

出爐
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FRESH TREND
17th 2021

藝術畢業生聯展
Art Graduates Joint Exhibition

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藝術畢業生
聯展
Art Graduates
Joint
Exhibition

參展 Participants

香港中文大學藝術系

Department of Fine Art, The Chinese University of Hong Kong

陳沛恩 / 陳梓冲 / 劉政熙 / 李劭華 / 梁子蔓 / 李芷媚 / 譚緯瑤 / 鄧彥麟 /
黃康迪 / 楊樂瑤

CHAN Pui Yan, Pollyan / CHAN Tsz Chung / LAU Ching Hei /

LEE Hong Wah / LEUNG Tsz Man, Fion / LI Tsz Mei / TAM Cheuk Yiu /

TANG Yin Luen, Eric / WONG Hong Tik / YEUNG Lok Yiu

香港浸會大學視覺藝術院

Academy of Visual Arts, Hong Kong Baptist University

何寶怡 / 胡嘉純 / 林美芬 / 梁頌鏗 / 伍穎欣 / 歐陽嘉琪 / 黃杰堃 / 王韻熒 /
楊燕婷 / 余靖

HO Po Yi / HU Jiachun / LAM Mei Fan / LEONG Krystle /

NG Wing Yan / OUYANG Jiaqi / WONG Kit Kwan / WONG Wan Ying /

YEUNG Yin Ting / YU Mufasa

香港藝術學院

Hong Kong Art School

歐桂怡 / 朱頌琪 / 藍曉恩 / 梁程萬 / 梁寶瀛 / 葉政宏 / 莫鎧靖 / 吳啟峰 /
王雅琪 / 翁振傑

AU Kwai Yi, Ada / CHU Chun Kei, Maggie / LAM Hiu Yan /

LEUNG Ching Man, Calis / LEUNG Po Ying, Agnes /

Masahiro NAKAMURA / MOK Hoi Ching / NG Kai Fung /

WONG Nga Ki / YUNG Chun Kit, Ivan

內地美院

Academies in Mainland China

黃寶儀 / 馬靜遠 / 徐楚蒙

HUANG Paoyi / MA Jingyuan / XU Chumeng

(中央美術學院實驗藝術學院 School of Experimental Art, China Central

Academy of Fine Arts)

何梓豪 / 吳富衛

HE Zihao / WU Fuwei

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台灣大學

Taiwan Universities

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CHEN Yen Chi / CHOW Tsz Ho

(國立彰化師範大學美術學系 Department of Fine Arts, National Changhua

University of Education)

張雅筑

CHANG Ya Chu

(國立清華大學 藝術與設計學系 Department of Arts and Design, National

Tsing Hua University)

謝宇喬 / 廖育瑩

HSIEH Yu Ciao / LIAO Yu Ying

(國立臺北藝術大學美術學系 Department of Fine Arts, Taipei National

University of Arts)

2021 出爐藝術畢業生聯展

Fresh Trend 2021 Art Graduates Joint Exhibition

中環香港大會堂低座一樓展覽廳
Exhibition Hall, 1/F, Low Block Hong Kong City Hall, Central, Hong Kong

16/10 14:00 – 20:00　17–25/10 10:00 – 20:00　26/9 10:00 – 16:00

開幕禮 Opening 16/10/2021（星期六 SAT） 17:00

主辦：　　香港藝術網絡
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影像方案：　京秀文化科技
媒體夥伴：　藝術地圖、art plus

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展覽製作：　點子藝術創作
設計：　　史思華
宣傳：　　周靜雯
攝影：　　陳靄欣

Organizer:　　Hong Kong Art Network
Supported by:　Hong Kong Arts Development Council
Sponsor:　　Andrew Kinoshita Architecture
Supporting Organizations:
Department of Fine Arts, The Chinese University of Hong Kong, Academy of Visual Arts, Hong Kong Baptist University, Hong Kong Art School, Department of Fine Arts, National Changhua University of Education, Department of Arts and Design, National Tsing Hua University, Department of Fine Arts, Taipei National University of Arts, Young Voices, Hong Kong Society For Education In Art, Affordable Art Fair, Contemporary by Angela Li, Karin Weber Gallery and Mention PR Consultants

Image solution:　Jingshow Technology Co
Media Partners:　ART MAP, art plus

Curator:　　LEUNG Shiu Kee, Eric
Project manager:　ZHOU Jingwen, Lisa
Production:　Pointsman Art Creation Company
Design:　　SZE Shi Wah, Cecilia
Promotion:　　ZHOU Jingwen, Lisa
Photography:　　CHAN Oi Yan

Facebook: facebook.com/FreshTrendArt　Instagram:@freshtrendhk

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俞俏女士 香港藝術館館長（現代及香港藝術）
何兆基博士 香港中文大學藝術系副教授
黎力誠教授 香港浸會大學視覺藝術院總監
茹國烈先生 香港藝術學院院長

出爐藝術新秀獎評審：
俞俏女士 香港藝術館館長（現代及香港藝術）
鄧海超先生 香港浸會大學視覺藝術院客席教授
董嘉欣女士 如心園館長

特別獎項：
Affordable Art Fair 藝術獎
Contemporary by Angela Li 藝術獎
凱倫偉伯畫廊藝術獎

頒獎嘉賓
俞俏女士 香港藝術館館長（現代及香港藝術）
張敏姿女士 Affordable Art Fair 藝博會總監
李安姿女士 Contemporary by Angela Li 創辦人
楊廣發先生 凱倫偉伯畫廊總監

Opening guests:
Ms. YU Chiu, Leona, Curator (Modern and Hong Kong Art), Hong Kong Museum of Art
Dr. HO Siu Kee, Associate Professor, Department of Fine Arts, The Chinese University of Hong Kong
Prof. Louis NIXON, Director and Professor, Academy of Visual Arts, Hong Kong Baptist University
Mr. Louis YU, Director, Hong Kong Art School

Judges of “Fresh Trend Art Award”:
Ms. YU Chiu, Leona, Curator (Modern and Hong Kong Art), Hong Kong Museum of Art
Mr. TANG Hoi Chiu, Adjunct Professor, Academy of Visual Arts, Hong Kong Baptist University
Ms. TUNG Ka Yan, Curator, Nina Park

Special Awards:
Affordable Art Fair Award
Contemporary by Angela Li Award
Karin Weber Gallery Award

Award Presentation Guests
Ms. YU Chiu, Leona, Curator (Modern and Hong Kong Art), Hong Kong Museum of Art
Ms. Regina ZHANG, Director, Affordable Art Fair
Ms. Angela LI, Founder, Contemporary by Angela Li
Mr. Kenneth YOUNG, Director, Karin Weber Gallery

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Preface

「出爐2021藝術畢業生聯展」由香港藝術網絡舉辦，匯集藝術畢業生同場展出，一方面為新秀提供發表機會，亦期望藉此促進院校間交流，讓觀眾了解本地藝術新生代的面貌。

踏入第十七年的「出爐聯展」有來自香港中文大學藝術系、香港浸會大學視覺藝術院及香港藝術學院學士課程的三十位應屆畢業生參展。為促進兩岸三地藝術交流，今年繼續邀請五位內地美術學院畢業生展出作品，並再與台灣的大學藝術系畢業生聯展項目「藝術新聲」合作，安排五位臺灣大學藝術系畢業生作品來港，讓香港藝術界及公眾可欣賞中、港、台新一代的優秀創作。

「出爐聯展」始於2005年，見證著本地藝壇這十七年的機遇與挑戰，今年疫情持續，「出爐聯展」得以順利舉辦實有賴各界大力支持。在此特別鳴謝香港大會堂批出展覽場地，康樂及文化事務署贊助場租，香港藝術發展局資助活動經費及木下設計所提供贊助。另外亦感謝香港中文大學藝術系、香港浸會大學視覺藝術院、香港藝術學院、國立彰化師範大學美術學系、國立清華大學藝術與設計學系、國立臺北藝術大學美術學系、香港美術教育協會、Affordable Art Fair、Contemporary by Angela Li、凱倫偉伯畫廊及文心公關顧問等機構的支持及參與。

Organized by the Hong Kong Art Network, “Fresh Trend 2021 Art Graduates Joint Exhibition” gathers art graduates from local universities and art schools in Hong Kong to showcase their works to the public. Not only does it provide a platform for institutions to interact with each other, this exhibition is also a fantastic opportunity for the general public to gain a fuller understanding of the new generation of local artists. On the occasion of the 17th anniversary of the “Fresh Trend” exhibition, this edition features works by 30 graduates from the Department of Fine Arts of The Chinese University of Hong Kong, Academy of Visual Arts of Hong Kong Baptist University and Hong Kong Art School, as well as artworks by 5 graduates from 2 art academies in Mainland China and 5 art graduates from 3 universities in Taiwan. In order to enhance art exchange between Hong Kong, Mainland China and Taiwan, “Fresh Trend” cooperated with “Young Voices”, an art graduates joint exhibition project in Taiwan, to arrange Taiwan exhibits to Hong Kong.

Starting in 2005, “Fresh Trend” exhibition witnessed the opportunities and the challenges of Hong Kong art scenery in past 17 years. Although Hong Kong is still affected by pandemic in this year, “Fresh Trend 2021” exhibition have been held successfully thanks to the continuous generous support of government departments, education institutions and art community. We would like to give a special thanks to the Hong Kong City Hall for providing the exhibition venue, to the Leisure and Cultural Services Department for the venue sponsorship, to the Hong Kong Arts Development Council for the programme sponsorship and to the Andrew Kinoshita Architecture for additional sponsorship. We would also like to thank the Department of Fine Arts, The Chinese University of Hong Kong, Academy of Visual Arts, Hong Kong Baptist University, Hong Kong Art School, Department of Fine Arts, National Chang-hua University of Education, Department of Arts and Design, National Tsing Hua University, Department of Fine Arts, Taipei National University of Arts, Hong Kong Society For Education In Art, Affordable Art Fair, Contemporary by Angela Li, Karin Weber Gallery and Mention PR Consultants for their generous supports.

香港中文大學藝術系 Department of Fine Art, The Chinese University of Hong Kong

陳沛恩

CHAN Pui Yan, Pollyan



啊啊啊
Screaming Rhapsody

尖叫獸初始號、單頻數碼影片、繪圖、錄音機、喇叭、現成物

Screaming machine #0, single channel digital video, drawings, audio recorder, speaker, readmades

尺寸不定 Size variable

2021

「尖叫獸初始號」是個浸泡在水中、會稍稍「蠕動」、並不停「尖叫」的「怪物」。水、氣泵、水管、魚桶，它的組成很工業，同時很有機，它擁有實體，卻不存在於任何人的認知裡。它在尋問與想像自己的「人設」，在建構它的identity（身分）、reality（現實），一個屬於它的dimension（維度）。這裡是初始號演講的平台，是它實現世界觀的過程。

The Screaming Machine #0 is a "monster" that is immersed in water, it wriggles occasionally, and it screams all the time. Its composition is very industrial but still very much organic; it is substantial yet it cannot really be considered existent. It has been questioning and visualizing its character, it is building its identity, its reality, a dimension that it belongs to. This is the stage where #0 gives its speech, and this is where it expands its universe.

陳梓冲

CHAN Tsz Chung



大概在這裡，大概是灰色的
In Here, It's Grey

混凝土
Concrete

尺寸不定 Size variable

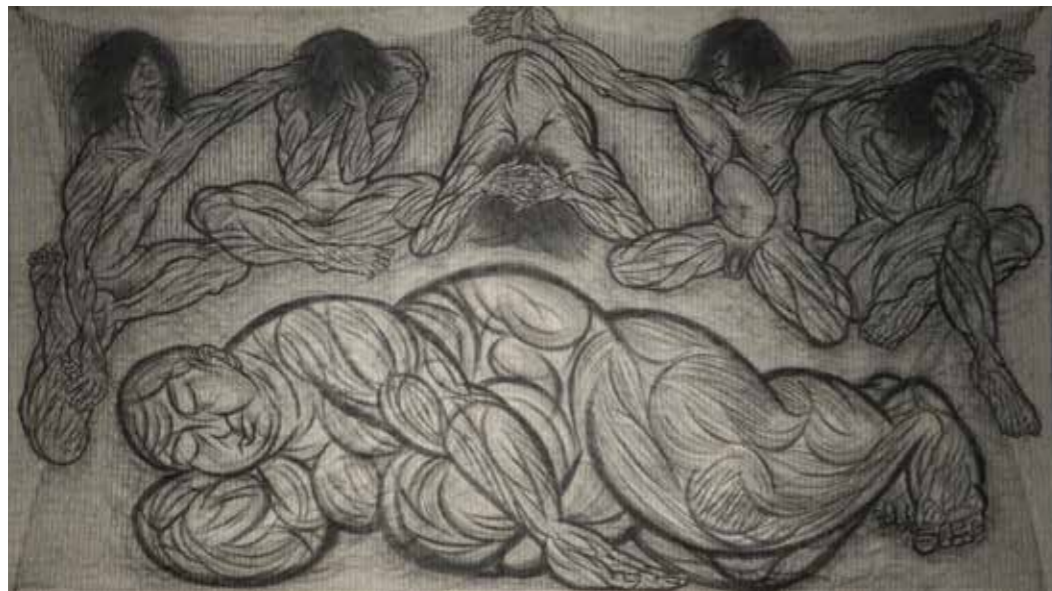
2021

對那個與我毫無關連的陌生地方，卻熟悉得很。就像走過那座陌生的教堂旁，未曾聽過它敲起鐘。腦海裡卻時不時響起一段鐘聲，每隔一段時間也提醒著它的存在。直到某一天開始期待有一次會碰巧聽到它敲起鐘聲來，直到某一天開始愛上那從未聽過的鐘聲。

Feeling familiar with the place that has nothing to do with me. Like when I'm walking by the side of an unfamiliar church without ever hearing it ring a bell, but sometimes there is a bell in my mind, it keeps reminding me of its existence every once in a while. Until one day I started looking forward to a bell ring when I pass by, and until one day I fell in love with the bell that I had never heard.

劉政熙

LAU Ching Hei



黑夢

Dark Dreams

鉛筆、石墨筆及炭筆布本

Pencil, graphite pencil, and charcoal on cloth

210 x 360 cm

2021

擁有黑暗的心的人，只做黑暗的夢。

People with dark souls have nothing but dark dreams.

李勁華

LEE Hong Wah

鳥俠二零二一
Birdman 2021

循環錄像、人聲
Looped video, human sound

尺寸不定 Size variable

錄像 Video 1'45"

2021



作品投射出創作者畢業創作繪畫過的宣紙素描，描繪了過往一年走在紅磡行人天橋上的日常視覺經驗，再進行影像化探索。作品將素描合併鳥叫聲模擬，帶出氣氛渲染，投影中的光變是以重現自身每停留橋面長期逗留時所接觸的日光印象。昔日的紅磡行人天橋上有大量即興音樂表演，但已很難復見。創作者為體驗該氣氛曾在天橋嘗試即興吹口哨，自娛一時。

The art piece projects the Xuan paper drawing that is earlier shown in the artist's graduation exhibition, depicting his daily experience on the bridge in Hung Hom. Now it has been redeveloped in videos and sound. The art piece combines the drawing and the artist's imitation of bird chirping sound, to bring about a unique atmosphere experience, for the light variation is to reproduce the impression of facing the sunlight on site that is engraved to the artist's mind. There were lots of music performances back in the days on the bridge. Earlier, the artist tried improvising whistling sounds on site, entertaining himself and feel once again the surroundings.

梁子蔓

LEUNG Tsz Man, Fion



若人類不像人類
If Humans Don't Look Like Humans

數碼印刷
Digital image

一組兩件 A set of two
各100 x 150 cm each

2021



被困在沒有選擇的環境中，我思考這種崩壞、缺乏、麻木的狀態。作品邀請觀眾進入我的精神世界，這個時空是私密的，我在其中是赤赤裸裸的。

I sink into a dreary apathy, confronting emotional problems.
My work invites audiences to enter my spiritual world, which is private, and intimate.

李芷媚

LI Tsz Mei

城市植物也瘋狂
Prison Break

油畫布本
Oil on canvas

150 x 200 cm

2021



2020年對出於自身社區的再發現，透過觀察植物生態的日常去疏離自身對著大社會的無措和日常的逞強。2021年開始《感官花園》系列，由公共屋邨的盆栽到城市中圍繞植物而發生的有趣情景，用繪畫去紀錄這個新世代的微小日常。

In 2020, starting from rediscovering my own community, I alienated myself from the oncoming frustration and daily overexertion which I faced in the Big Time, by way of observing the daily life of plant ecology. The "Sensory Garden" series started in 2021, from potted plants in public housing estates to interesting scenes surrounding plants in the city, recording the tiny daily lives of this new generation through paintings.

譚綽瑤

TAM Cheuk Yiu



Feel The Guilty Until You Die

鐵鏈、金屬板、鋁片
Iron chain, metal, aluminium strip

200 x 250 x 180 cm

2021

我有野要講。

I got nothing to say.

鄧彥麟

TANG Yin Luen, Eric



洄
The Surging Waves

黑鐵、現成物、紙本噴墨打印、布、銀鹽相片、螢幕、單頻錄像
Black iron, found objects, inkjet print on paper, fabric, silver gelatin print, monitor, single channel video

250 x 300 x 300 cm

錄像 Video 11'29"

2021

會意，合象形、指事文以見其義。
水、人、口，洄，意指浮游於水上。
或意指，被囚於籠內，潮水要把我淹沒。
或指，身處海中，依靠外物漂浮，自覺逍遙。而傾聽海濤細語直至死亡。
或，夏天悶熱，有雨，便關窗。獨坐窗邊觀雨，卻意興闌珊，無暇感觸。我打開一點窗，任由皮肉被雨滴濺射擊中，霎時涼快，甚感愜意。一念以為可以洗刷身上罪惡，被沾污卻不以為意。
房間裏一片濡濕。在這裏，沒有甚麼是不會生鏽的。

Compound ideographs, which take two or more pictographs/ ideographs to suggest a new meaning of the word.

Water, man, cage, “洄”, means floating on water.

Or, I was imprisoned in a cage and the night tide is drowning me, I cannot escape.

Or, I was floating on the ocean with an object, listening to the sea waves raging and isolating myself from the world.

Or, I closed the window when it was starting to rain. Summer is hot and humid. I was sitting next to the window and looking outside with a mess in my mind. I decided to open the window and get myself splattered by the tiny rain droplets. The sudden coolness from the raindrops refreshed me. I thought my sin can be washed out, but I got contaminated slowly without noticing.

The room is humid. And here, there is nothing that will not rust.



黃康迪
WONG Hong Tik



我哋以後都唔會再見
Please stay a little longer

塑膠彩素描布本、衣、針、綿線、床、風扇、大頭針、
相架、毛巾、水桶、膠手套、石墨、窗簾、漂白水、單頻
數碼錄像、數碼影像、電視、窗花、杯、雪櫃玻璃、晾
衫繩、二手衫、二手機、氣球、投影機、浴簾、噴壺、襯
衫、番枱
Acrylic drawing on canvas, clothespins, needles,
thread, bed, fans, pins, photo frame, towel,
bucket, rubber gloves, graphite, curtain, bleach,
single-channel digital video, digital image, TV,
window grilles, cup, refrigerator glass, clothes
line, second-hand shirt, second-hand socks,
balloon, projector, shower curtain, water sprayer,
shirts, soap

尺寸不定 Size variable

2021



楊樂瑤
YEUNG Lok Yiu



Poke

海綿、布、光管、拾得碎片
Sponge, clothe, fluorescent
lamp, found fragment

50 x 180 x 60 cm

2021

那些剩下一半的，只能隱約辨認，殘餘的；在有尿臭味的土裏，在半濕的石屎狹縫。遺留的東西沒有被丟棄，
他只是等待把肚皮撐破，等待它無法再被掩蓋。

Those incomplete, could barely recognize, leftover; inside the mud smells like piss, between the
semi-wet concrete slit. Things left over have never been thrown away. It is waiting for the burst,
until it could hide no more.

依附與被存在的
Dependency and The Existed

玻璃、人類皮屑、血、錄像
Glass, human dander, blood, video

尺寸不定 Size variable
錄像 Video 4'11"

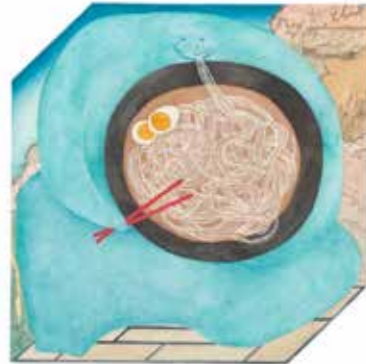
2021



以藍霧的概念所進一步研究的心理呈現。透過作為擁有自殘傾向、幻覺、焦慮者的角度，來論述人受傷、痛苦、掙扎、接受的過程。藍霧是我痛苦的衍生物，也是我生命的一部分，這種痛苦依附在我身上，也證明了我的曾經存在。藍霧—我為自己其中一種幻覺所命的名，它們像霧、像塵，在你崩潰時圍繞在周圍。源自人在極度悲傷的狀態下，大腦視覺認知失調所呈現色彩對比度下降的情況，而漸漸出現偏藍的景象。

Based on the further study that documents the psychological presentation of the blue haze. From the perspective of self-harm, anxiety and a hallucinator, it discourses the process from injuries, agony, struggles, to acceptance. The Blue Haze is a derivative of my pain which is also part of my life. The pain attached to me proves my own existence. "Blue Haze" is what I have named one of my illusions. They are fog-like, dusty, surrounding you when you feel like collapsing. When people are devastated, the visual cognitive disorder of the brain resulted in the decrease of colour contrast. The blueish view would then appear.

胡嘉純
HU Jiachun



房間
Room

彩印、泡沫板
Print on foam board

一組十七件 Set of 17
各30 x 60 cm each
書 Book
30 x 30 cm

2020

在大部分的人生裡，我們住在一個被稱為房間的空間。在房間裡，我們做著種種平凡又渺小的事。但我認為，這些時刻，正是生活的詩意和真實所在。這個故事描繪了一個很大隻的藍胖子住在一個立方體房間裡的生活。他曬日光浴，洗衣服，澆花，畫畫，吃飯，照鏡子。你是否也能感到他微茫的快樂呢？

Most of the time in our lives we live in a space called our room. And in our rooms, we do daily repeated unremarkable things. But this ordinary space and our ordinary activities actually compose every individual's daily poem, and the essence of life. This story depicts a huge blue creator's life living in a cube-like room. He enjoys sunbathing, he washes clothes, he waters flowers, he eats, he draws, and he looks into the mirror. Isn't his repeated and ordinary daily life beautiful?

林美芬
LAM Mei Fan

你所見的井然有序不過是隨意相連
The Things You See in Apple-pie Order Are
More of Arbitrary

錄像裝置
Video installation

尺寸不定
Size variable

錄像Video 5'10"
音頻 Audio 5'20"
投影文字Projected text 5'30"
時鐘時間Clock time 5'40"

2021



以文字追逐所見，以影像追趕速度；紀錄與現實之間總有本質上的落差，使它逐漸脫離既有的線性時序並隨意地相連。我把影像、文字、聲音和事件所發生的時間從同一紀錄中分拆開來，任由它們分別循環播放。之於每個當下，它們既獨立又互相依存，從錯置的時間裡建構新的事件。

Chasing our sight with words and the speed with images, there is always discrepancy between archives and the recorded reality, causing it to gradually deviate from the linear temporality and fall into arbitrary relativity. I decompose a documentary clip into separate parts of image, sound, text and clock time, with each looping on its own. They are both independent and interdependent in every single 'present', constructing new events in, as well as by, the misplaced time.

梁頌鋸
LEONG Krystle



此刻此地，我們終於同在。散化為聚。同等。浩瀚。
被禁的扭曲求存。零碎的容許修復。在裝置空間，牆身仿如鋼琴的琴框；喇叭如琴鍵；
空間如延音腳踏。一首歌的朦朧輪廓正等待著聽者的識別。

Right now, right here, we are all present at last. Separate yet together. Equal. Vast.
The prohibited deforms to survive. The fragments allow restoration. In the installation space where the walls become soundboards of a piano, the speakers become piano keys and the expansive space becomes the piano pedalling. The obscure presence of a song in question awaits one's recognition.

其實這不曾休止
Depart, Exile and Return
聲音裝置 (七頻音訊、鋼琴椅)
Sound installation (seven-channel audio, piano bench)

尺寸不定 Size variable

音頻 Audio 5'12"

2021

滑梯
Slide

圓鐵、3D打印模型
Round steel, 3D print models

165 x 74 x 84 cm
22 x 126 x 139 cm

3D 打印模型
3D print model
一組五件 Set of 5
各8 x 8 cm each

2021



「玩」在城市發展中一直被忽視。公共遊樂場猶如社區的中心，在共享空間中每人憑藉第一身的接觸，締造一段段回憶與關係。《滑梯》是依據小孩在遊樂場中，沿著滑梯下滑的動態所創作的金屬雕塑。作品透過動態追蹤技術來捕捉短暫而獨特的玩樂狀態，並將其以大型雕塑的形式，呈現給享受遊樂場的每一位。

'Playing' is an easily overlooked part of urban development. Public playgrounds are focal points for local communities. They are shared sites where tactile physical experience forges bonds of memory and kinship. "Slide" is a welded metal sculpture based on the motion of a child moving down a slippery slide. It used motion capture technology to capture this ephemeral act of play, and transformed it into a large-scale monument for the local playground and those who enjoy it.

歐陽嘉琪
OUYANG Jiaqi



通花布閘
Gate with Carved Patterns

布、壓克力管、鈕扣、線
Cloth, acrylic tube, button, thread

200 x 190 x 26 cm

2021



路過舊街老店，你是否會留意到大門緊閉的通花鐵閘？也許是因為太過熟悉而視若無睹。那麼，若是布製的閘會否令你駐留半刻？將裁剪好的布塊重組，一針一針地縫合，期望留住消失中的舊景色。鏤空的花紋，承載着共同的回憶。

Have you ever noticed the gate with carved patterns when you passed by some old street? Perhaps you will overlook them since you are too familiar with them. So, if the gate is made of cloth, will you stay for a while and look at it? To keep the lost old scenery by reorganizing and stitching the cut cloth. The hollow patterns carry common memories.

黃杰堃
WONG Kit Kwan



畫畫畫
Painting, Painting and Painting

混合媒介油彩布本、錄像裝置
Mixed media on canvas, video installation

尺寸不定 Size variable

2021

2019年後我開始索求一種更直接更即時的繪畫經驗；使用參考相片和想像力的創作方式好像對我不再管用。我嘗試透過拓印、寫生等不同的繪畫經驗，去釐清繪畫中觀察事物和呈現物象之間的關係——以及當「繪畫」作為一個行為，它與藝術家、作品、事物之間的關係。

I started seeking a more direct, immediate painting experience after 2019; using photo references and pure imagination are no longer of interest to me. I strive to clarify the relationship between observation and representation through experiences including rubbing and plein air painting— when "painting" as an action, how it contextualised with the artist, other paintings and objects.

王韻熒

WONG Wan Ying



仿黑
Black-like

炭枝、炭鉛筆、木顏色筆、素描筆、木板、在街上撿拾的石頭、鉛筆、炭枝粉末
Charcoal, charcoal pencil, colour pencil, graphite pencil on wood board, stones collected on street, grinded pencils

一組兩件 A set of 2
122 x 244 cm
122 x 244 x 7 cm

2021

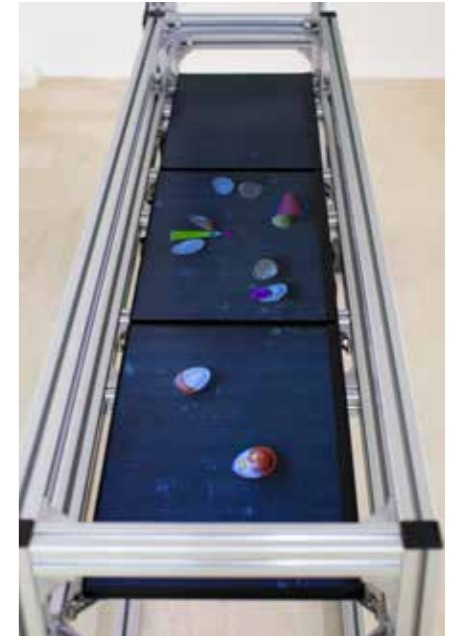
那天，所有獨一無二並堅固的石頭塗上黑色。為了裝作軟弱，卻暴露在光明之中。然而，我們所見的黑，都不過是灰。

That day, all the unique, strong stones are applied with black. They pretended to be weak, but exposed under the lights. However, every black we see is only shades of grey.



楊燕婷

YEUNG Yin Ting



Real-real Factory Blend

三維動畫、錄像裝置
3D animation, video installation

150 x 210 x 47 cm

2021

歡迎蒞臨Real-real Factory及參加是日公眾活動。現請閣下跟隨我們參觀本工廠的生產線，最後階段請品嚐我們的製成品。

On behalf of the entire Real-real Factory, I would like to take this opportunity to invite you to join our event today. We offer a public tour to visit our production line. Don't forget to stop and taste the finished product! Hope you will enjoy your time with us!

余靖

YU Mufasa



Weeping Man

錄像
Video
10'45"

2021

在這座廢棄空間裏遊走，每一位靈魂在封閉空間裏嘗試尋求自出生一直失去的東西。那東西可能是個永恆而真實的概念。即使我們耗盡生命，也無法得到，生命留下的就只是個不被填滿的空囊。

“Weeping Man” is an animation work talking about people in modern society struggling and expressing toward the inevitability of not fulfilling oneself soul. The manifestation of loss results in people desperately trying to cope with the loss and acting to fulfil themselves again. Trapped in a cursed cycle to re-experience despair, humans can only cope with the situation by “crying”. Still, the hollow models never drop tears but they are trying to simulate crying, the action that supposedly releases pain, however, is neutralised by the urban society.

香港藝術學院
Hong Kong Art School

歐桂怡

AU Kwai Yi, Ada



怕醜草
The Shy Plant

藍曬法
Cyanotype

282x136cm
305x134cm
335x133cm
330x130cm

2020



作品的創作背景是源於個人的故事，同時也是一種情感表達。
作品的圖案是「怕醜草」，它呈現了兩種狀態：盛開和閉合，它同時也象徵了一種心理狀態。
兒時的病歷印刷在藍曬的感光物料上，是這個作品創作的主要元素，另外這些抽象的圖案是行走的姿勢。「展現」和「面對」是當時的創作心情。
藍色的色調、光線和重複的圖案，所有的這些元素都是在創造一種氛圍，它同時也讓觀者自由感受和想像是一種怎樣的氛圍。

The background of the work is my personal story. It is also an emotional expression.

The image of the shy plant has two patterns: Opening and Closing. In addition, the shy plant symbolizes psychological states. Medical records on paper during the old days influence something in silence. The abstract shape is my posture of walking. Do not escape it, so just show it. The blue colour, the light, the repeat patterns, all these are to create an atmosphere. It also allows the audiences to imagine on their own and feel what kind of atmosphere it is.

朱頌琪

CHU Chun Kei, Maggie

不毛禿石
Barren Rocks

混合媒體裝置
Mixed media installation

尺寸不定 Size variable

2020



不毛禿石探查一個被曾經形容為禿石的城市。從明信片中追尋不毛禿石的圖像紀錄，至將所有圖像裏的人跡從地域中分割開，還原至相配不毛禿石的境況。離開所屬地後，族群身份消失。支離破碎的圖像失去原有的依附，產生轉化。危急中肢體亂生互相攀附，又或另尋依附，轉化嵌入石頭。

Barren Rocks is a mixed media installation about the investigation of a place once being described as a barren rock, with drawings from images in postcards representing the city from the 1840s to the present. Cutting off content of the city from its setting, the place is returned to the original state as the "barren rocks", a phrase originated from the 19th century describing the deficiency of the Hong Kong Island. The cut-out pieces become placeless; some of them desperately improvise limbs with whatever is available, while the others are petrified and turn into gargoyles.

藍曉恩

LAM Hiu Yan



那一刻的當下
Each Span of 15 Minutes

炭筆、石墨紙本
Charcoal, graphite on paper

尺寸不定 Size variable

2021



不知從何時開始人們凡事追求目的與意義之存在。我只想掉棄這些惡習，只想享受每一個唯一而無法複製的當下。對於那個當下的我來說，它們某些情感與狀態。對於這個當下的你來說，它們或許是某些東西，對於這個當下的我來說，它們只是純粹的點·線·面。事物的根本確實如此的簡單，只是人們習慣了寄存情感與幻想在一切的事物上

Since when are we chasing objectives and meaning to everything?

I just want to run away from these bad habits,
simply enjoy each of the only moments that cannot be copied.
At that present, they were some kind of emotion and state...

Then at this present,
they may become something else to you;
to me, they are only points, lines and planes.
Things are actually as basic as they seem,
It is the people who used to attach our emotion and
imagination to everything.

梁程萬

LEUNG Ching Man, Calis



無瑕
Spotless

泥、混合媒介
Clay and mixed media

尺寸不定 Size variable
錄像 Video 1'55"

2021



掃帚除了作清潔環境之用，亦是傳統儀式中潔淨及治療人們心靈的器具。面對千瘡百孔的日常，與其費盡力氣想要擺脫傷痛和缺憾，不如讓它坦然地顯於人前，更能治癒我們的靈魂。

Other than a cleaning tool, a broom is also a ritual object used to clean and heal the soul. Making defects more apparent is a way to face the wrecks in daily life and to heal from trauma.



梁寶瀛

LEUNG Po Ying, Agnes



我擁有了所有想要的東西
I Got Everything I Wanted

塑膠彩、紙、木板
Acrylic and paper on wood
board

160 x 360 cm

2021

我很想擁我有想要的東西。我們大聲歡笑，跳著舞，靜靜的跟著它偷東西。
在這份作品中，我記錄了它們的姿態、表情及想對我說的話。

I want to get everything I want. We laugh a lot, dance and steal things.
This series of works recorded those creature's posture, countenance and things they
wanted to tell me.

葉政宏

Masahiro NAKAMURA

亂流
Turbulence
混合媒材裝置
Mixed media installation

尺寸不定 Size variable
錄像 Video 3'19"

2020 - 2021



Identity and sexuality are always in flux. When the world is constantly influencing each other, it is sometimes difficult to locate ourselves. One might feel lost in their domestic environment, evoking a sense of dislocation and alienation.

Taking portraits of myself in clothing and environments not entirely familiar to me represents an extroverted inner reflection of finding comfortability in my identity as a person with Hong Kong-Japanese blood. I communicate my lack of proficiency in my native Chinese and Japanese languages, combined with me coming to terms with my sexuality.



莫鎧靖
MOK Hoi Ching



Re:

炆器
Stoneware

尺寸不定 Size variable

2021

在是系列作品中，我以3D打印製作出部件，軟泥倒塌的形態與電腦預覽圖出現偏差，泥土的自然特性被高溫紀錄下來。我透過觀察、思考、想像、觸摸打印出的形狀，把它們組合拼砌，在創作中重新發掘人的特質，如美感及創意等電腦未能模仿的。

In this series of work, 3D printed objects are stacked or joined to interact or cohere with one other. After observing and studying the printed objects, compositing has become a way for the artist to intervene and gain back control in the progress of ceramics making.

吳啟峰
NG Kai Fung



倘若阿遼沙結論說：沒有上帝也沒有永生，他會立即成為無神論者和社會主義者。因為社會主義不只是工人的問題，尤其關係到無神論，以當代的面貌，就如同巴別塔，背著上帝興建，不是想要上通天際，而是想把天堂帶到地上。

—阿爾貝·卡繆《反抗者》

當「神」的宗教失去主導社會的地位；政治接而成為了唯一的宗教。它們不講求善惡與道德也不追求來世與天國；它們追求的是功利與發展；以未來取代天國，建構著一個不存在的烏托邦。

這是一個迷失在日夜之間的，記憶中的，不存在的城市。

"If Aliosha had come to the conclusion that neither God nor immortality existed, he would immediately have become an atheist and a socialist. For socialism is not only a question of the working classes; it is above all, in its contemporary incarnation, a question of atheism, a question of the tower of Babel, which is constructed without God's help, not to reach to the heavens, but to bring the heavens down to earth."

—Albert Camus 《The Rebel》

When the Almighty loses its dominance in society, politics becomes the only religion. They are not enforcing moral value, an afterlife or a heaven. What only matters are utility and progress; a delusional future replaces heaven, building a Utopia that will never be completed.

A city that had been lost between day and night.

薛西弗斯之城
Sisyphus Metropolis

燈片、訂製燈箱、噴墨打印鋁塑板裝裱
DuraTran on bespoke LED lightbox,
inkjet-print mounted on dibond
aluminum

燈箱Lightbox
150 x 115 x 7 cm

一組四件噴墨打印
A set of 4 inkjet-print
各145 x 170 cm each

2020

王雅琪
WONG Nga Ki



從那一天
The Cage

好臭呀，關門
Hide and Close The Door

塑彩及油彩布本
Acrylic and oil on canvas

各101 x 152 cm each

2021



置身於這空間，既模糊又熟悉。像是很日常，再也平凡不過，卻藏着那細微的生活習慣、家庭連繫及內心的小思小想。生於這裡，固然對此地有着一份獨特的情感。作品以舊香港電影的家居場景為靈感，不直接描繪家中存在的物件，而是把對此地的情感和思念化作記憶，藏於這裏，並思考往後，在這地，我們還剩下什麼。

Suiting myself inside this place, it feels familiar and blurry, just like daily life; nothing special but those tiny traces left by daily life, the connection between a family and those little thoughts. Growing up here, having a unique feeling and bond attach to this place. The idea of this artwork is based on the home settings from old Hong Kong movies. Indirectly expressing the objects in the home but turn the personal emotions and connections into memories, hiding them there and thinking a step further, what we have in this place after losing all those memories.

翁振傑
YUNG Chun Kit, Ivan

百無聊賴（開箱）
Bored to Death

鑄瓷、石膏模具
Casted porcelain, plaster moulds

尺寸不定 Size variable

2020 – 2021



重複又重複的過程逼使我去留意身邊的日常物，使我從中發現每個物件的細節。乏味的物件、沒有意義的細節，卻令我在侷促的狀態之中得以解放。

The process of making allows me to reengage with daily life. The process of making moulds repetitively forces me to pay attention to daily life objects. Dull objects and meaningless details yet provide me a way to release.

內地美院 Academies in Mainland China

黃寶儀

HUANG Paoyi

中央美術學院 China Central Academy of Fine Arts
實驗藝術學院 School of Experimental Art



當你老了
When You Grow Old

實驗電影
Experimental film
4'30"

2021

以老人為研究題材的藝術專案。作品由三個部分組成，第一部分是達兩個月的與望京寸草春暉養老護理合作的藝術敬老服務，每週帶志願者去與老人進行互動與觀察。志願者和老年人均為調研樣本，讓作者得到對老的闡釋。第二部分是論證調研結果為創作方法，發起四次社會介入型的行為藝術，再對活動的記錄進行再創作——重新闡釋“老”的雙屏實驗影像，及一組行為藝術和敬老活動的其他記錄影像。第三部分是以專案期間的文獻展示，及部分日記形成的敘事來做時間軸展示。

A two-month art project based on the study of the elderly. The work is composed of three parts. The first part is the art service of respecting the elderly in cooperation with Wangjing Cuncao Chunhui Nursing Home, which arranged volunteers to interact with and observe the elderly every week. Volunteers and the elderly all were samples of the survey, to formulate the author's interpretation of "old". The second part is to employ demonstration of the research results as the creative method, initiated four times of social intervention performance art, and then re-created the records of the activities -- the double-screen experimental images of reinterpretation of "old", and a group of other videos of performance art and activities of respecting the elderly. The third part is the literature display during the project, and the narrative formed by part of the diary to make the timeline display.

馬靜遠

MA Jingyuan

中央美術學院 China Central Academy of Fine Arts
實驗藝術學院 School of Experimental Art



親愛的觀眾朋友，你們好
Hello, My Dear Friends

錄像 Video 12'34”

2021

我邀請各位觀眾朋友，來到我的小草地上，欣賞我製作的兒童情景喜劇。我使用了我大學幾年從垃圾桶等藏寶之地撿到的各種寶物，在擺弄與自言自語之間排練，嘗試復原出記憶中屬於我自己的兒童劇碼。在製作過程中意識到自己心靈極度幼小的我，希望通過愉悅的方式重演過往種種的窘迫事件，以此慢慢找尋自己與世界接觸的合適方式。

I invite all friends to come to my small grassland and enjoy my children's sitcom. I used all kinds of treasures picked up from garbage cans and other treasure places in my college years, rehearsed between fiddling and talking to myself, and tried to recover my children's plays in my memory. In the process of production, I realized that I was very young and I hoped to repeat the various embarrassing events in a happy way, so as to find out the proper way to contact with the society.

徐楚蒙

XU Chumeng

中央美術學院 China Central Academy of Fine Arts
實驗藝術學院 School of Experimental Art



錯錯錯，莫莫莫

錄像 Video 4'30”

2021

之前有特斯拉車主誤將車輛駛入墓園，在空無一人的墓地，螢幕上的雷達卻一直顯示檢測出有“人”，這其實是車輛輔助駕駛雷達錯誤偵測造成的。因此我將一輛特斯拉駛入墓園，經過反復測試甚至設計機關“誘導”雷達識別來進行拍攝，截取中央控制螢幕上檢測出“靈魂”的視頻片段進行重組敘事，去探討其背後關於生死的詩意。

Previously, Tesla owners mistakenly drove the vehicle into the cemetery. The radar on the screen kept showing that there was a "person" in the empty cemetery. This was actually caused by the misdirection of the radar of the vehicle assisted driving system. Therefore, I drove a Tesla into the cemetery to test repeatedly and even setup some measures to induce the radar recognition system for shooting. Then I intercepted the video clips of the "soul" detected on the central control screen, and reorganized the narrative to explore the poetic meaning of life and death.



何梓豪 HE Ziha

廣州美術學院 Guangzhou Academy of Fine Arts
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Flowery Era

主題實驗錄像
Theme experiment video
2'20"

2021

“FLOWERY ERA”的中文意思為華麗時代，它是一個幻想中的未來時代新紀元。一切的元素在未來這個新紀元範圍內都變得可被想像和設計，在這裏性別、身份擁有創造性和選擇性；人類、自然以及科技彼此共生相互促進發展。“Roussel Flore”是自然生長於FLOWERY ERA的“新人類”個體，“Ta”無法被局限於任何形式的性別、身份、國籍、文化等環境因素範圍，同時也不具備任何一種已知的年齡特徵，而關於Ta的故事正在“FLOWERY ERA”中被一步步地構建起來。

“FLOWERY ERA” refers to gorgeous era in Chinese, which is a new era in people’s fantasy. As for the new era in the future, all elements can be imagined and designed by people. Meanwhile, gender and identity will be filled with creativity and selectivity. Human beings, nature and technology will coexist with each other and enhance development together.

Since "Roussel Flore" has been a "new human" individual naturally growing in FLOWERY ERA, “Ta” cannot be limited by the scope of gender, identity, nationality, culture and other environmental factors. At the same time, it does not have any age characteristics known by people. Regarding the story of Ta, it has been composed step by step in “FLOWERY ERA”.



吳富衛 WU Fuwei

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那時的我
Me at That Time

剪影動畫
Silhouette animation
2'50"

2021

10歲前的我是留守兒童，那時的日子寄託在親戚那，享受父母疼愛家庭團聚的日子總是少的。每一次的分別都有重大的心靈創傷，這段刻骨銘心的記憶留在我腦海，它激起我要把它創作出來的欲望。那段留守時光留下的是生活裡瑣碎的剪影。我借助對剪影動畫作品的分析，從中探索其趣味性。採用皮影與剪紙形式製作動畫，深刻的記憶都瞬間在動畫中演繹，透過鑲嵌在木質“小舞臺”裝置內的螢幕，結合機械盡情舞動。

Before the age of 10, I was a left-behind child. At that time, the life depended on relatives, and only got few days to enjoy parents' love and family reunion. Each parting was deeply traumatizing, and it left me with an unforgettable memory that inspired me to create a work of it.

There are scattered memories of that time left behind. With the help of the analysis of silhouette animation works, I explored its interestingness. I used shadow puppets and paper-cuts to produce animations. The deep memory moments were all interpreted in the silhouette animation, accompanied by the screen inlaid in the wooden "small stage" installation, and combined with the mechanical dance.

肉身壓力測試
Body Stress Test

PVC水管、單頻道錄像
PVC water pipe、single channel video

0'51"
23 x 17 x 1 cm
56 x 14 x 15 cm
81 x 17 x 35.5 cm
30 x 30 x 84 cm

2020



PVC材質的水管，為城市街容常見的一樣元素，裸露的攀爬在各式牆面角落，素描了整個生活場域。我試圖以傳統水電工法「彎管」在水管上留下破壞性的痕跡。衝撞擠壓的偽視覺畫面，使觀者錯誤判讀水管能直接以暴力撞擊的方式，達到形變的效果，但實際上是透過加熱擠壓、塑形才導致材料產生外觀上的改變。畫面的呈現上我以肉身作為水管的台座，試圖重新思考台座的去留與雕塑品擺放的可能性。

Water pipes made of PVC are a common element in urban streetscape. They climb naked on the corners of various walls, sketching the entire living area. I tried to leave destructive marks on the water pipes with the traditional hydroelectric engineering method "bend pipes". The pseudo-visual image of collision and extrusion makes the viewer misinterpret that the water pipe can be directly violently hit to achieve the result of deformation, but in fact it is through heating, extrusion and shaping that make the material to change the appearance. In the presentation of the picture, I use my body as the pedestal for the water pipe, trying to rethink the possibility of leaving the pedestal and placing the sculptures.

周子浩
CHOW Tsz Ho

國立彰化師範大學美術學系
Department of Fine Arts,
National Chang-hua University of Education



Translating

影像輸出
Photography print

一組十二件 A set of 12
各45 x 59.5 cm each

2020

作品藉用Google翻譯軟件進行實拍，文字會不斷地從繁體中文轉換為簡體中文，轉換成碎片，呈現出一種不穩定性。借用轉換來提出有關文化轉移的問題。

The work was shot with Google translation software, and the text would be constantly converted from traditional Chinese to simplified in fragments, showing a kind of instability. All of which are closely related to the questions of cultural transfer.

張雅筑

CHANG Ya Chu

國立清華大學藝術與設計學系
Department of Arts and Design,
National Tsing Hua University

四季
The Seasons

棉花、毛線、布
Cotton, wool, cloth

190 x 50 x 7 cm

2020



作品是以太陽及蠟燭重合的意象，創造虛構的神話人物，一個蠟燭人的形象，藉此表達人在一生中不停燃燒自己，不僅照亮自己，更期許能不斷成長，成為照亮世界的太陽。蠟燭燃燒時的淚從山頂沿流而下，是河川，是岩漿，是血液；是循環不止的、具有毀滅性的、是充滿生命力的、也是令人窒息的。掛毯的形式讓人聯想到古老的神秘力量，藉此營造出異教崇拜的氛圍。我想在此尋找一種可以寄託希望的信仰，並從中得到平靜與慰藉。

In this artwork, I combined the imagery of the sun and candles, to create a fictional character, a mythological figure that I called it "candleman". A candle lights others and consumes itself, and I expect when people burn themselves throughout their whole life, they are not only light up themselves, but also grow up to become the sun that lights up the world. Tears of the candle flow down the hillside, it's a river, a stream of lava, and blood. It's endless, it's full of power, and it's devastating. The form of tapestry can be associated with mysterious ancient power, by creating an atmosphere of paganism. I want to find a faith that hopes can be reposed, and to calm my spirit.

謝宇喬

HSIEH Yu Ciao

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混沌心樂園
Paradise of Chaos

三頻道錄像裝置
Three-channel video
installation
5'10"

2021

在一個越來越公開透明、數據化的資訊時代，人類彷彿赤裸的展露於環形監獄中。而在如此無所遁形的隱形暴力、處處瓦解的焦慮下，人類開始從外在探索轉往內在，尋求類似一種心靈寄託和信仰；然而處在訊息超載的年代，這些集結細小脈絡的網路、媒體或影像混種早已滲透融入我們的生活層面、觀看價值體系，漸漸地成為新時代眾人所集體崇拜的神話、獵奇怪物等。而其是否也能產生某種對抗生活中的主流單一價值、屬於當代神怪的能動性力量？現實與網路空間的邊界逐漸消融，看似持續地創造新意的表象生產下，實則會不會也使得人們作繭自縛、將自身陷至由集體幻象所建構的心靈文明樂園中？

Embracing a digital era with more demand for information transparency, humans are forced to start living in an un-private prison-like world. As hidden violence and various types of anxiety prevail, our pursuit of inner tranquillity, spirituality, and religions has gradually replaced the one of outer-world achievement. Media infiltration, with the help of Internet and all forms of visual communication, is affecting every aspect of our lives and our mindsets, leading to all kinds of Internet phenomena, subcultures, and their cult followers. It's interesting to see if it can prompt up growing of diverse values and cultural interactions, being a dynamic strength in the process of world reshaping.

The boundary between online world and real life is melting. Where will the advancement of creativity, innovation, and new technology lead us to? A better world, or a false paradise built with our own beautiful illusions?

廖育瑩

LIAO Yu Ying

國立臺北藝術大學美術學系
Department of Fine Arts,
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安所
Safe Land

水墨設色、楮皮紙
Ink and colour on paper

72 x 68 cm

2021

南寮的海溫柔地托住我大多數的記憶，祂讓這裡看起來平靜又安逸，但藏在陰暗處的威脅仍在，我沒有初生之犢的膽識、我不敢向後看。從小與海相鄰，祂與我、與家人有著尷尬微妙的親密關係。祂曾作為最寬容的神，承載最私密的感受與罪惡，但在另外一處看似平靜的彼方，也曾吞噬家人，帶來無法抹滅的恐懼。

The sea of Nan Liao gently holds most of my memories, it lets the place be seemed so calm and cozy. But the threats are hiding in the shadows, I'm not brave enough to look back. I live near the sea since I was little, it has awkward and subtle relationship with my family and me. It was the most tolerant God that carried the most private feelings and sins; however, the tranquil side of the sea had once engulfed my family and brought the indelible fear to us.

藝術家簡歷

Artist Biographies

香港中文大學藝術系 <div>Department of Fine Art, The Chinese University of Hong Kong</div>

陳沛恩 <div>CHAN Pui Yan, Pollyanpollyan1998@gmail.com</div>

陳沛恩主修藝術，副修香港手語，擅長過度思考與自我麻痺，一度想作曲畢業，後來發現行不通且力有不逮，後來以混合媒介的裝置畢業。作品涵蓋繪畫、聲音、錄像、裝置。因各種原因一直懷疑人生，近年對死亡感受尤深，並對聲音、音樂、視覺藝術之間的融通與翻譯尤感興趣，所以作品傾向跟壓抑的聲音有關。

Chan Pui Yan, Pollyan, majored in Fine Arts, minored in Linguistics – Hong Kong Sign Language stream, specializes in over–thinking and self–numbing. She once planned to graduate with musical composition, but then was told that it is not an option and quickly realized she was not good enough to get through that idea anyway, she eventually graduated with a mixed–media installation. Her artistic practice involves paintings, drawings, sounds, videos and installations. She has been world–weary for different reasons especially because of her recent experience with death, and she is interested in the translation and integration of the language of sounds, music and visual art, therefore the topics of her works have been a lot about suppressed sounds.

陳梓冲 <div>CHAN Tsz Chungtaylortc.chan@gmail.com</div> IG: taylorchannnn

陳梓冲畢業於香港中文大學藝術系。創作遊走於混合媒介裝置、雕塑和繪畫之間。依賴反覆的自我質疑，不知不覺訂下了無數的無形界限。討厭被定形、討厭刻板印象、討厭靜止、討厭無所事事的感覺。明明以說話和文字思考，卻被視覺牽著走。

Taylor Chan, a graduate of BA (Hons) in Fine Art from Chinese University of Hong Kong. Chan’s works evolve around mix–media installations, sculptures and paintings. Relying on the repeated self–doubt, he naturally sets himself within endless boundaries. Chan hates being stereotyped, the sense of stillness and emptiness. He thinks with language and text as human beings do, yet often gets carried away by the sight.

劉政熙 <div>LAU Ching Heirico1234560@gmail.com</div> IG: rici_draw

2021年畢業於香港中文大學藝術系。創作媒介主要为平面繪畫。作品以人像為主。繪畫人像基本來說是一種反復的觀照，身體的運動將自我的思維和情感具現化，所繪出的線條與形狀所構成的人體圖像，又似迴音一般從外界，透過視覺和觸覺進入意識，再次撩動思緒。希望在這種回復往來的狀態下，梳理並安置自身的情感。近來的嘗試是在不同物料和形式上繪畫人體，探尋不同的感受和可能性。

Graduated from the Art Department of The Chinese University of Hong Kong in 2021. Her main medium is painting. Lau’s works are mainly portraits and painting portraits is basically a kind of self–observation. The movement of her body manifests thoughts and emotions. The image of the torso formed by the lines and shapes, like an echo, enters her consciousness from the outside world, through vision and touch, and once again stirs her thoughts. Through the process of painting, Lau hopes she can sort out her own emotions. Her recent attempt is to paint the human body in different materials and forms to explore different feelings and possibilities.

李勁華 <div>LEE Hong Wahleehongwah1@gmail.com</div> IG: @hongwahn

1999香港出生。2021年畢業於香港中文大學藝術系，遊走於水墨、錄像和裝置。創作議題圍繞感受深刻的生活問題，透過日常物、生活經驗、人的溝通方式等審思人和自然的關係。著重時間在任何觀察、創作上的角色地位，認為是一股強大的力量，能為藝術創作的精神性作指引。近期展開探索錄像傳達的傳遞形式，回應生活基本議題，包括其首部個人錄像—「手機人 (Mobile Man)」，透過模仿行網媒拍攝手法，回應科技與人文等議題，作品曾於柴灣社區放映。曾參與藝術節包括野生藝術節(2018及2019)、Stayhome Residency等。於2021年獲嘉圖藝術創作獎、誠明藝術獎、王無邪新水墨藝術獎等。其作品曾被私人收藏，當中包括水墨作品。

Khris Lee Hong Wah obtained his BA in Fine Arts at the Chinese University of Hong Kong in 2021. He has been wandering in ink, videos and installation fields, which mostly related to his personal feeling connected to daily life issues. He studies the relationship between human and the nature by

observing daily objects, experiencing life matters and communication between humans. He stressed the importance of time in his works, as a powerful element maintained the spirituality in his art practices. He starts exploring the expression through video, including his first video work named “Mobile Man”, reflecting the problems created in the usage of gadgets and relationship of technology and humanity. It was shown in the community of Chai Wan. He has been participating in exhibitions and art festivals, including Wild Art Festival 2018 and 2019, Stayhome Residency, etc. He has been awarded Grotto Fine Art Award, Cheng Ming Fine Arts Award and Wucius Wong New Ink Art Award. He has been doing artwork commission, some of his works were collected privately, including multiple ink works.

梁子蔓 <div>LEUNG Tsz Man, Fionfionleung53@gmail.com</div> IG: frontm_

我的作品主要分为兩部份，一為對「自我」的探索，二為對「關係」的理解和演繹。我不是要大聲吶喊着什麼，我只是在喃喃自語。

My works can be mainly divided into two themes, the perceptions of "self" and "relationships". I don't want to shout out loud, I'm just mumbling to myself.

李芷媚 <div>LI Tsz Meijesssiltm@gmail.com</div> commagroundaskme.wixsite.com/mysite IG: @S_ltm

李芷媚 2021年畢業於香港中文大學藝術系。常常過度在意人事物而令自己焦慮發作，因此在很多時候都還處於「等緊」或者「搵緊」的狀態。藉著演繹日常，述說規則和生活的關係和可能性。生存在這個社會和作為一個創作者，嘗試去作出提問及實驗，去理解自己。

Li Tsz Mei graduated from the Department of Fine Arts, The Chinese University of Hong Kong in 2021. Often caring too much cause herself to anxiety disorder, so she would allow herself to keep in wandering. “Dailyness” is her major topic now, she tends to find out the possibilities and alternatives between lives and rules. As a creator, she tends to make things happen, to question and to do experiments, to understand herself.

譚緯瑤 <div>TAM Cheuk Yiukimtam2309@gmail.com</div> IG: kimhtam

作品裝置為主，多以現成物創作。有時會通過互動或遊戲方式，令觀眾參與在作品中，透過輕鬆的氣氛提出質疑和回應周圍的環境。

Main practice evolves around participatory installations based on raw and existing materials. Through the likes of interactive games, the light–hearted nature of the artist’s works prompt audiences to question and response to their surroundings in laughter.

鄧彥麟 <div>TANG Yin Luen, Ericyinluentang@gmail.com</div> www.tyleric.com IG: tangyinlueneric

鄧彥麟生於居於香港，作品集於裝置、攝影和表演。主要把日常無聊荒誕的想法付諸實踐，嘗試拯救被理性壓迫的癡狂，並探討環境與身體（文明與野蠻）之間的關係。鄧彥麟喜歡跌倒在地上的感覺。把身體與土地相互磨擦，直至皮膚擦出火花。把身體弄得髒兮兮，喜歡洗澡時被沖出來的灰色液體。其創作方向多挑戰自身精神及耐力。

Tang Yin Luen, Eric was born and lives in Hong Kong. The works of Tang focus on installation, photography and performance, mainly putting the daily boring and absurd ideas into practice, try to save the insanity from being oppressed by the rational, and explore the relationship between environment and body (civilization and barbarism). Tang liked the feeling of falling onto the ground, rubbing his body against it. Making his body dirty, and enjoying the grey liquid that came out of the body during the bath. His creative approach tends to challenge his own spirit and endurance.

黃康迪 <div>WONG Hong Tikgissacc125@gmail.com</div> IG: @___issac__

黃康迪1999年生於香港。2021年畢業於香港中文大學，主修藝術創作及藝術史。黃氏透過素描及現成物裝置，描寫自身脆弱的情感，並在城市裡尋找同病相憐的人。曾獲獎包括「莫氏立體創作獎」(2021)、「張氏藝術創作獎」(2021)、「陳啟豪校董藝術系獎學金」(2021)、「丁衍庸學業成績獎」(2020)、「文物館館友會獎金」(2020) 等。黃氏亦是新晉藝術家群體「雞牌打人」的創辦人之一。

Wong Hong Tik, Issac (1999, Hong Kong) is a young visual artist based in Hong Kong. Issac’s creations mainly narrate his own vulnerable emotions through drawings and ready–made objects. In addition to the attempt to confront his own struggles, he also hopes to search for people who feel the same in this city through his art. He received a degree in Fine Arts, art studio and art history streams, from the Chinese University of Hong Kong (CUHK). He was awarded Y.S. Mok 3–Dimension Creative Award, Cheung’s Fine Arts Award, Mr. Kevin Chan Scholarship for the Department of Fine Arts, Ting Yen Yung Memorial Award, Friends of the Art Museum Prize etc. He is also one of the co–founder of the artist group Gabby & Darren.

楊樂瑤 <div>YEUNG Lok Yiulokyyiuris30@gmail.com</div> IG: boiledanegg

1999年出生，2021年畢業於香港中文大學藝術系。楊樂瑤的創作多以家和記憶展開，以觀察者的角色探索個人與家庭及城市之聯繫，試圖透過不同的媒介重塑都市無以名狀的疏離感與游離狀態。

Yeung Lok Yiu (b. 1999) graduated from the Fine Arts Department of Chinese University in 2021. Yeung’s works usually starts with home and memory. She, claimed herself as an observer, explores the relationship among herself, “family” and the city and attempts to demonstrate the alienated, dissociated city through different media.

香港浸會大學視覺藝術院 <div>Academy of Visual Arts, Hong Kong Baptist University</div>

何實怡 <div>HO Po Yibowieeeho@gmail.com</div> IG: @151bowie

何實怡受到自我精神的反思、人類的感覺以及不同材料的獨特性的啟發。在精神疾病和幻覺的打擊下，讓她陷入了創造和藝術的癡狂探究，並且沉迷於混合媒介、各種技術和材料來實現作品。其所有的創作都不受概念和創造力的限制，而是為作品的研究和技術不停探討。

Bowie is inspired by spiritual reflection, human sensation, and the particularity of materials. Under the constant torture of living a life with mental illness and hallucinations, she fell into a manic exploration of creation and art. She is also obsessed with mixed media that

involves various techniques and materials, actualising works that are free from the restraints of logic and the constant experimentation of craft.

胡嘉純 <div>HU Jiachunlucyhu260@gmail.com</div> hujiachun.com IG: @lucyhu_arts

胡嘉純本科畢業於香港浸會大學視覺藝術學院，她將在皇家藝術學院繼續在藝術領域的探索，專注於視覺傳達設計。生活在這個充滿暴力和分離的世界裡，她認為創作是人們分享溫暖和關懷的一種方式。她常常探索日常的經歷和感受，尤其是關於念舊、詩意和憂傷的情緒，並將轉化成既快樂又悲傷的故事。她深信純真的力量，因此常用柔軟、溫柔和孩子氣的視覺語言來創作。她希望觀眾可以因她的作品開始熱愛生活中微茫的小事，並在黑夜裡尋找花朵。

Hu Jia Chun, Lucy recently graduated from Hong Kong Baptist University (BA in Visual Arts), and she will continue her study in Royal College of Art (MA, Visual Communication). Living in a world full of violence and disruption, Lucy considers art–making as a way that enables us to share kindness, love and care. Her subject matter explores daily experience and feelings that exist in this world. She is particularly interested in nostalgia, poetic and melancholy, and to transform these elements into stories that can be read from both perspectives, joy and sorrow. She explores soft, gentle, and intuitive marks in her creation, and she aims to develop a visual language that translates her beliefs in the power of innocence and pureness. She hopes her works will draw audiences' attention and appreciation to the unremarkable happenings in life, and to look for shimmering light when the night comes.

林美芬 <div>LAM Mei Fanvenuslam.mf@gmail.com</div> lammeif.com IG: @lammeifan

林美芬的創作遊走於黑白之間曖昧的灰，多以那些我們習以為常卻不以為意的瑣碎作養分，並涉獵繪畫、雕塑及裝置等媒介。所用素材本身對其作品尤為重要，因她習慣從事物本質去思考，發掘當中的雙重性，隨之而來的模稜與歧義便是其話語主軸。

Venus Lam’s work lies in the grey between black and white, revolving around the fundamental nature of daily matters that we are so used to but unconscious of. They are mostly material–oriented

to align with her investigation of the duality of subjects, including but not limited to paintings, sculptures and installations. The inextricable tie in between opposing natures and the accompanying obscurity and ambiguity are what being addressed in her discourse.

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梁頌鐸以媒體藝術為主要創作媒介並於2021年在香港浸會大學視覺藝術院取得視覺藝術文學士(榮譽)學位。透過錄音、作曲、流動影像等，她的時基作品刻畫出城市與人在過去及當刻之間徘徊角力的狀態。從小學習鋼琴的她在尋覓音樂以外，聆聽之義之廣。視覺主導下，究竟聲音、噪音和寧靜可以是甚麼？

Krystle Leong, mainly practising media arts, received her Bachelor of Arts (Hons) in Visual Arts degree from the Academy of Visual Arts, Hong Kong Baptist University in 2021. Amidst the tension between the past and present, and escapism and realism, she creates her time–based portraits of cityscapes and beings which are composed of sound recordings and compositions, audio synthesis and moving images. A classically trained pianist, Leong seeks to liberate sonic experiences from her former music education by expanding the territories of listening, thus, to re–evaluate the potentials of sounds, noises and silences in our visual–centric world.

伍穎欣 <div>NG Wing Yanngwingyan625@gmail.com</div> ambergwy.com IG: @amberlab_

伍穎欣 (b. 1998) 出生並成長於香港，常以雕塑、玻璃、繪畫和數碼媒體進行創作。伍穎欣重視創作過程中與物料的對話，並在我們熟悉的事與物中尋找新的觀看角度。她觀察空間和個人動態，以簡潔形式尋求個人與群體間的矛盾關係。

Ng Wing Yan, Amber (b. 1998) was born and raised in Hong Kong and works across the fields of art, sculpture, glass, drawing and digital media. Amber has an intimate relationship with her materials and her process and searches for new truths in things that otherwise appear familiar. She observes spatial and personal dynamics and seeks concise forms borne out of the contradictions of individuals and group relationships.

歐陽嘉琪

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歐陽嘉琪擅長以布作為創作物料。她享受剪裁縫合的過程，以一針一線一剪刀紀錄日常觀察到的事物，用布表達對世界的理解。

Ouyang Jiaqi is good at using cloth as creative material. She enjoys the process of tailoring and stitching. She uses stitches, thread, and scissors to record daily observations as well as cloth to express her understanding of the world

黃杰堃

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黃杰堃近年的創作與「創作」這個行為有關，他重視藝術家創作過程以及其知覺經驗。近年，黃杰堃的創作受政治與生活中的無力感影響，黃杰堃繼而轉投在藝術創作中尋找一種更貼地、更實在的感覺，以及反思繪畫中觀察和呈現兩者之間的關係。

Wong Kit Kwan, Kelvin's latest practice is related to the process of 'practising' itself; he values the physical execution and the perceptual experience in art making. In recent years, Wong was influenced by the helplessness in life and politics. He started to use a more down-to-earth approach, searching for changes and potential in daily objects in order to rethink the relationship between observation and representation in his painting.

王韻嫻

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王韻嫻 (b.1998) 於2021年獲得香港浸會大學視覺藝術學士學位。作品主要環繞對現實與虛構之間的聯想。她多以放大日常中不著眼的細節，並將其抽象以作為創作的主要手法。

Wong Wan Ying (b.1998, Hong Kong) received a BA in Visual Arts from Hong Kong Baptist University in 2021. Her works mainly focus on the association between reality and imagination. She usually magnifies and abstracts the inconspicuous details in daily life as her creative method. By observing different tiny objects and using monochrome paintings and installations, her works try to display and explore the possibilities of materials.

楊燕婷

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楊燕婷生於1998年，是一位香港新晉新媒體藝術家。藝術創作脈絡始於對圖像和形態的研究，涵蓋攝影、三維模型和錄像，並憑著不同的跨媒體實驗實踐至行為藝術及錄像作品：《掃描瘡疤》(2017)；電腦編程及錄像作品：《潘朵拉的陷阱》(2018)。她的作品曾於香港、美國、德國及加拿大展出。楊氏熱衷於探索不同的創作可能性，以及探討科技與圖像之間的關係，包括利用掃描器產生圖像和透過三維圖像軟件創造出如幻似真的三維模型，試圖突破傳統藝術的框架。作為媒體藝術家，社群媒體文化與資訊時代都是關注的焦點，並著力於探討互聯網所衍生的文化議題，如抖音和網絡監控等。

Yeung Yin Ting, Tina (b.1998), a Hong Kong emerging new media artist who works in image-based mediums such as photography, 3D modelling and videography. Her experimental multi-media methods can be understood through previous works in performance and videography such as “Scan On Scars”(2017); programming and videography in “Pandora’s Traps”(2018). Yeung is interested in exploring the relationship between digital technology and images. She is fascinated by using 3D scanning technology to capture images, and building ‘real-fake’ 3D models. As a media art lover, Yeung is conscious of social media engagement and she investigates online cultural platforms such as TikTok. Her works have been featured in group exhibitions including Emerging Design Talents, Hong Kong (2018); Printmaking Student Works Showcase at Georgia College, the United States (2019); Pathfinder at Kunstquartier Bethanien, Germany (2020) ; The Ghosts in Walls at ITALIC, Germany (2020); Global Campus Studio at Ryerson University, Canada (2021).

余靖

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余靖來自香港，他的創作靈感圍繞於人類的脆弱。他以往的作品透過動畫、電影、繪畫、裝置和表演，探討人類的缺失與本質。

Mufasa Yu is from Hong Kong. He is interested in exploring human vulnerability in different contexts. In the previous practices, he has been examining the topic of “lack” in humans and their nature

through the medium of animation, movie, painting, installation and performance.

香港藝術學院

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歐桂怡

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歐桂怡畢業於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課程，主修攝影。她喜歡探索不同物料的可能性以及運用這些特性來創作藝術，在表達意念的同時也進行自我探索。她使用的媒介包括攝影、繪畫、裝置和混合媒介，創作的方向通常是從自身對這個世界的感知出發。她享受創作的過程，而且相信作品可以感染他人以及治癒人心。

Ada is graduated from the Bachelor of Arts (Fine Art) programme co–presented by Hong Kong Art School and RMIT University, major in photography. She is interested in exploring all kinds of materials and making use of the special features of materials to create art. From which she expresses her ideas and engages a self–exploration. The mediums she used include photography, painting, installation, and mixed media. Her works often reflect her perceptions of the world. She enjoys the process of art making, and believes that works of art can be influential, inspiring and therapeutic.

朱頌琪

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朱頌琪畢業於香港藝術學院/ 澳洲皇家墨爾本理工大學。她運用不同媒介和方法包括繪畫、拼貼、收集、立體裝置和鑄模，從中尋找最適合的方法以展現經過研究的概念。

Maggie Chu is a Hong Kong artist graduated from RMIT/ Hong Kong School of Art. She explores various techniques include drawing, collage, photography, collecting, altering, casting and adopts the most suitable to represent her ideas.

藍曉恩

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藍曉恩2017年在香港藝術學院完成了藝術高級文憑 (主修雕塑, 繪畫)及於2021年獲香

港藝術學院聯合主辦的澳洲皇家墨爾本理工大學文學士 (主修繪畫)。作品旨在呈現繪畫的基本——點、線、面。沒有必要賦予太多概念，純粹只有點、線、面彼此之間的關係。2021年獲香港特別行政區政府獎學基金頒發外展體驗獎。畢業後與校友成立Yrellag Gallery，旨在推廣藝術和給予新晉藝術家展出機會。並投身於戲劇及園藝，致力推廣透過藝術與大自然治療香港人及協助他們尋找自我。

Grace Lam completed a Higher Diploma in Fine Art at the Hong Kong Art School in 2018 (major in sculpture and painting) and completed the Bachelor of Arts in Fine Art (major in painting) in 2021 from RMIT University, co–presented by the Hong Kong Art School. Her works aim to represent the basis of drawing — point, line and plane. There is no need to impose any concept, just the relationship of point, line and plane. In 2021, Grace has been awarded Reaching Out Award by the HKSAR Government Scholarship Fund. After graduation, she established Yrellag Gallery with alumnus, aiming to promote arts and enhance the opportunity of new artist. Dedicated to drama and gardening, she committed to promote healing of Hong Kong people through art and nature, and helping people to retrieve the inner self.

梁程萬

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梁程萬畢業於香港藝術學院及澳洲皇家墨爾本理工大學藝術文學士課程，並有多年陶藝創作經驗。創作概念主要環繞著成長背景和生活哲學的實踐。微不足道的事物使她著迷，常以重複的手法展現情緒和感受。除陶瓷外亦喜以混合媒介進行創作。梁於2021年獲頒LV獎學金及關見先生紀念獎學金。2010年亦獲香港藝術學院頒發最佳作品獎。

Leung is graduated from bachelor of fine art at RMIT University and has been working in ceramics field over 10 years. Leung’s concept in art making is mainly about family history and life philosophy. Those inconspicuous things and activities happened in everyday life always inspired and fascinated her. Repetition is the key method for her to express emotion and depression. Ceramics is not the only material she used but also mixed media. Leung received the LV Scholarship and Mr. Jerry Kwan Memorial Scholarship in 2021. She also obtained the Best Art work award from Hong Kong Art School in 2010.

梁寶瀟

LEUNG Po Ying, Agnes

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梁寶瀟於2020年獲澳洲皇家墨爾本理工大學及香港藝術學院合辦之藝術文學士學位。作品藉著繪畫嘗試研究生活及想像中的一些奇怪生物與怪獸。她的作品中亦包括繪畫、拼貼及木板。

Leung Po Ying, Agnes received her Bachelor of Arts (Fine Art) degree by RMIT University and Hong Kong Art school in 2020. Her paintings are about monsters and creatures study in her imagination and living experience. Her artworks also include drawings, collage and paint on wood.

葉政宏

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Born in 1999, Masahiro Nakamura is a recent graduate of the Bachelor of Arts program by RMIT University, co–present–ed with Hong Kong Art School. Masahiro portrays his identity and sexuality, along with his view of the city through his work. As a mixed Hong Kong–Japanese person, he feels passionate to present his unusual self to the world.

莫鎧晴

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莫鎧晴畢業於香港藝術學院，主修陶瓷，過往曾以3D繪圖創作，遇見陶泥後以3D打印機作為主要創作工具，製作陶瓷物件。3D打印與手捏陶相比，人手被機器取代，噴嘴按照圖樣把陶土擠出，形成陶器，莫於此過程中探索陶匠的新角色。精密的機器，與陶土形成有趣的互動，泥土的乾溫度、砂粒、以至燒製都會令作品出現不同程度的變形，本來工整的形狀，因為重量等因素塌下，靜止於平衡的狀態，而高溫把這種狀態永久記錄下來，成為電腦未能預測的結果。

Silvester Mok works mainly with 3D printed ceramics using a self–assembled–printer. After graduating from Hong Kong Art School, he has combined two favorite media as his way of making art, including 3D modeling and ceramics. Comparing to pot pinching, machine has dominated the ceramics forming process in 3D printing. Clay was forced to squeeze out from the nozzle at a precise coordinate, creating clay object in a digital way. Mok explores

the new role of ceramist in this digital process. The precision and accuracy of machine make a huge contrast with clay, a material that easily deforms over weight and water content. Printed form collapses and rests on a balanced profile that can hold its weight, and the new silhouette is captured by fire permanently.

吳啟峰

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吳啟峰1993年生於香港，2020年畢業於皇家墨爾本理工大學（RMIT）大學與香港藝術學院合辦的的藝術學士學位，主修攝影。創作多以文明、記憶或文學為題，特別與社會政治，生存的壓迫和存在主義相關。

Ng Kai Fung is a Hong Kong–based artist, born in Hong Kong in 1993. He obtained his Bachelor of Arts degree in Fine Arts, majoring in photography from Royal Melbourne Institute of Technology (RMIT) University, co–presented by Hong Kong Art School in 2020. Fung’s artworks engage with civilization, memory and literature. His work revolves around local socio–political issues, oppression and existentialism.

王雅琪

WONG Nga Ki

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王雅琪1997年生於香港，2021年畢業於墨爾本皇家理工大學與香港藝術學院合辦的的藝術學士課程，主修繪畫。作品著重個人的成長背景，並以探索香港城市及家居與自身的關係為主。透過重覆觀察家居場景，簡化並加入個人想像。

Wong Nga Ki was born in 1997 and based in Hong Kong and graduated from Royal Melbourne Institute of Technology (2021) co–presented by Hong Kong Art School at Hong Kong. Her artworks focus on her growing domestic space. From the scenes she repeatedly observed and filled in her imagination, she drew concrete elements to alienate and simplify into abstract spaces and forms that express a sense of strangeness but familiar. This is the process of transforming.

翁振傑

YUNG Chun Kit, Ivan

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翁振傑於皇家墨爾本理工大學畢業。他對於身體在陶瓷製作過程中的改變感興趣，亦

發現製模過程的密集式製作給他一種侷促感，但卻讓他從中發掘出於日常生活忘卻了的細節。

Yung Chun Kit graduates at RMIT University with a degree in Bachelor of Arts (Fine Art) majoring in ceramics. He is interested in how the state of body changes through the process of ceramics making.

內地美院

Academies in Mainland China

黃實儀

HUANG Paoyi

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2013–2017 中央美術學院附中
2017–2021 中央美術學院實驗藝術學院社會性藝術工作室，師從邱志傑
2018年 入選中央美術學院「國家級大學生創新創業訓練計劃」項目
2019年 山水美術館《拾光》展覽參展藝術家
2020年 群展「一荏果」，北京，黑糖盒子藝術中心
2021年 畢業項目「當你老了」與望京寸草春暉養老院進行合作，持續進行中。

馬靜遠

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1999年出生於山東省青島市
2021年畢業於中央美術學院
善於收集廢棄之物，在擺弄間將其變成自己的寶物。

Born in Qingdao, Shandong Province in 1999. Graduated from the Central Academy of Fine Arts in 2021. I'm good at collecting waste things and turning them into my own treasures.

徐楚釁

XU Chu Meng

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2017 – 2021 中央美術學院實驗藝術學院社會性藝術工作室本科生
2021 – 2024 中央美術學院實驗藝術學院展覽策劃與藝術創作研究生

師從邱志傑、張梓倩。本科期間參與自治區Hallway畫廊「當我們在談論恐懼時我們在談什麼」展覽的策劃與執行工作，作品參與畢業季展覽聲音劇場《美的風》、上海CAC新時代線媒體「後人類轉向：再遇控制論」等。長期關注生與死的相關問題，試圖去討論其背後的詩意。同時關注墓園這個空間，想為這一特殊的公共空間融入更多藝術可能。目前在科技藝術策展方向努力進行研究。

2017 – 2021 Central Academy of Fine Arts, School of Experimental Art, Social Art Studio, Undergraduate
2021 – 2024 Central Academy of Fine Arts, School of Experimental Art, Exhibition Planning and Art Creation, Postgraduate
Under the tutelage of Qiu Zhijie and Zhang Ziqian. During undergraduate studies, he participated in the planning and execution of the exhibition "What are we talking about when we are talking about fear" at Hallway Gallery in the autonomous region, and his works were exhibited in the graduation season exhibition Sound Theater "Wind of Beauty", Shanghai CAC New Era Line Media "Post–human Turn: Again Encounter cybernetics" and so on. He has been concerned about issues related to life and death for a long time, trying to discuss the poetry behind it. At the same time, he pays attention to the space of the cemetery, and wants to incorporate more artistic possibilities into this special public space. At present, he is working hard on research in the direction of science, technology and art exhibition.

何梓豪

HE Zihao

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畢業於廣州美術學院實驗藝術系。何梓豪，我更願意別人叫我荷花或是Flower，當然你也可以叫我Flore。名字或是性別或是身份，就像我的衣服和風格一樣，永遠在改變。「生於定義之中，活於定義之外。」

My name is Zihao He, and I prefer to be called Flowerly. Of course, you can also call me Flore. Name, gender or identity, is just like my clothes and style, which is always changing. "Although I was born in the definition, I will surpass the definition in life."

吳富衛**WU Fuwei**廣州美術學院實驗藝術系Department of Experimental Art, Guangzhou Academy of Fine Arts 1344308566@qq.com

吳富衛1998年出生於江西，2021畢業於廣州美術學院實驗藝術系，作品《那時的我》獲2021年許欽松創作獎全國銅獎。本科期間多次拾起留守兒童期間的記憶展開創作，和多數的農村留守兒童們一樣我也有著許多共同的心靈創傷和一段難忘的記憶。參展：

2021年7月，裝置作品《小外星人》在“蓋亞星節”展覽中展出，太古美術館，廣州
2021年8月，裝置作品《那時的我》在“溯源逐夢”巡展中展出，在苒藝術館，廣州

Wu Fuwei, Born in Jiangxi province in 1998, Graduated from the Department of Experimental Art of Guangzhou Academy of Fine Arts in 2021. The work "Me at that time" won the national Bronze Prize of Xu Qinsong Creation Award in 2021. During the undergraduate course, I picked up the memories of the left–behind children and started to create works. Like most of the left–behind children in rural areas, I also have many common traumas and an unforgettable memory. July 2021, installation work "Little Alien" was displayed in the exhibition "Gaia Star Festival", Taikoo Art Museum, Guangzhou. In August 2021, the installation work "Me at that time" was exhibited in the traveling exhibition "Tracing back to The Source and Pursuing the Dream", In Forest Art Museum, Guangzhou.

台灣大學
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陳彥齊**CHEN Yen Chi**國立彰化師範大學美術學系Department of Fine Arts, National Changhua University of Education billy3127790@gmail.com billy3127790.wixsite.com/website IG: @chenyenchi_1998/

1998年出生於台南，2021年畢業於國立彰化師範大學美術學系學士班，現錄取於國立台南藝術大學造形藝術研究所碩士班。作品含括雕塑、立體、空間裝置、綜合媒材、行為等等。個人創作大多源自於生活中的一些傳統技術、工法轉化為作品本身，並使用物質本身的物理特性呈現擠壓與拉伸感，透過行動在作品中塑造高度勞動與精神折磨的視覺痕跡。

聯展:
2021「觀相揣」，台南生活美學館，台南，台灣
2021「藝術新聲」，大墩文化中心，台中，台灣
2020「台灣當代一年展」，圓山花博爭豔館，台北，台灣
2020「感官樂園」，白沙藝術中心，彰化，台灣

Born in Tainan in 1998, Chen Yen Chi graduated from Changhua University of Education in Taiwan with a Bachelor of Arts degree in 2021. He is studying at the master's course of Graduate Institute of Plastic Art, Tainan National University of the Arts. Works include sculpture, three–dimensional, space installation, integrated media and behavior, etc. Personal creation is mostly derived from some traditional technology in life, then engineer into the work itself. He makes use of the physical characteristics of the material itself to show a sense of extrusion and stretching, and through action in the work to shape a high degree of labor and mental torture visual traces.

Group Exhibition:
2021 "bih–sio–tshue", National Tainan Living Art Center, Tainan, Taiwan
2021 "Yong Voices", Taichung City Dadun Cultural Center, Taichung, Taiwan
2020 "TAIWAN ANNUAL", Yuanshan Flower Expo, Taipei, Taiwan
2020 "Sensual Paradise–The 26th Department Exhibition of National Changhua Normal University", Baisha Art Center, Changhua, Taiwan

周子浩**CHOW Tsz Ho**國立彰化師範大學美術學系Department of Fine Arts, National Changhua University of Educationjjho2014@gmail.comjho2014.wixsite.com/websiteIG: @chowtszho1103

1999年出生於香港，目前就讀於國立彰化師範大學美術學系，居住並創作於台灣及香港。他的創作方式主要圍繞於攝影、影像及場地裝置上。運用象徵隱喻、結合多元的媒材手法，進行觀念的轉換，闡述地域身份認同，並以地域文化探查作為創作延伸。

Chow Tsz Ho was born in 1999 in Hong Kong. He received his Bachelor of Fine Arts from the National Chang–hua University of Education. Chow currently lives and works in Taiwan and Hong Kong. Photography, video and space installation are mainly works of Tsz Ho.

張雅筑**CHANG Ya Chu**國立清華學藝術與設計學系Department of Arts and Design, National Tsing Hua University chuya1999yachu@gmail.comIG: @ya_chu.1999

張雅筑1999年出生於台灣新北。2021年國立清華大學藝術與設計系創作組畢業。2017年國立清華大學美術創作大獎首獎。2020年開始以「蠟燭人」、「光」為主題進行創作，前幾件作品以毛線鉤織完成，目前仍在嘗試其他材料的運用。作品中總是帶有一種「向著某處而去」的意象，藉由創作尋找生命要去的地方。

展覽：
2021《2021藝術新聲》國立清華大學藝術與設計學系優秀畢業生推薦展，線上展
2021《一場掙扎的描述》國立清華大學藝術與設計學系21級創作組畢業展，台北
2020「無盡的記憶」創作個展，清華大學思空間，新竹
2018「國際交流展 2018 A3計畫」日本上越／臺灣新竹

Chang Ya–Chu, 1999 born in New Taipei City, Taiwan, 2021 graduated from Department of Arts and Design, National Tsing Hua University. 2017 was awarded National Tsing Hua University Creation Award, First prize. In 2020, I’ve been doing my artworks with keywords “candleman” and “light”. In my works, they always have imagery of “toward somewhere”. I want to find out where is my life forward to by doing these artworks.

Exhibitions:
2021 “Young Voice” recommended exhibition of Department of Arts and Design, National Tsing Hua University outstanding graduates
2021 “Depiction of an Inner Struggle” graduation exhibition of Department of Arts and Design, National Tsing Hua University
2020 Solo Exhibition “Endless Memory”, National Tsing Hua University Thinking Space
2018 “International Exchange Exhibition 2018 A3 Project”, Joetsu, Japan/Hsinchu, Taiwan

謝宇喬**HSIEH Yu Ciao**國立臺北藝術大學美術學系Department of Fine Arts, Taipei National University of Arts dodo871215jj@gmail.comIG: @kyra_hsieh1215

謝宇喬擅長以動態影像、複合媒體及空間裝置形式，關注於當代媒體訊息社會與科技技

術的思考、碎裂流變化的影像與符號如何重新建構人類的視界等。習慣以一種黑色幽默的態度，同時透過繁複、不斷衍生的視窗夾帶龐大資訊量的方式，摸索著虛實邊界與感知經驗的擴延與外置化，在既有規則下提出辯證與提問、定義逾越的可能性。近期創作核心圍繞於媒體時代下，無論是資訊、影像、網路文化乃至各式多樣的藝術生產…彷彿邁向如加速爆炸的急遽擴張，而人類處於這樣的流竄、裂解與多變的媒體環境下，又是如何被間接塑造世界觀與認知？

Through dynamic image, mixed media, and installations, Hsieh Yu Ciao is expert in observing messages from contemporary media systems and reflecting on how figural images or symbols affect us to re–envision the world. With a satirical attitude, she tends to visualize our sense perception, question and explore the line between reality and fantasy in her works by containing complex messages in multiple pop–up windows. Her more recent projects focus on contemporary media and the reconstruction of human cognition in this shifting world. How will the media, accompanied by the explosion of information, art creations, and rapid transition of internet culture, shape our human perception of this world?

廖育莹**LIAO Yu Ying**國立臺北藝術大學美術學系Department of Fine Arts, Taipei National University of Arts liaokitty3@gmail.comIG: yuyingliao1999

1999 生於臺灣新竹
2021 畢業於國立臺北藝術大學 美術學系
水墨組
現就讀於國立臺北藝術大學 美術學系碩士班
2021「太陽底下－水墨聯展」三人水墨聯展，雄獅星空，臺北
「2021藝術新聲」，大墩文化中心，臺中
2020「觀無khuànn–bô」雙人聯展，南北畫廊，臺北
「地美館登陸行動」系展－優選獎，北藝大地下美術館，臺北
2019「大字飄向西北」聯展，大舟造船廠，新北
2018「遑烏龜」聯展，南北畫廊，臺北
2015「我們看、思考、紀錄」摩藝畫室聯展，鐵道藝術村，新竹

1999 born in Taiwan, Shinchu
2021 graduated from Arts Department of Fine Arts, Taipei National University (B.F.A.)
Study in Arts Department of Fine Arts, Taipei National University (M.F.A.)
2021 "Under the Sun" group exhibition of ink, Link Lion, Taipei

2021 "2021 Young Voices of Arts" Dadun Cultural Center, Taichung
2020 "khuànn–bô" double exhibition, Nan–Pei Gallery, Taipei
"Landing Action in Underground Art Museum" Department exhibition – Merit Award, Underground Art Museum, Taipei
2019 "Floating on the Back to the Northwest" group exhibition, Tachou Ship Building, New Taipei
2018 "Walk the Polisher" group exhibition, Nan–Pei Gallery, Taipei
2015 "We watching, thinking and recording" group exhibition of Moyi Art Studio, Art Site of Railway Warehouse, Hsinchu

特別鳴謝

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