種想像，從而批判身邊各種荒誕的事物及制度。以幽默的語調描繪各種經驗及物件，並探索自身與觀者之間的聯繫。

The Least Popular Schools In Hong Kong
我們最差的學校
2013
Mixed media on paper
79cm x 110cm unframed

CHAN Wang

陳泓

B03

City University of Hong Kong
香港城市大學

Equivocation

2014
Photography
100cm x 120cm



Max Chan Wang was born in Hong Kong in 1991. He graduated from City University of Hong Kong, School of Creative Media, majoring in the Bachelor of Arts in Creative Media (BACM). His projects in Art and Design are focusing on Photography and Video Production. His final year photographic project "Unfolded (2012)" has awarded the Hong Kong Contemporary Award 2012 and was exhibited in Oct 2013 at the Hong Kong Museum of Art. Also, his work "Equivocation (2014)" was exhibited in Hong Kong, Macau and Edinburgh, UK.

His works concern spaces, experiences, patterns and perspectives. His interests include Architecture and landscape. He presents different experiences of spaces in the city or different structures of buildings in his works.

Equivocation

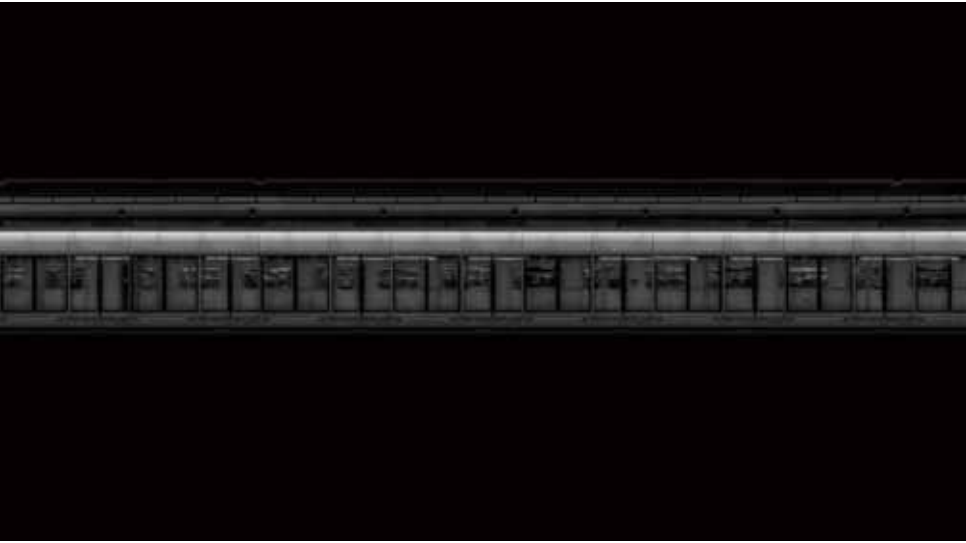
Collect the materials with photography.
Analyze the systematization of the randomness.
Discuss the existing ambiguity in the city.

陳泓，生於香港，畢業於香港城市大學，主修創意媒體，其後作品專注於攝影及短片製作。其作品Unfolded (2012) 獲得香港當代藝術獎2012，並於2013年於香港藝術館展出，作品亦被香港藝術館永久收藏。此外，其作品Equivocation(2014)亦於香港，澳門及英國展出。

他的作品探討包括：空間，視覺體驗，圖案與透視。而他極力將此風格融合於風景，靜物甚至人像攝影，將獨特的視覺體驗呈現出來。

Equivocation

以攝影收集碎屑。
分析，整理，重新編排。
探討在這土地上存在的矛盾。



我們的相遇只是一剎那的摩擦
2014
Photography
90cm x150cm

CHAN Yin Wan

陳燕雲

A17

Hong Kong Art School

香港藝術學院

Inner Nature 18

心玄 18

2014

Ink on paper

69cm x 136cm



CHAN started painting in 2003. She then studied Fine Arts and completed her diploma studies in 2008. In recent years, she's mainly focused on modern ink paintings. One of her feature works is the *Xin Yuan (Inner Nature)* series in 2013. "Yuan" stands for mysterious and peace in a deep calm state and is always represented in black. While black comes with white, it reflects the state of mindfulness, which is clear because of emptiness. Interlocking of light and shadow, blurredly, is so alike to the calm turbulence of our inner-heart. The natural phenomenon of freezing ice, turbulent water, plus the solitude among mountain ridges, hither and thither do the hollows hold the infinite energy, which makes me unforgettable.

In sum, Chan's work reveals a journey exploring her inner heart and the rediscovery of the nature of loss since the beginning of life.

(Translated by New Art Wave)



Inner Nature 17

心玄 17

2014

Ink on paper

69cm x 136cm

深奧渺茫和清淨的意思。黑與白的畫面，空明朗澈，純粹而澄明，畫面光影濛濛交錯，靜中有動。冰在凝固，水在流淌，山靜而不語，虛空的幻境中卻蘊藏著無限生機，處身天地間，物我兩忘。

CHAO Harn Kae

曹涵凱

B29

Malaysian Institute of Art

馬來西亞藝術學院

Rabbit

2013

Ceramic

24cm x 30cm x 15cm



My art have been focusing on creating artworks in mediums including clay and oil paintings. In my sculptural works, the subtle emotional changes of the human and metaphorical aspects of life are explored and created as different looks and states through the use of clay.

(Translated by New Art Wave)

曹涵凱專注於陶泥、油畫及其他不同媒介創作。在他的雕塑中探索人性內在情感的微妙變化，在生活的隱喻層面感受生活，透過陶泥把感受塑造出不同面貌和狀態。



Rebuff

2014

Porcelain

12cm x 36cm x 13cm

CHEN Shao Yen

陳劭彥

C02

National Taiwan Normal University

國立台灣師範大學

Iron landscape 16

鐵風景16

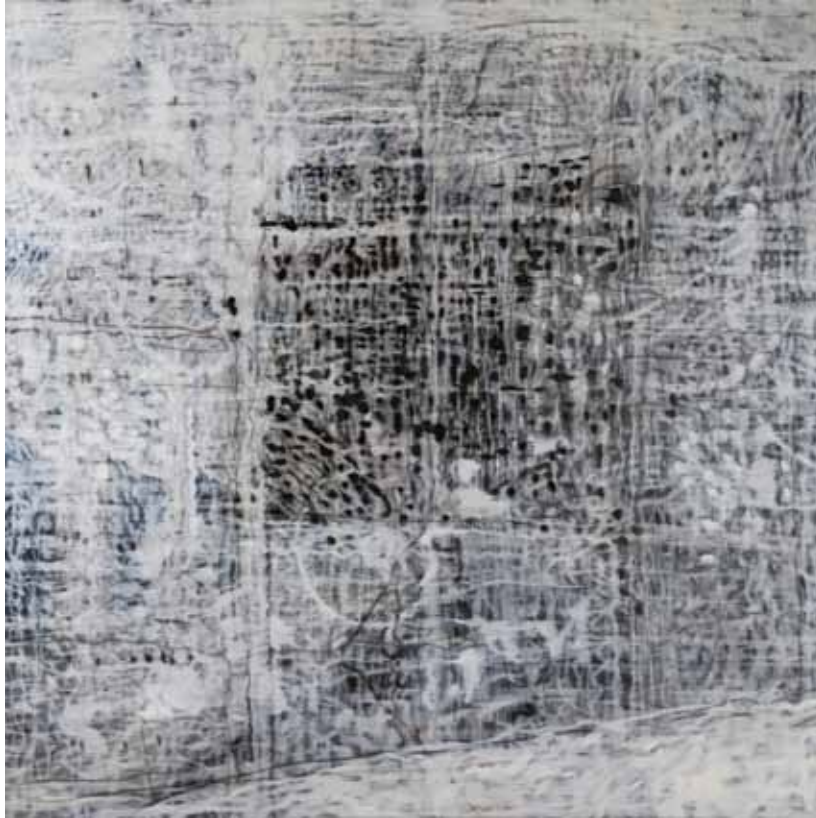
2013

Oil on canvas

100cm x 100cm

When travelling, some moments and scenes occasionally connect with sensory experience. As can also happen in the realm of mutual sexual attraction, or in the fall out from unrequited love. The *Iron Landscape* series documents a response to the impact of the living environment from the beginning. Exploring the contact profile, gradually penetrating beneath the surface to a certain degree of emotional fusion itself in the object body. We are always eager to connect with an object emotionally. When the human qualities possessed by buildings are depicted in paintings, one may be able to feel the warmth and intimacy of mankind.

(Translated by New Art Wave)



Iron landscape 10

鐵風景10

2013

Oil on canvas

100cm x 100cm



旅行中，某些景象特別容易與自身的感覺經驗產生連結。那像是碰巧遇到的異性，彼此吸引後的反應，或是單方面的依戀後，所形塑的位置。《鐵風景》這系列中，像是與生活環境吸引的反應，從一開始輪廓的摸索接觸，逐漸滲透表層之下，某種程度像是將自身的情感融合在對象身上。我們總渴望著與某個對象產生關係，當繪畫覆蓋了建築的人為性之後，以人性所建構的親密性也喚醒了人類的溫度。

CHEN Yen Ping

陳硯平

C01

Shih Chien University

實踐大學

The contemporary city appears to generate people with hysterical personalities. A psychological response to a constantly changing environment. People also go through the life cycle just like the insects - construction, deconstruction, and reconstruction. The order and inherent creative freedom in reality, which is the poetic atmosphere of mysterious, morbid, and romantic mixed by the two elements, are painted by me to present the conflict and changes.

I use bleach as a major media for creation. The bleach is a kind of "destruction" and "rebirth" material. Due to the corrosion and fading characteristic of bleach on the black cloth, the images are revealed that lurk beneath the black colour, a representation of "rebirth by wash".

有見於城市造就當代人歇斯底里的人格，為適應環境變化，人也如昆蟲般建構、解構、再建構，現實中的秩序與內在自由創作，兩者所交雜出神秘、病態和浪漫的詩意氛圍，我以繪畫呈現這種衝突感受與變化。我使用漂白水作為媒材語言，因此對我來說，漂白水是一種「毀滅」與「重生」兩面並立的物質，由於漂白水在黑布上的解構褪色，將潛藏在黑色底下的影像顯現。

而「再建構」的材料：針線、串珠等不同的材質層次交雜拼貼，物件在作品中，形成電子波長與訊號，抽象情感似乎透過視覺化，轉為可被理解的訊息。

以自我洗滌與沉思為題，綜合以上，來自現實的破壞、加工、塗抹、刮除、拼貼，夢或記憶所經驗的，模糊或銳利，等等諸多的不確定。上述這些一來一往的立體交疊間，選擇看往遠方黑暗，漸漸沉澱、安靜，並清晰了起來……



破壞重生之七

2014

Black clothing & Bleaching water

30F

破壞重生之三

2014

Black clothing & Bleaching water

30F



CHEN Yi Chun

陳怡君

A36

National Taipei University of Technology
國立台北科技大學

“Popeye Art”

Sound waves create music, and music creates music scores. When dots on scores create delicate melody, the movement eventually touches our inner-soul, and ripples out through our hearts. This is the era for searching for individual style, for a breakthrough. In among reality, imagination and surrealism, mindfulness becomes the agent for creating my own “Popeye Art”.

Popeye Art is also known as silent music or picture music. “Popeye” is created based on real music scores from well-known composers. By observing the relationships between every music notes, lines and planes, Popeye Art then reinvents new shapes by putting various vibrating energies and movements into the art work, taken from the new elements.

Transforming music notes to my own artwork creation, this helps my work to express a special symbolic tension and draws out implicit meanings. To be more precise, the work is an experimental fusion of music and visual arts. By using unique drawing techniques, colours and organization, the clashes between these elements brings out brand new conscious and unconscious ideologies. This is an artwork about the infinity of art. This is also a new concept and skills for experimental modern scores creation.

(Translated by New Art Wave)

「譜派藝術」

聲波創造了樂譜，樂譜訂出五線譜，在五線譜之間所勾勒出點與點的微妙律動，而律動又牽起了我們心靈最深處的感動、心動與悸動。西元2012年，欲尋求自我藝術風格的突破，在現實、幻想與超現實中，尋尋覓覓思索之同年，自覺獨創出「譜派藝術」。

譜派藝術（Popeye Art）又稱無聲音樂或圖像音樂，簡稱「譜派（Popeye）」。「譜派」直接取自於音樂大師們的樂譜，由樂譜中音符的每個點、線及面之間的關係，既而點出許多新型態，同時也點出波動，由波動所散發出的是一股能量、信息與物質，一時頓現，當下既而點出了新語彙。

經由樂譜中的音符所自我轉化為本我的新型態創作，所欲呈現的便是具特殊符號般的張力與豐碩內涵之表達能力，更貼切的說是音樂與藝術的混合實驗體，經由各異的技巧、色彩與整體的構圖相互激盪所變現，其所轉化出的意識與非意識形態，並邁向各種可能的藝術極限，也是現代樂譜創新實驗的新概念與技巧。



The Shepherd Boy
放羊童

2015
Paper, pen
109cm x 78cm

Ave Maria
聖母頌

2015
Paper, pen
109cm x 78cm



The soul of freedom 05
自由的靈魂05

2012
Canvas, Tea
150cm x 124cm



A full time artist, mainly working in Fu Jian, my artwork creation aims to highlight how art pieces are worked. For this competition, the work selected is from *Exchange*, an ongoing series in which the pieces are coloured by splashing tea on to the canvas. Combining ongoing creation series cultural knowledge and the analytical rationale of historic images, the artwork creations are assumed to be high artistic works, and thus to be part of the commoditised power system. The soul of freedom includes the return from symbol to “potential” as well as a dazzling control.

(Translated by New Art Wave)

CHEN Zhenfu

陳珍福

A18

Nanjing Technical College of Special Education
南京特殊教育技術學院

職業藝術家，工作於福建漳州。我創作關注的是藝術如何運作。此次參賽，選取我從2010年至今仍在創作的專案《交易》中的一部分，作品是用茶葉材料粘繪在畫布。揉合現有的「文化知識」和對歷史圖像理性的辨析，製作假定的藝術品，使之混淆於商品化的權力體系；自由的靈魂，除了對操控的眩暈，還包括從符號到「潛能」的回歸。

The soul of freedom 04
自由的靈魂04

2012
Canvas, Tea
150cm x 124cm



CHENG Halley

鄭哈雷

A21

The Chinese University of Hong Kong

香港中文大學



New Year Blessing Encyclopedia

2012

Ball pen, charcoal, copic sketch, found objects, oil on wood
120cm x 63cm

Chinese painting is the starting point of Cheng Halley. He started practicing Chinese art since childhood, but his training was far from orthodox. The ultimate proposition of Chinese painting is to find a place for your life – a value that would not suggest any creation of favorable conditions for the society. Cheng's work embody both the objective observation and linear narration of Chinese painting, but not portraying the end results. As contemporary Chinese Artist Liu Xiaodong said, we are the generation that comes from a mess of theories, we should honestly express our contradictory insides. Cheng developed his unique language through applying diverse media, his paintings are full of contemporary objects. In addition his works incorporate images from traditional Chinese painting, in a manner that expresses his own sarcasm faced with the collective unconscious of Chinese Culture.

The content of Cheng's works come from his daily observation and documentation. Feng shui objects, insensitive propaganda, local Hong Kong vegetation are his subject matters. He puts objects and scripts on the canvas, handle and elaborate all the elements. Through concentrating on the finest differences on daily basis, Cheng reveals the texture and details of his city, reminding us the power of Human comes from minutiae of everyday life.

中國畫是鄭氏創作的一個起點，他自幼接觸中國畫，但從未接受過正式訓練。他的作品有中國藝術那種對萬物客觀的觀察和線條的敘事能力，但沒有其結局。傳統中國藝術有特定命題，因為幾乎所有中國文化都關於安頓生命；一種並不主張創造有利條件的價值觀。鄭氏沒有採用這命題，他不只關心傳統中國藝術的終極目標，就像當代中國藝術家劉小東所說，我們這代就是亂七八糟的邏輯堆裡混出來的藝術家，我們要把這

個麻煩、矛盾心情表達出來，尋找一種跟我們心情有關的藝術。鄭氏建立自己一套獨特語言，他的繪畫充滿當代生活事物，重視物料處理。他的作品借用傳統中國畫圖像，對中國文化的集體無意識作出戲謔。

鄭氏作品的內容源自他個人對日常生活的觀察和記錄。他曾描繪迷信結合經濟效益的產品、麻木的宣傳口號、香港常見樹木等。鄭氏在畫面大量佈置這些物件或文字，處理當中的關係及將這些關係開展，他呈現當代城市生活蘊藏的荒誕細節，專注於每一個日常的細微差別。在鄭氏看來，人類的力量源於我們瑣碎的日常點滴。

(由新藝潮翻譯)

CHENG Lee

鄭重言

C33

Hong Kong Institute of Education

香港教育學院

Lee CHENG graduated from the University of Hong Kong with a Bachelor of Business Administration (Information Systems) and a Bachelor of Engineering (Computer Science), and the Hong Kong Institute of Education with a Doctor of Philosophy (Interdisciplinary Studies – Technology in Music Education). He is currently working as a Post-doctoral Fellow of the Department of Cultural and Creative Arts at the Hong Kong Institute of Education. He attained the London Trinity College LTCL for flute (Distinction) and LMusTCL (Distinction) in 2013 and 2011. He is a member of the Hong Kong Composers Guild (HKCG) and the Composers and Authors Society of Hong Kong (CASH). His research and artistic interest interdisciplinary music, multi-media, technology, and education.

Suikinkutsu is the digital representation of a type of Japanese garden ornament and music device

of the same name (literally "water koto cave"). The sound installation utilizes a Monome open-source hardware device as the interactive unit. For input/output and sound-generating, a Max/MSP is used to simulate the splashing sound of a suikinkutsu. Water drips are randomly generated and represented visually and acoustically, and displayed on Monome. While the synthesized splash is relayed through three speakers. The audience can interact with the installation by triggering the water drips using the Monome's button grid controller.

鄭重言畢業於香港大學及香港教育學院，獲頒工商管理學士（資訊科技）、工程學士（電腦科學）學位及哲學博士學位（科技及音樂教育），現於香港教育學院文化與創意藝術學系任職博士後研究員，其藝術及研究發展跨越音樂、多媒體、科技及

教育等領域。鄭氏於2013年及2011年考獲聖三一音樂學院長笛演奏高級文憑及音樂理論高級文憑並取得優異成績，現為香港作曲家聯會及香港作曲家及作詞家協會的會員。

《水琴窟》是日本庭園裝飾水琴窟的數碼化身，運用MAX/MSP作為聲音及輸入/輸出處理，並以開放源碼硬體Monome作為互動單元的裝置藝術，模擬水琴窟悅耳的擊水聲音。擊水效果隨機發生，形音俱備，合成的水花飛濺之聲迴響於四個喇叭之中。參展者亦可透過Monome上的互動按鈕觸發擊水效果。

(由新藝潮翻譯)



Suikinkutsu

水琴窟

2015

Installation

300cm x 300cm

CHEONG Sou Man

蔣素雯

C44

Macao Polytechnic Institute

澳門理工學院



Face of Coins

2015

Digital Painting

89cm x 89cm

澳門出生。2010年畢業於澳門理工學院視覺藝術教育系，具澳門城市大學碩士學位。

創作靈感取材自生活的發現與細節、及其當下的想法及理解，當中包括了人與人之間的情感。喜由女性主觀角度進行創作，以表達東方女性思想上的細膩、內斂、優雅、浪漫而不失理性。作品喜愛用色。

認為藝術不只是表象的記錄，而是心中理想世界的呈現。

Born and raised in Macau, Sou received a Bachelor's Degree in Visual Art (Art Education) in 2010 from Macau Polytechnic Institute and completed her Master's Degree at City University of Macau.

Her works embrace a female's view and interpretation of art and life, aiming at conveying positive characteristics, such as being elegant, reserved, and with a subtle touch of romance. She likes to discover and explore various themes and topics from her daily life, developing her views and thoughts into artworks. She prefers colourful works.

Sou firmly believes that art is more than a record of images; rather, it represents her mental utopia.



Macau Window No.4

窗語系列04

2011

Concave prints

120cm x 80cm

CHEUNG Ho Keung

張浩強

C45

The Chinese University of Hong Kong

香港中文大學

2015 BLUEPRINT - Wilderness 40

2015藍圖—曠野40

2015

Mix medium (Leaf, hay, Sticker)

180cm x 180cm x 13cm



Blueprint, the creation of one artwork for a lifetime. To be "One" is to find a way of connection.

一張藍圖，就是用一生，做一件作品。要成為「一」就需要尋找接合的方法。



2015 BLUEPRINT- Shadow at Midnight

2015藍圖—影子

2015

Mix medium (Leaf, hay, Sticker)

400cm x 60cm



CHU Hao Pei

朱浩培

A31
Nanyang Technological University
南洋理工大學

Formally trained in Interactive Media, Hao Pei began his practice under the School of Art, Design & Media in Nanyang Technological University, Singapore, in 2011. His interests in environmental issues and politics are derived from his active volunteering in grassroots and heritage groups in Singapore. More critically, he examines the loss, or potential loss, of Singapore's nature and culture heritage. With these subjects, his works experiment with different forms and mediums, turning ordinary aesthetics into new and conceptually layered pieces. In his works, he often questions and critiques the social, political and cultural issues that are part of the everyday life as a tactic to draw attention to wider issues of heritage, memory and cultural loss within the context of contemporary Singapore.

Before embarking on a new project, he often makes trips to different places to draw inspiration. Hao Pei spend hours exploring the surroundings, looking out for obscure things and document them through photography, video and audio recordings. Through these journeys, he explores different perspectives and reflects on the observations before arriving at a subject matter. Eventually, he moves on to do research and experimentation with different forms, mediums and technology platforms to create new nuances of the subject matter.

Hao Pei has collaborated with several nature groups on several projects, namely Developing MacRitchie and A Fate Worse Than Death. In 2011, Hao Pei was conferred the Crowbar Silver Award and in 2014, a

Longkang (Canal)
2013
Mixed media
60cm x 90 cm



finalist in the Art Stage Singapore Student Award. Hao Pei lives and works in Singapore.

活躍於服務草根及文化遺產組織的義務工作，浩培的作品反映新加坡種種自然及文化遺產的潛藏或已發現的損失。在這主題下，作品以不同的形式或媒介作試驗，將日常之美轉化成意義創新的作品。作品中，他時時發問及批評有關日常生活的社會、政治及文化議題，以此令更多人注意當代新加坡有關文化遺產、記憶及文化損失的主題。

浩培對自然環境及政治等議題的興趣，出自於他在奉行有機生活的非牟利機構的工作經驗，以及自幼對歷史的興趣。在開始新的創作前，他會到處旅行，尋找靈感；他會在四處漫遊，找尋饒有意味的事物，以相片、錄影及聲音紀錄下來。旅程中，他以不同的觀點作考量，反思當日觀察之所得，再確定主題。最後，浩培會搜集更多資料，以不同的形式、媒介及科技作試驗，創作多樣化的主題。

(由新藝潮翻譯)



Our Home
2012
Mixed Media
Dimensions variable

CHUI Sze Ling

徐詩翎

A13
Hong Kong Baptist University
香港浸會大學

Bellflower(II)
2015
Oil on canvas
120cm x 100cm



《水洗布背包》

這個背包陪伴了我約年多，它仿如我的載體，見證了我這期間的成長與歷練。我用水彩覆蓋色彩，又用水將其洗去。這重覆的過程所呈現的不只是物象的客觀形態，更在物象中注入了畫者自身如同被洗去和累積下來的精神面貌。

Bellflower(I)
2015
Oil on canvas
200cm x 136cm



Born in 1992 in Hong Kong and graduated as a Visual Arts Bachelor from Hong Kong Baptist University in 2015. Major in painting. Objects are the usual subject matter in her paintings. Believe that the process of painting provides room for investigating the relationship between existing objects and people. Her paintings manifest her interpretation of the painted objects.

Bellflower

Bellflower is tiny and dense. Different from other flowers, the bellflower does not grow against gravity. It gazes upon the earth when in blossom, it returns to the earth when it withers. Despite its fate, in gloom, it demonstrates its value, both in blossom and near its demise.

A Washed Backpack

The backpack I have been using for a year like a carrier of mine. It has witnessed my changes and experience. I apply layers of water color, yet I wash it away. The repetition of this process not only manifests the objective appearance of the object, it also visualizes the mental situation of mine through washing and colour accumulation.

1992年生於香港。2015年畢業於香港浸會大學視覺藝術系。主要繪畫，多以靜物為繪畫題材。認為繪畫行為是思考靜物本身的存在與人的關係，同時開始研習媒介物料性與繪畫題材之間的可能性。其畫作所呈現的，是通過繪畫所得出的，對某物的詮釋。

《吊鐘花》

吊鐘花微小而密集。有別於其他花卉，她是向下而生的。我以近距離繪畫樹上最低層的花，把花開與花落的過程凝固。即使一生注定向下，吊鐘花在幽暗的環境中，無論是開花或在即將逝去時，也活出了她的價值。

DENG Yu

鄧瑜

A34

Guangzhou Academy of Fine Arts
廣州美術學院

歪星球
2015
Acrylic on canvas
80cm x 80cm



By the medium of drawing, I want to unveil the entrance of the rabbit hole leading to Alice's Wonderland. Strange mushrooms, unusual bright plants, insects, rabbits, rhinos, deer, and bewitching yet lonely flowers that I meticulously design, express my inner emotions bit by bit, inviting the audience to walk into the wonderland inside me.

(Translated by New Art Wave)

菌
2015
Acrylic on canvas
80cm x 80cm



我想通過繪畫，打開通往如愛麗絲幻境的兔子洞。在我的導演下，詭異的蘑菇、異常鮮豔的植物、昆蟲、兔子、犀牛、麋鹿，充滿誘惑的花團錦簇卻難以掩飾的孤獨，我精心編織安排每處細節，一點一點的傳達內心深處的情緒，想帶給觀者歡喜帶領觀眾一起進入我內心看到的這個奇幻世界。

《百年孤獨》

Metaphors are used in this artwork to stimulate discussion on the topic of "love". For me, love is like a flower with different varieties and colours. Each variety of flower represents different kinds of love, including romantic, happy, poor, noble, vulgar, violent, platonic. All these aspects constitute what makes up the category of love. Women and cats represent fascination and sobriety, dream and reality. This painting employs magic realism as its narrative form, together with the language of Expressionist painting, to combine the inner spiritual love and outer abstract image. After all, love is the loneliness behind all those flowers. This painting is dedicated to the master of literary magic realism, Gabriel García Márquez, and his masterpiece *One Hundred Years of Solitude*!

探討「愛」的主題，作品用暗喻的手法，暗示了愛是一棵結滿各種不同種類和顏色的夢幻花朵，每一種花朵都代表了不同式樣的愛情，幸福的、貧窮的、高尚的、庸俗的、粗暴的，柏拉圖式的……這一切構成了愛情的全部。女人和貓分別代表著迷戀與清醒，夢與現實。作品用魔幻現實主義文學敘事方式，結合表現主義油畫語言，把愛的內在精神和外象圖式抽象的結合在一起。歸根結底愛情應該是繁花背後的孤獨吧。謹此畫獻給魔幻現實主義文學大師馬爾克斯和他的巨作《百年孤獨》！

百年孤獨
2011
Oil on canvas
200cm x 200cm

DONG Xingguang

董星光

B15

China Central Academy of Fine Arts
中央美術學院

古鎮春雷
2015
Oil on canvas
130cm x 130cm



《古鎮春雷》

This is an oil painting exploring "the spirit of classical Chinese painting". The artwork intends to collide the structure and representation in Western painting with the essence of Chinese classical painting, such as calligraphy, line, artistic conception and so on. An outcome of such an

impact between Chinese and Western painting style is an artwork whose overall outlook retains the spirit and temperament in Eastern drawing while integrating the most essential features of Western oil painting. This exploratory work shows the poetic sentiments in Eastern painting as well as the force in Western painting.

(Translated by New Art Wave)

探索「中國古典繪畫精神」的油畫作品。作品意在通過繪畫中的筆意，線，氣韻等中國古典繪畫精髓來與西方繪畫中的結構與塑造相撞擊。這種文化撞擊後，作品的整體面貌上保留了東方繪畫精神與氣質，而後又融合了西方油畫創作的最本質的特點而形成的探索性作品。作品即展現了東方繪畫的詩人情懷，也展示了西方油畫的本身力道。



Vinn FENG

馮文琪

C10

Alfred University

We have to be very strong if we want to do something very wrong II

2013

Organdy, glass argon, rope, canvas

350cm x 200cm x 250cm



3

2014

Porcelain

10-20cm height, 5-10cm diameter

My work is a riddle. I encode my views of different subjects by way of installations and sculptures in a blithe and enjoyable way. The use of colours and shapes are essential parts of my work. The works are changing. They unfold, envelop and question one's perspective. There are always riddles in our lives; we don't have to find the correct answers. Decoding will stop the poems. Let them flow; let them be away.

我的作品是一個謎。我以一個愉快的形式，將自己對於不同事物的意見，加密於裝置及雕塑之中。活潑的用色與形狀是我作品的主要特徵；這些作品會自行變化、解謎、折疊，向觀者的觀點發問。生命中總有謎語：我們亦不一定要找到答案。「解密」會窒礙詩意。

（由新藝潮翻譯）

FOK Hong Kei Ankie

霍康琪

C29

The University of Hong Kong

香港大學

Persistence

有一種精神，叫堅持

2014

Wood

26cm x 24cm x 14 cm



Graduated from the University of Hong Kong and the Hong Kong Institute of Vocational Education (Film Professional Training, Art Direction) respectively, Ankie Fok strives to explore different medium of visual arts creation over the years, including wood sculpting, photography, installation, writing and book production. Since 2011, she has developed her own studio "One Fine Day Production" in the industrial area of Fo Tan, Hong Kong, focusing on arts creation by using wood as the major material. In recent years, Ankie is actively participating in various local and overseas exhibitions as well as different arts and cultural sharing activities.

Persistence (2014) is a pair of miniature rocking chairs that are made of teak wood. On the chair backs is the Chinese word for "persistence". With persistence, one will never fall – this is the creative rationale underneath.



Tea Time

歎茶

2014

Wood

20cm x 70cm x 38cm

The other artwork entitled *Tea Time* (2014) is a wood sculpture made of mango wood, with a hand holding the lid of a traditional Chinese tea cup. Instead of re-creating the actual and usual shape of a Chinese tea cup that we are used to seeing, the huge wooden tea cup here provides a slightly distorted version of it, in order to depict the sense of motion in terms of time, when we are spending an enjoyable moment in life, such as, a Tea Time.

霍康琪，畢業於香港大學，其後在香港專業教育學院修讀電影美術指導，多年來致力於不同媒介的視覺藝術創作，包括木雕、攝影、裝置藝術、文字作品及書籍製作等範疇。自2011年起，霍氏於香港火炭工業區成立她的工作室「混番日製作室」（One Fine Day Production），以木作為其主要的藝術創作物料。近年來，她積極參與不同的本地和海外展覽，以及種種文化藝術分享活動。

《有一種精神，叫堅持》（2014）是一對柚木微型搖椅。椅背上，有「堅持」的漢字。「只要堅持，永遠不會倒下來」——這是背後的創作理念。

而《歎茶》（2014），以芒果木雕塑而成，是一隻拿著傳統中國茶杯蓋的手。此略為變形的巨型茶杯有別於一般所見的傳統茶杯，它描繪了生活中愉快時光的流動，譬如說，歎茶的一刻。

（由新藝潮翻譯）

Fulingga

富靈子

A41

Utrecht School of the Arts
荷蘭烏特勒支藝術學院



100 Sentences in common use 02
100句常用會話 02

2015
C-print
40cm x 60cm

The artist, who currently lives in Holland, focuses on photography, video and installation art. Always aware of the solitude and oppression of people in cosmopolitan cities, the artist expresses sadness in a sarcastic manner.

100 Practical Usage Dialogue – Market Section
(100 Sentences in common use, Unit 1)
Before going to Holland, its lifestyle was merely a dream to me. However, when Holland really became my residence, Taiwan, my homeland, became my current dream. A dream that only happens in my mind.

All the practical language guides only teach you a vocabulary of 3,000 words and 5,000 useful short sentences. It seems like when you master them all, you have mastered the entire language. Based on this, I treated my emotions and memories of Taiwan as a kind of special language, and now published my own language guide. Perhaps when I've finished reading these 100 practical dialogues, I can pick up the long lost language skills again. It's like a journey travelling to your previous life, but one in which you can never meet yourself again due to the difference of identity.

I chose a Taiwanese traditional market as the starting point, not only because it holds many memories of childhood, but also because of the energetic images and unique way-of-life found there. Now, I'm going to pick up what I passed through in my previous life.

(Translated by New Art Wave)



100 Sentences in common use 04
100句常用會話 04

2015
C-print
40cm x 60cm

蔡明亮導演在電影「你那邊幾點」中，將時間之隔譬喻為生死之隔，台灣的記憶對我來說就如同成了上輩子的記憶，有種似曾相似卻已不再熟悉。

市面上的語言書總是教你3000常用詞彙、5000必學片語，似乎你學會之後，便能熟練運用這項語言。我將對於台灣這塊土地的情感及記憶譬喻成一種語言，將那些在過去培育我的養分寫成一本語言書。也許閱讀完這100句常用會話，我能夠找回失去的語言能力。如同探索前世一般，然而如今已是不同身份再相見，選擇市場作為第一站，除了那裡包含著濃厚的兒時記憶，傳統市場也是一極能展現台灣的活力及生活特色之場域。接下來，我會慢慢尋著自己曾經走過的路去尋找自己的前世記憶。

《100句常用會話 — 市場篇》

去到荷蘭之前，在荷蘭生活這件事對我來說是夢，我所追求的夢，然而真正到了荷蘭之後，台灣的一切卻反而變成了夢，那些我所熟悉想念的，只能在夢中見。

FUNG Ka Fai

馮家暉

A07

RMIT University
澳洲皇家墨爾本理工大學

Qalandia

2015
Oil on canvas
120cm x 150cm



Fung Ka-fai was born in 1983 in Hong Kong. He graduated with a distinction of the Bachelor of Arts (Fine Art), majoring in painting, from the RMIT University and Hong Kong Art School. In 2011, he set up a studio in Kwai Chung and devoted in arts creation besides working full time for a living. His works are in private collections in Hong Kong and public for Hong Kong Art School. Fung Ka Fai's works are mostly based on drawing and oil painting, Fung produces works engaging with the ideas of urban citizens and their modern psyches, such as his drawing *Suit men* and *Riot police*. He most often uses the human figure in a cityscape as a means to explore the human experience of the solitude and absurdity of the modern life that surrounds and envelops us. The works are sometimes just an expression of emotions or of record, but frequently Fung makes an illusive picture that is a response to specific situations or social contents.

馮家暉出生於香港，1983年。他畢業於香港藝術學院和澳洲皇家墨爾本理工大學（純藝術學士），主修繪畫。2011年，他在葵涌成立了首間工作室進行藝術創作，同時亦以全職工作為生，並維持每年展出一。他的作品為香港私人收藏，亦為香港藝術學院所藏。馮氏的作品主要以繪畫和油畫作平面處理。他的作品以都市人的現代心理和感觀為靈感，比如他的作品《西裝男》和《防暴警察》，把人的身影處於各種景觀之中，以此來表達現代生活的經歷，現實世界的忽略關懷和各種荒謬性正圍繞著人們生活。有時候，他的作品只是純粹的表達或記錄各種情緒，但經常地，馮氏做出虛幻的畫面對具體的社會情況或問題作出回應。

The Children Bed

2014
Oil on canvas
212cm x 150cm



FUNG Ming Sum

馮明心

A37

Hong Kong Baptist University

香港浸會大學

Safety helmet, Newspaper and Gloves

2015

Mixed media on canvas

130cm x 200cm



A graduate of the Academy of Visual Arts of Hong Kong Baptist University, in 2015, Fung Ming Sum enjoys creating art, making documentaries and doing experiments.

Fung mainly focuses on creating paintings. And while creating artworks, the artist likes to search for opportunities to mix concepts, theories or characteristics of different media, breaking the inherent or traditional boundaries that exist between the fields.

The artist is interested in exploring the horror and beauty in urban decay, or even in the ruins, showing how the broken objects, antiquated buildings or aged locations struggle under the wheel of the era.

In the paintings, Fung not only emphasizes personal feelings toward the subject matters, but also tries to investigate the roles of the artwork, the creator and the actual world, trying to express a sense of horror and admiration in the pictorial surface, while illustrating the relationship between the three parties through visualization.

馮明心在2015年畢業於香港浸會大學，主修視覺藝術系，樂於投入藝術創作、影像與聲音的紀錄和實驗。

主力創作油畫，希望可以在創作中探索揉合各種媒介意念、理論及特性的機會，以打破傳統為不同創作媒介制定的框架。

樂於探索舊市區或廢墟中的恐怖和美，希望能夠透過作品揭示破損的物件、舊式樓宇或老舊的社區等如何在時代巨輪中掙扎求存的狀態。

在畫作裡，馮明心不單強調自身對創作題材的感受，於畫面上營造一種既驚恐又欣賞的情感；亦嘗試在作品中探討「藝術品」、「創作者」及「現實世界」的角色定位，透過視覺元素說明三者之間的聯繫。

Safety Helmet, Newspaper and Gloves

"Everything in the city records the activities of human beings. Not only can they be the supporting bodies of history, but also the reflections of attitudes of people throughout their years. Likewise, every stroke in paintings records the activities of the artist. Not only can they be the supporting bodies of the real world on the pictorial surfaces, but also the reflections of personal thoughts."

By stressing the painting actions, I would like to reveal the inner situations of the neglected ordinary objects in our city and their environment.

城市中的每件物品都記錄著人類的活動。它們不僅可以承載歷史，亦可以反映人們對它們的態度。同樣地，畫作中的每個筆觸都記錄著畫家的活動。它們不僅可以在畫面上承載現實世界，亦可以反映畫家的個人想法。

透過繪畫動作的強調，揭示在日常生活中被忽視的物品以及它們的環境的內在狀況。



The Bikers in Sham Shui Po

Sham Shui Po is a place that lacks 'city planning'. But because of this, there are rooms for intimate connections – connections between a person and the others, connections between people and the environment. Following one of the unwritten rules, people are allowed to ride freely among neighbours and traffic, making lots of interactions and creating interesting spaces.

深水埗是一個欠缺「城市規劃」的地方。但正因為缺少了規劃帶來的分隔，該處的事物擁有很多緊密相連的地方。像那裡的事車佬一樣，在自由自在地穿梭於鄰居或車輛時，既能夠表露出他與他或它的不同情感，又能創造出一個屬於他們的空間。

Biker in Sham Shui Po I

2014

Mixed media on cardboard

141cm x 176cm

All the elements of my works are attempts to visualize an attitude of harboring doubt with the idea between ordinary and extraordinary, meaningless and significant, secular and sacred. In order to create a paradox by using an ambiguous scene or capturing the symbols which carry multiple inherent meanings.

Appropriation of the spectacle of the ordinary intervenes in the other situation of ordinary. The aggregation of normalization is a situation derives into the extraordinary. The boundary of normality and absurdity is swaying. I try to emphasize this point to question what we think about normal. At the same time it is a kind of self-examination, creating a platform to step out from the usual situation of ordinary.

In my earlier works, I used to utilize the found objects as the origin of my works, e.g. *Maybe a Decade Before*. By observation with a found instant film, I tried to follow the sequences of experiencing cityscape in it (building, people and trace) and transform the images to become paintings. Moving on to *Religious painting – Unknown Student*, I tried to focus on the concept of work, making the situation of contradiction to inspire the concept of religion. Gradually, the fuzziness of boundary lines has become the main theme of my works. In *Sisyphean Eternity-Mass Production of Ben and Whatever!*, I have found a grey zone between secular and sacred when I discovered there are many of religious items selling in the shops. I gave thought to why religious objects can be mass production goods. Also, I have carefully thought about using Jesus for the main element of the work. And decided to create a ton of baby Jesus made of white chalk as it is holding a pose like a cross. I made three hundred and thirty three babies Jesus in chalk. Three is a very familiar number that we easy to discover in religious context. I worked to create the visual of such numbers – "333". I would say it is a triptych in triptych. Each Jesus is called "*Ben*" and the audience can write something using the stick of chalk. Simultaneously, *Ben* (chalk) will become powder (/dust) and easy to be cleaned on the blackboard,

HO Lok Chung

何樂聰

A45

University of the Arts London

倫敦藝術大學

Religious Painting – Unknown Student

宗教繪畫之不知名學生

2013

Oil and graphite on canvas

160cm x 120cm



Sisyphean Eternity-Mass Production of Ben

薛西弗斯的永恆之量產阿本與不論！

2015

333 babies chalk and 3 blackboards

Size variable

我作品中的所有元素都旨在呈現一種發問的精神：介乎非日常與日常、無意義與具意義，世俗和神聖。通過使用模糊的場景或是處理具有多種內在含義的符號，從而創造出一個悖論。

挪用平常的場景干預平常的處境；常態的聚合會產生異態。正常和荒誕的界線搖擺不定，我開始提出甚麼才是「正常」的質疑。這種自省帶離我走出常規。

我早期的作品時常運用日常可見的物件，如《若是十年前》，在一張街頭上撿來的底片上，我嘗試跟隨其中遊走城市（建築、人及其痕跡）的順序，將影像轉化為畫；在《宗教繪畫之不知名學生》一作中，我集中表達作品的意念，以矛盾的處境，引發對宗教概念的想像。故此，事物

之間模糊的界線，成為我作品的主要主題。另一作品《薛西弗斯的永恆之量產阿本與不論！》，因宗教物品以大量生產的形式介入消費市場，令我發現世俗和神聖之間的灰色地帶。我特別以耶穌為作品主要元素，還利用在西方具宗教意義的數目「3」，用倒模白粉筆的方法，量產了333個聖嬰，構成連綿的三聯關係。觀眾可於現場與作品進行對話，透過使用名為「阿本」（白粉筆）在《不論！》（黑板）寫下心中所想。我嘗試在我的作品中故意隱藏線索，相信模糊可引發更多意義，如「阿本」是因耶穌這個翻譯名字產生出來的副名字，其實只代表一個介詞而已；設置在地上的黑板或促使觀眾屈膝參與，姿勢類同祈禱。

（由新藝潮翻譯）

HO Yee Man Regina

何綺雯

A28

RMIT University
澳洲皇家墨爾本理工大學

The focus of my art practice is to explore, record, challenge the existential experience and the essence of beings. To elicit a response and document the time and space we encounter.

Slowly, Secretly, Silently.

Everything in this world is changing slowly, secretly, silently. We even will not aware of the mutation. Using the rusty alchemy effect on metal, wood and canvas can record the traces and marks of the subtle and trifling change. The artwork will develop and grow gradually by itself and will never stop.

Do they ever meet each other?

In Plato's dialogue The Symposium, he has Aristophanes present a story about soul mates. We spend our lifetime looking for him or her on this lonely planet. Some people are lucky, but some are not...



Slowly, Secretly, Silently. (No. 2)
2014
Rust on metal
100cm x 69 cm

Slowly, Secretly, Silently. (No. 1)
2014
Rust on wood
90cm x 60 cm



我創作的主要焦點，在於對現存經驗與存在本質的探索、紀錄及挑戰。也去回應和收錄我們當下相逢的時間及空間。

Slowly, Secretly, Silently.

關於Wabi-Sabi...

「所有事物都未完成。

所有事物，包括宇宙本身，一直處在一種正要發生或將要結束的規律狀態。我們常武斷地說某些時刻是『結束』或『完成』的。但那真的就是事物的終點嗎？對一株植物來說，怎樣才算是完結？

開花？綻芽？還是等待這株植物腐化成土？

『完成』這個概念在Wabi-Sabi並不存在。」

- Leonard Koren

Do they ever meet each other?

關於另一半...

宙斯為了懲罰人類，把我們一分为二，讓我們永遠在追尋另一半，直至重遇後才是完整。

一直在左右，他／她們根本不會遇上。

HUANG Lin Yung

黃麟詠

A24

National Taiwan University of Arts
國立台灣藝術大學

Una with Tōshūsai Sharaku
Una與東洲齋寫樂畫
2014
Oil painting
53cm x 79cm



I use colour dots plus a personal style of modernism as a strategy, and this strategy aims to highlight contemporary commercial icons, which are invested with ideological meaning and created by the mass media. There is a sense of individualism in such formulated images. The term "individualism" here refers to true selfness. The Zebra series is a miniature of human social behaviours. Zebra stripes are a result of thousands of years' evolution and they serve the purpose of protecting the animals from predators. The work uses comparison to show that human beings use many kinds of disguising, such as famous brands, luxury cars, or some popular social activities to conspicuously display higher social status and personal characteristics. The work shows a personified image, meaning human behaviours, like those zebra stripes, have evolved over thousands of years, but are disguised by language, writing, clothing, rules, regulations, and culture. And this explains the meaning and purpose of the existence of the main figure in the series. I paint colour dots which have personal distinguishing characteristics on old posters, pictures, famous mottos, and rebuild these historic icons. I point out every kind of mistake in human behaviour, and also play tricks on Andy Warhol's image for pointing out the comical elements of the capitalist economical market.



因為缺陷而存在的美麗
2015
Oil painting
120cm x 70cm

我利用許多彩色的點，以現代主義的個人風格作為一種策略，而這個策略就是要凸顯這些商業符號，是由傳播媒體製造出來的意識形態。在這樣不斷被重複的影像裡加進一種個人化，這裡的「個人」指的是真實的自我。斑馬系列是以斑馬來象徵人類社會「行為」的縮影。斑馬身上的條紋是經過千年演化為了躲避掠食者的攻擊，所以他擁有一個與生俱來的偽裝。在作品裡用來比擬人類透過許多包裝的手法，像是名牌、名車，或是一些較流行的社會活動，來彰顯自己的個人特質、高人一等的社經地位，這些人類的社會行為也是經由語言、文字、服飾、規矩、規範、文明、藝術等，來隱瞞自己與他人其實是沒有差別的（人類彼此之間沒有差異性），藉由

這些文明的產物，來彰顯自己與他人的差異性。我就以斑馬加上具有個人特質的彩色點點，在過往歷史性的海報或是一句經典的台詞，重新操弄原本的歷史符號，點出各種人類社會行為上的各種謬誤，也戲弄了安迪沃荷的圖像點出資本主義經濟市場上的談諧。

HUI Hoi Kiu

許開嬌

A30

China Central Academy of Fine Arts
中央美術學院

Blue and White Facial Tissues

2014

Chinese painting on tissue

16 pics of 22cm x 12cm x 8cm paper box with facial tissue

What is art? What is daily object? They are contradictory in a way, yet the fine line between them is certainly blurred and unclear, making people feel confused.

The work aims to question the perception of art in our society. What I intend to do is to transform the nature of the daily objects by switching the properties of fine art to those of functional objects.

As an example of a daily objects, the disposable facial tissues are rather common. Through appropriating the varied traditional patterns of the precious Chinese blue-and-white porcelain, I re-define the value of it, highlighting the ambiguity between fine art and “non-art”.

Toilet paper

2015

Chinese painting on toilet paper, mixed media

Variable size



何謂藝術品？何謂生活用品？

二者之間的關係往往是微妙而模糊；感覺既曖昧又矛盾。

此作品質疑社會對藝術的既有認知，把日常生活中看起來具有實際用途的物品轉化為純藝術，使其本質改變。

紙巾，一個極為平凡的生活用品，擁有即用即棄的特質，接近生活。透過與古玩青花瓷圖案的交錯結合，利用傳統中國繪畫技法流露出一種藝術的特質，藉此重新定義其價值，表達出兩者之間的含糊。

（由新藝潮翻譯）

JHANG Jyun Shuo

張峻碩

B13

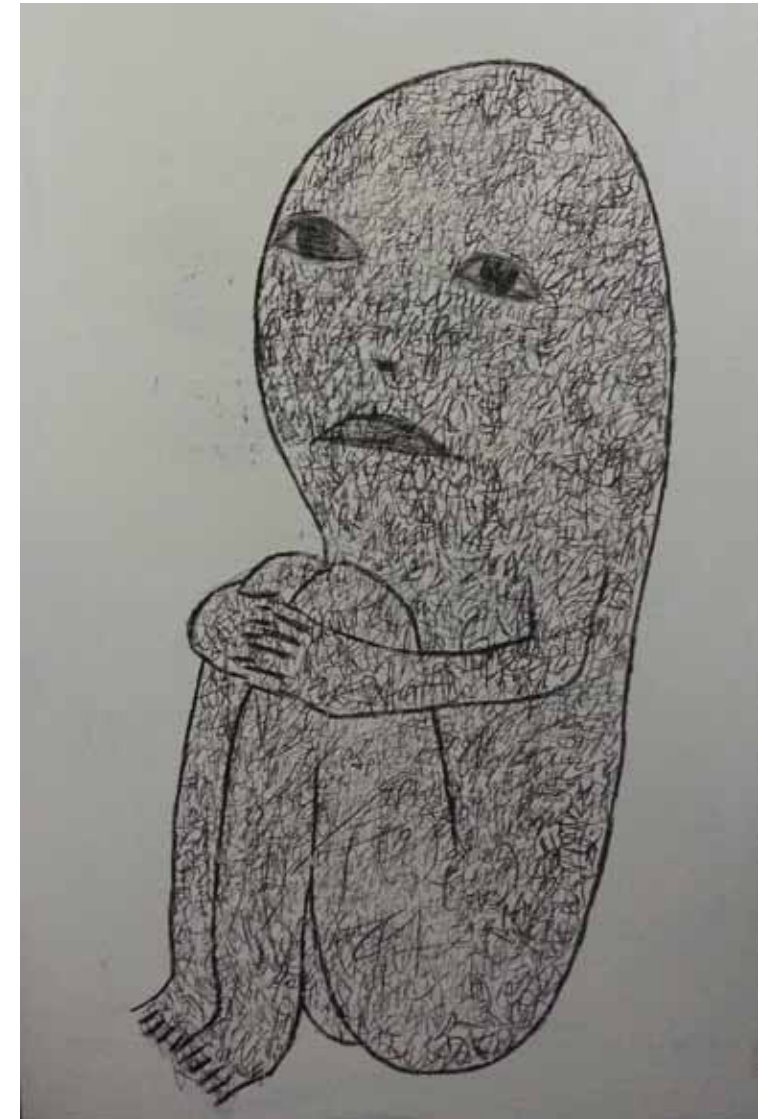
National Kaohsiung Normal University
國立高雄師範大學

I miss you

2013

Carbon on Canvas

162cm x 112cm



What is the meaning of words? The endless canvas was kept on written "I love you, I miss you, let's end our lives,

Let's live along, where are you?" When words can no longer express their own meanings, what is the value of words?

Repeating the same sentence on the canvas seems easy, but when it eventually makes you leave only a monotonous expression, can words still clearly express what we felt? I think it's hard.

(Translated by New Art Wave)

文字到底代表了什麼意義？不斷的在畫布上寫上同一句話，「我愛你，我想妳，我們一起去死吧。

我們一起活下去吧，你在哪？」當言語不再讓對方感覺到它的意義，文字還有什麼價值？

在畫布上重複寫著同一句話，但到最後都只剩下一個表情，文字到底能不能清楚描述我們所感受到的？我想，很難。



I love you

2013

Carbon on Canvas

162cm x 112cm

JIANG Ronnie

C04
Shih Chien University
實踐大學

Hi, I am Ronnie Jiang, I am from Indonesia and pursued my studies in Taiwan. I worked as a fashion designer for seven years in Jakarta and two years in China till I got married and moved to France in 2008. I've like arts since I was little but didn't get a chance to go to art school. In 2009, one year after I arrived in France, I took an art lesson in a small art course near our house. Not as high level and as expensive as art academy or art school, but I got a great teacher who encouraged me to find myself. I don't have a student card or art certificate from that little art course. I wonder is this so important to have that certificate to become an artist? A certificate from an art school doesn't make you an artist. After the two years art course, in 2013, art became more and more intense and I decided to become an artist.

My experience as a designer influences me a lot when I paint. Coming up with a theme, working step by step, doing a research of an object that I've never painted before in a different angle, doing a rough sketch before I transferred it to canvas in a structural way. Every painting has it owns stories. A writer uses words to express themself, as for me, as an artist, I use images to express myself. Those images that I put on my canvas, could be some images that I've seen in my past, my memories, they could be some words I read in a book, a quotation, or sometimes just something just come out just like that.

My style has evolved from a graphic to figurative, illustrative and thought-provoking. My experiences as a designer influence me when it comes out with a

Awakening
2014
Acrylic on canvas
80cm x 80cm



motif, I don't know why, I just like to have some little motifs in my background; in the end, I mix them all. I like to paint something that seems dramatic, ironic and thought-provoking. I like to make people think when they see my painting. I am not a hyper-realist artist but I try to paint my objects as close to their reality form as possible. I don't have any particular object preferences when painting. But I have to be able to paint them, because they are my elements to build my story on my canvas. If I've never painted the object before, I will just google them and do the research. Since I'm not into abstract, for me, technique in one painting is as important as the idea, the idea is like the soul of the painting and the technique is like the body of the painting. When people look at my painting, I wish they don't only see the body, they see the soul as well. And they perceive the message behind.

Toy Maker
2015
Acrylic on canvas
80cm x 80cm



我是Ronnie Jiang，生於印尼，在台灣學習，曾經分別於雅加達和中國擔任時裝設計師七年及兩年，直至零八年婚後移民至法國。我從小便喜愛藝術，但一直沒有機會於藝術學院學習。在二零零九年，我在家附近報讀了一個藝術課程，雖然這課程固不及藝術學院的程度與規模，但我認識了最好的導師，能夠有能力尋找到自己。在這課程中，我並沒有得到任何的藝術文憑，甚至乎學生證。但是，究竟一張文憑跟你成為一個藝術家之間的關係是否那麼重要呢？藝術學院的文憑根本不足以令你成為一位藝術家。經過兩年的藝術課程，藝術在我心目中變得越來越重要，於是決定成為一位藝術家。

擔任設計師的經驗深深仍影響我的作畫方法。我先建立一個主題，再按部進行專題研究，如嘗試發掘從未用過的角度，在帆布作畫前先作草圖等。所有作品均有自己的故事。作家用文字去表達自己，對我而言，作為一個藝術家，我選擇用圖像來表達自己。那些在我畫中的圖像，可能是我的過去、我的記憶，又或是一些曾經閱讀過的文字、話語，有時可能只是靈光一閃的想法。

我的風格，已從平面圖像中，轉變成具比喻性、形象化，及能引人深思的作品。思考作品的主題時，作為設計師的經驗總是影響著我，不知何故；我只想在自己的經驗中抽取一些作為主題，最後卻將所有概念混合一體。我喜歡畫一些具有戲劇性，諷刺意味和能夠引人深思的東西。我並不是一個寫實主義者，但總是嘗試盡量還原，貼近現實。也沒有特別一種物件會吸引我去繪畫；相反，我能繪畫任何的東西，因為它們所有都是我畫布上不可或缺的一部份。如果有樣東西我從未畫過，我會用Google搜尋它們並進行研究。因為我不是一個抽象派，對我來說，技巧是繪畫中與概念同等重要；概念如靈魂，技巧則如身體。當人們觀看我的畫作時，我不希望他們只是看到身體，我希望他們也能看到畫作的靈魂。

(由新藝潮翻譯)

KIM Hyegyung

金惠京
A22
Hongik University
弘益大學校

Media Joyful
2011
Installation
100cm x 75cm x 60cm



When white light beams one by one on the pure white porcelain that has no colour or pattern, flowers turn into butterflies, delicate and small movements form to announce their aliveness. The fluttering movements of organisms that appear and vanish make the viewers breathe together. My works don't stop at where the viewers just looks at it, but makes the viewers breathe with them. Makes them feel alive together.

I became fascinated with the beauty of pure colours and the patterns of Chinese landscape painting and Korean porcelain while I was studying Asian art history. I grafted media art with Asian art, introducing lights and movements to deliver the beauty of Asian art in more familiar ways to people of today.

I use interaction mapping technique to project images on the porcelain vases, furniture, folding screens and objects – ones that were enjoyed and used by the ancestors - suggesting media art that is wanted and eligible. Through this process, I try to reinterpret the space of "Wa-e-yu-ji," meaning lying down and enjoying the view through paintings of scenic spots and historic sights. My work *Enjoy the scene through media* (Media Wa-yu) portrays the ancestors' efforts to gain peace of mind and find the reason of space, through lying down in the room and admiring the landscapes.

I do not try to just copy the existing artwork or overly reinterpret when expressing the beauty of traditional arts, but extract the contemporary elements that can be overlooked and recreated. Using the Buncheong flat bottle with contemporary

forms, I draw images with white light emphasizing the pureness of light to include the beauty of sunbaekja (pure white porcelain). Additionally, I introduce charming traditional patterns according to my instincts. My works have become new media porcelain that fuses traditional and contemporary factors together.

I want to show continuously the co-existence of conflicting elements: Existence and non-existence, movement and stasis, light and darkness, reality and virtual reality, life and death, past and present, west and east, tradition and new. My works explore finding the balance between the opposing things.

In a corner of today's exhibition scenes, I create the sight of a 21st century reception room, combining traditional beauty and contemporary technology. The traditional patterns of East Asia turns into the lights of the 21st century and are presented to the viewers. I hope you experience the 21st century version of lying down and enjoying the scenes where past and present coexist and realize that the relationship of tradition and the new, the past and present, facing each other, is but one.



當白瓷上有白光閃爍，既無顏色，也無圖案，花卻化成蝴蝶，過程細緻精美，栩栩如生。這些變幻的動感，時現時逝，捕捉觀眾的一呼一吸。我的作品不止於觀眾的目光所止，反而令他們同呼吸，感受生氣。

我的作品結合了亞洲藝術與媒體藝術的元素。當我讀亞洲藝術史時，深被中國山水畫及韓國瓷器的純色及圖案之美所吸引；所以，我將亞洲藝術與媒體藝術兩者結合，以光及動感，向現代觀眾介紹亞洲藝術之美。

我使用的是互動式投影技術，在瓷器、傢俱、可折式螢幕，及古人之物上投放影像，以表現媒體藝術的需求。過程中，我嘗試重新演繹「Wa-e-yu-ji」的空間，即躺下來欣賞名勝風光及具歷史價值的畫作。作品之一Enjoy the scene through media (Media Wa-yu) 就刻劃了古人如何躺臥欣賞風景，追求內心祥和，探尋天道。

當展現傳統藝術之美時，我不只複製現有的作品或過度解讀，卻會抽取當中被忽視的現當代元素，重新創造。在現當代的粉青沙器上，我用白光繪畫圖案，突出光的純粹，以及「sunbaekja」（純白的瓷器）的瑰麗；我亦有運用一些自己喜歡的傳統圖案，形成一種揉合傳統及當代元素的新媒體瓷器。

我希望作品可以不斷展示不同衝突的共存狀態：存在與不存在、運動與靜止、光明與黑暗、現實與虛擬、生與死、過去和現在、西方和東方，傳統和新穎；在相對中找尋平衡是我作品的主要目的。

在今天的展覽，我創造了一間擁有二十一世紀視野的房間，結合傳統之美與現代科技，並展示由東南亞的傳統圖案變幻而成、屬於二十一世紀的光。我希望各位可以體驗二十一世紀的視野，躺下來欣賞古今並存的風景，然後在傳統與新穎、過去與現在之間明白對立原來為一。

(由新藝潮翻譯)

Media Enjoy
2014
Installation
30cm x 20cm x 15cm

KOK Chui Wah Ranee

郭翠華

A26

RMIT University

澳洲皇家墨爾本理工大學

This exhibition, consisting of two works namely *The Altar of Zai Zai* and *A Mother's Discourse*, is about time and memory. It is dedicated to my son born in 2015.

Time frame of these works stretch from my own past as a teenager in the colonial era to the specific current right before my son was born, then traverse to the apprehensive unknown of my son's adulthood. A concealed space is dedicated to this prolonged period of time to be unveiled by my son when he turns 31 in 2046 and by the audience in this exhibition.

The nostalgic work *The Altar of Zai Zai* is a dear piece contributing to the collective memories of my teenage era, which is the pre-1997 Hong Kong. This work takes the viewer through a journey of time, aiming to inspire a great sense of reminiscence for the objective or subjective past. This work also highlights the value of NOW, when every moment may pass fleetingly without much conscious thought for its importance.

A Mother's Discourse, a multi-media installation work, reflects my personal concern as a mother-to-be during the specific political and historical time frame in 2014. The kind of social and politi-



Altar of Zai Zai

在在的聖壇

2014

Installation

150cm x 150cm

cal environment my son will be growing up is an unknown to me. I can only record and preserve what I saw and felt. The traces of memory left on all of us shall linger on. Jean Baudrillard wrote, "Of everything that disappears, there remain traces.... Everything that disappears seeps back into our lives in infinitesimal doses..." From now till when my son turns 31, we are the witnesses. And we are our own judges.

這個展覽的兩件作品《在在的聖壇》和《母親的絮語》是關於時間與回憶的。是獻給我於2015年出生的兒子的一件禮物。

作品講述一個母親從自身的殖民成長情懷，帶領觀者走過她懷孕期間的漩渦，到最後帶着忐忑的心情想像着兒子不可預知的成年。這些跨越的年代會被封存在一個期盼的空間，留待2046年兒子31歲時揭開。

《在在的聖壇》是我自身成長的記錄，也是關於九七回歸前的集體回憶。將一些已過時的平凡物件集結一起，只有隨著歲月流逝，人們才能領略箇中的情感價值。此作品帶領一眾觀者穿越時空，激發眾人緬懷客觀或主觀的過去。特別是當我們還來不及深思每刹那的重要性，這刻便已流逝，故透過這件作品突出珍惜當下的價值。

《母親的絮語》是一件多媒體裝置作品，用來表達此時此地將為人母的獨特心情。作為母親總想為兒子盤算最好的，但對未知的將來又是多麼無力。我只能把此時此刻的觀察與心情記錄下來，利用這些回憶的痕跡牽引着到未來。尚·布希亞（Jean Baudrillard）曾寫道：「一切消失後總留痕……事情總以極微妙的方式重現。」從現在直到兒子31歲，我們一起成為見證者，也成為自己的裁判。



A Mother's Discourse

母親的絮語

2015

Installation

Size depends on venue

KWONG Man Chun

鄺萬春

C13

Hong Kong Baptist University

香港浸會大學

Liwan and Victoria Harbour

2014

Oil on canvas

160cm x 120cm



The identity of the immigrant always affects me in understanding Hong Kong.

I have met others with similar backgrounds. My artworks present their wandering and strange status.

In *Azalea and Blossom-1*, I depicted a woman waiting for her old friends. I decided to use a darker colour to build a gloomy space. Taking the Chinese restaurants and temples as reference, I sketched the mysterious feeling in the brightly shining place.

Through history and real photos, I read and imagine the story of past and present, and am able to understand the feeling of intimacy and shared ancestry.

(Translated by New Art Wave)

The Chorus

2014

Oil on canvas

120cm x 120cm



一九九五年從內地到香港定居，發現這外來者的身份一直影響我內心去理解這個地方。

我找了身份和我相似的人，放置寂靜的地方中，呈現他們飄泊和陌生的狀態。

在《映山紅與桃花園》，我繪畫一名女子在等待故人，我研究用較黑的灰度，塑造幽暗的空間。參考中國的酒樓和廟宇，在本來熱鬧，燈光燦爛的地方表現隱現和神秘的視覺感觀。

從歷史和真實相片中，我閱讀和想像過去與現在的環境變遷的故事，理解人對住事的親切感和同源感。

LAI Kwan Ting

賴筠婷

B17

The Chinese University of Hong Kong
香港中文大學

Traditional Chinese painting is the main creative technique used in these paintings. The theme of these paintings is mostly people, including family, acquaintances, and strangers. I hope these paintings can help people to reflect on their relationships with others, our lives and with the rest of the world.

(Translated by New Art Wave)

賴筠婷生於香港，於2011年完成香港中文大學的藝術碩士課程。她以傳統中國畫為主要創作媒介，創作題材以人為主，其中包括家人、認識的人、甚至陌生人。她希望透過作品引起觀眾共鳴，以至反思人與人、人與生活和人與自然之間的關係。



Tourist 2

2013
Ink and colour on paper
175cm x 85cm



Tourist 1

2013
Ink and colour on paper
175cm x 85cm

LAI Man Ting Edmond

黎文定

A38

The Open University of Hong Kong LiPACE
香港公開大學李嘉誠專業進修學院

《脈動一》

2013
Ink on paper
70.5cm x 83cm



《潮流山水》系列

2013
Ink on paper
69cm x 49cm for each

潮流山水

People have been treating travelling as an ordinary entertainment since ancient times. Thus, landscape painting became the major art form in ancient China. In the wake of political reform, modern China has become the manufacturing

powerhouse for plenty of famous global brands. While citizen, nowadays, entertain themselves mainly by consuming products, the consumption culture has become the substitute for landscape paintings and travelling for settling our minds.

古人遊山玩水，乃是平常消遣，固山水畫作無數。經工業革命，中國開放至今，品牌效應，風靡全球，現代人成消費作樂，古人作山水畫，城市人消費作樂，消費代替山水，洗滌心靈。

脈動

Looking at something for a period of time I feel nothing has changed, nor time, place, people and things. When I was a child, I looked at my friends and family and felt that they would not get old. Yet, I see their white hair when we meet now. Trees do not stop growing, nor does nature. The motion of water and ink can be hardly seen – yet they move as the pulse and life do.

長期看著事物，覺得沒變沒老，時，地，人，事如此。小時天天看著身邊人，總覺得他們不老，間斷時間沒見，銀髮多了，樹脈每分每秒生長，大自然時空不斷，水動墨動，似動非動，脈亦動。

LAI Nga Lun

黎雅倫

C12

The Chinese University of Hong Kong

香港中文大學

Gray city

2010

Oil on canvas

120cm x 150cm



Living in a crowded town, feeling the beauty of chaos in the orderly stacked, buildings, cars, people, signs, symbols – all of these are creative elements. I take into consideration on how to squeeze them all in a small area and at the same time attain freedom in drawing……

(Translated by New Art Wave)

活於一個擠逼小城，感受亂中有序的美感層疊，大廈、車、人、標誌、符號，通通都是創作元素，我所考慮的，是如何將他們（或它們）擠逼成方寸之間，同時也達到一種繪畫上的自由……

Squeezing City01

2014

Oil on canvas

120cm x 120cm



The Late Version of Shan Hai Jing series Introduction

Lam started her series – the Late Version of Shan Hai Jing (literally, “The Classic of Mountains and Seas”) in 2005. She has created many different creatures and exhibited in Hong Kong, Mongolia and Korea etc. In this series, Lam utilizes images of various weird creatures from Shan Hai Jing as her inspiration. Though these creatures are strange in their images, it may be no surprise as we live in an age of genetic modification and biotechnology that nowadays allows organisms in various new forms appear in our world nowadays. However, it is hard to judge whether our forefathers prophesied such condition or we get our inspirations from them and create these strange animals.

Through the artworks in “The Late Version of Shan Hai Jing”, Lam expresses her idea regarding the “intertextuality” between traditional and the contemporary social state. Using plastic bags as the dominant medium, her works reflect a current and popular topic: the environmental problem due to abuse of plastic bag.

《山海經後傳》簡介

這些作品挪用了中國古老的奇書《山海經》中各種奇異動物的形象作為創作的依據。這些奇異的動物，從今人的眼光看來或許已不甚稀奇，近代基因改造和生物科技迅速發展與及工業污染，導致這些異獸出現，已非不可能。這些動物的出現到底是早已存在，抑或古人早有先見，還是今人受古人啟發而創造則不得而知。《山海經》所記載的或許是古人對環境意識感應而來的側面反映。除此之外，這些出現在《山海經》中的古怪的動物似乎有着一種永恆的吸引力，或許就是與所謂的集體潛意識或記憶幻覺有關。

The Late Version of Shan Hai Jing - Kuang Niao

山海經後傳 — 狂鳥

2012

Recycled Plastic Bag

Size variable



White light glitters

admist the silver mesh

Translucent, glittering

Meandering through the past and present

Gracing decency to the ordinary

Introduction of *Resurgent of Civilization* series

Lam had started the series of *Resurgent of Civilization* in 2002. The work uses diminishing knitting technique to produce collars, handkerchiefs and qipaos etc. in various styles by industrial material. The past civilization has been resurged by representation of craft.

在銀色的織網下

透出白色的光

晶瑩通透

穿越古今

為平凡的添上一份莊重

《再現文明》系列簡介

作品穿梭古今，以當代的物料再現了古代的工藝文明。

LAM Yuk Lin

林玉蓮

B04

The Chinese University of Hong Kong

香港中文大學



Resurgent of Civilization - Handkerchief I 再現文明 — 圍巾 I

2010

Stainless Steel

Size variable

LAU Mung Lee Winky

劉夢莉

C03

RMIT University

澳洲皇家墨爾本理工大學

A 3D space designer for over 20 years, Winky Lau graduated as a Bachelor of Arts from RMIT University in 2004 (a joint programme with The Art School, Hong Kong). Professionally, she has worked as a designer for Hong Kong Trade Development Council and as a design manager for high-end retail stores of global fashion brands. Her work in interior, graphic, exhibition, stage setting, costume, etc., is widely known in Japan, Taiwan, Mainland China, Macau, Hong Kong and southeast Asia.

In 2004, Winky founded a studio named "5@5studio" with four artists in Fotan, Hong Kong. During that period, her focus has been on oil and acrylic medium, which have been used in her recent work: contrasting a tiny woman in red and man in blue and white with the endless nature. Her artwork is mainly about the core values based on the Bible truth, with which she wishes to convey the positive message of love, joy and dreams. Winky has been interviewed by Creation TV and the uChannel of the Hong Kong Federation of Youth Groups.. Her work has been published in Kingdom Revival Times (HK). She has participated in many of the joint exhibitions in Hong Kong and Asia. In 2012, in Hong Kong, her first solo art exhibition was held and over 20 artworks were presented. Art lovers and collectors do not only love her work but keep them as treasure.

From 2014, it's a brand-new start for Winky Lau, a new milestone of her life. One of the changes has been the establishment of a solo studio "Gabwin Studio" in Fotan, where she has been a member of "Fotanian" for the past ten years. Many new and fresh ideas are flooding in during this new transformation.

劉夢莉2004年畢業於澳洲墨爾本理工大學（RMIT）與香港藝術學院合辦之純藝術學位課程，現職空間設計師迄今逾廿年，曾任職香港貿易發展局設計師及國際時裝品牌全球店鋪之設計經理。室內、展覽、舞台及三維設計作品遍佈日本、台灣、東南亞、國內及港澳等地。

My Love...Jerusalem

我所愛...耶路撒冷

2015

Mixed medium, beeswax, oil, oil pastel on canvas

60cm x 60cm



2004年，劉夢莉與四位藝術創作者於火炭設立5@5studio，作為創作基地。由當時起，創作媒介便以油畫及塑膠彩為主，至今亦然：近作的主題以細小的紅衣裙女性、白T恤藍色牛仔褲男性，與大自然的廣闊空間作對比。作品以聖經真理為主，帶出愛、喜樂及夢想等正面信息。曾接受創世電視台及協青網上電台等訪問，作品曾連載於國度復興報，亦參與香港及東南

亞等多次聯展。2012年Winky首次舉辦個展，同時展出超過20件作品，極受藝術愛好者歡迎，珍而重之。

而2014為劉夢莉的新里程碑。除了踏入成為「伙炭藝術工作室開放計劃」的十年，更於伙炭成立了個人工作室 Gabwin Studio，讓嶄新的想法於腦海湧現。

（由新藝潮翻譯）



Gethsemane...

客西馬利園...

2015

Mixed medium, beeswax, oil, oil pastel on canvas

25.5cm x 25.5cm

LAU Pik Yoke

盧碧玉

C35

Dasein Academy of Art

達爾尚藝術學院

With the "essence of living" being the foundation of my studio practice, the discovery and exploration on the details of everyday life plays a major role in my constant pursuit of art. The processes in which I interact and respond to what we commonly see stimulates my thoughts and ideas and by projecting the subject matter I am studying through the everyday materials, it enables me to create a variety of unique visual language for my work.

I find beauty in imperfections and impermanence and accepting the cycle of birth, growth, decay and death and understand that we will all return to the particles from which we came. Responding to this, I place my focus on nature and on both the positive and negative, and at times, even the neutral aspects of the matters that I attempt to explore.



The Dialogue

2014

Tissue papers, oils, glue and fishing threads

130cm x 150cm x 100cm



Coming across things by chance and accepting them as they are providing inspirations for me to reflect on how we often failed to see the is-ness of things. The process of concentrating and focusing on the present moment embraces time and space. My work corresponds to aspects of minimalist practice on simplicity that transmit the expressions of freedom.

以「生活本質」為實習創作基礎的我，探索著日常生活裡的小細節，這也在我的藝術過程中扮演了很重要的一個角色。日常生活中平時所見到和觸摸到的事物，往往刺激我的靈感，通過日常的材料，把想法和觀念創作出各種獨特的視覺語言。

在這充滿缺陷與無常的生活裡，我體會了它們的美，也接受了誕生，成長，衰退與死亡的輪迴。因此，大自然成為我創作的重點，事物的正反兩面，以至中立的一面，都成為創作探討的重點之一。

People Around Me (I)

2014

Combined print on 220g Cottage Premium White Paper

3.5cm x 101cm x 4cm

偶然發現與接受事物的本質，為我提供了靈感，反映我們經常所忽略每個物體原有的性質。在專注於當下的過程中，時間與空間也一併包含在內；我的創作是將極簡主義的形式中，表達自由的狀態。

（由新藝潮翻譯）

LAU Po Yan

劉寶欣

A33

Hong Kong Baptist University

香港浸會大學

The sub-divided flat05

2014

Oil on canvas

25cm x 19cm



These past three years I have been focusing on paintings and soft sculpture as well as developing my artworks based on typical local issues, specifically on crowded and limited spaces. I like to use various materials to create artworks and do painting in a sculptural way.

My artworks are an expression of my experience and mostly related to my sensation of life. It also reflects our contemporary life in Hong Kong.

In this series of works, I express the perception of my living place by doing painting. The painting structure, the distorted form of objects and the textures of the materials and the paints are the key elements of my concern in my desire to present the mood of the whole painting and my thoughts about the mental atmosphere of this small city.

The sub-divided flat04

2014

Oil on canvas

25cm x 19cm



近三年來，我多集中於繪畫及軟雕塑的創作，作品主要圍繞本地的獨特議題，尤其是關於空間和擠迫。我喜歡在不同的物料上繪畫，不只局限於畫布和平面上。

我的作品主要是從自己的經歷和體驗上出發，是對生活的一種感知，並透過作品抒發及反映香港的當下生活。

在這個系列作品中，我以繪畫表達對住所的感覺和看法。畫面的結構、物件扭曲的形態和物料，及油彩的質感，都是我作品的重要元素。這些元素能展現情感和整個空間的氣氛，更有助表達對這小城市的內在情感和情意結。

LAU Siu Chung Lonely

劉兆聰

C24

Hong Kong Baptist University

香港浸會大學

Linger

流連

2015

Oil on canvas

76cm x 101cm



The feelings about my living environment are always my creative source of inspiration. Living in a crowded city, Hong Kong, the hurried daily walk along the road is a profound experience. Again and again, when the experience is repeated, memories are rendered as images – like a photo under long-term exposure – a little dreamy and blurred untrue. My painting is a mixed living memory, the overall feeling for a single presentation.

對生活環境的感受，一直是我創作的靈感泉源。生活在香港這擁擠的城市，每天匆忙走過的道路正是活於這境地深刻的體會。當重複又重複的體驗過後，記憶所呈現的影像就像是長期曝光下的照片，鬆朦帶點夢幻，變得模糊不真實。我的繪畫是混合後的生活記憶體會，一個整體感受下的單一呈現。



Mong Kok October

旺角十月

2015

Oil on canvas

153cm x 122cm

LAW Yuk Lam

羅鈺霖

C26

Hong Kong Design Institute
香港知專設計學院

H2O

2015

Device

53cm x 110cm



H2O is about the connection and relationship between the elderly and family members. Family members' location at home can be detected and appear on a micro-local scale. H2O is also a reminder for family members to call the elder. The purpose of H2O is to emphasise the relationship between the elderly and family members.

Family members' locational detection is conducted by using i-beacon technology. I-Beacon technology allows mobile apps to understand their position on a micro-local scale, and deliver hyper-contextual content to users based on location. The underlying communication technology is Bluetooth Low Energy.

H2O also contains a plant named dracaena fragrans, with an implication of long life and prosperity. The ribbon around H2O will be illuminated

from strong to weak in order to remind a family member to call the elder. A water dropping system switches on once the phone call has been made. There are five drops of water for one call and the maximum water drops are ten drops per day.

Based on the utility of technology, H2O can be a positive contribution to the elderly because it can enable them to contact their family easily. And by identifying the specific locations it shortens the distance between an elderly person and other family members.

H2O是關於長者與其他家庭成員之間的關聯。家人在家中的位置會顯示於儀器上。這亦旨在提醒各位要與家中長者如份子般緊緊相扣，有空就給他們一個深切的問候。

家庭成員的位置可以透過iBeacon技術，在手機應用程式上偵測得到。背後的傳送是經低功耗藍芽技術。

作品中亦包括一種名為香龍血樹（別名巴西鐵樹）的植物，象徵長壽安康。絲帶上閃爍的光提醒各位要定時呼喚家中長者，每當電話接通，灌溉系統就會啟動，為植物淋上五滴水，每日最多可以淋十滴水。

只要善用科技，不但可以拉近人與人之間的距離，更可以拉近彼此間心的距離。

（由新藝潮翻譯）

LEE C Kenneth

李俊佳

A40

California Institute of The Arts (USA)

Sodom and Gomorrah

2014

Tempera on canvas

60.96cm x 81.28cm



Jackson Pollock. Willem De-Kooning. Mark Rothko. Gerhard Richter. My work revels in their representative aesthetic, and aims to metamorphose into a more modern, personal form. My ultimate goal is to create something that captures, immerses the viewer into the nether-world of artistic expression. Like a moth to a flame, or Icarus to the golden Sun. When words like "beautiful" and "interesting" become merely phatic in describing this art - I can finally rest.

My journey, as artist and human is boundless. I have to make art that reflects the transient, the mesmerizing and fluctuating I wish my viewers to respond to. A derelict look of a wall, street or wooden cabinet; the instability and uncertainty of spontaneous, yet familiar decay - contrasted with natural patterns in marble created by erosion. That burnt or washed-out and faded look of the temporal resides in my artistic manifesto: the physical is not forever, but our emotive impressions, or artistic response is forever. While searching for something new and fresh, like most painters, I work in periods and phases. I vacillate fluidly between different styles, things that inspire artistic curiosity and appreciation.

An Homage to the New York School Artists of the 60s, Abstract Expressionists of Europe and perhaps a little bit of something else, I denote these pieces as soft tributes to my revered predecessors. But such nomenclature is subjective - I invite my viewers to find another name. Coming from a traditional training and a family of traditional visual artists/designers, with my dad painting only impressionistic art, I pursue much more than just literal depictions. For this world is more than the physical - it is an amalgamation of the literal and the imaginative.

Jackson Pollock, Willem De-Kooning, Mark Rothko, Gerhard Richter. 我的作品狂歡於他們各自的美學之中，旨在蛻變成一個更現代、更個人的形態；最後將觀眾帶入到藝術美學的陰暗一面。有如燈蛾撲火、或衝往太陽的伊卡洛斯。當「美

麗」、「有趣」等形容詞流於俗套時，我的任務就達成了。

我對於藝術與人生的追求是無邊際的。我要讓作品反映能令觀眾有所反應的一個瞬間、魅力，及波動。可以是荒廢的牆、街道或木櫃、自然的不穩及虛無；又或是與大理石自然風化對比的衰落等。我的格言就是：萬物總有枯朽的一天，但情感及藝術上的印象卻是永存的。當大家在尋求新鮮的手法時，我卻又在不同時期間遊走，為求激發對藝術的欣賞與追求。

從六十年代的紐約派藝術家、歐洲抽象表現主義者及其他來源中得到啟發，這些作品是我對那些前人的一份敬意。但這樣有點主觀——我歡迎觀眾去尋找更貼切的稱呼。傳統的訓練與來自傳統的平面設計師、藝術家世家，加上父親是生命中唯一的印象派畫家，令我不滿足於字面上的描繪。這個世界是表象與想像交融的結果，遠遠超越實體本身。

（由新藝潮翻譯）

Ophelia

2015

Acrylic and tempera on canvas

81.28cm x 60.96cm



LEE Kin Lam Jack

李建林

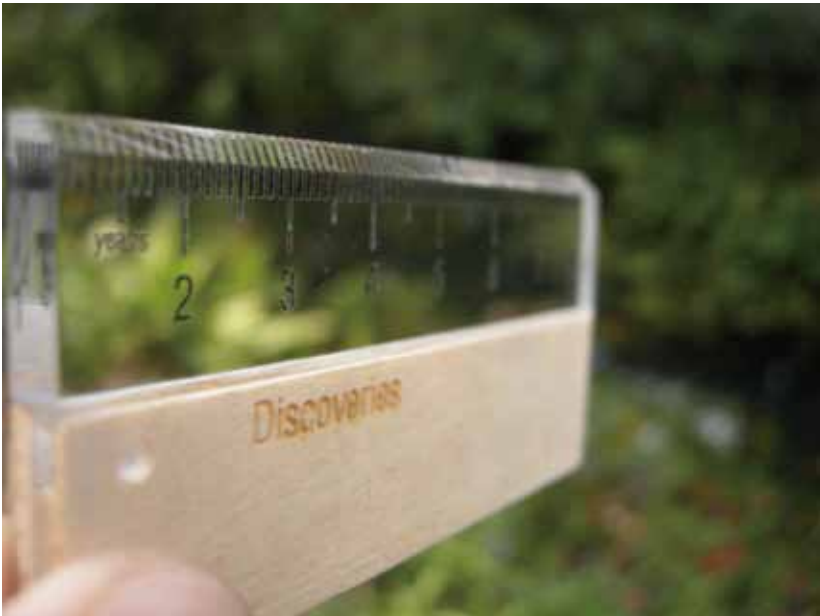
A25

RMIT University
澳洲皇家墨爾本理工大學

Specimen of years- Measure Myself
年份的標本—量度自己
2014
Wood, plastic
31cm x 20cm

Specimen of the years

The very idea of a measuring ruler catches my attention. It leads me to think about issues related to living in this world and life itself. A measuring ruler represents a standard, a system and recognition. I am not using the ruler simply to orderly record years and numbers. I use this form to express the passing of time which can also record the existence of Hong Kong people. It lets us think about our society and the meaning of history. It enables us Hong Kong people to share the marks of the years we have experienced. I try to explore the concept of time and space. Each number represents the individual and collective history. We have also become a part of the next series of numbers of the political and social environment of Hong Kong. I want to use numbers, years, and length measurement to remind people of the historical moments, events, problems and



Specimen of years - Governor of Hong Kong/Paramount Leader

年份的標本—香港總督／最高領導人

2014
Plastic
50cm x 3.5cm/15cm x 5 cm

our responsibilities. We can have a moment to look at this series of work in a serious attitude. The audience can feel free to interpret the meanings behind the works in their own way, to fill up the gap or to compare the difference between the years. There is room for deep thinking, exploration and reflection.

《年份的標本》

單純的直尺，因為簡單，所以吸引我，吸引我用尺去思考生活及人生問題，尺其實是一種標準，制度，認同，我不單只是純粹有條理性地用尺記錄年份和幾個數目字，去表達時間流逝的形式，亦都記錄了香港人的存在，對社會的思考，歷史的含意，分享標誌著我們香港人經歷過的年份，去探索時間空間的概念，每組數字包

含了個人和集體的歷史，而我們亦成為了香港政治社會環境下一組組數目字的一部份。我想用數字、年份、長度去使人記起香港的歷史時刻，事件，問題和我們的責任，我們可以嚴肅地去看待這批作品，觀眾亦可以有選擇性地去自由解釋，填補或比較年份差距領域之間值得深思、探討和反省的空間。

LEE Wu

李悟

A15 C05

National Taiwan University of Arts
國立台灣藝術大學

真實的虛幻
2013
Video
4'



Lee Wu is an independent film maker. Between 2010 and 2012, many of his works were selected for inclusion in various film festivals in countries including France, China and Taiwan. His film making continues and is an ongoing process.

Subconscious Highway Movie Trilogy. 3 Channel

This is a 3 Channel form show. The trilogy is formed by three phases including “Temporary Joy”, “End of the Stage” and “Future Lost”. The scenes shown on the three different screens are almost visually identical, but the meaning of using three screens is to elaborate the three different points in human life, attempting to let the audience interact with their own experience when watching the videos.

The Real Illusion

To re-define fireworks with deconstruction, the most realistic scenes are deconstructed into images which are seemingly digital synthesis, trying to get the audience to re-read the definition of fireworks. Completely no audio setting is to create the interaction and communication between the video and audience, making the video film another memory of the audience.

(Translated by New Art Wave)

李悟，為獨立電影與錄像創作者，2010至2012三年間，曾多部短片入圍過法國、中國、台灣等地之影展，目前仍持續創作。

《真實的虛幻》

以解構主義賦予煙火重新定義，將最現實的景象解構成為看似數碼合成的影像，試圖讓閱聽眾能重新定義在他/她心中煙火的刻板印象。而完全無音頻的設定，是要讓影片與閱聽眾產生思想上的互動交流與對話，讓影片成為閱聽眾心裡另一種記憶範疇。

潛意識公路電影三部曲《暫時歡愉》、《階段終點》、《未來迷惘》

此為 3 Channel 形態放映，主題部份其三部曲以《暫時歡愉》、《階段終點》、《未來迷惘》三種階段加以闡述。而在不同三屏之畫面視覺上幾乎都相同，但三屏意義上則是以人類一生三種不同節點來加以闡述，企圖讓閱聽眾觀賞時能與自己經驗產生互動。



潛意識公路電影三部曲《暫時歡愉》、《階段終點》、《未來迷惘》

2012
Video
13'26"

Li Li

李黎

A05

Central China Normal University

華中師範大學



關於光的臆想3

2015

Acrylic on paper

41cm x 29cm

Li Li never intends to pursue an effective deliberation when drawing. Usually the drawing state is achieved at random - no definite forms or techniques. She has no drawing plan before or after she holds the brush and paints fantasy, expectation, compromise, resistance, sensitivity, depression and light into her works. Sometimes she stops drawing for a long time; sometimes she draw a lot, depending on the inspiration dawning on me. She mostly captures the pictures flashing in her mind, which are derived from her sub-conscious perceptions; some are void illusions or subtle feelings from her daily life, some are intangible emotions, cognition and views towards people and objects in nature, or emotional touches from some voices, such as raindrops and running water; skin friction from the blanket late at night; contact of eyelash with the blanket; voices of the heart beating in the brain.

(Translated by New Art Wave)

浮游

2015

Acrylic on paper

41cm x 29cm



李黎的作品沒有刻意追求畫面效果，繪畫的狀態多數是信手拈來，沒有固定的作畫方式和技法，畫之前和之後也沒有計劃作品裡包含著幻想、期望、妥協、反抗、敏感、憂傷與光。她依賴靈感，有時很長時間不畫畫，有時一口氣畫很多。她的畫很多是記錄下腦海突然閃現的畫面，它們都是來源於其潛意識的感知，或一些虛空的幻覺，或對日常生活中的一些微妙感覺，可能是一些無形的情緒，或是對自然中人和物體的知覺和觀點，又或者是被某些聲音的觸動，像雨滴落、流水；深夜被子摩擦皮膚；眼睫毛觸到被子；心臟在腦袋跳動的聲音等等。

Li Ning Fung

李寧峰

C30

Hong Kong Art School

香港藝術學院

Li Ning Fung was born in Hong Kong and is currently studying in the Bachelor of Arts (Fine Art) of Hong Kong Art School.

His interests in mysticism, ancient civilisation and rituals have granted him the rich resources and reference for his artwork creation.

Li have presented his works in the form of 2-dimension which includes paintings, collages, prints and ready-made materials; he likes to combine different kind of media into an image.

李寧峰，生於香港，現就讀於香港藝術學院的純藝術文憑課程。

對於神秘學、古代文明、儀式非常感興趣，以此作為對創作的養分。

創作主要以平面呈現，繪畫、拼貼、版畫、現成物，喜歡把不同媒介結合在同一畫面。

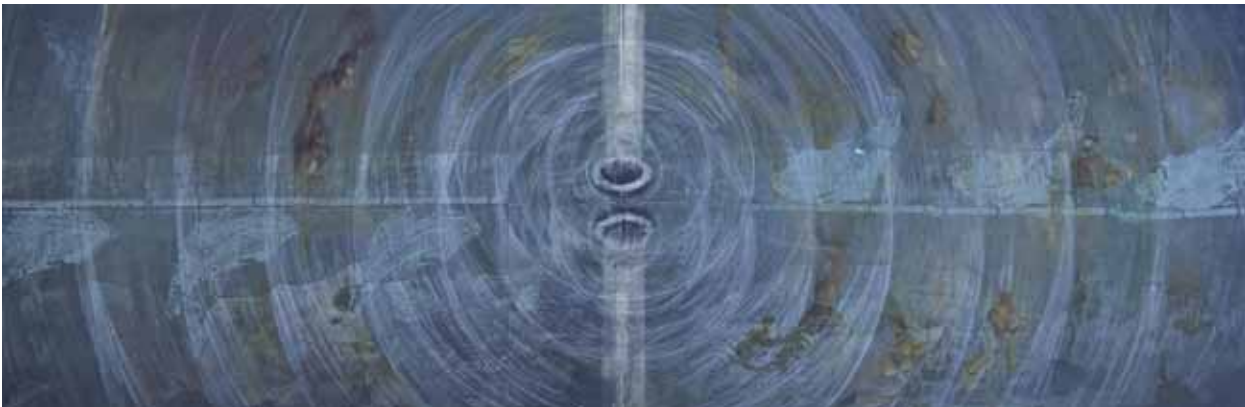


Self portrait: antenati and fire

2015

Paper collage, engraving, acrylic and oil on canvas

60cm x 106cm



Rhythm: Twin Peaks Theme

2015

Paper collage, engraving, acrylic and oil on canvas

102cm x 153 cm

LI Sze Ming
李泗銘

C11

Hong Kong Baptist University
香港浸會大學

LI Tsz Lan
李紫蘭

A19

The Chinese University of Hong Kong
香港中文大學

Artificial Landscape 02

2014
Photography
40cm x 100cm



LI was born in Guangdong, China and currently lives in Hong Kong. He was awarded a Bachelor of Visual Art and Visual Arts Education Degree by Baptist University in 2014. During his residence in Hong Kong, he has been particularly interested in observing the local city images and identity crisis among Hong Kong and China. He is going to use a third-person perspective to stroll along the streets and corners of the city and reveal all the unities and conflicts among the city with his camera.

(Translated by New Art Wave)

李泗銘出生於中國廣東，現居香港。2014年取得香港浸會大學視覺藝術院學士學位及視覺藝術教育文憑。移居香港後一直迷戀香港城市形態及困惑於中港身份認同，以一個外來人的角色遊走在城市不同角落，用攝影呈現香港城市空間的秩序與矛盾。

Artificial Landscape 01

2014
Photography
40cm x 100cm



Law of Attraction I

2015
Oil on canvas
99cm x 76cm



Jessica Li Tsz Lan, who has studied fine art in Hong Kong plus 10 years work experience in the media production industry, is an enthusiast in painting and movie.

What do we talk about Art when we talk about Art?

It is always like going back to a basic question in Art Class 101: What is ART? The question may sound cliché but I insist to raise it here, because it seems like a “too sacred” item that people avoid giving a definition to in the contemporary world. The nature of Art is continuously transforming in this era. Many would have agree that Art is an open concept, which can be renewed or enhanced unceasingly; hence, to give Art a definition might be difficult and reluctant task, as such definition can easily be labelled or accused of “hindering the development of Art”.

Art is a subject that used to make me confused (Fine Art to be precise). I used to have the vague concept and explanation even though I majored in it. Nevertheless, it is becoming cleaner and clearer after working in a parallel world (mass media) for ten years, and I believe defining Art would never hinder its development. On the contrary, the attempt to define is totally a wholesome positive; it helps people to have more understandings of Art, even though it is constantly in its open concept status.

So, what does ART mean to me?

In general, Art is for its believers, it is similar to any religion substantially. If you trust, it is Art; if you don't, it is not. In my humble opinion, life could be better if you found something that you truly believe in it.

For me, painting is like a poem, which is in condensed form - a single ONE image could bring out a lot of imagination. A movie (from “moving pictures”) is like a novel, which is in extended form - many visual images plus sound have been combined to

bring out ONE principal message. On a personal and pragmatic level, Art is charm, technique, beautiful form of expression, sharing, and also a meditation practice sometimes.

The motivation of creativity is always related to the primitive impulse - “to speak out”. Besides the primitive impulse, I also value how and the extent to which the audience can be involved, as I believe the creative process is not only limited to the artist or author themselves, but also with the audience.

藝術兩字曾經令我感到困惑，本科畢業的我對藝術有的只是一些若有似無的概念。然而在傳媒這個平行宇宙工作達十年後，我看藝術卻越來越清楚。今次的作品在幫助大家去了解藝術這方面，倒是個不錯的嘗試。

對我而言，藝術又有甚麼意義？

藝術有如宗教，是為其追隨者而設的。信則有不信則無。我誠懇地覺得若人們可以



Law of Attraction II

2015
Oil on canvas
99cm x 76cm

In my Artwork lately, I tend to use visual images and sounds for storytelling. Those images and sounds are mainly concrete objects and recognizable sounds, but the combination of them could be abstract, I hope each audience would be able to experience them and then construct their own imagery story.

李氏早年修讀藝術，有十年藝術及媒體製作經驗，熱衷於繪畫與電影。

當我們談及藝術的時候，會說起些什麼？

藝術是甚麼？這藝術初階班會問到的問題言猶在耳。這問題彷彿太神聖，在當代藝術的世界裡面，大家都避開為藝術定義。在這世代藝術的本質每一秒都在變。大家似乎都不敢背上阻礙藝術發展這罪名，還是保持開放態度比較好。

找到他們生命中全心相信的，會是一件很美好的事情。

藝術又如詩，一幕就可帶來無限想像。電影就是連環圖，像小說般連續地繪形繪聲，帶出單一思想。從個人實用性層面來說，藝術就是充滿魅力與技巧的一種表達、一種分享，甚至一種冥想。

創意地的驅動力總是來自於要發聲的原始衝動。而創意的過程不單取決於始作俑者，也關乎到受眾。

在我最近的作品裏，我傾向採用實物的影像與熟悉的聲音去講故事，所得出的結果可能是抽象的，這就留待觀眾去想像了。

(由新藝潮翻譯)

Li Yan

李嚴

C17

Shantou University

汕頭大學

太空—浴女

2015

Plaster

30cm x 30cm x 80cm



本作品乃2015年新做的《太空系列》裡部分作品。生活中人們多如車輪中，雕塑裡的氣球。無時不在接受著承載著來自不同境況，方式，方向的力量，各自都在主動或被動的發生著適應自己或他人的形變，然而在表面又努力的做到和諧。本人力圖輕鬆的表現出一種無奈的和諧，自然的注入了一種對生活，空間，材料，力量的思考。

太空—車輪

2015

Plaster, wheel

20cm x 60cm x 80cm



The art pieces are selected works from the new collection *The Space Series*. The hustle and bustle of life is as hectic as the balloons in the scripture. We are facing omnipresent changing of forms, directions, environments, in both active and passive ways. We may not be aware, but every day we seem to work so hard to be harmonious to all changes. Thus, I plan to express such kinds of devastated harmony in a relaxing manner, and provoke reflection to the lifestyle, space, materials and energy.

(Translated by New Art Wave)

Li Yee Wing Rain

李依穎

C36

Hong Kong Baptist University

香港浸會大學

Trying to walk slowly and look for the texture of life in this fast-paced society. Slowly stepping forward, I believe we can get our own pace.

A long time ago, a long time after. It was a place I visited; it was the time I loved once. Fragrance was full in the breezes making a comfortable environment. The door gets open for me in the world I lived; I wander around the boundaries of reality and dream.

(Translated by New Art Wave)



在沒有喘息空間的社會裏，嘗試慢步漫步，尋覓生活質感。慢慢地向前行，走出自己的步伐。

很早之前，很久之後。那是我曾經到過的空間，那是我曾經留戀的時間。涼風飄香，時而大，時而小，跳脫舒爽。就在我身處的世界，門為我打開，一半真實，一半虛無，徘徊在現實與夢境之間。

hometown

2015

Oil and acrylic on canvas

30cm x 80cm



Drop

2012

Acrylic on canvas

50cm x 50cm

LI Yi Syuan

李怡萱

A44

National Taichung University of Education

國立台中教育大學

他方的歸宿

2015

Various materials

162cm x 130cm



Soil, nature, habitat and human are inseparable. What roles do people play in this special and complex relationship? The art piece is trying to explain, starting from the tiny soil pattern and land conservation. Through this, the work also further expresses the land and human-relationship with the beauty and worried emotions of the land. And personal emotions all empower a sense of special energy to the art piece.

(Translated by New Art Wave)

土地、自然、生態、與人有著離不開的牽絆，這微妙的關係中到底人從中扮演著什麼樣的角色，從微觀泥土紋理出發做為切入點延伸至土地關懷，且嘗試聚焦在土地的美麗與哀愁，詮釋土地表情與人之間的關係，在個人內在情感藉由隱喻甚至於反諷的表達方式，作品中重新賦予其精神性。



我在我的烏托邦

2015

Various materials

194cm x 130cm

When we look at visual artworks, what we can see, the messages we can receive, or the memories triggered through the process are really complicated. Often we find that an artwork can lead to the struggle between its audience, its text and itself. In the process of globalization, the transportation of symbols from one socio-context to another affects the artwork and its audience, and creates a multiple implication for the text(s). As there are possibilities in re-presenting symbols, different meaning will be generated; it is more obvious as audiences are living in different segments of the society. The dynamic process also reveals the fact that meaning is not embodied in the work itself, but generated in the process of viewing. Therefore, the focus in my works is not about the seeking of the authenticity and truth (like in Modernism), nor positioning the author with absolute power which is able to answer all the questions from the audience. What I have done is merely summoning; I have chosen different ideologies in the contemporary socio-contexts as materials, and intentionally put the materials in abnormal places to trigger a dynamic process of interpretation, leading the audience to re-consider the function of art and the conversion of power relations in meaning's generation.

The core of my artworks and thesis is a series of tactics and use of the mechanisms on the context, such as misappropriation, irony, collage, parody, adaptation, use of copy, text poaching. These tactics represent a layer of meaning, a related product in confronting the mechanism, as well as a layer of meaning which is connected with the historical context. Each and every tactic, which has been adopted by artists, symbolizes the proof and footprints generated by artists' activities in the society. What I have done is re-present the value of these tactics and the meaning production that lies behind.

(Translated by New Art Wave)

Superman

超人

2015

Gundam

40cm x 40cm x 5cm



Van Gogh's Battlefield In the Starry Night

梵谷在星空裡的戰場

2015

Gundam

63cm x 50cm x 10cm

對於一件視覺藝術的提出，我們所能看到的以及我們觀看之後所接收到的訊息或召喚出來的記憶，是相當的複雜，我們可以發現作品常常引發它與觀者之間及文本之間的角力，在全球化的過程，符號從一個社會文化轉移到另一個與之不同的社會文化，在不同的文化脈絡下不但被複製，被挪用繼而轉變主體脈絡，所引發的衝擊，作用於作品上與觀者之間，轉而對於文本脈絡的多重解釋，基於筆者對於符號的再現方式的不同，也造就其原先意義脈絡的浮動，在觀者生活在不同的是社會場域裡，意義的浮動就更加明確，在這一連

串的動態過程，也可以看出意義並不會埋藏在作品的內部，而是在觀看的過程進行解碼，在編碼而生產出意義，所以筆者的作品裡並沒有如現代主義般把意義藏在作品裡對於原真性，真理的追求，把創作者放在一個絕對位子上，至高無上，可以擬出一個意義，並一體適用地對全部的人說話，而筆者做的只是召喚，筆者選擇當下在不同社會場域中的意識形態，作為召喚素材，並在召喚的過程錯置了召喚經驗，繼而引發一連串的動態過程，重新思考藝術的功能，以及機制脈絡在產生意義時權力關係的轉換。



在筆者的創作論文與作品的核心，在於機制脈絡上的一連串戰術與使用，例如挪用、反諷、拼貼、諧擬、改編、複本的運用、文本盜獵這些都代表著一層意義，一層與機制對抗的相關產物，一層與歷史脈絡連結的意義，每一個曾經被藝術家所使用的戰術，都是藝術與藝術家在與環境社會拉扯，活動的足跡與證明，筆者再現的是這些戰術的價值與他背後的意義生產。

LIN Jhih Fan

林芷帆

C38

University of Taipei

台北市立大學

Membrane

膜

2014

Video

80cm x 60 cm x 4



The artist was once lost and failed to discover her creative motivation. From 2010, however, she has finally shown an eagerness to explore the inner-self. She gave up her job and stepped back to campus so as to enlighten her own artist path. As a street dancer in the past days, she naturally fused dancing elements into her video production.

The frustration of the freelance production in the video is produced based on meditation and literature review. The created series has two main flows. Self-oppression refers to the confusing state of mind. Apart from the necessity of relieving emotions, self-oppression also refers to the reactions based on observers' current situation. Dialogue vs Return is about how inner creativity leads to mindfulness, self-controllability and self-dialogue within our inner body. With the aid of dancing and image recording technology, a set of body symbols are now recorded as a journey to explore the issue of self-representation and values.

(Translated by New Art Wave)

創作者曾因一度的迷失與挫敗造就創作的推動力。自2010年起，欲探索自我及生命，毅然地放下手邊工作，回歸校園，自此開啟了藝術之路。又，自身過去於街舞舞者之故，便自然地將舞蹈代入作品，並以影像裝置呈現之。

本創作由自身所承受的失落感起首，藉由禪定及文獻閱讀的引導，完成創作儀式的行進。創作系列有兩大脈絡，即「自我封閉」和「辯證與回歸」系列；「自我封閉」為一般情況下產生的迷失狀態，除了做一情緒上的抒發，也回應到當下觀者所處的現況；「辯證與回歸」則透過身體的主要創作場域，引發自我冥想、自體控制、自我辯證等行為，並以舞蹈、影像特有的權利技術，來操作身體符號。這一連串的歷程，使得「自我」得以解構，並為自身帶來新的意義。



The Spasm Accident In The Umbilical Cord

2013

2 black and white photographs

14cm x 25cm x 12cm

LING Chin Tang

凌展騰

A42

Hong Kong Baptist University

香港浸會大學

isn't's own isn't

2014

Pewter, iron, air-conditioner and copper tube

150cm x150cm x 150cm



Ling Chin Tang was born and raised in Hong Kong. His interest is in the working processes of art making and he is keen to present those processes via sculptural form and installation. Due to this concern, he are going to research the pollution on art making and reflect how the environment awareness changes our perception on aesthetic. In January 2015, he participated in the 18 months Yale-China Arts Fellowships to go on his research and exploration.

For New Wave Art, I proposed my work, "isn't's own isn't", taken from E. E. Cummings' poem "darling! because my blood can sing". The poem implies the helplessness of self-denial, where self-denial appears as the dilemma between the process and the result. The installation is constituted by one air-conditioner and two polar bear models cast in pewter and on a bronze pedestal. There is a coins detector in the pedestal. When a coin is inserted, the polar bear sculpture on the pedestal will become frosted due to the operation of the air-conditioner. The people pay, the people are entertained. However, because of their desire for entertainment, the polar bear is virtually slaughtered. The text accompanying this work points out that climate change threatens the survival of polar bears. The message may not be the audience initially wanted. But in art, as in the rest of life, we continue to strive to improve our quality of life, while maybe in the process destroying our environment and other people's survival. When we appreciate and critique an artwork, besides the concerns about visual elements and concept development, maybe we should also consider the environmental friendly way to make the artwork.

My website for reference:

www.sculptorpriori.wordpress.com

凌氏生於香港、長於香港。由於香港的經濟結構，大部份的日常用品都是入口而來，所以香港人對工業及農業的程序所知不多。如果忽視這些在生產程序中的隱性社會及自然問題，我們的生活不免危險。作為藝術家，凌氏的創作圍繞自然及社會公義，故探討對環境的污染及環境保護意識對美學的影響。凌氏於2015年一月獲得雅禮協會藝術研究員資格。

今次作品名為 *isn't's own isn't*，取材自 E. E. Cummings 的詩歌 "darling! because my blood can sing"。在這作品中，過程及結

果會成一個兩難局面，呈現自我否定的無力感。當觀眾投入硬幣，北極熊就會因內部冷氣機的運作，結冰及變白；炎夏之時，不論人或北極熊，都想涼快；然而，由於這種享樂的私欲，排放出溫室氣體，其實傷害了真正北極熊及摧毀了北極的生態環境。觀眾未必有此意圖，卻成幫兇。這也是生活中常有之事；當人類改善生活質素，同時又摧毀了自然環境及其他生命的生存空間。欣賞這作品時，除了關注作品的視覺原素及概念，我們亦要留意完成這作品的環保之道。

(由新藝潮翻譯)

LIU Ping

劉萍

A16

Sichuan Fine Arts Institute

四川美術學院



黑眼圈

2013

Acrylic on canvas

100cm x 70cm

《黑眼圈》和《我》都採用了布面丙烯的繪畫製作方式，通過對「我」的一種細緻入微的描摹，傳遞出藝術家專注於人物的一種態度，將自身的情感及審美內化於作品之中，以展現出「我」的獨特氣質。一個眼神、一縷髮絲，甚至微微張開的嘴角，配合細膩潤澤的畫面質感，這一切都深深牽引著觀者的視線。



我

2013

Acrylic on canvas

70cm x 50cm

Both of the paintings are done in acrylic. With a detailed and subtle depiction of "me", the paintings demonstrate the attitude the artist have been focusing on and the way shows "my" unique temperament by combining the self-emotion and aesthetic notion into the paintings. Detailed and smooth outlines visualize my attitude and show the deepness of myself. A gaze, a strand of hair-line, or even the rested lips attract the attention of the audience.

(Translated by New Art Wave)

LIU Xiaocai

劉小才

C09

Xi'an Academy of Fine Arts

西安美術學院

芒刺在背

2015

Acrylic on canvas

120cm x 150cm



These are works of dramatic images of non-fiction. The art pieces embody a lot of theatrical effects including the repertoire of theme selection, scene lighting settings, events and performance-related elements of language and style of embezzlement. All seems to have been controlled by the director. Cloudy sky created out of the white terror converted into a stage of concentrating lightings, but the lighting works differently against the human figure, creating ambivalent effects between the two objects. The main character becomes a theatre arrangement of spectator, just like a bird or a blade of grass around watermarks. The entire scene is a theatrical vision centre. This paradox reflects the absurdity, irony and gloomy soul.

(Translated by New Art Wave)



玉蘭傳說

2015

Acrylic on canvas

120cm x 150cm

劉小才的作品屬於戲劇化、圖像化的寫實作品。他利用了一切可以被戲劇化的要素，從劇碼的主題選擇、場景的燈光設置、事件的要素關聯以及表現語言與風格的挪用等等，所有方面似乎都被導演所控制。烏雲密佈的天空所營造出來的白色恐怖效果突然又轉換成了舞臺的聚光追燈，而實際上又與照射人物的光線方向互為反向，構成了一種光線的矛盾與衝突。看似作為主體的人物安排卻又成為了戲劇中的旁觀者，恰恰是一隻小鳥、一顆小草抑或一圈水紋成了舞台戲劇的視覺中心。這種悖論式的營造以及內容的無聊，折射出時代心靈的荒誕、虛無與灰色的反諷。

LO Kwan Chi

盧君賜

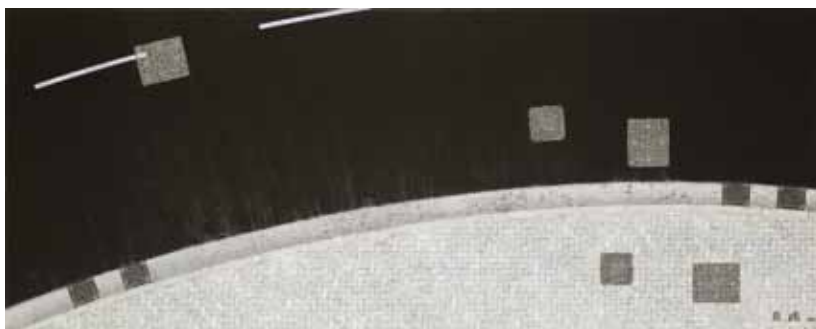
A46

The Chinese University of Hong Kong
香港中文大學

Lo Kwan Chi graduated from the Faculty of Fine Arts of Chinese University of Hong Kong in 1998. In 2005, he also completed his MPhil in Chinese Arts History degree and also won awards in the School's various art competitions. His pieces were selected in the Hong Kong Biannual Arts Award Competition.

Living in Hong Kong, his artwork is mainly inspired by the everyday pedestrian streets. From the ground and looking up to the sky, his observing angle in the art work is from narrow to broad. Moreover, by using the water-ink painting as the medium, he chooses to explore how Chinese traditional landscape painting can be interpreted among contemporary expressions. Above all, his artwork records a personal journey and soulful thoughts: a journey from the hectic city to a silent world.

(Translated by New Art Wave)



A stroll on the hill

小山漫步

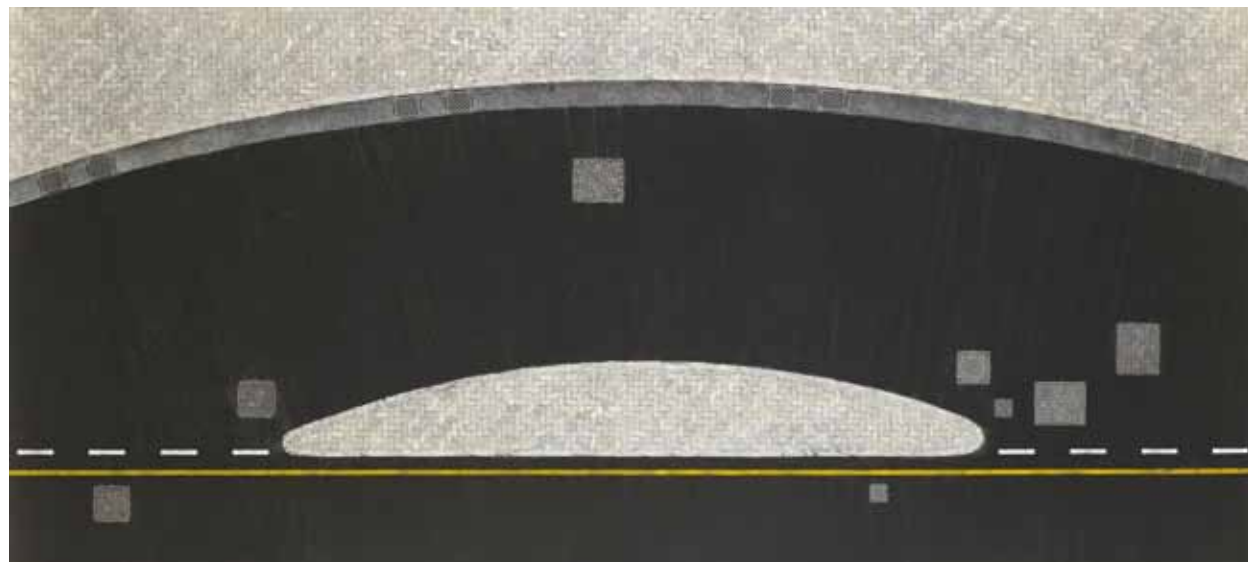
2015

Ink and acrylic on paper

50cm x 125cm

1998年畢業於香港中文大學藝術系，並於2005年取得中國藝術史研究哲學碩士。修業時曾獲頒多個校內藝術創作獎項，作品曾多次入選香港當代藝術雙年獎。

在香港土生土長，以每天行走、處身其中的馬路作為題材進行創作。視點由地面上騰至天際，視野由局部變為遼闊。以水墨紙本為媒介，藉以探究傳統山水畫在當代的詮譯，記錄屬於自我的遊記、心靈丘壑。從喧鬧繁囂的都市進入寧靜的世界。



An oasis under the serene night sky

穹蒼下，在河之洲

2015

Ink and acrylic on paper

80cm x 180cm

LU Shao Chuan

呂紹川

A14

National Chiayi University
國立嘉義大學



leave

別離

2014

Oil color

91cm x 72.5 cm

I spend less time with my family after I moved out from home,

One time I returned home and found my grandfather's paddy field covered with weeds,

I then realized even the strongest person gets old,

Another time I returned home and heard my grandmother was ill and has less than two years to live,

I then realized my memory of her holding my hands would one day become my darkest fear,

I hide myself,

I came to understand that life is fragile and what we have now is a blessing.

長大離家以後，便減少了與家人相伴的時間

有次我回到了家，發現了家裡爺爺耕種的稻田，長滿了雜草

我才明白，從小到大那不服輸的巨人，有天也會變老

有次我回到了家，聽到奶奶說她身體不好，活不了兩年

我才明白，那兒時大手拉小手的畫面，有天也會成為夜裡的眼淚

於是乎，我披上內心的自己

我才明白，生命是如此的脆弱，擁有是如此的奢侈

pushing

推行

2014

Oil color

91cm x 72.5 cm



MOK Wai Hong

莫偉康

B18

China Central Academy of Fine Arts
中央美術學院

Most of the works in *Turn Around* come in sets of two, with the “subjects” from the paintings being removed and presented as a separate piece. The two pieces from one set, however, are always very different. For example, in the piece *Super Star* (2011) featuring the world famous star Andy Lau; the main canvas is bright and colourful, painted with oil and acrylic paint, whereas the small extracted “subject” piece, Andy Lau, is only done in crude monochromatic sketches.

“This contrast is a reminder to the viewer that, even though there is a picture in front of you, it might not necessarily be one that reflects all of reality,” says the artist. “From the visual aspect, on the other hand, having the ‘subject’ extracted and presented on a separate plane means the viewer needs to turn around and search in order to see the whole picture. Thus, the *Turn Around* series is not only a set of paintings, but painted ‘installations’.”

Super Star

天皇巨星

2011

Oil on linen & drawing on board
79cm x 103.5cm & 57cm x 40cm



Performers are not allowed

不准賣藝

2011

Oil on board on canvas & drawing on board
110cm x 150cm & 45.5cm x 115.5cm

「轉身」系列是2007年「背後」系列的延續，大部分作品是一套兩件，影像的「主體」皆被挪走。比如「天皇巨星」中的圖像主題劉德華被抽離於彩色的「場景」，而以單色素描的手法呈現「主體」在另一個平面上。這對比提醒觀眾，雖然有圖像但卻不一定有「真相」。從視覺角度而言主題被放到另一個平面上觀眾需要轉身和尋找才能看到整個作品，讓觀眾更立體和互動的欣賞作品，「轉身」系列不僅僅是繪畫作品，而是畫出來的裝置。



NG Ching Ching

吳菁菁

C07

Hong Kong Baptist University
香港浸會大學

Bearing a heavy rental or crazy mortgage seems to be inevitable in this notorious concrete jungle, namely Hong Kong. It has become an invisible burden for the majority, especially the young generations.

As an artist myself, I do not attempt to solve this complicated housing problem nor do I have the ability; yet my intention is to evoke a second thought on how we should deal with the problem when we are situated in a similar condition by inviting audience to experience a 15kg concrete top on the shoulders physically.

Are you ready?

在香港這個聞名中外的石屎森林裏，要承擔沉重的租金或瘋狂的按揭似乎是無可避免的事情。這已成為大多數人，特別是年青一代的無形負擔。

作為一個藝術家，我並不企圖亦沒有能力解決住屋這複雜的議題。但希望藉著作品令大家重新思考應如何面對當下房屋問題，透過穿上這件重15公斤的混凝土背心外套，讓觀眾置身於近似的狀態。

您準備好嗎？

(由新藝潮翻譯)



33.07

2014

Cement, wire mesh, video
50cm x 58cm x 38cm

NG Po Lin Noelle

伍寶蓮

C34

RMIT University
澳洲皇家墨爾本理工大學

Noelle Ng is a local artist from Hong Kong. She was born in 1970s and received a degree of BA Fine Arts with Distinction from Royal Melbourne Institute of Technology (RMIT) in 2014.

She used to study fashion design in England. Although having many years of fashion design working experience, she believe one should fulfil their lives by exploring possibilities, she uses artwork as a medium to express feeling and understanding of the self and society.

Disappearing, Outside the Window, Memorable Space, Somewhere in the Sky, Fly Kite

An old apartment was demolished over 13 years ago there is now a vacant space where I once lived. The living space disappeared somewhere in the sky and it is hard to locate exactly where it had been. I am triggered by an acute sense of nostalgia and transience invoked by the fading memories of a time and a place that once was but has disappeared forever. In order to project my sense of yearning and desire, I have trans-



Outside the window
窗外

2012
Oil on canvas
80cm x 80cm

Flying Kite
放風箏

2015
Water color on paper
86cm x 56cm



formed a series of images of my old to re-build the space that contained the cherished memories of my family and bore witness to my existence and my identity.

Hong Kong is a rapidly changing city. The city-scape has transformed because of the demolition of architectural structures done in the name of urban renewal, with little regard or no regard for their history. Memories fade and are gone forever. Her works are to arouse in the audience the experience of loss and a desire to reclaim and rethink the value of precious memories.

伍寶蓮是香港本地藝術家，生於七十年代香港，2014年獲澳洲墨爾本皇家理工（RMIT BAFA）純藝術文學士榮譽學位。

曾於英國就讀時裝設計；雖擁有多年時裝設計師工作經驗，仍相信人生應不斷開拓可塑性，以添加色彩，豐富生命，故藉藝術媒體表達自身及社會性的感受與見解。

《消失》、《窗外》、《故居》、《天邊一角》、《放風箏》

一個曾從小居住了多年的居所，十多年前因為重建而清拆，這個舊有的空間現已懸於天空一角，作者曾多次回到凝視這帶的天空，但這空間已沒處可尋。作者被這已消失的空間觸動而引發透過創作來抒發她懷念那見證了她的成長，證實了她的存在，記錄了她的身份以及家人珍貴回憶的載體。

一系列的作品以一種虛擬手法重新呈現她回憶中的故居。香港城市發展急速，在市區重建的名義中，具歷史價值的建築物被清拆，再重建引至城市面貌不斷改。當時間流逝，舊有物件消失，能保留的歷史及回憶會漸漸淡化，甚至失去。作品希望喚起觀眾對自身已消失事物重拾的共鳴及反思回憶的無價。

（由新藝潮翻譯）

Graduated from the PolyU Bachelor of Arts (Honours) in Social Work, Paula is now studying for a Bachelor of Arts (Paintings) Degree at Hong Kong Art School. In addition to the personal development of the arts, the artist is also committed to the arts development of people with special needs. Having an obsession with touching and body, the artist presents the pull and drag between the self and social norms, the strong emotions as well as the state of depression, indistinct and floating by different textures and images, finding shared emotions and connections through art.

(Translated by New Art Wave)

Wrap no. 3

2014
3D: Fabric, Thread and Styrofoam
70 cm x 70 cm x 120 cm
2D: Photo panel
59.4 cm x 42 cm each



NG Sze Ting

伍詩婷

C06

Hong Kong Art School
香港藝術學院

畢業於香港理工大學社會工作（榮譽）文學士，現就讀香港藝術學院藝術文學士（繪畫）學位課程。除個人藝術發展外，亦致力發展特殊人士藝術潛能。對於觸摸及身體有一種執著，在創作中將自身與社會規範的拉扯及強烈情緒，壓抑、迷離及浮游的狀態，以各種質感及畫面呈現於人前，以藝術尋找一種共享的情感與連繫。



My Dear, do you know where we are going to?

肉肉，你知道我們要去哪兒嗎？

2014
UV Resin and Soft clay on PVC panel
160 cm x 90 cm

Reni Haymond

雲千藍

A04
Leeds Metropolitan University



Elimination
2014
Ball pen
59.4cm x 84cm

掉了

同一時刻，同在地球，是我們在享受和浪費，想盡辦法逃避責任。但是……看！牠們卻在被折磨和競爭中努力為自己爭取每一刻新鮮空氣滑進鼻孔的暢快感覺，享受生活。

用微不足道的工具去表達大部份人類用回不去的時間來逃避的現實。

Elimination

Usually, while we are enjoying our lives, we are also wasting the natural resources and harming the nature, and it is undeniable.

At the same time, lots of animals are trying their very best, striving for the fresh air which they feel comfortable and invaluable, since it is an essential natural resource for them to live healthily.

This ironic situation and the contrast are being presented in this artwork, which is done by the most inexpensive utensil - ballpen.

(Translated by New Art Wave)

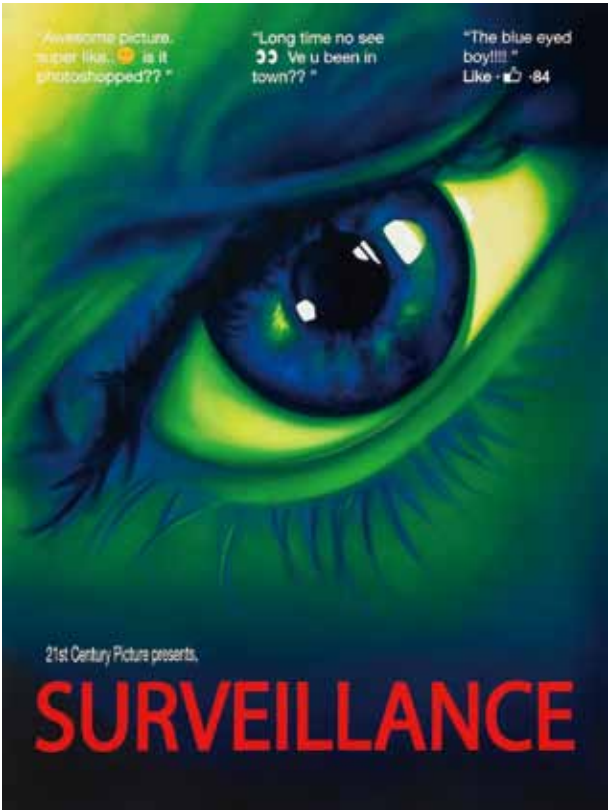


Zebra
2013
Ball pen
42cm x 29.7cm

SIDDHARTH CHOUDHARY

A10
Hong Kong Baptist University
香港浸會大學

21st Century Picture-Surveillance
2014
Oil on linen canvas
90cm x 120cm



My artistic practice is rooted in the belief that art making is intrinsic to human beings. From pre-historic cave paintings, etchings and figurines to the prevailing visual culture of the social media platforms of the 21st century, human beings have always creatively expressed themselves in ways unique to their time. I view art making as a democratic activity and as belonging to the space in which society constructs and conducts its everyday life. I find great resonance in the ideology of Fluxus and its efforts to recognize art and life as one.

Within the scope of my practice I am interested in the nature of societal interactions as a consequence of practices of everyday life. Sometimes, my engagement is through basic human interactions while at other times it is satirical in nature. This is reflected in my projects *A Sweeter Journey* and *21st Century Picture* respectively.

21st Century Picture is an ongoing project. It is a satire on the visual culture of the Internet. With an unprecedented growth in connectivity, the Internet has become “*the*” place where human interactions are mediated, more often than not, through images, especially created for the purpose. Under this project I collaborate with my contacts on social and professional networking sites and transform certain online images posted by them into fictional movie posters. The source images I work with often appear to be carefully crafted, intriguing and ambiguous. I paint these images on canvas. Each painting forms an intersection of the original online context and an imaginary context of a fictional movie poster. The fictional movie posters are then placed in public spaces, sometimes incongruous, to confront the viewers in the physical world with our digital creations.

從石器時代的洞壁畫，到現代社交網絡上的視覺文化，藝術創作從來都是人類行為中不可分割的一部分。藝術創作是民主的，與我們存在的時間與空間緊扣著。正如激流派視藝術與生活為一體一樣。

我的主要興趣，在於由日常生活而生的社交行為的本質：時而透過基本的社交行

為，時而使用譏諷手法。這些在 *A Sweeter Journey* 及 *21st Century Picture* 中可以看見。

21st Century Picture 是一個持續進行的創作，譏諷互聯網上以圖像溝通的視覺文化。由於無可比擬的連接性，互聯網已成為人類交流的一大要地。在這作品中，我利用個人網絡所認識的人，將他們上傳過的圖片，砌出一張虛構的電影海報：這些圖片經過精心修飾，訊息模糊卻引人入勝；最後繪畫在布面上。這系列作品，每一幅都交匯了原本網上內容及虛構電影海報。此外，這些海報張貼於公眾地方，以虛擬內容與實體創作之間的違和感，刺激觀眾。

(由新藝術翻譯)



21st Century Picture-Tourist
2014
Oil on linen canvas
90cm x 120cm

SIN Wai Chi
冼慧芝

A20
RMIT University
澳洲皇家墨爾本理工大學

I am always aware of the distance between myself and the surrounding environment. I always want to know more about how close it actually is between myself and the world, and how close it can be among human beings. To be concise, I want to find out the relationship between distance and connection. Perhaps they can be the same thing.

I try to use difference methods and media to explain my thoughts, as the world is also made up of various elements. The chemistries among the elements within the media always surprise me. To me, using different media means using different perspectives and angles to create my work and thoughts.

(Translated by New Art Wave)

Can't help spinning
2014
Video
1'33" (loop)



我經常在意周遭環境與自己的距離。我一直想知道自己和這個世界有多接近，及人與人之間有多密切。我想找出「距離」和「連結」之間的關係，也許它們只是相同的東西。

我試著用不同的方法和媒介去解釋我的觀點，因為這個世界是各種元素混合而成的。那些在不同元素（媒介）之間發生的化學反應總是給我帶來驚喜。對我來說，用不同媒介創作就像是從不同的角度塑造出我的想法和作品。

The creature we made together
2013
Video
3'11"



SIU Wai Kit Bostoe
蕭偉傑

C22
School Superior of Fine Arts in Marseille, France
法國馬賽高等藝術學院

Layers on water
水上一層層
2012
Photo
40cm x 50cm



Listening to the sounds of water

I learned violin in the past. Music has always been a part of my life. Living in a city, whenever I hear the sound of running water or a floating object, I reckon similarities of a painting and the city. I can visualize where the water or the waterflow comes from. I used photos to document the sound of water and time.

(Translated by New Art Wave)

靜看水之間的聲音

過去我曾學過小提琴，音樂一直激勵著我。在一個城市，當我聽到水流聲音，或是飄浮物，發現圖像與城市的特點，可以幻想聲音的存在。水的聲音及流動，然後我經過深思熟慮的聲音，水和時間，是我用照片記錄。



Flow unstable
非定常流
2013
Photo
40cm x 50cm

SIY Tak Yin

施德燕

A39

RMIT University

澳洲皇家墨爾本理工大學

Flower Tumbler - Series

2014

Giclee Print on Canvas

70cm x 100cm



SIY Tak Yin graduated from Royal Melbourne Institution Technology University (RMIT) with a Bachelor in Fine Art Bachelor and then a Master's Degree. Her artworks include installations, public art, sculpture and paintings.

She has exhibited in countries including Canada, Australia, Japan, Taiwan, Korea, and Malaysia. Her artworks have qualified for selection in the Hong Kong Biennial Exhibition, Hong Kong and Bussan Cultural Exchange Exhibition, Hong Kong Contemporary Art Renewal, Asian International Art Exhibition.

Currently, some of her artworks are collected by Hong Kong University Museum and individual collectors.

For the creative concept, she would like to bring the happiness, love and peace to the world. You can feel it from recent selected artworks.

The Image Rose Tumbler has a rose head ornament, blink blink eyes and a tumbler body. It encourages people to pursue their dreams and never give-up which are the latest creative idea in most of the artworks.



Rose Tumbler - Red Polka Dot

2014

Fabric glass

24cm x 35cm x 41cm

畢業於澳洲墨爾本理工大學藝術系學士及碩士，創作媒介包括裝置藝術、公共藝術、雕塑及繪畫等。曾於本地舉辦個展及參與多個國際美術聯展，包括加拿大、澳洲、日本、台灣、韓國、馬來西亞、印尼、菲律賓、蒙古、中國內地等；作品曾入選香港藝術雙年展、香港釜山藝術交流展、香港視藝節、亞洲國際美術展。部分作品於香港大學博物館、藝術家及私人珍藏。

她近年的創作理念是希望帶出開心，愛與和平給全世界，此理念在這次參選作品中也反映出來。而其中玫瑰不倒翁角色是以不倒翁來鼓勵人不屈不撓，努力追求夢想。

SOU Leng Fong

蘇凌封

C42

Macao Polytechnic Institute

澳門理工學院

海寶

2014

Glass, fiber, cloth and rubber materials

100cm x100cm x120cm



Sou is a graduate of Bachelor of Arts and Diploma of Visual Arts (Professional Education). Her interests are exploring the ocean, which her work always conveys interrelationships, conflicts and confusions from marine lives. She is currently involved in visual arts teaching.

Her works have been selected for the 20th National Arts Exhibition (Beijing), China Chan Chuen World's Calligraphy Conference – Chinese Contemporary Youth Sculpture Exhibition, the Macau Visual Arts Exhibition (2010, 2011, 2013) and also various overseas and Macau co-exhibitions.

(Translated by New Art Wave)

花花魚

2011

Clay

50cm x50cm x 50cm



2006至2010年進修於澳門理工學院藝術高等學校視覺藝術（教育專業），學士畢業，主修立體造形。喜歡神秘浩瀚的海洋，作品多以海洋生物去呈現作者對人與人之間的關係、矛盾和疑惑。現從事視覺藝術教育工作。

作品曾入選第十二屆全國美術作品展（進京）、中國長春世界雕塑大會—中國當代青年雕塑展、澳門視覺藝術年展（2010、2011、2013），曾參與多次海外和本澳的聯展。

SUM Siu Wai Vanessa

沈小慧

C05

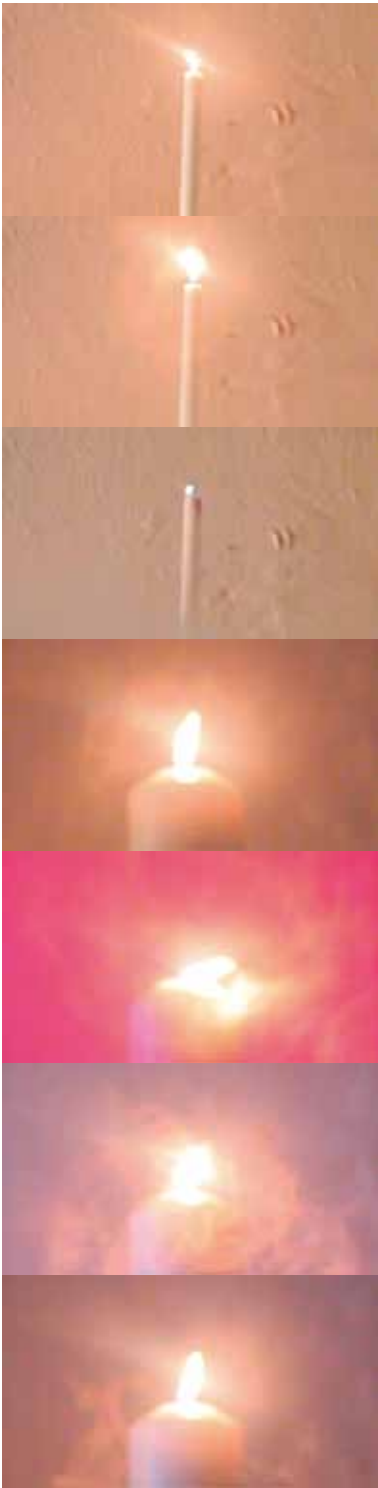
The Chinese University of Hong Kong
香港中文大學

Vanessa graduated from Master of Arts in Fine Arts (MAFA), The Chinese University of Hong Kong. Interested in developing multi-disciplinary and experimental art projects. Her video works try to capture the subtle images in an aesthetic way in order to extend the sensation and imagery of audience.

Disappear . Mark

A lit white candle leads the viewer into another dimension. By the use of light, heat, smoke, chills, bubbles – created through chemical interactions – the line between “reality” and “illusion” is blurred. Time elapses, the candle burns out, nothing but a bubble left behind,

Presented is an occasion for the viewer to re-inspect own life, each viewer may get different things differently. Will any forgotten and neglected things or persons appear in your mind at that moment?



跨媒介創作人，香港中文大學藝術文學碩士。作品多運用錄像展現視覺美學元素，以感受性延伸想像的空間。

《消失、痕跡》

以白蠟燭為主幹，帶領進入另一空間。採用了光、熱、煙、寒、泡沫等元素配合化學實驗呈現人生，希望產生超現實卻最真實的感受。直至蠟燭消失，時間流逝餘下泡沫。

另一指向可能是讓觀者（如身處天堂）從第三者的角度回看審視自己的人生，每人的感受都可能有所不同。在生命中被遺忘的、被忽略的人與事會否此刻在記憶裡浮現？

Disappear, Mark 消失、痕跡

2013

Video

3'47"

Veron SUNG

阿V

C32

Institut Supérieur des Arts de Toulouse, France 法國
University for the Creative Arts, UK 英國
The Chinese University of Hong Kong 香港中文大學

A photo-based cross-disciplinary artist who was educated in France and UK who has worked in London, Sydney, Auckland and Bali. Sung has exhibited in countries including France, London, South Korea, New Zealand, Mainland China..

She challenges the borders of photography, examines the application of photography in different art forms/mediums, extends the showcase of photography and integrates photo appreciation into daily life activities. She immerses art into lifestyle. Her photos are beyond 2D and have practical function. There are wearable and useable photo works. Whoever encounters her, whenever, even just passing by, can see her work organically and hence it becomes part of their daily lives too. Many cross-media photo-base artworks are created. They include a modern twist on hand-colouring photos, an intangible cultural heritage, which became photo crossover painting; Upcycled Vcyclescope Kaleidoscope for photo shooting; 3D fotomo; photo-designed home-ware, fashion, accessories; and photo sculpture, to name but a few.

The “Vcyclescope” (abbreviated from “Veron’s up-cycled kaleidoscope”) is an upcycled photographic gadget handmade with domestic waste: paper core of toilet roll, kitchen paper, cling film... which reduces waste from its source. Each kaleidoscope is unique, decorated using recycled materials (old newspaper, magazine, catalogue, leaflet, packaging ribbon...). Both its’ function and aesthetic quality are upgraded from its original value. The Vcycle-scope is a tool for interacting with the outside world. It is open ended, you can communicate with people and the world on the other end. The world seen through it becomes colourful, surreal and amazing. The dullest thing in your daily life can be turned into inspiring patterned photos. The photo can be viewed as a beautiful pattern alone or viewed as a group and becomes colourful pattern palettes. If you take a second look, you will find details of the real life objects and found resonance. Patterns are easy to be used to design different daily life objects. The whole project embraces daily lives.

The artist took a photo through the Vcyclescope of her leg wearing a stocking that she made with her name on it, then applied this photo on different daily life objects to show how photography can be practically applied to our living. Viewers can find her name in the blue pattern if they pay attention to it.



留學英法的跨媒體攝影藝術家獲獎學金，並名列院長榮譽錄。作品於多國獲獎和展出。多元化地運用照片於意想不到的媒介上（雕塑、模型、畫、玩具……），突破2D的限制，無限量擴大相片分享的形式，加添相片的實用性，令攝影滲透到生活的每一角落，促成藝術生活化。創作理念融合環保、非物質文化遺產，攝影及設計元素。作品範疇包括人手上色相片、Upcycle環保萬花筒攝影、3D相片,相片設計的時裝、首飾、家品等。

垃圾其實不是無有用途的東西，而是錯置的東西，只要放在合適的地方就是有用的。每一件物件都有它的特質，而每一特質都有長處。利用這個長處去做相當的物件。沒用的廢紙可以recycle循環再做成紙用。再走前一步：upcycle。Upcycle升級轉型是把廢物制成另一樣比原本的價值更高的物品。

我用廁紙筒、保鮮紙筒、乒乓球筒…等日常生活中圓筒狀的廢物來upcycle做可供拍攝用的萬花筒。通過萬花筒看身邊的人和事都成為千變萬化色彩豐富的萬花筒圖案。平凡的日常人和事都不再平凡！廢物



Takuya Suzuki 鈴木仁

2015

Photo on canvas with oil ink hand drawing

45cm x 40cm

不再廢！萬花筒不一定要內裏放置彩色小塊才美。簡約的兩端均開口的萬花筒可看到更多。

最後把把這萬花筒拍的照片用於日常用品的設計上。2D的相片3D了。照片向來一般都沒有實質的用處，但現在有了！把日常生活產生的廢物用回於生活中。

而攝影的價值由當初只有權貴皇族才能接觸的珍貴記實媒介。拍照本來是一盛事！每次按快門都要三思！現今人人都有多部攝影工具（手機、電腦鏡頭等），人人皆攝影（包括嬰孩和老人）！數碼化促成了先拍後想、甚至不用想的新攝影態度。什麼也拍一拍，攝影是生活的一部分。攝影文化進化／退化了很多。照片的展示方式卻十年如一日的差不多。即使多了互聯網、智能手機、平版電腦看相，都只是停留於2D。看照片遠不及拍照般隨意，大都要故意看才看到。是次展品令日常生活中認識或不認識，對攝影有沒有興趣的人也可以很自然地分享到我的相片。由拍攝到照片分享到真正生活化！

Vcyclescope Umbrella

2015

Led, aluminum, nylon, plastic

107cm x 107cm x 83.8cm

SZE Mei Ting

施美婷

A02
University of Reading

Sze Mei Ting graduated from Chinese University of Hong Kong with a Bachelor Degree in Fine Arts in 2011. Now, she is studying for a Master of Fine Art at University of Reading (UK). She is a multimedia artist who uses paint brushes to knit protective clothing for animals. When she's not doing that, she explores the possibilities of ceramics practice, experimenting with different printing techniques with clay.

施美婷2011年於香港中文大學藝術系學士畢業，現修讀雷丁大學藝術碩士學位。施美婷是一個多媒介的藝術家，以畫筆為動物編織保護衣。此外，她亦不斷探索陶瓷的可能性，以粘土作不同印刷技巧的試驗。

今次的作品，主要探索兩件事物：動物與肉。全球每年有七千億頭動物遭屠宰食用，大部份都受到不人道的對待，動物的

The Gaze of Beef
2015
Oil on canvas
80cm x 80cm x 12cm



Regarding this series of painting, it aims to link up these two things: the animal and meat. We generally neglect that around 700 billion animals are being slaughtered worldwide every year. Most animals are treated inhumanely. Animals cannot talk, what they can do is scream. However, the slaughterhouse is not in the shopping mall and far away from us. So we don't hear the animals' screaming. Sometimes we forget what we are eating is a dead animal. Undeniably, we have lost the relationship between animals and human beings.



權益亦不受重視。動物不能言語，只可尖叫；然而，屠宰場不在附近的商場，我們不能聽見。有時，我們亦忘記自己所食的是已死的動物。無可否認，人類與動物的關係十分嚴峻。

(由新藝潮翻譯)

The Gaze of Pork I
2014
Oil on canvas
30cm x 30cm x 7cm

TAM Wai In

譚慧妍

A47
RMIT University
澳洲皇家墨爾本理工大學



Hong Kong is a city of hustle and bustle. The economic structure and dense population and infrastructure have turned the city into a unique space. Here, "time" and "memories" are the main focus. Yet, "memories" become blurred, fade, and eventually vanish.

Place is formed by space and human endeavour, memories are formed by place and time. As an urban dweller, I enjoy wandering around in a certain place. But I feel alienated by the results of what they call "urban renewal".

香港是一個節奏急速的城市，在「時間」與「回憶」兩者的前提下，經濟體系與高密度人口形成一種非常獨特的城市空間。在同一時間下，「回憶」漸漸隨著時間消散，變得含糊，不能追憶。

場所由空間與人組成；回憶由場所與時間組成。作為一個使用者，我享受在一個地方逗留，但由於都市急速的發展；地方開始漸漸變得生疏、連位置也快不能認出。

一些地方蘊含著由人留下的回憶與痕跡；藉此對時間與都市空間的關係提出質詢。

Buildings in the city
城·樓
2014
Pad printing and drawing on canvas
40cm x 370cm

TANG Tsz Kin

鄧子健

C15

University of Sunderland

英國新特蘭大學

Revenge

復仇

2013

Oil on canvas

50cm x 70cm



“My Dolly” is a recent series of Dragon Ken’s artwork. The artworks are in the surrealist style. This series aims at presenting the contradictions in our unconsciousness (e.g. good and bad, live and dead, past and future, etc.). The techniques of realism are adopted in order to present this surrealistic world. The gorgeous yet soulless Japanese dolls are a metaphor the people who live like death. They only care for a living and would do anything for fulfilling their desire for money and power. Blood, violence and insecurity are the elements of this series. These are how exactly the artist thinks about this society.

The artist hopes this series can help people be more reflective and responsible in their own deeds to the environment and to others. My Dolly emphasizes and depicts gloomy eyes which express the complicated inner world of a human being. When you are appreciating the dolly in the painting, the dolly is, at the same time, looking at your inner world. This bridges the connection and interaction between audience and the artworks.

「My Dolly」系列的藝術作品。鄧子健先生的作品屬超現實主義的風格，與傳統的寫實風格有所不同。作品以表現探索潛意識中的矛盾為主，如人性善惡、生與死、過去和未來等。目的為諷刺真實世界的扭曲或矛盾，並採用了的超現實的手法來表達。其作品曾於北京、韓國及香港多個展覽場地展出。

作品以沒有靈魂的日系唯美洋娃娃來比喻現代社會中那些只顧生活及工作而活得行屍走肉的人。人們為了物質、金錢、慾望等就像著了魔一樣，往往會做出一些不由自主的行為。作品隱含地以恐怖、血腥、

暴力及不安的感覺來表達出現代社會現象及人類對自然環境的態度。因為現實生活中就是給作者有這種不安的感覺。這系列的作品希望能給予觀眾思考其生活態度的機會，例如人類對環境的污染、戰爭與權力鬥爭、虐待動物及種族歧視等社會問題。作為人類的你，曾經有過為自己的行為作反思嗎？

My Dolly 著重繪畫陰沉的眼神，代表著人性內心的複雜。觀看者在欣賞畫中娃娃的同時，畫中的娃娃也在觀看著他們的內心世界，從而產生人與畫的交流與聯繫。



Dinner With Devil

晚餐

2011

Oil on canvas

101cm x 76cm

The Invisible Theatre

A building that had been a factory for nearly 30 years is to turn into a hotel in keeping with the local economic development. As the building enters the transitional stage, the deserted space drops into a dead silence. The air is stale.

Ducky, the photographer, enters with his camera. He surveys through his lens the abandoned space, machines, parts and recyclables through his lens. In them he sees life. And like a seasoned puppeteer, he pulls the invisible strings, giving objects souls once again. Together the objects perform a theatrical piece of life.

The industrial revolution would not have been possible had machinery not been created. Neither would we be able to replicate in an instant the daily necessities we need and the things we want. Creation is the beginning of death. Despite this, Ducky does not set out to replicate the look of the dying for remembrance. His works enable us to feel the temperature of an object as it comes into being. His works enable us to see life that is normally invisible to us. His photographs are like a video recording that enables us to hear the machines in the factory move and roll, the space murmur, and see the objects dance and whirl.

Ducky believes that nothing is permanent. Through the metaphor in his works, he suggests a constant flux or change that everything in life is. To him, death is the transformation from one thing or state to another. Since each state has limitless manifestations, what we see is a reflection of our mental state.

In every place there is space; and in every space, there is theatre waiting to be seen, hidden truth waiting to be learnt.

Through Ducky’s photographic works, scenes of the invisible theatre are now playing before our very eyes.

Ducky’s career as a professional photographer began in 1993. He has worked for different media and organizations as a photojournalist since then and received numerous awards for his works. He also embarked on a number of photographic projects themed around Hong Kong. In 2006, Ducky gave up his stable job as a commercial photographer to devote his time to art-making. He spent seven years to assemble a series on Mainland factories, and two decades to record the changes in West Kowloon’s largest reclamation project. He witnessed the handover of Hong Kong in 1997 as well as the transition of photography from film to digital and its impacts on the society. An adherent of new visions, Ducky refuses to be bogged down by conventions. He works with

a wide array of equipment, including 8x10" large-format films and iPhone. Through photography, Ducky channels his world view, connects with people and learns unlearned lessons. In 2015, he finishes the Postgraduate diploma in photography in HKU Space and obtains the Excellent Student Award.

看不見的劇場

一座年近三十的工業廠房，將隨著香港經濟發展，改裝成為一間酒店。在這過渡的期間，棄置空間萬籟俱寂，似乎氣數已盡。

至德走進廠房，透過鏡頭審視着被遺棄的機器、零件和回收物料，看到了空間和物件的生命。他變成一位木偶師，引領着不發一言的物件在過渡的舞台上動起來，演出一場生命劇場。

沒有機器的誕生就沒有工業革命，人類便不能在短促的時間內複製生活所需或欲求的物品。既有誕生，便有所謂的「死亡」。可是至德攝影的目的並不在複製物件臨終的模樣以作憑吊。他的作品讓我們感受到物件成形那刻的溫度，看見看不見的生命。他的照片就如錄影片段，讓我們再次聽到工廠裡周而復始的機械聲，聽見空間在竊竊私語，看到物件在翩翩起舞。

至德相信沒有事物恆常不變。他的照片隱喻生命的一切一直在動或變動，而所謂的死亡就是轉化成另一個東西或另一個狀



TSE Chi Tak

謝至德

C18

HKU Space

香港大學專業進修學院

The Invisible Theatre 04

看不見的劇場 04

2014

Fine art print

64cm x 90cm



態。每個狀態都蘊含無窮的意義，我們看見的反映我們念頭的所在。

在無處不在的空間裡，看不見的劇場在上演着，隱藏的真理在等着我們發掘。一幕幕本來看不見的劇場，透過至德的照片，就在我們眼前上演。

1993年至德開始其專業攝影師生涯，在不同媒體任職攝影記者，榮獲多個獎項，與此同時開展多個以香港為題材的攝影計劃。2006年他放棄穩定的攝影工作，把時間專注在藝術創作上，用了七年時間拍攝中國工廠系列，又以攝影紀錄香港西九龍最大的填海工程在過去二十年間的變化。在創作生涯中，至德經歷香港九七回歸，體驗到攝影由傳統走向數碼對社會產生的重大改變，傳統大片幅 8x10菲林到iPhone都是他創作的工具，他沒有墨守成規，追求新視野是他的座右銘。2015年在香港大學專業進修學院完成攝影深造文憑課程（Postgraduate diploma in photography）並獲得優異學生獎。

The Invisible Theatre 06

看不見的劇場 06

2014

Fine art print

64cm x 90cm

WAN Chin Hung

溫千紅

B01

Hong Kong Design Institute

香港知專設計學院

This installation art *When the Lights Up* is controlled and manipulated by computer programming to control the lighting of the light tubes. Among the structure of such tubes, there is a “hidden” clock showing at a specified angle in every minute. The time changes its viewing location once a minute. The work engages participants / audiences looking for the right angles to actively “search” for the time. The work brings out the message: Time is not to be taken for granted and we may endlessly gain or lose in the time-searching process. Sometimes when you look around and think, you will discover “time” has gone and cannot be found any more. In the way, *When the Lights Up* demonstrates the relation between “time”, “space” and “life”.

(Translated by New Art Wave)

這個作品是以電腦程式控制的，在燈管堆中有一個隱藏了的時鐘。參與者需要自行找出顯示時間的特定正確位置，而且特定位置的時鐘會由電腦程式設定為每一分鐘轉換一次，藉著參與者環繞著作品去找尋時鐘的位置，以表達時間並不是理所當然的概念，是需要我們追尋和珍惜的。因為有時，只要當你回頭一看，你會發現時間已經從你身邊慢慢溜走，亦再也找不回來。就像是次的作品，只有在不停地找尋時間的位置，你才會發現時間、空間與人生的關係。

When The Lights Up

2014

Light Art Installation

120cm x 120cm x 150cm



WANG Xiaoyi

王孝益

A03

South Central University for Nationalities

中南民族大學

兩棵樹的距離

2015

Acrylic on canvas

180cm x 100cm



無題

2015

Acrylic on canvas

180cm x 100cm



Most of my paintings are associated with those memories that include the different stages of life experiences and living environment. In my paintings, I have chosen some fragments of life and depicted them intentionally; not showing the bright and noisy scenery but presenting woods, sea, hills and every subtle moment in life instead. There is always a lonely man standing or wandering in the silent, wordless and grievous scenery.

Actually, we are suffering from this reality and memory, day and night; at the same time this boring everyday life is repeated endlessly in our memory.

I wonder what is driving me to art creation. And though I cannot explain my artworks clearly, I still hope the audience can receive the message within.

(Translated by New Art Wave)

我大部分繪畫創作都是和個人記憶相關聯的。這些記憶包括了不同階段的生活經歷及生活環境。自己刻意去選擇一些生活中的記憶片段作為創造物，很多畫面避開敞亮喧囂的公共場面，圍繞著樹林、大海、山丘展開，將生活中每個經歷的日夜感性的呈現在畫布上，哪怕是一點一滴細小無關的東西。自己的畫面寡言、沉靜、極少人物出現，作品中常會有一個孤單的人物站立或行走來營造一種荒涼孤獨寂靜無言甚至傷感憂鬱的畫面。其實大部分日日夜夜我們正處在這樣現實的境遇和記憶之中，或許我們還會不日不夜的回憶來審視我們自己早已司空見慣的日常平庸生活。

我真的不知道什麼促使我進行藝術創作的動力究竟是什麼，我無法清晰的解釋我的作品，但我還是希望別人能體會到自己作品中傳達的感受。

WONG Chun Hei

黃進曦

B02

The Chinese University of Hong Kong

香港中文大學



馬尾松林

2015

Acrylic on canvas

90cm x 120cm

WONG was born in 1986 and graduated with a Bachelor of Arts in Visual Arts from Chinese University of Hong Kong. After graduating, he rented a private art studio and set out on his creating career. His early works were preoccupied with the visual landscapes in computer games, highlighting the visual stimulations of virtual images. He currently focuses on imaginatively portraying real natural views, aiming to convey the co-existence and conflicts between humanity and nature.

(Translated by New Art Wave)

黃進曦，生於1986年，零八年畢業於香港中文大學藝術系（文學士）。畢業後於火炭租用工作室（有人工作室）繼續創作。作品主題圍繞自然風景繪畫，早年以電玩遊戲中的景觀作寫生，突顯虛擬映像於視覺的衝擊。近年專注到香港郊野寫生，加入想像，描繪人和自然之間的角力和共存。



白泥草堆

2013

Acrylic on canvas

90cm x 120cm

XIE Zhaolong

謝兆龍

B16

Guangzhou Academy of Fine Arts

廣州美術學院

Silent

靜

2013

Oil on canvas

120cm x 100cm



XIE was born in 1991 in Guangdong Province and graduated from the Faculty of Oil Painting in the Third Studio, Guangzhou Academy of Fine Arts. His works have been selected for display in art exhibitions at various national art institutions. Some of his artworks have been acquired by galleries and individual collectors. He has been involved in art creation work since graduation, and is currently living in Guangzhou.

My own creation rationale focuses on the present moments of exploring humanity's spiritual world and needs. Through both real and virtual scenes, my artworks help viewers reflect on the empty spaces in their minds. While we all keep on searching among the materialistic culture, we are also at the same time searching for the solitude of our inner heart and trying so hard to fill those empty spaces up. What I want to express is exactly the forbidden state of mind that seeks relief and needs among the crucial reality. My featured works are Solo and Silent.

(Translated by New Art Wave)



謝兆龍，1991年出生於廣東茂名。2014年畢業於廣州美術學院油畫系第三工作室。作品多次參加國內美術院校舉辦的各大美術展覽，多幅作品被美術館和社會人士收藏，畢業之後一致從事藝術創作至今，現工作生活於廣州。

本人的創作理念主要探索當下人們的精神世界和精神訴求，通過現實和虛擬化的場景來反思個人精神世界的空洞。人們在不斷地追求物質文化的同時也在不斷地找尋著心中那塊安靜孤獨的領地，去彌補精神的空白。我要表達的正是這種都市文化背景下人們被現實禁錮了的思想的解放和對精神的訴求，找到自己心中的領地。例如作品《靜》《獨奏》等。

Solo.NO1

獨奏 01

2014

Oil on canvas

120cm x 100cm

XING Yun

邢芸

C19

China Central Academy of Fine Arts
中央美術學院

My artwork focuses on exploring the visual effects when image and media come in contact with each other and how that association can fuse together into image creation. The series of Sweep is my answer to these questions.

It is really refreshing and new to capture images in the scanning manner, which lets all the scanned pictures converge into one single plane in time. These images also convey my own fantasies about the future development of information technology.

(Translated by New Art Wave)

影像媒介之間的交叉產生怎樣的視覺結果，又如何把這一行為融合到影像創作中，是我創作中希望解決的問題。《掃·視》這一系列影像作品便是我對這些問題的回答。

將視頻通過掃描的方式進行記錄，讓帶有時間性的資訊通過掃描這一方式得以凝結在一張畫面中讓人一眼接收，產生的視覺結果是新奇的。這些影像也表達了我對未來資訊發展的極端暢想。

Sweep No. 4

掃·視之四

2015

Giclee

53cm x 100cm



Sweep No. 3

掃·視之三

2015

Giclee

53cm x 100cm



On Fire 203

2012

Acrylic on canvas

100cm x 60cm



EM222

2014

Acrylic on canvas

80cm x 97cm

XU Wei Xiong

許偉雄

A12

Macao Polytechnic Institute
澳門理工學院

YAN Zhisheng

嚴支勝

A06

Central China Normal University

華中師範大學

Gust of Wind

In ancient times, people lived in “lyable, livable, travelable” landscapes. Now we live in constant expansion and a noisy city full of skyscrapers, reinforced concrete, neon, heavy traffic. This is a real and also a surreal world, a real existence and an imaginary city; full of value and desire, but which one always wants to leave...

Living in the city of us, we imagined conquering it, standing on the top of world, on the edge of the future, with all the secrets in our hand, together till death us do part. But later, we only find beautiful flowers always contrast with perishable youth; we are filled with sorrow and melancholy. This is not great and passionate, but is our life.

Now, our youth, dreams of “poetical dwelling”, a life without roots, the wish for love. In the gusts of the wind, are they there? The reality has hidden them, but the gusts of the wind will find them out, and recall the memory.

Gust-31

陣風 31

2010

Oil on canvas

130cm x 162cm



陣風

在古時，人們生活在「可臥、可居、可遊」的「山水」中，林泉高致，小橋，流水，人家……後現代的當下，我們生活在不斷膨脹喧囂的城市中，鋼筋水泥，摩天大樓，霓虹閃爍，車水馬龍……這是一個既現實又超現實的世界，一個既真實存在

又讓人感到虛擬得有些臆想的城市，一個自己生活其中卻又時時要置之度外的城市，一個充滿價值和欲望，卻又想逃離的城市……

生活在城市中的我們，曾經想過，要為了心中的偉大事業奮鬥終生；曾經以為，我們站在這個世界、這個時代的最前沿，所有的秘密都握在自己手中；曾經誓言，一起攜手，地老天荒，海枯石爛……但後來，才發現絢麗的繁花總是在反襯易逝的青春，心底不時彌漫著傷感和憂鬱。沒有偉大和激昂，但，這就是我們的生活。

在今天的「風景」中，我們的青春，曾經的夢想，憧憬過的「詩意地棲居」，漂泊無根的人生，對愛的渴望……在陣風起時，是否還在？現實把我們的生活掩藏了起來，而陣風，將生活的一角再度揭開，重溫曾經的記憶。

Gust-24

陣風 24

2010

Oil on canvas

130cm x 162cm



YANG Tzu Chin

楊紫芹

C31

Tainan National University of the Arts

國立台南藝術大學

There

那裡

2015

Acrylic on acrylic board

180cm x 120cm



My works demonstrate how the sense of the media age affects our daily life. When we look at the world through lens and screens, there is a process of adaption and a rapid change for our body and mindset respectively. Thus, when we are living and travelling in the reality, there is a dreamy, familiar and strange feeling produced through the lens-like texture. For my way of creation, I love to use pigment to exchange the projector's light, which is a process of converting image to material. The pigment is isolated by the acrylic board and thus become a smooth screen, with its real substance confronting silently behind. The texture of the pigment is not seen through our eyes but through a screen instead; what we can see is how the texture of the pigment is replaced by the acrylic board and how the visualisation of the brushes is emphasised.

(Translated by New Art Wave)



雪山

2015

Acrylic on acrylic board, light box

90cm x 45cm

我的作品反應媒體時代的感官影響人們的日常，透過鏡頭和螢幕看世界——我們的身體必須適應，不知不覺中思維模式亦產生驟變。於是我們體驗生命和旅遊（現實）的時候反而沒有現實感，好像透過螢幕似遠實近，既熟悉又陌生，如夢似幻。創作方式方面我用顏料去交換投影機的

光，是一種影像轉換為物質的過程。顏料的筆觸被壓克力板隔絕，壓克力板好似光滑的螢幕，而真實的筆觸在後面無聲的騷動著。顏料的材料不是面對真實的肉眼，而是透過螢幕被看見，顏料的材料被壓克力板所取代，眼睛看到的不是顏料的物質性，而只突顯了筆觸的視覺感。

YAU Chun Sang

邱進生

A11

Hong Kong Art School

香港藝術學院



The Ghost

2014

Cyanotype on paper

77cm x 55cm



The General

2014

Cyanotype on paper

77cm x 55cm

YAU Wing Fung

邱榮豐

C20

The Chinese University of Hong Kong

香港中文大學

The breaking rock

斷岩

2014

Ink on paper

140cm x 68.5cm



Lonesome rock

孤峰引雲

2015

Ink on paper

74cm x 143cm

Yau Wing Fung currently concentrates on Chinese painting. Yau's creations are about reconstituting the essence of the rock and mountain as expressions of the comprehension of nature. The spirit and implied meaning are expressed through bǐ mò (brush and ink). Humans with nature, nature with city, imaginary with reality, and so on, are the topics under consideration throughout his works. Yau utilizes ink and water with different notions, forms or methods, to reveal the value of Chinese art. The structure of the space is depicted from different angles for the audience who wander into this fantasy and illusionary world.

邱氏專注於水墨媒介的創作。其創作透過解構自然的根本，將精神內涵寄託於筆墨間。繪畫的過程思考著人與自然、自然與城市、虛幻與真實等關係，嘗試以水墨配合不同觀念、形式等展示中國藝術之價值。作品重視多角度描寫景象的空間結構，將「微觀」的世界帶到「宏觀」的自然中，引領觀者遊走超以象外的世界。

YIM Yen Sum

嚴潤森

A35

Dasein Academy of Art

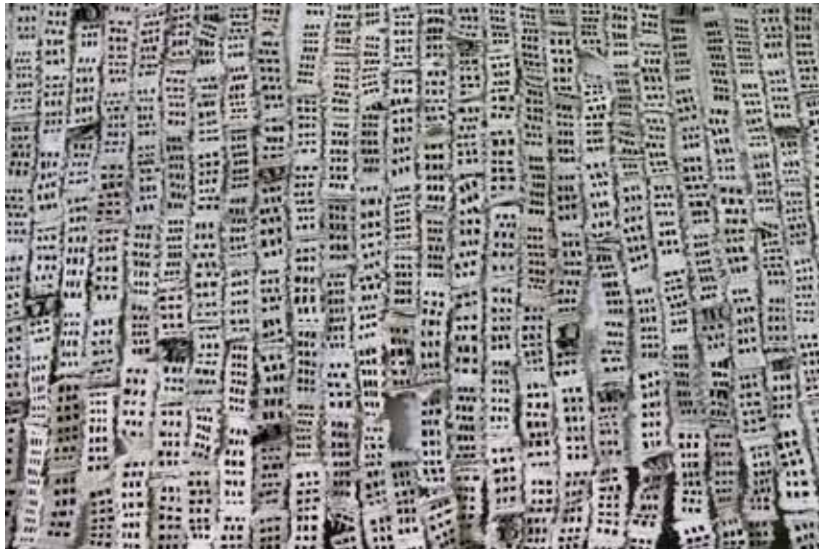
達爾尚藝術學院

Who lives next door

2014

Embossed print on fabric, fish strings

Size variable



prefer using sculptures and installations to present my thoughts because I think they are closer to reality because of the presence of space.

Him I Her

2015

Name card wrapped in gauge

Size variable



我的作品探討了人與人之間，人與環境之間的關係。

我喜歡用軟性材料作為我創作的素材。我覺得軟性的材質具備了包容性，是關懷的表現，當一針一線穿梭在縫隙之間的過程中，把原本分開的事物聯繫了起來。而在這一針一線中，也把原本不認識的我和你給聯繫起來。人與人之間的關係是一個我們無法用肉眼看到的網路，我們的關係緊密相連，就好像一匹布，緊緊相扣。這些材料對我來說不僅僅是材料，更重要的是，它是生活與經驗的一部分，是想像與創造的一部分。我喜歡以規則及重複性的小單元組成作品，這種可以繼續增殖的小單元所構成的有機組合具有無限的包容性，體現了一種內在的力量，讓人聯想到生命的過程，它誘發人們去親近它。

有時候藝術不只是創作者內心的獨語，單方面地向觀眾訴說而已，因為有觀眾的互動與參與，藝術作品才更加完整，更加有意思。各個來自不一樣生活背景的觀眾在互動的作品裡面，帶著各個不一樣的故事，從而並發出另一個故事。

Vanishing series II - a tribute to Cheung Kee Copper & Iron Metal

2010 - 2011

Found metal objects and rust

150 cm x 100 cm x 50 cm



Drawing upon diverse curiosities spanning science, literature, philosophy and other realms, Sandy nurtures an aesthetic characterized by serenity while striving for excellence.

Sandy's recent works are explorative, delicate, and feminine; and she is keen to use both installations and images to attain her artistic goals. Ephemeral and entropic, her forms emerge from the nature of the materials she works with and a natural transformation of objects through repetitive motions such as weaving, grinding, and etching. Her works' minute details are captivating. She strives to depict a sense of the sublime, and her journey of discovery exudes a belief in nature governed by a unified but polarizing force, Zen philosophy, scientific thought and ancient myth.

Sandy is dedicated to exploring new perspectives in art and inspiring others to revisit prevailing perceptions and value judgment of it. Through her art-making, research, and experimental approach, she aspires to reach professional excel-

lence. These ambitions notwithstanding, Sandy undertakes art as a spiritual pursuit and as a journey of learning to make her own life more complete. She believes art can make her a better person. Engrossed in art, limits fall away, and she is better able to view challenges afresh, as opportunities, and live passionately and compassionately.

YIP Tsz Shan

葉子珊

C41

RMIT University

澳洲皇家墨爾本理工大學

葉子珊從科學、文學、哲學及其他範疇中發掘旨趣，在追求卓越的過程中自有一份靜謐的美學。

她利用裝置與影像探究自己的藝術目標，作品帶有冒險意味，精細而嬌柔。作品形式在一系列編織、雕磨，及蝕刻的重覆動作中，呈現物料的材質及物件的自然轉化。她作品的細節非常吸引，致力刻劃一份崇高莊嚴，更滲現一份結合禪學、科學及古代神話的魅力。

葉氏志在藉創作過程重新審視與批判固有的觀點，走出藝術新方向。她亦在創作、研究及實驗中，精益求精。藝術激發她去挑戰自我、擁抱生命，走上一段靈性的學習旅程，尋找真善美。

(由新藝潮翻譯)

Alchemy II-IV

2012-2013

Metal, vinegar and video installation

Dimensions variable



YIU Chi Leung

姚志良

C43

RMIT University

澳洲皇家墨爾本理工大學



Dasein

此在

2012

Oil, acrylic, Chinese color, ink on canvas

240cm x 170cm

界的二元關係）；人越疏遠大自然總是覺得虛無，世界總是充滿矛盾，唯有透過創作可以擺脫和平衡社會的束縛。

聲音系列：

德國作家卡夫卡說：「世界是荒謬和充斥著不確定性的，要體驗真正存在的自由，必須將荒謬變成習慣」；面對圖像泛濫的世界，文明所帶來種種對生活的不確定和矛盾，我們還可以用理性去解釋現今的世界？

聲音系列作品是透過聲音感官去觸發個人對世界的各種聯想。

Fable Series:

This series of artwork depicts my inner struggle about life through memories, symbols and imaginary scenes. Binary relations such as presence and absence, true and false, calm and anxiety, hope and despair, vague and clear, the internal and external world are expressed and explored through the language of art. Human experiences nothingness as we have alienated ourselves from nature; the world is filled with paradox and we can only achieve a balance and escape from the restraint imposed by society by creating artworks. (2014)



Sound Series:

The German-language writer Franz Kafka said, "the world is absurd and filled with uncertainties, thus to truly experience freedom one must be preposterous." Facing a world flooded with images, how could we explain the world today sensibly?

This series attempts to trigger a variety of associations through sound. Apart from the visual sense, the sense of hearing also affects our perception towards the urban space we live in. The transformation of the mental state caused by the sound is visualised through the works. We experience genuine freedom by living and creating.

Revelation Series:

Human has been isolated from the nature because of the lifestyle of the modern society. Thus, the

nature can mean an imaginary world for us: there are only the blurred image of colours, creatures and things, and everything is fading away. This series of artwork reflects my sentimental attachment for nature as well as the strangeness of its existence; the nature is soon to be vanished and I hope to search for a home for my soul in the spiritual world.

(Translated by New Art Wave)

寓言系列：

作品系列以記憶、象徵和虛構的場境，描寫自身對內在精神與生活之間所存在的矛盾，透過藝術語言試圖探索這些不確定性（存在與不存在、真與假、平靜與不安、希望與絕望、模糊與清晰、內在與外在在

除了視覺，聽覺亦可直接感受從身處在城市空間與環境所帶來對生活狀態的影響，再將這些狀態轉化成圖像，從生活和創作中體驗出真正的自由。

啟示錄系列：

現代化的生活模式促使了人與大自然的疏離，當我們步入大自然的時候，仿佛進入了一個虛構的世界，淡忘了的色彩，淡忘了的生物，淡忘了的事情；一切都離我們遠了。啟示錄作品系列反映了我內心對大自然的眷戀，同時亦感到它的存在變得陌生，和即將消逝，希望在精神世界裏找尋一種心靈的寄託。

Allegory

寓言

2014

Acrylic on wood

93cm x 40cm

With profound knowledge of the characteristics of clay, So Ling combines traditional Chinese papier mache and sculpting skill, and refines traditional sagger firing technique to create the unique colour variations found in her artwork.

Her practice of shaping layer by layer of high-fired ceramics creates the distinct structure that not only defines her artwork but also breaks through the traditional pattern. In the hope that it can give an insight and new element to the contemporary ceramics art.



layer 1

2014

Ceramics

26cm x 26cm



layer 2

2014

Ceramics

26cm x 26cm

素玲的作品結合了傳統中國紙糊技術，雕塑技巧及陶瓷特性，並將有千多年歷史，在匣鉢內燒製陶瓷方法轉化成作品部份，混合不同物料，令顏色有著多樣變化。

最獨特之處，作品是經高溫燒後才開始逐層雕塑，打破陶瓷高溫燒製後形態不能改變的慣例，望為當代陶瓷藝術注入新的視野及元素。

YUNG Lai Jing
三日

A09

National Taiwan Normal University
國立台灣師範大學

The All Seeing Eye

2014

Oil on canvas

90cm x 70cm

Born in Hong Kong, live in Macau, I identify myself as an ordinary member of the "post-'80" generation who grew up with various cartoons, animations and other manifestations of popular culture. The art piece created contains a special narrative and vivid cartoon style. The characters are portraits of my own and I rely on their facial expressions to express my own views about the things around me.

生於香港，居於澳門，典型的80後。成長時受卡通、漫畫、流行文化的時代背景所影響，創作出的作品具敘事性及可愛的卡通風格。而畫中的公仔就成為了本人的寫照，透過公仔的表情反映出自己對一事一物的想法。



The Watchers & The All Seeing Eye

City is a prison without gates; yet we are willing to shut ourselves in. While we enjoy the limited freedom of body, our mind is satisfied in the clamped shackles.

城市是一座沒有門的監獄，但我們卻甘願把自己關進去。肉身享受著有限的自由，思想陶醉在被鉗制的束縛。

(Translated by New Art Wave)

The Watchers

2014

Oil on canvas

90cm x 70cm



Participating Galleries

參展畫廊

Dare to Dream Art Gallery

B09 B11

Founded in Macau in 2014, Dare to Dream Art Gallery is dedicated to presenting contemporary art exhibitions with the aim of broadening the aesthetic scope of the Macau public. Viewers are introduced to a wide spectrum of visual art forms and styles from multi-national sources. Encouraged by the vast number of visitors from Mainland China and nearby Hong Kong, The Gallery hopes to reach out beyond Macau. Dare to Dream Art Gallery also works extensively with architects, interior designers, hotel and property developers in public art consultancy projects.

Dare to Dream Art Gallery於2014年在澳門成立，我們致力推廣當代藝術展覽及旨在擴寬本土市民的審美觀。為觀眾引入廣泛的視覺藝術形式和各國多元化的風格。受到中國內地及鄰近的香港支持，畫廊希望藉此擴展到海外。除了策劃不同類型的展覽外，我們也積極參與建築、室內設計、酒店業、公共藝術發展的諮詢項目。



Marco Szeto
Kyushu, Japan
2014
Oil on canvas
60.96cm x 76.2cm

Address 地址	Calçada Da Barra No. 16 R/C LJ A, Edif. San Chak, Macau 澳門媽閣斜巷新澤大廈16號地下A
Opening Hour 開放時間	Tue – Sun 10:00 – 18:30 星期二至星期日 10:00 – 18:30
Tel 電話	+853 28962820
Email 電郵	gallery@daretodream.mo

Fengmian Art Gallery

廣州風眠藝術空間

B07

FACING CONTEMPORARY, REFERRING TO TRADITIONS

"Art changes life, vice versa". For the development of Chinese contemporary art, Fengmian Art Gallery is attempting to create a platform, which is for the public and young artists training. In what posture should Chinese Contemporary Art take to base itself on the stage of international art? The answer is referring to traditions, and it is also what Fengmian Art Gallery always attempts to.

BRINGING ART INTO COMMUNITY, INTO PEOPLE'S LIVES

Does elegant and refined art is caviar to the general? Lin Fengmian proposed that bring art close to the public and let art for the general public. We bring art into communities, focus on the taste and characteristics of life, and introduce art into life as a simple form. Art can be observed, appreciated, ornamented, needed, used, collected, invested, etc. the way to the common art is more than one.

ENTERING INTO MULTIPLE FIELD, BUILDING THE THIRD PLACE IN URBAN LIFE

Not only paintings or pictures, but also devices, dance, images, music, dramas etc. can make it possible to activate all sensory cells. Free your imagination, you can even "hear" the fragrance of flowers. Fengmian Art Gallery, the accessible multiple fields is leading to the third section of the urban life, which except for working and housing in normal life. Beyond doubt, exhibition, salon and training are where our spirits lie in, and they are the third place for opening our minds.

LEADING A NEW MIDDLE CLASS, AND BECOMING A PRIVATE PLEASURE PERSON

Nowadays, the word "Xiaokang", which means well off in Chinese, was popular during 20th century and now it is quietly faded. Then another word "Middle Class" appears spectacularly instead. Wait a minute, do you think the blue print of "middle class" means you will be rich, or you can afford a car, or you will live in a garden house? However, the distance between you and middle class maybe is zero, or maybe is the distance from the earth to the moon. The word "middle class", we mentioned, is a way of life, which tends to the taste and the delight of life. You do not need to keep Calvino or Milan Kundera on your lips; the thing that matters is you have the private works of art, which point to the spiritual homeland.

WE ATTEMPT TO CONSTRUCT OUR OWN SYSTEM OF ART GALLERY IN FOUR SERIES:

- Classic series: exhibitions of famous artists from domestic and international;
- New & Vigorous series: new and young artists who are promising;
- Landscape series: with contemporary artistic language, reconstructing traditional art element - landscape; reconsidering what belongs to the system of visual aesthetic;
- Art practicing plan series: through some art forms like artists in residence program, focusing on art performance, and blending into countryside or participating in social interaction by carrying on long-term art performances in various regions.

Yaoyuan Dongfang, Director

直面當代，關照傳統

「藝術改變生活，生活改變藝術」，風眠藝術空間試圖為中國當代藝術尋求一個面向公眾的平台，扶植青年藝術家。中國當代藝術應該以怎樣的姿態立足國際藝術舞臺？關照傳統，是我們一直試圖堅持的努力。

藝術進社區，融入生活

誰說清雅脫俗的藝術就是曲高和寡、陽春白雪？林風眠曾提出「讓藝術接近大眾，面向大眾」。風眠藝術空間進駐社區，專注於生活的品味與獨特，讓藝術以平易的姿態走進生活。可觀摩、可欣賞、可裝飾、可需要、可使用、可收藏、可投資，普羅大眾的藝術之門不止一扇。

可介入多元空間，打造都市第三地

不只是畫，還有裝置、舞蹈、影像、音樂、話劇或其他，讓空間的無限可能啟動所有感官細胞。煽動想像的翅膀，耳膜也能聞到花香。風眠藝術空間——可介入的多元空間通向工作、居家之外的第三種生活常態，展覽、沙龍、培訓，無疑是我們精神維繫之所在，心靈休憩的第三地。

引領新中產之路，成為私享家

當「小康」悄然隱去，被丟進20世紀的詞典，「中產」華麗登場。且慢，你以為「中產」藍圖，就是有了錢了，買車了，住進花園洋房了？你與中產或許零距離，或許地球到月球的距離。我們堅持的中產語境是一種生活方式，趨向品味和生活情趣。不用把卡爾維諾、米蘭•昆德拉掛在嘴邊，重要的是你有自己私享的藝術品，它指向精神原鄉。

空間試圖用四個系列來構建自己的藝術空間體系：

- 經典系列：國內國際著名藝術家作品展；
- 新銳系列：新起的極具發展前景的年輕藝術家；
- 風景系列：用當代藝術語言重構傳統藝術的元素——風景，重新討論屬於當代的視覺審美體系；
- 藝術實踐計畫系列：通過藝術家駐地計畫等形式，以藝術行動為主，深入鄉村或各地進行長期的藝術行動參與社會互動。

總監：姚遠東方

Address 地址	Fengmian Art Gallery, Ershahui, Yanyu Road, NO.28, Ersha Island, Yuexiu District, Guangzhou 廣州市越秀區二沙島煙雨路28號二沙匯2樓風眠藝術空間
Tel 電話	+20 37582736
Fax 傳真	+20 87551629
Email 電郵	lfmart@lfmart.com
Website 網址	www.fengmian.org.cn

Macau Visual Arts Industry Association

澳門視覺藝術產業協會

B05

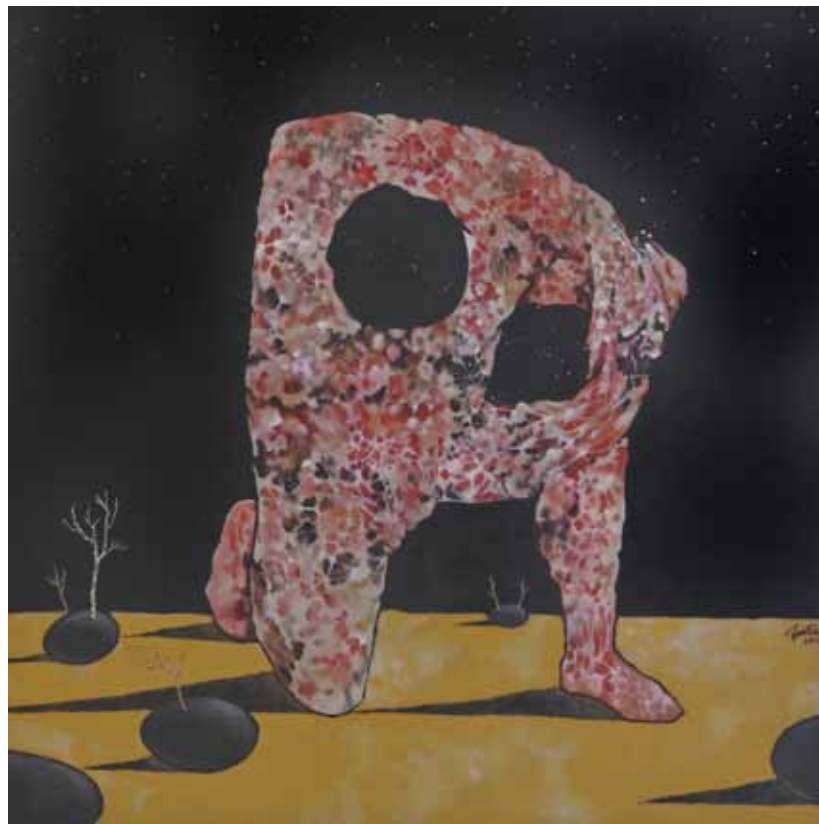
Macau Visual Arts Industry Association is a non-profit art association in Macau. It aims on pushing the development of local arts industry and training local talents in the culture and art industries.

In order to broaden the international vision of local artists and to develop the local arts industry, the association also coordinates artists, designers, curators and associations from different areas, and participates in activities about the visual art industry actively.

Besides, the association also cooperates with art and culture organizations from Mainland China, Hong Kong, Taiwan and Macau. The recent projects included: Art Collection and Appreciation Activities - to find the local potential buyers, curators, art administrators; Macao Art Database - to create a public platform aim to collect data of local artists and to promote the potential artists to the market.

澳門視覺藝術產業協會 (Macau Visual Arts Industry Association) 為非牟利文化藝術團體，宗旨是透過策劃及舉辦文化藝術活動，推動本地視覺藝術產業的發展。加強及持續培育本澳文化藝術及創意人才。

組織藝術家、設計創作人、策展人以及藝術、文化、創意、設計團體等，積極參與海內外的視覺藝術產業的活動，藉交流和參與，拓寬本地新生代視覺藝術產業從業員的國際視野，提升國際水準及聲譽，從而持續澳門文化事業，促進視覺藝術產業發展。



此外，亦與中國內地、香港、澳門及台灣專業的文化策劃單位合作，現進行多項推動澳門藝術產業發展的項目，其中包括培養本澳藏家、策展人及藝術行政人才，建立公共平台收集本澳的藝術家作品資料，為本澳的潛力藝術家開展市場等。

Fortes, Pakeong Sequeira 百強

FORBIDDEN AREA

禁區

2015

Acrylic on Canvas

70cm x 70cm

Address 地址 Estrada dos Cavaleiros
No. 63, Parque Creativo de Cultural, 4 andar B, Macau
澳門騎士馬路63號678文化創意園4樓B

Tel 電話 +853 6657 7393

Email 電郵 mvaiaart@gmail.com

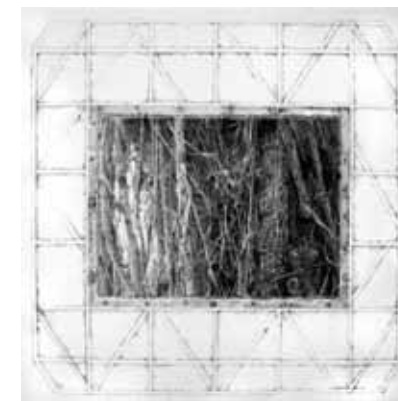
Website 網址 <http://mvaia.weebly.com/>

Rong Bao Zhai (Hong Kong) Co.Ltd.

榮寶齋 (香港) 有限公司

B06 B08 B10 B12

Rong Bao Zhai has reopened its Hong Kong branch in November 2013. The new gallery is located in Cheung Kong Centre, which is situated in the financial and cultural centre of Hong Kong. The Hong Kong branch focuses on marketing Rong Bao Zhai's signature commodities, such as Chinese calligraphy and paintings, traditional stationaries, wood block prints and art publications. The Hong Kong branch will exemplify Rong Bao Zhai's position as a predominant art gallery by regularly organising exhibitions to promote outstanding Chinese artists. Rong Bao Zhai (Hong Kong) Co.Ltd. will take advantage of Hong Kong's supremacy as a leading international marketplace to explore and infiltrate the global art market. The Hong Kong branch will revolutionise the brand image of Rong Bao Zhai (Hong Kong) Co. Ltd. through innovative marketing and operational strategies. The gallery represents a bridge between Chinese traditional culture and modern ideologies and hopes to increase global awareness for Chinese art and culture.



Wucius WONG 王無邪

Window Dream #13

窗夢之十三

2004

Ink painting

45cm x 45cm

Wucius WONG 王無邪

Window Dream #10

窗夢之十

2004

Ink painting

46cm x 46cm



榮寶齋是擁有超過300年歷史的文化老字號，以經營文房用品和名家書畫為主。榮寶齋（香港）有限公司於2013年11月重開，新址位於香港金融與文化核心地帶的中環長江集團中心。榮寶齋(香港)有限公司的重開不僅恢復了1987年「榮寶齋香

港」的主營業務，包括名人書畫、文房用品和木板水印等，更將在此基礎上策劃主題展覽，推廣實力藝術家，發揮香港榮寶齋高端畫廊定位的平台作用。榮寶齋香港分店也會遵循「固本求新」的理念，在開拓海外市場、創新經營模式上領先一步。

Address 地址 Rm. 302, 3/F., Cheung Kong Center
2 Queen's Road Central HK
香港中環皇后大道中2號長江集團中心3字樓302室

Tel 電話 +852 2187 3089

Email 電郵 rongbaozhaihk2013@163.com

Website 網址 www.rongbaozhai.cn

Art Talks

藝術講座



Homer Lee
黎耀之

Project One: Exploring New Artists

「壹計劃」：發掘新銳藝術家

Mandarin 普通話

29/8/2015 | 1130 – 1230

Speaker	Mr. Homer Lee (Founder, Taiwan Lee Gallery)
Moderator	Macau Visual Arts Industry Association
講者	台灣黎畫廊創辦人黎耀之
主持	澳門視覺藝術產業協會



Wang Huangsheng
王璜生



Shih Jui-Jen
石瑞仁



John Aiken
莊藝勤



Hsu Hsiu-chu
徐秀菊



Chan Yuk Keung
陳育強

How Art Academies and Art Organisations Cultivate Artists?

美術學院及藝術機構如何培育新進？

Mandarin 普通話

29/8/2015 | 1400 – 1530

Speakers	Mr. Wang Huangsheng (Director and Professor of Art Museum of Central Academy of Fine Art, Beijing, China) Mr. Shih Jui-Jen (Director, Museum of Contemporary Art, Taipei) Mr. John Aiken (Director of the Academy of Visual Arts, Hong Kong Baptist University) Ms. Hsu Hsiu-chu (Director, School of Arts, Macau Polytechnic Institute)
Moderator	Mr. Chan Yuk Keung (Professor, The Department of Fine Art, CUHK)
講者	中國北京中央美術學院美術館館長及教授王璜生 台北當代藝術館執行總監石瑞仁 香港浸會大學視覺藝術院總監莊藝勤 澳門理工學院藝術高等學校校長徐秀菊
主持	香港中文大學藝術系教授陳育強



Chow Chun Fai
周俊輝



Lillian Hau
侯焯琪



Choi Yan Chi
蔡仞姿



Frank Lei
李銳奮



Tam Wai Ping
譚偉平

Alternative Space: The Cradle of the Artist

另類空間：藝術家的搖籃

Cantonese 廣東話

29/8/2015 | 1600 – 1730

Speakers	Mr. Chow Chun Fai (Chairperson of the board of “Fotanian”) Ms. Lillian Hau Cheuk-ki (Executive Director of Jockey Club Creative Arts Centre) Ms. Choi Yan Chi (Representative of 1a space) Mr. Frank Lei (Art Director of OXwarehouse)
Moderator	Mr. Tam Wai Ping (Assistant Professor of Department of Fine Arts, The Chinese University of Hong Kong)
講者	伙炭藝術村董事會主席周俊輝 賽馬會創意藝術中心行政總裁侯焯琪 1a space代表蔡仞姿 澳門牛房倉庫藝術總監李銳奮
主持	香港中文大學藝術系助理教授譚偉平



Deng Bin
鄧彬

Arts Market under E-Commerce

互聯網時代下的藝術市場

Mandarin 普通話

30/8/2015 | 1130 – 1230

Speaker	Mr. Deng Bin (General Manager of South China District, Artron.net)
Moderator	Macau Visual Arts Industry Association
講者	雅昌藝術網華南區總經理鄧彬
主持	澳門視覺藝術產業協會



Henry Au Yeung
歐陽憲



Leung Siu-kee
梁兆基



Tiffany Pinkstone



Chang Tsong-zung
張頌仁

New Art Wave: Collection and the Market

藝術新浪潮：收藏與市場

English 英文

30/8/2015 | 1430 – 1600

Speakers	Mr. Henry Au Yeung (Director, Grotto Fine Art Ltd Hong Kong) Mr. Leung Siu-kee (Curator) Ms. Tiffany Pinkstone (Director, The Sovereign Art Foundation)
Moderator	Mr. Chang Tsong-zung (Founder of Hanart TZ Gallery; Curator)
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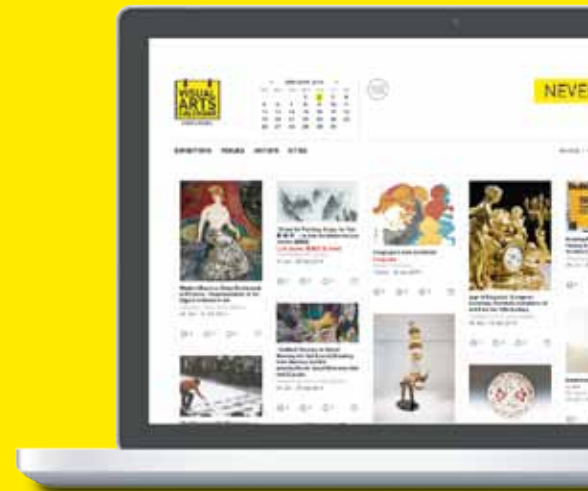
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