



ART COLLECTION

Hongkong Land
藝術藏品

Contents | 目錄 | 目录

Foreword | 前言

Robert Wong, Chief Executive, Hongkong Land | 黃友忠 置地公司行政總裁 | 黃友忠 置地公司行政总裁

4

The History and Vision of Hongkong Land Art Collection

置地公司藝術藏品 — 歷史與願景

置地公司艺术藏品 — 历史与愿景

Laure Raibaut | 雷蕾

6

The Collection | 藏品

8

Foreword

Hongkong Land is firmly committed to the development of vibrant communities and cities. A key method of realising this commitment is by promoting, nurturing, and preserving art and culture throughout the communities in which we operate. Hongkong Land has been an avid supporter of both local and international artists, holding an extensive collection of over 600 art pieces that are displayed both inside and in the surrounding areas of our buildings across Asia. Many acquisitions and installations over the years have involved Hongkong Land working closely alongside artists to ensure their uniqueness and vision are preserved. Some art pieces have even become synonymous with aspects of everyday life, such as the Water

Buffaloes created by Dame Elisabeth Frink which are located outside Exchange Square in Hong Kong - a key visual often used by the media when referring to the financial markets. This art catalogue, featuring a carefully curated selection of Hongkong Land's collection, has been developed to share not only the extensive art collection of Hongkong Land but also to raise awareness of the local and regional artists that created it. We believe this catalogue will make art more accessible to people around the world. At Hongkong Land, we have a responsibility to promote art and culture across a wider community and will continue our enthusiastic support of the arts by leveraging our spaces, resources, and expertise.

Robert Wong
Chief Executive
Hongkong Land

置地公司堅守發展城市及為社區注入活力的承諾。我們致力於業務所及的各地區，推廣、孕育及保存文化與藝術，是我們實踐承諾的主要途徑。一直以來，置地公司熱心支持本地及海外藝術家，擁有超過 600 件涵蓋廣泛的典藏藝術品，並將之展出於集團亞洲區各建築物之內及四周。多年來，不少藝術品的收購及裝置，置地公司均與藝術家緊密合作，確保藝術品獨特之處及視野，得以保存。其中一些藝術品，已經成為日常生活中不同方面的代名詞，例如位於香港交易廣場外、由 Dame Elisabeth Frink 創作的水牛青銅雕塑，往往是媒體用以代表金融市場的畫面。

黃友忠
置地公司行政總裁

前言

置地藝術典藏目錄，展示置地細心策畫的珍藏；是次目錄整理，不只是為了展現豐富的藏品，更是為了讓大眾對創作這些藝術品的本地及海外藝術家的認識加深。相信這典藏目錄，會讓世界各地不同人士，都更容易接觸及欣賞到藝術。在置地公司，我們有責任把藝術及文化，推廣至更廣更闊的社區及群體；亦會以我們的空間、資源及專長，繼續我們對藝術的熱心支持。

置地公司坚守发展城市及为社区注入活力的承诺。我们致力于业务所及的各地区，推广、孕育及保存文化与艺术，是我们实践承诺的主要途径。一直以来，置地公司热心支持本地及海外艺术家，拥有超过 600 件涵盖广泛的典藏艺术品，并将之展出于集团亚洲区各建筑物之内及四周。多年来，不少艺术品的收购及装置，置地公司均与艺术家紧密合作，确保艺术品独特之处及视野，得以保存。其中一些艺术品，已经成为日常生活中不同方面的代名词，例如位于香港交易广场外、由 Dame Elisabeth Frink 创作的水牛青铜雕塑，往往是媒体用以代表金融市场的画面。

黃友忠
置地公司行政總裁

The History and Vision of Hongkong Land Art Collection

The art collection of Hongkong Land has been shaped by generations of devoted and passionate executives, and the different leadership styles are reflected in the variety of artworks. The collection began long before Hong Kong became an artistic hub, with galleries of international calibre, public art, art fairs, and several museums programming world-class shows. Even before the opening of the Hong Kong Arts Centre (1977), the longest-standing arts institution in Hong Kong, and before other art patrons cared to support the arts, the founding and leading members of Hongkong Land invested themselves and the company's resources into fostering artistic exchanges and bringing the greatest artists of their times to the city. The Chater Collection, which was amassed by Sir Paul Catchick Chater (1846-1926), the founder of Hongkong Land, is one of the foundations of the Hong Kong Museum of Art (HKMOA) and the Hong Kong Palace Museum (HKPM). The collection originally comprised over 400 pieces and included oil paintings and engravings depicting the bustling commercial landscapes of Hong Kong and Guangzhou. Sir Chater's entrepreneurship was driven by the will to benefit the community, as exemplified by the bequest of his collection to the Hong Kong government. Since the late 1970s, Hongkong Land has studied the records inventoried by James Orange, a fellow collector and friend of Sir Chater, to reconstitute his collection. In the late 1970s, a collection of Chinese export porcelain, exemplary of the commercial exchanges of the Ming and Qing dynasties, was also collected to support the Hong Kong Arts Festival. The company organised shows to bring leading artists from the United Kingdom

to the city, including established artists such as Henry Moore (1974) and Sir Sydney Nolan (1987). These exhibitions not only brought major artists to Hong Kong but also broke the hierarchies between the arts early on, introducing sculpture at a time when it was not yet appreciated in the city. These exhibitions led to commissions of monumental artworks, and a budget for the construction of the buildings was even devoted to that effect. The goal was the enjoyment of the general public, as the works were on public display. The Company's efforts to expand the collection remain consistent throughout the years, and it continues to support artists by sponsoring shows and commissioning and acquiring artworks. The engagement of Hongkong Land in the arts has always been twofold: fostering the arts in Hong Kong by organising shows and supporting artists beyond the commercial art world with the aim of benefitting everyone. In recent years, Hongkong Land has acquired works by a number of Hong Kong and Chinese Mainland artists, including Cheung Yee, Zaffer Chan, Ren Zhe, Eddie Lui, and Leung Kui Ting. The company's interest in bridging East and West through the United Kingdom has also remained for a long time, with shows such as the Lynn Chadwick show in 2014, led by another major art consultant in Hong Kong, Sandra Walters. Thanks to her initiative, Jaffa Lam entered the collection in 2015 with the Rejuvenated Bonsai displayed in Jardine House. Overall, Hongkong Land's collection reflects a long-standing commitment to fostering artistic exchanges and bringing exceptional artworks to the greater community in Hong Kong for everyone to enjoy.

置地公司藝術藏品，經歷數代熱愛及投入藝術的董事模塑，因此藝術品不但涵蓋廣闊，亦反映出不同的領導風格。遠早於香港成為具備出色的國際藝廊、公眾藝術、藝術展、與及多個展出世界頂級項目藝術館的藝術之都之前，置地已經開始收集藏品；甚至較一直負責香港藝術的機構——香港藝術館的開幕(1977)為早。在其他藝術贊助人熱心支持藝術之前，置地公司的創辦人及領導層，已經投放個人心血及公司資源，培養藝術交流，以及為香港引進當時享負盛名的藝術家。置地公司創辦人保羅·遮打爵士(1846-1926)收藏的「遮打藏品系列」，是香港藝術館(HKMOA)及香港故宫文化博物館(HKPM)的建館藏品之一。該系列包括超過 400 幅刻劃香港及廣州繁榮商業景象的原創油畫及版畫。遮打爵士將藏品轉贈予香港政府，體現出遮打爵士的企業家精神，其目標乃期望為社區帶來裨益。自 1970 年代後期，置地公司研究遮打爵士友人、另一收藏家 James Orange 的盤點紀錄，以重組藏品系列。1970 年代後期，為支持香港藝術節，置地公司收集了一系列於明、清兩代商業交流活動中，極具代表性的中國外銷瓷。置地公司舉辦展覽活動，以邀請英國首屈一

置地公司藝術藏品——歷史與願景 置地公司艺术藏品——历史与愿景

指藝術家如亨利·摩爾(1974)及悉尼·諾蘭爵士(1987)來港。這些展覽不僅邀得多名藝術大師蒞臨香港，更打破早期藝術界別的階級，將當時未被重視和欣賞的雕塑引入本港。委託打造極具紀念性藝術作品的風尚亦隨之而建立起來，興建建築物時甚至會為此預留預算，並以公眾從欣賞這些公開擺設的藝術品中所得的樂趣，作為建造目標。多年以來，置地公司致力擴闊藏品的方針一直不變，同時亦繼續藉著贊助展覽、委託創造或收購藝術品，支持藝術家發展。置地公司從兩方面涉足藝術界：舉辦活動以培育香港的藝術發展，及於商業藝術世界以外支援藝術家，從而惠澤所有人。近年，置地公司收購了不少香港及中國內地包括張義、陳瑞瑩、任哲、呂豐雅及梁巨廷等藝術家的作品。置地公司擅長以英國來貫穿東、西方，長久以來一直沒變；由香港著名藝術顧問 Sandra Walters 於 2014 年帶領的林·查德偉展覽正是一例。感謝 Sandra Walters 的建議，林嵐的作品「再生盤景」於 2015 年加入藏品之中，並於怡和大廈展出。總括而言，置地公司的藏品，反映公司一直堅守培育香港藝術交流、引進珍貴藝術品讓公眾欣賞之承諾。

置地公司艺术藏品，经历数代热爱及投入艺术的董事模塑，因此艺术品不但涵盖广阔，亦反映出不同的领导风格。远早于香港成为具备出色的国际艺廊、公众艺术、艺术展、与及多个展出世界顶级项目艺术馆的艺术之都之前，置地已经开始收集藏品；甚至较一直负责香港艺术的机构——香港艺术馆的开幕(1977)为早。在其他艺术赞助人热心支持艺术之前，置地公司的创办人及领导层，已经投放个人心血及公司资源，培养艺术交流，以及为香港引进当时享负盛名的艺术家。置地公司创办人保罗·遮打爵士(1846-1926)收藏的「遮打藏品系列」，是香港艺术馆(HKMOA)及香港故宫文化博物馆(HKPM)的建馆藏品之一。该系列包括超过 400 幅刻划香港及广州繁荣商业景象的原创油画及版画。遮打爵士将藏品转赠予香港政府，体现出遮打爵士的企业家精神，其目标乃期望为社区带来裨益。自 1970 年代后期，置地公司研究遮打爵士友人、另一收藏家 James Orange 的盘点纪录，以重组藏品系列。1970 年代后期，为支持香港艺术节，置地公司收集了一系列于明、清两代商业交流活动中，极具代表性的中国外销瓷。置地公司举办展览活动，以邀请英国首屈一

指艺术家如亨利·摩尔(1974)及悉尼·诺兰爵士(1987)来港。这些展览不仅邀得多名艺术大师莅临香港，更打破早期艺术界别的阶级，将当时未被重视和欣赏的雕塑引入本港。委托打造极具纪念性艺术作品的风尚亦随之而建立起来，兴建建筑物时甚至会为此预留预算，并以公众从欣赏这些公开摆设的艺术品中所得的乐趣，作为建造目标。多年以来，置地公司致力扩阔藏品的方针一直不变，同时亦继续借着赞助展览、委托创造或收购艺术品，支持艺术家发展。置地公司从两方面涉足艺术界：举办活动以培育香港的艺术发展，及于商业艺术世界以外支援艺术家，从而惠泽所有人。近年，置地公司收购了不少香港及中国内地包括张义、陈瑞莹、任哲、吕丰雅及梁巨廷等艺术家的作品。置地公司擅长以英国来贯穿东、西方，长久以来一直没变；由香港著名艺术顾问 Sandra Walters 于 2014 年带领的林·查德伟展览正是一例。感谢 Sandra Walters 的建议，林岚的作品「再生盘景」于 2015 年加入藏品之中，并于怡和大厦展出。总括而言，置地公司的藏品，反映公司一直坚守培育香港艺术交流、引进珍贵艺术品让公众欣赏之承诺。

The Collection | 藏品

China Trade Painting | 中國外銷畫 | 中国外销画

It is worth noting that the very first works of art to lay the foundation for the Hong Kong Museum of Art and its collections were China trade paintings reflecting the life, customs and landscapes of China in the preceding centuries. Long before the Museum itself was established, two benevolent businessmen, Sir Paul Chater, and Sir Robert Ho Tung, donated their private art collections to the Hong Kong government, which thus came into possession of a large quantity of paintings, photographs, and maps depicting the Pearl River Delta and scenes along China's coastline in the 18th and 19th centuries. The Museum continues to enrich this collection.

香港藝術館初始成立時，奠下館藏基礎的首批藝術品，正正就是中國外銷藝術當中，以反映數個世紀以前中國人民的生活、風俗及景色為主題的畫作。早在藝術館成立的遠久之前，兩位仁厚商人保羅·遮打爵士及何東爵士，已經捐贈私人珍藏予香港政府，讓政府擁有為數不少十八至十九世紀時期，刻劃中國沿岸一帶及珠江三角洲面貌的畫作、攝影及地圖；藝術館則繼續豐富其館藏。

香港艺术馆初始成立时，奠下馆藏基础的首批艺术品，正正就是中国外销艺术当中，以反映数个世纪以前中国人民的生活、风俗及景色为主题的画作。早在艺术馆成立的远久之前，两位仁厚商人保罗·遮打爵士及何东爵士，已经捐赠私人珍藏予香港政府，让政府拥有为数不少十八至十九世纪时期，刻划中国沿岸一带及珠江三角洲面貌的画作、摄影及地图；艺术馆则继续丰富其馆藏。



HONG KONG HARBOUR

Oil on canvas
43 x 75 cm
1850

香港港口

油彩 畫布
43 x 75 厘米
1850

香港港口

油彩 画布
43 x 75 厘米
1850

Many of the China trade painters were Western artists who came to China in the 18th and 19th centuries to trade or to tour. The Western painting techniques they displayed were then mastered by several local Chinese artists. They created drawings, watercolours, and oil paintings depicting scenes of the daily life and landscape they encountered. After returning to their home countries, some reproduced their works in various types of prints, and it was through their ‘travelogues’ that China, the Middle Kingdom at the heart of the exotic Far East, was introduced to the Western world. They faded slowly out of popularity with the rise of photography in the late 19th century.

從事中國外銷畫的畫家，不少均是十八至十九世紀從西方前往中國經常或旅遊的藝術家。他們展現的西方繪畫技巧，亦因而被部分中國畫家學習及掌握。他們創作了繪畫、水彩畫及油畫，以呈現其所見的日常生活及景色。回國之後，部分藝術家會再次繪畫這些作品於不同紙本上，就是這些「旅遊見聞」，讓充滿異國色彩的遠東，其中心的一個帝國——中國，首次進入西方世界。隨著十九世紀後期攝影的興起，這些畫作才逐漸式微。

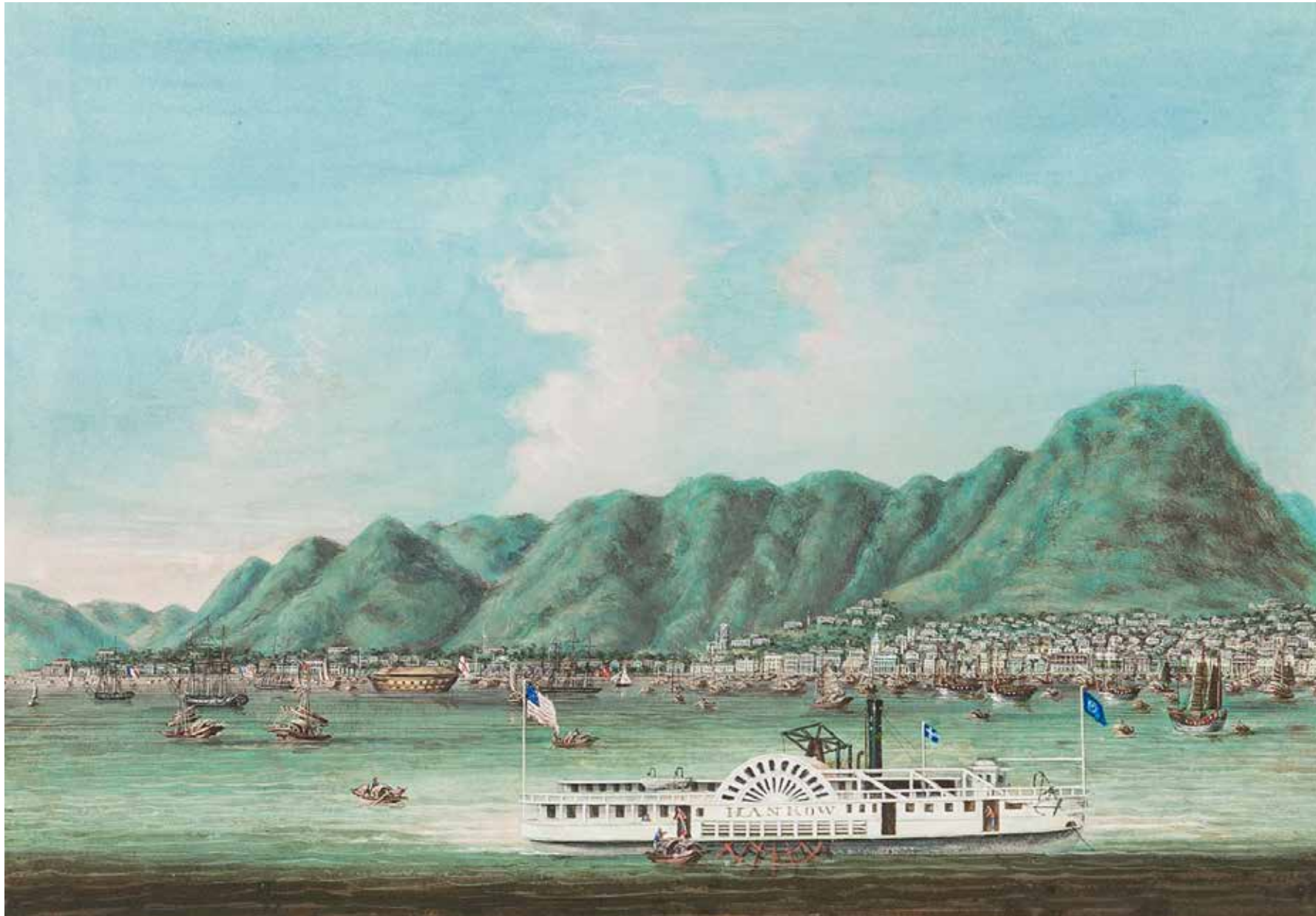
从事中国外销画的画家，不少均是十八至十九世纪从西方前往中国经常或旅游的艺术 家。他们展现的西方绘画技巧，亦因而被部分中国画家学习及掌握。他们创作了绘画、水彩画及油画，以呈现其所见的日常生活及景色。回国之后，部分艺术家会再次绘画这些作品于不同纸本上，就是这些「旅游见闻」，让充满异国色彩的远东，其中心的一个帝国——中国，首次进入西方世界。随着十九世纪后期摄影的兴起，这些画作才逐渐式微。



WHAMPOA
Gouache on paper
44.5 x 76 cm
1825

黃埔
水粉顏料 紙本
44.5 x 76 厘米
1825

黃埔
水粉顏料 紙本
44.5 x 76 厘米
1825



School of Tingqua | 關聯昌書院 | 关联昌书院

Tingqua was active in the mid-19th century, in Guangzhou, China.

關聯昌活躍於十九世紀中期的中國廣東。

关联昌活跃于十九世纪中期的中国广东。

USS HANKOW IN
HONG KONG HARBOUR

Watercolour on paper
20 x 26.7 cm



航母漢口於
香港港口

水彩紙本
20 x 26.7 厘米

航母漢口于
香港港口

水彩紙本
20 x 26.7 厘米

Chinese Export Porcelain 中國外銷瓷 | 中国外销瓷

Chinese export porcelain includes a wide range made almost exclusively for export to Europe and later to North America between the 16th and 20th centuries. Chinese ceramics made mainly for export date back to the Tang Dynasty, if not earlier, and were valuable and highly prized possessions. Pieces of Chinese export porcelain appeared in many 17th century Dutch paintings. These ceramics are quite typical of the ceramics intended for export to Southeast Asia during the late Ming dynasty and transitional period of the 17th century. In fact, these were most likely recovered from shipwreck, as indicated by the 'matte' texture of the glaze that can be seen on some, a typical decay resulting from prolonged exposure to salty water.

十六至二十世紀期間，不同種類及款式中國瓷器，幾乎全以出口歐洲及隨後北美而製造。中國外銷瓷，遠可追溯至唐朝，甚至更早；陶瓷於當時是相當貴重的物品，而且經常出現於十七世紀的荷蘭畫作當中。這些都是典型於十七世紀、明朝晚期或更替時期，為出口至東南亞而製作的陶瓷。事實上，部分陶瓷身上的釉出現「蓆紋」——因長期暴露於鹽水當中而引致的侵蝕現象，可見這些陶瓷極有可能於沉船尋獲。

十六至二十世纪期间，不同种类及款式中国瓷器，几乎全以出口欧洲及随后北美而制造。中国外销瓷，远可追溯至唐朝，甚至更早；陶瓷于当时是相当贵重的物品，而且经常出现于十七世纪的荷兰画作当中。这些都是典型于十七世纪、明朝晚期或更替时期，为出口至东南亚而制作的陶瓷。事实上，部分陶瓷身上的釉出现「蓆纹」——因长期暴露于盐水当中而引致的侵蚀现象，可见这些陶瓷极有可能于沉船寻获。



YONGLE PLATE
Blue and white porcelain
20.5 cm
Early Ming Dynasty

永樂盤
青花瓷
20.5 厘米
明初



永乐盘
青花瓷
20.5 厘米
明初

HONGXI PLATE

Blue and white porcelain
25 cm
Ming Dynasty

洪熙盤

青花瓷
25 厘米
明代

洪熙 盘

青花瓷
25 厘米
明代



TIANQI BOWL

Blue and white porcelain
17.5 cm
Ming Dynasty, 17th C

天啟盤

青花瓷
17.5 厘米
明代 · 十七世紀

天啟 盘

青花瓷
17.5 厘米
明代 · 十七世紀



WANLI PLATE WITH
FOLIATE EDGE

Blue and white porcelain
21.5 cm
Ming Dynasty

萬曆盤
青花瓷
21.5 厘米
明代

万历盘
青花瓷
21.5 厘米
明代



WANLI PLATE

Blue and white porcelain
20 cm
Late Ming Dynasty

萬曆盤
青花瓷
20 厘米
明末

万历盘
青花瓷
20 厘米
明末



KANGXI BUDDHIST
EMBLEMS PLATE

Blue and white porcelain
21.5 cm
Qing Dynasty, 18th C

康熙盤
青花瓷
21.5 厘米
清代·十八世紀

康熙盘
青花瓷
21.5 厘米
清代·十八世紀



KANGXI PLATE

Blue and white porcelain
36 cm
Qing Dynasty

康熙盤

青花瓷
36 厘米
清代

康熙盤

青花瓷
36 厘米
清代



KANGXI PLATE

Blue and white porcelain
26 cm
Qing Dynasty

康熙盤

青花瓷
26 厘米
清代

康熙盤

青花瓷
26 厘米
清代



JIAQING VASE

Blue and white porcelain
17.5 cm
Qing Dynasty, 19th C

嘉慶 瓶

青花瓷
17.5 厘米
清代，十九世紀

嘉庆 瓶

青花瓷
17.5 厘米
清代，十九世紀



XIANFENG PLATE

Blue and white porcelain
36 cm
Qing Dynasty, 19th C

咸豐 盤

青花瓷
36 厘米
清代，十九世紀

咸丰 盘

青花瓷
36 厘米
清代，十九世紀



GUANGXU CANTON
PLATTER

Blue and white porcelain
46.5 cm width
Qing Dynasty

光緒 盤

青花瓷
46.5 厘米闊
清代

光緒 盘

青花瓷
46.5 厘米阔
清代



GUANGXU PLATE

Blue and white porcelain
23.5 cm
Guangxu (1874-1907)

光緒 盤

青花瓷
23.5 厘米
光緒 (1874-1907)

光緒 盘

青花瓷
23.5 厘米
光緒 (1874-1907)



William Alexander

Born in 1767 in Maidstone, Kent, William Alexander was an English topographical and antiquarian draughtsman. He became a student at the Royal Academy in 1784. In 1792, at the age of just 25, he was given the opportunity of a lifetime: he was chosen to accompany Lord Macartney's embassy to China as a junior draughtsman. The journey, the first British Embassy to China, lasted until 1794. Alexander made over two thousand sketches of China, which were worked up into careful watercolour compositions and reproduced as prints in George Staunton's official account of the Macartney embassy, as well as in Alexander's own "Views of the Headlands, Islands, etc., taken during a voyage to and along the eastern coast of China in the years 1792 & 1793" (1798), his "Costume of China" (1805), and a collection of etchings entitled "Chinese Life" (1798-1805). He often made multiple versions of watercolour views of China; thirteen were exhibited at the Royal Academy between 1795 and 1804. More than twenty years after the embassy, details of Alexander's views of China were used for the decoration of the Brighton Pavilion for George IV. After his return from China, Alexander worked for several years as a teacher of landscape drawing before securing a post as assistant librarian and first keeper of prints and drawings at the British Museum in 1808. He died in 1816.

1767 年於肯特郡 Maidstone 出生，William Alexander 是英國地形及古物學繪圖員。1784 年入讀皇家美術學院。1792 年，25 歲的 Alexander，獲得千載難逢的機會：被選中陪同前往中國出任大使的 Lord Macartney，作其初級繪圖員。這項英國大使首次出使中國任務，至 1794 年結束。Alexander 完成了超過二千張繪圖，並加工至細致水彩畫，組合成 George Staunton 官方大使 Macartney 的印刷，以及 Alexander 本人的著作《Views of the headlands, islands, etc., taken during a voyage to, and along the eastern coast of China, in the years 1792 & 1793》(1798)，《Costume of China》(1805)，及名為《Chinese Life》(1798-1805) 的蝕刻系列。他經常繪畫中國景色水彩畫的不同版本，其中十三幅於 1795 至 1804 年期間於皇家美術學院展出。大使之旅 20 多年後，Alexander 的中國景色被用作喬治四世英皇閣的裝飾。自中國回國後，Alexander 在出任大英博物館助理圖書館員，及首席印刷及繪畫保護員之前，曾任教景觀繪畫數年。Alexander 於 1816 年逝世。

1767 年于肯特郡 Maidstone 出生，William Alexander 是英国地形及古物学绘图员。1784 年入读皇家美术学院。1792 年，25 岁的 Alexander，获得千载难逢的机会：被选中陪同前往中国出任大使的 Lord Macartney，作其初级绘图员。这项英国大使首次出使中国任务，至 1794 年结束。Alexander 完成了超过二千张绘图，并加工至细致水彩画，组合成 George Staunton 官方大使 Macartney 的印刷，以及 Alexander 本人的著作《Views of the headlands, islands, etc., taken during a voyage to, and along the eastern coast of China, in the years 1792 & 1793》(1798)，《Costume of China》(1805)，及名为《Chinese Life》(1798-1805) 的蚀刻系列。他经常绘画中国景色水彩画的不同版本，其中十三幅于 1795 至 1804 年期间于皇家美术学院展出。大使之旅 20 多年后，Alexander 的中国景色被用作乔治四世英皇阁的装饰。自中国回国后，Alexander 在出任大英博物馆助理图书馆员，及首席印刷及绘画保护员之前，曾任教景观绘画数年。Alexander 于 1816 年逝世。



VIEW OF ONE OF THE WESTERN
GATES OF THE CITY OF PEKIN

Copperplate engraving, handcoloured
23.5 x 35 cm
1796

北京城西門之一的景色

銅版畫·手工著色
23.5 x 35 厘米
1796

北京城西门之一的景色

铜版画·手工着色
23.5 x 35 厘米
1796

These engravings, after the drawings by William Alexander, were published in Sir George Staunton's two-volume account of the expedition, which remains an important early account of Western contact with China. Staunton served as secretary of a delegation led by Lord George Macartney (1737-1806), a British earl, for the promotion of science and commerce with China. The drawings of William Alexander were usually executed in watercolour, and are characterised by delicate and precise drawing with a harmony of colour, simplicity and taste in composition, grace of outline, and delicacy of execution.

William Alexander 完成繪畫之後，製作成版畫，收錄於 Sir George Staunton 的兩冊遠征紀錄當中出版，至目前仍是西方早期接觸中國的重要作品。英國伯爵 Lord George Macartney (1737-1806) 帶領代表團，負責推動中國的科學和商貿，Staunton 出任其秘書。William Alexander 經常負責水彩畫，其特色為細致準確繪畫、用色和諧、簡潔、與及構圖的品味，優雅輪廓，以及細致的演繹。

William Alexander 完成绘画之后，制作成版画，收录于 Sir George Staunton 的两册远征纪录当中出版，至目前仍是西方早期接触中国的重要作品。英国伯爵 Lord George Macartney (1737-1806) 带领代表团，负责推动中国的科学和商贸，Staunton 出任其秘书。William Alexander 经常负责水彩画，其特色为细致准确绘画、用色和谐、简洁、与及构图的品味，优雅轮廓，以及细致的演绎。



A VIEW OF THE GARDENS OF THE
IMPERIAL PALACE IN PEKIN

Copperplate engraving, handcoloured
23.5 x 35 cm
1796

北京皇宮花園之景色

銅版畫·手工著色
23.5 x 35 厘米
1796

北京皇宮花园之景色

铜版画·手工着色
23.5 x 35 厘米
1796



CHINESE BARGES OF THE
EMBASSY PASSING THROUGH A
SLUICE ON THE GRAND CANAL

Copperplate engraving, handcoloured
24 x 35 cm
1796

使館的中國駁船
正在通過大運河閘門

銅版畫·手工著色
24 x 35 厘米
1796

使馆的中国驳船
正在通过大运河闸门

铜版画·手工着色
24 x 35 厘米
1796



VIEW OF THE TCHIN-SHAN, OR
GOLDEN ISLAND IN THE YANG-TSE-
KIANG, OR GREAT RIVER OF CHINA

Copperplate engraving, handcoloured
30 x 45.5 cm
1796

揚子江或大江上·
金山或金島之景色

銅版畫·手工著色
30 x 45.5 厘米
1796

扬子江或大江上·
金山或金岛之景色

铜版画·手工着色
30 x 45.5 厘米
1796



Thomas Allom

Born in London in 1804, Thomas Allom was an English architect, artist, and topographical illustrator and a founding member of what became the Royal Institute of British Architects (RIBA). He designed many buildings in London, including the Church of St Peter's and parts of the elegant Ladbroke Estate in Notting Hill. Allom is also known for his numerous topographical works, such as *Constantinople and the Scenery of the Seven Churches of Asia Minor*, 1845, and *China Illustrated*, published in 1845. During his journey, he painted the most complete portrait of China and Chinese culture up to the middle of the nineteenth century. He died in 1872 in London.

1804 年出生於倫敦的 Thomas Allom，是英國建築師、藝術家、地形繪圖師以及後來的英國皇家建築師協會 (RIBA) 的創會成員。他設計了不少倫敦建築物，包括聖彼得教堂、位於諾丁山的優雅 Ladbroke Estate 的其中部分。Allom 亦因其眾多地形繪圖而聞名，包括 1838 年出版的 *Constantinople and the Scenery of the Seven Churches of Asia Minor*，1845 年出版的 *China Illustrated*。他在旅途中，極盡詳細地刻劃直至十九世紀中葉的中國面貌及中國文化。他於 1872 年於倫敦逝世。

1804 年出生于伦敦的 Thomas Allom，是英国建筑师、艺术家、地形绘图师以及后来的英国皇家建筑师协会 (RIBA) 的创会成员。他设计了不少伦敦建筑物，包括圣彼得教堂、位于诺丁山的优雅 Ladbroke Estate 的其中部分。Allom 亦因其众多地形绘图而闻名，包括 1838 年出版的 *Constantinople and the Scenery of the Seven Churches of Asia Minor*，1845 年出版的 *China Illustrated*。他在旅途中，极尽详细地刻划直至十九世纪中叶的中国面貌及中国文化。他于 1872 年于伦敦逝世。



FORT VICTORIA, KOWLOON

Steel engraving, handcoloured
12 x 18.8 cm
1843

維多利亞堡·九龍

鋼版畫·後人手工著色
12 x 18.8 厘米
1843

維多利亞堡·九龍

鋼版畫·後人手工著色
12 x 18.8 厘米
1843

The engravings show architecture and scenic views, mainly of cities like Hong Kong, Canton (Guangdong), Macau, Nanjing, and Shanghai, but also include several images of Peking (Beijing). As well as his own observations, Allom includes some images based on the work of earlier artists, such as Lieutenant Frederick White.

這些版畫主要展現城市建築及風景，包括香港、廣東、澳門、南京及上海，但也包括一些北京的影像。除了個人觀察所得，Allom 亦有運用其他藝術家，例如 Frederick White 上尉的作品。

这些版画主要展现城市建筑及风景，包括香港、广东、澳门、南京及上海，但也包括一些北京的影像。除了个人观察所得，Allom 亦有运用其他艺术家，例如 Frederick White 上尉的作品。



BAMBOO AQUADUCT AT HONG KONG

Steel engraving, handcoloured
12 x 18.8 cm
1843

香港竹渡槽
鋼版畫·後人手工著色
12 x 18.8 厘米
1843

香港竹渡槽
钢版画·后人手工着色
12 x 18.8 厘米
1843



HARBOUR OF HONG KONG
Steel engraving, handcoloured
12 x 18.8 cm
1843

香港港口
鋼版畫·後人手工著色
12 x 18.8 厘米
1843

香港港口
钢版画·后人手工着色
12 x 18.8 厘米
1843



HONG KONG FROM KOWLOON
Steel engraving, handcoloured
12 x 18.8 cm
1843

從九龍望向香港
鋼版畫·後人手工著色
12 x 18.8 厘米
1843

从九龙望向香港
钢版画·后人手工着色
12 x 18.8 厘米
1843



Marciano Antonio Baptista

Born in Macau in 1826, Marciano Antonio Baptista was a protégé of George Chinnery. He is considered the finest Macanese painter of the 19th century. He was a freelance illustrator, scenographer, and apparently, towards the end of the century, also a photographer.

His paintings were praised by art aficionados of his time, a more elaborate style than the mainstream China Trade art of the times, although Baptista's works were partly influenced by it. His early paintings resembled Chinnery's, but as he matured, he began to develop a definitive style of his own. His most celebrated works feature scenes of Macau, Canton, and the China Coast. The most active period of his career was between 1850 and 1870, after he moved to Hong Kong in the early 1850s. He was fortunate to arrive in Hong Kong as a recognised apprentice of Chinnery, and this reputation greatly assisted in establishing himself as an artist of repute in the young British colony. After Chinnery's death in 1852, Baptista inherited his mentor's mantle as the leading Western artist in the Pearl River Delta. He died in Hong Kong in 1896. A collection of his verdant street scene paintings remains on display in the Macau Museum of Art.

1826 年於澳門出生，錢納利的門徒 Marciano Antonio Baptista 被認為是十九世紀澳門最出色畫家。他是自由工作的插畫家、佈景繪畫家，以及於十九世紀後期開始，理所當然地成為一位攝影家。

他的畫作比當時的主流中國外銷畫更精心鋪陳，因而深受當時的藝術愛好者讚賞，縱然 Baptista 作品亦部分受主流影響。他早期作品風格類近錢納利，隨後因明確個人風格的建立而趨向成熟。其描繪澳門、廣東及中國沿岸景色的作品最為著名。1850 年代初，Baptista 遷往香港，1850 至 1870 年間為其最活躍的創作時期。他有幸以錢納利門生的身份，來到香港這個當時的英國殖民地，這名聲非常有助於他建立作為藝術家的個人聲譽。1852 年錢納利逝世之後，Baptista 繼承了其師作為珠江三角洲最出色西方藝術家的地位。他於 1896 年於香港逝世。澳門藝術博物館至今收藏及展出他描繪綠油油街景的畫作系列。

1826 年于澳门出生，钱纳利的门徒 Marciano Antonio Baptista 被认为是十九世纪澳门最出色画家。他是自由工作的插画家、布景绘画家，以及于十九世纪后期开始，理所当然地成为一位摄影家。

他的画作比当时的主流中国外销画更精心铺陈，因而深受当时的艺术爱好者赞赏，纵然 Baptista 作品亦部分受主流影响。他早期作品风格类近钱纳利，随后因明确个人风格的建立而趋向成熟。其描绘澳门、广东及中国沿岸景色的作品最为著名。1850 年代初，Baptista 迁往香港，1850 至 1870 年间为其最活跃的创作时期。他有幸以钱纳利门生的身份，来到香港这个当时的英国殖民地，这名声非常有助于他建立作为艺术家的个人声誉。1852 年钱纳利逝世之后，Baptista 继承了其师作为珠江三角洲最出色西方艺术家的地位。他于 1896 年于香港逝世。澳门艺术博物馆至今收藏及展出他描绘于绿油油街景的画作系列。

His main style, inherited from his master, was about the topographical picture, as evolved by English artists, and the aesthetics of the 'picturesque'. Although Baptista's palette was limited with a preference for the primaries blue and red, as well as greens and browns, he often used his brush in a Chinese manner, proof of his exchanges with local painters.

師承錢納利，Baptista 的主要風格以描繪地形為主，及由英國藝術家昇華而成的「完美風景」的美學境界。他偏向藍、紅色以及綠色、褐色，色調因而略有局限，他筆觸裡的中式風格，足見他與當地畫家的經驗交流。

师承钱纳利，Baptista 的主要风格以描绘地形为主，及由英国艺术家升华而成的「完美风景」的美学境界。他偏向蓝、红色以及绿色、褐色，色调因而略有局限，他笔触里的中式风格，足见他与当地画家的经验交流。



VIEW OF HONG KONG ISLAND

Watercolour on paper
42 x 58 cm
1858

香港島景色

水彩紙本
42 x 58 厘米
1858

香港島景色

水彩紙本
42 x 58 厘米
1858



Edward Belcher | 愛德華·卑路乍 | 愛德華·贝尔彻

Born in Halifax (Nova Scotia, Canada) in 1799, Admiral Sir Edward Belcher was a British naval officer, naval surveyor, hydrographer, and explorer. He did various survey expeditions in the Pacific and the Bering Strait. His survey missions led him to Hong Kong, where he landed on Possession Point. He died in 1877 in London.

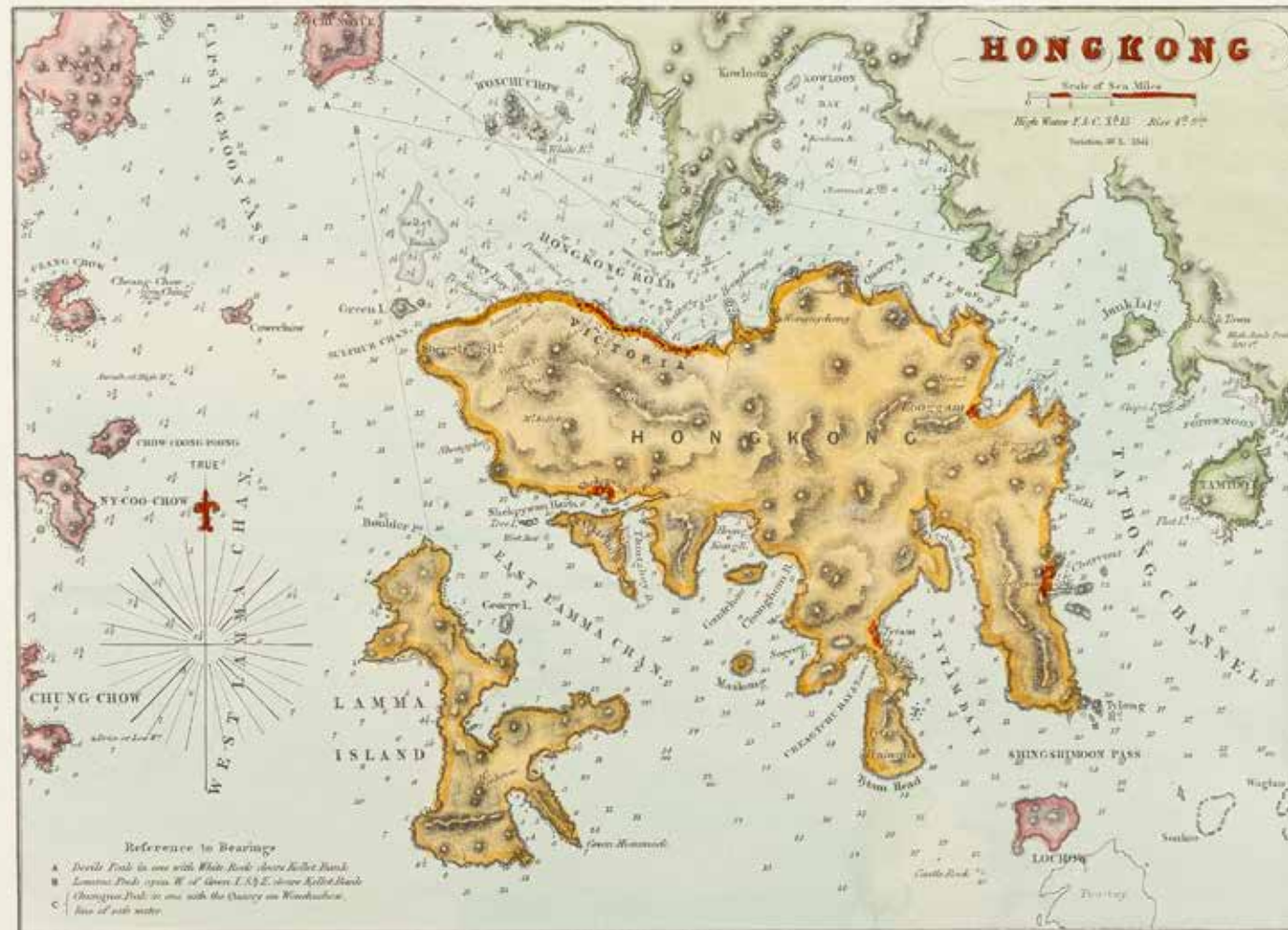
1799 年生於哈里法克斯（加拿大新斯科舍省），英國海軍上尉愛德華·卑路乍爵士，是海軍軍官、航海測量員、水道測量家及探險家。他擔任過數次太平洋、白令海峽、北非及東岸的遠征測量。他的測量任務把他帶來香港，於水坑口登陸。卑路乍爵士 1877 年於倫敦逝世。

1799 年生于哈里法克斯（加拿大新斯科舍省），英国海军上尉愛德華·贝尔彻爵士，是海军军官、航海测量员、水道测量家及探险家。他担任过数次太平洋、白令海峡、北非及东岸的远征测量。他的测量任务把他带来香港，于水坑口登陆。贝尔彻爵士 1877 年于伦敦逝世。

Admiral Sir Edward Belcher's maps played a significant role in the history of Hong Kong after it became a British colony. His surveys covered not only Hong Kong Island but also Kowloon and the major outlying islands. During the first opium war, Belcher's fleet was the first to take possession of Hong Kong territory in 1841, not knowing the significance this act would later have.

海軍上尉愛德華·卑路乍爵士的地圖在香港成為英國殖民地之後，起著重要作用。他的測量不僅涵蓋香港島，也包括九龍及主要離島。第一次鴉片戰爭期間，卑路乍爵士軍隊率先於 1841 年佔領香港，當時還不知道此舉後來影響如此深遠。

海军上尉愛德華·贝尔彻爵士的地图在香港成为英国殖民地之后，起着重要作用。他的测量不仅涵盖香港岛，也包括九龙及主要离岛。第一次鸦片战争期间，贝尔彻爵士军队率先于 1841 年占领香港，当时还不知道此举后来影响如此深远。



*Surveyed By Captain Sir Edward Belcher
In H. M. S. Sulphur 1841*

From an 1853 chart of The Coast of China by James Innes

HONG KONG

Copperplate engraving, handcoloured
25.5 x 35.5 cm
Date unknown

香港

銅版畫・手工著色
25.5 x 35.5 厘米
年份不詳

香港

銅版画・手工着色
25.5 x 35.5 厘米
年份不详



Bo Yun | 薄雲 | 薄云

Bo Yun, born Li Yongcun (in 1948), graduated from the China Central Academy of Fine Arts in Beijing and taught at the Academy of Arts & Design of Tsinghua University from 1981 to 2005. Now a freelance professional artist, Boyun was featured in the first and second Stars Art Exhibitions, and his works have been exhibited extensively in France, Japan, Germany, the United States, the Netherlands, Switzerland, and Hong Kong.

薄雲，原名李永存，1948年畢業於北京中央美術學院，並於1981年至2005年任職於清華美術學院，現為自由藝術家。薄雲為中國第一及第二屆星星美展參展藝術家，其後作品曾在法國、日本、德國、美國、荷蘭、瑞士及香港等地展出。

薄云，原名李永存，1948年毕业于北京中央美术学院，并于1981年至2005年任教于清华美术学院，现为自由艺术家。薄云为中国第一及第二届星星美展参展艺术家，其后作品曾在法国、日本、德国、美国、荷兰、瑞士及香港等地展出。



LOTUS SUMMER
Ink and water colour on paper
96.5 x 89.5cm
2012

荷夏
水墨及水彩紙本
96.5 x 89.5 厘米
2012

荷夏
水墨及水彩紙本
96.5 x 89.5 厘米
2012

This painting exemplifies the style of Bo Yun – his bold brushstrokes and his deep connection with nature. The Lotus is a symbol of purity as it grows in the muddy water, and yet its flower is of immaculate colour. Here, Bo depicts the seasonal changes of the plant, with the delicate flower and its leaves floating on the blue water. This work is quite different from the paintings on view in the LANDMARK ATRIUM.

這畫作充分展現薄雲個人風格：大膽筆觸、個人與大自然的深厚聯繫。出淤泥卻又淨美的荷花，一直是純潔象徵。此畫作薄雲描繪了荷的季節轉變，花瓣及荷葉飄蕩於蔚藍水面上。此作品與置地廣場中庭展出的畫作風格迥異。

这画作充分展现薄云个人风格：大胆笔触、个人与大自然的深厚联系。出淤泥却又净美的荷花，一直是纯洁象征。此画作薄云描绘了荷的季节转变，花瓣及荷叶飘荡于蔚蓝水面上。此作品与置地廣場中庭展出的画作风格迥异。



WATER LILIES

Oil on canvas
360 x 280 cm
2012

荷塘清風

油彩 畫布
360 x 280 厘米
2012

荷塘清风

油彩 画布
360 x 280 厘米
2012



MELODY OF CLOUDS
Oil on canvas
200 x 280 cm
2012

雲的旋律
油彩 畫布
200 x 280 厘米
2012

云的旋律
油彩 画布
200 x 280 厘米
2012



DAWN
Oil on canvas
360 x 280 cm
2012

黎明
油彩 畫布
360 x 280 厘米
2012

黎明
油彩 画布
360 x 280 厘米
2012



Auguste Borget

Born in Issoudun in 1808, Auguste Borget was a French artist known for his drawings and prints of exotic places, in particular China. During his trip in Asia, he visited Manila, Singapore, Canton, Hong Kong, and Calcutta. In Hong Kong, Borget wandered over the barren hills and terraced fields and attracted a good deal of attention by sitting down and painting the scenery. In one bay, not named but possibly Shau Kei Wan or Causeway Bay, he found the great bamboo aqueduct; he discovered that there was a vigorous boatbuilding industry where they built not only junks but lorchas and small sailing crafts for the foreign merchants then living in Canton and Macau. He died in 1877 in Bourges.

1808 年於伊蘇丹出生，法國藝術家 Auguste Borget 以異國風情地方，尤其是中國的繪畫及版畫而聞名。他的亞洲之旅，到訪了馬尼拉、新加坡、廣東、香港及加爾各答。Borget 於香港曾漫遊荒山及梯田，坐下寫生時吸引了不少人的注意。其中一個沒具名的海灣，可能是筲箕灣或銅鑼灣，他發現了竹子引水道；亦發現了非常蓬勃的造船廠，不只製造帆船，亦為居於廣東及澳門的外國人，製造小型帆船與及小艇。1877 年於布爾逝世。

1808 年于伊苏丹出生，法国艺术家 Auguste Borget 以异国风情地方，尤其是中国的绘画及版画而闻名。他的亚洲之旅，到访了马尼拉、新加坡、广东、香港及加尔各答。Borget 于香港曾漫游荒山及梯田，坐下写生时吸引了不少人的注意。其中一个没具名的海湾，可能是筲箕湾或铜锣湾，他发现了竹子引水道；亦发现了非常蓬勃的造船厂，不只制造帆船，亦为居于广东及澳门的外国人，制造小型帆船与及小艇。1877 年于布尔日逝世。



A VILLAGE SQUARE.
BAY OF HONG KONG

Lithograph, handcoloured
41 x 29 cm
1842

鄉村廣場·香港海灣

石版印畫·手工著色
41 x 29 厘米
1842

乡村广场·香港海湾

石版印画·手工着色
41 x 29 厘米
1842

Borget not only sketched Hong Kong but wrote about it, possibly stimulated by his contacts with Balzac. His travels led to the publication of at least two books and many articles after his return to France in 1840. His book “La Chine ouverte” was illustrated with fine woodcut engravings. A major Salon (a show) of his original works, including watercolours and boldly executed oil paintings, was held in Paris in 1843.

Borget 不僅素描香港，同時亦寫作有關香港見聞，可能受到跟 Balzac 的接觸而刺激。1840 年回到法國之後，他把旅程出版了至少兩本著作，與及很多其他文章。其著作《La Chine ouverte》以精細木板雕刻而成。他的主要沙龍作品展於 1843 年巴黎舉行，展出水彩畫及色彩大膽的油畫。

Borget 不仅素描香港，同时亦写作有关香港见闻，可能受到跟 Balzac 的接触而刺激。1840 年回到法国之后，他把旅程出版了至少两本著作，与及很多其他文章。其著作《La Chine ouverte》以精细木板雕刻而成。他的主要沙龙作品展于 1843 年巴黎举行，展出水彩画及色彩大胆的油画。



TRIUMPHAL ARCH ON THE
MACAU-CANTON CANAL

Lithograph, handcoloured
26 x 40.5 cm
1842

澳門——廣東運河上凱旋門

石版印畫·手工著色
26 x 40.5 厘米
1842

澳门——广东运河上凯旋门

石版印画·手工着色
26 x 40.5 厘米
1842



OLD TEMPLE AND FORT,
NAMO ISLAND
Lithograph, handcoloured
28 x 40 cm
1842

南澳島上舊廟宇及堡壘
石版印畫·手工著色
28 x 40 厘米
1842

南澳島上旧庙宇及堡垒
石版印画·手工着色
28 x 40 厘米
1842



CHAPEL OF THE GRAND TEMPLE
OF MACAU
Lithograph, handcoloured
28 x 40 cm
1842

澳門廟宇
石版印畫·手工著色
28 x 40 厘米
1842

澳门寺宇
石版印画·手工着色
28 x 40 厘米
1842



Cai Heng | 蔡珩 | 蔡珩

Photo courtesy | 圖片提供 | 图片提供 : iPRECATION | 誰先覺 | 谁先觉

Born in China in 1973, Cai Heng comes from an artistic family with a strong traditional culture. Her father taught her calligraphy at a young age. She received her Bachelor of Arts in Fine Arts, with distinction, from the Royal Melbourne Institute of Technology University, Australia, in 1995. She then pursued her PhD in Art History and Theory, at the University of Sydney, Australia, in 2008. Her research explores the work of the masters and feeds her practice as an artist. Cai Heng is currently living in Singapore, where she practices her art and works as a researcher.

1973 年於中國出生，蔡珩出身自傳統文化濃厚的藝術世家。蔡珩父親自小教她書法。1995 年，蔡氏於澳洲皇家墨爾本理工大學，以優異成績獲得藝術學士學位。其後 2008 年，於澳洲悉尼大學攻讀博士學位，主攻藝術史及理論。她的研究探索了大師作品，同時作為藝術家的練習來源。蔡氏現居於新加坡，從事藝術創作及研究工作。

1973 年于中国出生，蔡珩出身自传统文化浓厚的艺术世家。蔡珩父亲自小教她书法。1995 年，蔡氏于澳洲皇家墨尔本理工大学，以优异成绩获得艺术学士学位。其后 2008 年，于澳洲悉尼大学攻读博士学位，主攻艺术史及理论。她的研究探索了大师作品，同时作为艺术家的练习来源。蔡氏现居于新加坡，从事艺术创作及研究工作。



FOREST OF NO WORRIES III

Mixed media on paper
69 x 136 cm
1999

無憂之林 III

混合媒體 紙本
69 x 136 厘米
1999

无忧之林 III

混合媒体 纸本
69 x 136 厘米
1999

Cai Heng's artworks show interlinking elements. They evoke a spiritual yearning and sustenance in Chinese culture, history, and philosophy. They are executed with the traditional media of ink, brush, and rice paper in a style of utter simplicity. Cai's paintings are rarely representational; rather, they are akin to Abstract Expressionism. Free from the depiction of any form, the protagonist of her works is the visual power brought about by the interaction between the splashes or brushes of water, ink, and colour on paper of various degrees of absorbency.

蔡珩畫作充滿互為相扣的元素，喚起對中國文化、歷史及哲學於心靈上的嚮往及寄託。畫作以傳統媒介：水墨、畫筆及米紙表現，盡顯簡約風格。其畫作很少實際代表事物，反而類近抽象表現主義。不受描繪對象的形狀所限制，畫作主角往往是水、墨或色彩的潑濺、或筆觸本身的互動，而帶出視覺的力量。

蔡珩画作充满互为相扣的元素，唤起对中国文化、历史及哲学于心灵上的向往及寄托。画作以传统媒介：水墨、画笔及米纸表现，尽显简约风格。其画作很少实际代表事物，反而类近抽象表现主义。不受描绘对象的形状所限制，画作主角往往是水、墨或色彩的泼溅、或笔触本身的互动，而带出视觉的力量。



GREEN MOUNTAIN

Ink on paper
80 x 30 cm
2003

青山

水墨 紙本
80 x 30 厘米
2003

青山

水墨 紙本
80 x 30 厘米
2003



Lynn Chadwick | 林·查德偉 | 林·乍得伟

Photo credit | 圖片來源 | 图片来源：Steve Russell Studios
Photo courtesy | 圖片提供 | 图片提供：@estate of Lynn Chadwick

English artist Lynn Chadwick is one of the world's most prominent modern sculptors. Chadwick's unique method instils his mobiles and sculptures with a sense of vital energy and movement, a concept which the artist refers to as 'attitude'. Chadwick rose to fame after representing Britain in the 1956 Venice Biennale, where he became the then-youngest recipient to win its International Sculpture Prize. His works have since appeared at major institutions and galleries around the world, including the Tate Gallery in London and the Museum of Modern Art in New York.

英國藝術家林·查德偉是世界最著名的現代雕塑家之一。他的平衡裝置藝術和雕塑作品呈現獨一無二的技法，充滿力量和動感，體現他稱為「態度」的創作概念。查德偉於 1956 年代表英國參加威尼斯雙年展，並成為當年贏得其國際雕塑獎的最年輕得獎人，因此聲名大噪。自此，其作品散見於全球各大機構及藝廊，包括倫敦泰特美術館和紐約現代藝術博物館。

英国艺术家林·查得伟是世界最著名的现代雕塑家之一。他的平衡装置艺术和雕塑作品呈现独一无二的技法，充满力量和动感，体现他称为「态度」的创作概念。查得伟于 1956 年代表英国参加威尼斯双年展，并成为当年赢得其国际雕塑奖的最年轻得奖人，因此声名大噪。自此，其作品散见于全球各大机构及艺廊，包括伦敦泰特美术馆和纽约现代艺术博物馆。

Chadwick's sculptures are crafted with great attention to detail and reflect the artist's apprenticeship under the architect Roger Thomas, who encouraged him towards sculpture. Through nearly imperceptible adjustments to angle or facet, his works communicate a sense of action as well as the emotional relationships between forms.

查德偉師承建築師羅傑·湯瑪斯，在他鼓勵下從事雕塑創作，其雕塑作品非常注重細節，當中透過對面與角作出細微的調整，傳遞一種動感以及形態之間的情感關係。

查得伟师承建筑师罗杰·汤玛斯，在他鼓励下从事雕塑创作，其雕塑作品非常注重细节，当中透过对面与角作出细微的调整，传递一种动感以及形态之间的情感关系。

Each standing over 2 metres tall, the *High Hat Man and High Hat Woman* sculptures date from the late 1960s – a period in which Chadwick was experimenting with different finishes to see what effects they would have on his work. In this case, both sculptures include highly polished finishes in some areas, giving the iconic figures of man and woman a warm, golden sheen. With this new technique, Chadwick was able to add a novel dimension of colour and texture to his work.

「禮帽男」和「禮帽女」的身高均超過兩米，是查德偉於1960年代末的雕塑作品。期間查德偉以不同的磨光技巧進行實驗，以了解其對作品會造成的效果。在這兩件作品中，查德偉為人像的一些部位打磨發亮，使男女形體閃爍溫暖的金色光澤，並透過這種嶄新技巧，為作品增添一份新鮮的色彩和質感。

「礼帽男」和「礼帽女」的身高均超过两米，是查得伟于1960年代末的雕塑作品。期间查得伟以不同的磨光技巧进行实验，以了解其对作品会造成的效果。在这两件作品中，查得伟为人像的一些部位打磨发亮，使男女形体闪烁温暖的金色光泽，并透过这种崭新技巧，为作品增添一份新鲜的色彩和质感。



HIGH HAT MAN AND
HIGH HAT WOMAN

Bronze
Man, 232 x 75 x 75 cm
Woman, 237 x 75 x 75 cm
2012

禮帽男和禮帽女

青銅雕塑
男·232 x 75 x 75 厘米
女·237 x 75 x 75 厘米
2012

礼帽男和礼帽女

青銅雕塑
男·232 x 75 x 75 厘米
女·237 x 75 x 75 厘米
2012



SITTING COUPLE
Bronze
331 x 255 x 224 cm
2012

端坐之伴
青銅雕塑
331 x 255 x 224 厘米
2012

端坐之伴
青銅雕塑
331 x 255 x 224 厘米
2012

After producing a small *Sitting Couple* in 1971, Chadwick went on to revisit the theme some 50 times over the next two decades. Chadwick's couples are always clearly gendered with the female figure usually featuring breasts and a pyramidal head, and the male figure denoted by his creased tunic and rectangular face. An acute observer of body language, Chadwick expresses chemistry and human relationships through the different ways in which couples sit. In this rendition of the theme, the figures mirror one another, establishing intimacy despite physical separation.

1971年，查德偉創作了精緻的「端坐之伴」，並在其後二十年把這個主題重新演繹超過五十遍。這對伴侶的性別清晰分明，女方胸部隆起，頭部呈三角錐形；男方披着皺摺斗篷，頭部呈長方形。查德偉對肢體語言的觀察敏銳透徹，擅長透過伴侶的不同坐姿，呈現兩性之間產生的火花和彼此的關係。在這項作品中，這對伴侶的坐姿如鏡子般反映對方的動作，兩者保持距離，卻同時呈現著一種親密的關係。

1971年，查得伟创作了精致的「端坐之伴」，并在其后二十年把这个主题重新演绎超过五十遍。这对伴侣的性别清晰分明，女方胸部隆起，头部呈三角锥形；男方披着皱折斗篷，头部呈长方形。查得伟对肢体语言的观察敏锐透彻，擅长透过伴侣的不同坐姿，呈现两性之间产生的火花和彼此的关系。在这项作品中，这对伴侣的坐姿如镜子般反映对方的动作，两者保持距离，却同时呈现着一种亲密的关系。



Peggy Chan, Pui Leng | 陳佩玲 | 陈佩玲

Photo courtesy | 圖片提供 | 图片提供 : The artist | 藝術家 | 艺术家

Born in Macau in 1984, Chan Pui Leng, Peggy received her Bachelor of Arts (Fine Art) degree from the Royal Melbourne Institute of Technology University. Her works usually originate from her everyday experiences and imagination, attempting to explore the triangular relationship between the individual, the city, and nature. Cyanotype, a traditional photographic printing process, has been Chan's favourite medium in her recent works. Relying highly on sunlight and time in the creation process, her cyanotype works evoke the uncertainty of nature, signifying how our lives flow along with the ever-changing environment. Chan is the founder of the non-profit organisation 'Art Together', which promotes local visual arts through a wide range of activities focusing on public and community art at www.arttogether.org. She currently lives and works in Hong Kong.

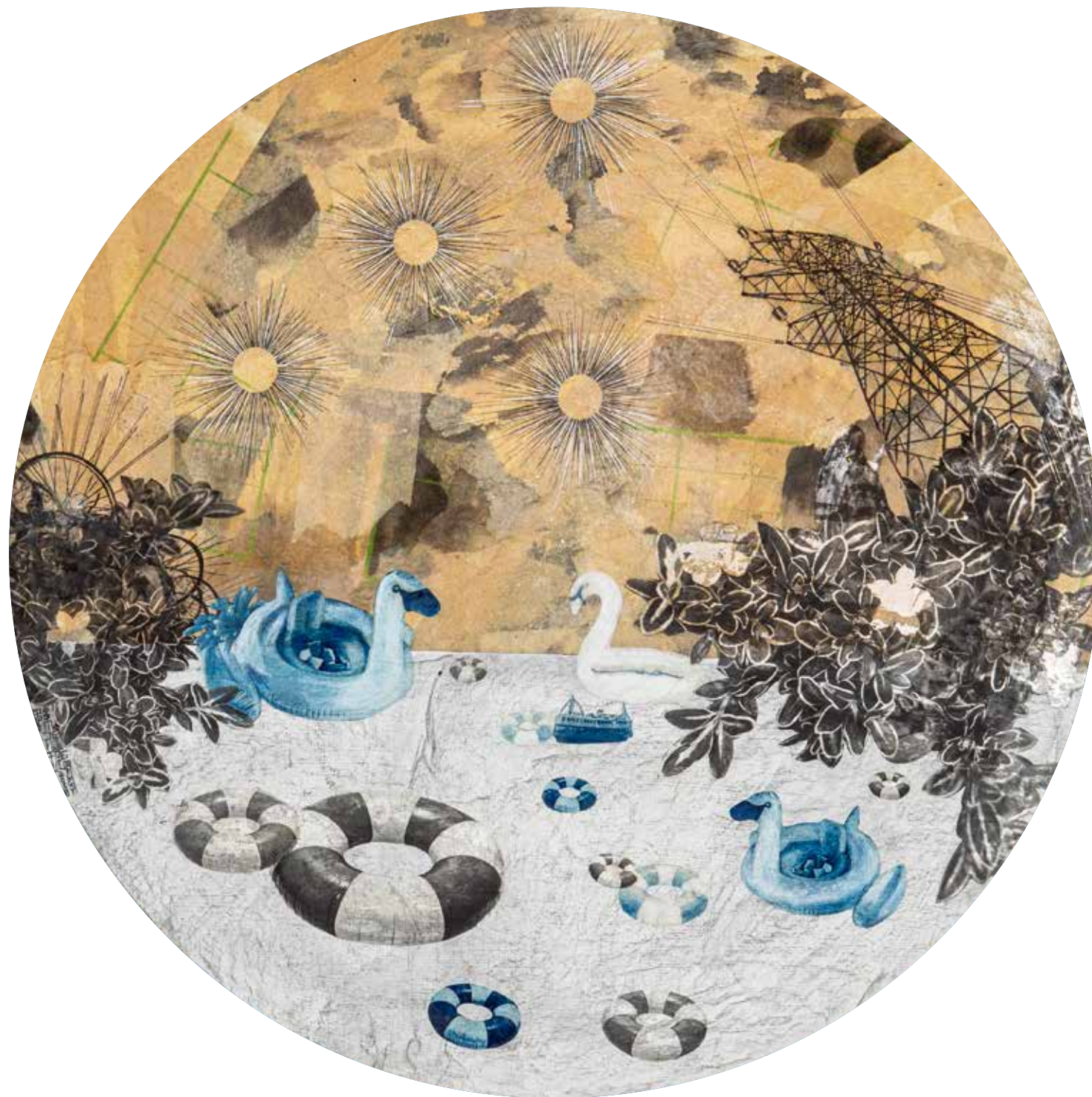
1984 年於澳門出生，陳佩玲獲澳洲皇家墨爾本理工大學文學士（藝術）學位。陳氏作品多以日常生活體驗與想像為題，嘗試表達自身、城市及自然三者之關係。藍曬法，一種古老的顯影方法，是陳氏近來最愛使用的作品媒體。非常依賴陽光和時間去製作，她的藍曬作品，喚起大自然的變幻不定，表明我們的生活如何順應時刻在變的環境。陳氏成立非牟利組織「藝術到家」，藉不同的廣泛活動，致力向公眾及社區推動本地視覺藝術。現於香港居住及工作。

1984 年于澳门出生，陈佩玲获澳洲皇家墨尔本理工大学文学士（艺术）学位。陈氏作品多以日常生活体验与想象为题，尝试表达自身、城市及自然三者之关系。蓝晒法，一种古老的显影方法，是陈氏近来最爱使用的作品媒体。非常依赖阳光和时间去制作，她的蓝晒作品，唤起大自然的变幻不定，表明我们的生活如何顺应时刻在变的环境。陈氏成立非牟利组织「艺术到家」，藉不同的广泛活动，致力向公众及社区推动本地视觉艺术。现于香港居住及工作。

In this work from the *Moonlight on the Blossom series*, Chan narrates the Story of the Stone, the fall of the idealised world which she calls, Prospect Garden. As human beings construct cities, they leave nature in the distance far away, instead of nature and cities being in harmony. In her artworks, the artist records the dramatic changes happening in cities, capturing the light of sun, pursuing the stream of time. The artworks depict a natural landscape dotted with the figurative elements of stars, flowers, buildings, and trivial moments of life to create the flourishing Prospect Garden of the artist's imagination. Named for its rich cyan-blue hue, cyanotype is a photographic printing process invented in the 19th century whereby cyanotype sensitized paper is exposed to sunlight. The variables of material, sunlight intensity, temperature and humidity, and length of exposure all combine to affect the finished result. The artist does not have complete control of the resulting impression and it's all about waiting with patience. The uncertain nature of the creative process gives the artist breathing space within the overcrowded city to contemplate how life changes in the ever-changing cityscapes. Everything that nature gives us claim, and rightly claim us to be modest and grateful.

《紅樓夢》裡主要描寫一個美好世界，「大觀園」這個理想境地，希望它長駐人間，但最終墜落。城市被人規劃建設，與自然的關係愈來愈遠，自然與城市應該共存，而非人獨去規劃。藝術家透過作品紀錄城市種種急速的變幻，捕捉陽光，追隨時間；以星辰、花草、建築、生活的瑣碎，結合自然景觀，塑造一個屬於藝術家的奇幻「大觀園」風景。藍曬法源自十九世紀，是一種以陽光曝光的顯影方法，影像呈藍調，因而得名。不同的物料、光線的強弱、溫度和濕度的高低、曝光時間的長短也會對成像有所影響。天上雲的停留，亦會帶來變數，藝術家無法完全控制成像效果，只能靜心等待。這種患得患失的創作過程，反而給藝術家一個喘息的空間，思考生命會隨環境而改變，我們需要自謙，感恩自然帶給我們的所有。

《红楼梦》里主要描写一个美好世界，「大观园」这个理想境地，希望它长驻人间，但最终坠落。城市被人规划建设，与自然的关系愈来愈远，自然与城市应该共存，而非人独去规划。艺术家透过作品纪录城市种种急速的变幻，捕捉阳光，追随时时间；以星辰、花草、建筑、生活的琐碎，结合自然景观，塑造一个属于艺术家的奇幻「大观园」风景。蓝晒法源自十九世纪，是一种以阳光曝光的显影方法，影像呈蓝调，因而得名。不同的物料、光线的强弱、温度和湿度的高低、曝光时间的长短也会对成像有所影响。天上云的停留，亦会带来变数，艺术家无法完全控制效果，只能静心等待。这种患得患失的创作过程，反而给艺术家一个喘息的空间，思考生命会随环境而改变，我们需要自谦，感恩自然带给我们的所有。



MOONLIGHT ON THE
BLOSSOM SERIES

Mixed media
50 cm
2016

月照花林系列

混合媒体
50 厘米
2016

月照花林系列

混合媒体
50 厘米
2016



Sim Chan | 陳閃 | 陈闪

Photo courtesy | 圖片提供 | 图片提供 : The artist | 藝術家 | 艺术家

Born in Hong Kong in 1987, Sim Chan, graduated from the Hong Kong Art School, Major in Painting. His irregular hand-crafted frame of the sky, kites and back-lit canvas paintings, all show his desire to work beyond the usual format of painting. The experiments and studies of different painting materials have become his recent subject of interest. No matter if it is about the limited sky or the paint and canvas, Chan's work is a contemplation about himself and the context. It documents his exploration between imagination and reality, perception and form. Chan set up his studio in Fotan in 2007. He currently lives and works in Hong Kong.

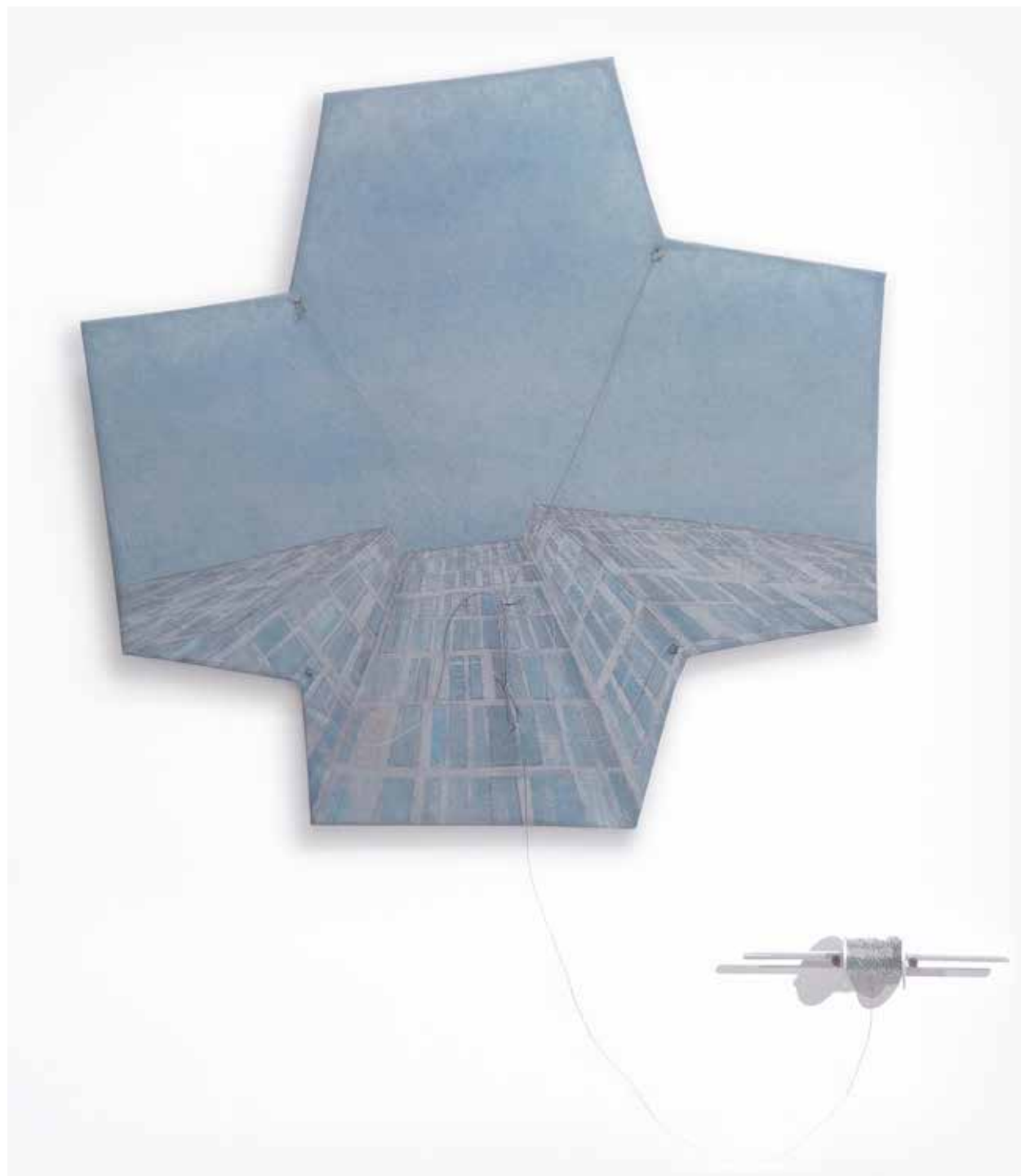
1987 出生於香港，陳閃畢業於香港藝術學院，主修繪畫。陳閃不規則的手製「天空」畫框、風箏及燈箱帆布畫作，都顯示出陳氏對超越尋常形式的繪畫媒介的欲望。對素材的探索及研究，成為他近年最感興趣的作品主題。但無論是關於有限的天空，還是顏料及畫布，陳氏作品總以繪畫來思考自身與處境的關係，紀錄了他在想像和現實，意識和型態之間來回探索的過程。2007 年於火炭設置工作室。現時於香港居住及工作。

1987 出生于香港，陈闪毕业于香港艺术学院，主修绘画。陈闪不规则的手制「天空」画框、风筝及灯箱帆布画作，都显示出陈氏对超越寻常形式的绘画媒介的欲望。对素材的探索及研究，成为他近年最感兴趣的作品主题。但无论是关于有限的天空，还是颜料及画布，陈氏作品总以绘画来思考自身与处境的关系，纪录了他在想象和现实，意识和形态之间来回探索的过程。2007 年于火炭设置工作室。现时于香港居住及工作。

“Capturing different places in Hong Kong to shape the kite, ‘City Sky’. The contradiction between the city and the kite will pull together. This precisely shows the state of coexistence of civilization and nature standing off oppositely. While flying a kite in a crowded city seems always impossible, CityKite becomes an analogy between urban dwellers and the banned city kites. These kites are loaded with problems we are facing in our lives, demands, hope, and dreams, through ‘kite flying’ in the form of flying in the air, like a detached, a kind of liberation, a conception of returning to nature. Its cut-out shape as the urban sky also reveals the dream of kite (urban dwellers) which are longing to fly out from all the constraints to enjoy freedom. At the same time, I would like to reproduce the nature of the kite, is a form of art painting.”

「『城市天空』為了風箏的形狀，把城市與風箏矛盾地拉在一起，這共存的狀態正是文明與自然的對立。在擁擠的城市放風箏，無論在環境上或是心境上，似乎永遠不可能的，透過風箏的作品，作為城市中禁止放風箏的法例，與我們城市生活處境的一種比喻，風箏盛載著我們生活的一些問題，一些訴求，一些希望，一些夢想，透過『放風箏』的形式，飛行於半空，像是一種抽離、一種解放，回歸自然的意境。揭示出風箏渴望能飛出所有的限制，享受真正的自由與夢想。同時，亦想重現風箏的本質，是一種繪畫的藝術形式。」

「『城市天空』为了风筝的形状，把城市与风筝矛盾地拉在一起，这共存的状态正是文明与自然的对立。在拥挤的城市放风筝，无论在环境上或是心境上，似乎永远不可能的，透过风筝的作品，作为城市中禁止放风筝的法例，与我们城市生活处境的一种比喻，风筝盛载着我们生活的一些问题，一些诉求，一些希望，一些梦想，透过『放风筝』的形式，飞行于半空，像是一种抽离、一种解放，回归自然的意境。揭示出风筝渴望能飞出所有的限制，享受真正的自由与梦想。同时，亦想重现风筝的本质，是一种绘画的艺术形式。」



CITYKITE NO.2
Acrylic paint, kite paper,
bamboo, string, aluminium
60 x 64 cm
2013

城市風箏之二
塑膠彩·蠟紙·竹·線·鋁
60 x 64 厘米
2013

城市風箏之二
塑膠彩·蠟紙·竹·線·鋁
60 x 64 厘米
2013

“Starting from the day and night of the urban landscape, I try to find more expressive ways of painting. In addition to oil paints, luminous paints are added to present the night scene, so that the work has two different appearances of day and night at the same time.”

「從城市風景的日與夜出發，嘗試尋求繪畫更多的表現方式。除了油畫顏料外，並加上夜光顏料來呈現出夜晚的景象，使作品同時擁有日夜兩種不同的面貌。」

「从城市风景的日与夜出发，尝试寻求绘画更多的表现方式。除了油画颜料外，并加上夜光颜料来呈现出夜晚的景象，使作品同时拥有日夜两种不同的面貌。」



TWINKLING CITY No.2
Oil and luminous paint on
canvas
110 x 190 cm
2015

閃爍城市 #2
油彩及螢光漆畫布
110 x 190 厘米
2015

闪烁城市 #2
油彩及螢光漆画布
110 x 190 厘米
2015



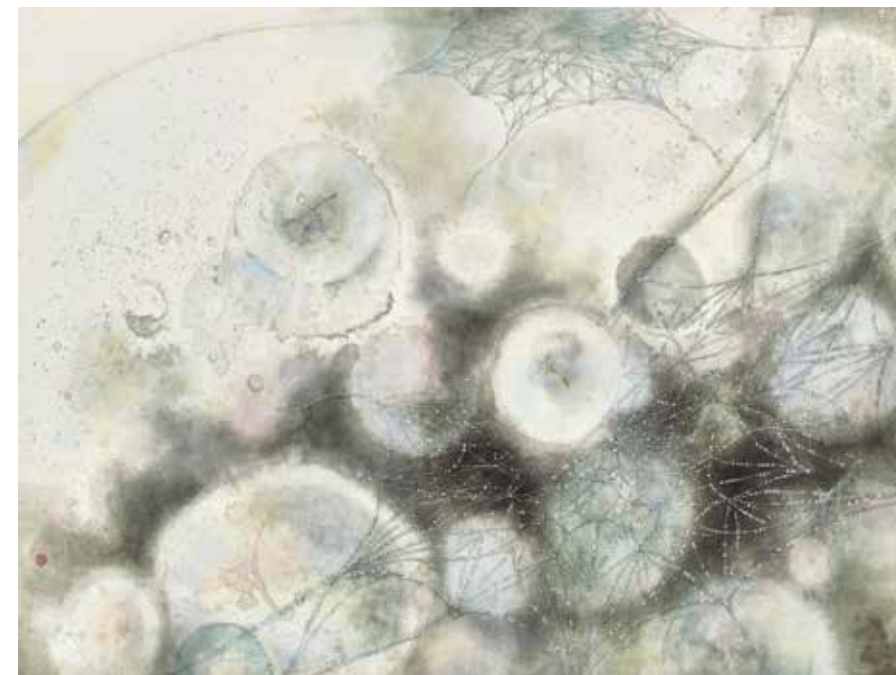
Zaffer Chan, Sui Ying | 陳瑞瑩 | 陈瑞莹

Photo courtesy | 圖片提供 | 图片提供 : The artist | 藝術家 | 艺术家

Born in Hong Kong in 1991, Chan Siu Ying Zaffer studied at the Fine Arts Department of the Chinese University of Hong Kong, where she specialised in ink painting. Chan captures in her work the abnormalities or transformations between seasons, marked with her delicate emotions and surrealistic arrangements of objects. With her imagination and association, the delineation of sentimental and spiritual scenery is created to symbolise and strengthen the interrelationship between human and nature. She currently lives and works in Hong Kong.

1991 年生於香港，陳瑞瑩就讀於香港中文大學藝術系，主攻水墨畫。陳氏捕捉季節間的自然異象，加入個人細致情感，及超現實的物象設定。藉想像及聯想，勾劃出感性及靈性的風景，以象徵及加強人類及大自然的相互關係。陳氏現於香港居住及工作。

1991 年生于香港，陈瑞莹就读于香港中文大学艺术系，主攻水墨画。陈氏捕捉季节间的自然异象，加入个人细致情感，及超现实的物象设定。藉想象及联想，勾划出感性及灵性的风景，以象征及加强人类及大自然的相互关系。陈氏现于香港居住及工作。



DREAMCATCHER II

Chinese ink and colour
on paper
72 x 96 cm
2016

永恒的虚幻 之二

水墨設色 紙本
72 x 96 厘米
2016

永恒的虚幻 之二

水墨设色 纸本
72 x 96 厘米
2016

“Dreamcatcher II is a conception of the subconscious, using mandalas to symbolise the spirit and the universe. Woven like mandalas, the webs are the nets to catch the bubbles that are likewise evanescent. The bubbles are made by blowing a mixture of ink and soap. The transient bubbles held in hands are permanently captured on paper in an instant.”

「曼陀羅創作出於內在意識，象徵內心與宇宙。編織成曼陀羅般的絲網在張羅、在捕捉，想要捉緊和它同樣虛無的泡沫。泡沫以墨水混入肥皂吹製而成，把虛幻的泡沫捧在手上，剎那把它永恆地拓印在紙上。」

「曼陀羅創作出於內在意識，象徵內心與宇宙。編織成曼陀羅般的絲網在張羅、在捕捉，想要捉緊和它同樣虛無的泡沫。泡沫以墨水混入肥皂吹製而成，把虛幻的泡沫捧在手上，剎那把它永恆地拓印在紙上。」

“The coloured lanterns drift on the sea. Different individuals encounter each other in darkness fortuitously. As time flows silently, the moon waxes and wanes. Lighting up the paper lanterns with themselves, the butterflies fuel the glimmering lights in the ocean. This is reminiscent of the nature of life that illuminates the world with colourful glows by burning time and life.”

「五彩燈籠在大海上沉移，不同的個體因緣際會地在黑暗中相遇。月亮推移，時間無聲流逝，蝴蝶以自身燃點紙燈籠，供養海中一點點的燈光。恰如生命本質，以時間和生命於世界中燃起自我的五彩亮光。」

「五彩灯笼在大海上沈移，不同的个体因缘际会地在黑暗中相遇。月亮推移，时间无声流逝，蝴蝶以自身燃点纸灯笼，供养海中一点点的灯光。恰如生命本质，以时间和生命于世界中燃起自我的五彩亮光。」



BURNING TO LIVE
Chinese ink and colour on paper
87.5 x 156.5 cm
2015

燦思
水墨設色紙本
87.5 x 156.5 厘米
2015

燦思
水墨设色纸本
87.5 x 156.5 厘米
2015



Chen Chi Kwan | 陳其寬 | 陈其宽

Photo credit | 圖片來源 | 图片来源：Cheng Hui Mei | 鄭惠美小姐 | 郑惠美小姐

Born in 1921 in Beijing, Chen Chi Kwan studied architecture at the Southeast University School of Architecture (then known as Central University). In collaboration with I. M. Pei, Chen co-designed the Tunghai University campus in Taiwan in 1954. Chen studied at the University of Illinois from 1949 to 1951 with Walter Gropius and Architects Collaborative. He also took classes at the University of California, Los Angeles (UCLA) in the Department of Art. Walter Gropius recommended him as a part-time teacher at the Massachusetts Institute of Technology (MIT), where he taught from 1952 until 1954. Besides his work as an architect and educator, Chen was also well-known for his paintings. His paintings are in the permanent collections of various museums, including the Smithsonian American Art Museum, Harvard Art Museums, and the British Museum, among others. He died in Burlingame, California in 2007.

1921 年於北京出生，陳其寬於東南大學建築學院（當時名為中央大學）修讀建築。1954 年，陳氏與貝聿銘共同設計台灣東海大學校園。1949 至 1951 年，陳氏於美國伊利諾州立大學與 Walter Gropius 及協同建築事務所學習。他亦於美國加州大學洛杉磯分校 (UCLA) 藝術系進修。陳氏獲 Walter Gropius 推薦於麻省理工學院 (MIT) 任兼職講師，並於 1952 至 1954 年期間任教。從事建築及教學之外，陳氏亦以繪畫聞名。陳氏畫作為不少藝術館的永久收藏作品，包括史密森尼美國藝術博物館、哈佛藝術博物館、大英博物館等。陳氏於 2007 年於加州伯靈格姆逝世。

1921 年于北京出生，陈其宽于东南大学建筑学院（当时名为中央大学）修读建筑。1954 年，陈氏与贝聿铭共同设计台湾东海大学校园。1949 至 1951 年，陈氏于美国伊利诺州立大学与 Walter Gropius 及合作建筑事务所学习。他亦于美国加州大学洛杉矶分校 (UCLA) 艺术系进修。陈氏获 Walter Gropius 推荐于麻省理工学院 (MIT) 任兼职讲师，并于 1952 至 1954 年期间任教。从事建筑及教学之外，陈氏亦以绘画闻名。陈氏画作为不少艺术馆的永久收藏作品，包括史密森尼美国艺术博物馆、哈佛艺术博物馆、大英博物馆等。陈氏于 2007 年于加州伯灵格姆逝世。

Chen often painted in watercolour and would borrow some aspects from traditional Chinese painting but apply them to modern themes or Western style line work. Many of his works were abstract, referencing small landscapes. Chen's paintings have a pure and fresh quality, a style all their own, thanks to his innovative views on humanity and nature while achieving startling results in both modern and traditional aesthetics.

陳氏經常創作水彩畫，會借用部分傳統中國繪畫技巧，放進現代主題或西方線條風格之中。其大部分作品均為抽象或只顯示小部分景觀。陳氏畫作有著純淨清新的特質，來自他對人性及大自然的創新觀點，結合其於現代及傳統美學上的驚人成就。

陈氏经常创作水彩画，会借用部分传统中国绘画技巧，放进现代主题或西方线条风格之中。其大部分作品均为抽象或只显示小部分景观。陈氏画作有着纯净清新的特质，来自他对人性及大自然的创新观点，结合其于现代及传统美学上的惊人成就。

ALOFT

Chinese ink and
colour on paper
185 x 30 cm
1985

高空

水墨設色 紙本
185 x 30 厘米
1985

高空

水墨设色 纸本
185 x 30 厘米
1985



BENCH

Chinese ink and
colour on paper
143 x 29 cm
1984

長椅

水墨設色 紙本
143 x 29 厘米
1984

长椅

水墨设色 纸本
143 x 29 厘米
1984



INCENSE

Chinese ink and
colour on paper
120 x 22 cm
1965

香

水墨設色 紙本
120 x 22 厘米
1965

香

水墨设色 纸本
120 x 22 厘米
1965



LAKE

Chinese ink and
colour on paper
120 x 22 cm
1960

湖

水墨設色 紙本
120 x 22 厘米
1960

湖

水墨设色 纸本
120 x 22 厘米
1960



LEAVES

Chinese ink and
colour on paper
185 x 28.5 cm
1983

葉

水墨設色 紙本
185 x 28.5 厘米
1983

叶

水墨设色 纸本
185 x 28.5 厘米
1983





This work was shown at the Honolulu Academy of Art in 1984.

此作品曾於 1984 年於檀香山藝術學院美術館展出。

此作品曾于 1984 年于檀香山艺术学院美术馆展出。

COSMOS

Chinese ink and
colour on paper
29.5 x 185 cm
1985

宇宙

水墨設色 紙本
29.5 x 185 厘米
1985

宇宙

水墨設色 紙本
29.5 x 185 厘米
1985



Tugo Cheng | 鄭振揚 | 郑振扬

Photo courtesy | 圖片提供 | 图片提供: Blue Lotus Gallery

Born in 1983 in Hong Kong, Tugo Cheng was educated in Hong Kong, Beijing and Cambridge. Tugo Cheng is an architect and a fine art photographer who has received multiple international awards and nominations, including the 'National Geographic Awards', 'Sony World Photography Awards', 'International Photographer of the Year', 'Fine Art Photography Awards' and 'Hasselblad Masters'. Influenced by his architectural background, Cheng pays special attention to the order and rhythm of landscapes and cityscapes. He currently lives and works in Hong Kong.

1983 年出生於香港，鄭振揚於香港、北京及劍橋等地接受教育，是建築師及藝術攝影師，在攝影領域獲得了多個國際知名獎項及提名，包括《國家地理雜誌》全球攝影大賽、Sony 世界攝影獎、年度國際攝影師大獎、藝術攝影獎及 Hasselblad Masters。受其建築背景的影響，鄭氏特別專注捕捉文化和自然景觀的秩序和節奏。現於香港居住及工作。

1983 年出生于香港，郑振扬于香港、北京及剑桥等地接受教育，是建筑师及艺术摄影师，在摄影领域获得了多个国际知名奖项及提名，包括《国家地理杂志》全球摄影大赛、Sony 世界摄影奖、年度国际摄影师大奖、艺术摄影奖及 Hasselblad Masters。受其建筑背景的影响，郑氏特别专注捕捉文化和自然景观的秩序和节奏。现于香港居住及工作。



BOUNDARY - SICHUAN #2

Archival pigment print
60 x 90 cm
2016

界限 — 四川之二

收藏級藝術微噴
60 x 90 厘米
2016

界限 — 四川之二

收藏級藝術微噴
60 x 90 厘米
2016



DREAMSCAPE - XINJIANG #1

Archival pigment print
60 x 90 cm
2015

夢境 — 新疆之一

收藏級藝術微噴
60 x 90 厘米
2015

夢境 — 新疆之一

收藏級藝術微噴
60 x 90 厘米
2015

Cheng's photography focuses on landscapes shaped by human activities. Across China, he explores the relationship between humanity and its need for food, shaping nature for their needs. He gives a visual representation of ancient cultures, traditions, and their culinary roots through rural and vernacular Chinese landscapes. Cheng mostly looks at the earth from above, using his drone to highlight what not everyone can see, and witnesses the fast transformation of the land led by a fast-growing population and the needs that go along with. Each photograph shows how magical nature can be when man works in harmony with it, using minimalistic composition and framing.

鄭氏攝影作品專注人類活動造成的景觀。遊走中國，他探索人類與其對糧食的需要，因而塑造大自然來滿足需要這重關係。他以影像表達古老文化、傳統、中國農村的煮食之源及鄉村面貌。鄭氏經常從高空中看大地，以航拍機點出大家所不能見到的，見證由於人口快速增長，帶來的需求問題而引起的土地急速變化。每張照片也以最簡約的構圖和框架，顯示當人類能與之和諧共存時大自然的奇妙。

郑氏摄影作品专注人类活动造成的景观。游走中国，他探索人类与其对粮食的需要，因而塑造大自然来满足需要这重关系。他以影像表达古老文化、传统、中国农村的煮食之源及乡村面貌。郑氏经常从高空中看大地，以无人机点出大家所不能见到的，见证由于人口快速增长，带来的需求问题而引起的土地急速变化。每张照片也以最简约的构图和框架，显示当人类能与之和谐共存时大自然的奇妙。



CIRCLES FUJIAN

Archival pigment print
60 x 90 cm
2016

圓福建

收藏級藝術微噴
60 x 90 厘米
2016

圆福建

收藏级艺术微喷
60 x 90 厘米
2016



JILIN IN WINTER

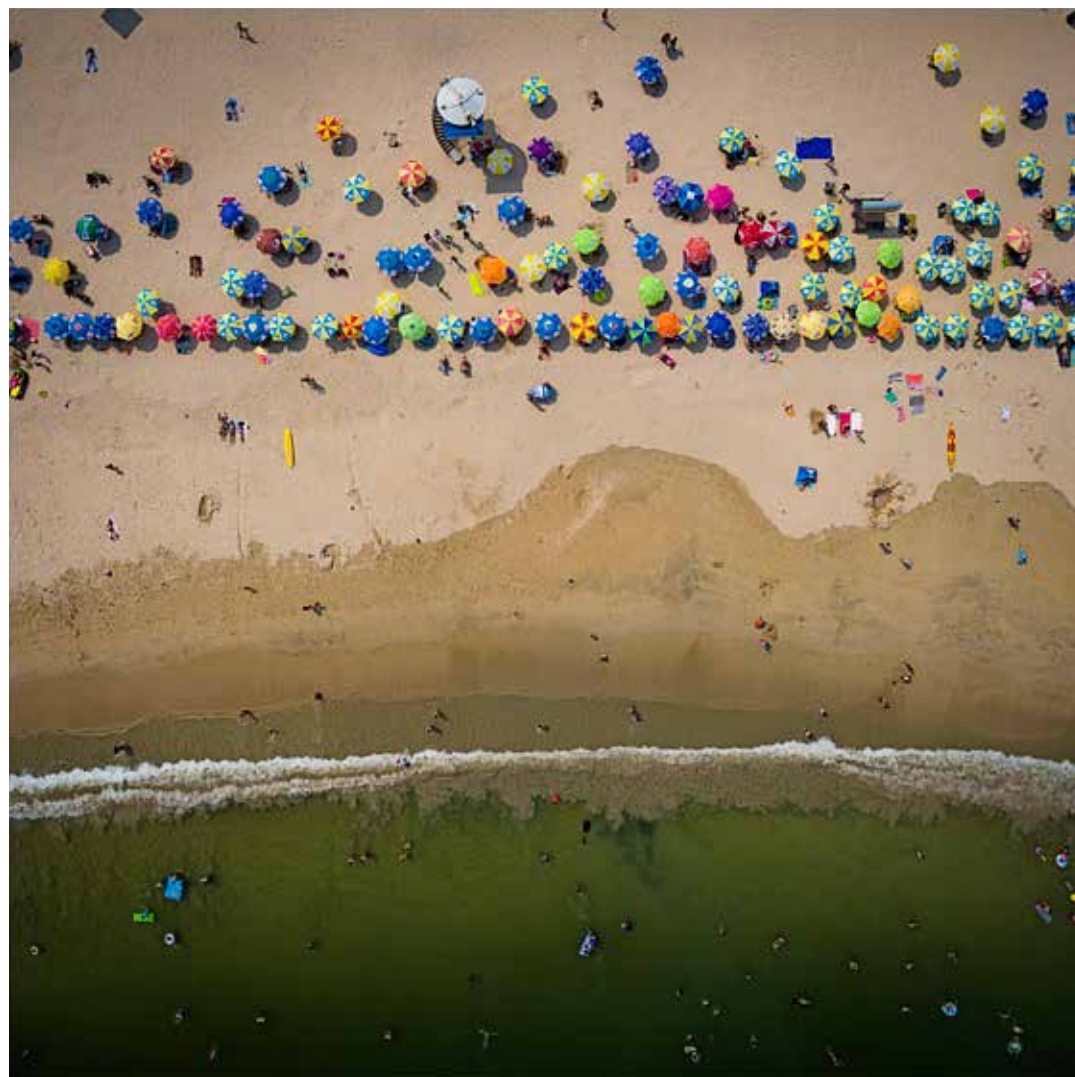
Archival pigment print
60 x 90 cm
2014

冬天吉林

收藏級藝術微噴
60 x 90 厘米
2014

冬天吉林

收藏级艺术微喷
60 x 90 厘米
2014



HEATWAVE

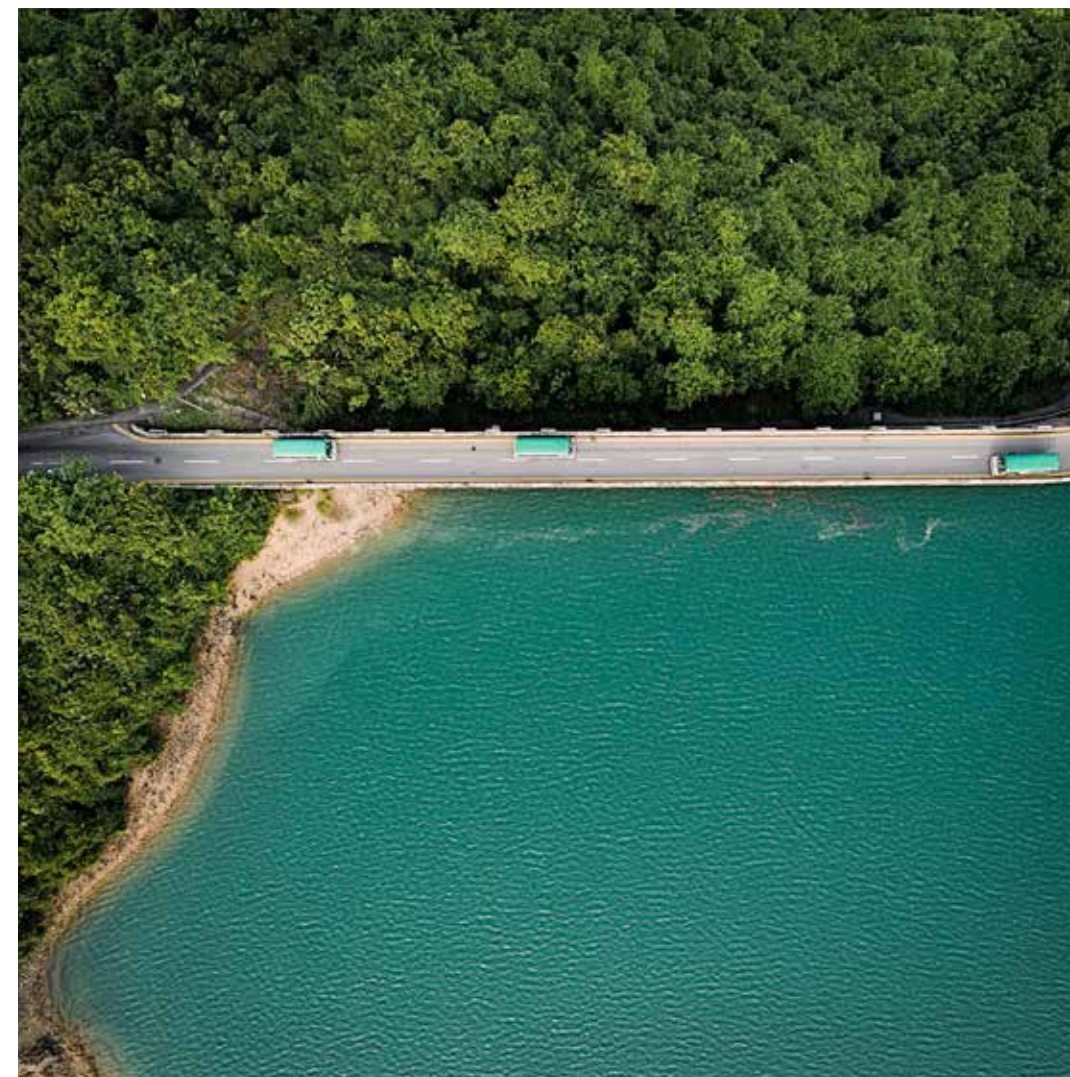
Archival pigment print
80 x 80 cm
2016

熱浪

收藏級藝術微噴
80 x 80 厘米
2016

热浪

收藏級藝術微噴
80 x 80 厘米
2016



GREEN EDGE

Archival pigment print
60 x 60 cm
2016

綠色邊緣

收藏級藝術微噴
60 x 60 厘米
2016

绿色边缘

收藏級藝術微噴
60 x 60 厘米
2016



Cheung Yee | 張義 | 张义

Photo courtesy | 圖片提供 | 图片提供：Galerie du Monde | 世界畫廊 | 世界画廊

Born in Guangzhou in 1936, Cheung Yee produced large numbers of wood carvings conveying the concept of primitive art in the 1960s. In 1963, he was one of the founding members of the avant-garde Circle Art Group with Hon Chi Fun and Van Lau. In 1964, Cheung held his first solo exhibition at the City Museum and Art Gallery at Hong Kong City Hall and received a grant from the Institute of International Education to study abroad in the United States and Europe in the following year.

In the 1970s, he turned to stone carving, adopting tortoise shells and human figures as his two main subjects. In 1993, Cheung Yee held his second solo exhibition in the Hong Kong Museum of Art. Cheung's works form a timeless intersection between modern art and ancient culture, while also being deeply rooted in the metropolitan culture of Hong Kong. He died in 2019 in Los Angeles.

1936 年於廣州出生，張義創造了大量木雕刻，傳遞 1960 年代原始藝術的概念。1963 年張義與韓志勛、文樓，均為當時前衛的中元畫會創會成員之一。1964 年，張氏於香港大會堂城市藝術博物館舉行首次個人展覽，並於翌年獲得國際教育組織贊助到美國及歐洲學習。

1970 年代，他轉而從事石雕，以龜背及人體作其兩個主要主題。1993 年張氏於香港藝術館舉行第二次個人展覽。張氏作品塑造出現代藝術與古代文化之間、超越時間的相交點；同時亦深深植根於香港的大都會文化。張氏於 2019 年於洛杉磯逝世。

1936 年于广州出生，张义创造了大量木雕刻，传递 1960 年代原始艺术的概念。1963 年张义与韩志勋、文楼，均为当时前卫的中元画会创会成员之一。1964 年，张氏于香港大会堂城市艺术博物馆举行首次个人展览，并于翌年获得国际教育组织赞助到美国及欧洲学习。

1970 年代，他转而从事石雕，以龟背及人体作其两个主要主题。1993 年张氏于香港艺术馆举行第二次个人展览。张氏作品塑造出现代艺术与古代文化之间、超越时间的相交点；同时亦深深植根于香港的大都会文化。张氏于 2019 年于洛杉矶逝世。

His personal style uses unique vocabulary, employing the framework of Modern Western art to contain traditional Chinese aesthetics and ancient cultural elements. Focusing on a vision of primitive art, he carved in wood snakes, birds, and totems and inscribing oracle scripts while referencing Chinese heritage. In a more modern approach, he worked metal as a juxtaposition contrasting the smooth surface to the wood grain and texture. His work always expressed his reaction to nature while working beyond the visual appeal, considering strong visual tension and texture for the art to be also touched and felt.

張氏獨特個人風格在於使用獨特詞彙，以現代西方藝術作框架，去承載傳統中國美學古代文化元素。

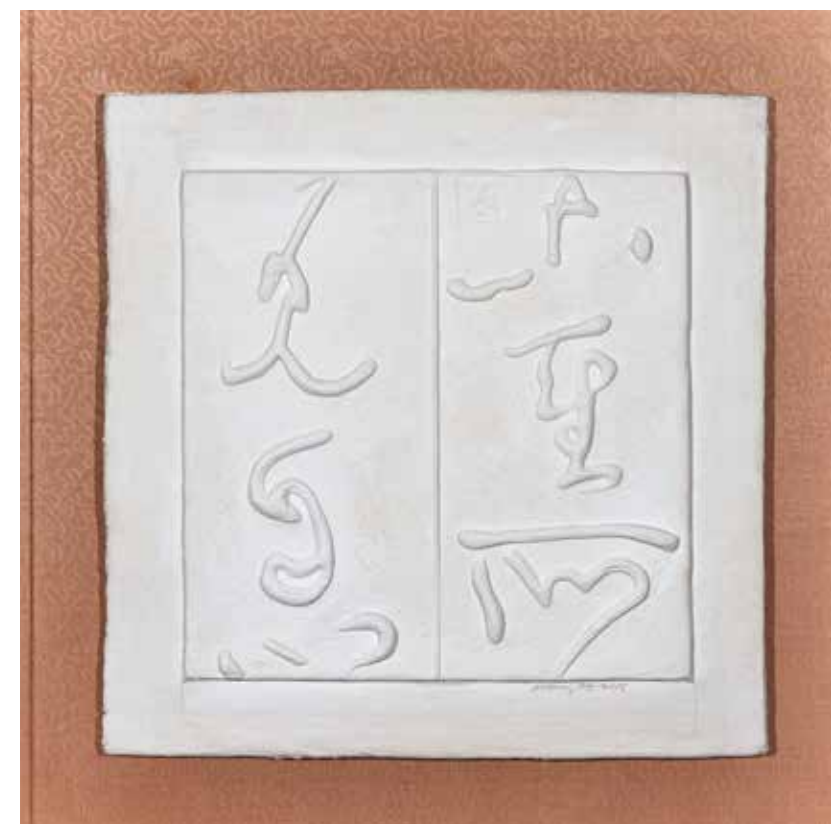
專注原始藝術的視野，他雕刻木蛇、雀鳥和圖騰，以及參考中國文化遺產，書寫甲骨文字形。同時以較為現代的方式，將金屬的平滑表面，與木的粗糙及質感，並列對比。張氏作品經常表達他對大自然的反應，超越視覺效果，以更強的視覺張力和質感，表現出藝術的可觸可感。

张氏独特个人风格在于使用独特词汇，以现代西方艺术作框架，去承载传统中国美学古代文化元素。

专注原始艺术的视野，他雕刻木蛇、雀鸟和图腾，以及参考中国文化遗产，书写甲骨文字形。同时以较为现代的方式，将金属的平滑表面，与木的粗糙及质感，并列对比。张氏作品经常表达他对大自然的反应，超越视觉效果，以更强的视觉张力和质感，表现出艺术的可触可感。

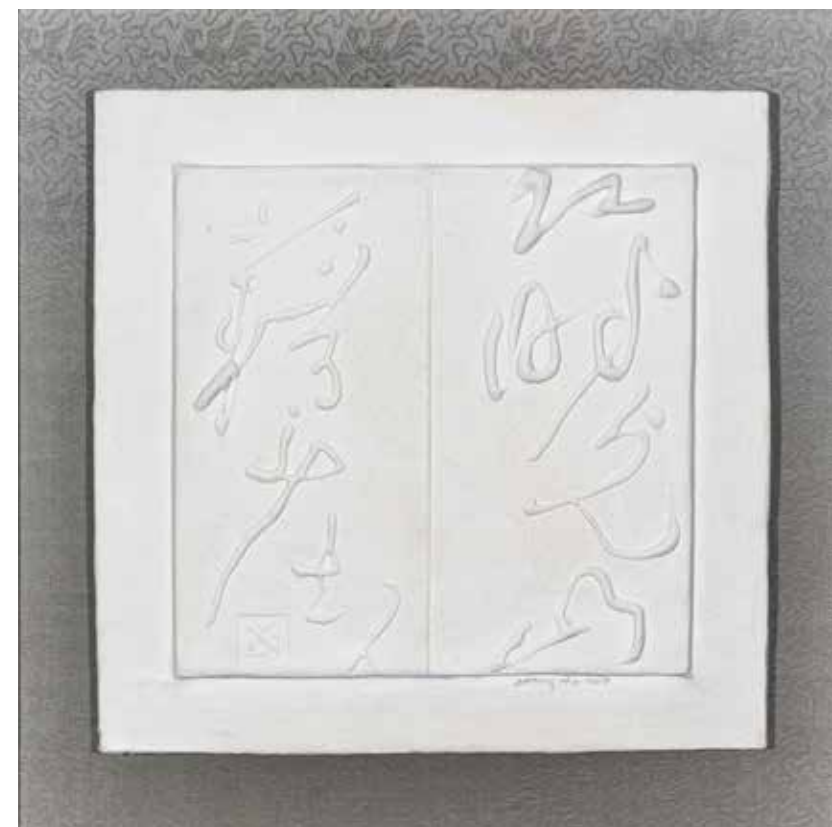


UNTITLED
Paper cast
35 x 35 cm
2015



無題
鑄紙版畫
35 x 35 厘米
2015

无题
铸纸版画
35 x 35 厘米
2015



UNTITLED

Paper cast
35 x 35 cm
2015

無題

鑄紙版畫
35 x 35 厘米
2015

无题

铸纸版画
35 x 35 厘米
2015



George Chinnery | 錢納利 | 钱纳利

George Chinnery was born in London in 1774. He studied at the Royal Academy Schools. He was one of the first and most notable of all 19th century European artists to live in Southern China prior to the arrival of photography. His sketches, watercolours, and oil paintings are held in private collections and museums worldwide. Chinnery lived and worked in Macau at the height of the China Trade. He died in 1852 in Macau.

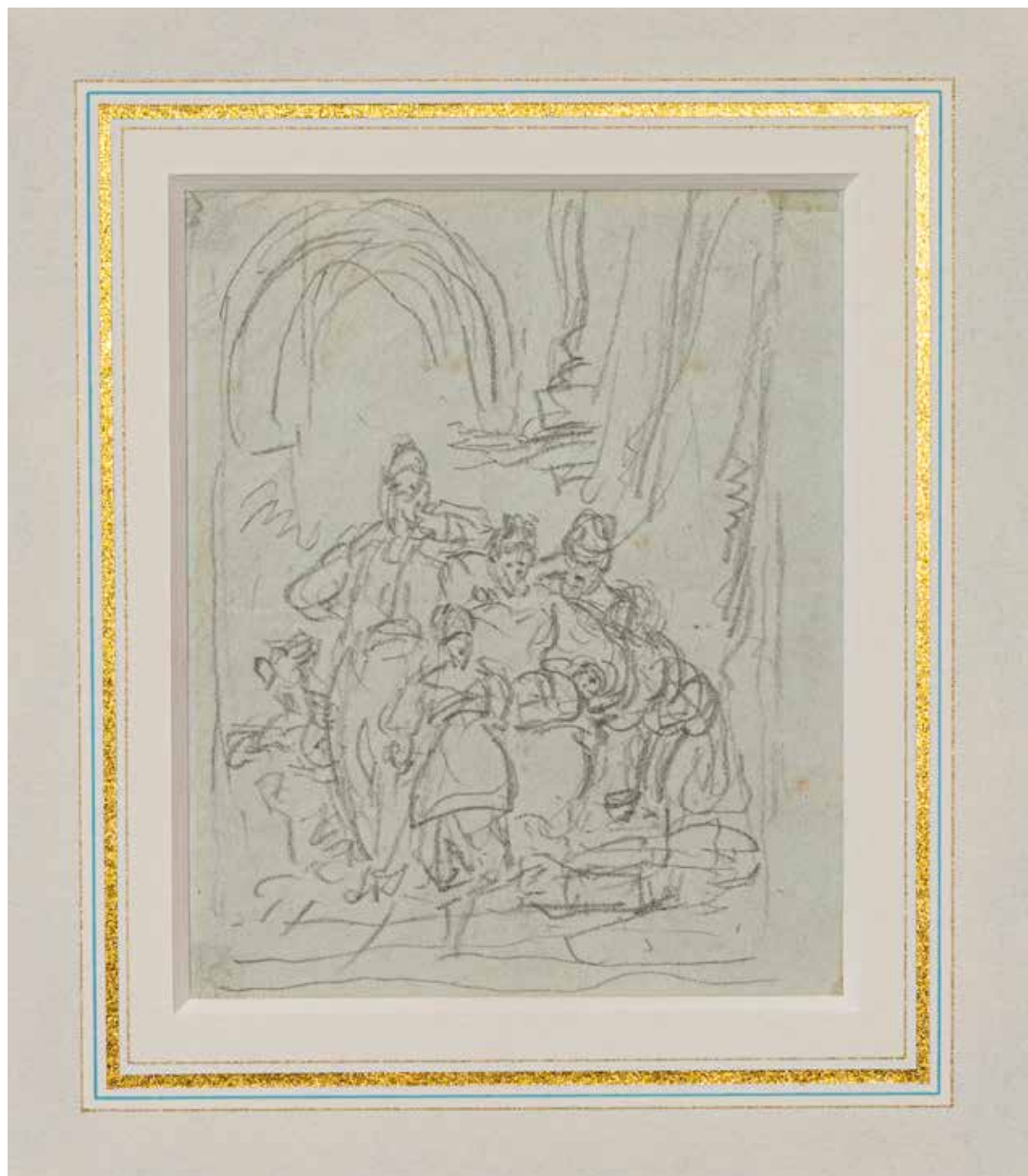
錢納利 1774 年於倫敦出生，就讀於皇家美術學院。錢納利是攝影技術面世以前，首批於南中國生活的最著名十九世紀歐洲藝術家其之一。其掃描、水彩畫及油畫，被私人收藏家及博物館珍藏。中國貿易全盛時期，錢納利於澳門生活及工作。1852 年於澳門逝世。

钱纳利 1774 年于伦敦出生，就读于皇家美术学院。钱纳利是摄影技术面世以前，首批于南中国生活的最著名十九世纪欧洲艺术家其之一。其扫描、水彩画及油画，被私人收藏家及博物馆珍藏。中国贸易全盛时期，钱纳利于澳门生活及工作。1852 年于澳门逝世。

His paintings are historically valuable as he was the only Western painter resident in South China between the early and mid 19th century. He vividly depicted the lives of ordinary people and the landscape of the Pearl River Delta during that period. Among the subjects of his portraits are the Scottish traders William Jardine and James Matheson. Substantial Collections of Chinnery's drawings can be found in London in the Victoria and Albert Museum and the British Museum, and in Salem, at the Peabody Essex Museum. Other notable groups of works are held in Birmingham Museum and Art Gallery, UK; the Hong Kong Museum of Art; the Macau Museum; and the Macau Museum of Art.

錢納利是十九世紀早期至中期唯一居住於南中國的西方畫家，其畫作非常具有歷史價值。他生動地描繪了當時珠江三角洲一般人民生活及景觀。蘇格蘭商人 William Jardine 及 James Matheson 均為其人像畫主角。錢納利畫作的重要系列，收藏於英國維多利亞與艾爾伯特博物館及大英博物館，以及位於沙連的 Peabody Essex Museum。其他亦有部分收藏於英國伯明翰博物館及美術館、香港藝術館、澳門博物館及澳門藝術博物館。

钱纳利是十九世纪早期至中期唯一居住于南中国的西方画家，其画作非常具有历史价值。他生动地描绘了当时珠江三角洲一般人民生活及景观。苏格兰商人 William Jardine 及 James Matheson 均为其人像画主角。钱纳利画作的重要系列，收藏于英国维多利亚与艾尔伯特博物馆及大英博物馆，以及位于塞勒姆的 Peabody Essex Museum。其他亦有部分收藏于英国伯明翰博物馆及美术馆、香港艺术馆、澳门博物馆及澳门艺术博物馆。



A FAMILY GROUP
Pencil on blue paper
11.5 x 9.5 cm
Date unknown

家庭
鉛筆 藍色紙本
11.5 x 9.5 厘米
年份不詳

家庭
铅笔 蓝色纸本
11.5 x 9.5 厘米
年份不详



Barbara Choi, Tak Yee | 蔡德怡 | 蔡德怡

Photo courtesy | 圖片提供 | 图片提供 : The artist | 藝術家 | 艺术家

Born in Hong Kong in 1986, Choi Tak Yee, Barbara received her B.A. (2011) and M.F.A. (2015) from the Department of Fine Arts, the Chinese University of Hong Kong (CUHK), majoring in Chinese delineative painting (gongbi). She had also participated in an exchange programme and an intensive course at the Art Department of Zhejiang University and the Beijing Fine Art Academy, respectively. She is a recipient of the Yasumoto International Exchange Scholarship, the 2011 New Trend Outstanding Artist Award, the Madam Jan Yun Bor Memorial Award for Chinese Painting and Calligraphy, the Hong Kong Contemporary Art Awards 2012 (selected award), the Talent Development Scholarship 2014 (HKSAR Government Fund), and the Honourable Mention of the Liu Kuo-sung Ink Art Award 2021. Besides her three solo exhibitions in Hong Kong, she also actively participated in Hong Kong and overseas exhibitions. Her works are collected by the Hong Kong Museum of Art as well as by local and overseas private collectors and public institutions. She currently lives and works in Hong Kong.

1986 年於香港出生，蔡德怡畢業於香港中文大學藝術系，獲文學士 (2011) 及藝術碩士 (2015)，主修中國工筆畫。她亦曾修讀浙江大學藝術學系精讀課程及交換生計劃，以及赴北京畫院進修。蔡氏曾獲「康本國際交流獎學金計劃」2011 新晉傑出藝術家獎、詹雲白夫人紀念中國書畫獎、香港當代藝術獎 2012 (個別獎項)、才藝發展獎學金 2014 (香港特別行政區政府獎學基金)、劉國松水墨藝術獎 2021 優選獎。舉辦三次個人展覽之餘，蔡氏亦參與多個香港及海外藝術聯展。作品為香港藝術館、本地與海外藏家及機構等收藏。現於香港居住及工作。

1986 年于香港出生，蔡德怡毕业于香港中文大学艺术系，获文学士 (2011) 及艺术硕士 (2015)，主修中国工笔画。她亦曾修读浙江大学艺术学系精读课程及交换生计划，以及赴北京画院进修。蔡氏曾获「康本国际交流奖学金计划」2011 新晋杰出艺术家奖、詹云白夫人纪念中国书画奖、香港当代艺术奖 2012 (个别奖项)、才艺发展奖学金 2014 (香港特别行政区政府奖学基金)、刘国松水墨艺术奖 2021 优选奖。举办三次个人展览之余，蔡氏亦参与多个香港及海外艺术联展。作品为香港艺术馆、本地与海外藏家及机构等收藏。现于香港居住及工作。

Choi shared that “*A Dream Begun At Victoria Harbour* is commissioned by Hongkong Land in 2018. I have combined the technique of traditional Chinese elaborate-style ink painting with modern ink painting skills as well as new drawing composition to demonstrate the landscape of Victoria Harbour and the surrounding buildings developed by Hongkong Land. It shows the company's development over a century. To depict the changes of Victoria Harbour, I have studied the history of Hongkong Land and the company's archival information and photos. I have also compared historical photos at the time to confirm the location of the first Hongkong Land building in Hong Kong. The building, whose appearance is based on historical photos from different angles was situated in the midst of smoke and clouds together with Prince's Building, Queen's Building, ships, and the pier at that time. I put the past and present buildings together to represent the beginning of the company. Through the clouds and mist, it is the story of Sir Paul Chater measuring the water depth of Victoria Harbour. This illustrates the founder of Hongkong Land dreaming about building a city by the harbour, and that is the reason the company was established.”

蔡氏表示：「《置地香江》是香港置地公司在 2018 年向我委約訂製的一張作品。我以中國傳統工筆青綠山水畫法配合水墨新技法、新構圖去創作，展示置地公司在香港維港的有關物業和維港的地理環境，以顯示公司在香港過百年的發展。為了呈現今昔維港的變化，我參考了置地公司的歷史和他們提供的部資料及照片，再搜集對應年代的維港歷史照片做對照，找出置地公司在香港建立的第一個物業點，並利用不同角度的老照片拼湊出該建築物的外觀，把它置於畫中雲煙中處，與同年代的太子行、皇后行、舊日的碼頭船隻並置，使過去與現在的建築物同時出現在畫中，講述公司的起源。此外，在畫中維港海域雲煙聚散之間，描繪遮打爵士 (Sir Paul Chater) 測量維港水深的故事，藉以帶出置地公司建立的初心乃源於創辦人遮打爵士要在維港沿岸興建都市的夢想。」

蔡氏表示：「《置地香江》是香港置地公司在 2018 年向我委約訂制的一张作品。我以中国传统工笔青绿山水画法配合水墨新技法、新构图去创作，展示置地公司在香港维港的有关物业和维港的地理环境，以显示公司在香港过百年的发展。为了呈现今昔维港的变化，我参考了置地公司的历史和他们提供的部资料及照片，再搜集对应年代的维港历史照片做对照，找出置地公司在香港建立的第一个物业点，并利用不同角度的老照片拼凑出该建筑物的外观，把它置于画中云烟中处，与同年代的太子行、皇后行、旧日的码头船只并置，使过去与现在的建筑物同时出现在画中，讲述公司的起源。此外，在画中维港海域云烟聚散之间，描绘遮打爵士 (Sir Paul Chater) 测量维港水深的故事，借以带出置地公司建立的初心乃源于创办人遮打爵士要在维港沿岸兴建都市的梦想。」



A DREAM BEGAN AT
VICTORIA HARBOUR
Ink and colour on paper
90 x 120 cm
2019

置地香江
水墨及水彩 紙本
90 x 120 厘米
2019

置地香江
水墨及水彩 紙本
90 x 120 厘米
2019



Chu Hon Sun | 朱漢新 | 朱汉新

Born in 1950 in Guangdong Province, China, Chu Hon Sun graduated from The Chinese University of Hong Kong (CUHK) in 1975 with a degree in Fine Arts. The following year, he was awarded a scholarship by the Italian Cultural Department to study stone sculpting in Italy's world-famous marble quarries. He later returned to Hong Kong as a lecturer at CUHK and continued to create his own works, including 'Swallows', a marble statue set within the ornamental pond at Chater Gardens, Central. Chu's pieces have won several awards, including the Hong Kong Urban Council Fine Art Award for sculpture in 1981. His large and small pieces are found in public squares, enterprises, and private homes in Hong Kong, Italy, and Canada, where he currently resides.

雕塑家朱漢新於 1950 年生於中國廣東省，1975 年畢業於香港中文大學，獲美術學位。翌年，朱氏獲意大利政府文化部頒發獎學金，前往世界著名的意大利雲石礦場研習石雕。朱氏其後返港，於香港中文大學擔任講師，並繼續從事藝術創作，其作品包括位於中環遮打花園水池的雲石雕塑「春燕」。朱氏的作品曾榮獲多個獎項，當中包括 1981 年的香港市政局雕塑藝術獎。其大小作品遍佈香港、意大利和加拿大的公共廣場、企業及私人住宅。朱氏現居加拿大。

雕塑家朱汉新于 1950 年生于中国广东省，1975 年毕业于香港中文大学，获美术学位。翌年，朱氏获义大利政府文化部颁发奖学金，前往世界著名的义大利云石矿场研习石雕。朱氏其后返港，于香港中文大学担任讲师，并继续从事艺术创作，其作品包括位于中环遮打花园水池的云石雕塑「春燕」。朱氏的作品曾荣获多个奖项，当中包括 1981 年的香港市政局雕塑艺术奖。其大小作品遍布香港、义大利和加拿大的公共广场、企业及私人住宅。朱氏现居加拿大。

Mankind is a marble assemblage expressing the confluence between artistic romanticism and Chu's disposition towards self-analysis and introspection. The sculpture comprises of two marble structures, one resembling the female form and one the male form. Various shapes are juxtaposed and echoed between the two pieces, creating an intriguing tension of symmetry and asymmetry. It was unveiled in the lobby of Three Exchange Square in July 1989.

「人類」由多塊雲石組成，朱氏以浪漫的表達手法表現他對人類反思內省的信念。雕塑包含兩個雲石形體，分別為男體造型和女體造型。兩個形體之間的不同形狀互相並列呼應，形成對稱和不對稱的神秘張力。該作品於 1989 年 7 月在交易廣場第三座大堂揭幕。

「人类」由多块云石组成，朱氏以浪漫的表达手法表现他对人类反思内省的信念。雕塑包含两个云石形体，分别为男体造型和女体造型。两个形体之间的不同形状互相并列呼应，形成对称和不对称的神秘张力。该作品于 1989 年 7 月在交易廣場第三座大堂揭幕。



MANKIND
Sichuan white marble
432 x 333 cm
1989

人類
四川大理石
432 x 333 厘米
1989

人类
四川大理石
432 x 333 厘米
1989



Chu Tat Shing | 朱達誠 | 朱达诚

Chu Tat Shing was born in Hubei, Wuhan in 1942. Studying at the Department of Sculpture of the Hubei Institute of Fine Arts under the guidance and teaching of Zhang Zu Wu, he developed his skills and eventually stayed on to become an instructor. In 1978, at the end of the Cultural Revolution, Chu was admitted to a postgraduate programme at the Department of Sculpture of the China Central Academy of Fine Arts. After graduating, he moved and eventually settled in Hong Kong, actively engaging with the local art community as a sculptor and teacher. With a view to promoting the art of sculpture in Hong Kong, Chu regularly conducts talks and workshops at the city's museums and schools. His sculptures can be found all over Hong Kong, from here at Chater House to many other popular public locations, including Kowloon Park, Hong Kong Park, and the Dr Sun Yat-sen Museum.

朱達誠在 1942 年出生於湖北省武漢。他曾就讀湖北美術學院雕塑系，在雕塑大師張祖武的指導和教授下，磨練出嫺熟的雕刻技巧，後來還擔任該學系的導師。1978 年文化大革命結束，朱達誠考進中央美術學院雕塑系研究生班，繼續研習雕塑藝術。畢業後，朱達誠移居香港，並以雕塑家和教師的身份，積極投入本地藝術圈。他定期在博物館及學校舉辦講座和工作坊，推動本土雕塑藝術的發展。除了遮打大廈外，他的雕塑還見於香港各地，包括九龍公園、香港公園及孫中山紀念館。

朱达诚在 1942 年出生于湖北省武汉。他曾就读湖北美术学院雕塑系，在雕塑大师张祖武的指导和教授下，磨练出娴熟的雕刻技巧，后来还担任该学系的导师。1978 年文化大革命结束，朱达诚考进中央美术学院雕塑系研究生班，继续研习雕塑艺术。毕业后，朱达诚移居香港，并以雕塑家和教师的身份，积极投入本地艺术圈。他定期在博物馆及学校举办讲座和工作坊，推动本土雕塑艺术的发展。除了遮打大厦外，他的雕塑还见于香港各地，包括九龙公园、香港公园及孙中山纪念馆。



SIR CATCHICK PAUL
CHATER (BUST)

Bronze
90 x 65 x 40 cm
2009

遮打爵士 (半身像)

青銅雕塑
90 x 65 x 40 厘米
2009

遮打爵士 (半身像)

青銅雕塑
90 x 65 x 40 厘米
2009

This bust sculpture, which is on permanent display in the namesake building, was created by Chu Tat Shing in memory of Sir Catchick Paul Chater. Sir Chater was one of Hong Kong's most legendary businessmen and one of the founders of Hongkong Land. Sir Chater was instrumental in helping to set up some of today's most recognisable companies including The Dairy Farm Co. Ltd. and The Hong Kong Electric Co. Ltd. He was a driving force behind the reclamation of Victoria Harbour and was pivotal in the colonial government's success in many land development projects. This statue by Chu Tat Shing pays tribute to a true Hong Kong visionary.

朱氏為紀念遮打爵士而鑄造的半身像，現放置於遮打大廈作永久展覽。香港傳奇商人遮打爵士是置地公司創辦人之一。他曾致力協助成立多家知名企業，包括牛奶有限公司及香港電燈有限公司。遮打爵士積極推動維多利亞港的填海計劃，對當年殖民地政府成功推行多個土地發展項目居功至偉。朱氏的雕塑表達了對這位高瞻遠矚的香港商人的敬意。

朱氏为纪念遮打爵士而铸造的半身像，现放置于遮打大厦作永久展览。香港传奇商人遮打爵士是置地公司创办人之一。他曾致力协助成立多家知名企业，包括牛奶有限公司及香港电灯有限公司。遮打爵士积极推动维多利亚港的填海计划，对当年殖民地政府成功推行多个土地发展项目居功至伟。朱氏的雕塑表达了对这位高瞻远瞩的香港商人的敬意。

This plaque at Chater House was created by Chu Tat Shing in memory of Sir Catchick Paul Chater, one of the founders of Hongkong Land. Sir Chater was a very successful businessman who helped shape Hong Kong in its early days. The plaque pays tribute to Sir Chater's contributions in shaping Central.

朱氏為紀念置地公司創辦人之一的遮打爵士而鑄造的牌匾，現放置於遮打大廈。遮打爵士是一位非常成功的商人，並影響了香港早年發展。這牌匾是向遮打爵士推動中環發展的成就表達敬意。

朱氏为纪念置地公司创办人之一的遮打爵士而铸造的牌匾，现放置于遮打大厦。遮打爵士是一位非常成功的商人，并影响了香港早年发展。这牌匾是向遮打爵士推动中环发展的成就表达敬意。



SIR CATCHICK PAUL CHATER
(PLAQUE)

Bronze
110 x 107 cm
2009

遮打爵士（牌匾）

青銅雕塑
110 x 107 厘米
2009

遮打爵士（牌匾）

青銅雕塑
110 x 107 厘米
2009



Chua Ek Kay | 蔡逸溪 | 蔡逸溪

Photo courtesy | 圖片提供 | 图片提供 : STPI- Creative Workshop and Gallery | 新加坡泰勒版畫院 (STPI) | 新加坡泰勒版画院 (STPI)

Chua Ek Kay was born in Guangdong, China, in 1947. In the 1950s, his family migrated to Singapore. Chinese cultural influences were very much a part of his daily life and art. He practiced Chinese literature, poetry, and calligraphy from a young age. In 1975, the 28-year-old Chua became a student of Chinese brush painting and seal-carving under Singaporean master ink painter, Fan Chang Tien. He was a lecturer with the Extramural Studies Department of the National University of Singapore. Later in life, in 1990, he studied at the Lasalle-SIA College of the Arts (now the LASALLE College of the Arts). He also spent several more years engaged in a comparative study of eastern and Western concepts in painting in Australia, receiving a Bachelor of Fine Arts (BFA) from the University of Tasmania and a Master of Arts (MA (Hons)) from the University of Western Sydney. He died in 2008 in Singapore.

1947 於中國廣東出生。1950 年代隨家人移居新加坡。蔡逸溪從小學習中國文學、詩詞、書法，中國文化的影響，成為其日常生活及藝術一部分。1975 年，28 歲的蔡氏師從新加坡水墨畫及篆刻大師范昌乾。蔡氏曾於新加坡國立大學校外進修部任教。後來，於 1990 年，蔡氏於新加坡拉薩爾——新航藝術學院（即現今新加坡拉薩爾藝術學院）進修。他亦於澳洲修讀中西繪畫概念比較研究，獲澳洲塔斯馬尼亞大學純美術（榮譽）學士，澳洲西雪梨大學藝術（榮譽）碩士。2008 年於新加坡逝世。

1947 于中国广东出生。1950 年代随家人移居新加坡。蔡逸溪从小学习中国文学、诗词、书法，中国文化的影响，成为其日常生活及艺术一部分。1975 年，28 岁的蔡氏师从新加坡水墨画及篆刻大师范昌乾。蔡氏曾于新加坡国立大学校外进修部任教。后来，于 1990 年，蔡氏于新加坡拉萨尔——新航艺术学院（即现今新加坡拉萨尔艺术学院）进修。他亦于澳洲修读中西绘画概念比较研究，获澳洲塔斯马尼亚大学纯美术（荣誉）学士，澳洲西悉尼大学艺术（荣誉）硕士。2008 年于新加坡逝世。



AWAITING A DRAGONFLY
Lithograph on handmade paper
92 x 77 cm
2002

等候蜻蜓
石版畫 手工紙
92 x 77 厘米
2002

等候蜻蜓
石版画 手工紙
92 x 77 厘米
2002

Chua used Chinese ink on paper as his medium, and his works show an ingenious blend of traditional Chinese painting forms with Western art theories and techniques. Most of his works were themes of Chinatown street scenes, lotuses, and abstract works inspired by Australian aboriginal cave paintings.

蔡氏以中國水墨及紙張作媒介，呈現傳統中國繪畫技巧及西方藝術理論及技巧的完美結合。畫作常以唐人街街景及荷花為題，以及啟發自澳洲土著洞穴畫的抽象作品。

蔡氏以中国水墨及纸张作媒介，呈现传统中国绘画技巧及西方艺术理论及技巧的完美结合。画作常以唐人街街景及荷花为题，以及启发自澳洲土著洞穴画的抽象作品。



WHITE LOTUS
Lithograph on handmade paper
94.5 x 79.5 cm
2002

白荷
石版畫手工紙
94.5 x 79.5 厘米
2002

白荷
石版画手工紙
94.5 x 79.5 厘米
2002



Chui Tze Hung | 徐子雄 | 徐子雄

Photo courtesy | 圖片提供 | 图片提供 : The artist | 藝術家 | 艺术家

Born in Hong Kong in 1936, Chui Tze Hung is a painter and a writer. He studied watercolour, printmaking, photography, and Chinese Arts & Literature at the China College in 1962. Then he studied print making in 1968 with Joan Farrar, an American artist, and in 1969 was trained in Chinese ink painting by Lui Shou Kwan. During the 1960s and 1970s, he was part of a group composed of younger Chinese artists who took up the challenge of revitalising the tradition of Chinese painting. In the New Ink Art Movement, Chui was an essential member, raising the idea that 'for art, form matters' early in the 1950s. In 1985, he began teaching. From emulating Chinese and Western classics, landscape sketching, and experimenting with ink and composition, he bred the celebrated Zen painting series, which ushered in a splendid chapter in modern art. By continuously, deepening his knowledge, publishing books, working as an art critic, and as well has his skills through the numerous exhibitions he has held, Chui has become a well-known ink painter. He currently works and lives in Hong Kong.

徐子雄，畫家及作家，1936 年於香港出生。1962 年，徐氏於香港中國書院學習水彩、版畫、攝影、中國藝術及文學。隨後於 1968 年，師從美國藝術家 Joan Farrar 學習版畫及於 1969 年，師從呂壽琨學習水墨畫。1960 至 1970 年代，徐氏為旨在振興中國傳統繪畫藝術的年青中國藝術家組織的其中一員。於新水墨運動中，徐氏為重要成員，於 1950 年早期，提出「藝術成就重要事物」的理念。1985 年，徐氏開始教學。由模仿中西經典，景物素描，到水墨及構圖實驗，他培育出著名的禪畫系列，迎來現代藝術精彩的一章。徐氏不懈地鑽研學問、出版書籍、作藝評人，以及舉辦了不少展覽，成為著名水墨畫家。徐氏現於香港居住及工作。

徐子雄，画家及作家，1936 年于香港出生。1962 年，徐氏于香港中国学院学习水彩、版画、摄影、中国艺术及文学。随后于 1968 年，师从美国艺术家 Joan Farrar 学习版画及于 1969 年，师从吕寿琨学习水墨画。1960 至 1970 年代，徐氏为旨在振兴中国传统绘画艺术的年青中国艺术家组织的其中一员。于新水墨运动中，徐氏为重要成员，于 1950 年早期，提出「艺术成就重要事物」的理念。1985 年，徐氏开始教学。由模仿中西经典，景物素描，到水墨及构图实验，他培育出著名的禅画系列，迎来现代艺术精彩的一章。徐氏不懈地钻研学问、出版书籍、作艺评人，以及举办了不少展览，成为著名水墨画家。徐氏现于香港居住及工作。

In his later years, Chui would combine techniques of traditional brushwork with abstract ink, Western colouring, and cursive calligraphy strokes to culminate in his works exuding an untethered creative spirit.

徐氏後期作品，結合抽象水墨的傳統筆觸、西方色彩、草書筆法等技巧，充分顯露其無拘無束創作靈魂的極致。

徐氏后期作品，结合抽象水墨的传统笔触、西方色彩、草书笔法等技巧，充分显露其无拘无束创作灵魂的极致。



蓮

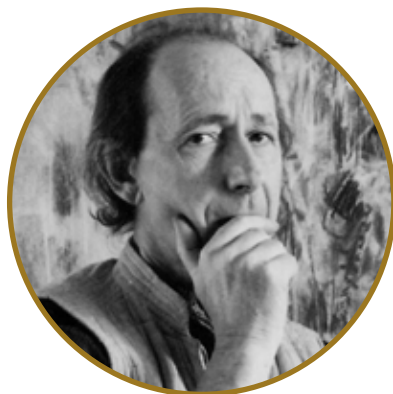
Chinese ink and water colour on paper
64 x 134 cm
2007

蓮

水墨水彩紙本
64 x 134 厘米
2007

蓮

水墨水彩紙本
64 x 134 厘米
2007



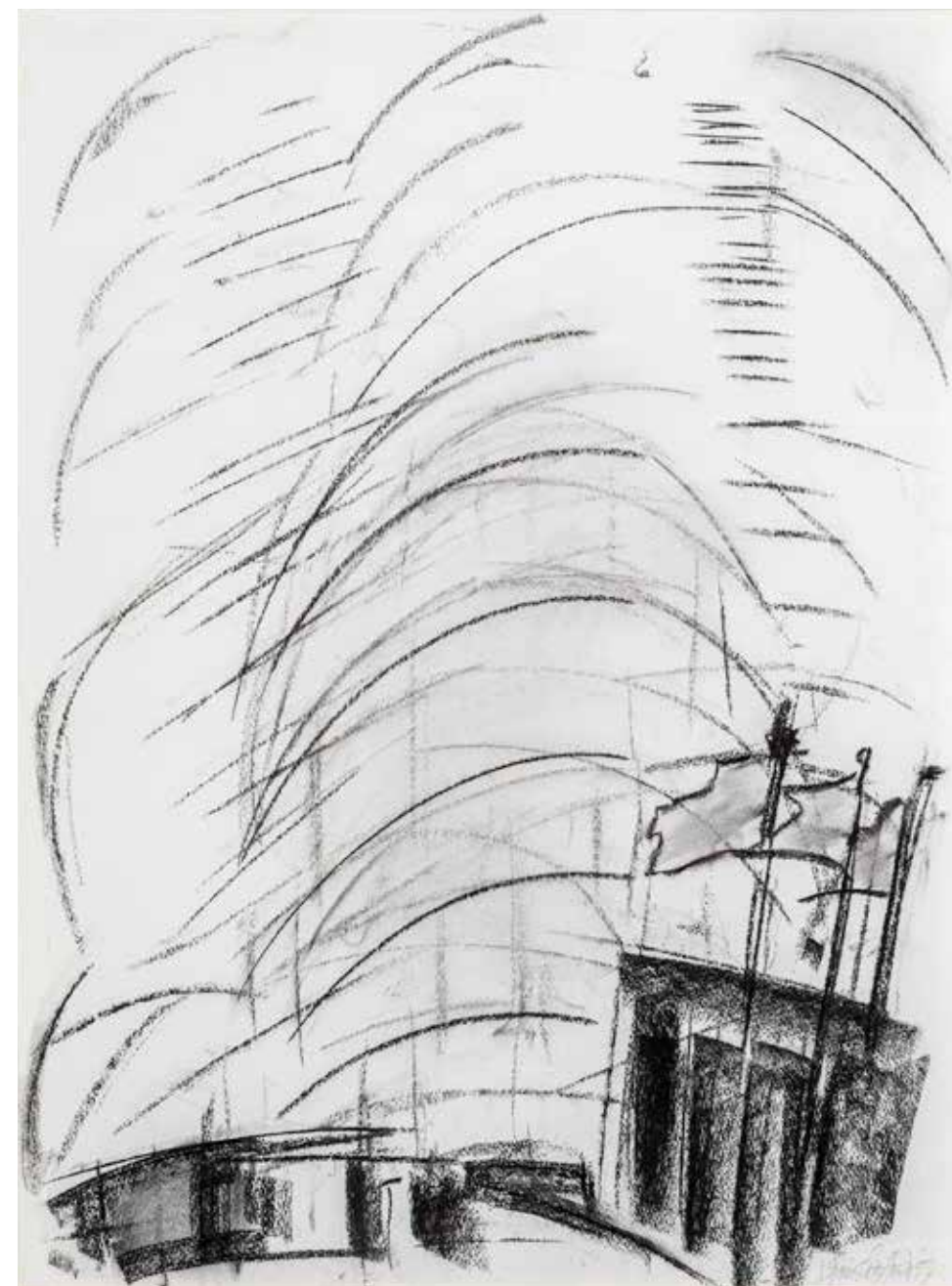
Dennis Creffield

Photo courtesy | 圖片提供 | 图片提供 : Portland Gallery, London

A British artist, born in London in 1931, Dennis Creffield is famous for his paintings and drawings of the English landscape, from urban centres to cathedrals. He studied at the Borough Polytechnic, then redefined British modernism with fellow students. In 1949, he became an official member of the Borough Group. He subsequently studied at the Slade School of Fine Art and obtained many awards, notably from the Arts Council England. His uniqueness lies in his technical ability to portray landscapes. His works are in major British and worldwide art collections, including the Tate Gallery and the British Museum. He died in 2018 in Brighton.

英國藝術家 Dennis Creffield 1931 年於倫敦出生，擅長繪畫城市中心與大教堂等英國景色而聞名。就讀於 Borough Polytechnic，Dennis Creffield 及同學重新定義英國現代主義。1949 年，他成為了 Borough Group 的正式會員。其後，Creffield 於 Slade School of Fine Art 就讀，並獲得多個、尤其是英國藝術協會 Arts Council England 頒發的獎項。他的獨特之處在於超卓的描繪景色技巧，其畫作成為英國主要美術館及世界各地藝術收藏家、藏品，包括泰特美術館及大英博物館。Creffield 於 2018 年於白禮頓逝世。

英国艺术家 Dennis Creffield 1931 年于伦敦出生，擅长绘画城市中心与大教堂等英国景色而闻名。就读于 Borough Polytechnic，Dennis Creffield 及同学重新定义英国现代主义。1949 年，他成为了 Borough Group 的正式会员。其后，Creffield 于 Slade School of Fine Art 就读，并获得多个、尤其是英国艺术协会 Arts Council England 颁发的奖项。他的独特之处在于超卓的描绘景色技巧，其画作成为英国主要美术馆及世界各地艺术收藏家、藏品，包括泰特美术馆及大英博物馆。Creffield 于 2018 年于布莱顿逝世。



EXCHANGE SQUARE I

Charcoal on paper
74.5 x 55.5 cm
1997

交易廣場 I

炭筆紙本
74.5 x 55.5 厘米
1997

交易广场 I

炭笔纸本
74.5 x 55.5 厘米
1997

For Creffield, the act of drawing was not a means of imposing his vision of the world on canvas or paper, but of physically encountering it. After starting his career in a group of post-war British painters, Creffield moved beyond his masters and influences. His drawings are an attempt to better comprehend how the shape of a spring lily, a naked body, the ribbed vault of a church, a poem or an aria or a liturgical sermon each, in its discrete way, shaped his experience of life. His work is a celebratory encounter with the world, in all its abundance, that gives the artist his distinctive edge in the post-war era. 'An act,' as he had it, 'in which eye, mind, body and imagination are all one at the same time together.'

對 Creffield 而言，繪畫並非把個人視野呈現於畫布或紙張上，而是親身的接觸體驗。於一眾戰後英國藝術家當中出道，Creffield 之後超越了其老師及對其他具影響力的人。他的畫作往往嘗試更好地傳達春天百合的形狀、裸露的身體、彷如肋架的教堂拱頂、講道中的一首詩歌或咏歎，或是一項禮儀，一一塑造著他對生命的體驗。他的畫作歡慶地與世界接觸及融合，於戰後時代，賦予並豐富藝術家的獨特特質；提煉成一場視覺、思想、身體及想像，全部於頃刻渾然融為一體的表演。

对 Creffield 而言，绘画并非把个人视野呈现于画布或纸张上，而是亲身的接触体验。于一众战后英国艺术家当中出道，Creffield 之后超越了其老师及对其他具影响力的人。他的画作往往尝试更好地传达春天百合的形状、裸露的身体、彷如肋架的教堂拱顶、讲道中的一首诗歌或咏叹，或是一项礼仪，一一塑造着他对生命的体验。他的画作欢庆地与世界接触及融合，于战后时代，赋予并丰富艺术家的独特特质；提炼成一场视觉、思想、身体及想象，全部于顷刻浑然融为一体的表演。



EXCHANGE SQUARE II

Charcoal on paper
74.5 x 55.5 cm
1997

交易廣場 II

炭筆 紙本
74.5 x 55.5 厘米
1997

交易广场 II

炭笔 纸本
74.5 x 55.5 厘米
1997



EXCHANGE SQUARE III
Charcoal on paper
74.5 x 55.5 cm
1997

交易廣場 III
炭筆 紙本
74.5 x 55.5 厘米
1997

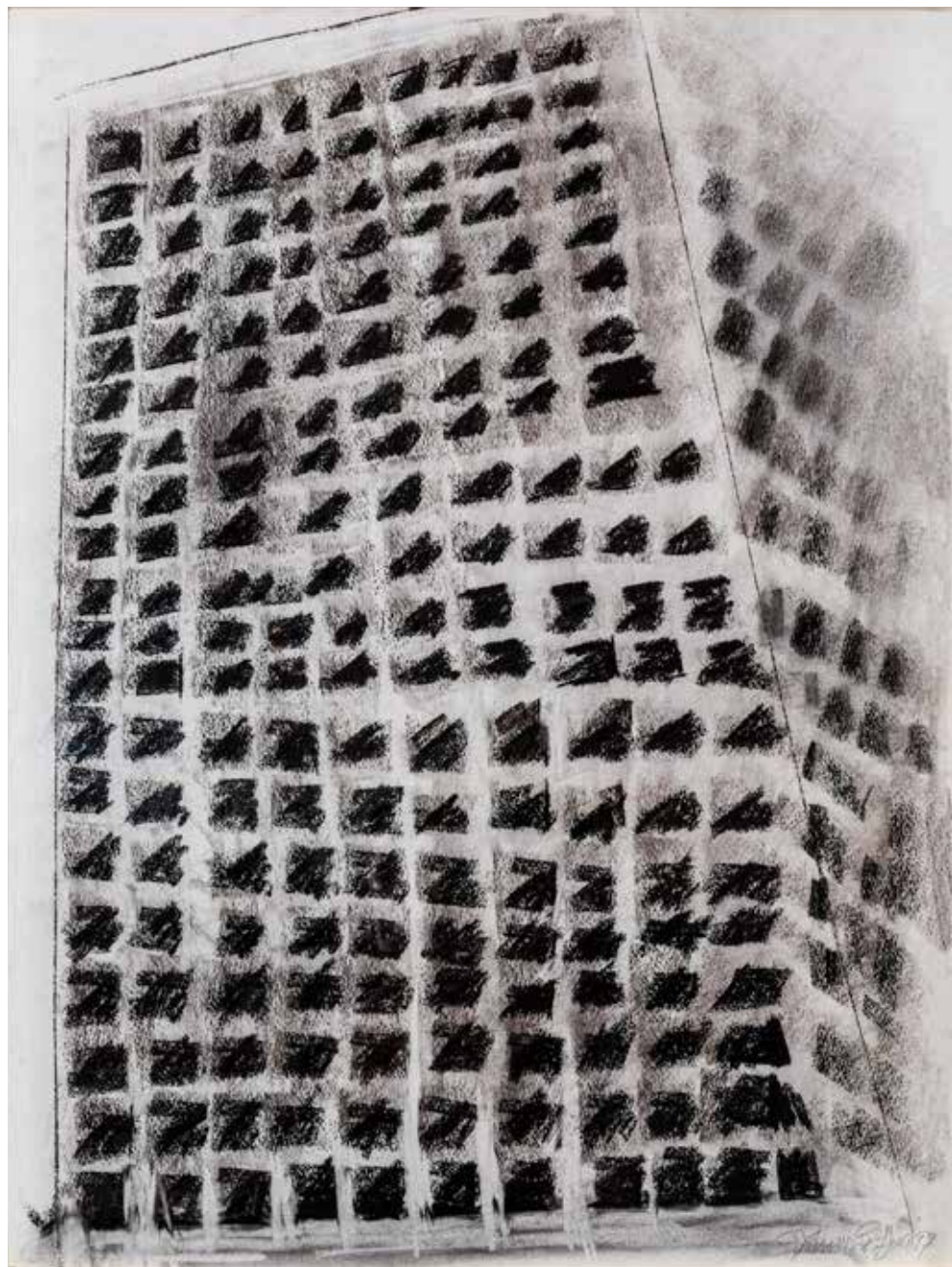
交易广场 III
炭笔 纸本
74.5 x 55.5 厘米
1997



EXCHANGE SQUARE IV
Charcoal on paper
76 x 56.5 cm
1997

交易廣場 IV
炭筆 紙本
76 x 56.5 厘米
1997

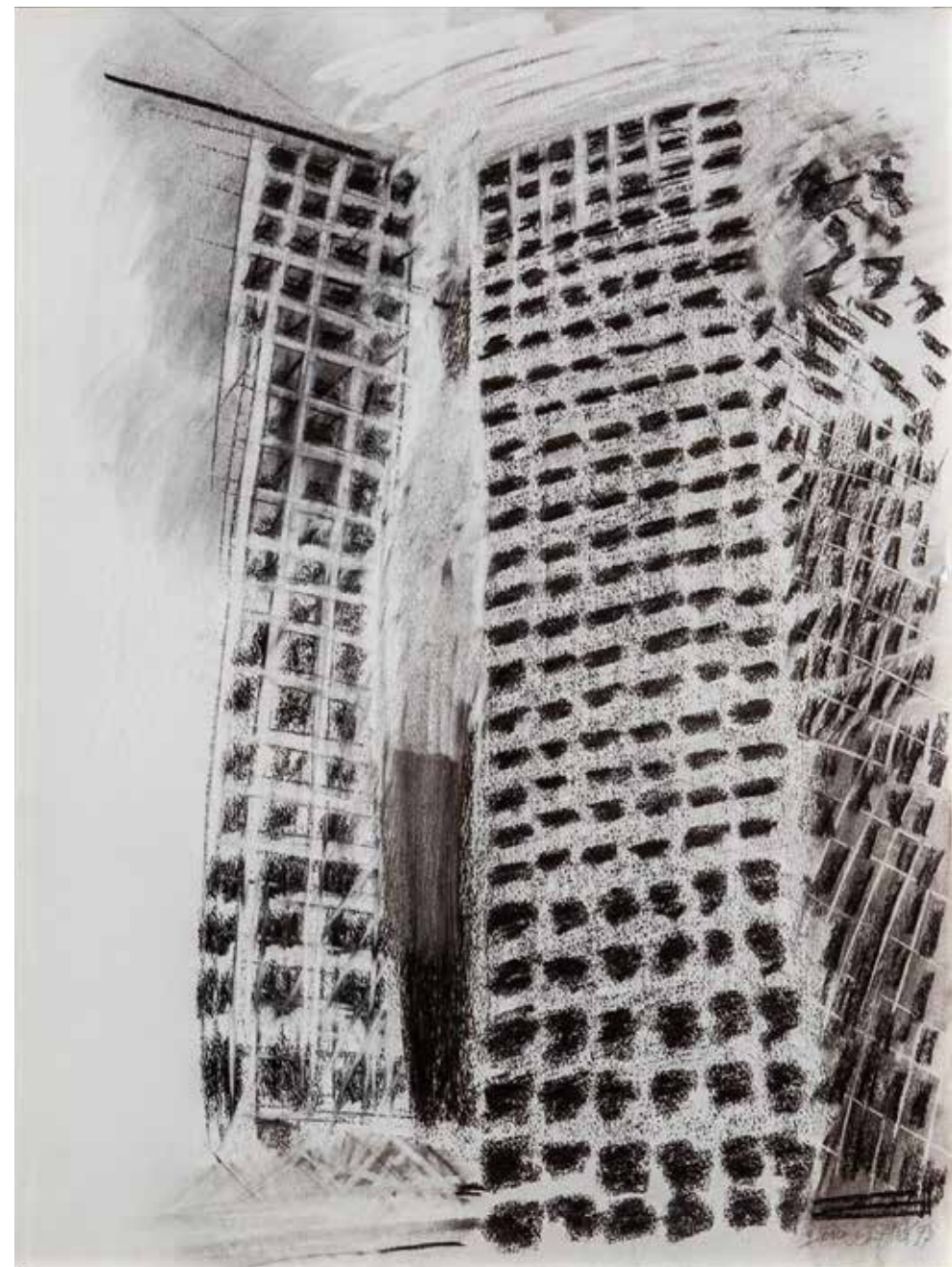
交易广场 IV
炭笔 纸本
76 x 56.5 厘米
1997



LANDMARK I
Charcoal on paper
74.5 x 56 cm
1997

置地廣場 I
炭筆 紙本
74.5 x 56 厘米
1997

置地廣場 I
炭筆 紙本
74.5 x 56 厘米
1997



LANDMARK II
Charcoal on paper
74.5 x 55.5 cm
1997

置地廣場 II
炭筆 紙本
74.5 x 55.5 厘米
1997

置地廣場 II
炭筆 紙本
74.5 x 55.5 厘米
1997



Studio DRIFT | DRIFT 工作室

(Dutch artist duo | 荷蘭雙人藝術組合 | 荷兰双人艺术组合
Lonneke Gordijn, Ralph Nauta)

Photo credit | 圖片來源 | 图片来源 : Teske Overbeeke

Dutch artists Lonneke Gordijn (1980) and Ralph Nauta (1978) founded DRIFT in 2007. With a multidisciplinary team of 64, they work on experiential sculptures, installations, and performances. DRIFT manifests the phenomena and hidden properties of nature with the use of technology in order to learn from the Earth's underlying mechanisms and to re-establish our connection to it. With both depth and simplicity, DRIFT's works of art illuminate parallels between man-made and natural structures through deconstructive, interactive, and innovative processes. The artists raise fundamental questions about what life is and explore a positive scenario for the future. All individual artworks have the ability to transform spaces. The confined parameters of a museum or a gallery do not always do justice to a body of work, rather it often comes down to its potential in the public sphere or through architecture.

DRIFT brings people, space, and nature onto the same frequency, uniting audiences with experiences that inspire a reconnection to our planet. DRIFT has realised numerous exhibitions and public projects around the world. Their work has been exhibited at The Shed NYC (2021); Stedelijk Museum (2018); Art Basel (2017, 2021) Victoria & Albert Museum (2009, 2015); UTA Artist Space (2019); Garage Museum (2019); Mint Museum (2019); Biennale di Venezia (2015); Pace Gallery (2017); and Burning Man (2018, 2021) amongst others. Their work is held in the permanent collections of the LACMA; Rijksmuseum; SFMOMA; Stedelijk Museum; Rockefeller Center, Dallas Museum of Art, and Victoria & Albert Museum. DRIFT was awarded the Dezeen designer of the year (2019) and the Arte Laguna Prize, Venice (2014).

DRIFT 於 2007 年由兩位荷蘭藝術家 Lonneke Gordijn (1980) 及 Ralph Nauta (1978) 成立。其 64 人團隊來自不同學科及專長，以創造實驗性雕塑、裝置及表演為主。他們表現大自然的現象與隱藏的特質，以科技去學習自然的潛在機制，重新建立我們與其中的關係。充滿深度與簡約，DRIFT 的藝術作品，通過解構、互動及創新的過程，點亮了人為與大自然結構的平衡。DRIFT 及團隊提出甚麼是生命此基本命題，去探索正面的未來設想。每個作品均有改變空間的能力。藝術館或畫廊的有限空間，不一定能完全公平地對待不同藝術作品；反而公共空間因應其建築特色，有時更具潛質去運用。DRIFT 把人、空間及大自然，帶往同一頻譜、以啟發人們重

新連接所處世界的體驗，與觀賞者連合。DRIFT 作品曾於紐約 The Shed (2021)、阿姆斯特丹市立博物館 (2018)、巴塞爾藝術展 (2017, 2021)、維多利亞與亞厘畢博物館 (2009, 2015)、UTA Artist Space (2019)、Garage Museum (2019)、Mint Museum (2019)、威尼斯雙年展 (2015)、Pace Gallery (2017)、Pace Gallery (2017)、Burning Man (2018, 2021) 等地展出；並為洛杉磯藝術博物館 (LACMA)、阿姆斯特丹國家博物館、三藩市現代藝術博物館 (SFMOMA)、阿姆斯特丹市立博物館、洛克菲勒中心、達拉斯藝術博物館及維多利亞與艾爾伯特博物館永久藏品。DRIFT 曾獲 Dezeen Awards 年度設計師獎項 (2019) 及威尼斯 Arte Laguna 獎 (2014)。

DRIFT 于 2007 年由两位荷兰艺术家 Lonneke Gordijn (1980) 及 Ralph Nauta (1978) 成立。其 64 人团队来自不同学科及专长，以创造实验性雕塑、装置及表演为主。他们表现大自然的现象与隐藏的特质，以科技去学习自然的潜在机制，重新建立我们与其中的关系。充满深度与简约，DRIFT 的艺术作品，通过解构、互动及创新的过程，点亮了人为与大自然结构的平衡。DRIFT 及团队提出什么是生命此基本命题，去探索正面的未来设想。每个作品均有改变空间的能力。艺术馆或画廊的有限空间，不一定能完全公平地对待不同艺术作品；反而公共空间因其建筑特色，有时更具潜质去运用。DRIFT 把人、空间及大自然，带往同一频谱、以启发人们重

新连接所处世界的体验，与观赏者连合。DRIFT 作品曾于纽约 The Shed (2021)、阿姆斯特丹市立博物馆 (2018)、巴塞爾艺术展 (2017, 2021)、维多利亚和阿尔伯特博物馆 (2009, 2015)、UTA Artist Space (2019)、Garage Museum (2019)、Mint Museum (2019)、威尼斯双年展 (2015)、Pace Gallery (2017)、Pace Gallery (2017)、Burning Man (2018, 2021) 等地展出；并为洛杉矶艺术博物馆 (LACMA)、阿姆斯特丹国家博物馆、旧金山现代艺术博物馆 (SFMOMA)、阿姆斯特丹市立博物馆、洛克斐勒中心、达拉斯艺术博物馆及維多利亞與艾爾伯特博物館永久藏品。DRIFT 曾获 Dezeen Awards 年度设计师奖项 (2019) 及威尼斯 Arte Laguna 奖 (2014)。

Meadow was first shown in Hong Kong, in the LANDMARK ATRIUM, before being permanently displayed in Beijing. Suspended from the ceiling of LANDMARK ATRIUM, the creative work formed by Lonneke Gordijn and Ralph Nauta creates a constantly moving landscape of light. The kinetic sculpture consists of mechanical flowers that open and close in a poetic choreography, reflecting growth and the impermanence of the ever-changing seasons. “Like everything that is alive, *Meadow* functions only as a group, not one flower works alone,” explained Ralph. “Together they are one big living organism, reacting to the space and reaching out to touch the public, making the passers-by, for a short moment, wander in nature.” “It is very exciting for DRIFT to have this opportunity to present *Meadow* to a large audience in Hong Kong,” said Lonneke. “We hope that the installation will touch the Local public in their hearts and make them feel connected both with their environment and each other.” Most man-made objects have a static form, while everything natural in this world including people, are subject to constant metamorphosis and adaptation to their surroundings. Meadow results from the question of how an inanimate object can mimic those changes that express character and emotions. As an upside down landscape, the kinetic sculpture reacts to the visitors as if they were the sun to a blooming flower. All flowers together create the experience of a botanical creature that naturally engages the viewer. The robotic flowers blossom by mixing the light colour and the colour of the fabric, which in itself has a colour gradient.

卷舒曾於香港置地廣場中庭展覽，現時於北京永久展出。當時懸掛於置地廣場中庭的「卷舒」藝術裝置，由 Lonneke Gordijn 和 Ralph Nauta 聯手設計，打造成不斷開合的光影景觀。展品由倒置的機械花朵組成，以充滿詩意的節奏開合，喻意季節更變的不息與無常。Ralph 解釋道：「像宇宙萬物一樣，『卷舒』是無法分割的整體，所有花朵缺一不可。它們組合起來形成一個巨大的生物體，對所處空間作出反應，讓公眾瞬間置身於大自然之中。」Lonneke 表示：「很高興 DRIFT 這次可以在香港展出『卷舒』，希望作品能夠觸動本地人的心靈，讓他們感到與身邊環境、與及人與人之間的緊密聯繫。」人工事物都有其固定常態，然而大自然萬物包括人類，都時刻在轉化蛻變，以適應四周環境。「卷舒」揭示的是靜止事物如何模擬這轉變，表達個性與情感。倒置的機械花朵，因應著來訪賓客而綻放，彷如花卉面對太陽。機械花朵整體組成觀賞者與大型植物互動的體驗。機械花朵結合著燈光效果及本身材質的顏色層次，於場中盛放與展現。

卷舒曾于香港置地廣場中庭展览，现时于北京永久展出。当时悬挂于廣場中庭的「卷舒」艺术装置，由 Lonneke Gordijn 和 Ralph Nauta 联手设计，打造成不断开合的光影景观。展品由倒置的机械花朵组成，以充满诗意的节奏开合，喻意季节更变的不息与无常。Ralph 解释道：「像宇宙万物一样，『卷舒』是无法分割的整体，所有花朵缺一不可。它们组合起来形成一个巨大的生物体，对所处空间作出反应，让公众瞬间置身于大自然之中。」Lonneke 表示：「很高兴 DRIFT 这次可以在香港展出『卷舒』，希望作品能够触动本地人的心灵，让他们感到与周边环境、与及人与人之间的紧密联系。」人工事物都有其固定常态，然而大自然万物包括人类，都时刻在转化蜕变，以适应四周环境。「卷舒」揭示的是静止事物如何模拟这转变，表达个性与情感。倒置的机械花朵，因应着来访宾客而绽放，彷如花卉面对太阳。机械花朵整体组成观赏者与大型植物互动的体验。机械花朵结合着灯光效果及本身材质的颜色层次，于场中盛放与展现。



MEADOW

Kinetic sculpture
Polyester, stainless steel, aluminum,
leds, motors, and electronics
Dimensions variable
2017

卷舒

動態裝置
聚脂纖維·不銹鋼·鋁·
發光二極管·發動裝置及電子
尺寸可變化
2017

卷舒

动态装置
聚脂纤维·不銹鋼·鋁·
发光二极管·发动装置及电子
尺寸可变化
2017



Dame Elisabeth Frink

Born in 1930 in Great Thurlow, United Kingdom, Dame Elisabeth Frink was a leading figure in British sculpture. She studied at the Chelsea School of Art from 1949 to 1953 and was part of the post-war group of British sculptors who became known as the Geometry of Fear School. She was awarded honorary doctorates from several universities and was given the titles CBE and Dame. She died in 1993 in Blandford Forum, United Kingdom.

1930 年 於 英 國 Great Thurlow 出 生， Dame Elisabeth Frink 是著名英國雕塑家。 1943 至 1953 於 切爾西藝術與設計學院就 讀， Frink 是後來被稱為的戰後英國雕塑家 其中一位。她獲多所大學頒授榮譽博士學 位，並獲頒 CBE 勳章及女爵士頭銜。1993 年於英國 Blandford 逝世。

1930 年 于 英 国 Great Thurlow 出 生， Dame Elisabeth Frink 是著名英国雕塑家。 1943 至 1953 于 切尔西艺术与设计学院就 读， Frink 是后来被称为的战后英国雕塑家 其中一位。她获多所大学颁授荣誉博士学 位，并获颁 CBE 勋章及女爵士头衔。1993 年于英国 Blandford 逝世。





WATER BUFFALOES I : STANDING

Bronze
137 x 102 x 335 cm
1988

水牛 I : 站立

青銅 雕塑
137 x 102 x 335 厘米
1988

水牛 I : 站立

青銅 雕塑
137 x 102 x 335 厘米
1988

WATER BUFFALOES II : LYING

Bronze
102 x 287 cm
1987

水牛 II : 俯臥

青銅 雕塑
102 x 287 厘米
1987

水牛 II : 俯臥

青銅 雕塑
102 x 287 厘米
1987

Although Frink made many drawings and prints, she is best known for her bronze outdoor sculptures. Untouched by passing fashions, Frink created mostly figurative sculptures, the human male and animals being among her favourite subjects. Her experience of different landscapes made her increasingly enthusiastic about her sculptures being shown in the open air. Hongkong Land commissioned the Water Buffaloes in 1986. These works are maquettes for the large scale sculptures permanently displayed in Exchange Square plaza.

Frink 創作很多繪畫及版畫，但最廣為人知的是戶外銅像雕塑。不為瞬間消逝的潮流所動，Frink 主要創作寫實具象雕塑，男性及雄性動物是她最愛主題。她對於不同景觀的體驗，使她更投入戶外展出的雕塑。1986 年，受置地公司委託創作水牛。這些展品乃現時展出於交易廣場外的大型雕塑之模型。

Frink 创作很多绘画及版画，但最广为人知的是户外铜像雕塑。不为瞬间消逝的潮流所动，Frink 主要创作写实具象雕塑，男性及雄性动物是她最爱主题。她对于不同景观的体验，使她更投入户外展出的雕塑。1986 年，受置地公司委托创作水牛。这些展品乃现时展出于交易广场外的大型雕塑之模型。



WATER BUFFALOES MAQUETTE

Bronze
35 x 18 cm (standing male)
31 x 12 cm (lying female)
1988

水牛模型

青銅雕塑
35 x 18 厘米 (站立的雄性)
31 x 12 厘米 (俯臥的雌性)
1988

水牛模型

青銅雕塑
35 x 18 厘米 (站立的雄性)
31 x 12 厘米 (俯臥的雌性)
1988



Sherry Fung, Hoi Shan | 馮凱珊 | 冯凯珊

Photo courtesy | 圖片提供 | 图片提供 : The artist | 藝術家 | 艺术家

Born in Hong Kong in 1993, Fung Hoi Shan, Sherry graduated from the Fine Arts Department of the Chinese University of Hong Kong in 2016 and finished her Master's programme in Fine Arts in 2020. Applying the techniques of traditional Chinese paintings, Fung works primarily with fine brushes and uses deep colour shades, which create a dusky ambiance within her works. Inspired by her life experiences and perceptions, she reflects the emotional linkages between humans and animals through depictions of cities and wildlife. The tension between animals and cities is also shown in her paintings. She currently lives and works in Hong Kong.

1993 年於香港出生，馮凱珊於 2016 年畢業於香港中文大學藝術系，並於 2000 年獲得藝術碩士。馮氏運用傳統中國畫技巧，主要以細膩的工筆及深沉色調，營造作品的幽暗氣氛。馮氏作品從自身生活經歷及感悟出發，透過繪畫城市及野生動物，反思人與動物之間的情感關連。動物與城市之間的張力，亦於其畫作中流露。馮氏現於香港居住及工作。

1993 年于香港出生，冯凯珊于 2016 年毕业于香港中文大学艺术系，并于 2000 年获得艺术硕士。冯氏运用传统中国画技巧，主要以细腻的工笔及深沉色调，营造作品的幽暗气氛。冯氏作品从自身生活经历及感悟出发，透过绘画城市及野生动物，反思人与动物之间的情感关连。动物与城市之间的张力，亦于其画作中流露。冯氏现于香港居住及工作。



WAX AND WANE

Chinese ink and
colour on paper
20 cm
2017

圓缺

水墨設色紙本
20 厘米
2017

圓缺

水墨設色紙本
20 厘米
2017

Fung shared that: ‘Eudaemonia’ is a Greek word defined by Plato as “The good composed of all goods; an ability which suffices for living well; perfection in respect of virtue; resources sufficient for a living creature.” Most people wish for a happy life with high welfare. However, the inner attainment of satisfaction may have been ignored, which in turn truly leads people to happiness — ‘Eudaemonia’.

Fur is a symbol of vitality and the external manifestation of an animal’s quintessence. Leopards are a good example in representing the subtle connection between the essence of an animal and its fur. They camouflage well, giving them a strong adaptability. The spotted and rosetted fur perfectly sync up with their natural characteristics of hunting and hiding. In other words, the spotted fur also ignited their behaviours and characteristics. Both sides interrelate with the other.

Fung assimilates this concept into her works. She uses fur-like patterns to represent her most genuine emotions. As an experiment, Fung explores the relationship between introspection and external representation. Through every twist of a hair, the inner thoughts and external re-imaginings mix and untangle, to reveal itself within the painting.

This is also bridges to the self - knowing of such a concept, how do we thus conduct ourselves? Can we find our own essence in society to achieve this greater happiness and reach ‘Eudaemonia’?

馮氏表示：「Eudaemonia」是由古希臘哲學家亞里斯多德所提倡的「幸福論」。柏拉圖將之定義為個人追求「止於至善；擁有自足性；絕對尊重美德；充足的生活資源」所實現的幸福。快樂的生活是大部分人的追求，然而內在心靈上的需求卻很易被忽略，以致達不到真正的快樂 — 因理性而積極生活所帶來的幸福「Eudaemonia」。

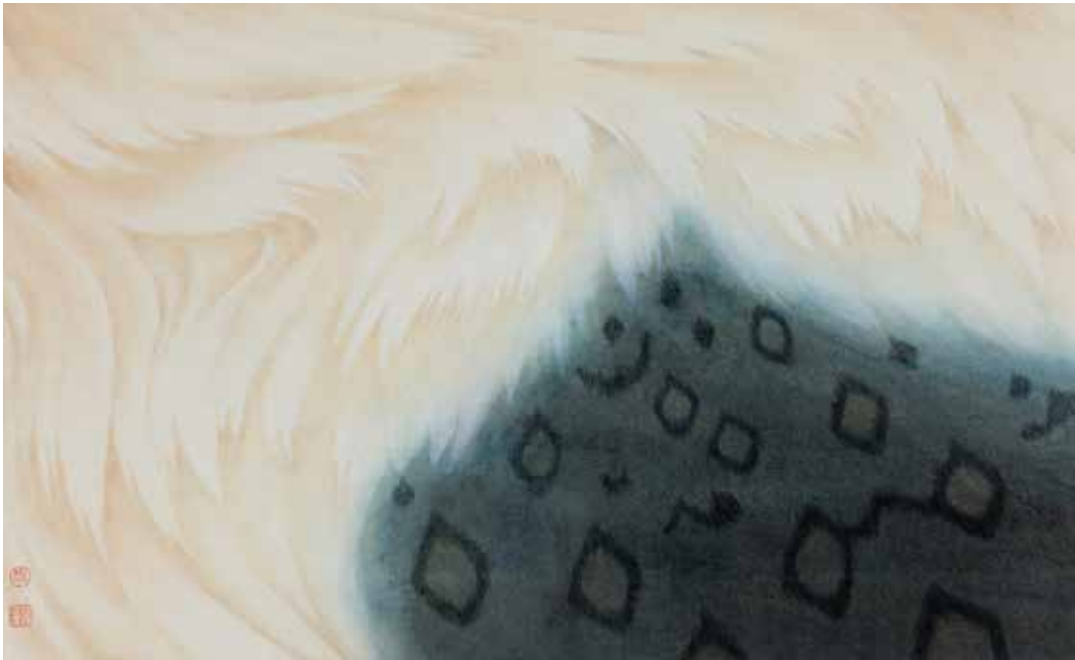
皮毛是一種生命力的象徵，同時也外顯出動物的天性。如豹類的皮毛，就正反映了這種內在天性與外表的微妙關係。牠們擅長偽裝，對環境適應能力強。豹子皮毛上的圓點及環形花紋，同步表現出牠們擅於隱藏及狩獵的習性。換言之，這個外表也同時造就了豹子擅於以偽裝來狩獵的優勢。外表與天性相輔相成，互為影響。

馮氏將此概念融入她的作品中，以毛髮表現個人最純粹的情感。作為實驗透過畫面探討個體內省與外在表現間的關係。透過每一絲毛髮的扭動，將內在的情緒與外在的聯想結合及分離，發掘當中的可能性。作品同時也是一種自我認知的過程。我們應如何自處？我們能否透過協調內在的自我與外在的表現，在生活上實現更大的幸福，達至「Eudaemonia」？

冯氏表示：「Eudaemonia」是由古希腊哲学家亚里斯多德所提倡的「幸福论」。柏拉图将之定义为个人追求「止于至善；拥有自足性；绝对尊重美德；充足的生活资源」所实现的幸福。快乐的生活是大部分人的追求，然而内在心灵上的需求却很易被忽略，以致达不到真正的快乐 — 因理性而积极生活所带来的幸福「Eudaemonia」。

皮毛是一种生命力的象征，同时也外显出动物的天性。如豹类的皮毛，就正反映了这种内在天性与外表的微妙关系。它们擅长伪装，对环境适应能力强。豹子皮毛上的圆点及环形花纹，同步表现出它们擅于隐藏及狩猎的习性。换言之，这个外表也同时造就了豹子擅于以伪装来狩猎的优势。外表与天性相辅相成，互为影响。

冯氏将此概念融入她的作品中，以毛发表现个人最纯粹的情感。作为实验透过画面探讨个体内省与外在表现间的关系。透过每一丝毛发的扭动，将内在的情绪与外在的联想结合及分离，发掘当中的可能性。作品同时也是一种自我认知的过程。我们应如何自处？我们能否通过协调内在的自我与外在的表现，在生活上实现更大的幸福，达至「Eudaemonia」？



SHIELD
Chinese ink and colour on paper
37.5 x 60.5 cm
2017

掩
水墨設色 紙本
37.5 x 60.5 厘米
2017

掩
水墨设色 纸本
37.5 x 60.5 厘米
2017



PRECIOUS I, II
Chinese ink and colour on paper
43 x 43 cm
2017

瑰 I, II
水墨设色 纸本
43 x 43 厘米
2017

瑰 I, II
水墨设色 纸本
43 x 43 厘米
2017



Ha Bik Chuen | 夏碧泉 | 夏碧泉

Ha Bik Chuen was born in 1925 in Xinhui, Guangdong, and he arrived in Hong Kong in 1957, aged 32. While struggling at first, he was set on becoming a full time artist; his goal became a reality in 1976. He dedicated himself to studying several media, primarily sculpture and printmaking, and many different art movements and styles. Ha learnt through self-study and through exchanges with like-minded people. He recorded exhibitions he attended through photography and collected materials: art exhibition catalogues, art books, magazines, and clippings from newspapers and other printed matter. This wealth of materials assembled over 50 years was a great inspiration to him. It has become the Ha Bik Chuen archive, which is now a resource of the Asian Art Archive. Ha said, "I have been everywhere, and seen everything, because I have lingered where others hurry past." He died in 2009.

生於1925年廣東新會，夏碧泉於1957年、32歲時移居香港。1976年克服掙扎成為全職藝術家。夏氏投入學習不同素材，主要專注於雕刻及版畫，以及不同藝術運動及風格。他自學成才，常與志同道合人士交流。他拍攝及記錄參與過的展覽，收集物品如：展覽會目錄、藝術書籍、雜誌、剪報及其他印刷物品。超過50年的豐富收集得來物資，是他的重要靈感。他的夏碧泉檔庫，現已成為亞洲藝術文獻庫的資源。他說：「我到過所有地方，見過所有事物，因為別人都在趕忙時，我總是在徘徊。」夏氏於2009年逝世。

生于1925年广东新会，夏碧泉于1957年、32岁时移居香港。1976年克服挣扎成为全职艺术家。夏氏投入学习不同素材，主要专注于雕刻及版画，以及不同艺术运动及风格。他自学成才，常与志同道合人士交流。他拍摄及记录参与过的展览，收集物品如：展览会目录、艺术书籍、杂志、剪报及其他印刷物品。超过50年的丰富收集得来物资，是他的重要灵感。他的夏碧泉档库，现已成为亚洲艺术文献库的资源。他说：「我到过所有地方，见过所有事物，因为别人都在赶忙时，我总是在徘徊。」夏氏于2009年逝世。

Inspired by the work of Hong Kong artist Cheung Yee, Ha taught himself woodblock print, paper relief, and sculpture. His prints featured recurring motifs that were seen in all his work, like leaves, the sun and moon, wood patterns, Chinese text, nudes, and cubism-inspired faces. Picasso's work was a significant influence when it came to cubism and tribal art forms. Ha's colour palette was nature's earthy tones: ochres, browns, greens, and reds, to give a harmonious and simple feeling. His versatility marked his unique characteristic. He liked to use balanced colours and simple compositions to reveal everyday objects in natural environments.

啟發自香港藝術家張義的作品，夏氏自學木版畫、紙雕及雕刻。他的版畫經常出現葉子、太陽及月亮、木圖案、中國漢字、裸體、立體主義面孔等，與夏氏其他作品同樣出現的主題。畢加索立體主義及部落藝術形式，對他有重大影響。夏氏色調是大自然的大地色調：赭色、褐色、綠色、紅色，帶來和諧及簡單感。夏氏多重功能的特性成為他的獨特風格。他喜以平衡色調及簡單構圖，揭示大自然每天常見的事物。

启发自香港艺术家张义的作品，夏氏自学木版画、纸雕及雕刻。他的版画经常出现叶子、太阳及月亮、木图案、中国汉字、裸体、立体主义面孔等，与夏氏其他作品同样出现的主题。毕加索立体主义及部落艺术形式，对他有重大影响。夏氏色调是大自然的大地色调：赭色、褐色、绿色、红色，带来和谐及简单感。夏氏多重功能的特性成为他的独特风格。他喜以平衡色调及简单构图，揭示大自然每天常见的事物。



UNTITLED

Mixed media on paper
41 x 41 cm
2005

無題

混合媒體 紙本
41 x 41 厘米
2005

无题

混合媒体 纸本
41 x 41 厘米
2005



UNTITLED

Mixed media on paper
41 x 41 cm
2005

無題

混合媒體 紙本
41 x 41 厘米
2005

无题

混合媒体 纸本
41 x 41 厘米
2005



Han Sai Por | 韓少芙 | 韩少芙

Photo credit | 圖片來源 | 图片来源 : Toni Cuhadi

Photo courtesy | 圖片提供 | 图片提供 : STPI- Creative Workshop and Gallery | 新加坡泰勒版畫院 (STPI) | 新加坡泰勒版画院 (STPI)

Han Sai Por was born in 1943 in Singapore (during the Japanese occupation). After graduating from the Singapore Teachers' Training College, she studied art at the Nanyang Academy of Fine Arts, East Ham College of Arts, and at the Wolverhampton College of Art, which is now known as the School of Art and Design of the University of Wolverhampton, in the United Kingdom. She also studied landscape architecture at Lincoln University in New Zealand. She has been an educator herself and, since 1996, a professional full time sculptor. She has participated in numerous shows internationally, and her works can be seen in Japan, Malaysia, the United States, and, of course, Singapore. Her latest work there is on the grounds of the National Museum, titled Seeds and dated 2006. Han Sai Por's works are inspired by nature and use organic forms. She works and lives in Singapore.

1943 年於新加坡 (日治時期) 出生。於新加坡師範學院畢業後，韓氏於南洋藝術學院、East Ham College of Arts、Wolverhampton College of Art (即英國 School of Art and Design of the University of Wolverhampton 的前身) 進修研習藝術。韓氏亦於新西蘭林肯大學修讀地景建築。她曾是一名藝術教育家，並於 1996 年成為全職專業藝術家。韓氏曾參與多個國際展覽，作品見於日本、馬來西亞、美國以及新加坡。她於新加坡的最新作品，是名為「種子」的 2006 年作品，現展於國家博物館地下。大自然是她的主要靈感來源，擅於以有機形式表達。現於新加坡居住及工作。

1943 年于新加坡 (日治时期) 出生。于新加坡师范学院毕业后，韩氏于南洋艺术学院、East Ham College of Arts、Wolverhampton College of Art (即英国 School of Art and Design of the University of Wolverhampton 的前身) 进修研习艺术。韩氏亦于新西兰林肯大学修读地景建筑。她曾是一名艺术教育家，并于 1996 年成为全职专业艺术家。韩氏曾参与多个国际展览，作品见于日本、马来西亚、美国以及新加坡。她于新加坡的最新作品，是名为「种子」的 2006 年作品，现展于国家博物馆地下。大自然是她的主要灵感来源，擅于以有机形式表达。现于新加坡居住及工作。



WAVES OF FOLIAGE

Sichuan white marble
458.4 x 550.8 cm
2012

植物浪潮

四川大理石
458.4 x 550.8 厘米
2012

植物浪潮

四川大理石
458.4 x 550.8 厘米
2012

This work is sculpted in Sichuan white marble. Han played with the bas relief format as much as she did with the title. This sculpture abstract, could be depicting the sea, or a leaf. It is very poetic, and the curves are mesmerising.

以四川大理石雕塑而成。韓氏以 bas 浮雕形式展現如浪潮般植物。作品可視作抽象、或是刻畫海底、又或是葉子。是令人著迷的詩意與曲線。

以四川大理石雕塑而成。韩氏以 bas 浮雕形式展现如浪潮般植物。作品可视为抽象、或是刻画海底、又或是叶子。是令人着迷的诗意与曲线。

This three dimensional work can also be seen from different perspectives – not just literally but also through the title. Han captured the essence of tropical flora and also of the fauna living in it. The artist references nature and opens its complex organic relationships for the viewer of her art, hinting at the modern relationship between man and nature in the modern age.

如標題所示，這是可從不同角度觀賞的三維作品。韓氏捕捉熱帶植物及棲身其中的動物的精髓。作品展出大自然、及其與觀賞者的複雜有機關係，提示人與大自然於現今世代的現代關係。

如标题所示，这是可从不同角度观赏的三维作品。韩氏捕捉热带植物及栖身其中的动物的精髓。作品展出大自然、及其与观赏者的复杂有机关系，提示人与大自然于现今世代的现代关系。



TROPICAL LEAF (AKA SNAIL)

Sichuan white marble
240 x 160 x 216 cm
2012

熱帶葉子 (亦稱 蝸牛)

四川大理石
240 x 160 x 216 厘米
2012

热带叶子 (亦称 蜗牛)

四川大理石
240 x 160 x 216 厘米
2012



Han Xin | 韓辛 | 韩辛

Han Xin was born in Shanghai in 1955. He has studied, worked, and exhibited widely in China, the US, and France. Han has synthesised his diverse experiences to become a master of mood and pattern. His light-filled canvasses reflect an innately confident and optimistic nature.

1955年於上海出生，韓辛曾於中國、美國、法國三地研習、工作及舉辦展覽。韓氏結合其豐富生活經驗融入畫作，擅長於駕馭氣氛和構圖。其輕快明亮畫作充分反映其先天樂觀精神。

1955年于上海出生，韩辛曾于中国、美国、法国三地研习、工作及举办展览。韩氏结合其丰富生活经验融入画作，擅长于驾驭气氛和构图。其轻快明亮画作充分反映其先天乐观精神。



POETIC SPRING JADE

Oil and acrylic on canvas
180 x 99 cm
2011

春韻如玉

油彩及塑膠彩 畫布
180 x 99 厘米
2011

春韻如玉

油彩及塑膠彩 画布
180 x 99 厘米
2011

This work echoes the large paintings on view in the PRINCE'S BUILDING.

作品與展出於太子大廈的大型畫作互相呼應。

作品与展出于太子大厦的大型画作互相呼应。



ENDLESS SILKY SHADOWS

Oil and acrylic on canvas
180 X 100 cm
2010

萬絲疏影

油彩及塑膠彩 畫布
180 X 100 厘米
2010

万丝疏影

油彩及塑膠彩 画布
180 X 100 厘米
2010



GOLDEN SWEEP
Acrylic on canvas
400 x 200 cm
2011

梳扫金黄
塑膠彩 畫布
400 x 200 厘米
2011



JADE POOL MIRROR
Acrylic on canvas
400 x 200 cm
2011

晴湖鏡碧
塑膠彩 畫布
400 x 200 厘米
2011

晴湖鏡碧
塑膠彩 畫布
400 x 200 厘米
2011

AUTUMN

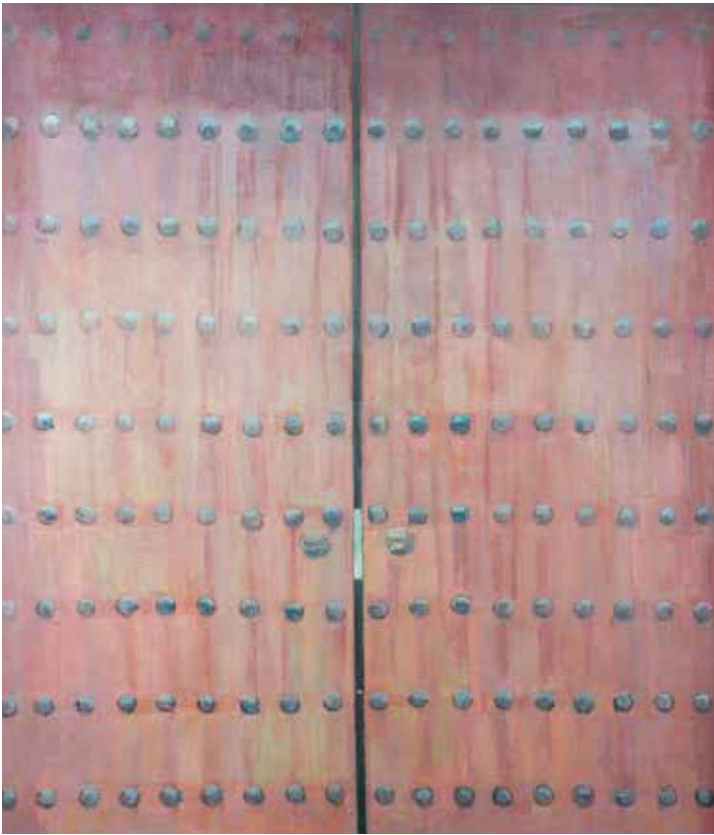
Acrylic and oil on canvas
168 x 169 cm
2000

秋

塑膠彩及油彩 畫布
168 x 169 厘米
2000

秋

塑膠彩及油彩 画布
168 x 169 厘米
2000



WINTER

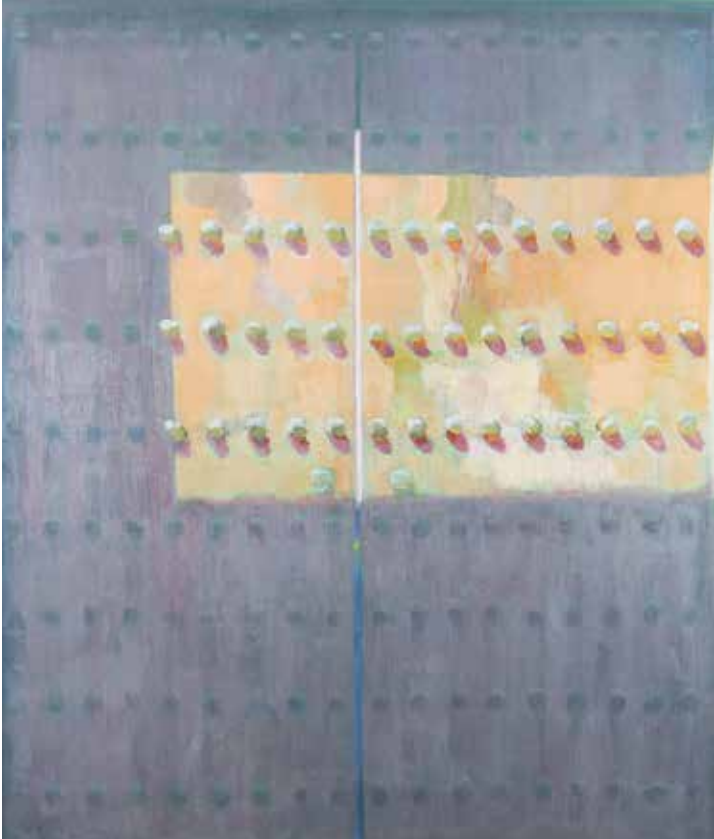
Acrylic and oil on canvas
168 x 169 cm
2000

冬

塑膠彩及油彩 畫布
168 x 169 厘米
2000

冬

塑膠彩及油彩 画布
168 x 169 厘米
2000



SPRING

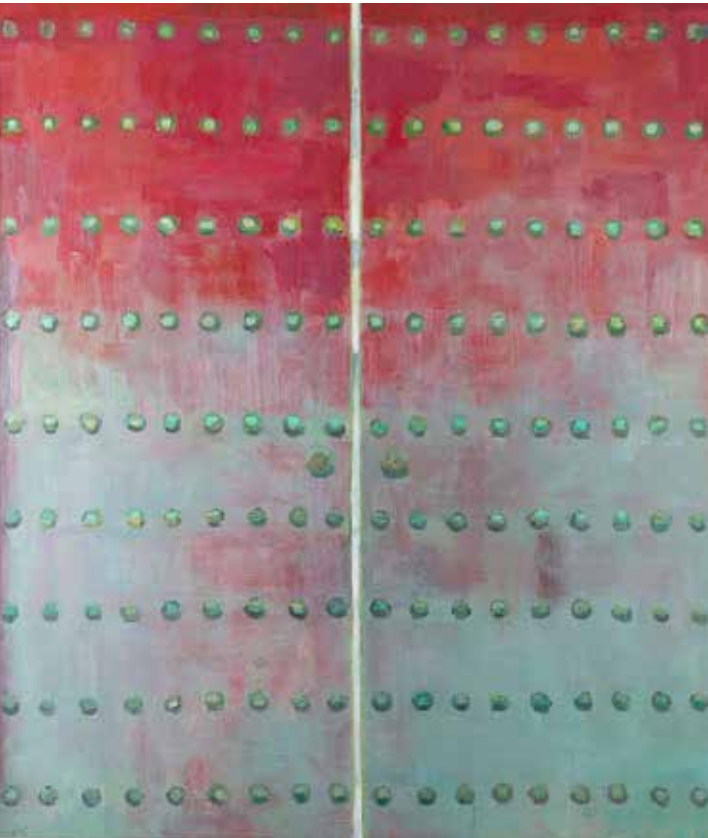
Acrylic and oil on canvas
168 x 169 cm
2000

春

塑膠彩及油彩 畫布
168 x 169 厘米
2000

春

塑膠彩及油彩 画布
168 x 169 厘米
2000



SUMMER

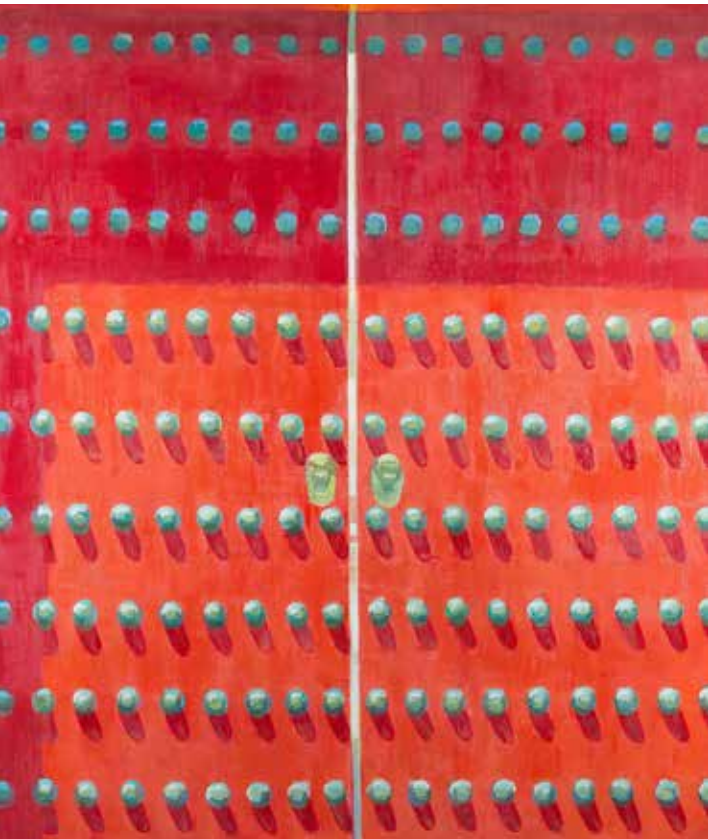
Acrylic and oil on canvas
168 x 169 cm
2000

夏

塑膠彩及油彩 畫布
168 x 169 厘米
2000

夏

塑膠彩及油彩 画布
168 x 169 厘米
2000





Sir Leopold Heath

Born in London in 1817, Vice Admiral Sir Leopold George Heath joined the Royal Navy in 1830. Illustrating himself throughout his military career, he became Commander-in-Chief. He retired in 1877. He then became a Director of the Hand in Hand Fire & Life Insurance Society, of the Central Bank of London, and of the Eastern and South African Telegraph Company. He died in 1907 in Holmwood, Surrey.

1817 年於倫敦出生，英國海軍中將 Sir Leopold George Heath 於 1830 年加入皇家海軍。海軍生涯一直晉級至總司令。他於 1877 年退役。退役後，他是 Hand in Hand Fire & Life Insurance Society、英倫中央銀行、以及南非電報公司的董事。他於 1907 年於薩里郡 Holmwood 逝世。

1817 年于伦敦出生，英国海军中将 Sir Leopold George Heath 于 1830 年加入皇家海军。海军生涯一直晋级至总司令。他于 1877 年退役。退役后，他是 Hand in Hand Fire & Life Insurance Society、英伦中央银行、以及南非电报公司的董事。他于 1907 年于萨里郡 Holmwood 逝世。

In 1846, on a visit to Hong Kong and as Gunnery Heath of the ship HMS Iris, the artist drew a three- part depiction of the coasts of Hong Kong Island and Kowloon as seen from his ship. These illustrations are among the earliest and finest panoramic views of Hong Kong, showing the whole of the island from anchorage. Heath's drawings were published by the Hydrographer's Office, London, in 1847 as a guide for merchant ships' captains. These supplemented the chart made from the first British survey of Hong Kong harbour by Commander (later Captain Sir Edward) Belcher RN, who had landed on the island in 1841. The series was republished in 1997 to mark the end of the 99-year lease to Britain of Hong Kong's New Territories.

1846 年，畫家隨英國皇家軍艦愛麗絲號到香港，繪下從船上所見香港島沿岸及九龍的三聯畫。這畫作代表了最早期及最詳細的香港全景，顯示從停錨之地看過去的香港島全貌。Heath 的畫作於 1847 年由倫敦 Hydrographer's Office 出版，作為商船船長的指引，亦補充了 1841 年登錄香港島的總司令 Belcher RN（後來的 Sir Edward 船長），所作的第一次英國調查製作的香港島圖表。畫作於 1997 年再版，標誌英國租借新界 99 年屆滿。

1846 年，画家随英国皇家军舰爱丽丝号到香港，绘下从船上所见香港岛沿岸及九龙的三联画。这画作代表了最早期及最详细的香港全景，显示从停锚之地看过去的香港岛全貌。Heath 的画作于 1847 年由伦敦 Hydrographer's Office 出版，作为商船船长的指引，亦补充了 1841 年登录香港岛的总司令 Belcher RN（后来的 Sir Edward 船长），所作的第一次英国调查制作的香港岛图表。画作于 1997 年再版，标志英国租借新界 99 年届满。



VIEW OF HONG KONG,
ADMIRALTY CHART

Copperplate engraving, handcoloured
14 x 71 cm

香港景觀·海軍圖記

銅版畫 手工著色
14 x 71 厘米



香港景观·海军图记

铜版画 手工着色
14 x 71 厘米





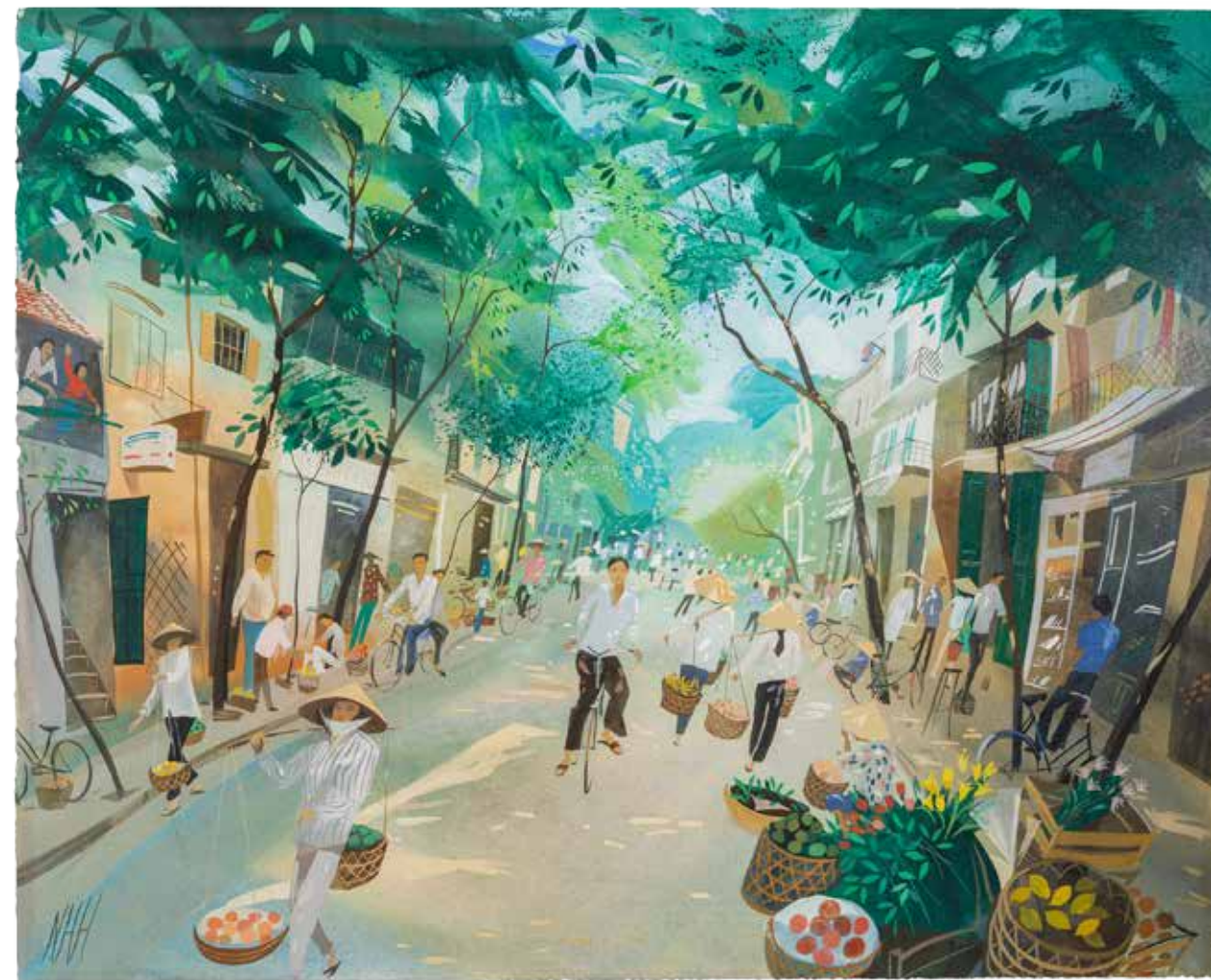
Nicholas Hely Hutchinson

Photo courtesy | 圖片提供 | 图片提供 : The artist | 藝術家 | 艺术家

Born in Dorset in 1955, Nicholas Hely Hutchinson studied at St. Martins School of Art and Bristol Polytechnic (Fine Art). Since his first one-man exhibition in 1984, Nicholas has exhibited consistently in London, Dublin, and Hong Kong. His paintings have increasingly become more in demand and now feature in many private and corporate collections. He currently lives and works in Dorset.

Nicholas Hely Hutchinson 1955 年於多塞特出生，就讀於中央聖馬丁藝術學院及布里斯托理工學院（藝術）。自 1984 年於舉行首次一人畫展之後，Nicholas 經常於倫敦、都柏林及香港舉行展覽。其作品日漸受到追捧，被多家私人或企業收藏。現時於多塞特居住及創作。

Nicholas Hely Hutchinson 1955 年于多塞特出生，就读于中央圣马丁艺术学院及布里斯托理工学院（艺术）。自 1984 年于举行首次一人画展之后，Nicholas 经常于伦敦、都柏林及香港举行展览。其作品日渐受到追捧，被多家私人或企业收藏。现时于多塞特居住及创作。



STREET IN THE OLD QUARTER

Gouache on paper
53.5 x 66.7 cm
1996

老城區街道

水粉顏料 紙本
53.5 x 66.7 厘米
1996

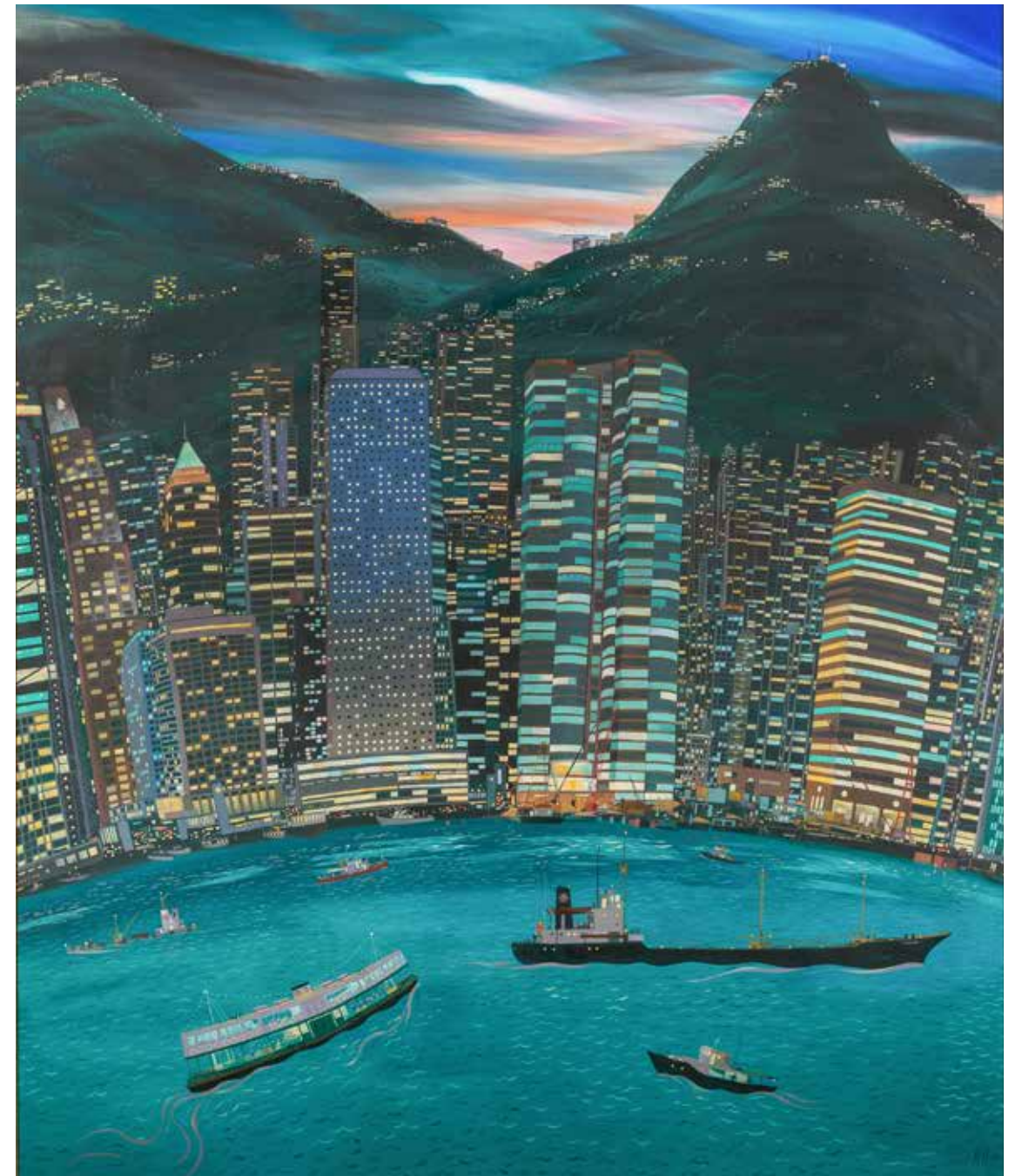
老城区街道

水粉顏料 紙本
53.5 x 66.7 厘米
1996

Nicholas Hely Hutchinson gets much of his inspiration from the surrounding countryside and the coast. He is known for his atmospheric landscapes and interior paintings. "I had four exhibitions at Wattis Fine Art in the 1990s. This painting was specially commissioned by Hongkong Land. I first came to Hong Kong in 1992, and I was excited and inspired by the energy of the city. In this painting, I wanted to show the buildings and the harbour with the boats and the Star Ferry just as the sky was darkening and all of the lights were coming on. This is a great subject for an artist."

Nicholas Hely Hutchinson 的靈感經常來自身邊的郊野及海岸景色。他以空氣透視及描繪室內著名。「1990 年代，我於 Wattis Fine Art 舉行了四次畫展。這幅是應置地公司特別委託而成的畫作。我於 1992 年第一次到訪香港，對這個城市的活力感到興奮並受到啟發。我希望能藉此畫作，呈現大廈、維港海面上船隻及天星小輪，當夜幕越黯而燈光越來越明亮的景色。這是令藝術家非常雀躍的主題。」

Nicholas Hely Hutchinson 的灵感经常来自身边的郊野及海岸景色。他以空气透视及描绘室内著名。「1990 年代，我于 Wattis Fine Art 举行了四次画展。这幅是应置地公司特别委托而成的画作。我于 1992 年第一次到访香港，对这个城市的活力感到兴奋并受到启发。我希望能借此画作，呈现大厦、维港海面上船只及天星小轮，当夜幕越黯而灯光越来越明亮的景色。这是令艺术家非常雀跃的主题。」



VIEW OF CENTRAL FROM
HONG KONG HARBOUR AT NIGHT

Oil on canvas
181 x 151 cm
1994

從香港港口
往中環夜景

油彩畫布
181 x 151 厘米
1994

从香港港口
往中环夜景

油彩画布
181 x 151 厘米
1994



Fan Ho | 何藩 | 何藩

Photo courtesy | 圖片提供 | 图片提供 : Blue Lotus Gallery

Born in Shanghai in 1931, Fan Ho delved into photography at the early age of 14, when he started taking pictures with a Kodak Brownie camera belonging to his father. Later, at the age of 18, his father bought him a twin lens Rolleiflex camera, with which he took all his award-winning photographs. In 1949, Fan Ho's parents moved to Hong Kong, where the young Fan Ho continued pursuing his passion for photography, particularly street photography. Dubbed the Cartier-Bresson of the East, Fan Ho's work earned him close to 300 local and international photography awards and titles. His talent was discovered also by the film industry, where he started out as an actor before moving into directing until his retirement at age 65. During his lifetime, Fan Ho taught photography and film-making at various universities worldwide. His works remain in private and public collections, which, most notably, include those of the M+ Museum (Hong Kong), Hong Kong Heritage Museum, Bibliothèque National de France, San Francisco Museum of Modern Art, Santa Barbara Museum of Art (USA) to name but a few. He died in 2016 in San Jose, California.

1931 年生於上海。自 14 歲開始使用父親的柯達布朗尼拍攝照片，何藩就一直醉心鑽研攝影。18 歲時獲父親所贈一部 Rolleiflex 雙鏡頭相機，便以此相機拍下他之後所有得獎名作。1949 年隨父母移居香港，何氏繼續追尋攝影夢，尤其是街頭生活照片。被譽為「東方布列松」，何氏作品贏得近 300 個地區和國際性大獎。他的才華亦被電影業發掘，最初作為演員，參演多部電影，之後轉作導演直至 65 歲退休。何氏生前曾到世界各地多所大學教授攝影及電影製作。何氏作品獲眾多私人和公共機構收藏，包括 M+ 博物館（香港）、香港文化博物館、法國國家圖書館、三藩市現代藝術博物館、Santa Barbara Museum of Art（美國）等，不能盡錄。何氏於 2016 年於加州聖荷西逝世。

1931 年生于上海。自 14 岁开始使用父亲的柯达布朗尼拍摄照片，何藩就一直醉心钻研摄影。18 岁时获父亲所赠一部 Rolleiflex 双镜头相机，便以此相机拍下他之后所有得奖名作。1949 年随父母移居香港，何氏继续追寻摄影梦，尤其是街头生活照片。被誉为「东方布雷松」，何氏作品赢得近 300 个地区和国际性大奖。他的才华亦被电影业发掘，最初作为演员，参演多部电影，之后转作导演直至 65 岁退休。何氏生前曾到世界各地多所大学教授摄影及电影制作。何氏作品获众多私人和公共机构收藏，包括 M+ 博物馆（香港）、香港文化博物馆、法国国家图书馆、旧金山现代艺术博物馆、Santa Barbara Museum of Art（美国）等，不能尽录。何氏于 2016 年于加州圣荷西逝世。

Ho's compositions are often minimalistic, with geometrical elements and a search for unexpected city scenes. His aim was to capture the soul of Hong Kong, the real texture of the people and their lives in the city, paying attention to the common crowd on the street: shopkeepers, hawkers selling fruits and vegetables, kids playing in the street or doing their homework, and people crossing the street. He has left an incredible collection of photography, which really is the portrait of an era.

何氏作品構圖簡約，以幾何元素，表達搜獲的意想不到的城市面貌。他希望捕捉香港的靈魂，人們及其於城市生活中的真實質感，他會留意普通群眾：商人、賣水果蔬菜的小販、在街頭玩耍或做功課的小孩、正在過路的人們。他留下非常珍貴的照片收藏，是整個時代的影像。

何氏作品构图简约，以几何元素，表达搜获的意想不到的城市面貌。他希望捕捉香港的灵魂，人们及其于城市生活中的真实质感，他会留意普通群众：商人、卖水果蔬菜的小贩、在街头玩耍或做功课的小孩、正在过路的人们。他留下非常珍贵的照片收藏，是整个时代的影像。



BACK TO MOTHER
Archival pigment print
25 x 80 cm
1955

回歸慈母
收藏級藝術微噴
25 x 80 厘米
1955

回归慈母
收藏级艺术微喷
25 x 80 厘米
1955



Ho Huai Shuo | 何懷碩 | 何怀硕

Photo credit | 圖片來源 | 图片来源: Chinese Indigenous Social Science Association | 中華本土社會科學會 | 中华本土社会科学会

Born in 1941 in Guangzhou, Ho Huai Shuo studied at the Academy of Fine Arts there from 1956 to 1960. He moved to Hong Kong in 1960, and then to Taiwan in 1961. After gaining his M.A. at St. John's University in New York, he returned to Taiwan to teach at the National Normal University. He also spent time studying in Korea. He wrote that it is the painter's destiny "to use our Chinese spiritual essence to look squarely at the modern world, and through artistic expression in painting experience and reflect upon contemporary life and the contemporary world." He currently lives and works in Taiwan.

1941 年，廣州出生，何懷碩於 1950 至 1960 年就讀於廣州美術學院。1960 年前往香港，隨後於 1961 年前往台灣地區。獲紐約聖若望大學碩士學位後，返回台灣地區並任教於國立台灣師範大學。他亦曾於韓國學習。他曾寫道這是畫家的命運，認為應該善用中國靈性上的精髓，坦然審視現代世界，藉著繪畫的藝術表達，體驗並反映當代生活及當代世界。陳氏現於台灣地區居住及工作。

1941 年，广州出生，何怀硕于 1950 至 1960 年就读于广州美术学院。1960 年前往香港，随后于 1961 年前往台湾地区。获纽约圣若望大学硕士学位后，返回台湾地区并任教于台湾师范大学。他亦曾于韩国学习。他曾写道这是画家的命运，认为应该善用中国灵性上的精髓，坦然审视现代世界，借着绘画的艺术表达，体验并反映当代生活及当代世界。陈氏现于台湾地区居住及工作。



EVENING MOUNTAINS

6-21

Chinese ink and colour
on paper
44 x 52 cm
1984

黃昏高山 6-21

水墨設色紙本
44 x 52 厘米
1984

黃昏高山 6-21

水墨设色 纸本
44 x 52 厘米
1984



EVENING MOORING

6-31

Chinese ink and colour
on paper
45 x 52 cm
1984

黃昏靠泊 6-31

水墨設色紙本
45 x 52 厘米
1984

黃昏靠泊 6-31

水墨设色 纸本
45 x 52 厘米
1984

Reflecting on life's constant struggles, Ho's paintings are infused with aesthetic contradictions and intellectual depth that engage a viewer to reflect on our reality. Landscapes spot lit in moonlight are also a common theme that appears in Ho's paintings, illustrating the wild expression of nature caught in the stillness of the night. Ho cultivated a sophisticated painting approach capable of absorbing Western concepts and combining the Chinese painting expressive xieyi technique with atmospheric perspectives in his paintings.

何氏畫作反映生命的恆常掙扎，注入矛盾的美、理智深與度，吸引觀賞者反思現實。何氏畫作經常出現月色下某點景觀的主題，表達寧謐靜止晚上捕捉到的大自然另一面。何氏善於吸收西方意念，結合中國畫寫意的表達技巧、空間透視於畫作之中，建立其複雜細緻的作畫方法。

何氏画作反映生命的恒常挣扎，注入矛盾的美、理智深与度，吸引观赏者反思现实。何氏画作经常出现月色下某点景观的主题，表达宁谧静止晚上捕捉到的大自然另一面。何氏善于吸收西方意念，结合中国画写意的表达技巧、空间透视于画作之中，建立其复杂细致的作画方法。



FAR HORIZON
82-01

Chinese ink and colour
on paper
44 x 52 cm
1981

遠方地平線
82-01

水墨設色 紙本
44 x 52 厘米
1981

远方地平线
82-01

水墨设色 纸本
44 x 52 厘米
1981



NIGHT AND DAY (HONG KONG)
Chinese ink and colour on paper
123 x 727 cm
1984 -1985

夜與日（香港）
水墨設色紙本
123 x 727 厘米
1984 -1985

夜与日（香港）
水墨设色纸本
123 x 727 厘米
1984 -1985



Studio Florentijn Hofman 弗洛倫泰因·霍夫曼 | 弗洛伦泰因·霍夫曼

Photo credit | 圖片來源 | 图片来源 : Artdepot Gallery

Florentijn Hofman was born in 1977 in Delfzijl in the Netherlands. He graduated from the Art college, Constantijn Huygens, in Kampen and the Art College of the Interdisciplinaire kunsten, Berlin-Weissensee in Berlin. The studio is based in Anrhem, in the Netherlands. In each of his commissions, Hofman aims to bring out some aspect that is not visible but nonetheless exists. The surrealism of his works is as immense as the objects themselves. Hofman's sculptures define a place to meet and a starting point for discussion. They bring people together and cultivate contact and bonding among neighbours. The conversations that develop inevitably touch on questions of public space, so encouraging local residents to take a more critical view of their surroundings.

Hofman's use of animals to evoke discussion works well because fables are part of a narrative tradition. Traditions, like cities, are encountered all over the world and, like cities, rise above generations and tribes. These creatures of fable are really surreptitious messengers. We accept and recognise more in an animal character than we would in a human being, for the latter is all too quickly dismissed as a special case, as the Other, as 'not us'. Animals, in word as well as image, are easily legible and easily recognise. As fictional beings, however, they are influenced by motives and instincts that we do not necessarily share. That is why they retain an air of mystery and why Hofman's animal characters can never be grasped in their entirety.

弗洛倫泰因·霍夫曼 1977 年於荷蘭 Delfzijl 出生，畢業於荷蘭坎彭 Art college Constantijn Huygens，與及柏林 Art College of the Interdisciplinaire kunsten, Berlin-Weissensee。其工作室設於荷蘭阿納姆。霍夫曼希望每件作品，都能帶出事物不被看見但確然存在的一面。作品的超現實主義風格強烈。霍夫曼的雕塑定義了聚合和引發討論。作品將人們帶到一起，培育出人與人之間的接觸和聯繫。

討論引發對公共空間的關注，因而鼓勵當地人們對身邊環境，有更深刻的看法和探討。霍夫曼成功以動物主題引發討論，因為寓言本身就是敘事的一部分。傳統，例如城市，在世界四處可見，而城市本身亦超越快世代與種族。寓言中的動物往往有期隱藏的意義。我們較易接受一些出現於動物的個性，而不是在人身上，因為後者，我們太快就會以特殊個案為理由，加以打發，總覺得說的是「別人」而不是自己。動物，以言語或影像而言，則容易理解和辨認。然而，影響著虛構角色的動機和本能，人們不一定有相同感受。正因如此，才會保留一份神秘，也解釋到為何霍夫曼動物角色，永不可能被完全掌握。

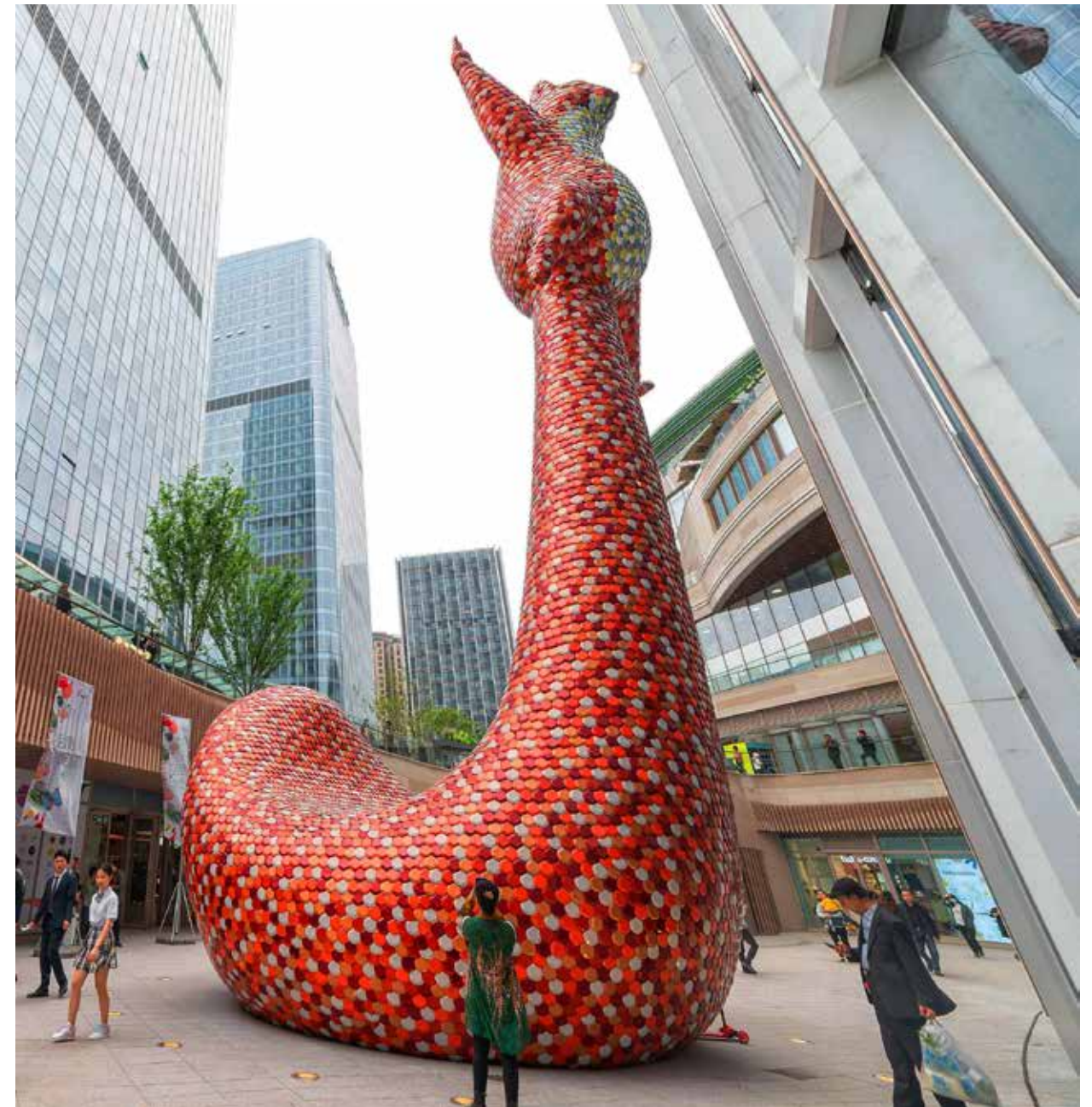
弗洛伦泰因·霍夫曼 1977 年于荷兰 Delfzijl 出生，毕业于荷兰坎彭 Art college Constantijn Huygens，与及柏林 Art College of the Interdisciplinaire kunsten，Berlin-Weissensee。其工作室设于荷兰阿纳姆。霍夫曼希望每件作品，都能带出事物不被看见但确然存在的一面。作品的超现实主义风格强烈。霍夫曼的雕塑定义了聚合和引发讨论。作品将人们带到一起，培育出人与人之间的接触和联系。

讨论引发对公共空间的关注，因而鼓励当地人们对身边环境，有更深刻的看法和探讨。霍夫曼成功以动物主题引发讨论，因为寓言本身就是叙事的一部分。传统，例如城市，在世界四处可见，而城市本身亦超越快世代与种族。寓言中的动物往往有期隐藏的意义。我们较易接受一些出现于动物的个性，而不是在人身上，因为后者，我们太快就会以特殊个案为理由，加以打發，总觉得说的是「別人」而不是自己。动物，以言语或影像而言，则容易理解和辨認。然而，影响着虚构角色的动机和本能，人们不一定有相同感受。正因如此，才会保留一份神秘，也解释到为何霍夫曼动物角色，永不可能被完全掌握。

Shiny Squirrel is a site specific public artwork which can be seen from inside as well as from outside. *Shiny Squirrel*, inspired by the sloping landscape of the mountain city of Chongqing, is a giant permanent art installation created by large-scale urban installation artist Florentijn Hofman. *Shiny Squirrel* is 15 meters tall and has a tail nearly 10 meters long. Her skin is made of 16,500 special metal plates that glisten in the sun. Chongqing, a city with rich vegetation is a great habitat for squirrels to shuttle through. Meanwhile, the character of Chongqing people: optimism, humour, and enthusiasm is also symbolised by squirrels.

閃閃是公共空間大型裝置藝術家弗洛倫泰因·霍夫曼為重慶這座氣質獨特的山水城市創作的巨型永久性藝術裝置。這只 15 米高的大松鼠有著近 10 米長的大尾巴，全身上下的“皮膚”由 16,500 片特製彩色金屬片組成。霍夫曼認為這樣漂亮的城市環境中，應該有一隻屬於它的松鼠在林間穿梭，而松鼠樂觀又堅強的個性，又恰好符合重慶人民給他的印象。

闪闪是公共空间大型装置艺术家弗洛伦泰因·霍夫曼为重庆这座气质独特的山水城市创作的巨型永久性艺术装置。这只 15 米高的大松鼠有着近 10 米长的大尾巴，全身上下的“皮肤”由 16,500 片特制彩色金属片组成。霍夫曼认为这样漂亮的城市环境中，应该有一只属于它的松鼠在林间穿梭，而松鼠乐观又坚强的个性，又恰好符合重庆人民给他的印象。



Photographer | 攝影 | 摄影 : Artdepot Gallery

SHINY SQUIRREL

Stainless steel
1523.9 x 861 x 625 cm
2021

閃閃

不鏽鋼 雕塑
1523.9 x 861 x 625 厘米
2021

闪闪

不锈钢 雕塑
1523.9 x 861 x 625 厘米
2021



Hon Chi Fun | 韓志勳 | 韩志勋

Photo credit | 圖片來源 | 图片来源: Yan-Chi Choi

Born in Hong Kong in 1922, Hon Chi Fun belongs to a group of painters who, in the 1960s, pioneered a new sensibility within the local art community. He co-founded the Circle Art Group, which organised regular exhibitions both in and beyond Hong Kong. Artists in the group included Cheung Yee, Chui Yung Sang, King Chia Lun, Kuo Ven Chi, and Wucius Wong, among others. His works reflect his investigations into Taoism, spirituality, and phenomenology. A self-taught artist at first, in 1969 Hon became the Rockefeller grantee from Hong Kong, which allowed him to spend a year in the United States and South America. He studied printmaking in New York and travelled to Europe and South America before settling for some years in Canada. He has exhibited widely in Asia and North America, and his paintings are found in private collections and museums, including the Hong Kong Museum of Art. The artist said, "In my paintings, I always attempt to express a feeling of space and volume and to derive an extra dimension out of a flat surface. It is always out reaching and gives the viewer a feeling of space transposition." He died in 2019 in Hong Kong, where he had moved back to in 2000.

1922 年於香港出生，韓志勳屬於本地藝壇先鋒，於 1960 年代與其他畫家一同倡導藝術新理性。聯合創辦《中元畫會》，定期於香港及海外舉辦展覽。畫會包括張義、徐榕生、金嘉倫、郭文基及王無邪等藝術家。韓氏畫作反映他對道教、靈性及現象學的研究。他自學成畫家，其後於 1969 年獲美國「洛克斐勒三世基金」獎學金赴美國及南美進修一年。期間他於紐約學習版畫，並遊歷歐洲及南美，隨後於加拿大定居數年。他的作品廣泛於亞洲及北美展出，包括香港藝術館。韓氏曾言：我經常於畫作中嘗試表達對空間及體積大小的感覺，以及從平面衍生出額外的維度。這種向外拓展，經常帶給觀賞者空間轉移的感覺。韓氏於 2000 年回香港定居，2019 年於香港逝世。

1922 年于香港出生，韩志勋属于本地艺坛先锋，于 1960 年代与其他画家一同倡导艺术新理性。联合创办《中元画会》，定期于香港及海外举办展览。画会包括张义、徐榕生、金嘉伦、郭文基及王无邪等艺术家。韩氏画作反映他对道教、灵性及现象学的研究。他自学成画家，其后于 1969 年获美国「洛克斐勒三世基金」奖学金赴美国及南美进修一年。期间他于纽约学习版画，并游历欧洲及南美，随后于加拿大定居数年。他的作品广泛于亚洲及北美展出，包括香港艺术馆。韩氏曾言：我经常于画作中尝试表达对空间及体积大小的感觉，以及从平面衍生出额外的维度。这种向外拓展，经常带给观赏者空间转移的感觉。韩氏于 2000 年回香港定居，2019 年于香港逝世。



BEHIND THE AMAH'S ROCK

Oil on board
30 x 41 cm
1958

望夫石後

油彩 木板
30 x 41 厘米
1958

望夫石后

油彩 木板
30 x 41 厘米
1958

In his early works, Hon Chi Fun used the Chinese medium of Chinese ink, brush, and paper while introducing elements of Surrealism, graphic design, and various western techniques. Landscape subject matter was often rendered in sprayed or splashed ink, a successful evolution of Chinese painting incorporating both tradition and modernity. Increasingly, he found the western media of oil and acrylic to be an attractive alternative to Chinese ink. These Hong Kong landscapes in oil on board are wonderful examples of how Hon Chi Fun explored oil and applied it to local motif.

韓志勳早期作品多用中國水墨、紙筆等中國素材，同時引入超現實主義、平面設計及其他西方技巧元素。山水主體經常以噴墨或潑墨形式呈現，是非常成功結合傳統與現代的中國畫進化。其後發現西方油彩及塑膠彩，實為水墨以外另一選擇。這些以油彩繪於卡板的香港景觀畫作，實為韓氏探索油彩並以之繪畫本地主題的最佳示範。

韩志勋早期作品多用中国水墨、纸笔等中国素材，同时引入超现实主义、平面设计及其他西方技巧元素。山水主体经常以喷墨或泼墨形式呈现，是非常成功结合传统与现代的中国画进化。其后发现西方油彩及塑胶彩，实为水墨以外另一选择。这些以油彩绘于卡板的香港景观画作，实为韩氏探索油彩并以之绘画本地主题的最佳示范。



NEW TERRITORIES

Oil on board
30 x 40.5 cm
1959

新界

油彩木板
30 x 40.5 厘米
1959

新界

油彩木板
30 x 40.5 厘米
1959



SAI KUNG

Oil on board
30.5 x 41 cm
1958

西貢

油彩木板
30.5 x 41 厘米
1958

西貢

油彩木板
30.5 x 41 厘米
1958

THE MAKING OF
SPHERES I:
BLUE RAIN

Acrylic and oil on canvas
220 x 220 cm
1988

宇缘 I：冷雨

塑膠彩及油彩 畫布
220 x 220 厘米
1988

宇缘 I：冷雨

塑膠彩及油彩 画布
220 x 220 厘米
1988



THE MAKING
OF SPHERES II:
GLOWING WIND

Acrylic and oil on canvas
220 x 220 cm
1988

宇缘 II：熾風

塑膠彩及油彩 畫布
220 x 220 厘米
1988

宇缘 II：炽风

塑膠彩及油彩 画布
220 x 220 厘米
1988



THE MAKING
OF SPHERES III:
CRIMSON CLOUD

Acrylic and oil on canvas
220 x 220 cm
1988

宇缘 III：丹雲

塑膠彩及油彩 畫布
220 x 220 厘米
1988

宇缘 III：丹云

塑膠彩及油彩 画布
220 x 220 厘米
1988



THE MAKING OF
SPHERES IV:
SWIFT THUNDER

Acrylic and oil on canvas
220 x 220 cm
1988

宇缘 IV：速雷

塑膠彩及油彩 畫布
220 x 220 厘米
1988

宇缘 IV：速雷

塑膠彩及油彩 画布
220 x 220 厘米
1988





Hong Viet Dung

Hong Viet Dung graduated from the Hanoi Fine Arts College in 1984. He has participated as a member of Hanoi's 'Gang of Five' arts group at international group exhibitions since 1990, receiving great acclaim as one of the most promising and talented contemporary Vietnamese artists.

Hong Viet Dung 於 1984 年畢業於河內美術學院，自 1990 年起以「河內五人幫」成員身份參與國際匯展，並被譽為最有前途、最有天份的當代越南畫家之一。

Hong Viet Dung 于 1984 年毕业于河内美术学院，自 1990 年起以「河内五人帮」成员身份参与国际汇展，并被誉为最有前途、最有天份的当代越南画家之一。



A QUIET MOMENT

Oil on canvas
134 x 153 cm
2010

寧靜致遠

油彩畫布
134 x 153 厘米
2010

宁静致远

油彩画布
134 x 153 厘米
2010

Hong's timeless, Zen-like figures and landscapes in silhouette merge with the surrounding background in an atmosphere of peace and harmony. Spare and surrealistic, his paintings portray feelings associated with serenity, quietude, and an uncluttered world.

Hongkong Land acquired *A Quiet Moment* in 2010.

Hongkong Land acquired *At Dawn* in 2010.

Hong 繪畫的人像及景物富有禪意，與背景融為一體，完美和諧。他的作品線條簡練而充滿超現實意境，營造一片幽謐寧靜的明淨世界。

置地公司於 2010 年購入「寧靜致遠」。

置地公司於 2010 年購入「曙光初現」。

Hong 绘画的人像及景物富有禅意，与背景融为一体，完美和谐。他的作品线条简练而充满超现实意境，营造一片幽谧宁静的明净世界。

置地公司于 2010 年购入「宁静致远」。

置地公司于 2010 年购入「曙光初现」。



AT DAWN
Oil on canvas
134 x 153 cm
2010

曙光初現
油彩 畫布
134 x 153 厘米
2010

曙光初現
油彩 画布
134 x 153 厘米
2010



Hong Zhu An | 洪祝安 | 洪祝安

Hong Zhu An was born in 1955 in Shanghai. He studied under the famous art scholar Wang Zidou and under professor Huang Wei Yi at the Shanghai Art and Culture Institute, and the Sichuan Art Academy, respectively. He received his MA from the Royal Melbourne Institute of Technology, Australia, and LaSalle-SIA College of Arts, Singapore, in 1997; his Ph.D. from Nanyang Technological University, Singapore, in 2001. He currently lives and works in Singapore.

1955 年出生於中國上海。洪祝安先後於上海工藝美術學校與四川美術學院就讀，相繼師承於著名藝術學者汪子豆及黃維一教授。1997 年於澳洲墨爾本皇家理工大學和新加坡拉薩爾新航藝術學院獲得藝術碩士學位。2001 年於新加坡南洋理工大學攻讀博士學位。現於新加坡居住及工作。

1955 年出生于中国上海。洪祝安先后于上海工艺美术学校与四川美术学院就读，相继师承于著名艺术学者汪子豆及黄维一教授。1997 年于澳洲墨尔本皇家理工大学和新加坡拉萨尔新航艺术学院获得艺术硕士学位。2001 年于新加坡南洋理工大学攻读博士学位。现于新加坡居住及工作。

Inspired by both Chinese and Western art, Hong's compositions combine the energy of spontaneous calligraphic brushwork with a rich earth-tone palette. Through the layering of colour planes, his works emanate a sense of simplistic serenity that offers insightful abstract interpretations of the enchanting visuals.

啟發自中西藝術，洪氏構圖結合即興書法筆觸的活力，與及豐富大地色調。透過反覆層疊的渲染色塊，使畫面呈現簡單寧靜又古雅的氛圍，其視覺效果亦啟發多重的抽象詮釋。

启发自中西艺术，洪氏构图结合即兴书法笔触的活力，与及丰富大地色调。透过反复层叠的渲染色块，使画面呈现简单宁静又古雅的氛围，其视觉效果亦启发多重的抽象诠释。



MOUNTAIN BREEZE

Mixed media on canvas
104 x 104 cm
2005

山嵐

混合媒體 畫布
104 x 104 厘米
2005

山嵐

混合媒体 画布
104 x 104 厘米
2005



Pat Hui | 許雪碧 | 许雪碧 Wucius Wong | 王無邪 | 王无邪

Photo courtesy | 圖片提供 | 图片提供: Alisan Fine Arts and the artist | 藝倡畫廊及藝術家 | 藝倡畫廊及艺术家

(For Wucius Wong's biography, please see the artist's individual entry)

Born in Hong Kong in 1943, Pat Hui is an ink painter known for her colourful paintings. Hui began studying painting under Lui Shou-Kwan in 1961 after Wucius Wong introduced them. Following undergraduate studies in Philosophy at the University of Hong Kong, she attended the University of Minnesota where she completed a PhD in Western Philosophy with a minor in Chinese and Indian Buddhism. In 1974, she studied Studio Art and Design at the same university. In 1978, she moved to Canada and began designing clothes using her own technique of painting on silk. Since then, she has founded her own fine art gallery Hui Arts in Canada and the United States, and the art studio Traffic Zone Centre for Visual Arts in Minneapolis. All the while, she has continued painting, combining her ink art with her studies in philosophy and literature. She lives in Minneapolis, United States, where she is working as an artist, writer, and translator.

(王無邪生平請參閱其個人條目)

1943 年於香港出生，水墨畫家許雪碧以其色彩絢麗的畫作聞名。由王無邪介紹認識，許氏自 1961 年起跟隨呂壽琨習畫。於香港大學哲學系畢業後，許氏赴美國明尼蘇達大學修讀，完成西方哲學博士課程，副修中國及印度佛學。1974 年，繼續於該學府修讀美術設計系。1978 年，她移居加拿大，以其繪畫於絲綢的技巧，開始服飾設計事業。同時，許氏於加拿大及美國成立個人畫廊，以及於美國明尼阿波利斯 Traffic Zone 視覺藝術中心成立許氏畫室。許氏一直繼續繪畫，結合其水墨、哲學及文學修讀所得於其中。現時居於美國明尼阿波利斯，從事繪畫、翻譯及寫作。

(王无邪生平请参阅其个人条目)

1943 年于香港出生，水墨画家许雪碧以其色彩绚丽的画作闻名。由王无邪介绍认识，许氏自 1961 年起跟随吕寿琨习画。于香港大学哲学系毕业后，许氏赴美国明尼苏达大学修读，完成西方哲学博士课程，副修中国及印度佛学。1974 年，继续于该学府修读美术设计系。1978 年，她移居加拿大，以其绘画于丝绸的技巧，开始服饰设计事业。同时，许氏于加拿大及美国成立个人画廊，以及于美国明尼阿波利斯 Traffic Zone 视觉艺术中心成立许氏画室。许氏一直继续绘画，结合其水墨、哲学及文学修读所得于其中。现时居于美国明尼阿波利斯，从事绘画、翻译及写作。



FALLING PETALS

Chinese ink and colour
on paper
122 x 68.5 cm
1988

花落

水墨設色 紙本
122 x 68.5 厘米
1988

花落

水墨設色 紙本
122 x 68.5 厘米
1988

Hui and Wong have shared a common interest in poetry, calligraphy, and painting since they met almost 50 years ago. In their collaborative work, Wucius Wong wrote the calligraphy and she painted the vibrantly coloured petals. Wucius Wong, who she often collaborated wrote “her colours are sometimes in quiet pastel shades, but generally tend to exhibit a strong radiant quality, evoking a sense of pathos often expressed in Song poems with themes of solitude, remorsefulness, and desolation, employing images of distinctive colour sensations such as falling petals, willows, autumn leaves, the setting sun, the moon.”(Wucius Wong, Pat Hui, Alisan Fine Arts, Hong Kong, 1993, P.8)

許雪碧及王無邪相識於幾近 50 年前，兩人同樣對詩、書法及繪畫深感興趣。他們的合作畫，由王無邪的書法及許氏的絢麗色彩構成。經常與許氏合作的王無邪曾言：「用色雖間見素淡，惟常趨淒豔，正是宋詞中多見的幽寂悲涼而又充滿瑰麗色彩的意境，由花落、柳絮、殘葉、斜陽、淡月。」（王無邪《許雪碧》，藝倡畫廊，香港，1993，頁 8）

许雪碧及王无邪相识于几近 50 年前，两人同样对诗、书法及绘画深感兴趣。他们的合作画，由王无邪的书法及许氏的绚丽色彩构成。经常与许氏合作的王无邪曾言：「用色虽间见素淡，惟常趋凄艳，正是宋词中多见的幽寂悲凉而又充满瑰丽色彩的意境，由花落、柳絮、残叶、斜阳、淡月。」（王无邪《许雪碧》，艺倡画廊，香港，1993，页 8）



THE CLEAR RIVER WATER

Chinese ink and colour on paper
91.5 X 170 cm
1988

清澈河水

水墨設色紙本
91.5 X 170 厘米
1988

清澈河水

水墨設色紙本
91.5 X 170 厘米
1988



RAIN OVER WITHERED RED
Chinese ink and colour on paper
68 x 118 cm
1988

雨下枯紅
水墨設色紙本
68 x 118 厘米
1988

雨下枯紅
水墨設色紙本
68 x 118 厘米
1988



Ju Ming | 朱銘 | 朱铭

Born in Miaoli, Taiwan, Ju Ming began his sculptural career as a woodcarver under the apprenticeship of Buddhist statuary craftsman Lee Chin Chuan. After completing his apprenticeship, he established his own studio creating traditional folk art. Throughout this period, he began experimenting with contemporary subjects, moving to a new direction after seeking the guidance of modern sculptor Yuyu Yang. He died in Taipei in 2023.

朱銘生於台灣苗栗，曾師事佛像雕塑大師李金川，從而展開他的雕刻事業。他滿師後自設工作室，開始創作傳統民間藝術而大受歡迎。期間，他嘗試創作現代作品。在獲得現代雕刻家楊英風指導後，朱銘開拓全新的藝術境界，建立今天為人熟悉的獨特風格。2023 年於台北逝世。

朱铭生于台湾苗栗，曾师事佛像雕塑大师李金川，从而展开他的雕刻事业。他满师后自设工作室，开始创作传统民间艺术而大受欢迎。期间，他尝试创作现代作品。在获得现代雕刻家杨英风指导后，朱铭开拓全新的艺术境界，建立今天为人熟悉的独特风格。2023 年于台北逝世。



TAICHI SERIES – RIGHT HEEL KICK

Bronze
215 x 192.3 x 150.2 cm
1991

太極系列 — 右蹬腳

青銅雕塑
215 x 192.3 x 150.2 厘米
1991

太极系列 — 右蹬脚

青铜雕塑
215 x 192.3 x 150.2 厘米
1991

Building on his training as a woodcarver, Ju Ming worked with a variety of mediums, including bronze, wood, styrofoam, ceramic, and stainless steel. These works convey dynamic movement and rugged carving combined with a feeling of calm, strength, and stability. Hongkong Land purchased this large figure, engaged in the classic Taichi pose, in 1986.

朱銘在木雕的基礎上，使用多種媒材進行創作，包括青銅、木、發泡膠、陶瓷及不銹鋼。這些作品表現動感之美與粗獷的雕刻風格，予人沉靜、堅穩之感。置地公司於 1986 年購入這座以經典太極招式為造型的大型雕像。

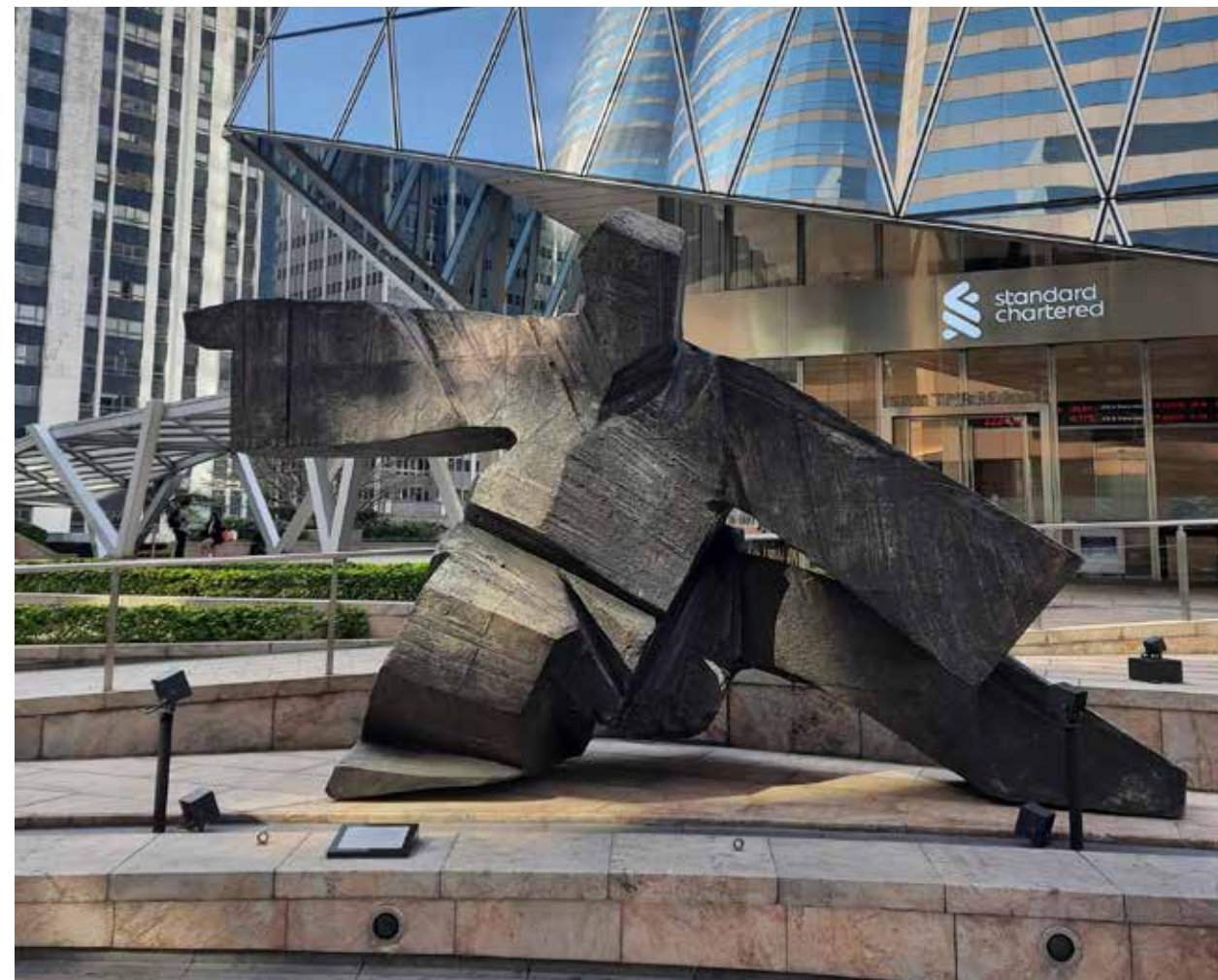
朱铭在木雕的基础上，使用多种媒材进行创作，包括青铜、木、发泡胶、陶瓷及不锈钢。这些作品表现动感之美与粗犷的雕刻风格，予人沉静、坚稳之感。置地公司于 1986 年购入这座以经典太极招式为造型的大型雕像。



In the mid 1970's, Ju Ming began his sculpting works on the theme of Taichi, becoming the first artist to do so. As a Taichi practitioner, he has discovered similar qualities between his practice and his artistic spirit. Through his iconic Taichi series, he set out to find the perfect expression of the union between man and nature, exemplified by this figure representing a classic Taichi pose that speaks of balance, strength, and dynamism. Its visual power and formal beauty are signature characteristics of this iconic series.

20 世紀 70 年代，朱銘開始創作以太極為主題的作品，開風氣之先。在練習太極時，他發現與其藝術精神互相契合。他創作具有象徵意義的太極系列，其中這個經典太極招式的雕塑展現平衡、力量及動感，表達完美和諧的天人合一。作品剛柔並濟，形神合一，盡顯經典系列的特色。

20 世纪 70 年代，朱铭开始创作以太极为主题的作品，开风气之先。在练习太极时，他发现与其艺术精神互相契合。他创作具有象征意义的太极系列，其中这个经典太极招式的雕塑展现平衡、力量及动感，表达完美和谐的天人合一。作品刚柔并济，形神合一，尽显经典系列的特色。



TAICHI SERIES –
SINGLE WHIP DIP
Bronze
267 x 467 x 188 cm
1985

太極系列 — 單鞭下勢
青銅雕塑
267 x 467 x 188 厘米
1985

太极系列 — 单鞭下势
青铜雕塑
267 x 467 x 188 厘米
1985



Jaffa Lam, Laam | 林嵐 | 林岚

Photo courtesy | 圖片提供 | 图片提供 : The artist | 藝術家 | 艺术家

Hong Kong artist Lam Laam, Jaffa began her training at the Chinese University of Hong Kong where she developed a distinct style in large-scale site-specific installations. Lam has attained international acclaim exhibiting in the United States, Canada, China, Taiwan, Kenya and Bangladesh. She was awarded the Asian Cultural Council's Desiree and Hans Michael Jebson Fellowship in 2006, and represented Hong Kong in Japan's Setouchi Triennale in 2013.

Through her work, she explores introspective issues such as local culture, history, society and current affairs. She aims to exemplify the Chinese philosophy of 'the usefulness of the useless' in her extensive use of recycled materials including crate wood, old furniture and umbrella fabric.

香港藝術家林嵐曾於香港中文大學修習藝術，建立了獨特的藝術風格，主力創作大型藝術裝置。她曾於美國、加拿大、中國、台灣、肯亞及孟加拉參展，享譽國際。2006年她獲頒亞洲文化協會捷成漢伉儷獎助金，並代表香港在2013年日本瀨戶內海三年展亞洲平台展出。

林嵐多以本土文化、歷史、社會及時事為創作背景，並利用回收再用的物料，包括木箱板、舊傢具、雨傘布料等，以反映中國哲學中「無用之用」的理念。

香港艺术家林岚曾于香港中文大学修习艺术，建立了独特的艺术风格，主力创作大型艺术装置。她曾于美国、加拿大、中国、台湾、肯亚及孟加拉参展，享誉国际。2006年她获颁亚洲文化协会捷成汉伉俪奖助金，并代表香港在2013年日本濑户内海三年展亚洲平台展出。

林岚多以本土文化、历史、社会及时事为创作背景，并利用回收再用的物料，包括木箱板、旧家具、雨伞布料等，以反映中国哲学中「无用之用」的理念。

"*Rejuvenated Bonsai* is a dedication to Hongkong Land, symbolizing its longevity. In this work Lam revitalizes recycled wood, vividly transforming it into a solid tree form, reflecting her respect for the Company's deep-rooted history and affiliation with the community. The delicate branches reach out with new life, in the way that Hongkong Land continues to lead into the future."

The artist's values and deep connection to Hong Kong and nature are reflected in this work as all the materials used were sourced and formed locally, some within just a few steps from her studio.

「《再生盆景》是林嵐特別為置地公司所創作，寓意永續、長久。在作品中，林嵐為回收再用的木材賦予新生命，製作成一棵蒼勁古樸的盆景樹，象徵置地公司在香港紮根逾百年的悠久歷史，與這個城市密切聯繫。末端的新枝展示出現時的朝氣和未來的持續發展。」

作品乃本土製作，所使用物料皆來自本地，有些甚至來自距離林嵐工作室只有幾步之遙，呈現出藝術家與香港和大自然的深刻聯繫。

「《再生盆景》是林岚特别为置地公司所创作，寓意永续、长久。在作品中，林岚为回收再用的木材赋予新生命，制作成一棵苍劲古朴的盆景树，象征置地公司在香港紮根逾百年的悠久历史，与这个城市密切联系。末端的新枝展示出现时的朝气和未来的持续发展。」

作品乃本土制作，所使用物料皆来自本地，有些甚至来自距离林岚工作室只有几步之遥，呈现出艺术家与香港和大自然的深刻联系。



REJUVENATED BONSAI
Enamel paint on recycled wood,
patina on casted bronze
140 x 180 x 110 cm
2015



再生盆景
環保木瓷漆著色·鑄銅著色
140 x 180 x 110 厘米
2015

再生盆景
環保木瓷漆著色·鑄銅著色
140 x 180 x 110 厘米
2015



Aries Lee | 李福華 | 李福华

Photo courtesy | 圖片提供 | 图片提供 : The artist | 藝術家 | 艺术家

Born in Hong Kong in 1943, Aries Lee received both a B.F.A. and M.F.A. from the Tokyo National University, graduating in 1971, and completed his study of sculpture at the Düsseldorf Art Academy. He taught at the Hong Kong Chinese University from 1977 to 1985, and has made over twenty pieces of outdoor sculpture for the public in Hong Kong. The artist has received numerous awards throughout his impressive career, including; Hong Kong Urban Council Sculpture Art Award (1977), Hong Kong Sculptor of the Year (1991) and most notably a Commission Award of three sculptures for Hong Kong Convention Centre unveiled by the Prince & Princess of Wales (1990). He now lives and works in Hong Kong and Japan.

1943 年於香港出生，李福華 1971 年畢業於東京大學，獲 B.F.A. 及 M.F.A.，並於杜塞道夫藝術學院完成其雕塑學習。1977 至 1985 年期間，李氏於香港中文大學任教，並完成其二十件香港公眾地方戶外雕塑作品。李氏屢獲殊榮，包括香港市政局雕塑藝術獎 (1977)，香港年度雕塑家 (1991)，尤其是三件位於會議中心、由威爾斯親王及王妃揭幕的雕塑所獲委託獎 (1990)。現於香港及日本居住及工作。

1943 年于香港出生，李福华 1971 年毕业于东京大学，获 B.F.A. 及 M.F.A.，并于杜塞道夫艺术学院完成其雕塑学习。1977 至 1985 年期间，李氏于香港中文大学任教，并完成其二十件香港公众地方户外雕塑作品。李氏屡获殊荣，包括香港市政局雕塑艺术奖 (1977)，香港年度雕塑家 (1991)，尤其是三件位于会议中心、由威尔斯亲王及王妃揭幕的雕塑所获委托奖 (1990)。现于香港及日本居住及工作。



INFINITIVE FORM

Ceramic
24 x 18 x 23 cm
1982

變動中

陶瓷
24 x 18 x 23 厘米
1982

变动中

陶瓷
24 x 18 x 23 厘米
1982

Aries Lee brings the experience of world travel and study to his award-winning sculptures. His sculptures bring together European and American modernism and the traditional spirit of Chinese and Japanese culture. Aries Lee is no longer satisfied with the traditional craft of metalworking. He recently focuses himself on the use of computer 3D programming for his creations. The lines and surfaces perfectly construct the extraordinary forms for these splendid sculptures that give one endless imagination.

李福華將遊歷世界及學習的經驗注入其得獎作品中。他的雕塑結合歐洲及美國現代主義與及中國及日本傳統文化精神。李氏不再滿足於傳統金屬作品工藝。他近期專注以電腦 3D 程式創作作品。這些壯觀雕塑的線條與表面，完美建構超越一般形式，賦予觀賞者無限的想像。

李福华将游历世界及学习的经验注入其得奖作品中。他的雕塑结合欧洲及美国现代主义与及中国及日本传统文化精神。李氏不再满足于传统金属作品工艺。他近期专注以电脑 3D 程序创作作品。这些壮观雕塑的线条与表面，完美建构超越一般形式，赋予观赏者无限的想象。

Aries Lee pays homage to the floral emblem of Macau: the *Lotus*. The stainless steel monumental sculpture is a free form interpretation of the plant. The Lotus is a symbol of purity, growing in the muddy waters yet beautiful. The plant is a very important symbol in Asian culture and can be associated with several virtues. The fluidity and dynamism of the intersecting loops of the metal sculpture, a modern and abstract interpretation of the stems and petals, can also evoke such virtues: continuity, correctness, eternity, and harmony.

李福華向澳門區徽蓮花致敬之作。不銹鋼紀念雕塑超越對植物的詮釋。蓮花是純潔的象徵，出淤泥而不染，純美依然。蓮花是亞洲文化中非常重要的象徵，令人聯想起美德。此金屬雕塑以環環相扣表達流動性與動感，現代而抽象地演繹花莖與花瓣，同時喚起堅持、正直、永恆及和諧等美德。

李福华向澳门区徽莲花致敬之作。不锈钢纪念雕塑超越对植物的诠释。莲花是纯洁的象征，出淤泥而不染，纯美依然。莲花是亚洲文化中非常重要的象征，令人联想起美德。此金属雕塑以环环相扣表达流动性与动感，现代而抽象地演绎花茎与花瓣，同时唤起坚持、正直、永恒及和谐等美德。



LOTUS
Stainless steel
400 x 200 x 200 cm
2011

蓮花
不銹鋼 雕塑
400 x 200 x 200 厘米
2011

莲花
不锈钢 雕塑
400 x 200 x 200 厘米
2011



Lee Chi Cheung | 李志章 | 李志章

Photo courtesy | 圖片提供 | 图片提供 : The artist | 藝術家 | 艺术家

Lee Chi Cheung was born in Xiamen and grew up in Hong Kong. In 1968, he started studying Chinese painting at Fan Fung Studio. The following year, he had his debut exhibition at the City Museum and Art Gallery. In 1973, he received the Fine Arts Award at The Royal Over-Seas League Art Exhibition in London. He has held over 30 solo and group exhibitions in the United States, United Kingdom, Monaco, Taiwan, The Philippines, the Chinese mainland and Hong Kong. His studio is in Fotan. He currently lives and works in Hong Kong.

李志章於廈門出生，成長於香港。1968年，開始習國畫於薰風美術院。翌年於香港博物館舉辦首個個人畫展。1973年，李氏榮獲英國皇家藝術學院海外聯展優異獎。曾於美國、英國、摩洛哥、台灣地區、菲律賓、中國大陸及香港地區舉辦超過30個個人及聯合展覽。工作室設於火炭，李氏於香港居住及工作。

李志章于厦门出生，成长于香港。1968年，开始习国画于薰风美术院。翌年于香港博物馆举办首个人画展。1973年，李氏荣获英国皇家艺术学院海外联展优异奖。曾于美国、英国、摩洛哥、台湾地区、菲律宾、中国大陆及香港地区举办超过30个个人及联合展览。工作室设于火炭，李氏于香港居住及工作。



ABSTRACT

Chinese ink and color on paper
16.8 x 67 cm
2008-2009

抽象

水墨设色 紙本
16.8 x 67 厘米
2008-2009

抽象

水墨设色 紙本
16.8 x 67 厘米
2008-2009

Lee is most well-known for his landscape paintings. Whether using ink, as in this example, or oil, as in the large works on view in the LANDMARK ATRIUM, Lee conveys the tranquil and peaceful beauty of nature. He infuses his paintings with personal sentiments and a modern spirit.

李氏以山水畫最為著名。無論使用水墨，還是像此大型置地廣場中庭內望作品般使用油彩，李氏都能傳遞大自然的寧靜與和平之美。李氏為畫作注入個人情感及現代精神。

李氏以山水画最为著名。无论使用水墨，还是像此大型置地廣場中庭內望作品般使用油彩，李氏都能传递大自然的宁静与和平之美。李氏为画作注入个人情感及现代精神。



HONG KONG
MEMORIES I & II
Chinese ink and colour on paper
103 x 35 cm
2013



香港回憶 I . II
水墨設色 紙本
103 x 35 厘米
2013

香港回忆 I . II
水墨设色 纸本
103 x 35 厘米
2013



TAI TAM UPPER RESERVOIR
Acrylic on canvas
230 x 160 cm
2013

大潭上水塘
塑膠彩 畫布
230 x 160 厘米
2013



STARLING INLET
Acrylic on canvas
180 x 120 cm
2013

沙頭角海
塑膠彩 畫布
180 x 120 厘米
2013

沙頭角海
塑膠彩 画布
180 x 120 厘米
2013



Leung Kui Ting | 梁巨廷 | 梁巨廷

Photo courtesy | 圖片提供 | 图片提供 : The artist | 藝術家 | 艺术家

Born in Guangzhou in 1945, Leung Kui Ting moved to Hong Kong in 1948. He studied graphic design with Wucius Wong and painting with modern ink master, Lui Shou Kwan (who established the movement of New Ink Painting) at the Extra Mural Department, The Chinese University of Hong Kong. Leung taught wood block printing, graphic design, colour theory, and three-dimensional design at the Hong Kong Polytechnic University from 1974 to 1990. He is currently the Director of the Hong Kong Chingying Institute of Visual Arts, an Honorary Advisor to the Leisure and Cultural Services Department, and an Advisor of Visual Arts to the Hong Kong Arts Development Council. He currently lives and works in Hong Kong.

1945 年於廣州出生，梁巨廷於 1948 年前往香港。梁氏於香港中文大學校外進修部跟隨王無邪學習平面設計，並師從現代水墨大師呂壽琨學習繪畫（呂氏為新水墨畫運動發起人）。1974 至 1990 年間，梁氏於香港理工大學任教，所授科目包括木版畫、平面設計、色彩理論及三維設計等。現任香港正形設計學校董事、香港康樂及文化事務署名譽顧問以及香港藝術發展局視覺藝術顧問。梁氏現於香港居住及工作。

1945 年于广州出生，梁巨廷于 1948 年前往香港。梁氏于香港中文大学校外进修部跟随王无邪学习平面设计，并师从现代水墨大师吕寿琨学习绘画（吕氏为新水墨画运动发起人）。1974 至 1990 年间，梁氏于香港理工大学任教，所授科目包括木版画、平面设计、色彩理论及三维设计等。现任香港正形设计学校董事、香港康乐及文化事务署名誉顾问以及香港艺术发展局视觉艺术顾问。梁氏现于香港居住及工作。

Living in the digital age, Leung is attentively observant of its changing landscape of visibility and encounter. He continues to use traditional painting concepts learnt while studying painting under Lui Shou Kwan and design under Wucius Wong, such as 'correspondence to the object', and the 'bone method' of creating texture and structure, as his guideposts. Leung adheres to the principle of 'observing the object from the perspective of the object itself', so that form expresses an object's essence more than its outer appearance alone. Through the perceptual freedom implicit in these principles, Leung can reconstruct what he observes in new ways, both conceptually and visually. He finds constant inspiration in the infinite roaming perspective that is an integral element of traditional landscape painting, which allows eyes to travel freely through, around, and in between the changing panoramas of the rock formations. In the articulations of felt landscape observed, felt landscape Leung integrates the new visibility of the digital age, creating a transformation in perception.

於數碼時代生活，梁氏細心留意景觀在視覺上和體驗上的轉變。他一方面繼續運用師從呂壽琨及王無邪的傳統繪畫理念，例如「應物象形」、「骨法用筆」，去創造質感和結構，並以此為指引；同時亦會應用「隨類賦形」，從而表達物象神髓之餘，更超越物象之外。梁氏經常從無窮盡的漫遊角度獲得靈感，這正是傳統山水畫不可或缺的元素，讓視野任意穿梭遊歷於連綿起伏多變的山巒全景，展現其所看所感的景觀意象，並結合數碼時代的全新視覺，創造觀念上的轉變。

于数码时代生活，梁氏细心留意景观在视觉上 and 体验上的转变。他一方面继续运用师从吕寿琨及王无邪的传统绘画理念，例如「应物象形」、「骨法用笔」，去创造质感和结构，并以此为指引；同时亦会应用「随类赋形」，从而表达物象神髓之余，更超越物象之外。梁氏经常从无穷尽的漫游角度获得灵感，这正是传统山水画不可或缺的元素，让视野任意穿梭游历于连绵起伏多变的山巒全景，展现其所看所感的景观意象，并结合数码时代的全新视觉，创造观念上的转变。



UNTITLED

Chinese ink and water colour on paper
152 x 30.5 cm each
2005

無題

水墨水彩紙本
每幅 152 x 30.5 厘米
2005

无题

水墨水彩紙本
每幅 152 x 30.5 厘米
2005

Travelling in Tai Hang Mountain, the scene in the painting deconstructs the mountain and the stones while at the same time it combining their shape, simplifying the structure of the cliff stones, and transforming the surface of the stones into a kind of geometric style.

Leung experiments with continuous overlapping dotted lines, transforming mountains and stones into new genres. Exploring the traditional ways of artistic expression in Chinese painting, Leung considers that “what the artist paints should be similar to the object in its form or appearance” and “the line drawing and brushwork should show different levels of strength”. Through painting, the artist attempts to “observe the object in an objective manner” and searches for the original state of the object from a free, mindful perspective.

漫行於太行山，畫作表達的是解構了的山形及石頭，同時結合它們的形狀，簡化懸崖上石頭的結構，轉變成幾何風格的石頭表面。不斷探索中國畫的傳統藝術表達方法，梁氏認為畫家繪畫時應呼應物象的形狀或外觀，而且線條和筆觸應展現不同力度。藉著繪畫，梁氏以客觀的態度觀察事物，並欲尋獲事物原本的狀態，不受固有意識形態束縛。

漫行于太行山，画作表达的是解构了的山形及石头，同时结合它们的形状，简化悬崖上石头的结构，转变成几何风格的石头表面。不断探索中国画的传统艺术表达方法，梁氏认为画家绘画时应呼应物象的形状或外观，而且线条和笔触应展现不同力度。藉着绘画，梁氏以客观的态度观察事物，并欲寻获事物原本的状态，不受固有意识形态束缚。



TAI HANG MOUNTAIN
Chinese ink and colour on paper
80 x 70 cm
2016

太行山
水墨設色紙本
80 x 70 厘米
2016

太行山
水墨設色紙本
80 x 70 厘米
2016



Danny Li, Wan Fai | 李運輝 | 李运辉

Born in Hong Kong in 1954, Li Wan Fai, Danny learned western painting in the late 1960s from Chiang Wing Sin, an established oil painter from the Chinese mainland. His continuous experimentation with different techniques led him to develop his individualistic style. In 1984, Li's debut solo exhibition at the Royce Gallery in Sydney, Australia, brought him recognition. His work has a unique style of heavy brushstrokes for texture and brilliant colour tones for depth and space.

李運輝於 1954 年於香港出生，六十年代後期師從內地著名油畫家蔣榮先學習西洋畫。他從不斷演練不同技巧當中，建立出個人風格。1984 年，李運輝在澳洲悉尼 Royce Gallery 舉行首次個人展覽，大獲好評。李氏畫作風格獨特，厚重筆觸突顯質感，明亮色調呈現深度與空間感。

李运辉于香港出生，六十年代后期师从内地著名油画家蒋荣先学习西洋画。他从不间断演练不同技巧当中，建立出个人风格。1984 年，李运辉在澳洲悉尼 Royce Gallery 举行首次个人展览，大获好评。李氏画作风格独特，厚重笔触突显质感，明亮色调呈现深度与空间感。



LOTUS

Acrylic on canvas
109 x 109 cm
1994

荷香

塑膠彩 畫布
109 x 109 厘米
1994

荷香

塑膠彩 画布
109 x 109 厘米
1994



LOTUS

Acrylic on canvas
109 x 109 cm
1994

荷塘清趣

塑膠彩 畫布
109 x 109 厘米
1994

荷塘清趣

塑膠彩 画布
109 x 109 厘米
1994

Li's works changed over the years as he explored the idea of merging Eastern and Western art. They are indistinct landscapes, not representing specific locations. The technique is Western. In Li's own words, "Sometimes painting is like playing chess. Your first move, you have no idea how it's going to go; you change your thoughts depending on each move, and even now after 40 years I am still learning and changing. My inspiration really comes from whatever I draw. I make an abstract shape. Then, if I see a silhouette of a rock, I make that slightly more apparent." Li demonstrates his characteristic approach with expressive brushstrokes, rich hues, and elegant composition, and vividly renders the sumptuous Lotus flower, a symbol of purity. In 2013, Danny Li was commissioned to do the large works in the Gloucester tower lobby.

李氏探索融合東西方藝術的想法，作品因而隨時間有所轉變。他的畫作景觀隱晦，並不明顯表示地點。李氏作畫採用西方技巧。李氏曾言：「有時候繪畫就像下棋。下第一著時，你並不知道之後如何發展，你的想法隨每一著而改變，即使已經畫了四十年，到了今天，我仍在學習，在轉變。我的靈感確然來自我所畫的一切。我畫一個抽象的形狀，然後如果我看到的是巨石的輪廓，就會把它畫得更明顯一點。」李氏以鮮明筆觸、豐富色調及優雅構圖，盡現其獨特手法，生動地呈現純潔的象徵——絕美的蓮花。

2013 年，李運輝受委託為告羅士打大廈大堂創作大型作品。

李氏探索融合东西方艺术的想法，作品因而随时间有所转变。他的画作景观隐晦，并不明显表示地点。李氏作画采用西方技巧。李氏曾言：「有时候绘画就像下棋。下第一着时，你并不知道之后如何发展，你的想法随每一着而改变，即使已经画了四十年，到了今天，我仍在学习，在转变。我的灵感确然来自我所画的一切。我画一个抽象的形状，然后如果我看到的是巨石的轮廓，就会把它画得更明显一点。」李氏以鲜明笔触、丰富色调及优雅构图，尽现其独特手法，生动地呈现纯洁的象征——绝美的莲花。

2013 年，李运辉受委托为告罗士打大厦大堂创作大型作品。



LANDSCAPE I

Acrylic on canvas
89 x 109 cm
1994

翠谷泉聲

塑膠彩 畫布
89 x 109 厘米
1994

翠谷泉声

塑胶彩 画布
89 x 109 厘米
1994



LANDSCAPE II

Acrylic on canvas
89 x 109 cm
1994

長瀑彩雲曲

塑膠彩 畫布
89 x 109 厘米
1994

长瀑彩云曲

塑胶彩 画布
89 x 109 厘米
1994



DRAGON'S BACK AT DAWN

Acrylic on canvas
180 x 120 cm
2013

龍脊山·曙光

塑膠彩 畫布
180 x 120 厘米
2013

龙脊山·曙光

塑膠彩 画布
180 x 120 厘米
2013



THE LION'S ROCK UNDER
THE SUMMER SKY

Acrylic on canvas
180 x 120 cm
2013

夏日獅子山

塑膠彩 畫布
180 x 120 厘米
2013

夏日獅子山

塑膠彩 画布
180 x 120 厘米
2013



Li Xiaofeng | 李曉峰 | 李晓峰

Photo courtesy | 圖片提供 | 图片提供 : Red Gate Gallery, Beijing and the artist | 紅門畫廊 (北京) 及藝術家 | 红门画廊 (北京) 及艺术家

Li Xiaofeng was born in Hubei in 1965. After graduating from Hubei Huanggang Normal College, he came all the way to pursue further studies at the Central Academy of Fine Arts and completed graduate courses in 2002. He then chose to stay in Beijing and to keep working on breaking away from academic art. He has had several exhibitions, and his work was notably included in museum shows in the Chinese mainland, Taiwan and in the acclaimed exhibition “China Through the Looking Glass” at the MET (Metropolitan Museum) in New York in 2015. He lives and works in Beijing.

李曉峰 1965 年於湖北出生，上世紀畢業於湖北省師範學院，隨後於中央美術學院進修，並於 2002 年畢業。掙脫學院派藝術，李氏於北京繼續創作。曾舉辦多個展覽，作品為中國大陸及台灣等地美術館收藏，並曾於 2015 年紐約 MET (大都會藝術博物館) 的著名展覽「中國：鏡花水月」中展出。現於北京居住及工作。

李晓峰 1965 年于湖北出生，上世纪毕业于湖北省师范学院，随后于中央美术学院进修，并于 2002 年毕业。挣脱学院派艺术，李氏于北京继续创作。曾举办多个展览，作品为中国大陆及台湾等地美术馆收藏，并曾于 2015 年纽约 MET (大都会艺术博物馆) 的著名展览「中国：镜花水月」中展出。现于北京居住及工作。

Li Xiaofeng sews together with thin metal wire porcelain shards, dating from the Song, Ming, and Qing dynasties to make magnificent dresses and costumes. The material pays homage to China's past, while the fashion style of the garment can be traditional Qipao, sometimes with a Western skirt bottom, Mao jackets, pants, blouses, a military hat, and more.

李氏以纖細金屬絲將遠至宋、明及清代陶瓷碎片縫合而成的華麗服飾作品，向古代中國致敬。服飾風格可以是清代旗袍，有時也會是西方半截裙、人民裝、長褲、襯衣、軍帽及其他。

李氏以纤细金属丝将远至宋、明及清代陶瓷碎片缝合而成的华丽服饰作品，向古代中国致敬。服饰风格可以是清代旗袍，有时也会是西方下半身裙、人民装、长裤、衬衣、军帽及其他。

"Since it was the Mongol Yuan capital Khanbalik to the present day, Beijing has initiated its largest excavation projects of all time and, like a blue snake that has been hibernating for a millennium, the city is now stirring and shedding its old skin. It greedily emerges through the towering buildings, twisting free from the historical sediment of its ancient civilization. Blue-and-white porcelain shards that represent this civilization are unearthed in large quantities at the same time. These blue shards, bathed in the sunny skies of socialism and by the contemporary cool breezes blowing from the west throughout the capital, assume a bewildering array of postures as fashion items entering the new century! These are the blue-and-white costumes! These emanate the splendour once crushed! These are the illusions flowing with sorrow!"

「從當日蒙古元朝時代，元大都、可汗之城開始，時至今日，北京正處於有史以來最大型的挖掘計劃，就像潛伏冬眠千年以來的青蛇，這個城市現正翻騰及蛻皮演變，既貪婪地於高樓大廈間竄動，同時亦扭動掙脫古代文明的歷史沉澱。藍白陶瓷碎片同時代表著文化的大量出土。浸浴在社會主義的晴空，與及吹遍整個首都的西方當代微風所摩挲，這些藍色碎片，承擔著一系列引人入勝的時尚服飾姿態進入新世紀。這是藍白時尚服飾！這是破碎時迸發的光芒！這是流著苦痛的幻象。」

「从当日蒙古元朝时代，元大都、可汗之城开始，时至今日，北京正处于有史以来最大型的挖掘计划，就像潜伏冬眠千年以来的青蛇，这个城市现正翻腾及蜕皮演变，既贪婪地于高楼大厦间窜动，同时亦扭动挣脱古代文明的历史沉淀。蓝白陶瓷碎片同时代表着文化的大量出土。浸浴在社会主义的晴空，与及吹遍整个首都的西方当代微风所摩挲，这些蓝色碎片，承担着一系列引人入胜的时尚服饰姿态进入新世纪。这是蓝白时尚服饰！这是破碎时迸发的光芒！这是流着苦痛的幻象。」



BEIJING MEMORY SERIES

Qing Period Shards
108 x 68 x 62 cm
2010

北京記憶系列

清代清花瓷片，銀絲焊接
108 x 68 x 62 厘米
2010

北京记忆系列

清代清花瓷片，银丝焊接
108 x 68 x 62 厘米
2010



Rebecca T. Lin

Born into a creative family, and gifted in a multitude of arts, from dance to music, Rebecca experimented in a range of media before finding her voice in graphic design, illustration, and mural work. In 2013, she gained interest in line drawing and polygonal illustration to communicate her idea of organised chaos experienced living in a city, emphasising the toxic work-life balance, and produced portraits of pop culture celebrities and local controversial political figures using the technique. The journey towards painting murals started when co-founding #creativehustlershk from 2017-2020. She began working solo with her designs and execution, with continued themes of well-being, painting cityscapes or modern life surrounded by a scene of overgrown nature. Recently, Rebecca began a new illustration project to empower women and promote body positivity. She currently lives and works in Hong Kong.

REBECCA T.LIN 生於充滿創意、獲多種方式的藝術天賦的家庭，由跳舞至音樂等，LIN 實踐體驗了眾多媒介，才找到自己在平面設計、插畫及壁畫的所長。2013 年，LIN 對以畫線、多角形狀插畫來表達她的意念——因城市生活而體驗到的有組織的混亂——深感興趣；強調有害的工作——生活失衡、創作流行文化名人及本地具爭議性的政治人物，都用上了這技巧。2017-2020 年，共同創立 #creativehustlershk，開始了繪畫壁畫之旅。她獨自創作自己的設計：身心安舒、繪畫城市風貌、或包圍在雜草叢生的自然風景之中的現代生活等，並以這些持續的主題去實行。LIN 最近開始了為女性賦權的插畫計劃，推廣正面接受自己身體。現於香港居住及工作。

REBECCA T.LIN 生于充满创意、获多种方式的艺术天赋的家庭，由跳舞至音乐等，LIN 实践体验了众多媒介，才找到自己在平面设计、插画及壁画的所长。2013 年，LIN 对以画线、多角形状插画来表达她的意念——因城市生活而体验到的有组织的混乱——深感兴趣；强调有害的工作——生活失衡、创作流行文化名人及本地具争议性的政治人物，都用上了这技巧。2017-2020 年，共同创立 #creativehustlershk，开始了绘画壁画之旅。她独自创作自己的设计：身心安舒、绘画城市风貌、或包围在杂草丛生的自然风景之中的现代生活等，并以这些持续的主题去实行。LIN 最近开始了为女性赋权的插画计划，推广正面接受自己身体。现于香港居住及工作。

For the Hongkong Land commission, Rebecca dived into the simple greenery theme dear to her while adding an early 1900's style. She worked with a jungle pattern in green and gold and wanted to make it unique by adding the distressed theme. The addition of the fashion of the 1900's is matches the style of Catchic bar and is reminiscent of the company's history.

受置地公司委託，LIN 投入其最愛的綠意盎然主題，注入 1900 年代早期風格。她以綠色及金色的森林圖案，加上哀傷苦惱主題，讓其變得獨特。添上 1900 年代的時裝，是為了時尚地配搭吉席吧，和回憶公司從前的美好。

受置地公司委托，LIN 投入其最爱的绿意盎然主题，注入 1900 年代早期风格。她以绿色及金色的森林图案，加上哀伤苦恼主题，让其变得独特。添上 1900 年代的时装，是为了时尚地配搭吉席吧，和回忆公司从前的美好。



GREENERY MURAL
Acrylic on wood
3 panels 100 x 100 cm each
2019

綠意壁畫
塑膠彩 木板
每幅 100 x 100 厘米 · 共三幅
2019

绿意壁画
塑胶彩 木板
每幅 100 x 100 厘米 · 共三幅
2019



Liu Kuo Sung | 劉國松 | 刘国松

Photo credit | 圖片來源 | 图片来源 : The Liu Kuo Sung Foundation | 劉國松基金會 | 刘国松基金会

Born in 1932 in Anhui Province, Liu Kuo Sung traces his ancestry to the city of Qingzhou in Shandong Province. Years later, he would eventually settle in Taiwan in 1949. His previous tenures include chair of the Department of Fine Arts at the Chinese University of Hong Kong, visiting professor respectively at the University of Iowa and at the University of Wisconsin in the United States, dean of the Graduate Institute of Plastic Arts at the Tainan National University of the Arts in Taiwan as well as honorary professorships at a number of major universities and prestigious fine art academies in the Chinese mainland. Currently, he is also chair professor at the National Taiwan Normal University (NTNU) and dean of the Academy of Contemporary Ink Art at the Shanghai Institute of Visual Arts. He currently lives and works in Taipei.

1932 年安徽省出生，劉國松追溯其祖先至山東省青州市。1949 年，劉氏定居台灣地區。他曾先後出任香港中文大學藝術系主任、美國愛荷華大學與威斯康辛大學客座教授、台南藝術大學造型藝術研究所所長、台南藝術大學研究所所長、中國大陸多所主要大學與美術學院的名譽教授。劉氏現時出任台灣師範大學講座教授、中國上海視覺藝術學院當代水墨藝術研究院院長。劉氏現於台灣居住及工作。

1932 年安徽省出生，刘国松追溯其祖先至山东省青州市。1949 年，刘氏定居台湾地区。他曾先后出任香港中文大学艺术系主任、美国爱荷华大学与威斯康星大学客座教授、台南艺术大学造型艺术研究所所长、台南艺术大学研究所所长、中国大陆多所主要大学与美术学院的名誉教授。刘氏现时出任台湾师范大学讲座教授、中国上海视觉艺术学院当代水墨艺术研究院院长。刘氏现于台湾居住及工作。



THAW

Chinese ink and colour
on paper
149 x 229 cm
1969

融

水墨設色 紙本
149 x 229 厘米
1969

融

水墨设色 纸本
149 x 229 厘米
1969

Resolved to drive the modernization of Chinese painting through a concerted integration of Western elements, Liu founded Fifth Moon Group early in his artist career. At that time, Liu had moved from the Chinese mainland's Anhui Province to Taiwan. Within five years however, Liu sensed a discordance in his pursuit of Western art trends and their popular ideologies. In fact, he increasingly felt a calling to return to his roots and invest his energies in propagating the rich legacies of Chinese culture. The modernization of Chinese painting became his mission: he proclaimed that "imitating the new cannot replace imitating the old; copying Western art cannot replace copying Chinese art." In 1961, Taiwan saw the rise of its modern ink painting, and by 1963, practices had merged into a veritable movement, even casting influence on contemporaries hailing from other East Asian countries. His lifelong work made him enter Beijing's Palace Museum in 2007, an exception as until then only classical masterpieces had been displayed.

劉氏推動中國畫現代化，以和諧融合西方元素為主張，在以藝術為職業之初，創立五月畫會。當時劉氏由中國大陸的安徽省遷往台灣地區。隨後五年期間，劉氏意識到追隨模仿西洋現代藝術思潮及流行畫風有所不當。事實上，他對回歸根源、致力發展與宣揚中國傳統文化的豐厚遺產，持續地感到感召。推動中國畫現代化成了他的使命，他提出：「模仿新的，不能代替模仿舊的；抄襲西洋的，不能代替抄襲中國的」的鮮明主張。1961 年，台灣地區留意到現代水墨畫的興起，於 1963 年，發展至關鍵轉變時刻，其他東亞國家亦展現其對當代藝術的影響力。劉氏一直創作，北京故宮博物院破格於 2007 年收藏其畫作，於此之前，博物院只會展出經典大師作品。

刘氏推动中国画现代化，以和谐融合西方元素为主张，在以艺术为职业之初，创立五月画会。当时刘氏由中国大陆的安徽省迁往台湾地区。随后五年期间，刘氏意识到追随模仿西洋现代艺术思潮及流行画风有所不当。事实上，他对回归根源、致力发展与宣扬中国传统文化的丰厚遗产，持续地感到感召。推动中国画现代化成了他的使命，他提出：「模仿新的，不能代替模仿旧的；抄袭西洋的，不能代替抄袭中国的」的鲜明主张。1961 年，台湾地区留意到现代水墨画的兴起，于 1963 年，发展至关键转变时刻，其他东亚国家亦展现其对当代艺术的影响力。刘氏一直创作，故宫博物院破格于 2007 年收藏其画作，于此之前，博物院只会展出经典大师作品。



MIDNIGHT SUN V
Chinese ink and colour on paper
152.5 x 532 cm
1969

午夜太陽 V
水墨設色 紙本
152.5 x 532 厘米
1969

午夜太陽 V
水墨設色 紙本
152.5 x 532 厘米
1969



Eddie Lui, Fung Nar | 呂豐雅 | 吕丰雅

Photo courtesy | 圖片提供 | 图片提供 : The artist | 藝術家 | 艺术家

Lui Fung Ngar, Eddie was born in 1947 in Hong Kong, where his parents had settled some years earlier. While working in a bank, he pursued his art studies in the three-year part-time Arts & Design Certificate Courses in 1969-72 with the, now, School of Professional and Continued Education, The University of Hong Kong. There, he completed a studio programme in contemporary ink art conducted by Lui Shou Kwan, Wucius Wong, and Laurence Tam at the Chinese University of Hong Kong. He subsequently spent a further year taking a specialised Sunday programme in contemporary ink art at the same institution. In 1973, Eddie co-initiated the Hong Kong Visual Arts Society to passionately develop the visual culture of the city. His involvement in the developmental path of the contemporary ink movement, pioneered by Hong Kong's leading ink painters, equipped him with a multifaceted approach towards the realisation of his unique direction in contemporary ink culture. He now practices visual art, and 3-D design and works as a visual art consultant. His artworks are included in the permanent collections of the Hong Kong Museum of Art; The Hong Kong Heritage Museum; University Museum and Art Gallery, The University of Hong Kong notably. He currently lives and works in Hong Kong.

呂豐雅，1947 年出生於香港，父母於其出生前數年來香港定居。1969 至 1972 年呂氏於銀行工作時，修讀香港大學校外課程部（即現今專業進修學院）的三年制「藝術與設計文憑課程」。他於香港中文大學完成當代水墨藝術課程，師從呂壽琨、王無邪、譚志成。隨後一年繼續於同一學院進修「星期天現代水墨研習課程」。1973 年，呂氏聯合開展香港視覺藝術協會，熱衷建立這城市的視覺文化。他所參與由香港著名水墨畫家帶領的當代水墨運動，為他裝備多方面的手法，落實他獨特的當代水墨文化的方向。呂氏現時實踐 3D 三維設計，同時擔任視覺藝術顧問。呂氏作品獲香港藝術館、香港文化博物館等博物館永久收藏，尤其是香港大學美術博物館。呂氏現於香港居住及工作。

吕丰雅，1947 年出生于香港，父母于其出生前数年来到香港定居。1969 至 1972 年吕氏于银行工作时，修读香港大学校外课程部（即现今专业进修学院）的三年制「艺术与设计文凭课程」。他于香港中文大学完成当代水墨艺术课程，师从吕寿琨、王无邪、谭志成。随后一年继续于同一学院进修「星期天现代水墨研习课程」。1973 年，吕氏联合开展香港视觉艺术协会，热衷建立这城市的视觉文化。他所参与由香港著名水墨画家带领的当代水墨运动，为他装备多方面的手法，落实他独特的当代水墨文化的方向。吕氏现时实践 3D 三维设计，同时担任视觉艺术顾问。吕氏作品获香港艺术馆、香港文化博物馆等博物馆永久收藏，尤其是香港大学美术博物馆。吕氏现于香港居住及工作。



FLYING COLOURS
Ink, mixed media and paper
on linen
76 x 143 cm
2002

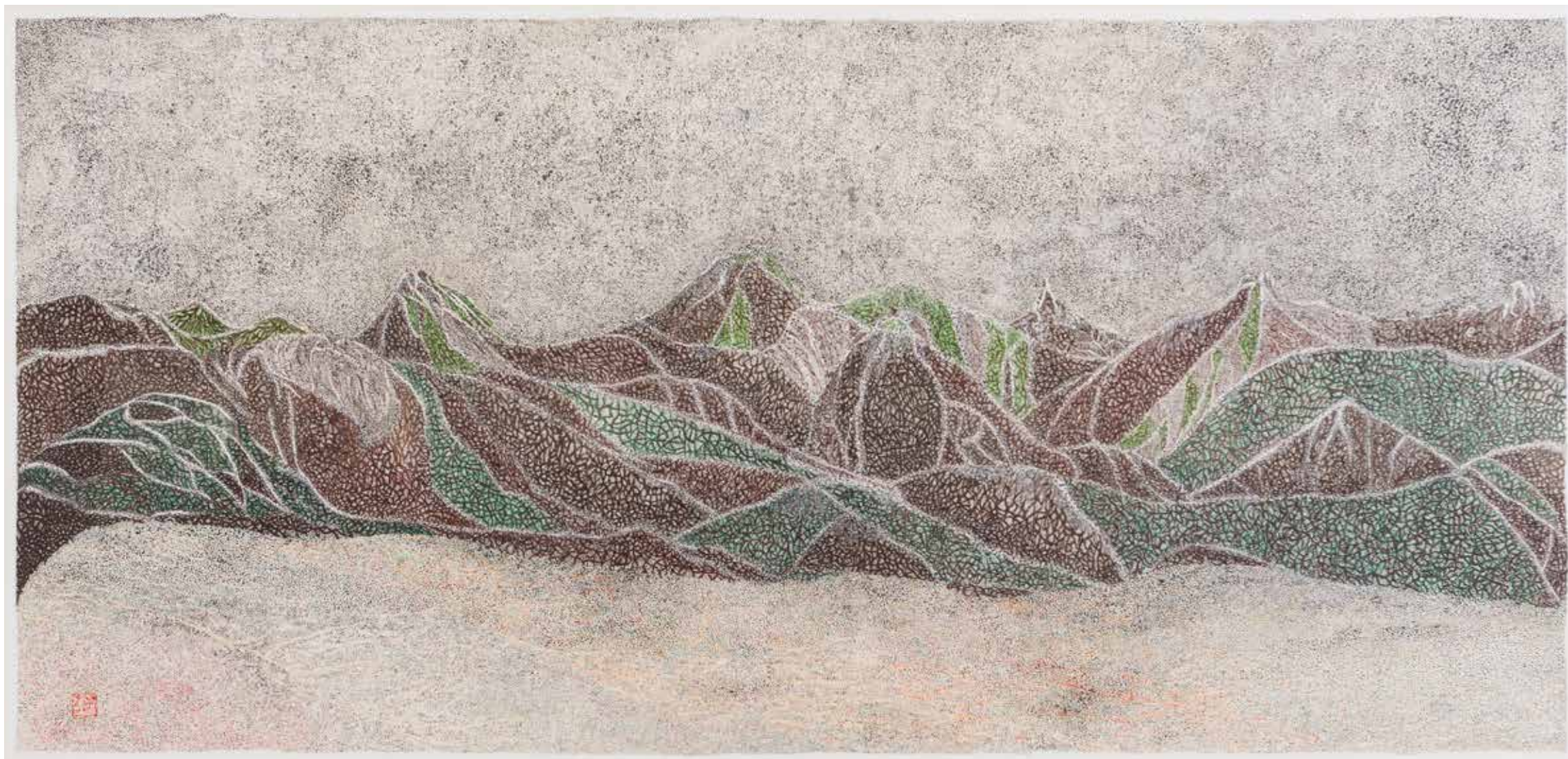
彩雲處處
水墨、紙及混合材料 麻布
76 x 143 厘米
2002

彩云处处
水墨、纸及混合材料 麻布
76 x 143 厘米
2002

Lui's sky-watching hobbies include the counting of stars and the identification of the ever-changing cloud forms. The most rewarding exercise would be matching the colour of the rainbows to the drifting clouds. The *Flying Colours* in particular seem to indicate that there shall be something at the end of the rainbow if one can go along astutely as possible in the pursuit of one's goal.

呂氏喜愛仰望天空的嗜好包括數點星星，及辨認萬變的雲彩。當中最值得的是配對彩虹及周邊浮雲的顏色。「彩雲處處」像是在表達，只要人們聰敏地沿路去找尋，就能得著藏在彩虹盡處、能讓人達成目標之物。

吕氏喜爱仰望天空的嗜好包括数点星星，及辨认万变的云彩。当中最值得的是配对彩虹及周边浮云的颜色。彩云处处像是在表达，只要人们聪敏地沿路去找寻，就能得着藏在彩虹尽处、能让人达成目标之物。



“The most striking sceneries flying past the windows is the monotonous mountain ranges that had been deprived of trees and vegetation, when I made my way towards the north-west Provinces and eventually arriving, in three days, at the slope of Tian Shan via a pre-Cultural Revolution era steam engine. The impression of the never-ending dehydrated terrains, and that only punctuated once in a little while by bunches of camel grasses rolling from one side to another, left an indelible marks on my mind. And that impression is captured in the work titled: ‘Image of Tian Shan’”

在文化大革命時期之前，坐著蒸汽火車，用了三天時間前往西北省份，到達天山山坡，最震撼的風景，是單調的山巒飛快在車窗前掠過，剎那變成樹林和植被。無垠的乾旱地形，只在偶然遇上駱駝群由一邊逐草到另一邊時，才會有所停頓，這印象烙印在腦海中，無法除去。這印象就成為了此作品標題：天山意境。

在文化大革命时期之前，坐着蒸汽火车，用了三天时间前往西北省份，到达天山山坡，最震撼的风景，是单调的山巒飞快在车窗前掠过，刹那变成树林和植被。无垠的干旱地形，只在偶然遇上骆驼群由一边逐草到另一边时，才会有所停顿，这印象烙印在脑海中，无法除去。这印象就成为了此作品标题：天山意境。

IMAGE OF TIAN SHAN

Ink, mixed media and collage on linen
83 x 174 cm
2008

天山意境

水墨·紙及混合材料 麻布
83 x 174 厘米
2008

天山意境

水墨·紙及混合材料 麻布
83 x 174 厘米
2008



Lui Shou Kwan | 呂壽琨 | 吕寿琨

Photo credit | 圖片來源 | 图片来源: Helen Ting

Photo courtesy | 圖片提供 | 图片提供: Alisan Fine Arts | 藝倡畫廊 | 艺倡画廊

Born in Guangzhou in 1919, Lui Shou Kwan's interest in art came from his father, who was an antique dealer. One of the pioneers of the New Ink Art Movement in Hong Kong, Lui had a profound influence on the development of modern ink art. He learned his art by copying classical paintings, distilling Chinese ink landscapes down to a radical abstraction with roots in Zen Buddhist art. He moved to Hong Kong in 1948 and began working for the Hong Kong and Yaumati Ferry Company as an inspector in 1949. He died in Hong Kong in 1975.

1919 年於廣州出生，呂壽琨對藝術的興趣來自經營古董的父親。呂氏是香港新水墨運動的先鋒成員之一，對現代水墨發展舉足輕重。他習畫由臨摹經典傑作開始，逐漸把中國水墨昇華至抽象山水及充滿佛學與禪意的藝術境界。1984 年定居香港，1949 年任職香港油麻地小輪公司稽查員。1975 年於香港逝世。

1919 年于广州出生，吕寿琨对艺术的兴趣来自经营古董的父亲。吕氏是香港新水墨运动的先锋成员之一，对现代水墨发展举足轻重。他习画由临摹经典杰作开始，逐渐把中国水墨升华至抽象山水及充满佛学与禅意的艺术境界。1984 年定居香港，1949 年任职香港油麻地小轮公司稽查员。1975 年于香港逝世。



RIGHTEOUS THOUGHTS
Chinese ink and colour on paper
43 x 26 cm
1967

正念
水墨设色纸本
43 x 26 厘米
1967

正念
水墨设色纸本
43 x 26 厘米
1967

Lui's work blends various inspirations, from his job as a ferry inspector bringing him to different outlying islands to his path in Buddhism and the influence of classic Chinese masters as well as western artists like Franz Kline and Robert Motherwell. This rich diversity of influences pushed him to become a founder of the Hong Kong New Ink Movement and one of the most important ink painters of the 20th century.

His unwavering vision to always follow his own path, to express himself as an individual, as well as having a sense of contemporaneity and sense of the locale. His paintings, which at first focused on familiar landscapes in the style of Chinese paintings, gradually evolved towards into abstract works.

呂氏作品融合不同靈感，包括來自作為渡輪稽查員而經常接觸的離島風貌、追求佛學之旅、中國藝術大師及西方藝術家，如 Franz Kline 及 Robert Motherwell。豐富而多元的影響，促使呂氏成為香港新水墨運動的創始人，同時亦是二十世紀最重要的水墨畫家之一。

他的目光永遠追隨著他的經歷，表達出個性、與及當時當地的感覺。他的作品最初集中於熟悉的景觀，逐漸演變成較為抽象的畫作。

吕氏作品融合不同灵感，包括来自作为渡轮稽查员而经常接触的离岛风貌、追求佛学之旅、中国艺术大师及西方艺术家，如 Franz Kline 及 Robert Motherwell。丰富而多元的影响，促使吕氏成为香港新水墨运动的创始人，同时亦是二十世纪最重要的水墨画家之一。

他的目光永远追随着他的经历，表达出个性、与及当时当地的感觉。他的作品最初集中于熟悉的景观，逐渐演变成较为抽象的画作。



IMAGES IN THE MIND
Chinese ink and colour on paper
42.5 x 32 cm
1967

腦中影像
水墨設色紙本
42.5 x 32 厘米
1967

腦中影像
水墨設色紙本
42.5 x 32 厘米
1967



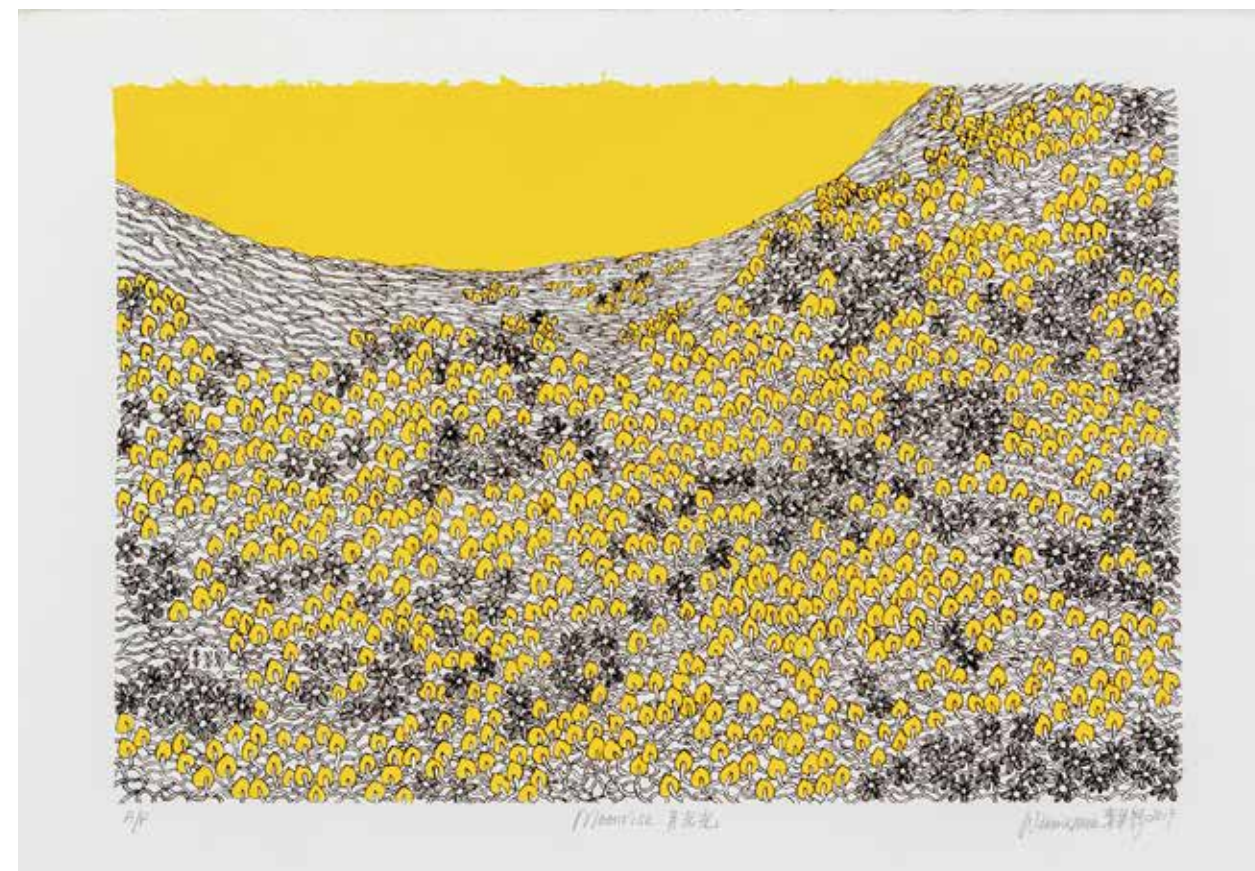
Winnie Mak | 麥翠影 | 麦翠影

Photo credit | 圖片來源 | 图片来源: Eddie Lui | 呂豐雅 | 吕丰雅

Winnie Mak was born in Hong Kong in 1956. She lives and works in Hong Kong and creates ink art on a full-time basis. She studied Chinese ink painting and calligraphy in Calgary, Canada in the 1980s. She attended workshops organised by Hong Kong artists Lee Byng, a leading watercolourist, and Chin Shek Lam, a leading contemporary Chinese ink painter based in Canada. She returned to Hong Kong in 1994, setting up her own studio to teach art and promote the practice of contemporary ink painting and graphic art. She currently lives and works in Hong Kong.

1956 年於香港出生，居住及工作於香港，麥翠影全職創作水墨藝術。1980 年代在加拿大卡城研習水墨畫及書法。麥氏曾參與香港水彩畫大師李秉先生、及定居加拿大的當代水墨畫大師林干石先生的工作坊。1994 年回港定居，設立工作室，開辦藝術教育課程，並推廣當代水墨畫及平面設計。現於香港居住及工作。

1956 年于香港出生，居住及工作于香港，麦翠影全职创作水墨艺术。1980 年代在加拿大卡尔加里研习水墨画及书法。麦氏曾参与香港水彩画大师李秉先生、及定居加拿大的当代水墨画大师林干石先生的工作坊。1994 年回港定居，设立工作室，开办艺术教育课程，并推广当代水墨画及平面设计。现于香港居住及工作。



MOONRISE

Silkscreen print
53 x 75.5 cm
2017

月光光

絲網版畫 鑑定版
53 x 75.5 厘米
2017

月光光

丝网版画 鉴定版
53 x 75.5 厘米
2017

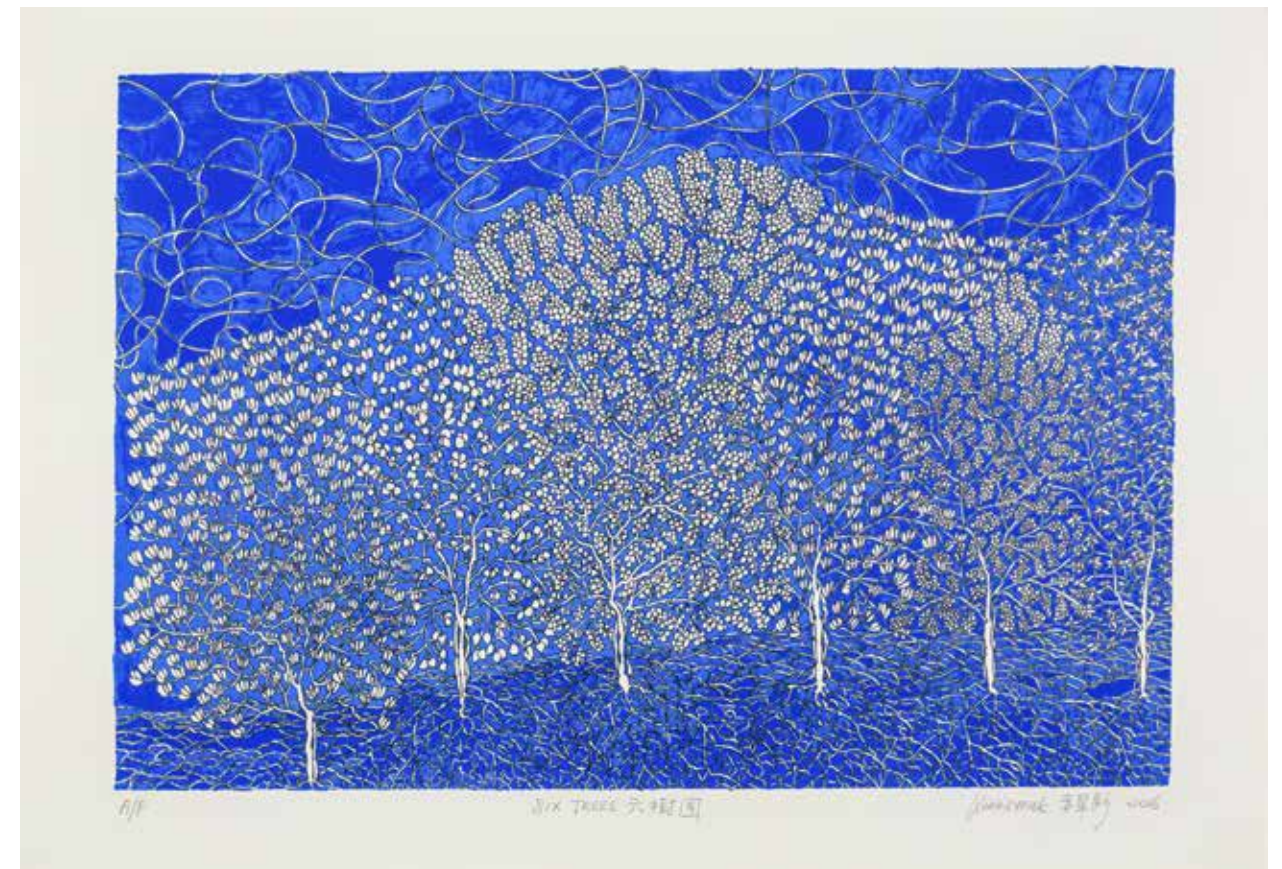
In Mak's own words: "I adore Nature and it is my source of inspiration. I enjoy using Chinese ink and brushes to illustrate its meticulous elegance with the most simplistic approach.

I draw upon my inner voice and imagination to create an exploration of what lies inside when we disconnect from the hustle and bustle challenge of retreating from the urban lifestyle of metropolitan Hong Kong."

These serigraphs are the last A/P edition (artist's proof) in the series, and the other two have been included in the collections of the International Printmaking Centre of the National Taiwan Normal University (2017) and the Diaghilev Museum of Modern Art of St. Petersburg State University (2018).

麥氏曾表示：我欣賞大自然，它是我的靈感來源。我喜歡以最簡單的方法，中國水墨及畫筆，去表現大自然的細致優雅。我隨內心聲音及想像而畫，創造當我們脫離大都會式的喧囂忙碌城市生活挑戰時，那種內心深處的探索。這些絲印是系列中的最後一批 A/P edition (藝術家確准)。另外兩幅由國立台灣師範大學國際版畫中心 (2017) 及聖彼得堡國立大學佳吉列夫當代藝術博物館 (2018) 收藏。

麦氏曾表示：我欣赏大自然，它是我的灵感来源。我喜欢以最简单的方法，中国水墨及画笔，去表现大自然的细致优雅。我随内心声音及想象而画，创造当我们脱离大都会式的喧嚣忙碌城市生活挑战时，那种内心深处的探索。这些丝印是系列中的最后一批 A/P edition (艺术家确准)。另外两幅由国立台湾师范大学国际版画中心 (2017) 及圣彼得堡国立大学佳吉列夫当代艺术博物馆 (2018) 收藏。



SIX TREES

Silkscreen print
53 x 75.5 cm
2016

六樹圖

絲網版畫 鑑定版
53 x 75.5 厘米
2016

六树图

絲網版畫 鑑定版
53 x 75.5 厘米
2016



OLD TRAIL
Silkscreen print
53 x 75.5 cm
2016

古道
絲網版畫 鑑定版
53 x 75.5 厘米
2016

古道
丝网版画 鉴定版
53 x 75.5 厘米
2016



GREEN PASTURE
Silkscreen print
53 x 75.5 cm
2016

青草地
絲網版畫 鑑定版
53 x 75.5 厘米
2016

青草地
丝网版画 鉴定版
53 x 75.5 厘米
2016



MAP Office

Photo credit | 圖片來源 | 图片来源: Margot Errante

MAP Office is an architectural research practice founded in 1997 by Laurent Gutierrez (born in 1966 in Casablanca) and Valérie Portefaix (born 1969 in Saint-Etienne). Their work interrogates the spatial consequences of mobility and of systems of production and distribution on the contemporary city. Dealing with issues of urban and regional planning, they combine methods from architecture and the visual arts, producing maps, drawings, books, exhibitions, and installations. Through documenting and analysing the informal appropriations and subversions of space by migrants and the urban poor, or the physical and social geographies of port areas, they act as spatial agents, making visible otherwise overlooked citizens, processes, and exchanges.

In their series of photographs, Concrete Jungle, MAP Office offers us lush, tropical greenery growing from the concrete ground around the Peak on Hong Kong Island, which has been inscribed with white lines depicting foliage and the muted sound of insects. Concrete Jungle implies a facade of modernist control, over which a tropical paradise is controlled. They are currently working individually, Gutierrez is based in Hong Kong, and Portefaix is based in Ishigaki.

MAP Office 於 1997 年由 Laurent Gutierrez (1966 年於卡薩布蘭加出生) 及 Valérie Portefaix (1969 年於聖艾蒂安出生) 創立，是一所建築研究事務所。他們的工作是質詢人口遷移對空間所引致的後果，和當代城市製造與分配的系統。經常需要處理市區和區域上的規劃，他們結合建築及視覺藝術、地圖製作、繪畫、書籍、展覽及裝置等不同方法。透過紀錄及分析非正式撥款及身移民人口及都市貧窮對空間的顛覆，或是港口地方的實質及社交地理，他們作為空間的媒介，如不細看就會被視而不見的城市人，過程及交易。MAP Office 表達了港島山頂一帶，從水泥地中長出的茂密熱帶綠林，以白色線條刻進葉子當中，和昆蟲無聲之聲。鋼筋水泥的石屎森林代表現代主義者控制著的門面，熱帶天堂被控制。二人現時獨立工作，Gutierrez 居於香港，Portefaix 於石垣市。

MAP Office 于 1997 年由 Laurent Gutierrez (1966 年于卡萨布兰卡出生) 及 Valérie Portefaix (1969 年于圣艾蒂安出生) 创立，是一所建筑研究事务所。他们的工作是质询人口迁移对空间所引致的后果，和当代城市制造与分配的系统。经常需要处理市区和区域上的规划，他们结合建筑及视觉艺术、地图制作、绘画、书籍、展览及装置等不同方法。透过纪录及分析非正式拨款及身移民人口及都市贫穷对空间的颠覆，或是港口地方的实质及社交地理，他们作为空间的媒介，如不细看就会被视而不见的城市人，过程及交易。MAP Office 表达了港岛山顶一带，从水泥地中长出的茂密热带绿林，以白色线条刻进叶子当中，和昆虫无声之声。钢筋水泥的石屎森林代表现代主义者控制着的门面，热带天堂被控制。二人现时独立工作，Gutierrez 居于香港，Portefaix 于石垣市。



CONCRETE JUNGLE 06
C-print on metallic kodac paper
83.5 x 116.9 cm
2019

石屎森林 06
彩色相紙 柯達金屬相紙
83.5 x 116.9 厘米
2019

石屎森林 06
彩色相紙 柯達金屬相紙
83.5 x 116.9 厘米
2019

Concrete Jungle (2007-2013) is a series of nine photographs nominally depicting the lush, quasi-tropical jungles around the Peak of Hong Kong Island. The intervention at stake here comes in two parts: in each image, it is evident that the palms, banyans, bamboo, and other plants pictured are actually growing out of a shell of concrete ground; additionally, complex white line drawings that veer between the abstract and the botanical have been densely layered across the photographs. In this man-made paradise, the hectic drawing lines aestheticize a process, intentionally feeding the mythology of a lush, tropical paradise constrained within the veneer of modernist control of colonisation (domestication).

石屎森林 (2007-2013) 是一系列九幀主要描繪港島山頂附近茂密仿熱帶森林照片。危在旦夕的干預分為兩部分：每幅影像，確實可見畫中棕櫚、榕樹、竹子，及其他植物，都在石屎水泥地破殼而出並生長；此外，複雜白色線條轉向抽象與植物之間，密集地滿佈各張照片。在這人造天堂，忙碌的畫線美化了過程，故意為轉向現代主義殖民控制，注入這個受制的茂密熱帶天堂神話。

石屎森林 (2007-2013) 是一系列九幀主要描绘港岛山顶附近茂密仿热带森林照片。危在旦夕的干预分为两部分：每幅影像，确实可见画中棕榈、榕树、竹子，及其他植物，都在石屎水泥地破壳而出并生长；复杂白色线条转向抽象与植物之间，密集地满布各张照片。在这人造天堂，忙碌的画线美化了过程，故意为转向现代主义殖民控制，注入这个受制的茂密热带天堂神话。



CONCRETE JUNGLE 34
C-print on metallic kodac paper
83.5 x 116.9 cm
2019

石屎森林 34
彩色相紙 柯達金屬相紙
83.5 x 116.9 厘米
2019

石屎森林 34
彩色相纸 柯达金属相纸
83.5 x 116.9 厘米
2019



Jonathan Minns

Jonathan Minns was an engineer and conservationist born in 1938 in London. He collected many industrial antiques, including giant Victorian beam engines, traction engines, engines for boats, and horse-drawn fire engines. Campaigning for the preservation of this industrial heritage, he displayed them in the Goldstone pumping station, which he also preserved and managed to get listed as a Grade II building. He saved this magnificent waterworks, preserving the architecture as much as the engineering heritage in it (It also had a pair of compound beam engines). He opened it as a steam museum and, in 1981, named it the British Engineerium. It was also a centre for conservation skills and training. Minns worked on 166 restoration and steam museum projects worldwide to share his passion and skills and finance his project. He died in 2013.

1938 年於倫敦出生，Jonathan Minns 是工程師及保護主義者。他收集很多工業古董，包括維多利亞時代大型引擎發動機、拖拉機、船隻引擎、及以馬匹拉動的救火車。為開展保育工業遺產的行動，他於 Goldstone 抽水站展出他的收藏，該地點同時亦是他保育及管理的二級歷史建築物。它保留了這個宏大的供水廠，保護其建築之餘，同時亦保護內裡的機件遺產，（當中有一雙複合大型引擎。）1981 年，他將建築物以蒸氣博物館形式開放，命名為英國引擎博物館。該處亦是培訓保養技巧的中心。他總共完成 166 項復修工程及世界各地蒸氣博物館計劃；他分享熱愛及技能，為項目籌集資金。Minns 於 2013 年逝世。

1938 年于伦敦出生，Jonathan Minns 是工程师及保护主义者。他收集很多工业古董，包括维多利亚时代大型引擎发动机、拖拉机、船只引擎、及以马匹拉动的救火车。为开展保育工业遗产的行动，他于 Goldstone 抽水站展出他的收藏，该地点同时亦是他保育及管理的二级历史建筑物。它保留了这个宏大的供水厂，保护其建筑之余，同时亦保护内里的机件遗产，（当中有一双复合大型引擎。）1981 年，他将建筑物以蒸气博物馆形式开放，命名为英国引擎博物馆。该处亦是培训保养技巧的中心。他总共完成 166 项复修工程及世界各地蒸气博物馆计划；他分享热爱及技能，为项目筹集资金。Minns 于 2013 年逝世。

This magnificent water wheel is an artwork in itself. A kinetic sculpture by its purpose, it acts as a fountain. Minns restored it, and by exhibiting it individually outside of its industrial context, they gave it a new glory and aura. In an Asian metropolis such as Singapore, bustling and with wonderful architectural heritage, the piece takes on another dimension, adding a form of meditative quality to its movements.

壯觀的水車本身已是藝術品。這座動能展品有它原本作為噴泉的功能。Minns 修復及個別地展出水車，在他的工業用途之上，加添新的榮耀及光環。亞洲大都會例如新加坡，於這充滿精彩建築遺產的繁華城市，展品還有另一重意義，就是令人沉思城市的發展運動。

壮观的水车本身已是艺术品。这座动能展品有它原本作为喷泉的功能。Minns 修复及个别地展出水车，在他的工业用途之上，加添新的荣耀及光环。亚洲大都会例如新加坡，于这充满精彩建筑遗产的繁华城市，展品还有另一重意义，就是令人沉思城市的发展运动。



WATER CYCLE 2000
Mixed media
Diameter of the wheel 6 m
2000

水車循環 2000
混合媒體
車輪直徑 6 米
2000

水车循环 2000
混合媒体
车轮直径 6 米
2000



Henry Moore | 亨利·摩爾 | 亨利·摩尔

OM, CH, FBA

The British sculptor Henry Moore was one of the most influential sculptors of the 20th century. He drew on studies of Classical, pre-Columbian and African art to create original and truly modern sculptural forms, usually in marble or cast bronze. Abstractions of organic shapes and the human body were his primary motifs. Many of his forms are abstractions of the human body, often pierced or containing hollow spaces.

英國雕塑家亨利·摩爾是二十世紀極具影響力的公共雕塑家之一，深受古典、前哥倫布時期及非洲雕塑藝術的影響。他常以大理石和青銅作素材，其雕塑品充滿創意和現代氣息。摩爾主要以有機生物和人體的抽象形態為設計主題，其作品經常出現穿刺和孔洞，當中不少是人體的抽象形態。

英国雕塑家亨利·摩尔是二十世纪极具影响力的公共雕塑家之一，深受古典、前哥倫布時期及非洲雕塑藝術的影響。他常以大理石和青銅作素材，其雕塑品充滿創意和現代氣息。摩尔主要以有机生物和人体的抽象形态为设计主题，其作品经常出现穿刺和孔洞，当中不少是人体的抽象形态。



DOUBLE OVAL

Bronze
279 x 550 x 390 cm
1966

對環
青銅雕塑
279 x 550 x 390 厘米
1966

对环
青铜雕塑
279 x 550 x 390 厘米
1966

Double Oval expresses a seemingly impossible balance between bulk and grace. The surface, smooth in some places and rough in others, gives the sculpture a tactile quality and creates a sensation of depth and shade. Like many of Moore's works, *Double Oval* contains hollow spaces, which not only offer the viewer a glimpse of the landscape beyond and a portion of the other form but also heighten the sense of balance and harmony. The emotional power of the sculpture is enhanced by its monumental size.

Hongkong Land acquired *Double Oval* in 1975. It was originally placed in Connaught Gardens, adjacent to Jardine House, in 1977, in memory of Mr Vernon Roberts, J.P., the Director and General Manager of Hongkong Land from January 1964 to October 1977. The sculpture was moved to its current position on 18th August 2008.



「對環」表達渾厚與雅致的平衡。作品表面粗幼有致，帶來不同的觸感，並營造出深度與陰暗的感覺。與摩爾其他許多作品一樣，「對環」滿佈孔洞，除了帶來窺探外界景物及其他形態的空間外，更予人均衡和諧之感。這項作品體積龐大，令所呈現的情感力量更加澎湃。置地公司於1975年購入「對環」。於1977年立「對環」於康樂花園以紀念羅弼時太平紳士，他曾於1964年1月至1977年10月期間擔任置地公司的董事兼總經理。「對環」於2008年8月18日移放於現今位置。

「对环」表达浑厚与雅致的平衡。作品表面粗幼有致，带来不同的触感，并营造出深度与阴暗的感觉。与摩尔其他许多作品一样，「对环」满布孔洞，除了带来窥探外界景物及其他形态的空间外，更予人均衡和谐之感。这项作品体积庞大，令所呈现的情感力量更加澎湃。置地公司于1975年购入「对环」。于1977年立「对环」于康乐花园以纪念罗弼时太平绅士，他曾于1964年1月至1977年10月期间担任置地公司的董事兼总经理。「对环」于2008年8月18日移放于现今位置。



Oval with Points is one of a number of Moore's sculptures featuring points. Here, they reach out to meet each other but do not touch, creating both drama and dynamic tension. Rather than appearing as signs of aggression, the points flow naturally from the organic and voluptuous exterior forms. Some viewers suggest that the unevenly weighted holes above and below the points are metaphoric references to the division between a human head and torso.

Hongkong Land acquired *Oval with Points* in 1974.

「尖環」是摩爾多項呈現尖角的雕塑創作之一，當中伸出的尖角渴望互相觸碰但卻可望而不可及，因此營造出一種戲劇性的趣味和動感的張力。這些尖角並沒有展現張牙舞爪的侵略意味，而像是從有機而豐滿的外部形體自然流出，渾然天成。有人認為，尖角上下的孔洞大小不一，是代表頭顱與軀幹的分界。

置地公司於 1974 年購入「尖環」。

「尖环」是摩尔多项呈现尖角的雕塑创作之一，当中伸出的尖角渴望互相触碰但却可望而不可及，因此营造出一种戏剧性的趣味和动感的张力。这些尖角并没有展现张牙舞爪的侵略意味，而像是从有机而丰满的外部形体自然流出，浑然天成。有人认为，尖角上下的孔洞大小不一，是代表头颅与躯干的分界。

置地公司于 1974 年购入「尖环」。

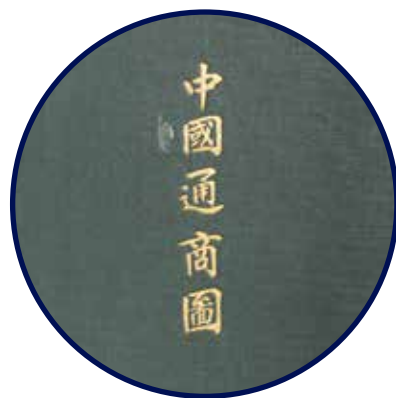


OVAL WITH POINTS

Bronze
351.5 x 272 x 45.5 cm
1968

尖環
青銅雕塑
351.5 x 272 x 45.5 厘米
1968

尖环
青铜雕塑
351.5 x 272 x 45.5 厘米
1968

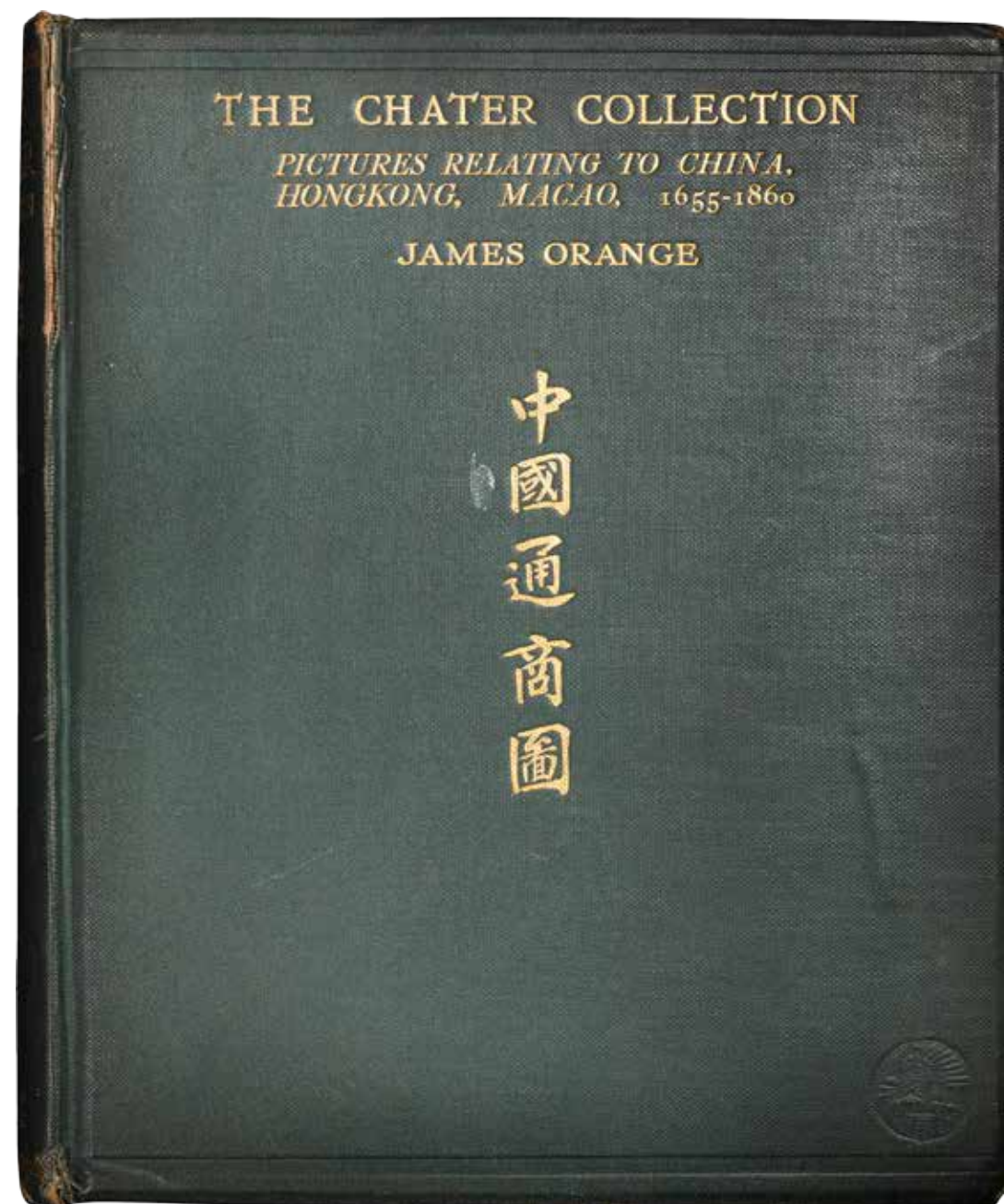


James Orange

James Orange was an engineer and worked in Public Work Department when he had just arrived in Hong Kong. He later moved on and in 1890 joined the architecture firm named Danby & Leigh which later became Leigh & Orange, as we still know it nowadays. He was also a collector of Chinnery and bequeathed works by Chinnery from his own collection to the Victoria and Albert Museum. Chater amassed a large collection of historical pictures and engravings relating to China, which he gifted to the colony. The Chater Collection was the subject of a book by its curator, James Orange, in 1924, at which time the collection stood at 430 items. Its backbone was the collection of Wyndham Law of the Chinese Maritime Customs Service, and included oil paintings, watercolours, sketches, prints, and photographs, most of which are based on landscape scenes of the South China trading ports in the 18th and 19th centuries. and of British activities in China. The Chater Collection was dispersed and largely destroyed during the Japanese occupation, and only 94 pieces (now an important part of the collection of the Hong Kong Museum of Art and of the Hong Kong Palace Museum) are known to have survived.

James Orange 是工程師，剛到香港時於工務部門工作。隨後另有發展，1890 年加入 Danby & Leigh 建築事務所，即後來的 Leigh & Orange，至今仍為人所認識。他亦是錢納利作品及錢納利遺贈作品的收藏家，由個人珍藏至維多利亞與艾爾伯特博物館。遮打爵士累積了大量歷史圖片多藏品及與中國有關的版畫，全數捐贈予殖民地。遮打藏品於 1924 年由 James Orange 作館長負責籌劃，當時藏品有 430 多項。主要支柱來自中國海關總稅務司，當中包括油畫、水彩畫、素描、版畫及照片，多數都是十八及十九世紀時期，南中國沿岸貿易港口的山水風貌，以及當時英國於中國的活動。遮打藏品於日佔時期絕大部分遭受損毀或散佚，現存只有 94 件（現為香港藝術館及香港故宮文化博物館藏品中一個重要部分）。

James Orange 是工程师，刚到香港时于工务部门工作。随后另有发展，1890 年加入 Danby & Leigh 建筑事务所，即后来的 Leigh & Orange，至今仍为人所认识。他亦是钱纳利作品及钱纳利遗赠作品的收藏家，由个人珍藏至维多利亚与艾尔伯特博物馆。遮打爵士累积了大量历史图片多藏品及与中国有关的版画，全数捐赠予殖民地。遮打藏品于 1924 年由 James Orange 作馆长负责筹划，当时藏品有 430 多项。主要支柱来自中国海关总税务司，当中包括油画、水彩画、素描、版画及照片，多数都是十八及十九世纪时期，南中国沿岸贸易港口的山水风貌，以及当时英国于中国的活动。遮打藏品于日占时期绝大部分遭受损毁或散佚，现存只有 94 件（现为香港艺术馆及香港故宫文化博物馆藏品中一个重要部分）。



THE CHATER COLLECTION
PICTURES RELATING TO CHINA,
HONGKONG, MACAO 1655-1860

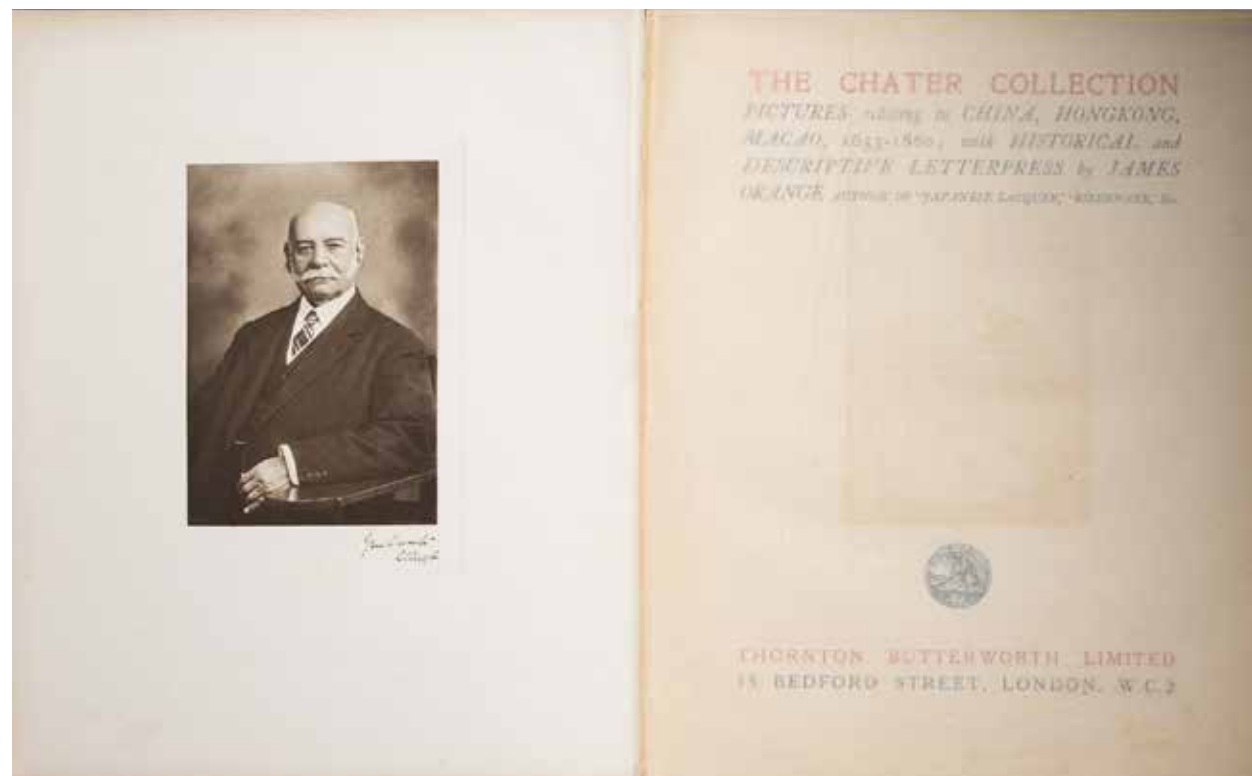
Published by
Thornton Butterworth Limited, London
26.5 x 30.5 cm
1924

《遮打爵士藏中國通商圖：
十七至十九世紀西方人眼中的
中國、香港、澳門》

倫敦 Thornton Butterworth Limited 印刷
26.5 x 30.5 厘米
1924

《遮打爵士藏中国通商图：
十七至十九世纪西方人眼中的
中国、香港、澳门》

倫敦 Thornton Butterworth Limite 印刷
26.5 x 30.5 厘米
1924





No. 17. NE View of Victoria, 1843. Aquatint.

J. Prendergast.

The Chater Collection. Section VIII. Hongkong.

385

394

The Chater Collection. Section VIII. Hongkong.



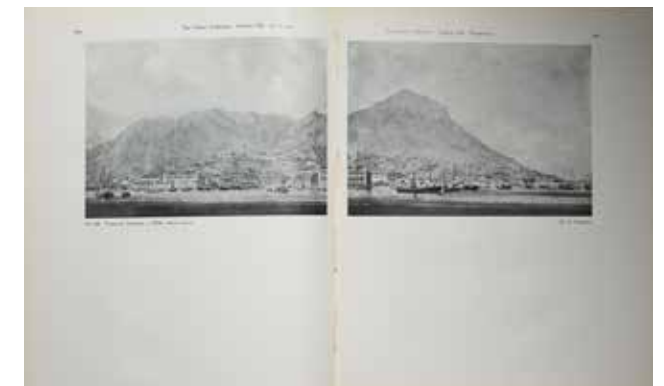
No. 44. Town of Victoria, c. 1854. Water Colour.

395

The Chater Collection. Section VIII. Hongkong.



M. A. Baptista.





Abraham Ortelius

Abraham Ortelius was born into an old Antwerp family in 1527. He learned Latin and studied Greek and mathematics. He was a Brabantian cartographer, geographer, and cosmographer, conventionally recognised as the creator of the first modern atlas, the Theatrum Orbis Terrarum (Theatre of the World). He was the first person to propose that the continents were joined before drifting to their present positions. Ortelius is generally considered one of the founders of the Dutch school of cartography and geography. He died in 1598 in Antwerp.

Abraham Ortelius 於 1527 年出生於比利時安特衛普一個老式家庭。他學習拉丁文、希臘文及數學。他是 Brabantian 地圖繪制師、地理學家、天體學家，傳統上認為他編制了第一本現代地圖集——《The Theatrum Orbis Terrarum》(Theatre of the World)。他是第一位提出地球大陸在漂移前，本是連為一體的人。Ortelius 被認為是荷蘭地圖繪製及地理學校其中一位創辦人。1598 年於安特衛普逝世。

Abraham Ortelius 于 1527 年出生于比利时安特卫普一个老式家庭。他学习拉丁文、希腊文及数学。他是 Brabantian 地图绘制师、地理学家、天体学家，传统上认为他编制了第一本现代地图集——《The Theatrum Orbis Terrarum》(Theatre of the World)。他是第一位提出地球大陆在漂移前，本是连为一体的人。Ortelius 被认为是荷兰地图绘制及地理学校其中一位创办人。1598 年于安特卫普逝世。



ASIAE NOVA DESCRIPTIO

Copperplate engraving, handcoloured
37 x 48.5 cm
1570

亞洲新圖

銅版畫·手工著色
37 x 48.5 厘米
1570

亚洲新图

铜版画·手工着色
37 x 48.5 厘米
1570

The Great Wall is depicted on the map, along with several annotations. Korea is shown as an Island. Japan is also shown using a very curious depiction. The map includes a portion of India within the Ganges region, extending well into Central Asia. In addition to the wonderful views showing a sailing land craft, manner of execution, and city views of Macau and Quinzay and the costumed figures of Chinese, Japanese, and Pegu men and women, there are interesting notes throughout the map on various historical and mythical aspects of China, including a region where men are seduced by wonderful illusions and dirt is spun into cloth.

地圖上描繪了萬里長城，並標有注釋。韓國以海島呈現。日本亦以非常好奇有趣的方式刻劃。地圖包括了部分印度、恆河流域，一直延伸至亞洲中部。除了地圖的吸引景象，亦展現了航海工藝、細致表達及澳門及北京等城市景色，以及中國的特別服飾、日本及緬甸勃固的男士女士。有關中國的歷史及神話等不同方面，地圖上多處均標有相當有趣的注釋，例如有一地方，男氏會被美好幻象引誘；另有地方人們會把污漬紡入衣服之中。

地图上描绘了万里长城，并标有注释。韩国以海岛呈现。日本亦以非常好奇有趣的方式刻划。地图包括了部分印度、恒河流域，一直延伸至亚洲中部。除了地图的吸引景象，亦展现了航海工艺、细致表达及澳门及北京等城市景色，以及中国的特别服饰、日本及缅甸勃固的男士女士。有关中国的历史及神话等不同方面，地图上多处均标有相当有趣的注释，例如有一地方，男氏会被美好幻象引诱；另有地方人们会把污渍纺入衣服之中。



CHINAE, OLIM Sinarum regionis,
NOVA DESCRIPTIO

Copperplate engraving, handcoloured
37 x 47 cm
1584

中國地圖

銅版畫·手工著色
37 x 47 厘米
1584

中国地图

铜版画·手工着色
37 x 47 厘米
1584



Jean Pattou

Photo credit | 圖片來源 | 图片来源 : Anne Sophie Hourdeaux / Croix du Nord

Jean Pattou was born in Jeumont, northern France, in 1940. Trained as an architect in Paris, he opened his architecture firm in Lille in 1968 while also teaching at the Lille School of Architecture.

Since 1980, he has focused on watercolour paintings of cityscapes. He was notably famous for the large murals in the train station of Lille-Europe. His originality lies in the fact that he depicts buildings from above, in a fashion akin to bird's eye view that truly translates the dynamism of cities. He died in Lille in 2023.

1940 年出生於法國北部熱蒙，Jean Pattou 於巴黎接受訓練成為建築師。1968 年於里爾開設個人建築事務所，同時於里爾建築學校教授。

1980 年起，專注以水彩畫繪畫城市景觀，其於里爾——歐洲火車站的大型壁畫廣受注目。他以彷彿如鳥瞰圖形式，於高空繪畫建築物，充分闡述城市動感，成為其原創的個人風格。Pattou 於 2023 年於里爾逝世。

1940 年出生于法国北部热蒙，Jean Pattou 于巴黎接受训练成为建筑师。1968 年于里尔开设个人建筑事务所，同时于里尔建筑学校教授。

1980 年起，专注以水彩画绘画城市景观，其于里尔——欧洲火车站的大型壁画广受注目。他以彷彿如鸟瞰图形式，于高空绘画建筑物，充分阐述城市动感，成为其原创的个人风格。Pattou 于 2023 年于里尔逝世。



EXCHANGE SQUARE FORUM PLACE

Watercolour on paper
42 x 42 cm
2003

交易廣場 公共空間

水彩紙本
42 x 42 厘米
2003

交易广场 公共空间

水彩紙本
42 x 42 厘米
2003



Peng Wei | 彭薇 | 彭薇

Photo credit | 圖片來源 | 图片来源：Alexvi

Born in Chengdu in 1974, Peng Wei received a bachelor (Chinese painting and Oriental Cultural art) and a master's degree in Philosophy from Nankai University. She is a senior member of the Beijing Fine Art Academy. Recurrent threads of her work include the depiction of clothing, fans, and scholars' rocks. Her work reflects on the impact of globalisation upon China's cultural heritage, often also featuring motifs of fashion and production. Her mixed-media works deal with collective history, representation, and replication and often have a calligraphic element. "I always strive to create a more perfect work. We need perfection, but the meaning of life lies not in perfection, but in love." Her works are in the collections of the National Art Museum of China, the Hong Kong Museum of Art, the Asian Art Museum of San Francisco, the Guangdong Art Museum, the He Xiangning Art Museum, the M+ Museum, the Uli Sigg collections, the DSL Collection and many more. She currently lives and works in Beijing.

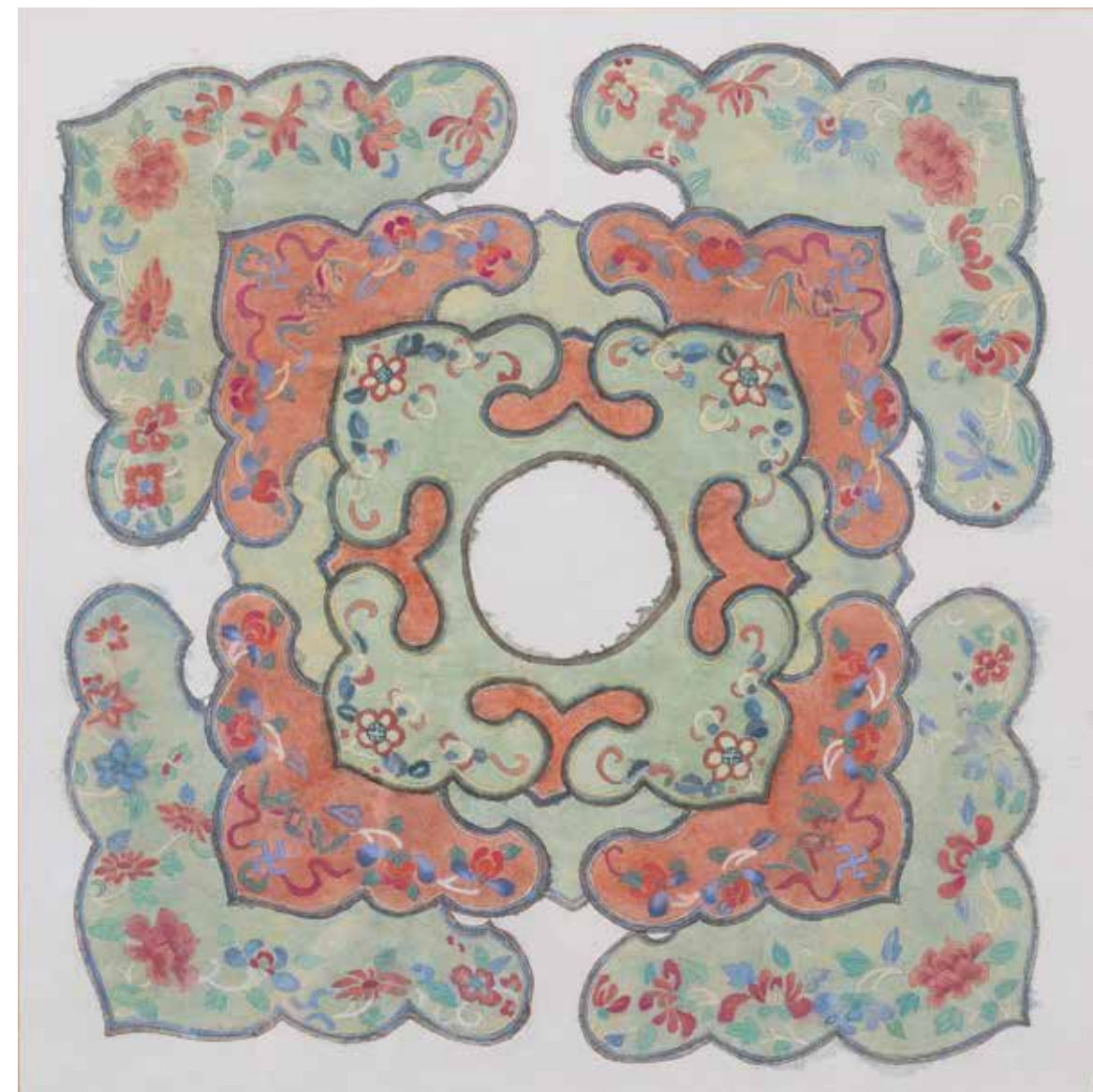
1974 年於成都出生。彭薇獲南開大學東方文化藝術系中國畫專業學士學位及哲學碩士學位。現為北京畫院高級成員。彭氏作品經常描劃衣裳、扇及供石。其作品反映全球化對中國文化遺產的影響，亦經常出現衣飾及生產的主題。彭氏的多素材作品，包含集體的歷史、畫象、複製，與及常有書法元素出現。「我常常盡力創作出更完美的作品。我們需要完美，但是生命的意義不在於完美，而是在於愛。」其作品為中國美術館、香港藝術館、三藩市亞洲藝術博物館、廣東美術館、何香凝美術館、M+ 美術館、瑞士 Sigg Collection、法國 DSL Collection 等機構收藏。彭氏現於北京居住及工作。

1974 年于成都出生。彭薇获南开大学东方文化艺术系中国画专业学士学位及哲学硕士学位。现为北京画院高级成员。彭氏作品经常描划衣裳、扇及供石。其作品反映全球化对中国文化遗产的影响，亦经常出现衣饰及生产的主题。彭氏的多素材作品，包含集体的历史、画象、复制，与及常有书法元素出现。「我常常尽力创作出更完美的作品。我们需要完美，但是生命的意义不在于完美，而是在于爱。」其作品为中国美术馆、香港艺术馆、旧金山亚洲艺术博物馆、广东美术馆、何香凝美术馆、M+ 美术馆、瑞士 Sigg Collection、法国 DSL Collection 等机构收藏。彭氏现于北京居住及工作。

These two works were specially commissioned by Hongkong Land. Peng's works often feature classical ink and colour painting, depicting classical patterns, while twisting it with a unique personal vision. She merges the past and the present and juxtaposes depiction of traditional clothing or elements of the Chinese scholar's culture with more contemporary references. Her work often contains a slight subversion of what initially appear to be strictly traditional works. Her work on clothing and shoes, and other costume elements, can also be read as delving into themes of embodiment, femininity, and history.

此為置地公司委託作品。彭氏經常創作經典水墨及色彩畫作，描繪經典圖案，以個人獨特想像扭變演繹。彭氏揉合過往及現代，刻劃中式學者文化中傳統服飾或元素，並以現代為參考，對照並列。她的作品經常稍顛微覆看來非常嚴謹的傳統。她的衣服、鞋履或是其他服飾元素的作品，也可以解讀為鑽研刺繡、女性特點、以及歷史等主題。

此为置地公司委托作品。彭氏经常创作经典水墨及色彩画作，描绘经典图案，以个人独特想象扭变演绎。彭氏揉合过往及现代，刻划中式学者文化中传统服饰或元素，并以现代为参考，对照并列。她的作品经常稍颠微覆看来非常严谨的传统。她的衣服、鞋履或是其他服饰元素的作品，也可以解读为钻研刺绣、女性特点、以及历史等主题。



IMPERIAL COLLAR I & II
Water colour on chinese paper
55 x 55 cm
2009

帝國領 I, II
水彩紙本
55 x 55 厘米
2009

帝国领 I, II
水彩紙本
55 x 55 厘米
2009



Poon Chun Wah | 潘振華 | 潘振华

Poon Chun Wah was born in Guangzhou in 1936. He received his professional degree in architecture at the Guangdong University of Technology and then settled in Hong Kong in 1959. He learned photography, print-making, and oil painting from 1961 to 1971. Originally specialising in architecture design and project programming, he studied Chinese ink painting under Lui Shou Kwan at the Extra Mural department of the Chinese University of Hong Kong. He was a member of the One Art Group, which that leans more towards classical tradition. Apart from his work with ink, Poon does printmaking and enjoys photography. He lives and works in Hong Kong.

1936 年於廣州出生，潘振華獲廣東工業大學建築系專業學位，其後於 1959 年定居香港。1961 至 1971 年間學習攝影、版畫及油畫。本身專業建築設計及項目策劃，潘氏後來於香港中文大學校外進修部跟隨呂壽琨學習中國水墨畫。潘氏為一畫會成員中，較為擅於經典傳統的一位。除了水墨，潘氏亦創作版畫及熱愛攝影。潘氏現於香港居住及工作。

1936 年于广州出生，潘振华获广东工业大学建筑系专业学位，其后于 1959 年定居香港。1961 至 1971 年间学习摄影、版画及油画。本身专业建筑设计及项目策划，潘氏后来于香港中文大学校外进修部跟随吕寿琨学习中国水墨画。潘氏为一画会成员中，较为擅于经典传统的一位。除了水墨，潘氏亦创作版画及热爱摄影。潘氏现于香港居住及工作。

Thanks to his research and study into the styles and brush techniques of past artists, Poon can effectively utilise all types of shading techniques. He combines these techniques with spatial perspective principles used primarily in architecture to create layered and light sensitive pieces with defined, forceful brush strokes. Defined, ink heavy mountains are towering into the clouds, contrasting with light ink depicting moving smoke, the difference blurring the lines between the real and the virtual.

潘氏研究過往畫家的不同風格及筆觸技巧，因而極其擅長各種色彩明暗技巧。結合主要用於建築學的空間透視技巧，他以肯定有力的筆觸，建構層次及感光細致的畫作。清晰墨厚的參天山巒高聳入雲，與輕巧水墨描繪的裊裊輕煙形成強烈對比，虛實之間只存在模糊界線。

潘氏研究过往画家的不同风格及笔触技巧，因而极其擅长各种色彩明暗技巧。结合主要用于建筑学的空间透视技巧，他以肯定有力的笔触，建构层次及光敏细致的画作。清晰墨厚的参天山巒高耸入云，与轻巧水墨描绘的裊裊轻烟形成强烈对比，虚实之间只存在模糊界线。



THE SHORE BEYOND No.3
Chinese ink and colour on paper
91.5 x 92 cm
1982

彼岸之三
水墨設色紙本
91.5 x 92 厘米
1982

彼岸之三
水墨設色紙本
91.5 x 92 厘米
1982



John Prendergast

John Prendergast was a painter born in England in 1815. He is most famous for his work in California, where he sailed from Manila to Honolulu and then San Francisco. Several lithographs were made from his paintings. The Honolulu Museum of Art and the Oakland Museum of California are among the public collections holding works by John Prendergast.

畫家 John Prendergast 1815 年於英國出生。他於加州的作品最為著名，當時他由馬尼拉航行出發至檀香山，再往三藩市。他的部分畫作被製成石版畫。檀香山藝術博物館及加洲奧克蘭博物館均有收藏其作品。

画家 John Prendergast 1815 年于英国出生。他于加州的作品最为著名，当时他由马尼拉航行出发至檀香山，再往旧金山。他的部分画作被制成石版画。檀香山艺术博物馆及加洲奥克兰博物馆均有收藏其作品。



NORTH EAST VIEW OF
THE CITY OF VICTORIA,
CAPITAL OF HONG KONG

Lithograph, handcoloured
25.5 x 36 cm
1843

香港首都維多利亞城，
東北面景色

石版印畫·人工著色
25.5 x 36 厘米
1843

香港首都维多利亚城，
东北面景色

石版印画·人工着色
25.5 x 36 厘米
1843



Nina Pryde | 派瑞芬 | 派瑞芬

Photo courtesy | 圖片提供 | 图片提供 : The artist | 藝術家 | 艺术家

Born in Hong Kong in 1945, Nina Pryde joined the School of Continuing and Professional Studies of the Chinese University of Hong Kong and in 2004 obtained a Diploma in Fine Arts. She then went on to study Chinese Ink Painting at the Hong Kong Chingying Institute of Visual Arts with renowned artist Wucius Wong. In 2007, she graduated with an MA in fine arts jointly run by the Royal Melbourne Institute of Technology and the Hong Kong School of Art. After graduation, Pryde continued to study with Wucius Wong and under his mentoring, she further developed her own style and technique. She excels at painting abstract landscapes using Chinese ink to create three-dimensional images. Her work is marked by a conscious blending of Chinese and Western values with traditional and modern cultures. In recent years, she has refined her techniques with the use of powerful, skilled brushstrokes and the imaginative use of collage and calligraphy, creating a new and exciting approach to Chinese ink painting. She currently lives and works in Fotan, Hong Kong.

1945 年於香港出生，派瑞芬於 2004 年修畢港中文大學專業進修學院西方藝術高等文憑課程。隨後繼續於香港正形設計學校學習中國水墨畫，跟隨著名藝術家王無邪學習。2007 年獲取澳洲皇家墨爾本理工大学與香港藝術學院合辦之藝術碩士學位。畢業後繼續跟隨王無邪學習畫，在王氏指導下，進一步建立個人風格及技巧。她擅長以中國水墨畫的抽象山水，建構三維影像。其作品以刻意融合中西傳統及現代文化價值而聞名。近年，她精煉技巧，以強而有力筆觸，以及充滿創意地結合拼貼和書法，創造出全新的令人興奮的水墨畫方法。現時於香港火炭居住及工作。

1945 年于香港出生，派瑞芬于 2004 年修毕港中文大学专业进修学院西方艺术高等文凭课程。随后继续于香港正形设计学校学习中国水墨画，跟随著名艺术家王无邪学习。2007 年获取澳洲皇家墨尔本理工大学与香港艺术学院合办之艺术硕士学位。毕业后继续跟随王无邪学习画，在王氏指导下，进一步建立个人风格及技巧。她擅长以中国水墨画的抽象山水，建构三维影像。其作品以刻意融合中西传统及现代文化价值而闻名。近年，她精炼技巧，以强而有力笔触，以及充满创意地结合拼贴和书法，创造出全新的令人兴奋的水墨画方法。现时于香港火炭居住及工作。

While Pryde employs the traditional ink and brush skills of a Chinese ink painting, and her work today could be described as 21st century modernism as she has been strongly influenced by the Western Impressionists and abstract genres. Although she has mostly painted landscapes, her scenes have not followed traditional themes as classical Chinese ink painters and many of her works incorporate modern city scenes and structures with people merged into relatively conventional landscape. Pryde has not confined herself to any subject, but she has mastered the skills and techniques to create in her works a vivid impression of the scene she has in her mind which is instantly recognizable to the viewer. Her style may be abstract but the blending of the different techniques she has developed in her works provides striking realism, particularly in the use of collage to underline important themes. It is interesting that in Nina's art, space can be split, distorted, and then re-joined; the past, the present and the future can come together and appear at the same time. Her world is therefore ambiguous in terms of both space and time.

派瑞芬以傳統中國水墨及筆觸技巧作畫，因其深受西方印象派及抽象類型影響，她的作品今天可以被形容為二十一世紀現代主義。儘管她亦以繪畫景觀為主，但她並非如其他中國水墨畫家般，依從傳統主題；她的作品經常加入現代城市面貌及結構，並以傳統手法，融入人物於景觀之中。派氏並不局限自己於任何主題，她掌握技巧與技法，把腦海中的景象，生動地呈現，讓觀賞者一看就能認出。她的風格也許抽象，但結合不同技巧之後，她使作品釋放出矚目的現實主義，尤其是以拼貼去突出重要主題。有趣的是在她的作品裡，空間可以分割、扭曲、然後重新連合；過去、現在和將來可以同時存在，一起出現。她的世界因而無論在空間和時間方面，都是曖昧模糊。

派瑞芬以传统中国水墨及笔触技巧作画，因其深受西方印象派及抽象类型影响，她的作品今天可以被形容为二十一世纪现代主义。尽管她亦以绘画景观为主，但她并非如其他中国水墨画家般，依从传统主题；她的作品经常加入现代城市面貌及结构，并以传统手法，融入人物于景观之中。派氏并不局限自己于任何主题，她掌握技巧与技法，把脑海中的景象，生动地呈现，让观赏者一看就能认出。她的风格也许抽象，但结合不同技巧之后，她使作品释放出瞩目的现实主义，尤其是以拼贴去突出重要主题。有趣的是在她的作品里，空间可以分割、扭曲、然后重新连合；过去、现在和将来可以同时存在，一起出现。她的世界因而无论在空间和时间方面，都是暧昧模糊。



BRILLIANT HONG KONG 2

Ink, mixed media and collage on paper
89 x 91 cm
2017

流光溢彩在香港 2

水墨·混合材料及拼贴 纸本
89 x 91 厘米
2017

流光溢彩在香港 2

水墨·混合材料及拼贴 纸本
89 x 91 厘米
2017



Rainbo | 彭怡 | 彭怡

Photo courtesy | 圖片提供 | 图片提供 : The artist | 藝術家 | 艺术家

Born in 1983 in Hunan, Rainbo is a versatile artist working with several media. She is one of the founders of Afterworkshop, a group of active Street Artists who like to exhibit their Street Art and share the culture. She is also an oil painter; sculptor, graphic artist, and graffitist, she excels in character design and story writing; and she adores outdoor sports. When she was a young girl, she dreamt of travelling the world on a skateboard; the passion of her *Wanderlust* is now fully channelled into her creative works.

Through her work, she wants to inspire feelings like a sense of strong protection but also being clean, free to be, and peaceful. With layers and transparencies, she creates a world on its own. She currently lives and works in Hong Kong.

1983 年於湖南出生，彭怡是多藝的藝術家，涉獵數個媒介。她是 Afterworkshop —— 一群活躍的街頭藝術家，希望展現和分享他們的街頭藝術文化的組織創辦人之一。彭氏亦是油畫家、雕塑家、平面藝術家、塗鴉藝術家，擅長人物設計及說故事，亦仰慕戶外運動。年少時，她曾幻想踏著滑板環遊世界；她那份浪人的熱情，現已完全投向她的創作當中。

通過作品，彭氏希望啟發感受，既是強大的保護，同時是乾淨、自由自在、平和的感覺。她以層次及通透，創造自己的世界。現於香港居住及工作。

1983 年于湖南出生，彭怡是多才艺的艺术家，涉猎数个媒介。她是 Afterworkshop —— 一群活跃的街头艺术家，希望展现和分享他们的街头艺术文化的组织创办人之一。彭氏亦是油画家、雕塑家、平面艺术家、涂鸦艺术家，擅长人物设计及说故事，亦仰慕户外运动。年少时，她曾幻想踏着滑板环游世界；她那份浪人的热情，现已完全投向她的创作当中。

通过作品，彭氏希望启发感受，既是强大的保护，同时是干净、自由自在、平和的感觉。她以层次及通透，创造自己的世界。现于香港居住及工作。



“powerful protection
free to be pure,
peaceful and clear
my world is my own.”

「強大的保護
自由自在
乾淨、平和、透明
我的世界自成一派。」

「强大的保护
自由自在
干净、平和、透明
我的世界自成一派。」

WANDERLUST

Oil on canvas
92 x 122 cm
2022

遊山・玩水

油彩 畫布
92 x 122 厘米
2022

遊山・玩水

油彩 画布
92 x 122 厘米
2022



“In the aspire square, two mellow and spiritual little beasts float in the fountain on the square. When the clock enters the first second of the new year, they emit dazzling light, illuminating the ancient clock, and the dazzling digital world creatures. Cruise out of the image.”

「兩隻圓潤靈氣的小神獸浮游在歷史悠久的廣場上，噴水池在時鐘進入新年的第一秒，併發出耀眼的光芒，照亮了古悠的時鐘，光影奪目的數字世界生物從影像中游弋出來。」

「两只圆润灵气的小神兽浮游在历史悠久的广场上，喷水池在时钟进入新年的第一秒，并发出耀眼的光芒，照亮了古悠的时钟，光影夺目的数字世界生物从影像中游弋出来。」

THE ASPIRE SQUARE

Oil on canvas
92 x 122 cm
2022

嚮往廣場

油彩畫布
92 x 122 厘米
2022

向往广场

油彩画布
92 x 122 厘米
2022



Ren Zhe | 任哲 | 任哲

Photo courtesy | 圖片提供 | 图片提供 : The artist | 藝術家 | 艺术家

Beijing artist Ren Zhe, whose artistic achievements are highly respected, graduated from The Academy of Arts & Design's Department of Sculpture at Tsinghua University, receiving a Bachelor's and Master's degree in sculpture. He has won a number of prestigious awards and has been involved in several large-scale sculptural projects of major historical significance. His works have been shown at solo exhibitions in China, New York, Singapore, Korea, Hong Kong, and

Taiwan, with collections appearing at regional and international museums, banks, hotels, and universities at home and abroad. His works have also been collected by numerous prominent figures. Ren Zhe excels at absorbing traditional Chinese ideological and cultural resources and creating a bridge between the temperament of Oriental meditation and the charms of Western modernity, combining Oriental culture and tradition with a contemporary trend and cleverly transforming it into his

own artistic language. His works are full of vitality and spontaneity; the beauty of imagery combines with the concept of converting anticipation into actual form, expressing the spirit through his passion; this is what the artist continuously strives to convey. Between tradition and modernity, Oriental and Western, he seeks within a fourth dimensional space a balancing point to form a unique artistic style.

北京藝術家任哲，畢業於清華大學美術學院，獲雕塑系學士及碩士學位。任氏是中國雕塑藝術界的新銳人才，藝術成就備受推崇；他曾榮獲多個重要獎項，並為很多具有重大歷史意義的大型雕塑項目進行創作。他曾在中國、紐約、新加坡、韓國、香港與台灣等地區舉辦個人展覽，作品被國內外多間重要的博物館、銀行、酒店、大學院校等機構及眾多知名人士收藏。任哲擅於從傳統思想文化資源中汲取營養，融合東方禪修的神韻與西方現代的氣質，把東方傳統文化和當代的潮流完美結合，巧妙地轉化為自己獨特的藝術語言。其作品充滿活力與寫意、虛靈的意象之美，有著「蓄勢於外，化象於表，凝神於中」的精神核心，在傳統與當代、東方和西方中尋找一個四維空間中最穩定與恆久的平衡點，形成自己獨特的藝術風格。

北京艺术家任哲，毕业于清华大学美术学院，获雕塑系学士及硕士学位。任氏是中国雕塑艺术界的新锐人才，艺术成就备受推崇；他曾荣获多个重要奖项，并为很多具有重大历史意义的大型雕塑项目进行创作。他曾在中国、纽约、新加坡、韩国、香港与台湾等地区举办个人展览，作品被国内外多间重要的博物馆、银行、酒店、大学院校等机构及众多知名人士收藏。任哲擅于从传统思想文化资源中汲取营养，融合东方禅修的神韵与西方现代的气质，把东方传统文化和当代的潮流完美结合，巧妙地转化为自己独特的艺术语言。其作品充满活力与写意、虚灵的意象之美，有着「蓄势于外，化象于表，凝神于中」的精神核心，在传统与当代、东方和西方中寻找一个四维空间中最稳定与恒久的平衡点，形成自己独特的艺术风格。

In *Noble Tranquillity*, a static warrior is playing an ancient wooden instrument. The instrument has no strings, symbolising a famous saying by the philosopher Lao Tzu – “The greatest melody is composed in silent harmony.” It is as though the celestial music is so beautiful and rare that it is better to not hear the sound at all. Ren Zhe’s work reminds us that a person’s strength cannot be measured by external appearances but by a passionate heart. The intangible melody opens up an expressive, distant world deep within the spirit of the warrior.

《雲山風度》描繪了一位靜坐的武士正在彈奏一段古樂。天籟之音，餘音繞樑，曲高和寡，知音難覓，此時無聲勝有聲。作品意在表達個人的強大不在於其外表，而在於強大的內心；真正的音樂並不在其節奏及聲音本身，更在於其內心領悟到的弦外之音。這無形的樂章，讓觀者走進更為廣闊遼遠的武士精神深處，從而進入老子所言「大音希聲」的境界。

《云山风度》描绘了一位静坐的武士正在弹奏一段古乐。天籁之音，余音绕樑，曲高和寡，知音难觅，此时无声胜有声。作品意在表达个人的强大不在于其外表，而在于强大的内心；真正的音乐并不在其节奏及声音本身，更在于其内心领悟到的弦外之音。这无形的乐章，让观者走进更为广阔辽远的武士精神深处，从而进入老子所言「大音希声」的境界。



NOBLE TRANQUILITY

Stainless steel
190 x 230 x 170 cm
2017

雲山風度

不鏽鋼 雕塑
190 x 230 x 170 厘米
2017

云山风度

不锈钢 雕塑
190 x 230 x 170 厘米
2017

Above the Clouds depicts a sea of consciousness where the sky becomes Earth. They are not two figures, as may appear, but rather one man facing off against, and aspiring to surpass himself. The work beckons viewers to an ethereal space, inspiring them to contemplate the spiritual world and the transcendence of self. There is a transformation of values – at first, *Above the Clouds* presents a clashing duality between the unyielding steel and the dynamism of water. But, upon further reflection, their solidity and movement quietly complement one another in a mesmerising coexistence.

作品《雲端》傳達了「以天作地」的超然氣度，著墨於質的飛越與提升：冰冷剛硬的銀白鋼材，通體洋溢著如水動感，一動一靜互為其根，渾然天成。驟眼看似是兩方對峙，實為一人分飾兩角，是人與內在自我對戰，突破自我的過程。《雲端》帶領觀者進入空靈悠遠之境，從中窺探自己的內心世界，反觀自我，並深入淺出地剖析了，人最大的敵人與對手，正是其自我本身。

作品《云端》传达了「以天作地」的超然气度，着墨于质的飞越与提升：冰冷刚硬的银白钢材，通体洋溢着如水动感，一动一静互为其根，浑然天成。骤眼看似是两方对峙，实为一人分饰两角，是人与内在自我对战，突破自我的过程。《云端》带领观者进入空灵悠远之境，从中窥探自己的内心世界，反观自我，并深入浅出地剖析了，人最大的敌人与对手，正是其自我本身。



ABOVE THE CLOUD

Stainless steel
330 x 720 x 185 cm
2017

雲端

不鏽鋼 雕塑
330 x 720 x 185 厘米
2017

云端

不锈钢 雕塑
330 x 720 x 185 厘米
2017



Cynthia Sah | 薩璨如 | 萨璨如

Photo courtesy | 圖片提供 | 图片提供 : The artist | 藝術家 | 艺术家

Cynthia Sah was born in Hong Kong in 1952 and grew up in Japan and Taiwan. After receiving her master's degree in the U.S., she has chosen to live and work in Italy since 1979. Her sculptures reflect the Chinese philosophy of essential equilibrium, often translated into marble or bronze, which takes shape with lightness and fluidity in space. Her artworks are in private and public collections such as the Taipei Fine Art Museum, Farum International Sculpture Park in Denmark, and Azuchi-cho Cultural Centre in Japan.

雕塑家薩璨如於 1952 年生於香港，成長於日本及台灣。在美國取得碩士學位後，於 1979 年定居意大利及工作。薩璨如的作品反映東方哲思的凝定靜謐，以石材或銅雕演繹出造型於空間中的流轉與靈動。她的作品曾獲如台北市立美術館、丹麥國家雕刻公園與日本安土町等地典藏。

雕塑家萨璨如于 1952 年生于香港，成长于日本及台湾。在美国取得硕士学位后，于 1979 年定居义大利及工作。萨璨如的作品反映东方哲思的凝定静谧，以石材或铜雕演绎出造型于空间中的流转与灵动。她的作品曾获如台北市立美术馆、丹麦国家雕刻公园与日本安土町等地典藏。

Cynthia Sah's sculptures are minimalist, inspired by organic matter, and aim to draw a line from the audience to the universe. *A Couple* is a sculpture that encourages viewer interaction, inviting people to sit on it and feel the texture and movement of the artist's hand for themselves. Hongkong Land acquired two pairs of *A Couple* in 2005. The other pair sits in The Landmark Mandarin Oriental.

薩璨如的雕塑精簡優雅，常以「天然」為題材，將受眾與宇宙連接。《相依》是一件能與觀者互動的作品，容許大家坐於其上，親身體驗其質感以及感受藝術家雙手的動態。置地公司於 2005 年收藏兩雙《相依》的作品，另外一對則典藏於置地文華東方酒店。

萨璨如的雕塑精简优雅，常以「天然」为题材，将受众与宇宙连接。《相依》是一件能与观者互动的作品，容许大家坐于其上，亲身体验其质感以及感受艺术家双手的动态。置地公司于 2005 年收藏两双《相依》的作品，另外一对则典藏于置地文华东方酒店。



A COUPLE
Black granite
90 x 200 x 80 cm
2005



相依
黑色花岗岩
90 x 200 x 80 厘米
2005

相依
黑色花岗岩
90 x 200 x 80 厘米
2005



Edward Seago

Born in Norwich, England in 1910, Edward Seago was a self-taught artist. He started drawing and painting at a fairly young age. Since 'his style' only refers to Impressionist / Post-Impressionist, his work included landscapes, seascapes, skyscapes, street scenes, his garden, and portraits. The Establishment appreciated his work tremendously, particularly Queen Elizabeth, the Queen Mother, who acquired many of them. He died in 1974 in London.

1910 年於英國諾域治出生的 Edward Seago 是一位自學藝術家，少年時已經開始繪畫。Seago 的風格被認為是印象派或後印象派，其畫作包括景色、海景、天空、街景、他的花園、與及人像。當時顯貴人士非常欣賞他的作品，尤其是伊莉莎白王太后，收藏了很多 Seago 的畫作。Seago 於 1974 年於倫敦逝世。

1910 年于英国诺维奇出生的 Edward Seago 是一位自学艺术家，少年时已经开始绘画。Seago 的风格被认为是印象派或后印象派，其画作包括景色、海景、天空、街景、他的花园、与及人像。当时显贵人士非常欣赏他的作品，尤其是伊丽莎白王太后，收藏了很多 Seago 的画作。Seago 于 1974 年于伦敦逝世。



MISTY MORNING, TAI PO

Oil on board
49.5 x 75 cm
Date unknown

迷雾早晨·大埔

油彩 木板
49.5 x 75 厘米
年份不详

迷雾早晨·大埔

油彩 木板
49.5 x 75 厘米
年份不详

He was commissioned for six paintings of Hong Kong, which allowed him to discover the city. He found Hong Kong a big source of inspiration, and the trip led him to create some of his most atmospheric works. His fondness for sea voyages made seascapes some of his favourite paintings to create.

Seago 受委託以六幅畫作呈現其探索香港的城市面貌。他認為香港是一個充滿啟發之地，此行亦助他創作出部分最能表現空氣透視的作品。Seago 熱愛航海，海景因而成為其最愛畫作之一。

Seago 受委托以六幅画作呈现其探索香港的城市面貌。他认为香港是一个充满启发之地，此行亦助他创作出部分最能表现空气透视的作品。Seago 热爱航海，海景因而成为其最爱画作之一。



JUNK UNDER SAIL

Oil on board
49.5 x 65 cm
Date unknown

航行中帆船

油彩 木板
49.5 x 65 厘米
年份不詳

航行中帆船

油彩 木板
49.5 x 65 厘米
年份不詳



Shao Yan | 邵岩 | 邵岩

Photo courtesy | 圖片提供 | 图片提供 : Alisan Fine Arts | 藝倡畫廊 | 艺倡画廊

Shao Yan was born in Shandong Province in 1962. He studied Fine Arts at the Shandong Laiyang University in 1981 and at the Central Academy of Fine Arts, in Beijing, in 1990. His works have been exhibited in numerous prestigious institutions, notably the Shanghai Art Museum, the Today Art Museum, Beijing, and the Wallach Art Gallery, Columbia University, New York. He also participated in the First International Calligraphy Biennial in Seoul, Korea. Shao's artworks have been collected by Sydney University, Australia; Today Art Museum, Beijing; and the Henry Luce Foundation, USA, to name a few. He currently lives and works in Beijing.

1962 年於山東省出生。1981 年在山東萊陽大學研習美術，1990 年在城市中央美術學院學習。其作品曾於多個地方展出，包括中國——上海美術館、北京今日美術館、美國紐約哥倫比亞大學；邵氏亦曾參與於韓國首爾舉行的第一屆國際書法雙年展。邵氏作品被多間美術館及機構收藏，包括澳洲悉尼大學、北京今日美術館及美國亨利盧斯基金會。現於北京居住及工作。

1962 年于山东省出生。1981 年在山东莱阳大学研习美术，1990 年在城市中央美术学院学习。其作品曾于多个地方展出，包括中国——上海美术馆、北京今日美术馆、美国纽约哥伦比亚大学；邵氏亦曾参与于韩国首尔举行的第一屆国际书法双年展。邵氏作品被多间美术馆及机构收藏，包括澳洲悉尼大学、北京今日美术馆及美国亨利卢斯基金会。现于北京居住及工作。

Shao merges abstraction and traditional calligraphy. He experiments to deconstruct the form and space of Chinese ideograms but never abandoning them. His brushstrokes are infused with his creative imagination which translates into resolutely modern calligraphy. The artist still practices classical calligraphy, which allows him to retain the mastery and deep understanding of the roots of this art form.

邵氏巧妙融合抽象與傳統書法，他從不放棄探索及解構中國表意文字的形態和空間。筆觸注入其創意想像，堅定地呈現現代書法之美。邵氏一直研習經典書法至今，繼續其對書法藝術本質的駕馭及深切了解。

邵氏巧妙融合抽象与传统书法，他从不放弃探索及解构中国表意文字的形态和空间。笔触注入其创意想象，坚定地呈现现代书法之美。邵氏一直研习经典书法至今，继续其对书法艺术本质的驾驭及深切了解。



TO MEET ON THE ISLAND

Ink on paper
36.5 x 175 cm
2007

島上相逢

水墨紙本
36.5 x 175 厘米
2007

島上相逢

水墨紙本
36.5 x 175 厘米
2007



Tan Ping | 譚平 | 谭平

Photo credit | 圖片來源 | 图片来源 : WeiGallery | 香港魏畫廊 | 香港魏画廊

Born in Chengde, Hebei in China in 1960, Tan Ping graduated from the Chinese Central Academy of Fine Arts in 1984. He subsequently studied in Germany in the late 1980s and earned a master's degree and a Meisterschule degree. He is an artist, educator, and former vice president of the Chinese National Academy of Arts; he was also President of the School of Design there. He currently works and lives in Beijing.

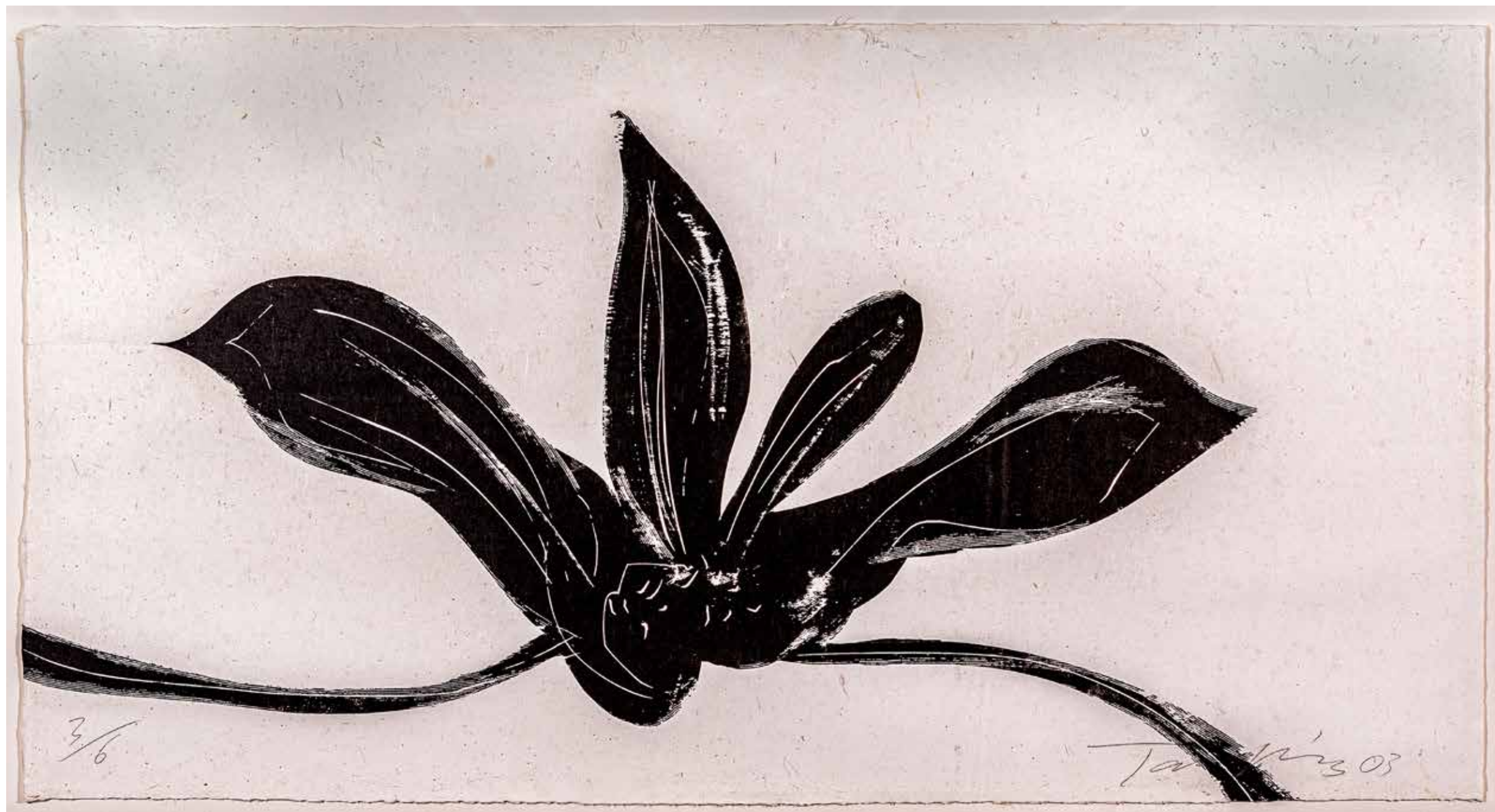
1960 年出生於河北省承德市，譚平 1984 年畢業於中央美術學院。1980 年代後期前往德國進修，獲碩士學位及 Meisterschule 學位。譚氏為藝術家、教育家，以及中國藝術研究院前副院長及該學院設計學系前院長。現時於北京居住及工作。

1960 年出生于河北省承德市，谭平 1984 年毕业于中央美术学院。1980 年代后期前往德国进修，获硕士学位及 Meisterschule 学位。谭氏为艺术家、教育家，以及中国艺术研究院前副院长及该学院设计学系前院长。现时于北京居住及工作。

Through 40 years of art practice, Tan Ping has been exploring many fields such as painting, printmaking, multimedia, design, and more. In the early 1990s, experiments with blocks of colour, line, black and white, spatial sequences, and other materials appeared in a series of prints and oil paintings that began Tan's visual exploration of abstract art. After 2000, his formal experiments shifted towards a broader range of painted actions, including calligraphy, scrawl, repetition, and layering.

從事藝術創作四十年，譚平一直探索於繪畫、版畫、多媒體、設計等多個領域。1990 年代初，譚氏以色塊、線條、黑白、空間排列及其他不同物素材，於一系列版畫及油畫不斷實驗，開始了其對抽象藝術的視角探索。2000 年後，他的主要創作轉至繪畫的更廣義範疇，包括書法、草書、重覆疊加及層次。

从事艺术创作四十年，谭平一直探索于绘画、版画、多媒体、设计等多个领域。1990 年代初，谭氏以色块、线条、黑白、空间排列及其他不同物素材，于一系列版画及油画不断实验，开始了对抽象艺术的视角探索。2000 年后，他的主要创作转至绘画的更广义范畴，包括书法、草书、重复叠加及层次。



UNTITLED
Woodblock print
76 x 140 cm
2003

無題
木刻版畫
76 x 140 厘米
2003

无题
木刻版画
76 x 140 厘米
2003



Brian Tillbrook | 白賴恩·陶布力 | 白赖恩·陶布力

Photo credit | 圖片來源 | 图片来源 : Moyreen Tillbrook

Born in England in 1932, Brian Tillbrook is a graduate of London's Ealing College of Art (1953). He settled in Hong Kong in 1965, where he has worked as a designer, artist, and teacher. Tillbrook's work has traversed and been informed by the fundamental changes that Hong Kong has experienced over the past five decades. The Hong Kong Museum of Art has four of his paintings in its permanent collection. His art has been and continues to be seen by many in major buildings such as the Hong Kong Club, where his painting of Hong Kong's historic waterfront spans the entire width of the building. He has also been a prolific stage designer, having produced over 100 sets since 1965, and for a long time he was the main designer for the Hong Kong Repertory Theatre. He currently lives and works in Hong Kong.

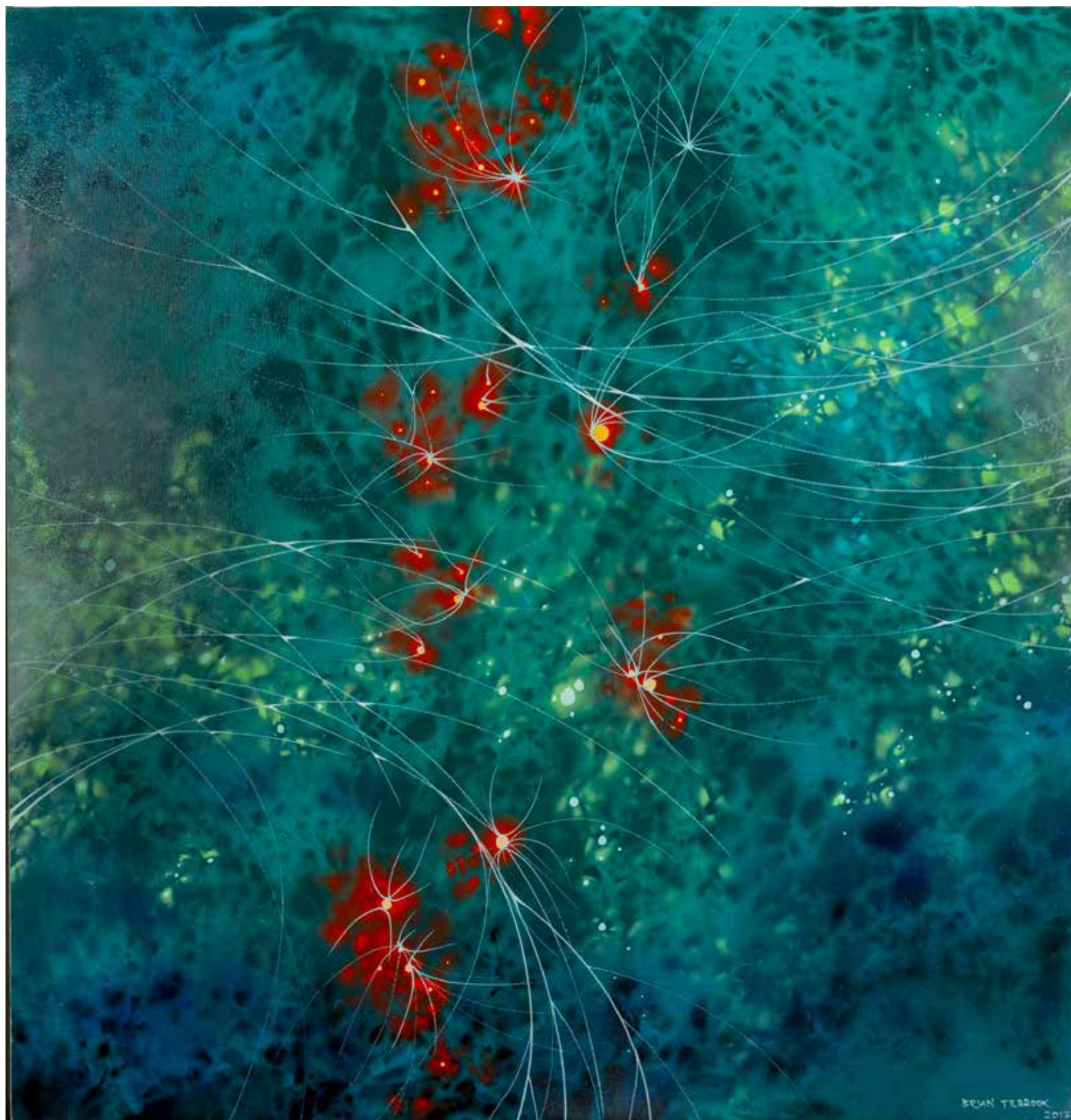
1932 年英國出生，1953 年畢業於倫敦 Ealing College of Art。1965 年定居於香港。白賴恩·陶布力為設計師、藝術家及老師。陶布力歷遍香港五十年來的重要變遷，成為其作品內容。他的四幅作品為香港藝術館永久藏品。陶布力作品向來常見於香港主要建築物內，例如香港會內放置其巨型歷史性海濱畫作，橫跨整座建築物。作為多產的舞台設計師，自 1965 年起，陶布力曾設計超過 100 項舞台設計，並長期擔任香港話劇團的主要設計師。他目前於香港居住及工作。

1932 年英国出生，1953 年毕业于伦敦 Ealing College of Art。1965 年定居于香港。白赖恩·陶布力为设计师、艺术家及老师。陶布力历遍香港五十年来的重要变迁，成为其作品内容。他的四幅作品为香港艺术馆永久藏品。陶布力作品向来常见于香港主要建筑物内，例如香港会内放置其巨型历史性海滨画作，横跨整座建筑物。作为多产的舞台设计师，自 1965 年起，陶布力曾设计超过 100 项舞台设计，并长期担任香港话剧团的主要设计师。他目前于香港居住及工作。

When he arrived in Hong Kong in 1965, the artist was immediately seduced by the vividly colourful city, which has remained an inspiration for much of his work, from his lively semi-abstracts to evocative paintings of scenery in the New Territories. His paintings can be seen to capture the sometimes explosive political emotion of the moment, tempered by the assurance and positivity of one who has witnessed the vicissitudes of history. The apparent chaos in his work is often countered using several recurring Chinese characters: peace and quiet, for example. Tillbrook says he likes them for their emotional appeal as well as their architecturally satisfying quality.

1965 年陶布力抵達香港後，立即被這個生動多彩的城市吸引，這感情亦一直成為他大部分作品的靈感，包括充滿活力的半抽象畫，以及令人回味的寫實風景畫作。他的畫作被視為捕捉到不同時代時有出現、具爆炸性的政治情緒，與及因長期目睹的歷史變遷，而對信心及積極正面所產生的影響。他的作品經常反覆出現漢字，例如「靜」。陶布力表示他喜歡漢字型結構帶來滿足感這一特質，以及這些漢字所帶出的情感。

1965 年陶布力抵达香港后，立即被这个生动多彩的城市吸引，这感情亦一直成为他大部分作品的灵感，包括充满活力的半抽象画，以及令人回味的写实风景画作。他的画作被视为捕捉到不同时代时有出现、具爆炸性的政治情绪，与及因长期目睹的历史变迁，而对信心及积极正面所产生的影响。他的作品经常反复出现汉字，例如「静」。陶布力表示他喜欢汉字型结构带来满足感这一特质，以及这些汉字所带出的情感。



FIREFLY
Mixed media on board
127 x 122 cm
2012

螢火蟲
混合媒體 木板
127 x 122 厘米
2012

萤火虫
混合媒体 木板
127 x 122 厘米
2012



HONG KONG
YESTERDAY AND TODAY
Mixed media on wood board
182 x 60 cm, 182 x 49.9 cm,
182 x 29.8 cm, 182 x 22 cm
1982

香港今昔
混合媒體 木板
182 x 60 厘米 · 182 x 49.9 厘米 ·
182 x 29.8 厘米 · 182 x 22 厘米
1982

香港今昔
混合媒体 木板
182 x 60 厘米 · 182 x 49.9 厘米 ·
182 x 29.8 厘米 · 182 x 22 厘米
1982



HONG KONG
YESTERDAY AND TODAY
Acrylic on board
182 x 60.2 cm, 182 x 45 cm,
182 x 29.5 cm, 182 x 22 cm
1979

香港今昔
塑膠彩 木板
182 x 60.2 厘米 · 182 x 45 厘米 ·
182 x 29.5 厘米 · 182 x 22 厘米
1979

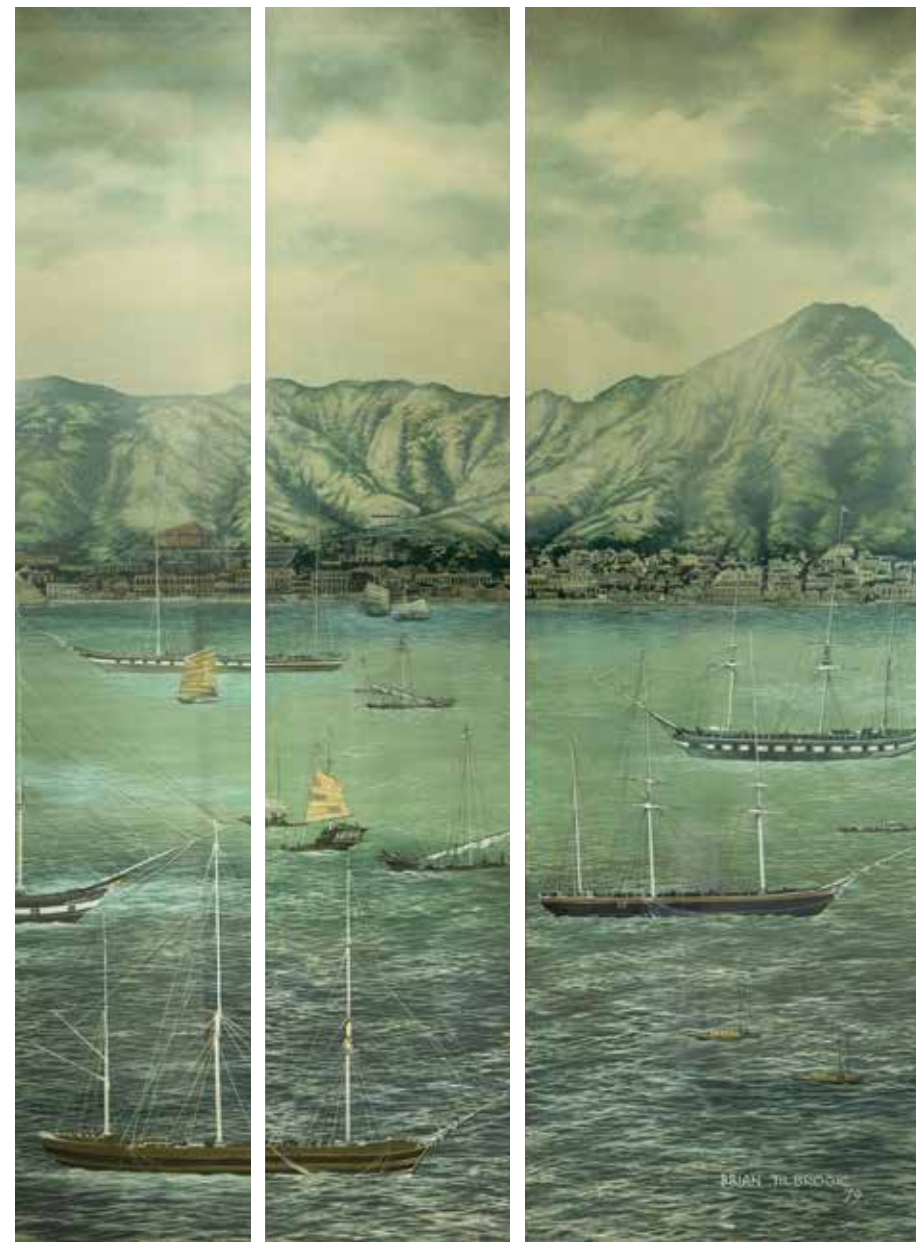
香港今昔
塑膠彩 木板
182 x 60.2 厘米 · 182 x 45 厘米 ·
182 x 29.5 厘米 · 182 x 22 厘米
1979



HONG KONG
YESTERDAY AND TODAY
Acrylic on board
181 x 29 cm, 181 x 37 cm,
182 x 46.5 cm
1982

香港今昔
塑膠彩 木板
181 x 29 厘米 · 181 x 37 厘米 ·
182 x 46.5 厘米
1982

香港今昔
塑膠彩 木板
181 x 29 厘米 · 181 x 37 厘米 ·
182 x 46.5 厘米
1982



HONG KONG
YESTERDAY AND TODAY
Acrylic on board
181 x 29 cm, 181 x 37 cm,
181 x 59.5 cm
1979

香港今昔
塑膠彩 木板
181 x 29 厘米 · 181 x 37 厘米 ·
181 x 59.5 厘米
1979

香港今昔
塑膠彩 木板
181 x 29 厘米 · 181 x 37 厘米 ·
181 x 59.5 厘米
1979



Ric Tse, Ki Piu | 謝其標 | 谢其标

Photo courtesy | 圖片提供 | 图片提供 : The artist | 藝術家 | 艺术家

Born in Hong Kong in 1977, Tse Ki Piu, Ric is a Hong Kong based photographer who has won numerous photography competitions with 13 awards, including the International Photography Awards (IPA), the ND Awards, the Canon Photomathon, and the Metro Photo Challenge (Hong Kong). He works on creative and fine art photography, currently working on projects 'Legography' and 'City Puzzle'. He published two books. He currently lives and works in Hong Kong.

1977 年於香港出生，香港攝影師謝其標曾獲不少獎項，包括 13 項冠軍：國際攝影大獎 (IPA)、ND Awards、Canon 攝影馬拉松及 Metro Photo Challenge (香港)。謝氏從事創意及藝術攝影，現時項目為「Legography」及「City Puzzle」。謝氏曾出版兩本著作。現時於香港居住及工作。

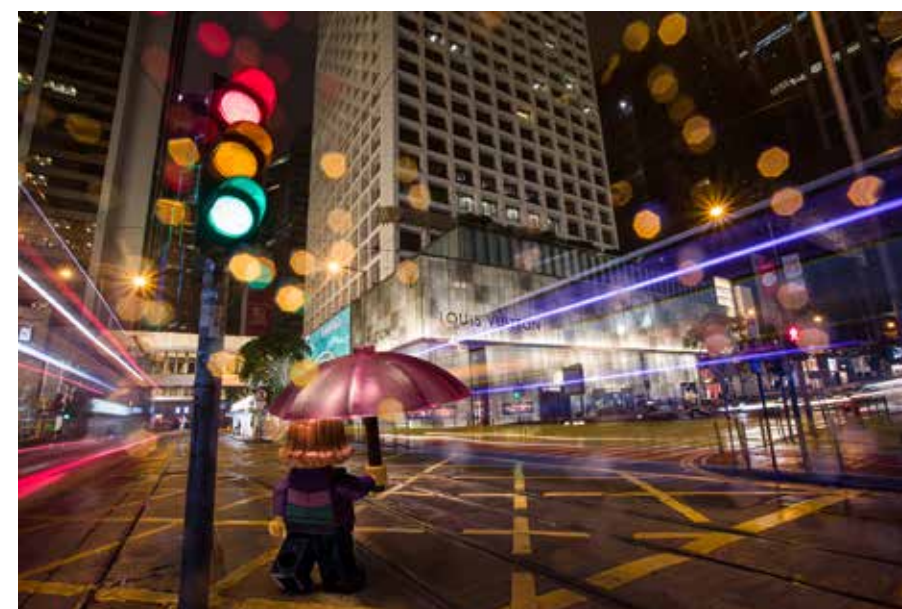
1977 年于香港出生，香港摄影师谢其标曾获不少奖项，包括 13 项冠军：国际摄影大奖 (IPA)、ND Awards、Canon 摄影马拉松及 Metro Photo Challenge (香港)。谢氏从事创意及艺术摄影，现时项目为「Legography」及「City Puzzle」。谢氏曾出版两本著作。现时于香港居住及工作。



MINI BUS
Archival pigment print
34 x 51 cm
2014

小巴
收藏級藝術微噴
34 x 51 厘米
2014

小巴
收藏級藝術微噴
34 x 51 厘米
2014



LANDMARK
Archival pigment print
34 x 51 cm
2018

置地廣場
收藏級藝術微噴
34 x 51 厘米
2018

置地廣場
收藏級藝術微噴
34 x 51 厘米
2018

Ric Tse's interpretation of the city is through a personal approach. For his current series, Tse has photographed scenes around Hong Kong, sometimes cultural or nostalgic, sometimes political, but always easily recognizable. He then interprets these scenes by integrating his Lego figures. According to him, Lego itself is a world language. People from different parts of the world with different ethnicities, different skin colours, different languages, and different ages are familiar with this little figure. That's why he uses Lego as a bridge to let the world know about Hong Kong in a different way through his photos. Titled 'Legography', this body of work recreates a typical Hong Kong citizen's view of his hometown with a healthy measure of local humour, bringing witty charm and fun to the photographs. Drawing on the innocence and naivety embodied in the Lego figures, Tse's work not only captures the essence of Hong Kong but also appeals to the viewers' childlike spirit.

謝其標以其個人方式去詮釋這城市。於此系列，謝氏拍下香港周圍面貌，有時是文化或懷舊，有時是政治，但總是非常容易辨認。然後結合他的 Lego 人物，去演繹這些風貌。據他所說，Lego 本身是國際語言。世界不同角落、不同種族、不同膚色、不同語言、不同年紀的人，都熟悉這小小玩偶。這是他以 Lego 作為橋樑，讓世界從他的照片中，以另一種方法去認識香港的原因。名為「Legography」，這作品主體重塑出典型香港市民對自己本家的看法，以健康、地道的幽默，將靈活機智的神彩，及一點玩味，帶入照片之中。藉著 Lego 人物體現的純真與幼稚，謝氏捕捉的不只是香港精髓，更是觀賞者的那份童真。

谢其标以其个人方式去诠释这城市。于此系列，谢氏拍下香港周围面貌，有时是文化或怀旧，有时是政治，但总是非常容易辨认。然后结合他的 Lego 人物，去演绎这些风貌。据他所说，Lego 本身是国际语言。世界不同角落、不同种族、不同肤色、不同语言、不同年纪的人，都熟悉这小小玩偶。这是他以 Lego 作为桥梁，让世界从他的照片中，以另一种方法去认识香港的原因。名为「Legography」，这作品主体重塑出典型香港市民对自己本家的看法，以健康、地道的幽默，将灵活机智的神彩，及一点玩味，带入照片之中。藉着 Lego 人物体现的纯真与幼稚，谢氏捕捉的不只是香港精髓，更是观赏者的那份童真。



BUS TOUR
Archival pigment print
34 x 51 cm
2014

巴士遊

收藏級藝術微噴
34 x 51 厘米
2014

巴士游

收藏级艺术微喷
34 x 51 厘米
2014



SHOPAHOLIC
Archival pigment print
34 x 51 cm
2014

購物狂

收藏級藝術微噴
34 x 51 厘米
2014

购物狂

收藏级艺术微喷
34 x 51 厘米
2014



ALONG VICTORIA HARBOUR
Archival pigment print
28 x 152 cm
2015

維港沿岸
收藏級藝術微噴
28 x 152 厘米
2015

维港沿岸
收藏级艺术微喷
28 x 152 厘米
2015



ALONG VICTORIA
HARBOUR AT NIGHT
Archival pigment print
28 x 152 cm
2017

維港沿岸夜色
收藏級藝術微噴
28 x 152 厘米
2017

维港沿岸夜色
收藏级艺术微喷
28 x 152 厘米
2017



Van Lau | 文樓 | 文楼

Photo supplied by the Hong Kong Museum of Art | 圖片由香港藝術館提供 | 图片由香港艺术馆提供

Van Lau is one of the leading sculptors in Hong Kong. He was born in the Chinese mainland in 1933. Van Lau graduated from the Fine Arts Department in National Taiwan Normal University in 1959. He held an exhibition at the Hong Kong City Hall in 1964. In 1965, he obtained a grant to visit the United States from the Institute of International Education. He was awarded the SFBM Medal in the 145th Annual exhibition of the National Academy of Design, N. Y., U.S.A. in 1970. An exhibition of his work was sponsored by the Hong Kong Arts Centre in 1979. In 1984, he organised the first Hong Kong Open-Air Sculptures Exhibition. A major exhibition, 'The Art of Van Lau' was presented by the Hong Kong Museum of Art in 1987. In 1992, 'The Exhibition of Sculpture by Van Lau' was presented by the Hsiung Shih Gallery in Taipei. 'Van Lau Sculptures Exhibition' was presented by the Sichuan Gallery in 1992. He is currently the Chairman of the Hong Kong Artists Association, and the President of the Hong Kong Sculptors Association. He has also contributed a great deal to the development of art education over the past decades through teaching, lecturing, and publishing. He currently lives and works in Hong Kong.

文樓是現今香港最著名雕塑家之一。1933 年於中國大陸出生。1959 年於台灣國立師範大學藝術系畢業。1964 年於香港大會堂舉行展覽。1965，獲美國國際教育機構資助赴美深造。1970 年於第 145 屆周年展獲頒美國紐約國立美術設計學院 SFBM 獎章。1979 年，獲香港藝術中心資助舉辦展覽。1984 年，文氏舉行香港首個戶外雕塑展覽。香港藝術館於 1987 年為其舉辦個人大型展覽「文樓的藝術」。1992 年，台北有熊市藝術中心展出文樓雕塑作品展；四川美術館展出文樓雕塑展。」文氏現為香港藝術家協會主席、香港雕塑家協會主席。對藝術教育發展貢獻良多，數十年來一直從事教育、講學及出版工作。現時於香港居住及工作。

文楼是现今香港最著名雕塑家之一。1933 年于中国出生。1959 年于台湾大学师范大学艺术系毕业。1964 年于香港大会堂举行展览。1965，获美国国际教育机构资助赴美深造。1970 年于第 145 届周年展获颁美国纽约国立美术设计学院 SFBM 奖章。1979 年，获香港艺术中心资助举办展览。1984 年，文氏举行香港首个户外雕塑展览。香港艺术馆于 1987 年为其举办个人大型展览「文楼的艺术」。1992 年，台北有熊市艺术中心展出文楼雕塑作品展；四川美术馆展出文楼雕塑展。」文氏现为香港艺术家协会主席、香港雕塑家协会主席。对艺术教育发展贡献良多，数十年来一直从事教育、讲学及出版工作。现时于香港居住及工作。



COLOUR TESTER

Silkscreen print on paper
49 x 53.5 cm
1972

試色版用之一

絲網版畫 紙本
49 x 53.5 厘米
1972

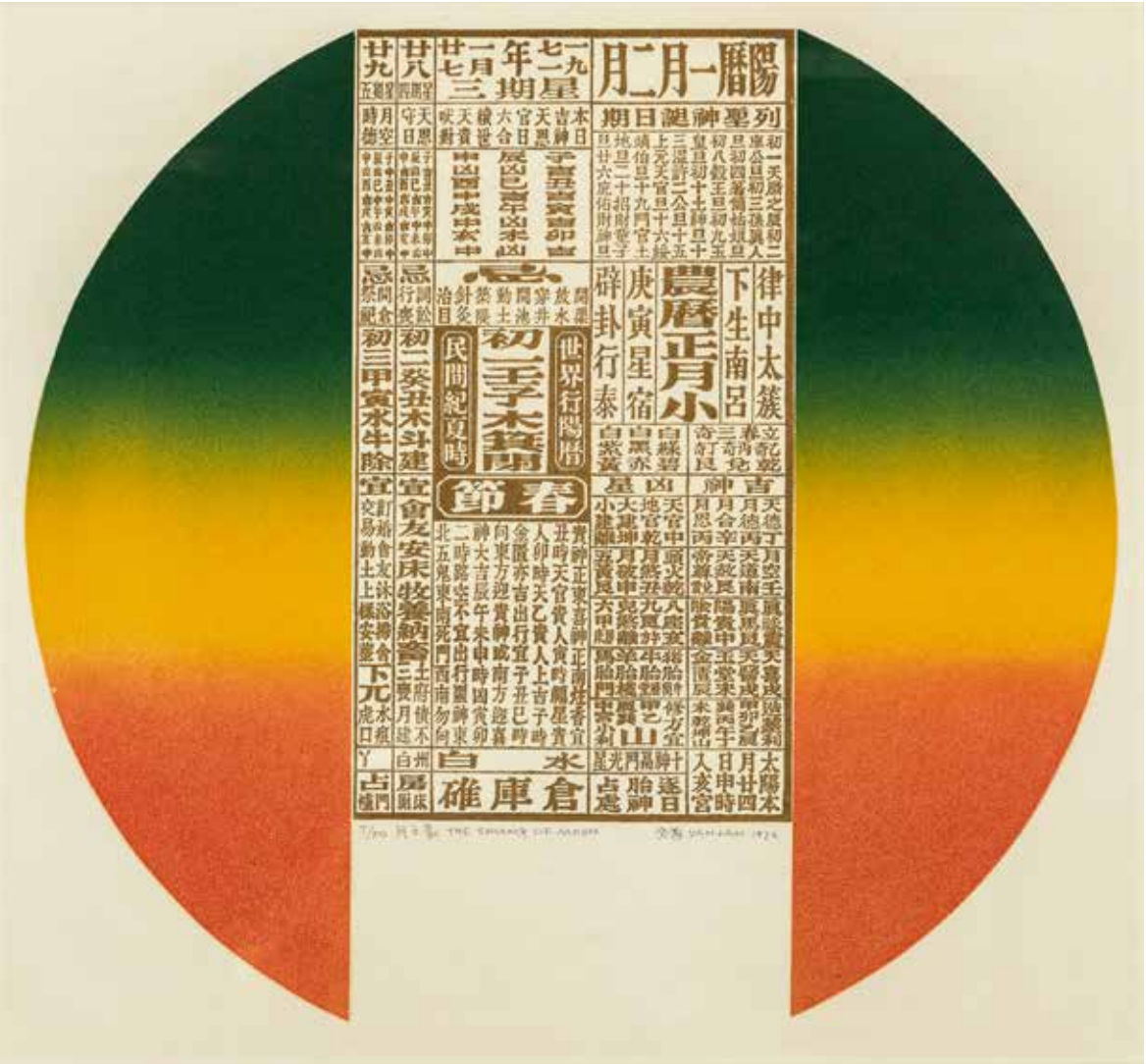
试色版用之一

丝网版画 纸本
49 x 53.5 厘米
1972

Van Lau was among the first sculptors to advocate a fusion of East and West, a melding of the new and the traditional, anchored by the fact that his life and education are entwined with the culture of China. In his view, the modern art form in the West is a global language. While the inspiration and philosophy are rooted in Chinese culture, his aesthetics reach a universal artistic dialogue by using forms accessible in the Western world.

文樓是首位主張中西融合的雕塑家之一，他結合傳統與創新，以其個人生活及教育經歷為本，並與中國文化交匯。他認為西方現代藝術模式是全球語言。文氏的靈感與哲學詩源於中國文化，並取發源自西方的藝術形式呈現，其個人美學為全球藝術界關注。

文楼是首位主张中西融合的雕塑家之一，他结合传统与创新，以其个人生活及教育经历为本，并与中国文化交汇。他认为西方现代艺术模式是全球语言。文氏的灵感与哲学诗源于中国文化，并取发源自西方的艺术形式呈现，其个人美学为全球艺术界关注。



THE SHIANG OF MOON

Silkscreen print on paper
49 x 53.5 cm
1972

月之所向

絲網版畫 紙本
49 x 53.5 厘米
1972

月之所向

丝网版画 纸本
49 x 53.5 厘米
1972



C.C.Wang (Wang Chi Chien) | 王己千 | 王己千

C.C. Wang was born in Suzhou in the twilight of the Qing dynasty in 1907 and died in New York City in the age of the internet. His travels around the world allowed him to witness a great number of Chinese masters works. A prominent collector of Chinese paintings himself, he fed his innovative practice through the study of their art. Wang viewed a life in art as a total-immersion experience with varied but intertwined rewards. He wanted to be remembered above all as an artist. He died in New York City in 2003.

王己千於清末，1907 年於蘇州出生，於互聯網時代的紐約逝世。他遊歷世界，讓他有機會觀賞大量中國大師作品。身為著名的中國畫收藏家，王氏藉學習所藏，以練習創新。王氏將藝術生命，看一個完全專注投入、有著種種不同、卻又層層相扣回報的體驗。他最希望以藝術家身份被世人記念。2003 年於紐約逝世。

王己千于清末，1907 年于苏州出生，于互联网时代的纽约逝世。他游历世界，让他有机会观赏大量中国大师作品。身为著名的中国画收藏家，王氏藉学习所藏，以练习创新。王氏将艺术生命，看成一个完全专注投入、有着种种不同、却又层层相扣回报的体验。他最希望以艺术家身份被世人纪念。2003 年于纽约逝世。



LANDSCAPE MOUNTAIN
WITH MIST
Chinese ink and colour on paper
60 x 90 cm
1980

霧中山觀
水墨設色紙本
60 x 90 厘米
1980

霧中山觀
水墨設色紙本
60 x 90 厘米
1980

Wang's work is an understated and erudite combination of diverse inspirations with his own inimitable style and modern sensibility. The result is a work that both honours and transforms tradition. Wang's works in the Hongkong Land collection were loaned for his show at the Hong Kong Art Centre in 1986. The fact that these works were acquired in the 1980's shows how forward thinking Hongkong Land was at the time and the role played by the company in supporting the arts locally.

王氏作品低調而博學地結合各式各樣的靈感，展現其無可比擬的風格及現代感性；因而作品推崇並同時改造傳統。置地收藏的王氏作品，曾經於 1986 年外借予王氏，讓其於當時香港藝術中心展出，可見置地於 1980 年代收藏這些作品時的前瞻遠見；同時亦表明公司於支持本地藝術中的角色。

王氏作品低调而博学地结合各式各样的灵感，展现其无可比拟的风格及现代感性；因而作品推崇并同时改造传统。置地收藏的王氏作品，曾经于 1986 年外借予王氏，让其于当时香港艺术中心展出，可见置地于 1980 年代收藏这些作品时的前瞻远见；同时亦表明公司于支持本地艺术中的角色。



LANDSCAPE No. 503
(BLACK MOUNTAIN)

Chinese ink on paper
61.5 x 85 cm
Date unknown

山水 503 號 (黑山)

水墨紙本
61.5 x 85 厘米
年份不詳

山水 503 号 (黑山)

水墨紙本
61.5 x 85 厘米
年份不詳



Wang Keping | 王克平 | 王克平

Photo courtesy | 圖片提供 | 图片提供：10 Chancery Lane Gallery | 10 號贊善里畫廊 | 10 号贊善里画廊

Born in 1949 near Beijing, Wang Keping is one of the founders of contemporary Chinese art. He emerged on the art scene in 1979 by founding the dissident group known today as 'Xing Xing' (literally 'Stars') with now-established artists including Ai Wei Wei, Ma Desheng, and Huang Rui. That led to his leaving for France in 1984. Upon his arrival, Wang distanced himself from the political engagement of his early years and progressively turned towards a more universal form of art, mostly based on the carving of wood, a living material whose expressive powers he constantly reveals. He lives and works outside Paris (France).

1949 年生於北京，王克平是當代中國藝術創始人之一。王氏於 1979 年成立異見組織「星星畫會」，開展美術創作，為創始成員之一。現時成員包括艾未未、馬德升及黃銳。這使他於 1984 年前往法國。甫到達法國，他不同於早年參與政治活動，刻意遠離，逐漸轉向比較普遍的藝術形式，主要是木刻，一種經常被揭示、生活上常見、代表力量的生活物質。現居住及工作於法國巴黎周邊地方。

1949 年生于北京，王克平是当代中国艺术创始人之一。王氏于 1979 年成立异见组织「星星画会」，开展美术创作，为创始成员之一。现时成员包括艾未未、马德升及黄锐。这使他于 1984 年前往法国。甫到达法国，他不同于早年参与政治活动，刻意远离，逐渐转向比较普遍的艺术形式，主要是木刻，一种经常被揭示、生活上常见、代表力量的生活物质。现居住及工作于法国巴黎周边地方。

His wooden works are testimony of the artist's ongoing commitment to exploring the medium as well as to his relationship with sculpture, a bond that is simultaneously humble, intimate, and spiritual, and that he defines thus: "I am a sculptor and I sand with my hands." By mastering traditional carving techniques according to an approach that is timeless and transcends any notion of style, Wang manages to capture the quintessence of his subjects with a wide array of themes: female busts, couples, embraces, and animal hybrids...

王氏木刻作品驗證了藝術家一直不斷探索媒介，及與雕像的關係，一個同時是謙虛、親密、靈性的連結，他因而如此定義：「我是雕塑家，我以我手為雕像磨滑。」王氏駕馭傳統雕刻技巧，永恆的方式，超越一切風格的概念。王氏能夠捕捉他廣闊範疇對象的靜謐：女士半身像、夫婦、擁抱、混種動物 ...

王氏木刻作品验证了艺术家一直不断探索媒介，及与雕像的关系，一个同时是谦虚、亲密、灵性的连结，他因而如此定义：「我是雕塑家，我以我手为雕像磨滑。」王氏驾驭传统雕刻技巧，永恒的方式，超越一切风格的概念。王氏能够捕捉他广阔范畴对象的静谧：女士半身像、夫妇、拥抱、混种动物 ...



UNTITLED
Cherry wood sculpture
32 cm
2005

無題
櫻桃木雕塑
32 厘米
2005

无题
樱桃木雕塑
32 厘米
2005



Wang Tiande | 王天德 | 王天德

Photo courtesy | 圖片提供 | 图片提供 : Alisan Fine Arts | 藝倡畫廊 | 艺倡画廊

Born in Shanghai in 1960, Wang Tiande graduated from the Chinese Painting Department of the Zhejiang Academy of Fine Arts in 1988. He is now dean and professor at the Art and Design Department at Fudan University in Shanghai. A prominent figure in the development of modern calligraphy, Wang Tiande reinvents traditional Chinese script and painting through his innovative use of materials. His work is included in the collections of the Metropolitan Museum of Art, the Museum of Fine Arts, Boston, and the British Museum. He currently lives and works in Shanghai.

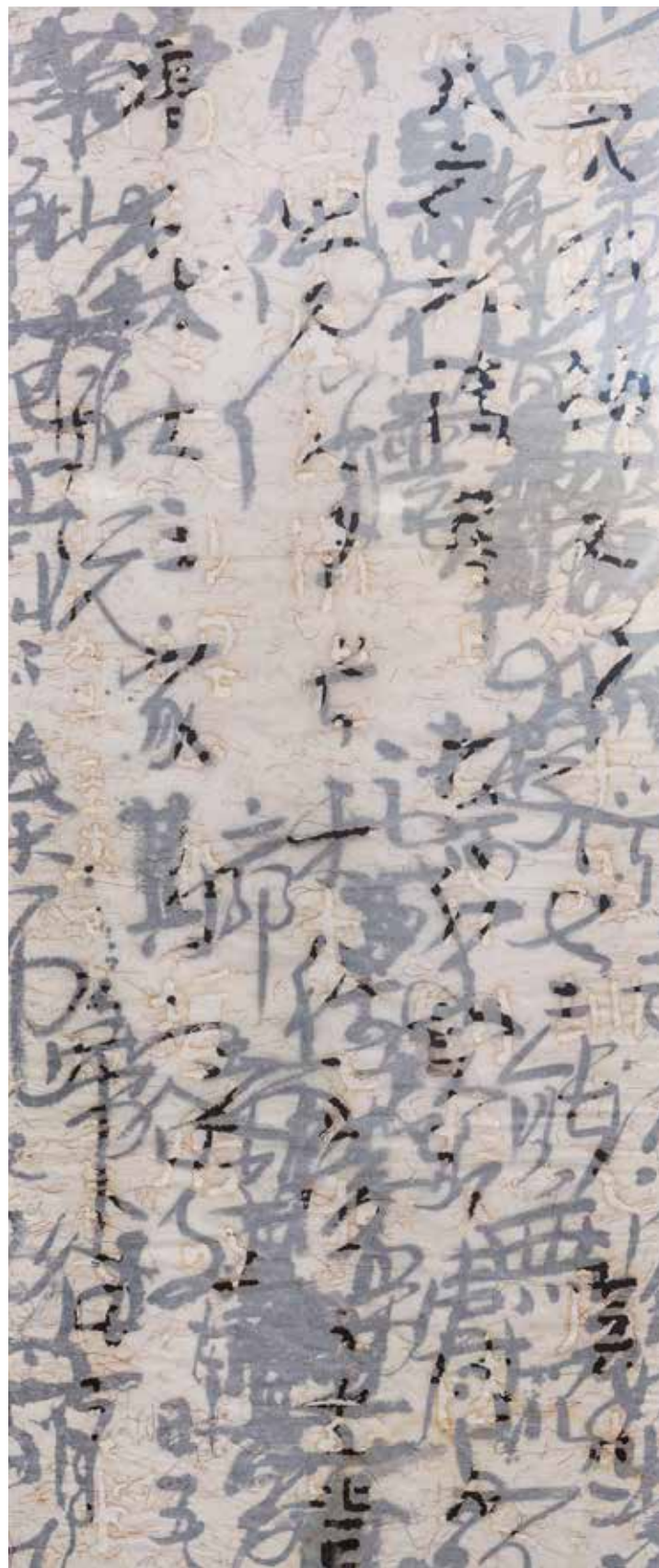
1960 年於上海出生，王天德 1988 年畢業於浙江美術學院中國畫系，現任上海復旦大學藝術設計系主任及教授。王氏為現代書法發展的著名人物，採用新物料去重塑中國傳統的書寫及繪畫藝術。王氏作品被紐約大都會藝術博物館、波士頓美術館及大英博物館收藏。現於上海居住及工作。

1960 年于上海出生，王天德 1988 年毕业于浙江美术学院中国画系，现任上海复旦大学艺术设计系主任及教授。王氏为现代书法发展的著名人物，采用新物料去重塑中国传统的书写及绘画艺术。王氏作品被纽约大都会艺术博物馆、波士顿美术馆及大英博物馆收藏。现于上海居住及工作。

Wang started to create his Digital series when he was on an artist's residency in Paris in 2002. His direct encounters with contemporary art, especially conceptual art, in Paris not only inspired him to take new approaches in his own work but also further convinced him of his love for the language of ink. Rich in form and content, this series goes beyond any boundaries dividing painting and calligraphy. For his Digital series, Wang painted layers of Chinese characters and landscapes in ink onto paper or vellum, then accentuated certain elements by burning the material with cigarettes or incense. Wang has also produced digital photography, which captures an image of heaps of ash made from burnt Xuan paper, giving the appearance of mountainous landscapes.

王氏於 2002 年巴黎旅居期間，開始創作數碼系列。於巴黎期間，王氏直接接觸到當代藝術，尤其概念藝術，不僅放發他全新創作方法，同時更肯定他對水墨語言的熱愛。豐富的形態與內容，此一系列完全打破分隔繪畫和書法的界限。他的數碼系列，以水墨層疊中國文字及山水於紙張或羊皮紙之上，再以香煙或香，燃燒部分以強調該元素。王氏亦有拍攝數碼照片，對象為燃燒宣紙化成、有如山丘的灰燼堆。

王氏于 2002 年巴黎旅居期间，开始创作数位系列。于巴黎期间，王氏直接接触到当代艺术，尤其观念艺术，不仅启发他全新创作方法，同时更肯定他对水墨语言的热爱。丰富的形态与内容，此一系列完全打破分隔绘画和书法的界限。他的数码系列，以水墨层叠中国文字及山水于纸张或羊皮纸之上，再以香烟或香，燃烧部分以强调该元素。王氏亦有拍摄数码照片，对象为燃烧宣纸化成、有如山丘的灰燼堆。



DIGITAL SERIES No.28

Chinese ink on paper
131 x 55 cm
2003

數碼系列 28 號

水墨紙本
131 x 55 厘米
2003

数码系列 28 号

水墨纸本
131 x 55 厘米
2003



John Wonnacott

Photo courtesy | 圖片提供 | 图片提供 : The artist | 藝術家 | 艺术家

Born in London in 1940, John Wonnacott studied at the Slade School of Art between 1958 and 1963. Inspired by Van Gogh, Giacometti, and Cezanne, Wonnacott pushes his work towards a quest for modernity. He qualifies his work as 'conventional modernism', aiming to find ways to make something worthy of the great tradition. His solo exhibitions include shows at the Scottish National Portrait Gallery in Edinburgh (1986) and the National Portrait Gallery in London (2000). He has also had artworks exhibited at the Barbican Centre, the Royal Academy, and the Tate Gallery, all in London. He currently lives and works in Southend-on-Sea, Essex.

生於1940年倫敦，John Wonnacott 於1958至1963年間於斯萊德美術學院就讀。受到梵谷、賈克梅蒂及塞尚的影響，Wonnacott 致力創作及研究現代主義。他稱自己作品為「傳統現代主義作品」，期望尋找傳統中深具價值之處。他曾於位於愛丁堡的蘇格蘭國家肖像美術館（1986）及位於倫敦的英國國家肖像館（2000）舉辦個人展覽。其作品亦於倫敦巴比肯藝術中心、英國皇家藝術學院及泰特美術館展出。Wonnacott 現時於雅息士郡 Southend-on-Sea 居住及工作。

生于1940年倫敦，John Wonnacott 于1958至1963年間于斯萊德美术学院就读。受到梵高、贾科梅蒂及塞尚的影响，Wonnacott 致力创作及研究现代主义。他称自己作品为「传统现代主义作品」，期望寻找传统中深具价值之处。他曾于位于爱丁堡的苏格兰国家肖像美术馆（1986）及位于伦敦的英国国家肖像馆（2000）举办个人展览。其作品亦于伦敦巴比肯艺术中心、英国皇家艺术学院及泰特美术馆展出。Wonnacott 现时于埃塞克斯郡 Southend-on-Sea 居住及工作。



THERE WAS A GREEN HILL,
FROM JARDINE HOUSE

Oil on canvas
122 x 91.5 cm
2013

綠丘，
從怡和大廈

油彩 畫布
122 x 91.5 厘米
2013

綠丘，
从怡和大廈

油彩 画布
122 x 91.5 厘米
2013

For Wonnacott, painting isn't solely about representing a simple three-dimensional world but rather an "intellectual, aesthetic and physical discipline for analysing and modelling our visual reality". He is known as an ambitious representative of the figurative tradition, painting landscapes as well as portraits. His work has been described as 'heroic' in reference to the large scale on which he works and the complexity of his compositions.

對 Wonnacott 而言，繪畫並非單純表現簡單的三維世界，而是以「知性、美感及物理的角度，去分析及塑造我們眼見的真像。」他於傳統類比、景觀繪畫以及人像畫，是滿有抱負的代表人物。因為規模之大及構圖複雜，他的作品被形容為「英雄式」作品。

对 Wonnacott 而言，绘画并非单纯表现简单的三维世界，而是以「知性、美感及物理的角度，去分析及塑造我们眼见的真像。」他于传统模拟、景观绘画以及人像画，是满有抱负的代表人物。因为规模之大及构图复杂，他的作品被形容为「英雄式」作品。



THE HONG KONG CLUB,
FROM THE MANDARIN ORIENTAL

Oil on canvas
91 x 122 cm
2013

香港會，
從文華東方酒店

油彩 畫布
91 x 122 厘米
2013

香港會，
从文华东方酒店

油彩 画布
91 x 122 厘米
2013



Wong King Seng | 王勁生 | 王劲生

Born in Hong Kong in 1928, Wong King Seng studied Western paintings in his early years. Apart from being a founding member of One Art Group, Wong is also a co-founder of Joining Streams Art.

1928 年於香港出生，王勁生早年學習西洋畫。除了是一畫會的創會成員，王氏亦是 Joining Streams Art 的聯合創辦人。

1928 年于香港出生，王劲生早年学习西洋画。除了是一画会的创会成员，王氏亦是 Joining Streams Art 的联合创办人。



MID AUTUMN
Ink and colour on paper
88 x 60 cm
1984

水中月
水墨設色紙本
88 x 60 厘米
1984

水中月
水墨設色紙本
88 x 60 厘米
1984

Wong specialises in constructing more minimal landscape pieces which often depict flowing waterfalls, clear lake reflections, and lush forest scenes. His techniques emphasise shading changes and colour blending. Combined with meticulous and deliberate brush strokes, his pieces often feature bold textures and clear lines. Mid-Autumn is one of his signature works; it portrays the silent observation of the rising moon past ink-outlined curtains, with tree shadows enshrouding the piece in a misty atmosphere. The entire background is washed with light colours with careful variation in shading, adding to the illusion of a serene scene with trees rustling in the wind.

王氏擅長建構較為簡約的景觀，經常描繪傾瀉瀑布、波平如鏡湖面及繁茂樹林景緻。他的技巧強調明暗轉變及顏色調和。結合細致謹慎的筆觸，作品常會呈現大膽質感及清晰線條。中秋是他其中一幅最具代表性作品，刻劃了寧靜觀察中，月亮從水墨線條的窗簾冉冉上升，樹的陰影籠罩著畫面，帶出迷朦氣氛。整體背景以淺色調細心轉變明暗，為平靜景色，加添樹葉在風中颯颯作響的錯覺。

王氏擅长建构较为简约的景观，经常描绘倾泻瀑布、波平如镜湖面及繁茂树林景致。他的技巧强调明暗转变及颜色调和。结合细致谨慎的笔触，作品常会呈现大胆质感及清晰线条。中秋是他其中一幅最具代表性作品，刻划了宁静观察中，月亮从水墨线条的窗帘冉冉上升，树的阴影笼罩着画面，带出迷朦气氛。整体背景以浅色调细心转变明暗，为平静景色，加添树叶在风中飒飒作响的错觉。



VALLEY
Ink and colour on paper
137 x 95 cm
1978

峡谷
水墨设色 纸本
137 x 95 厘米
1978

峡谷
水墨设色 纸本
137 x 95 厘米
1978



Stephen Wong, Chun Hei | 黃進曦 | 黄进曦

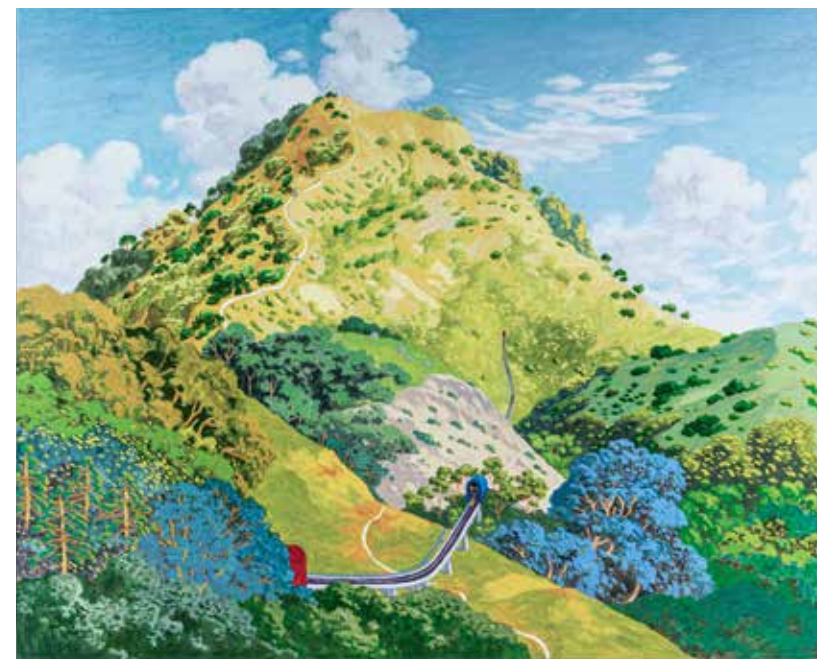
Photo courtesy | 圖片提供 | 图片提供 : Gallery EXIT and the artist | 安全口及藝術家本人 | 安全口及艺术家本人

Born in Hong Kong in 1986, Wong Chun Hei, Stephen graduated from the Fine Art Department of the Chinese University of Hong Kong in 2008. Wong's paintings are focused on natural landscape scenery. His early paintings are sourced from scenes from video games in order to highlight the visual impact of virtual worlds.

In recent years, Wong goes to natural parts of Hong Kong and paints in open air. By adding his own imagination, the paintings reveal the relationship between mankind and nature. Wong has held a number of solo exhibitions in Hong Kong, and his works are collected by local and foreign collectors, as well as institutions like the Hong Kong Museum of Art. He currently lives and works in Hong Kong.

1986 年於香港出生，黃進曦於 2008 年畢業於香港中文大學藝術系。黃氏畫作以現實的山林景致為主。早期作品取材自電視遊戲畫面，從中突顯虛擬世界的視覺效果。黃氏近期創作主力於戶外風景寫生方面。通過加入個人想像，作品描繪出人和自然的共存關係。黃氏曾於香港舉辦數次個人展覽，作品為本地及海外收藏家珍藏，包括香港藝術館等機構。現於香港居住及工作。

1986 年于香港出生，黄进曦于 2008 年毕业于香港中文大学艺术系。黄氏画作以现实的山林景致为主。早期作品取材自电视游戏画面，从中突显虚拟世界的视觉效果。黄氏近期创作主力于户外风景写生方面。通过加入个人想象，作品描绘出人和自然的共存关系。黄氏曾于香港举办数次个人展览，作品为本地及海外收藏家珍藏，包括香港艺术馆等机构。现于香港居住及工作。



THE TRAIL AND THE ROAD

Oil on canvas
80 x 100 cm
2018

山徑與公路

油彩 畫布
80 x 100 厘米
2018

山径与公路

油彩 画布
80 x 100 厘米
2018

Inspired by the work of David Hockney, Wong travelled to London and to the Yorkshire to witness himself the landscapes Hockney painted. Once back in Hong Kong, Wong started sketching and painting while hiking, returning to his studio to create bigger paintings. His observations are not just like a photo but acknowledge the passage of time and the changing character of landscapes. What he can't remember, he uses his imagination to complete, sometimes even adding himself in the frame.

His paintings use vibrant colours to capture Hong Kong's palette, from the green forest to the blue skies.

受到大衛·霍克尼作品的啟發，黃氏前往倫敦及約克郡，以親睹霍克尼畫筆下的景物。回到香港之後，黃氏馬上開始遠足、素描，並沿途寫生，然後再於自己的工作室創造大幅畫作。他的觀察不只是相機鏡頭般記錄景物，而是承認時間的流動，及景物不斷改變的特性。他記不到的，就用想像完成，有時甚至將自己加進畫框之中。作品以明亮顏色，從翠綠樹林到藍天，捕捉香港色調。

受到大衛·霍克尼作品的启发，黄氏前往伦敦及约克郡，以亲睹霍克尼画笔下的景物。回到香港之后，黄氏马上开始远足、素描，并沿途写生，然后再于自己的工作室创造大幅画作。他的观察不只是相机镜头般记录景物，而是承认时间的流动，及景物不断改变的特性。他记不到的，就用想象完成，有时甚至将自己加进画框之中。作品以明亮颜色，从翠绿树林到蓝天，捕捉香港色调。



IN BETWEEN

Oil on canvas
120 x 330 cm
2018

之間

油彩 畫布
120 x 330 厘米
2018

之间

油彩 画布
120 x 330 厘米
2018



Wucius Wong | 王無邪 | 王无邪

Photo courtesy | 圖片提供 | 图片提供 : The artist | 藝術家 | 艺术家

Born in Humen, Guangdong Province in 1936, Wucius Wong grew up and was educated in Hong Kong. He studied art and design in the United States from 1961 to 1965. Wucius Wong is acknowledged as a pioneer of contemporary ink painting. As an educator, he developed and taught design classes which influenced generations of designers. He worked as an executive assistant at the Extramural Department of The Chinese University of Hong Kong in 1966, as an assistant curator at the City Hall Museum and Art Gallery from 1967 to 1974, and Senior/ Principal lecturer at

the School of Design of the Hong Kong Polytechnic from 1974 to 1984. He was granted a study tour in America under the John D. Rockefeller Grant from 1971 to 1972. Subsequently, he resided in America from 1984 to 1996. He was also the first one to bring Western Modernist theories and concepts to Hong Kong through his critical writings and through events. His lasting contribution as a mentor, a professor and an artist was recognised through several awards and grants (Awarded Emeritus Fellowship by the Hong Kong Arts Development Council in 1998. Received the Bronze Bauhinia Star

Medal for achievement in ink painting from the Hong Kong SAR Government in 2007. Asia Society Art Gala Honouree in 2015. Lifetime Achievement Award in the Visual Arts from the Hong Kong Arts Development Council in 2017). The Hong Kong Museum of Art presented his retrospective exhibition in 2006. He is now Adjunct Professor of the Fine Arts Department of the Chinese University of Hong Kong, Executive Member of the Chinese Painting Institute in Beijing, and Honorary Museum Expert Adviser to the Leisure and Culture Department of the Hong Kong Government. He currently lives and works in Hong Kong.

1936 年出生於廣東省虎門，王無邪於香港成長及接受教育。1961 至 1965 年，王無邪於美國學習藝術及設計。王無邪被認為是現代水墨畫的先鋒。作為教育家，他成立並教授設計班，影響隨後幾代設計師。1966 年，他出任香港中文大學校外課程行政助理；1967 至 1974 年出任香港博物美術館助理館長；1974 至 1984 年出任香港理工學院設計學院高級 / 首席講師。1971 至 1972 年，獲洛克斐勒三世基金獎助學金，前往美國學習；1984 至 1996 年間留居美國。藉其評論著作及活動，王氏成為首位將西方現代理論及概念帶進香港的藝術家。王氏長期以來作為導師、教授及藝術家的貢獻，令他獲得不少肯定及獎項殊榮。(1998 年獲香港藝術發展局頒發獎學金。2007 年獲香港特區政府頒授銅紫荊星章。2015 年獲亞洲協會選為年度榮譽藝術家。2017 年獲香港藝術發展局頒發視覺藝術終身成就獎。) 香港藝術館於 2006 年為其舉行回顧展。王氏現時為現為香港中文大學藝術系兼任教授，北京中國畫學會理事，香港政府轄下康樂及文化事務署博物館名譽專家顧問。現於香港居住及工作。

1936 年出生于广东省虎门，王无邪于香港成长及接受教育。1961 至 1965 年，王无邪于美国学习艺术及设计。王无邪被认为是现代水墨画的先锋。作为教育家，他成立并教授设计班，影响随后几代设计师。1966 年，他出任香港中文大学校外课程行政助理；1967 至 1974 年出任香港博物美术馆助理馆长；1974 至 1984 年出任香港理工学院设计学院高级 / 首席讲师。1971 至 1972 年，获洛克斐勒三世基金奖助学金，前往美国学习；1984 至 1996 年间留居美国。藉其评论著作及活动，王氏成为首位将西方现代理论及概念带进香港的艺术家。王氏长期以来作为导师、教授及艺术家的贡献，令他获得不少肯定及奖项殊荣。(1998 年获香港艺术发展局颁发奖学金。2007 年获香港特区政府颁授铜紫荆星章。2015 年获亚洲协会选为年度荣誉艺术家。2017 年获香港艺术发展局颁发视觉艺术终身成就奖。) 香港艺术馆于 2006 年为其举行回顾展。王氏现时为现为香港中文大学艺术系兼任教授，北京中国画学会理事，香港政府辖下康乐及文化事务署博物馆名誉专家顾问。现于香港居住及工作。



REMOTE THOUGHTS

Chinese ink and colour on paper
89 x 41 cm
1970

遙思

水墨設色紙本
89 x 41 厘米
1970



LANDSCAPE TRANSFORMATION

Chinese ink and colour on paper
82 x 58 cm
1974

景變

水墨設色紙本
82 x 58 厘米
1974

景变

水墨設色紙本
82 x 58 厘米
1974



Ross Yau, Wing Fung | 邱榮豐 | 邱荣丰

Photo courtesy | 圖片提供 | 图片提供 : The artist | 藝術家 | 艺术家

Yau Wing Fung, Ross received his Bachelor's and Master's Degrees in Fine Arts from the Chinese University of Hong Kong as well as training with the Beijing Central Academy of Fine Arts. Yau concentrates on ink creations and focuses on researching the spatial aesthetics of landscape painting, exploring how to translate the spirit of ink into present situations.

邱榮豐獲頒授香港中文大學藝術系文學士及藝術碩士學位，並曾赴北京畫院進修。邱氏專注於「水墨」的創作，主要探討山水畫的空間美學及水墨精神於當代語境的變遷。

邱荣丰获颁授香港中文大学艺术系文学士及艺术硕士学位，并曾赴北京画院进修。邱氏专注于「水墨」的创作，主要探讨山水画的空间美学及水墨精神于当代语境的变迁。

This ink work is a focused attempt to address a specific theme – the harmony and contradiction between technology and nature. The presence of the geometric grid is prominent. It dissects the composition in an absolute manner, so that each cell appears to be independent. The grids here resemble flatscreen electronic devices that can change with a touch. Aligning them together thus forms a fragmented scenery of separate visual properties. However, through the edges of the rocks and particularly the fleeting clouds, the artist tries to form certain connections and create coherence. Yau's effort is a conscious attempt to mend the broken landscape, or more precisely our visions of the broken world.

此水墨作品表現出一個特定的主題——科技與自然間的和諧與矛盾。邱氏運用突出的幾何圖案，以明確的筆法分解，構成每個獨立細節。呈現出來的幾何方塊，就像平板電腦一樣，可以透過觸碰改變當中的內容或顯像。藝術家將這些幾何圖案拼合而置，組成了一幀視點分割的碎塊風景。然而，在岩石邊陲間穿插稍縱即逝的雲彩，卻將割裂的風景重新連貫起來。邱氏有意識地佈局處理割裂的風景，更確切地說，實乃反映了我們對這個世界的視覺經驗。

此水墨作品表现出一个特定的主题——科技与自然间的和谐与矛盾。邱氏运用突出的几何图案，以明确的笔法分解，构成每个独立细节。呈现出来的几何方块，就像平板电脑一样，可以透过触碰改变当中的内容或显像。艺术家将这些几何图案拼合而置，组成了一帧视点分割的碎块风景。然而，在岩石边陲间穿插稍纵即逝的云彩，却将割裂的风景重新连贯起来。邱氏有意识地布局处理割裂的风景，更确切地说，实乃反映了我们对这个世界的视觉经验。



LOOMING SCENERY II

Ink and colour on paper
137 x 69.5 cm
2019

若境 02

水墨設色 紙本
137 x 69.5 厘米
2019

若境 02

水墨设色 纸本
137 x 69.5 厘米
2019



Olivia Yeung, Wing Ka | 楊詠嘉 | 杨咏嘉

Photo courtesy | 圖片提供 | 图片提供 : The artist | 藝術家 | 艺术家

Born in Hong Kong in 1984, Wing Ka Yeung, Olivia graduated with a BA from the Chinese University of Hong Kong (Major in Fine Arts) in 2007 and an Associate Degree from the Hong Kong Polytechnic University (Major in Design) in 2005. She is a storyteller; her work explores the connections and harmony between man and animals. She expresses her narratives through colourful paintings with a touch of humour to convey a worldview that is full of surprises, passion, and love. Specifically, Yeung's creative expression takes her audience on a journey from imagination to real-life from mankind to animal-kind, and from daily life to world news. Yeung's work promotes positivity and bonding between people and animals. Some of her recent works focus on issues such as the avian flu, trade wars, and cloning. She currently lives and works in Hong Kong.

1984 年於香港出生，楊詠嘉於 2007 年畢業於香港中文大學，主修藝術；2005 年，獲香港理工大學副學士學位，主修設計。楊氏是說故事的人；作品探索人與動物之間的聯繫及和諧。她的敘事筆觸，藉色彩豐富的畫作表達，並以幽默手法，傳遞她充滿驚奇、熱情及愛的世界觀。楊氏的創意表達，帶領觀賞者參與一趟由幻想到現實、從人類到動物、日常生活到世界大事之旅。楊氏作品宣揚人與動物之間的正面關係及緊密連繫。部分近期作品專注禽流感、貿易戰及基因複製等議題。現於香港居住及工作。

1984 年于香港出生，杨咏嘉于 2007 年毕业于香港中文大学，主修艺术；2005 年，获香港理工大学副学士学位，主修设计。杨氏是说故事的人；作品探索人与动物之间的联系及和谐。她的叙事笔触，藉色彩丰富的画作表达，并以幽默手法，传递她充满惊奇、热情及爱的世界观。杨氏的创意表达，带领观赏者参与一趟由幻想到现实、从人类到动物、日常生活到世界大事之旅。杨氏作品宣扬人与动物之间的正面关系及紧密连系。部分近期作品专注禽流感、贸易战及基因复制等议题。现于香港居住及工作。

“The Urban Harmonics: What image do we associate with Hong Kong? Many would speak of the impressive buildings to form a magnificent skyline. However, Hong Kong is much more. It is a city that embraces diversity and equality; a place where creativity is limitless; a land of possibilities where everyone gets a chance to make a difference and to make their contribution to society. The fast-paced lifestyle in Hong Kong causes us to lose our sense of self and our sense of place. However, if we can slow down to enjoy the moment, perhaps we will spark new ways to find the life, harmony and feeling of home that we all deserve in Hong Kong.”

「都市和聲：香港令人聯想到甚麼形象？很多人會說是矚目的建築物形成的壯觀天際線。其實香港代表的比這些更多。這是一個擁抱多元及平等的城市，一個創意無限的地方，一個任何人也有機會去改變及貢獻社會、充滿可能之地。香港急速的生活模式，令我們失去對自我或對這個地方的認知。但如果我們可以慢下來，享受當下，或許能引發找到，我們在香港值得的新生活、和諧，以及感到家般親切的方法。」

「都市和声：香港令人联想到什么形象？很多人会说是瞩目的建筑物形成的壮观天际线。其实香港代表的比这些更多。这是一个拥抱多元及平等的城市，一个创意无限的地方，一个任何人也有机会去改变及贡献社会、充满可能之地。香港急速的生活模式，令我们失去对自我或对这个地方的认知。但如果我们可以慢下来，享受当下，或许能引发找到，我们在香港值得的新生活、和谐，以及感到家般亲切的方法。」



THE PEACEFUL DUET No.1 & 2

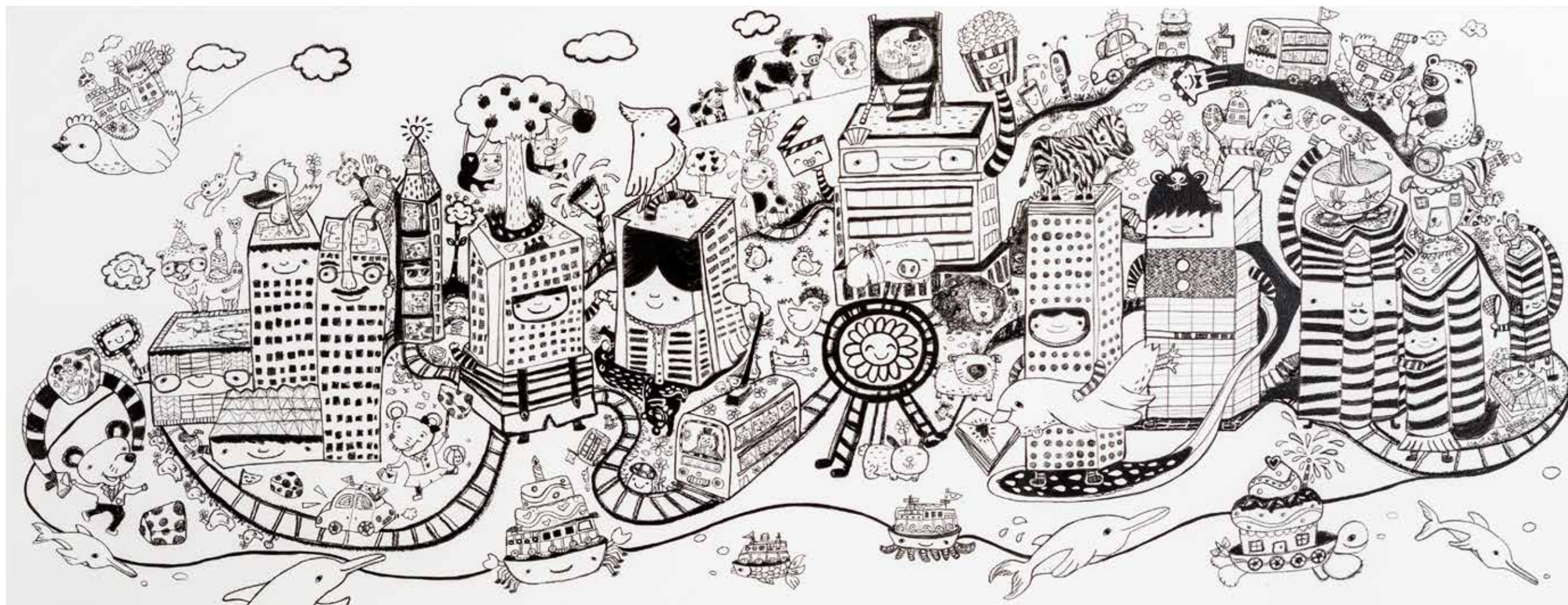
Mixed media on paper
95 x 60 cm
2019

平静的城市二重奏 1 号及 2 号

混合媒体 纸本
95 x 60 厘米
2019

平静的城市二重奏 1 号及 2 号

混合媒体 纸本
95 x 60 厘米
2019



THE URBAN HARMONICS

Charcoal on paper
65 x 169 cm
2018

都市和聲

炭筆紙本
65 x 169 厘米
2018

都市和声

炭笔纸本
65 x 169 厘米
2018



Yeung Yick Chung | 楊鵷翀 | 杨鵷翀

Born in Jieyang, Guangdong in 1921, Yeung Yick Chung settled in Hong Kong in 1949. He gave his first exhibition ten years later at the Hong Kong Arts Festival. While Hong Kong was emerging as a centre of new ink art, Yeung and several contemporaries founded the One Art Group. Yeung Yick Chung was a key member of the New Ink Movement, an important artistic movement in the 1970s. Led by painter Lui Shou Kwan, the movement laid the foundations for modern ink painting by combining the best of Western and Chinese aesthetics. Yeung was a frequent exhibitor with this group, participating in many group and one-man shows at museums and galleries in Hong Kong, Taiwan, and the United States. He died in 1981.

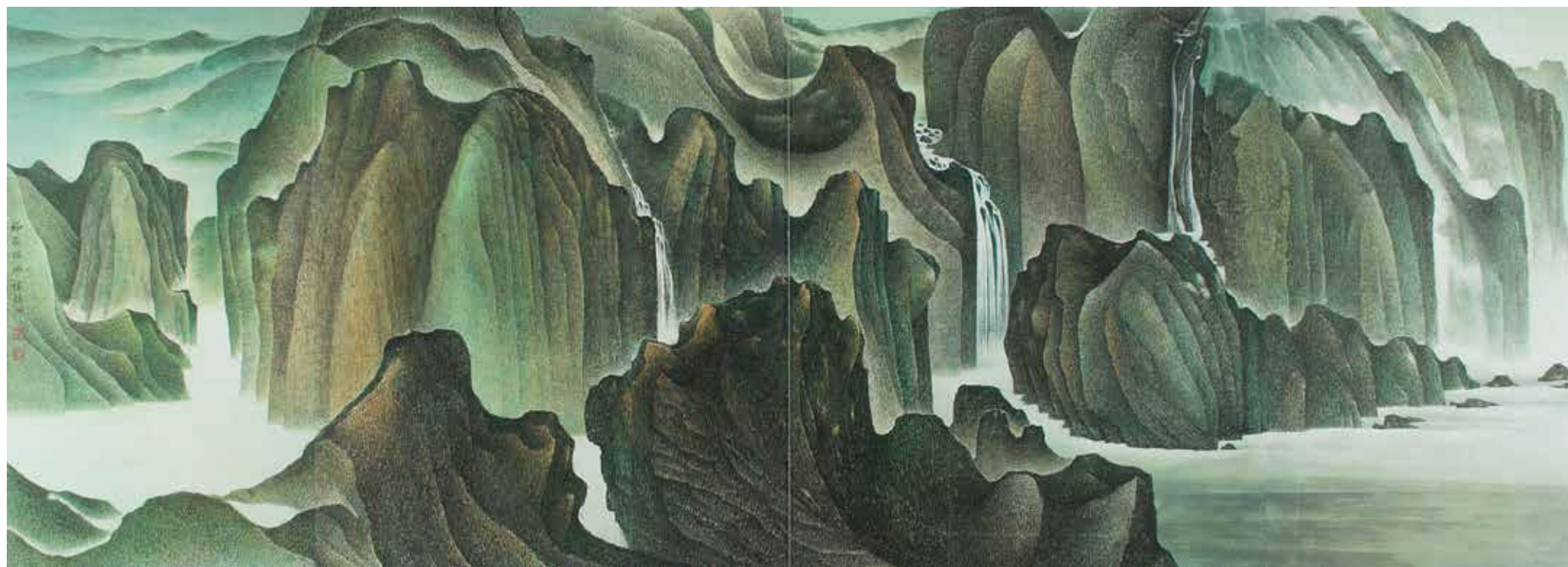
1921 年於廣東揭陽出生，楊鵷翀於 1949 年移居香港。十年後，楊氏於香港藝術節舉辦首次畫展。當時香港正演變成新水墨畫的中心，楊氏與其他幾位當代藝術家成立了「一畫會」。楊鵷翀是「新水墨運動」的骨幹成員。這項重要的藝術運動是由畫家呂壽琨於 1970 年代發起，將中、西方的美學觀融匯貫通，開創現代水墨畫的新風格。楊氏於廣東揭陽出生，於 1949 定居香港，十年後在香港藝術節舉辦他的第一個展覽。隨著香港逐漸成為新水墨藝術中心，楊氏與其他幾位同期畫家成立「一畫會」，並成為當中最常舉辦展覽的會員。他還參與香港、台灣地區及美國博物館及藝廊的多个團體展及個人展。楊氏於 1981 年逝世。

1921 年于广东揭阳出生，杨鵷翀于 1949 年移居香港。十年后，杨氏于香港艺术节举办首次画展。当时香港正演变成新水墨画的中心，杨氏与其他几位当代艺术家成立了「一画会」。杨鵷翀是「新水墨运动」的骨干成员。这项重要的艺术运动是由画家吕寿琨于 1970 年代发起，将中、西方的美学观融汇贯通，开创现代水墨画的新风格。杨氏于广东揭阳出生，于 1949 定居香港，十年后在香港艺术节举办他的第一个展览。随着香港逐渐成为新水墨艺术中心，杨氏与其他几位同期画家成立「一画会」，并成为当中最常举办展览的会员。他还参与香港、台湾地区及美国博物馆及艺廊的多个团体展及个人展。杨氏于 1981 年逝世。

Yeung practiced Zen poetry, extensively studying photography and painting. Yeung was a master at geometricizing landscape paintings, preferring to depict waterfalls and springs. Yeung innovated upon traditional shading techniques to create his own signature style and was exceptional in his use of greens, ochre and azurites to create striking pieces. 'Deserted' is one of his most notable works in this style of geometricizing landscapes. Yeung constructs landscape elements as geometric shapes, then employs a dotting technique to outline, creates texture and layering, while placing importance on the contrasting effects of the light source.

楊氏練習禪詩創作，並廣泛學習攝影及繪畫。楊氏是以幾何繪畫山水畫的大師，尤擅於描繪瀑布和泉水。楊氏把傳統明暗技巧加以創作，建立自己一套風格。喜愛以綠、赭及藍銅色入畫，創造震撼矚目作品。「淨空」是其中一幅楊氏幾何山水畫風格中，最值得注目的畫作。楊氏以幾何形狀建構山水元素，然後以點畫技巧表現輪廓，創造質感及層次，尤其是光源的對比效果。

杨氏练习禅诗创作，并广泛学习摄影及绘画。杨氏是以几何绘画山水画的大师，尤擅于描绘瀑布和泉水。杨氏把传统明暗技巧加以创作，建立自己一套风格。喜爱以绿、赭及蓝铜色入画，创造震撼瞩目作品。「净空」是其中一幅杨氏几何山水画风格中，最值得注目的画作。杨氏以几何形状建构山水元素，然后以点画技巧表现轮廓，创造质感及层次，尤其是光源的对比效果。



LANDSCAPE
Ink and colour on paper
160 x 450 cm
1980

神嶽探幽
水墨設色紙本
160 x 450 厘米
1980

神岳探幽
水墨設色紙本
160 x 450 厘米
1980



Thomas Yuen, Wing Yin | 袁永賢 | 袁永贤

Photo credit | 圖片來源 | 图片来源: Mack Wong

Born in 1981 in Germany and raised in Hong Kong, Yuen Wing Yin, Thomas received his Master of Arts in Fine Arts from the Chinese University of Hong Kong in 2011. As an interdisciplinary artist, he starts by soaking himself in moments and feelings from his personal history, then projects it to a discussion on specific social values, systems, or phenomena. Yuen's works reveal different faces and atmospheres when context changes. Humorous or poetic, vigorous or calm, intellectual or emotional. Yuen picks the media accordingly, and his work ranges over painting, sound, video, performance, interactive art projects, etc. He currently lives and works in Hong Kong.

1981 年出生於德國，袁永賢於香港成長。2011 年，獲香港中文大學藝術系碩士學位。作為跨學科藝術家，袁氏從沉浸於個人歷史時刻及感受開始，然後投射於社會價值、制度或現象的特定討論當中。袁氏作品揭示當景況轉變時，面孔及氣氛的不同。幽默或詩意，活力或平靜，知性或情緒化。袁氏根據作品範疇從中挑選媒體：圖畫、聲音、錄像、表演、互動藝術計劃等。現於香港居住及工作。

1981 年出生于德国，袁永贤于香港成长。2011 年，获香港中文大学艺术系硕士学位。作为跨学科艺术家，袁氏从沉浸于个人历史时刻及感受开始，然后投射于社会价值、制度或现象的特定讨论当中。袁氏作品揭示当景况转变时，面孔及气氛的不同。幽默或诗意，活力或平静，知性或情绪化。袁氏根据作品范畴从中挑选媒体：图画、声音、录像、表演、互动艺术计划等。现于香港居住及工作。



CHATER HOUSE

Watercolour on archival paper
60 x 80 cm
2018

遮打大廈

水彩紙本
60 x 80 厘米
2018

遮打大廈

水彩紙本
60 x 80 厘米
2018



EXCHANGE SQUARE

Watercolour on archival paper
60 x 80 cm
2018

交易廣場

水彩紙本
60 x 80 厘米
2018

交易广场

水彩紙本
60 x 80 厘米
2018

The Chater House, Exchange Square, and Jardine House are buildings with unique character. The paintings focus on showing the materials and the arrangement of lines and shapes from different perspective. The trees and plants that intersect within built a stunning ambience. Through visually weaving parts of the building together, specific frames are formed and become windows which interact with the natural world. Such a painting style shows how natural views were cropped, intervened, and related to man-made architecture.

遮打大廈、交易廣場及怡和大廈都是各有獨特個性的建築物。這些畫作集中表現它們的物料、線條的安排、及不同角度呈現的形狀。當中樹木與植物的交匯，構成令人驚嘆的氛圍。視覺上交織一起，個別框架形成像是與大自然世界互動的窗口。這種繪畫手法，展露大自然景色如何被剪裁、介入及關聯到人為建築當中。

遮打大廈、交易廣場及怡和大廈都是各有独特个性的建筑物。这些画作集中表现它们的物料、线条的安排、及不同角度呈现的形状。当中树木与植物的交汇，构成令人惊叹的氛围。视觉上交织一起，个别框架形成像是与大自然世界互动的窗口。这种绘画手法，展露大自然景色如何被剪裁、介入及关联到人为建筑当中。



JARDINE HOUSE

Watercolour on archival paper
60 x 80 cm
2018

怡和大廈

水彩紙本
60 x 80 厘米
2018

怡和大廈

水彩紙本
60 x 80 厘米
2018



Zhou Jirong | 周吉榮 | 周吉荣

Photo courtesy | 圖片提供 | 图片提供：Red Gate Gallery, Beijing and the artist | 紅門畫廊（北京）及藝術家 | 红门画廊（北京）及艺术家

Zhou Jirong was born in Guizhou in 1962. In 1981, he graduated from the Guizhou Provincial Art School, and was employed by the Cultural Palace of Nationalities, in Guizhou. In 1987, he graduated from the Printmaking Department, Central Academy of Fine Arts (CAFA), in Beijing, where he is now an associate professor and the Director of the printmaking department. He currently lives and works in Beijing.

1962 年於貴州出生，周吉榮於 1981 年畢業於貴州美術學校，並受聘於貴州民族文化宮。1987 年畢業於北京中央美術學院版畫系，現任該系副教授及系主任。現於北京居住及工作。

1962 年于贵州出生，周吉荣于 1981 年毕业于贵州美术学校，并受聘于贵州民族文化宫。1987 年毕业于北京中央美术学院版画系，现任该系副教授及系主任。现于北京居住及工作。

Zhou uses his art to tell the urban transformation of Beijing as a witness. Zhou feels that the recent urbanisation in China has made cities like Beijing less particularly Chinese and more like any other international city - with all the associated environmental problems, upheavals of social order, and overturning of traditional moral principles brought about by such progress. The artist's relationship to the city has become blurry and hazy. It seems he has placed himself in a dream-world with no special features, no self, and no sense of belonging like in a fictitious space. Through his screen prints and his continued exploration of mixed media on special hand-made paper, the artist has been an acute observer of the city skyline for the past 30 years.

周氏以其藝術去訴說他所目睹北京的轉變。周認為中國近年的都市化，令城市如北京越來越像其他國際城市，多於中國城市，尤其是當中關聯的環境問題、社會秩序的劇變，與及都市化過程帶來傳統道德守則的顛覆。城市的藝術關係變得模糊、朦朧。他覺得自己彷如身處夢幻世界，沒有特色，沒有自我，沒有歸屬感，只像虛構小說境地。通過他的絲印，不斷探索混合素材，與及他的特製手造紙，過去 30 年來，周氏一直尖銳地觀察及呈現城市的天際線。

周氏以其艺术去诉说他所目睹北京的转变。周认为中国近年的都市化，令城市如北京越来越像其他国际城市，多于中国城市，尤其是当中关联的环境问题、社会秩序的剧变，与及都市化过程带来传统道德守则的颠覆。城市的艺术关系变得模糊、朦胧。他觉得自己彷如身处梦幻世界，没有特色，没有自我，没有归属感，只像虚构小说境地。通过他的丝印，不断探索混合素材，与及他的特制手造纸，过去 30 年来，周氏一直尖锐地观察及呈现城市的天际线。



UNTITLED
Mixed media on canvas
162.5 x 80 cm
2005

無題
混合媒體 畫布
162.5 x 80 厘米
2005

无题
混合媒体 画布
162.5 x 80 厘米
2005

Research and Writing | 研究及撰寫 | 研究及撰写 : Laure Raibaut
English Copy Editors | 英文審稿 | 英文审稿 : Joyce Kian, Cedric Lecoffre, Sherry Wong
Chinese Translation | 中文翻譯 | 中文翻译 : Joyce Cheung
Photographer | 攝影 | 摄影 : Jin Heng
Catalogue Design | 目錄設計 | 目录设计 : CA Design

