

hanart  
TZ Gallery  
漢雅軒

冬光園 (閒逛的空間)

***The Garden of Winter Light (a space to linger)***

藝術家出席酒會 2015 年 12 月 10 日 (週四) 下午 6 到 8 時  
**Artists' Reception** Thursday, 10 December 2015, 6 to 8pm

藝術對談 2015 年 12 月 12 日 (週六) 下午 3 到 4.30 時  
珠寶藝術家 Mimi LIPTON 與 著名金匠 Nan Nan LIU  
主持: 譚艷光  
\* 以英語進行

**Special Gallery Talk** Saturday, 12 December 2015, 3 to 4.30pm  
Jewellery Artist Mimi Lipton together with Master Goldsmith Nan Nan LIU  
Moderated by Yim TOM  
\* The talk will be conducted in English.



漢雅軒

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**Hanart TZ Gallery**

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繪畫

**Paintings by**

鄭在東、Gade、李楓、曾佑和、Dagvasambuugiin UURIINTUYA、王川、王冬齡、黃琮瑜、  
徐龍森、嚴善錚、于彭

CHENG Tsai -Tung, Gade, LIE Fhung, TSENG Yu-Ho, Dagvasambuugiin UURIINTUYA,  
WANG Chuan, WANG Dongling, WONG Chung-Yu, XU Longsen, YAN Shanchun, YU  
Peng

立體作品

**Sculptural Objects, Assemblages by**

馮明秋、李文生、Nortse、徐國棟、西藏佛教古物

FUNG Ming Chip, LEE Man Sang, Nortse, XU Guodong, and 13th-15th Century Tibetan  
Artists

珠寶

**Jewellery by**

Mimi LIPTON

展場設計

**Environment Design by**

李文生  
LEE Man Sang

策展人

**Curated by**

任卓華  
Valerie C. DORAN

協辦

**Presented by**

漢雅軒 與 羅西  
Hanart TZ Gallery in Collaboration with Fabio Rossi

## 策展引言

### 藝術作為場所（也許，遊園）

任卓華

「冬光園：閒逛的空間」是對西方現代「白立方」展覽空間的回應，扭轉觀眾對現代藝術空間的認知習慣。本展覽在觀念和空間結構上強調協調感，不同藝術家的作品在一個重新建構的空間中彼此協調融合，互相產生共振。展覽空間由香港藝術家李文生設計，其創作橫跨雕塑、裝置、樂器及一些難以界定的跨領域作品。本展覽的策展靈感來自一個展覽理論概念：「黃盒子」。這個概念由張頌仁、高士明與邱志傑構思，並曾經舉辦「黃盒子：臺灣當代書畫展」（台北，2005）及「黃盒子在青浦：中國空間裡的當代藝術」（上海，2006），以審視中國文人美學元素，並探討如何在當代語境裡應用這些元素，強調文人賞玩的場所體驗。傳統文人聚會在園林或書齋裡舉行，閒逛流連。賓客一邊酌酒品茗，一邊翻閱書畫，有所得則取筆附加題跋；雅士們品簫撫琴，低吟淺唱，在樂聲中觀賞文玩。文玩，即文房四寶或其他器物擺件，通常是古董，或巧借自然木石，賞玩野趣盎然的物事。以文人石為例，本來就是一塊天然造型的石頭；被安置底座上作為清供擺件，成為一件可供玩賞的藝術品。「黃盒子」就是對現代藝術展示空間的「中性」特質提出挑戰，並在當代語境中尋找另一種展示文化的可能。



于彭 《無題》 YU Peng Untitled  
1995  
水墨設色紙本 Ink and colour on paper 44 x 96.7 cm  
圖檔請註明：“漢雅軒提供” Image Courtesy of Hanart TZ Gallery

「冬光園」著意呈現一個概念園林，一個讓人流連忘返的空間。展覽在十二月舉行，正值盛冬之際；冬天在不少國家也是個跟靈性和宗教有關的季節。由是，所選展品均反映時節的特質，呼應中國宇宙觀五大元素之三：「金」、「水」、「土」，指向秋冬，以及季節之間的更迭。展品與這三大元素時有關聯，或是所用媒材，或是視覺層面，有時則暗有所指。

「冬光園」選擇在都市裡的當代藝術空間中建造一個理想的「園林」，並非有意追溯過去，而是企圖呈現此時此刻的，真實的願景。事實上，這個閒逛的空間已由園林走進城市裡的當代藝術畫廊，意味著展覽難免會牽涉到被議題化的當代情感：例如，當藝術家試圖以作品頌揚大自然，有時反而強調了當代文化對大自然的干擾及破壞。

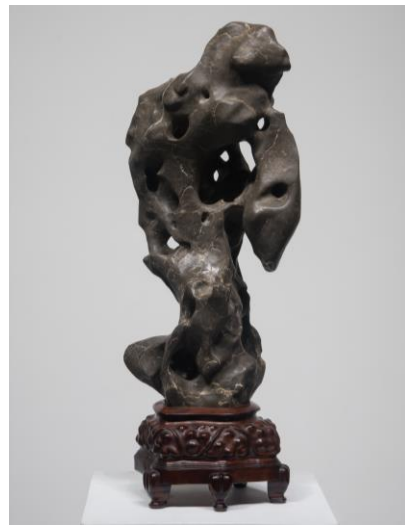
策展時，我有幸在漢雅軒和 Fabio Rossi 的藏品中挑選展品，盡覽不同年代和國界的藝術家。「水」，與冬天有關，亦代表著似水流年，一去不返的時光。在這個展覽空間裡，觀眾可以穿越時空，穿梭於十三世紀的西藏、九十年代的台灣，以至今天的香港、蒙古等地。這種兼收並蓄的精神也屬於展覽所隱喻的一種微小旅程。展覽把作品連接起來的特色，是一種內在 / 外在的共鳴和折射，一種自然與文化之間的中庸，一種對文人美學的沉醉；文化本身同樣是大自然，不斷成長、變化、適應，同時不忘本心。

展覽的核心，是倫敦獨立珠寶設計師 Mimi Lipton（米米·立爾頓）的驚艷作品。數十年來，立爾頓周遊列國，搜集寶石、貝殼、珊瑚和其他自然界珍寶，結合藝術家的觸覺和技藝，設計出富有雕塑感的珠寶作品，反映自己對野生自然和文化之間的詮釋。不少作品的模座安裝和雕塑方式，令其自成小宇宙，就像文人賞石那樣，一石而見山。

反映著珠寶作品的珍稀光環，是一件耀眼的雙連屏繪畫作品。曾佑和是中國第一代的實驗水墨藝術家，嘗試以破格的方式使用傳統書畫媒介。她首創「掇畫」技藝，令畫紙本身亦成為展示才華的媒介，這次展出作品正是「掇畫」的代表作，亦是本展覽中一件傑作。



Mimi LIPTON 《戒指》 Ring  
藍晶, 22 克拉黃金 與 Ram Rijal 合作  
22 car. gold and aquamarine In Collaboration with Ram Rijal  
圖檔請註明 - “藝術家及 Rossi & Rossi 提供”  
Image Courtesy of the Artist and Rossi & Rossi



徐國棟 《南京棲霞太湖》  
XU Guodong Nanjing Xixia Taihu  
無年份 Undated  
石 Stone 80 x 26 x 26 cm  
圖檔請註明 - “漢雅軒提供” Image Courtesy of Hanart TZ Gallery

蒙古藝術家 Dagvasambuugiin Uuriintuya 的山水畫華麗魅惑，畫面紋理如織錦般豐富，將山巒和人類存在的脈絡逐層揭示，精緻與力量兼而有之。內地藝術家嚴善錚和王川各自使用獨特的藝術語言，以半抽象手法凝視大自然一角，或是杭州的一個小蓮塘，或是魚兒游於糾結的蘆葦之下。藝術家以此揭示大自然看似無心的畫面裡蘊含的耀目能量。北京水墨畫家徐龍森以氣勢磅礴的巨型書畫見稱。展覽中的小幅水墨金箔紙本，用筆細緻，把山脈的厚重凝聚在畫面之中。

備受尊崇的書法家王冬齡，過去十年一直專注於巨型書法裝置。是次展出的扇面則巧見妙思，是香港熟悉的歌曲《啼笑姻緣》。

書法家和篆刻家馮明秋的兩件作品，創作時間相距廿載，流露藝術家兩種面相：看似巨型「印章」，實是木刻塗彩作品，筆法離奇，富於動感，彷彿正要從畫框走出來的動畫；馮字的「時間限定」書法作品，同時訴說顯現和消失的特質。

印尼籍華裔藝術家李楓的抽象山水畫，在銅片上創作，代表著另一種文化與大自然的交融：優雅的構圖，是藝術家以有機方式令銅片隨她心意自然氧化，然後放置數月，讓圖像慢慢演化。相對來說，徐國棟的太湖石則反映一種較傳統的手法，巧妙介入自然。藝術家延續傳統，在天然石上巧加雕琢，令本來受風浪沖擊侵蝕而得的形態更形「自然」。

台灣水墨畫家于彭（惜於去年辭世），其作品野趣橫生，將自己在當代台灣的生活面相體現在夢幻般的花園裡，作品或是繪在小木盒、大畫軸，甚至自己家的天花板（展覽並未展出天花板壁畫！）。同輩藝術家鄭在東，以其水墨畫的表現派詞匯，捕捉當代漫遊者的感性。畫中的銀色夜景，帶著一股樸素的頹廢，既浪漫又諷刺。



黃琮瑜 《錦繡圖一》 WONG Chung-Yu *The Prosperous World I*  
2010

混合媒體 數碼動畫 Mixed media and video animation 39 x 157 x 11.5 cm  
圖檔請注明 - "藝術家及漢雅軒提供" Image Courtesy of the Artist and Hanart TZ Gallery

香港畫家及新媒介藝術家黃琮瑜的作品細緻，環環相扣，同時捕捉極端的城市化及瀕危的自然之美，這種兩極性正是香港的二元核心。西藏當代藝術家 Gade 和 Nortse 的作品，美麗中帶著苦澀和幽默。從 Gade 的招絲面書籍和畫軸，以至 Nortse 的曼陀羅混合媒材作品，都著意扭轉傳統工藝的慣常作法，其實藝術家刻意經營的傳統片段的正是一種全球化侵蝕之餘的碎片。

遊走於時間之流的是一組十三至十五世紀的木刻手繪西藏經版。經版透著一種對神明的虔敬，光彩鑑人的神采下，又提醒著我們精緻的抽象形態如何跟大自然、哲學和實驗本身一樣永垂不朽，超越時空。

## Curatorial Essay

### Art as a Place (Maybe a Garden)

Valerie C. Doran

*The Garden of Winter Light (a space to linger)* is in essence an atmospheric intervention in a 'white cube' gallery space. Its structure (in both a physical and metaphysical sense) emanates from the resonance and consonance that emerges from the combined presence, or sounding, of an eclectic mix of artist's voices within an (eclectically) reconfigured environment. This environment was collaboratively designed with the wonderful Hong Kong artist Lee Man Sang, whose artistic practice includes sculpture, assemblage, invented musical instruments and other artistic makings more hard to define.

The curatorial approach was inspired by a theoretical concept developed by Johnson Chang Tsong-Zung, Gao Shiming and Qiu Zhijie, and which they have applied to two previous exhibitions (Taipei 2005, Shanghai 2006). Called the 'Yellow Box', this theory examines elements of traditional Chinese literati (scholar-artist) aesthetics and the way these can be applied to a contemporary context, in particular as regards the literati way of engaging with art in an environment. The traditional space of literati gatherings was either in a garden or a studio—a space to linger—where guests met to drink tea or wine, admire scroll paintings and calligraphy (and perhaps add their own colophons), play or listen to music, and enjoy *objets d'art* (often called 'scholar's playthings'). These were often antiquities, or sculptural pieces that incorporated objects which were brought directly out of wild nature and into culture: for example the scholar's rock which is basically a found natural object that becomes an art object when it is mounted on a stand. In a contemporary context, the Yellow Box is both a response to, and a potential intervention in, the neutralized space of the modern gallery or exhibition hall.



李楓 《生命力：地形之四》 LIE FHUNG *Life-Force: Terrain No.4*  
2014-15

銅 混合媒體 Copper and mixed media 31.5 x 31.5 x 2.5 cm  
圖檔請注明 - “藝術家提供” Image Courtesy of the Artist



馮明秋 《篆刻無題》  
FUNG Ming Chip *Seal Carving, Untitled*  
1983

雕刻 壓克力彩 Carved wood and acrylic colour 111.5 x 110 x 2.8 cm  
圖檔請注明 - “漢雅軒提供” Image Courtesy of Hanart TZ Gallery

*The Garden of Winter Light* is meant to reflect the idea of a conceptual garden, a space that is embracing and invites lingering. Since the show is taking place in December—both the height of winter and, in many cultures, the season of spiritual light—the artwork ‘reflects’ certain associative qualities, and references three of the Five Elements of Chinese cosmology—metal, water, and earth—which are related to autumn and winter and the shift between the seasons. The connection to these elements in the artworks is sometimes material, sometimes visual and sometimes allusive.

*The Garden of Winter Light* is not meant to be a stage set imitating the past but something real in itself and authentic to this moment. The fact that this ‘garden’ is coming into being in a contemporary art gallery, in an urban setting, means inevitably that there are more problematized contemporary sensibilities involved: for example, while much of the art celebrates the link to nature, sometimes it is about the incursion of contemporary culture into nature, and the loss of balance.



徐龍森 《煙嵐之二》 XU Longsen Mountain Mists No. 2 2013  
水墨 金紙 Ink and colour on gold paper 14 x 89 cm  
圖檔請註明 - "藝術家及漢雅軒提供" Image Courtesy of the Artist and Hanart TZ Gallery

In curating the show I had the opportunity to select from the collections of both Hanart TZ Gallery and Fabio Rossi, encompassing artists across different generations and different worlds. The element of water, associated with winter, also represents the flow of time, and in this space one is moving through time, encountering moments of artistic creation spanning centuries as well as decades and geographies, from 13th century Tibet to early 1990s Taiwan to present-day Hong Kong, Mongolia and elsewhere. This eclecticism is part of the unfolding of small journeys within this space. One of the essential things that connects the works is an inner/intra resonance and refraction grounded in a concern with that interface between culture and nature which so captivated literati aesthetics; and also with culture itself when it too is natural—when it grows and adapts and transforms without losing its source-root.

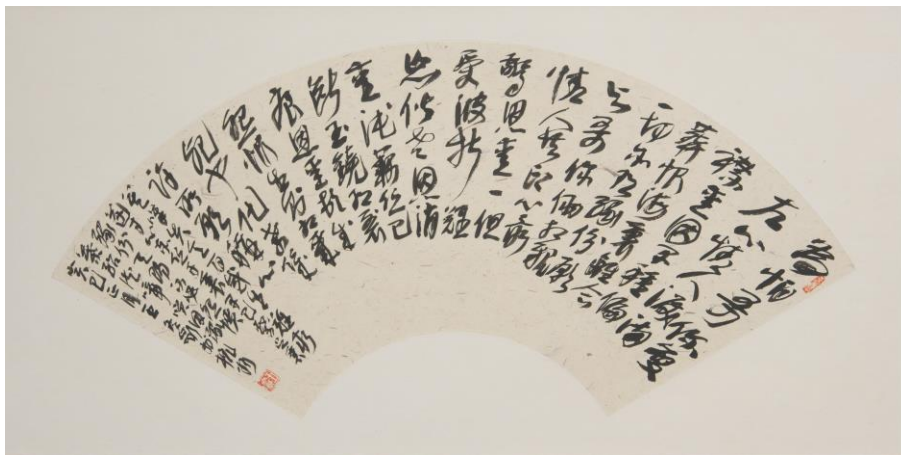
Central to the aesthetic and material environment, and an unusual aspect of it, is the presence of the frankly stunning work of London-based independent jewelry designer Mimi Lipton, who has been collecting raw gems, shells, coral and other natural objects from her travels around the globe for many decades. Mimi collaborates with artist-goldsmiths to produce sculptural pieces of jewelry that represent her own version of that interface between wild nature and culture. Many of the pieces are mounted and sculpted in such a way that they seem like small universes unto themselves, in much the same way that a scholar's rock does.

Reflecting the aura of the rare and precious is a luminous mixed-media diptych by Tseng Yu-Ho (one of the first ink painters to experiment with using traditional materials in unorthodox ways), which exemplifies her unique ‘dsui-hua’ technique, in which the

paper itself is also used as an expressive, painterly medium. This is a rare work and a centrepiece of the exhibition.

Mongolian artist Dagvasambuugiin Uuriintuya's deceptively ornate landscapes, almost tapestry-like in their textural richness, are marked by a striking dichotomy of delicacy and power as she reveals the heart and bones of the mountains and the visceral human presence therein. Mainland Chinese artists Yan Shanchun and Wang Chuan each uses a distinctive language to create semi-abstract paintings that hold the gaze on small scenes within nature—whether a lotus pond in Hangzhou or a fish floating beneath a tangled reed—to reveal the luminous energy shining within nature's seemingly random patternings. Beijing-based ink painter Xu Longsen, known for his soaring, monumental landscapes, here is represented by a group of smaller-scale, delicate works in ink-and-colour on gold paper that are like fractals holding the entire presence and weight of the mountains.

The revered calligrapher Wang Dongling, who for the last decade has focused on monumental calligraphic installations of passages from the Chinese classics and Buddhist sutras, is by contrast represented here by a bit of whimsy, a fan inscribed with the lyrics to a popular Chinese song.



王冬齡 《啼笑姻緣》 WANG Dongling *Romantic Comedy* 2013  
水墨紙本 Ink on paper 33 x 66 cm  
圖檔請註明：“漢雅軒提供” Image Courtesy of Hanart TZ Gallery

Two works by calligrapher and seal carver Fung Ming Chip, created two decades apart, reveal different facets of the artist's deeply conceptual sensibilities: his monumental carved 'seal' in wood and acrylic contains quirky calligraphic forms that look almost animated, as though they were ready to walk out of the frame, while his 'time-based' calligraphy communicates simultaneously the qualities of appearance and disappearance.

Chinese-Indonesian artist Lie Fhung's abstract landscapes executed in mixed media on copper represent another kind of interface between culture and nature: the artist's elegant compositions are a result of using organic interventions to alter the oxidation process of the copper, after which she sets the metal aside for several months to allow the imagery to evolve naturally, before intervening again. Reflecting a more traditional form of this intervention into nature are the scholar's rocks of sculptor Xu Guodong, who

continues an ancient tradition of 'working' natural stones to enhance the forms that originally sculpted by the tools of wind, water and time.

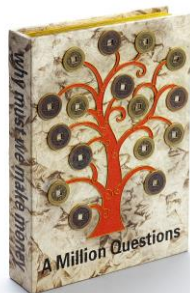
The wild, dynamic energy of the eccentric Taiwanese ink artist Yu Peng (who sadly passed away last year) manifested in visions of his own life in contemporary Taiwan set amidst fantastical gardens that he painted on everything from little wooden boxes to large scroll paintings to the ceiling of his house (we do not include the ceiling in the present show). The flaneur sensibility of Yu Peng's contemporary, Cheng Tsai-Tung, is captured in the expressionistic language of his ink painting of a silvery night landscape that manages at once to be austere and decadent, romantic and ironical.

Hong Kong painter and new media artist Wong Chung-Yu's meticulous articulations capture the dichotomy of extreme urbanism and urgent natural beauty that is at the core of Hong Kong's duality. The Tibetan contemporary artists Gade and Nortse create art that is simultaneously bitter, beautiful and humourous. From Gade's cloisonné books and painted scrolls to Nortse's mandala assemblage, each artist makes deceptive use of traditional forms to reveal, on closer investigation, that what they are actually working with is both the material and conceptual detritus of global cultural encroachment.

Reverberating forward and backwards in time is a group of hand-carved and painted Tibetan sutra covers dating from the 13th-15th century, whose rich and reverential luminosity is offset by an abstract quality that reminds us how sophisticated abstract forms are as eternal and transcendent as nature, philosophy and experimentation itself.

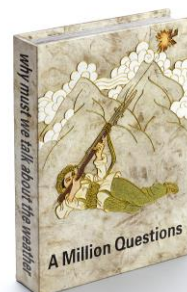


13 至 15 世紀西藏藝術家 《封經板》 Anonymous Tibetan Artist Manuscript Cover  
西藏, 十三 至 十四世紀 Tibet, 13th-14th century  
雕刻 彩繪 貼金 木 Carved, painted and gilded wood 25 x 73 x 3 cm



Gade 《百萬個為什麼：為什麼要賺錢》  
A Million Questions: why must we make money  
2013

木頭 手工藏紙, 景泰藍 Wood, handmade Tibetan paper and cloisonné  
29.7 x 21 x 5 cm



Gade 《百萬個為什麼：為什麼要說天氣》  
A Million Questions: why must we talk about the weather  
2013

木頭 手工藏紙, 景泰藍 Wood, handmade Tibetan paper and cloisonné  
29.7 x 21 x 5 cm

圖檔請注明 - “藝術家及 Rossi & Rossi 提供” Image Courtesy of the Artist and Rossi & Rossi

簡歷

Artists Biography

繪畫

Paintings by

鄭在東 (1953年生於台北)

臺灣七〇年代中期的鄉土文化運動間接呼應了歐洲的新表現主義繪畫,鄭在東等新畫家同時開始使用表現主義和超現實的手法面對臺灣民間的生活現實。他試圖以閒逛的知識分子角色給民間生活和所在地賦予新的文化意義。通過延續傳統文人趣味及回顧日據時期的臺灣民間審美,鄭在東建立了一種當代的文人情趣。鄭在東的閒情是他的智慧。就因為他有閒情,以故不礙於歷史時空。遊玩與做事他同樣不著痕跡地切實,古玩與時事都在當下審視,過後不把包袱帶在身上。

**CHENG Tsai-Tung** (b. 1953, Taipei, Taiwan)

Cheng Tsai-Tung is one of an important group of Taiwan artists who first made their mark during the late 70s and early 80s by contemporising literati aesthetics via a unique mode of Expressionism, blended with subtly surrealist imagery. Cheng often creates compositions of Taiwan quotidian life into which he inserts a version of himself as the loitering intellectual – a personal statement of engagement with his own time as a flaneur. He also has a strong grasp of two elements that most contemporary artists interested in the literati mode have neglected: an authentic use of colour and an understanding of the aesthetics of *you*, an interior/ exterior quality of dimness and quietude. Cheng's spirit of literati leisure is a form of wisdom, because an easy heart is not restricted by historical space-time. Whether at work or play, he treads lightly and leaves no traces. He partakes equally of the pleasures of antiquity and the engagements of contemporary life, but he carries no baggage with him.

## 簡歷

### Artists Biography

## 繪畫

### Paintings by

#### **Gade (1971年生於西藏拉薩)**

Gade 1991 年畢業並及後任教於西藏大學藝術學院美術系。1992 年於中國美術學院學習中國畫和藝術史。Gade 的繪畫與雕塑作品結合西藏傳統符號與技術和西方當代流行文化的圖像，以幽默的形式展示及評論全球化與現代化對傳統西藏文化和宗教所帶來的影響。

作為更堆群培西藏當代藝術空間創辦人之一，Gade 曾在世界各地舉辦個展與聯展。作品也被諸多重要國際藝術機構收藏，包括中國美術館、利物浦世界博物館、澳洲白兔藝術基金會。2010 年，他在北京宋莊美術館聯合策展了名為「烈日西藏」的中國首個西藏當代藝術展。

#### **Gade (b. 1971, Lhasa, Tibet)**

Gade graduated from the Art Department of Tibet University in Lhasa, where he later went on to teach. In 1992 he began his studies of Chinese painting and art history at the Central Academy of Fine Arts in Beijing. Gade's paintings and sculpture combine traditional Tibetan symbolism and techniques with imagery derived from Western contemporary popular culture. Often humorous, the works comment on the impact of globalisation and modernisation on traditional Tibetan culture and religion.

A founding member of the Gedun Choephel Artists' Guild, Gade has exhibited in numerous solo and group shows internationally, and his artworks are held in private and public collections around the world including the National Art Museum of China, the World Museum Liverpool and the White Rabbit Foundation, Australia. In 2010 he co-curated the ground-breaking Scorching Sun of Tibet exhibition at the Song zhuang Art Center, Beijing — the first museum show of contemporary Tibetan art in China.

## 簡歷

### Artists Biography

## 繪畫

### Paintings by

#### 李楓 (1969年生於雅加)

李楓，畢業於印尼萬隆理工學院主修陶瓷。1990 年移居香港，經常以陶瓷配以不同的材質創作，包括金屬、織物甚至數碼多媒體，並以裝置形式展出。她的作品以細膩並感性見稱。她的銅與混合媒體作品 *Life Force: Terrain* 反映了她與大自然在靈性上的聯繫，感應到大自然作為強大生命力和治癒的源頭。李楓與自然合作，通過實驗應用不同熱度和有機材料於銅板上，再待銅板氧化數月，創造出不同的作品。

李楓作品曾在多個國內和國際藝術展覽中展出，也獲得許多國際獎項。2007 年，她的作品被韓國利川世界陶瓷基金會永久收藏。2008 年她獲得美國弗里曼獎學金獎，參與在佛蒙特藝術中心的藝術家駐住計畫。她 2008 年的作品 “flight” 被收錄在泰晤士及戴德生出版社，伊曼紐爾·庫珀著的「當代陶瓷」一書裏。2015 年，她的作品 "*Life Force : Sparks*" 在香港 UOB 大華銀行藝術比賽中獲得銀獎。

#### LIE FHUNG (b. 1969, Jakarta)

Born and raised in Jakarta, Lie Fhung studied fine art at the Bandung Institute Technology, majoring in Ceramics. Moving to Hong Kong in the late 1990s, she extended her artistic practice to working with diverse materials, including porcelain, metal, fabric, and digital media, often presented in the form of installations. Lie Fhung is known for the delicate tactile sensibility that infuses much of her work. Her copper and mixed-media series *Life Force: Terrain* reflects Lie Fhung's deep sense of connection with nature as a powerful source of healing and life. Through experimentation with heat and the application of organic materials to copper plate, and then leaving the copper to oxidize over a period of several months, Fhung collaborates with nature itself in creating the imagery that emerges.

Fhung's work has been featured in both national and international art exhibitions, and she has also received numerous awards. In 2007, her work was acquired for the Permanent Collection of the World Ceramic Foundation in Icheon, South Korea. She was the recipient of a Freeman Fellowship Award for an Artist's Residency at Vermont Studio Center in the US in 2008. Her ceramic installation, *flight*, is featured in the book *Contemporary Ceramics* by Emmanuel Cooper (Thames & Hudson, 2009). Most recently in 2015, she received Silver Prize from UOB Art Academy Awards Hong Kong for her work *Life Force : Sparks*.

## 簡歷

### Artists Biography

## 繪畫

### Paintings by

#### 曾佑和 (1925年出生於北京)

曾佑和少女時隨溥佐學畫,畫山水全用中鋒, 她的解釋是王府子弟學文藝都強調規矩,求「正」。關鍵是學習收斂,不讓子弟心野。她在一九四八年 隨美術專家的夫婿古斯塔夫艾克(Gustav Ecke) 遠赴歐洲後,一下子拋開筆墨用裱畫法開發「掇畫」,把紙張的透視深度以掇加碎紙來改變,形式和方法的試驗當時走在所有中國藝術家之前。移民夏威夷後教學作畫,數十年不在亞洲現身。曾氏之作品為世界各地藝術機構所收藏,其對水墨的創新和藝術史的貢獻並不亞於在紐約發展的王己千、巴黎的趙無極、香港的呂壽琨及台灣的劉國松。

#### TSENG Yu-Ho (b. 1925, Beijing)

Born into a respected literati-official family, Tseng Yuho studied painting in Beijing with Pu Quan, a cousin of the last emperor, Pu Yi. By the age of eighteen, she was an accomplished painter in the traditional manner; yet she later became one of the first ink painters to radically experiment with both its medium and its processes. After moving to Europe in 1948 with her husband, sinologist Gustav Ecke, Tseng played with deconstructing the materials of traditional scroll mounting and bringing them on to the painting surface. She later developed the unique process she termed '*dsui hua*' (掇畫), using collage paper and other non-brush techniques to create textured images of great refinement and luminosity. In the early 1950s, Tseng settled in Hawaii, where she taught Chinese art history, painted and wrote books. Works by Tseng Yu-Ho are prominently collected by institutions around the world, and her contributions to innovation in ink painting rank among those of Wang Jiqian, Zao Wuki, Lü Shoukun and Liu Guosong.

簡歷

Artists Biography

繪畫

Paintings by

**Dagvasambuugiin UURIINTUYA** (1979 年生於蒙古)

Dagvasambu Uuriintuya, 2002 年畢業於蒙古文化藝術大學，2004 年獲得蒙古國立師範大碩士學位，現為自由身藝術家。從描繪蒙古婦女的傳統圖紋中取得靈感，她的作品風格結合詩意和日常意象，她的畫作受傳統的佛畫，東亞和中亞的美學所影響，主旨多是有關當代生活的精神面貌的圖像。

**Dagvasambuugiin UURIINTUYA** (b. 1979, Ulaanbaatar, Mongolia)

Dagvasambu Uuriintuya studied painting at the School of Fine Arts, Mongolian State University of Arts and Culture, Ulaanbaatar.

Inspired by traditional patterned designs to reflect the experiences of Mongolian women, Uuriintuya's paintings incorporate both poetic and everyday imagery. Her paintings frequently include recognisable motifs from traditional Buddhist painting and East and Central Asian aesthetics, as well as psychologically charged imagery of contemporary life. Uuriintuya's works have been exhibited in group and solo exhibitions around Asia, including the Ninth Shanghai Biennale (2012), and the exhibition *Women In-Between: Asian Women Artists 1984-2012* at the Fukuoka Asian Art Museum. In 2012 she was also honoured as Painter of the Year by the Mongolian Painting Association.

## 簡歷

### Artists Biography

## 繪畫

### Paintings by

#### 王川 (1953 年出生於成都)

王川 1982 年畢業於四川美術學院中國畫系。現工作生活於北京。王川早年獵足寫實繪畫，並斬獲頗豐。1984 年，他移居更為開放的深圳，近在咫尺的香港給他打開了一片更廣闊的天地，促成了他在深圳博物館展出極簡主義裝置展“墨點”。1989 年他參加了在中國美術館舉辦的「中國現代藝術展」，其影響深遠。90 年代末，王川身患惡疾卻實現了頓悟式的轉折，將創作帶到了另一高度。他的作品潛藏著能量底蘊，通過大小、虛實、粗細、點線面的對比及形態的呈現，往往給人們接近於精神體驗般的感受。藝術家開始學會放棄自足的個體，把自己交付給更為廣大精深的宇宙法則時，這種彼岸式的對話和感知才會自動涌現。他的作品被眾多機構收藏，包括民生美術館、香港藝術館和上海的龍美術館。

#### WANG Chuan (b. 1953, Chengdu, China)

Wang Chuan graduated from the Chinese Painting Department of Sichuan Fine Arts Institute in 1982. He lives and works in Beijing.

He began the early years of his career as a successful realist painter. In 1984 he moved to Shenzhen, whose openness to Hong Kong and to a wider world led him towards an interest in minimalism and installation work. As an important artist of the '85 New Wave art movement, Wang began to turn more towards experimentation with an abstract painting language, and his abstract works were featured in the seminal *China/Avant-Garde* exhibition (1989) at the National Museum of China in Beijing. By early 1990s, Wang Chuan was producing 'hard edge' abstract works, working with both Chinese and Western media. In the late 1990s, sudden illness drew Wang Chuan to a turning point which helped to transform his practice. The energy at work here arises from contrasts contained within, between big and small, imaginary and real: thick and thin, points, lines and surfaces that produce an almost spiritual experience. It is when an artist manages to let go of the ego and submits to the profound laws of the universe.

Wang Chuan's works are part of many museum collections, including the Minsheng Art Museum, Hong Kong Museum of Art and the Long Museum, Shanghai.

## 簡歷

### Artists Biography

## 繪畫

### Paintings by

#### 王冬齡 (1945 年生於江蘇如東)

堅持書法實踐愈五十年，王冬齡是中國最具成就的當代書法家之一，在國際上亦享有盛譽。1989 年至 1992 年，他受邀赴美在 20 多所大學中講授中國書法藝術，並擔任明尼蘇達大學及加州大學（聖克魯斯）客座教授。這段經歷促使他發展出更具國際視野和包容性的書法風格，在注入當代性的同時，保留了中國傳統文化和審美韻味。通常王冬齡作品中的文字很難一加以辨認，這使其更趨向於抽象繪畫而非書法，他在中國當代書法和水墨領域具有廣泛的影響力。王冬齡 1981 年畢業於浙江美術學院（現中國美術學院）書法專業並獲得碩士學位。現擔任中國美術學院教授、博士生導師及現代書法研究中心主任。生活和工作於中國杭州。

他參加的重要展覽包括：《中華五千年文明藝術展》（1998），古根海姆博物館，美國紐約；《驚人之筆——中國現代書法展》（2002），大英博物館，英國倫敦；《筆墨——中國書寫藝術展》（2006），大都會博物館，美國紐約；他最近的個展包括：《書海潮》（2013），漢雅軒，中國香港；《書法道——王冬齡書法藝術展》（2011），浙江美術館，中國杭州。

#### WANG Dongling (b. 1945, Jiangsu Province, China)

Wang Dongling is one of the most celebrated and gifted of the modernist calligraphers in China and one of the few who has for many years enjoyed an international reputation. His works were influenced by his experience in the United States from 1989 to 1992, when he served as a visiting professor at the University of Minnesota and at the University of California, Santa Cruz. Wang began developing a new form of composition that synthesises traditional Chinese aesthetics with modernist art. Usually there are no decipherable Chinese characters in his works, which have become closer to abstract painting than to calligraphy. Wang Dongling has been enormously influential on the whole development of contemporary calligraphy and ink painting. Wang Dongling received his Master's degree in Chinese painting from Zhejiang Academy of Fine Arts (now China Academy of Art) in Hangzhou in 1981. He now a Professor in the Calligraphy Department of China Academy of Art, and Director of the Contemporary Calligraphy Research Centre of China Academy of Art, at present he lives and works in Hangzhou, China. His work has been featured in many international exhibitions, including *China: Five Thousand Years* (1998), Guggenheim Museum, New York; *Brushes with Surprise: The Art of Calligraphy in Modern China* (2002), British Museum, London; and *Ink & Brush – Chinese Writing Art Exhibition* (2006), Metropolitan Museum of Art, NY, USA. Recent solo shows include *Brushing the Tides* (2013), Hanart TZ Gallery, Hong Kong and *The Daoism of Calligraphy* (2011), Zhejiang Museum of Art, Hangzhou.

## 簡歷

### Artists Biography

## 繪畫

### Paintings by

#### 黃琮瑜 (1977 年生於香港)

黃琮瑜是一個畫家，新媒體藝術家和作家。在香港中文大學完成計算機科學碩士課程，後獲英國文化協會獎學金赴倫敦藝術大學坎伯韋藝術書院完成數碼藝術碩士，以優等級別畢業 (Distinction)。他的創作範疇為繪畫及數碼藝術。在繪畫方面，早年於香港中文大學藝術系習畫，專注當代水墨的探索。在數碼藝術上黃琮瑜則致力開拓程式編寫及新媒體應用的可能，並着重數碼技術及中國文化的揉合，當中嘗試過的手法眾多，包括以實時隨機為特點的動畫製作、應用三維動畫處理山石造境、開發模擬水墨滲染的程式系統並發展成數碼作品、等等。黃氏的作品曾先後於亞洲，歐洲和北美展出。繪畫及數碼作品多年來香港藝術館、湖北美術館、香港大學美術館、及私人收藏。

#### WONG Chung-Yu (b. 1977, Hong Kong)

Wong Chung-Yu is a painter, new media artist and award-winning writer. He received his Master's degree in Computer Science from The Chinese University of Hong Kong (CUHK) where he also studied painting. He was awarded a scholarship by the British Council to pursue an MFA in Digital Arts at Camberwell College of Arts of The University of Arts London and graduated with Distinction. Wong focuses on the harmonization of digital technology within a Chinese painting context, and his experiments include developing a software system to simulate the infiltration effect of ink in digital works, incorporating painting and projected animation and 3D modeling, among others. Wong's work has been exhibited extensively in China and internationally, and is in both public and private collections.

## 簡歷

### Artists Biography

## 繪畫

### Paintings by

#### 徐龍森(1956 年生於上海)

徐龍森畢業於上海工業美術學校。他復興了中國畫的重要品格：雄渾而恣肆，磊落而曠達。徐龍森的山水實踐是他一個人的洪荒世界，雖然其中映射出所有人的山河歲月，但他的山水卻絕非傳統山水畫講求的“可游可居之境”，山水寂泊茫昧，拒絕人的進入。徐龍森的野心，或許是要顛覆“仁者樂山，智者樂水”的儒教精神，他所要做的，或許是對“天地不仁，以萬物為芻狗”的一種應和。

徐龍森的作品於不少至名機構展出，當中包括比利時布魯塞爾皇家法院、意大利羅馬古文明博物館、英國倫敦大學Brunei Gallery、美國堪薩斯城，納爾遜·阿特金斯藝術博物館、南京藝術學院美術館和杭州中國美術學院美術館。

#### XU Longsen (b. 1956, Shanghai)

Xu Longsen studied at the Shanghai Arts Crafts College from which he graduated in 1976. Since that time Xu Longsen has embarked on a journey of innovation in ink painting in which he has revived the cardinal virtues of Chinese painting—the qualities of being forceful and unrestrained, open-hearted and expansive. Through his landscape practice Xu, constructs his own primeval world: and even though the elements of nature illuminated within this world are part of a communal environment, Xu's realm of landscape is completely different from those realms created by traditional landscape artists, which can be 'roamed through and inhabited'. In contrast, Xu's landscapes loom before the viewer as remote, amorphous scenes anchored in quiet and solitude: these are realms that do not invite entry. Perhaps Xu Longsen's intention is to subvert the Confucian notion that 'The wise love the the water; the benevolent enjoy the mountains'. Instead, perhaps what Xu seeks to create is a kind of response that is in keeping with the Daoist concept that 'Heaven and Earth are not benevolent: they treat all creatures as straw dogs' (i.e. insignificant). The creative forces of Heaven and Earth follow the 'method' of Nature, and the 'method' of 'Nature' goes beyond 'the joys of benevolence and wisdom': it is no more nor less than the eternal cycle of birth and decay.

Xu Longsen's works have been exhibited in esteemed institutions worldwide, including Palace of Justice in Brussels, Belgium, the Museum of Roman Civilization in Rome Italy, The Brunei Gallery in London, The Nelson- Atkins Museum of Art in Kansas City, USA , Art Museum of Nanjing University of the Arts, in Nanjing China and the Museum of Contemporary Art of China Academy of Art in Hangzhou China.

## 簡歷

### Artists Biography

## 繪畫

### Paintings by

#### 嚴善錚 (1957年生於杭州)

嚴善錚在70年代末就學於中國美術學院，它的前身便是西湖國立藝術院。這是一個在當時非常前衛、但同時也是一個具有文人氣質的學院，幾十年來，這種開放而又不乏古典情懷的精神，一直是這個學院引以為傲的傳統。嚴善錚曾深入地研究過黃賓虹和潘天壽等大師們的人生、學問和藝術，乃至對他們再三致意的整個文人畫人傳統，也都做過系統的研究，並發表過富有建設性專著。同時，作為一個西畫專業的藝術學徒，他也經歷了從寫實主義到印象派和抽象派的技術訓練。在林風眠、吳大羽、倪貽德、關良等西洋畫家的藝術風格中，他領悟到了中西繪畫的變通之處以及繪畫藝術的內在本質——趣味。堅實的造型基礎和全面的藝術修養，使他走上了一條與當代中國藝術家完全不同的創作道路：以學問養畫。嚴善錚近期的布面畫，運用了水墨、丙烯和濕壁畫的材料和技法，用以來表現對自己的童年的視覺經驗和故鄉西湖的追憶——他在那個美麗的西子湖畔整整生活了二十四個年頭，遊邊了那裏的每一塊山石。對於年近知命的嚴善錚來說，追憶成了他生活和藝術創作中一個非常重要的部分。

#### YAN Shanchun (b. 1957, Hangzhou, China)

During the late 1970s Yan Shanchun studied at the Zhejiang Art Academy in Hangzhou (now the China Art Academy), and thus belongs to the generation of artists who were the first to graduate after the academies were closed during the Cultural Revolution (1966-1976). Yan Shanchun was deeply immersed in the study of the lives, connoisseurship and art of early 20<sup>th</sup> century literati masters such as Huang Binhong and Pan Tianshou, and extended this also to very systematic research into (and publication of an important study regarding) the entire literati tradition which was so highly revered by them. At the same time, in his artistic training Yan specialized in Western painting and became well versed in a whole range of techniques from realism to impressionism and abstraction, and undertook analysis into the Western-influenced painting of artists such as Lin Fengmian, Wu Dayu, Ni Yide and Guan Liang. His solid foundation in formalist techniques combined with his deep artistic cultivation have allowed him to travel a path completely different from that of other contemporary Chinese artists: one marked by an ability to nurture and develop his painting by cultivating his knowledge. In his recent works on canvas Yan Shanchun employs the various media and techniques of ink, acrylic and tempura to create visual remembrances of his youth spent along the shores of West Lake. Yan spent more than 24 years roaming amid that beautiful landscape and has an intimate knowledge of each nook and cranny. In the last few years, this act of remembrance has become an integral part both of Yan's life and of his creative work. Yan Shanchun is currently the Deputy Director of the Shenzhen Painting Academy, and the Academic Director of the Shenzhen International Ink Painting Biennial; as painter he is honoured as a First Level Artist.

簡歷

Artists Biography

繪畫

Paintings by

于彭 (1955-2014)

出生於1955年的台灣，于彭在世界範圍內獲得讚譽已有30餘年。他曾是從陳一耕，並自學過包括泥塑、木板版畫、油畫及水墨等在內的眾多藝術媒材。于彭二十歲時入伍，從此遊覽各地，並成為台灣著名的街頭畫家。1981年，他遊覽了中國大陸的眾多古蹟，燃起了對中國傳統的濃烈興趣並專注於水墨的創作。于彭藉而他離經叛道的筆法，拙樸而不合邏輯的佈局，顛覆水墨畫傳統。在他生動的山水畫卷中，人物與動物隨性點綴其中，帶領觀者進入一個無邪而疏遠的世界。于彭的作品曾於世界各地著名藝術館舉辦眾多個展與群展，他的作品被許多國際機關收藏包括大英博物館和大都會藝術博物館。

YU Peng (1955-2014)

Born in Taipei, Yu Peng was a self-taught maverick artist much admired worldwide for over three decades. Creative and impulsive, he studied with the artist Chen Yigeng and explored various visual arts media from in and oil, to woodblock printing and clay. At age twenty he joined the military and from then on travelled extensively, making his living as street artist. In the 1980s, his world travels inspired him to reflect on his cultural origins and to investigate the visual environment and spirit of traditional literati culture. He has had innumerable solo and group exhibitions worldwide including, and his art has been collected by major museum institutions, including the British Museum and the Metropolitan Museum in New York.

## 簡歷

### Artists Biography

## 立體作品

### Sculptural Objects, Assemblages by

馮明秋 (1953年生於廣東)

旅美華人藝術家馮明秋是一位自學的藝術家，他亦是專注語言文字的藝術家：散文、小說、詩歌、篆刻及書法。他出生於中國廣東，成長於香港，於20歲中期遷至紐約生活。馮明秋自幼時便受到藝術的浸染，而在曼哈頓邂逅視覺藝術則重新啟迪了他的精神世界。藝術家以印章與中國書法來回應他鑽研書寫文字的獨特之道。

在藝術家參與過的眾多國際展覽中，馮明秋曾於1999年在台北市立美術館舉辦大型個展。他亦曾是劍橋大學的駐留藝術家，而他的作品被收藏於眾多重要的私人及機構收藏中，包括：大都會藝術博物館（紐約）、白兔當代藝術收藏（White Rabbit Collection，悉尼）和以色列博物館（耶路撒冷）。他亦是一名活躍的畫家、攝影家與雕塑家。

**FUNG Ming Chip** (b. 1953, Guangdong, China)

A self-taught artist, Fung Ming Chip is primarily an artist of the word: essayist, novelist, poet, playwright, seal carver and Chinese calligrapher. He was born in Guangdong, raised in Hong Kong and moved to New York City in his mid-20s, before relocating to Taiwan and then coming full circle to Hong Kong. Fung's experimentations with seal carving broke through the traditional frame of the seal carver's art. Gradually, the sense of writing a personal presence through a technique other than brush and ink inspired him to experiment with new ways of playing with the relationship between paper, ink and word-form. Fung's artistic process is based on a rationalization of the elements of time and sequential movement in calligraphic writing, and also a calculation of the process by which ink emerges from the absorbent ground of the Chinese *xuan* paper. The sense of time and motion, and the magic of apparition and disappearance are recurring themes in Fung's work.

Fung's work has been featured in numerous group and solo exhibitions internationally and is included in some of the most important collections of Chinese calligraphy around the world, including The Metropolitan Museum of Art, New York; White Rabbit Collection, Sydney; and Israel Museum, Jerusalem. He has also been active as a painter, photographer, and sculptor. He was artist in residence at Cambridge University, and he was recently commissioned by the Metropolitan Museum of Art to create a new work for the exhibition *Ink Art: Past as Present in Contemporary China* (2013-14).

## 簡歷

### Artists Biography

## 立體作品及展場設計

### Sculptural Objects, Assemblages & Environment Design by

#### 李文生 (1962年生於香港)

李文生在 香港新界一條細小的客家村落出生。14 歲移居英國，於家裏開的餐館工作，並進修藝術。1992 年回到出生的村落在一間有 300 年歷史的學校成立工作室，主要進行雕塑創作，利用木及其他天然材料創作形式主義藝術及實用藝術，包括自創的樂器。近期的雕塑作品很多都融入中國傳統文化理念，如漢字的語標音符。李文生也是一名活躍的行為藝術家及即興音樂家，曾與香港不同媒體的藝術家創作表演活動。最近兩年，李文生退居世外，於祖籍村落收集舊物及材料，創作手制物件及樂器。

#### LEE Man Sang (b. 1962, Hong Kong)

At once a master craftsman, musician and sculptor, Lee Man Sang lives a reclusive life in his ancestral village in rural Hong Kong, and his art reflects his love of nature and natural rhythms. In recent years, Lee has focused on assembling and working with found materials and artefacts from his village, and creating hand-made objects and instruments. His works have the quality of sophisticated craft but at the same time embody a profound but subtle conceptualism. Lee is also active as a performance artist and improvisational musician, collaborating with Hong Kong artists working in various media in improvisations and performance events.

## 簡歷

### Artists Biography

## 立體作品

### Sculptural Objects, Assemblages by

#### **Nortse** (1963年生於拉薩)

Nortse在西藏大學，北京中央藝術學院、廣州及天津藝術學院等校學習。他透過實驗傳統文化藝術的形式和意象，創造了驚人的混合媒體作品。他的作品關注全球性的議題，包括：全球暖化、環境惡化、人口膨脹、青少年酗酒問題、文化和傳統被侵蝕以及全球媒體下的建立自我認同等。Nortse曾於中國，歐洲，美國展覽，作品亦被國際的私人與公共機構收藏。2015年，他參與新南威爾士美術館舉辦的「東征：謝爾曼夫婦的當代亞洲藝術收藏」展覽。

#### **Nortse** (b. 1963, Lhasa. Tibet)

Born Norbu Tsering in Lhasa, Nortse has studied at Tibet University in Lhasa, the Central Academy of Fine Art in Beijing and art academies in Guangzhou and Tianjin. The artist has since amassed both aesthetic and life experiences that have resulted in his creation of striking mixed-media works that experiment with forms and imagery from traditional art and culture. Nortse's art addresses universal concerns: global warming, environmental degradation, overpopulation, alcoholism among youth, the erosion of culture and tradition, and the desire to establish one's own identity in a world of mass media. Given the recent history of Tibet, the artist addresses these issues with an added urgency and poignancy. Nortse's works have been exhibited in solo and group exhibitions in China, Europe and the United States, and are held in public and private collections worldwide. He was a participant in 'Go east', a showcase of works from the Gene and Brian Sherman Contemporary Asian Art Collection, at the Art Gallery of New South Wales, Sydney, Australia (May-June 2015).

簡歷

**Artists Biography**

立體作品

**Sculptural Objects, Assemblages by**

**徐國棟 (1950年生於上海)**

徐國棟對於中國傳統石藝的濃厚興趣承傳自他的父親，著名山石大師及上海市盆景賞石協會的創辦人徐智敏先生。徐國棟的作品在中國曾獲得無數榮譽和獎項，並在國內以及國際展出。他其中的十八件作品在 1998 年的上海園林石展「一石納百川」獲得了第一名。徐國棟現居於上海。

**XU Guodong (b. 1950, Shanghai)**

Xu Guodong's interest in traditional Chinese rocks came from his father, Xu Zhiming, who was a well-known hard-stone landscape artist. Xu Guodong himself is a major figure in the revival of contemporary interest in the art of scholar's rocks. His rock sculptures have been awarded numerous accolades and have been exhibited and collected extensively in China and abroad.

簡歷

**Artists Biography**

立體作品

**Sculptural Objects, Assemblages by**

**十三至十四世紀匿名西藏藝術家**

封經板的中央為鍍金刻紋的薩拉斯瓦蒂（即辯才天女）演奏維拿琴。在這音樂與辯才女神兩側有由渦卷狀包圍的四個金章，金章為佛教象徵符號，包括無盡結、雙魚、三寶和貢碗。板面中央分區以多色鍍金條紋與紅綠交替的花瓣圍繞。封經板外邊框飾以藍底紅蓮紋一週，上有16個刻有佛教符號小金章。

**Manuscript Cover by Anonymous Tibetan Artist (13th-14th Century)**

At the centre of this Buddhist manuscript cover is a gilded and incised image of Sarasvati playing a vina. On either side of the goddess of music and eloquence are four gold medallions surrounded by scrolling foliage. Each medallion contains a Buddhist symbol: an eternal knot, two fish, triratna and offerings in a bowl. The central field of the book is surrounded by borders of multi coloured and gilded stripes and by interchanging red and green stylized petals. These are followed by a wide border of red lotuses, painted on a blue background, and overlaid with small gilded medallions incised with various Buddhist symbols.

簡歷

Artists Biography

珠寶

Jewellery by

**Mimi LIPTON**

生於奧地利，後於比利時及英國學習。她曾於倫敦當代藝術學院工作，此契機加深了她對現代藝術的興趣。她一直贊助並收藏西藏藝術，亦遊歷大片非洲和亞洲土地。她出版過不少著作，包括她與托斯滕·度莎出版的 “*The Tiger Rugs of Tibet, Stacking Woo*”，與米高費曼，思安伊凡出版的 “*In the Oriental Style: A sourcebook of Decoration and Design*”，及與珍·辛格出版的 “*Jewelry from Tibet and Nepal*”。她亦緊密參與保羅和伊蓮路易斯的 ‘*People of the Golden Triangle*’ 展覽及出版研究工作。

**Mimi LIPTON**

Mimi Lipton was born in Austria, and educated in Belgium and England. She worked at the Institute of Contemporary Arts in London, where she was able to further her interest in modern art. She has been a lifelong collector and patron in all things Tibetan, and has travelled extensively in Africa and Asia. Publications include *The Tiger Rugs of Tibet, Stacking Wood* with Thorsten Düser, *In the Oriental Style: A sourcebook of Decoration and Design* with Michael Freeman and Siân Evans, and *Jewelry from Tibet and Nepal* with Jane Singer. She was also closely involved in the research and realisation of the exhibition ‘People of the Golden Triangle’ and the accompanying book by Paul and Elaine Lewis.

簡歷

Artists Biography

策展人

Curated by

任卓華

任卓華為獨立策展人、評論家及翻譯家，多年來專注從事中國當代藝術的跨文化交流及藝術理論比較研究。她一直關注香港的藝術發展，近年與多位香港藝術家合作，包括蛙王、梁美萍和徐世琪等。2008到2009年為香港藝術館大型系列展覽項目「香港藝術：開放・對話」策劃「尋找麥顯揚」。2009年，任氏獲香港民政事務局頒發嘉許狀，以表揚她對香港藝術及文化界所作出的貢獻。任卓華現為漢雅軒策展總監。

Valerie C. DORAN

Valerie C. Doran is a Hong Kong-based curator, art critic and translator specializing in the field of Chinese contemporary art with a special interest in cultural cross-currents and comparative art theory. Her curatorial practice has focused on collaborations with Hong Kong artists in particular, and in recent projects she has worked with Frog King Kwok, Leung Mee Ping and Angela Su, among others. Following her acclaimed curatorial project *Looking for Antonio Mak* at the Hong Kong Museum of Art (2008-09), Doran was awarded the Certificate of Commendation from the Hong Kong SAR for contributions to arts and cultural activities in Hong Kong. Doran is currently Curatorial Director at Hanart TZ Gallery.