

10TH ANNIVERSARY FUNDRAISING EXHIBITION
ART BASEL HONG KONG & ART CENTRAL
25.05.2022 —————> 29.05.2022 // HONG KONG
CONVENTION AND EXHIBITION CENTRE,
1 HARBOUR ROAD, WAN CHAI, HONG KONG

Hong Kong Art Gallery Association

FUNDRAISER CATALOGUE

2022

HONG KONG ART GALLERY ASSOCIATION



Anniversary
FUNDRAISER 2022

In celebration of its 10th anniversary, the Hong Kong Art Gallery Association (HKAGA) is proud to present its annual fundraiser at Art Basel Hong Kong and Art Central from 25 to 29 May at the Hong Kong Convention and Exhibition Centre.

Presenting over 50 works and artist books donated by 27 galleries, the HKAGA Fundraiser will showcase works by established and emerging artists hailing from local and international backgrounds. Some of these works have not been shown in public, including rare pieces from private collections as well as new works fresh from the artists' studios. We are extremely grateful and humbled by the quantity of donations received this year, which stands as testimony of the Association's growth in its role within the art community.

Introduced in 2020, the fundraiser inaugurated as an initiative to provide essential funding for the Association as well as timely support to the galleries and artists amidst global challenges, since over 50% of the sales proceeds were given back to donating galleries.

Every year, corporate sponsorships and fundraising activities including the annual fundraiser constitute to approximately 40% of the Association's operation cost and projects. With the funds raised, we were able to bring you the below initiatives:

- **UNSCHEDULED** | Independent art fair held at Tai Kwun (2020) and former TopShop (2021) created in response to the rise of COVID-19 that provided a platform for talents across the region to connect with the local audience
- **SUMMER PROGRAMME** | Annual initiative that connected young local art talents including artists, writers and curators to galleries
- **TUESDAYS WITH HKAGA WORKSHOPS** | Provision of career training and knowledge transfer to gallery staff with industry experts in an effort to nurture art professionals
- **TOURS & GALLERY DAYS** | Guided exhibition tours to promote public engagement with art

As HKAGA enters its 10th year, we invite you to celebrate the milestones we have achieved together over the past decade.

HKAGA is extremely grateful for the generous friendship of Art Basel Hong Kong, Art Central, Crown Fine Art and Lotus Fine Arts.

GENERAL INFORMATION

Exhibition at Art Basel Hong Kong

Venue

Institution Booth 2, Concourse, 1/F
Hong Kong Convention and Exhibition Centre
1 Harbour Road
Wan Chai, Hong Kong

Dates

Private View (by invitation only)
Wednesday, 25 May | 12nn – 8pm
Thursday, 26 May | 12nn – 8pm
Friday, 27 May | 12nn – 2pm
Saturday, 28 May | 12nn – 2pm
Sunday, 29 May | 11am – 12nn

Vernissage

Friday, 27 May | 2pm – 8pm

Show Hours

Saturday, 28 May | 2pm – 8pm
Sunday, 29 May | 12nn – 6pm

Exhibition at Art Central

Venue

Booth A28, Hall 3FG, 3/F
Hong Kong Convention and Exhibition Centre
1 Harbour Road
Wan Chai, Hong Kong

Dates

Preview
Wednesday, 25 May

Public Days

Thursday, 26 May | 2pm – 5pm; 5pm – 8pm
Friday, 27 May | 11am – 3pm; 3pm – 7pm
Saturday, 28 May | 11am – 3pm; 3pm – 7pm
Sunday, 29 May | 11am – 3pm; 3pm – 6pm

10 works will be displayed at Art Basel Hong Kong and 19 will be on view at Art Central at the Hong Kong Convention and Exhibition Centre from 25 May to 29 May. Please refer to p. 33-43 for information about works displayed at Art Basel Hong Kong, and p. 45-64 for those at Art Central.

A collection of artworks will also be exclusively available online until 29 May and private viewings can be arranged for interested parties upon request. Please refer to p.7-28 for more information.

For enquiries please reach out to info@hk-aga.org or 3480 5051.

Learn more:



About Hong Kong Art Gallery Association

Founded in 2012, the Hong Kong Art Gallery Association is a member-based non-profit organisation of established art galleries in Hong Kong.

With nearly 60 art galleries as members, our mission is to advance the Hong Kong art gallery community by providing one voice to its members, reaching out to the local and international art community, and helping deepen market knowledge and best practices amongst its members.

Through its annual communication and events programme, the primary objectives of the Association are to increase the understanding and appreciation of the primary market and the galleries' crucial role in Hong Kong's cultural ecology and promote their standing in making Hong Kong one of the most dynamic art centres in the world, while furthering best practices and the professional and business development of its members. It is also the vision of the Association to enrich Hong Kong's cultural ecology and contribute to the local community in partnership with other cultural and non-profit institutions.

Board of Directors

Vincent Chan, Leo Gallery
Co-President

Fabio Rossi, Rossi & Rossi
Co-President

Amanda Hon, Ben Brown Fine Arts
Vice-President

Angela Li, Contemporary by Angela Li
Director, Membership

Claudia Albertini, Massimo De Carlo
Treasurer

Faina Derman, White Cube
Director

Arman Lam, Hanart TZ Gallery
Director

Advisors & Honorary Chairs

Meg Maggio, Pékin Fine Arts
International Liaison

William Fong, Yan Gallery
Legal Counsel & Executive Corporate Secretary

Adriana Alvarez-Nichol, Puerta Roja
Honorary Chair, President Emeritus

Katie de Tilly, 10 Chancery Lane Gallery
Honorary Chair, President Emeritus

Catherine Kwai, Kwai Fung Hin Art Gallery
Honorary Chair, President Emeritus

Henrietta Tsui-Leung, Ora-Ora
Honorary Chair, President Emeritus

Karin Weber, Karin Weber Gallery
Honorary Chair, President Emeritus

ONLINE SECTION

8 b. wing // 9 Chen Yan-Ting 陳彥廷 // 10-11 TK Chan 陳紫君 // 12 Sarah Choo Jing 朱婧 // 13 Fung Hoi Shan 馮凱珊 // 14-15 Tatsuhito Horikoshi 堀越達人 // 16 Vaan Ip 葉梵 // 17 Daehyun Kim // 18 Livy Leung Hoi Nga 梁凱雅 // 19 Teddy Leung 梁旭 // 20 Ng Lung Wai 伍龍威 // 21 Rosalyn Ng 吳芮慇 // 22 Kamio Ogata 尾形香三夫 // 23 Yen Phang 彭學源 // 24 Pen So 蘇頌文 // 25 Jacky Tao Hoi Chuen 杜海銓 // 26 Mediha Ting 定光琴 // 27 Christina Tung 董慧 // 28 Wu Xihuang 吳曦煌

ART BASEL HK SECTION

34 Chen Chunmu 陳春木 // 35 Vittoria Chierici // 36 Irene Chou 周綠雲 // 37 Barbara Edelstein 芭芭拉·愛德斯坦 // 38-39 Leang Seckon // 40 Richard Streitmatter-Tran 陳德良 // 41 Yao Hai 姚海 // 42 Zhang Yanzi 章燕紫 // 43 Jessica Zoob

ART CENTRAL SECTION

46 Roger Ballen // 47 André Brasilier 安德烈·布拉吉利 // 48 Chen Yan-Ting 陳彥廷 // 49 Elaine Chiu 趙綺婷 // 50 Chow Chun Fai 周俊輝 // 51 Gaël Davrinche 加埃爾·達維奇 // 52 Ding Guohong 丁國紅 // 53 Jessie Edelman // 54 June Ho 何幸兒 // 55 Brenda Hong Ngan Ping 康雁屏 // 56 Takao Inoue // 57 Kim Young Hun 金永憲 // 58 Kassia Ko 高杏娟 // 59 Kensuke Koike 小池健輔 // 60 Jackie Lam a.k.a 009 // 61 Giraffe Leung 梁洛熙 // 62 Mediha Ting 定光琴 // 63 Damon Tong Wai Kit 唐偉傑 // 64 Wong Sze Wai 黃詩慧

DO DISTURB ME IN MEDITATION

2022
Acrylic on 100% cotton acid-free art paper (300lb)
76 x 56 cm
Framed to 81 x 62.3 cm
HK\$35,000
Generously donated by JPS Gallery



I have always liked to stand by the window, quietly observing other people's lives. As time passes, I suddenly realise why god chose to stand idly by watching over us.

"A is always standing by the window, looking for something with his eyes. Sometimes in the morning light, sometimes in the light rain. The small wooden bench under his feet never questioned why as he quietly guards him with a muttering heart."

- b.wing

b.wing (b. 1972)



b.wing is best known for her signature character A-boy who she created on a piece of toilet paper in 2006.

The forever seven-year-old boy has a pair of rabbit ears and dark circles underneath his eyes. As her artistic agent, A-boy reflects b.wing's thoughts and emotions, sharing both of their stories with the world.

Her works are wistfully meditative, embracing the complexity of our inner psyche. Often drawing references to her personal experiences, b.wing's intimate works capture the heart of many with her sentiments and sensitive narratives. Her digital paintings reflect b.wing's imaginations and allow her the opportunity to extend her creativity.

With design elements based on Chinese ancient characters, the composition of three dragons and three clouds incorporates multi-layered papercutting, which gives the meaning of dragon gods gliding over the blissful clouds, presenting fortune and longevity.



LUCKY DRAGON YEAR 雲龍獻瑞

2022
Paper
50 x 30 cm
Framed to 65 x 45 cm
HK\$42,000
Generously donated by Artspace K



Work details

Chen Yan-Ting

陳彥廷

(b. 1985)



Born in Keelung City, Taiwan, CHEN Yan-Ting chose to create paper-cutting art as his undergraduate work in 2007. He approached the Taiwan national paper-cutting master, Li Huan-Chan, from who he learned paper-cutting. Li once said that traditional paper-cutting art seems incompatible with modern culture; people today do not understand traditional paper-cutting. This inspired Chen to integrate both traditional and contemporary into his works, and paper-cutting became a part of his life. He said that paper-cutting is a meticulous process from planning to cutting, and concentration is essential as the whole piece of paper will be destroyed with a single mistake.

Chen's "Knife Cutting" and "Letter Cutting" films won the German iF Concept Award, the British D&AD Student Award, the NYC ACM SIGGRAPH Computer Animation Festival and the Annecy Festival in France. Themes that emerged from judges' comments include how the combination of Chinese and Western elements, plus the oriental effect of Western elements presents a new visual experience. Chen aspires to promote and preserve this folk art in his art creation.

TK Chan 陳紫君 (b. 1984)



TK CHAN graduated from Edinburgh Napier University in 2008 with a M.Des in Interdisciplinary Design. She returned to Hong Kong in 2010 and co-founded BLINK Gallery Hong Kong in 2013 and 1 TK in 2017.

Chan had been exhibited in Hong Kong, China, Singapore, Seoul, Jakarta, London, Cardiff and Edinburgh. Her works have been enthusiastically acquired by multinational companies and private collectors. She was a finalist in the Entrepreneurial section of the British Council Alumni Awards 2017 in Hong Kong. Her paintings were auctioned by 33 Auction Singapore and Poly Auction in China.



AURORA ROSE

2016
Oil on canvas
80 cm diameter
HK\$30,000

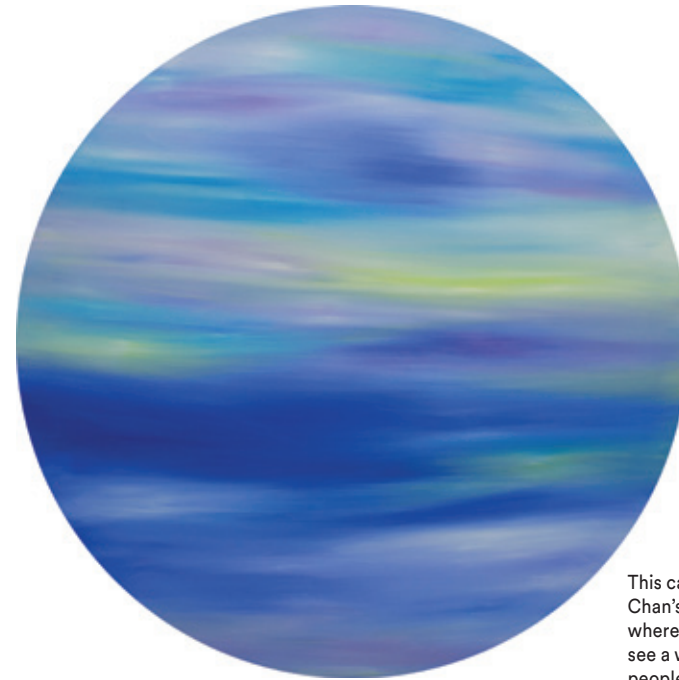
Generously donated by BLINK Gallery

“Aurora Revelation”, by applying scientific knowledge in creative arts, TK Chan is calling for solidarity around concerns about global warming. It is inspired by the mysteriously beautiful but volatile Aurora Borealis, which can be seen in the north of Scotland. The circular artworks, which represent the Earth, Sun, stars and the relationship of human solidarity.

Each brush stroke is created using a unique circular motion. These numerous small circles, depicted on a circular canvas act as metaphors that appeal to everyone regardless of skin colour, race, nationality, political background, culture, gender, sexual orientation, ability, health, disability, social class, wealth or any other background to join together to protect our mother Earth in harmony.

TK Chan joined the artist in residence at V54 organised by Po Leung Kuk between 2017 - 2018 and 2020 representatively. This year she was invited to join the Artist in Residence @ Y Lot organised by New World Facilities Management Company Limited at Youth Square.

Chan is a member of the Society of Scottish Artists (SSA), the Hong Kong St Andrew’s Society, Hong Kong Highlanders and the Hong Kong Society for Education in Art (HKSEA).



SKY BLUE

2017
Oil on canvas
70 cm diameter
HK\$26,000

Generously donated by BLINK Gallery

This calm piece is inspired by Chan’s experience in Hong Kong, where she feels it is difficult to see a whole piece of sky, and people are extremely busy with their lives. Chan hopes her art can remind people to enjoy the natural environment and seek their own piece of sky.

The “Sky”series features circular artworks, which bears the representation that we are all under the same sky despite in different parts of the world.

The artist hopes to use this series of paintings to raise an awareness of global warming as an issue that everyone should be concerned about.



Choo's works depict identifiable moments and characters within contemporary urban society suggesting a plethora of private and often solidarity narratives. The artist is concerned with the gaze of the flaneur voyeurism and the uncanny.

Sarah Choo Jing



朱婧
(b. 1990)

Sarah CHOO Jing (b. Singapore) is known for her interdisciplinary approach to photography, video and installation. Choo lives and works in Singapore. She recently completed her MFA at the Slade School of Art in London last summer 2015. Choo has clinched the Gold Award in the 2016 PX3 Prix de la Photographie, Fine Art Category and been awarded First Place in the 2015 Moscow International Foto Awards. She was recently shortlisted as a Finalist in the Sovereign Asian Art Prize 2017 and was awarded the ICON De Martell Cordon Bleu Photography Award and Kwek Leng Joo Prize of Excellence in Still Photography Award in 2013.

The artist has since exhibited internationally in South Korea, London, Paris, New Mexico, USA, and Hong Kong.

AT THE BEGINNING OF THE END I

2016
Archival pigment print (with Diasec), edition 1/3
75 x 50 cm
HK\$28,000



AT THE BEGINNING OF THE END II

2016
Archival pigment print (with Diasec), edition 1/3
75 x 100 cm
HK\$52,000



AT THE BEGINNING OF THE END III

2016
Archival pigment print (with Diasec), edition 1/3
75 x 70 cm
HK\$38,000
Generously donated by Art Projects Gallery



Fung Hoi Shan

馮凱珊



(b. 1993)

Born in Hong Kong, FUNG Hoi Shan graduated from the Fine Arts Department of the Chinese University of Hong Kong in 2016 and finished her Master programme of 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 mysterious dusky ambiance within her works. Inspired by her own life experiences and perceptions, she reflects the emotional linkages and tension between human and animals through depiction of the city and wildlife. Using her signature gold and silver paint, skilfully building up layer upon layer, her mesmerising compositions intertwine the reality with fantasy.



THE JUMPER 自由騎士

2020
Ink and colour on paper
138 x 75 cm, 2 frames
HK\$36,000

Generously donated by Art Projects Gallery

Fung put two Chess horses with two real horses together, in a manmade chessboard background, reflects tension and emotional linkages between human-made objects and nature, abstract patterns and representation.



Tatsuhito Horikoshi

堀越達人

(b. 1985)



LIFE

2022
Acrylic on canvas
80 x 60 cm
Price on request
*Generously donated by
A2Z Art Gallery*

Based on Tatsuhito Horikoshi's memories from landscape and his favourite spots, the artist creates places in his paintings, where reality and imagination merged and transform into an unrealistic and dreamy scenario. In "Life", the choice of a faint, grey colour palette reflects the sense of absence and loneliness of the characters in the society.

"Plants, balconies, animals, and tableware remind me of my limited life. The ridiculousness, the funny, the transience of human beings trying to live a rich life surrounded by their favourite things... It represents vanitas in my own way."

- Tatsuhito Horikoshi

Tatsuhito HORIKOSHI received a scholarship in 2005 and graduated with a Master of Fine Art from the Tama Art University in 2010, with a major in painting. Since then annually, he has held solo exhibitions consecutively in Japan and in 2019 held a solo exhibition in Taipei. The artist has also exhibited in group exhibitions and international art fairs in Paris, Korea, Hong Kong, Taipei and Japan.

Working from memory and imagination, Horikoshi uses portrait painting as a medium to introspectively examine and reflect social dynamics. His characters are lucidly influenced by his lifelong exposure to manga, animation and illustration. His works have been widely collected and exhibited in Europe and Asia.

ME LIKE A GHOST (SPRING)

2022
Acrylic on canvas
80 x 100 cm
Price on request
Generously donated by A2Z Art Gallery



The choice of a faint, grey colour palette reflects the sense of absence and loneliness of the characters in the society. The boy in the middle of the painting is a projection of the artist. "Me Like a Ghost" reveals the relationship between the artist and society. However, the background of the painting is an imagery scenario that is based on the artist's memories from landscape and some of his favourite spots. The combination of both reality and imagination depicts an unrealistic and dreamy scene.

ARISING NO_4

2017
Brass
Framed to 77H x 34 x 34 cm
HK\$29,000
Generously donated by Galerie Koo

The importance of standing strong in the rapidity and complexity of the city, Ip believes that one's dreams — often represented by a kite in his work, are what keep one strong in facing the adversity of one's hustling everyday life.

"Be optimistic and positive, pursue your dreams!"



Vaan Ip

葉梵



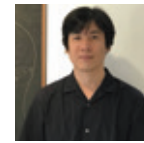
(b. 1984)

Vaan IP graduated from the Hong Kong Art School in 2009 with a higher diploma in Fine Arts, majoring in painting. In his earlier works, his paintings interact with his view of the city and his childhood memories. Ip's art practice explores the relationship among himself, his home city – Hong Kong, and its people. The works not only convey the artist's feelings, but also resonate with the audiences.

Over the years, Ip extended his ideas into sculptural works. Using brass and stainless steel as the medium to further emphasize on the architectural aspects of Hong Kong and other cities, he believes the sculpture delivers his vision of accomplishing one's dream, and through the light and shadow of the sculpture, it further enriches the effect and feeling of its conception and idea – to embrace the journey of life.

Daehyun Kim

(b. 1980)



Based in Seoul, KIM was trained in the traditional painting techniques of Korean Art and studied East Asian Art History, graduating with a BFA in Oriental Painting from the Hongik University. He has exhibited widely in solo and group exhibitions in South Korea, New York, Miami, Paris, London, Bangkok, Singapore, Oslo, Romania and Hong Kong.

Finding the balance between the traditional East Asian art with contemporary life has always been a key interest in Kim's art explorations. The visual expressions of his inner reflections sparked off his series of "Moonassi drawings" that he started since 2008. The word "Moonassi" represent an empty ego that has the limitless ability to contain anything in one's mind. The Moonassi series has become his lifetime project. Kim's skill in interweaving a contemporary narrative of poetry and philosophy with his strong foundation in traditional brush painting, enables him to create a zen-like yet refreshing quality in his works.



TIME CURES

2019
Japanese ink on Korean paper
116 x 80 cm, diptych
HK\$58,000
Generously donated by Art Projects Gallery

"I can't stop the fire inside me. Every time the flame dances, countless shadows of you and me disturb my mind. I don't know how to put out the fire, so I run away with it, hoping no one will be harmed by the fire. As long as I exist, I know that this flame will never go out. I know I will be fascinated by the flame again, so I'm leaving and will live with the mind like fire."

- Daehyun Kim

SUN BATHING

2021
Oil on canvas
120 x 150 cm
HK\$40,500
Generously donated by Galerie Koo



A man is lying on a sun lounger enjoying the warmth of sun light in an unknown land... dreaming about the desert and Antarctica!

Livy Leung Hoi Nga 梁凱雅

(b. 1996)



LEUNG Hoi Nga, Livy was born in Hong Kong, and graduated in 2018 with a Degree of Bachelor of Visual Arts from the Academy of Visual Arts, Hong Kong Baptist University. She was awarded AVA Keeper of Studies Collection by AVA, HKBU, Contemporary by Angela Li Award and Winsor & Newton Award in Fresh Trend 2018 Art Graduates Joint Exhibition.

Leung focuses on drawing, painting and material exploration, these mediums provide her with different experiences in making interesting narratives. Drawing and painting allow her to explore the interplay between consciousness and unconsciousness; while the use of materials helps her to express the ineffable emotions.

Mismatched elements in daily life always intrigued her to construct a world between the reality and her personal fantasy. She recomposes her thoughts about different incidents happening around her and amplifies her imaginary world as a form of expression and self-indulgence within her art practice.

Teddy Leung 梁旭

(b. 1996)

Teddy is a multimedia artist enthused in the language of art. His passion lies in photography and creating art pieces that are contemporary, experimental and surreal. Always seeking inspiration from his surroundings, with his long exposure shots, Teddy is currently in Hong Kong capturing the vastness and fast lights of the ficke city.

He is also fervidly skilled at creating totems and motifs from his surrealist shots. His works broke the boundaries of traditional medium, exploring the cross-disciplinarity of photography, fine and graphic art, making his mark as one of the most daring new generations of contemporary artists in Hong Kong.



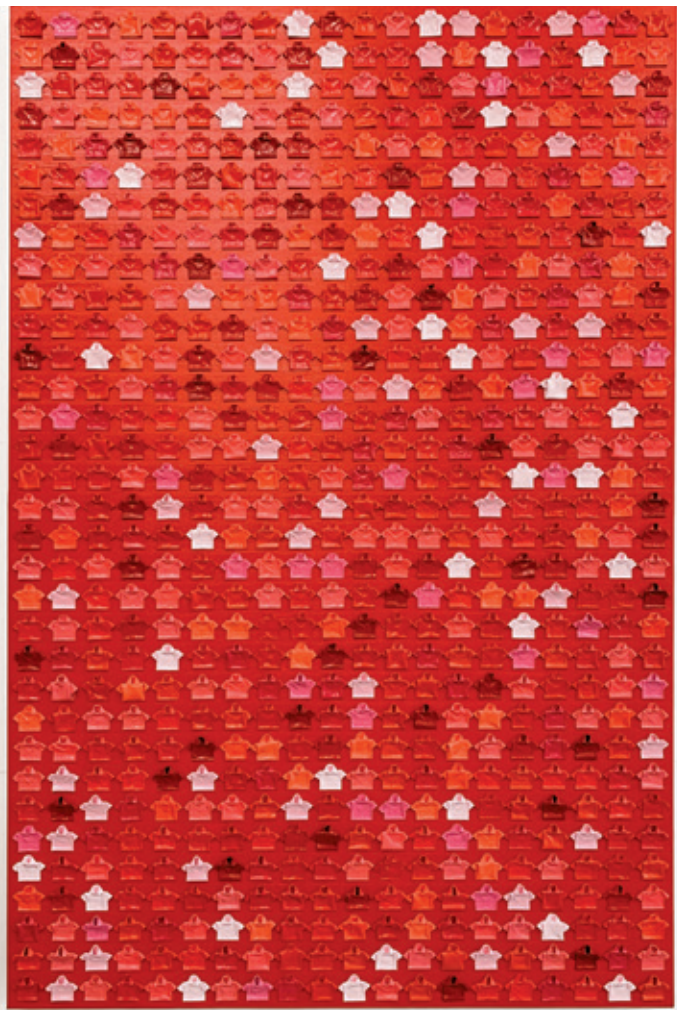
JUSLVRUN

2022
Acrylic on canvas
39.5 x 54.5 cm
HK\$15,000
Generously donated by JPS Gallery



In this “things-happen-quickly” city, running away from your responsibility can be as hard as running towards your goal, but you will reach your destination as long as you keep on moving swiftly.

In this art piece, Teddy Leung continues to find inspiration in the city he loves, expressing the rapidness of the hurried culture through his character CEO Kwerky, and poking fun at his brisk everyday life.



BLESSED (RED)

2019
 Folded acrylic on canvas
 150 x 100 cm
 HK\$150,000
 Generously donated by
 Art Projects Gallery

Folded paint shirt symbolises different cultures, set of mental values, backgrounds, ways of living, as well as philosophies and beliefs. Ng binds those shirts together with his best wishes and blessings with a written ancient Chinese symbol from the eight trigrams, dui which means happiness.

The works are abstract and figurative at once, and intriguing with profound implications. As he said, "Everything between light and shadow will sublime; so will those wishes and blessings."

Ng Lung Wai
 伍龍威

(b. 1971)



NG Lung Wai graduated with a master degree in architecture from CUHK. For more than 13 years, he worked as an art director and had collaborated with local museums, exhibition centers and governmental departments for a wide range of exhibition projects. These organisations include Hong Kong Museum of Art, Hong Kong Heritage Museum, Hong Kong Museum of Coastal Defense, Hong Kong Planning and Infrastructure Exhibition Gallery, Hong Kong Film Archive and The Heritage of Mei Ho House, Home Affairs Department, Architectural Services Department, Planning Department, and other governmental units.

Ng approaches the discipline of painting with a twist, using unconventional elements such as oil scribbles, pyrography and a mix of modern and vintage materials as well as the incorporation of up-cycled antiques. In his recent series of works "All the Best", he pioneered to make paintings by folding acrylic paint; he folded his feelings and blessings into the works.

WEEKEND STROLL AT SHIMOKITA NO.2
 週末在西北漫步 NO.2

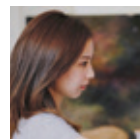
2022
 Oil, pastel, posca, sewn on fabric, collage on canvas
 25 x 20 cm
 Framed to 35.7 x 30.7 cm
 HK\$12,000
 Generously donated by Soluna Fine Art



Rosalyn's works translate nascent emotions into organic mark-making expressions. While she is involved in the active creation process, her purpose lies in captivating the viewers through her signature multi-dimensional art that boldly expresses various mediums and colours. Despite the seemingly spontaneous placements of colours and forms, Rosalyn's paintings naturally allude to imaginaires and recognisable sceneries. This irony between spontaneity and imagination might be because her practice is constantly experiencing "yearning" for the "ideal" combined with the exploration of freedom. However, her "ideal" forms in the canvas often contradict herself, resulting in recalibration of her core beliefs, fears, and desires during the creative process.

Rosalyn Ng
 吳芮殷

(b. 1993)



Rosalyn NG graduated from Chelsea College of Art (University of Arts London), majoring in Fine Art in 2015. After graduation, Rosalyn has been diligently committed to her artistic practice by developing different styles and obtaining formal education in art criticism. Her works were exhibited in London, Amsterdam, and Hong Kong with several online and offline exhibitions and publications, including an upcoming feature in Floorr Magazine from London. She will have her first solo exhibition in YueJin Art Museum in Taiwan in late 2022.

Kamio OGATA, a native of the remote island of Hokkaido, is a self-taught artist who has chosen to specialise in the extremely difficult art of neriage, or marbelised clay. Despite his lack of professional connections, Ogata is rapidly becoming recognised globally for his unrivalled mastery as his works enter museum collections around the world.

Kamio Ogata

尾形香三夫

(b. 1949)



練上鎬陶 “尖”

2021
Ceramics
42H x 28 x 28 cm
HK\$48,000
*Generously donated by
Touch Gallery*



At the age of 72, Ogata has devoted his life to the study and enhancement of his skills for neriage. With numerous attempts, he skillfully uses hundreds of coloured clay in a single piece of astonishingly beautiful artwork. He coordinates the themes of “motion” and “modernity”, with illusional patterns and carvings, to create works that are both dynamic and static, or illusional and real. In the new works 練上鎬陶 “尖”, he choose to push the boundaries between a sculpture and vessel, challenging the use of this material. Creation for him is not merely the artistic presentation, but also the mental reflection of modern people.

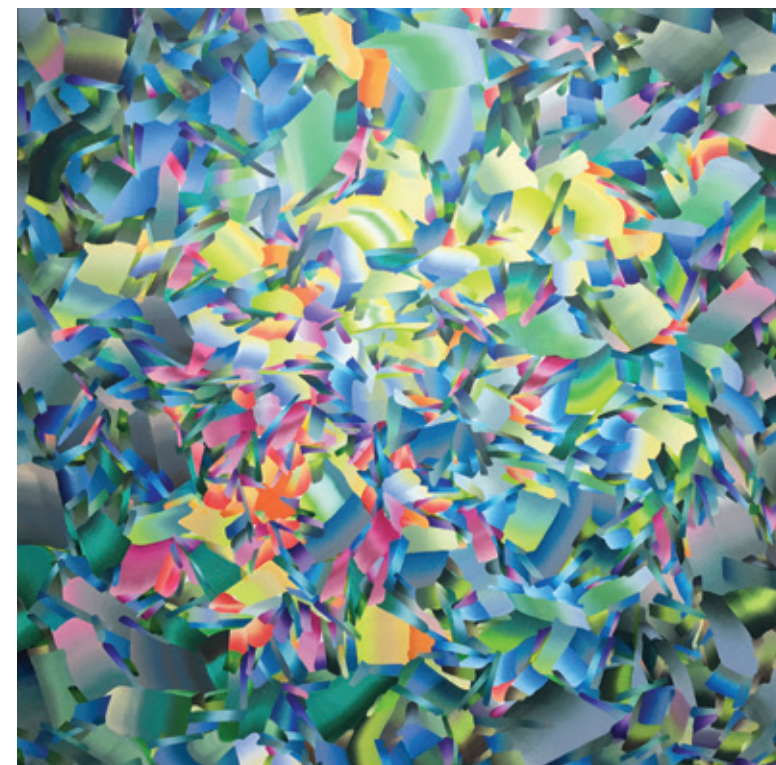
Yen Phang

彭學源

(b. 1979)



Born to a geneticist and agriculturalist, Yen PHANG seeks his inspirations from the field of biology and nature. Working in the mediums of painting, installation, and performance, he reflects on nature as interface and sense phenomena in eco/bodily systems. He was a recipient of the Winston Oh Grant (2016), Winston Oh Travel Research Award (2016), and was awarded the Cliftons Art Prize (2015) and the UNSW Julius Stone Prize (2006). His work has been collected by the Singapore High Commission in Kuala Lumpur, Malaysia, Ministry of Foreign Affairs (Singapore), British Airways for their Terminal 1 Lounge at Changi Airport, Singapore. He has also initiated projects such as “I.D. (The Body’s Still Warm)” (2018), “Displacements: 13 Wilkie Terrace” (2013), “The Peony And the Crow” (2016), and “Repurposing Nostalgia” (2016) under the Displacements banner.



There was a lot of pruning, cutting, trimming to our grass, bushes, and trees. The actions were explosive, noisy, almost violent, all in the effort to maintain a certain neatness in our “garden city”.

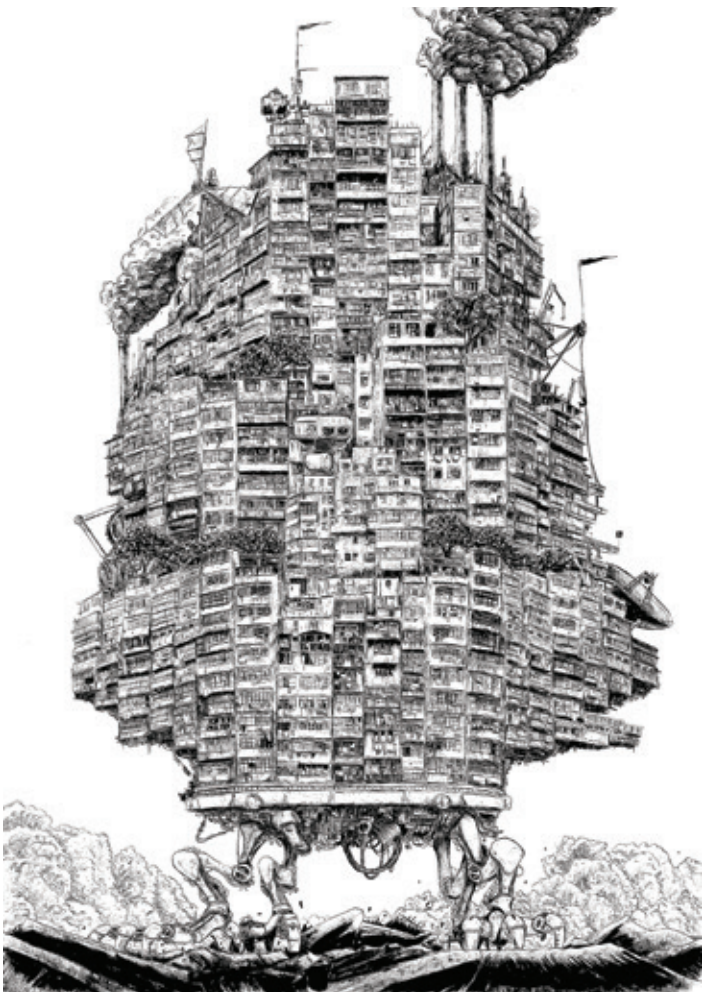
So this is Phang’s own personal celebration of public planting through the language of abstraction, specifically, through ideas of camouflage and “noise” (nature as visual/informational/spatial noise). He has kept the strokes clean, bereft of the overtly gestural, a little alienating in the sense of the artificial-digital (after a prolong period of self-confinement under the pandemic), inspired by ghillie suits and notions of “decoration”.

“EXPLORING YOUR FOREST” IS NOT A EUPHEMISM

2021
Acrylic on canvas
120 x 120 cm
HK\$32,000
Generously donated by Art Projects Gallery

MOBILE FORTRESS - THE GREAT ESCAPE
移動城市 - 大遷徙

2021
Ink pen
Framed to 63.5 x 46 cm
HK\$19,000
Generously donated by Galerie Koo



Pen So
蘇頌文

Pen SO is an illustrator and graphic designer born in Hong Kong. Autodidact, he started to draw ever since he graduated from HKDI. The creation of each and every one of his artworks has always been, and always is a way to release his instinctive emotions which stirred up inside, yet best let out through his gifted artistry creation.

Pen published his first individual illustration book "Hong Kong Havoc" in 2016, and won all major Publishing awards in Hong Kong during the year. In 2017, Pen So is one of the Hong Kong artists in participating in "The Pitch of Tension - Hong Kong Comics Power", and joined the 44th Angoulême International Comics Festival in France organised by Hong Kong Arts Centre and Comix Home Base.

Ma Wing Shing, Makoto Shinkai, and Miyazaki Hayao are the important artists/mentors that inspired him all along his art journey.

Jacky
Tao
Hoi
Chuen
杜海銓



(b. 1996)

Born in 1996 in Hong Kong, Jacky TAO Hoi Chuen obtained his BA in Fine Arts from the Chinese University of Hong Kong in 2018 and is currently an MFA degree candidate at the same university.

Focusing on the Gong-bi figurative painting technique, Tao investigates the presentation and the way of viewing between two-dimensional and three-dimensional space, and ponders the new meaning of the flatness of traditional ink art in the context of contemporary art.



FOOTBALL DIARY I
足球日記 I

2021
Ink and colour on golden cardboard
Framed to 127 x 57 cm
HK\$25,000
Generously donated by Art Projects Gallery

Tao describes a memorable and iconic moment in a football match of "Cristiano Ronaldo's second goal for Juventus against Atletico Madrid". Watching football match is one of Hong Kongers' collective hobbies. The subject matter depicted in Tao's paintings reflects the daily life of Hong Kong people realistically. He expresses the sense of alienation and numbness among the city dwellers.

Mediha Ting

定光琴

(b. 1975)



- 26 -

Taiwanese born in Belgium, TING grew up in Hong Kong and was educated in the US and the UK. In 1995 while she was studying Fine Arts at California College of Art (CCA), she received an Honourable mention in the All College Award (an open competition for all arts colleges and universities in the US). She graduated from Byam Shaw School of Arts (now Central Saint Martins, University of the Arts London) in 2000. She later earned a Masters Degree in Art Policy and Management at Birkbeck College in London.

With solo shows in London, America, Shanghai, Hong Kong, UK and Taiwan, Ting's works have been exhibited in numerous selected group shows and art fairs all over the world. Her recent Chinese contemporary ink work "Golden Beam" and "Stream of Praise" from the Ray of Light series were selected and successfully auctioned off at the Ravenel Spring Auction 2018 & 2019 in Taiwan.



Influenced by both Western visual arts movements and traditional Chinese ink painting, Ting sought to capture the essence of a scene

or emotion rather than the actual physical appearance or accurate likeness of the scene or object itself. To achieve this, she intentionally used artistic approaches and concepts taken from Minimalism, Surrealism and Abstract Expressionism.

In this painting she wanted to allow all influences – cultural as well as artistic, from East and West – to merge together smoothly, like the joining of waters from two rivers, hence the title of the series: "Confluences".

AQUA

2009
Acrylic and Chinese ink on canvas
80 x 80 cm
HK\$80,000
Generously donated by BLINK Gallery

- 27 -

Christina TUNG has been studying Chinese ink under the tutelage of ink and colour Master Lam Tian Xing, Lingnan-School Master Lam Wu Fui, and Master Liu Kuo-sung, "Father of Modern Chinese Ink Painting", and Chinese calligraphy under Cheung Sing Kwo and Bai He.

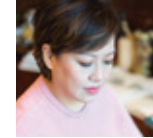
Christina has held a total of 4 solo exhibitions in Russia and Hong Kong so far. In 2020, her work "Anti-coronavirus" was featured in Beijing International Art Biennale; "Propitious Portent" was selected as 1 of the 500 ink masterpieces worldwide in Ink Global 2021. Other than that, she was the award winner of Salvatore Ferragamo shoe design in 2021, and had her hand-painted design showcased at Phillips' 20th Century & Contemporary Art auctions.

She is now the Committee Member of "The 4-D Art Club" of Hong Kong, a member of "The Hong Kong Artists Association", "Hong Kong Modern Ink Painting Society" and "Contemporary Innovative Ink Painting Association".

Christina Tung

董慧

(b. 1965)

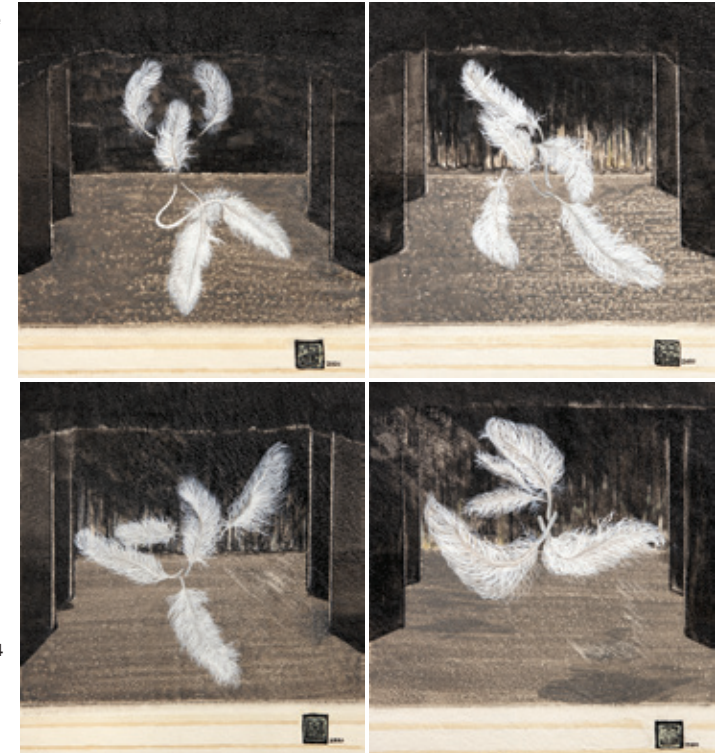


Feathers have been a recurring subject in Christina Tung's artworks to reflect her aspirations in freedom and experience in life. Not only are feathers symbols of freedom and good luck, they are also a perfect embodiment of coupling strength and gentleness.

By drawing inspirations from the Ballet "Swan Lake", Christina arranges white feathers to simulate dance movements and postures of ballet dancers in her series "Ballet Dance". While the feathers fly and float against a dark setting similar to that of a stage, they portray the soft and elegant dancing steps in an alternate visual language.

BALLET DANCE (1) - (4) 芭蕾舞曲(一) - (四)

Clockwise from top left: Ballet Dance (1), Ballet Dance (2), Ballet Dance (3), Ballet Dance (4)
2021
Ink and acrylic on cowhide leather
Framed to 31.5 x 31.5 cm each
HK\$12,975/pc, HK\$51,900/set of 4
Generously donated by Cheer Bell Gallery



TUNNEL NO.1
隧道 1 號

2015
Oil on canvas
150 x 180 cm
HK\$60,000
Generously donated by Leo Gallery

This is a tunnel located in the back mountain of Xiamen University. The tunnel exit leads to the Valley of Lovers.

Wu Xihuang goes through this tunnel almost every day. It is Wu's special passageway to another world.



WU Xihuang was born in 1981, Fujian Province, China. Graduated from the Department of Arts and Crafts at Tsinghua University in 2005, Wu currently lives and works in Xiamen. Wu has been actively involved in the project planning for Xiamen Biennale since 2015.

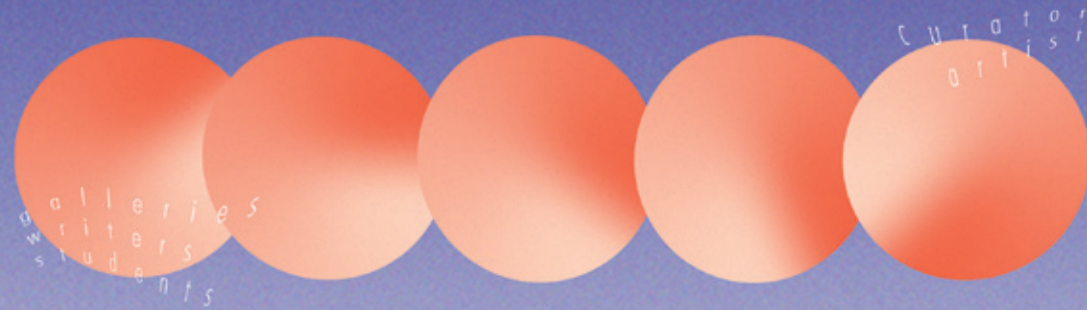
In 2008, Wu created all garden sculptures for the campus in Shuang Shi Middle School in Xiamen. In 2010, Wu was invited to design a large sculpture called "Prosperity" for the entrance of Xiang'An Tunnel in Xiamen. In 2011, Wu had a selection of commissioned works – 50 Mural paintings measured 470 sqm and a relief sculpture measured 60 sqm at Thai Valley Hotel, Xiamen. In 2012, Wu created a 25-square-meter relief mural "Construction Symphony" for CIB group in Xiamen. In 2014, Wu exhibited at Art Stage Singapore and a Solo Exhibition "Prey" was held in Leo Gallery, Hong Kong in 2015.

Wu
Xihuang
吳曦煌

(b. 1981)



H K A G A
S u m m e r P r o g r a m m e 2 0 2 2



young Local Art Talents
Connecting with Galleries

For more enquiries, please reach out to
info@hk-aga.org OR call 3480 5051



Essential Art Services in Hong Kong

Storage • Installation • Transportation

A complete service for galleries, auction houses and private collectors. From Crown owned operations in most of the world's major art centers, we are able to offer expert assistance, as well as the care and commitment required to handle the world's most precious art pieces.

+852 2636 8388

hongkong@crownefineart.com

Sharing the passion
crownefineart.com

CROWN 
FINE ART

Art | Basel Hong Kong



Image by anothermountainman.

Nile Koetting, *Remain Calm (Air)*, 2021. New commission by Tai Kwun Contemporary, Hong Kong.

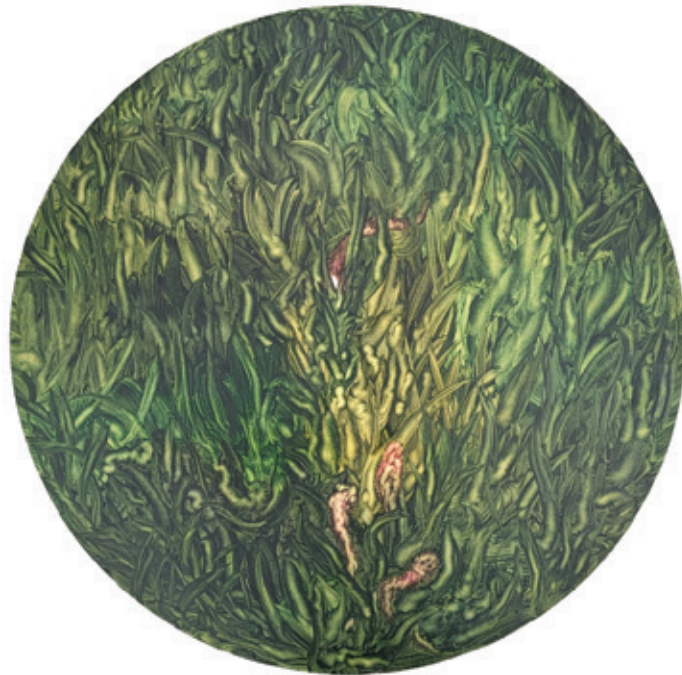
May 27-29, 2022



ART BASEL HK SECTION

Herb showcases complex feelings and tactile senses. Its peculiar compositions demonstrate stunning images.

The artist would like to raise a question concerning how nature and human beings, as part of the ecosystem, should position themselves in life.



Chen Chunmu

陳春木

(b. 1981)

CHEN Chunmu was born in Fujian, China in 1981. Graduated from the Oil Painting Department of Fine Arts of Fujian University in 2003. Chen currently lives and works in Beijing.

Growing up in a tea land, Chen used to collect various kinds of plants,

insects and other natural gifts. He often weaves village life into his works – insects, mushrooms and flowers frequently appear in his works. Chen found his own painting style in the fertile soil.

Selected solo exhibitions include

HERB 草蟲

2012
Oil on canvas
100 cm diameter
HK\$48,000

Generously donated by Leo Gallery



Soobin Art Int'l, Singapore in 2011; Blue Roof Museum, Chengdu in 2012; Ying Gallery, Beijing in 2014; Leo Gallery, Hong Kong in 2016 and Hongkun Museum of Fine Art, Beijing in 2015 and 2018 respectively. Chen's work has also been collected by White Rabbit Museum, Australia.

Vittoria Chierici

(b. 1955)



Born in Bologna, Italy, Vittoria CHIERICI is a painter and filmmaker. She received her Bachelor in Art History from the University of Bologna, where she studied with Umberto Eco, Tomas Maldonado, Franco Donatoni and other Italian intellectuals who founded the faculty, DAMS (Art, Music, and Performing Arts). Later she furthered her research in Art History at the UC Berkeley and Columbia University, focusing on the migration of European avant-garde artists to the US. She also studied Fine Arts at the School of Visual Arts and filmmaking at the New York Film Academy.

Chierici's works can be found in public collections around the world, such as the PAC, Contemporary Art Museum, Milan; GNAM, National Gallery of Modern and Contemporary Art, Rome; Museum of Modern Art, Arezzo; MARTe Museo della Guerra, Rovereto, Trento; Republic of San Marino, state collection, among others. In 2001, Chierici was awarded with Premio DAMS by the University of Bologna, for her achievements in the arts.

CANOVACCIO 6 (DETTA DELLA FOTOGRAFIA)

2016-2018
Acrylic and oil on canvas
152 x 177.5 cm
HK\$200,000

Generously donated by Rossi & Rossi

In view of how Raphael imagined the School of Athens as a symposium for the Greeks to gather traversing temporal and geographical boundaries, Vittoria Chierici envisioned herself as a student at the School, having the capacity to experiment on the techniques and theories of painting.

Chierici began her study with the architectural element of the fresco, as the dome above contains all happenings among the characters. From the perspective of how the stairway is constructed, she highlighted the geometrics of the composition; and from dissecting the grounds of the fresco, she delegated colour as the agent that influences the spatial relationships in paintings.



Irene Chou

周綠雲

(1924 - 2011)

Born and raised in Shanghai during the Second Sino-Japanese War and Civil War, Irene CHOU's artistic career spanned from the 1950s to the 2000s, and was at the forefront of Hong Kong's New Ink Art Movement. In the 1950s, Chou attended the prestigious Shanghai St. John's University upon moving to Hong Kong where she began practicing art formally. She studied under Lingnan School master Zhao Shao'ang and learned ink painting from Lui Shou Kwan in the 1960s. Her art represents the female

voice in traditional Chinese painting, and explored themes such as the metaphysics, science, religion and literature.

Chou has received many awards, such as the Pacificulture Asia Museum Fine Art Award, Hong Kong Urban Council Award and Hong Kong Artist of the Year Award. Her works have been showcased in the London Royal Academy of Arts and was chosen to represent Hong Kong in the First Asia Pacific Triennial of Contemporary Art held in Queensland Art Gallery in 1993.



UNTITLED 無題

Undated (1990s)
Ink on paper
108.9 x 156.5 cm with white paper backing
Framed to 135.8 x 180.2 cm
HK\$430,000
Generously donated by Ben Brown Fine Arts

Chou's initial works drew influence from bright Chinese opera folk paintings and Great Seal Style calligraphy. In the 1960s, she was introduced to abstract expressionism, as she began to experiment with various techniques and mediums, inspired by Lui Shou Kwan of the Lingnan School.

Chou then move away from more conventional ink paintings to the popular Lingnan style. As she explored "splash ink", "piled ink", and "pointilism" techniques in the 1970s, Chou had established her signature mark, the "one-stroke" technique, which was evident in her abstract works. Cosmic imagery became the subject of her art since 1992.

Barbara Edelstein

芭芭拉·愛德斯坦

An American artist living in Shanghai and New York, EDELSTEIN uses the interface of nature and life as the foundation for her artwork. She is fascinated by nature and tactfully combines her photos with Chinese ink.

Edelstein received an MFA in Arts and Sculpture from Claremont Graduate University, California. She is a recipient of Rockefeller Foundation Bellagio Residency, two Pollock-Krasner Foundation Grants, and MacDowell Colony and Djerassi Residencies. Currently she is a professor of art at NYU Shanghai. Alisan Fine Arts has organised the following exhibitions for Edelstein: Ineffable Garden in 2020; Affordable Art in 2021, and THROUGH THE LENSES, 2022. Selected collections include National Museum of Women in the Arts, Washington DC; Azerbaijan Museum, Azerbaijan; Museum Kolei Waskotorowej, Poland; Guangdong Museum of Art; Shanghai Art Museum.

REFLECTIONS • NATURE SERIES #3 & #13
自在 • 自然系列 #3 & #13

(left to right)
2019; 2015

Chinese ink on watercolour paper; photograph on watercolour paper
76 x 56 cm x 2pc
Framed to 77 x 56.5 x 3 cm x 2pc
HK\$36,000 for #3; HK\$16,000 for #13
HK\$50,000 for pair
Generously donated by Alisan Fine Arts



Edelstein's poetic interpretation of intricate forms of leaves, their membranes and patterns reflect her fascination in leaves and water. The interpretation, which employs photography and Chinese ink on Western paper, exquisitely merges Western and Asian sensibilities.

Leang Seckon

(b. 1970s)



Even though Phnom Penh has doubled in size over the years, the old city plan still applies when it comes to infrastructure, building and economic networks. Norodom Boulevard, which runs from Wat Phnom to Independence Monument near the riverside, lies between two big markets: Kandal Market and the Old Market. This is also a popular area for tourists, as it contains Phnom Penh's historical culture, such as the Royal Palace, the National Museum of Cambodia, the Royal University of Fine Arts and some pagodas, such as Botum Pagoda, Ounalom Pagoda and Saravan Techo Pagoda, as well as Chinese monasteries.

Travelling on a road to the west of the river from Kandal Market to the Old Market, you will see no cars and a mixture of residents – the middle class, vendors and many foreigners. You will see many shops, including barbershops, dentist offices, salons, cafés, restaurants, bars and clubs, etc. It's a refreshing sight to see Khmer women wearing revealing clothes, a seller putting bread on his head, foreigners in sexy outfits, cyclo drivers, monks on tuk tuks and people with make-up on, as if they are playing roles in traditional Chinese shows in the Chinese monastery. There is a lot of traffic on the riverside street. The shops on the other street are tidier. We see many foreigners there, sitting and eating, as well as citizens walking along the riverside.

A POPULAR PLACE FOR FOREIGNERS IN PHNOM

2016
Mixed media on canvas
42 x 50 cm
Framed to 55 x 72 cm
HK\$45,000
Generously donated by Rossi & Rossi



Among the foremost members of the emerging Cambodian contemporary art scene, LEANG Seckon was born in Prey Veng province, Cambodia, in the early 1970s at the onset of the American bombings of Indochina and grew up during the rise of the brutal Khmer Rouge regime.

As art historian Dr. Peter D. Sharrock pointed out, "his paintings and collages attest to a magnificent, ancient sensibility that has survived the vicissitudes and periodic nightmares of Cambodian history. His draughtsmanship and technical innovation articulate the living presence of the artistic gift that produced the mastery of form in stone and bronze which graced the efflorescence of Angkor a thousand years ago".

A 2002 graduate of the Royal Academy of Fine Arts, Phnom Penh, his works have appeared as illustrations throughout Cambodia and across the world. Notable exhibitions include the 2012 Shanghai Biennale, and the 8th Asia Pacific Triennial of Contemporary Art held at the Queensland Art Gallery and Gallery of Modern Art in Brisbane, Australia (2015), 4th Fukuoka Asian Art Triennale (2009), the ASEAN New Zero Contemporary Art Exchange, Yangon, Myanmar (2009), and his public project Rubbish Project (2008) in Phnom Penh.



CROSSING INDIAN AND ENGLISH CULTURES

2016
Mixed media on canvas
43 x 54 cm
Framed to 55 x 72 cm
HK\$45,000
Generously donated by Rossi & Rossi

"During the three months I stayed in England, I travelled to many cities and rural areas. I went to Buckingham Palace, big parks, huge museums, economic markets, supermarkets, normal markets. I travelled by train, and got to look at the country's historical buildings and riverside, etc. I reached the rural areas by train, and went by car to see my friends. I liked it there a lot, because I was surrounded by nature. I ate fish and chips in Yorkshire. I met people from different nationalities. There are many Indians and Nepalis

living in England. Everywhere I went, the land was covered with greenness and crisscrossing electricity posts. People everywhere seemed to live with equal ease." - Leang Seckon

Leang is interested in the relationship between England and British culture, and India and Indian culture. How can the Indians living in England preserve their own culture? He met a British person who knows Indian dances. He also noticed a strong belief in religion, as well as the co-existence of many religions,

in Nepal – shrines of different religions can exist by a mere 20 metres away from each other.

By putting the pictures of these two cultures together, the artist expresses his impression and observation of the characteristics and disconnect between the Indian and the British people. He believes that Indian people will always preserve their culture, no matter where they are, especially through the way they dress and their cultural festivals.

Richard Streitmatter-Tran

陳德良

(b.1972)



Richard STREITMATTER-TRAN was born in 1972 in Bien Hoa, Vietnam. He received his degree in the Studio for Interrelated Media (SIM) at the Massachusetts College of Art in Boston. For the first decade of his career Richard's artwork could be described as strictly conceptual, but after 2013 he began to focus on producing artwork that required a meticulous level of fine craftsmanship. As a result, his current body of work is both rooted in the conceptual rigour of contemporary art theory and the skills behind traditional techniques. His work has been exhibited worldwide and is in private and public collections including the Singapore Art Museum, The Documenta Archives, RMIT University Vietnam Art Collection, 21st Century Museum Hotels, IILM Art Collection and Post-Vidai Collection.

BLESS THE BEASTS AND THE CHILDREN 2020 NO. 1 保佑野獸與孩子 2020 NO. 1

2019
Acrylic on canvas
150 x 100 cm
HK\$78,000
Generously donated by de Sarthe

Richard Streitmatter-Tran's (lives and works in Ho Chi Minh City, Vietnam) painted portraits belong to his series "Bless the Beasts and the Children 2020" (2020), which comprises eight portraits of ethnically diverse figures staring at their spectators in silence. Inspired by the concurrent global crises, his work portrays the unification that arises from mutual struggle and the tenacious human spirit brought forward in the face of conflict. Thinking of his family, Streitmatter-Tran's artwork remains optimistic regarding the clouded path ahead.



OKAY. 好吧。

2018
Paper, acrylic paint
113 x 103 x 7 cm
HK\$60,000
Generously donated by the artist and Galerie du Monde

Yao Hai uses different materials such as paper, metal, wood, tape, palm fibers and acrylic sheets, allowing them to interact and communicate. Experimenting with these materials, Yao elaborates on the concept of deconstruction and reconstruction. "Okay." was inspired by the natural form of paper as a material. By applying acrylic paint and water onto paper, the form of the paper mutates organically under the effect of environmental conditions. Following this clue, Yao continues his exploration into different processes, searching for ways to "open up" and "grow" his paper material. Yao also cuts and sews pieces of paper together as means to interrupt the natural forms of paper, creating spatial relationship between lines and geometrics in his installations.



YAO Hai was born in Gansu, China in 1980. Yao's practice spans across installation, photography, sculpture, painting, video, performance and sound. In 2016 and 2019, he participated in artist residencies at the K11 Art Foundation in Wuhan, China; and Lepsien Art Foundation in Düsseldorf, Germany, respectively. Recent solo exhibitions include "Provozieren Beziehung", Düsseldorf, Germany, 2019; "Organic Production", YELL Space, Shanghai, China, 2019; "Reconstruction of Deconstruction", Hong Kong Museum of Medical Sciences, 2018; "Yao Hai Solo

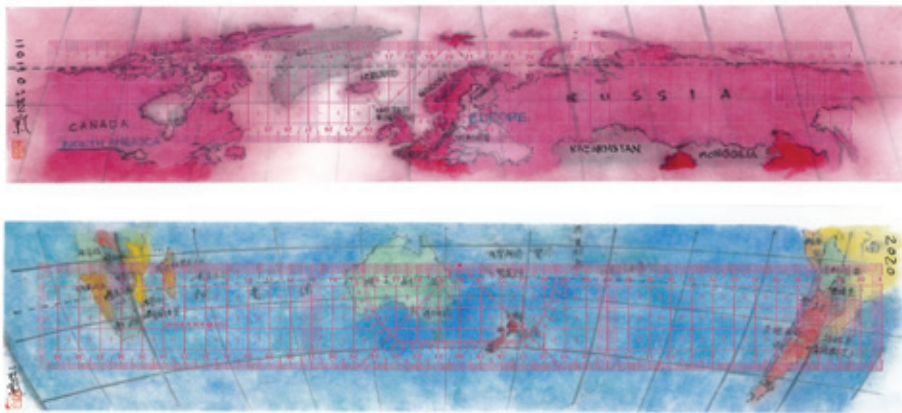
Exhibition", Galerie du Monde, Hong Kong, 2018; "Adventure in Graphics", Shanghai Gallery 55, Shanghai, China, 2018; "zero + one + twelve", Shanghai Gallery 55, Shanghai, China, 2017; "Beyond Boundaries", Wuhan K11 art village, Wuhan, China, 2016. His works have been exhibited in many international institutions including Shanghai's Power Station of Art and Duolun Museum of Modern Art, Taipei Artist Village, the CICA Museum in South Korea, the Queens Museum and the Williamsburg Art & Historical Centre in New York. Yao currently lives and works in Shanghai.

Yao Hai

姚海

(b. 1980)





**EDGE OF THE WORLD AT
CLOSE QUARTERS SERIES
RED NO. 1**

咫尺萬里紅系列之一

**EDGE OF THE WORLD AT
CLOSE QUARTERS SERIES
BLUE NO. 3**

咫尺萬里藍系列之三

2020-2021

Ink and colour on paper
Framed to 9 x 43 cm each
HK\$72,000 for 2pc

Generously donated by Ora-Ora

Zhang Yanzi's work "Edge of the World at Close Quarters" (2020) is a tangible manifestation of her ability to record and document. The map, coloured red by data, is reminiscent of Li Keran's Chinese painting "Thousands of Hills in a Crimsoned View". As the data flow increases and decreases, the colours of the regions on the world map constantly change. By viewing data on her mobile phone, Zhang Yanzi, who was unable to set foot outside her home, gained a virtual perception of the real world, which was both real and unreal. Zhang Yanzi's capturing of these data flows which became a familiar part of life to many during the epidemic is testament to her long history of integrating art into life and reality.

**Zhang
Yanzi
章燕紫**



(b. 1967)

ZHANG Yanzi was born in 1967 in Zhenjiang, Jiangsu Province. She lives and works in Beijing, where she is a professor at the Central Academy of Fine Arts (CAFA).

Zhang Yanzi explores the frailty and resilience of the human body. An artist of range, multiplicity and invention, she has frequently investigated themes of wellness, medicine and psychological vulnerability. In so doing, she harnesses diverse materials in her quest to contemplate the essence of a human spirit encased in a fragile, mortal form.

Zhang Yanzi's art may be seen at the National Art Museum of China, the Jiangsu Provincial Art Museum, the CAFA Art Museum, M+ and the Audemars Piguet Museum, among others. Recent museum shows include 2016's "Essence" at Hong Kong's Museum of Medical Sciences. In 2018, she held two six-month solo shows in the UK, one at the Museum of East Asian Art in Bath, and the other at the Surgeon's Hall Museums in Edinburgh, Scotland. She has shown regularly with Ora-Ora at Art Basel Hong Kong as well as being the subject of several solo shows at the gallery.

**Jessica
Zoob**



Jessica ZOOB trained at Central School of Art and Nottingham University, during which time she travelled extensively. For seven years, she worked as a theatre designer at countless venues including the Bristol Old Vic, the Royal National Theatre and Greenwich Theatre. Since 2000, Jessica has worked exclusively as a British contemporary artist from her East Sussex studio. Jessica now resides and works in Hong Kong. She exhibits regularly in and around London, Hong Kong and internationally and has works in private collections worldwide.

AT THE END OF THE RAINBOW

2021

Acrylic with oil on board
51 x 41 cm each, diptych
HK\$80,000

Generously donated by 10 Chancery Lane Gallery



"This collection is about the precarious state of our planet, how passionate I am about it, how desperately I care for it, how fragile I understand it to be and how hopeful I am that with enough support and knowledge and people becoming less ignorant about what they are doing, by making good choices, by being willing to change and embrace the wild, we can actually protect and save our world and make it into the wonderful place it should be.

I hope to encourage people to stop and gaze, to be reminded of the beauty of nature and to be inspired to protect it." – Jessica Zoob

ART CENTRAL

Lead Partner 首席合作伙伴

 **UOB** 大華銀行



ARTCENTRALHONGKONG.COM

26 – 29 MAY 2022
2022年5月26至29日

HONG KONG CONVENTION
& EXHIBITION CENTRE
香港會議展覽中心

PREVIEW
25 MAY 2022
5月25日為預覽

PERFORMANCE, VIDEO ART AND
TALKS PROGRAMME PRESENTED
LIVE AND ONLINE

行為藝術，影像藝術及講座節目將於展會
現場舉行並在網上進行直播

ART CENTRAL SECTION

YO-LANDI AND RATS, 2012

2012
Photography, archival pigment print, edition 18/50
Framed to 34 x 48 cm
Price on request
Generously donated by Boogie Woogie Photography

The first time Die Antwoord saw Roger Ballen's photographs, they felt that his works were like highly complex surreal artworks in the same league as Salvador Dali, Hieronymus Bosch and Lucian Freud. They related heavily to the way that Roger Ballen presented people and animals inside his dark, spooky, comic book-like worlds. They always felt as if they have never really been able to fit into any part of South African culture, until they saw the works of Roger Ballen. Yo-landi contacted Roger in 2006 and in 2012 they made their first music video together called I Fink U Freaky, which has more than 173 million hits on YouTube.



(b. 1950)



Roger Ballen

Born in the US and based in Johannesburg, South Africa, Roger BALLEEN is one of the most important photographers of his generation. He has published over 25 books internationally, most recently Roger the Rat published by Hatje Cantz in 2020. In 2017 Thames and Hudson published his book Ballenesque, a major retrospective of his collected works. His images are in many of the most important international museum collections. In his artistic practice Ballen has increasingly been won over by the possibilities of integrating photography and drawing. He has expanded his repertoire and extended his visual language. By integrating drawing into his photographic and video works, the artist has not only made a lasting contribution to the field of art, but equally has made a powerful commentary about the human condition and its creative potential. Roger Ballen is one of the artists representing South Africa at the Venice Biennale Arte 2022.

André Brasilier 安德烈·布拉吉利 (b. 1929)

Born 1929 in France, André BRASILIER is an ever youthful painter whose creations reflect his love of life and nature. He studied at the École des Beaux-Arts in Paris, and won the coveted Grand Prix de Rome at age 23. Fate reunited him with his wife and muse Chantal in the Villa Medici gardens. Brasilier celebrates a peaceful, comfortable world free from conflict.



His characteristic style is elegant, harmonious and bathed in soft light. Brasilier had his first retrospective of one hundred artworks from 1950-1980 at the Château de Chenonceau in 1980 and a retrospective exhibition at the Musée Picasso-Château Grimaldi in Antibes, the French Riviera, in 1988. He has since been honoured with major retrospectives both at Russia's renowned State Hermitage Museum in Saint Petersburg in 2005 and at the Museum Haus Ludwig für Kunstaustellungen Saarlois in Germany in 2007.

AUTOUR DU PARC

2018
Oil on canvas
38 x 61 cm
Framed to 57 x 79.8 x 5 cm
HK\$429,000
Generously donated by Opera Gallery



“Autour du parc” from 2018 presents a balanced and dynamic composition featuring André Brasilier’s signature horses. Brasilier’s enchanting snow scene is depicted in his signature cool-toned palette and showcases some of the painter’s iconic motifs: horses, riders, trees. The serene landscape is punctuated by the elegant horses which Brasilier has been capturing throughout his illustrious career.

The ornate frame chosen by the artist complements the painting’s simplicity of form and gestural brushstrokes. The frame of this work is chosen by the artist and produced in a framing studio in Paris.

Chen Yan-Ting

陳彥廷

(b. 1985)

Born in Keelung City, Taiwan, CHEN Yan-Ting chose to create paper-cutting art as his undergraduate work in 2007. He approached the Taiwan national paper-cutting master, Li Huan-Chan, from who he learned paper-cutting. Li once said that traditional paper-cutting art seems incompatible with modern culture; people today do not understand traditional paper-cutting. This inspired Chen to integrate both traditional and contemporary into his



works, and paper-cutting became a part of his life. He said that paper-cutting is a meticulous process from planning to cutting, and

concentration is essential as the whole piece of paper will be destroyed with a single mistake.

Chen's "Knife Cutting" and "Letter Cutting" films won the German iF Concept Award, the British D&AD Student Award, the NYC ACM SIGGRAPH Computer Animation Festival and the Annecy Festival in France. Themes that emerged from judges' comments include how the combination of Chinese and Western elements, plus the oriental effect of Western elements presents a new visual experience. Chen aspires to promote and preserve this folk art in his art creation.



Work details

LUCKY TIGER YEAR 福虎生風

2022
Paper
50 x 30 cm
Framed to 65 x 45 cm
HK\$42,000
Generously donated by Artspace K

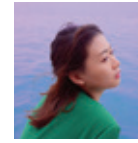
According to the Chinese Kangxi Dictionary, the tiger is the king of all animals. Its roar gives intimidating majesty, and its leaps gallop like the wind. Presented in three layers of papercut, the tiger symbolises great fortune and its dominance will welcome a year of abundance.



Elaine Chiu

趙綺婷

(b. 1996)



Through urban sketching, community projects and paintings, Elaine CHIU explores urban environments' space, memory, and community identity. Her work communicates cityscapes' transient and fragile nature and identity displacement under rapid urban redevelopment. Born and raised in Hong Kong, Elaine earned a BA (Hons) in Art History from the University of Hong Kong in 2018. Elaine has participated in various art projects, including Vivid Sydney Light Festival in 2018 and the Hong Kong UNESCO Global Geopark project in 2020. Her work has been widely exhibited and awarded by multiple local and international institutions.

Elaine has received commissions from the HKSAR Government, Hong Kong Economic and Trade Office, and various internationally recognised brands. Elaine's works are also in the permanent collection of The University Museum and Art Gallery (UMAG).



SUGAR_WONDERLAND: MUSHROOM ISLAND

2022
Acrylic on canvas
59.5 x 59 cm
HK\$32,800
Generously donated by JPS Gallery

As a wonderland builder, I am creating a theme park called the SUGAR_Wonderland, a place seemingly with only candy-sweetness. There is only a brittle line between the truth and the lie, the sweet and the bitter, the top-down planning, and the organic in our urban environment. The series comprises paintings that depict the imagined "wonderland project" — which include various vantage points of the facilities, usually of an aerial perspective that is like scrolling through the google map.

- Elaine Chiu



Chow Chun Fai 周俊輝

(b. 1980)

CHOW graduated from the Chinese University of Hong Kong, the Department of Fine Arts (BA and MFA). In 2012 he ran in the Hong Kong Legislative Council elections, for the Sports, Performing Arts, Culture and Publication constituency. Most recently his work has been featured in the exhibitions: "Chow Chun Fai" (Eli Klein Gallery New York 2018); "Everything Comes With an Expiry Date" (Klein Sun Gallery New York 2016); "Venice Meeting Point" (Venice Biennale 2015); "Hong Kong Eye" (Saatchi Gallery London 2012), "The Liverpool Biennial" (Liverpool 2012). Chow is the recipient of the Grand Prize of the Hong Kong Arts Centre 30th Anniversary Awards, and the Sovereign Asian Art Prize.



The works of Chow Chun Fai often bear traces of time. With this piece, he captures moments from the past, present, and future. The artist selects events of a particular era to evoke collective memories for viewers. The Dragon Ball work refers to the news about Feng Shui Master Li Kui Ming, Edward,

DRAGON BALLS 龍珠

2020
Oil on canvas
40 x 60 cm
HK\$70,000

Generously donated by Touch Gallery

speaking about what the citizens could do to help reduce the covid virus cases. For example replaying the Japanese anime Dragon Ball on TV as well as spell reading to the mask before wearing it.

Fragments collected from current news are relevant to our present lives and address timely issues. These existing images, which also represent the social awareness of others, are like history that has happened. Though Chow's technique and media are derived from Western figurative paintings, his approach is profoundly postmodern. With his earlier movies and news series, he ingeniously solved the context-imitation problem, linking technology with traditional arts media.

NEBULAE 2

2017
Oil on canvas
130 x 97 cm
HK\$112,000

Generously donated by A2Z Art Gallery

"Nebulae" is a series inspired by the little-known photographic works of the American artist Cy Twombly, in which bouquets stand out in a blurred close-up. This deliberate effect allows a distance from the subject and thus leaves greater freedom of interpretation to the viewer. The relationship to the work is then more sensitive and poetic than reasonable. The images tend towards a strange abstraction that invites contemplation. In the same way, by dissolving the object through the technique of blurring, Gaël Davrinche solicits the imagination and holds the viewer's gaze. This series is also a continuation of the artist's reflections on time, matter and colour.



Gaël DAVRINCHE is a French artist born in Saint-Mandé in 1971 and working in Montreuil. Graduated from the Ecole Nationale Supérieure des Beaux-Arts de Paris, he works mainly in painting and also sculpture. Aware that painting has almost become obsolete in the era of digital and new media, Gaël Davrinche plays with it. His previous series entitled "Portraits and Accessories", which is at the origin of his popularity, questions social behaviours through accessorised portraits while giving new relevance to the genre of painting. His works have been widely collected and exhibited in Europe and Asia, notably in museums.

Gaël



Davrinche 加埃爾·達維奇

(b. 1971)

Ding Guohong



丁國紅
(b. 1974)

DING Guohong (Bai Ding 白丁) graduated from Donghua University, Shanghai, and the Postgraduate Program at China Academy of Art. Along his art career he has a keen interest in the Chinese traditional technique of repairing broken potteries, "Jin Shan" (金繕). He has been incorporating concepts from such technique into his works and has developed the series "Restoration" as a result. In 2021, he was invited to exhibit two monumental pieces of installation from the "Restoration" series at the World Trade Center, New York, US.

Ding is now a member of China Artists Association, the Committee Member of China Fine Arts Education Committee, researcher at Art Creation Research Center of Zhejiang University, a member of "Shui Mo Yuan" studio at College of Fine Arts of Shanghai University, and a researcher at Academy of Contemporary Ink Art at Shanghai Institute of Visual Art.



It is easy to focus on the negatives when life gets difficult, but it is not the case for artist Ding Guohong (Bai Ding). Ding took a different route and found

peace by looking into an ancient repairing technique - "Jin Shan" (金繕), from which he draws inspiration in his series "Restoration". "Jin Shan" symbolizes an approach in life, facing flaws and imperfections with materials and spiritual mind that one treasures the most. Rather than hiding these imperfections, we try to face them with an open mind, developing and improving them meticulously. Such approach calls for abiding by your aspiration to beauty consistently despite the evanescence of all things in life, seeking perfection in imperfections and turning them into a splendour ultimately.

RESTORATION - LECTONARY 2022.04
金繕計劃之經課 2022.04

2022
Coloured ink pen on rice paper
68 x 68 cm
Framed to approx. 85 x 85 cm
HK\$35,000

Generously donated by *Cheer Bell Gallery*

DAYTIME

2019
Oil on canvas
48.3 x 76.2 cm
HK\$35,000

Generously donated by *Denny Dimin Gallery*

Jessie Edelman's paintings generate layers of fictional spaces, which may be film screens, paintings, photos, or distant vistas, often including a human subject in the foreground witnessing the scene alongside the viewer. The exuberance of Edelman's colours and elegance of her brushwork is echoed by the timeless Mediterranean-esque locations, such as views from poolside of villas on a bluff or opulently decorated seaside terraces. Late 19th century and early 20th century artists such as Cézanne, Degas, and Rothko have stylistically influenced her work. She is equally informed by the development of visual culture that occurred in this period and is ongoing today.



Jessie Edelman

(b. 1986)

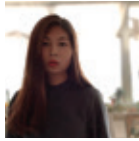


Jessie EDELMAN lives in New York. She received her MFA from the Yale School of Art in 2013. She has exhibited at Denny Dimin Gallery (New York, NY), Andrew Rafacz Gallery (Chicago, IL), The Suburban (Milwaukee, WI), Dirimart (Istanbul, Turkey), Bahamas Biennale (Detroit, MI), Anahita Art Gallery (Tehran, Iran), and Circuit 12 Contemporary (Dallas, TX). Edelman's work has been reviewed or featured in i-D Magazine, The New York Times, The Art Newspaper, Vice, Brooklyn Magazine, Artnet News, and Vogue.

June Ho

何幸兒

(b. 1990)



June HO was born in 1990, China. She graduated from The Chinese University of Hong Kong in 2015 with a Bachelor of Fine Arts. She composes collages and prints that display intricate brushstrokes, detailed settings, and restricted colour palettes. Taking inspiration from her personal experiences, the artist condenses and reconstructs familiar and foreign scenes of everyday life to portray her diaspora identity. She comments, "Art is a spiritual experience of loneliness." Her works often depict the complex feelings of indifference, uncertainty, anxiety, and attachment associated with her origin and current place of residence. In 2015, June Ho received the Culture Corner Art Academy Fine Arts Award and in 2017, she won the Professor Mayching Kao Fine Arts Fund. She has been involved in several book projects and has previously shown in Hong Kong, Taiwan and South Korea.



BYSTANDERS AND WINTER 旁觀者與冬天

2020
Linocut, collage
47 x 62 cm
Framed to 77 x 92 cm
HK\$36,000

Generously donated by Karin Weber Gallery

People living in different places may have the same story. I love being a bystander reading the stories of people I meet in my trips.

Brenda Hong Ngan Ping 康雁屏

(b. 1958)



Born in Hong Kong, HONG participated in the Contemporary Ink Artists Summit Program by Liu Kuo-Sung of Shanghai Institute of Visual Art. Graduated from Hong Kong Lingnan University, Grantham College of Education. In 2013, she graduated from The Chinese University of Hong Kong - CUSCS - Modern Ink Painting. She also studied at the First Institute of Art and Design American Institute of Floral Designer. She is Vice-president of Hong Kong Modern

ink Painting Society, the Founding Chairman of Hong Kong Contemporary innovative Ink Painting Association, and the Chairman of H.K. New Ink.



In life, we believe that everything will have a specific time/place to meet each other. The compositions that I expressed on my paintings is the

emotions that arise inside me when I come into contact with nature at that specific moment, the sentiments that retained within me, is the reveal of my affections towards life. Our past experiences were composed into invaluable memories... but I always feel that the most memorable and unforgettable ones are hidden in the innermost part of my heart, "the white space" that should never be intruded.

THE UNFORGETTABLE 不能遺忘的記憶

2020
Ink and colour on paper
Framed to 90.5 x 90.5 cm
HK\$88,000

Generously donated by Galerie Koo

Born in 1970, raised in Fukuoka, INOUE worked as a cinematographer from the 1990s. Influenced by the humanity of Shiro Kuramata. From a young age, for Inoue the world in the mirror felt like a film with a hole in it, leading him to search for ways to express, unaltered, presences outside the visible world. Since 2004 he has been scrupulously researching when flowers bloom in different locations to collect dandelions and seal them in acrylic. Inoue took part in "Japonismes 2020 by wamono art – Contemporary Interpretation of Japonismes" (HART Hall, Hong Kong) in 2020. His interest lies in those things outside the oversight of conventional values and systems.

Takao Inoue

(b. 1970)



In 16-17th centuries, tulips with mottled petals were sold for USD 1 million in today's value, triggering the first global economic bubble. In the 20th century this variation was found to be caused by a virus. Any discovered were discarded, dubbed "broken" tulips, that even if they did exist in the world, could no longer grow. Will things that disappear be accepted and permitted to exist as art that endures, that does not disappear in short order? From works capturing a 360-degree perspective, Inoue endeavors to disentangle the cramped confines of existence itself in multidimensional ways.

Work details



BROKEN TULIP, APR. 23, 2019, T/23

2018
Acrylic, tulip
22.5 × 14.5 × 13.5 cm
HK\$55,000
Generously donated by wamono art

Living through the transition between the analog generation and digital generation, Kim Young-Hun is passionate in observing and deciphering the unknown between the 1 and 0 of binary codes. Kim's works demonstrate



a traditional Korean painting technique called Hyukpil (革筆畫), in which the painter mixes various colours and paints with rapid strokes using a leather brush. The multi-coloured stripes that seem to flow like ink are made by one continuous brush stroke across the canvas, with the oil colours melting together and permeating into the canvas.

P2036-ELECTRONIC NOSTALGIA
電子鄉愁 P2036

2020
Oil on linen
91 × 65 cm
HK\$70,800
Generously donated by Soluna Fine Art

KIM Young-Hun was born in Nonsan, Korea. He is currently based in New York City and Seoul. Kim received his B.F.A. in painting from Hongik University.

Continuing his studies, he soon enrolled at Chelsea College of Art and Design, and Goldsmiths College in London, and holds two M.F.A.s. Living through the transition between the analog generation and digital generation, Kim Young-Hun is passionate in observing and deciphering the unknown between the 1 and 0 of binary codes. Kim's works demonstrate a traditional Korean painting technique called Hyukpil (革筆畫), in which the painter mixes various colours and paints with rapid strokes using a leather brush. The multi-coloured stripes that seem to flow like ink are made by one continuous brush stroke across the canvas, with the oil colours melting together and permeating into the canvas. Kim has exhibited extensively internationally with over 10 solo and 60 group exhibitions. His paintings are in several prestigious public and corporate collections, including Bank of America, and The Arts Club, and in numerous museums.



Kim Young Hun

金永憲

(b. 1964)

Kassia Ko

高杏娟



KO graduated in the early 1980s from Hong Kong Polytechnic's Department of Industrial Design. After graduating she continued contemporary cityscape painting under the tutelage of Mr. HUNG Hoi. In 2013, she completed the Master of Fine Arts program at the Royal Melbourne Institute of Technology, conferred in conjunction with the Hong Kong Art School, and was then invited by the Hong Kong Art School to run an annual artist talk to MFA and BA students on her graduation project "Ma Wan Landscape: from Distance and Up Close". Ko's artistic practice is driven by her love for ink painting, and the paintings illustrate atmospheric cityscapes and airy expressions of environments using meticulous techniques and mono colour schemes. Her works have been exhibited at art fairs in Hong Kong, Shanghai, London and are held in various private collections including The University of Hong Kong (Hong Kong) and Asia Art Archive (Hong Kong). From 2022, Kassia Ko is represented by 3812 Gallery, and will soon have the artist's solo exhibitions presented in Hong Kong and London.



TRACKING LIGHT SERIES #11 光的追憶系列 #11

2020
Ink and colour on paper
36 x 138 cm
Framed to 38 x 145.5 x 3.5 cm
HK\$98,000
*Generously donated by
3812 Gallery*

Kassia's fondness for Hong Kong's city and landscapes is depicted in her painting. In "Tracking Light Series #11", the artist depicts mountains and landscapes. The bands of ink capture the momentary feeling of satin-like light and shadow Ko experienced whilst sketching, alongside horizontal spatial depictions of landscape.

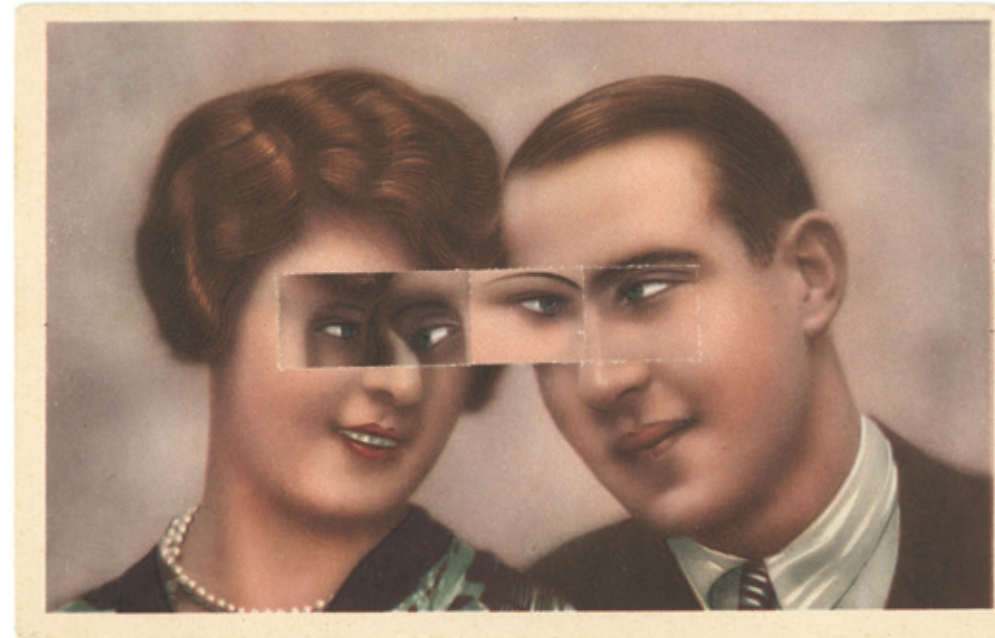
Undulating mountains and the deliberate choice to leave "white space" make the paintings a wonderland. The subtle ink dots resemble raindrops and the textured, hemp-fiber strokes express the misty colours of the plains and mountains. These raindrops and textured strokes have an implicit "Mi Fu" style that highlights the inner spirit of nature and landscape.

SHUFFLE

2018
Altered vintage postcard
10.3 x 10.7 cm
Framed to 22.7 x 31.8 cm
HK\$22,000

Generously donated by Schoeni Projects

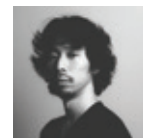
Koike's work takes the form of vintage postcards, altered to create humorous images that disrupt the stasis of archival photography. As the bodies, movements, and environments in each postcard are repositioned, these new configurations expose the underlying tensions within such quintessential images of romance. Check out artwork videos on artist's Instagram @kensukekoike.



Kensuke Koike

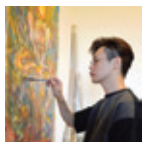
小池健輔

(b. 1980)



Venice-based artist Kensuke KOIKE (born in Nagoya) deconstructs and reconfigures vintage photographs and postcards to create sculptural works with a surrealist playfulness. He transforms single-image processing into surrealist revelations about truth-making. Reviving vintage photographs he finds at flea markets, Koike distorts them into eye-catching configurations, creating new meanings and possibilities for these archival materials. Kensuke Koike is a graduate of the Venice Academy of Fine Arts, and currently resides in Venice, Italy. He has exhibited globally at museums and exhibitions across New York City, London, Paris, Tokyo, China and Italy.

Jackie Lam a.k.a. 009 (b. 1979)



009 engages in the dialogue between reality and fantasy in a distinct international style, exploring philosophy and psychology topics while making frequent references to specific environments and locations. The artist's love for comics is reflected in his endearingly eccentric works and in his artist name 009, which is a homage to the manga series Cyborg 009 by legendary manga artist Shotaro Ishinomori. He draws inspiration from Japanese manga, comics and European modernist movements, wielding these various methods to create emotionally saturated visuals manifested through his vivid and vibrant works. There is a unique warmth to his work that is endearing, relatable, yet reflective to many.



CLOSE YOUR EYES AND SEE 閉起雙眼便看見

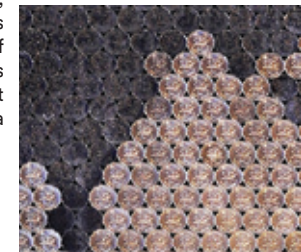
2020
Acrylic on canvas
61 x 45.5 cm
HK\$38,000
Generously donated by JPS Gallery

By experimenting different methods of blackening the coins with chemical solutions to the portrait of Anita Mui, the most influential figure in public culture in the late 20th century Hong Kong, local artist Giraffe Leung not only speaks to his memories of Anita Mui as an icon, but also responds to



the immediacy of social changes in Hong Kong and identity. La Galerie is delighted to present one of the most exquisite pieces by Giraffe Leung to the public.

"While digital, virtual and other types of transaction are globally replacing the physical currencies, I want to use coins to remind people of the value of things and people that existed and played a role in our lives."

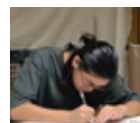


Work details

ANITA MUI 梅艷芳

2018
20 cent coins (Hong Kong Dollar) on wood board
Framed to 210 x 132 cm
HK\$75,000
Generously donated by La Galerie Paris 1839

Giraffe LEUNG Lok Hei, a Hong Kong based post-90s artist, worked as an interior designer for a year after completed a Bachelor's Degree. He was then determined to pursue a career as a full-time artist. Recently graduated a Master's Degree in Fine Art from the Chinese University of Hong Kong, he now lives and works in Hong Kong as a full-time artist. Leung always responds to his home environment and identity as a Hongkonger in his work that highlight the artist's critical thinking on various subjects, including the shared history and collective memories of Hong Kong people, social changes and urban development, etc. His art often features material that were once highly valued to many Hongkongers in everyday lives but became obsolete in rapid urban development.



Giraffe Leung 梁洛熙 (b. 1993)

Mediha Ting 定光琴

(b. 1975)



Taiwanese born in Belgium, TING grew up in Hong Kong and was educated in the US and the UK. In 1995 while she was studying Fine Arts at California College of Art (CCA), she received an Honourable mention in the All College Award (an open competition for all arts colleges and universities in the US). She graduated from Byam Shaw School of Arts (now Central Saint Martins, University of the Arts London) in 2000. She later earned a Masters Degree in Art Policy and Management at Birkbeck College in London.

With solo shows in London, America, Shanghai, Hong Kong, UK and Taiwan, Ting's works have been exhibited in numerous selected group shows and art fairs all over the world. Her recent Chinese contemporary ink work "Golden Beam" and "Stream of Praise" from the Ray of Light series were selected and successfully auctioned off at the Ravenel Spring Auction 2018 & 2019 in Taiwan.



The perception of cultural identity, the relation between the inner and outer world, and states of consciousness and unconsciousness. The works focus on different aspects of duality; these are conveyed through a process of vigorous self-expression, in which the surfaces and images are fragmented in order to enable a reconnection. According to Ting, there is a side of her that likes to indulge in the act of overt confession typical of the Western world, and yet her Chinese upbringing reminds her of an inner impulse to shy away from revealing emotions that are hidden beneath layers of imageries and texts.

HOLDING ON 抱著

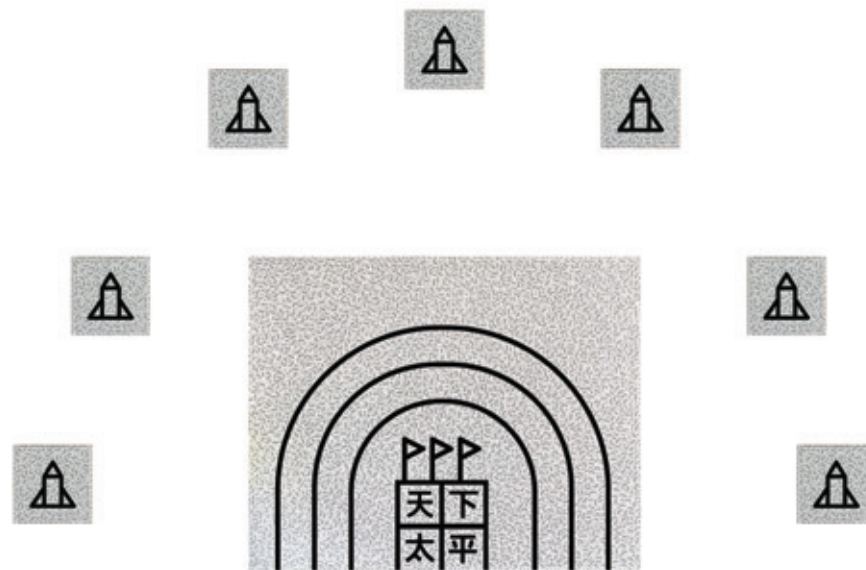
2009
Acrylic and Chinese ink on canvas
80 x 80 cm
HK\$80,000
*Generously donated by
BLINK Gallery*

WORLD PEACE (WHITE) 天下太平 (白)

2021
Adhesive labels and acrylic on panel (set of 8)
40 x 50 cm, 7 pcs of 10 x 10 cm
HK\$32,000
Generously donated by Art Projects Gallery

The artist's works can be appreciated at two levels - first from large eye-catching messages so reflective of Hong Kong's cityscape of neon signage, billboards, pamphlets, flyers, that are contributing to the hectic pace and information overload of the everyday life and second, the often humorous and ironical fine prints on the very stickers that compose the artworks. The paradox and tensions as a result of the witty juxtaposition of the texts stimulate deeper reflections about Tong's works. World Peace (天下太平), a childhood game commonly played by Hong Kong's older generations, is based on battles and destruction, ironically contradicting the name of the game.

In Tong's recent works, Hong Kong childhood games have been frequently used as a source of inspiration, as he finds new meanings in interpreting these seemingly innocent games that subconsciously affects its participants socially and culturally.



Damon Tong Wai Kit

唐偉傑 (b. 1979)



Damon TONG's works, using the unconventional medium of custom-made stickers, are visually striking not only by the liberal use colours, but also by the simple cryptic messages they carry. Tong's original inspiration of using the stickers came from the "Made in China" stickers that mark the manufactured goods coming out of China's booming factories. Tong deliberately uses common phrases from his daily life in Hong Kong that are so deeply ingrained into. The duality of the messages in Tong's works reflect the complexity of the issues faced by the people of Hong Kong, including the city's identity, culture and values.

Born in Hong Kong in 1979, Damon Tong received his Bachelor of Art degree in Fine Art from RMIT (co-presented with the Hong Kong Art School) in 2008 and his Master of Visual Arts from the HKBU in 2013.

Wong Sze Wai 黃詩慧

(b. 1990)



WONG Sze Wai was born and raised in Hong Kong. She graduated from The Chinese University of Hong Kong with a Master of Fine Arts in 2020 and received her Bachelor of Fine Arts from The Chinese University of Hong Kong in 2013. Her exhibitions include duo exhibition Invisible Border of Memories (Art Projects Gallery, Hong Kong, 2021), group exhibition Celebrating Our 40 Years, Friends of Art Museum, CUHK (Sotheby's Hong Kong Gallery, Hong Kong, 2021), Future of the Past (Contemporary by Angela Li, Hong Kong, 2021), Shining Moment (TANG Art Foundation, Hong Kong, 2021), HKFOREWORD20 (10 Chancery Lane Gallery, Hong Kong, 2020), and Make art Not War [T/F] organised by MFA Graduates 2020 in CUHK (Osage, Hong Kong, 2020).



DRIFTING 浮萍

2022
Water-based colour, ink, colour pigments,
pastel and clay on canvas
120 x 150 cm
HK\$48,000

Generously donated by
Contemporary by Angela Li

Wong's artworks are closely related to Hong Kong's modern livelihood. Various daily objects, such as blue and white tarpaulin, discarded fences, bricks and plastic chairs, are seen scattered on the undulating hills in the paintings, reminiscent of mystical treasures hidden in the woods to be excavated. Layers of clay applied on the canvases reveal a touch of rawness, which reinforce the otherworldliness and whimsicality of the hidden city spots. Wong's paintings, in this sense, turn into tranquil yet spirited lands of wonder, bursting with the vitality of human lives.

HKAGA is grateful for the generous donations of member galleries

- 10 Chancery Lane Gallery
- 3812 Gallery
- A2Z Art Gallery
- Alisan Fine Arts
- Art Projects Gallery
- Artspace K
- Ben Brown Fine Arts
- BLINK Gallery
- Boogie Woogie Photography
- Cheer Bell Gallery
- Contemporary by Angela Li
- de Sarthe
- Denny Dimin Gallery
- Galerie du Monde
- Galerie Koo
- JPS Gallery
- Karin Weber Gallery
- La Galerie Paris 1839
- Leo Gallery
- Lucie Chang Fine Arts
- Opera Gallery
- Ora-Ora
- Rossi & Rossi
- Schoeni Projects
- Soluna Fine Art
- Touch Gallery
- wamono art

Contact us

info@hk-aga.org
+852 3480 5051
www.hk-aga.org

G/F, 248 Hollywood Road
Sheung Wan, Hong Kong

Membership enquiries:
membership@hk-aga.org

Follow us on

@hkartgal

@hkartgal

The art of | **Moving art**



FINE ARTS LOGISTICS

member of the hasenkamp group

Art Storage | Art Transport | Art Packing & Installation | Art Insurance

Published by Hong Kong Art Gallery Association Ltd.
Copyright 2022 ©Hong Kong Art Gallery Association
All rights reserved.

While every effort has been made to provide accurate information, the publisher of this catalogue does not assume any liability for loss or damage caused by errors or omission. No responsibility is taken for advertisements or editorials printed in this catalogue. All information was correct at time of print.

www.lotus-art.com



enquiry@lotus-art.com

Hong Kong  Singapore