

16th
FRESH
出爐
TREND
2020

藝術畢業生聯展
Art Graduates
Joint Exhibition



參展學生 Participants

香港中文大學藝術系

Department of Fine Art,

The Chinese University of Hong Kong

陳俊軒 / 陳華姿 / 張家愉 / 張紫敏 / 馮靖嵐 / 梁佩兒 /

吳詠詩 / 譚敏晴 / 譚煥坤 / 謝承軒

CHAN Chun Hin / CHAN Wa Chi / CHEUNG Ka Yu /

CHEUNG Tsz Man / FUNG Ching Laam / LEUNG Pui Yi / NG Wing Sze /

TAM Man Ching / TAM Vun Kwan, Rafael / XIE Chengxuan

香港浸會大學視覺藝術院

Academy of Visual Arts, Hong Kong Baptist University

鄭芷彤 / 張嫻玆 / 周芷瑤 / 權樂 / 劉開妍 / 盧卓瑤 / 譚敏濠 /

黃嘉銘 / 黃美琪 / 楊子敬

CHENG Tsz Tung, Jennifer / CHONG Yan Xuan, Kimberly /

CHOW Tsz Yiu, Yo / CHUAN Lok / LIU Kaixin, Cassie /

LO Cheuk Yiu, Antonia / TAM Man Ho / WONG Ka Ming, Rave /

WONG Mei Ki, Maggie / YEUNG Tsz King

香港藝術學院

Hong Kong Art School

周鈞朗 / 韓承灝 / 洪樂敏 / 林嘉儀 / 李嘉盈 / 盧敏思 / Geoffrey PALMER /

蕭文潔 / 姚冬穎 / 張榮霞

CHAU Kwan Long / HON Shing Ho, Joshua / HUNG Lok Man, Sara /

LAM Ka Yee, Miki / LI Ka Ying / LO Man Sze / Geoffrey PALMER /

SIU Man Kit, Kate / YIU Tung Wing, Wenda / ZHANG Rong Xia, Diana

內地美院

Academies in Mainland China

布桐 / 吳衍彬 / 徐旻杰 BU Tong / WU Yanbin / XU Minjie

(中央美術學院 China Central Academy of Fine Arts)

馮陽 / 劉熙 FENG Yang / LIU Xi, Kimonthy

(廣州美術學院 Guangzhou Academy of Fine Arts)

台灣大學

Taiwan Universities

林君達 / 楊詠宜 LIN Chun Ta / YEUNG Wing Yee

(國立彰化師範大學 National Chang-hua University of Education)

蕭瑞宇 HSIAO Rwei Yu (國立台灣師範大學

National Taiwan Normal University)

謝憫震 HSIEH Ming Cheng (臺北市立大學 Univeristy of Taipei)

林家綺 LIN Chia Chi (東海大學 Tunghai University)

2020 出爐藝術畢業生聯展 Fresh Trend 2020 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

15/10 14:00 - 21:00
16 - 22/9 10:00 - 20:00
23/9 10:00 - 16:00

頒獎 Awards presentation 15/10 (星期四 Thurs) 18:00

出爐藝術新秀獎評審：

蘇慧娟女士 藝術推廣辦事處館長 (交流與拓展)

馮美瑩女士 馮氏藝術顧問有限公司總監

鄧海超先生 香港浸會大學視覺藝術院客席教授

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：

譚美兒女士 康樂及文化事務署助理署長 (文博)

黃乙行女士 Affordable Art Fair藝博統籌經理

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

Judges of “Fresh Trend Art Award”:

Ms SO Wai Kuen, Jessie, Curator, Art Promotion Office (Exchange & Extension)

Ms Sabrina FUNG, Director, sabrina fung fine arts ltd.

Mr TANG Hoi Chiu, Adjunct Professor, Academy of Visual Arts, Hong Kong Baptist University

Special Awards:

Affordable Art Fair Award

Contemporary by Angela Li Award

Karin Weber Gallery Award

Award Presentation Guests:

Ms TAM Mei Yee, Eve, Assistant Director (Heritage & Museums), Leisure and Cultural Services Department

Ms May WONG, Fair Manager, Affordable Art Fair

Ms Angela LI, Founder, Contemporary by Angela Li

Mr Kenneth YOUNG, Director, Karin Weber Gallery

主辦： 香港藝術網絡

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Project manager: LEE Chik Chi, Shirley

Production: Pointsman Art Creation Company

Design: SZE Shi Wah, Cecilia

Promotion: LEE Chik Chi, Shirley

Photography: CHU Ka Wai, Kim

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東海大學美術學系 / 臺北市立大學視覺藝術學系)

Taiwan Universities

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藝術家簡歷 Artist Biographies

香港藝術網絡支持藝術表達自由，展覽作品及創作自述內容並不代表香港藝術網絡立場。

Hong Kong Art Network supports freedom of artistic expression. The views and opinions expressed in artworks and artist statements do not represent the stand of the organization.

序 Preface

「出爐2020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。

踏入第十六年的「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。

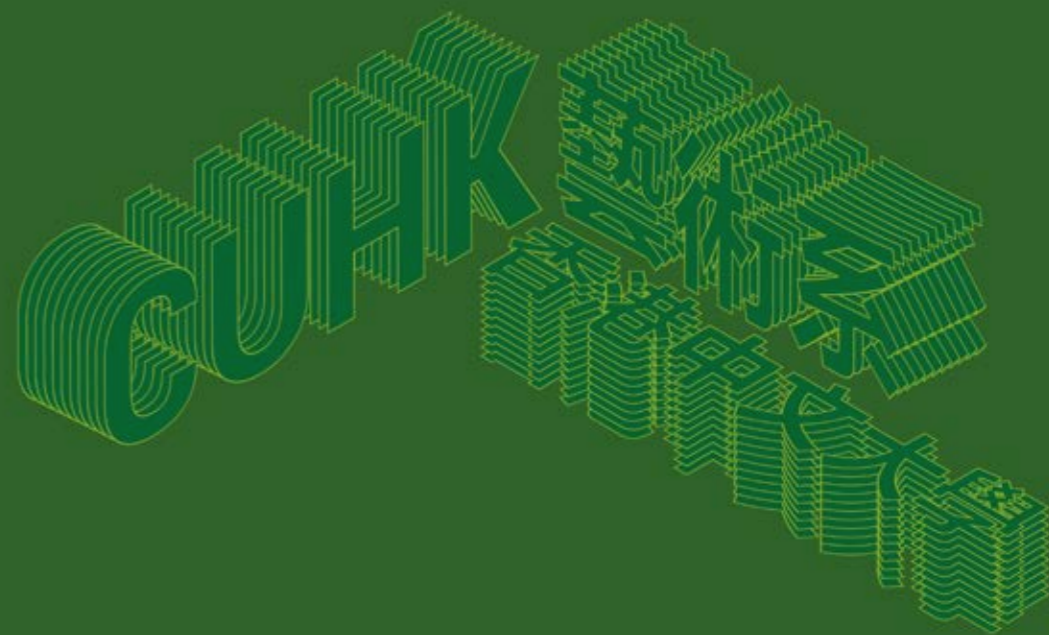
「出爐聯展」始於2005年，見證著本地藝壇這十六年的機遇與挑戰，今年不少藝術活動受疫情影響，「出爐聯展」得以順利舉辦實有賴各界大力支持。在此特別鳴謝香港大會堂批出展覽場地，康樂及文化事務署贊助場租，香港藝術發展局資助活動經費。另外亦感謝香港中文大學藝術系、香港浸會大學視覺藝術院、香港藝術學院、國立彰化師範大學美術學系、國立台灣師範大學美術學系、東海大學美術系、臺北市立大學視覺藝術學系、香港美術教育協會、Affordable Art Fair、Contemporary by Angela Li、凱倫偉伯畫廊、元創方、文心公關顧問及馮氏藝術顧問等機構的支持及參與。

Organized by the Hong Kong Art Network, "Fresh Trend 2020 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 16 th 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 China and 5 artgraduates from 4 universities in Taiwan. In order to enhance art exchange between Hong Kong, 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 16 years. Although quite a number of art activities were affected by pandemic in this year, "Fresh Trend 2020" 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, and Hong Kong Arts Development Council for the programme 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 Fine Arts, National Taiwan Normal University, Department of Fine Arts, Tunghai University, Department of Visual Arts, University of Taipei, Hong Kong Society For Education In Art, Affordable Art Fair, Contemporary by Angela Li, Karin Weber Gallery, PMQ, Mention PR Consultants and sabrina fung fine arts ltd. for their generous supports.

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



陳俊軒

CHAN Chun Hin, Igor



我想像中死亡的一刻就如同電視關機一樣，一瞬間跌入連黑暗都不存在的虛無中，失去感官、失去意識。作品以電視比喻為生命與現實的載體，電視影像是世界的呈現，畫作是第三身的觀點，抽離自身去觀察自身的死亡。關機時，生命與現世的連結亦中斷，迅速地進入漆黑。

I often imagine how death is like turning off a television, happening in an instant then falling into nothingness. This set of paintings is a self-portrait of me dying as the television was being turned off.

從此沒有我
Without me since

油畫布本
Oil on canvas

A set of 30
38 x 50 cm each

2020

陳華姿

CHAN Wa Chi, Alice



人
Perceiving Human Nature

水墨設色紙本
Ink and color on rice paper

210 x 204 cm

2020

作品關注藝術的表現形式及繪畫反映關於「人」，或者與人相關的甚麼；用眼睛觀察，並動手繪畫，探索個人的藝術表現形式，以及價值觀。

My painting concerns the visual art forms and how does art reflect "human beings and things" Besides, by perceiving the surroundings, then, to paint what I see, in order to explore my own style of art form and values of painting.

張家愉
CHEUNG Ka Yu



誰在耳邊輕聲安慰
Who Whispers Softly
in My Ear

水墨設色絹本
Chinese ink on silk

174 x 93 cm each

2020

生活在黑暗之中，面對侷限、無奈、有限的生命時，能否體會到當中光明的瞬間？任何生長時期的植物，不論生死，也能在黑暗中展現生命獨有的美。以繪畫形式畫出「死」，也是另一種「生」的呈現。

Is it possible to explore the brightness when living in a dark age which is full of disappointment, helplessness and limitation? Plants in any growth period, whether they live or die, show the unique beauty of life in the dark. Drawing "death" in the form of painting is also another expression of "life".

張紫敏
CHEUNG Tsz Man



懸浮
To Float

陶瓷裝置
Ceramics installation

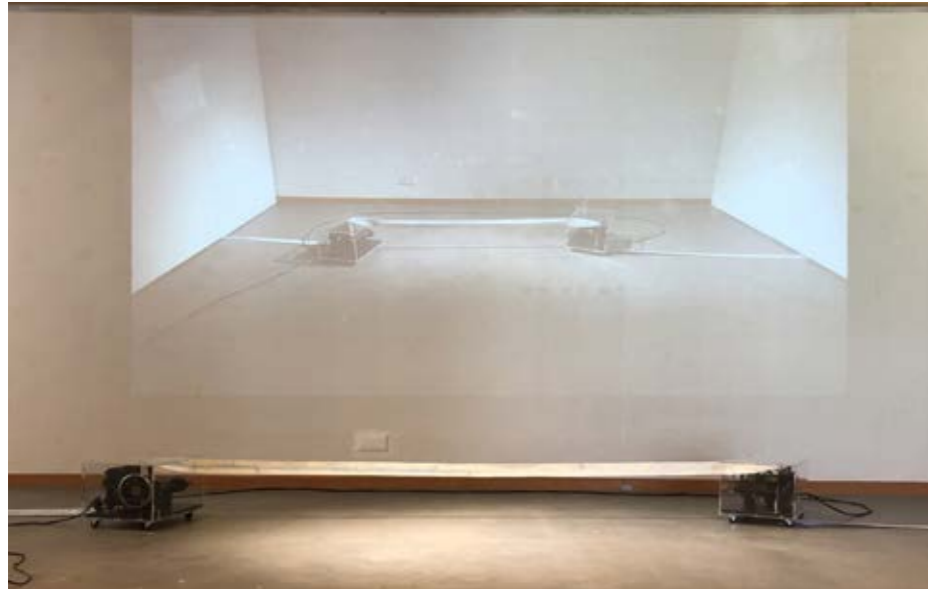
尺寸不定
Size variable

2020

在風的季節，往事不是往事。
浮陶沒有翅膀，只能懸浮於空中靈修，
它試圖抵擋風的誘惑，
既不上升，亦不願下沉。
上有落石，下有星塵，浮陶一觸便碎。
彼此靜默地旋轉，凝視，
各有所思，陶浮於事。

In the seasons of summer breeze,
the past is never dead indeed.
Floating pottery has no wing.
Neither do they rise or sink.
In the air, suspended for meditation,
trying to resist the wind's temptation.
Dying comets, in the sky of stardust.
They could be shattered with a touch.
Rotating tranquilly,
as though stationary,
Gazing at each other like in deep
thought,
Trying to pull out but relentlessly
socked.

馮靖嵐
FUNG Ching Laam



一組在現場表演的機械裝置，觀眾可以踏上腳踏板，將兩部裝上車轆的家用縫紉機同時在一條印有香港邊界線的紙條上不斷打孔，向中間推進，重畫我們設想的邊界。

In order to redraw our envision of the border, two sewing machines mounted on reels simultaneously punch holes on a strip of paper printed with a local border line. It invites audiences to operate by stepping on the foot pedal.

製圖工具
The Mapping Tool

縫紉機、木板、布、膠紙、針、釘、
金屬
Sewing machine, board, fabric,
masking tape, pin, needle, metal rod

尺寸不定 Size variable

2020

梁佩兒
LEUNG Pui Yi



晚安，再見
Goodnight and goodbye

水墨設色絹本
Chinese ink on silk

180 x 130 cm

2020

對2020的躁動不安在日落時分的這一刻安靜了下來，但願日後再看此作品，會憶起這一年的不安，記著這份無奈。

The restlessness for 2020 has settled at this moment. I hope whenever I look at this piece, I can always remember how helpless I felt at the time of uneasiness of this year.

吳咏詩 NG Wing Sze

一座方尖碑 (希望你不要哭泣)
An Obelisk (No More Tears from Your Eyes)

現成物、泥土、網紗、漆、線、棉花
Found objects, soil, tulle, emulsion paint, threads, cotton

280 x 150 x 150 cm

2020



1. 方尖碑是陽具主義的建築。
 2. 我首次看見方尖碑，是在巴黎的協和廣場。後來知道，它是一場交易的見證。
 3. 我們為甚麼要向天崇拜。
 4. 如果我們的■■■■能凝成甚麼，那就讓它停在這裡。
 5. 這是一座方尖碑，沒有被樹立起。
-
1. Obelisk is phallic.
 2. The first time I saw an actual obelisk was at the Place de la Concorde in Paris. Later I found the obelisk is a testimony to a trade.
 3. Why should we worship the sky?
 4. If our■■■■ can develop into something, let that something rest here.
 5. This is an obelisk, un-erected.

譚敏晴 TAM Man Ching

Hurrian Hymn to Nikkal/ No.6 (1400 B.C.) - "Only 1400 B.C. kids will remember this"

Primitive Ritual 2020

混合媒介裝置、被玷污的玻璃、噴漆、單頻數碼錄像 (彩色有聲, 循環播放)
紙、石、卡板、噴漆、保鮮紙、單頻數碼錄像 (彩色有聲)

Mixed media installation, stained glass panels, spray paint, single-channel video, coloured, loop

Paper, rocks, pallets, spray paint, plastic sheets, single-channel video, coloured

尺寸不定 Size variable

2020



是至今發現最古老的歌曲，亦是一份接近完整的樂譜。Nikkal是烏加里特人信奉的果園女神，她的名字帶豐收的意思。有人在Youtube其中一條頌歌影片留言開玩笑：「只有公元前1400年的孩子會記得這首歌」，卻不期然地使人聯想到人類精神經驗的超越性。

今天以古代崇拜者的心進行原始宗教儀式。

Hurrian Hymn to Nikkal/ No.6 is the oldest surviving substantially complete work of notated music in the world that dates back to 1400 B.C.. Nikkal is a Ugaritic goddess of orchards, whose name means "Great Lady and Fruitful". Someone jokingly commented "Only 1400 B.C. kids will remember this" under a Youtube video of the hymn, whereas it inadvertently invoked connotations of the transcendence of mankind's spiritual experience.

Perform primitive rituals today carrying a heart that is akin to worshippers of the ancient times.

譚煥坤

TAM Yun Kwan, Rafael

無題 (00044 N.O.W.R.F.Y.H.)
劍 (北非, 十九世紀)、螢光顏料、雪櫃

Untitled (00044 N.O.W.R.F.Y.H.)
Sword (North African, 19th century),
phosphorescent paint, refrigerator

170 x 50 x 50 cm

2020



我從網上購得一把19世紀的古董劍，自從它到手後，就一直躺在我的工作室裡。許多晚，我會想像這把劍的歷史和所有它（沒有）穿透的人。我在引導著這把劍的幽靈。當夜晚，所有人都離開的時候，它就會發光，縈繞在這個地方。

I acquired an antique 19th- century sword from the internet and since its arrival, it has been laying around my studio. Many nights, I would imagine the sword's history and all the people it did(not) penetrate through. I am channeling the ghost of the sword. When at night, everybody leaves, it will glow and haunt the place.

謝承軒

XIE Chengxuan



行旅圖
the Marchers

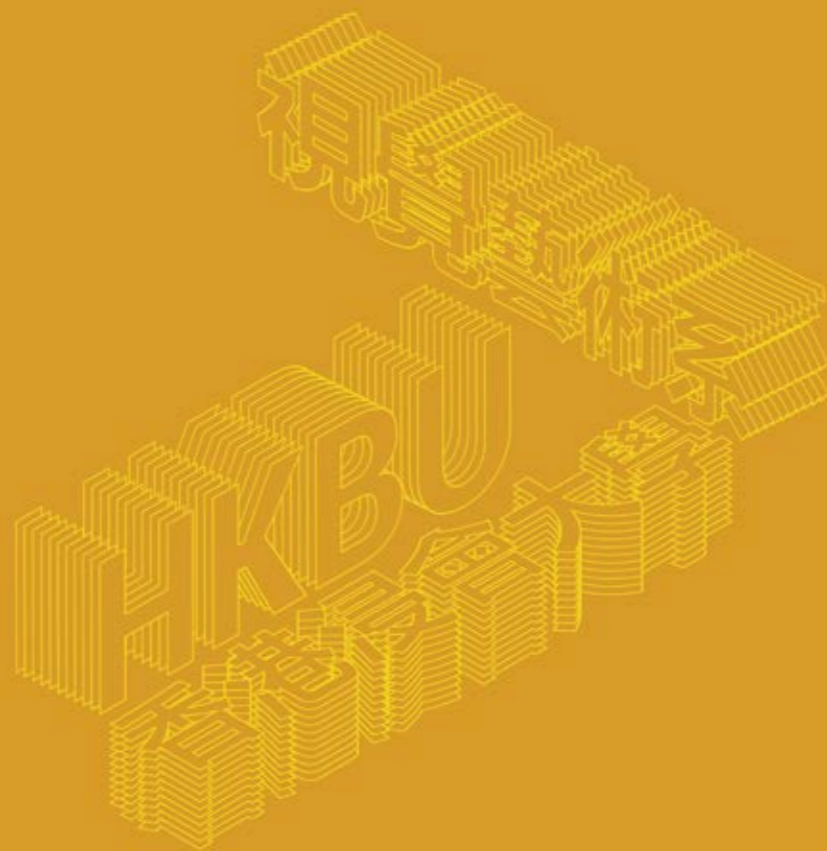
Mixed materials on synthetic paper
混合媒介 紙本

152 x 250cm

2020

香港近年的政治風波，外加疫情肆虐，街頭巷尾多少人受傷心碎。或說社會撕裂，或說愈加團結，我以為香港人在確實地掙扎。曾嘆自己錯過獅子山精神最旺的年頭，如今我又看到了這個精神的復甦。曾想把作品命名為《樂園》，諷腔調上的粉飾太平，但再想，香港人在一步一個腳印朝未知地方走著，摩西出埃及的信念或許都能在那些掙扎的臉上看見。

The political turmoil in Hong Kong, coupled with the raging epidemic, has caused many Hongkongers to be heartbroken. Some say that society is torn apart, or that it is becoming more united, I think all of us are struggling to survive ever since. I once sighed that I missed the most prosperous years of the spirit of Lion Rock, and now I have seen the revival of it. I originally named the work as "Paradise", to satirize the "peaceful" Hong Kong picture made up by certain voices. But think again, Hongkongers are walking toward unknown places one step at a time, and Moses' belief in exodus may be seen in those struggling faces.



行走中的機器
Walking Machine

錄像裝置
Video installation

錄像 Video Duration 12'14"

2020

創作時，「感知」是很重要的元素。如果藝術家缺少了感知能力會怎樣？鄭芷彤以鏡子作為媒介，把她的視角拆解成多重的觀看方式，以測試她冷淡的感情和態度。為了進入鏡子中，她把自己重新定位為一局外人並透過鏡頭把此角色投射到社會中。

機器和人；客觀和主觀；有選擇和沒有選擇。透過拍攝、反映及敘述，角色和視野的轉換展示了不同角度的矛盾。此作品的目的是嘗試從無情中找到感情，由此，最終帶出一個問題——究竟誰是真正的機器？

Sensing is a crucial element for creating artworks. But how if the artist's sensing ability is missing? This work is an examination of Cheng's cold emotion and attitude by disassembling her viewpoint into multiple ways of seeing through a mirror. For getting into the mirror, she relocated herself as an outsider and projected this character on the society via a camera.

Through filming, reflecting and narrating, the changing of the characters and visions demonstrates the contradiction between machine and people, subjectivity and objectivity, option and no option. The intention is to find emotions from indifference and finally brings out a question, 'who is the real machine?'

張媽玆

CHONG Yan Xuan, Kimberly



偷生
Mundane Existence

電綫廢料、電綫碼、黃銅針
Found electrical tubing waste,
brass buckle clips, brass pin

尺寸不定 Size variable

2020



《偷生》是一系列由電綫廢料雕成的草本植物心口針。這些心口針參考了在鬧市中偷生的各種雜草而成。它們卑微地為其他生命體作出貢獻，正如電力成就了城市的繁華。而這些電綫膠條是在沙灘拾獲的，希望可以令人反思我們日常城市生活對環境的影響。將它們配戴在胸口上，讓我們更近距離觀賞它們，提醒我們要對微小的事物感恩。

Mundane Existence is a series of herb brooches made from found electrical tubing. These brooches reference miscellaneous types of weed plants growing in unplanned areas in the city. Subtle as they are, their existence provides vital help to various life forms, just like how electricity is essential to a city's prosperity. These electrical tubing were found on the beaches, thus hopefully it would lead to a reflection on the impact of our daily urban life habits on the environment. By wearing them, not only can we admire them up close, but also keep them close to our hearts and be reminded to appreciate the significance of the small things in our daily life.

周芷瑤

CHOW Tsz Yiu



本相
Essence

現成工具、金屬、矽膠
Ready-made tools, metal, silicone

尺寸不定 Size variable

2020



工具是身體的延伸，從人類用石頭破開硬物，一直至今，工具幫助人類面對各種身體難以完成的任務。透過結合身體部位和其對應工具中的物理及生理原理，《本相》把工具回歸至人類使用身體的自身經驗。

Tools are an extension of the human body. From the Stone Age till the present, tools have assisted humans to complete different tasks in the face of various physical limitations. Through the integration of physical and physiological principles in tools and the human body, Essence returns tools to the human experience of using the body.

無題
Untitled
塑膠彩畫
Acrylic on canvas
25 x 25 cm x 129 days
2020



底座被重新繪畫。時間、筆觸、顏色、圖層，純粹地令底座逐漸失走它的原初。

The plinth has been newly painted. Time, brushwork, colours and layers have accumulated, purely to make it gradually lose its originality.

清遠紀事
Clear and Far

視頻裝置、現成老相片、燈暖
Video installation, found
vintage photograph, heat lamp

2020



自2018年起，每次乘坐高鐵自香港回鄉時，劉開焯總會下意識地留意廣東省境內一座名叫清遠的城市。雖然她本人從未造訪此地，但她對這裏的模糊印象，如同許多編造的敘事，都深深地留在了她的記憶中。

《清遠紀事》曖昧地勾勒出了一個虛假卻又無比真實的故事。這個故事中，藝術家從她的記憶中拼湊編織出了幾條圍繞着童年、漂泊和女性經歷的線索，構造了她與清遠這座城市的一段「（偽）關係」。

從維基百科上找到的清遠市圖片、泛黃照片中藝術家的母親童年時的臉龐、戴着假睫毛模仿記憶中童年友人的藝術家本人——這些真假參半的「證據」讓這座朦朧的城市逐漸顯形，這裏敘事清晰，但真相遙遠。

Since 2018, Cassie Kaixin Liu has been unconsciously paying attention to the city of Qingyuan (literally translated as 'clear and far') in Guangdong province, whenever she returns to her hometown from Hong Kong on a high-speed train. Although she has never been to the city herself, her vague impression of the place, like many other fabricated narratives, remained deep in her memory.

Clear and Far ambiguously outlines a fictional but incredibly authentic story. In this story, the artist pieces together several threads revolving around her childhood, wandering life and female experiences, constructing a '(pseudo-)connection' between her and the city of Qingyuan.

From the picture of Qingyuan city found on Wikipedia, to the photo of the artist's mother in her childhood, then to the artist herself wearing false eyelashes impersonating her childhood friend: these mixed 'evidences' gradually emerges this veiled city, of which the narratives sound clear but the truth is far away.

盧卓瑤

LO Cheuk Yiu, Antonia

天
Sky

玻璃纖維
Fiberglass

45 x 18 x 20 cm

2020



這是一個天字形態的小孩，我對中文“天”的一種解釋。天真爛漫的小孩子，融合大自然，體現真善美。小孩在一個平衡地走的狀態，在成長中學習平衡大自然與生活，尋找幸福。

This piece is an interpretation of a Chinese word “天” (which means “the sky”) relating to human being’s spirit. Innocent children integrating with nature, which embody the truth, the goodness and the beauty. The child is in a balanced state and learning to balance nature and life, looking for happiness.

譚敏濠

TAM Man Ho

豐碑
Brave Monument

顯示屏、鏡頭、模型、水泥、
角鐵
Monitor, camera, model,
cement, angle iron

200 x 310 x 310 cm

2020



壯麗而動人的圖像與符號從未離開過人類的生活。《豐碑》企望勾勒一幅人類社會的偉大藍圖，將一切厭惡與違美的事物驅逐到人類視野的邊界外，而由此，我們似乎將獲得純淨的信仰與生命的驅力。

Sentimental pictures and symbols have always been a part of human society. Brave Monument envisions an insightful blueprint of human society, in which the ugly and undesirable qualities of humanity have been removed, and thereby, we seem to be able to gain faith and drive in our lives.

黃嘉銘

WONG Ka Ming, Rave

本能 逆輸入 重組
Instinct; Re-input; Restructure

紙本數碼打印, 黑白菲林攝影
Digital print on paper, black and
white film photography

尺寸不定 Size variable

2020



《本能 逆輸入 重組》試圖揭示我們在人生中曾失控追求的慾望。我們以為自己所追求的慾是真實可觸的, 但每一個由慾所帶來的短暫歡愉只是南柯一夢。然而, 慾望所帶來的激情把日常混淆成虛妄幻想。生命總在自身拉扯、歸於平靜、而後又糾纏不清, 在不確定的世界尋找確定的可能。

Instinct; Re-input; Restructure attempts to uncover the out-of-control desires that we all once pursued in life. We sometimes think that the desires we pursue are realistic, but after the short-term joy they bring us, there is only an empty dream. Yet, the passion embedded in those desires will transform daily life into a false fantasy. Life wrestles with itself, calms down, and falls into entanglement again, creating an uncertain world for us to look for certain possibilities.

黃美琪

WONG Mei Ki, Maggie



抉擇實驗室 Decision Laboratory

混合媒介裝置、熱敏打印機
Mixed-media installation,
thermal printer

尺寸不定 Size variable

2020



「生命中逃不過的, 是抉擇; 每一個抉擇, 都會改寫你往後的旅程。」

黃美琪在《抉擇實驗室》中建構出一個虛擬場景讓觀眾參與其中。當「得與失」之間的界線變得模糊, 觀眾是會順從規則, 還是作出不同的取捨、重新思考自己對生命的定義?

"Every decision we make on a moment-to-moment basis creates our future."
In Decision Laboratory, Wong Mei Ki, Maggie creates a surreal scene for the audience to take part in. When the boundaries between "gain and loss" are becoming blurry, will the audiences obey the rules, or make different decisions and re-define the meaning of our lives?

楊子敬
YEUNG Tsz King

海
The Sea

陶瓷裝置
Ceramic installation

尺寸不定 Size variable

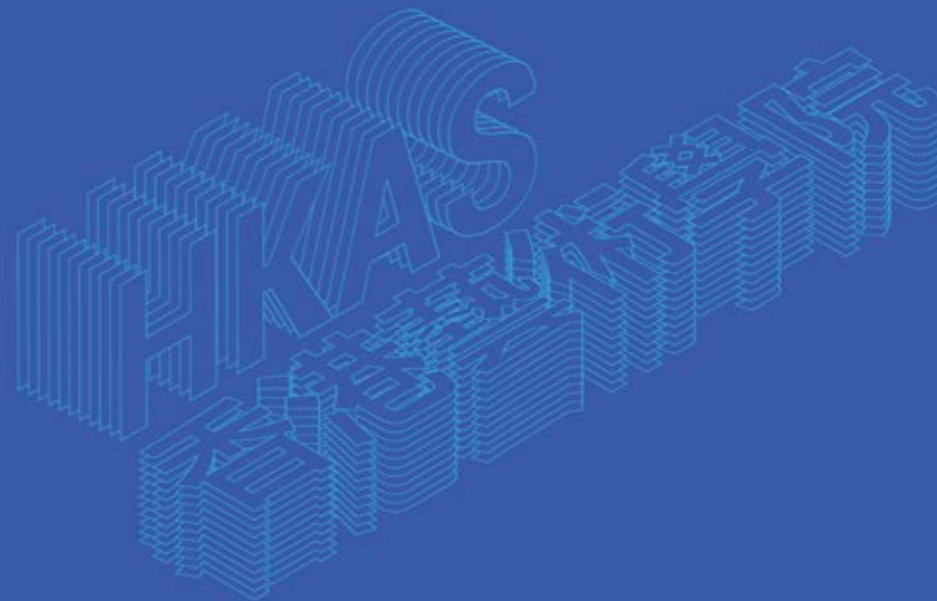
2020



海浪規律地拍岸，看似刻板的波動又截然不同，零星地點綴靜謐的午夜。神秘的大海叫人孤獨、恐懼，如生活、如社會、如藝術創作。「每次我取泥塑型，便成了一個又一個獨自出海的故事。海，變幻莫測，但我依舊期待出航。」

As dwellers on the coast, people are blessed with the cryptic sea. Its fitful ebb and flow grips me especially at the dead of night. Like our society, like our life, like the journey of art creation, this little-known briny is best-known for causing boundless fear and solitude. "As a ceramicist, every clay I played is an episode of my solo voyage. Despite its sea-like vicissitudes, I still brave each episode, embracing bottomless possibilities."

香港藝術學院
Hong Kong Art School





地鐵車廂 1
Train carriage 1

地鐵車廂 2
Train carriage 2

鉛筆和炭筆在紙
Pencil and charcoal on paper

一組兩件 Set of Two
每件 150 x 112.5 cm each

2020



地鐵車箱內像是都市人的寫照
我和他們一樣身處在這個充滿壓迫感的空間之中。
我們感到身心俱疲，希望能夠盡快離開這裡。

Passengers inside underground carriages are a snapshot of urban life.
We are all stuck in this cramped and suffocating space.
We feel restless, and crave for escape.

Flow (perpetual motion) #2
Heraclitean Flow #1

Glazed stoneware

30 x 40 x 50cm
35 x 45 x 28cm

2019 - 2020



Greek philosopher Heraclitus (c. 535 – c. 475 BC) was writing and teaching about impermanence and the fundamental changing of objects over time about 2500 years ago. Referring to such changes as flows, he stated, πάντα ῥεῖ (everything flows).

Drawing on these ideas of change and flows and relating them to the potter, Geoffrey explores the way clay changes over time – both physically and chemically during the making process. The soft clay is transformed through rotation, physical manipulation, water evaporation, and finally, intense heat that causes thermochemical changes.

But change does not stop there. A dialogue exists between objects, between object and environment, and between viewer and object. By repositioning the individual sculptures, the dialogue changes, heightening or lessening the complexity of the ultimately impermanent relationship.



韓承灝

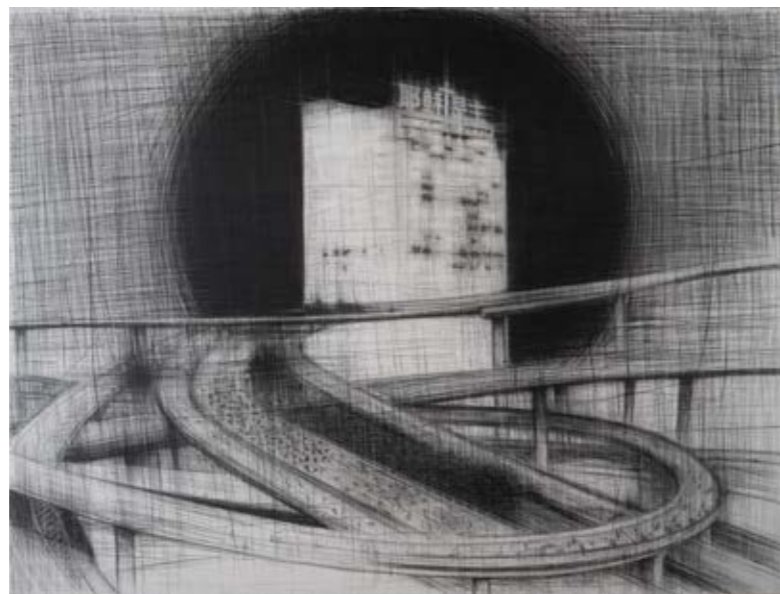
HON Shing Ho, Joshua

天堂已經留咗個位俾我
There is a place reserved for
me in heaven

鉛筆紙本
Pencil on paper

140 x 200 cm

2020



「耶穌是主」 - 這燈牌對於香港人來說並不陌生, 在多重意義上, 一直陪伴着香港人。
城市人失去了信仰, 「耶穌是主」四個字聳立在銅鑼灣, 給予人一盞明燈, 但現在的人卻無法完全相信宗教。
它每天高高掛在大廈上, 但它是否有天會消失?
作為香港人, 我們所相信的其實餘下什麼?

The lit signboard 'Jesus is Lord' is not new to Hong Kong people. In many ways. It co-exist with Hong Kong people.
City folks have lost faith in religion. The words 'Jesus is Lord' towering over Causeway Bay. Act as a beacon to the people. But people these days no longer have complete faith in religion.
Although it remains hung up on the building, will it disappear one day?
As a HongKonger, what else is left in our belief?

洪樂敏

HUNG Lok Man, Sara

到處 • 無處 • 某處
Everywhere • Nowhere • Somewhere

陶土、沙、石、玻璃
Ceramic, sand, stone, glass

尺寸不定
Size variable

2020



對於逃避這種本能, 我無法抗拒。這是一口可口的巧克力。讓一切困惑 無知 痛苦在留在這邊。我幻想要到未知的彼岸, 卻無法得知如何前往, 甚至是否存在。
<到處 • 無處 • 某處> 是象徵着人心中逃避的出口。藉此抒發捏塑我幻想得到的自由和快樂。這種快感有誰不愛?

I can't resist the instinct of escaping. Escape like some delicious chocolate. Let all the confusion, ignorance and painful leave at "there".
I fantasize about going to the other side, however, I don't know how to go there and if it exists or not.
"Everywhere • Nowhere • Somewhere" is an exit of people 's hearts. Thereby, I want to express the freedom and happiness that I imagined. Who doesn't love this pleasure?

林嘉儀

LAM Ka Yee, Miki



在日落之前
Before Sunset

天橋
The Flyover

炭筆、木顏色、水筆、油粉彩、石墨及塑膠彩布本
Charcoal, pencil, oil pastel, acrylic, marker,
color pencil and graphite on canvas

一組兩件 Set of two

每件 120 x 70cm each

2020

印象是界乎清晰與模糊之間；在真實與虛幻之間。

這系列作品旨在尋找對於這個「根」的印象和與它的聯繫。我在車上速寫記錄這地方，同時也是表達城市人如何觀察城市，在快速行駛時所能汲取的是在日常中最容易被忽略的，這種忽略殘下了什麼？

我把碎片化的視覺記憶、空間及情感結合，以不斷疊加的薄塗手法及不同的繪畫物料，繪製出多層次及具動感的畫作。繪畫時在腦海中尋找對於這地方的記憶，所憶及的不一定是具象的建築物，可以是一些感覺/聲音/空氣/味道，把這些細細碎碎的東西及符號重覆地堆疊，在畫布上任由它們自然生成，時而模糊時而清晰，形成一片新的景貌，既熟悉又陌生。

The impression is between clarity and obscurity, and between reality and illusion. This series of work aims to find the impression of this 'root' and everything that is connected to it. I recorded this place while on board a vehicle by making quick sketches, which also represent how city folks observe the city. What one can extract from daily life while on a fast-moving vehicle is most easily overlooked. And what is to remain because of this neglect?

I integrate snippets of visual memories, space and emotions into a series of multi-layered and movement-like paintings, deploying layers and layers of thin paint and different painting materials in the process. When painting, I search my mind for memories of the place, and the result of the search may not necessarily be just a figurative impression of buildings, but could also be feelings, noises, air or smells. I repeatedly build and compress all these bits and pieces of materials and symbols, allowing them to evolve on the canvas on their own. The result is a completely new scenery in which things look clear sometimes and obscure at some other times. It is at once strange but familiar.

李嘉盈

LI Ka Ying



Three people are dancing

塑膠彩布本
Acrylic on canvas

90 x 120 cm

2019

房子是拱固且堅硬的；人的關係是連結且親密的；交流是要透過語言和科技的，這是社會標準。

而「自我」是被掩蓋的。人們所渴望的事物，生活模式甚至思維都被規範了。在文明社會的幫助下，人們無處可逃。

想像是虛幻且漫漫的，它成為了在文明和自我的夾縫中無盡而細小的小徑，人們看到了那沒有被文明完全掩蓋的天空和被窗框分割的山林，得到了一絲喘息與慰藉。

The house is consolidated and hard, the relationship between everyone is intimate, the conversation is carried out through language and the technology. This is the social standard. The ego is not important. The things people desired, the lifestyle and their thoughts are regulated. People have nowhere to escape.

Imagination is illusory and illimitable, it becomes a tiny and endless path in a tight corner between the social standard and ego. People catch sight of the sky between skyscrapers and buildings and the forest that was divided by window frames. It is a footloose and fancy-free place with no atmosphere of the society and universal values to tie people down.

盧敏思 LO Man Sze



逝誓
白臉

Oath
The white face

陶瓷
Found object - porcelain

40 x 22 x 14 cm
66 x 28 x 23 cm

2020

《逝誓·白臉》是一組陶瓷雕像再創作的作品，作者透過陶瓷特性與關公文化的結合，訴說現今香港動盪不安，使人反思的社會狀況。祭祀關公源遠流長，其中「忠義仁勇」的本質，蘊含濃厚的人民精神。警察及黑社會同樣拜祀關公，警察以綠袍關公象徵保家護土，黑社會則視紅袍為血戰沙場的象徵。關公綠袍退色、剝落，呈現白色瓷胎。
《白臉》在京劇臉譜中，白色解作陰險、狡詐。而紅色且解作忠烈正義。關公雕像紅臉被洗脫，帶上白臉。作者以陶瓷磨改的方法，把原本關公顏色洗走，帶出作者對崇拜關公的質疑。

"Oath · The White Face" is a re-creation of a group of ceramic statues. Through the combination of ceramic characteristics and Historical Background of the Guan Gong statue and the ancient way of painting porcelain, the author tells the turbulent and uneasy social situation in Hong Kong today.
The worship of Guan Gong has a long history, and the essence of "loyalty, benevolence, and courage" contains a strong spirit of the people. The police and the underworld also worshiped Guan Gong. The police used the green-robed Guan Gong as a symbol of protecting the family and the soil, while the underworld regarded the red robe as a symbol of the battlefield. Guan Gong's green robe faded, peeled off, and appeared white porcelain.
"The White Face" is interpreted as sinister and cunning in the facial makeup of Peking Opera. And red is interpreted as loyal and justice.
The red face of the statue of Guan Gong has washed away with a white face.
Lo uses the method of ceramic polishing to wash away the original Guan Gong color, which brings out Lo's doubt on worshipping Guan Gong.

蕭文潔 SIU Man Kit, Kate



共生體
Symbionts

陶瓷和現成物
Ceramics and found objects

尺寸不定
Size variable

2020

希望我和你能在對立中共存。

這作品參考了在自然界各種互惠互利的共生關係，並套用在我的共存意念中。《共生體》是利用城市中的廢棄物件作重新組合及演繹的一組雕塑作品。它體現了我從微觀的視角去探索我與城市共存的可能性。在過程中，不但緩解了我對這城市的各種環境和氛圍變化的恐懼，更啟發了我從焦慮與不安中找尋出路。

I hope we can coexist in opposites.

Alluding to the diverse symbiosis in nature whereby symbionts live closely with each other, typically to the advantage of both, Symbionts is a group of sculptural forms that manipulate and reinvigorate discarded objects found in the city. The work embodies the process of discovering new possibilities in my relationship with Hong Kong through a fresh viewpoint -the micro-lens.

Consciously exploring the surroundings from a micro-perspective both calmed my fear of changes in the social environment and atmosphere, and inspired me to find relief from my anxiety and feelings of instability.

姚冬穎

YIU Tung Wing, Wenda

島故圖 (三)
The Legend of Island III

水墨紙本
Ink on mulberry bark paper

84 x 307 cm

2020



把現代地圖和歷史記錄相比，帶着神話性的舊地圖通常比較生動，幽默甚至調皮。因此，我從追尋香港地域歷史開始，就對這個地方及周邊島嶼的種種發展表達了率性的回應。為了激發觀眾對島嶼根源的好奇心和想像力，我把島嶼轉化成有神話色彩的漫畫人物，其風格或術語與這些島嶼的名稱和起源互相對應。在這系列作品中，我以地圖製作和插畫，探索香港的歷史和文化，並加深人們對本土的認同感。

Contrasting modern maps and proper historical archives, old maps with mythology are often lively, even humorous and mischievous. Thus, from Hong Kong's humble beginnings, I express my sensuous response to the various developments that befell the territory and its various outlying islands.

I develop cartoon-like characters with mythological qualities that correspond in style or nomenclature to both the names and origins of these islands. This is done to trigger viewer curiosity and imagination in respect of the islands' origins.

Through the art-making process, I intervene with map-making and illustrations, with a view to bring forth Hong Kong's history and culture, and deepening people's identification with the land.

張榮霞

ZHANG Rong Xia, Diana

木子是一系列新表現主義風格的繪畫作品，表達了張小霞的童年記憶和對日常生活的反思，喚起對文化大革命後的中國的集體回憶，以大膽粗獷的筆觸和色彩探討藝術家的內心世界。

The figurative Neo-expressionist style paintings express my childhood memories and reflections of daily life that evoke collective memories of China after the Cultural Revolution, using a moody palette combined with raw brush strokes to discover psychological spaces.



頂牛
香噴噴的早晨
上帝和我有個約會
印象父親
想一個人待會兒

Push push
Delicious morning
Date with God
Expression father
Leave me alone

塑膠彩布本 Acrylic on canvas

一組五件 Set of five

每件 92 x 92 cm each

2019-2020

內地美院 Academies in Mainland China

布桐
BU Tong

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



邊界為何開始，在何處終止
Songs on the border

錄像 Video 7'00"

2020

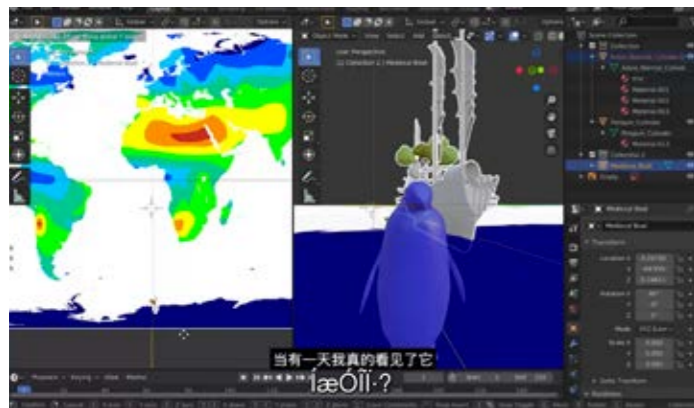
這件作品是一場虛構邊境線上的遊歷，我試著用四段不同視角的獨白展現出隱匿在其中的感性經驗：身體記憶、遊記見聞、歷史事件以及關於風的寓言。邊境有多重面貌，它是有爭議的，血腥的，和平的，經過談判的，劃定的和難以劃定的線。在創作過程中，託卡爾丘克的星群寫作，《內陸帝國》中的多重嵌套結構，都給了我重要的啟發，我嘗試編織這些不同層次的敘述，立體地呈現這些不斷重複發生的事件。

This work is a journey on a fictional border. I tried to use four monologues from different perspectives to show the perceptual experience hidden in it: physical memory, travel notes, historical events, and allegories about wind. The border has multiple faces, it is controversial, bloody, peaceful, negotiated, demarcated and difficult to draw. In the process of creation, Tokalchuk's constellation writing and the multiple nested structures in "Inland Empire" all gave me important inspiration. I tried to weave these different levels of narratives and present these repeated occurrences three-dimensionally.



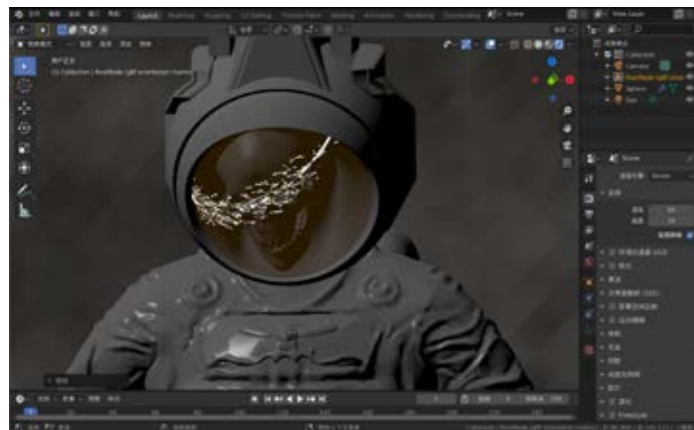
吴衍彬
WU Yanbin

中央美术学院 China Central Academy of Fine Art - 實驗藝術學院 Academy of Experimental Arts



這是一段錄屏動畫，一段關於密碼朋克的臆想的動畫，技術的成就可以讓感官的能力伸進社會的各個細枝末節裡，信息自由變成了一個烏托邦的想像，第三方的監聽成為一個甩不掉參與者，甚至每一筆小額支付都可以被追蹤到。這是一個超速的世界，而這個超速的世界也會變成一種歷史，變成一種被懷念的世界。

This is a screen-recording animation, a hypothetical animation about cryptopunk. The technological achievements can allow the senses to extend into every detail of the society. Freedom of information has become a utopian imagination, and third-party surveillance has become an essential participant, and even every small payment can be traced. This is a speeding world, and this hyper-accelerating world will also become a history, a world that we miss.



地球往事
Earth the past

錄屏影像
Video 6'20"

2020

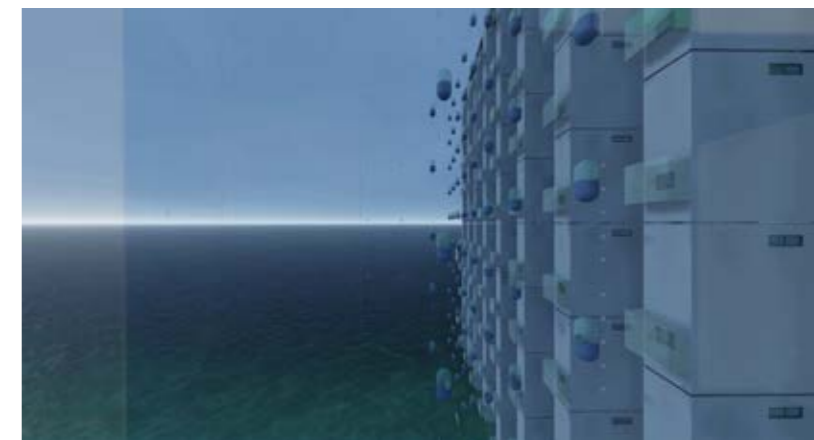
徐旻杰
XU Minjie

中央美术学院 China Central Academy of Fine Art - 實驗藝術學院 Academy of Experimental Arts

瓦波特監獄
Wapato Jail

錄像
Video 11'47"

2020

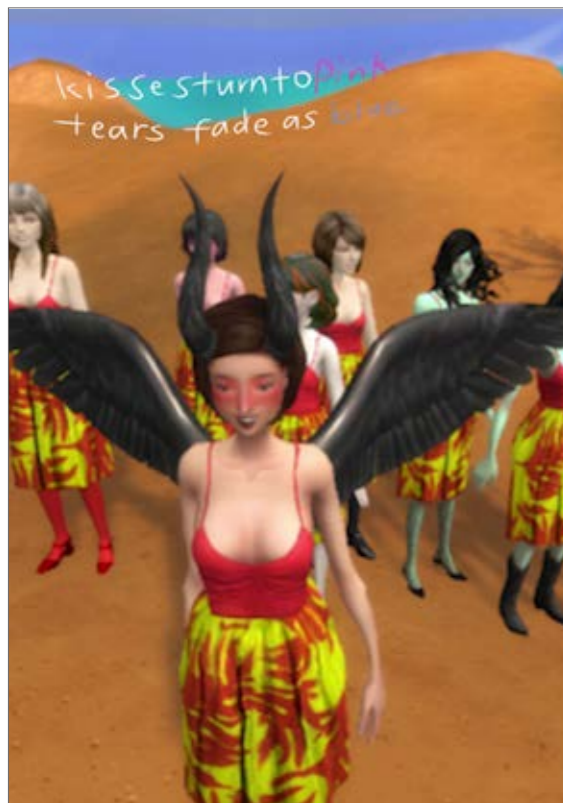


空想監獄與虛構小說，厄運的體系結構。

The imaginary jail and fiction, the architecture of doom.

馮陽
FENG Yang

廣州美術學院 Guangzhou Academy of Fine Arts - 實驗藝術系 Department of Experimental Arts



如果把生命的終結比作永遠的快樂，那我的生活便是在去往永樂宮的路上。

If I see death as happy forever, then my life is on the way to a happy forever palce.

去往永樂宮的路上
The Way To Happy
Forever Palace

錄像
Video 5'45"

2020

12

影像
Video 6'26"

2020

以詩歌意象延伸出12個不同空間表現「我」對於時間與空間的感知，以西西弗斯神話為根基，每個空間都處於循環畫面，就如同西西弗斯不斷將巨石推向山頂又滾落山下的過程。影像時長為六分多鐘，十二個畫面相對獨立，每個畫面內容都各不相干，但十二個房間所具有的共性，彷彿「我」被推入一個個單一的時刻。

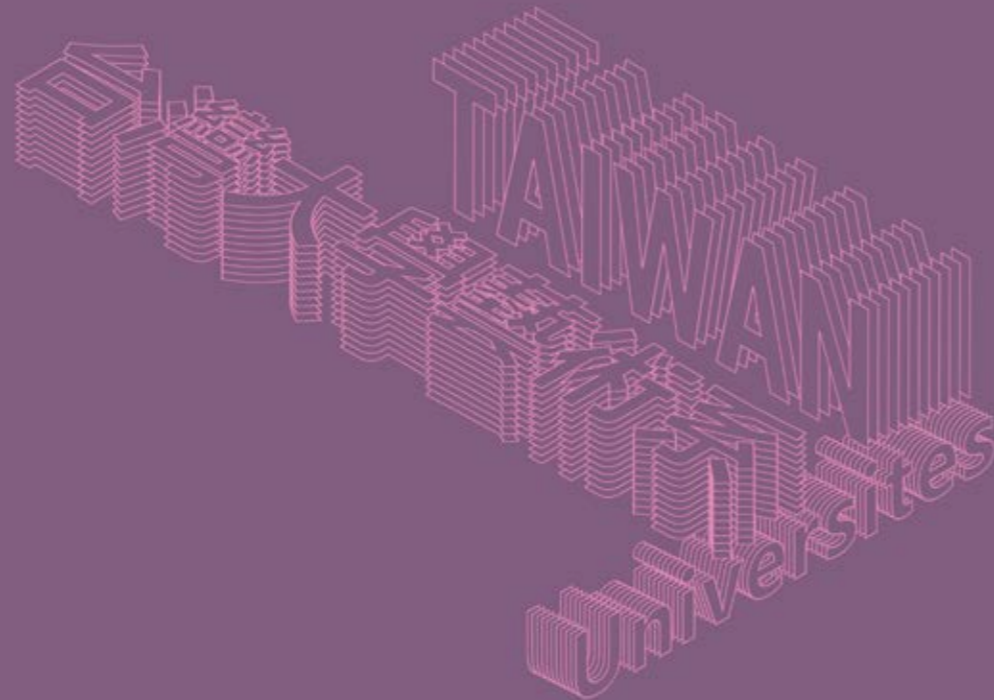
The image of poetry extends 12 different spaces, and the image of poetry expresses "I"'s perception of time and space. Based on the myth of Sisyphus, every space is in a state of circulation, just like the process of Sisyphus pushing the boulder to the top of the mountain and rolling down the mountain. The video lasts more than six minutes, the twelve images are relatively independent, and the content of each state is not related, but the commonality of the twelve rooms is as if "I" is pushed into a single moment.

劉熙

LIU Xi, Kimonthy

廣州美術學院 Guangzhou Academy of Fine Arts - 實驗藝術系 Department of Experimental Arts





林君達

LIN Chun Ta

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



隨筆
Collage casually

複合媒材
Mix media

21.5 x 33 x 7 cm
為速寫本攤開後大約尺寸

2020

物件伴隨著生活時常有著意義上的轉變，這其中所涉及的即是物件、日常行為和時間的互動關係，而這樣的狀態也與創作發生的過程相互呼應，同時也是我此次作品思考的核心。

我將日常生活及創作過程中剩餘的素材收集起來，於速寫本上重新組構、拼貼，不同的媒材層層堆疊，如同日記般隨著時間累積，進而使材料在造型及意義上有了不同於原先的轉換。

形式上我選擇使用速寫本來回應時間流動及累積的特質。觀眾能夠透過書本的厚度，感受到時間的量體，而翻閱書頁之時，也如同穿越進入不同的時空切片，嘗試對不同的生活痕跡進行拼湊和想像。

Objects often change in meanings along with life, which involved the interaction between objects, daily behaviors and time. This state echoes the process of creation, and also the core of my thinking about this work.

I collected the remaining materials from my daily life and the creative process, then reorganized and collaged them on the sketchbooks. Different materials were stacked layer by layer and accumulated over time like a diary, so that the materials which presented shapes and meanings could be distinguished from the past.

In terms of form, I chose to use sketchbook to respond to the characteristic of time flow and accumulation. The audience can feel the volume through the thickness of the book, and when flipping through pages, it is like going into different time and space, trying to piece and imagine the different traces of life.

楊詠宜 YEUNG Wing Yee

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Department of Fine Arts,
National Chang-hua University of Education



何地
Where

我這個異鄉人穿梳不同的城市，日複日年複年，對城市界線景觀、變得越來越模糊、類似的樓房、街道、商店、食品、品牌，讓人漸漸不知道自己身在何處。我回來了！每次登出飛機後說我回來了！如是「何年何月何日我重回何地.....?」

錄像Video 2'33"

2020

I have been living between different cities day in and day out for some years as a stranger. The city landscape, similar buildings, streets, shops, food and brands, let me gradually don't know where I am. I'm back! Every time I get out of the plane, I say I'm back! If so, "When and where, I do return?"

蕭瑞宇

HSIAO Ruei Yu

國立台灣師範大學美術學系
Department of Fine Arts,
National Taiwan Normal University



姬人的煩惱

The vexation of the eastern Zhou dynasty

水墨
Ink painting

200 x 100 cm

2020

這張作品的背景故事是戰國時期的東周，畫面中央是一位東周皇帝，其服裝為周朝皇帝的衣著，衣著上有著十二章的圖案。在皇帝的兩旁有四個戰國後期的銅鏡，銅鏡的下方有兩個「敦」，發音同「對」，是戰國時期盛稻、梁等米食的器具，這樣兩樣東西代表了當時已經進入了戰國後期，諸侯已經各自稱王，再也沒有人尊敬周朝的後裔，他們就如同平民般，只擁有一小塊的土地和僕役稀少的宮殿。我覺得升上大四的我，就如同戰國時期的東周皇帝，我周圍的生活開始大幅度的改變，我是一個非常害怕周遭事物改變的人，然而我什麼也不能做，只能靜觀其變。最上方有一排人，他們源自《神曲》的故事。在但丁剛來到地獄的入口處時，他看見了一行人在地獄的門口繞著圈子，近看了之後發現，他們的身上都被馬蠅及黃蜂螫成一包一包的，有些已經化膿脫皮，但丁後來明白，這些人生前因為犯下了「無為」的罪刑，因而被禁止進入地獄，無法有來生。「無為」其實是指無所作為，他們對人世間的事物漠不關心，就算見到別人做出惡行，甚至自己受到迫害，他們也無動於衷，任由別人擺布，故受到上天懲罰。此作品中的這行人，是在提醒過於隨和的自己，不能在每種情況下都處於「無為」狀態，應該適時得追求自己的權益或是正義。

The background story of this work is the Eastern Zhou Dynasty in the Warring States period. In the center of the picture is an emperor of the Eastern Zhou Dynasty. His clothes are the clothes of the emperor of the Zhou Dynasty. There are twelve chapters on his clothes. On both sides of the emperor, there were four bronze mirrors of the late Warring States period. Under the bronze mirrors, there were two "Dun" with the same pronunciation as "Dui". They were the utensils for rice and Liang in the Warring States period. These two things represented the late Warring States period, and the princes had already become kings. No one respected the descendants of the Zhou Dynasty any more. They were just like civilians, with only a small piece of land and rare servants. However, what I was afraid of was that I couldn't change the life around me greatly at the beginning of year four. At the top is a row of people from the story of divine comedy. When Dante just arrived at the entrance of hell, he saw a group of people circling around the gate of hell. After a close look, they were stung by horse flies and wasps. Some of them had been festering and peeling. Dante later understood that these people were forbidden to enter hell because they had committed the crime of "Inaction" before their lives, and they could not have a future life. They were indifferent to the things in the world. Even if they saw other people doing evil deeds or even suffer persecution, they were still indifferent, so they were punished by heaven. The pedestrian in this work is to remind the easygoing self that he should not be in a state of "Inaction" in every situation, and should pursue his own rights and interests or justice in due time.

林家綺

LIN Chia Chi

東海大學美術學系
Department of Fine Arts, Tunghai University



自願解剖腹部流淌的秘密情報
The Private Information
Release From Self-analysis
of Deep Desired

膠彩
Gauouche painting

100 x 70 cm

2020

藉由創作投射心境，嘗試描述意識中渴望託付信念的想像，由堅定的靈魂進行永恆的守護。當人們來到生命中的記憶點時，從波濤洶湧的情緒之海中，有些思緒破碎成濼(片)段，而我總是無法克制的將它們拾起，再一次仔細的端看著，繪畫沒有非要解釋些什麼，於我而言只是一種轉化意念的方式。

By creating and reflecting the state of mind, I try to describe the imagination of the desire to entrust faith in the consciousness, protecting the eternal firm soul.

When people reverse back to the memory in their life, from the turbulent sea of emotions, some thoughts continue to shatter into sparkling fragments, and I can't help picking them up, and watching carefully again.

Painting is nothing wrong but releasing stress in life. For me, it is just a simple way to portray the emotions, and transform the feelings into other figures.

謝憫震

HSIEH Ming Cheng

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Department of Visual Arts,
University of Taipei

奈何橋專用號誌
NaiHe Bridge Signal

攝影裝置、文件
Mix media installation,
documents

33 x 23 cm x 4
38 x 10 cm x 1
47 x 32 cm x 2

2020



他們說2020是充滿災禍的一年，起初我沒什麼感覺，直到我看見人們悶悶不樂的臉龐，才驚覺到自己已經身處在過分壓抑的氛圍裡。

我站上了深夜的城市街頭，面對那些已經臨在的災厄，那正敞開的地獄入口。

Rumor has it that the world will suffer many disasters in the year 2020. I didn't have a clear idea until people showed their gloomy faces. The severely depressing atmosphere surrounded me. I stood on the streets of Taipei in the middle of the night, against these great misfortunes, the open entrance to hell.

藝術家簡歷 Artist Biographies

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

陳俊軒
CHAN Chun Hin, Igor
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陳俊軒，生於1998年，於香港中文大學藝術系畢業。主要以繪畫、裝置為創作媒介，以藝術解答心中種種困惑。

陳俊軒的創作主題圍繞對生命中的不解。他以作品提出疑問，同時作出坦率回應。他旨在為無盡的提問帶來思考與感受的空間，將抽象的概念具體化，填補內心空缺的答案。

Chan Chun Hin Igor, born in 1998. He obtained a BA in Fine Arts at The Chinese University of Hong Kong in 2020. His works mainly focus on oil painting and installation, trying to solve all kinds of puzzles in life with art. Chan's works revolve around the conundrum in life. With his work, he raises questions and responds with bluntness. He aims to create space for imaginations and perceptions, answering endless questions with materialized abstract concepts, fling the vacancies of answers.

陳華姿
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小時候喜歡亂畫，小學喜歡視藝堂；中學選修視覺藝術科；大學讀純藝術。在人生大學中繼續進修藝術。

Liked to doodle on paper and wall when I was young. Interested in arts and crafts classes when I was in primary school. Had chosen Visual Arts as one of my elective courses when I was secondary school. Had studied Fine Arts at university. Continue studying art throughout my journey in life.

張家愉
CHEUNG Ka Yu
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張家愉出生於1997年，2020年畢業於香港中文大學藝術系。作品主要以中國畫為創作媒

介，當中對工筆花鳥畫最感興趣。作品多以大自然和日常生活的事物為主題，以表達自身情感，希望能在傳統和當代水墨中取得平衡，探索水墨的可能性。除此之外，也不斷學習和嘗試不同的創作媒介，以刺激創作形式和題材，從中尋找自己的創作方向和形成個人風格。

Cheung Ka Yu (b. 1997) graduated from the Fine Arts Department of The Chinese University of Hong Kong in 2020. Working mostly on Chinese Painting, especially in bird and flower painting. She hopes to express her own emotion through observing and reappearing nature and daily life objects. Artworks also explore the possibility and balance between tradition and contemporary ink painting. She always intends to learn and try new things in order to stimulate artwork creation and shape her own unique style.

張紫敬
CHEUNG Tsz Man
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張紫敬，2020年香港中文大學文學士畢業，主修藝術，副修中國語言及文學。曾於2019年到高雄秋意陶柴燒窯參與藝術家暑期留駐計劃，現時於自得窰工作室（火炭）以陶瓷為主要創作媒介。我希望自由自在，偶爾停留，偶爾前進，流浪到遠方，大海盡頭便有星光。

Kuby Cheung Tsz Man obtained her BA in Fine Arts from the Chinese University of Hong Kong in 2020, focusing on the arts media of ceramics. Delving into ceramics, Cheung gratefully experienced an artist residency in Kaohsiung Autumn Pottery Wood Burning Kiln from June to August 2019, and is currently pursuing further improvement in I-Kiln studio (Fo Tan). Cheung's motto is to live in freedom, having rights to stay or move forward in the right place at the right time. Fond of wandering, Cheung reckons that there will be hope of stars flickering on the boundaries of desolate wilderness.

馮靖嵐
FUNG Ching Laam
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馮靖嵐生於1997年，在2020年畢業於香港中文大學藝術系。她的作品涵蓋多種媒介，包括拼貼、繪畫、錄像和裝置，並以探索回憶、空間、景觀和地圖語言為特色。她的創作方法直觀而又富有實驗性，動機源自個人經歷和回應身處的大環境。

Born in 1997 and Fung Ching Laam received her Bachelor of Arts (major in Fine Arts) degree from the Chinese University of Hong Kong in 2020. Fung works across mediums such as collage, paintings, videos, and site-responsive installations as they are materially fluid. Her work features the exploration of memory, space as a narrative medium, the language of mapping and landscape, which was fostered by an urge to respond to ambivalence in personal and collective experiences.

梁佩兒
LEUNG Pui Yi
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梁佩兒，生於1996年，2020年畢業於香港中文大學藝術系。主要以中國工筆畫、繪畫為創作媒介，試圖透過作品表達藝術與自身之間的關係，多以人物與日常生活為題，她善於透過觀察日常生活事物與人的微妙關係去創作，從中發現對象的特徵和變化，將日常生活帶入工筆畫面，游走當代與傳統之間。

Leung Pui Yi (b. 1996) graduated from the Fine Arts Department of The Chinese University of Hong Kong in 2020. Specialising in Chinese Gongbi painting and oil painting, the artist seeks the possibilities within contemporary paintings by utilizing traditional skillset with contemporary expressions, thus connecting her own feelings and things observed from her daily life. The artist tries to show the natural aesthetic of things in our normal life through her works.

吳咏詩
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吳咏詩的創作經常結合意象和流行文化符號，圍繞都市生活經驗——每個人都孑然一身，外在與內在的割裂和私密隱忍的情感之間產生巨大的張力——通過影像、裝置和空間介入得以呈現。她畢業於香港中文大學藝術系，作品曾見於校內展覽、野生藝術節及 VideoCypher。去年夏天，她到上海定海橋互助社駐留。

Wing Sze Ng regards metropolitan experience by using poetic imageries and pop culture references to perform the tension concerning private sentiments, solitude and disconnection to the surroundings. She works with a variety of media, including videos, installations and

interventionist practices. She obtained her bachelor's degree in Fine Arts from the Chinese University of Hong Kong. In 2019, she was one of the featured artists in Wild Art Festival and VideoCypher. She also went on an artist residency at Dinghaicao Mutual-Aid Society, Shanghai in the same year.

譚敏晴
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譚敏晴，一九九八年生於香港，對狗、太空、外星人和考古有興趣。現就讀香港中文大學藝術系本科，於二零二零年畢業。其創作以混合媒介、裝置和藝術介入為主，多利用日常物品嘗試檢視和探索建構與人之關係，同時呈現自身與世界的對話。

Tam Man Ching was born in Hong Kong in 1998. She is deeply interested in dogs, space, extraterrestrials and archaeology. Tam is currently an undergraduate student of Fine Arts at the Chinese University of Hong Kong and graduates in 2020. Her creative practices mainly involve mixed media, installations, and interventional practices. Through the practices she examines and explores the relationship among constructs and people with everyday objects, concurrently establishing her conversations with the world.

譚煥坤
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譚煥坤在香港生活和創作。他的藝術實踐涵蓋雕塑、圖像、視頻、文字、聲音和裝置。他從資本主義生活方式的焦慮，權力關係和社會政治事件中汲取了靈感。他參加過的展覽和表演包括 玩樂。無聊。崇拜。（Tomorrow Maybe, 香港, 2019），新巴比倫 (Prsntrprnt, 香港, 2019)，本真機器 (Twenty Alpha, 香港, 2019) 等。

Tam lives and works in Hong Kong. His artistic practice ranges from sculpture, image, videos, text, sound and installation. He draws inspiration from the angst of capitalist lifestyle, power dynamics and socio-political events. Exhibitions and shows he has participated in include Play. Boredom. Worship. (Tomorrow Maybe, Hong Kong, 2019), New Babylon (Prsntrprnt, Hong Kong, 2019), Sincerity Machine (Twenty Alpha, Hong Kong, 2019), and more.

謝承軒
XIE Chengxuan
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2020年香港中文大學藝術系本科畢業。以油畫、混合材料等進行平面創作為主。題材主要為人物畫，從中觀察探索人性之表現，亦發掘平面創作在線條、肌理、塊面等元素。在學期間曾到美國交流，同時學習舞台道具製作，及以各種媒材製造畫面肌理等課程，回國後結合中國傳統壁畫及人物畫的線條造型特色進行創作。

Graduated from Chinese University of Hong Kong in 2020. Mainly uses oil painting and mixed materials for graphic creation. The subject is mainly figure paintings, from which he observes and explores the performance of human nature, and also discovers elements such as lines, textures, and blocks in flat creation. During the school, he had been to the United States for exchange, and studied stage prop making, and the production of screen texture with various media. After returning to China, he combined the line modeling characteristics of traditional Chinese murals and figure paintings to create.

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鄭芷彤是一個生於1998年的香港藝術家。她在2020年於香港浸會大學完成她的學士學位，並於視覺藝術學院本科畢業展中獲得「Adaption Award」和「AVA Keeper of Studies Collection Award」。

她的作品多是混合媒介的。過去的作品都是圍繞着有關「循環」的關係。受到家庭的多元宗教背景影響，她相信生命是無盡的。一元復始，萬象更新。在了解生命和循環的關係時，她的腦海中會彈出一連串的問題。空間、感情、社會現象，一切都在圓形的軌道上重覆地發生。何始何終？萬物在圓形的軌跡上處於何等位置？「我」，又是誰？種種疑問一步步地幫助她構成她的作品，籍此去看生活中不同的循環。她大部分的作品都包括敘事元素，從而與觀眾溝通。透過運用她在大學學到的不同的媒介，「循環」的關係在她的作品中成為一個故事。

Cheng Tsz Tung (b.1998) is a Hong Kong artist who got her Bachelor's degree from Hong Kong Baptist University in 2020. She obtained the Adaption Award and AVA Keeper of Studies Collection Award at the HKBU AVA BA Graduation Show 2020.

The medium of her practices is mixed media. In the past three years, she has done several projects which are about the circulation of space, culture, personal emotions and social phenomenon. The shape of a circle is always in her mind and points to different cycles in her surroundings. The circle is an important element in her works which functions as a magical and endless path. Thinking about the relationship between life and cycle, questions always help her to form her work. If we are a dot on the path of a cycle, as a human, where is our position? Is the path we believe is 'right'? Where are the starting points and the end? Are we trapped? Who am 'I'? She wants to observe and find out the circulation of different 'life' by experimenting with different creations in order to learn how the cycle works. Most of her work contained a narrative element so as to communicate with the audience. The circulative relationship is a story to tell and show through different mediums that she has learnt in university as a Visual Arts' student.

張嫻玆
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張嫻玆對於人與自然之間的相互關係深感興趣。她認為無論人類如何遠離自然，人類永遠都是生態系統的一部分，並依賴於自然所提供的一切。她慣常通過遊走於珠寶、玻璃、和裝置藝術創作之間，演繹對於人與自然的的不同想法。

「我喜歡在創作中使用現成物。探索偶爾發現的事物對我而言是一件很有趣的事。我透過利用想像力追溯它的歷史：從它現在是什麼，以至它曾經是什麼；它應該在哪裏，以至它在哪裏被發現。這些零零碎碎的片段揭示了一些故事，也滿足了我的好奇心。這些物體的變化，無論是有機的還是人工的，都是時間、自然處理方式和不斷變化的證據。通過將大自然對現成品所作的事融入到我的藝術創作中，嘗試瞭解大自然對於外來物的態度。」

Chong Yan Xuan is intrigued by the mutual relationship between humans and nature. She often plays with ideas

ranging from co-existence, appreciation to environmental repercussions from human actions. Her practice spans jewellery, glass, and installation.

"I find myself fond of using found objects in my works. I find it amusing to stumble upon a random object. These ambiguous pieces behold uncovered stories that feed my curiosity. The transformation of these objects, whether organic or synthetic, is the evidence of time, nature's way of processing, and constant changes. By incorporating them physically in my work, I try to understand the significance of nature's way."

周芷瑤
CHOW Tsz Yiu
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周芷瑤對藝術和運動的研究感興趣，這使她關注於身體結構及其美勢。她常以圍繞不同事物間的關係為題的雕塑和傳統工藝，例如人體關節與傳統木榫的關係，並將其轉化為簡單的容貌以突顯系列中每件作品的細節。周芷瑤畢業於香港兆基創意書院，並於2018年獲得香港藝術學院主修雕塑的高級文憑。

Chow Tsz Yiu is interested in studying sports and art, which leads her to pay more attention to body structures and their aesthetic values. Her practice encompasses sculpture and traditional crafts, based on the close relationships between different subjects, such as the relationships between human joints and human bodies. She transforms her observations into simple geometric shapes in order to highlight the details of each piece in a series. She believes her audience would then emphasise more on the structure of human bodies. Chow graduated from the Hong Kong Institute of Contemporary Culture, and obtained her Higher Diploma in Sculpture from Hong Kong Art School in 2018.

權樂
CHUAN Lok
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權樂對在繪畫中探索不同物料的可能性很感興趣。他的作品主要使用塑膠膠、凝膠和打底劑來覆蓋整張畫布，並重現畫布的紋理。他還曾嘗試用塑膠彩去創作新的畫布，以展現物料的特性。權樂希望通過表現物料的紋理和顏色來連繫人與自然之間的關係。他嘗試展示繪畫的過程和觀察物料特性的時間，讓觀眾在他的作品中感受到一種放鬆的感覺。

Chuan Lok is interested in the possibilities of incorporating different materials in his paintings. His artworks mainly use acrylic paints, gel mediums and gesso to cover the whole canvas and reproduce its texture. He has also tried to create an acrylic sheet to show the features of the material. Chuan wants to reflect on the relationship between man and nature by expressing the texture and colour of the material. He tries to display the process of painting and time taken to observe the characteristics of the material, so that the audience can feel a sense of relaxation in his work.

劉開妍 LIU Kaixin, Cassie cassielinux@gmail.com cassieliu.com

劉開妍是現居中國南方的一位藝術家和文字工作者。她的藝術實踐涵蓋裝置、錄像、表演和寫作項目，並經常使用光影和文本中的不同符號來構建空間、氛圍和敘事。通過探討從身體與空間的關聯到中國南方的地域性離散經歷等話題，她的作品往往反映出她與自己身份和周遭環境的協商與調解。

Cassie Kaixin Liu is an artist and writer based in southern China. She focuses on installation, videography, performance and writing projects. In her practice, she appropriates varying motifs found in sound, light and texts to construct spaces, atmospheres and narratives. Her works discuss topics ranging from the interrelationship between body and space to regional diasporic experiences in southern China, often resulted from and fuelled by her negotiations with her own identities and surroundings.

盧卓瑶 LO Cheuk Yiu, Antonia antonio115@gmail.com antonio115.wixsite.com/locheukyiu

盧卓瑶 (b. 1998) 主要從事雕塑及裝置藝術，探索不同的材料，包括石頭、木材、鋼鐵、玻璃纖維、樹脂、紙張及水泥等。她的實踐調查和反映了真實的生活經驗、個人情感以及材料語言。盧卓瑶將寫實與概念相結合，探究了人與動物、文明與自然、內心與外部世界之間的複雜關係。

盧卓瑶對具象雕塑有着濃厚的興趣。「雕刻的過程就像喚醒沉睡在原材料里的小生物，賦予石頭充沛的生命力。」在她的實踐中，盧卓瑶喜歡石雕。她相信在藝術家的手中，石頭的內在精神會得以表達。她的作品常常表現出一種平和和脆弱的感覺，描繪純潔和善良的生命。

盧卓瑶曾擔任英國雕塑家Mark Richards的助理，並在中國福建鼎立雕刻工廠駐留創作。

Lo Cheuk Yiu was born in Hong Kong China in 1998. She studied sculpture at Hong Kong Baptist University the Academy of Visual Arts in 2016 – 2020. Her practice is mainly based on sculpture, often installation. Lo’s practices in Iceland were so influenced by their environment and culture. The emptiness of space in Iceland gives Lo comfort to play with the environment, to immerse herself into nature. Lo was able to work in the UK as an assistant of a significant figurative sculptor Mr. Mark Richards and to make stone artwork in Dingli Stone Factory in Fujian China.

Combining thoughts of reflections of her own experience and personal emotions, as well as the fundamental language of the material, Lo varies from realistic to conceptual, but the consistency is the theme of relationships between the human and the animals; between human and nature; between inner thoughts and feelings. Stone, wood, steel, fiberglass, resin, paper, cement, different materials are explored in her practice.

譚敏濠 TAM Man Ho manettam011@gmail.com

譚敏濠 (b. 1997) 專注於媒體藝術，涉獵範圍包括錄像、攝影、裝置及混合媒介。

譚敏濠的創作反映並質疑他在生活中所遇到規則范式。他經常借用現實生活中的物件作為作品媒介，重建與現實不同的空間，放大生活中的荒謬與矛盾。譚敏濠重視觀眾從他的作品中獲得的直接而真實的體驗，因為他認為這種經驗是創作過程的一部分，也使作品完整。

Tam Man Ho (b. 1997) focuses on media arts, exploring moving images, photography, installation, and mixed media.

Tam’s works reflect and question the norms he encounters in his life. He often borrows objects from daily life as his media and reconstructs a sense of space that is different from reality, in order to magnify the absurdities and contradictions in life. Tam values the direct and authentic experience the audience receives from his works, for he thinks the experience is a part of the creative process and it completes the work.

黃嘉銘 WONG Ka Ming, Rave ravev520@gmail.com instagram: ravev www.behance.net/ravev520

黃嘉銘專注於平面設計、攝影及影片拍攝。他具備視覺傳意的專業知識，因此熟悉與觀眾溝通的視覺語言，並且在作品中使用強烈的視覺刺激。他的作品靈感來自社會問題、人際關係、自我發現和環境問題。

黃嘉銘曾在香港知專設計學院獲得設計（視覺傳達）副學士學位，最近於香港浸會大學完成視覺藝術學士學位。

Wong Ka Ming, Rave focuses on graphic design, photography, and video work. With a background in visual communication, he understands the visual language to communicate with the audience and is interested in using strong visual stimuli to present his works. The inspiration for his works come from social issues, human relationships, self-discovery, and environmental concerns.

Wong obtained his Associate Degree in Design (Visual Communication) from Hong Kong Design Institute, recently completed a Bachelor of Visual Arts degree at Hong Kong Baptist University.

黃美琪 WONG Mei Ki, Maggie maggiewong.mkw@gmail.com

黃美琪的作品以寫實的人和社會為材，嘗試描繪真實與虛幻之間的世界，讓觀眾重新審視、深省、反思個人的生活。其作品具備解決問題的功能之餘，亦不乏藝術自身的獨特性和美感，務求打破大眾「設計即是實用漂亮；藝術則是難以解讀」的刻板印象。

黃美琪涉獵的範疇廣泛，包括平面設計、工藝創作、攝影、裝置設計及互動式多媒體設計等創作媒介。她在作品中打破悶局，以獨特的思維和創造，探索藝術的無限可能性。她擅於透過不同的物料，直接觸動觀眾的感知與感官。

Wong Mei Ki, Maggie creates works inspired by people and the society, and seeks to portray a world between reality and illusion. In her practice, she invites the viewer to explore the depth of the world and to reflect upon life. Imbued with both the aesthetics and the practical functions, her works explore and reform the boundary between art and design. She seeks to challenge the stereotypical the idea that design is about the pragmatic while art is hard to understand.

Wong explores a wide range of disciplines, spanning across graphic design, handicrafts, photography, installation, and interactive multimedia design. She recreates boring and dull artworks with an open mind to infinite possibilities in art. She works with different materials in order to interact with the audiences through senses and cognition.

楊子敬 YEUNG Tsz King bauhiniayeung@hotmail.com www.behance.net/bauhiniaaa/projects

楊子敬，專注於陶瓷、攝影及平面設計。對楊子敬而言，簡潔樸素的表象總是那麼鮮明和有力，皆因這種表象以沒有雜音的姿態赤裸裸地呈現在他面前，亦因為這種表象令到空間和作品的關係發揮到淋漓盡致。因此，去除浮塵而剩下的極簡思想，成為他主要的創作靈感。楊子敬鑽研由陶瓷的質感帶出細膩及謙卑的情緒之可能性。用泥創作的時候總會有很多不經意的紋路出現，藝術家和粘土之間猶如在過程中創造了一種對話般的關係。他以最原始和基本的形式呈現作品，希望展現出陶瓷中謙遜而微妙的美。

Yeung Tsz King, Beavis mainly focuses on ceramics, photography, and graphic design. To him, simplicity always seems powerful, because of its raw existence, The clear yet essential thinking in between the process is what drives Yeung to create. He studies the possibility of expressing subtle emotions from the textures of ceramics. During the discovery of new textures, the process of approaching and transforming had created a dialogue-like relationship between the artist and the clay. By presenting the work in its most raw and essential forms, he is hoping to bring out the humble and subtle beauty in ceramics.

香港藝術學院
Hong Kong Art School

周鈞朗 CHAU Kwan Long chaukwanlong@gmail.com

今年畢業於香港藝術學院與RMIT合辦的藝術文學士。主修繪畫、擅長油畫、素描和複合媒材的技巧。主要利用自身負面情緒創出怪誕的作品。認為創作藝術是自我修復情緒的過程，這是一種尋找自己的存在意義和目標。

I graduated this year from the BA (Fine Art) course jointly organized by Hong Kong Art School and RMIT. My major subject is painting, and I also use oil painting, drawing and mixed media to create my grotesque style artworks. I think creating art is a process of self-repairing emotions. This is a search for the meaning and goal of self-existence.

Geoffrey PALMER ceramics@geoff.hk geoff.hk

Geoffrey Palmer is a Hong Kong-based ceramic artist. Originally from New Zealand, where he graduated with degrees in both mathematics and finance, Geoffrey moved to Hong Kong and worked as a finance professional before pursuing his interest in art and graduating with a BA (Fine Art) from RMIT University, Melbourne

co-presented with Hong Kong Art School. The influence of nature and his mathematical bent remain clearly evident in his artwork.

韓承灝 Hon Shing Ho, Joshua joshuahon315@gmail.com Instagram: honshingho

韓承灝，香港成長，一個香港人。香港藝術學院及澳洲皇家墨爾本理工大學文學士(藝術系)畢業。從小開始素描，是親密不可分割的，因為它具備極高親密性。生於城市及喜歡觀察城市，以城市人的失落情緒、孤獨及對愛的渴求作創作題材。

Hon, Joshua Shing Ho, growing up in Hong Kong, a Hongkonger. Graduated with a Bachelor Degree in Fine Art from RMIT University and Hong Kong Art School. The pencil is very intimate. It’s inseparable. I was born in the city. I like to observe the surrounding, which tells the story of depression, loneliness and the longing for love in city folks.

洪樂敏 HUNG Lok Man, Sara daydaysaralokman@gmail.com

洪樂敏，1992年出生於香港。2019，藝術文學士，澳洲皇家墨爾本理工大學，香港。2008，高級文憑廣告設計系，香港知專設計學院，香港。

2019年於香港藝術學院畢業後，以《到處•無處•某處》作品獲得物器堂Mudheytong gallery award 2020獎項。2017年於 Unit Gallery, Beyond One Kilo展覽《氣息》作品。

設計學位畢業後，由一位平面設計師，發展成為藝術家。不斷努力尋找對「美」的定義，還將藝術和設計融會貫通，擴闊「美」的可塑性。作品除了以陶瓷作為主要物料外還有沙和石。以混合物料作為比喻，反省自我價值觀和反思哲學，來找到自己的彼岸世界。

Hung Lok Man was born in Hong Kong in 1992. 2019, Bachelor of Arts (Fine Art). RMIT University, Hong Kong. 2008, Higher Diploma in Advertising, Hong Kong Design Institute, Hong Kong.

After graduating from RMIT University (Fine Art) in 2019, she won the Mudheytong gallery award 2020 with her work "Everywhere-Nowhere•Some-where".

In 2017, she exhibited the artwork of “Gently Breathe” at JCCAC in Unit Gallery-Beyond One Kilo.

After graduating from a design degree, she changed to be an artist. Constantly strives for finding the definition of "beauty", and integrates with art and design to explore the plasticity of "beauty". She is using ceramics, sand and stone as her art practice. The mixed materials as a metaphor, reflects her own self-worth and philosophy, to found her own dreamland.

林嘉儀 LAM Ka Yee, Miki mikilamart@gmail.com mikilam.weebly.com

林嘉儀 1993年出生於香港，是一名藝術和教育工作者。她於2020年獲得皇家墨爾本理工大學 藝術文學士學位，主修繪畫。她的作品旨在尋找城市人與城市景觀的聯繫，她從客觀和抽離的角度描繪城市面貌，而作品中的細節則包含了她的主觀感受和記憶，作品以不同的物料及形式呈現。

她的畫充滿了都市的節奏感，將影像、筆觸和色彩結合成一系列多層次、充滿活力的抽象都市景觀繪畫作品，通過層層壓克力顏料在畫布上覆蓋標記和使用油彩、墨水和木炭繪製而成。她曾獲香港教育局頒發才能發展獎學金，和接受多家媒體採訪。現於觀塘成立了The Flipside工作室籌劃展覽及藝術相關計劃。

Lam Ka Yee Miki (b.1993) is an artist and art educator, she was born and raised in Hong Kong. She received her Bachelor of Arts in Fine Art from Royal Melbourne Institute of Technology in 2020, majoring in painting. Her works aim to find the connection with city folks and cityscapes, she depicts views of the city from an objective and detached angle, while the details in her work encompass her subjective feelings and memories, presented in different materials and forms.

Her paintings are full of urban rhythm, combining images, brushstrokes and colours into a series of multi-layered and dynamic paintings of abstract cityscapes, are built up through layers of acrylic paint on canvas overlaid with mark-making and drawing using oil pastel, ink and charcoal.

She received a Talent Development Scholarship from Hong Kong Education Bureau and has been interviewed by various media. She has now established The Flipside studio in Kwun Tong to plan exhibitions and art-related projects.

李嘉盈 LI Ka Ying ancylil212@gmail.com

李嘉盈，1994年出生於香港。在2020年畢業於香港藝術學院舉辦的藝術文學士課程。她慣以繪畫為她的創作方式，利用觀察和感受塊探索了日常生活中的微妙而奇怪的經歷。

藝術家認為，人們的生存本質不應被普遍認知的慣例所建立或限制。在日常生活上，每個人或多或少都被這些規範所束縛著過，有人反抗、有人迎合，但更多的人們卻是在以上枷鎖的束縛下，靠著美好的幻想和虛無縹緲的希望舒適的生活環境中不敢踏進一步。這是藝術家想依靠畫作所帶出人們的狀態。她的畫作強調了我們日常生活中熟悉的場景-室內和充滿可能性的場景-景觀之間的對比。與此形成對比的是，她表達了人們的個體心理衝突與集體認知。

Li Ka Ying was born in 1994, Hong Kong. In 2020, she was graduated from Hong Kong Art school in BA of Fine Arts.

Li’s practice explores the slight and strange experiences of everyday daily life with a focus point on painting. The artist believes that people’s essence of existence should not be built nor limited by the routine of universal cognition. Her paintings emphasize the contrast

between a familiar scene of our daily life - interior and a full of possibility scene - landscape.

With this contrast, she expresses that people’s individual mental conflict with collective cognition.

盧敏思 LO Man Sze lomansze19950510@gmail.com

盧敏思於2017年在香港藝術學院完成了藝術高級文憑，2019年畢業於由 香港藝術學院聯合主辦的皇家墨爾本理工大學藝術學士學位（陶瓷）。她曾 在香港展出。

Michelle Lo completed a Higher Diploma in Fine Art at the Hong Kong Art School in 2017 and graduated from the Bachelor of Arts in Fine Art (Ceramic) in 2019 from RMIT University ,co-presented by the Hong Kong Art School . She had exhibited in Hong Kong.

蕭文潔 SIU Man Kit, Kate siukate00@gmail.com Instagram: Kate_siu_man_kit

蕭文潔於2014年開始在日本跟她的啟蒙老師柴田節郎先生學習陶藝。回港後，由於仍然對藝術創作充滿好奇，蕭氏報讀了由香港藝術學院與澳洲皇家墨爾本大學合辦之藝術文學士學位課程，主修陶藝，並於二〇一九年畢業。

蕭氏於二〇一九年獲得澳洲皇家墨爾本理工大學副校長卓越學術獎和台灣FRANZ新星計劃獎學金，及於二〇二〇年獲得香港特別行政區政府自資專上教育基金之卓越表現獎學金和樂天陶社有限公司獎。

Siu Man Kit, Kate started her ceramics study in Japan with her mentor, Shibata Seturos in 2014. To further explore her curiosity about art making, Kate continued her studies at Hong Kong Art School (programme co-presented by RMIT University Australia) and completed the Bachelor of Arts (Fine Art) programme (major in ceramics) in 2019.

Kate received the RMIT University Vice Chancellor’s List for Academic Excellence Award, the Taiwan FRANZ Rising Star Scholarship in 2019, the HKSAR Education Bureau Self-financing Post-secondary Education Fund’s Outstanding Performance Scholarship, and The Pottery Workshop Limited Award in 2020.

姚冬穎 YIU Tung Wing, Wenda wendada_ytw@hotmail.com Instagram: daywenda

姚氏畢業於皇家墨爾本理工大學

姚氏畢業於皇家墨爾本理工大學（香港藝術學院合辦）藝術學士學位，主修繪畫。她關注自然和人文有關的事情。她借用小島來展示香港的另一面，她想保留那些正在被消失和遺忘的東西。姚氏將舊地圖與現代方法結合在一起，她模糊了歷史的輪廓線，並試圖重新定義香港文化的含義。

姚氏在2019年香港國際攝影聯展中獲獎

2017年，姚氏獲取香港藝術學院頒發的『傑出藝術品（繪畫）』。她在2019年觀塘組織了合辦藝術工作室【Flipside Ltd.】，同年，她被選為『WMA公開攝影大賽展覽-機會!』的決賽作品之一。姚氏於2020年獲得 C&G Artpartment的獎項，畢業後開始在非牟利機構工作以促進社區藝術。

Wenda graduated from BA in Fine Art at RMIT University (co-presented with Hong Kong Art School), majoring in painting. She pays attention to nature and humanity. She borrows the small islands to show the alternative of Hong Kong, she wants to preserve what is being disappeared and forgotten. Wenda combines the old map with a contemporary approach, she blurs the outline of the history and tries to redefiine what is the meaning of our culture. In 2017, Wenda was awarded “Out-standing Artwork (Painting)” by Hong Kong Art School. She set up her co-work studio Flipside Ltd. in Kwun Tong in 2019. In the same year, she has been selected as one of the finalists in 'WMA Open Photo Contest Exhibition - Opportunity!', and received the Reaching Out Award from the Hong Kong Education Bureau. Wenda received an award from C&G Artpartment in 2020 and started working at NGO to promote community art.

張榮霞 ZHANG Rong Xia, Diana diana78902002@yahoo.com dianazhangjewelry.com

張榮霞在2019年香港國際攝影聯展中獲獎

張榮霞的藝術之旅始於年輕。張榮霞出生於“文化大革命”結束後的中國東北吉林省，作品反映了她對這一動盪時期的個人記憶以及她的自我發現之旅。在中國的“改革開放”時代，她首先在高訂珠寶領域建立了成功的事業。之後便轉向繪畫，以充分表達自己的身份。她的畫作是這一代人的集體回憶。木子系列是她最近的繪畫作品，探討在1970和80年代後在中國成長這一代的共鳴。

Diana Zhang’s artistic journey started at a young age. Born in Ji Lin Province in northeastern China at the end of the Cultural Revolution, Diana’s artworks reflect her personal memories of this tumultuous period and her journey of self-discovery. Having first established a successful career in bespoke jewelry during the ‘Open Door’ era of China’s development, Diana turned to painting to allow her to fully express her cultural identity.

張榮霞在2019年香港國際攝影聯展中獲獎

Her paintings are a contemporary commentary of the ongoing struggles of her generation. Muzi Series is her most recent collection of paintings and explores the emotional vulnerability that will resonate with everyone who experienced coming of age in China during the 1970s and 80s.

張榮霞在2019年香港國際攝影聯展中獲獎

内地美院 Academies in Mainland China

布桐 BU Tong 中央美術學院實驗藝術學院 Academy of Experimental Arts, China Central Academy of Fine Arts

布桐，1997年生於中國黑龍江。2016-2020年就讀於中央美術學院實驗藝術學院。

參展經歷：
2019年2月，影像作品《洞疑》、影像裝置作品《白晝短曲》在“博彩風雲：——市井野史”展覽中展出，半張圖藝術館,上海
2018年7月，影像作品《春祝》、裝置作品《二人轉新編系列》在“悲情人物——市井野史”展覽中展出，前門扭院兒,北京
2018年6月，裝置作品《猴子撈月》在“想和你再去吹吹風”展覽中展出，國際畫材中心陽台空間,北京
2017年12月，影像作品《臨時劇場》在“燕郊站”展覽中展出，睿藝空間,河北燕郊
2017年9月，影像作品《四點零八分的北京》在“學院本色2017”展覽中展出，中央美術學院旋轉展廳，北京

Bu Tong was born in Heilongjiang province, China in 1997. From 2016 to 2020, she studied at the Central Academy of Fine Arts with a major of Experimental Art.

In February 2019, the short film Doubt of the Cave and the video installation work Short Song of The Daytime were exhibited in the exhibition 'Betting on the Future: ----Unofficial History of The Market', Half Picture Art Gallery, Shanghai.

In July 2018, the video A Blessing in Spring and the installation A New Series of Dance Opera were exhibited at the ‘Tragic Figures: A Wild History of The Market’ exhibition, Qianmen NiuYuan, Beijing. In June 2018, installation work of “Mon-key fishing moon” was exhibited in the ‘I want to have a Breeze with You again’ exhibition, Balcony Space of International Painting Material Center, Beijing.

In December 2017, the video Temporary Theater was exhibited in the ‘YanJiao Station’ exhibition, RuiYi Space, Hebei province. In September 2017, the video work Beijing at 4:08 am was exhibited in the exhibition ‘The True Colors of The Academy 2017’, rotating Exhibition Hall of the Central Academy of Fine Arts, Beijing.

吳衍彬在2019年香港國際攝影聯展中獲獎

吳衍彬 WU Yanbin 中央美術學院實驗藝術學院 Academy of Experimental Arts, China Central Academy of Fine Arts 844179159@qq.com

吳衍彬，1997 年出生於廣東，2016 年進入中央美術學院實驗藝術系就讀。

Wuyanbin. Born in Guangdong in 1997. In 2016, he entered the Experimental Art Department of the Central Academy of Fine Arts.

徐昱杰在2019年香港國際攝影聯展中獲獎

徐昱杰 XU Minjie 中央美術學院實驗藝術學院 Academy of Experimental Arts, China Central Academy of Fine Arts 503418247@qq.com

興趣方向：文學、建築、疾病、戰爭史、舞台美術。

Interests: literature, architecture, disease, history of war, stage art.

馮陽 FENG Yang 廣州美術學院實驗藝術系 Department of Experimental Arts, Guangzhou Academy of Fine Arts 510372263@qq.com

喜歡唱卡拉OK的奧美女孩。 An autophilia likes singing karaoke.

劉熙 LIU Xi, Kimonthy 廣州美術學院實驗藝術系 Department of Experimental Arts, Guangzhou Academy of Fine Arts kimonthy24@gmail.com

2020畢業於廣州美術學院。

Graduated from Guangzhou Academy of Fine Arts in 2020.

劉熙在2019年香港國際攝影聯展中獲獎

台灣大學 Taiwan Universities

林君達 LIN Chun Ta 國立彰化師範大學美術學系 Department of Fine Arts, National Changhua University of Education wwwwwwow0915@gmail.com wwwwwwow0915.wixsite.com/mysite-2

個展
2020「浮動的痕跡」， 1/2 Room - Daily Goods & ART，彰化縣，台灣
2020「平衡點」，黑白切藝文空間，台中市，台灣

聯展
2020「宜蘭獎」，宜蘭縣政府文化局，宜蘭縣，台灣
2020「新北市美展」，新北市藝文中心，新北市，台灣
2020「偷換一口氣」，Z書房，台中市，台灣

2020「藝術新聲」藝術科系優秀畢業生推薦展，大墩文化中心，台中市，台灣
2019「台灣當代一年展」，花博公園爭艷館，台北市，台灣
2018「遊戲場」，清水眷村文化園區，台中市，台灣
2018「器官拍賣會」國立彰化師範大學美術學系第二十四屆系展，白沙藝術中心，彰化縣，台灣

藝術計畫
2019「鎮西堡NPC高山地景色彩計畫」，新竹縣，台灣

Solo Exhibitions
2020 “Floating Trace”, 1/2 Room - Daily Goods & ART, Changhua, Taiwan
2020 “The Balance”, Black & White Gallery, Taichung, Taiwan

Group Exhibitions
2020 “Yilan Awards”, Cultural Affairs Bureau of Yilan County, Yilan, Taiwan
2020 “New Taipei City Arts Awards”, New Taipei City Arts Center, New Taipei City, Taiwan
2020 “Sneak a Break”, Z Space, Taichung, Taiwan

2020 “Young Voices” The Recommended Exhibition of Excellent Arts Department Graduates, Dadun Cultural Center, Taichung, Taiwan
2019 “Taiwan Annual”, EXPO Park, Taipei, Taiwan
2018 “Playgrounds”, Qing-Shui Art Village, Taichung, Taiwan
2018 “Organ Auction” The Exhibition of NCUE Fine Arts Department, NCUE Arts Center, Changhua, Taiwan

蕭瑞宇在2019年香港國際攝影聯展中獲獎

Art Projects
2019 “Cinsbu NPC Art Project”, Hsinchu, Taiwan

楊詠宜在2019年香港國際攝影聯展中獲獎

楊詠宜 YEUNG Wing Yee 國立彰化師範大學美術學系 Department of Fine Arts, National Changhua University of Education rainyungwy@gamil.com rainyungwy.wixsite.com/wingyeeyung

生於香港，現居於臺灣。2020 臺灣國立彰化師範大學美術系畢業(BFA)。過去曾經參與香港及臺灣的多個不同的藝術展覽。曾獲 2019 國立彰化師範大學第二十五屆美術系展優獎。2020參與藝術新聲 - 藝術科系優秀畢業生推薦展聯展並將於國立台灣藝術大學美術系攻讀研究所。作品主要用攝影、錄像及繪畫，關注兩地生活之間所產生不斷重複性及面對參差平衡間的狀態。也是對不斷移居的生活而提出的問號。

Born in Hong Kong, lives in Taiwan now. She was Graduated from the Department of Fine Arts, National Changhua University of Education, Taiwan (BFA) 2020. And now study in the MFA, Department of Arts, National Taiwan University of Arts. She has participated in many different art exhibitions in Hong Kong and Taiwan in the past years. Won the 2019 National Changhua University of Education, Taiwan 25th Art Department Exhibition Excellence Award. In 2020, she participates in the Young Voice-Recommended Exhibition of Outstanding Graduates of the Art Department and publishes a personal exhibition, successively. Photography, video and painting are mainly works of Wing-Yee. She focuses on the state of constant repetition between living different places. And facing the balance of the uneven. It is also a question for the life of constant migration.

蕭瑞宇 HSHAO Ruei Yu 國立台灣師範大學美術學系 Department of Fine Arts, National Taiwan Normal University hsiaorueiyu@gmail.com hsiaorueiyu.wordpress.com

2016 第67屆師大美術系系展 水墨類 第三名
2017 第十六屆彩墨新人賞 新人獎
2017 106學年度 全國學生美術比賽 大專美術系組 水墨類 甲等
2017 林玉山教授創作獎 優選
2017 106學年度第2學期五育獎學金 美育獎
2018 107學年度第2學期五育獎學金 美育獎
2018 第69屆師大美術系系展 水墨類 第一名
2018 第69屆師大美術系系展 油畫類 第一名
2018 第69屆師大美術系系展 膠彩類 第三名
2018 第69屆師大美術系系展 東方媒材類 德鄰獎
2019 108全國美術展 水墨類 入選
2019 【誰偷了我的畫境】李書嫻 蕭瑞宇 聯合創作展

2019 兩岸大學生優秀作品展暨藝術講堂 第一名
2019 第70屆師大美術系系展 水墨類 第二名
2019 第70屆師大美術系系展 油畫類 第一名

2016 67th National Taiwan Normal University Dept. of Fine Arts exhibition - Chinese ink painting - third place
2017 16th TSAI-MO art festival - new artist award
2017 National Student’s Art Exhibition - Chinese ink painting - Certificate of Excellent

2017 林玉山 scholarship award
2018 69th National Taiwan Normal University Dept. of Fine Arts exhibition- Chinese ink painting - first place
2018 69th National Taiwan Normal University Dept. of Fine Arts exhibition- oil painting - first place
2018 69th National Taiwan Normal University Dept. of Fine Arts exhibition- Eastern Gouache - third place
2018 69th National Taiwan Normal University Dept. of Fine Arts exhibition- Chinese ink painting - price of 德鄰
2019 National art exhibition- Chinese ink painting- Judges’ list award
2019 【Who stole my picture album】Lee , Shu - Xian and Hsiao , Ruei - Yu Joint Exhibition
2019 Excellent Works Exhibition and Art Forum of College Students – first place
2019 70th National Taiwan Normal University Dept. of Fine Arts exhibition- Chinese ink painting - second place
2019 70th National Taiwan Normal University Dept. of Fine Arts exhibition- oil painting - first place

林家綺 LIN Chia Chi 東海大學美術學系 Department of Fine Arts, Tunghai University alwaysbeagirl@gmail.com

林家綺在2019年香港國際攝影聯展中獲獎

簡介
1985年出生於新竹市，現居台中並創作於此。作品描繪心境的反射，探索人們在現代社會中遭受壓力而產生的心理現象，嘗試抽取夢境後在繪畫中進行解析，包含並面對自身的不安及恐懼，在創作過程中建立和它們對話的橋樑。
2020年獲東海大學美術系學士學位
2020年於東海大學美術系碩士班在學中

林家綺在2019年香港國際攝影聯展中獲獎

展覽
2017《東海大學美術系 第35屆師生美展》，大墩文化中心，台中，台灣
2019《東海大學美術系 第37屆師生美展》，大墩文化中心，台中，台灣
2019《行夢者 林家綺膠彩畫創作個展》，東海大學43號創藝實習中心，台中，台灣
2019《新北市美展》，新北市藝文中心，新北市，台灣
2020《藝術新聲 台灣藝術科系優秀畢業生推薦展》，大墩文化中心，台中，台灣
2020《109年全國美術展》，國立台灣美術館，台中，台灣

Lin Chia-chi (1985 Jan) was born in Hsin-Chu and now living and studying in Taichung, Taiwan. She studied at Tunghai University Department of Fine Art and graduated in June, 2020. Now she continues studying for a postgraduate degree in fine art.

林家綺在2019年香港國際攝影聯展中獲獎

Exhibitions:
2017 Tunghai University Department of Fine Art 35th Group exhibition, Dadun Culture Center, Taichung, Taiwan.
2019 Tunghai University Department of Fine Art 37th Group exhibition, Dadun Culture Center, Taichung, Taiwan.
2019 Dream Walker- Solo Exhibition of Lin Chia-Chi, Tunghai No.43 Art Space, Taichung, Taiwan.
2019 New Taipei City Fine Art Exhibition, New Taipei City Art Center, New Taipei City, Taiwan.
2020 Young Voices- Group Exhibition, Dadun Culture Center, Taichung, Taiwan.
2020 National Art Exhibition, ROC, National Taiwan Museum of Fine Art, Taichung, Taiwan.

謝閻震 HSHIEH Ming Cheng 臺北市立大學視覺藝術學系 Department of Visual Arts, University of Taipei wasps.beehive@gmail.com Instagram: maaniv

1998年出生於台灣，就讀於位在博愛特區的台北市立大學。以多種媒材創作，實則都只是在書寫。但是不喜歡書寫，嚮往的生活裡不用書寫。

謝閻震在2019年香港國際攝影聯展中獲獎

展歷
2019《北市大視藝系系展》——複合媒材組第二名
2020《藝術新聲》藝術校系畢業學生推薦展
2020《台中藝術博覽會》藝術新聲×台中藝博

Hsieh Ming Cheng is a creator who explores social perception toward East Asian culture. His work features a broad range of media including performance, photography, installation, calligraphy, and documenting.

Born in 1998 in Taiwan, Hsieh received his Bachelor of Fine Arts in Visual Arts with a concentration in mixed media from the University of Taipei (UT) in BoAi Special Zone.

Prize & Exhibition
2019“UT Department of Visual Arts Annual Mixed Media Award” the Second Place
2020“Young Voice”Taichung City DaDun Cultural Center, Taichung, Taiwan
2020 “Art Taichung” Millennium Hotel Taichung, Taichung, Taiwan

謝閻震在2019年香港國際攝影聯展中獲獎

特別鳴謝

劉鳳霞博士 藝術推廣辦事處總監
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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
陳育強教授 香港藝術學院署理院長
林嵐女士 香港藝術學院課程總監
陳一凡教授 國立彰化師範大學美術學系主任 藝術新聲策展人
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Prof CHEN Yi Fan, Art Department, National Changhua University of Education, Curator of Young Voices
Mr YANG Yi Fei, Associate Professor, Department of Experimental Art, Guangzhou Academy of Fine Arts

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