

藝術畢業生聯展

Art Graduates
Joint Exhibition

15TH

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FRESH
TREND

2019

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

方瑞婷 / 馮濟琳 / 馮倚天 / 鄭嘉俊 / 劉家俊 / 潘彥彤 / 曾佩琳 / 曹焯焱 / 王安妮 / 嚴紀東

FONG Sui Ting / FUNG Chai Lam, Virginia / FUNG Yee Tin / KWONG Ka Chun / LAU Ka Chun / POON Yin Tung / TSANG Pui Lam / TSO Cheuk Yim / WANG On Ni / YIM Kei Tung

香港浸會大學視覺藝術院

Academy of Visual Arts, Hong Kong Baptist University

蔡思行 / 朱穎琳 / 方顯楠 / 許芷瑋 / 劉美保 / 馬穎汶 / 謝佳淇 / 譚德熙 / 王祖杰 / 黃紀圖

CHOI Stephanie / CHU Wing Lam / FONG Hin Nam / HUI Gi Wai, Echo / LAU Mei Po / MA Wing Man / SHIEH Kai Ki, Hannah / TAM Tak Hei / WONG Cho Kit, Jacky / WONG Kei To, Hebe

香港藝術學院

Hong Kong Art School

陳穎思 / 周嫻祐 / 鄭凱殷 / Janine CLAASE / 黎靖欣 / 劉菁兒 / 梁海茜 / 李寧峰 / 呂祉希 / 鄧廣榮

CHAN Wing Sze, Wings / CHAU Intuon / CHENG Hoi Yan, Meko / Janine CLAASE / LAI Cing Yan, Jennifer / LAU Ching Yee, Cathleen / LEUNG Hoi Sin, Azalea / Li Ning Fung / LUI Tsz Hei, Harrie / TANG Kwong San

內地美院

Academies in Mainland China

吳嘉文 WU Jiawen (中央美術學院 China Central Academy of Fine Arts) 李天航 / 李文兵 / 楊璞穎馨 LI Tianhang / LI Wenbing / YANG Pulaixin (四川美術學院 Sichuan Academy of Fine Arts)

馬鑫 / 王雅琪 MA Xin / WANG Yaqi (西安美術學院 Xi'an Academy of Fine Arts)

台灣大學

Taiwan Universities

陳嘉儀 / 羅迎滋 CHAN Ka I / LO Ying Tzu (國立彰化師範大學美術學系 Department of Fine Arts, National Chang-hua University of Education) 楊子逸 YANG Tzu Yi (國立臺灣藝術大學美術學系 Department of Fine Arts, National Taiwan University of Arts)

彭韋 PENG Wei (國立清華大學藝術與設計學系 Department of Arts & Design, National Tsing Hua University)

邱子庭 QIU Zi Ting (東海大學美術學系 Department of Fine Arts, Tunghai University)

澳門理工學院

Macau Polytechnic Institute

郭曉欣 KUOK Hio lan

2019 出爐藝術畢業生聯展 Fresh Trend 2019 Art Graduates Joint Exhibition

中環香港大會堂低座展覽廳
Exhibition Hall, Hong Kong City Hall, Central, Hong Kong

3/9 14:00 – 21:00 4–15/9 10:00 – 20:00 16/9 10:00 – 16:00

開幕禮 Opening 3/9/2019 (星期二 TUE) 18:00

開幕嘉賓

劉鳳霞博士 藝術推廣辦事處總監
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
林嵐女士 香港藝術學院課程總監
李安姿女士 香港畫廊協會聯合主席

Officiating Guests

Dr LAU Fung Ha, Lesley, Head, Art Promotion office
Dr HO Siu Kee, Associate Professor, Department of Fine Arts,
The Chinese University of Hong Kong
Prof Louis NIXON, Director, Academy of Visual Arts,
Hong Kong Baptist University
Ms LAM Laam, Jaffa, Academic Head, Hong Kong Art School
Ms Angela LI, Co-President, Hong Kong Art Gallery Association

出爐藝術新秀獎評審

馮美瑩女士 馮氏藝術顧問有限公司總監
劉鳳霞博士 藝術推廣辦事處總監
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

Judges of “Fresh Trend Art Award”

Ms Samantha FUNG, Director, sabrina fung fine arts ltd.
Dr LAU Fung Ha, Lesley, Head, Art Promotion Office
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

主辦： 香港藝術網絡
場地贊助： 康樂及文化事務署
資助： 香港藝術發展局
贊助： 自樂堂
合作機構： 雅昌藝術網
支持機構：
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、藝術新聲、國立彰化師範大學美術學系、國立臺灣藝術大學美術學系、國立清華大學藝術與設計學系、國立清華大學藝術與設計學系、東海大學美術學系、澳門視覺藝術產業協會、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

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Department of Fine Arts, The Chinese University of Hong Kong, Academy of Visual Arts, Hong Kong Baptist University, Hong Kong Art School, Young Voices, Department of Fine Arts, National Chang-hua University of Education, Department of Fine Arts, National Taiwan University of Arts, Department of Arts & Design, National Tsing Hua University, Department of Fine Arts, Tunghai University, Macao Visual Art Industry Association, 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.

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Project coordinator: LEE Chik Chi, Shirley
Production: Pointsman Art Creation Company
Design: SZE Shi Wah, Cecilia
Promotion: LEE Chik Chi, Shirley
Photography: CHAN Oi Yan

查詢 Enquiry: freshtrendex@gmail.com Facebook: facebook.com/FreshTrendArt Instagram: @freshtrend2019



雅昌網上展覽 Artron Online Exhibition:
young.artron.net/activities/hkft2019

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國立清華大學藝術與設計學系 / 東海大學美術學系)

Taiwan Universities
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Education /
Department of Fine Arts, National Taiwan University of Arts /
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Preface

「出爐2019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。踏入第十五年的「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，亦特別邀請六位內地美術學院畢業生、五位臺灣大學藝術系畢業生及一位澳門理工學院畢業生展出作品。

為促進兩岸四地藝術交流及加強宣傳香港年輕藝術工作者，今年繼續與中國著名藝術網站雅昌藝術網合作，在雅昌的青年藝術家網上平台「破殼計劃」推廣「出爐聯展」的藝術家，並亦由雅昌推薦內地藝術畢業生參展。另外，今年亦與台灣的大學藝術系畢業生聯展項目「藝術新聲」合作，邀請台灣畢業生來港展出，讓香港藝術界及公眾可欣賞中、港、澳、台新一代的優秀創作。

「出爐聯展」始於2005年，見證了本地藝壇這十五年的飛躍發展。隨著西九計劃落實，更多院校提供藝術課程，畫廊更樂意代理本地藝術家，政府亦主動籌組不少藝術活動，令香港藝術生態逐漸改善。巴塞爾藝術博覽會進駐更大大提升香港作為國際藝術平台的地位，國際大畫廊亦相繼來港開業。這眾多變化無疑對香港當代藝術起著很大推動作用，藝術家也享有前所未有的機遇，而不少「出爐聯展」參展人最終亦成為了藝術圈中的活躍份子。

「出爐聯展」得以順利舉辦有賴各界多年來不斷大力支持，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，香港藝術發展局及自樂堂資助活動經費。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、國立臺灣藝術大學美術學系、國立清華大學藝術與設計學系、國立清華大學藝術與設計學系、東海大學美術學系、澳門視覺藝術產業協會、香港美術教育協會、Affordable Art Fair、Contemporary by Angela Li、凱倫偉伯畫廊、元創方、文心公園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 2019 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 15th 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 6 graduates

from 3 art academies in China, 5 art graduates from 4 universities in Taiwan and 1 graduate from Macau.

In order to enhance art exchange between Hong Kong, China, Taiwan and Macau and to strengthen the promotion of local young artists, we collaborate with one of China’s major online art network Artron.Net to promote “Fresh Trend” participants on their young artists platform, and invite art graduates from academies in China to join the show. Through cooperation with “Young Voices”, an art graduates joint exhibition project in Taiwan, art graduates from Taiwan are also invited to display their works to Hong Kong community.

Starting in 2005, “Fresh Trend” exhibition witnessed the rapid development of Hong Kong art scenery in past 15 years. After the launch of West Kowloon project, art courses provided by institutions increased substantially. Also art galleries were more willing to represent local artists and the government became more active in organizing art events. The establishment of Art Basel enhanced the status of Hong Kong as an international art platform, and also attracted international galleries to setup branches in the island. All these changes contributed to the prosperity of contemporary art in Hong Kong and the growth of opportunities for artists. A number of participants of “Fresh Trend” exhibition have also become active players in art field finally.

“Fresh Trend” exhibitions have been held successfully thanks to the continuous and 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 and Halo Studio 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 University of Arts, Department of Arts & Design, National Tsing Hua University, Department of Fine Arts, Tunghai University, Macao Visual Art Industry Association, 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 support.

梁展峰

Jeff Leung

新秀沙龍的展覽文化：從學院到業界

藝術學院的周年院士和學員展覽，從十七世紀中巴黎皇家學院開始。這種被稱為「沙龍」(Salon)的無主題群展文化，以「委員評選」為核心價值，隨時代而變，從學院委員評選院內成員參展到向公眾徵件作評選。它亦構成往日一種展覽文化，成為今天大小藝術學院藝術畢業展和學系年展(下稱:學院沙龍) 的傳統之源。每個時代的藝術家對藝術的意義和價值都提出質問和反思，並追求突破。1863年 「落選者沙龍」¹展示出了畫家馬奈在官方「巴黎沙龍」落選的新作「草原上的午餐」，它標誌著從現實主義轉向印象派繪畫的時代交替之時。其後不同時代都有各式非官方的沙龍，同樣展示著當時官方藝術標準以外的不同藝術面貌，並預視著下一個新興美術運動的出現。這種「外圍沙龍」的展覽文化亦成為傳統並延續至今。自2005年開始的「出爐」正是香港展覽史中歷史最長的外圍沙龍。它延續主流的沙龍評選方式，由各院校推選優秀畢業生參展，讓各院校的優秀畢業作共治一爐，有效綜合當屆畢業的藝術新秀構所成的藝術氣象。它亦見證著不同的「外圍沙龍」和非官方主流的沙龍評選方式的興起，共同構成「外圍沙龍」的現象。

「學院沙龍」貼緊業界生態

藝術創作相關的學士和碩士在過去十數年間在不同院校緩緩增加，每年的學士和碩士畢業展至少有七個，²畢業人數每年以過百計算。畢業展作為畢業考試的一部份，展出作品必須配合課程考核標準和展出場地的預設條件。雖然這些官方畢業展難免趨向形式化但它們亦隨時代演化，緊隨藝術生

態的轉變。隨著畫廊漸關注本地青年藝術家，更多學院獲畫廊的冠名獎項。這種獎項從無到有，與近年個別畫廊積極在畢業展中找出新秀³在其畫廊作個人展可能有關聯。也許這是藝術商業化的演繹，但這種獎項亦不失在宣傳上具雙贏效果：一方面從社會責任上體現畫廊對本地藝術的支持；另一方面，獎項通常包括獎金和展出機會，直接為得獎畢業生進入展覽生態和藝術市場提供初試啼聲的機會。另外，主流媒體喜歡報導具社會議題的新秀作品。於是「學院沙龍」漸漸對院方、畢業生和贊助者都有基本的宣傳效力，保持了它的存在價值。

對於求突破、敢反思的藝術畢業生總會對約定俗成的官方評選和展覽方式感納悶，並尋求新方式和新面貌。於是畢業生自發的沙龍應運而生。如浸大視覺藝術院舊生籌辦的Tuna Prize⁴ (始於2009)和中文大學與浸會大學的藝術畢業生主辦的聯校獎項維他命D (始於2016) 分別由舊生任評委從當屆畢業展出選出得獎者。她們旨在拓展評選結果來引發對各種藝術議題的討論。在嚴格意義上他們沒有辦周年展而是周年獎項，但「沙龍」的字源是指互相表達意見的知識份子聚會，因此他們的獎後討論會更沿襲「沙龍」本義。學院沙龍的主辦者和參展者各自發展「沙龍」的傳統。一方面，學院積極通過「沙龍」讓畢業生的學習生涯與當前藝術生態接軌，對學生的未來發展和院方的品牌建立不無幫助。另一方面，學生自發獎項強調藝術學生的自主能力，延續歷來藝術家自組沙龍的獨立精神。

¹當年皇家學院的公開沙龍拒絕了過半數的參選作品。拿破倫三世回應不入選的的藝術家對沙龍評選的不滿，於是籌辦另一沙龍展示落選者的作品。

²除了中文大學、香港浸會大學和城市大學，香港設計學院和香港公開大學亦有開辦藝術創作相關的學士課程，因此畢業展數量上昇是可以想像。

³有業界人士認為：「……現在不少年輕藝術家退未畢業便被畫廊看中了」，參考自：梁寶山：「藝博之都，無根之城：交貿會的真身和反面」 《今藝術》2015年4月號，頁90至93。

⁴詳見: tunaprize.blogspot.com

「外圍沙龍」緩慢地轉型

對應每年出現的藝術新秀，學院以外的藝術機構所舉辦的「外圍沙龍」其實不時出現。不過由非牟利藝術機構(簡稱:藝術空間)籌辦的新秀聯展或主題展則少有持續舉行⁵，只有「出爐」在參展人數和持續性上屬突出的「外圍沙龍」。「出爐」的策展人梁兆基十五年前在「藝術公社」開始籌劃首個「出爐」展。若「出爐」與其他藝術空間舉辦的「外圍沙龍」比較，「出爐」沿用官方沙龍的評選方式，但積極為畢業生開拓市場機遇。「出爐」自2008起邀請畫廊代表頒發「出爐」展中的獎項並促成獲獎後的畫廊個展，自2015起找來大陸「雅昌藝術網」為出爐提供網上展示平台。同時梁氏近年亦在各專題藝博會的策展項目中引入大量本地藝術新秀，讓更多新秀更快面向不同市場。個人認為，藝術空間考慮到資源限制、年度活動規劃、機構願景和策展為本的展覽文化等宏觀因素，於是少有持續舉行由畢業生自由發揮的無主題聯展或回應當下畢業現象的「外圍沙龍」。今年(2019) 攝影師楊德銘在光影作坊策劃的影像畢業作品展⁶是策展為本的例子，而更多機構在策劃項目時，則直接邀請新秀參與。個別機構則以駐留計劃對個別優秀新秀作較長時間的支援。保良局的「V54」⁷為18 – 45歲年青藝術家提供低廉短期住宿，聲音掏腰包的更為新秀提供海外機會和交流⁸。雖然近年有藝術空間(如: 香港版畫工作室和C&G藝術單位) 為「官方沙龍」贊助包含展覽機會的冠名獎項，但它們只籌辦過一兩屆，還有待觀察它們能否延持「外圍沙龍」的文化。

⁵當中包括: Para/Site藝術空間的「mini Solo 一年青藝術家系列」(2000–2001)、1A 空間的年辦「Flash I」系列(1999–2000)和「Expectation to Expectation」系列(2001)，以及樊妮貞策劃「新群體」(2002)

⁶策展人選出九位當屆和新近畢業生，邀約展出影像作品展「自由Eyes」。參考: www.lumenvisum.org/site/freedom_eyes/
⁷詳見於www.facebook.com/pg/V54.HK/about/?ref=page_internal

⁸「藝術家支援計劃」始於2010年，詳見於www.soundpocket.org.hk/v2/uncategorized/artist-support-programme/

⁹詳見於 www.artexperiencefoundation.org/about

反觀個別畫廊持續地以群展方式把優秀畢業生帶入藝術市場。贊善利畫廊已經第八年舉行畢業生特選展「HK–FOREWORD」，藝術創庫畫廊已持續五年公開徵集展覽計劃書以策劃新秀展年度系列「初試啼聲」⁹。這些聯展漸漸打破「學院沙龍」按資歷、學歷和媒界分野的傳統形式，將活躍的新秀綜合展示於公眾，但只限於把作品面向觀眾和市場，少有對藝術內容和現象作闡述和分析。

綜觀學院內外的沙龍文化，它們傾向讓畢業生和新秀有更多機會面向市場，較少展覽以外的項目形式來催化他們藝術上的前途和修行。因此畫廊和藝術空間對他們的關注、合作和支持都需要並行而置，有待開拓更多沙龍以外的藝術項目(如: 海外駐留、工作室駐場) 出現以激活新秀和畢業生社群的往後發展。

林嵐

Jaffa Lam

各司其職—香港公私營專上藝術學府

作為前線藝術教育工作者，每年五至八月，我都穿梭於各藝術院校的畢業展中，除了專上藝術學府，連兆基創意書院和香港知專的畢業展也搞得熱鬧非常。表面上看來，藝術課程的確有門有市，尤其是現今的藝術從業員，學士學位是基本門檻。但是整個香港的藝術教育資源，仍是捉襟見肘，公私營藝術教育機構唯有各顯神通，開辦各具特色的課程，才能吸引不同需求的求學者。

公營

政府資助的專上學府，藝術教育的責任平均分佈，各有不同的使命。傳統的香港中文大學藝術系(1959年始) 遵守祖訓，除了學習當代藝術，仍要兼顧中西藝術合璧的使命。現今大部份40–60歲左右的香港當代視覺藝術家都是來自中文大學，香港當代中國書畫的中堅份子亦多來自其系，例如石家豪、管偉邦、徐沛之及熊輝等人。

其後，新晉的香港浸會大學視覺藝術學院從2005年始，亦逐漸分擔了部份純藝術的課程，還加上工藝、設計、新媒體多軌的視覺藝術學科，這亦是讓人耳目一新的合併教育。讓我留下深刻印象的畢業生作品，往往是帶有哲學思考的工藝創作，例如今年的首飾設計畢業生譚德熙，將公共設施轉化成具社會意義的私人佩件。沒有此類組合教育，就無法出現如此演繹的作品。

隨著新媒體為藝術帶來的刺擊，香港城市大學的創意媒體學院在1998年創辦，也是順勢之作。這些媒體藝術的弄潮兒，畢業後在不少的光影展覽中都見到他們的影踪，例如蕭偉恒和黃智銘，畢業幾年間，已是香港重要的新晉藝術家。隨著當代藝術的多元化和混合性，香港演藝學院幕後製作畢業生也在當代藝術展中出現：例如作曲家許敖山為不少視覺藝術家製作大型展覽和表演；同時，在一些小劇場的佈景中

亦找到視覺藝術家的痕跡。可見不同院校的畢業生，都在利用本身的專長互補長短，將當代藝術的分界線模糊化，豐富了整代香港藝術。

藝術生物圈中不只有藝術家，還需有藝術評論、藝術教育、藝術行政和有質素的藝術觀眾等。除了訓練藝術家，其他公立大學亦有不同的藝術使命。香港教育大學培育中小學視覺藝術教師亦開設了文化及創意藝術系，而大部份的專上藝術史科教師還是來自香港大學的藝術系。香港嶺南大學設有視覺研究系，香港科技大學在通識科中亦包括了藝術課程，更設有藝術家駐場計劃。各學院合力給藝術行個方便，培育多些觀眾、贊助人、支持者，為本港的藝術金字塔奠好良基。

私營

雖然有各種公立藝術學院，另一群求學者卻只能望門輕嘆，那些遠離公開試多年的在職人士，想開始第二人生的追夢人，能正式嚴格地修讀藝術嗎？答案是可以的。二十年前獨市的中文大學藝術系畢業生優勢，在千禧年後，被香港藝術學院與澳洲皇家墨爾本理工大學合辦的藝術學士畢業生打破。後者主要來自城中在職成年人。那些在幼時播下的種子，因各種因素，無法開花結果的夢想，終於在自主之年，重新發芽。這群人的爆發力，使他/她畢業後接駁其他大學的研究院，再深化藝術創作、文化研究等工作。源於渴望，這些成人學生更顯進取，十七年來，他/她們成為政府資助院校畢業生的較勁者。

《出爐藝術畢業生聯展》十五年來見證著香港培養的藝術新血，在逐漸翻滾滾熱。十五年後，但願香港可以有更具創意和規模的藝術專上學院，為香港提供多方面的藝術人材。

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

方瑞婷
FONG Sui Ting

那裡的空間是凝固、膠著的，
時間慢慢流逝，
日子過去，
內裡的人只有緩緩老去卻未能有絲毫進步。

令人窒息。

以第三身抽離、冷處理。
成為了第一身的保護網。
從問題逃離出來的一瞬間，跌入另一個網，
不知道自己到底是怎樣了。
無辦法看清楚。

真正的恐懼又是什麼？

以光影、空間為基，投入作者 / 觀者的參與，將其重
構、重新檢視、重新演繹。

The space there is solidified and stuck,
Time slips by slowly,
The days pass,
The person in there ages gradually but without any
advance.

It's suffocating.

Withdrawn as third person, cold treatment .

Became a protective shield of the first person.

At the very moment of escaping from the question,
falls into yet another trap,
don't know what ultimately happens to me, can't
see clearly.

What is the real fear?

With images and space as basis, throw in the
participation of the author/audience, reconstruct,
re-examine, re-interpret.



凝
Gelatinous

二層床、鏡、單頻錄像、現成物、我的床氣
Bunk bed, mirror, single-channel video, readymade,
smell of my bed

170 x 85 x 185 cm

2019

馮濟琳
FUNG Chai Lam, Virginia



- 繼續摺 The pensieve
1. 繼續摺 1. The start
2. 點解摺 2. The reason
3. 隨筆摺 3. The notes
4. 發夢摺 4. The dreams
5. 如不摺 5. The alternative
6. 紀錄摺 6. The record

牛油紙、摺痕
Tracing paper, crease

一組六件 Set of six
各 300 x 120 cm each

2019

共一萬零八十個摺痕文字。

1. 繼續摺：關於這些摺紙作品的創作起源，和決定使用摺紙作為畢業作品的原因以及過程。
2. 點解摺：說明摺紙於我的重要性和給予我的安全感，並解釋我對摺紙產生情意結的緣由。
3. 隨筆摺：集合了我幾年來寫下的幾篇隨筆，關於我認為美好的事物，也是我對於文字的一些感覺。
4. 發夢摺：節錄了兩個讓我印象深刻的夢境片段，也許反映了我潛意識中關注的主題。
5. 如不摺：對於自身一些可能性的想像，也是對藝術系裡乃至整個大學生涯的學習作出回想及反思。
6. 紀錄摺：畢業創作過程的工作日誌，從摺第一張到最後一張，也記下了摺的過程中的心潮起伏。

A total of 10080 origami words.

1. The Start: The origin of these origami works, and the reasons it was chosen as the medium for my graduation work.
2. The Reason: Explaining the importance of origami to me and how it provides a sense of security, and how I became attached to origami.
3. The Notes: A collection of writings that I have written over the years about the things I embrace and the pleasure gained from Chinese literature.
4. The Dreams: Recording two memorable dreams, perhaps it reflected the subject I subconsciously concern.
5. The Alternative: Searching for the possibilities of myself, and the reflection of my studies at the University and the Department of Fine Arts.
6. The Record: The working journal during my graduation creation, recording the ups and downs within.

馮倚天
FUNG Yee Tin



日落以後 日出以前
Before sunrise

水墨設色紙本
Ink and colour on paper

60 x 670 cm

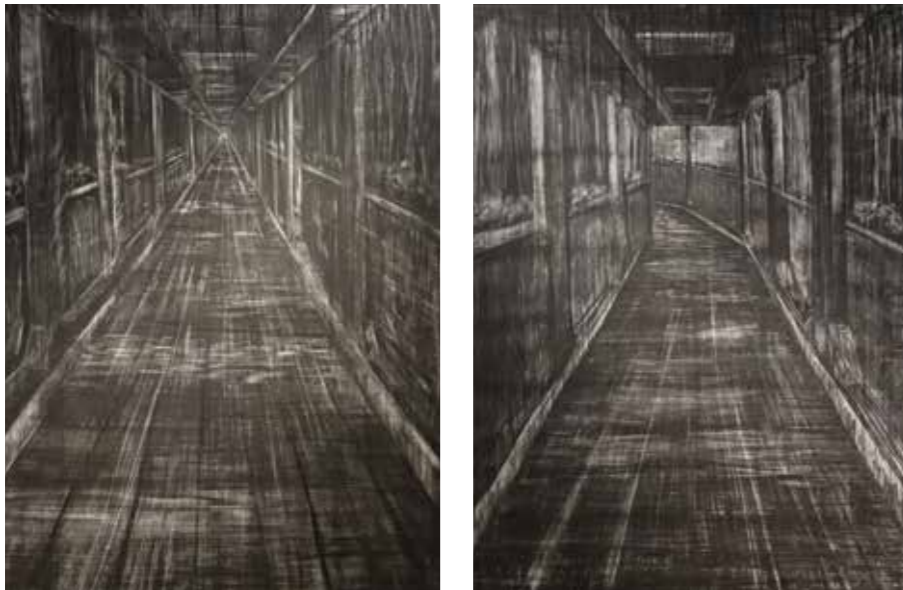
2019

作品概念來自電影的無剪接拍攝，以傳統手卷形式重新詮釋時間與空間。並以山水造境作為繪作方法。作品描繪一段日落至日出的山水。

The artwork is inspired by the idea uncut in film, I interpret the traditional handscroll by the idea of time and space. The artwork depicting the landscape from sunset to sunrise.

鄭嘉俊

KWONG Ka Chun, Vincent



The real end

炭筆及粉筆布本
Charcoal and chalk on canvas

一組二件
Set of two

各 160 x 120 cm each

2019

我透過繪畫探索自己的內在情感，以及試驗如何以繪畫傳達情感。

我在同一幅畫布上以炭筆繪畫，反覆試驗，多次洗去重畫，畫作佈滿重複交疊的筆觸、塗抹及洗刷的痕跡，直至在畫中尋找到真正能表現自己內心情感的畫面。作品以一組兩幅畫組成，以「通道」為對象，左右放置，產生聯想的空間。

Through drawing, I explore my feelings and the way to convey emotions.

I draw on the same canvas with charcoal repeatedly. It was washed away and redrawn again until I found the right emotion in the painting. The canvas is full of overlapping brush strokes, smearing and scrubbing traces. The work consists of two paintings, with "Channel" as the subject, placed in left and right, creating a space for imagination.

劉家俊

LAU Ka Chun



劉家俊的自畫像
My self-portrait

凸版畫 (纖維版油印布本)
Relief prints, fiberboard-cut oil print on cloth

一組二件
Set of two

各 800 cm H each

2019

當人必須要面對自身無法抗衡的事物時，會感到無力、絕望。
我討厭自己，但我脫離不了自我這個巨人，因此我只能以自畫像去面對。

We feel powerless and desperate when we must face something
cannot be confronted.

I loathe myself, and I have done self-portraits because I have
nobody else to do.

潘彥彤
POON Yin Tung



這些日子裡
Some of these days

油畫布本
Oil on canvas

一組三件
Set of three

各 180 x 120 cm each

2019

習慣是一種可怕的東西。只要把問題重複很多遍就可以用「習慣」之名來合理化。

第一部：
我的家人一直自欺欺人不敢面對混亂的家居，進而產生了消極的行為。

第二部：
面對命運我們都嘗試無力地「反抗」。父親與姐姐各自患上糖尿病和纖維瘤。
鑑於坊間流傳的天然療法，他們相信用新鮮秋葵和薯仔榨汁飲用會幫助控制病情。

第三部：
無論是心理還是生理的病都使我恐懼，知道他們所承受的壓力但無從介入。

由第一張的無所事事，第二張的無動於衷至到第三張的無能為力，我都嘗試呈現內心空虛的情感。

Norms are not always legitimate.

Chapter one:
My living place is distorted, and people bury their heads into the sand.

Chapter two:
It is what it is. My father suffered from diabetes, and my sister suffered from fibroma. To soothe their conditions, they adopt a therapeutic diet. No matter it is useless or not, we can only fight against fate.

Chapter three:
Both physical and mental health issues make me panic. However, nothing can ever save us.

From doing nothing to feeling nothing, we realize nothing could have changed our powerlessness.

曾佩琳
TSANG Pui Lam



修行
Spiritual practice

水墨設色絹本
Ink and colour on silk

一組二件
Set of two

各 165 x 107 cm each

2019

本人從工筆畫訓練中感悟到全神貫注地作畫所體驗到的美。在繪畫時，眼睛專注於筆尖上，心無雜念，把技巧、體能與精神都合為一體，進入狀態，並且投入時間，日復日、年復年地不斷鑽研與探索，體會當中的樂趣，產生精神上的愉悅感。於是，作品運用傳統的工筆繪畫技法，表達人在專注、冥想狀態中的唯美，反映追求靜、回歸心靈、儒雅的精神價值觀。這個體驗不但是創作藝術作品的過程，亦是個人的修行、意志的鍛煉。

From the training of Chinese Gongbi paintings, I experienced the beauty and essence of this ancient and long-lived art form. When I paint, my eyes focus on the tip of the brush and my mind has no distracting thoughts. My body, skills and spirit become one and I naturally enter into a meditative state. Hence, the artwork is painted with delicate techniques to express the peaceful atmosphere and the purest, most plain and true mind. Creating artwork is not only a process, but also a kind of self-training to boost your willpower.

曹焯焱
TSO Cheuk Yim



守住赤子心
Still a child at heart

水墨紙本
Ink on paper

300 x 440 cm

2019

此作品是以仿碑拓的黑老虎書法形式展示，以篆書天發神讖碑的風格書寫出一片現代的散文。書寫文本主要是藉着電子遊戲「寵物小精靈」去反思長大後磨滅掉童心的現象。在印鈐上，因著此文本內容亦配上九方不同形制、風格的姓名章、閒章、肖形印等，在看似傳統的書法作品上摻入一點個人的小趣味及現代感。

This art piece is an imitation of the rubbing of an epigraph and is presented in the “Black Tiger” style of the Chinese calligraphy. Although the art piece adopts the Tian Fa Shen Chen Bei of the seal script in its presentation, it is a prose on a modern topic. Through the digital game “Pokemon”, the prose reflects how a youthful heart obliterates as one grows. On the part of seal craving, the prose contains nine seals, including official or unofficial personalized seals with names and seals with portraits of Pokemon. The purpose of the art piece is to integrate the traditional Chinese calligraphy with a modern topic, thereby creating a fusion of the old and the new with the hope of arousing people’s interest.

王安妮
WANG On Ni



門裏門外
Between the gate

水墨設色紙本
Ink and color on paper

雙聯畫 Diptychs

各 172.7 x 92 each

2019

家門有兩層，閘與木門。鐵閘不是密閉的平面，是穿透的，能從外看內，反之亦然。難以看清閘門另一邊的全貌。以模糊曖昧的閘門空間，指向家庭關係，從外難以看到全部狀態，是複雜的，撲索迷離的。

Iron gate and wooden door separate home and outside. We can only see parts of the other side through the gate and the whole picture cannot be seen. The space of both sides of the gate are indistinct like the family relationship.

嚴紀東

YIM Kei Tung, Maurice



No pain during compression

錄像裝置、表演、舊式電視、數碼顯示器、DVD機、LED燈、矯形架、木架

7'00"、彩色、黑白、有聲、循環播放

Digital video installation, performance, bygone television, digital display, DVD player, LED light, pectus brace, wood frame

7'00", color, B&W, stereo, loop

尺寸不定 Size variable

2019



「或許對於矯形者或曾接受矯形者來說，觀看身體本身，就是一種精神折磨。」

矯形者的身體部分永遠都處於最敏感的狀態，看著鏡像中自己和矯形架觸碰身體，視覺上從第二身接收自己的不完美，觸覺上卻是實實在在，無意識間將缺憾放大。第一身的觸感和旁觀式的視像產生出自身壓抑和無從定位的感受，由肉體蔓延至精神。

"For those who have body prosthesis experience, observing their bodies triggers mental torture."

Prosthesis patient lives with sensitive body, they perceive their imperfection in visual way when looking at the mirror, followed by mental breakdown after touching the malfunctioned body parts.



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

蔡思行
CHOI Stephanie



相機行事
Most photographed

印刷紙本、鋁
Printed book, aluminium

尺寸不定 Size variable

2019

打卡，意指於社交平台上發佈某特定位置的相片以此作為自己曾經到訪的證據。

近年與藝術品打卡漸成風氣，更發展成一種現象。在研究項目《相機行事》中，我詢問了200間於香港巴塞爾藝術展2019參展的畫廊，並根據他們觀察所得，以模仿香港巴塞爾藝術展官方年鑑的方式編輯成書，當中收錄每間畫廊最多觀眾打卡的藝術品，以及有關藝術品的性質和數量研究於每章節之間，讓觀眾從另一角度回顧藝術展。

Checking-in with artworks — the habit of marking a presence at a particular location through the post of an image of that location on a social media platform — has become a phenomenon.

For my research project *Most Photographed*, I put a question to 200 galleries participating in Art Basel Hong Kong 2019 and compiled the most photographed artwork based on their observations into a book that imitates the official Art Basel Yearbook. Quantitative or qualitative research on the features of the most photographed artworks are provided between each section, allowing visitors to review the Art Basel Hong Kong 2019 from a different angle.

朱穎琳
CHU Wing Lam, Kelly



不禮貌
Etiquette

裝置
Installation

一組三件
Set of three

224 x 142 x 15 cm, 56 x 80 x 59
cm, 38 x 34 x 10 cm

2019

在繪畫的爭論和女性主義理論的啟發下，作品向抽象繪畫提出疑問，包括行動繪畫的歷史，及其平面性和純粹性的討論。身體常被認為置於心智之下，作品透過轉化它的物理特性，嘗試令繪畫變得不禮貌，混淆觀眾對它表現的期望。

Inspired by debates of painting and feminist theory, *Etiquette* asks questions about abstract painting, including the history of action painting and the discussion on its flatness and pureness. Body is often considered inferior to mind. The work transforms the physical quality in painting to disorient the viewer's expectation of how a painting should behave.

方顯楠
FONG Hin Nam



隨想
Caprice
數碼紙本
Inkjet on paper
各170 x 45 cm each
2019

幻想畫是一種結合幻想建築物及廢墟的風景畫。建築的形體以外，全景和非連續的視角為我們對建築物有更多的解讀。隨想的視野解放了我觀察這個城市的方式。

Caprice, an English translation of an Italian word capriccio, refers to a category of paintings usually presents a group of architecture in a fictional manner. Beyond the original form, panoramic and inconsecutive visions carry much more than our perceptions to an architecture. The caprice way of seeing liberated my observation of the city.

許芷瑋
HUI Gi Wai



Yellowish blue
無聲錄像 5'00"
Video (no sound) 5'00 "

2018

互補色的光重疊。
它們互相抵銷，影子卻留住了顏色。

我設置兩個互補色的光源，對稱地打在白幕上。互補色光源加疊後，原本的投射在白幕上的顏色會互相抵消，呈現白色。「負後像」是一個視覺生理現象。當我們凝視光或影像，負後像就會以互補色呈現。假設眼睛凝視黃色光源，眼前便會呈現藍色，即黃色的互補色。當外界刺激消失後，殘影繼續停留於視覺，心理學家稱此為「後感覺」。

The complementary coloured light added on each other.
They cancel out each other whereas the shadow captures it.

I staged two complementary coloured artificial light source symmetrically for additive colour mixing. In the RGB colour system, the primary colour blue mixed with the complementary colour yellow would give the white light. The complementary colour of the light comes from our experience of negative afterimage left in the retina. Negative afterimage is a physiological phenomenon that a complementary colour of light is left in one's vision after one's eyes are flashed with light. It is the visual version of the psychologists called 'after-sensation'. For instance, if one's eyes are exposed to a yellow light, blue light would appear in the vision.

劉美保
LAU Mei Po



拋一樽水在街上，係亂拋垃圾嗎？
倒一桶水在街上，係亂拋垃圾嗎？
放一粒冰在街上，係亂拋垃圾嗎？

生活受着社會規範，甚至形成思想限制，讓我們都不敢去想。

作品探討公共藝術的可能性，打破傳統展現的物質和方式，並即時揭示當下社會對作品的反應。

特別鳴謝 裕林貨倉凍房

A bottle of water thrown away on the street, is it littering?
A bucket of water poured on the street, is it littering?
A cube of ice left on the street, is it littering?

Life is subject to social norms, even ideological restrictions, so we wouldn't dare to think about it.

This artwork explores the possibilities of Public Art, breaks the material and methods of traditional expression, and reveals instantly current society's reaction to the work.

Special thanks to Yee Lim Godown & Cold Storage

馬穎汶
MA Wing Man



有你在的時候
In the presence of you

從家人朋友收集回來的冷織物、數碼
印刷紙本、單頻錄像 3' 28"
Collected wool from family and
friends, digital print on paper,
single-channel video 3' 28"

尺寸不定 Size variable

2019

在異地交流期間，我收集陌生人衣服上的毛粒以開展彼此的關係，彌補不斷遷居的缺失感。回到香港後，我收集家人、朋友的冷織物，解構衣物上的個人痕跡，重構並展開共同的連繫。然後，毛冷摩擦肌膚，產生溫度，與身體互相取暖。不知不覺間，我們都牽引了許許多的毛粒，盛載上醞釀中的微溫，交織着……

Neps are separated, from a woollen, from a sweater, from the body of someone, and someone is separated and deprived of warmth. During my exchange aboard, I collected neps on sweaters of strangers to start new relationships, in order to make up for the emptiness from the frequent house moving. Back in Hong Kong, I collected the wool fabrics from my family and friends. The personal traces carried on the fabrics are dismantled and reconstructed to open a collective and connected space. Hereafter, the fabrics rub the skin, generates warmth which transmits via the body and fabrics. Fabrics start to pill and neps start to appear, carrying the warmth, interweaving with one another, inadvertently.



謝佳淇

SHIEH Kai Ki, Hannah



沒什麼事的話我先回去餵魚了
If there's nothing going on I'm gonna go feed my fish

塑膠彩、炭筆、色鉛筆、不透明水彩、石墨、乾粉彩、水溶性蠟筆和拼貼紙本
Acrylic, charcoal, coloured pencil, crayon, gouache, graphite, soft pastel and collage on paper

一組三件 Set of three

20 x 28 cm, 57 x 75 cm, 35 x 44 cm

2019

自私的人會下地獄，魚會死。

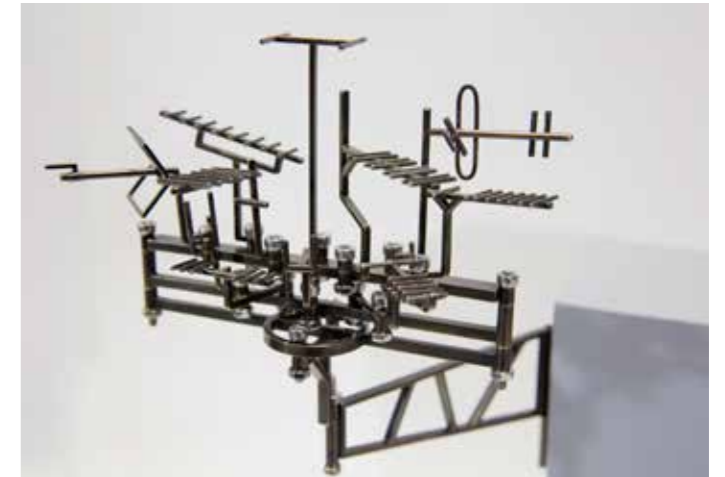
關於一個自私的人殺了她的魚的故事。

Selfish people end up in hell, fish dies.

It's a story about a selfish person killed her fish.

譚德熙

TAM Tak Hei



建築之上：天線
On The Architecture : Antenna

染色黃銅、螺絲、絲母、木
Patinated brass, screws, nuts, wood

28 x 20 x 20 cm

2019

我觀察那些在建築之上，建築物的配件，它們猶如寄生物一般，散落在各建築的表面。我將它們重塑，將配件們轉化為一件整體。

Observing those objects on top of architecture, the accessories of architecture, like a parasite, they scattered on different buildings.
By reconstructing them, the accessories are formed into whole.

王祖杰
WONG Cho Kit



我運了五十部iPhone 上大陸
Grey goods trader and the sea

混合媒介油彩布本
Mixed media on canvas

一組三件 Set of three

100 x 100 cm, 150 x 240 cm, 120 x 120 cm

2019

在我申請新一輪iPhone發售後的第84天，仍然沒有任何得到回覆。難道我的「水貨客生涯」即將完結？經過三日三夜搏鬥，我終於成功購入50部iPhone。然而，一場將iPhone走私至大陸，既刺激又緊張，並帶着貪念與罪惡感的旅程正式展開。

以老人與海作藍本，我創作一個現代人挑戰與面對命運的故事，希望借此提出及解答自己的問題。

A new round of iPhone has already been launched. It was already the 84th day of application, and I still get no response. Is that the end of my life as a gray guest? Finally, I strived for 50 iPhone after three days and nights. Yet, the story is just beginning, an exciting story about smuggling iPhone to the mainland, a journey with the senses of greed and guilt is now on...

Based on the story "The Old Man and The Sea", I created a modern version, raise the question about the world we live, how we face our destiny and try to answer myself.

黃紀圖
WONG Kei To, Hebe

承
Heritage

陶瓷
Ceramics

一組三件 Set of three

38 x 36 x 21 cm, 57 x 43 x
22 cm, 55 x 47 x 32 cm

2019



透過陶泥以及不同燒製技巧，塑造了婆婆、媽媽和我，三代女性身體，反映出我們互相影響及互相投射的關係。

燒製時的溫度和時間，會影響到完成品的顏色、質感及堅硬程度，意味著每一個階段的女性都承受著各種歷練，而燒製後顏色變化能表現出人生歲月的流逝。

The process of clay firing has been used to craft the body of three generations of women; reflecting intergenerational relationships and bonds which promote mutual influence, respect and responsibility.

The temperature and time during the process affects the color, texture and hardness of the finishing pieces, which imply that women at different life stages encounter varied life experiences and challenges which defines such stages of life and usually requires intergenerational support. At the end of the burning process, the color changes completely symbolizing the passage of life.

香港藝術學院
Hong Kong Art School

日常
The daily tracker

38M、白瓷、碳酸鎂
38M, porcelain, Magnesium
carbona

80 件 pcs
各14 x 21 cm each

2019



我們都在追求某種事物永無止境的旅程，無論是物質的還是精神上。接著我們質疑它的含義並評估進一步行動的價值。然而，事實上，某些事物的意義無法立即得知。人們需要時間和某個過程來啟發真正的意義。最後，答案並不重要，因為在此過程中已經揭示了答案。在任何情況下都是如此。設定目標不是為了結果本身，而是為了讓你在這個過程中成為誰。在行動之前不要看結果，你永遠不會看到它，因為它還沒有存在。

不是為結果而行動 而是行動後才有結果。

We all go on the never-ending journey of pursuing a certain thing, be it material or spiritual. Moving on we question its meaning and evaluate the value of acting further. However, in reality, no one can reach the sky in a single bound. It takes time and a certain process for one to be enlightened of the true meaning. In the end, the answer does not really matter, as it has already been revealed during the process. It is always true, in all circumstances.

Not acting for the result. It is the result after the action.

周姍祐
CHAU Intuon



浮光
Khidthueng

銅粉、鋁、揚聲器
Brass powder, aluminum, speakers

尺寸不定 Size variable

2019

銅域承載對地方與人的思念，並引來追溯本源的意圖。聲音由錄音及經物料轉化以模仿自然元素編組。銅粉覆蓋於薄片表面，其存在與自身本源及物外精神連結。宛如一片靜止浮光，在意識自由流動的場所中飄至。

Khidthueng conveys longing to be in a particular place and persons, that connects association between origin, myth, and the material. The composition is organized with recordings from Khon Kaen and sounds of brass into the spiritual and experimental pattern. Imagination evokes from a field with sound that is beyond representation, leading to the personal nostalgic utopia.

Khidthueng is the Thai translation by phonetics, which means 'miss' or 'longing'.

鄭凱殷
CHENG Hoi Yan, Meko

移日
Moving of the sunset

媒合媒介
Mix media

尺寸不定
Size variable

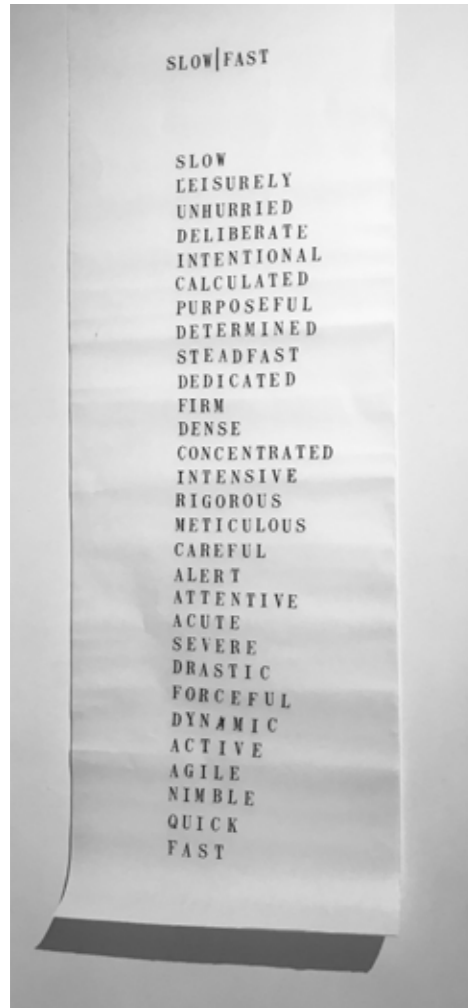
2018



作品常以懸吊在半空的形式展現，注重物體與物體之間的關係，以相互平衡的狀態下而存在。利用物體的連鎖性來表現出力量的推移與張力。

透過層層交疊的手法，引領觀眾一步一步走進留白空間，營造一個靜謐而隔離的世界。作品處於一種流動而靜止狀態，給人不斷變化的想像。

My works are often working absorbedly with solitude energy, the representation of my works are mostly suspended in space. It is always related to the weight and gravity of the object. Focus on how to bring out the climate of nerves, and the tension between the objects. About the visual perception, it is keen and soft showing the diversity of sense. It is in a conflicting emotional state, representing my mind, which is influenced by the chosen material.



Black/white from the series *Acts of polarity*

Ink print, video projection

250 x 46cm

2019

Black/white from the series *Acts of polarity* explores the semiotic relationship between words, the mental concepts attached to them and what they ultimately signify.

The artist chooses a pair of opposites (black/white) and starts with one of the two words, then lists out synonyms in consecutive order until finally the opposite word is reached.

The video documents the artists' interpretation of the transformation that occurs when reading the word list from either side. The transition from black to white and vice versa suggests that the two are connected, and that neither can be the only truth.

The red dot

攝影作品

Inkjet print on photo paper

一組六張 Set of six

各 120 x 90 cm each

2018



紅點是一種打壓、是一種赤化。就在意識形態漸漸地被改變的同時，公民權利被剝奪、自由意志也失去自主性，以至我們要作出怎樣程度的反抗？

In light of the unavoidable oppression exerted on artist's autonomy as well as our free will, this project ambiguously illustrates the threatening condition in Hong Kong in performing civil liberties. I wish to provoke public awareness of this challenging reality.

Red dot symbolizes the imperative restriction and censorship posed by the authority. Our ideology is unconsciously influenced by the "Red Force". To what extent should revolting measure be taken again the state of pseudo-autonomy in order to uphold our values?



幽丘的觀
Temple of a million of years

風後倒塌榕樹(木屑)、譚公廟楠木柱(被燒木柱)、鎊絲燈、礦物顏料、生漆
The fallen Banyan Tree (Sawdust), Phoebe zhennan wood (Burnt Pillar), Bulb Lights, Mineral Pigments, Natural Lacquer

尺寸不定
Size variable

2019

風吹老樹倒 (註1)。香燒譚公柱 (註2)。

以磨祭木，用木屑重新疊起一座木屑山神的城池，童仙陣守，阻擋北風，保佑自己的將來。

註1：2018年9月16日，超級颱風山竹為香港帶來極惡劣天氣，街道遍佈倒下的大樹。我將五十多年以上老榕樹留下的部分磨成木屑祭之。
註2：2016年5月16日110年歷史、被列為三級歷史建築的筲箕灣譚公廟內的香燭燒着雜物，發生火警，火勢燒破屋頂。我保留了一條楠木柱，雕一件靈物。

The old Banyan tree was blown down by a typhoon (Note 1). The pillars in Tam Gong Temple were burnt (Note 2).

The act of grinding wood into sawdust is an act of sacrifice. Reforming sawdust into a range of mountains in order to worship the mountain god for protection, which is guarded by the little fairy who is able to prevent the hard northern wind and bless us in our future.

Note 1: On the 16th September, 2018, Super Typhoon Mangkhut brought extremely bad weather to Hong Kong, and the streets were covered with fallen trees.
Note 2: On the 16th May 2016, a fire broke out in the Grade III historic building Tam Gong Temple in Shau Kei Wan with 110-years of history. The roof of the temple was burnt down. I kept a phoebe shennan pillar and carved it into a psychic sand bucket.



從規蹈矩
Alignment

陶瓷
Ceramics (crank, black clay, terra cotta, porcelain)

153 cm dia.

2019

從小就被灌輸做人做事要從規蹈矩。若是沒規沒矩，就被視為混亂，擾亂事情。

「混亂與規矩」存在於自然環境、社會和個人成長發展。

人從幼兒開始透過引導和教育，從混亂趨向規矩，被塑造成一個合乎家庭學校及社會規範的成人。但人無論如何學習及成長，也不能完全擺脫混亂。亦即是說人的底蘊裡沒有「絕對的混亂」或「絕對的規矩」。它們是並存的。

以反覆試練陶泥的特質，透過壓模與燒製的過程，來探索與塑造混亂中的規矩。

I have been indoctrinated and taught to accept sets of beliefs and rules since I was a child. If there is no rule, it is considered to be chaos and disrupting things.

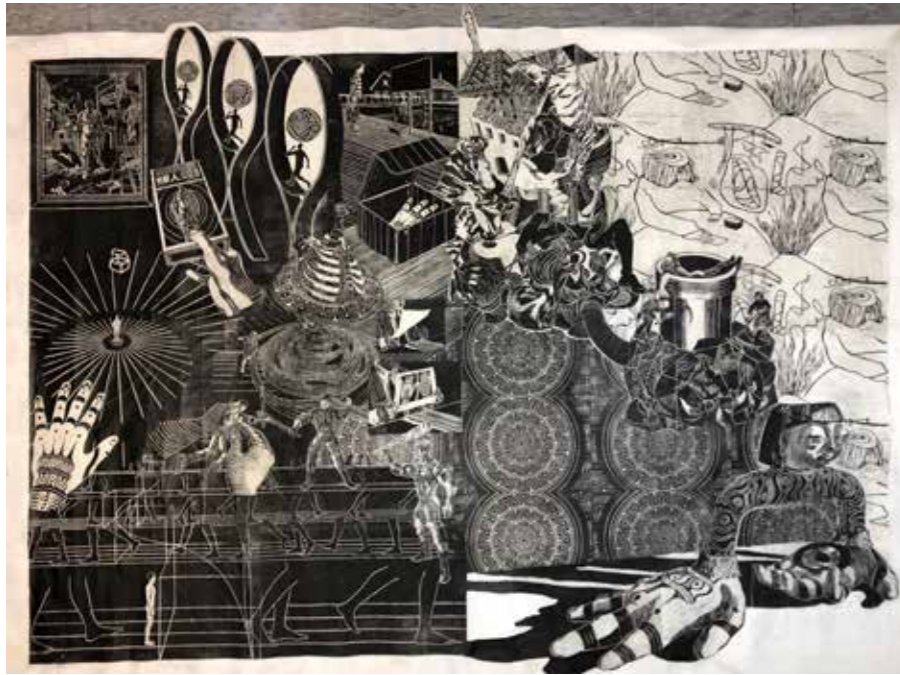
"Chaos and Order" exist in nature, society and personal growth.

From childhood to adulthood, people turn from chaos to order through parenting, education and social learning. They are shaped into the norms in family, schools and society. But no matter how people learn, grow and adapt to these norms, they cannot completely get rid of chaos. In other words, there is neither "absolute chaos" nor "absolute order". "Chaos and Order" are coexisting.

To present the idea, the underneath rules to "Chaos" is being explored and shaped with the characteristics of clay, press molding and firing.

李寧峰

Li Ning Fung



Man in the Box

油墨，塑膠彩，布上版畫拼貼
Oil, acrylic, block print on paper collage
on fabric

140 x 300 cm

2019

Man in the Box in the Box

錄像，陶瓷造型角色，電視，金屬架
Video, ceramics figure, television, metal
stand

尺寸不定

Size variable

2019

這是一個關於另一個世界的故事，以版畫、影片和陶瓷造型角色同時呈現。版畫展示了壓縮的時間，觀眾可任意從畫面上其中一點開展旅程，而錄像則提供了一個可能世界的順序。

This is the story of another world, presented with block print, video and ceramic figures simultaneously. On one hand, the block print represents a compressed timeline, where viewers can freely choose a point to start their journey. On the other hand, the video illustrates the order of a possible world.

呂祉希

LUI Tsz Hei, Harriet



— One
— Two

塑膠彩、移印
Acrylic, transferred images

一組兩件 Set of two

各 91.4 x 121.9 cm each

2019

我從家人眼看到我小時候眼中看到的風景。

當我對自己的童年毫無印象，只好依靠家人的視點中尋找，嘗試拼湊出一個由我作為第一身經歷的童年回憶。

The motivation behind these artworks stem from my feelings of unfamiliarity whilst viewing videos and photos of my childhood. I am trying to figure out what my childhood meant to me.

Everything I know about my past up until now was given by my family's point of view. In similarity to the relationship between passive and initiative, I would like to switch the position and be the first person to develop my memories.



鄧廣燊

TANG Kwong San



臥室
Bedroom

石墨紙黑影照片
Graphite on paper, mounted on
wood, photogram

177.5 x 248 cm

2019

洞裏沙啞的嗚咽聲。

她接受電療要把頭髮剪至頸以上。
「身體髮膚，受之父母」我把髮碎保留下來，骨灰帶回了家鄉。

我在客廳蒐集的毛髮，素描全家福；
按照黑房的時間掣，黑髮變成白髮。

她在祖屋藏下的痕跡，拼湊照片簿；
生鏽盒子的故事集，寫著雷雨過後。

Gruff sobbing inside a hole.

She took electrotherapy and have to cut her hair above shoulder length.
I kept her hair as “every part of my body is given by my parents.” (Chinese idiom)
Her ashes were brought to our hometown.

Hair collected from the living room was the medium for drawing our family photo.
Controlling the time in the darkroom, black hair was turned into white.

The hidden trace of her in our old house echoes as the collage in photo albums.
“After the thunderstorm...” was written on a storybook inside her rusted box.

內地美院
Academies in Mainland China

吳嘉文
WU Jiawen

中央美術學院 China Central Academy of Fine Arts



我從來沒有見過這樣陰鬱而又光明的日子
So foul and fair a day i have no seen

錄像 Video 5'20"

2019

以上千張由古典攝影工藝製作的攝影圖片連綴成一個動畫。獨立的攝影圖片與流動的錄影影像的區別是這裡的每一張照片都經過精心的挑選和調製，因此這樣一個流動影像的任何一幀都是一個布勒松所謂的「決定性瞬間」。因此影像製作的精良，並沒有覆蓋掉思想的力量，沒有一個瞬間在流動著輕浮地滑過。在敘事中，莎士比亞的經典巨作《馬克白》被重編為一個現代都市的辦公室政治版本。女巫變身為銀行貸款工作人員，以一場成功的勸誘貸款買房推動了劇情發展。馬克白的出場伴隨著「多麼陰鬱而光明的天氣」的感歎，這位猶豫不決的丈夫正在經歷一個蛻變，這是欲望控制下的性格轉變，或者現代意義上的成長。而推動這一切的野心勃勃的妻子也是其自身孤獨和欲望的俘虜。鬼魂無所不在，在由利益和佛洛德主義之後的人際關係所搭建起來的我們的現代世界中，鬼魂就是目標管理、績效管理、流程管理、時間管理和形象管理所無法覆蓋的人的孤獨。這是吳嘉文的後佛洛德主義的馬克白，「馬克白殺死了睡眠」。

Artist composed more than a thousand photographs produced by classical photography techniques into a series of animation. The difference between individual photographic images and streaming video images is that each photo here was carefully selected and modulated, so that every frame of such a moving image was what Bresson called a "decisive moment." So the image was well made, and did not override the power of the mind, and not a single moment glides lightly by. In the narrative, Shakespeare's classic Macbeth was reimagined as a modern, urban version of office politics. Witch was a bank loan staff, with a successful persuasion loan to promote the development of the plot. Macbeth's appearance was accompanied by an exclamation of "what a gloomy and sunny day!" The indecisive husband was undergoing a transformation, a character transformation under the control of desire, or a growth in the modern sense. And the ambitious wife who drove all this was also the captive of her own loneliness and desire. Ghosts are everywhere. In our modern world, constructed by profit and human relations after Freudianism, ghosts are the loneliness of people that goal management, performance management, process management, time management and image management cannot cover. This is Wu Jiawen's Post-Freudian Macbeth, "Macbeth kills sleep."

李天航
LI Tianhang

四川美術學院 Siuchuan Academy of Fine Arts



Entity process

錄像 Video 20'00"

2019

人在不同的場景中墜落/上升，這種墜落/上升是壹體的，是同質的不同態。人思考自己的所在。呈現的是對無形的能量間的映射，借以現實存在的實體的幻相。

People fall/rise in different scenes, this fall/rise is a unity, is a homogeneous different state. Man thinks of himself. It is the projection of invisible energy, the illusion of the real being.

李文兵
LI Wenbing

四川美術學院 Siuchuan Academy of Fine Arts



賀李銅太之墓
he Li Tongtai's Tomb

紀錄片 Documentary 35'24"

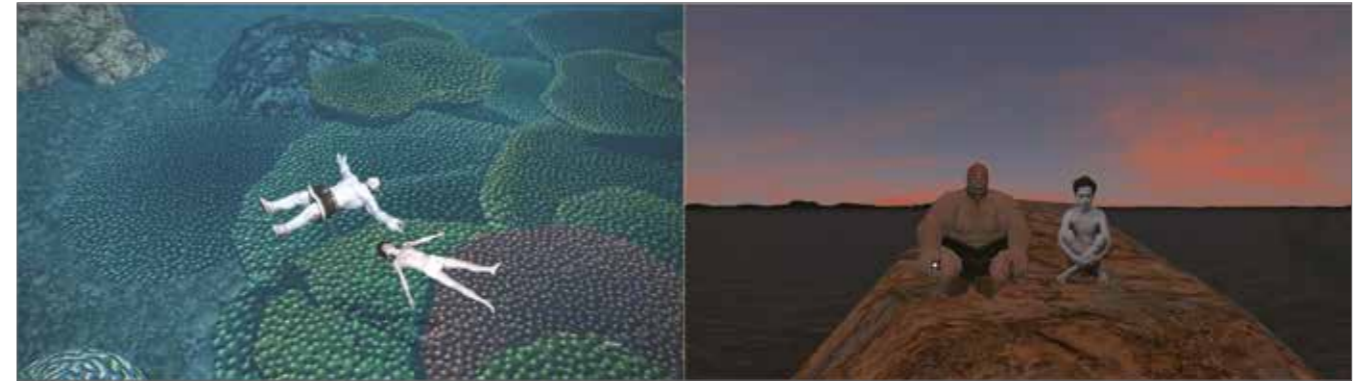
2019

文明之所以成為文明，是因為人。人是有文明屬性的，人類在創造文明的過程中也是在不斷的修正自我，重塑自我，釋放自我以達到解脫和昇華。閱讀、行走、結識師長都可以讓人提早進入文明，以達到普遍意義上的成熟。成熟之後便是經驗主義和文本主義的交錯與對抗，人生若是一場修行，結局是註定的，讓人前行的原動力便是對生死奧秘的探尋。因此，普遍意義上的人類總是會通過某種形式讓自己回歸大地自然，以完成文明層面的自我結束。
在傳統農耕的有限生存條件下，經驗主義是唯一的生命體驗，也是讓人答疑解惑最粗暴的現場力量，當經驗和文明高度重疊時就會出現有智慧的老者，但經驗也會使人狡詐陰險，自以為是，墜入到文明的反面陷阱。片中的主人公賀李銅太提前讓自己生活在生命結束後的場景中，他給自己造墓以完成體面的解脫。這種異常的舉動吸引著大批陌生人前來一探究竟。然而，他未經過文明洗禮的生存經驗能給前來的人們帶來什麼呢？他是智者嗎？

Civilization becomes civilization because of man. Man has the attribute of civilization, and in the process of creating civilization, human beings are constantly correcting themselves, reshaping themselves, and releasing themselves in order to achieve liberation and sublimation. Reading, walking and getting to know teachers can make people enter civilization early in order to achieve maturity in a universal sense. After maturity, there is the crisscross and confrontation between empiricism and textualism. If life is a spiritual practice, the outcome is doomed, and the motive force for people to move forward is to explore the mysteries of life and death. Therefore, in a general sense, human beings will always return to the earth and nature in some form in order to complete the self-end at the level of civilization.
Under the limited living conditions of traditional farming, empiricism is the only life experience, and it is also the most violent field force to answer questions. When experience and civilization overlap highly, wise elders will appear, but experience will also make people cunning, sinister, self-righteous, and fall into the opposite trap of civilization. The protagonist of the film, he Tongtai Li, let himself live in the scene after the end of his life in advance, he built himself a tomb to complete a decent liberation. This unusual behavior attracted a large number of strangers to find out. However, what can his unbaptized survival experience bring to the people who come? Is he a wise man?

楊璞賴馨
YANG Pulaixin

四川美術學院 Siuchuan Academy of Fine Arts



/ P 你好
/P Hello

錄像 Video 10'10"

2019

這部短片拍攝於虛擬社區—大型多人線上角色扮演遊戲「最終幻想XIV」。這裡的社會背景並不比現實社會簡單，遊戲中的每個玩家，在同一個當下，卻能身臨其境地體驗多重身份的生活，並相互建立複雜的關係，創造更多表達他們自己的機會。人們生活在遠離公眾的網絡虛擬社區中變得更具有個性，顯示了他們的私人生活在真正意義上的私有化。
藝術家渴望探討虛擬世界與現實世界之間的異同，並試圖找到二者模糊的邊界線。通過社會學與心理學的調查方法，對虛擬社區進行長期的觀察和行為干預，並以自己獨有的象徵思考作為出發點進行創作。影像中出現的每一個角色賬號，對於作品來說都不具有「演員的性質」，他們是生活著的人，而這就是/P 你好>將要展示的—「真實生活」。

This short film was set in a virtual community of one of the massive multiplayer online role-playing games -- Final Fantasy XIV, where the social background is as complicated as the real world. Each player in the game, at the same time, can get an immersive experience with different avatars. They can also build complex relationships with each other and create more chances to speak for themselves. Meanwhile, the private lives of the players in the online virtual community become more individual, showing the real privatization of their private life. The artist attempts to discuss the similarities and differences between the virtual world and the real world, and tries to find the blurred border line between the two. With the sociological method and a long-time observation and intervention in the virtual community, the artist can create individually based on her symbolic thinking. Every avatar in the film is no longer an actor, instead, they are human beings who live in the real world. And that is what /P Hello is going to show--"The Real Life".

馬鑫 MA Xin

西安美術學院 Xi'an Academy of Fine Arts



這裡
Here

錄像
Video

2019

作品《這裡》創作背景與我兒時生活的村莊息息相關，從出生到長大，所有的故事、情感、性別的認同都發生在這個背景之下。這個地方承載了我身邊和我有著千絲萬縷聯繫的女性的成長、信仰、出生、死亡。「這裡」物理維度上普通的三維生活空間，在思想和自由裡卻像極了一座「牢籠」，抱有信仰、追求、自由的這些女性被牢牢困在這個「牢籠」裡，徘徊在自由與絕望的交織間。在大環境對女性普遍的認知下，我身邊的這些女性失去了對自由的自我認知和定義。在作品裡，作為身處相同環境裡的「局外人」我用錄影這一媒介來記錄和討論這些有著獨立思想的女性自由的可能性，用單一的固定鏡頭將這些困於出生地的女性困在鏡頭裡。在風裡的這些女性，無論發出什麼樣的聲音，都淹沒在風裡。

作品分為兩個部分，共有六個影像，在第一部分中影像內容是我家庭中的四代女性，以村莊為背景。在第二部分的影像內容是我的母親，以海為背景同時加上村莊的影像。

The work *Here* is closely related to the village of my childhood life. From birth to growing up, all the stories, emotions, gender identities take place in this context. This place carries the growth, the faith, the birth and the death of the women around me and with whom I am connected. Here is the ordinary three-dimensional living space in the physical dimension, but it is like a "cage" in the thought and freedom. These women full of faith, pursuit and freedom are firmly trapped in this "cage", wandering between freedom and despair. Under the general cognitive background for women, these women around me lost their self-cognition and definition of freedom. In the work, as an "outsider" in the same environment, I used the medium of video to record and discuss the possibility of freedom of these women with independent thoughts. I took a single fixed lens to get these women trapped in their birthplace. With wind as the background music, no matter what sound they make, they are drowned in the wind.



王雅琪 WANG Yaqi

西安美術學院 Xi'an Academy of Fine Arts



在我的想像裡，可以說是在我的腦海裡，在我的印象裡，在我的記憶裡。

In my imagination, in my mind, in my impression, in my memory.

想象的溫度
The Temperature of
Imagination

實驗電影
Experimental film
14'17"

2019



台灣大學
Taiwan Universities

一堆石頭 Stone
一盤散沙 Sand

錄像
Video
36'16", 24'38"

2018-2019

是誰定義了成功跟失敗。在這個社會體制底下我們已經被潛移默化被影響著，去符合那些所謂成功的標準。既然失敗總是比成功來得多，所以為了提升自己的成功率，我做了一項計劃，透過「成功地失敗」來換取我的成就感。這次計劃是以永恆地失敗來呈現出我們一直不停地挑戰機會渺茫的事件的這種狀態，以「成功跟失敗」作為創作主軸，以藝術行為實踐這種弔詭。

Who defines success and failure? Under this social system, we have been imperceptibly influenced to adhere to the so-called standards of success.

Since failure is always more than success, to improve my success rate, I made a plan to exchange my sense of accomplishment through "successfully failing". This project showing continual failure demonstrates that we constantly challenge something with little chance, and is based on "success and failure" as the main creative axis to practice the paradox through artistic behaviour.

陳嘉儀
CHAN Ka I

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



羅迎滋

LO Ying Tzu

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



捌月參拾日
30th of August

錄像
Video
07'15"

2019

去年八月三十日，我爸突然問我他可不可以跟我媽離婚，八月三十一日，我媽生日，在看完我寫她的卡片後，問我她到底可不可以跟我爸離婚了。整件事讓我覺得很荒謬，因為他們時常說「大人的事小孩子不要管」，我無法理解為什麼他們丟了這個問題給我，也不知道該如何解題。最後我決定重新檢視他們之間的關係，以側錄他們的生活影像以及談話內容，試圖找出問題的癥結點，並以此觀看現今台灣的社會家庭結構，以及男女之間的情感問題。

On August 30 last year, my father suddenly asked me if he could divorce my mother, and on August 31st, my mother's birthday, after reading my card, my mother asked me if she could divorce my father. The whole thing makes me feel ridiculous because they often say, "Children should not intervene adult things." and I can't understand why they ask me this question and how to solve the problem. Finally, I decided to re-examine their relationship, to shoot their life images film and record conversations, trying to find the crux of the problem, and to observe the social family structure in Taiwan today, as well as the emotional problems between men and women.

楊子逸

YANG Zi Yi

國立臺灣藝術大學美術學系
Department of Fine Arts,
National Taiwan University of Arts

遊魂
Spirits

錄像
Video
8'38"

2019



透過一個不同的視角來觀看浮洲這個區域，藉著在地居民的回憶，探索著浮洲地區的歷史，梳理出過去的生活景象和歷史脈絡，以及對於土地的疏離與人們生存的無奈。「浮洲」原本因淹水而不被在乎的沙洲，在整治後變成了人們的居所，但一場颱風摧毀了所有，人們流離失所，有人選擇離開有人選擇留下，之後隨著土地的開發，人們逐漸遺忘了過去。影片中，由一個被招喚如同鬼魂般的男子，遊走在浮洲地區，藉著當地居民的口述與詩意的畫面來詮釋這具有悲情色彩的地方，喚醒在時間的推移中被社會所遺忘的記憶。

Through a different perspective to see the area of Fuzhou, through the memories of the local residents, explore the history of the Fuzhou area, sort out the past life scenes and historical context, as well as the alienation of the land and the helplessness of people. Fuzhou area was a sandbar, after renovation to become people's homes. However, a typhoon destroyed everything. Some people chose to leave or chose to stay. Then, with the development of the land, people gradually forgot the past. The film interprets this sad place through the oral and poetic images of the residents, and awakens the memory that has been forgotten.

彭韋

PENG Wei

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



九九峰下 I 99 Peaks I
北部台灣 Northern Taiwan

炭筆、炭精鉛筆、壓克力、畫布
Charcoal, charcoal pencil,
acryli on canvas

各 65 x 50 cm each

2018

我的創作方向分為兩類，第一類是在畫面中統合空間和筆觸的鋪排關係，第二類是以我眼睛所看到的以及觀察到的作為主要的核心理念。

在創作中以寫生及拍照作為創作中的一種方式及手法，先以當下對於這個空間及場地的氛圍感受作為心境上的轉變，之後在當下寫生描繪，用觀看的方式將整個空間作詮釋，再以拍照作為我創作中一種參照。

My creative direction is divided into two categories, the first is relationship of the combination of space and stroke in the picture, the second is based on what I see and observe to form the main core concept.

Using sketching and photography as method of creation, I adopt the intial feeling on the atmosphere of the space to initiate the change of mind. Then define the space by observation and sketching, also take pictures for record.



邱子庭

QIU Zi Tung

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

真實與幻象 I & II
Reality and illusion I & II

膠彩紙本
Pigment Painting

一組兩件 Set of two
各 35 x 27 cm each

2019



我是一個男孩，但有時會幻想自己是個女性時的樣貌，這件作品主要說同性戀中受的這個角色，在一個人的時候、在自己的房間、在他獨有的空間中去把自己打扮得跟幻想出來的女生一樣美麗，某種層面滿足了自己對於性別的突破。

I am a boy, but sometimes I will fantasize myself as a girl. This work of art is talking about a bottom in a gay relationship. When he is alone, when he is in his room, he dresses up like a girl who he thinks is beautiful. That satisfy the breakthrough of gender in another level.

浮生若夢
Life is only illusion

版畫
Print

一組兩件 Set of two
各 80 x 120 cm

2019

作品以我成長的城市作為題材，以成長經歷記錄生活中的事物，透過觀察記錄城市與生活的變化。而人類發展的脈絡就保留在城市的記憶中，冀以自身經歷記錄城市不斷逝去的風景，盼望觀賞者能在作品中喚起對城市的記憶。

The theme of these paintings are based on the city I grew up. Recording the changes in life, evolution of the city through my experiences and observation. I hope the audience can evoke feelings and memories of the city towards these paintings.



澳門理工學院
Macau Polytechnic Institute

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**

方瑞婷**FONG Sui Ting**
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生於香港，成長於土瓜灣。畢業於香港中文大學藝術系，曾於日本東京交換留學。參與群展有：《方瑞婷、邱寶兒——雙個展》（香港中文大學，2019）、《New to print：版畫雙年展》（香港版畫工作室，2018），《日日日日常》（香港中文大學，2018）等。作品涉獵不同媒介，包括裝置、錄像、雕塑、書畫等。認為創作探索的過程在於求真。近年對藝術介入土地，「人 x 藝術 x 土地」之關係感興趣，並曾到日本瀨戶內國際藝術祭當志工。

Born in Hong Kong and grew up in To Kwa Wan. She graduated from the Fine Art Department of the Chinese University of Hong Kong and has joined student exchange programme to Tokyo, Japan in 2016–17. Participated in group exhibitions, including: “Fong Suiting, Yau Poyi – Joint Exhibition” (The Chinese University of Hong Kong, 2019), “New to print: Print Biennial” (Hong Kong Open Printshop, 2018), “Daidaidaidaidaily” (The Chinese University of Hong Kong, 2018) and so on. She loves trying different mediums, including installation, video, sculpture, painting, etc. She is interested in the relationship between art and the land recently, and has been a volunteer at the Setouchi Triennale 2019.

馮濟琳**FUNG Chai Lam, Virginia**
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1997年生於香港。馮濟琳畢業於香港中文大學（文學士）主修藝術，副修語言學（香港手語）。從小喜歡做手作及摺紙，對摺紙有某種情思結，經常隨手拿起紙就開始摺。在學期間也曾嘗試水彩、版畫、工筆等媒介。後來收到日本女藝術家阿部幸子的啟發，開始思考摺紙與自身的關係，並嘗試透過創作去尋找自己「摺」的意義是什麼。

Born in 1997 in Hong Kong, Virginia Fung is a fresh graduate from the Chinese University of Hong Kong (Bachelor of Arts), majoring in Fine Art, minor in Linguistics

(Hong Kong Sign Language Stream). Enjoyed making handicrafts and origami since childhood, she has some special affection for origami and uses to keep folding random papers. During her study in the Fine Arts department, she had also tried watercolor, printmaking and Chinese delineative painting. Later, inspired by Japanese artist Sachiko Abe, she begins to think about her relationship with Origami, and to search for a meaning toward the action and quot through creation.

馮倚天**FUNG Yee Tin**
thomasfung1030@gmail.com

畢業於香港中文大學藝術系（文學士），創作涉及水墨、裝置及錄像。創作以水墨傳統為原點，探討水墨傳統於當代藝術的意涵。

Graduated from the Fine Arts Department in The Chinese University of Hong Kong, practicing with ink painting, installation and digital media. Fung focuses on the tradition of ink art and discovers the position of ink tradition in contemporary art context.

鄺嘉俊**KWONG Ka Chun, Vincent**
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鄺嘉俊畢業於香港中文大學藝術系，以藝術創作作為探索和認知自我狀態的方式。在他的早期作品《理髮》中，探索外貌和髮型給他的意義。《汽球與線》系列則探討被愛、孤獨感和安全感。 在作品《淡出》中，探討影像、記憶和自我經歷，後來發展至近期以炭筆繪畫，探討繪畫中的借景抒情，以及再思考以繪畫傳達情感的方式，反思具像與抽象的問題，並嘗試發展出個人的繪畫語言。

Vincent graduated from the Department of Fine Arts, The Chinese University of Hong Kong. He uses art creation as a way of exploration and self-recognition. In his early work, What Hair Do, he explores the meaning of hairstyle and appearance. In his Balloon and Thread series, he delves into the feelings of being loved, loneliness and sense of security. In the work Fade Out, he explores the relationship between image and memory. Vincent recently draws with charcoal, recognizing his inner feelings and experimenting with how to convey emotions through drawing and painting. He is trying to understand abstract and figurative painting, and trying to develop his personal drawing language.

劉家俊**LAU Ka Chun**
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畢業於香港中文大學藝術系。目標是要成為影響世界的偉大藝術家，現在則先學習如何做一個好人。在學時嘗試了不同媒介，畢業後將集中於版畫、雕塑和混合媒介的創作。暫時最喜歡自己的錄像作品。

Graduated from the department of Fine Arts, The Chinese University of Hong Kong. Lau is learning to be a good man before tries to be a great artist who influences the world. Attempted different media in undergraduate studying, he is going to focus on printmaking, sculpture and mixed media after graduation. He likes his video works most temporarily.

潘彥彤**POON Yin Tung**
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1997年生於香港，潘彥彤畢業於香港中文大學(文學士)，主修藝術。現赴瑞典卡爾斯塔德大學電影系作交換生。透過繪畫、版畫、聲音及流動影像分析人本主義心理學，關注當代的心理學機制及經典文學。作品曾於瑞士、台灣及香港展出。

1997, Hong Kong. Poon is a Hong Kong–based artist who graduated with the Degree of Bachelor of Arts from the Chinese University of Hong Kong (Major in Fine Arts). She has subsequently gone for an exchange program at the Film Studies Department at Karlstad University in Sweden. Poon’s research focuses on psychological nature and classical literature in contemporary context. She explores humanistic psychology through painting, printmaking, sound and moving images. Her works had previously been shown in Switzerland, Taiwan and Hong Kong.

曾佩琳**TSANG Pui Lam**
tplam63@gmail.com

簡歷
1997 生於香港
2015 畢業於荔景天主教中學
2017 路易威登自由畫師
2018 赴清華大學作交換生（春夏學期）
2018 故宮博物院暑期實習
2019 畢業於香港中文大學（文學士），主修藝術

展覽
2016 《錄·茸》，香港中文大學藝術系新生展，香港中文大學新亞書院誠明館
2017 《陸個貳》，香港中文大學許氏文化館
2017 《咁咪好contemp?!》，中大藝術2017，香港中文大學誠明館

Biography
1997 Born in Hong Kong
2015 Graduated from Lai King Catholic Secondary School
2017 Louis Vuitton Freelance Painter
2018 Studied in Tsinghua University as an exchange student (spring and summer term)
2018 Summer Internship in The Palace Museum
2019 Graduated with the Degree of Bachelor of Arts from the Chinese University of Hong Kong (Major in Fine Arts)

Exhibition
2016 <Antler>, Bachelor of Arts in Fine Arts (CUHK) Freshmen Exhibition, Cheng Ming Building, CUHK
2017 <Six, two’s>, Hui Gallery, New Asia College, CUHK
2017 <lsn’t it Contemp?!>, The Art of CUHK 2017 Undergraduate Exhibition, Cheng Ming Building, New Asia College

曹焯焱**TSO Cheuk Yim**
harrison.tso@gmail.com

2019年畢業於香港中文大學藝術系。主要以書法和篆刻作為創作媒介，創作理念多以圍繞童年回憶等主題，冀能讓觀眾得到共鳴及探索中國傳統媒介也有風趣的一面。

Graduated from the Fine Arts Department of The Chinese University of Hong Kong in 2019. The media for Tso’s artworks are mainly Chinese calligraphy and seal craving. The themes and concepts of art works are mostly developed from childhood reminiscence. He hopes to gain the resonance of the public and also make them aware of the interesting part of the Chinese traditional arts.

王安妮**WANG On Ni**
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wangonni.weebly.com

王安妮生於香港，2019年畢業於香港中文大學，主修藝術，曾獲頒王無邪新水墨藝術獎。

Wang was born in Hong Kong and graduated from the Chinese University of Hong Kong with a BA in Fine Arts in 2019. She was given the Wucius Wong New Ink Art Award.

嚴紀東**YIM Kei Tung, Maurice**
mauriceykt1996@gmail.com
mauriceykt.weebly.com

1996 生於中國，現居香港
2018 赴北京清華大學作交換生（春夏學期）
2019 畢業於香港中文大學（文學士），主修藝術

Yim Kei Tung was born in China in 1996, have been being grown in Hong Kong. He was graduate from The Chinese University of Hong Kong and joined the exchange program in Beijing Tsinghua University. He was honored to receive art awards, including ACO Book Price, Gaylord Chan Painting Award and Vitamin D Award during study.

TIM Kei Tung is an installation based artist who is inspired by artists Nam June Paik, Rebecca Horn, Antony Gormley, philosophers Nicholas Morozoff and Sig mund Freud. He creates artworks about body, identity and social issues, focusing on using rhythm and body forms combined with video and sound installations. Under the influence of Nicolas Morozoff, he believes that repetition of rhythm and body movement can reconnect the body senses and achieve certain mentalities. Being influenced by philosophical thoughts, Tung’s works reveal a sense of meditation.

香港浸會大學視覺藝術院**Academy of Visual Arts, Hong Kong Baptist University**

蔡思行**CHOI Stephanie**
6scs619@gmail.com

蔡思行對平面設計和編輯設計別具興趣。對她而言，圖像與編輯的目的不至於產生視覺吸引力，更是視覺傳播者對文字、圖像與圖形的放發和回應。同時，視覺傳播者能夠將個人想法擴展至公眾層面，渴望藉此對社會產生正面影響。蔡思行經常以不同小說家、社會學家以及擁有相同理念的設計師作為參

考對象，她希望以視覺語言闡述日常的可樣情況。

Stephanie Choi is interested in the practice of graphic and editorial design. She believes graphics and editorials are higher than producing information that is visually appealing. It is about how the visual communicators correspond to inform or inspire by words, images, and graphics. It is about extending one’s ideas to the public and hopefully to make an impact on the community we live in. Stephanie often takes references from novelists, sociologists, and designers who share the same passion. She aims to elaborate on more circumstances she uncovers through the day-to-day surroundings with her visual languages.

朱穎琳**CHU Wing Lam Kelly**
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kellychu.wixsite.com/art-portfolio

朱穎琳相信藝術是一個對身邊理想化的主張提出疑問的方法。她主要創作繪畫，也以圖像、動態影像及偶發事件為作品形式。藝術史上有關繪畫的討論以及女性主義理論經常啟發她創作「不禮貌」和肆意的品。她嘗試突破品味的界限及混淆觀眾對藝術的想像。她喜歡轉化不同材料、場地和事件，發展其隱藏的藝術價值。他們往往是普通的，被遺棄或被忽視的。她的作品常處於可變的狀態，並需要被時間所激活。朱穎琳的作品曾於多個展覽展出，包括Zone Out (南韓,2019)、繪畫先行 (2018)、請親身前往 (2017)、BALANCE (2015)、TASTER (2014)

Chu Wing Lam believes art is a means for her to question idealistic notions surrounding us. She primarily practices paintings. She also works with images, moving images and events. Debates of painting and feminist theory often inspire her to make impolite works. It is important for her to push the boundaries of taste and disorient the audience expectations. She enjoys transforming the hidden artistic value of different materials, sites and events, which are often ordinary, abandoned or neglected. Her art pieces are often in a state of change, and time plays an important role in activating them. Her works have been featured in group exhibitions including Zone Out (South Korea, 2019), Give Way to Painting (Hong Kong, 2018), Please Go in Person (2017), Balance (2015) and TASTER (2014). She is also a co-founder of AVA’s happenings,

which is an online platform that facilitates self-initiated projects among students.

方顯楠**FONG Hin Nam**
atafong@gmail.com

方顯楠是一位香港藝術家及攝影師，他剛於2019年從香港浸會大學視覺藝術院畢業。創作主要是圍繞城市空間與自然；人造建築結構與不同類型植物的共生關係是他鏡頭下常見的元素。他認為相機不只是一種捕捉日常景象的機器，更能呈現概念和歷史等抽象議題。曾經參加不同的展覽，包括視覺藝術院畢業展、AVA Unfolded@ PMQ、WMA 公開比賽展覽等。方氏是以WMA 2019年公開比賽－ 機遇得獎者的身分參展WMA公開比賽展覽。

Fong Hin Nam, a Hong Kong–based artist and photographer, graduated from the Academy of Visual Arts, Hong Kong Baptist University in 2019. Fong’s concern and interest in his creative practice are urban spaces and nature. How artificial structures in the city coexist with the planned green elements or naturally born plants is his interest to study through lenses. To him, not only is a camera a machine to capture sights, but an obscure also helps us visualize and represent ideas and histories that are abstract. Fong participated in a varies of visual arts exhibitions, for instance, HKBU AVA graduation show, AVA Unfolded@ PMQ, WMA open contest exhibition, etc. Fong was participating in the WMA open contest exhibition as the winner on the WMA open contest 2019 – Opportunity.

許芷瑋**HUI Gi Wai**
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許芷瑋，1996生，作品關注感官，尤其對嗅覺和視覺最感興趣，探討感官與感知的邊界。而近期作品利用光學和幻象探討視覺的限制，創作在藝術與科學之間遊走。作品形式多以光、化學品、影像、動態影像為主。許期望透過視覺主導的創作媒介去引起非常態的視覺感官討論。作品曾於多個國家展出，包括Zone Out (南韓,2019)、三個景象（香港，2018）、北德鳥（香港，2018）、Invisible（香港，2018）、平面之上（香港，2018）、Fremd | HBKsaar Rundgang（德國，2017）、翻閱相像：攝影紙本藝術節 2016（香港，2016）。

劉美保的《The Invisible》(2018)

Hui Gi Wai (1996) primarily creates work exploring our senses, especially sight and smell. Echo’s work investigates the boundaries of the senses and perception while crossing disciplinary lines into the realms of science. She is currently studying the limitations of our visual sense and makes use of optics and illusion to question reality. She often works with light, chemicals, images and moving images. Echo hopes to arouse discussion beyond normative sight using a sight dominated medium. Her work has been exhibited internationally in selected group exhibitions including Zone Out (South Korea, 2019), Tri–Pho (Hong Kong, 2018), Bak1 Dak1 Niu5 (Hong Kong, 2018), Invisible (Hong Kong, 2018), Plane Stories (Hong Kong, 2017), Fremd | HBKsaar Rundgang (Germany, 2017) and Photo Matters: Book and Print Festival 2016 (Hong Kong, 2016).

劉美保的《The Invisible》(2018)

劉美保 LAU Mei Po lebamiau@gmail.com www.laumeipo.com

劉美保的創作以概念作為主導，涉獵不同媒介，包括公共及社區藝術、裝置、錄像及混合媒介等範疇。她敏於觀察城市裡不顯眼的事物，揭示出社會現象，以實驗性的創作方式帶出社會矛盾，引起反思。她亦身兼設計師，於2013年成立藝術團隊，參與及組織藝術計劃。曾於北京、倫敦及坦桑尼亞體驗生活。

Lau Mei Po’s practice is a completely conceptually driven approach, her work often encompasses installation, video, mix–media, public art and community art. She is sensitive to observing inconspicuous things in the city to think about social phenomena, and to speak out about social contradiction and reflection with experimental practice. Lau is a designer and also founded a collective in 2013 to participate and organize art project. She has experienced living abroad in Beijing, London and Tanzania.

馬穎汶 **MA Wing Man** mwm.mandy@gmail.com www.mawingman.com

馬穎汶出生於1996年，並在2019年畢業於香港浸會大學視覺藝術院。她的作品讓觀眾透過體驗喚起對自身經歷或某某某處的感知、

記憶以及情感。受到參與式藝術的啟發，她視人與人之間的親密感和連結為最微妙且重要的存在。觀眾是她創作過程或作品的一部分，在參與以及交談的時候，空間便會被重新定義，跨越既有觀念，最後促使了人與空間的全新關係。樂於建構空間與集體記憶的同時，她也鍾情於日常生活中的細枝末節。某些作品的靈感來自週遭事物給予她的深刻情懷、困惑和憧憬。它們作為心靈養料在她的作品之中轉化繼而呈現。2018年間馬穎汶於瑞士蘇黎世藝術大學交流。她的作品曾在香港、柏林和蘇黎世展出。

馬穎汶的《The Invisible》(2018)

Born in 1996, Ma Wing Man graduated from the Academy of Visual Arts at Hong Kong Baptist University in 2019. Her work creates experiences, most often through creating scenarios or journeys for different audiences by awakening their senses, memories and emotions towards personal experiences or a place in particular. Inspired by participatory art, she finds intimacy and connection between people the most thoughtful and delightful entity. While she is eager to construct space and collective moments with people, she is also accentuating the delicate minutiae of everyday life in her work. The inspiration of some of her works came from her deepest feeling towards the surroundings, her frustration and eagerness. They are transformed and manifested as her spiritual sustenance in her work. Ma Wing Man went for an exchange programme at Zurich University of the Arts, Switzerland in 2018. Her works were exhibited in group shows including Hong Kong, Berlin and Zurich.

馬穎汶的《The Invisible》(2018)

謝佳淇 SHIEH Kai Ki, Hannah shiehhannah@gmail.com shiehhannah.wixsite.com/bear

謝佳淇是一位在香港出生和長大的台灣人。她喜愛透過日常的觀察，用圖畫去傳遞她想說的故事或訊息。對圖像制作的興趣更是由少年開始，一直發展到在香港浸會大學視覺藝術院修讀視覺藝術。她的媒介包括書本、版畫、繪畫和平面設計。對她來說，能夠將所經歷和看見的用畫面詮釋出來是她維持創作的力量。她希望自己的作品可以生命中某些時刻，喚起人們的情感或共鳴。

Hannah Shieh is a Taiwanese that were born and raised in Hong Kong. She was drawn to use images to tell a story or message, addressing particular issues inspired by her observation in everyday life. The interest of image making was

譚德熙的《The Invisible》(2018)

cultivated during her teenage years and further developed when she took her bachelors degree in Visual Arts at the Academy of Visual Arts, HKBU. During her studies, Hannah’s practice includes bookmaking, printmaking, illustrative drawings and graphic design. Her motivation for artmaking is to tell or further interpret a story of what she has experienced, to keep a record of what she sees. She hopes that her creation can evoke emotions or resonance among people at some point in their lives. Hannah’s graduation work – People who are not afraid of getting burned seem happier has got ‘The best award’ in grad show.

譚德熙的《The Invisible》(2018)

譚德熙 TAM Tak Hei tamtakhei@gmail.com

譚德熙十分留意周遭空間與物件之間的關係，尤其是空間與建築物的互動，因此他的作品亦傾向運用空間及建築元素。在他的創作中，他一般會製作小型物件而非大型雕塑。更準確地說，他喜歡引用「微型」這概念：從細小體積捕捉物件的精髓，並利用建築的元素，對結構與細節加以詮釋。金工則是譚德熙主要的創作方法，他認為「首飾」是一種微型空間—每一件首飾都是一個空間的載體。他的作品既是一件「微型」作品，亦是可穿戴的物品，所以其作品的內容在展示或佩戴時會有所轉變。當「首飾」穿戴在身上時，身體便成為了一種建築載體，他希望以此強調建築物與身體的親密關係，將建築物的配件轉化成為身體的穿戴物及身體輪廓的一部份—提醒我們與建築物之間的關係，營造另類的親密感。

Tam Tak Hei is interested in the space that surrounds us, objects that change the atmosphere of it, especially the interactions between space and architectural forms. He tends to use elements of space and architecture to create his works. Putting his interests into practice, instead of creating large scale sculpture, he typically creates smaller objects. To be more specific, he likes to adopt the idea of the “miniature”, objects that captured the essence of forms even in small size. He adopts metalsmithing and jewellery making as his art practice. He considers jewellery as a small space – each piece of jewellery contains a space of its own. He interprets the essence of architecture and adopt the structure and details of certain architectural elements. His works are

1994生於香港，2017畢業於香港知專設計學院傢俱及時尚產品設計高級文憑。其後入讀香港浸會大學視覺藝術院，並一直專注於雕塑及立體藝術創作。對家庭關係及女性身體姿態主題感興趣，嘗試利用互動形式藝術品，手飾設計和傢俱設計理念展示情感，希望能與觀眾溝通，讓他們以第一身親身感受她的聲音。其中她用陶瓷製作了能穿戴以示威用途的Breastfeeding，用最直接最裸露手法表達她對現時公共餵哺母乳的控訴。

Wong Kei To is a Hong Kong born and raised artist. Having studied furniture design for two years prior to her studies in Hong Kong Baptist University, she incorporates art and design elements into

黃紀圖的《The Invisible》(2018)

often miniature and wearable at the same, thus the context changes when it is being displayed or worn. Using the body as an architectural interface, he addresses the relationship and intimacy between architecture and humankind, making those ornaments of architecture become ornaments of the body and parts of the body silhouette. Reminding us our relationship with the architecture, creating an alternate intimacy between architecture and mankind.

黃紀圖的《The Invisible》(2018)

王祖杰 **WONG Cho Kit, Jacky** jackywong3211997@gmail.com

王祖杰的《The Invisible》(2018)

王祖杰是一個土生土長的香港藝術家。他的作品經常圍繞並以各種社會議題作創作。王祖杰希望透過探討社會中人以及城市的關係，用畫作表達出社會之中難以發聲的議題。並且，他熱衷於研究各種畫面上關於空間以及顏料的可能性。透過各種不同顏料更加充分去表達作品的概念。

王祖杰的《The Invisible》(2018)

Jacky Wong (1997), is a Hong Kong–based artist. Jacky often studies about the connection between people and society, search and telling stories with paint and canvas. He discovers different paints to depict what is happening today, in Hong Kong. By creating paintings, Jacky allows to tell what he cannot explain in words. By creating artworks, Jacky shows what today’s Hong Kong is.

“I create stories, I create lies, to tell the truth.”

王祖杰的《The Invisible》(2018)

黃紀圖 **WONG Kei To, Hebe** wongkeitohebe@gmail.com

1994生於香港，2017畢業於香港知專設計學院傢俱及時尚產品設計高級文憑。其後入讀香港浸會大學視覺藝術院，並一直專注於雕塑及立體藝術創作。對家庭關係及女性身體姿態主題感興趣，嘗試利用互動形式藝術品，手飾設計和傢俱設計理念展示情感，希望能與觀眾溝通，讓他們以第一身親身感受她的聲音。其中她用陶瓷製作了能穿戴以示威用途的Breastfeeding，用最直接最裸露手法表達她對現時公共餵哺母乳的控訴。

Wong Kei To is a Hong Kong born and raised artist. Having studied furniture design for two years prior to her studies in Hong Kong Baptist University, she incorporates art and design elements into

黃紀圖的《The Invisible》(2018)

her artwork. Familial intergenerational connections and female body shapes are some of the core motifs recurring in Hebe’s work. Via sculpture crafting, jewellery making, furniture installation and ceramics, she expresses her thoughts on today’s social norms about family values and women’s rights which are often neglected. She is interested in telling the story behind her work in an interactive manner, in which encourages the audience to actively explore the meaning of her work, thus making the audience’s first person experience a part of the work. As an example, Breastfeeding, a ceramic bra mimicking the shape of female breasts with pacifier, is meant to be used as a protest prop to fight against the discrimination of breastfeeding in public.

黃紀圖的《The Invisible》(2018)

黃紀圖的《The Invisible》(2018)

香港藝術學院 **Hong Kong Art School**

香港藝術學院的校徽

陳穎思 **CHAN Wing Sze,Wings** sasutins321@gmail.com flywings.wixsite.com/artistchanwingsze

陳穎思的《The Invisible》(2018)

陳穎思出生於香港，畢業於香港藝術學院藝術高級文憑。2019年完成香港藝術學院和澳洲皇家墨爾本理工大學合辦的藝術文學士課程，主修陶瓷。作品以泥土、聲音為主要媒介。以簡單及重複性呈現作品。從日常生活中出發，希望令觀眾發現日常生活中沒有發現的細節，透過物料、聲音轉換令觀眾有新的經驗。

陳穎思的《The Invisible》(2018)

Chan Wing Sze graduated from Hong Kong Art School Higher Diploma in Fine Art. She had completed the Bachelor of Fine Arts with major ceramics in RMIT University. Chan uses clay and sound as the main medium and presents the work in a simple and repetitive manner. Starting in daily life, the audience will discover the details that are not found in daily life. Through the conversion of materials she creates a new experience for the audience.

陳穎思的《The Invisible》(2018)

周嫻祐 **CHAU Intuon** intuonchau@gmail.com www.intuonchau.com

周嫻祐的《The Invisible》(2018)

以繪畫、文字、聲音、現成物構成混合媒介裝置作品，表達時間、身份、自然、記憶及情感。探索物與媒介的物料性及可能。同

周嫻祐的《The Invisible》(2018)

時，作品內容帶精神性。從個人經驗取得靈感，到作精神層面的表現，簡約風格背後藏著思想和故事。

周嫻祐的《The Invisible》(2018)

Intuon’s art making predominantly is experiencing perceptions on the sense of seeing and hearing, with paintings, mixed media installations and sound compositions. The practice is a process of approaching materiality and spirituality through considering the subject of time, identity, nature, science, and memory. She mostly uses painting, text, sound, and found–object into her work, by expressing specific contents and perspectives to reflect on personal experience.

周嫻祐的《The Invisible》(2018)

鄭凱殷 **CHENG Hoi Yan, Meko** mekochy@hotmail.com mekochy.wixsite.com/website

鄭凱殷的《The Invisible》(2018)

鄭凱殷畢業於澳洲墨爾本理工大學的藝術文學學士。作品關於物料、重量與物理性的體現。以紙為主體，平衡的結構中，以物料展現一個有限的時間。因此作品常處於一種沉穩與流動之間的狀態，從力量推移中表現物料間的張力，雖靜止卻流動於無形。透過層遞方式以平面去呈現深度空間，當中連結起時間，講述一個關於感受的過程。

鄭凱殷的《The Invisible》(2018)

Cheng has been studying Bachelor of Fine Arts with a major in sculpture in RMIT University. Her work is about representation of material, weight and physical manifestation. With paper, every trace that has been marked is memory, can be held in time, and never goes back. Through it’s balanced structure, the material shows a limited relationship with time. Therefore, the works are often in a state of balance and imbalance, calmness and flow, showing the tension and contrast of materials. Although still, it seems invisibly fluid, linking time with layers of space in order to express a process about feelings in a moment.

鄭凱殷的《The Invisible》(2018)

Janine CLAASE janineclaase@yahoo.com janineclaaseart.onuniverse.com

Janine Claase (1992 in South Africa) is a BFA graduate of Hong Kong Art School who has been based in Hong Kong for the past decade. She creates text–based, photography, mixed media and performance works in order to explore the different possibilities and associations

triggered by the written or spoken word. She received special recognition as a recipient of the Reaching Out Award (2016/2017) and Outstanding Performance Scholarship (2017/2018). Her solo exhibitions, consisting of performance pieces in both public and private settings, including Volition Moves (2018, Hong Kong), Choose Your Words (2017, Hong Kong) and Acts of Polarity (2017, Hong Kong). Other recent group shows include Somewhere Out There (2018, Hong Kong) and Wosa Mzansi (2018, Hong Kong).

黎靖欣的《The Invisible》(2018)

黎靖欣 **LAI Cing Yan, Jennifer** jlai_cy@yahoo.com.hk jenniferlaiaphk.wixsite.com

黎靖欣的《The Invisible》(2018)

2019年畢業於香港藝術學院攝影學系。「為社會而藝術」是創作目的。生長於香港，作品圍繞本地的社會性問題，讓觀眾有思考空間及反思。

A photography graduate from Hong Kong Art School 2019. “Art for Society’s Sake” is the core value in her art practices. Born and live in Hong Kong, her creative concept is based on the local social issues. She aims to arouse public’s awareness by prompting the corresponding questions instead of deliberating a definite answer, thus audiences can reflect on themselves and widen their perspectives.

黎靖欣的《The Invisible》(2018)

劉菁兒 **LAU Ching Yee, Cathleen** catlau29a@yahoo.com.hk artspace.hk/#artist12

劉菁兒現就讀澳洲皇家墨爾本理工大的藝術文學學士，主修雕塑。她的作品以木及木屑為主要創作媒介，發明不同「可再生」物料。作品關注人文生活、自然關係、社會議題，從中探究不同的「幸福指數」，思考傳統工藝與當代生活科技的連接。2018年作品在香港人權藝術獎獲許奮獎，同年作品在Affordable Art Fair Young Talent 展出，2016年獲得台北藝術自由日作品優選獎，2015獲「高級文憑最佳作品獎（雕塑）」。作品在香港、台灣及澳門展出。

劉菁兒的《The Invisible》(2018)

Cathleen has been studying Bachelor of Fine Arts with a major in sculpture in RMIT University. Her works have been inventing different "renewable" materials and focusing on the usage of wood and sawdust being the main medium in her

劉菁兒的《The Invisible》(2018)

creative work. Her works are concerning on the felicitous relationships to human life, discovering different ‘Tension Index’ among individual, community, nature and society. Also, thinking about the connection between traditional crafts and contemporary science and technology to life. She awarded 2018 Human Right Art Prize, Directors Choice Award and the same year two of her works were exhibited in Affordable Art Fair Young Talent project. In 2016, she was awarded with Merit Award in Taipei Art Free Fair, and in 2015 was awarded “The Best Art Work (Sculpture)” in Hong Kong Art School. Her works have been exhibited in Hong Kong, Taiwan and Macao.

劉菁兒的《The Invisible》(2018)

梁海茜 **LEUNG Hoi Sin, Azalea** nutty00a@gmail.com IG: aza_alignment

梁海茜的《The Invisible》(2018)

畢業於由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學士，主修陶瓷藝術，對陶泥的多變有著濃厚的興趣。因而花了一些時間去研究各種燒製條件下的材料組合，逐漸地把這些概念融入藝術作品中，也啟發了進一步以它去發展當代藝術作品。

梁海茜的《The Invisible》(2018)

Graduated from Bachelor of Arts (Fine Art – Ceramics) in RMIT University co–presented with HKAS, Leung has been provided an opportunity to understand the diverse nature of clay. Spending plenty of time in test and trial of the different combinations of materials under various firing conditions, firing variation has been embedded in her artwork and inspired Leung to further develop her artworks in a contemporary art approach.

梁海茜的《The Invisible》(2018)

李寧峰 **Li Ning Fung** liningfung@gmail.com IG: Liningtattoo

李寧峰的《The Invisible》(2018)

李寧峰，出生於1992年。畢業於香港藝術學院修讀藝術文學士，主修繪畫，創作媒介為繪畫、版畫及影片。作品通常以一種說故事的方法來呈現時間的特質。

李寧峰的《The Invisible》(2018)

Li Ning Fung, born in 1992. A graduate in Bachelor of Fine Art at the Hong Kong Art School, majoring in painting, practice works across painting, block print and video art. Many of his works manifest the traits of time in a narrative way.

呂祉希
LUI Tsz Hei, Harriet
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呂祉希，應屆畢業於香港藝術學院，獲澳洲皇家墨爾本理工大學文學士（純藝術）。作品大多圍繞自身童年與回憶。於她，兩者都是零碎的，因此開始嘗試以藝術的角度去拼湊成一張大藍圖，表達其感受。作品的畫面多以拼貼方式和繪畫交織組成，把具象與抽象連結，產生一個新的想像空間。

Lui Tsz Hei born and raised in Hong Kong. She completed a Higher Diploma in Fine Art at the Hong Kong Art School in 2016. She graduated from the Bachelor of Arts in Fine Art (Painting) in 2018 from RMIT University, co-presented by the Hong Kong Art School. Lui’s work investigates what Childhood means to her and how can it be transformed and recreated in the form of art. Mostly of Lui’s works are collages and paintings.

鄧廣榮
TANG Kwong San
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鄧廣榮畢業於澳洲皇家墨爾本理工大學藝術系文學士主修繪畫，從事視覺藝術及平面設計。2017年開始「我的致意」透過創作重拾母親一段歷史，悼亡與家族記憶互相錯置，錯亂的時空藉以素描、攝影、現成物作載體。近期參與的項目及展覽包括:《門外偷窺的人》(顧明均展覽廳，2018)；《視窗藝術計劃》(深圳市 羅湖區清水河，2018)；《燒數簿2017文獻展覽》(C & G Artpartment，2017)。

Tang Kwong San Graduated from The Royal Melbourne Institute of Technology University (RMIT), majoring in painting；working in visual art and graphic design. At 2017, his work “My honors to…” started. During the mourning, history fragments of his mother and his family were collected. Composition, extension, and displacement of identity, 3 states of identity, are explored in the process. Duo visual language: drawing and photography are used to document his exploration. He participated in different exhibitions including “Peeking Person” (Koo Ming Kown Exhibition Gallery, 2018); “Windows” Art Project 2017 (Art Together (Hong Kong) Shenye Jinyuan Building Area, 2018)；“On Fire”，Documentation Exhibition (C & G Artpartment, 2017)；Fine Art Asia (Hong Kong Conventional Exhibition Centre, 2016).

內地美院 Academies in Mainland China

吳嘉文
WU Jiawen
中央美術學院
China Central Academy of Fine Arts

1996 生於廣東佛山，廣東江門鶴山人
2016 「新歌者與社會人」(獨角獸空間，北京)表演「不足為外人道也」(金杜藝術空間，北京)「中央美術學院在校生優秀作品展」三等獎(中央美術學院，北京)
2017 「現在的未來」(楊畫廊，北京)「學院本色」(中央美術學院與清華大學美術學院，北京)「充電中(中央美術學院實驗藝術學院影像藝術課程展)」(山水美術館，北京)
2018 「古玩市場」開幕演出(民生現代美術館，北京)「中國書桌」(山水美術館，北京)
2019 中央美術學院本科生畢業展(中央美術學院，北京)

Born in 1996. Now working and living in Beijing.
2016 "New singers and social people" (Unicom Space, Beijing)
2016, Performing "not enough for humanity" (Kindu Art Space, Beijing)
2016 Third prize in "Excellent works exhibition of students of CAFA" (Central Academy of Fine Arts, Beijing)
2016 National encouragement scholarship.
2017, "The future of now" (Yang gallery, Beijing)
2017 "College essence" (Central Academy of Fine Arts and the Academy of Fine Arts, Tsinghua University, Beijing)
2017 "Charge in (video art course exhibition of Experimental Art College of Central Academy of Fine Arts)" (Shanshui Art Museum, Beijing)
2018 "Antique market" opening performance (Minsheng Modern Art Museum, Beijing)
2018 "China desk" (Landscape Art Museum, Beijing)
2019 CAFA undergraduate graduation exhibition (Central Academy of Fine Arts, Beijing)

李天航
Li Tianhang
四川美術學院
Sichuan Academy of Fine Arts

1996年生於河北石家莊，漢族，2019年畢業於四川美術學院，現工作生活於重慶。著重精神感知和情感體驗，通過反映本能與傳達直覺，探究人的精神性與展現某種宇宙觀。創作涉及行為、影像、裝置。
展覽
2019 四川美術學院畢業作品展，新媒體系展廳，重慶，中國
2016 學年外出教學成果匯報展，虎溪公社，重慶，中國
四川美術學院第20屆學生作品年展，虎溪公社，重慶，中國
獲獎
2018 第21屆上海國際電影節金爵獎，最佳真人短片
2017 北京電影學院第十六屆國際學生影視作品展「華誼創星特別獎」，第74屆威尼斯電影節聚焦中國影片類單元「展映影片獎」，首屆韓城金幘國際短片電影節國內單元「最佳大學生獎」，入圍2017年「香蕉新導演攝地計劃」

Li Tianhang was born in 1983 in Hebei Shijiazhuang. He currently lives and works in Chongqing, China. Focus on spiritual perception and emotional experience, through reflecting instinct and conveying intuition, he explores people's spirituality and shows a certain view of the world. Creation involves performance, video and installation.
Exhibitions
2019 Exhibition of graduate students work SCFAI, Shanghai, China
2016 Report and Exhibition of Outgoing Teaching Achievements, Huxi Commune, Chongqing, China; 20th Annual Exhibition of Student Works of SCFAI Huxi Commune, Chongqing, China
Awards
2018 Golden Judge Award of the 21st Shanghai International Film Festival, Best Live Short Film
2017 The 16th International Student Film and Television Works Exhibition of Beijing Film Academy; The 74th Venice Film; Festival focuses on the Chinese Film Unit "Show Film Award"
"The Best College Student Award" for

the Domestic Unit of the First Hancheng Golden Frame International Short Film Festival
Entered in the "New Banana Director's Land Digging Program 2017"

李文兵
Li Wenbing
四川美術學院
Sichuan Academy of Fine Arts

李文兵，祖籍河北邯鄲，2015年–2019年就讀於四川美術學院影視攝影專業。2017在電影攝製組《載羊》中擔任攝影師《載羊》獲獎情況：
1. 第74屆威尼斯電影節聚焦中國影片類單元「展映影片獎」；
2. 首屆韓城金幘國際短片電影節國內單元「最佳大學生獎」；
3. 榮獲上海國際電影節金爵獎最佳真人短片；
4. 86358電影短片交流周最佳原著獎。
2019 紀錄片《賀李銅太之墓》擔任導演
1. 獲四川美術學院優秀畢業作品學院獎；
2. 星星藝術空間一媒介的溫度；
3. AME影視計畫「影像行動」巡展季。

Li Wenbing, originally from Handan, Hebei Province, majoring in film and television photography at Sichuan Academy of Fine Arts from 2015 to 2019.
2017 as a photographer in the film crew "carrying the Sheep"
1. The 74th Venice Film Festival focuses on the Chinese Film Unit "Exhibition Film Award";
2. The first Hancheng Golden frame International short Film Festival domestic unit "Best College Student Award";
3. Won the Golden Jue Award for Best Live short Film at the Shanghai International Film Festival;
Best original work Award for 4.86358 Film and short Film Exchange week.
2019 The documentary "he Li Tongtai's Tomb" as a director.
1. Won the Academy Award for Outstanding graduation works of Sichuan Academy of Fine Arts;
2. Star art space—the temperature of the medium;
3. AME Film and Television Program "Image Action" tour season.

楊璞穎馨
YANG Pulaixin
四川美術學院
Sichuan Academy of Fine Arts
kaoruchu77@yahoo.com

楊璞穎馨畢業於四川美術學院新媒體藝術系，創作使用影像、音樂/聲音、行為、表演、寫作等媒介，內容涵蓋哲學、藝術心理、藝術療愈等。曾於美國、義大利、臺灣多地交流學習，現居日本。作品曾獲四川美術學院學院獎。

Yang graduated from New Media Art Department of Sichuan Fine Arts Institute in 2019 with the title of outstanding graduates and the winner of the national scholarship. Creation media include images, sounds, multimedia and performance with focus on philosophy, psychology of art and art therapy. Has received Nominee Award of "The 21st Annual Exhibition of Sichuan Fine Arts Institute", China, 2017; Academy Award of Sichuan Fine Arts Institute, China, 2019, etc.

馬鑫
MA Xin
西安美術學院
Xi'an Academy of Fine Arts

1995 生於河北省
2019 畢業于西安美術學院
展覽
2019 「西安美術學院本科畢業展」
2018 「息壤·西安美術學院外國專家授課計畫展覽」
2017 「西安美術學院假期優秀作品展」

Born in HeBei province in 1995. Graduated from Xi'an Academy of Fine Arts in 2019. Graduation exhibition in 2019 and joined Xirang plan exhibition taught by foreign experts. Obtained excellent works exhibition of Xi'an Academy of Fine Arts in 2017 vacation.

王雅琪
WANG Yaqi
西安美術學院
Xi'an Academy of Fine Arts
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出生於新疆吐魯番市
2016年7月至2016年8月於栗憲庭電影學校
2017年9月至2018年2月於臺灣世新大學
2019年畢業於西安美術學院

Born in Turpan of Xinjiang Uygur Autonomous Region. Graduated from Li XianTing Film School from July to August in 2016Graduated from Taiwan Shih Hsin University from September 2017 to February 2018 Graduated from Xi'an Academy of Fine Arts in 2019

台灣大學
Taiwan Universities

陳嘉儀
CHAN Ka I
國立彰化師範大學美術學系
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1996年出生於澳門。畢業於國立彰化師範大學美術學系學士班。創作媒材包括錄像、裝置、複合媒介等。近期作品一改以往創作風格，將生活及理想的無力感轉化成自己的創作風格，力求減弱作品中的故事性。

Born 1996 in Macau, Chan graduated from the Bachelor of Fine Arts, National Changhua University of Education. Produces videos, installations, mixed media etc. Her recent works have been changed and transform the sense of powerlessness of life and ideal into her creative style, striving to weaken the story in the arts.

羅迎滋
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1997生於臺南，目前居住創作於彰化
2019 畢業於國立彰化師範大學美術學系 藝術學學士
聯展
2019 期間限定Ummmmm，板橋435藝文特區，新北，臺灣
2019 藝術新生畢業生推薦展，臺中市大墩文化中心，臺中，臺灣；圍了一座豬背嶺，白沙藝術中心，彰化，臺灣；神經元大會中心，Instant 42，彰化，臺灣；獻給土地的影像詩，Instant 42，彰化，臺灣；#日常/微感性/各自表述，白沙藝術中心，彰化，臺灣

2018 呷飯–實驗性沙龍，厚!花園，彰化，臺灣；器官拍賣會，白沙藝術中心，彰化，臺灣；百事可樂，白沙藝術中心，彰化，臺灣；異鄉人Plus，南方實驗室，臺中，臺灣
2017 增高手術，白沙藝術中心，彰化，臺灣

1997 born in Taiwan, lives and works in Changhua, Tainan, Taiwan.
2019 graduated from the Department of Fine Arts, National Changhua University of Education, Group Exhibitions
2019 limited Ummmmm, Banqiao 435 Arts Zone, Taipei, Taiwan
2019 Art Graduate Recommendation Exhibition, Taichung City Dadun Cultural Center, Taichung, Taiwan
Circled a Pig Back Ridge, Baisha Art Center, Changhua, Taiwan
Neuron Assembly Center, Instant 42, Changhua, Taiwan
The Image Poetry For The Land, Instant 42 , Changhua, Taiwan
#Daily/Microsensational/Separate Expressions, Baisha Art Center, Changhua, Taiwan
2018 Have Lunch – Experimental Salon, Thick! Garden, Changhua, Taiwan
The Organ Auction, Baisha Art Center, Changhua, Taiwan
Pepsi, Baisha Art Center, Changhua, Taiwan
The Stranger Plus, Southern Laboratory, Taichung, Taiwan
2017 Limb lengthening, Baisha Art Center, Changhua, Taiwan

楊子逸
YANG Tzu Yi
國立臺灣藝術大學美術學系
Department of Fine Arts, National Taiwan University of Arts
yangzyi13@gmail.com

1997 出生於基隆
2017 台灣藝術大學美術系師生美展 油畫類 第一名
2018 第五屆王陳靜文繪畫創作獎 獲油畫創作獎
2019 參加「2019藝術新聲」畢業生推薦展

1997 Born in Keelung
2017 Taiwan University of Fine Arts, Department of Fine Arts, Teacher and Student Art Exhibition, Oil Painting, 1st
2018 The 5th Wang Chen Jingwen Painting Creation Award won the Oil Painting–Creation
2019 Participated in the “2019 Art New Voice” Graduate Recommendation Exhibition

彭章
PENG Wei
國立清華大學藝術與設計學系
Department of Arts & Design, National Tsing Hua University
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IG: weistudio_art

1997年出生於苗栗，2019年畢業於國立清華大學藝術與設計學系，目前就讀國立清華大學藝術與設計學系研究所。擅長以筆觸的鋪排關係去統合畫面中的深度空間。認為風景是再現兒時記憶中景色的回憶，在畫面中試著表達出以前的感覺，但這些感覺已經形成混雜狀態，想將整體的記憶形象表達出來。作品裡，泛黃的色調與帶點朦朧的筆觸線條，讓人聯想到那些封藏在抽屜深處的老照片，畫面裡皆是無人的景物，卻似乎能感受到曾經有人駐留的痕跡，彷彿遙遠的往日變成種種細膩光線，投射在作品的每一處。

Born in Miao Li in 1997, Peng graduated from the Department of Art and Design at Tsinghua University in 2019 and is currently studying at the Institute of Art and Design studies of Tsinghua University. He is good at composing of brushstrokes to unify the depth of space in the picture. Thinking of the scenery as a re-enactment of the memory of childhood in the picture, he tries to express the feelings of the past. But the perception has come into a mixed state, which he wants to reveal the overall image of memory. In his works, yellowing tones and hazy stroke lines, remind of those old photos hidden in the drawers. No people are shown in the picture, but traces of presence of people could be felt. Light of past are spread all over the scenery.

邱子庭
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桃源美展水墨類入圍
新北美展入圍
東海大學師生美展第三名

Taoyuan Art competition traditional Chinese painting Shortlisted
New Taipei City Art competition Shortlisted
Tunghao University Department of Fine Arts Art competition Shortlisted

澳門理工學院
Macau Polytechnic Institute

郭曉欣
KUOK Hio lan
澳門理工學院
Macau Polytechnic Institute
kuokhioian@gmail.com

澳門理工學院(美術教育專業)畢業，主修版畫，澳門國際版畫藝術研究中心會員。
展覽
2017年 澳門瘋堂十號創意園 — AP42初夢版畫三人展
2017年 澳門藝術花園— 理想的城市 my ideal city
2017年 澳門理工學院 懷遠樓– 睇翻澳門 線活藝術展
2018年 澳門理工學院星海校區 — 版畫六人展
2018年 葡萄牙貝嘉博物館ESCUDEIROS GALLERIA MUNICIPAL DE BEJA
2018年 塔石廣場玻璃屋—百味人生 Tastes of life
2019年 澳門理工學院設計。視覺藝術課程畢業聯展 2019

Graduated from the School of Art of the Macau Polytechnic Institute. Member of the Macao International Printmaking Arts Research Center.
Exhibitions
2017 10fantasia–A Creative Industries Incubator — AP42 First Dream Prints Trio Exhibition
2017 Macao Art Garden – the ideal city my ideal city
2017 Macao Polytechnic Institute – Overturned Macao Green Living Art Exhibition
2018 Macao Polytechnic Institute Xinghai Campus – Printmaking Six–person Exhibition
2018 ESCUDEIROS GALLERIA MUNICIPAL DE BEJA — conexões múltiplas
2018 Praça do Tap Seac – Baiwei Life Tastes of life
2019 Design of Macao Polytechnic Institute. Visual Arts Course Graduation Exhibition 2019

歷屆參展人 Past participants

2005

香港中文大學藝術系
何寶容/ 巫凱儀/ 蕭錦權/ 楊宇靈

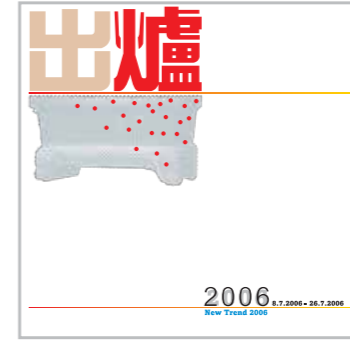
香港藝術學院
陳美軒/ 洪秀麗/ 劉夢莉/ 李嘉言/ 羅至傑/ 盧佩君/
吳穎欣/ 謝尹英

香港教育學院
蔡毓婷/ 林謚/ 林柏基/ 袁詠欣

Department of Fine Arts,
The Chinese University of Hong Kong
HO Po Yung/ MO Hoi Yi/ SIU Kam Kuen/
Yolanda YEUNG

Hong Kong Art School
CHAN Mei Hin/ HUNG Sau Lai/ LAU Mung Lee/
LEE Ka Yin/ LO Chi Kit/ LO Pui Kwan/
NG Wing Yan/ TSE Wan Ying

The Hong Kong Institute of Education
CHOI Yuk Ting/ LAM Mau/ LAM Pak Kei/
YUEN Wing Yan



2006

香港中文大學藝術系
陳寒薇/ 錢寶琪/ 林向盛/ 林宇麟/ 羅玉梅/ 李可穎/
勞麗麗/ 呂朗婷/ 麥盛豐/ 黃潔宜/ 黃敏婷

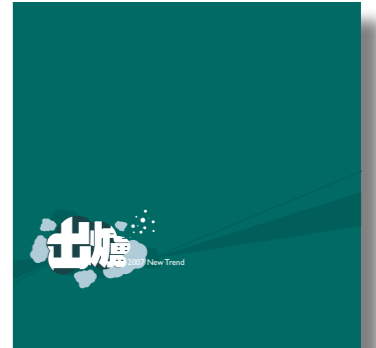
香港藝術學院
蒼軌まい子/ 陳麗雲/ 傅福春/ 馮敏兒/
簡霏盈/ 劉宏達/ 馬浩賢/ 蕭錦嫻/ 戴日群/ 黃慶詩/
黃婉雯/ 余衛萍

香港教育學院
馬世創

Department of Fine Arts,
The Chinese University of Hong Kong
CHAN Hon Mei/ CHIN Po Ki/ LAM Heng Shing/
LAM Yu Lun/ LAW Yuk Mui/ LEE Ho Wing/
LO Lai Lai/ LUI Long Ting/ MAK Shing Fung/
WONG Kit Yi/ WONG Man Ting

Hong Kong Art School
AOKI Maiko/ Movana CHEN/ FU Fuk Chun/
FUNG Man Yee/ KAN Pui Ying/ LAU Wang Tat/
Florian MA/ SIU Kam Han/ TAI Iat Kuan/
WONG Hing Sze/ WONG Yuen Man/
YEE Wai Ping

The Hong Kong Institute of Education
MA Sai Chong



2007

香港中文大學藝術系
區華欣/ 馮嘉儀/ 何嘉茵/ 蔡嘉宏/ 徐惠玲/ 王嘉琳/
葉麗雯

香港藝術學院
陳麗娟/ 周凱兒/ 鄭明輝/ 蔡飛燕/ 周月華/ 鍾曉華/
老慧行/ 盧慧珊/ 譚家榮/ 謝諾麟/ 徐可之/ 黃岳東/
甄玉燕/ 余迪文/ 袁婉荷

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吳愛玲/ 黃煒滙/ 英文瀚

Department of Fine Arts,
The Chinese University of Hong Kong
AU Wah Yan/ FUNG Ka Yee/ HO Ka Yan/
TSOI Ka Wang/ TSUI Wai Ling/ WONG Ka Lam/
YIP Lai Man

Hong Kong Art School
CHAN Lai Kuen/ CHAU Hoi Yee, Kristy/
CHENG Ming Fai/ CHOI Fai Yin, Fian/
CHOW Yuet Wa, Emily/ CHUNG Yuen Wah,
Rosita/ LO Wai Hang/ LO Wai Shan, Claire/
TAM Kar Wing/ TSE Lok Lun, Laurence/
TSUI Ho Chi, Co Co/
WONG Ngok Tung, Antonio/
YAN Yuk Yin, Kittie/ YU Tik Man, Solomon/
YUEN Yuen Ho

The Hong Kong Institute of Education
CHAN Fat Chi/ CHAN Hing Yi, Helen/
CHAN Ying Lee/ LAI Man Hon/ LAI Pui Chi/
LEE Kam Wai/ NG Oi Ling/
WONG Wai Ting, Wendy/ YING Man Hon



出爐 08

2008

香港中文大學藝術系

陳素珊/ 張俊儀/ 蔡穎妍/ 周煦卓/ 何倩彤/ 林天娜/
李繼忠/ 連安洋/ 呂悅麗/ 黃進曦/ 葉麗嘉

香港浸會大學視覺藝術院

方韻芝/ 方琛宇/ 馮碧婷/ 劉欣萃/ 李苑汶/ 吳家輝/
蟻穎琳/ 潘觀群/ 沈詠敏/ 袁錦笑

香港藝術學院

歐陽穎珊/ 陳璟佩/ 鄧昊宏/ 李慧冰/ 石俊言/ 洗朗
兒/ 秦家鈞/ Simone BOO/ 黃美怡/

澳門大學傳播系

何依琪/ 李嘉文

Department of Fine Arts,
The Chinese University of Hong Kong
CHAN So Shan, Susan/ CHEUNG Chun Yee,
Joce/ CHOI Wing Yin, Winnie/ CHOW Hui
Cheuk/ HO Sin Tung/ LAM Tin Na, Tina/
LEE Kai Chung/ LIN On Yeung/ LUI Yuet Lai/
WONG Chun Hei/ YIP Lai Ka

Academy of Visual Arts,
Hong Kong Baptist University
FONG Wai Chi, Vangi/ FONG Sum Yu, Silas/
FUNG Pik Ting/ LAU Yan Sui/ LI Yuen Man/
NG Ka Fai/ NGAI Wing Lam/ POON Yim Kwan/
SUM Wing Man/ UN Kam SIO

Hong Kong Art School
AU YEUNG Wing San/ CHAN King Pui, Silvia/
CHAU Ho Wan, Timothy/ LEE Wai Bing, Iris/
SHEK Chun Yin, Stanthony/
SIN Long Yee, Stephanie/
TSUN Ka Kwan, Kady/ Simone BOON/
WONG Mei Yi/ YAU Man Pun, Ben/
YU Pui Wah, Ida

Department of Communication,
University of Macau
HO I Kei, Kirsten/ LEI Ka Man, Carmen



2009

香港中文大學藝術系

張冷雪/ 張君恆/ 蔡鈺娟/ 方秀儀/ 高倩彤/ 鄺鎮禧/
賴宛珊/ 蘇緯玲/ 蔣之宓/ 謝振聲

香港浸會大學視覺藝術院

陳日明/ 張景威/ 張天佑/ 鍾惠恩/ 黎朗生/ 羅偉珊/
陸俊穎/ 李靜嫻/ 黃嘉榮/ 黃繼宇/ 尤文江

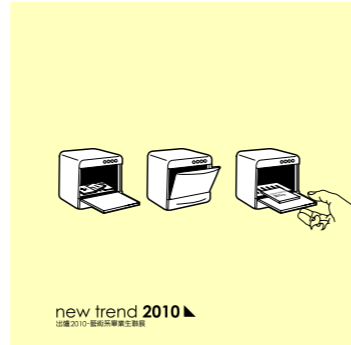
香港藝術學院

陳延羽/ 關麗珊/ 梁家祺/ 盧樂謙/ 鮑慕紅/ 唐詠詩/
曾敏富/ 蔡心怡/ 王永棠/ 余嘉麗

Department of Fine Arts,
The Chinese University of Hong Kong
CHEUNG Ling Shuet/ CHEUNG Quan Hang,
Kelvin/ CHOI Yuk Kuen/ FONG Sau Yee, Daisy/
KO Sin Tung/ KONG Chun Hei/
LAI Yuen Shan, Elise/ SO Chuek Ling, Zon/
TJIO Zhi Mi/ TSE Chun Sing

Academy of Visual Arts,
Hong Kong Baptist University
CHAN Yeuk Ming, Joego/
CHEUNG King Wai, Reds/
CHEUNG Tin Yau, Attor/ CHUNG Wan lan/
LAI Long Sang, Sunday/ LAW Wai Shan, Susie/
LUK Chun Wing, Jarvis/ LI Nogueira, Laura/
WONG Ka Wing, Wayne/
WONG Kai Yu, Joseph/ YAU Man Kong, Zen

Hong Kong Art School
CHAN Yin Yu, Dorothy/ KWAN Lai Shan, Clare/
LEUNG Ka Kei/ LO Lok Him/
PAU Mo Hung, Chloe/ TONG Wing Sze/
TSANG Man Fu, Matthew/ TSOI Sum Yi, Stella/
WONG Wing Tong/ YU Ka Lai, Carol



2010

香港中文大學藝術系

陳軒倩/ 何淑美/ 何艷婷/ 梁依廷/ 劉彥韜/ 陸博賢/
黃向藝/ 黃綺琪/ 楊森潔/ 葉穎芯

香港浸會大學視覺藝術院

區碩茵/ 陳杰/ 張韻杰/ 黃櫻/ 林旭詒/
梁家儀/ 倫詒文/ 伍啟豪/ 鄧啟耀/ 溫柱文/ 楊沛鏗

香港藝術學院

陳佩玲/ 張偉樂/ Zoë COUGHLAN/ Debra Lee
KALMANOWITZ/ 林佑森/ 徐芷君/
徐婉丹/ 衛銘琛/ 黃穎怡/ 黃煥琳

Department of Fine Arts,
The Chinese University of Hong Kong
CHOI Tak Yee, Barbara/ CHEUK Ka Wai/
CHO Wing Ki/ CHUNG Nga Yan/ HO Yik Man/
KONG Ka Ki/ KONG Yiu Wing/ LIN Ching Man/
SZE Mei Ting/ TUNG Wing Hong

Academy of Visual Arts,
Hong Kong Baptist University
AU Shek Yan, Bea/ CHAN Kit/ CHEUNG Wan
Kit, Vincent/ HUANG Ying, Sakura/
LAM Yuk Yim, Yuki/ LEUNG Ka Yi, Jessie/
LUN Chung Man, Molly/ NG Kai Ho, Roger/
TANG Kai Yiu, Frank/ WAN Kwai Man, Vincent/
YEUNG Pui Hang, Trevor

Hong Kong Art School
CHAN Pui Leng, Peggy/ CHEUNG Wai Lok/
Zoë COUGHLAN/ Debra Lee KALMANOWITZ/
LAM Yau Sum/ TSUI Tze Kwan, Josephine/
TSUI Yuen Tan, Ula/ WAI Ming Sum, Wesley/
WONG Wing Yee/ WONG Woon Lam, Jasmine



2011

香港中文大學藝術系

蔡德怡/ 卓家慧/ 曹穎祺/ 鍾雅欣/ 何翊雯/ 江嘉琪/
江耀榮/ 林靜雯/ 施美婷/ 董永康

香港浸會大學視覺藝術院

陳麗娟/ 陳翊朗/ 鄭翠/ 曹露琪/ 蔡智穎/
何晉暉/ 劉家成/ 劉逸偉/ 廖紀怡/ 王玲

香港藝術學院

鄭靜儀/ 張容甄/ 何居怡/ 許劍豪/ 黎振學/ 劉健麟/
李雪盈/ 梁祖彝/ 葉蘊儀/ 魏貝妮

Department of Fine Arts,
The Chinese University of Hong Kong
CHOI Tak Yee, Barbara/ CHEUK Ka Wai/
CHO Wing Ki/ CHUNG Nga Yan/ HO Yik Man/
KONG Ka Ki/ KONG Yiu Wing/ LIN Ching Man/
SZE Mei Ting/ TUNG Wing Hong

Academy of Visual Arts,
Hong Kong Baptist University
CHAN Lai Kuen, Deer/ CHAN Yik Long, Oscar/
CHENG Chui, Rainbow/ CHO Oi Ki, Katie/
CHOI Chi Wing, Yuartcha/ HO Julvian/
LAU Ka Shing, Kenji/ LAU Yat Wai/ LIU Kei Yi/
WONG Ling, Carol

Hong Kong Art School
CHENG Ching Yee, Yvonne/
CHEUNG Yung Yan, Joo/ Daphne Alexis HO/
HUI Kim Ho, Phillip/ LAI Chun Ling, Dick/
LAU Kin Lun, Canson/ LEE Suet Ying/
LEUNG Cho Yi/ Gloria YIP/ YU Guy Tse, Bellini



2012

香港中文大學藝術系

陳雪兒/ 陳慧而/ 陳泳生/ 趙芷廷/ 朱嘉琪/ 鄺詠君/
劉鈞妍/ 羅家南/ 曾黎華/ 黃欣賢

香港浸會大學視覺藝術院

陳百堅/ 陳悅怡/ 莊偉/ 許維倫/ 關朗曦/
林繁盛/ 李嘉莉/ 雷康寧/ 麥麗英/ 楊碧琪

香港藝術學院

陳智侯/ 陳敬偉/ 陳沁昕/ 張施烈/ 周凱琳/ 杜卓璣/
丁美伶/ 黎海茜/ 伍煒豪/ 黃鳳芝

Department of Fine Arts,
The Chinese University of Hong Kong
CHAN Suet Yi/ CHAN Wai Yee/
CHAN Wing Sang/ CHIU Tsz Ting/
CHU Ka Ki/ KWONG Wing Kwan/
LAU Kwan Yin, Anki/ LAW Ka Nam/
TSANG Lai Wa/ WONG Yan Yin, Rachel

Academy of Visual Arts,
Hong Kong Baptist University
CHAN Pak Kin, Brandon/ CHAN Yuet Yi/
CHONG Wai, Isaac/ HSU Wai Lun/
KWAN Long Hei, Matthew/ LAM Fan Shing/
LI Ka Lee/ LUI Hong Ling, Joesphine/
MAK Lai Ying, Edith/ YEUNG Pik Ki, Jovial

Hong Kong Art School
CHAN Chi Hau, Ivan/ CHAN King Wai/
CHAN Sum Yan, Tap/ CHEUNG Sze Lit, Szelit/
CHOW Hoi Lam, Jenny/ D' AQUINO Aaron/
DING Mei Ling, Dorothy/ LAI Hoi Sai, Joey/
Kenneth NG/ WONG Fung Chi



2013

香港中文大學藝術系

曹芷瓊/ 莊秀霞/ 禡善勤/ 賴明珠/ 廖凱婷/ 沈軍翰/
曾思允/ 黃詩慧/ 黃翊豐/ 胡兆雯

香港浸會大學視覺藝術院

陳穎珊/ 鄭婷婷/ 張逸揚/ 葉欣/ 鄺萬春/ 黎慧珊/
劉子顯/ 李嘉輝/ 麥樂雯/ 葉建邦

香港藝術學院

陳直怡/ 陳正文/ 陳韻縈/ 陳欣欣/ 周穎璇/ 梁譽聰/
盧曉峰/ 呂潔蓮/ 曾嫻安/ 黃舜芝

Department of Fine Arts,
The Chinese University of Hong Kong
CHAO Tsz King, Joan/ CHONG Sau Ha, Sarah/
HUEN Sin Kan/ LAI Ming Chu/ LIU Hoi Ting/
SHUM Kwan Hon/ TSANG Iris See Wan/
WONG Sze Wai/ WONG Yik Fung/ WU Siu Man

Academy of Visual Arts,
Hong Kong Baptist University
CHAN Wing Shan/ CHENG Ting Ting/
CHEUNG Yat Yeung/ IP Yan/
KWONG Man Chun/ LAI Wai Shan, Gloria/
LAU Tsz Ho, Andrew/ LI Ka Fai, Ziggy/
MAK Lok Man, Bebe/ YIP Kin Bon

Hong Kong Art School
CHAN Chik Yee, Lucy/ CHAN Ching Man/
CHAN Wen Ying, Lydia/ CHAN Yan Yan, Grace/
CHOW Wing Shuen, Christy/
LEUNG Yu Chung, Dan/ LO Hiu Fung, Goby/
LUI Kit Lin, Casandra/ TSANG Yin On, Agnes/
WONG Shun Chi, Vanessa



2014

香港中文大學藝術系

陳瑞瑩 / 陳子傑 / 鄭丹珊 / 霍慧中 / 黎藹琪 / 梁詠康 / 史麗玲 / 鄧穎妍 / 黃梓晴 / 張小黎
香港浸會大學視覺藝術院
 陳穎斯 / 鄭海彤 / 張焯伶 / 黎青青 / 黎加行 / 劉寶欣 / 劉兆聰 / 沈詠翹 / 司徒維音 / 黃曉楓

香港藝術學院

陳建業 / 馮孟忠 / 盧潔瑩 / 沈子玲 / 陶志峰 / 謝暖棠 / 黃淑賢 / 胡子敏 / 袁進(女太) / 阮素玲
部份歷屆參展藝術家
 陳翹朗 / 蔡德怡 / 何寶容 / 許劍豪 / 鄭詠君 / 林佑森 / 梁依廷 / 麥盛豐 / 黃進曦 / 余迪文

Department of Fine Arts,
The Chinese University of Hong Kong
 CHAN Sui Ying, Zaffer / CHAN Tsz Kit /
 CHENG Tan Shan / FOK Wai Chung /
 LAI Oi Ki, Bernadette / LEUNG Wing Hong /
 SZE Lai Ling / TANG Wing Yin, Amy /
 WONG Tsz Ching / ZHANG Xiaoli

Academy of Visual Arts,
Hong Kong Baptist University
 CHAN Wing Sze, Cissy / CHENG Hoi Tung /
 CHEUNG Cheuk Ling, Blythe / LAI Ching Ching /
 LAI Ka Hang / LAU Po Yan / LAU Siu Chung, Lonely /
 SUM Wing Kiu / SZETO Wai Yam /
 WONG Hiu Fung, Apple

Hong Kong Art School
 CHAN Kin Yip, Scott / FUNG Mang Chung /
 LO Kit Ying, Joyce / SUM Chee Ling /
 TO Chi Fung, Pierre / TSE Luen Tong, Jackson /
 WONG Suk Yin, Elaine / WOO Tze Mun, Mandy /
 YUEN Chun Tai / YUEN So Ling

Selected past participants
 CHAN Yik Long, Oscar / CHOI Tak Yee, Barbara /
 HO Po Yung, Carmen / HUI Kim Ho, Phillip /
 KWONG Wing Kwan / LAM Yau Sum /
 LEUNG Yee Ting, Eve / MAK Shing Fung, Vincent /
 WONG Chun Hei / YU Tik Man, Solomon



2015

香港中文大學藝術系

陳鈞樂 / 陳雍希 / 鄭美倫 / 張雋熙 / 洪詠斯 / 劉敬楠 / 劉偉妍 / 莫享殷 / 彭可欣 / 邱樂豐
香港浸會大學視覺藝術院
 陳楚翹 / 陳曉彤 / 周蔚庭 / 林穎詩 / 李肇軒 / 陸俊宏 / 吳燕琳 / 謝樂筠 / 黃美諺 / 楊海美

香港藝術學院

鄭子允 / 周穎彤 / 朱淑玲 / 方梓亮 / 羅凱樂 / 盧可兒 / 文美桃 / 吳慧蘭 / 冼慧芝 / 蘇詠康
內地美院
(中央美術學院 / 湖北美術學院 / 四川美術學院 / 天津美術學院)
 丁寧 / 馬會澤 / 任盛平 / 王宏州 / 謝琦 / 閔旭 / 姚浩 / 張劍瀛

Department of Fine Arts,
The Chinese University of Hong Kong
 CHAN Kwan Lok / CHAN Yung Hei, Christie /
 CHENG Mei Lun / CHEUNG Chun Hei, Kelvin /
 HONG Yong Si, Vinci / LAU King Nam /
 LAU Wai In, Ceci / MOK Ting Yan, Vivien /
 PENG Kexin / YAU Wing Fung

Academy of Visual Arts,
Hong Kong Baptist University
 CHAN Cho Kiu / CHAN Hiu Tung / CHAU Wai Ting /
 LAM Wing Sze / LEE Siu Hin / LUK Chun Wang /
 NG Yin Lam, Ann / TSE Lok Kwan / WONG Mei Yin,
 Hazel / YANG Hoi Mei

Hong Kong Art School
 CHENG Tsz Wan / CHOW Wing Tung, Rachel / CHU
 Shuk Ling / FONG Tsz Leong, Argus / LAW Hoi Lok /
 LO Ho Yee, Connie / MAN Mei To / NG Hui Lan /
 SIN Wai Chi, Rayven / SO Wing Hon
China (Central Academy of Fine Arts / Hubei Institute of Fine Arts / Sichuan Fine Arts Institute / Tianjin Academy of Fine Arts / Xiamen University)
 DING Ning / MA Huize / REN Shengping /
 WANG Hongzhou / XIE Qi / YAN Xu / YAO Hao /
 ZHANG Zhaoying



2016

香港中文大學藝術系

陳焯南 / 馮凱珊 / 劉紡睿 / 羅曉思 / 李卓媛 / 李蕙敏 / 劉曼瑩 / 楊蕙瑩 / 楊榮榮 / 楊媛茵
香港浸會大學視覺藝術院
 洪澄欣 / 林家燕 / 林笑瑛 / 廖詩薇 / 廖紫婷 / 馬蔚婷 / 鄧明心 / 譚頌汶 / 黃嘉汶 / 袁靜滄

香港藝術學院

鄭禮仁 / 張碧華 / 何綺雯 / 林頌文 / 羅月眉 / 曾秀英 / 曾綺文 /
 Katie VAJDA / 溫栢安 / 姚志良
內地美院
(中央美術學院 / 湖北美術學院 / 魯迅美術學院 / 四川美術學院)
 陳國園 / 郭麗華 / 郭玉婷 / 胡滔 / 黃奔 / 劉靜波 /
 馬銘澤 / 邱華丹 / 顏達夫 / 楊丹 / 張付濤 / 張婕 /
 鄭聿涵

Department of Fine Arts,
The Chinese University of Hong Kong
 CHAN Cheuk Nam / FUNG Hoi Shan /
 LAU Fong Yui / LAW Hiu Sze / LEE Cheuk Wun /
 LEE Vivian / LIU Mankun / YEUNG Wai Ying /
 YEUNG Wing San / YEUNG Wun Yan

Academy of Visual Arts,
Hong Kong Baptist University
 HUNG Ching Yan, Fion / LAM Ka Yin /
 LAM Siu Ying / LIO Sze Mei / LIU Tsz Ting /
 MA Wai Ting / TANG Ming Sum /
 TOM Chung Man / WONG Ka Man /
 YUEN Ching Yu, Irene

Hong Kong Art School
 CHENG Ryan Christopher /
 CHEUNG Pik Wa, Renita / HO Yee Man, Regina /
 LAM Chun Man, Tracy / LO Yuet Mei /
 TSANG Sau Ying, Connie / TSANG Yi Man /
 Katie VAJDA / WAN Chelsea Pak On /
 YIU Chi Leung

China (Central Academy of Fine Arts / Hubei Institute of Fine Arts / Lu Xun Academy of Fine Arts / Sichuan Fine Arts Institute)
 CHAN Yuanyuan / GUO Yuehua / GUO Yuting, Candice /
 HU Tao, Jason / HUANG Ben / LIU Jingbo, Karen /
 MA Mingze, Monica / QIU Huadan / YAN Dafu /
 YANG Dan, Dana / ZHANG Futao / ZHANG Jie, Joe /
 ZHENG Yuhan



2017

香港中文大學藝術系

鄭虹 / 錢宏英 / 劉詩敬 / 梁嘉文 / 李子蕊 / 鄧澍豐 / 曾萃瑤 / 王俊昇
香港浸會大學視覺藝術院
 陳樂琦 / 鄭燕珉 / 林芷澄 / 呂珠瑩 / 謝俊昇 / 王乙伊 / 蕭文衍

香港藝術學院

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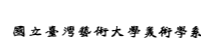
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