

Oscar Chan Yik Long 陳翊朗

Sim Chan 陳閃

Chan Wai Kwong 陳偉江

Cheng Ting Ting 鄭婷婷

Chloe Cheuk 卓思穎

Vivian Ho 何博欣

Kong Chun Hei 鄺鎮禧

Sarah Lai 黎卓華

Lau Wai 劉衛

Bosco Law 羅家南

Leung Wing Yee 梁詠怡

Ling Pui Sze 凌佩詩

Andrew Luk 陸浩明

Stephanie Sin 冼朗兒

Samuel Adam Swope

3 - 24.12.2016

Oscar CHAN Yik Long (b. 1988, Hong Kong)

Oscar Chan Yik Long graduated from the Academy of Visual Arts of Hong Kong Baptist University in 2011. He had a solo exhibition “The Devil, Probably” at non-profit art space Observation Society, Guangzhou in 2015; and participated in group exhibitions including “Mountain Sites: View of Laoshan” (Sifang Art Museum, Nanjing, 2016); “Stars and Monsters” (Neptune, Hong Kong, 2016); “A Journal of the Plague Year” (Kadist Art Foundation and The Lab, San Francisco, 2015); “A Journal of the Plague Year” (Para Site, Hong Kong, 2013). He currently lives and works in Hong Kong.

陳翊朗 (1988年，生於香港)

陳翊朗於2011年畢業於香港浸會大學視覺藝術系。陳氏曾在廣州觀察社舉行個展“也許是魔鬼”（2015）；參與的群展包括南京四方當代美術館的“山中美術館”（2016）；香港惑星海王的“Stars and Monsters”（2016）；三藩市 Kadist Art Foundation and the Lab 的“A Journal of the Plague Year”（2015）；香港 Para Site 藝術空間的“疫年日志”（2013）。陳氏現居香港。



Si Gau 《尸狗》
2016

Ink on canvas / 油彩布本
40.5 x 30.5 x 4 cm

“Three spirits, seven senses” is a Taoist doctrine regarding the make-up of the human soul. *Lost of the Seven Senses*, the title of this series, describes a deeply debilitating state of shock, anxiety or fear in which the human body seems to have lost the ability to contain and control itself. Each image represents one of these seven bodily senses.

三魂七魄中的七魄，是道教的觀念。此系列的名字《七魄悠悠》來自水滸傳：謂七魄離身飄蕩。形容驚愕、昏厥或死亡。系列中七張畫各代表七魄之一：尸狗，伏矢，雀陰，吞賊，非毒，除穢，臭肺。



Fuk Si 《伏矢》

2016

Ink on canvas / 油彩布本

40.5 x 30.5 x 4 cm



Zoek Jam 《雀陰》

2016

Ink on canvas / 油彩布本

40.5 x 30.5 x 4 cm



Tan Caak 《吞賊》

2016

Ink on canvas / 油彩布本

40.5 x 30.5 x 4 cm



Fei Duk 《非毒》

2016

Ink on canvas / 油彩布本

40.5 x 30.5 x 4 cm



Ceoi Wai 《除穢》

2016

Ink on canvas / 油彩布本

40.5 x 30.5 x 4 cm



Cau Fai 《臭肺》

2016

Ink on canvas / 油彩布本

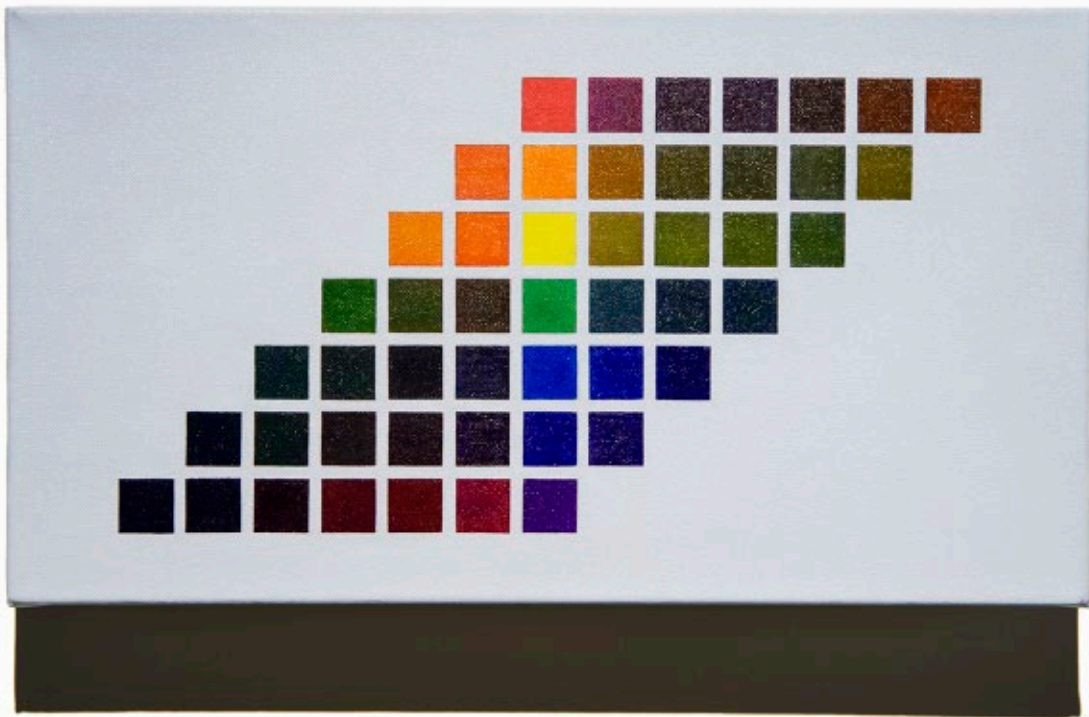
40.5 x 30.5 x 4 cm

Sim CHAN (b. 1987, Hong Kong)

Sim Chan graduated from Hong Kong Art School majoring in Painting in 2009. Chan's work has been exhibited in solo exhibitions including "Crafting Sky" (100 ft. PARK, Hong Kong, 2013); and in group exhibitions including the 15th Venice Biennale International Architecture Exhibition (Italy, 2016). His works is collected by the Art Promotion Office of Hong Kong. Chan was also one of the finalists of the Sovereign Asian Art Prize in 2011 and 2013. He currently lives and works in Hong Kong.

陳閃 (1987年，生於香港)

陳閃於2009畢業於香港藝術學院並主修繪畫。陳氏的個展包括在香港百呎公園舉行的“《見 · 觸 · 天 · 空》”（2013）；聯展包括在意大利的第十五屆威尼斯建築雙年展（2016）。陳氏於2011年及2013年入選傑出亞洲藝術獎。他的作品被香港藝術推廣辦事處公共藝術藏品收藏。陳氏現於香港居住及工作。



Colour test -XL- Rainbow

《色彩試驗 -XL- 彩虹》

2016

Oil on canvas, LED, aluminum, wood /

布面油畫, LED, 鋁板, 木

25 x 45 x 7.3 cm

Chan experiments with the purism and intermixing of colours, as well as the intervention of light with colours using lightbox as the medium.

陳氏以純粹主義創作，通過燈箱混合顏色和光源進行實驗，籍此摹仿頃刻幻變的都市景象。



Colour test -XL- Colour Wheel I

《色彩試驗 -XL- 色輪I》

2016

Oil on canvas, LED, aluminum, wood / 布面油畫, LED, 鋁板, 木
25 x 45 x 7.3 cm



Colour test -XL- Colour Wheel II

《色彩試驗 -XL- 色輪II》

2016

Oil on canvas, LED, aluminum, wood / 布面油畫, LED, 鋁板, 木
25 x 45 x 7.3 cm

CHAN Wai Kwong (b. 1976, Hong Kong)

Chan Wai Kwong left school at an early age and began to publish his works in 2010. Chan has self-published sixteen photography books besides actively participating in exhibitions including solo exhibitions and group exhibitions in Hong Kong, China and Japan. Chan currently lives and works in Hong Kong.

陳偉江 (1976年，生於香港)

陳偉江於少年輟學後，於2010年開始發表個人作品。至今自資出版16本攝影集及積極參與展覽包括個展，及曾參與在香港、中國及日本舉辦的聯展。陳氏現於香港居住及工作。



Untitled 01 《無題01》

2014-16

Gelatin silver print / 銀鹽照片

40.5 x 50.6 cm

Edition of 20 / 版本：20

In his photographic works, Chan exposes the raw anarchic desires that penetrate the surface of the city. Expansive, eclectic, candid and at times autobiographic, Chan takes snapshots that analogize his dynamic yet personal relationship with the multifaceted subjects of the city.

陳氏的攝影展現城市裡潛藏的不穩定感和慾望。陳氏以相機的快門對城市各式各樣的人物事情作出即時的反應，以多樣化的、廣擴的、坦率而時帶有自傳性的影象記載他與我城動態的關係。



Untitled 02 《無題02》

2014-16

Gelatin silver print / 銀鹽照片

40.5 x 50.6 cm

Edition of 20 / 版本：20



Untitled 03 《無題03》

2014-16

Gelatin silver print / 銀鹽照片

40.5 x 50.6 cm

Edition of 20 / 版本：20



Untitled 04 《無題04》

2014-16

Gelatin silver print / 銀鹽照片

40.5 x 50.6 cm

Edition of 20 / 版本：20



Untitled 05 《無題05》

2014-16

Gelatin silver print / 銀鹽照片

40.5 x 50.6 cm

Edition of 20 / 版本：20



Untitled 06 《無題06》

2014-16

Gelatin silver print / 銀鹽照片

40.5 x 50.6 cm

Edition of 20 / 版本：20

CHENG Ting Ting (b. 1990, Hong Kong)

Cheng Ting Ting graduated from the Academy of Visual Arts of Hong Kong Baptist University in 2013. Cheng has participated in group exhibitions including “The Imaginary Order” (Gallery Exit, Hong Kong, 2015); “Imagine there’s no country, Above us only our cities” (Para Site, Hong Kong, 2015); “According to ‘Them’” (Jockey Club Creative Arts Centre [JCCAC], Hong Kong, 2014). She was the winner of the AVA award in 2013. Cheng currently lives and works in Hong Kong.

鄭婷婷 (1990年，生於香港)

鄭婷婷於2013年畢業於香港浸會中學視覺藝術系，主要從事繪畫及素描創作。鄭氏參展包括香港安全口畫廊的 “The Imaginary Order” (2015); 香港 Para Site 藝術空間的 “如果只有城籍沒有國籍 “ (2015); 香港 JCCAC 的 “借人” (2014)。鄭氏於 2013 年獲頒視覺藝術院獎。鄭氏現於香港居住及工作。



Bling Preparation 《閃爍的準備》
2016

Pencil on paper / 鉛筆紙本
Paper: 21 x 14.8 cm
Framed: 38.5 x 31.8 x 2.2 cm

Putting side-by-side festive activities of Christmas with daily occurrences that fill up the rest of the year, Cheng meditates on the subtle affection and unique ambience of the holiday seasons.

通過抽繪和比較慶節與平凡日子不同的情境，鄭婷婷以這系列六張紙本去深思和重新想像節日所散發的微妙情感及獨特氛圍。



Microwave Dinner 《微波晚餐》

2015

Pencil on paper / 鉛筆紙本

Paper: 14 x 9 cm

Framed: 23.6 x 19.7 x 3 cm



No Subtitles 《沒有字幕》

2015

Charcoal and pencil on paper / 炭筆、鉛筆紙本

Paper: 14.3 x 20.2 cm

Framed: 31.8 x 38.5 x 2.2 cm



Fireworks so Beautiful 《煙火很燦爛》

2015

Charcoal and pencil on paper / 炭筆、鉛筆紙本

Paper: 20.2 x 14.3 cm

Framed: 38.5 x 31.8 x 2.2 cm



Rooftop Gathering 《天台聚會》

2015

Pencil on paper / 鉛筆紙本

Paper: 20.2 x 14.4 cm

Framed: 38.5 x 31.8 x 2.2 cm



Winter Morning 《冬日早晨》

2015

Pencil on paper / 鉛筆紙本

Paper: 20.2 x 14.5 cm

Framed: 36.4 x 30.3 x 2 cm

Chloe CHEUK (b. 1989, Hong Kong)

Chloe Cheuk graduated from the School of Creative Media at City University of Hong Kong in 2012, and is now pursuing a MFA at Concordia University in Quebec, Canada. Her solo exhibitions include “She, herself” (Things that can happen, Hong Kong, 2015); “After Blossom” (100ft. PARK, Hong Kong, 2015); “Every Every, Fuse:: A.I.R.” (Videotage, Hong Kong, 2015); “A Little Bit Different” (2015, ZHdK, Switzerland). She has participated in a number of group exhibitions, including LOOP Festival (2016, Barcelona, Spain); 16th Media Art Biennale WRO (2015, Wroclaw, Poland); Ars Electronica Centre (2014-2015, Linz, Austria). She is the recipient of the Special Mention Award at the 19th ifva Festival (Interactive Media Category) in 2014. Cheuk currently lives and works in Hong Kong.

卓思穎 (1989年，生於香港)

卓思穎正於加拿大蒙特利爾康克迪亞大學修讀藝術創作碩士，主修雕塑，並於2012年獲得香港城市大學創意媒體學院榮譽文學士學位。卓氏舉辦過的個展包括香港咩事藝術空間的“她和好自己”(2015)；香港百呎公園的“After Blossom”(2015)；瑞士蘇黎世藝術學院的“A Little Bit Different”(2015)；香港錄映太奇的“每每.”(2015)。她曾參與的聯展包括西班牙巴塞隆拿LOOP錄像藝術節(2016)；奧地利的林茲電子藝術節(2014-2015)；波蘭媒體藝術雙年展(2016)。作品曾獲得「香港獨立短片及錄像比賽」特別表揚獎。卓氏現於香港居住及工作。



Since we last met 《曾經》

2015

Motor, wood, cups, toothbrushes /

摩打、木、杯、牙刷

26 x 30 x 20 cm

Edition of 4 + 2AP / 版本：4 + 2AP

Through her sculptural practice, Cheuk constructs allegories of relationality through the interiority of ready-mades objects. In *Since we last met* (2015), the movement of the toothbrushes creates a lingering moment of intimacy and struggle, when they separate; they have their own space again until they meet again.





Screen capture

***Waiting For Another Round* 《等待下一輪》**

2015

Video/ 錄像

5'59"

Edition of 5 + 2AP / 版本：5 + 2AP

Waiting for Another Round (2015) is about the wheel, a symbol of the ruthless encroachment of urbanization. Cheuk captured these moving images in a period of 20 days after the clearance of the occupied sites and documented the erasure of the traces of the Occupy movement by the wheels.

Vivian HO (b. 1990, Hong Kong)

Vivian Ho graduated from Wesleyan University with a Bachelor of Arts in 2012, majoring in studio art painting and economics. In 2012, she had her first solo exhibition “Of Delicacy and Horror” in Wesleyan University, Connecticut, USA; and “Animal Farm – Based on a True Story” in 100ft. PARK, Hong Kong. Group exhibitions she has participated in include “Simulacra Affinity” in Busan Cinema Centre (Korea, 2014) and others. As a recognised illustrator, she has also worked with numerous brands and medias, including the Hong Kong International Film Festival (2014), Hong Kong Repertory Theatre (2015) and a public art installation commission by Hong Kong MTR corporation (2016). Ho currently lives and works in Hong Kong.

何博欣 (1990年，生於香港)

何博欣於2012年從美國衛斯理大學畢業，主修油畫和經濟。何氏曾舉行的個展包括於美國衛斯理大學的 “Of Delicacy and Horror” (2012)；香港百呎公園的 “動物農莊 – 改編真實故事” (2012-13)。她曾參與的聯展包括於韓國釜山電影中心的 “Simulacra Affinity” (2014)。作為一位插畫師，何氏曾與多個品牌、媒體及藝術集團合作，當中包括香港國際電影節(2014)、香港話劇團(2015)及香港地鐵南線的公共藝術設計(2016)。何氏現於香港居住及公作。



there is no such thing as temptation 《人—世物—世》
2016

Oil on canvas / 油彩布本
100 x 83 x 5 cm

Through large scale oil paintings, Vivian Ho composes grand canvases with emotionally evoking colours to magnify everyday moments, injecting them with vivid surreal impressions. She uses magical realism to reimagine local subjects on the streets, creating a coalescing of exterior splendor and interior depth.

透過大型的油彩作品，何博恩銳意以情感化的色彩放大生活，構建一個本土和生動的超現實。畫家何博恩以「魔幻現實主義」手法重新演繹大街小巷的人與物，結聚了城市外在的輝華和內在的心理世界。



there is no better encounter than this 《日後 路上或沒有更美的蟹逅》

2016

Oil on canvas / 油彩布本

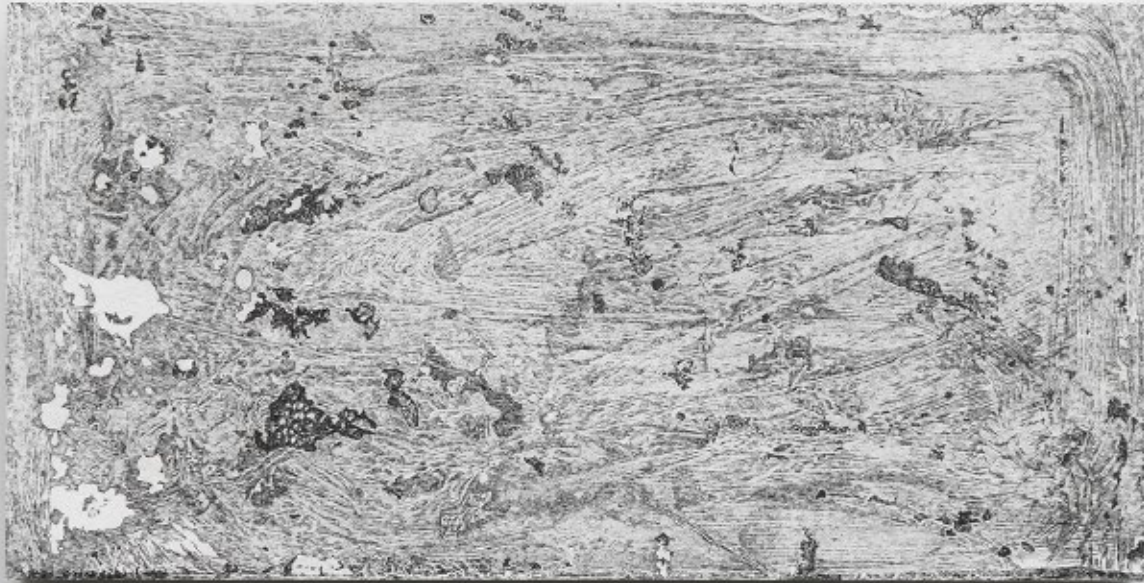
146 x 180 x 5 cm

KONG Chun Hei (b. 1987, Hong Kong)

Kong Chun Hei graduated from the Fine Arts Department of The Chinese University of Hong Kong in 2009. Past exhibitions include solo exhibition “Running around the Roundabout” (Gallery EXIT, Hong Kong, 2012); Group exhibitions include “The 2nd CAFAM Future Exhibition” (CAFA Art Museum, Beijing, China, 2015); “rites, thoughts, notes, sparks, swings, strikes, a hong kong spring” (Para Site, Hong Kong, 2012). He currently lives and works in Hong Kong.

鄭鎮禧 (1987年，生於香港)

鄭鎮禧於2009年畢業於香港中文大學藝術系。近期展覽包括：個展有香港安全口畫廊的“環繞迴旋”（2012）；聯展包括北京中央美術學院美術館的《第二屆CAFAM未來展》（2015）；香港 Para Site 藝術空間的“rites, thoughts, notes, sparks, swings, strikes, a hong kong spring”（2012）。鄭氏現於香港生活及工作。



Stuff IX 《物件 IX》

2015

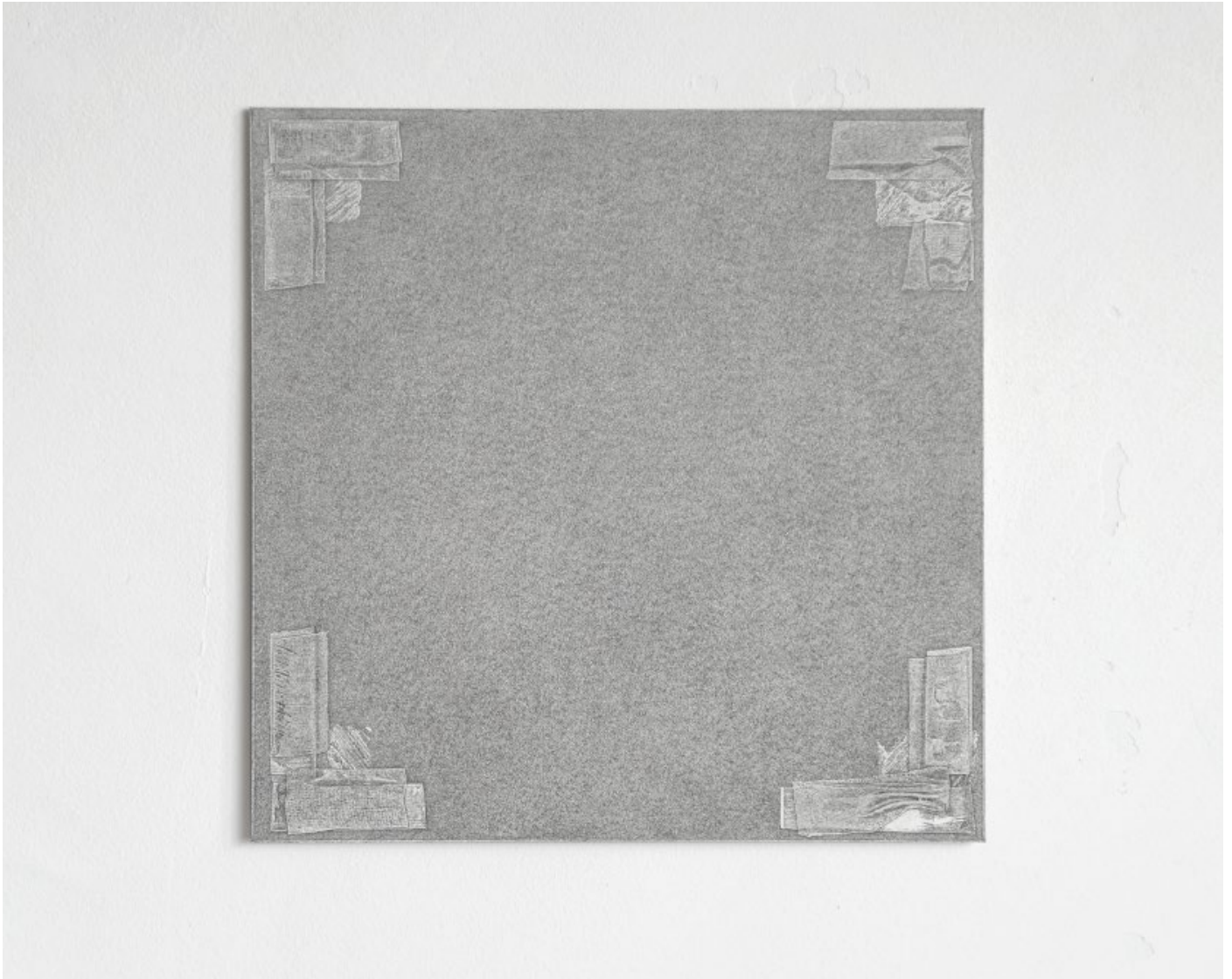
Ink on paper mounted on stainless steel /

墨水筆紙本、不鏽鋼托裱

20.3 x 10.3 x 1.9 cm

Kong uses the medium of fundamental drawing to develop a diverse practice coincidentally, including video, animation and installation. He often captures the surface of ordinary objects with ink on paper. His practice looks into the uncertainty of things and perception. Mimicking different material textures with nuanced brushstrokes, he destabilizes the familiarity of daily objects and thus our viewing practices.

鄭氏的創作以素描為主，並同時以不同的媒介呈現，包括錄像、動畫及裝置。他多以墨水紙本描繪日常物件，以探討事物的不確定性。鄭氏以微細的筆觸模仿不同的材質紋理，去破壞日常物件的熟悉感及人們的觀看習慣。



Stuff X 《物件 X》

2015

Ink on paper mounted on stainless steel /

墨水筆紙本、不鏽鋼托裱

30.1 x 30.1 x 0.5 cm

LAI Lon Hin (b. 1982, Hong Kong)

Lai Lon Hin's works was exhibited in various group exhibitions and festivals including "Inside China [Journées Thématiques]" (Palais de Tokyo, Paris, 2015); "Hong Kong Photography Series 2: City Flâneur - Social Documentary Photography" (Hong Kong Heritage Museum, 2010); Pingyao International Photography Festival (China, 2008). His work is collected by Hong Kong Heritage Museum. He currently lives and works in Hong Kong.

賴朗騫 (1982年，生於香港)

1982年出生於香港，賴朗騫曾參與的展覽包括巴黎東京宮的“Inside China [Journées Thématiques]”（2015）；香港文化博物館“香港攝影系列展覽二：城市漫遊者——社會紀實攝影”（2010）；中國平遙國際攝影節（2008）。他的作品被香港文化博物館收藏。他現於香港生活及工作。



Me on the Rooftop Scenery 4 《有我天台的景象4》
2008-09

Archival inkjet print / 收藏級噴墨打印

Image: 75 x 75 cm

Framed: 98.3 x 98.3 x 3 cm

Edition of 8 / 版本：8

In *Me on the Rooftop Scenery*, Lai Lon Hin conducts a black-and-white visual study of perfectly ordinary spaces, stripping places of their superfluity to reveal the underlying logic of planes and lines.

在《有我在的天台景象》，賴朗騫在極度尋常的場景裡對空間和靜物進行觀看練習，以黑白攝影呈現去除所有多餘枝節後的點線面。



Me on the Rooftop Scenery 1 《有我天台的景象1》

2008-09

Archival inkjet print / 收藏級噴墨打印

Image: 75 x 75 cm

Framed: 98.3 x 98.3 x 3 cm

Edition of 8 / 版本：8



Me on the Rooftop Scenery 6 《有我天台的景象6》

2008-09

Archival inkjet print / 收藏級噴墨打印

Image: 75 x 75 cm

Framed: 98.3 x 98.3 x 3 cm

Edition of 8 / 版本：8

Sarah LAI (b. 1983, Hong Kong)

Sarah Lai obtained her BA in Fine Arts from the Chinese University of Hong Kong in 2007 and an MFA degree candidate at the Chinese University of Hong Kong in 2016. She has held solo exhibitions that include “In Stasis” (Para Site, Art Basel Hong Kong, Hong Kong, 2015). Group exhibitions include “The 2nd CAFAM Future Exhibition” (CAFA Art Museum, Beijing, China, 2015). Lai currently lives and works in Hong Kong.

黎卓華 (1983年，生於香港)

黎卓華於2007年獲得香港中文大學藝術系學士學位，並於2016年獲得香港中文大學藝術系碩士。黎氏曾參與個人展覽包括香港巴塞爾香港藝術展 Para Site的“停滯之中”(2015)；而聯展包括北京中央美術學院美術館的《第二屆CAFAM未來展》(2015)。黎氏現於香港居住和工作。



Black Stars 《黑色的星星》

2016

Oil on canvas, plastic / 油彩布本、塑膠

18.3 x 11.5 x 3 cm

These two paintings represent different states in Sarah Lai's practice, both share her signature pale palette and a particular stillness imbued with material memories.

此兩件繪畫分別代表了黎卓華創作上的不同階段，它們同時運用了黎氏常用的淡色調，展現了她繪畫中經常呈現的、介乎物質與記憶之間特殊的靜止感和美學。



Still Corner 《静謐角》

2012

Oil on canvas / 油彩布本

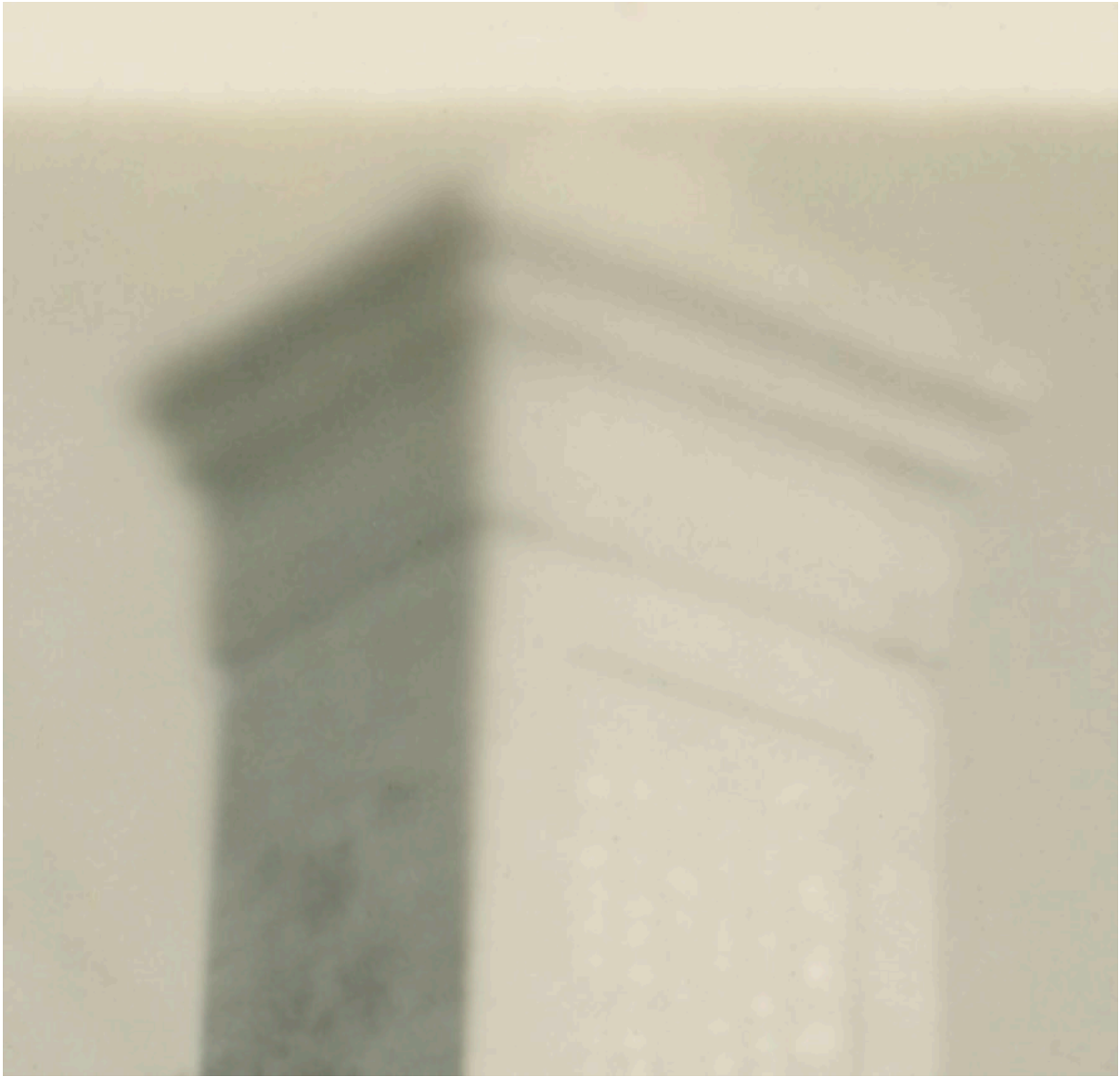
122 x 183 x 2.5 cm

LAU Wai (b. 1982, Hong Kong)

Lau Wai graduated from Goldsmiths College in UK with a Bachelor of Fine Art in 2007. In 2014, Lau was invited by Lianzhou International Photo Festival to hold her first solo exhibition in the international solo section of “Staging Encounters: 10 Years of Contemporary Photography in China”. Her works was exhibited in various group exhibitions including “Les Photaumnales – Love Hong Kong: La photographie hongkongaise (1950-2015)” (Le Quadrilatère, France, 2016); “Adrift” (OCAT Shenzhen, China, 2016); “Imagine There’s No Country, Above Us Only Our Cities” (Para Site, Hong Kong, 2015); and photography festivals including “Denmark Photo Biennale: Cities and Memory” (Brandts Museum, Denmark, 2016); “Echigo-Tsumari Art Triennale: Three Shadows Photography Award Exhibition” (Asia Photography And Image Center, Japan, 2015); “The 6th Dali International Photography Festival” (Dali, China, 2015). In 2015, she was a finalist of The 7th Three Shadows Photography Award and Xitek New Photo Award. Lau currently lives and works in Hong Kong.

劉衛 (1982年，生於香港)

劉衛於2007年畢業於英國倫敦大學金匠學院藝術系。2014年，劉氏被連州國際攝影年展邀請於“再造奇遇：中國當代攝影十年”的國際展個展部份舉行個展。她的作品曾於多個群展及攝影節展出，包括法國Le Quadrilatère的“Les Photaumnales – Love Hong Kong: 香港攝影 (1950-2015)”；中國OCAT深圳的“他／她從海上來” (2016)；香港Para Site藝術空間的“如果只有城籍而沒有國籍” (2015)；丹麥Brandts博物館的“丹麥攝影雙年展：城市與記憶” (2016)；日本亞洲寫真影像館的“大地藝術祭：中國攝影新勢力” (2015)；中國大理的“第六屆大理國際攝影節” (2015)。於2015年，她分別入選「第七屆三影堂攝影獎」及「色影無忌中國新銳攝影師獎」。劉氏現於香港生活及工作。



1961 Beijing # Monument 《1961 北京 # 紀念碑》
2014

Archival pigment print / 收藏級噴墨打印
77 x 80 cm (image size / 圖片尺寸)
79.7 x 82.8 x 4.4 cm (framed size / 外框尺寸)
Edition of 5 + AP / 版本：5 + AP

In the study of old family albums that spanned the last 50 years, Lau Wai found visual patterns and thematic tropes that signified to her family memories and historical periods. By selecting particular images, cropping out fragments and enlarging them to an almost unrecognizable blur, Lau conveyed the pathos of temporal distance.

翻看著過去五十年的家族相冊，劉衛發現了具有不同時代意義、意識形態和家族歷史的視覺表達方式。通過選擇圖像、裁剪並將之放大至模糊的狀態，劉氏展示了一種感覺時光的距離。



1973 Beijing 《1973 北京》

2014

Archival pigment print / 收藏級噴墨打印

57.5 x 60 cm (image size / 圖片尺寸)

60.5 x 62.8 x 4.4 cm (framed size / 外框尺寸)

Edition of 5 + AP / 版本：5 + AP



1968 Beijing # Sisters 《1968 北京 # 姐妹》

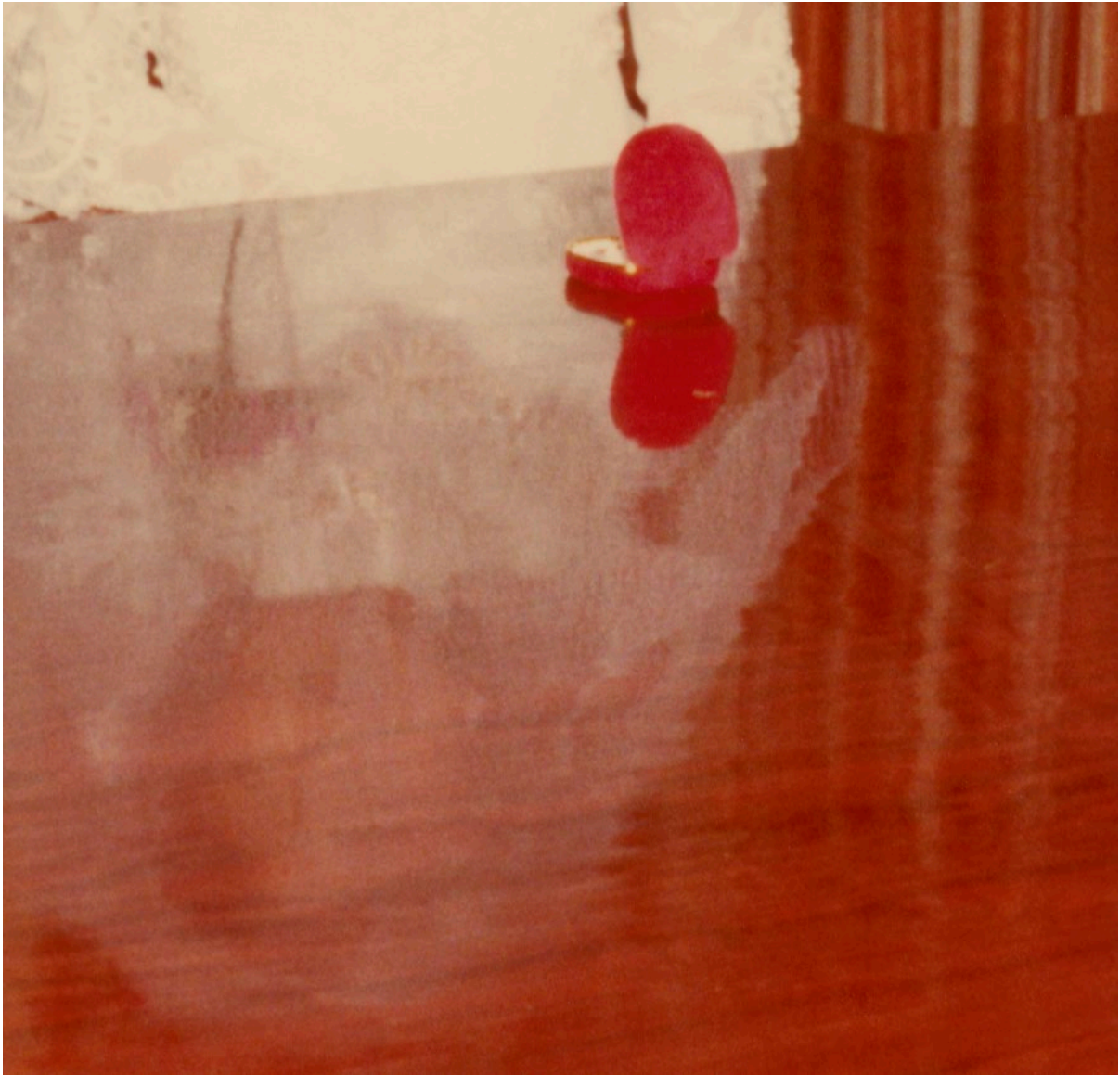
2014

Archival pigment print / 收藏級噴墨打印

57.5 x 60 cm (image size / 圖片尺寸)

60.5 x 62.8 x 4.4 cm (framed size / 外框尺寸)

Edition of 5 + AP / 版本：5 + AP



1981 Hong Kong # At the marriage registration Office

《1981 香港 # 於婚姻註冊處》

2015

Archival pigment print / 收藏級噴墨打印

77 x 80 cm (image size / 圖片尺寸)

79.7 x 82.8 x 4.4 cm (framed size / 外框尺寸)

Edition of 5 + AP / 版本：5 + AP



Mother's glasses on pillow, Hong Kong

《母親枕頭上的眼鏡，香港》

2012

Archival pigment print / 收藏級噴墨打印

24.5 x 30 cm (image size / 圖片尺寸)

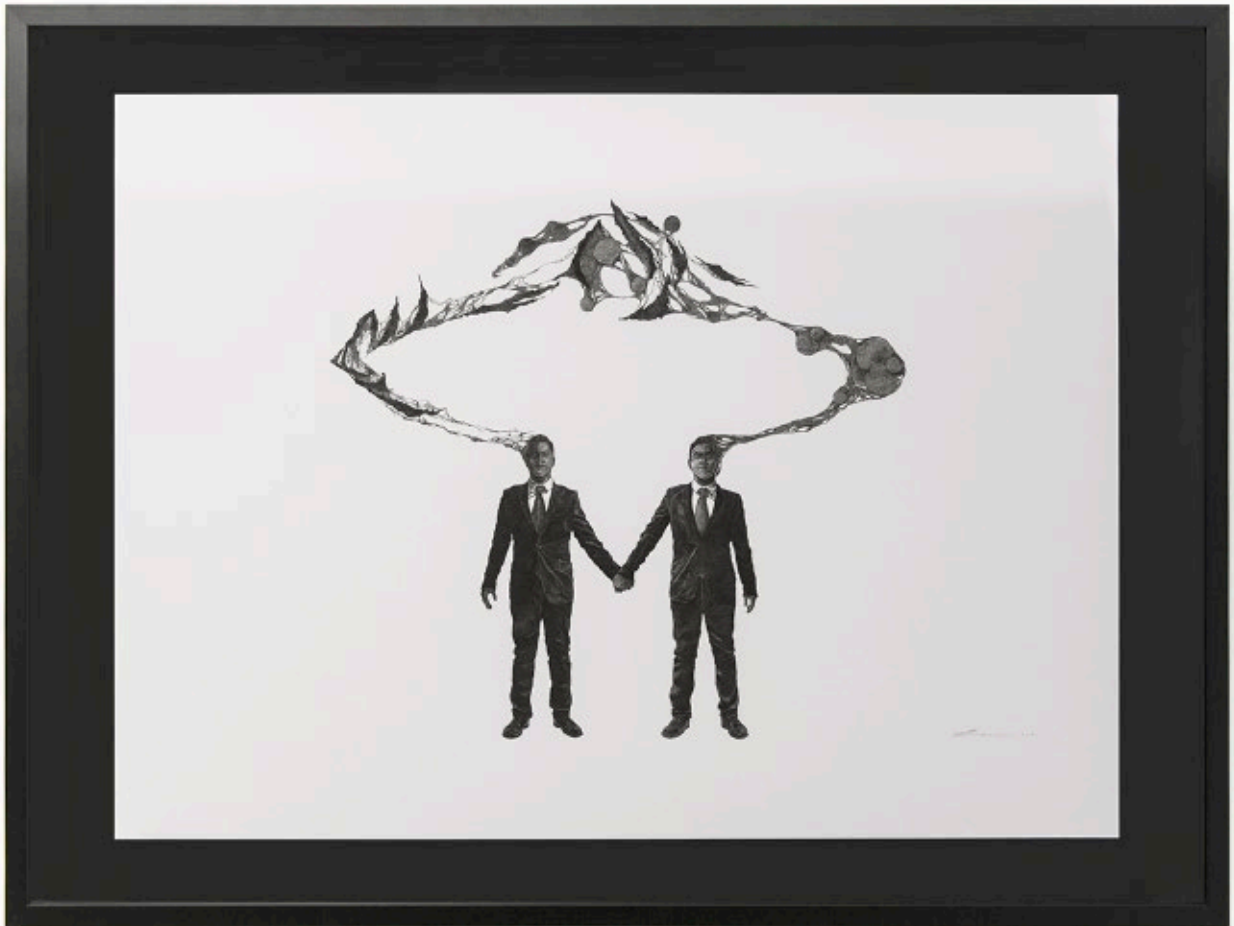
Edition of 5 + AP / 版本：5 + AP

Bosco LAW (b. 1989, Hong Kong)

Bosco Law graduated from The Chinese University of Hong Kong with a Bachelor of Fine Arts in 2012. Law's work was exhibited in group exhibitions including, "A Body A Story" (Jockey Club Creative Arts Centre, Hong Kong, 2012). In 2011, Law was awarded the Cheung's Creative Award presented by The Chinese University of Hong Kong. He currently lives and works in Hong Kong.

羅家南 (1989年，生於香港)

羅家南於2012年畢業於香港中文大學藝術系。羅氏曾參與群展包括香港賽馬會創意藝術中心的“有故事的身體”（2012）。羅氏於2011年獲香港中文大學頒發「張氏創作獎」。他現於香港生活及工作。



Focus Point 《關注點》

2016

Ink on paper / 墨水紙本

45 x 61 cm (image size / 圖片尺寸)

55.5 x 73.8 x 3.5 cm (framed size / 外框尺寸)

Bosco Law uses a delicate ink-point technique to elaborate metamorphosing forms on paper, a practice similar to the automatic drawings by the Surrealists through which one harnesses the creative force of the unconscious.

羅家南使用精細的墨點技術在紙上繪畫形體的變異，採用的自動主義繪畫方法為二十世紀初超現實主義派系所開拓，以釋放潛意識中的創造力為目的。



Random Image #008 《隨機圖像 # 008》

2016

Ink on paper / 墨水紙本

50 x 50 cm (image size / 圖片尺寸)

57x 57 x 3.5 cm (framed size / 外框尺寸)

LEUNG Wing Yee (b. 1991, Hong Kong)

Leung Wing Yee graduated from the School of Creative Media, City University of Hong Kong in 2014, majoring in Photography. She was awarded the Julian Photographic Scholarship 2014/15 presented by City University of Hong Kong and participated in co-organising a joint exhibition “Spacelessness” (City University of Hong Kong, 2015) with two other award receivers. Leung currently lives and works in Hong Kong.

梁詠怡 (1991年，生於香港)

梁詠怡於2014年畢業於香港城市大學創意媒體學院，主修攝影。她曾獲香港城市大學頒發李志超攝影獎學金，並與其他兩位得獎者合作策劃聯展“Spacelessness”。梁氏現於香港生活及工作。



Earrings scar 《耳針傷疤》

2016

Archival inkjet print, earrings / 收藏級噴墨打印、耳環

13.4 x 20 cm (image size / 圖片尺寸)

20.7 x 27.6 x 4.4 cm (frame size / 外框尺寸)

In order to visualize the pain and absurdity of being, Leung Wing Yee literally creates a punctum on her skin, and then pins earrings onto the photographic wound to resist its recovery.

為體驗存在的痛苦和荒謬，梁詠怡在自己的皮膚上留下創傷的痕跡，並把耳針釘在相紙的傷口上令其無法復癒。

LING Pui Sze (b. 1989, Guangzhou, China)

Ling Pui Sze graduated from The Chinese University of Hong Kong with a Bachelor of Fine Arts in 2012. Since 2012, Ling has been working on a variety of media, with a focus on ink painting and collages. In 2012, Ling was awarded Wucius Wong Creative Ink Painting Award. She had her first solo exhibition “Metamorphosis” at The Chinese University of Hong Kong in the same year. Her work was exhibited in group exhibitions including “12 Unlimited” (Haohaus Hsinchu, Taiwan, 2015); “A Legacy of Ink Lui Shou-kwan 40 Years On” (Alisan Fine Arts and Hong Kong Arts Centre, 2015). She currently lives and works in Hong Kong.

凌佩詩 (1989年，生於中國廣州)

凌佩詩於2012年畢業於香港中文大學，主修藝術。凌氏自2012年起不斷嘗試以不同媒介創作，主要以水墨及拼貼為主。凌氏於2012年獲頒發「王無邪水墨創作獎」，並於同年在香港中文大學舉行首個個展“變態”。她曾參與多個群展，包括“拾貳·不設限”（台灣好思當代空間，2015）；“呂壽琨水墨傳奇四十年”（香港藝倡畫廊及香港藝術中心合辦，2015）。凌氏現於香港生活及工作。



Reactionary 2 《反動二》

2016

Mixed media on canvas / 混合媒介

85 x 85 cm (image size / 圖片尺寸)

90 x 90 x 7 cm (framed size / 外框尺寸)



Reactionary 1 《反動一》

2016

Mixed media on canvas / 混合媒介

120 x 120 cm (image size / 圖片尺寸)

128 x 128 x 5.5 cm (framed size / 外框尺寸)

Ling Pui Sze creates expansive dream-like tableaux through an innovative monochromatic printing. She approaches her processes of deconstruction and recomposition not merely as collage but also as painting.

凌佩詩結合單色打印、人工和數碼拼貼創造多層次的抽象畫面。對她來說，這個解構與重組的過程並非單純是拼貼，而是另一種繪畫的方式。

Andrew LUK (b. 1988, New Jersey, USA)

Andrew Luk graduated from University of Suffolk in UK with Bachelor degrees in Fine Arts and European History in 2010. In 2015, Luk had a solo exhibition “No Fixed Abode” at Videotage, Hong Kong. His work was exhibited in various group exhibitions including “At Wit’s End” (Kula-Bazaar Asia Culture Center, Gwangju, Korea, 2016); “Change Seed: Contemporary Art from Hong Kong & Beyond” (Center on Contemporary Art, Washington, USA, 2015). In 2014, Luk was awarded an Emerging Artist Grant presented by Hong Kong Arts Development Council. He currently lives and works in Hong Kong.

陸浩明 (1988年，生於美國新澤西州)

陸浩明於2010年畢業於英國薩福克大學，修讀藝術及歐洲歷史。陸氏曾於2015年香港錄影太奇舉行個展“*No Fixed Abode*”。他的作品亦於多個群展展出，包括韓國光州亞洲文化中心的“*At Wit’s End*”（2016）；美國華盛頓西雅圖當代藝術中心的“*Change Seed: Contemporary Art from Hong Kong & Beyond*”（2015）。於2014年，陸氏獲得香港藝術發展局的「新苗資助」支助計劃。他現於香港生活及工作。



Untitled Vent Composition

2016

Metal composite, steel, pine rosin/

合金物料、鋼、松香

173 x 15 x 15.5 cm, 176 x 15 x 15.5 cm, 162 x 15 x 15.5 cm

Andrew Luk fabricates entropic installations that draw inspiration from the mischief of found objects. Defying logic and at times gravity, his work forms a new material order to investigate our relation to the corporeal world.

陸浩明的裝置的靈感源自日常生活中的現成物的物理性矛盾。這些物件違背邏輯理智，甚至是地心吸力，從而形成一種新的基礎去探索物質性與我們的關係。



Detail

Stephanie SIN (b. 1984, Hong Kong)

Stephanie Sin graduated from Royal Melbourne Institute of Technology University (RMIT) in Australia with a Bachelor of Arts (Fine Arts) in 2008. She went on to obtain her Master of Visual Arts (Studio Arts & Extended Media) from Hong Kong Baptist University in 2013. In 2009, she founded art group Rental United that serves as a cluster for collaborative experimentations focusing on happenings and performances. Her work was exhibited in various group exhibitions including “Form Simultaneity” (100ft. PARK, Hong Kong, 2016); “Silent Waves – Exploring the quiet zone” (Soundpocket Hong Kong, 2015); “TILT” (Royal Academy of Arts, UK, 2014); “New Trend 2008” (Artist Commune, Hong Kong, 2008) In 2010, she was awarded Impression • Eileen Chang • Inaugural Painting Jury Award. Sin currently lives and works in Hong Kong.

冼朗兒 (1984年，生於香港)

冼朗兒於2008年畢業於澳洲墨爾本皇家理工大學藝術系；其後於2013年於香港浸會大學取得視覺藝術碩士學位。冼氏曾參與於多個群展，包括香港百呎公園的“同形異位”（2016）；香港Soundpocket的“裊 裊”（2015）；英國倫敦皇家美術學院的“TILT”（2014）；香港藝術公社的“出爐2008”（2008）。於2010年，冼氏獲頒發「印象·張愛玲·首屆繪畫獎」。冼氏現於香港生活及工作。



Apliu Outdoor Units 01 《鴨寮室外機組 01》
2016

Oil on canvas / 油墨布本

183 x 244 x 5 cm, triptych / 三連屏

Stephanie Sin paints still lifes of architectural appendages with layers of vivid colours, putting the spotlight on details and features that we often take for granted.

洗朗兒以多層鮮豔的油彩描繪大廈外牆上的附屬物的靜物作品，把焦點放到我們經常認為理所當然的細節和功能上。

Samuel Adam SWOPE (b. 1984, Missouri, USA)

Samuel Adam Swope graduated from the Missouri State University with a Bachelor of Fine Arts, majoring in Sculpture in 2007. He went on to obtain his Master of Fine Arts in Studio, Art and Technology Studies from the School of the Art Institute of Chicago in 2014. Swope's works was exhibited in various group exhibitions and festivals including "FILE 2015" (Electronic Language International Festival, Sao Paulo, Brazil, 2015) and "The Superb Meaningless Invention Exhibition" (Hong Kong Cultural Centre, 2012). In 2016, he received the Research Creation Fellowship presented by Chronus Art Center (Shanghai, China) that explores artistic applications of emerging technologies. A solo exhibition will be held upon the completion of Swope's three-month residency based on his research based aerial artwork *Floating Room*. He currently lives and works in Hong Kong.

Samuel Adam SWOPE (1984年，生於美國密蘇里州)

Samuel Adam Swope於2007年畢業於美國密蘇里州立大學藝術系，主修雕塑；其後於2014年於芝加哥藝術學院取得技術研究碩士學位。其作品曾於多個群展及藝術節展出，包括巴西聖保羅的“FILE 2015”（2015）及香港文化中心的“無啦謂勁架勢發明展”（2012）。他於2016年獲得中國上海新時線媒體藝術中心舉辦的研究與創造學術金，其支持及關注新媒體藝術家以探索新興技術的藝術應用項目。Swope將於為期3個月的藝術家駐場計劃中創作空中藝術裝置《漂浮空間》及舉行個展。他現於香港生活及工作。



Vacuum Space 1 《真空空間 1》

2016

Custom vacuum form, clear resin, electronic hardware, video loop /

真空模板、透明樹脂、電子硬件、循環錄像

19 x 24 x 4 cm

In *Vacuum Space*, a video sculpture, Samuel Adam Swope plays on the parallel existence of a thing. Tangible, familiar objects chosen from home are vacuumed into a digital place, and become doubled. They are then optically given volume within imagined, virtual, parallel narratives.

《真空空間》是一件探索物件平行存在的錄影雕像。Samuel Adam Swope 從家中選來有形的、熟悉的物件，然後抽去空氣，將它們吸入到一個數位化的空間內，從而使得它們具有了雙重的存在。這些物件在一個想像的、虛擬的平行敘事中被賦予了光學上的體積感。



Vacuum Space 2 《真空空間 2》

2016

Custom vacuum form, clear resin, electronic hardware, video loop /

真空模板、透明樹脂、電子硬件、循環錄像

19 x 24 x 4 cm



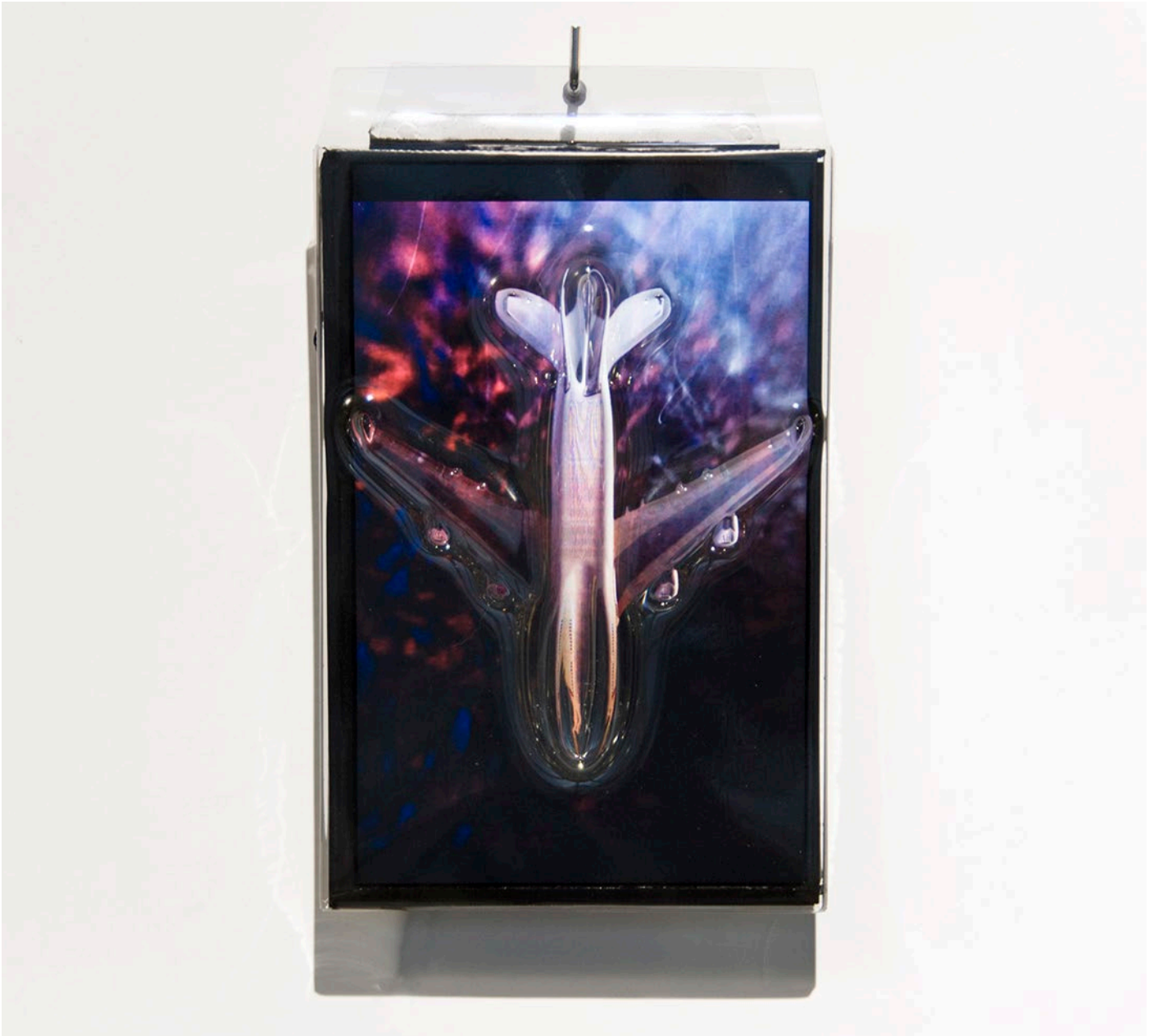
Vacuum Space 3 《真空空間 3》

2016

Custom vacuum form, clear resin, electronic hardware, video loop /

真空模板、透明樹脂、電子硬件、循環錄像

19 x 24 x 4 cm



Vacuum Space 4 《真空空間 4》

2016

Custom vacuum form, clear resin, electronic hardware, video loop /

真空模板、透明樹脂、電子硬件、循環錄像

19 x 24 x 4 cm



Vacuum Space 4 《真空空間 5》

2016

Custom vacuum form, clear resin, electronic hardware, video loop /

真空模板、透明樹脂、電子硬件、循環錄像

19 x 24 x 4 cm

FOR IMMEDIATE RELEASE**“→”**

Featured artists: Oscar Chan Yik Long, Sim Chan, Chan Wai Kwong, Cheng Ting Ting, Chloe Cheuk, Vivian Ho, Kong Chun Hei, Lai Lon Hin, Sarah Lai, Lau Wai, Bosco Law, Leung Wing Yee, Ling Pui Sze, Andrew Luk, Stephanie Sin, Samuel Adam Swope

3 – 24 December 2016**Opening Reception: 3 December 2016, Saturday, 4 - 6:30pm****Artists will be present.**

Venue: Blindspot Gallery (15/F, Po Chai Industrial Building, 28 Wong Chuk Hang Road, Wong Chuk Hang, Hong Kong)

Opening Hours: Tuesday to Saturday, 10am to 6pm (Sunday and Monday by appointment only); closed on public holidays

Blindspot Gallery is delighted to present “→”, a 3-week experimental exhibition convened by artists Trevor Yeung and South Ho Siu Nam. The exhibition displays a variety of media by 16 emerging Hong Kong artists. “→” indicates movement, direction and change. It is an open platform where artists are invited to participate by each selecting a work or a series that most represents recent developments in their own practices. Approaching the end of the year, “→” provides a collective opportunity for artists to think about their own states of practice, and to offer audiences intimation about their future movements.

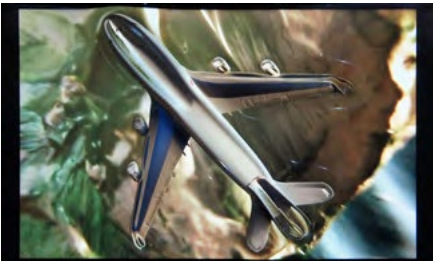


Being Hong Kong locals, some artists transform into works of art their own existence in the urban cityscape. Chan Wai Kwong exposes the raw anarchic desires that penetrate the surface of the city, while Lai Lon Hin conducts black-and-white visual studies of perfectly ordinary spaces, stripping places of their superfluity to reveal the underlying logic of planes and lines. Chloe Cheuk constructs allegories of relationality through the interiority of ready-mades, while Andrew Luk fabricates entropic installations that draw inspiration from the mischief of found objects. Painter Vivian Ho uses magical realism to reimagine local subjects on the streets, while Stephanie Sin paints still lives of architectural appendages with layers of vivid colours. Cheng Ting Ting creates whimsical drawings to meditate on the delights of daily life.

While others express the exteriority of the surrounding world, some turn inwards to personal memories and subjective perceptions. Oscar Chan Yik Long creates fantastical drawings that explore the fluid edge between human psyches and corporeal forms. Sarah Lai captures a particular stillness in images imbued with material memories. Lau Wai conveys a tender affect through staging intimate scenes in *Album*. Leung Wing Yee literally creates a punctum on her skin to visualize the pain and absurdity of being.



For some, the state of art creation exists conceptually in exploring materiality through abstraction. Sim Chan is a purist who experiments with the mixing of colours and illumination through lightboxes. Kong Chun Hei mimics different material textures with nuanced strokes and installs them in unexpected places. Bosco Law uses a delicate ink-point technique to elaborate metamorphosing forms on paper. Ling Pui Sze creates expansive dream-like tableaux through an innovative monochromatic printing. Samuel Swope explores the parallel existence of things across the analog and the digital.



Part of the proceeds will benefit non-profit art space 100ft. PARK to support programming that focuses on Hong Kong young artists.

Artists will be present at the opening reception. Interviews are welcome and can be arranged.

About Blindspot Gallery

Set up in 2010, Blindspot Gallery is a Hong Kong-based contemporary art gallery, with a primary focus on contemporary photography and image-based works amongst other media in contemporary art. The gallery represents both emerging and established artists, mainly from Hong Kong and the region but also beyond.

For enquiries and media interviews, please contact Ms. Lesley Kwok at 2517 6238 or by email info@blindspotgallery.com

Image Captions:

Cheng Ting Ting, *Fireworks so Beautiful*, 2015, Charcoal and pencil on paper, 20.2 x 14.3 cm

Chloe Cheuk, *Since We Last Met*, 2015, Motor, wood, cups and toothbrushes, 26 x 30 x 20 cm, Edition of 4 + 2AP.

Sarah Lai, *Black Star*, 2016, Oil on canvas and plastic, 18.3 x 11.5 x 3 cm.

Samuel Adam Swope, *Vacuum Space 3*, 2016, Custom vacuum form, clear resin, electronic hardware and digital video loop, 19 x 24 x 4 cm
(Image courtesy of artists and Blindspot Gallery)

即時發佈

“→”

展出藝術家：陳翊朗、陳閃、陳偉江、鄭婷婷、卓思穎、何博欣、鄺鎮禧、賴朗騫、黎卓華、劉衛、羅家南、梁詠怡、凌佩詩、陸浩明、冼朗兒、Samuel Adam Swope

二零一六年十二月三日至二十四日

開幕酒會：二零一六年十二月三日，星期六下午 4 時至 6 時 30 分
藝術家將出席開幕酒會。

地點：刺點畫廊（香港黃竹坑道 28 號保濟工業大廈 15 樓）

開放時間：星期二至星期六，上午 10 時至下午 6 時（星期日及星期一只供預約）；公眾假期休息

刺點畫廊最新展覽“→”是一個為期三週的實驗性聯展，由藝術家楊沛鏗和何兆南發起。展覽將展出 16 位以不同媒介創作的香港藝術家，以各自挑選最能代表其近期創作發展的作品參展。“→”代表方向、動態和改變。面對一年的終結，“→”提供藝術家一個集體機會去思考他們創作上目前的狀態，也同時為觀眾揭示了這些藝術家日後發展的脈絡。



作為居住香港的都市人，藝術家們經常以城市生活的經歷體驗轉化為藝術創作的藍本。陳偉江的攝影展現了城市裡潛藏的不穩定感和慾望；而賴朗騫則在極度尋常的場景裡對空間和靜物進行觀看練習，黑白攝影呈現去除所有多餘枝節後的點線面。卓思穎通過現成物的內在特性建構人際關係的寓言，陸浩明的裝置的靈感源自日常生活中的現成物的物理性矛盾。畫家何博欣以「魔幻現實主義」手法重新演繹大街小巷的人與物，而冼朗兒以多層鮮豔的油彩描繪大廈外牆上的附屬物的靜物作品。鄭婷婷的鉛筆掃描繪畫她對日常生活中的奇妙想像。

有藝術家以作品回應外在環境，有些則轉向個人回憶和主觀感受。陳翊朗透過繪畫探索精神世界和肉體間之的模糊界線。黎卓華的繪畫捕捉了圖像中的一種特殊的靜止狀態。劉衛通過挑選、裁剪和放大相冊中的舊照片去探討五十年來影像裡的家族歷史和時代背景。梁詠怡在自己的皮膚上留下創傷的痕跡以體驗存在的痛苦和荒謬。

展覽中亦有藝術家通過探索物質的抽象性進行創作。陳閃是一個純粹主義者，通過燈箱以混合顏色和光線進行實驗。鄺鎮禧以微細的筆觸模仿不同的材質紋理。羅家南使用精細的墨點技術在紙上繪畫形體的變異。凌佩詩結合單色打印、人工和數碼拼貼創造多層次的夢抽象畫面。Samuel Swope 探討數碼模擬和現實物件的並行存在。



展覽部分收益將獲益非營利藝術空間百呎公園，以支持其以香港年輕藝術家為重點的藝術項目。

藝術家將出席開幕酒會，歡迎媒體預約採訪。

關於刺點畫廊

創辦於 2010 年，刺點畫廊是一間建基於香港的當代藝術畫廊，畫廊以當代攝影及影像主導的創作為重點，同時亦展出其他當代藝術媒介。畫廊展出新晉和著名藝術家，他們主要是來自香港及亞洲地區的藝術家，但亦有海外的藝術家。

如有任何查詢，請致電 25176238 或電郵至 info@blindspotgallery.com 與郭麗兒小姐聯絡。

圖片說明：

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(圖片由藝術家及刺點畫廊提供。)

