

Crush On My City

暗·戀·我·城

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Sim Chan, Chan Wing Sang, Angel Hui Hoi Kiu, Jaffa Lam Lamm
Lau Chi Chung, Eve Leung Yee Ting, Stanley Siu Kwok Kin
Annie Wan Lai Kuen, Wong Chak Hung & Elvis Yip Kin Bon

Curated by Eric Leung Shiu Kee

27th February to 2nd April 2015

暗戀我城

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Introduction

Is there really such a thing as 'Hong Kong Art'? And, if yes, how might we define it?

To those less familiar, Hong Kong art appears inextricably linked to Hong Kong's Chinese heritage – surely, Hong Kong is part of China, and its art must be Chinese? Others may point to Hong Kong's colonial history, looking for elements of 'Westernness', even 'Britishness', in its art.

Both may ring true on the surface, but look deeper and discover so much more. The unique history and geographical location of Hong Kong has certainly created its very own local arts scene – initially through the influx of Chinese literati during the fall of the Qing dynasty in 1911, and again in the late 1940s, prior to the establishment of the People's Republic of China. From the opening of City Hall and the Hong Kong Museum in 1962, through the inaugural Hong Kong Art Fair in 2008, to artistic 'villages' and communities in Fo Tan and the now defunct Oil Street, culminating in the vast West Kowloon Cultural District development of today, Hong Kong's art scene has its own history and an increasingly exciting future.

On an international stage, Hong Kong art has only gained prominence in the last 15-odd years, closely coupled with the city's growing status as an arts hub for the whole of Asia. Now, Hong Kong is a regular exhibitor at high profile global arts events such as the Venice Biennale, and, as recently as in 2012, London's Saatchi Gallery mounted a celebration of Hong Kong art with the 'Hong Kong Eye' show, featuring an impressive total of sixty-six emerging artists alongside ten 'historical masters.' There is no doubt that Hong Kong art is very much present, and buzzing, like never before.

What makes Hong Kong art unique? At first glance, you will find a clear reflection of the region's Chinese roots, which resonate throughout. You will find a level of engagement with East-West tensions, sometimes overtly, and sometimes as the subtlest hint. Many Hong Kong artists, however, involve themselves actively and passionately with their home, the city space around them, and this can certainly be taken as a defining characteristic of Hong Kong art. The city at the heart of Hong Kong art means permission to explore its social, political, geographical or architectural elements.

Hong Kong art has also been described as 'humble,' and, whilst on one level this may feel appropriate given the prominence of simple, everyday materials such as paper, wood or even household rubbish, it certainly does

not do justice to works that resonate with curiosity, warmth, a hint of nostalgia and, above all a gentle strength coupled with a wry sense of humour. Hong Kong artists may not shout as loudly or as angrily as some of their mainland counterparts, but there is a quiet strength of character in their works that connects with their audience and delivers a subtle, yet all the more powerful message.

Hong Kong art still has a long way to go. It looks set to become more openly political than ever before, clearly visible in the incredible range of creative responses to the autumn 2014 Umbrella Movement. As one of Hong Kong's oldest contemporary art galleries, now in our sixteenth year, we are delighted to be part of this journey and introduce 'Crush on My City', a snapshot of Hong Kong art today, from the perspective of ten artists we see as integral to the local arts scene. It has been a pleasure to collaborate with curator Eric Leung Shiu Kee on this project, and we certainly hope it will be the start of many more.

Karin Weber Gallery, February 2015

引言

世上究竟有沒有「香港藝術」？有的話，我們又該如何定義呢？

香港藝術在認識較淺的人士看來，與香港的中國傳統千絲萬縷。既然作為中國一部份，這裏的藝術想當然也是中國的吧？持相反意見者，則會因香港的殖民地歷史，設法從藝術中找尋「西方」甚至「英國」的身影。

兩者在表面看來也不無道理，但更深入看，即有別樣風景。在1911年清朝覆亡後大批士紳南來，及至後來中共建政前的40年代的另一波移民潮，獨特的歷史及地理位置，締造了香港的藝術界。1962年大會堂及香港博物館的創立，到2008年首辦的香港國際藝術節，還有在火炭及之前在油街的藝術村，直至今日發展中的西九龍文化區，香港藝術界有它的歷史和日益的活躍的未來。

在國際舞台上，香港藝術在過去十五年多才開始展露鋒芒，這與香港近年崛起成為亞洲藝術中心是同步發展的。現在，香港成為諸如威尼斯雙年展一類廣為人知的國際藝展的常客。在2012年，倫敦的薩奇美術館（Saatchi Gallery）舉辦了名為《Hong Kong Eye》的展覽，奠定了香港藝術的地位。這次展覽展出了六十六位新進藝術家及十位「傳統大師」的作品。無可否認，香港藝術在在顯著，亦是前所未有的生機勃勃。

甚麼令香港藝術如此獨特？乍看之下，可見這裏貫徹的中國根源，同時亦可見東西矛盾之間，時而清楚可見，時而潛在的調和。然而，不少香港藝術家熱切的與他們的城市、他們的家園呼應，這可說是香港藝術一個重要的特色。香港藝術中對這城市本身的重視，使藝術家能探討其社會、政治、地理或建築的元素。

香港藝術一直被認為是「謙卑」的，在以諸如紙張、木材，甚至家居垃圾等簡單日常物料的突出使用來說，這形容固然恰當。但這標籤對充滿好奇、溫潤、懷舊，加上有著黑色幽默的溫厚力量的作品來說，卻有點蒼白。香港藝術家或許不如他們內地同行吶喊之響之烈，但其中卻有與大眾相連的沉寂之力量，傳遞著更深沉更具力量的訊息。

香港藝術長路漫漫，無可否認的是，它將會變得比以前更公開的談及政治，這點從2014年秋天雨傘運動所衍生出的無窮創意中已可見一斑。作為香港最早的當代藝術畫廊，經歷了十六個寒暑的我們很榮幸能與本地藝術一同成長。是次《暗戀我城》展覽，從十位本地重要的藝術家的角度，去表現今日在香港藝術。這次很高興能與策展人梁兆基合作，我們展望將來會有更加不同的合作機會。

凱倫偉伯畫廊 二零一五年二月

Crush on My City

Recent events have touched every one of us, leaving memories both painful and sad, showing the deep and affectionate love Hong Kongers feel for our city.

Artworks are not mere decorations for the Umbrella Movement. They carry the creativity and passion of the artists and the public, illuminating the movement and bringing a touch of warmth.

Local artists have always treasured much of our city in their subtle, indirect ways. This introspective expression of creativity is certainly one of the characteristic traits of Hong Kong contemporary art. Hong Kong art prides itself on drawing inspirations from Eastern and Western cultures. Whilst focusing closely on conception and innovations that are essential for contemporary art, this new generation of artists is also aware of the subtleties of the oriental artistic tradition. The result is a distinct visual language unique to Hong Kong.

Having a crush on someone/something is innocent, selfless, subtle and profound, not unlike the many artists who thoughtfully negotiate with art and the world around them. This exhibition has invited ten local artists from different backgrounds to showcase their works, which aim to reimagine Hong Kong. By exploring the complex emotions that lie hidden beneath delicate presentations and masterly creativity, these works seek to express the artists' affection for our city.

The exhibited works include oil paintings, ink paintings, photography, mixed media and three dimensional works, representing the dexterity and varied nature of local creations. Wong Chak Hung's refined oil paintings of MTR mosaics are a fine creation of a simplistic canvas using the most meticulous skills. Every tile depicted is a reminder of the artist's dedication and his devotion to our collective memories.

Elvis Yip Kin Bon's *Train Service Will Be Delayed, We Apologize For Any Inconvenience Caused* cleverly uses masking tape to recreate the opening of train doors on wooden boards, suggesting the daily delay of trains may be due to the unforgiving crowd.

Sim Chan and Stanley Siu Kwok Kin's three dimensional work *Watermelon mud mud mud...* reconstructs a dissected five-sided 'watermelon ball'. Both the peel and the pulp are meticulously drawn, expressing the artists' easy appreciation of this childhood plaything.

Angel Hui Hoi Kiu also infuses creativity with everyday life. Currently studying in Beijing, she depicts blue and white porcelain patterns with Hong Kong symbols, expressing her longing for home by combining past and present, high art and everyday life.

One of the important artistic approaches of Hong Kong contemporary art is the crossover between Chinese and Western, modern and traditional. Annie Wan Lai Kuen moulds Chinese characters from billboards and signs in the historic Wan Chai district and casts them into plasters, thereby reconstructing them as a Tang poetry couplet, which reads, "Modern people cannot see the ancient moon. But the modern moon has shone on ancient people." Aged bits and pieces from the street are infused with poetry.

Eve Leung Yee Ting depicts a series of foods made with red beans in *gongbi* style ink painting and alludes to the Tang poet Wang Wei's writings on longing, in which red beans were said to be the best reminder of one's nostalgia. "Red beans grow in the Southland, how many new branches will they develop in the spring? Wish you collect as many as possible. They are the best things to show our longing for each other."

Lau Chi Chung frequented the countryside and recorded the remains of the vegetation covered abandoned buildings in his *Landscaped Artifacts* series. Lau was awarded "The New Photography Artist of the Year" at the 2013 Lianzhou Foto Festival with this landscape photography series of poetic imagery.

Chan Wing Sang's *Dissolving Figure* oil painting series depict the form of a human body hidden under folds of cloth, through which he searches for a mind lost between reality and fabrication. Chan presents an alternative visual landscape, one that is imbued with the soft, intimate feelings of nestling down in bed.

Jaffa Lam Lamm's cloud-shaped umbrella fabric installation *Sunny Pretender* shows beams of sunlight amidst floating clouds. The artist has, "preserved a breath in the cloud, installed a sunny setting at home, and pretended we are still living in peace." This faint touch of sadness is also a form of affection.

This exhibition is how the curator would profess the artist's affection.

I am deeply grateful for the works and sacrifices of the artists.

Eric Leung Shiu Kee

暗戀我城

近幾月發生的事牽動了大家的心，留下了血與淚的記憶，見證了香港人對我城的愛，是如此深如此切。

藝術品在運動中不單只是點綴，承載著藝術家與群眾的創意與熱誠，煥發了一點點光和熱。

本土藝術家其實從來不乏對城市的關愛，不過大多透過較為低調委婉的手法宣示，這亦是本地當代藝術的一個特色，內斂地表達創意。香港藝術一向擅於融通東西文化，新一代藝術工作者一方面貫徹當代創作理念注重觀念與創新，但亦承傳了含蓄中和的東方韻味，形成了香港獨特的視覺語言。

暗戀是一種單純無私，低調而深刻的愛，有點像一眾默默專注創作的藝術家對藝術及身邊事物的取態。展覽邀請了十位本地不同背景的藝術工作者展出重塑香港城市肌理的作品，嘗試透過發掘他底潛藏於細膩筆觸精巧創意下的情結，展現對我城的愛思。

展出的包括油畫、水墨、攝影、混合媒介以至立體作品，充份展示了本地創作的靈巧多元。其中黃澤雄精描港鐵站紙皮石牆的油畫，極簡的畫面包含極繁的繪描過程，每片磚瓦均滲透著藝術家潛心修行的痕跡及對集體回憶的膜拜。

葉建邦《列車服務受阻，敬請原諒》則巧妙地運用皺紋膠紙在木板釀貼出車門開合的特殊情景，重塑那擠擁延誤的日常狀態。

陳閃及蕭國健的立體油畫作品《西瓜七七七...》重構了一個切開五塊的幾何狀「西瓜波」，細緻筆觸在塊面上繪上了逼真的波皮瓜肉，不經意地流露著藝術家對兒時玩意的思念。

許開嬌亦把創意融於生活物品之中。正在北京進修的她在紙巾繪上了蘊含香港符號的青花圖案，透過結合古今雅俗的創作表達身處異地的感懷。

汲取傳統揉合中西是香港當代藝術其中重要的創作方向，展覽尚有其他兼具當代創意及古雅氣息之精緻作品。尹麗娟從灣仔區的招牌告示中拓印各式中文字樣，鑄成石膏，組成唐詩「今人不見古時月，今月曾經照古人」，替街道舊物注入詩意。

梁依廷則以工筆水墨繪畫了一系列紅豆食品，藉紅豆寄相思之意，令人憶起王維的《相思》詩—「紅豆生南國，春來發幾枝？願君多採擷，此物最相思。」

劉智聰踏遍郊野以《山水文明》攝影系列紀錄廢棄建築被野生植物覆蓋的遺跡，綠悠悠畫面下充滿對城市發展的反思。而這散發著蒼涼山水意境的作品榮獲了「2013 連州國際攝影節」的新攝影年度藝術獎。

陳泳生《消散的輪廓》油畫系列描繪布紋下若隱若現的人型，探索迷失於虛實之間的心境，呈現了另一種視覺風景，亦隱隱滲出一點像眷眷牀上患得患失的愁思。

而林嵐以傘布造成的雲狀裝置《假裝晴天》，像浮雲中透出暖暖陽光，但藝術家的寄語是：「存一口氣在雲朵中，在家中延續那片刻的晴天，假裝我們仍然安好。」心思帶了一點哀怨，也是戀的某種形式。

藝術家各懷心意，展覽就仿如策展人為他們進行的一場表白。

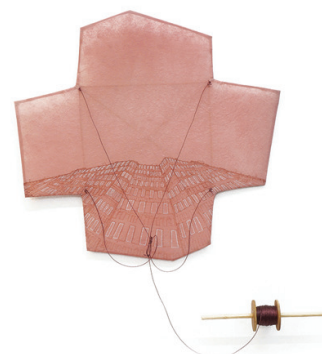
對藝術家的耕耘與奉獻，深懷感激。

梁兆基

Sim Chan 陳閃

Applying the technique of kite making, Chan's CityKite aims to reflect urbanization by means of traditional craftsmanship, juxtaposing the two. While flying a kite in a crowded city seems impossible, CityKite becomes an analogy of the urban dwellers and the banned city kites. Its cut-out shape as the urban sky also reveals the dream of kite flying for urban dwellers who long for flying away from all constraints to enjoy freedom. At the same time, the artist also would like to reproduce the nature of a kite in the form of a painting.

透過風箏製作的工藝，反映現代都市化與傳統工藝兩者之間的矛盾。在擁擠的城市放風箏，無論在環境上或是心境上，似乎永遠不可能的，CityKite成為了城中禁止放風箏的條例與我們城市生活處境的一種比喻。其切出的形狀作為城市的天空並揭示了風箏（城市居民）渴望能飛出所有的限制，享受真正的自由與夢想。同時，亦想重現風箏的本質，是一種繪畫的藝術形式。



CityKite No. 5
45 x 47 cm
Acrylic paint, kite paper, bamboo, string, wood
塑膠彩、風箏紙、竹、線、木
2014

Humans have always attempted to apply mathematical logic to quantify the structure of material and immaterial substances through units of measurement. The desire to transpose limits within the infinite world, whilst simultaneously seeking infinity within defined limitations, has distorted the reality of material.

When/If the Chinese character "空" [Kōng] is used as a unit, what structures would it quantify? What material/immaterial substances would it evaluate?

"空" could be sky;

"空" could be air;

"空" could be space;

"空" could be freedom;

"空" could be dream;

"空" could be symptoms;

"空" could be nothing at all...

人類習慣將事物數理化，自然界內不論物質或非物質都會被量度和計算，隨以單位命名；然而人總愛在無限中製造有限，又復在有限之名後追尋無限。漸漸，單位為實，事物成虛。

當/如果"空"是一個單位，它要量度的會是甚麼？

「空」也許是天空；

「空」也許是空氣；

「空」也許是空間；

「空」也許是自由；

「空」也許是夢想；

「空」也許是病徵；

「空」也許甚麼也不是...



SimSky No. 21
4,935.8 cm², 91.8 x 99.4 cm
Oil on Lycra with handmade wooden frame
油彩布本，手製木框
2011

Sim Chan 陳閃 Siu Kwok Kin, Stanley 蕭國健

Dear Watermelon Ball,

Now in your sixties, how many frivolous youths have passed you by? Time has ruthlessly drawn everything into its giant wheel, and that night, as you were crushed into pieces on the table, it shockingly came to my mind that our last conversation was long ago.

Best Regards,

Your Childhood Playmate

致：親愛的西瓜波

六十多歲的你，見證了幾許少年輕狂？
時代冷酷的把一切捲入巨輪，那天晚上，彷彿看見你在檯上碎成一塊塊，
我才驚覺，有多久沒有跟你淺淺的說上一席話？

祝好

童年玩伴 上



Watermelon mud mud mud... 西瓜乜乜乜...

30 x 35.3 x 37 cm

Oil and acrylic on Lycra with handmade wooden frame

塑膠彩油彩布面，手制木框

2015

Chan Wing Sang 陳泳生

The cloth gains its form from the object beneath. Draperies provide a possibility for narrating form and body. An indirect description hides and breaks the human form and gives a vague image. White is a color of "emptiness", it provides a space for the body underneath to exist and dissolve. Absence of the body represents the status of losing identity from living in this city. The harder we try to clarify the figure under the cloth, the more we become lost in its intricate network and become more uncertain of what lays in front of our eyes.

身體讓布成形，卻需布紋交代姿態。間接的敘述將人體隱藏崩析，孕育出模糊形象。白是虛無之色，賦予身體存在及消散的空間。看不見的身體，代表此地正失去身份的人。愈欲弄清底下之物，卻愈迷失於複雜脈絡、愈不解眼前所見。

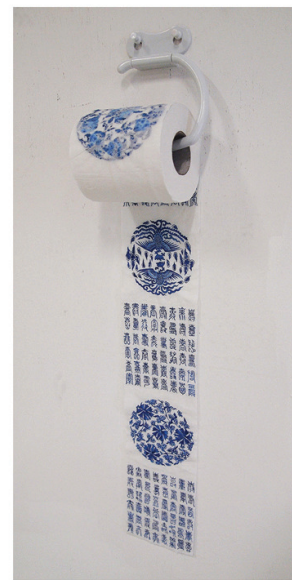


Dissolving Figure 2 & 3
消散的輪廓 2及3
150 x 90cm
Oil on canvas 油彩布本
2015

Hui Hoi Kiu, Angel 許開嬌

What I intend to do is to transform the nature of the daily objects such as facial tissues, by applying fine arts to functional and common objects. Through appropriating the varied traditional patterns of precious blue-and-white porcelain, and by introducing Hong Kong elements, I redefine its value.

把日常生活中看起來極為平凡的紙巾轉化為純藝術，使其本質改變。利用傳統中國繪畫技法流露出一種藝術的特質並透過與古玩青花瓷和含有香港元素的圖案交錯結合，藉此重新定義其價值。



A Roll Of Toilet Paper 一卷衛生紙
60 x 15 x 20 cm
Chinese ink on toilet paper 彩墨、紙巾
2014



Hand Drawing on Facial Tissue Series 2 手繪紙巾系列 二

15 x 14 x 24 cm each

Chinese ink, facial tissue and ceramic tissue box

彩墨、紙巾、陶瓷

2015



Lam Lamm, Jaffa 林嵐

*Cut a piece of sky from the umbrella,
preserved a breath in the cloud,
installed a sunny setting at home,
and pretended we are still living in peace.*

在雨傘邊上，摘一片天空
存一口氣在雲朵中，
在家中延續那片刻的晴天
假裝我們仍然安好。



Sunny Pretender 假裝晴天
250 x 36 x 32 cm
Recycled umbrella fabric, LED 回收雨傘布、LED
2015

Shot the Star

*Scratched a star from that piece of petal,
threw it to the sky,
dedicated to that stunning starry night and umbrella land.*

Dedicated to HK28092014

悼那星

悼那星光燦爛
悼那漫地雨傘
摘下那片花瓣

再射向那顆星

悼 HK28092014



Shot the Star 悼那星

130 x 58 x 18 cm

Neon, recycled wood 霓虹燈、回收木

2015

Lau Chi Chung 劉智聰

*We bring destruction to the land, the moment we begin to build.
We construct a myriad of architectural structures on borrowed spaces.
Only to give them up, decades later, and back to Nature,
who reclaims the land and rejuvenates the deserted artifacts.
Generous and humble, Nature never fails to clean up the mess we created.*

*The force of Nature permeates and shapes my creation.
Seasonal changes make the process of creating my work a volatile one.
Capturing the ruins amidst Nature,
my work bears witness to lived lives and passed time.
We have made our marks on the land we once walked.
Nature now takes her turn to give it a makeover.
Not to turn back the clock, but to transform land into an environmental
sculpture.
Angular contours of the constructed remains, now lushly laminated.*

*Let the past sleep. For when the new day comes,
what awaits us is a contemporary interpretation of the old landscape.*

人類的建設，總包含著破壞。
借來的空間，開闢土地，製造各式各樣的建築物。
數十年後，人去樓空，歸還大自然。
有了草木進駐其中，荒廢建築不再冰冷死寂，轉眼披上一層有機生命。
大自然就是這樣，包容的，謙卑地，為人類收拾殘局。

大自然的介入，參與在我的創作中。
季節的變化，為作品帶來不確定的面貌；
印證生命的存在，與時間的流逝。
在人類曾經踏足過的土地，發展出隱約的文明符號，
雖然是回復不了原始的模樣，卻意外地變成一種新的地景雕塑，
建築輪廓逐點淹沒，浮現出“人為風景”。

讓過去沉睡，我們明天醒來的時候，看到的會是一幅當代山水文明的詮釋。



Landscaped Artifacts 山水文明
100 x 125 cm
Photography
2013

Leung Yee Ting, Eve 梁依廷

*The idea originates from two quotes about food by Confucius and Mencius.
Humans have a natural desire for food because it is critical to human survival.
Therefore, I believe that human desire for beauty is also natural, most
primitive and basic.*

孔子曰：「飲食男女，人之大欲。」

孟子曰：「口之於味，目之於色。」

人類對吃的欲望都是與生俱來的，飲食絕對是人類的生存之本，而我相信藝術家對於美的追求也是與生俱來的，是最原始和最基本的。



Sweet Nostalgia 甜·相思

Set of 4 一組四件 每件 29 x 29 cm each

Ink and colour on paper 水墨設色紙本

2015

Wan Lai Kuen, Annie 尹麗娟

Wanchai is an area in Hong Kong Island with a mixture of old and modern cultures. I tried to look for a classical Chinese Tang poem in this neighbourhood. The couplets from Li Bai's poem read, "Modern people cannot see the ancient moon. But the modern moon has shone on ancient people". I searched for these Chinese characters in the area of Wanchai and found their reliefs here and there, hidden in the city. I moulded the characters in clay, then transformed them into plaster tiles.

位於香港島的灣仔，是混合著新舊文化的社區。我試圖在此區四圍尋找李白一首古詩中的兩句：「今人不見古時月 今月曾經照古人」。當我在灣仔搜索著這些中文字，卻發現它們隱藏在城市中的不同角落。我用陶泥印壓了這些字，然後倒成石膏磚。



Looking for Poetry in Wanchai 在灣仔尋找詩意

200 x 100 x 5cm

Plaster 石膏

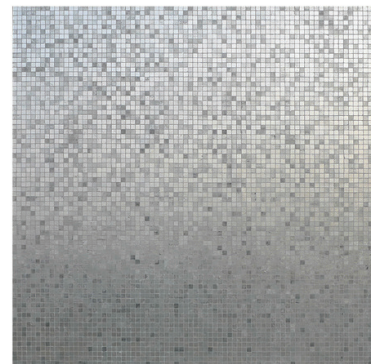
2008

*Work made in the programme Re: Wanchai - Hong Kong International Artist Workshop, 2005

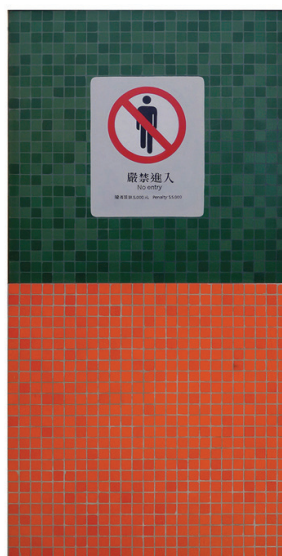
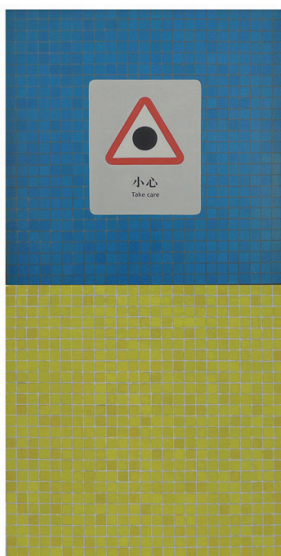
Wong Chak Hung 黃澤雄

As the artist notes, "painting is a record of my mental performance and manifestation of our popular ideology". He has for over ten years taken the MTR mosaic as the oeuvre for his spiritual mediation of this bustling city. His paintings comprise urban scenes that his hyper-realistic counterparts can never dream of. Chinese philosophy is deeply embedded in Wong's mind. His mosaic paintings are neither imbued with the western illusionistic depth and perspective, nor seeking to forge a virtual historical dialogue. They reflect Wong's profound skepticism of the illusionary living reality, as well as Western realism and its overarching ideologies in art. "Urban reality is not equal to reason, painting is not intended for truthful reproduction, and the 'realistic' may not reflect the reality..." says Wong Chak Hung. His painted objects could be found in any MTR station. The works have a tactile power, which removes viewers from reality mentally, but also physically from where they are... If his paintings could be staged as a public ensemble, or contemplative space of installation, conditioned boundaries, relationships and perspectives between the public spaces of the MTR and the private works of Wong can be shifted and even obliterated, making his work ever 'contemporary' at any given point in Hong Kong's art history.

黃澤雄以香港地下鐵內尋常不過的階磚石，以小小方格作為其藝術思考的對像，創作那富標籤性的油畫和水墨作品。每晚更深入靜後，便開始以彩筆把四平八穩的小格子逐一填上顏色；使創作這「單調」的繪寫行為蘊釀了他沈實的生活本色。藝評人指出：「黃澤雄的作品巧妙地將描繪作品的 ability 並置於藝術概念中，這種體現在作品中的平衡，宛如他的作品和其生活本身的關係，通過這種平行並置的處理，從而形成作品四面開展的張力！」繪畫不一定源於對真實世界的尋問，更有趣的是他虛擬的超寫實作品，會讓公眾衝動地想伸手驗證那曖昧空間的存在；令這種公眾熟知的生活形相發展成他探索了十多年的獨特視覺符號。這種超靜態、焦點式的觀察，反映繪畫盡是一切，作品既不是實驗的創作、也不是這超連城市的休止符；是對繪畫本義的專注，顯示了藝術家對社會的一種觀察！



Untitled 150-5 無題150-5
150 x 150 cm
Silver foil, oil on canvas 銀箔、油彩布本
2014



Untitled 無題
100 x 50 cm each
Oil on canvas 油彩布本
2013

Yip Kin Bon, Elvis 葉建邦

The train is always crowded and late.

I imagine a reason for the delay of the train service is that the left door opens, while the right door closes. Masking tape is used to create this scene: The doors of a train are in a state of half-opened, half-closed. Spaces between the tape form orderly lines.

I know it is all just a mechanical problem, not a man-made problem.

鐵路列車總是擠擁的、延誤的。我構想一個列車受阻的原因：左邊門開，右邊門關。我利用皺紋膠紙拼接出一卡又一卡的廂，車門處於半開半關的狀態。膠紙之間的細縫留下井然有序的間線。

這一切都單單是機械的問題，沒有半點人為。



Train Service Will Be Delayed, We Apologize For Any Inconvenience Caused

列車服務受阻，敬請原諒

60 x 120 cm

Masking tape, tape on wood panel 皺紋膠紙、膠紙、木

2015

(detail 局部)

Sim Chan 陳閃

Born in Hong Kong in 1987, graduated from Hong Kong Art School with a Major in Painting. Sim set up his studio in Fotan in 2007. He also participated in an Artist-in-Residence program in Beijing in 2009. He was selected as one of the nominees for the Sovereign Asian Art Prize 2011 and the Sovereign Asian Art Prize 2013 and was awarded "40under40" for global creative talent by Perspective Magazine in 2013. In the same year, Sim was commissioned to create a public art installation at Hong Kong Arts Centre. He was selected by "Art@Government Buildings 2013-14" to create a public art installation and paintings at Queen Elizabeth Stadium. He has participated in various art exhibitions actively since 2007. Sim's work has been exhibited in different cities such as Hong Kong, Macau, Beijing, Shanghai, Taipei, Singapore, Tokyo, Thailand and Melbourne. His artworks have been collected by private collectors in Hong Kong and abroad. He has continuously joined "Fotan Artist Open Studios" from 2008 to 2014.

1987出生於香港，畢業於香港藝術學院，主修繪畫。自2007年起於火炭設置工作室，於2009年到北京作駐地藝術家並進行創作。陳氏於2011年入選傑出亞洲藝術獎，2013年被透視雜誌選為“40 under 40”全球40位40歲以下之創作驕子，亦再次入選2013傑出亞洲藝術獎，同年被邀於香港藝術中心製作公共藝術裝置作品。2014年入選「藝聚政府大樓2013-14」並於伊利沙伯體育館製作大型公共藝術裝置及繪畫作品。最近亦入選2014青年藝術100。自2007年起參與多個藝術展覽，作品曾於香港、澳門、北京、上海、臺北、新加坡、東京、泰國、墨爾本等地方展出，亦為香港及海外私人收藏。

Chan Wing Sang 陳泳生

Born in 1987 in China, Chan Wing-sang moved to Hong Kong in 1995. He graduated from the Chinese University of Hong Kong with a Bachelor of Arts in 2012. He works predominantly in the medium of painting and mixed-media. His works developed from simple units to form an intricate framework. His repeated actions rearrange both the space and the subject.

陳泳生1987年生於廣州，1995年移居香港，2012年畢業於香港中文大學藝術系。陳氏創作以繪畫與混合媒介為主。其作品多以單一元素，如布紋、絲線等，組合排列成複雜的結構。透過重複的動作，把物象與空間重新呈現。

Hui Hoi Kiu, Angel 許開嬌

Angel Hui Hoi Kiu was born in Hong Kong. She received her BA (Hons) in Visual Arts from Hong Kong Baptist University in 2014. Hui joined an exchange program and studied for a BA in Chinese Painting at Minzu University of China (Beijing) for one year in 2012. She is currently working towards her MA in Experimental Art at the Central Academy of Fine Arts in Beijing.

出生於香港。2014年獲香港浸會大學視覺藝術（榮譽）學士學位。2012年於北京中央民族大學中國畫系當一年的交換生。現在是中央美術學院實驗藝術學院一年級研究生，目前學習生活於北京。

Lam Laam, Jaffa 林嵐

Lam Laam, Jaffa received her BFA, MFA and Postgraduate Diploma in Education at the Chinese University of Hong Kong. She is now teaching at the Hong Kong Art School as Senior Lecturer and Programme Coordinator of the Higher Diploma in Fine Art. She is a sculptor specializing in large-scale, site-specific, mixed media sculptures and installations, which are mainly made with recycled materials like crate wood, old furniture and recycled fabric. In recent years, she has been involved in many public art and community projects in Hong Kong and overseas. Her works often explore issues related to local culture, history, society and current affairs. Apart from solo exhibitions, Lam was invited to take part in many local and international exhibitions, as well as artist residency programmes in Kenya, Taiwan, Bangladesh, China, United States and Canada. She was awarded the Asian Cultural Council Desiree and Hans Michael Jebsen Fellowship in 2006. The community project she started in Hong Kong in 2009 is titled 'Micro Economy', which was part of an exhibition presented by the Hong Kong Arts Centre: 'Jaffa Lam Laam Collaborative: Weaver'. This project was also exhibited in the Setouchi Triennale 2013, representing Hong Kong.

林嵐畢業於香港中文大學藝術系、研究院及教育學院，現任教於香港藝術學院，為雕塑科統籌以及藝術高級文憑課程統籌。主力創作大型混合媒介雕塑作品及裝置，採用的主要為回收再用的物料，包括木箱板、舊傢具、回收布料等等。近年，她積極參與本土及海外不同的公共和社區藝術計劃，作品多以文化歷史、社會與時事為背景。除了個人展覽以外，林嵐多次獲邀參加本地及國際展覽，以及世界各地的藝術家留駐計劃，計有肯亞、台灣、孟加拉、中國、美國和加拿大等。美國文化協會亦於2006年給予捷成漢僑獎助金以表獎賞。2009年始，林嵐在香港開始的社區項目名為「微觀經濟」，獲香港藝術中心邀請為此計劃舉辦個展：“林嵐合作社- 織織複織織”（2013），並代表香港在2013日本瀨戶內海三年展亞洲平台展出。

Lau Chi Chung 劉智聰

Lau Chi-Chung is a freelance photographer with many years of experience working as an art director in TV commercial productions. He graduated in the United Kingdom with a B.A. degree in interior design. He enjoys cinema, photography and travelling, and is obsessed with time and space, history and images. His studies in interior design allow him to develop more rational thoughts towards time and space as well as sensibilities. Lau's work has been exhibited in various countries, and is collected by museums and private individuals. His photography series *Landscaped Artifacts* (2013) has gained him the New Photography Artist of the year award at Lianzhou Foto Festival 2013.

多年從事電視廣告製作美術指導經驗，現職自由攝影師。畢業於英國，所修讀的是室內設計，而自己喜歡的卻是電影、攝影、拾荒及旅行。對空間/歷史/影像十分著迷，擁有室內設計學士學位的他，對空間的感受除了感性還有更多理性的認識。作品能夠獲得不同國家展覽機會，以及博物館和私人收藏家收藏。當中攝影作品“山水文明”系列（2013年）亦獲得連州國際攝影節新攝影年度藝術家獎。

Leung Yee Ting, Eve 梁依廷

Eve received her BA in 2010 and MFA in 2012 from the Chinese University of Hong Kong. She specializes in contemporary Chinese ink painting and has received the 'Hong Kong Chinese Meticulous Painting Association Creative Award' and 'Chinese Painting and Calligraphy Creative Award'. Her works are collected by Hong Kong Museum of Art and private collectors.

於香港中文大學藝術系取得藝術學士（BA 2010）及藝術碩士（MFA 2012），以中國工筆畫為創作媒介和研究方向。曾獲得香港工筆畫會創作獎、中國書畫創作獎等，作品為香港藝術館及私人收藏。

Siu Kwok Kin, Stanley 蕭國健

Stanley grew up and studied in New Zealand where he received his Bachelor of Architecture from UNITEC School of Architecture. He returned to Hong Kong after graduation and has practiced as an architect on a number of residential, commercial, master planning, cultural and sustainability projects in Hong Kong and China. He is now a senior architect at Gravity Partnership. In 2012 Stanley found a group called Daydreamers Design, an art and design collaboration constantly engaged in the art, design, and architectural scene locally and globally. Under Stanley's leadership, Daydreamers Design have participated in the 2013 Lantern Wonderland competition organized by the Hong Kong Tourism Board and have received the Gold Award. The winning design "Rising Moon" was constructed within 12 days and exhibited during the Mid-Autumn Festival at the Victoria Park, a combination of large scale public art and architecture. Stanley's professional activities and interests are split equally between architecture and contemporary art. Stanley has also received the Young Architect Awards 2013 organized by the Hong Kong Institute of Architects. This is one of the most prestigious awards in Hong Kong to honour and acknowledge the talents and contribution of Stanley's achievements in the field of Art and Architecture.

蕭國健自小在紐西蘭長大，在UNITEC理工建築學院獲得建築學學士學位。畢業後，他選擇返回香港，正式開始他的建築實踐。蕭氏多年來曾任職於本地著名建築師事務所，參與過大量香港及中國內地的建築項目，包括住宅、商業、總體規劃、文化及可持續發展項目。他對建築的熱誠，從工作延伸至不同的專業領域。作為香港建築師學會的社區關係拓展委員會主席，他積極參與各個委員會的工作，並且協助學會籌備多個主要活動。與此同時，他同樣對當代藝術富有濃厚的興趣。於2013年，蕭氏創立的設計團隊Daydreamers Design獲得香港旅遊發展局－綵燈大觀園設計比賽金獎，作品名為《Rising Moon》，並於同年中秋節在香港維多利亞公園展出。蕭氏於2014年更成為2013年度香港建築師學會－青年建築師獎冠軍得主。

Wan Lai Kuen, Annie 尹麗娟

Born in Hong Kong, Annie obtained her Bachelor's and Master's degrees from the Fine Arts Department of the Chinese University of Hong Kong. She is now Lecturer of Academy of Visual Arts of the Hong Kong Baptist University. Annie has participated in various local and overseas exhibitions. She was also awarded the Winner (Sculpture) of the Philippe Charriol Foundation Art Competition, the Asian Cultural Council Fellowship, "Artists in the Neighbourhood Scheme II" by the Hong Kong Art Promotion Office, the Overseas Residency Grant by the Hong Kong Arts Development Council and the Award Winner of the Hong Kong Art Biennial. She has also been the resident artist at different art institutions in the USA, Japan and Denmark and invited as Guest Artist by Shigaraki Ceramic Cultural Park in Japan. Annie's works are collected by the Hong Kong Museum of Art, the Hong Kong Heritage Museum and overseas art institutions.

尹麗娟生於香港，於香港中文大學藝術系取得學士及碩士學位。現任香港浸會大學視覺藝術院講師。尹氏曾參與多次本地及海外展覽，並獲「夏利豪基金會藝術比賽」雕塑組冠軍、「亞洲文化協會獎助金」、香港藝術推廣辦事處選為「藝遊鄰里計劃II」藝術家、香港藝術發展局頒發海外駐場獎金及在「香港藝術雙年展」中獲獎。亦曾在美國、日本及丹麥進行駐場藝術創作，及被日本信樂陶芸之森邀請為客座藝術家。作品為香港藝術館、香港文化博物館及海外藝術機構收藏。

Wong Chak Hung 黃澤雄

Born in 1963, Wong graduated from The Central Academy of Fine Arts in Beijing in 1989. His works explore new meanings of truth and abstraction with realistic touches, displaying imageries of modern, yet placid sentiments. Wong's works lead viewers into poetic journeys across city-spaces, setting free the boundaries between realism and abstraction, thereby allowing the construction of abstract elements beyond the limit of realistic imagination. The spirituality and ambiguity professed in Chinese literati paintings found new representations in Wong's works among the spatial construction system of the Western painting tradition. His works are collected by the Hong Kong Culture Museum, Fung Ping Shan Museum, The University of Hong Kong, Hong Kong Polytechnic University and Hong Kong Baptist University amongst other academic institutions and private collections.

1963年生。1989年畢業於北京中央美術學院（油畫系助教班），完成碩士研究生主要課程。作品以新寫實的手法嚴肅地探索真實與抽象的新義；用現代人的情緒，通過安靜的心靈而呈現出抽象的意象。詩意地穿越了城市空間、顛覆了作品中寫實層次和抽象層次的固有界限，構築了寫實極限中無法理解和想像的抽象元素，並把傳統中國文人畫中蕭條淡泊、不易看辨的哲理秩序滲透入西方繪畫的空間系統內。作品被香港文化博物館、香港大學馮平山博物館、香港理工大學及香港浸會大學等學術機構及私人收藏。

Yip Kin Bon, Elvis 葉建邦

Elvis Yip Kin Bon, mixed media artist, was born in 1989. He received his Bachelor of Arts (Major in Visual Art) from the Academy of Visual Art, Hong Kong Baptist University in 2013.

葉建邦，混合媒介藝術家，1989年生於香港。2013年取得香港浸會大學視覺藝術院學士。藝術創作對他來說是一種持續不斷的勞動，他極需要一種帶有想像力的勞動來抵抗或掩蓋生活的無力感。其作品常以拼貼手法重構日常，藉想像力回應人、物及社會。



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