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香港天趣國際女性藝術研究會
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Published by 出版:

Art Life Foundation Co Ltd
天趣藝術人生基金會有限公司

BOUNDLESS BLOOM

CONTEMPORARY WOMEN'S ART

無界·綻放

女性當代藝術

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無界·綻放

女性當代藝術

藝術無界
大美無價
大愛無疆

Unbounded Art
Priceless Beauty
Infinite Love

嘉賓獻詞

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Observing the Ecology of Contemporary Women's Art from Multiple Perspectives

Academic Director, Zhao Li
Professor at the Central Academy of Fine Arts

In the dual context of art history's normative frameworks and the contemporary art market's value discourse systems, the academic construction of women's art consistently confronts core methodological challenges. When we seek to examine this field through systematic and theoretical lenses, the ongoing artistic sites constructed by the *Boundless Love* series provide invaluable experiential samples and empirical foundations for dynamic research into women's artistic creation.

This exhibition manifests three practice dimensions of significant academic value. First, the explicit inscription of intergenerational inheritance: thirty women artists across three generations exhibit concurrently, forging dialogic tensions in visual languages that resonate with art sociology's central proposition of intergenerational experience transmission and innovation. The methodological of veteran artists, mid-career explorations of linguistic paradigms, and emerging breakthroughs in conceptual contexts collectively delineate a continuous temporal trajectory for women's art creation, offering tangible support for studies on intergenerational artistic transmission. Second, the boundary expansion of creative subjects and diversified empowerment: the persistent inclusion of artists with special abilities dismantles the "professionalism" based identity monopolies in traditional art production, with this inclusive curatorial ethos not only broadening women's art's subject scope but also deeply echoing multiple intelligences theory in contemporary art education, propelling a pluralistic shift in research on artistic subjectivity. Third, cross-contextual translation practices of regional cultures: Hong Kong, as a distinctive arena for international cultural exchange, sees its local young women artists embodying unique perceptual acuity and translational prowess toward cross-cultural contexts, a trait pivotal for art value construction amid globalization localization dialectics.

Notably, this exhibition's theme *Boundless Bloom* strikingly aligns with emerging trends in contemporary art market research. Collectors' and academics' perceptions of women's art are undergoing a profound shift from identity-discourse orientation to aesthetic-ontological orientation: moving from superficial focus on women's themes and identity narratives to deep dives into women's artistic methodologies; from gender attached

value judgments to ontology-based scholarly critiques. This evolution finds full empirical validation in the exhibited works, the artists' experimental material manipulations, deconstructive spatial interventions, and symbolic translations of bodily experiences not only extend contemporary art's formal expressive frontiers but furnish novel academic parameters and evaluative axes for women's art valuation systems.

Hong Kong's recent socio-cultural milieu imparts unique art-sociological import to this exhibition. Art's post public event social healing role transcends pure aesthetic encounters, emerging as a vital constituent of cultural ecosystem restoration. Curators' incorporation of community care and psychological reconstruction into artistic praxis dovetails intrinsically with cultural leadership theory in arts management, signifying art institutions' social duties extending from conventional aesthetic education and dissemination to expansive social governance and cultural edification, furnishing key practical cases for scholarship on art's societal interventions.

As an art educator and researcher, particular note is taken of this exhibition's dual traits of reciprocal teaching and learning alongside academic verification. The co-presentation of academy affiliated young creators and extra-institutional independents forges a public domain for socializing art education outcomes; meanwhile, the team's professionalized rendering of non-professional women artists' works inspires reevaluation of artist as a contemporary concept and academic definition. This open architecture itself embodies concrete art-educational praxis, proffering fresh avenues for fusing art education with societal practice.

Anticipation holds that this exhibition will spark deeper deliberations among academia and the public on contemporary women's art, with these works, imbued with singular life experiences and vanguard aesthetic probes, unlocking multidimensional scholarly vistas for apprehending it. When art's generative force and societal humanistic solicitude resonate dually in theory and practice, beheld is not static artwork display but a dynamic process of cultural communal self-construction via women's art as conduit, one inherently rich in academic merit and cultural edificatory purport.

December 2025, at the Central Academy of Fine Arts

以多元視角觀照當代女性藝術生態

學術總監 趙力
中央美術學院 教授

在藝術史書寫的規範性框架與當代藝術市場的價值話語體系雙重語境下，女性藝術的學術建構始終面臨方法論層面的核心挑戰。當我們試圖以系統化、學理化的視角對這一領域展開深度考察時，「大愛無疆」系列展覽所建構的持續性藝術現場，恰好為女性藝術創作的動態研究提供了彌足珍貴的經驗樣本與實證基礎。

本屆展覽呈現出三個具有學術研究價值的實踐維度：其一，代際傳承的顯性書寫。三十餘位橫跨三代的女性藝術家同場展陳，不僅形成視覺語言的對話性張力，更暗合藝術社會學中「代際經驗傳遞與創新」的核心研究命題。資深藝術家的創作方法論沉澱、中生代藝術家的語言範式探索、新生代藝術家的觀念語境突破，共同構建了女性藝術創作在時間維度上的連續性發展軌跡，為代際藝術傳承的學術研究提供了具象化支撐。其二，創作主體的邊界拓展與多元賦權。特殊展能藝術家的持續參與，打破了傳統藝術生產體系中基於「專業性」的身份壟斷，這種包容性策展理念不僅拓展了女性藝術的主體範疇，更與當代藝術教育中「多元智能理論」形成學理層面的深度呼應，推動了藝術創作主體研究的多元化轉向。其三，地域文化的跨語境轉譯實踐。香港作為國際文化交流的特殊場域，其本土青年女性藝術家的創作往往體現出對跨文化語境的獨特感知力與轉譯能力，這種創作特質在全球化與本土化辯證關係的藝術價值建構中，具有重要的學術參照意義。

值得強調的是，本屆展覽的主題「無界·綻放」與當代藝術市場研究領域的新趨勢形成鮮明呼應。當前收藏界與學術界對女性藝術的認知正經歷從「身份話語導向」向「美學本體導向」的深刻轉型：即從早期對女性題材、身份敘事的淺層關注，轉向對女性藝術創作方法論的深度研究；從依附於性別身份的價值判斷，轉向基於美學本體的學術評析。這種轉型在本次參展作品中得到充分的實證體現——藝術

家們對創作材料的實驗性運用、對展陳空間的解構性處理、對身體經驗的符號化轉譯，不僅在形式語言層面拓展了當代藝術的表達邊界，更為女性藝術的價值評估體系提供了新的學術參數與評判維度。

香港近年來的社會文化語境，賦予了本屆展覽獨特的藝術社會學意義。藝術在公共事件後的社會療愈功能，已超越單純的美學體驗層面，成為文化生態修復機制的重要組成部分。展覽策劃者將社區關懷、心理重建等社會議題納入藝術實踐框架，這種策展思路與藝術管理學科中「文化領導力理論」形成內在的學理契合——標誌著藝術機構的社會責任已從傳統的審美教育與文化傳播，向更廣泛的社會治理與文化建構領域延伸，為藝術介入社會的學術研究提供了重要的實踐案例。

作為藝術教育工作者與學術研究者，筆者特別關注本屆展覽所呈現的「教學相長」與「學術檢驗」雙重特徵。學院體系內的青年創作者與體制外獨立藝術家的同場展陳，形成了藝術教育成果社會化檢驗的公共場域；而策展團隊對非職業女性藝術家創作的專業化呈現，則啟發我們重新審視「藝術家」這一概念的當代內涵與學術定義。這種開放性的展覽架構，其本身就是一種具象化的藝術教育實踐，為藝術教育與社會實踐的融合研究提供了新思路。

期待本屆展覽能夠引發學術界與社會公眾對當代女性藝術的更深入討論，也相信這些蘊含著獨特生命經驗與前沿美學探索的作品，能夠為觀者打開理解當代女性藝術的多維學術視角。當藝術的創造力量與社會的人文關懷形成學理與實踐的雙重共振時，我們所見的不僅是藝術作品的靜態展示，更是一個以女性藝術為載體的文化共同體自我建構的動態過程，這一過程本身即具有重要的學術研究價值與文化建構意義。

2025 年 12 月於中央美術學院

Blooming Inner Light: The Creative Journey and Spiritual Dialogues of Contemporary Women Artists

Chief Curator, Dr. Rochelle Yang

Associate Professor, Department of Art and Design, Hong Kong Hang Seng University

In the vast and ever-expanding landscape of contemporary art, the voices of women artists are emerging with increasing brilliance. Their practices cut through the historical shadows that once obscured them, illuminating new horizons and reshaping the narrative of art history. *Boundless Bloom: Contemporary Women's Art Exhibition* is not only a visual celebration, but also a vital platform for articulating women's perspectives, enriching the spiritual dimension of art, and fostering dialogue across cultures and societies.

Historically, the contributions of women in the art world were often marginalized or overlooked. With the rise of feminist discourse and growing social awareness, women's artistic practices have gradually broken free from inherited stereotypes and assumed a central role in contemporary art. From pioneering figures such as Mary Cassatt and Frida Kahlo to influential contemporary artists including Marina Abramović and Amy Sherald, women artists have consistently explored questions of identity, self-worth, and lived experience, inscribing new and powerful chapters into the history of art.

In recent years, women's art has gained unprecedented visibility on the global stage. Major institutions worldwide have curated landmark exhibitions dedicated to women artists. In 2026, M+ Museum presented *Dream Rooms: Environments by Women Artists 1950s–Now*, highlighting the groundbreaking spatial and environmental practices of women artists. In recent years, several major museums in London have launched a number of exhibitions focused on women artists. For example, Tate Modern is set to present Frida Kahlo: *The Making of an Icon* in 2026, while Tate Britain staged *Women in Revolt!* in 2023, featuring over one hundred seminal works by British women artists from the 1970s to the 1990s.

These developments reflect not only a renewed institutional recognition of women's artistic value, but also the essential role women artists play in advancing diversity, innovation, and critical discourse. At international art fairs such as Art Basel, works by women artists have gained remarkable

prominence. Leading galleries including Hauser & Wirth have presented works by Louise Bourgeois, Rita Ackerman, and Jenny Holzer, revealing the layered identities and complex inner worlds of women in contemporary society. Likewise, Pace Gallery's presentation of Korean painter Yoon Soo-jin underscores the growing international influence of Asian women artists.

The momentum is equally evident in the global art market. According to Artprice data, auction prices for works by women artists have risen steadily, particularly in the primary market, where their presence is becoming increasingly mainstream. Auction houses and galleries are now organizing specialized sales and exhibitions dedicated to women artists—an encouraging sign of both market evolution and social progress. In Spring 2023, Christie's sold Marlene Dumas's *Untitled* for over USD 10 million. In 2025, Frida Kahlo once again commanded worldwide attention when Sotheby's sold her 1940 self-portrait *El sueño (The Bed)* for USD 54.7 million, setting a record for a Latin American artist and becoming the highest price ever achieved by a female artist at auction. Works by artists such as Yayoi Kusama, Celine Roy, and Emma Lazarus have likewise achieved significant market success.

Against this global backdrop, the Art Life Foundation, and the HK Art of Nature International Female Art Research Society under the leadership of Director Cissy Cheung—long committed to supporting and advancing women's art—proudly presents *Boundless Bloom: Contemporary Women's Art Exhibition*. Bringing together outstanding women artists from around the world, the exhibition explores spiritual dialogue, cultural plurality, and the dynamic relationship between self, society, and the universe. Through diverse media and artistic perspectives, the artists reveal the richness of inner experience while creating an open space for reflection, resonance, and creative exchange.

We invite audiences to witness this collective "blooming"—to encounter the radiant inner light of contemporary women artists and to share in the transformative power of their visions.

綻放內在之光： 當代女性藝術家的創意之旅與心靈對話

策展總監 楊宜瑄 博士

香港恒生大學藝術設計系 副教授

在當代藝術的浩瀚星空，女性藝術家的創作愈發耀眼，穿透歷史的迷霧，綻露曙光。本次展覽以「無界 · 綻放——女性當代藝術展」為題，此展不僅是一場藝術饗宴，更是一個透過藝術來表達女性世界觀，豐富的心靈世界與多元文化的對話平台。

回顧歷史，女性在藝術領域的地位長期被忽視，隨著女性主義思潮的興起與社會意識的覺醒，女性藝術逐漸擺脫傳統刻板印象，已經成為當代藝術的重要力量。從 19 世紀瑪麗 · 卡薩特 (Mary Cassatt)、芙烈達 · 卡羅 (Frida Kahlo) 到當代瑪琳 · 荷斯 (Marina Hess)、艾米 · 舍曼 (Amy Sherald) 等女性藝術家用她們的筆觸與創意，探索自我價值與身份，譜寫了藝術史的新篇章。近年來，女性藝術在國際藝壇上的崛起。全球多個主要展覽亦聚焦女性藝術家。今年 2026 在香港 M+ 視覺博物館，展出「身臨夢境：1950 年代至今的女性藝術家環境作品」體現了女性藝術先驅的環境創作作品。倫敦一些著名美術館近年來也推出和女性藝術相關的展覽，例如倫敦泰特現代美術館 (Tate Modern) 2026 年即將展出的「芙烈達：偶像的誕生」，以及泰特不列顛美術館 (The Tate Britain Art Museum) 也在 2023 年展出「女性的反抗」呈現了 70 到 90 年代之間超過百件由英國女性創作的經典作品。

這些活動不僅反映市場對女性藝術價值的重新認識，也彰顯女性藝術家在推動多元化與創新方面的關鍵作用。近年來，春季巴塞爾藝術博會 (Art Basel) 上，女性藝術作品也相當活躍。豪瑟沃斯畫廊 (Hauser & Wirth) 展出了多位女性藝術家的作品，包括路易斯 · 布爾喬亞 (Louise Bourgeois)、麗塔 · 雅克曼 (Rita Ackerman)、珍妮 ·

霍爾澤 (Jenny Holzer) 等，展現女性在當代社會中的多重身份與豐富內心世界。同時，佩斯畫廊 (Pace Gallery) 也展示了韓國女性畫家尹秀珍 (Yoon Soo-jin) 的作品，彰顯東方女性藝術家的國際影響力。

這股潮流不僅體現在展覽中，也在拍賣市場逐步升溫。根據 Artprice 數據，女性藝術品的拍賣價格逐年攀升，特別是在一級市場中，女性藝術家的作品逐漸走向主流。越來越多的畫廊與拍賣行專門策劃女性藝術家的專場，這不僅是市場需求，更是社會進步的象徵。2023 年春季佳士得 (Christie's) 拍賣中，瑪琳 · 荷斯 (Marlene Dumas) 的《無題》(Untitled) 以超過一千萬美元成交；2025 年芙烈達 · 卡羅 (Frida Kahlo) 內在而強烈的精神世界再次成為國際藝術的焦點。蘇富比 (Sotheby's) 推出她於 1940 年創作的自畫像《夢境 El sueño (床 La cama)》，這是她生命中最動盪時期的作品之一，最終以 5,470 萬美元刷新拉丁美洲藝術家拍賣紀錄，也成為史上女性藝術家最昂貴的作品。同時，草間彌生 (Yayoi Kusama)、賽琳 · 羅伊 (Celine Roy)、艾瑪 · 拉薩爾 (Emma Lazarus) 等知名女性藝術家的作品也屢創佳績。

在此背景下，多年推動女性藝術發展的天趣藝術人生基金會、天趣女性藝術研究會和張朱宇總監，今年精心策劃了「無界 · 綻放——女性當代藝術展」，希望以藝術的語言傳達女性與社會的心靈對話與多重文化意義。此次邀請到來自各地的傑出女性藝術家們運用不同媒材與視角，透過藝術展現心靈的豐富層面，探索自我與世界的關係，創造與反思的空間，展現多樣性與包容性。期待在這個展覽中，共同見證她們的「綻放」，感受那份由內而外的光芒！

Measuring the Pulse of Art

Co-curator, Han Qi

As I began writing the preface for this exhibition, I suddenly wanted to explore a notion that perhaps needs no exploration at all: What is art? At this moment, my sense is:

Art is the MRI report
for us who were passively born
yet choose to live actively.

Art
is like the moment water boils
and the lid of the kettle is lifted,
that lively state,
that rising movement,
that surge of vitality .

It is neither the body of the kettle nor its lid.
It is a state that resists precise definition,
a state of constant instability.

Art is the act of "opening"
and the process of staying open.
It does not matter whether what is opened is a door or a window;
what matters is whether, in the course of this action,
you find release and delight.

Art is
being loved
and becoming radiant,
yet this love can neither be seen nor touched.
"Love," in the act of self loving itself,
is like that heartbeat and knowing smile
when one is creating art.

Art does not need to be as clear as a scientific formula.
It does not need to be memorized by rote;
it asks that you step inside it and feel.

Art never provides standard answers,
yet it affirms freedom.
Art never solves concrete problems,
yet it welcomes every question with openesses .

Art may be a narrow gap.
It is not about the gap itself,
but about looking through it
to see our own curiosity,
Much like watching actors on stage embody lives from the past.

Art is not a "thing,"
so it does not need to be seen with the eyes;
it needs to be felt with the heart.
The warmth of art is palpable and enchanting,
and so we all are drawn toward art in search of warmth.

For ten years, I have continually felt a very concrete warmth: the "Infinite Love" series of women's art exhibitions was founded in Hong Kong in 2015 by Dr. Cissy Cheung. The fourth edition will open on 30 January 2026. Dr. Cheung has, as always, hoped to enhance women's social influence and to provide philanthropic support for women artists. In my capacity as co-curator, I pay tribute to Dr. Cissy Cheung, and at the same time issue this call to all women artists: immerse yourselves in it, cultivate it with your own hands, and only then are you qualified to stand back and observe the state of your own art!

I have never admired pure theory that moves only from theory to theory. Such theory is like a hydroponic plant, not rooted in the real soil, like falling in love with a photograph; it can hardly withstand the true winds and storms of life. I do not wish the participating artists to provide answers in their works. I hope they will present their stance, cherish this opportunity to exhibit, strive in their creation, and bloom to the fullest!

給藝術測體温

聯合策展人 韓祺

著手本屆展覽前言，我突然想探討一個或許不必探討的概念，什麼是藝術？我目前的感受是：

藝術是被動出生的我們
主動活著的
「核磁共振」報告單

藝術
像水燒開時
把壺蓋頂起的那活潑狀態
頂起的跳動
這種活潑

既不是壺身也不是壺蓋
不必被明確定義的狀態
不穩定

藝術是「打開」這個動作
和持續的過程
不必關心打開的是門是窗
而是這個動作的過程中
你是否釋懷和歡暢

藝術是
你被愛著
變得閃亮
但這愛不得見不得觸
「愛」在愛的過程中
如同在進行藝術創作時
那會心一笑的心跳

藝術 不必像科學公式那樣清晰
不需要背誦牢記
而是要置身其中去感受

藝術從不提供標準答案
但表彰自由
藝術從不解決實質問題
但歡迎提出問題

藝術可能是條縫
不在這條縫本身
是為了
透過這條縫
看見我們的好奇
就像我們在舞臺上看今人扮古人

藝術不是個東西
所以不需要用眼睛去看
要用心來感受
藝術的溫度可感並迷人
於是我們都想到藝術這裡取暖

十年來，我一直感受著一種很具體的溫暖——「大愛無疆」系列女性藝術展由張朱宇博士於 2015 年創立於香港，2026 年 1 月 30 號將啟幕的是第四屆，張博士一如既往的希望提升女性社會影響力，為女性藝術家提供公益支持，我僅以聯合策展人的身份向張朱宇博士致敬，同時向所有女性藝術家倡議：置身其中！親自耕耘！才有資格旁觀自己的藝術狀態！

我從不讚賞從理論到理論的純理論，這種純理論如同水培植物，沒有紮根於泥土的真深沉，像是對著照片談戀愛，恐難抵現實人生的真風真驚雷。我不希望參展藝術家在作品中給出答案，我希望參展藝術家拿出姿態，珍惜參展機會，努力創作，盡情綻放！

開幕典禮
嘉賓致辭

林廣兆先生
中銀國際顧問、香港中華總商會永遠榮譽會長



楊宜瑄博士
「無界·綻放」策展總監



Dr. Annika Bolten - Drutschmann
德國駐港總領事



張朱宇 Cissy Cheung
天趣藝術人生基金會創始人兼總策展人



韓祺女士
「無界·綻放」聯合策展人



廖井梅老師
「無界·綻放」聯合策展人代表



Professor WITTEBORN, Saskia
香港中文大學 新聞與傳播學院

「無界・綻放」開幕現場



張朱宇 Cissy Cheung

天趣藝術人生基金會創始人兼總策展人



「無界·綻放」策展團隊及義工團



開幕典禮各界重要嘉賓合影



開幕典禮重要嘉賓及女性藝術家合照

張朱宇博士接受採訪























「無界·綻放」展覽現場舞蹈表演

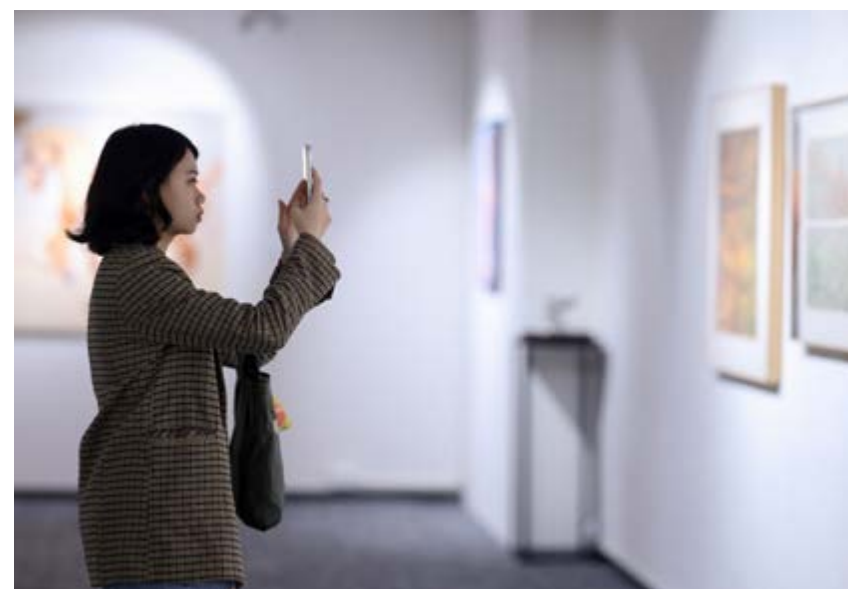


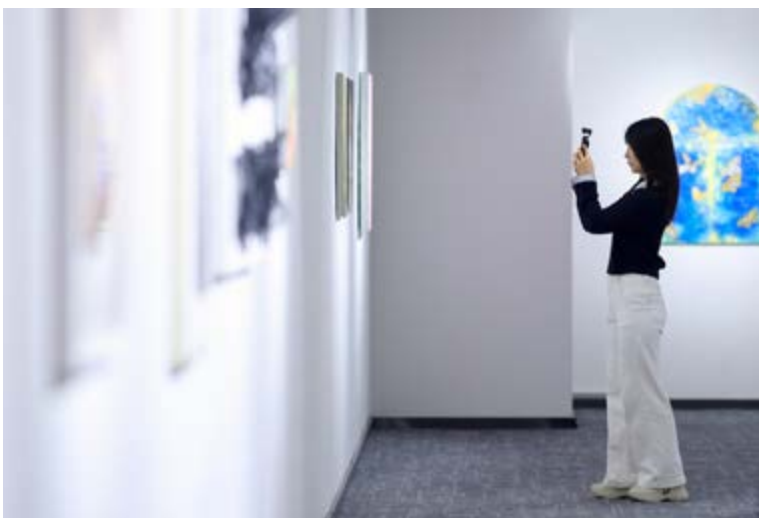
「無界·綻放」展覽現場舞蹈表演

「無界・綻放」展覽現場









總
策
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語

CHIEF CURATOR'S STATEMENT

Chief Curator's Statement

Article / Cissy Cheung

Founder of Art Life Foundation and Chief Curator

Art has never been a detached mirror of its times, but rather a bridge of reflection, healing, and renewal. It links individual perception with collective memory, carries private emotion alongside public concern, and ferries us from the wounds of this shore toward the hope of a far bank. When a city endures trauma and the scorch marks of memory have yet to fade, that bridge becomes more vital than ever. Art steadfastly holds open a space for contemplation and empathy, illuminating a path toward understanding. The 4th Infinite Love · Boundless Bloom: Contemporary Women's Art Exhibition 2026 was born in such a moment of expectation. Conceived as a heartfelt embrace through art, it offers a form of spiritual healing grounded in female and maternal perspectives.

Titled Boundless Bloom, this exhibition embodies our deepest aspirations. *Boundless* reflects the courage to break free from preconceived labels and boundaries. It affirms that true creativity transcends definitions of gender, age, identity, and ability. Accordingly, the exhibition brings together thirty two artists across three generations—from the life-tempered wisdom of octogenarians and the reflective vision of mid career creators to the fresh energy of emerging voices, including artists with special needs and young students. Through their distinct life journeys and artistic languages, they collectively probe the fluidity of boundaries, allowing the spiritual current of art to flow freely through every soul.

Bloom signifies the beauty of mutual flourishing that arises from such freedom. It is not a solitary blossom, but a vivid symphony—like spring unfurling across a thousand woods. The works of senior artists convey the calm wisdom of time; the middle generation bridges past and future through exploration and synthesis; and the emerging forces express

piercing sensitivity and fearless experimentation. Especially moving are the contributions from students at The Chinese University of Hong Kong and from women artists with special needs. Their creations—pure yet potent, like new shoots breaking through the soil—affirm that art is among the most immediate, egalitarian, and life-giving languages. Here, diverse voices converge, and vibrant hues intertwine, composing a living chorus of growth and blossoming.

Since its inception in 2015, the Infinite Love series has upheld a dual mission: to discover and elevate the value of women's art, and to cultivate a sincere space for dialogue about the lived realities and inner worlds of women and the wider community. This year's exhibition, thoughtfully presented by the Art of Life Infinite Love Foundation and the Hong Kong Infinite Love International Women's Art Research Association, continues this enduring non-profit and socially engaged vision. Through these works, viewers are invited to enter the rich inner universes of women artists, to encounter their distinctive aesthetic power and life stories, and to draw from them resonance, inspiration, and strength to move forward.

As Chief Curator, I extend my deepest gratitude to all participating artists—your creativity is the very *raison d'être* of this exhibition. My heartfelt thanks also go to every supporter and viewer for crossing the threshold into this shared space. Your attention and emotional connection allow this great love to transcend borders and give every bloom a wider echo. May we meet here and, under the light of art, together witness the boundless beauty that heals the city, connects hearts, and springs from the truest essence of life.

January 2026, Hong Kong

總策展人語

文／張朱宇

天趣藝術人生基金會 創始人兼總策展人

藝術從來不是疏離於時代的鏡面，而是映照、療愈與重建的一座橋樑。它連接著個體的感悟與集體的記憶，承載著私密的情感與公共的關懷，將我們由此岸的創痛，渡向彼岸的希望。當我們的城市經歷創痛，記憶的灼痕尚未完全平復，我們比任何時候都更需要這座橋樑——它堅韌地支撐起我們凝望與反思的空間，它清晰地指向理解與共情的路徑。第四屆「大愛無疆」-「無界·綻放——女性當代藝術展 2026」，便是在這樣的期盼中孕育而生。它是一次以藝術為載體的深情擁抱，一次基於女性視角與母性大愛的心靈療愈。

此次展覽以「無界·綻放」為名，承載著我們深切的寄望。「無界」，是掙脫一切固有標籤與邊界的勇氣。我們堅信，真正的創造力無關性別、年齡、身份或能力的界定。因此，我們彙聚了跨越三代的三十餘位藝術家，從八旬長者的生命積澱，到年輕學子的銳意探索，再到特殊展能藝術家未經雕琢的本真表達。她們以各自獨特的生命軌跡與藝術語言，共同詮釋著「邊界」的虛幻——藝術的精神能量，本應自由流淌於每一個靈魂。

而「綻放」，則是這場自由生髮後，所呈現出的多元共生之美。它不是一花獨放，而是萬木逢春般的交響。資深藝術家的作品，蘊藏著時間淬煉的智慧與沉穩；中堅一代的創作，展現了承前啟後的探索與突破；新生力量的表達，則充滿了面對未來的敏銳與勇氣。特別令人動容的是，來自香港中文大學的學生與特殊展能女性藝術家們的參與，她們的作品如同破土而出的新芽，純粹而有力，再次印證了藝術是生命最直接、最平等的語言。不同的聲音在這裡交織，不同的色彩在這裡碰撞，共同譜寫了一曲關於生長、關於綻放的和諧樂章。

自 2015 年創立以來，「大愛無疆」系列便承載著一份使命：不僅在於發掘和提升女性藝術的價值，更在於構建一個真誠對話的平臺，關注女性乃至更廣泛人群的生存狀態與精神世界。本屆展覽由天趣藝術人生基金會與香港天趣國際女性藝術研究會全心投入，延續了我們一貫的非營利公益初心。我們希望通過這些作品，讓觀眾得以深入女性藝術家所構建的豐富內在宇宙，感受那種獨特的美學力量與生命敘事，從中獲得共鳴、啟發與前行的力量。

在此，我謹以總策展人的身份，向所有參與本次展覽的藝術家致以最深的敬意，你們的創作是一切意義的源泉。也感謝每一位支持者與即將走進展廳的觀眾，你們的關注與共鳴，將讓這份「大愛」真正跨越疆界，讓每一次「綻放」更具迴響。願我們在此相遇，在藝術的光照下，共同見證那份療愈城市、連結心靈、源自生命本真的無界之美。

2026 年 1 月 於香港

主辦機構

THE ORGANIZER

ABOUT ART LIFE FOUNDATION

天趣藝術人生基金會簡介



- ① On 12 August, 2021, Dr. Cissy Cheung, the Founder of Art Life Foundation, and Art of Nature curation team presented "The Path of Light – French Art Exhibition", bringing a feast of French artworks with the Former Chief Executive, Embassy representatives from various countries, and female artistsofficiating the opening ceremony.

2021 年 8 月 12 日，由天趣藝術人生基金會創始人張朱宇總策劃，天趣團隊執行的「光的足跡——法國藝術展」為大家帶來一場法國藝術盛宴，前特首、各國駐香港領事代表及香港女性藝術家代表出席展覽開幕式。

- ② On 12 August, 2021, Former Chief Executive Mrs. Carrie Lam attended the opening ceremony of the "The Path of Light – French Art Exhibition". Mrs. Lam also gave a speech to officiate the opening ceremony.

2021 年 8 月 12 日，前特首林鄭月娥出席並主持「光的足跡——法國藝術展」展覽現場，並於開幕式上致辭。

- ③ On 25 March, 2021, Mr. Kenneth Fok, member of the Chinese People's Political Consultative Conference, attended the opening ceremony of the exhibition curated by Dr. Cissy Cheung, the Founder of Art Life Foundation, and the Art of Nature curation team. The exhibition held at the Hong Kong City Hallgained widespread recognition among the art industry.

2021 年 3 月 25 日，政協委員霍啟剛出席由天趣藝術人生基金會創始人張朱宇總策劃，天趣團隊執行的展覽開幕式，本次展覽於香港大會堂舉辦，在業內收到諸多讚譽。

Art Life Foundation (ALFC) was established in July 2019 in Hong Kong as a charitable organization. This is one of the initiatives of Art of Nature Int'l to promote contemporary art with the aim of "establishing ourselves and reaching the talents". Art of Nature has gathered a group of established and emerging artists in Hong Kong, Mainland China and the world. Adhering to the concept of "taking from society and giving it back to society" and embracing the notion of "spreading love, kindness and beauty", and through effective integration of social resources, we are dedicated to three service areas of "Influential Outstanding Art", "Influential Women's Art" and "Influential Youth Art" by holding art exhibitions, academic seminars, art award ceremonies, youth scholarships, and art donations. We wish to promote Chinese culture, commend outstanding art contributors, enhance the status of women's art, and cultivate outstanding young artistic talents.

天趣藝術人生基金會（ALFC）是於 2019 年 7 月在香港正式成立的慈善組織。這是繼 2008 年天趣國際藝術傳播機構繼 2011 年國際女性研究會成立以來，天趣國際再次以「己立立人，己達達人」為宗旨，從香港社會的長遠利益出發，積極推動當代藝術持續發展的又一善舉。

秉持著「取之於社會，用之於社會」的理念，懷抱「傳遞愛善美」的初心，天趣藝術人生基金會集結了一批本港、內地和國際知名的藝術精英，通過有效整合各界資源，積極回饋各類藝術公益事業，持續推動及完善「傑出藝術影響力」、「女性藝術影響力」、「青年藝術影響力」三大專項板塊，通過藝術策展、藝術頒獎禮、青年獎學金、藝術捐贈等公共慈善工作，弘揚中華文化、表彰卓越藝術貢獻者、提升女性藝術地位、培育優秀青年藝術人才。

ABOUT HK ART OF NATURE INTERNATIONAL FEMALE ART RESEARCH SOCIETY

香港天趣國際女性藝術研究會簡介

Hong Kong Art of Nature International Female Art Research Society was founded in 2011 as a Hong Kongregistered non-profit organization. Our objective of uniting renowned female painters, sculptors, art administrators, curators, scholars, educators, collectors, as well as art enthusiasts interested in promoting contemporary female artworks across art-related fields. The Society aims to support female artists and help them achieve their full potential.

Since establishment, we have consolidated the structure, association memorandum and recruited extraordinary members. We are honored to invite numerous renowned artists, experts, theorists to guide and maintain our professions, as well as expanding thebeneficiaries. Through regular events such as exhibition visits, exchanges, seminars and sharing sessions etc., our society maintains a steady and mature growth,aiming for raising the influence of female arts in terms of academic, social and commercial values.

香港天趣國際女性藝術研究會於 2011 年登記成立，是一個研究、推廣女性藝術發展的非牟利機構。並藉此聯繫和團結知名的女性繪畫或雕塑藝術家、女性藝術行政人員或策展人、女性藝術學者或教育工作者，女性收藏家，以及學界內外任何有興趣於研討或參與女性藝術專業學問的人士。

自本會成立以來，逐步健全完善研究會章程、構架，努力吸納社會各界優秀會員。本會榮聘多位著名藝術家、學術專家、理論家以指導、保障研究會的學術性與專業性，同時吸納各界有意人士，充實會員，擴大受益群體。本會定期舉辦活動，如組織會員參觀展覽、交流心得、組織講座、分享成果等。通過悉心組織，本會日漸壯大、成熟，希望做更多有益的嘗試，為提升女性藝術的學術、社會、商業價值和影響力不斷努力。



- ① In March 2023, "Existence · Her Power - International Female Contemporary Art Exhibition" opened at the Lower Hall of the Hong Kong City Hall, showcasing works by nearly 60 outstanding female artists from dozens of countries and regions around the world. A special exhibition area was set up for female artists of the Tung Wah Group of Hospitals in Hong Kong, and multiple events were held, including academic forums and charity-themed activities.

2023 年 3 月「存在·她力量——國際女性當代藝術展」於香港大會堂低座開幕，展出來自全球數十個國家及地區近 60 位優秀女性藝術家作品，特別設立香港東華三院特殊女性畫家展覽專區，同時舉辦多場活動，包括學術論壇及慈善專題活動等。

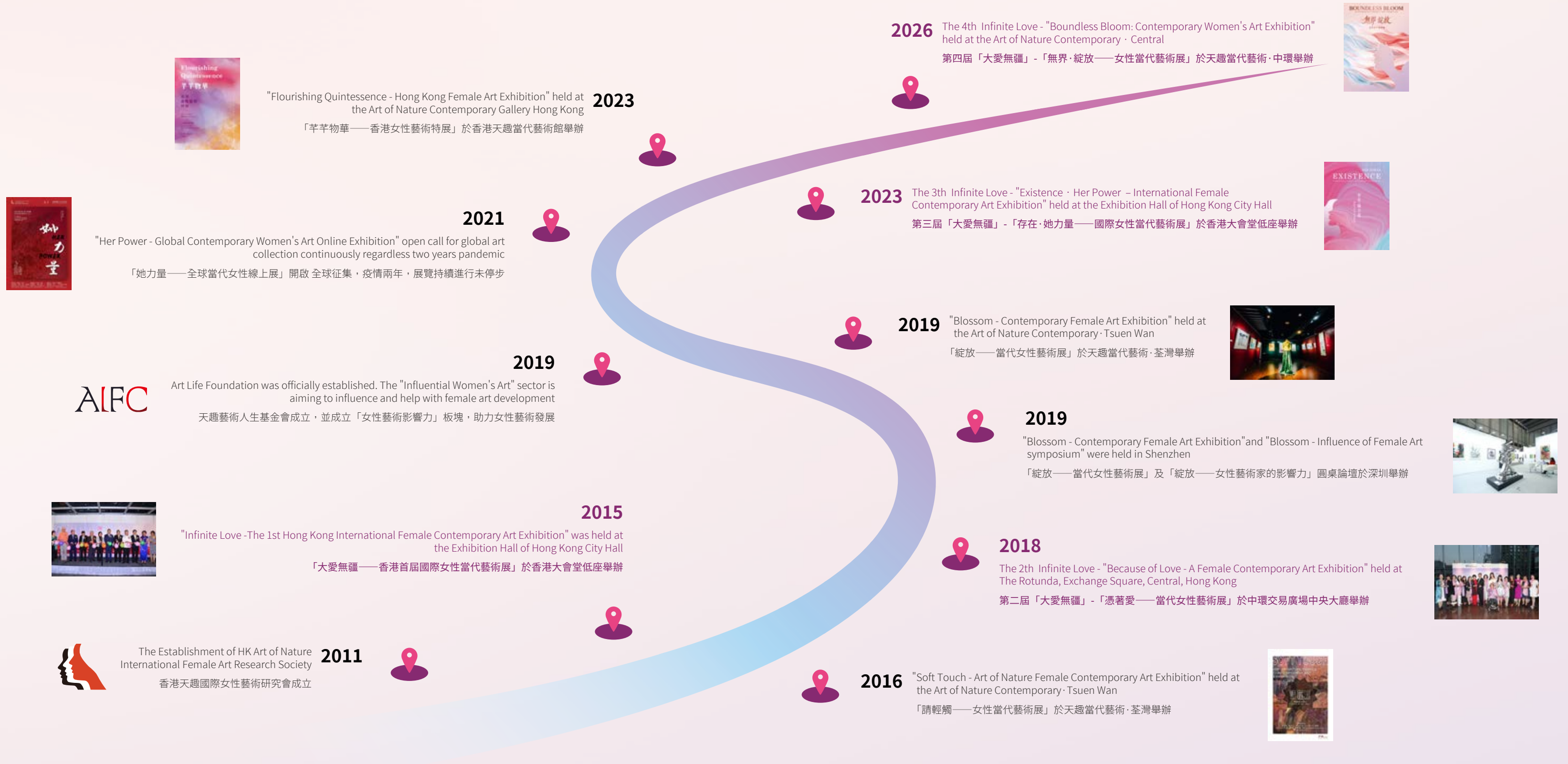
- ② In November 2019, the exhibition scene of the "Blossom - Contemporary Female Art Exhibition" held in Shenzhen International Art Fair and the Influence of Female Art symposium.

2019 年 11 月「綻放——當代女性藝術展」於深圳國際藝術博覽會開幕，圖為女性藝術影響力論壇現場。

- ③ In October 2018, The 2th Infinite Love - "Because of Love - A Female Contemporary Art Exhibition" fully sponsored by the Hongkong Land was officiated in The Rotunda, Exchange Square, Central, Hong Kong, showcasing artworks by 16 outstanding female artists and two specially invited female artists – Liu Tung Mui and Minna Chan.

2018 年 10 月，由置地公司全力贊助的第二屆「大愛無疆」-「憑著愛——當代女性藝術展」於香港中環交易廣場開幕，展出來自香港 16 位優秀的女藝術家作品及同場展出兩位特殊展能女性藝術家廖東梅及陳曉妍作品。

天趣女性藝術發展動態
FEMALE ART DEVELOPMENT



SUPPORTING ORGANIZATIONS

支持機構



SUPPORTING MEDIA

支持媒體



BOUNDLESS BLOOM : CONTEMPORARY WOMEN'S ART
「無界·綻放」—— 女性當代藝術

Producer : Cissy Cheung	出 品 人：張朱宇
Chief Curator : Cissy Cheung	總策展人：張朱宇
Curatorial Director : Rochelle Yang	策展總監：楊宜瑄
Academic Director : Zhao Li	學術總監：趙 力
Co-Curators : Han Qi, Liu Cheng Mui, Margret Yeung, Lee Yee Mei, Han Jie	聯合策展：韓 祺、廖井梅、楊國芬、李綺媚、韓 潔
Exhibition Director : Horace Lam, Lin Chen	展覽總監：林秉瀚、林 琛
Exhibition Coordinator : Blanche Tse, Tang Shixiang, Hebe Wong	策展統籌：謝思琪、湯石香、黃紀圖
Project Editor : Chen Haiying	項目總監：陳海英
Project Assistant : Bto Lam	項目助理：林秉韜
Visual Design : Rochelle Yang	視覺設計：楊宜瑄
Translation : Hebe Wong	翻 譯：黃紀圖
Proofreader : Tang Shixiang	文稿審核：湯石香
Designer : Li Zhu	美術編輯：李 珠
Post Production : Carrie Ya Ting Zhang	後期製作：張雅婷

Published by : Art Life Foundation Company Limited

出 版：天趣藝術人生基金會有限公司

Web : www.alfc.org.hk



HER ART 她藝術