

Yes, the door is open!

JCCAC
藝術節 FESTIVAL 3-13 DEC 2011

對呀！門打開了

3-13.12.2011

JCCAC

Jockey Club Creative Arts Centre
賽馬會創意藝術中心

JCCAC
藝術節 FESTIVAL 3-13 DEC 2011

Contemporary Visual Arts Exhibition
當代視覺藝術展

Yes, the door is open!

對呀!門打開了

3-13.12.2011

11:00 – 20:00

JCCAC 藝術村 L0 及 L1 藝廊
L0 & L1 Galleries, JCCAC Artist Village

策展人: **鄧凝姿** 博士
Curator: **Dr. TANG Ying Chi**



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「JCCAC 藝術節」由 JCCAC 藝術村（即賽馬會創意藝術中心）舉辦，於本年十二月首度登場。為期兩個多星期的藝術節，得到 JCCAC 藝術家參與籌劃，提供了豐富的藝術活動，包括「當代視覺藝術展」、「本土藝術文化展」、「藝術品市集」、「手作市集」及週末工作室開放，還有講座、研討會、黑盒劇場演出等節目，一方面建構一個多元化的藝術平台，展示 JCCAC 藝術家的才華和創作成果，更積極對外推廣，期待公眾的參與及交流，得以增加社會對 JCCAC 及其藝術家的認識，同時分享藝術欣賞的樂趣及提昇對藝術的認識。

藝術是推進社會文明和創意的重要動力，JCCAC 的存在把喜愛藝術和參與藝術的種子在大眾間傳播。希望這樣一個饒有意義的活動能夠繼續舉行，成為藝術村每年的重點節目之一。

高美慶教授

賽馬會創意藝術中心
管理委員會主席

Launched this year by the Jockey Club Creativity Arts Centre (aka JCCAC), JCCAC Festival will feature various arts programmes for the best part of December 2011. With contribution from its resident artists, activities will include *Contemporary Visual Arts Exhibition, Local Art and Culture Exhibition, Mini Art Fair, Handicrafts Fair, Open Studio* on weekends, and various talks and performances. As a platform showcasing the creative talents and achievements of local artists, and promoting arts to the community, JCCAC Festival will provide the public with the opportunity to learn more about JCCAC and its resident artists, as well as to gain more appreciation of and knowledge in the arts.

The arts is an important component in helping to build a creative and civilised society, and we hope that the existence of JCCAC will help sow the seeds for increased public awareness, participation and enjoyment of the arts in Hong Kong. I hope this meaningful event will be held continuously to become one of the signature events of this artist village.

Professor KAO Mayching

Chairman of Management Committee,
Jockey Club Creative Arts Centre

賽馬會創意藝術中心（簡稱JCCAC）於2008年開幕，以自負盈虧非牟利機構模式運作。JCCAC 的定位，是一所面向社群，對外開放，多元化、密集式的藝術村兼藝術中心。

作為藝術村，JCCAC 集合了百多個各類型的藝術家和藝術團體，包括繪畫、雕塑、陶藝、玻璃藝術、版畫、裝置、攝影、錄像、音樂、舞蹈、戲劇等。因要專注工作，多數的藝術家平日一般不方便主動對外開放工作室。籌辦「JCCAC 藝術節」目的之一，是通過藝術節期間進行的展覽和各式藝術活動，讓藝術家近年的努力成果得以集體發表。而開放工作室，亦提供難得機會讓公眾與藝術家近距離接觸，了解他們的創作意念。

雖然成立至今只數年，運作只剛步入穩定期，但作為香港其中一個藝術機構，JCCAC 期望能通過場內舉行的各類型有趣文化藝術活動，為藝術家和公眾提供一個藝術交流平台，為推動香港的藝術發展出一分力。

侯焯琪

賽馬會創意藝術中心
行政總裁

Opened in 2008, Jockey Club Creative Arts Centre (aka JCCAC) operates as a self-financing non-profit organisation. It positions itself as a highly concentrated multi-disciplinary artist village and arts centre which embraces the community and welcomes the public.

As an artist village, JCCAC houses over 100 artists and art organisations pursuing their work in a wide array of art-forms, from painting, sculpture, ceramics, glass art, printmaking, installation, to photography, animation and video production, music, dance and drama. Since artists need to work undisturbed, most artist studios are not normally open to the public. One of the purposes of organising the JCCAC Festival is to showcase the recent works and accomplishment of artists through the various exhibitions and activities held during the Festival, and to provide a rare opportunity for the public to meet artists and learn more about their creative ideas and processes.

JCCAC is a relatively young organisation and is still learning. Nevertheless, through presenting interesting arts events and by building an interactive arts platform for artists and the public, we hope that our work will help make some contribution to further arts development in Hong Kong.

HAU Lillian

Executive Director,
Jockey Club Creative Arts Centre

無可否認，「開門」這個名詞是中國人在政治/藝術方面的一大議題。「關上了門」就是等於與外界斷絕了溝通。中國歷史上的對外關門事件，引致長久以來有所謂追趕「西方」的心態，到了今日香港特區，只是換上了追趕「國際」的口號，其中「國際」的說法必然是包括大陸本土。

由千禧年開始，香港藝術工作者先後自組開放其工作室，其中以伙炭工作室的開放活動最為突出，每年的開放，例必吸引不少藝術愛好者，尤以新生代為甚。香港特區政府也於2008年牽頭創立了非牟利兼自負盈虧的賽馬會創意藝術中心，中心成立初期，同樣頻頻面對有關「開門」問題的衝擊。

基於這種原因，是次展覽索性以「開門」為題，看看駐中心的藝術創作人如何看待這個題目，又讓觀眾從這個可稱為「香港藝術縮小版」的藝術小社區，去看當今藝術的「內」與「外」的關係。

為了這個緣故，我走訪了參展的藝術家，分享彼此的意見。大多數創作人不認為自己閉門造車，但也不喜歡「打開門做藝術」。身在海外的許方華，除了深切體會文化身份的問題，對「開門」有以下的感想：

「我覺得作品本身是一扇常開的門，訴說着對周遭事物的想法、感受及反思。於我而言，作品比言語更準確地表達這個『我』。我決定藝術語言的方式及可以不斷地推翻或重組它，因此它比口語更為有趣。可能創作本源過於神秘，因此它出生的地方也就是藝術家的工作室，變成是探究端倪的另一扇門。在工作室裡，我可以把正在腦中牢牢地看守？的各式各樣意念掏出來，並肆無忌憚地進行各式各樣試驗。正因如此，剛開始的時候，我甚為抗拒別人的探訪和拍照，因為我完全無法準確地與我正進行的各式實驗及方式溝通，只因這讓我感到不安。後來，探訪的人多了，在不斷地練習下我又好像忘記了恐懼。這扇門讓我能通往心靈，卻不確定能否通往國際間或外界，而且我的心是那麼小。」

另有藝術家認為藝術沒有「內」與「外」之分，而「門」的概念只是闡明不同的空間而已。也有藝術家提及「開放」涉及「傳統」和「制約」的問題，直斥香港社會不能接受另類文化。真正的情況是如何的呢？讓我們來看一看他們的作品。展出的駐中心藝術家有41位，從事不同形式的創作，有些人的藝術關注點比較接近，我們可以從中歸納出一些情況。

水墨藝術的發展

一直以來，水墨藝術作為國畫的代表，其當代性是本地藝術圈關注的問題。資深的藝術家如徐子雄和楊國芬，針對水墨藝術的基本元素，提議離開傳統水墨畫的平面局限，追求更廣闊的三維空間。新生代藝術家袁婉荷以混合媒介的表現形式，把傳統山水圖像及木版雕刻同時展現。鄭哈雷則以戲謔的態度去處理傳統水墨畫的元素，小心翼翼的筆觸和構圖，使作品遊走現代與古代之間。

香港城市的影像

攝影媒介是香港一個重要藝術範疇。香港的紀實攝影師為這個城市留下不少影像。承接紀實攝影的發展，陳廣源的巨大城市影像讓人感到驚嚇，催促人們重新檢視所處的環境，而孫樹坤卻以「偷襲」的方式，讓城市像夢魘般，悄悄地進入我們的居所，成為潛意識的思想。

工業城市的物料

利用由機械大量製造的物料，如不鏽鋼、車線、乳膠、鐵線等，再以低限度技術手法去發展?重個人藝術語言的作品，也成為駐中心藝術家的喜好。這些藝術家包括岑嘉慧、陳美軒、鄧凝梅、陳錦成等。除了追求新的創作形式外，他們更特別?重有關複雜的關係網和藝術大眾化的問題。

個人/集體的互動

藝術家除了表達個人思想外，更重視與外界溝通的問題。年青藝術家李錦坪和岑愷怡的立體建構，容許觀眾進入並分享她們對世界/人際關係的看法。正受文化身份問題困擾的許方華，藉互動音樂，把問題轉移到觀眾身上，而丘子乎則利用 iPhone 技術，以影像會友，讓網絡群眾各自表述，實行一種純粹、不受個人背景限制的交往。

除此之外，也有各種抒發個人感情的作品。謝明莊和馮淑霞投射在城市和大自然中的灰色調子作品，就讓人們重拾溫柔的感覺。這等多元藝術發展是社會普遍的創作情況也就是以藝術家個人作為創作的的基本單位。然而，回到許方華的說法，以藝術家一顆「小的心」，相信未必能完全回應不斷自我改變的外在世界。此外，藝術展覽廳也不單由藝術家擁有，因為任何公眾場所也是權力競賽的地方。除了看得到的各種人物外，還有潛伏/隱蔽的新網絡群體，同時間各自創造/追逐喜愛的事情。當代人類僭越了空間和時間，也創造了各式各樣的新交往形式/場合，開拓了溝通互動的新形態/形勢，干預了內外關係之餘，也同時提出新的題材和交往/觀看方法。正如展出者朱迅的作品《以有限為無限》，展示的是中心內不同場合/時段的生活動態，一方面滿足了觀眾的好奇心，另一方面又慨嘆地告訴大家這些資訊的有限性。

策展人

鄧凝姿博士

鄧凝姿博士

活躍藝術家，以多種媒介創作有關文化身份的問題；也同時為策展人，近期策展有*如果你停泊在這裡*(2010)；也積極研究本土藝術，為《走讀藝術—香港藝術家工作室》2007 總編輯。近年成立了研究當代藝術的網上平台，希望鼓勵更多對本土藝術有興趣的人士和學者共同參與香港藝術的發展。

For the Chinese community, there is no doubt that “open the door” is a major subject of politics and art. “Close the door” is the same as blocking all communications with the outside world. It is, however, not uncommon in Chinese history that “the door is closed” to the outside world, and what has been left is an urge to “catch up with the West”. Such an urge exists even in the Hong Kong Special Administrative Region (SAR), and is simply renamed “going international”. And what we mean by “international” always includes Mainland China.

Since 2000, many local artists have made efforts to open up their studios. The most prominent is the Fotan Artists Open Studios, an annual event that attracts many art lovers, especially those from the young generation. In 2008, the SAR Government also initiated the establishment of the Jockey Club Creative Arts Centre (JCCAC), which is non-profit making and self-financed. When it was first set up, the JCCAC also faced frequently the impact of the issue of “open the door”.

Planned against this background, this exhibition is titled “Yes, the door is open!” We would like to see how resident artists of the JCCAC respond to this theme. The exhibition will also allow visitors to explore the relationship between the “inside” and “outside” of contemporary art through the small art community in JCCAC, which can be considered a “scaled-down version” of the local art circle.

When preparing for the exhibition, I visited some participating artists to learn more about their views. Most of them do not take their art as something detached from reality, but neither do they like the idea of “making art in a studio with the door open”. Phoebe Hui, an artist temporarily residing and working overseas, has thoroughly experienced the issue of cultural identity. Talking about “open the door”, she said,

I think an artwork itself is a door that remains open, telling thoughts and feelings about the world around us, and our reflection on it. To me, I express myself more accurately in an artwork than in any language. I am the one to decide on my artistic language, and I can keep changing and re-organising it. Therefore, it is far more interesting than verbal languages. The origin of artistic creation is probably too mysterious to most people. As a result, the birthplace of artworks—an artist’s studio—has become a door leading to the answers. In the studio, I can take out all kinds of ideas that have been kept safe in my brain and experiment with them in whatever way I like. At the beginning, I was rather resistant to visits and photo-taking. They made me feel uneasy, and I would not be able to communicate accurately with the experiments and methods I was going through. Later, when more and more visitors came, I started to get used to it. It seems that I have forgotten the fear I once had. Through the door of art, I can go into my heart, but I am not sure if I can reach the international scene or outside world. And my heart is such a small place.

Some artists consider that there is no “inside” and “outside” of art, and the concept of “door” is just an expression for different spaces. Others mentioned that the notion of “open” is related to the issue of “tradition” and “constraints”, and they criticised the Hong Kong society for being unable to accept alternative culture. But what is the reality? Let’s see their works. There are 41 resident artists participating in this exhibition, and they use various media in their art making. We have grouped those with similar artistic interests together and can summarise our observations as follows.

Development of Ink Art

Ink art is taken as the representative art form of Chinese painting, and its contemporary position has always been a concern of the local art community. Focusing on the basic elements of ink art, experienced artists like Chui Tze Hung and Yeung Kwok Fan, Margaret propose to depart from the two-dimensional limitations of traditional ink painting and pursue a wider three-dimensional space for the art. Yuen Yuen Ho (YY), an artist of the younger generation, shows the traditional landscape images and woodcut together by employing mixed media. Halley Cheng handles elements of traditional ink paintings in a playful manner. His meticulous brushwork and layout allow his work to travel between the past and present.

Urban Images of Hong Kong

Photography is an important art medium in Hong Kong. Local documentary photographers have preserved many images of our city. Developed from the tradition of documentary photography, the giant city image presented by Chan Kwong Yuen, Dick scares us and urges us to review our own environment. Like launching a sudden attack, the work of Leon Suen turns the city into a nightmare, which creeps into our home and becomes part of our sub-consciousness.

Materials of an Industrialised City

Some artists are interested in transforming materials mass-produced by machines, such as stainless steel, sewing threads, latex and iron wire, into artworks heavily loaded with personal artistic expression by employing simple and low technology. Artists in this group include Violet Shum, Chan Mei Hin, Tang Ying Mui and Chan Kam Shing, Chris. Apart from pursuing new presentation, they also pay special attention to the complexity of relationship network and the popularisation of art.

Interaction between Individuals/Groups

In addition to self-expression, many artists also attach importance to communicating with the outside world. The three-dimensional structures created by young artists Orizzonte Li and Debe Shum allow visitors to access/share the artists' views about the world and interpersonal relationship. Wrestling with the issue of cultural identity, Phoebe Hui shifts the problem to visitors through interactive music. Anthony Yau applies the technology of iPhone to make friends through video, allowing the network community to express their own views, thus making possible pure exchanges unlimited by personal backgrounds.

There are also works that express personal emotions. The grey-tone works of Tse Ming Chong and Fung Suk Ha, Yvette, projected on the city and nature, allow us to re-discover a sense of warm tenderness. Such a wide range of artworks in fact echoes the general picture of art making in our society—the artist himself/herself is the basic unit of art making. Back to what Phoebe Hui said about an artist's heart as a "small place", there is a possibility that artists are unable to respond fully to an ever-changing outside world. The traditional art exhibition halls do not belong exclusively to the artists, as any public venue is a place subject to power struggle. In addition to the people we can see, there are now hidden network communities which create or chase after things they like. In the contemporary world, human beings cross the boundaries of time and space, establishing various new channels/opportunities for exchanges, and opening up new forms/trends of communications and interactions. They interfere with the inside-outside relationship, and propose new subjects as well as new ways of exchanging/seeing. Take Limited to Unlimited, the work of Birdy Chu, as an example. His work shows life in the JCCAC on different occasions and at different times. It satisfies the curiosity of visitors on the one hand, and sadly tells everyone the limitation of such information on the other.

Dr. TANG Ying Chi

Curator

(Translated by CHAN Teresa)

Dr. TANG Ying Chi

Tang is an active artist and curator as well. She works on wide range of media and issue of cultural identity. Her latest curatorial project, *If You Park Here* held in the Fotanian Open Studios 2010. Tang edited the *Oasis – Artists' Studios in Hong Kong* in 2007, and recently establishes a website as a platform for art research in Hong Kong.



作品陳述 Artwork Statement

「媽，你淡然離我們而去。
媽，你張開眼睛看看……
媽，你絢爛的笑容……
媽，你率真的性子……
媽，你不要像小孩般耍賴皮……
媽，你堅毅不屈的精神……
媽，你沒有給我們機會向你說聲：
『多謝你對不起原諒我們』
媽，你安躺在上帝的懷中……
媽，你只管安然睡覺吧
我們會好好生活……天國相見。」

Mum, you left without saying anything.
Mum, you open your eyes and we are standing by you.
Mum, your shining smile will forever be buried deep in our minds.
Mum, we all appreciate your forthright personality.
Mum, don't act like a little child. You should listen and live happily.
Mum, your persistence makes us respect you as our role model.
Mum, you didn't give us any chance to say, "thank you, sorry and forgive us".
Mum, lie down in the arms of Jesus. You will have eternal life free from anxiety.
Mum, sleep well. We shall try to live well, until the day of our reunion in heaven.

憶母親 My Mother

布本塑膠彩 Acrylic on canvas | 90cm x 120cm | 2011

區昌全畢業於香港羅富國教育學院、英國東安基亞大學、英國格羅斯特大學、英國諾丁漢特倫特大學及香港公開大學，主修美術教育及純藝術，從事中學美術教育工作已有二十年。喜歡嘗試不同類別的藝術創作，尤愛繪畫及攝影。作品曾於香港及海外參展，並曾獲繪畫及攝影比賽獎項。

Au Cheong Chuen graduated from the Northcote College of Education, University of East Anglia, University of Gloucestershire, Nottingham Trent University and Hong Kong Open University. His major studies were art education and fine art. Au has been a secondary school art teacher for more than 20 years and he is interested in using various art media in his artwork, in particular painting and photography. Au has won awards in various art competitions and his works have been exhibited in Hong Kong and overseas.



作品陳述 Artwork Statement

格爾尼卡的衝擊

畢卡索驚世之作《格爾尼卡》，充分表現了人民在高壓政權下的惶恐與驚懼。這與中國傳統剪紙喜以反映歡慶節日欣喜的內容，形成強烈的對比。創作者將西方畫作融入剪紙創作中，嘗試以此衝擊傳統。

格爾尼卡的惶恐

世界各地每天都發生天災人禍，在這紛亂的年代，誰還敢奢望遇見好人好事，和祈盼和諧美好的祝願？畫面重現了格爾尼卡的惶恐，同樣震撼人心！

Guernica's impact

Guernica, the world astounding work of Cubist maestro Picasso, manifests the fear and horror of people suffering under suppressive rule. This poses a great contrast to the festive jubilation that Chinese traditional paper cuttings have been used to celebrate. Through integrating western painting into her paper cutting art piece, Chan makes an impact on this traditional art form.

Terror in Guernica

In this era of chaos, there seem to be never ending disasters everywhere in the world. Who dares to hope to see kind people doing good deeds everyday or to wish for harmony in the world? The work re-creates the heart shocking terror in Guernica.

格爾尼卡的惶恐 Terror in Guernica

紙刻本 Paper-cutting | 45cm x 83cm | 2011

陳嫻英 1975 年於葛量洪教育學院畢業，從事美術教學工作多年，直至 2005 年退休。2008 年開始進駐石硤尾創意藝術中心六樓六工作室，從事中國剪紙和書畫藝術創作。作品曾於灣仔藝林畫廊、香港文化中心及香港視覺藝術中心展出。

Chan Han Ying graduated from Grantham College of Education in 1975, and has taught art until she retired in 2005. From 2008, she started working on creative Chinese paper cutting and Chinese painting and calligraphy at her "6@6 Studio" at JCCAC. Her works have been exhibited in Artland Gallery, Hong Kong Culture Centre and Hong Kong Visual Arts Centre.

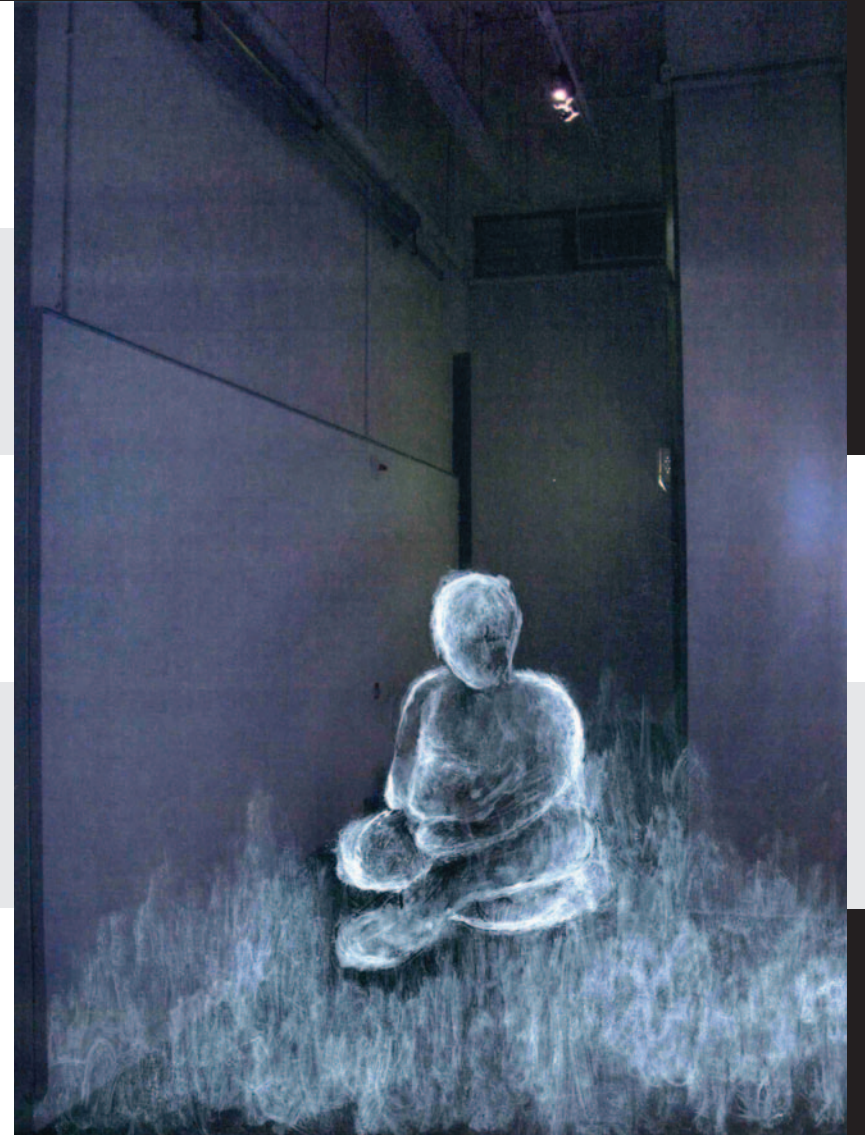
作品陳述 Artwork Statement

門，兩個場域間的介面。門關，它們互不干涉；門開，場域中的內容互相滲透，形成動態。「門」成為兩個場域互動的引發物，藝術作品亦然。我的作品造型來自舊居的擺設，反映了母親對家庭的祈許，盼望它可帶來幸福。這作品是一個回憶與當下的動態呈現，由此展開一次神祕而不確定的旅程。

A door is an interface of two fields and the critical object for generating dynamic interaction between fields and the artwork. Artwork, in this sense, ignites the dialogue and energetic thinking process of the artist and the audience. My work comes from a statue in my old home which my mother calls "little buddha". It is an auspicious object with a happy face reflecting my mother's wishes for her family members. The Object reduces our anxiety in the face of an unknown future. My work presents a dynamic field of vague memories and tangible existence, and starts an uncertain journey.

陳錦成，香港出生，平面設計師、混合媒介雕塑藝術工作者。澳洲皇家墨爾本理工大學純藝術科文學士及碩士畢業。他喜以不同物料組成不穩定結構，探索雕塑的可能性，從而思考自我的存在、身體的延伸和外客觀世界的存有問題。陳氏為「量子起動」及「純粹獨立藝術家群」創辦人之一。曾參與多個展覽，近期的包括港文化·港創意、如果你停泊在這裡、*Memories Wanted* 及在上海展出的十三個手提藝術的故事。

Born in Hong Kong, Chan Kam Shing, Chris is a graphic designer and cross-media sculptor. He holds bachelor and master degrees from the Royal Melbourne Institute of Technology University. He likes to use different kinds of material to explore the possibility of sculpture. His works always present the uncertainty of matters by constructing things with fragile and variable substance to investigate the issue of self-existence, body extension and the objectivity of the external physical world. He is the founding member of "Quantum Movement" and "Mere Independent Artists (MIA)". He has participated in numerous exhibitions, with recent ones including *Heritage X Arts X Design*, *If You Park Here*, *Memories Wanted*, and *The Thirteen Stories of Portable Art* (Shanghai).



作品製作中 Work in progress

那個在舊居中的肥肥公仔 The fatty statue in my old house

混合媒介 Mixed media | 尺寸不定 Size variable | 2011

作品陳述 Artwork Statement

當馬、列、毛的身影都漸漸離我們遠去，當追逐利益成為檢驗真理的唯一標準。本以為，香港怎樣也跟造像運動沾不上邊。可是，原來我們還在不斷地塑造巨像，而且，這次我們要以史無前例的規模，更加義無反顧地追尋我們的巨人。這巨人，我們無須仰望；因為這巨人，就是我們自己：Megafauna。

There are more and more mega-portraits around us, without our noticing their emergence. This is a time when the titanic figures of Marx, Lenin and Mao are vanishing, and mega-portraits of titans have become a memory. This is a time when the pursuit of self interest is the only standard of truth and great ideals are no longer related to us. I thought that at there would be no place for mega-portraits. But then we find that we still keep on making mega-portraits. This time, in an unprecedented scale and with dogged determination, we again search for our titan. We do not need to look up to find him, because we are this titan.

After spending every effort, we eventually find the right name for us – ‘Megafauna’.

註：“Megafauna”一字，意指巨型動物，或無統一定義，所知最低的重量標準為47千克，因此，人類可能是，也可能不是Megafauna。Megafauna 另一特別之處是，自工業革命以來，除人類及其所圈養的家畜外，他是消失得最快的物種。

Note: “Megafauna” – giant animals of no unified definition, minimum weight of 47kg. Human beings may be, or may not be, “megafauna”. Point to note: since the Industrial Revolution, excluding human beings and lifestocks they keep, “megafauna” is the species disappearing most quickly.

梅加浮娜 Megafauna

Duratran | 128cm x 78cm | 2011



陳廣源自九十年代中起歷任多份中文報章之攝影記者及攝影部主管，並曾獲多個新聞攝影獎項。自2001年負笈英國取得國際傳播學碩士後投身扶貧發展工作，深感工業化生產影像的虛與濫。近年想多了解人文、社會與環境，並與多個志願組織合作，拍攝由兒童癌病至環保等多個題目。

Chan Kwong Yuen, Dick worked for a number of Chinese newspapers as photojournalist and photo supervisor since the mid 1990s. His works gained recognition in the industry and swept three major awards soon after. After earning his master degree in International Communications in the UK, he moved on to become a front-line worker in relief and development work in the mainland China and a number of South Asian countries. Working with volunteer groups, Dick has been focusing on humanity, societal and environmental issues in recent years.

謝 Gratitude

混合媒介、線、鐵線
Mixed media, thread, wire gauze
尺寸不定 Size variable | 2011



陳美軒的創作主要由物料出發，包括平面和立體的作品。她相信藝術是人生命的一種運動 — 它擁有自身溝通的語言。藉着創作的過程探討藝術內在的本質，憑本能和直覺去探究藝術的領域。

Inspired by materials, Chan Mei Hin explores their artistic possibilities by creating both two-dimensional and three-dimensional works. She believes that art is a human activity that has its own language for communication. Thus she starts her journey researching the relationship between art and its intrinsic values. While trusting her instinct and intuition, she tries to let the creative processes flow naturally so that the works will also manifest themselves in the same manner.



水墨之導

The Access to Shuimo

水墨設色紙本

Ink & colour on rice paper

122cm x 244 cm | 2011

陳成球畢業於香港葛量洪教育學院美勞專修，於香港中文大學校外進修部完成現代水墨畫文憑課程，並獲香港浸會大學頒授文學士，現職專業畫家。1975年起分別於香港、中國、台灣及世界各地舉行多次個展及聯展。出版個人畫冊五本。作品為博物館、美術館及私人收藏。

Chan Shing Kau is a professional artist. He graduated from the Hong Kong Grantham College of Education majoring in art and design. He holds a Diploma in Modern Chinese Ink Painting from the Department of Extramural Studies of the Chinese University of Hong Kong, and a degree in Chinese language and literature from Hong Kong Baptist University. Since 1975, he has held various solo and joint exhibitions in Hong Kong, China, Taiwan and other overseas countries. His publications include 5 albums of paintings. His works are collected by museums, galleries and private collectors.

作品陳述 Artwork Statement

作品以藝術家慣用的象徵性符號顯示出陰陽互補，虛實並濟，水墨交融的墨蘊；軟性墨色夾雜着硬邊的幾何線條，體現着中西文化在香港的結合成果，東方藝術在香港所展示的獨特面貌。

The work expresses the balance of yin and yang, virtual and reality, through artistic symbolism in water and ink. The soft ink colours mix with hard-edged graphic lines, reflecting the unique face of oriental art resulting from the mixture of Chinese and Western cultures in Hong Kong.

作品陳述 Artwork Statement

這是一次在既有觀賞方式上再創作的嘗試。

This is a trial of re-working on a very solid framework on the way of seeing.



鄭哈雷2008年畢業於香港中文大學藝術系。曾獲「夏利豪基金會藝術比賽」冠軍、「香港藝術中心三十周年藝術獎」入圍等。曾於嘉圖現代藝術舉辦個展遊戲理論、鬼王，及於奧拉奧拉畫廊舉辦藍。作品曾於香港國際藝術展、香港國際古玩及藝術品博覽會等多個地方展出。

Halley Cheng holds a fine art degree from the Chinese University of Hong Kong in 2008. Cheng was the winner of the "Philippe Charriol Foundation Art Competition 2006", the international participant award of "Jakarta Art Award", "Ding's Award", and was a selected entry in the "Hong Kong Arts Centre 30th Anniversary Award Competition". Cheng had his solo exhibitions *Ghostliness*, *Game Theory* at Grotto Fine Art gallery and *Cerulean* in Galerie Ora-Ora. Cheng's works have been shown at *Hong Kong International Art Fair*, *Hong Kong International Art and Antique Fair* and other exhibitions.

行貨畫 Mass Production Painting

畫上油彩 Oil on painting | 56cm x 46cm | 2011



作品陳述 Artwork Statement

借助陶瓷物料脆弱、易碎、但可長久保存的特性，來呈現關係裏種種穩與不穩、充實與欠缺、恆久與短暫等狀態。嘗試把陶瓷配以簡潔廢棄的物料來探索「平衡」的意義。做作品是為了提問，答案可在閱讀作品的過程中尋找。

The artist employs the vulnerability of ceramic material and the precarious state of her work as a metaphor to tell stories of relationships. Ceramics with permanence is mixed with other ephemeral materials to explore the issue of 'equilibrium' from different angles. Making work is to post a question, while the answer will be found when one reads the work.

種種關係 Relational relation

陶瓷及紙 Ceramics and paper
20cm x 10cm x 6cm (局部 Partial) | 2010

張煒詩於 2001 至 2009 年間分別取得皇家墨爾本理工大學藝術學士、英國新特蘭大學藝術碩士及英國密德薩斯大學藝術碩士。2001 年獲香港藝術雙年展獎及於 2008 年獲選香港英國文化協會傑出留英校友。曾參與香港及海外多個個展及聯展。作品為香港藝術館及文化博物館收藏。

Rachel Cheung holds a fine art degree from the Royal Melbourne Institute of Technology University and master degrees from the University of Sunderland and Middlesex University in the UK. She was winner of the *Hong Kong Art Biennial Exhibition* (2001) and was accoladed "The league of 60 eminent UK graduates over the past six decades" by the Hong Kong British Council (2008). She has participated in numerous solo and group exhibitions in Hong Kong and overseas. Her works are collected by Hong Kong Museum of Art and Hong Kong Heritage Museum.



我家博物館 系列 — 與安娜的悄悄話

Home Museum #1 — Whisper to Anna Li

布本塑膠彩 Acrylic on canvas | 尺寸不定 Size variable | 2011



作品陳述 Artwork Statement

我們能從別人的收藏擺設中，窺探出擁有者的內心秘密與性格嗎？家裡的每一件物品與擺設都有着特別的意義，當中多件作品更是陶藝好友安娜的寶貝。這次為“每一位”在我生命添色彩的“朋友”畫下肖像，希望從過程中重新審視，探索自己和人、物、時、地之間的情誼與聯繫。

Is the collection in an individual's home a manifestation of their secret or character? Many souvenirs and ornaments in my home have special meaning for me. For instance, many ceramic pieces were purchased from my good friend, Anna Li, a ceramicist. As a tribute to my "friends", I would like to make a portrait for "each" of them who have made my life more beautiful and colourful. In the process of painting, I try to reconnect the love and the relationship between my friends, my memorable objects as well as the times and places related to them.

張樺，視覺藝術工作者。張氏創作沒有固定形式，多為興之所至的作品。曾修讀廣告設計、純藝術及視覺藝術教育等課程。初期從事平面設計，現從事環境藝術教育工作。她相信藝術能展現世間所有美好的事物、打動人的心靈、體驗人間至真、至善與至美。

Birch Cheung is a visual artist whose art is not restricted by any particular art form and follows her whims and fancies. Trained in advertising design, fine art and visual art education, Cheung previously worked as a graphic designer. She currently works in the field of environmental art education. Cheung believes that art is an expression of the beauty in life. It touches one's heart and is a manifestation of truth, love and the beauty of the world.



作品陳述 Artwork Statement

這件作品給觀眾從高空鳥瞰地球的印象。我把自然界的元素融合是基於一個互相融和、貫通的概念當一個元素滲入另一元素，在形式上、視覺上及信息上產生沖擊及轉變。元素之間可以合併和分解，但卻未必能吸收消化，因為他們都有自身的獨白。

This work gives viewers the impression of an aerial view of the Earth as seen from space. I put the natural elements together based on the concept of 'interpenetration'. 'Interpenetration' means that the element can permeate and enter each other. It can be the form, visual and message of transition. All elements can merge and dissolve into each other, but it is not necessary to assimilate all information from each element, since each element has its individual information.

想像這就是你的世界

Imagine this is your Planet

布本混合媒介 Mixed media on canvas | 200cm x 200cm | 2011

曹幗婷現任香港演藝學院學位課程繪畫講師，及賽馬會創意藝術中心駐場藝術家。獲英國倫敦藝術大學頒授藝術碩士，並獲香港演藝學院頒授藝術學士（榮譽）學位。作品曾於英國、北京、廣州、澳門、香港等多個地方展出，並曾獲全廣東省國畫比賽二等獎。

Cho Kwok Ting, Connie is a lecturer in painting at the Hong Kong Academy for Performing Arts. She holds a master in fine art degree (majoring in painting) from the University of the Arts in London, and a fine arts degree from the Hong Kong Academy for Performing Arts. Her works have been exhibited in the UK, Beijing, Guangzhou, Macau and Hong Kong. Her work won second prize in a Chinese painting exhibition in Guangdong.

作品陳述 Artwork Statement

中國的山石描繪與西方的印象主義給後世重大啟示。本人以此為基礎，重拾一幅十年前的速寫畫稿。此畫以描寫石灘為主題，配以豐富色彩，完成後的畫作仍能保留速寫的味道。

Based on the outdoor sketch of the Zhu Hai seashore, I developed a painting with the application of Chinese painting technique and Impressionist painting methodology. The final painting retains the characteristic of sketching.



Alex 從事繪畫及設計多年，熱衷於研究不同畫派的風格。印象主義、立體主義、野獸主義和超現實主義等都給他很多啟發，從而邁向當代藝術的道路。Alex 曾參與多個展覽，近期的包括在尖沙咀發現石硤尾(2009)、廠出創意(2008-2009)等。他曾榮獲台灣「『九二一』地震四週年全國繪畫比賽入選獎」，作品在台灣展出(2003)。

Alex Chu has been active in painting and design for many years. He is inspired by Impressionism, Cubism, Fauvism and Surrealism. He participated in various exhibitions, with recent ones including *2009 Hong Kong Arts Festival Plus Program – Voyage of Discovery – Shek Kip Mei to Tsim Sha Tsui* and *Old Factory, Emerging Arts exhibition* (2008-2009). He work was awarded a merit in "Commemoration of 921 Earthquake Joint Painting Competition" in Taiwan and exhibited there in 2003.

石灘上 On the seashore

布本塑膠彩 Acrylic on canvas | 70cm x 100cm | 2011



以有限為無限 Limited to Unlimited

香港 / 2011 / 彩色 / 數碼錄像 / 粵語 / 10 分鐘
 Hong Kong / 2011 / Colour / Digital video / Cantonese / 10 minutes

朱迅獲香港浸會大學頒授藝術行政碩士及香港理工大學頒授平面設計學士。曾於加拿大進修錄像製作及進階攝影，並曾任攝影記者、導演、及設計講師。2009 年於加拿大舉辦個人攝影展十二·城記，同年憑錄像藝術入選「香港藝術雙年獎」。現為香港中文大學專業進修學院創意媒體導師，「Art Casa 影畫家」創辦人。

Birdy Chu holds a master degree in visual art administration from the Hong Kong Baptist University and a bachelor degree in graphic design from Hong Kong Polytechnic University. He furthered his studies in film and video production and advanced photography in Canada, and has worked as photojournalist, video director and multimedia lecturer. He held his solo photography exhibition *A Dozen of Times* in Canada (2009) and was selected as a finalist of the "Hong Kong Contemporary Art Biennial Awards". He established "Art Casa" to promote art education, creativity and exhibition to all art lovers.

作品陳述 Artwork Statement

「以有限為無限」— 李小龍名言
 藝術無限，但香港搞藝術的空間有限，路應該如何走下去？搵食與創作又應該如何平衡？
 "Limited to Unlimited" says Bruce Lee
 Art has no limitation, but spaces in Hong Kong are limited. How should we walk on this art journey.....? How to balance between "making art and making money"?



徐子雄，書畫家。曾獲市政局藝術雙年展繪畫獎及書法獎。名列「國際名人錄」的徐氏曾獲美國政府頒發研究員獎金訪美作文化交流，其書法更獲選為 2002 年香港藝術品珍藏特別郵票。現為浸會大學視覺藝術學院兼任講師，創辦「石門畫室」。

Chui Tze Hung, painter, was winner of "UC Biennial Fine Art Awards" in 1978 (painting) and 1988 (calligraphy). He was granted a fellowship by the U.S. National Endowment of Arts, and was officially invited to visit the U.S. His name is celebrated in *International Biography* and *Who's Who in Asia*. Chui is a part-time lecturer at the Academy of Visual Art of Hong Kong Baptist University. He is Founder of the Touchstone Workshop at JCCAC.

雲趣 So cloudy

紙本水墨設色 Colour on paper | 80cm x 80cm | 2011

作品陳述 Artwork Statement

迎風飄揚的西藏經幡乃虔誠之信心，向天祝願祈禱，書者散也，就以書者之心融入經幡，二合為一作一裝置。

The work is inspired by the sight of prayer flags flying in Tibet. It is a blessing installation assembled with holy fengs and calligraphic papers.



蝶戀花 Flowers' lovers

布本塑膠彩及水晶石 acrylic and crystal on canvas | 140cm x 140cm | 2011

作品陳述 Artwork Statement

淚眼問花花不語 亂紅飛過秋千去

節錄自歐陽修《蝶戀花》

宋詞，每次閱讀都令我感動。

欣賞那優雅的字句，思念的情懷，感受那淒美的氛圍。我想到當下香港貧富懸殊，富人奢華生活的背後，無依的老年人卻要為生活卑微地到處拾荒。我將《蝶戀花》的擬人法及我對當下的生活觀照，以繪畫再創造，以表達那華麗與滄桑的對比。

I am always moved by the elegant words, feelings, emotions and poignant atmosphere depicted in Song dynasty poetry. In Hong Kong, there is great disparity between the rich and the poor. I recreate my contemplation on daily life through personification and the language of painting, to express the magnificent contrast in the vicissitudes of life.

馮祺1990年畢業於法國巴黎國立高等美術學院。2005年獲Freeman Foundation資助於美國Vermont Studio Center參與藝術家駐場計劃。作品展出多不勝數，近期有天人合一（賽馬會創意藝術中心）、欲望/消失（精藝軒畫廊）等。其作品曾參加香港國際藝術博覽會，並獲香港文化博物館，梁潔華藝術基金會及私人收藏。

Jolans Fung graduated from Ecole Nationale Supérieure des beaux-arts of Paris in France in 1990. He was awarded the "Freeman Foundation's Vermont Studio Centre Fellowship" in the US in 2005, and selected for Hong Kong Arts Development Council's artist-in-residence in Bundanon Art Centre in Australia in 2000. His exhibitions are numerous, with recent ones including *Heaven and Man as One* (JCCAC) and *desire / disappearance* (Art Beatus Gallery). His works were exhibited in "Hong Kong International Art Fair" and collected by Hong Kong Heritage Museum, Annie Wong Art Foundation and other organisational and private collectors.

靜物 (I) Still life (I)

布本鉛筆，塑膠彩 Pencil and acrylic on canvas | 60cm x 60cm | 2011



馮淑霞於香港中文大學校外進修部（繪畫及素描）開始接受西方美術訓練。2003年完成香港藝術學院與澳洲皇家墨爾本理工大學合辦的藝術文學士（純藝術）學位課程，主修繪畫。她曾參與多個在公共空間和私人畫廊的聯合展覽，如香港藝術節加料節目 – 在尖沙咀發現石硤尾（2009）、西九龍文化區藝術貨櫃（2008）、直至世界的末日（牛棚藝術村，2007）和影像的聚合（精藝軒畫廊，2005）等。

Fung Suk Ha, Yvette studied painting and drawing at the Department of Extramural Studies of the Chinese University of Hong Kong and graduated in fine art (majoring in painting) from Royal Melbourne Institute of Technology University in 2003. She has participated in a numerous group exhibitions, including *Hong Kong Arts Festival Plus Program – Voyage of Discovery – Shek Kip Mei to Tsim Sha Tsui* (2009), *West Kowloon Culture District – Art Container* (2008), etc.

作品陳述 Artwork Statement

作品是一系列風景畫，馮淑霞多取材於日常生活和外出旅遊時的感受，從作品中表達城市人對生活的矛盾、無奈和追求。

Yvette Fung works on a series of landscapes paintings which take inspiration from her reflections on her daily life and travelling experiences. The work depicts human pursuit, confusion and sense of helplessness living in the modern world.

作品陳述 Artwork Statement

以撲克牌的形態帶出人性的各種極端及矛盾。

雙極 — 黑桃國王：長久以來，人類皆活在戰爭與和平的輪替當中，不斷地在這雙極中掙扎求存。

雙極 — 紅心女王：不論何時何地，愛情是人類所追求的情感要素，它能夠令人愉悅亦能夠使人憂傷，戀愛的過程便是這兩個雙極的交替。

Inspired by playing cards, Bipolar Series show various extremes and contradictions of human nature.

King of Spades: Human beings have long struggled with life's hardship between war and peace. At one end the King of Spades holds a sword stained with blood, symbolising the brutal nature of human kind, while at the other end it holds a flower representing the human desire for stability and co-existence with nature.

Queen of Hearts: Love is one of the most important emotional elements of human kind. It brings both happiness and sorrow. At one end of the Queen of Hearts holds a four-leaf clover, symbolising the joyfulness and the blissfulness of love, while at the other end it holds a skull sceptre, expressing the deep sorrow of when love turns sour.

何紫君，2009年畢業於香港理工大學設計系榮譽學士畢業，翌年於同校修畢中國語文及文學碩士課程。畢業後成為自由設計師，2011年在賽馬會創意藝術中心開設「2Bliss 工作室」，作繪畫及多媒體藝術創作。2007年曾參與域多利監獄展覽。

Cecilia Ho holds a bachelor degree in design (2009) and a master degree in Chinese language and literature (2010) from the Hong Kong Polytechnic University. As a freelance designer after graduation, she set up "2Bliss studio" to focus on painting and multi-media art experiments. She was a participant in the exhibition held in Victoria Prison in 2007.



雙極 — 紅心女王 Bipolar – Queen of Hearts

布本塑膠彩 Acrylic color on canvas | 80cm x 100cm | 2011

作品陳述 Artwork Statement

在紐約駐村的日子令我不斷思考文化與身份的問題 – 我是村內唯一的亞洲藝術家。在傷心之際無意中看到作曲家 Erik Satie 的作品《Vexation》，這是一段需要不斷地演奏 840 次的短作品，就像循環不息的煩惱，恰如我當時的處境。是次的作品便是以不同深淺顏色的鉛筆去演奏這樂曲。

This artwork is a musical instrument built specially to play French composer Erik Satie's renowned composition "Vexation", a short musical piece of only 3 lines and 133 notes but is repeated 840 times. Inspired by Samuel Biderman's octave spinets, which is a small and special type of harpsichord that combines keyboard with chess and backgammon board or jewel box, "Vexation" is an electronic instrument built by drawing tools. Different tones are created by different shades of pencils on the soundboard. The audience may play the instrument by rotating the compass, or they may interrupt "play the theme 840 times" in any other way.



作品製作中 Work in progress

許方華，別名靜兒，從事跨媒體創作與研究，作品主要探討文字、聲音與科技之間的關係。畢業於香港城市大學創意媒體學院，並於英國中央聖馬丁藝術與設計學院完成藝術碩士學位。許氏獲獎無數，包括亞洲文化協會的李子潔獎助金和美國日本藝術計劃研究獎助金、BLOOMBERG 新一代藝術家資助獎、香港藝術發展局藝術獎學金等。現於洛杉磯加州大學院長獎學金資助下，於設計媒體藝術系進行深造。

Phoebe Hui, alias Jinger, is an interdisciplinary artist and researcher focusing mainly on the relationship between language, sound and technology. Hui holds a degree in creative media from City University of Hong Kong and a master degree in fine art from Central Saint Martins College of Art and Design. She is the recipient of many awards, including the Altius Fellow and the "US-Japan Arts Program Research Fellowship" from Asian Cultural Council, "Bloomberg Emerging Artist Award" and "Hong Kong Art Development Council Art Scholarship". Currently, she is doing her terminal degree in UCLA Design Media Art with the support from the dean's scholarship.

Vexation

電路、石墨、畫布及木材
Electronic circuit, graphite, canvas and wooden board
80cm x 100cm x 30cm | 2011

林漢堅的油畫創作連繫建築及多媒體，植根香港的文化深層作全球思考。作品經常參展，包括廣州三年展、深圳建築雙年展等，並獲 ING Foundation 收藏。論文發表於海外雜誌、展覽場刊及光州雙年展等。林漢堅在香港及劍橋修讀藝術及建築，曾任博物館館長、西九博物館顧問小組成員、藝發局藝術教育委員會主席、南韓聯合國教科文文化交流組港區代表等。

Andrew Lam's engaging visual practices cross-over the boundaries of art-design-architecture and invites the public to think / re-think globally the cultural situation specific to a locality. He has participated in many exhibitions, including *Guangzhou Art Triennial* and *Shenzhen Biennale of Architecture*, and his work has been collected by ING Foundation. His writings were published in *Gwangju Biennale*, etc. He studied art and architecture in Hong Kong and Cambridge, has served as curator in various museums in Hong Kong, and was a member of West Kowloon Cultural District Museum Advisory Group, Chairman of Art Education Committee of Hong Kong Arts Development Council and National Focal Point (Hong Kong) of UNESCO South Korea Cultural Office.

香港大電視：真的假不了……

Hong Kong big television: truth cannot be falsified...

布本混合媒介 Mixed-media on canvas
309cm x 191cm | 2011

作品陳述 Artwork Statement

近年香港及世界各地都湧現數十萬人上街，佔據公共空間挑戰政治權力的情境。政治真理（或假象）在城市發展中怎樣被人民顛覆或被權力強化作品試圖利用 TVB 陳志雲的金句「真的假不了！」作起點，邀請公眾在畫布上繪寫 2011 年 12 月 2 日發生的時事，藉此與中國歷史繪畫連結，在傳媒以外引起不同層面的反思和討論。

Like many other cities in Asia, Africa and Middle-East, there is urgency here with hundreds and thousands of people taking to the street and seizing public space to confront the ruling minority. In the course of city development, will the truth be invalidated because of power politics? The motto of HKTVB Manager Stephen Chan — "Truth cannot be falsified!" — is now translated into a series of paintings of Lam who stitches current events in Hong Kong with popular Chinese paintings. Visitors are invited to reflect their opinions on a court case which will be documented on 2 December, 2011, in Lam's TV colour test painting in the name of art and the power of citizenry. The painting incarnates Lam's "Engaging Art Theory (EAT)", taking TV critique as a deliberation of the value of art in such fabricated condition as painting space and serving as an alternative system of city for one to think and re-think their urban existence.





蘇飛與黑白兔 Sophie and the Black-white rabbit

紙糊、五金鋪的陳年木櫃及動畫
Paper mache, vintage cabinet and animation
160cm x 160cm | 2011

作品陳述 Artwork Statement

蘇飛是一種意識形態的表達。以女性角度表達強悍，堅強地克服孤單黑暗；即便與世界格格不入，或面對忿忿不平時，也能想出一百種解決方法。蘇飛可放大縮小，尤愛流連於舊物或廢墟中，把被遺棄的都翻新變成真正的寶物。所以蘇飛很多時都與舊物配置，使作品形成強烈對比。總希望變身後的「寶物」都能令人學懂珍惜。

Sophie is a manifestation of a unique ideology. She perceives things with an expectation that stems from her personalised idealism. And her fortitude is always portrayed from a feminine perspective: toughly has she fought gloom and loneliness despite the very fear of them; wittily has she coined a hundred ways out to save herself in a world that is repelling or frustrating at times. Sophie has an elastic body that can change its size for her journeys across spaces. Her wanderlust is specially drawn to vintage objects and ruins where she hunts for "treasures". She always works magic with the forsaken, turning them into truly worthy treasures. Therefore, Sophie is often staged in vintage setting, so as to reinforce the sense of intense contrast within. Learn to treasure, is indeed what the transformed "treasures" ultimately convey.

林皮生於香港，喜以漫畫及紙糊作為創作媒介，實體記錄過去的片段。作品中常出現的少女代表著不同時期在自己身上所發生的事及內心起伏不定的感受。現職自由工作者，以平面設計、多媒體設計及插畫工作為主。

Born in Hong Kong, Lam Pei works diligently in expressing her innermost emotions through comic drawings and paper mache. Reciting her recollections through her own creative way has become a concrete record of her life. She works as a graphic designer, multi-media designer and illustrator.



香港拼圖 (五) HK puzzle V

平版版畫 Planography | 35cm x 50cm | 2011

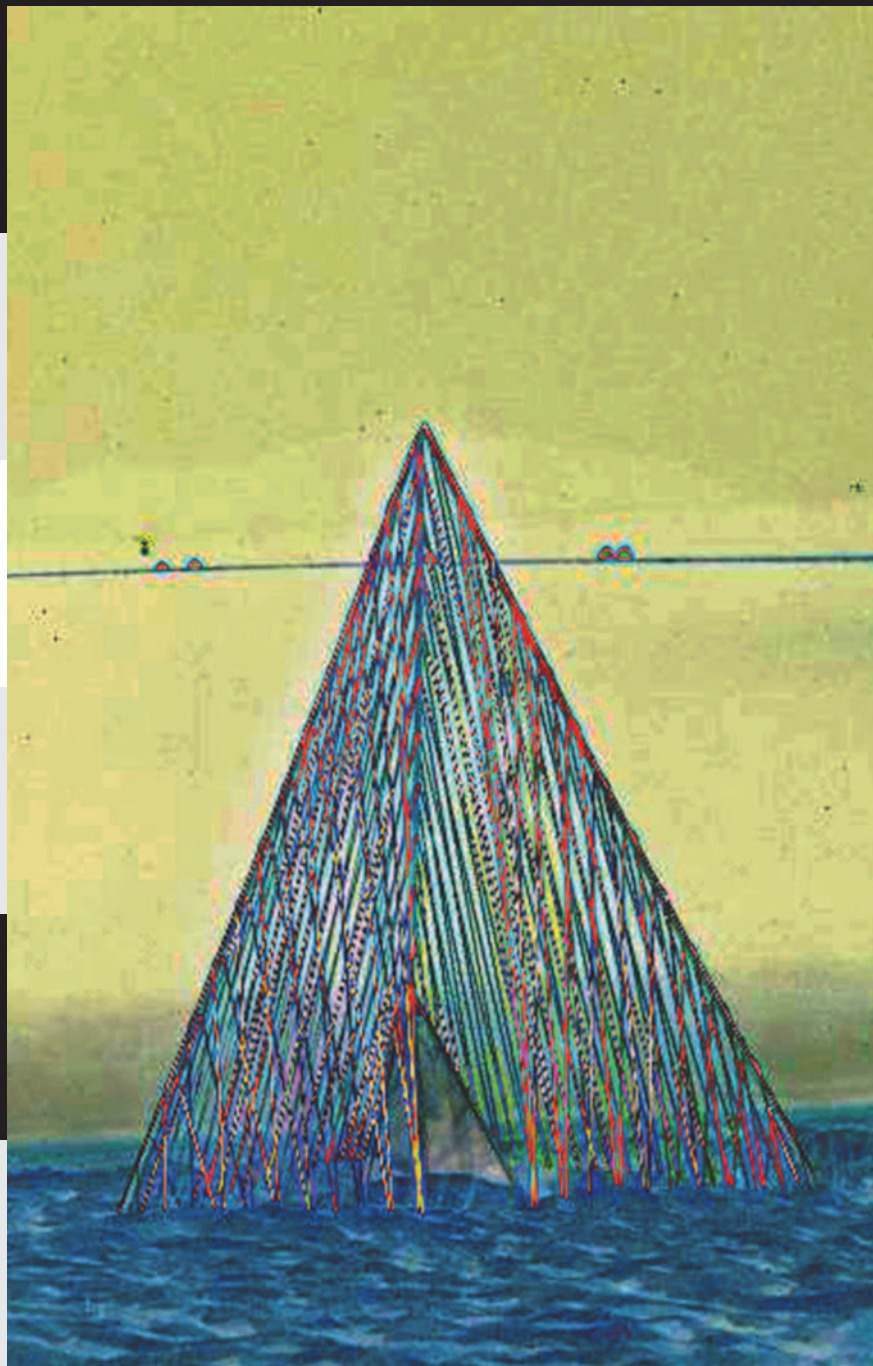
李偉傑 1992 年獲英國溫布頓藝術學校頒授榮譽學士學位，並於 2004 年完成澳洲皇家墨爾本理工大學藝術碩士課程。李氏的作品自 1983 年起在香港及海外展出。曾多次入選香港當代藝術雙年展及參與國際展覽。1988 年曾獲「夏利豪基金會現代藝術比賽」雕塑組亞軍及最有潛質藝術家獎。作品為香港及海外收藏。

Lee Wai Kit holds a degree in fine art from Wimbledon School of Art (1992) and a master degree in fine art from Royal Melbourne Institute of Technology University (2004). Lee's works has been exhibited in Hong Kong and overseas since 1983. His works were featured in *Hong Kong Contemporary Art Biennial* and other international exhibitions. He won "the Most Promising Artist Award" and the second prize of the "Modern Art Competition of the Philippe Charriol Foundation" in modern sculpture in 1988. His works are collected by local and overseas collectors.

作品陳述 Artwork Statement

香港無疑是一個國際大都會，資訊能自由迅速地流通……但近年發生的大小負面新聞都令香港不斷退色。爭拗、抗爭令香港不停內耗，到底香港需要一個怎樣的版圖？

Undoubtedly, Hong Kong is an international metropolis where information flows rapidly and freely. But negative news on events big and small in recent years have eroded her luster. Fights and protests consume Hong Kong from inside. What kind of map does Hong Kong need?



作品陳述 Artwork Statement

地平線上的虛幻發光體，無論站在細沙的任何一方均能看見支撐其整體的三個角落 — 過去、現在與未來。發著霓虹光芒的線，連帶著互通的、背地裡的維繫，亦隔開了真實與形上實體的空間，讓觀者暫時走進自我反思的世界。藝術品如何成為社會反思的觸媒我們是否有能力推翻注定的宿命？是否有能力去企圖擺脫網於背上身不由己的枷鎖？

Silhouetted against the skyline on the beach is a glowing pyramid. Its three corners represent the past, present and future, and suggest infinity in space and time. Glowing wires encircling the pyramid provides a subtle interactive link between past, present and future, and act as a luminous boundary between the real and virtual worlds, leading the audience into momentary introspection. Through this abstract presentation, the artist invites the audience to reflect on how art may act as a medium for social introspection. Do we have the power to defy fate and break free from our invisible shackles?

幻虛浮島 Illusory chinampa

鍍鋅鐵、夜光劑喉管及玻璃缸
Galvanized iron, luminescent pigment tube with glass tank
140cm x 140cm x 140cm | 2011

李錦坪畢業於香港浸會大學視覺藝術系及香港理工大學多媒體設計系。學習藝術讓她反思人的存在，以及人與人之間的關係。近年積極於藝術創作，她一直在想：我們是否有能力推翻宿命只希望在表達自己時能夠不迷失，亦能夠不惋惜更不薄弱地尋找自我。人永不能單獨生存，望能站在燈火闌珊的繁華都市，寫下全屬我們的感歎與故事。

Orizzonte Li holds a degree in multi-media design from Hong Kong Polytechnic University and a degree in visual arts from Hong Kong Baptist University. As a young artist, she reflects on our existence and our relationships, and ponders on whether one has the power to defy fate. At least she strives not to lose herself in her artistic communication and in her intrepid search for the inner self. "Nobody can live alone. Standing in this beautiful, luminous city, I hope to write our exclamations and stories through art".



作品陳述 Artwork Statement

相機，代表著拍攝者(即自己)及觀眾(也包括自己)，而被攝者也同樣是自己。每次拍攝我也是在重新的觀看自己，而我選擇在鏡頭前如何反應，就代表著我是如何的看自己，也代表著我希望人們看見怎樣的自己。

偽裝不偽裝，因為這正是人的本性，改不了。

The camera represents the photographer (myself) and the viewers (including myself), and meanwhile I am the one who is being photographed. I am re-acquainting with myself anew through self-portrait, How I choose to behave in front of the camera reflects to myself how I am viewing myself and how I wish people to view me. Human beings always disguise themselves in front of other people. It is simply human nature.

偽裝不偽裝2 Disguise not disguise 2

相紙、鏡鋼、亞加力膠板 Photographic paper, mirror, Acrylic Sheet
121cm X 46cm X 90cm | 2011

廖家宜，別名 Miss FAT，成功用藝術為自己治癒思覺失調。畢業於澳洲皇家墨爾本理工大學純藝術系。藝術作品「MissFAT」繪畫系列及「自拍像」攝影系列是廖氏的自身探索作品，描述生活體驗、感情抒發、以及反映當代女性的社會地位。作品曾於香港藝術中心及 K11 等展出。

Liu Ka Yee (Miss FAT), started painting when she was in secondary school and soon decided to be become an artist. She holds a fine art degree from Royal Melbourne Institute of Technology University. Her works have been exhibited in galleries, shopping malls and bookstores. Her self-portrait "Miss Fat" reflects her life and emotions, as well as the status of women in the contemporary world.

作品陳述 Artwork Statement

人形沉默不語，工作是純粹展示貨品。它們形態劃一，表情木訥，動作由人擺佈，也理所當然的被視而不見。雖然如此，它們卻比人類坦白。作為城市的一部份，至少存在的意義和身份明確，真實地反映我們的角色、生活和態度。

Mannequins silently displays the goods. They share identical body forms and blank facial expressions. Naturally they are both manipulated and ignored by human beings. Nevertheless, they are more honest than human beings. At least they have a clear identity and existence, truly reflecting our own identity, lives and attitude.



零·壹記載 Mannequin

彩色相片 C-print | 尺寸不定 Size variable
2010 – present

廖慧怡，攝影藝術工作者，2004年開始至今與不同學校及機構合作，積極推廣設計與攝影、社區文化有關的藝術教育工作。近年作品《明日·今日·點》(1a 藝術空間，2008) 以拍攝一些被人忽略的社區現象為題材，從而探索保存和記錄這些行將消失的事物的意義和當中的矛盾感覺。曾參與多個展覽，包括十年「相」象——給香港的禮物(二樓原作)，及個人展覽《明天會更好》(寄隅——中環漢雅軒)。

Liu Wai Yee is a photographic art practitioner who works closely with various schools and other organisations to promote community art and art education. Her recent artwork *Today After Tomorrow* (1a space, 2008) records common phenomena in our community which are often ignored, thus exploring their meaning by preserving them in photography. She has participated in many exhibitions, including *Ten Years of Images – A Gift of Hong Kong* (Too Art Gallery), and had a solo exhibition *Carry on till Tomorrow* (Para/Site Central, Hanart TZ Gallery).

作品陳述 Artwork Statement

大人總喜歡把孩子打扮成可愛的小動物、王子、公主、英雄人物之類的童話人物。很多時候這些打扮直接反映了父母的期望，及社會對小孩子的迷思。小孩何曾有權說不人就是在這虛假故事的影子中成長嗎？這是一個有關權力的故事。

Parents love to dress up their children, perhaps as fairy tale characters, cute animals, flowers, princes, princesses or honeybees. Is this the way to learn to behave in society, to grow under the shadow of a fictitious story? How a child is dressed and the costume that the child is dress up in can be seen as a reflection of the parent's beliefs, expectations and the trends and myths of our society. Children often do not have the freedom to express their individual thinking. This is a story of hegemony... The fashion and trends of the fictitious fairy tale characters are asserted onto a child, who is controlled and directed into the mainstream culture.

無題系列 (一組三件)**Untitled** (Series of 3)

布本油畫 Oil on canvas | 100cm x 100cm | 2010



老慧行於2003年獲香港嶺南大學頒授文學士(文化研究)學位，並於2006年修畢香港藝術學院與澳洲皇家墨爾本理工大學合辦的藝術文學士(純藝術)學位課程。曾為白管子統籌及《白文本》執行編輯。老氏的作品以油畫為主，探索成人期望和文化因素如何影響小孩的成長。

Lo Wai Hang, Venus holds a degree in cultural studies from Lingnan University (2003), and a degree in fine art (majoring in painting) from the Royal Melbourne Institute of Technology University (2006). She was one of the coordinators of White Tube and an executive editor of *White Text*. Her work focuses on how children and animals behave in relation to social expectation.



作品陳述 Artwork Statement

探討高度商業及都市化下青少年的內心世界，以及他們以表演另一個虛擬的自己去對衡現實生活中的各種衝擊。攝影作品由初期在動漫節拍攝發展到在沒特定背景的攝影棚拍攝，再變化成與廣告影像並置展示，希望令觀者有機會走進他們的幻想世界的同時對身處的空間有所反思。

This work examines the world, how it is presented, and how teenagers react to the highly complex, commercialised and urbanised society through their virtual self. By juxtaposing the cosplayer and advertising images, the photographer invites the viewer not only to enter the imaginative world of the cosplayers' simulated identities but also at the same time reflect on the real world around us.

無題青年 Untitle teenager

噴墨相紙 Inkjet photo paper | 101cm x 72cm | 2010-2011

麥兆豐畢業於香港理工大學攝影設計系，曾任職攝影記者十多年。近年有志於攝影教育工作，作品以人物及紀實攝影為主題。

Vincent graduated from the Hong Kong Polytechnic University, majoring in photographic design. He was a photojournalist for local newspapers for ten years. Now he is a freelance photographer specialising in photo education. His major photographic projects are portraiture and documentary.

記憶系列 2 Memory Series 2

攝影 Photograph | 50.8cm x 76.2cm | 2010



作品陳述 Artwork Statement

每當我們想留下一些特別的人或事，都喜歡用相機將之拍下，作為日後記念之用。一些事物可能對其他人來說是毫無意義，然而對於當事人來說卻是非常重要的。所以，我把一些與我有關的或無關的事或物都記錄下來，與大家分享。

When we want to remember something special, we like to keep a photograph of it. Later on, we could recall those memories by looking at photographs. In this exhibition, I have chosen to share photographs which may or may not be related to my life, or mean anything to me.

馬麗華畢業於美國加州理工州立大學，主修攝影及數碼影像。曾參與團體攝影展及舉辦多次個人攝影展多次，取得多項攝影獎項，亦曾在學校及在社區中心任攝影班導師。

Mar Lai Wa, Mary graduated from California Polytechnic State University, majoring in photography and digital imagery. She has won many awards in photography and has participated in numerous group and solo exhibitions. Mar was photography instructor at various schools and community centres.

作品陳述 Artwork Statement

是次展覽將展出一系列結合素描、繪畫和書法元素的畫作。藝術家通過藝術把自己國家的文化和在亞洲的生活體驗作聯繫，並以視覺敘述的手法呈現，在其畫作中表現出對他甚有影響的字詞和符號。

A series of artwork combining drawing, painting and calligraphic elements will be showing in this exhibition. The artist uses art as a connection between his own culture and the experience of living in Asia. The images reflect words and symbols that have made a personal impact and are a visual narrative. Being a resident artist at JCCAC has provided the artist further impact and connections to the local community. This comes from immersion into the district of Shek Kip Mei, and connections with other people who often share his studio for artistic collaboration. This includes the viewer, who often visits the studio when "the door is open".

約翰·麥克阿瑟是一名澳洲籍藝術家，自1999年起在香港居住。麥克阿瑟曾在教育與視覺藝術方面接受正式訓練，主修繪畫和繪圖。並曾舉辦個人畫展及與香港畫家舉辦團體展。麥克阿瑟的作品經常以影響他甚深的中國書法及亞洲的文化作主題。他的創作靈感大多來自人體和人像。

John McArthur is an Australian artist, who has been a resident of Hong Kong since 1999. He was formally trained in education and visual arts, majoring in painting and drawing. He has held several solo exhibitions and participated in group shows. McArthur regularly draws with people who share a passion for art. He works from his studio Spitting Gecko Studio based at JCCAC. McArthur has been captivated by art. Calligraphy and Asian culture has had a profound effect on him and is often represented as common themes in his work. He often uses the human body and portraits as inspiration for his own visual images.

理想化希望的示意圖

Sketch of Transfigured Hope

布本拼貼，混合媒介 Collage, mixed media on canvas
91.44cm x 121.92cm | 2011



「履歷是沒有意義，想真正認識我，請細看我的照片和文字。」

"A personal statement means nothing. If you want to know more about me, please read closely my text and photos."



苦行 Prostrating Walk

菲林照片 Analogue photography | 50cm x 70cm | 2010

作品陳述 Artwork Statement

作品記錄一群因知覺而自覺的人，身體力行地向社會的不公義和金政強權邪惡說不，向我城叩門。照片攝於二零一零年一月，反高鐵停撥款五區苦行之觀塘區行動中。

The images record a group of people who are aware of and self-consciously saying no to the evil and unjust capitalist governance, and knocking on the door of our city with their own bodies. Photo taken in January 2010 during the Five Districts Anti-Guangzhou- Shenzhen-Hong Kong Express Rail Link protest in Kwun Tong.

作品陳述 Artwork Statement

人際關係是如斯的無影無形。一段關係就像生物的循環，經歷獨有的開始，再漸漸走到盡頭。藉着鍍鋅管，鏡子和墊的合成，《第三者》讓觀眾置身其中，感受那點身卻又無法抓緊的關係。這裝置分成三個階段，寫實的記錄一段關係的變化。

Human relationships are intangible and they exist in our minds. Our relationship with other people is whatever we imagine it to be. This work artistically investigates intangible human relationships and brings them out into physical reality through an interactive installation where the audience is expected to actually climb inside. Playing the game, the audience becomes the game. Several audiences can be inside the installation at the same time, and experience the evolution of the personal yet elusive relationship between them.



第三者 The 3rd Party

鉛水鐵及鏡
galvanize zinc pipe with mirrors and pads
300cm x 175cm x 150cm | 2011

岑愷怡現為香港浸會大學視覺藝術系碩士生。近年積極於本土藝術創作，以研究人際關係為重心，闡述那抽象又繫於人心的故事。她的作品既取長於傳統雕塑物料，又同時以當代裝置藝術的表達形式展示，再加上可塑性高的鏡子作媒體，將香港年青藝術家對人際關係以至人生百味獨特地展現於大眾面前。

Debe Sham is a young contemporary artist. She is interested in the investigation of human relationships in the world. She posts herself on a unique standpoint to reflect on the ambiguity of local culture and social relations. She is currently studying a master degree in visual arts at the Hong Kong Baptist University.



落葉 Defoliation

鋁 Aluminium | 尺寸不定 Size variable | 2011

岑嘉慧，早年跟隨香港肖像畫家黃金老師習畫。2003 年畢業於澳洲皇家墨爾本理工大學（藝術）文學士，並獲得 2010 至 2011 年度獎金駐美國佛蒙特州作藝術創作。岑氏一直積極參與藝術創作及藝術教育，作品曾於本地及海外展出。現身兼設計師及視覺藝術工作者等多重身份，在多維領域實現自己的理想與抱負。

Violet Shum studied painting with portrait artist Wong Kum. She holds a fine art degree from the Royal Melbourne Institute of Technology University (2003) and won the 2010 – 2011 Vermont Studio Centre Freeman Foundation Asian Artists' Fellowship. She has participated in numerous exhibitions, including solo exhibitions *Rhythms and Memories* (Red Mill Gallery, US) and *Thorns and Roses* (Shin Hwa Gallery 2010), and recent group exhibitions including *If You Park Here* (Shatin Galleria), *R.O.A.D.* (Neuberg Artspace), *Rush* (JCCAC) and *Poems of Flowers* (Kadoorie Farm & Botanic Garden). Shum participates in art as well as educational projects. She expresses her values and aspirations through her roles across graphic and visual arts.

作品陳述 Artwork Statement

自然界每事每物也藏著訊息，可能是極微弱使粗心的人忽略了，也可能是太強烈太頻繁使人習以為常。錯誤詮釋訊息最後會如何這片被裝飾的葉子是美得蓋住了你我的眼睛？還是你我始終不能接受真相背後的事實？作品嘗試探討這相對的關係。答案由觀者自行定案。

A message is hidden in every happening in the world. It could be too trivial and lost before it is received, or it could be too obvious that we take it for granted. When we misinterpret the message, is it because its decoration misleads our eyes and minds, or that even when we see and know the truth we refuse to accept it. A piece of decorated leaf attracts our eyes. The artwork attempts to explore the relationship between what affects our thinking. The audience is invited to participate in the discussion.



作品陳述 Artwork Statement

現代都市已發展成一個不斷地自我複製的原始生命體。在香港，住屋是我們擁有極少選擇自由的商品，但我們仍試圖在此打造出丁點兒的個性，好讓自我感覺不至於那麼難堪。我以攝影暗室（Camera Obscura）來觀察這種可能是連當事人也不自覺的難堪，嘗試紀錄這悄悄地烙印在戶主眼簾上的都市夢魘。

Modern metropolitan has evolved into a self-cloning and reproducing primitive living organism without our permission. No matter how our commodities are made from this totally un-romantic mass-production process, they are still packaged as the most promising decision you can make to manifest your individuality. In Hong Kong, except the very affluent few, housing is the commodity that we have hardly any freedom in making our choice. All we can do is to give our living spaces a little personality by decorating it with all our hearts. I try to make use of a camera obscura to observe the embarrassment that even the parties involved may not have noticed. I transformed all the cubicles belonging to different persons into camera obscura and took photographs inside them. I factually recorded the metropolitan nightmare that is stealthily and subconsciously being branded upon the eyes of the occupants.

孫樹坤是一名資深新聞攝影工作者，畢業於香港樹仁學院社會工作系，並獲中國人民大學頒授新聞學碩士學位。他曾在1993及1994年擔任香港攝影記者協會主席。他策劃過多個重要攝影展，包括與何慶基合作的《香港新聞攝影發展史》(2000)，並出任第三屆「中國國際新聞攝影比賽」評判。編輯及著作有《尋找香格里拉》(2002)及《Megafauna》(2009)等。孫氏現為「光影作坊」創會成員，並於香港浸會大學及香港藝術學院擔任兼職講師。其攝影作品獲香港文化博物館，及私人收藏。

Suen Shu Kwan, Leon is a veteran photojournalist. He holds a degree in social work from Shue Yan College of Hong Kong, and a master degree in journalism from the Renmin University of China. He was the chairman of the Hong Kong Press Photographers Association in 1993 and 1994, and played a key role in several major exhibitions, including *Photojournalism in Hong Kong - the Road of Development* with Oscar Ho (2000). He was adjudicator at the "China International Press Photo Contest" (2007). His publications include *In Search of Shangri-La* (2002) and *Megafauna* (2009). Suen is a founding member of "Lumensivum" and part-time lecturer of at Hong Kong Baptist University and Hong Kong Art School. His photographic works are collected by the Hong Kong Heritage Museum and private collectors.

大角咀 Tai Kok Tsui

噴墨相紙 Inkjet on photo paper
96.52cm x 76.2cm | 2009

作品陳述 Artwork Statement

對我來說，野生動物就像是大自然。大自然供給我們一切，卻被我們遺忘，也使我們恐懼。我們因為自己的需要而控制及毀壞大自然，操弄核子能原，加速食物生長。我們變成了全能的神，但這全能的神並不能制止火山爆發、不能征服天氣、更不能征服死亡。是時候回溯自然的力量，重新向自然學習，也許能從中得到一點智慧的啟發。

To me, wild animals symbolise nature. The nature, that provides, that we have forgotten, that we are afraid of, that we want to control. We destroy nature to meet our needs, manipulate nuclear energy, and speed up the growth of food for our consumption. We have become the almighty, but this almighty cannot stop volcanic explosion and earthquakes, cannot conquer weather, cannot conquer tsunami, and cannot conquer death. Maybe looking back to nature and learning from nature can reveal some wisdom to us.



邁向割裂狀態的進展

A progress towards disconnection

塑膠彩、鏡子、毛布、仿皮布、木版、人造紅寶石

Acrylic, furry cloth, mirror, wooden board, manmade ruby

尺寸不定 Size Variable (繪畫 painting: 183cm x 122cm) | 2011

鄧凝梅於英國倫敦大學金匠學院修讀純藝術學士課程，並獲西敏寺大學頒發資訊系統設計碩士。現在香港從事藝術創作。作品曾多次於香港、中國及韓國展出。她是「純粹獨立藝術家群」創辦人之一，亦是 2008 年「香港藝術發展獎—藝術教育非學校組」銅獎得主。鄧凝梅正在從事「一個來自遠古的呼喚」的藝術計劃。

Tang Ying Mui, Grace holds a fine art degree from Goldsmiths College and a master degree from the University of Westminster in the UK. Her works have been exhibited in Hong Kong, China and Korea. She uses unadvanced technology, unsophisticated skills and industrial material like wire, packaging tape and fake fur to build up works and explore the fragile condition of human existence, as well as the external and internal boundaries built around people. She is a founding member of Mere Independent Artists (MIA) and bronze award winner of the "Hong Kong Arts Development Council Award for Arts Education - non-school category". She is currently working on an art project called *A call from prehistoric time*. She uses the four basic elements in living: clothing, food, shelter and mobility, to explore the way of life and its system in this modern age society.

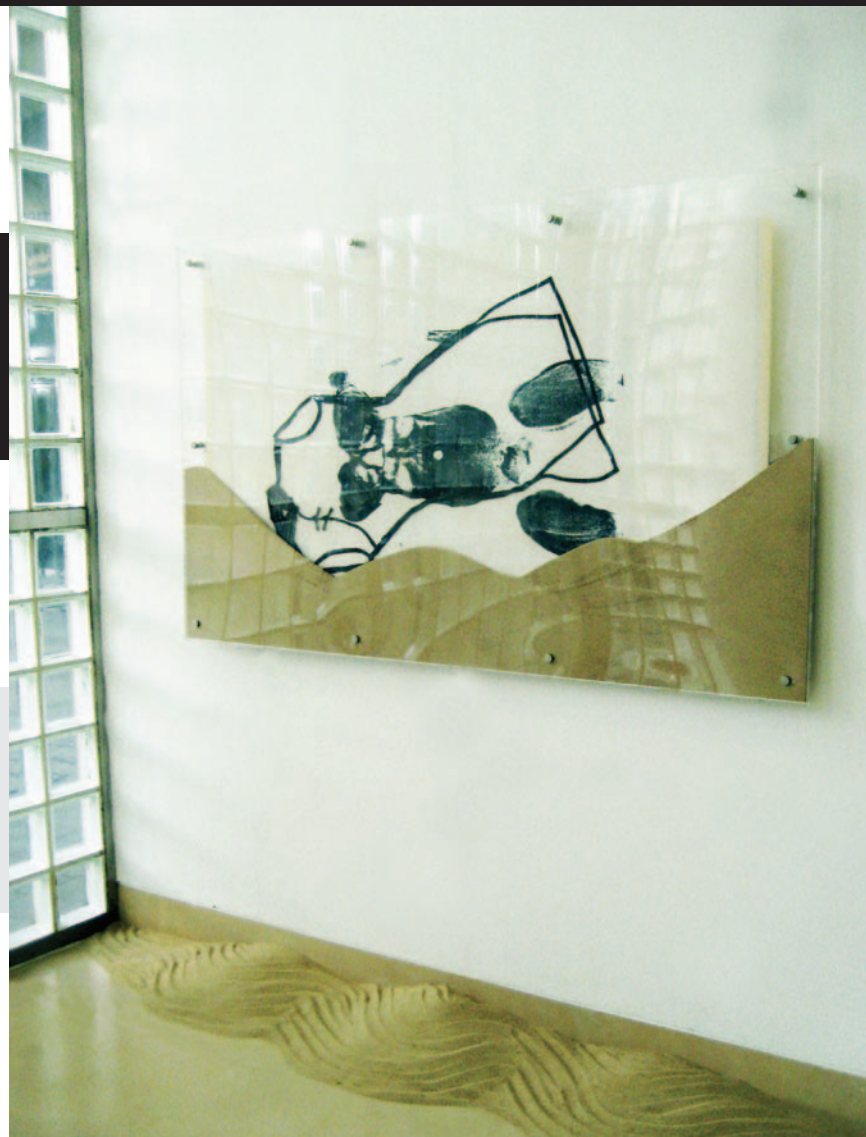
亂 RAN

混合媒介 Mixed media | 110cm x 180cm | 2010

作品陳述 Artwork Statement

選用張愛玲著名小說《傾城之戀》為創作靈感，以人體印本連結女裝旗袍，表達小說中男女情感的錯亂關係。

Inspired by *Love in a Fallen City*, a book written by a famous Chinese writer – Eileen Chang, To mingles body print material with Chinese Qipao to express romanticism and the complicated relationship between Lovers.



杜成禮畢業於香港理工大學設計課程及澳洲雪梨工業學院時裝製作課程，曾於香港李奧貝納公司任職廣告設計師。杜氏熱愛平面及立體藝術、人體繪本、時裝設計和裝置藝術等。現為“Graphics Plus”創作室主腦人及學院設計學科客席講師。曾獲「印象·張愛·首屆繪畫獎」亞軍。其作品獲香港藝術館及香港文化博物館收藏。

To Sing Lai, Janson graduated in commercial design from Hong Kong Polytechnic School and in fashion production apparel from Sydney Institute of Technology. He was an Assistant Art Director of Leo Burnett Advertising (Hong Kong) Ltd, where he started his diversified creative and design work. He adores 2D and 3D art, body art painting, fashion design and installation art. He is currently art director of “Graphic Plus” and an art professor at various design institutes in Hong Kong. He was first runner up of “Eileen Chang Inaugural Painting Award” in 2010. His art works are collected by Hong Kong Museum of Art and Hong Kong Heritage Museum.

作品陳述 Artwork Statement

"...日夜... (16)" 是以「作品的生命」為主體，透過 "...日夜... (2.4)" 的歷史及故事帶出作品本身就存在這問題的疑惑。

"...daynight... (16)" talks about "the life time of work" through the history and story of "...daynight... (2.4)", and questions the work's own existence.



...日夜... (16)
...daynight... (16)
 裝置 Installation
 300cm x 200cm x 100cm | 2011

謝諾麟畢業於澳洲皇家墨爾本理工大學藝術文學士學位（純藝術）課程。他以不同媒體如錄像、攝影、裝置探討生活循環及與自身之間的關係。謝氏現為獨立策展人，曾參展及策劃多個本地展覽。同時為「藝術本地」的召集人及「純粹獨立藝術家群」的成員。

Tse Lok Lun, Laurence holds a fine art degree from Royal Melbourne Institute of Technology University. Tse works in video, photography and installation. His work meditates on the concept of circularity and how our body responds to it. He is an active curator and art practitioner. Tse has curated and participated in numerous exhibitions in Hong Kong. He is also the convener of the art group – Artlocal, and a member of Mere Independent Artists (MIA).

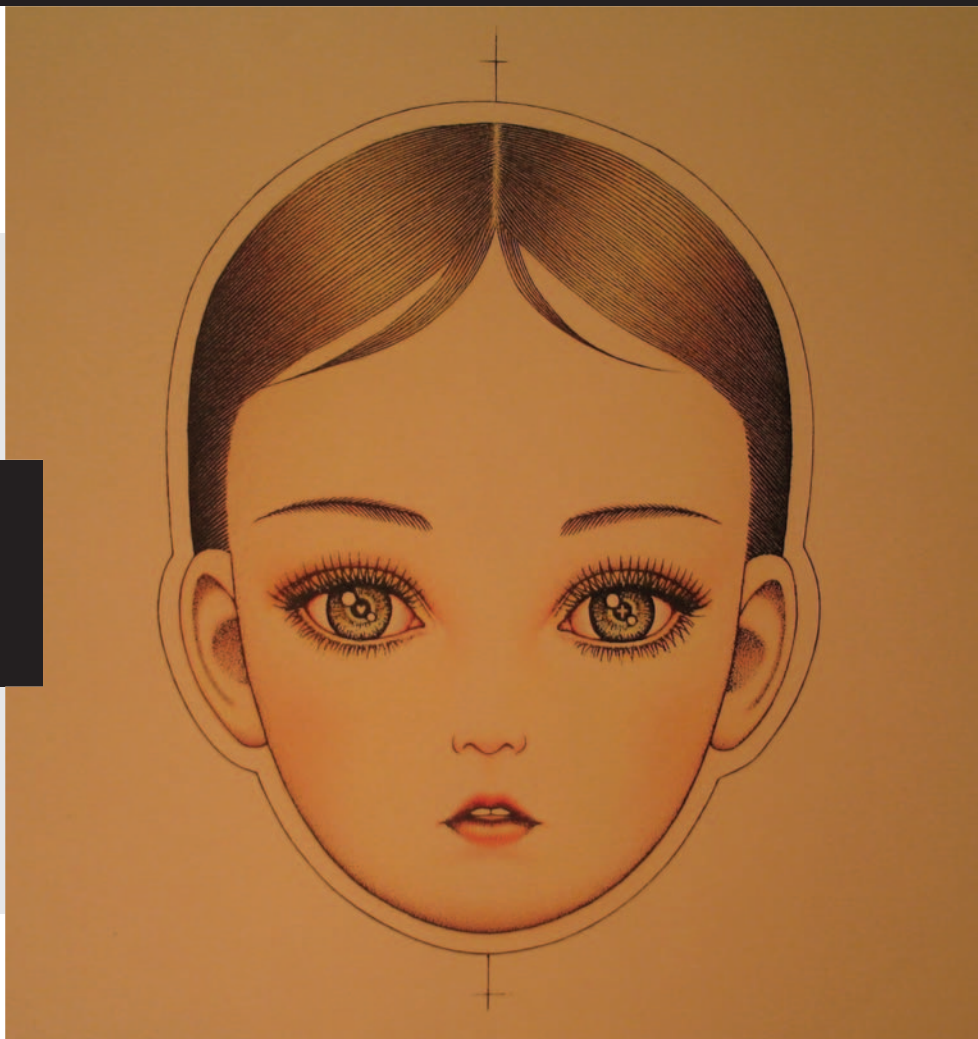


站台 Platform

噴墨打印相片 Inkjet on photo paper | 100cm x 150cm | 2011

謝明莊於 2003 年完成香港浸會大學新聞系課程，2004 年獲英國倫敦金匠學院頒授碩士學位。謝氏不單是一個攝影師，他亦有興趣於其他製作影像的媒介、時間媒體、舞台藝術和互動媒體。他的作品關注個人在歷史和不同時空下的狀況。他獲獎無數，包括 2003 年獲香港英國文化協會「志奮領留英獎學金」、於 1997 年憑「馬照跑 — 場外投注站攝影計劃」獲香港藝術發展局頒發「視藝發展獎」，及 1995 年獲香港專業攝影師公會頒發「九五攝影年獎 — 出版」。謝氏的作品曾參與多個香港和國際性的展覽，包括在英國、澳洲、韓國，及在日本東京都寫真美館的第一回東京國際寫真雙年展。謝氏於 2005 加入香港藝術學院擔任攝影學科統籌及講師，2007 年與友人合辦「光影作坊」。謝氏現為藝術工作者並於香港教授攝影。

Tse Ming Chong holds a degree in Chinese journalism from Hong Kong Baptist University (2003) and a master degree in imaging and communication from Goldsmiths College, University of London in the UK (2004). Tse is more than a photographer, he is interested in every image-making media, time media and theatre art. His works focus on how individuals behave in relationship with history and society. He received many awards, including "The British Chevening Scholarships" from the British Council in Hong Kong in 2003, "Fellowship for Artistic Development - A photo-research of off-course Hong Kong Jockey Club Betting Centre" from the Hong Kong Arts Development Council in 1997, and "Bronze Award / Kodak Award, Editorial" at the Hong Kong Institute of Professional Photographer Ltd. Award 1995. Tse has participated in numerous local and international exhibitions, including in the UK, Australia, Japan and Korea. He was lecturer and subject coordinator in photography at Hong Kong Art School. With his friends, Tse founded "Lumenvisum" in 2007 as a centre for promoting photography in Hong Kong. Tse currently works as an artist and teaches photography in Hong Kong.



人刑 Beloved specimen

紙本絲印版畫及手彩色 Silkscreen and hand-colour on paper | 27cm x 26cm | 2011

作品陳述 Artwork Statement

月色的毛髮伴着
帶走黑夜的眼球，
圓美的關節躲在
昏醉着的肌膚裏，
瑪麗亞賜的脈搏

.....

從不能背叛的夢中蘇醒，
解開心裡的琉璃緞帶吧

In the moonlit,
the couple of butterfly was lying by the darkness.

In fading milky way,
standstill binary stars sealed in silence.

by the blessing of Maria

.....

All resurrected in phantasmagoria,
And all crystallized.

蔡偉聰曾留學日本修讀人形藝術創作，並於創形美術學校修讀版畫。曾參與香港版畫工作室藝術家駐留計劃 2010。作品曾於香港國際藝術節 2011、香港圖像藝術節 2010—歧流匯聚中展出。

TSOI Wai Chung studied printmaking in Sokei Academy of Fine Art and Design, and bisque doll in Art Masters School in Japan. Tsoi was awarded Hong Kong Open Print Artist in Residence in 2010. His works have been shown in *Hong Kong International Art Fair 2011* and *Hong Kong Graphic Art Fiesta 2010 – Convergence / Divergence*.



黃英，助理教授。曾留學加拿大，主修藝術、攝影、錄像及電腦動畫。從事媒體包括印畫、壁畫、攝影、錄像、行為藝術、電腦動畫、新媒體、電影（美術、劇本及特視效果）。作品曾在加拿大及香港展出。曾獲加拿大安大略省取得藝術獎項及台灣金馬獎題名。

Wong Ying, assistant professor. He studied fine art, photography, video computer animation in Canada. He practises art printing, murals, photography, art video, performance, computer animation, new media and film-making (art direction, screenplay and visual effects). His works were shown in Canada and Hong Kong. He received a merit award from Ontario arts festival and was nominated in the Golden Horse Awards.

墮落魔鬼 Falling devil

布本塑膠彩（三聯屏） Acrylic on canvas (triptych) | 96.5cm x 152.4cm (每屏 Each panel) | 2011

作品陳述 Artwork Statement

人生是一個圓，生是圓的起點，死是圓的終點，圓構成了人生的「輪迴」。作品探索新媒體、智能手機、數碼影像、社交網站及生活的關聯和互動性，展出我用 iPhone 手機於不同地點、不同角度所拍攝的圓，嘗試以此刺激觀者思考圓與生活的關係。作品亦通過社交網站發佈，把不同角落的人連繫一起並產生討論。

Life is a circle. Birth is the starting point whilst death is the ending point, forming the transmigration of life. The artwork explores the relationship and interactivity of life among new media, smart phone, digital image and social network. Different circles taken by iPhone in different locations and angles are exhibited. It attempts to show the characteristics of circles to the audience in a new perspective to stimulate our thinking of the relationship between circle and life. The artwork is also published on Facebook to link up and generate interactive discussion between people from different corners of the world.

Facebook : www.facebook.com/collectivememory

人生是一個圓 Life is A Circle

布本手機攝影 iPhone photography printed on canvas
15cm x 15cm | 2011



丘子乎為專業攝影師、數碼多媒體設計師及藝術工作者，擅長數碼攝影、多媒體、網頁、錄像及虛擬空間的藝術創作及研究。丘子乎長期在攝影雜誌撰寫專欄，曾拍攝多部獨立影片，並曾舉辦多個展覽，近年包括 *Leica 上海世博背後：一塊麵包 2010*、*天路行 — 丘子乎青藏高原攝影展 2009* 等。丘氏為 "Locus Studio"、"丘子乎攝影教室" 及 "無限影像" 創辦人，亦任香港理工大學兼職講師。

Anthony Yau is a photographer, digital media designer and artist specialising in photography, video and web productions. His articles are published in various audio/visual magazines, and he is also an independent film-maker. Yau has organised and participated in numerous exhibitions and events, with recent ones including *Leica x Anthony: Beyond Shanghai Expo: A Bread?* (2010) and *Road to the Heaven-Tibet Photography by Anthony Yau* (2009). He is founder of "Locus Studio", "Photoclassroom" and "AlphaFoto", and is a visiting lecturer of Hong Kong Polytechnic University.

楊國芬 1985 年獲香港中文大學藝術系頒授文學士，並於 2003 年獲澳洲墨爾本皇家理工大學頒授藝術碩士，現為藝術博士生。1986 年起從事現代水墨畫創作，現為「香港現代水墨畫會」幹事。曾舉辦多次個展及參與多項海內外聯展，作品為各地藝術館收藏，近期獲邀參加台北水墨雙年展。著《寫生日記》一書。

Yeung Kwok Fan, Margaret holds a fine art degree from the Chinese University of Hong Kong (1985) and master degree in fine arts from the Royal Melbourne Institute of Technology University (2003). Yeung is now studying for a Doctorate degree in Fine Arts. She has been a modern Chinese ink painter since 1986, and she is currently a committee member of the "Hong Kong Modern Chinese Ink Painting Society". She has held solo exhibitions and has participated in many joint exhibitions in various countries. Her artworks are collected by various museums. Recently she has been invited to join the *Taiwan Ink Painting Biennale* and the *Beijing Sense of Chinese Touch: Water, Ink and Colour of Hong Kong*. Her publications include *Nature Chasing*.

科技山水 ITscape

紙本水墨設色及電腦印刷
Ink, colour and laser print on paper
400cm x 50cm x 8cm | 2011

作品陳述 Artwork Statement

混雜與和諧，是文化共融的必然過程。香港文化就是在中西混雜的基礎下形成與別不同的特色。我以數碼技術結合水墨畫，組成格格不入的山水圖像，把當代語言跟傳統語言混雜，意圖找出當中的和諧性。作品並以「立體摺紙」的形式展示，模擬山水的立體意象，突破傳統中國畫的裝裱規範。

Hybridity and harmony are the inevitable processes of cultural development. The uniqueness of Hong Kong culture is a result of the hybridity and harmony of western and Chinese cultures. By integrating computer technology and Chinese painting skills, the artist juxtaposes computer-generated art images and ink techniques to explore the interesting harmony between modern digital technology and traditional Chinese aesthetics. The work is presented in origami form, to mimic the 3D beauty of landscapes and as an experimental departure from standard Chinese painting framing tradition.





凝住記憶 (局部) **The eternal reminiscence** (Partial)
混合媒介裝置 Mixed-media installation | 200cm x 150cm x 200cm | 2011

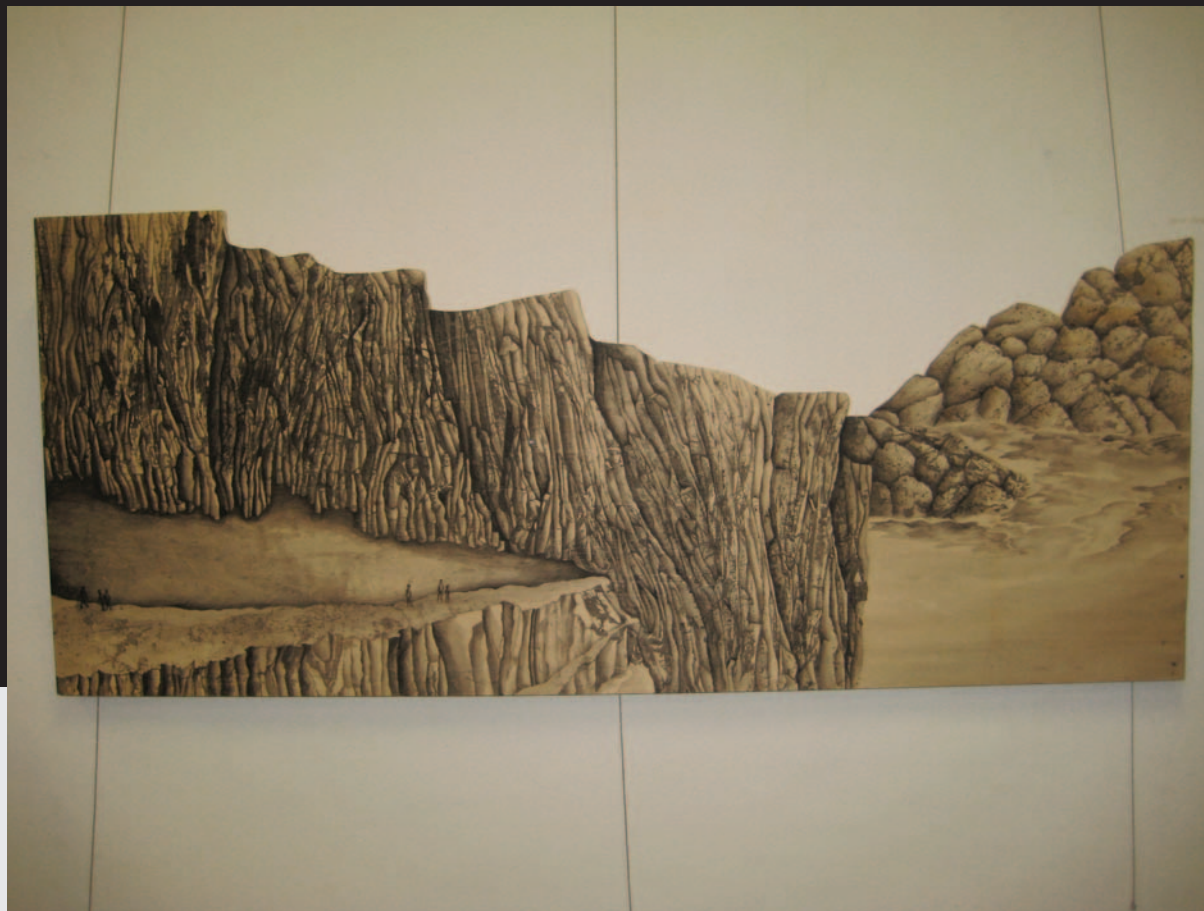
作品陳述 Artwork Statement

這件作品處於虛擬與真實的狹縫間，彷彿恆久不變的事物。我不斷為歲月洗禮，為經歷改變，然而令一個身在虛擬世界中的我卻可隨時光倒流回到過去。她還是一樣的快樂，一樣的帶點傻。虛擬的「我」、家居、關係、交往，成就了一段真實的記憶回溯之旅。我籍著這虛擬與真實的交換，營造一個永恆的記憶空間。

Almost eternal, almost true; this work rests in the dividing line between virtual and reality. I am ceaselessly baptized by days and nights, transformed through experiences no matter hopeful or desperate. But for another me in the virtual world, going back to the past is not impossible. She wears the same appearance and still seems joyful and innocent. Starring at the virtual her, the virtual furniture, the virtual relationship and the virtual romance, a true journey of reminiscence is created. Hovering between virtual and reality, I wish to create a tiny but eternal world for reminiscence.

楊雪盈 2011 年於香港中文大學藝術系畢業，曾赴紐約奧福雷大學進修陶瓷。參與展覽包括中大藝術系本科生畢業展小、藝聚政府大樓學生參與計劃、中大藝術 2010、*Every Story Is A Love Story* 等。曾為中大手語及聾人研究中心《讀故事學語法》系列故事書製作插畫。

Clarisse Yeung holds a fine art degree from the Chinese University of Hong Kong (2011). She studied ceramics at New York State College of Ceramics at Alfred University in the US. Yeung participated in various exhibitions, including *Pseud*, *The Art of CUHK 2010*, *Art @ Government Building Mentorship Programme*, and *Every Story Is A Love Story*. Yeung was volunteer story book illustrator for the *Jockey Club Sign Bilingualism and Co-enrolment in Deaf Education Programme* in 2009-2010.



作品陳述 Artwork Statement

作品呈現着「地」和「人」。人走在大自然中，路雖險峻，但仍然努力走著。作品中的「天」，是畫面以外的空間，無邊無際。

“Ground” and “People” are the only two objects of the artwork. Although life is unpredictable and sometimes toilsome, we strive to withstand the hardship and live a beautiful life. The “Sky” represents the boundless space beyond the artwork.

延續7: 從裂縫中走來

Continuation no.7: Coming from the crack

木板及塑膠彩 Acrylic on board | 47cm x 107.2cm x 3cm | 2011

袁婉荷獲澳洲皇家墨爾本理工大學純藝術系頒授藝術學士及碩士。曾參與及舉辦本地多項藝術展覽，包括個展《延續》及《積畫防饑》。袁氏曾為香港藝術中心的《白文本》充當中文顧問編輯，現為「藝術·本地」組織之成員。袁氏近年多以木材為創作媒介，探討傳統、天、地、人的延續。

Yuen Yuen Ho (YY) gained her bachelor and master degrees from Royal Melbourne Institute of Technology University. She has participated in numerous exhibitions, including solo exhibitions *Continuation* and *Saving Work Against Hunger*. She was the Chinese contributing editor for *White Text*, a publication of Hong Kong Art School. She is also a member of the artist group, “Artlocal”.

工作室 Studio 參展藝術家 Participating artist

L2-10 陳廣源 CHAN Kwong Yuen, Dick

麥兆豐 MAK Siu Fung, Vincent

孫樹坤 SUEN Leon

謝明莊 TSE Ming Chong

L2-11 老慧行 LO Wai Hang

L4-07 李錦坪 LI Orizzonte

岑愷怡 SHAM Debe

L4-09-10 曹幗婷 CHO Kwok Ting, Connie

L5-02 黃英 WONG Ying

L5-03 徐子雄 CHUI Tze Hung

L5-05 鄧凝梅 TANG Ying Mui

L5-07 陳錦成 CHAN Kam Shing, Chris

L5-09 陳美軒 CHAN Mei Hin

馮淑霞 FUNG Suk Ha, Yvette

岑嘉慧 SHUM Violet

L5-13 鄭哈雷 CHENG Halley

楊雪盈 YEUNG Suet Ying, Clarisse

L5-23 林皮 LAM Pei

工作室 Studio 參展藝術家 Participating artist

L6-01 約翰·麥克阿瑟 MCARTHUR John

L6-02 陳成球 CHAN Shing Kau

楊國芬 YEUNG Kwok Fan, Margaret

L6-06 陳嫻英 CHAN Han Ying

李偉傑 LEE Wai Kit

L6-17 馮祺 FUNG Jolans

L6-19 張煒詩 CHEUNG Rachel

L6-20 謝諾麟 TSE Lok Lun, Laurence

袁婉荷 YUEN Yuen Ho (YY)

L6-22 廖慧怡 LIU Wai Yee, Ceci

伍偉昌 NG Wai Cheong, Stanley

L6-25 丘子乎 YAU Anthony

L6-27 廖家宜 LIU Ka Yee

L6-28 區昌全 AU Cheong Chuen

CHU Alex

L6-29 馬麗華 MAR Lai Wa, Mary

L7-10 許方華 HUI Phoebe

L7-12A 林漢堅 LAM Hon Kin

L7-13 杜成禮 TO Sing Lai, Janson

L7-14 朱迅 CHU Birdy

L8-03 張樺 CHEUNG Wa, Birch

L8-05 蔡偉聰 TSOI Wai Chung

L8-10 何紫君 HO Cecilia

背景

JCCAC (全名：賽馬會創意藝術中心) 所處建築物前身是山寨廠 (即上世紀六、七十年代本土家庭式輕工業) 集中地的「石硤尾工廠大廈」，內裡保留了昔日的工廠大廈建築特色，是一項獲得香港建築師學會「全年境內建築大獎」的改建，於 2008 年開幕，以自負盈虧非牟利機構模式運作。

節目/活動

JCCAC 是一所多元化及對外開放的藝術村兼藝術中心，為藝術家和公眾提供一個互動的平台，並不時有各類型有趣的文化藝術活動供公眾參與，例如每年12月的 JCCAC 藝術節、每季的手作市集、各類主題展覽、實驗性舞台演出、文化導賞、藝術興趣班等。JCCAC 的正規設施包括展覽廳和黑盒劇場，週末常有節目舉行。公眾可於 JCCAC 網頁和每月出版的節目指南找到活動資料，或登記電郵以定期接收 JCCAC 節目資訊。此外，JCCAC 內分佈各樓層的特色空間有各類藝術品和藝術活動資料，歡迎公眾於開放時間內悠閒地參觀，自己近距離發掘和感受藝術創意的氣氛。

藝術村

作為藝術村，JCCAC 集合了百多個各類型的藝術家，包括繪畫、雕塑、陶藝、玻璃藝術、版畫、裝置、攝影、錄像、音樂、舞蹈、戲劇等。JCCAC 的單位大部份是藝術家/藝團的工作室，所以除部份較常舉辦公開展覽的單位外，一般工作室平日不會主動對外開放，好讓藝術家能專注工作。其實藝術家的工作亦不限於在單位內進行，所以工作室不是每位藝術家整天留守的地方。部份較活躍的藝術家/藝團會在工作室門外放置資料，有興趣的訪客可試試敲門問准內進參觀/查詢，或在網上了解資料後再聯絡和預約。

抱負

我們相信藝術是推進社會文明和創意的重要動力，並希望藉著JCCAC的存在把喜愛藝術和參與藝術的種子在大眾間傳播開去。

Background

Jockey Club Creative Arts Centre (aka JCCAC) is an award winning architectural conversion from the former Shek Kip Mei Factory Estate, which was a stronghold for cottage industries half a century ago. It opened in 2008 and operates as a self-financed, registered charity.

Programmes/Activities

A multi-disciplinary artist village and arts centre, JCCAC provides an interactive platform for artists and the public through interesting arts and cultural events, which include among other things, the annual JCCAC Festival in December, quarterly arts and crafts fair, various themed exhibitions, experimental stage performances, guided cultural tours and art workshops. On most weekends, visitors may find art events and exhibitions being held in JCCAC's Galleries and Black Box Theatre. Information about events and programmes can be obtained from the JCCAC website, the Programme Guide which JCCAC publishes monthly, or by subscribing to JCCAC e-news. Dotted around JCCAC are art works and interesting art information. Visitors are welcome during opening hours to leisurely stroll around JCCAC and discover for themselves the creative spirit of the place.

Artist Village

As an artist village, JCCAC houses over 100 artists/art organisations pursuing their work in a wide array of art-forms, from painting, sculpture, ceramics, glass art, printmaking, installation, to photography, animation and video production, music, dance and drama. Since most of the units are used as artist studios and artists need to work undisturbed, most units are not normally open to the public, except for some which regularly host exhibitions. In fact, since the artistic output of any resident artist is not limited solely to take place in his/her studio at JCCAC, it is unlikely that any artist would be stationed in his/her studio all day or everyday. More active artists/art organisations would often leave information about their work outside their studio units, and interested visitors may venture to knock to gain entry or make enquiries, or they may wish to find out more from the artist/art organisation's website before contacting for appointment.

Our Aspiration

We believe in the importance of the arts in helping to build a creative and civilised society, and we hope that the existence of JCCAC will help sow the seeds for increased public awareness, participation and enjoyment of the arts in Hong Kong.

JCCAC 藝術節 – 當代視覺藝術展 展覽場刊

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