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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



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藝術無界
大美無價
大愛無疆

Unbounded Art
Priceless Beauty
Infinite Love

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第四屆「大愛無疆」
「無界·綻放」女性當代藝術展二零二六誌慶

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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

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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组成部分。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 Abramovic 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

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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，春季巴塞爾藝術博覽會 (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 opennesses .

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!

給藝術測體溫

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！

內觀的詩學

This chapter focuses on artists who explore the inner world through abstract language. Free from representational constraints, they construct a visual poetics of spirituality and emotional tension through the autonomous orchestration of color, line, and form. Their works are not merely formal experiments but profound meditations on self-awareness, emotional flux, and states of being—sincere revelations of inner truth that unfold within non-narrative frameworks.

本章聚焦於以抽象語言探索內在世界的藝術家。她們擺脫具象束縛，通過色彩、線條與形態的自主組織，構建出充滿精神性與情感張力的視覺詩學。作品不僅是形式的實驗，更是對自我意識、情緒流動與存在狀態的深度凝視，在非敘事中完成對內在真實的坦誠呈現。

The Poetics of Introspection

黄佳 HUANG JIA

Huang Jia, Julia was born in Changsha, Hunan, and currently lives and works between Berlin and Shenzhen. She graduated from the Oil Painting Department of Hunan Normal University and has been active in the contemporary art scene since China's 1985 New Wave Art Movement. She is regarded as a representative figure of post-minimalist conceptual painting in China.

Huang has been active in art institutions and art fairs worldwide, participating in numerous art fairs and group exhibitions in the United States, Berlin, Beijing, Shanghai, Guangzhou, Shenzhen, Hong Kong, and beyond, as well as holding solo exhibitions in various cities. Important projects include her solo exhibition *The 4th Dimension: Across the Time Mark of China* and



Germany, Where the Spirit Lives: Exhibition on the Occasion of the 100th Anniversary of Abstract Painting, Positive Observation · Negative Observation — Chinese Abstract Group Exhibition, the Berlin Art Fair, ART021 Shanghai, and Art Shenzhen. Her works have been widely featured in publications such as *Chinese Modern Art History*, *Contemporary Art*, *Artist*, *Illustrated*, *Art Vision*, *ASIAWEEK*, and *CITYLIFE*, and are held in collections of art institutions and private collectors around the world.

黃佳生於湖南長沙，現工作及生活於德國柏林與中國深圳兩地。畢業於湖南師範大學油畫系，自中國「85 新潮藝術運動」以來一直活躍於當代藝術圈，是中國後極簡觀念繪畫的重要代表之一。

多年來，她活躍於世界各地的藝術機構及藝博會，多次參與美國、柏林、北京、上海、廣州、深圳、香港等地的藝博會及聯展，並在多個城市舉辦個展。重要展覽包括「第四維度：跨越中德的時間印記」個展、「在——展覽在抽象畫誕生一百年之際」、「正觀·反觀——中國抽象聯展」、柏林藝術博覽會、上海 ART021 及深圳藝博會等。其作品亦被刊載於《中國現代藝術史》《當代藝術》《藝術家》《畫刊》《藝術視覺》《ASIAWEEK》《CITYLIFE》等多種刊物，並為全球多家藝術機構及私人收藏。



Misaligned Space 20240126
錯位空間 20240126

Oil on wood
木板油畫
35 x 35 cm
2024

Liu Tung Mui was born in Beijing in 1974 with motor impairment caused by a lack of oxygen at birth. A self-taught artist, she moved to Hong Kong in 1999 and has since been actively participating in art exhibitions and competitions both locally and internationally.

She has received numerous awards, including 1st runner-up in the Poster Design Competition at the 5th International Abilympics (Prague) in 2000, "Ten Outstanding Young Persons" (Hong Kong, 2000), the "Most Successful Women" Award by JESSICA magazine (2007), the Medal of Honour conferred by the Hong Kong SAR Government (2007), and the title of "Hong Kong Spirit Ambassador" (2012). Her works have been exhibited in Japan, the USA, France, the Czech Republic, Macao, and other regions, and murals based on her art have been displayed at the Hong Kong International Airport and MTR stations.



特殊展能藝術家，1974 年生於北京，出生時因缺氧導致腦筋攣。她自學繪畫，於 1999 年移居香港，積極參與海內外藝術展覽及比賽。

她曾獲多項殊榮，包括第 5 屆國際展能節（布拉格）海報設計亞軍（2000）、香港「十大傑出青年」稱號（2000）、《旭茉 JESSICA》雜誌「成功女性獎」（2007）、香港特區政府頒授「榮譽勳章」（2007）及「香港精神大使」稱號（2012）等。其作品曾於日本、美國、法國、捷克、澳門等地展出，並曾為香港機場及地鐵設計壁畫作品。



Dance Path No. 27
舞跡系列之 27

Ink and acrylic on rice paper
紙本水墨、丙烯
91.5 x 183 cm
2011

Born in Beijing, Liu Cheng Mui graduated from the High School Affiliated to the Central Academy of Fine Arts in 1988 and enrolled at the Central Academy of Fine Arts in the same year. After one year of study, she received a scholarship from the Ministry of Culture to further her education in the former Soviet Union. In 1996, she obtained her Master of Fine Arts degree from the Moscow State Academic Art Institute named after V.N. Surikov.

Liu has taught at the Central Academy of Fine Arts in Beijing, and from 2003 to 2020 at the HKU School of Professional and Continuing Education in Hong Kong. She is currently a member of the Chinese Artists Association and Vice Chairman of the Hong Kong Artists Association.

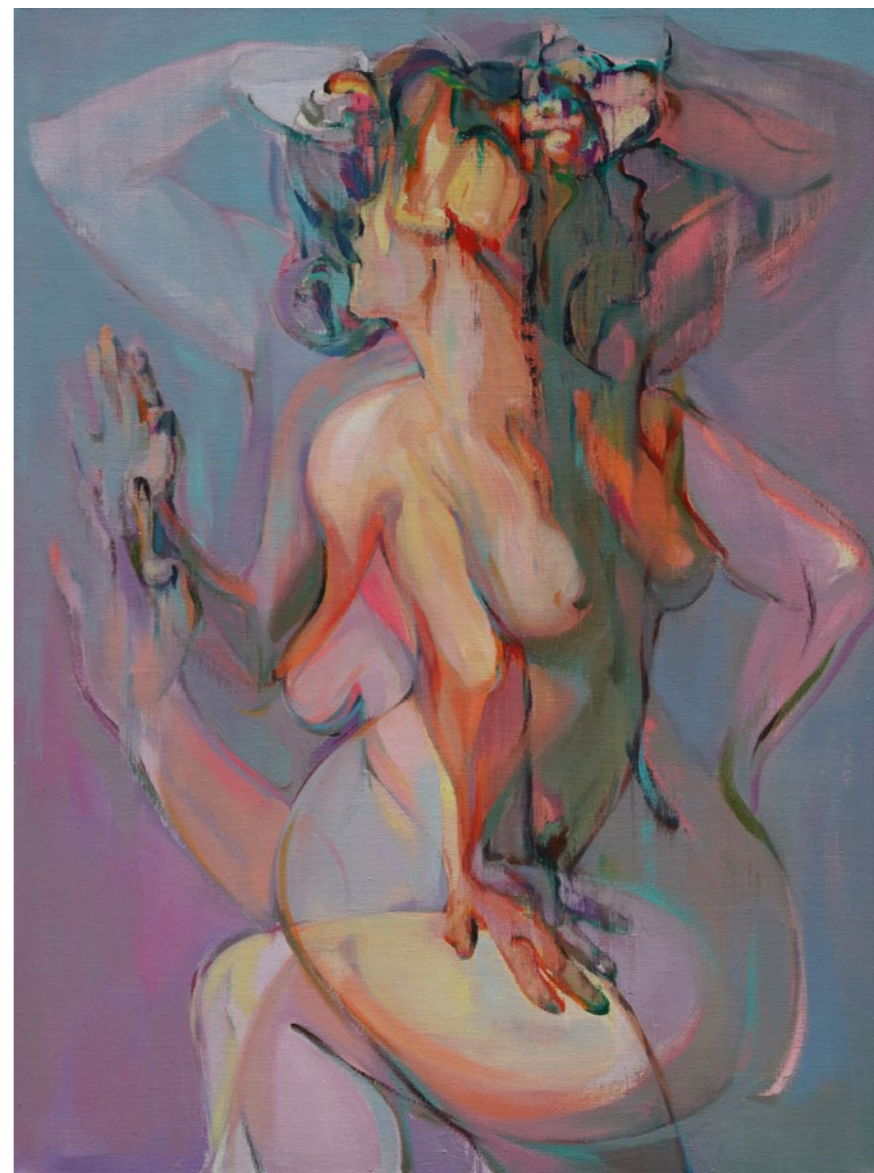
Her works have been widely collected by institutions such as the Hong Kong Museum of Art, Hong Kong Heritage Museum, Jiangsu Provincial Art Museum, Zhejiang Art Museum, Guan Shanyue Art Museum, Harbin Art Palace Print Museum, Heilongjiang Art Museum, Shenzhen Art Museum, China Woodcut Museum, among many others.



廖井梅生於北京，1988年畢業於中央美術學院附中，同年考入中央美術學院。修讀一年後，獲文化部獎學金赴前蘇聯留學。1996年畢業於俄國國立蘇裏柯夫美術學院，獲藝術碩士學位。

她曾任教於北京中央美術學院，並於2003至2020年間在香港大學專業進修學院執教。現為中國美術家協會會員及香港美協副主席。

其作品為香港藝術館、香港文化博物館、江蘇省美術館、浙江美術館、關山月美術館、哈爾濱藝術宮版畫博物館、黑龍江省美術館、深圳畫院、中國版畫博物館等多家文博機構收藏。



Afterglow
魅影

Oil on canvas
布面油畫
80 x 60 cm
2023

Wang Daozhen graduated from the Beijing Institute of Fashion Technology in 1999 with a Bachelor's degree in Arts and Crafts Design. From 2003 to 2004, she attended the Folk Art Assistant Postgraduate Course at the Central Academy of Fine Arts. She later studied Integrated Painting Language at CAFA from 2010 to 2011, and the Advanced Seminar in Mural Arts from 2011 to 2014.

Wang is currently Vice Chairman and Secretary General of the Hong Kong Artists Society, Secretary General of the Association of International Distinguished Women Artists, and a member of the Hong Kong Artists Association



and the China Mural Association. She has held numerous solo exhibitions and participated in many joint exhibitions in China and abroad, including Wang Daozhen Oil Painting Exhibition (2017), The Germany-China Art and Peace Exchange Exhibition (2017), The 3rd National Mural Painting Exhibition at the Art Museum of the Central Academy of Fine Arts (2014), and Magnificent Motherland, Prosperous Hong Kong - Group Exhibition of Famous Artists at the CPPCC in Beijing (2016).

王道珍 1999 年畢業於北京服裝學院工藝美術設計專業，獲學士學位。2003 至 2004 年就讀於中央美術學院民間美術助教研究生課程；2010 至 2011 年修讀中央美術學院綜合繪畫語言研修班；2011 至 2014 年就讀中央美術學院壁畫高研班。

現任香港畫家協會副主席兼秘書長、薈萃國際女畫家協會秘書長，並為香港美協會員及中國壁畫學會會員。她多次舉辦個展及參與國內外聯展，包括「漸行見畫——王道珍油畫作品展」（2017）、「德中藝術與和平交流展」（2017）、展出於中央美術學院美術館的「第三屆全國壁畫大展」（2014）及全國政協主辦的「美麗祖國·幸福香港——名家聯展」（2016）等。



Pink
粉色

Oil on canvas
布面油畫
100 x 200 cm
2025

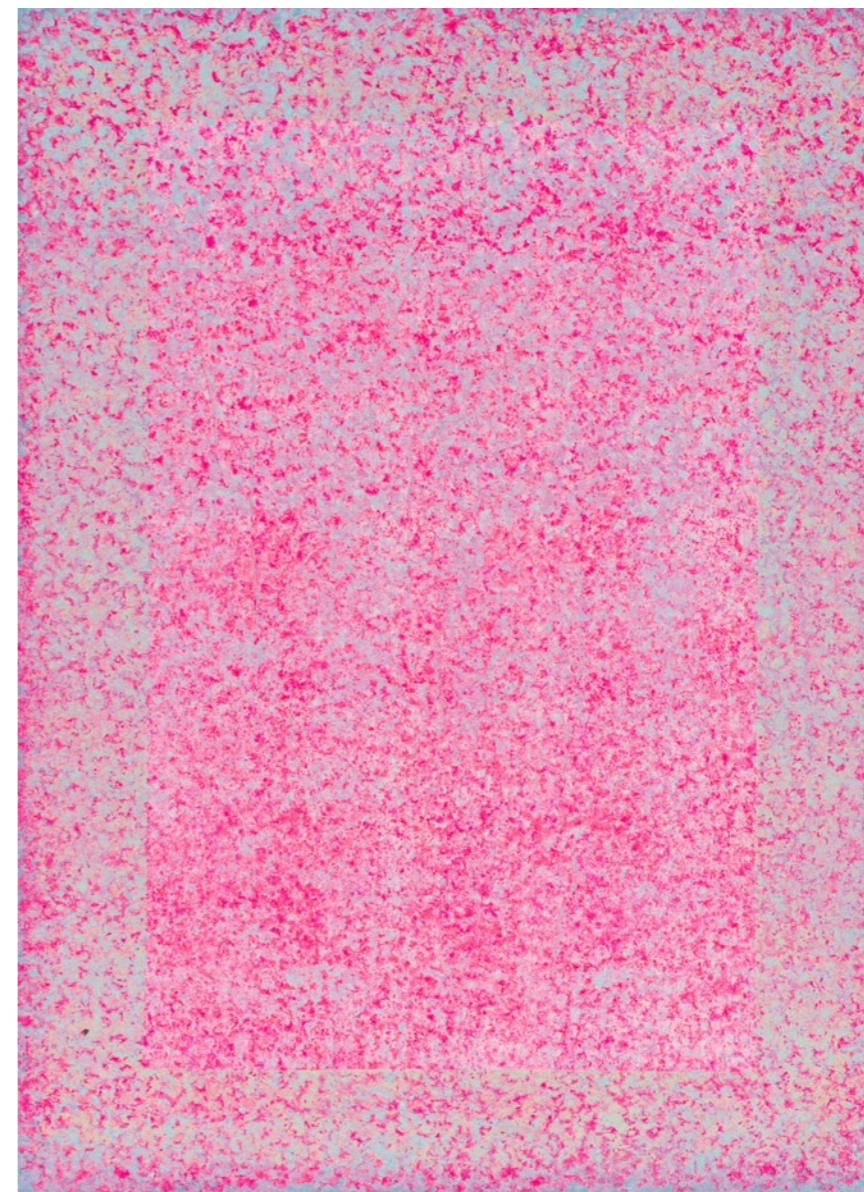
Fan Zhen is a professional artist currently living and working in Beijing. Using points, shapes, and light as her primary visual elements, she depicts a world that reflects her inner exploration. Her practice focuses on the cultivation and investigation of the mind, expressing insights into life and the ever-changing nature of human perception.

She has held several solo exhibitions and participated in many group exhibitions in China and abroad, including A Priori E Stelle (group exhibition), Seeds of Nature, and The Border: Duo Exhibition of Liao Yuan and Fan Zhen, as well as Art Central 2023 in Hong Kong, where her works were warmly received by collectors worldwide. In recent years, her works have performed strongly at major auctions, including Bonhams' May 2024 Hong Kong Contemporary Art Spring Auction, Phillips' 2024 Hong Kong New Now Spring Auction, Beijing Poly Spring Auction 2023, the first Phillips Hong Kong New Now and Design auction in 2023, and the Beijing Poly Autumn Auction 2023.



職業藝術家，現居住及創作於北京。她以點、形狀與光感描繪世界，專注於心靈的實踐與探索，作品反映對生命的頓悟以及人類感知不斷變化的本質。

她曾多次在國內外舉辦個展及參與群展，包括「先驗與繁星」（群展）、「范禎：自然的種子」、「問域——范禎、廖淵雙個展」、以及 2023 年香港 Art Central 等，作品深受好評並廣獲收藏。近年來，范禎作品在多個拍賣會中取得優異成績，包括邦瀚斯 2024 年香港現當代藝術 5 月春季拍賣、富藝斯 2024 年香港「New Now」春季拍賣、北京保利 2023 年春季拍賣會、富藝斯 2023 年首場香港「New Now 及設計」拍賣及北京保利 2023 年秋季拍賣等。



Tales of the Peach Blossom Spring, Literary Nitpicking
桃花源記·咬文嚼字

Acrylic on canvas
布面丙烯、綜合材料
80 x 60 cm
2025

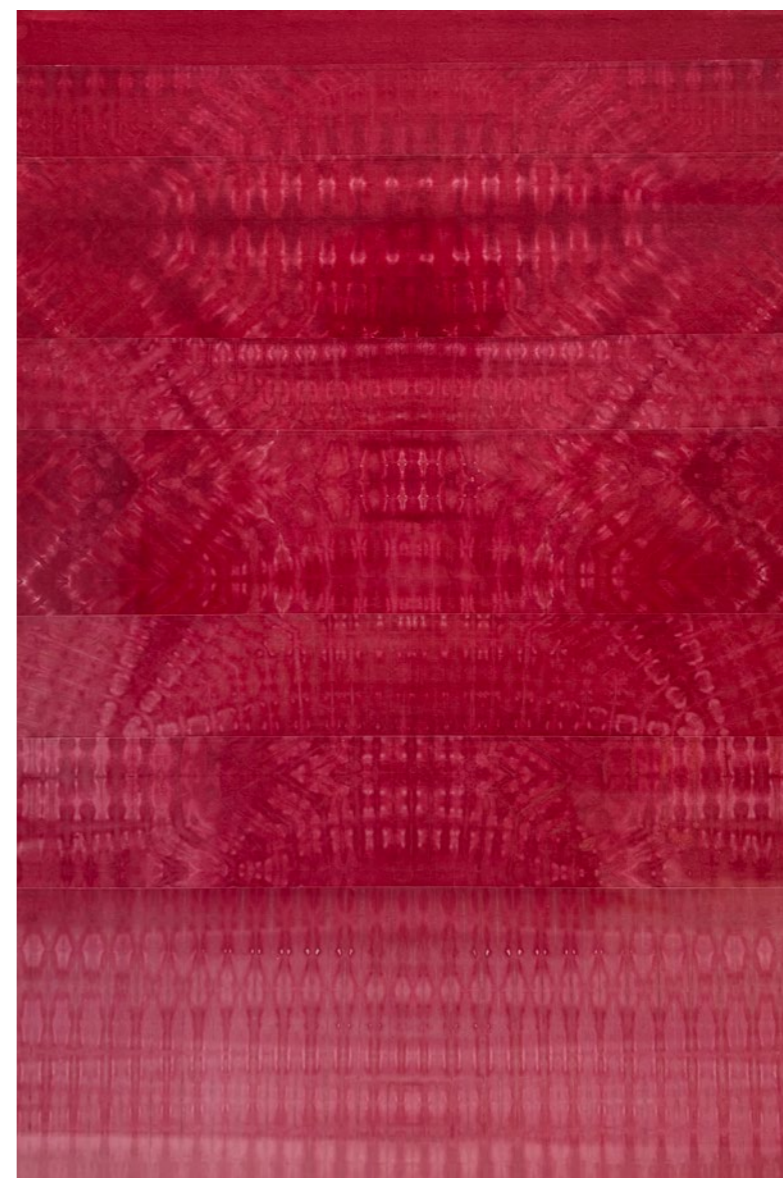
Born into a musical family in Beijing, Fan Yan received classical training as a violinist and violist from a young age and has always been passionate about painting. She came to Hong Kong in 1987 to study at The Hong Kong Academy for Performing Arts and, after graduation, joined the Hong Kong Philharmonic Orchestra, where she served as a violist for twenty years. In 2011, she devoted herself fully to painting, returning to her childhood dream of art.

By folding and dyeing xuan paper, Fan creates patterns that reveal the repetitive structures of musical scores. Through this experimental practice, she continually explores new visual languages to interpret different elements of music, and has rapidly developed a distinctive personal style. In 2020, her Polyphonies ink series received multiple awards, including the UOB Art Academy Ink Painting of the Year Award and a prize from the Global Ink Painting Exhibition. Her works have been exhibited in South Korea, Singapore, and Russia. In 2024, her work was selected for Cathay Pacific's "Gallery in the Air" project for the new fleet's business class. In 2025, her latest silicone-paper light series was selected for the Shanghai Paper Art Biennale and showcased at West Bund Art & Design in Shanghai.



范欣出生於北京音樂世家，自小接受小提琴及中提琴的嚴格訓練，同時對繪畫懷有濃厚興趣。1987 年來港就讀香港演藝學院，畢業後加入香港管弦樂團擔任中提琴手長達二十年。2011 年起，她全情投入繪畫創作，重拾兒時學畫的夢想。

她透過將宣紙折疊並染色的創作方式，使畫面圖案呈現如樂譜般的重複性結構。藉此實驗性藝術實踐，范欣不斷探索新的視覺語言，以演繹音樂的多重元素，並在短短數年間建立獨特個人風格。2020 年創作的「Polyphonies」音樂水墨系列屢獲殊榮，包括大華銀行藝術學院年度水墨大獎及「全球水墨畫大展」獎項。其作品曾於韓國、新加坡及俄羅斯展出。2024 年作品入選國泰航空「空中畫廊」新機隊商務艙展覽計劃；2025 年最新硅膠紙塑燈系列入選上海紙藝雙年展，並於上海西岸藝術博覽會展出。



Monotone in Red
單色紅

Water color on rice paper
宣紙水彩
60 x 50 cm
2023

材料的劇場

Here, the artist becomes both poet and playwright of materials. Mixed media—whether found objects, textiles, video, or digital elements—transcend their roles as mere carriers, instead acting as active agents of memory, culture, and social metaphor. Through collage, layering, and reconstruction, they create multi-layered narrative spaces that invite viewers into a theater of dialogue where matter and meaning intertwine.

藝術家在此化身為材料的詩人與劇作家。綜合媒介——無論是現成物、紡織物、影像或數碼元素——不再僅是載體，而是承載記憶、文化與社會隱喻的活性角色。通過拼貼、層疊與重組，她們構建出多義的敘事現場，邀請觀者走進物質與觀念交織的對話劇場。

The Theater of Material

CRISTINA BARROSO
 克里斯蒂娜·巴羅佐



Cristina Barroso was born in 1958 in São Paulo, Brazil. She studied philosophy and fine art at Southern Illinois University and the San Francisco Art Institute, where she obtained her BFA in 1983. She later worked in studios across San Francisco, São Paulo, Milan, and Berlin, and has since developed an artistic practice shaped by intense intercultural dialogue. She currently lives and works between Stuttgart, Germany, and São Paulo, Brazil.

Barroso has held numerous solo and group exhibitions worldwide. She has been a guest artist at the Jerusalem Center for the Visual Arts, Aktionsforum Praterinsel in Munich, Schloss Plüschow in Mecklenburg-Vorpommern, and Marma Art Projects in Berlin, among others. Over the years, she has received multiple prizes and scholarships in recognition of her artistic achievements.

克里斯蒂娜·巴羅佐 (Cristina Barroso) 1958 年出生於巴西聖保羅。她先後於美國南伊利諾伊大學及三藩市藝術學院修讀哲學及美術，並於 1983 年獲得藝術學士學位。其後先後在三藩市、聖保羅、米蘭及柏林等地的工作室創作，其藝術實踐深受跨文化交流影響。現往返居住並創作於德國斯圖加特與巴西聖保羅之間。

巴羅佐於世界各地舉辦過多次個展與聯展，曾擔任耶路撒冷藝術中心、慕尼黑 Praterinsel 行動論壇、梅克倫堡—前波美拉尼亞州普呂紹城堡及柏林 Marma Art Projects 駐場藝術家。多年來她屢獲藝術獎項與獎學金，作品備受國際藝壇肯定。



Calendrier
 日曆

Oil paint on calendar sheets over Japanese paper
 和紙、曆頁、油彩
 150 x 200 cm
 2000-2025

楊宜瑄
ROCHELLE YANG

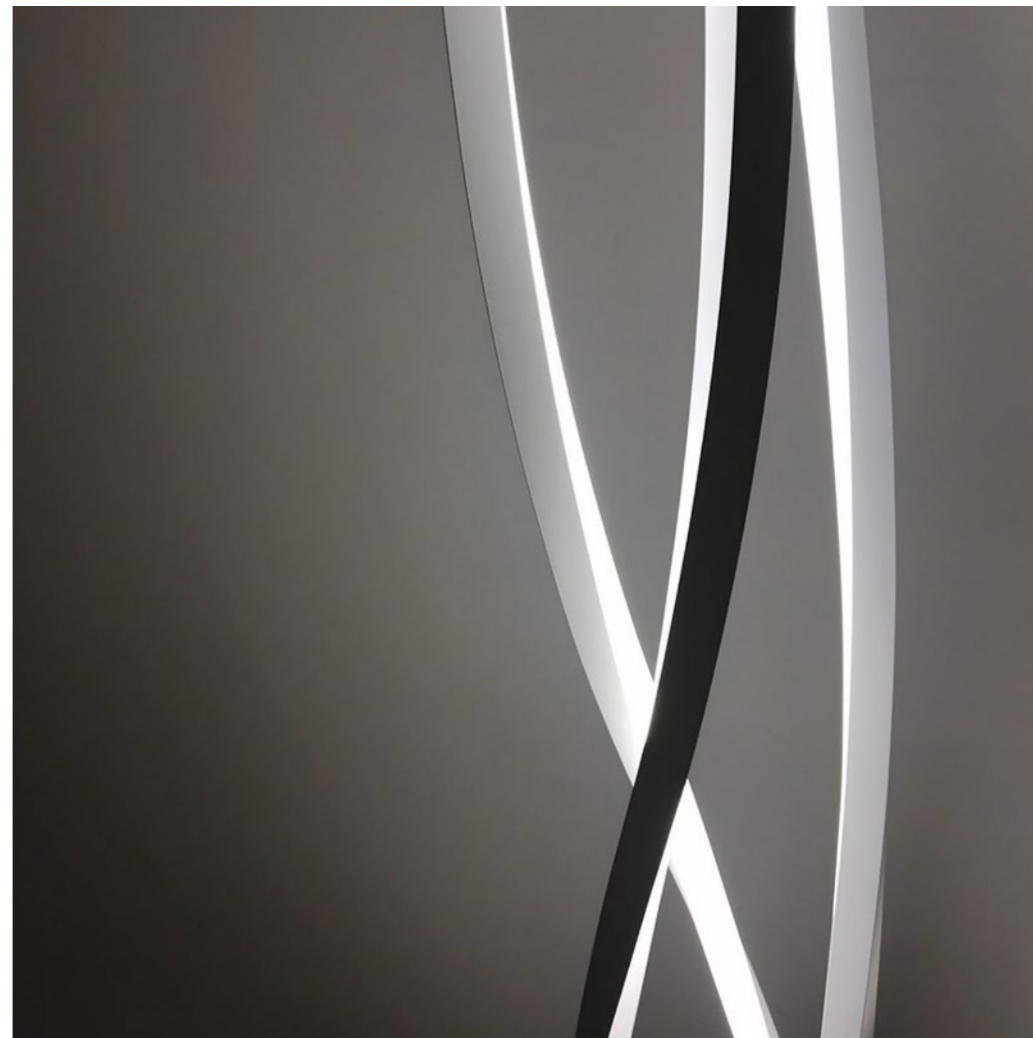
Rochelle Yang is a cross-media visual artist, curator, and international award-winning choreographer. Her works have been exhibited globally at major art events such as Nord Art (Germany), Shenzhen International Art Expo, and the Asia Contemporary Art Show. Her latest animated film was selected for the 2021 Microwave International New Media Arts Festival.

Yang has been awarded an Honorary Doctorate in Arts by CISAC (The International Confederation of Authors and Composers Societies) in France, as well as the Chinese Youth Award for Excellence in New York. With extensive industry and academic experience, she serves as Curator of SIGGRAPH Asia, moderator of the Greater Bay Area Conference of the International Dance Council (UNESCO CID), and reviewer for the Hong Kong Arts Development Council. She currently teaches at universities in Hong Kong and serves as a director and programme host for Art Map / Art Plus.



楊宜瑄為跨媒體視覺藝術家、策展人及國際得獎編舞家。其作品曾於世界各地展出，包括德國 Nord Art、深圳國際藝術博覽會、亞洲現代藝術展等；最新動畫作品入選 2021「微波國際新媒體藝術節」。

她曾獲法國著作權協會（CISAC）頒授榮譽藝術博士學位，並榮獲紐約「優秀華人青年獎」。憑藉豐富的產學經驗，楊氏擔任 SIGGRAPH Asia 數位藝術展策展人、聯合國教科文組織國際舞蹈理事會（UNESCO CID）大灣區會議主持人及香港藝術發展局審批員。現於香港多所大學任教，並出任《藝術地圖／Art Plus》董事及節目主持。



Shades of Grey
灰色冥想

Fine art photography
純藝術抽象攝影
20.5 x 25.5 cm
2023

Margaret Yeung graduated from the Department of Fine Arts at The Chinese University of Hong Kong in 1985. She obtained her Master of Arts and Doctor of Fine Arts degrees from RMIT University in Melbourne, Australia, in 2004 and 2014 respectively. She is currently the President of the Hong Kong Modern Ink Painting Society and a tutor at the School of Continuing and Professional Studies, The Chinese University of Hong Kong.

Yeung's practice is not confined to two-dimensional, three-dimensional, digital or installation forms; the emphasis lies in embodying the spirit of traditional painting while revealing philosophical concepts of harmony between humanity and nature, as well as introducing contemporary elements related to environmental protection. Her aim is to merge ancient and contemporary thought, reinterpret the aesthetics of Chinese landscape painting, and create a hybrid form of contemporary Chinese art that seeks to establish a cross-media order between tradition and modernity, thereby extending traditional aesthetics in a contemporary way.

Yeung has held eight solo exhibitions and participated in numerous group exhibitions both in Hong Kong and overseas, as well as artist-in-residence programmes on "sustainable art". Her works are in the collections of multiple art museums, including the Shandong Museum, Weifang Museum and Jiangsu Art Museum.



1985年畢業於香港中文大學藝術系，2004年及2014年分別獲澳洲皇家墨爾本理工大學藝術碩士及博士學位。現為香港現代水墨畫會會長、兼任香港中文大學專業進修學院導師。

楊氏的作品不限於二維、三維、數碼或裝置形式，重點在於能體現傳統繪畫的精神，又揭示人類與自然和諧的哲學概念，以及帶出與環保相關的當代元素。其目標是結合古代與當代思想，重新詮釋中國山水美學，創造一種混雜形式的當代中國藝術，尋求在傳統與現代之間建立跨媒介的秩序，以當代的方式延續傳統美學。

楊氏曾舉辦八次個展，並參與國內外多次聯展，以及參加「可持續藝術」的藝術家駐留計劃。她的作品獲多所藝術博物館收藏，包括山東博物館、濰坊博物館、江蘇省美術館等。



Undisturbed Landscape (1)
木石清華 (一)

Upcycled copper wire, upcycled tree trunk, upcycled wood
回收銅線，回收樹頭，回收木材
32 x 88.5 x 12.5 cm
2021

With extensive experience in the health and beauty product design industry and as a brand creator, Gammy Kwok embarked on her artistic journey nine years ago and is now a creator on the UCOLLEX platform. She studied new Chinese ink art under Choi Hoi Ying, an art lecturer at The Hong Kong Polytechnic University, and John Wong, and also participated in the New Ink Art Diploma Programme at The Chinese University of Hong Kong.

Gammy works primarily with Chinese ink, acrylic, and oil painting. Her signature sculpture, B-Unicorn, is especially popular among collectors for its radiant and uplifting spiritual energy, offering comfort and encouragement to those who have gone through difficult times. She has participated in the Affordable Art Fair (2020/2021) and several exhibitions organized by Amaz Gallery and Shout Gallery.

郭致因從事品牌及產品設計工作逾二十年，並於九年前開始其藝術創作之路，現為UCOLLEX NFT 平台藝術家之一。她曾隨香港理工大學藝術講師蔡海鷹及黃約翰學習新水墨，並修讀香港中文大學專業進修學院新水墨文憑課程。

她的創作主要以中國水墨、丙烯及油畫為主，而其標誌性獨角獸雕塑《B-Unicorn》深受收藏家歡迎，作品散發積極而療癒的精神能量，特別能鼓勵走過逆境的人們。她曾參與 Affordable Art Fair 及多個由 Amaz Gallery 和 Shout Gallery 舉辦的展覽。



Silver Unicorn
獨角馬

Stainless steel
不鏽鋼

23 x 23 x 23 cm
2024

Edition 版數：3 of 3

Born in Shanghai and raised in Macao, Hong Wai has lived and worked in Paris since 2005. She holds a Master's degree from the École des Hautes Études en Sciences Sociales (EHESS) in Paris, specializing in "Language and Art Theory and Practice," with research focusing on "The Contemporary Expression of the Spirit of Chinese Literati Art." She also earned a Bachelor's degree in Chinese Literature from National Taiwan University.

Inspired by Chinese literati painting, Hong Kong pop culture, and the work of French artist Sophie Calle, Hong Wai's Hong Kong Express series captures the dynamic energy of Hong Kong's golden era, while her Parisian Life series explores the dreams and struggles of immigrant communities, distilling their stories into poetic Chinese characters.

Her works transcend cultural and formal boundaries, inviting viewers into a profound dialogue between tradition and modernity, delicacy and defiance.



洪慧生於上海，成長於澳門，自 2005 年起定居巴黎並展開創作生涯。她畢業於台灣大學中國文學系，獲學士學位，並於巴黎高等社會科學研究院（EHESS）取得「語言與藝術理論及實踐」碩士學位，研究方向為「中國文人藝術精神的當代表達」。

她的創作靈感源自中國文人畫、香港流行文化及法國藝術家蘇菲·卡勒（Sophie Calle）的作品。《香港快線》（Hong Kong Express）系列捕捉香港黃金時代的城市脈動，而《巴黎浮生》（Parisian Life）系列則以充滿詩意的漢字，呈現移民群體的理想與掙扎。

她的作品跨越多重邊界，構築出傳統與現代、纖細與叛逆之間的深度對話空間。



Hong Kong Express - Why Why Tell Me Why
香港快運系列 - 為什麼 為什麼 快告訴我答案

Hardened lace on canvas
加固蕾絲、帆布
55 x 93 cm
2024



Born in Taiwan in 1975, Camille Tsai graduated from the Department of Advertising at National Chengchi University. Her practice spans multiple media, including oil painting, ceramics, three-dimensional sculpture, and, in recent years, experimental soft sculpture and tufting, new materials that have sparked a vivid surge of inspiration. Her works are filled with delicately wrought, contemporary emotions and dream-like imagery from a distinctly female perspective, inviting viewers to rediscover a passionate sense of vitality.

In 2023 she was invited by a curator to hold her first solo exhibition in Taipei, "Summer Garden," which received enthusiastic responses and drew the attention and collections of many art patrons. She has participated in the 3rd IMAGO International Contemporary Art Exhibition at the Andria St Richard Diocesan Museum in Italy (2021) and in the Hong Kong-Taiwan satellite exhibition of the Venice Biennale (2024).

1975 年出生於台灣，畢業於台灣政治大學廣告系。她的創作媒材橫跨多媒材，油彩繪畫、陶塑、立體雕塑、近期也開始探索實驗軟雕塑、簇絨等令她躍然湧現靈感的創作新媒材，作品充滿女性視角的當代纖細情感、幻境，能激發觀者再一次感受生命力的熱情。

2023 年受策展人邀請台北舉辦首次個展「夏日花園」引發觀者好評，獲得許多藏家欣賞、收藏。曾參與義大利 Andria St Richard Diocesan Museum IMAGO 第三屆當代國際藝術展（2021）及威尼斯雙年展港台衛星展（2024）。



Birthday Celebration Candleholder II
生日歡慶 2

Ceramic
陶土
17 x 12 x 10 cm
2025

Han Jie, Camilla holds a Ph.D. in Art from Tsinghua University, where she also serves as an adjunct lecturer at the Academy of Arts & Design. A mixed-media artist, she is the Art Director of Camilla Han Haute Couture, Vice President of the Hong Kong Art of Nature International Women Artists Association, and a council member of the Tsinghua University Alumni Association in Hong Kong.

Her artistic practice consistently centers on embroidery and textile techniques as core creative media. Drawing on traditional Chinese embroidery and beadwork, and integrating painting with French embroidery methods, her works explore themes such as ecological environments, contemporary lifestyles, and emotional healing. Through layered materials and imagery, she captures transient changes in time and nature, investigates how ideology manifests in everyday life, and seeks a contemporary narrative language for traditional culture. Her works often carry metaphors of social responsibility and emotional imagery, engaging viewers in visual storytelling and evoking deep emotional resonance.



清華大學藝術學博士，現為清華大學美術學院外聘講師、混合媒介藝術家、CAMILLA HAN 高級時裝藝術總監、香港天趣國際女性藝術研究會副會長及清華大學香港校友會理事。

她貫徹將刺繡與纖維紡織視為重要創作媒介，作品以中國傳統刺繡與珠繡為基礎，結合繪畫及法式刺繡等多元手法，探討生態環境、當代生活方式及情緒治癒等主題。透過細膩的層疊與視覺語彙，她感受時間與自然環境的瞬息萬變，思考意識形態在日常生活中的顯現，並在藝術實踐中尋找傳統文化的當代敘事語言。其作品常隱含社會責任與情感意象的隱喻，以畫面引領觀眾參與視覺敘事，尋覓情感共鳴。



Butterfly
蝶

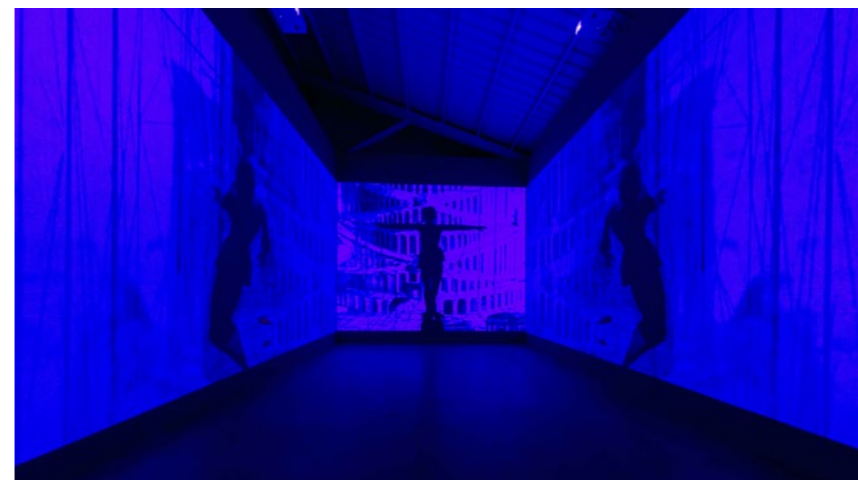
Mixed media
混合媒材
40 x 35 cm
2025



Pey-Chwen Lin (born 1959, Taiwan) is the first Asian artist to receive the First Prize in the New Media Art category at the 2019 Florence Biennale in Italy, where she was also awarded the Biennale's highest honor, the Lorenzo Award.

She earned a Doctorate of Creative Arts from the University of Wollongong, Australia, in 1996. Lin previously served as Professor and Director of the Graduate School of Multimedia and Animation Arts at the National Taiwan University of Arts and is currently Director of the Lin Pey-Chwen Digital Art Lab.

1959 年出生於台灣，為亞洲首位榮獲 2019 年義大利佛羅倫斯雙年展「新媒體藝術類」全球首獎之藝術家，並獲頒雙年展最高榮譽「羅倫佐獎章（Lorenzo Award）」。1996 年取得澳大利亞國立沃隆岡大學藝術創作博士學位，曾任國立臺灣藝術大學多媒體動畫藝術研究所教授兼所長，現為「林珮淳數位藝術實驗室」主持人。



Eve Clone Babel II
夏娃克隆巴別塔 II

3D animation, digital sound, ancient maps,
AI software, dancer and motion-capture system
3D 動畫、數位聲響、古圖、AI 軟體、
舞者與動作捕捉系統
5'40"
2026



The "Eve Clone," formed by a blue grid structure, assumes a pose resembling Leonardo da Vinci's Vitruvian Man, standing atop the Tower of Babel. The image then descends into the lower layers of the city, before suddenly leaping back to the tower's summit against a pitch-black background. The screen is filled with blue grids and lines, as if the "Eve Clone" freely traverses the course of history while simultaneously stepping into the metaverse realm of the digital age.

藍色網格構成的「夏娃克隆」姿態——如同達文西《維特魯威人》的形體立於巴別塔之巔。影像隨即下探至城市底層，又瞬間跳躍至全黑背景中的塔頂。畫面充滿藍色網格與線條，彷彿「夏娃克隆」自由穿梭於歷史長河之中，同時跨入數位時代的元宇宙場域。



Ph.D. from the Central Academy of Fine Arts; Assistant Research Fellow at the Academy of Arts & Design, Tsinghua University. Member of the China Artists Association, Senior Member of the China Computer Federation, Member of the Affective Computing Committee of the China Society of Image and Graphics, and Executive Member of the Human-Computer Interaction Committee of the China Computer Federation.

For many years, she has focused on the study of art and technology, curating more than ten new media contemporary art exhibitions. Her works have been featured in important exhibitions such as the Asia Digital Art Exhibition, the First China Digital Art Exhibition (organized by the China Artists Association), the Shenzhen Artificial Intelligence and Media Art Biennale, and the Beijing International Art Biennale (organized by the China Artists Association).

中央美術學院博士，清華大學美術學院助理研究員。中國美術家協會會員、中國計算機協會高級會員、中國圖形圖像學會情感計算專委會委員、中國計算機協會人機交互專委會執行委員。

多年來專注於科技藝術的研究，策劃新媒體當代藝術展覽十餘場。作品曾參加亞洲數字藝術展，首屆中國數字藝術大展（中國美協主辦），深圳人工智能媒體藝術雙年展，北京國際美術雙年展（中國美協主辦）等重要展覽。



Five Resonant Realms: A BCI-VR Digital Five Tones Healing Experience
五韻愈境——BCI-VR 數字五音療愈交互體驗

Technology art installation concept demonstration
科技藝術裝置概念演示
2025



Based on traditional Chinese five-tone therapy and the related theory of the interconnection among the five emotions, five elements, five colors, five tones, and five internal organs, the system analyzes the user's physiological data to assess their health status, while simultaneously guiding the user into a VR music healing environment, where appropriate traditional music and therapeutic scenes are automatically matched for an interactive experience.

基於中國傳統五音療法和五情 - 五行 - 五色 - 五音 - 五臟的相關理論，結合用戶的生理數據的分析對其健康狀況進行檢測，同時引導用戶通過 VR 進入音樂療愈系統，並自動匹配的相應傳統音樂和療愈場景進行交互體驗。

Tam Sze Yan (b. 2002, Shenzhen) is a Hong Kong-based artist who graduated in 2025 with a Bachelor of Arts in Fine Arts from The Chinese University of Hong Kong. Her practice spans installation, moving image, and drawing. Her installations often introduce subtle disruptions to spatial or image logic, while her video works combine scripted performance with improvisation and childlike interventions.

Guided by a curiosity about how the unseen becomes visible, Tam explores how subliminal tension, emotional imbalance, and subjective perception resonate beneath the surface of seemingly ordinary existence. Rather than presenting these experiences as documentary, she distorts, exaggerates, and restages them through a fictional lens. Infused with a sense of humor bordering on the absurd, her work destabilizes realism and slips into a dreamlike visual language.



譚詩茵 2002 年生於深圳，現為駐港藝術家，2025 年畢業於香港中文大學藝術系，獲文學士學位。其創作橫跨裝置、移動影像及繪畫等媒介，裝置作品常透過細微的空間干擾或影像邏輯錯位構成張力；錄像作品則結合腳本化表演、即興發揮及孩童般的介入式行為。

她的創作核心源於對「不可見之物如何轉化為可見」的好奇——包括潛意識中的張力、情緒失衡與主觀知覺如何在看似常態的生活表層下產生共鳴。她並非以紀實方式呈現這些經驗，而是透過虛構視角進行扭曲、誇張與重構。作品蘊含近乎荒謬的幽默感，動搖寫實主義的基礎，並滑入如夢境般的表達語境。



Does A Gesture Remember Why It Started?
動作還記得它為何開始嗎？

Single-channel video
單頻錄像
Variable size
尺寸可變

The artist merges performance and video, taking their own body as the subject while repeatedly carrying out a set of actions that appear reasonable, practiced, and efficient. These actions initially point toward function and purpose, yet through sustained repetition they cease to lead to any outcome, leaving only rhythm, weight, and bodily inertia. The body both complies with order and is drawn along by it—remaining alert while gradually losing direction. Between control and release, the artist observes whether, once rationality has learned to persuade itself, the body still remembers why it began to act at all.

藝術家融合表演與錄像，以自身為主角，反覆執行一組合理、熟練、有效的動作。這些動作最初指向功能與目的，在持續中運行中不再指向任何結果，只剩下節奏、重量與身體的慣性。身體一邊配合秩序，一邊被秩序牽引；既保持清醒，又不斷失去方向。在控制與放任之間，藝術家觀察當理性已經學會自我說服時，身體是否仍然記得它為何開始行動。

水墨的轉譯

This chapter presents the creative transformation of ink art in a contemporary context. Rooted in the millennia-old traditions of brush, ink, and paper, the artists boldly integrate personal perception, contemporary issues, and cross-cultural perspectives. With water and ink as their medium, they inscribe not only landscapes and flora but also re-encode concepts of time, space, identity, and culture—infusing new vitality into this ancient art form.

本章呈現水墨在當代語境中的創造性轉化。藝術家既紮根於筆、墨、紙的千年文脈，又大膽融入個人感知、當代議題與跨文化視野。她們以水與墨為媒介，書寫的已不僅是山水花鳥，更是對時間、空間、身份與文化符碼的重新編碼，展現傳統媒介在當下的鮮活能量。

The Transformation of Ink

Zhou Tianli is a renowned contemporary Chinese ink artist, art philosopher, and humanist. Born in Shanghai in 1956, she now lives and works in Hong Kong.

Her published collections of paintings and essays include Famous Artists' Sketches – Early Sketch Works of Zhou Tianli, Approaching Zhou Tianli – Painting Collection, The Art World of Zhou Tianli, Selected Works of Zhou Tianli, Zhou Tianli's Spiritual Inquiry, Being for Thinking – The Soul of Chinese Painting: Zhou Tianli, Research on Zhou Tianli's Chinese Painting Art, and Art and Philosophy, among others. In June 2019, Zhejiang Television released the documentary film On the Top of the Lonely Peak – The Painting Art of Zhou Tianli. She is widely regarded as a highly influential and representative figure in the Chinese art world.



周天黎為當代中國著名水墨藝術家、藝術思想家及人文學者。1956年生於上海，現居香港。

她已出版多部畫集與文集，包括《名家手跡——周天黎早期素描作品》《走近周天黎·畫集》《周天黎的藝術世界》《周天黎作品·典藏》《周天黎的精神追問》《為思而在——中國畫魂周天黎》《周天黎中國繪畫藝術研究》及《思想與藝術》等。2019年6月，浙江電視台攝製的專題片《孤峰頂上——周天黎的繪畫藝術》播出。她是當代中國美術界具廣泛影響力的代表性人物之一。



Solitude in the Autumn Pavilion
獨立秋亭

Ink and color on paper
水墨設色紙本
180 x 95 cm
2011

Yick Hang (Anne Tsui) was born in Shanghai and studied under acclaimed masters Wu Yangmu and Fu Baoshi in her youth. She graduated from Suzhou Art & Design Technology Institute in 1962, majoring in Chinese painting. After graduation, she specialized in embroidery, brocade, and dyeing, and also worked as a columnist for several magazines and newspapers.

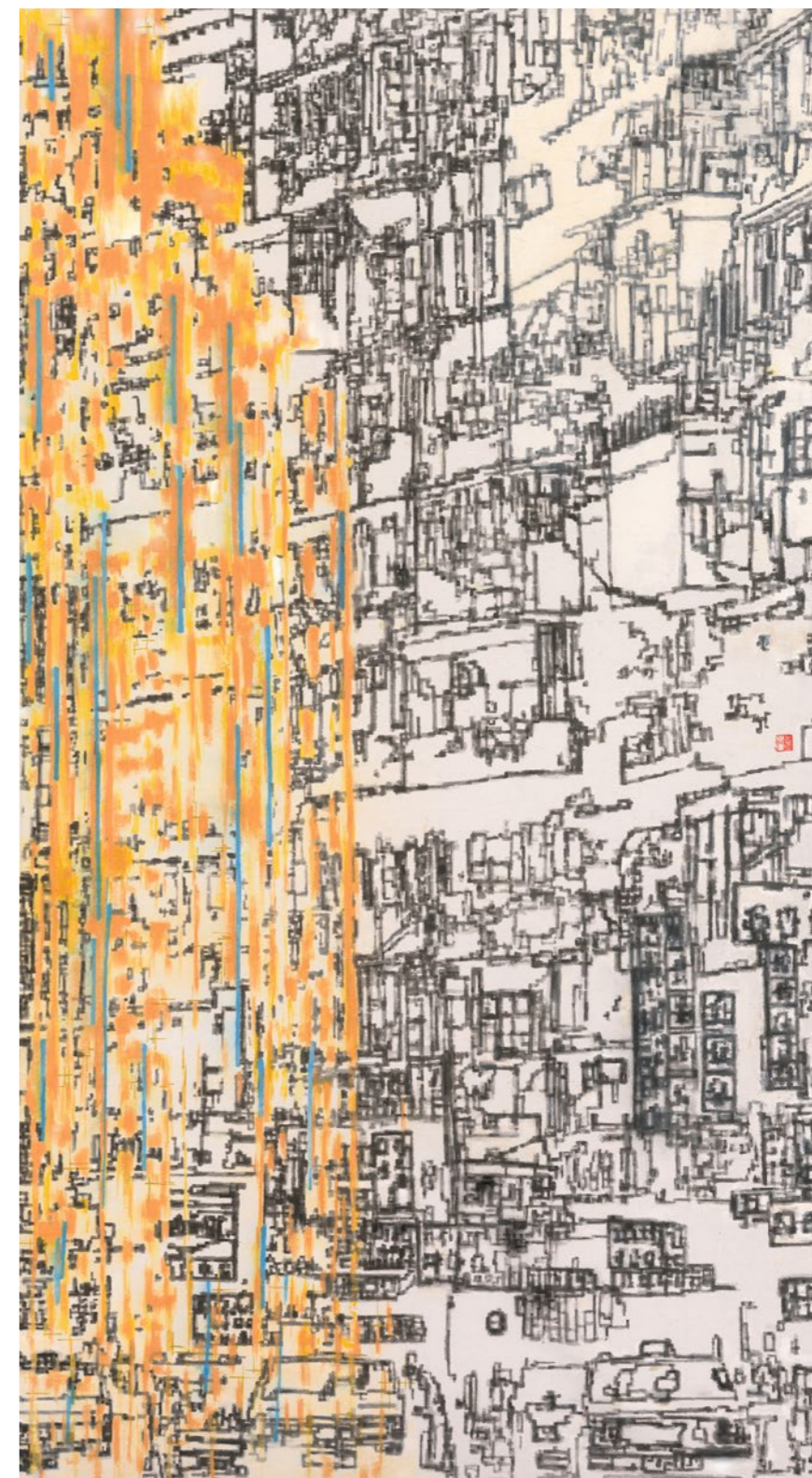
She is currently Director of the Chinese Ink Painting Institute of Hong Kong, Vice Chairman of the International Women Artists Association – Hong Kong, Vice Chairman of the Hong Kong Art of Nature International Female Art Research Society, a member of the Hong Kong Artists Association and the Hong Kong Culture Association, and a columnist for Master Insight. Yick Hang has participated in ink art exhibitions in Hong Kong, mainland China, Taiwan, Southeast Asia, Korea, Russia, and Europe, and has held solo exhibitions in Sydney, Melbourne, and Hong Kong. Her works have been included in Christie's auctions and are widely collected by institutions and private collectors.



益行生於上海，年少時曾拜師吳養木、傅抱石等名家。1962年畢業於蘇州美專中國畫系，主修中國畫。畢業後曾從事刺繡、織錦及染織創作，亦曾擔任多份雜誌及報章專欄作家。

現任中國畫學會香港理事、香港文化藝術交流協會副會長、世界女藝術家理事會香港分會及香港天趣國際女性藝術研究會副主席、香港美術家協會會員、香港文促會會員，並為《灼見名家·益行遊藝》專欄作家。

她曾參與內地、台灣、東南亞、韓國、俄羅斯及歐洲等地的藝術交流展及全球水墨大展，亦於澳洲悉尼、墨爾本及香港舉辦個人畫展。其作品為多個機構及私人收藏，並曾於佳士得拍賣會亮相。



Between Memory and Renewal
龍城重建

Ink and color on paper
水墨設色紙本
180 x 95 cm
2025

Lily Hui is currently Permanent Honorary President of the Ontario Chinese Artists Association, Honorary President of Culture Way International Arts Association, President of Yisu Association, Vice Chairman of the Asian Artists Association (Hong Kong Region), Board Member of the International Women Artists Association – Hong Kong, Executive Committee Member of Xinyuan Art Group, and a member of the Hong Kong Artists Association, Calligraphy and Painting Study Association of Hong Kong Fukienese, Hong Kong Lan Ting Society, Hong Kong Sea Wave

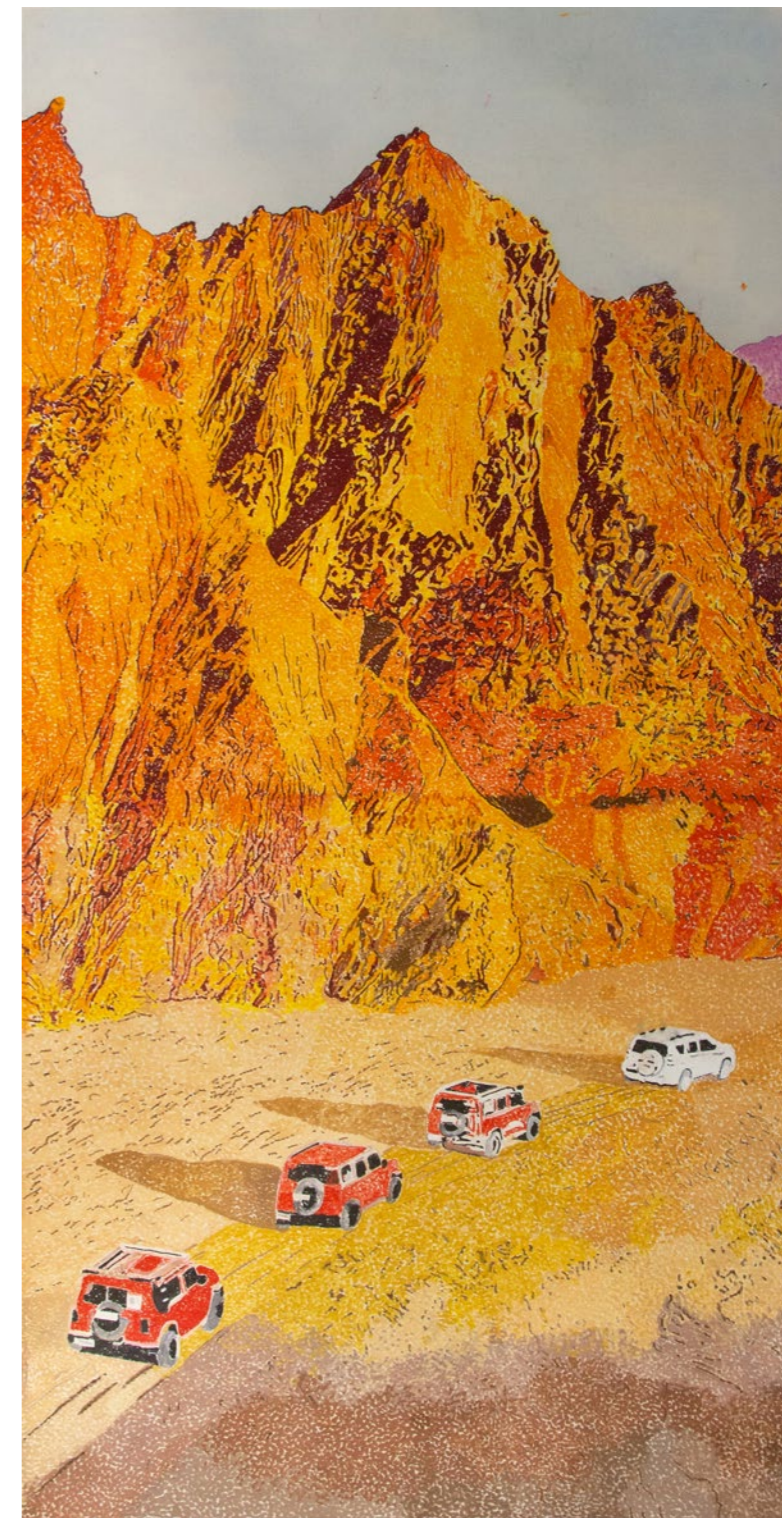


Art Association, and Qingqiu Art Association. Her works have been selected for international invitational exhibitions in Australia, Japan, and South Korea, and are widely collected by institutions and private collectors.

Lily Hui's works have been exhibited in mainland China, Taiwan, Australia, Canada, Japan, South Korea, Macao, Russia, and Hong Kong. In 2013, her solo exhibition in Ontario, Canada, was formally commended by the Canadian Government.

加拿大中國美術會永久名譽會長、文化通行國際藝術總會名譽會長、一粟書畫會會長、亞洲美術家協會香港特區副主席、世界女藝術家香港理事會會董、心源畫會執委及香港美協會員，同時亦為香港福建書畫研究會、香港蘭亭學會、香港海濤彩墨會及青丘畫會成員。

許麗莉作品曾於中國大陸、台灣、澳洲、加拿大、日本、韓國、澳門、俄羅斯及香港多地展出，多次入選澳洲、日本及韓國國際邀請展。2013年於加拿大安省舉辦的個展，獲加拿大政府致賀及嘉獎。



The Mysterious Grand Canyon of
the Tianshan Mountains
天山神秘大峽谷

Ink and color on paper
水墨設色紙本
189 x 96 cm
2025

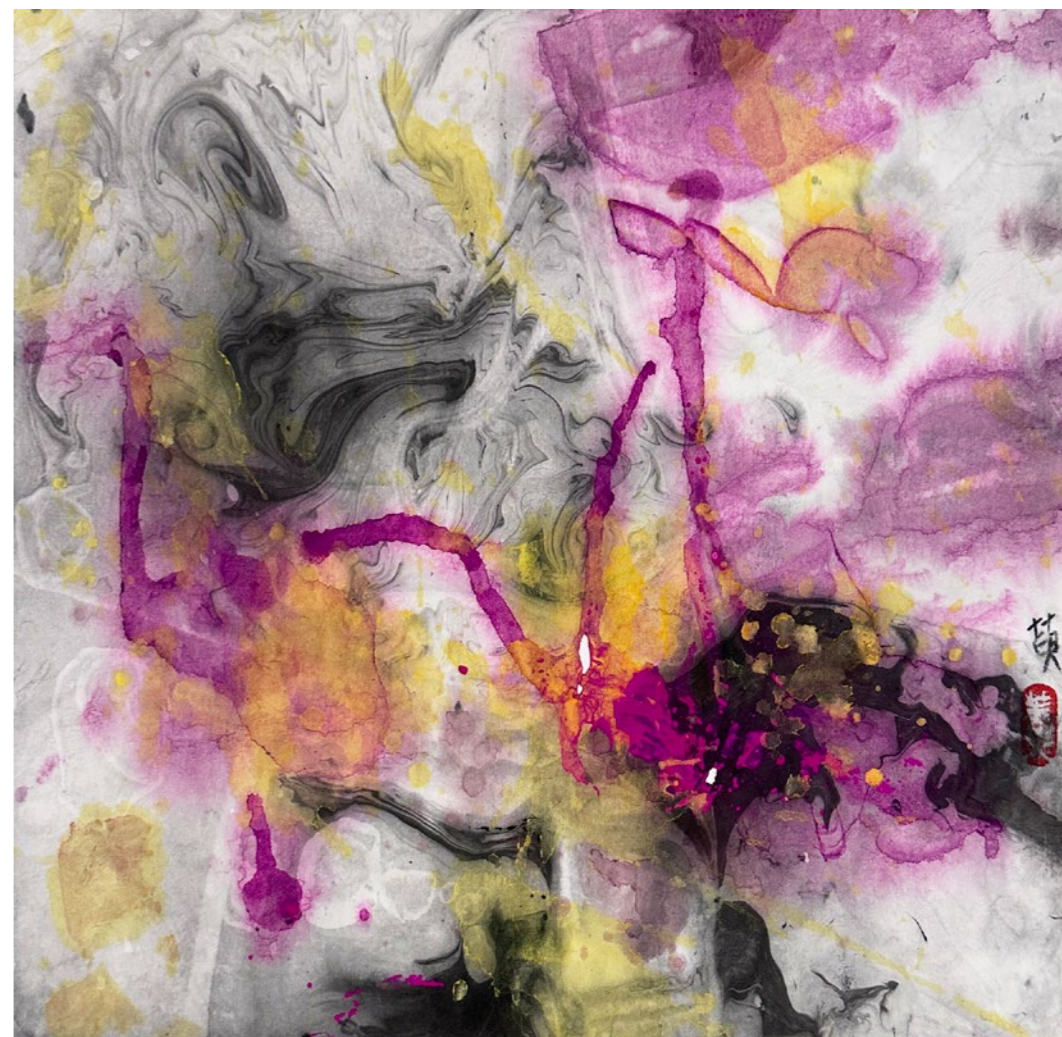


Cissy, Doctor of Arts Administration and Management, is a senior curator and practicing artist dedicated to advancing contemporary and women's art. Passionate about art since childhood, she began studying under renowned painters Lin Minggang, Wang Shouqing, and Xu Enqi in 2009. Her work is characterized by vivid imagination and rich use of color, culminating in a distinctive personal style. She is currently a member of the China Women Painters Association.

She has organized and participated in numerous national and international exhibitions featuring women artists, with her works frequently shown in Hong Kong and other local joint exhibitions. During this time, she founded Art of Nature Contemporary Gallery and the Art Life Foundation. She also established and serves as chief curator of the Boundless Love International Art Exhibition Platform, through which she has curated over a hundred professional art exhibitions, as well as art charity events.

茱萸，藝術行政管理博士，資深策展人，藝術實踐者。致力於推動現當代藝術和女性藝術的發展。從小愛藝術，自2009年起師從著名畫家林鳴崗、王守清及許恩琦等名師，具有強烈的創作想像力和豐富的色彩表現力，形成個人的獨特風格。現為中國女畫家協會會員。

曾主辦及參與多個國家國際女性藝術大展，作品多次參加香港及本地的藝術聯展。期間創辦天趣當代藝術館和藝術人生基金會，搭建了「大愛無疆」國際藝術展平臺兼總策展人，並策劃了上百場專業藝術展覽，以及藝術慈善等活動。



Ethereal Blaze Phoenix 2
夢幻火鳳凰 2

Ink and color on paper
水墨設色紙本
41 x 41 cm
2021

Born in Beijing, Liu Jia has lived in Hong Kong for nearly twenty years. She has studied bird-and-flower and figure painting courses at the School of Professional and Continuing Education of the University of Hong Kong, and seal carving at Xiling Academy in Hong Kong. In 2025, she served as an ink painting instructor for the Hong Kong Palace Museum Cultural Ambassador Programme, and she is currently an ink painting instructor at several international schools in Hong Kong, as well as a member of the Hong Kong Artists Association.

Liu has participated in dozens of international art exhibitions held in Hong Kong, mainland China and various parts of Europe, including the Shanghai Art Fair, Shenzhen Art Fair, Ink Asia, Asia Contemporary Art Show, Asian Art in London, Art Central, Affordable Art Fair, Hong Kong Contemporary Art Fair, Artverse, Fine Art Asia, joint exhibitions of the Hong Kong Artists Association, and joint exhibitions of the Hong Kong Modern Ink Painting Society, among others, and has also held multiple solo exhibitions.

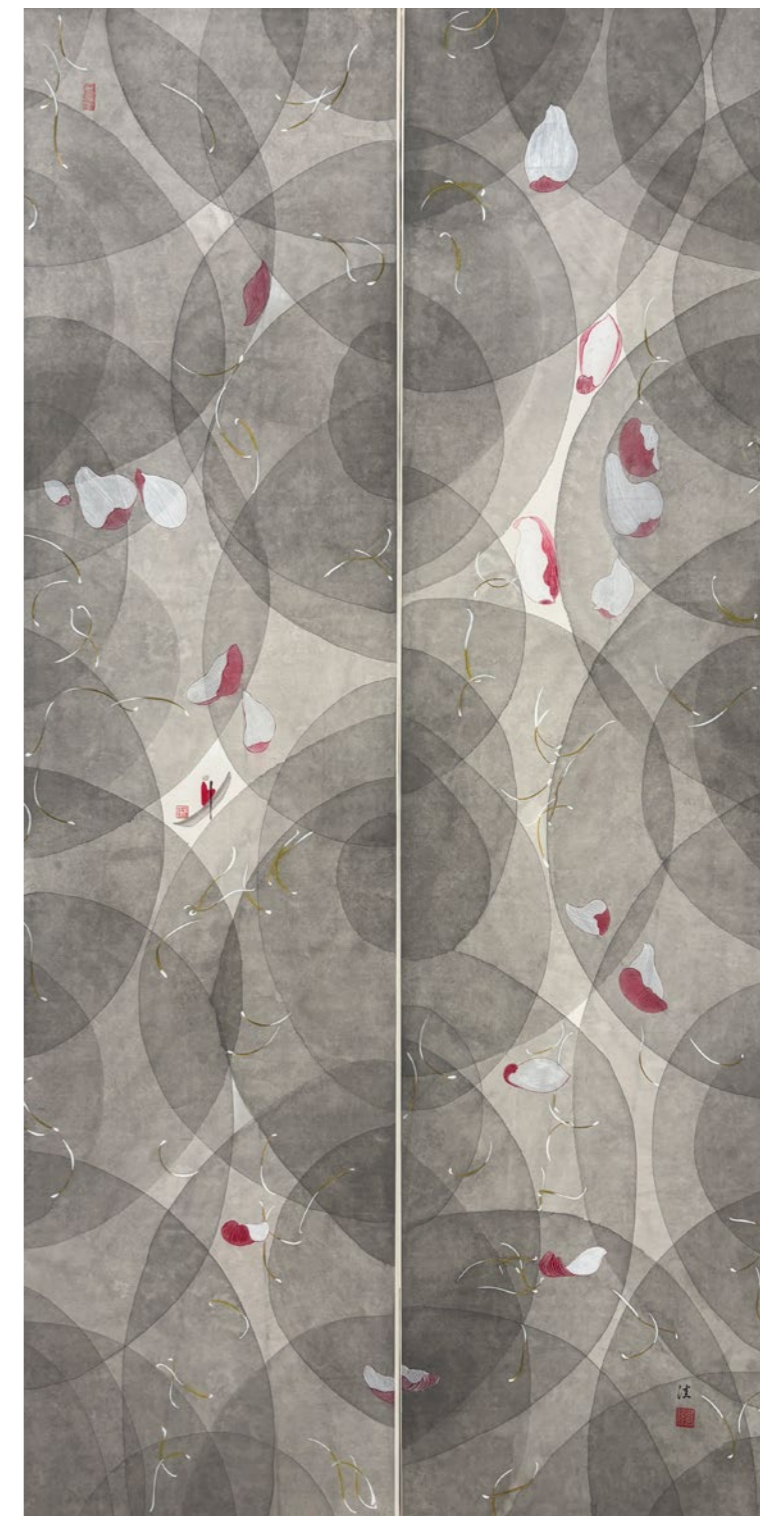
Her works are widely collected by institutions and collectors around the world, and have been successfully auctioned many times at Poly Auction.



生於北京，移居香港近二十年。曾於香港大學專業進修學院花鳥及人物課程，並於香港西冷學堂研習篆刻。2025年出任香港故宮文化大使計劃水墨畫導師，目前亦為香港多所國際學校水墨畫導師，及為香港美協會員。

劉佳曾參與數十個於香港、中國內地及歐洲等地舉辦的國際藝術展覽，包括上海藝博會、深圳藝博會、香港水墨藝博、亞洲當代藝術展、倫敦亞洲藝術週、Art Central、Affordable Art Fair、香港城市藝術博覽會、Artverse 展覽、香港典雅藝博、香港美協聯展、香港當代水墨畫會聯展等，並多次舉辦個展。

作品被全球多家機構和收藏家廣泛收藏，作品亦多次於保利拍賣成功競拍。



Self-salvation
渡

Ink and color on paper
水墨設色紙本
138 x 35 cm x 2
2021



Wu Ming Pei, born in 1971, is a Taiwanese artist who graduated from the Department of Chinese Literature at Chinese Culture University. She studied painting under renowned artist Ou Haonian and is recognized as a Lingnan school ink painter. She also serves as a guest lecturer in Chinese floral art.

Her creations are grounded in traditional Lingnan ink techniques, particularly the "splashing ink and color" methods, which she combines with contemporary ink approaches. Over the years, her works have been exhibited in Japan, South Korea, France, Italy, and many other countries, contributing to the promotion and increased international recognition of the Lingnan painting tradition.

吳明佩，1971年生，台灣藝術家，畢業於中國文化大學中文系。曾師承歐豪年，為嶺南畫派水墨畫家，亦為中華花藝特約教室教授。

她的創作以嶺南畫派撞水法及撞粉法等傳統水墨技法為根基，並結合現代水墨語彙，形成個人鮮明風格。多年來，她的作品在日本、韓國、法國、義大利等多國展出，致力於在國際舞台上推廣嶺南畫派並提升其知名度。

A Secluded Path in Summer
夏日幽徑

Ink and color on paper
水墨設色紙本
106 x 44 cm
2024





Wong Tik-wa studied ink art under Professor Lam Tianxing and Professor Liu Kuo-sung. He is currently a member of the China Artists Association, a council member of the Hong Kong Artists Association, a research fellow at the SIVA Institute of Contemporary Ink Art, vice president of the Four-Dimensional Color Ink Association, and secretary-general of the Hong Kong Cultural and Art Exchange Association. He also serves as vice president of the Ink Between Hong Kong Ink Art Research Society, an executive committee member of the Hong Kong Modern Ink Painting Society, and a member of the Hong Kong Federation of Culture.

In 2024, Wong received the Medal of Honour (MH) from the Government of the Hong Kong Special Administrative Region. His works have been exhibited widely across Hong Kong and Mainland China and are held in the collections of the China Children's Museum and various private collectors.

師從林天行老師、劉國松老師研修水墨藝術，現為中國美術家協會會員、香港美協理事、SIVA 當代水墨藝術研究院研究員、四維彩墨副會長、香港文化藝術交流協會秘書長、墨色間香港水墨研究學會副會長、香港現代水墨畫會執委、香港各界文化促進會會員。

2024 年榮獲香港特別行政區政府頒授榮譽勳章（MH），於香港及大陸多次參展，作品被中國兒童博物館及私人收藏。

Adoration of Violet
紫愛

Ink and color on paper
水墨設色紙本
42.5 x 62 cm x 2
46.5 x 82 cm x 2
46.5 x 101 cm x 1
2025

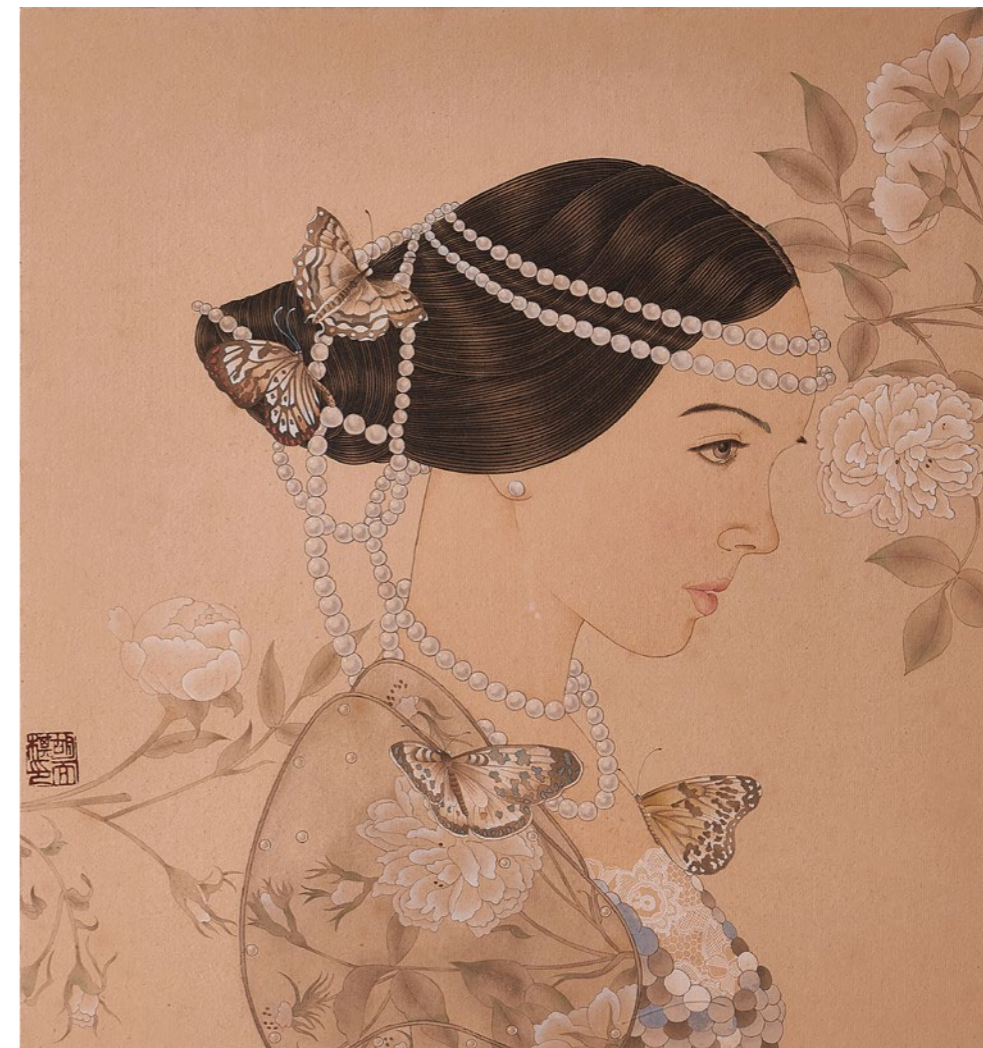


Hu Tianqi (Kiki) holds a Master's degree from an academy in Paris. She is a council member of the Guangdong Youth Artists Association and Deputy Secretary-General of its Arts Promotion Committee, as well as a council member of the Guangzhou Youth Artists Association and Deputy Director of its Art Communication Committee.

She has received several awards, including the Excellence Award at Gaze · 2015 China Contemporary Women's Art Biennial and the Silver Award at The 70th Anniversary of the Founding of the People's Republic of China – Guangzhou Mass Art Works Exhibition. Her works have been exhibited internationally across Russia, Singapore, Cambodia, and other countries, and are collected by institutions such as the Hong Kong Artists Association, the Cambodia Chinese General Chamber of Commerce, the Shaanxi Provincial Writers Association, as well as private collectors. Hu Tianqi is widely recognized as a promising young female artist.

胡天棋於巴黎獲得藝術碩士學位，現為廣東省青年美術家協會理事、活動推廣藝術委員會副秘書長，廣州青年美術家協會理事、藝術傳播藝委會副主任。

她曾獲「凝視·2015 中國當代女性藝術雙年展優秀獎」及「熱烈慶祝中華人民共和國成立七十週年——廣州市群文美術作品展」銀獎等殊榮。其作品於俄羅斯、新加坡、柬埔寨及國內外多地展出，並被中國香港美術家協會、柬埔寨柬華理事總會、陝西省文學家協會等機構及私人收藏。作為青年女性藝術家，她在當代藝壇備受肯定與關注。



Mirror Series No.3
鏡系列之三

Ink and color on paper
水墨設色紙本
85 x 70 cm
2018

生命的賦形

Here, creation becomes a direct manifestation of lived experience. Drawing inspiration from bodily awareness, personal memory, emotional rhythms, and existential encounters, the artists transform fragility, resilience, joy, and pain into visual forms—both figurative and abstract. Their works often bear autobiographical traces, yet they resonate universally, composing visual poems of existence, growth, and blossoming.

創作於此成為生命經驗的直接顯影。藝術家從身體感知、個體記憶、情感脈絡與生存體驗中汲取靈感，將生命的脆弱、韌性、歡愉與痛楚轉化為具象或意象的視覺形態。作品往往帶有自傳色彩，卻映射出普遍的人類境遇，形成一曲曲關於存在、成長與綻放的視覺詩篇。

Embodiments of Life

Born in Taiwan, Y.J. Cho graduated from the Fine Arts Department of National Taipei University of Education and obtained her Master of Arts from the State University of New York in 1976. She later taught at National Changhua University of Education (1995), National Taitung Teachers College (2000), the Academy of Visual Arts at Hong Kong Baptist University as Assistant Professor (2005–2011), and as Visiting Artist (2011–2012). From 2013 to 2015, she taught at the Hong Kong Art School. She received grants from the Gottlieb Foundation in 2004 and the Pollock-Krasner Foundation in 2005.

Recognized as the first artist to use slide projectors as an aid in painting, Cho gained significant attention in the early 1970s with her Banana Series, which challenged the conservative social climate of the time. Since 1986, she has been represented by OK Harris Gallery in New York. Over the decades, she has held around thirty major solo exhibitions and participated in more than a hundred group exhibitions in the United States, Taiwan, mainland China, Hong Kong, Japan, and South Korea. Her works are in the collections of major museums and important private collectors in Hong Kong, Taiwan, and the United States.



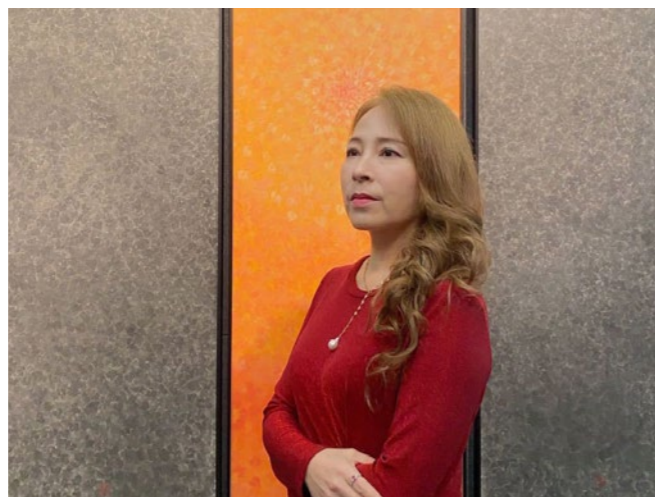
生於台灣，畢業於台北師大美術系，1976年赴美取得紐約州立大學藝術碩士學位。曾於彰化師範大學（1995）、台東師範學院（2000）任教，並於2005至2011年出任香港浸會大學視覺藝術院助理教授，2011至2012年為該院訪問藝術家，2013至2015年於香港藝術學院任教。她於2004年獲高特樂伯基金會獎金，2005年獲帕洛克－克里斯娜基金會獎金。

她是首位以幻燈機輔助繪畫創作的藝術家，七十年代初以《香蕉系列》震撼當時保守社會。自1986年起成為紐約OK Harris畫廊代理藝術家，多年來在美國、台灣、中國、香港、日本及韓國舉辦約三十次重要個展，並參與過百次聯展。其作品為香港、台灣及美國多間重要美術館及私人收藏家收藏。



20252

Mixed media, linen
混合媒材，麻布
71 x 102 cm
2025



With over forty years of dedication to art education and promotion, Momo Lee is a Research Fellow at the Percival David Foundation of Chinese Art, University of London, and at the Golden Bauhinia Art Research Institute. She is best known for her signature series Listening to the Sea of Flowers, in which floral motifs become a poetic and refined visual language that has become her artistic hallmark. Her works have been widely exhibited internationally and are highly acclaimed.

She has received more than a hundred awards in local and international art competitions. Her solo exhibitions in Ontario in 2013 and 2022 were commended by the Government of Ontario and the City of Richmond Hill. In 2024, she received the "2023 Outstanding Cultural Heritage Award" in recognition of her contributions to culture and the arts. Her works are collected by institutions such as the Canadian Chinese Fine Arts Association, Shaoguan University, Kaiping Art Museum, Shixiang Garden Art Museum, as well as by banks, medical groups, law firms, galleries, and private collectors worldwide.

從事藝術教育及推廣逾四十年，為倫敦大學珀西瓦爾·大維德中國美術館研究員及金紫荊藝術研究院研究員。她以花入畫，推出「傾聽花海」系列，形成其獨特的藝術風景線，備受藝壇好評，作品足跡遍及世界各地。

她在國內外大賽中屢獲殊榮，獎項多達百餘次，備受高度評價。2013年及2022年於加拿大省舉辦之個展，分別獲安省政府及列治文山市頒發嘉許狀；2024年更榮獲「2023傑出人物文化傳承獎」。作品為加拿大中國美術會、韶關大學、開平美術館、十香園美術館，以及多間銀行、醫療集團、律師行、畫廊及私人收藏。



Flower Whispers
花朵絮語

Mineral pigment, gold foil, gouache on paper
岩彩、金屬箔、水粉紙本
48 x 70 cm
2024

Over the past two decades, Han Qi has moved forward in the field of contemporary art through multiple artistic roles. Her creative practice spans painting, land art, installation, theatre, fiction, essays, and art criticism, and she has published two collections of writings, as well as held solo exhibitions such as "Gazing at the Sun and Moon, Heaven Makes High Mountains."

Since 2009, she has curated more than twenty exhibitions, including In My Own Way and Optimistic Art Museum Opening Exhibition. Since 2015, she has worked closely with Art of Nature Contemporary, serving as curator for exhibitions such as Distance Without Distance, The Attitude of No Attitude, and A Familiar Sense of Strangeness, and in 2023 she became artistic director of Art of Nature Contemporary's opening exhibition.



近二十年來，韓祺以多重藝術身份在當代藝術領域擔當前行。其藝術創作涵蓋架上繪畫、大地藝術、裝置藝術、話劇、小說、散文、藝術評論等，出版個人文集兩部。並舉辦「瞻彼日月天作高山」等個展。

2009 年至今，以策展人身份策劃展覽 20 餘次，例如「我行我素」「達觀美術館開館展」。2015 年起與香港天趣深度合作，擔任「有距無離」「無態度的態度」「熟悉的陌生感」等展覽的策展人，2023 年擔任天趣中環藝術新空間開幕展藝術總監。



Radiant in Bloom
灼灼其華

Oil on canvas
布面油畫
30 x 40 cm
2024



Mediha Ting, was born in Belgium, grew up in Hong Kong and educated in the US and the UK. In 1995 while she was studying Fine Arts at California College of Art, CCA, she received Honourable mention in the All College Award (An Open competition for all Arts colleges/universities in the US). She graduated from (Byam Shaw school of Arts), now called University of the Arts London in 2000. She later earned a Master Degree in Art Policy and Management at Birkbeck College in London.

She has had solo shows in London, America, Shanghai, Hong Kong, UK and Taiwan and her work has been exhibited in numerous selected group shows and art Fairs all over the world; including Art Central, Art Stage Singapore, 33Auction Singapore, Contemporary Art Auction at Centre for Chinese Contemporary Art (CFCCA) in Manchester, Asian Art in London and ScopeBasel Art Fair in Switzerland. Her recent Chinese contemporary ink works "Golden Beam" & "Stream of Praise" from the Ray of Light series are selected and successfully auctioned off at the Ravenel Spring Auction 2018&2019 in Taiwan.

出生於比利時，成長於香港，於美國及英國接受藝術教育，1995 年就讀美國加州藝術學院時，獲得全美大學校際公開賽優異獎。2000 年畢業於倫敦藝術大學藝術系；2003 年取得倫敦大學藝術政策與管理的碩士學位，於英國、美國、上海、台灣及香港多次舉辦個人展覽。

她的作品曾在世界各地多個藝術博覽會展出，包括倫敦亞洲藝術週、瑞士 Scope Basel 藝術博覽會、新加坡 Art Stage 藝術博覽會和入選新加坡 33Auction 拍賣會。最新現代水墨作品有《一束金光》和《心靈之讚頌》分別入選台灣羅芙奧 2018 及 2019 春季拍賣會。



My Butterfly Series- Blue Nuur
蝶戀花 - 伊斯坦堡之光

Acrylic on Chinese ink
布面丙烯、水墨
96 x 70 cm
2024



Janice Chiu is a member of the Hong Kong Artists Association and Vice President of the International Women Artists Council – Hong Kong. She is also a member of the Hong Kong Oil Painting Research Society. As a writer, she authors the column "Architecture, Art, and Design" for ET Net and contributes to the "Travel around the World" column in the Hong Kong Economic Journal.

Her works have been widely exhibited in local and international exhibitions and have been published in various art journals, where they have received consistently positive reviews.

趙健明為香港美術家協會會員、世界女藝術家聯會（香港）副主席及香港油畫研究會會員。她亦活躍於藝文寫作，擔任網媒《經濟通》專欄「建築·藝術·遠方」作者，並為《信報》「環宇遊蹤」等專欄撰稿。

其作品多次參展於海內外藝術展覽，並刊載於多家藝術期刊，廣獲好評。



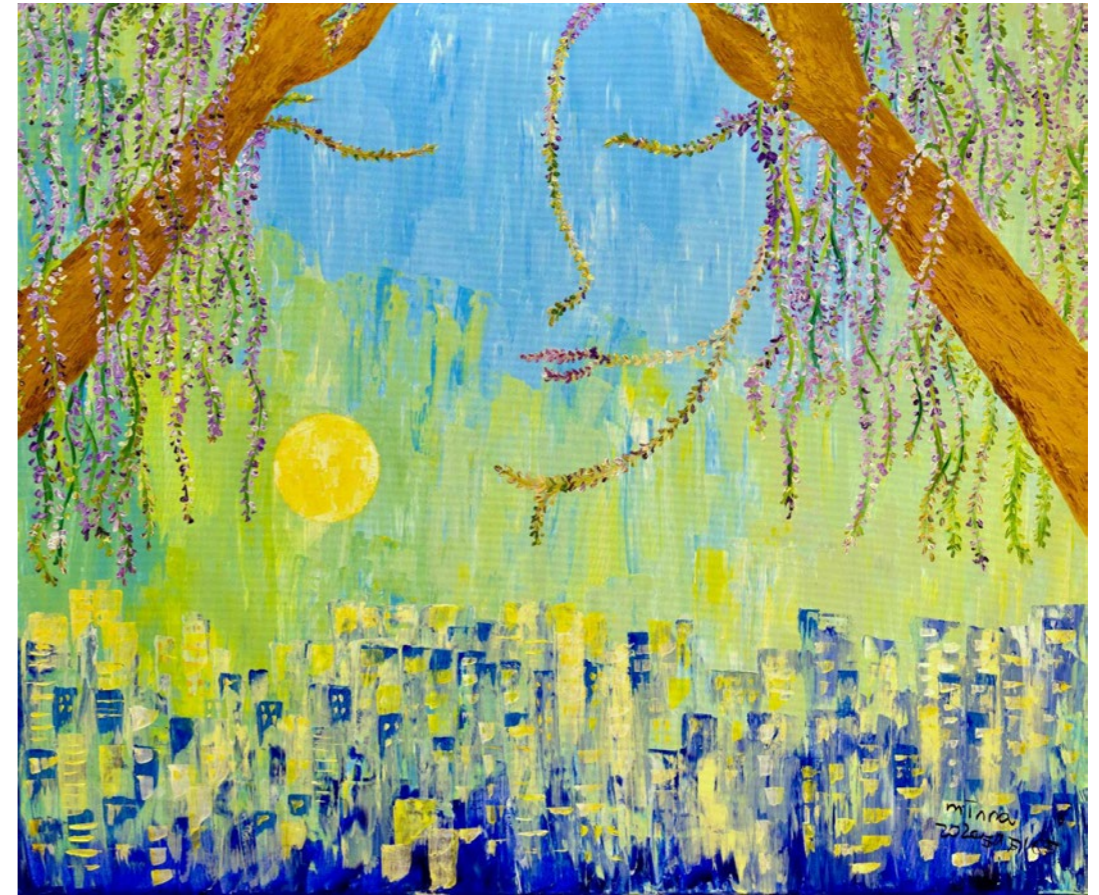
Aspiration
願景

Oil on canvas
布面油畫
61 x 76 cm
2024



Minna Chan is a Hong Kong based emerging artist who grew up in a loving family and began receiving multidisciplinary artistic training at the age of three, developing a particularly strong affinity for painting. Her works have garnered numerous awards from an early age, and she was crowned champion of the Junior Group at the 3rd International Youth Competition in 2013. In 2018, she participated in Because of Love – A Female Contemporary Art Exhibition as its youngest female artist, further establishing her presence in the art world. In 2022, Chan completed a Master of Business Administration at the University of Management and Technology in the United States, strengthening the professional foundation behind her artistic career. In 2023, she exhibited in Existence · Her Power – International Female Contemporary Art Exhibition where her work “Reversed Life” fetched a high price and attracted the attention of collectors. In 2024, she was invited to present her work at Fine Art Asia, where her paintings received strong critical praise. Widely regarded as a promising young artist of exceptional calibre, Chan has become increasingly sought after by investors and collectors for both her artistic potential and market value.

陳曉妍從小生長於充滿愛的家庭，從三歲便開始栽培多方位發展，尤其對繪畫最有濃厚興趣及感受，並獲得諸多獎項。她於 2013 年獲第三屆國際少年大賽少年組冠軍；2018 年以最年輕女藝術家身份參展「憑著愛——當代女性藝術展」；2022 年完成美國管理及科技大學工商管理碩士；2023 年參展「存在·她力量——國際女性當代藝術展」，同年作品「倒轉人生」拍出高價；2024 誠邀參展於典亞藝博，作品受高度評價。被譽為未來高品年青的藝術家，備受投資者青睞。



Harmonious Moonlight
和顏月色

Acrylic on canvas
布面丙烯
150 x 180 cm
2024



Miyuki (Yun Rong) was born in Shanghai in 1969 and has loved music and painting since childhood. She has lived for extended periods in Japan and Australia and now resides in Shanghai. Combining deep roots in Shanghai culture with an international outlook, she began working in Japanese and Australian real estate finance from 2001 and achieved notable success.

In 2020, while stranded in Chiang Mai, Thailand, due to the pandemic, she unexpectedly began her journey in healing art. Alongside developing her own artistic practice, she is also active in art project management and operations. She successfully curated landmark exhibitions for renowned Australian Chinese artist Adam Chang, including his 2023 solo printmaking exhibition at Gallery 123 in Tokyo and a joint exhibition at Pringyuan, M50 Art District in Shanghai.

1969 年出生於上海，自小熱愛音樂與繪畫，曾長期定居日本及澳洲，現生活於上海。她兼具上海本土文化底蘊與國際視野，自 2001 年起深耕日本及澳洲房產金融領域並取得突出成就。

2020 年因疫情滯留泰國清邁期間，她意外開啟了療癒繪畫的藝術創作旅程。在實現自身藝術價值的同時，蘊容亦積極投身藝術項目經紀及營運層面，曾成功策劃澳洲華人藝術家張鴻俊（Adam Chang）的多個具標杆意義的展覽，包括 2023 年東京 123 畫廊個人版畫展及普麟元上海 M50 聯展等。



Annie's cat
安妮的貓

Oil on canvas
布面油畫
53 x 46 cm
2022



Monching is a young female painter and writer from Taiwan. She graduated from the Business School of National Cheng Kung University. She has participated in the 2nd Taiwan Colored Pencil Invitational Exhibition and Her Power – Global Contemporary Women's Art Online Exhibition.

Her works often depict women from diverse countries and backgrounds, using painterly narratives to explore their situations and experiences within specific social environments.

孟青為台灣年青女畫家及作家，畢業於台灣成功大學商學院。曾參展「鉛掛第2屆全台灣色鉛筆邀請展」及「她力量——全球當代女性藝術線上展」。

她的作品常以來自不同國家與背景的女性為題材，藉由畫面呈現並探討她們在特定社會環境下的處境與心境。



Dreaming
赤色的夢

Oil on canvas
布面油畫
30 x 40 cm
2023

總策展人語

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，你們的創作是這一切意義的源泉。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 artist officiating 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 Hall gained 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 Kong registered 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 the beneficiaries. 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



Art Life Foundation was officially established. The "Influential Women's Art" sector is aiming to influence and help with female art development
天趣藝術人生基金會成立，並成立「女性藝術影響力」板塊，助力女性藝術發展



"Soft Touch - Art of Nature Female Contemporary Art Exhibition" held at the Art of Nature Contemporary · Tsuen Wan
「請輕觸——女性當代藝術展」於天趣當代藝術·荃灣舉辦



The Establishment of HK Art of Nature International Female Art Research Society
香港天趣國際女性藝術研究會成立



"Infinite Love -The 1st Hong Kong International Female Contemporary Art Exhibition" was held at the Exhibition Hall of Hong Kong City Hall
「大愛無疆——香港首屆國際女性當代藝術展」於香港大會堂低座舉辦

2021
"Her Power - Global Contemporary Women's Art Online Exhibition" open call for global art collection continuously regardless two years pandemic
「她力量——全球當代女性線上展」開啟全球征集，疫情兩年，展覽持續進行未停步



2023
"Flourishing Quintessence - Hong Kong Female Art Exhibition" held at the Art of Nature Contemporary Gallery Hong Kong
「芊芊物華——香港女性藝術特展」於香港天趣當代藝術館舉辦



2018
The 2th Infinite Love - "Because of Love - A Female Contemporary Art Exhibition" held at The Rotunda, Exchange Square, Central, Hong Kong
第二屆「大愛無疆」-「憑著愛——當代女性藝術展」於中環交易廣場中央大廳舉辦



2019
"Blossom - Contemporary Female Art Exhibition" and "Blossom - Influence of Female Art symposium" were held in Shenzhen
「綻放——當代女性藝術展」及「綻放——女性藝術家的影響力」圓桌論壇於深圳舉辦



2019
"Blossom - Contemporary Female Art Exhibition" held at the Art of Nature Contemporary · Tsuen Wan
「綻放——當代女性藝術展」於天趣當代藝術·荃灣舉辦



2023
The 3th Infinite Love - "Existence · Her Power – International Female Contemporary Art Exhibition" held at the Exhibition Hall of Hong Kong City Hall
第三屆「大愛無疆」-「存在·她力量——國際女性當代藝術展」於香港大會堂低座舉辦

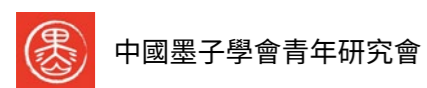
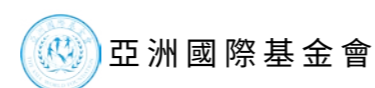
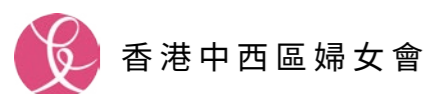


2026
The 4th Infinite Love - "Boundless Bloom: Contemporary Women's Art Exhibition" held at the Art of Nature Contemporary · Central
第四屆「大愛無疆」-「無界·綻放——女性當代藝術展」於天趣當代藝術·中環舉辦



SUPPORTING ORGANIZATIONS

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支持媒體



BOUNDLESS BLOOM : CONTEMPORARY WOMEN'S ART

「無界·綻放」——女性當代藝術

Producer : Cissy Cheung

Chief Curator : Cissy Cheung

Curatorial Director : Rochelle Yang

Academic Director : Zhao Li

Co-Curators : Han Qi, Liu Cheng Mui, Margret Yeung, Lee Yee Mei, Han Jie

Exhibition Director : Horace Lam, Lin Chen

Exhibition Coordinator : Blanche Tse, Tang Shixiang, Hebe Wong

Project Editor : Chen Haiying

Project Assistant : Bto Lam

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Translation : Hebe Wong

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策展總監：楊宜瑄

學術總監：趙 力

聯合策展：韓 祺、廖井梅、楊國芬、李綺媚、韓 潔

展覽總監：林秉瀚、林 琛

策展統籌：謝思琪、湯石香、黃紀圖

項目總監：陳海英

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HER ART 她藝術