



Friends of the Art Museum  
The Chinese University of Hong Kong

CHEUK KA WAI CHERIE  
CHIEN WAN LI  
FUNG WING KEE RAYMOND  
HUNG OI YEE MALOU  
KWOK MANG HO (FROG KING)  
LAM TUNG PANG  
LIU CHENG MUI  
NG KWUN LUN TONY  
OU DA WEI  
PONG KATE  
SHEN PING  
TAO HOI CHUEN JACKY  
TING YIN YUNG  
TONG JOSEPH  
WONG HAU KWEI  
WONG WU XIE WUCIUS  
YEUNG CHUNG NG STEPHANIE  
YIU CHU TUNG (FUNG CHIM)  
YUNG CHEE MUN SIMON  
ZHANG XIAOLI  
ZHOU JIN

藝域 40年

CELEBRATING OUR 40 YEARS!

CHAN TSZ MAN IV  
CHANG YUE LAM HENRY  
CHU CHEUK WAI MARGARET  
LEE CHEUK WUN SHARON  
TAO HOI CHUEN JACKY  
TSO CHEUK YIM  
WONG NICOLE  
WONG SZE WAI  
YAU WING FUNG  
ZHENG TIANYI TIN-E

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**段崇智**  
**Prof. Rocky S. Tuan**

香港中文大學校長  
Vice-Chancellor  
and President  
The Chinese University  
of Hong Kong

I feel honoured to be able to celebrate the 40th anniversary of the Friends of the Art Museum at the meaningful charity auction. The experience to work alongside staunch supporters of aesthetics and fine art connoisseurs has proved to be as exciting as it is rewarding.

Over the past 40 years, the Friends of the Art Museum has been lending its ardent support to CUHK's art education through the provision of scholarships, sponsorships, research grants, and internship opportunities. I would like to express my sincere thanks to them for their generosity and commitment.

Art as a medium of expression predates writing, and it is no exaggeration to say that a good piece of art sometimes speaks louder than words, conveying messages that transcend time and space. Thank you again, dear Friends, for always reminding us that there is more to art than what greets the eye.

Here again, may I wish the Art Museum and the Friends another surge of bright and prosperous development, and a huge success in "Celebrating Our 40 Years!"

本人很榮幸能夠在此饒富意義的慈善拍賣會上慶賀香港中文大學文物館館友會的四十周年誌慶。能與眾多美學愛好者和藝術鑑賞家友好聚首一堂，實是美事。

過去四十年間，文物館館友會通過設立獎學金、提供贊助、研究資助和實習機會，傾力地支持中大的藝術教育發展。在此，我要向他們的慷慨及無私奉獻表示由衷感謝。

早在文字寫作誕生之前，藝術已是主流的表達媒介。誠然，一件好的藝術作品有時更勝千言萬語，其傳遞的意念甚至可以超越時空。我謹此再次向館友會致謝，感謝您們總是提醒我們，藝術不僅是「悅目」而已。

在此祝願香港中文大學文物館及館友會繼續飛躍發展，並預祝《藝·越 40 周年》展覽及拍賣會取得圓滿成功！





## 胡經華 Peter Woo

香港中文大學  
文物館館友會主席  
Chair  
Friends of the Art Museum  
The Chinese University of  
Hong Kong

This year is the 40th anniversary of the Friends of the Art Museum. We are very privileged to have enjoyed a close relationship with the Art Museum and we are proud to have supported and grown with this august institution during the past four decades. Our anniversary also coincides with the Golden Jubilee of the Art Museum. To celebrate this doubly joyous occasion, the Friends has put together a collection of paintings generously donated by renowned local artists, many of whom have a relationship with the Chinese University, to be exhibited at Sotheby's and then auctioned to raise funds for the Art Museum.

Our "Celebrating Our 40 Years!" exhibition and auction will include works from students of the Fine Arts Department of the University. Apart from showcasing some of the best student works that the University can offer, we hope this will generate public interest in our younger generation of artists and will lead to cross currents between the established artists and their younger counterparts.

The idea of the Friends was conceived in the late seventies by Dr. J.S. Lee, who was also the founder of the Art Museum. Together with his friend and fellow art lover, Mrs. Madeleine Tang, they planned for an organisation to support the ten-year-old Art Gallery at the Chinese University. This happily resulted in the formation of the aptly named "The Friends of the Art Gallery of the Chinese University of Hong Kong" on the 16th October 1981 with Mrs. Madeleine Tang as the first chair. Over the years, as the Art Gallery grew in size and stature to become the Art Museum, the Friends followed suit and was renamed to our current name in 1996.

The Friends was founded as an all-voluntary organisation with the aim of supporting the Art Museum. We do this by fostering public interest and awareness of the Art Museum, allowing our members to enjoy scholarly exchanges with its experts and making donations and gifts of art works to it. We also provide research scholarships for

今年是香港中文大學文物館館友會成立的 40 週年，館友會為能與文物館建立密切關係，並在過去四十年互相支持、共同成長而深感榮幸及自豪。館友會的週年紀念日也恰逢文物館的金禧，為慶祝這個雙喜臨門的日子，我們匯聚了本地著名藝術家所慷慨捐贈的作品，部分與香港中文大學有著關係，作品會在蘇富比展出並進行拍賣，目標是為文物館籌集資金。

《藝·越 40 年》展覽及拍賣包括了中大藝術系學生的作品，除了展示出最佳的學生創作之外，亦期望藉此提高公眾對新一代本地藝術家的關注，促進不同世代藝術家之間的交流。

七十年代後期，文物館的創始人利榮森博士提出了創設館友會的想法，與友人兼藝術愛好者唐驥千夫人一起計劃並成立了館友會，以支持當時已成立十年的中大文物藝廊。1981 年 10 月 16 日，館友會正式成立，並由唐驥千夫人擔任首任主席。隨著規模擴充及地位不斷提升，文物藝廊逐漸發展成為文物館，館友會亦隨其步伐，於 1996 年正名為香港中文大學文物館館友會。

文物館館友會是個志願性組織，通過培養公眾對文物館的興趣和認識，讓成員與專家進行學術交流，並向文物館捐贈藝術藏品，以支持文物館的發展，及為香港中文大學的藝術系學生提供研究獎學金。



art students of the Chinese University. While faces have inevitably changed since 1981, the Friends has remained true to our aims. All our board members, some of whom served for decades, are volunteers. Over the past forty years, our membership has expanded to over 400 members and we now have overseas chapters in the UK and Australia. Regular visits to learn from the Art Museum are organised and we have supported some of its outreach programmes. Our commitment to support art students at the University includes, amongst others, the Postgraduate Research Travel Grant, the sponsorship of the Student Art Shows and the Friends Prize. Since our formation, we have donated over 200 items of artworks to the Art Museum. The range of these items is vast, including porcelain works, inkstones, seals, textiles and paintings. Our efforts continue and last year we donated a Pandan Tray, the first piece of Muslim art in the Art Museum's collection. In 2019, we donated \$1million in response to the Art Museum's expansion and renovation plan.

Apart from these traditional efforts, the Friends endeavours to update our support. In 2020 we sponsored the Art Museum to produce a series of eight interesting short videos entitled "HeArt to HeArt" which recorded the interactions between experts from the Art Museum and members of the general public in discussing how art

儘管自 1981 年至今，文物館經歷了成員變動，但我們始終如一，忠於目標，其中一些委員更服務了館友會數十年，而他們都是志願者。在過去四十年裡，我們的會員人數已累積至 400 多名，並在英國和澳洲開設海外分會。我們會定期組織參觀文物館，並為其推廣計劃提供支持，亦同時支持中大藝術系學生，包括提供研究旅行補助、藝術展的贊助及館友會獎。自成立以來，我們已向文物館捐贈了 200 多件藝術品，涉及類型廣泛，包括瓷器、硯台、印章、紡織品和畫作。去年我們捐贈了一個香蘭托盤，是文物館收藏的第一件穆斯林藝術品，2019 年更捐贈了 100 萬港元以響應文物館的擴建和翻新計劃。

2020 年，我們贊助文物館製作八條有趣的短片，名為《HeArt to HeArt》，記錄了文物館專家和公眾代表就藝術和藝術品如何影響生活所作出的交流，而片段可以於社交媒體上觀看；近期，又與中大研究生組織了兩次線上講座《新視角》，期間學

and artworks had impacted their lives. They are accessible on social media. More recently, we organised two online lecture series the "New Perspectives", in conjunction with the University's postgraduate students which allowed for some lively exchanges between the students and our members. With the Art Museum's current upgrade and extension programme expected to be finished in 2023, the Friends is excited by what the Art Museum will be able to offer to the community and we shall continue to seek better ways to serve and promote it.

Ordinarily, the Friends raises funds from our members through organising a variety of events including lectures, visits and tours. The pandemic during the past eighteen months has seriously hampered our work on these fronts. We are thus more than grateful that so many renowned local artists have rallied to our cause by donating their wonderful works.

Finally, I would like to thank all the artists who have so generously agreed to donate their works to us. A heartfelt thanks is due to Sotheby's, our sponsor for the venue and the auction. I would also like to thank all our other sponsors, board members and volunteers.

生和成員進行了熱烈討論。文物館的升級和擴建計劃預計將於 2023 年完成，館友會十分期待文物館能繼續造福社群，並將尋找更好的方式來服務及推廣文物館。

一般而言，館友會會透過組織講座、訪問及旅遊等活動，向會員籌集資金。過去因為持續十八個月的疫情，這方面的工作大受影響。因此，我們實在非常感激，是次展覽有這麼多著名的本地藝術家願意捐贈他們的精彩作品以示支持。

最後，我要向所有慷慨捐贈作品給我們的藝術家致謝，同時衷心感謝蘇富比借出場地及贊助拍賣，更要感謝我們所有的贊助商、委員及志願者。





**姚進莊**  
**Prof. Josh Yiu**

香港中文大學  
文物館館長  
Director  
Art Museum of  
The Chinese University  
of Hong Kong

As the Art Museum celebrates its Golden Anniversary this year, the Friends of the Art Museum, CUHK are to be congratulated, too, for reaching the milestone of their 40th anniversary. For four decades, the Friends have worked closely with the Art Museum to promote the study of Chinese art and to support a wide range of museum programmes and acquisitions. Over the years, the Friends have also supported aspiring artists trained in CUHK and engaged graduate students to present some of their new research through Zoom®. The university is grateful to the Friends for such multi-faceted engagement and support.

As the longest-serving support group of a local museum, the Friends of the Art Museum, CUHK have initiated new programmes and incorporated fresh blood. Mr. Peter Woo is the first Chinese man to chair the Friends of the Art Museum of CUHK, and he has been a fantastic partner and good friend to me and to the museum. Like other wonderful board members, Mr. Woo has volunteered countless hours of his time in service of our community. This charity art auction celebrating the Friends' 40th anniversary is the fruit of his vision and dedication. On behalf of the Art Museum, I thank all the Friends members, artists, and supporters who have contributed to the sale, and I wish the charity auction great success.

今年正值香港中文大學文物館之金禧，中大文物館館友會亦迎來成立 40 週年的里程碑。在這四十年間，館友會與文物館密切合作，以促進對中國藝術的研究，並協助文物館眾多項目及購藏，又支持在中大接受培訓的藝術家，並邀請研究生通過 Zoom® 展示他們的最新研究。香港中文大學十分感謝館友會多方面的參與和支持。

作為本地服務文物館時間最長的團體，中大文物館館友會是次發起了新的項目，並為此注入「新血」。胡經華先生是首位擔任中大文物館館友會主席的中國人，他是我們極佳的夥伴和好朋友。有如其他出色的委員一樣，胡先生貢獻了無數時間來服務我們的社群。是次為慶祝館友會成立 40 週年而舉行的藝術慈善拍賣，正是其遠見和奉獻的成果。我謹代表文物館感謝所有為本次慈善拍賣作出貢獻的館友會成員、藝術家及支持者，並預祝活動取得圓滿成功。





**程壽康**  
**Kevin Ching**

蘇富比亞洲區  
行政總裁  
Executive Chairman  
Sotheby's Asia

The number 40 apparently appears more than 140 times in the Bible, almost having the same meaning as “a very long time” as well as symbolizing a period of trial and testing. For example, Jesus spent 40 days fasting in the wilderness, and the Jewish people wandered the desert for 40 years before reaching the Promised Land.

This year is the 40th anniversary of the Friends of the Art Museum of the Chinese University of Hong Kong. In these 40 years, the Friends have more than proved themselves to be the most trusted and loyal partners of the Art Museum. Together they have done so much in supporting artists and graduate students of the CUHK, as well as the promotion of awareness and connoisseurship in Chinese Art amongst collectors and the general public here at home and beyond. The Friends must be so proud to have become the longest-serving and probably the best museum supporting group in Hong Kong.

There is nothing more meaningful than for all of us to support the Friends and the Art Museum who have done so much for our community. Sotheby's would like to take this opportunity to thank the Friends for allowing us to be involved with this exhibition and auction to raise funds for the Art Museum upon its Golden Jubilee.

數字「40」在聖經中出現過 140 多次，有「很長一段時間」之意，亦象徵著一段時期的試煉和考驗。例如，耶穌在曠野禁食了 40 天、猶太人在沙漠中漂流了 40 年才到達應許之地。

今年是香港中文大學文物館館友會成立 40 週年，在這 40 年間，館友會是文物館最值得信賴和最忠誠的合作夥伴。他們一同支持香港中文大學的藝術家和畢業生，又致力提高收藏家及公眾對中國藝術的認識和鑑賞力。能夠成為在香港服務文物館時間最長的團體，館友會理應感到自豪。

文物館及館友會為社區作出眾多貢獻，我們認為沒有什麼比支持他們更有意義。蘇富比希望藉此機會，感謝館友會讓我們參與是次展覽及拍賣，為文物館紀念金禧籌集資金。





## 徐子晴 Karen Tsui

中央美術學院博士  
中央美術學院  
中法學院教師、策展人  
Ph.D., Lecturer of  
Central Academy  
of Fine Arts  
Curator

In the third decade of the 21st century, the 40th anniversary of Friends of the Art Museum coincides with the 50th anniversary of the Art Museum, the Chinese University of Hong Kong. The Friends' Anniversary Exhibition "Celebrating Our 40 Years!" fulfils and expresses the mission of the Department of Fine Arts "To promote the study of Chinese art and culture, the exchange of Chinese and Western art" in this new and active era.

The exhibition not only embodies the heritage and development of three generations of artistic creativity of lecturers and students in the Department of Fine Arts, it expresses the artists' diverse feelings on life and the world.

Heritage and development have been the eternal topics in art education and practice. How to grow through one's heritage while seeking innovation is a problem that requires long-term exploration. The Great Learning or Daxue (大學), stated at the outset, "The way of great learning consists in manifesting one's bright virtue, consists in loving the people, consists in stopping in perfect goodness" (大學之道，在明明德，在親民，在止於至善). China has attached great importance to the exemplary role of saints and scholars throughout history. As Han Yu said "Where there is the doctrine, there is the teacher" (道之所存，師之所存也). The teaching of art also focused on how to "Learn to be an excellent teacher; Act as an exemplary person" (學為人師，行為世範). Teachers have to influence and inspire students with their own excellence. The knowledge inherited from teachers helps art to survive. Shi Shuo (師說) once mentioned, "A student is not necessarily inferior to his teacher" (弟子不必不如師). The best teaching and learning should be interactive, mutual and without condescension.

"Celebrating Our 40 Years!" represents the excellent teaching and learning of the Department of Fine Arts. Artists of every age are all imbibed with the idea "To promote the study of Chinese art and culture, the exchange of Chinese and Western art", and yet they are all "different", each with his or her own style. It can be said that

21 世紀踏入第三個十年，值香港中文大學文物館創立五十週年、文物館館友會建立四十週年之際，《藝·越40年》藝術聯展的舉辦，可以說是香港中文大學藝術系「弘揚中國傳統文化，溝通中西藝術」建系使命在新時代生動而集中的彰顯。

這次展覽最大的特點是既集中體現了中大藝術系老、中、青三代師生藝術創作的傳承與發展，亦全面展示了三代藝術人面對生活和世界極其多元化的感受與表達。

傳承和發展始終是藝術教育與實踐中永恆的課題，同時，如何在傳承中發展，在發展中求新亦是一個需要長期探索的議題。《大學》開宗明義謂：「大學之道，在明明德，在親民，在止於至善」，中國自古以來即重視聖人和學者「垂世立教」的示範作用，即如韓愈所言：「道之所存，師之所存也」。藝術的傳承同樣離不開師者「學為人師，行為世範」，以自身的卓越去影響和啟迪後學。同時，學生對老師的繼承性發展是藝術之道得以長存的一體兩面，《師說》曾經提到：「弟子不必不如師」，良好的師生授受應該是齊放與發展的，而非獨斷而停固的。

此次展覽很好地呈現出中大藝術系長久以來優秀的教、學系統，每個年齡段的藝術家都延續著「弘揚中國傳統文化，溝通中西藝術」的實踐思想，同時也「千差萬別」，各具樣貌。可以說，幾代師生



teachers and students over several different generations are not simply satisfied with forming a certain “genre”, but are pursuing the common ideals of the Department of Fine Arts in their own way. Their differences come from the fact that each artist approaches life and themselves in a most honest way, reflects frequently on their own feelings and rationale, and attempts to pursue their own expressive techniques. As Shi Tao’s Discourse on Landscape Painting (畫語錄) said “Feelings and Knowledge, you have feeling first and then knowledge, knowing before feeling, it is not the same feeling. Wise people over the ages use their knowledge to discover their feelings and then use their feelings to discover more knowledge”. (受與識，先受而後識也。識然後受，非受也。古今至明之士，借其識而發其所受，知其受而發其所識)。By having keen and true feelings for the world we can be discerning and make accurate judgments. Only through continuous refining of artistic language can we finally produce multifaceted works of arts of the highest quality. From the variety of the works for the exhibition, we can see how the artists explore and apply their painting techniques, their love and depiction of real life, their understanding and pursuit of nature and aesthetics, and their honest respect for life.

Besides different personal styles, the hallmark of each generation could be found in the works of the artists in the exhibition. Even after

並沒有在風格層面上滿足於形成某種「流派」，而是在非常個人化的表達中追求著藝術系的共同理想。這樣的個人化差異，來自於每位藝術家以最真實的狀態面對所生活的世界，面對自身，並在感受與理性思考間反復打磨，在表現技法上追求極致。正如石濤在《畫語錄》中曾寫道：「受與識，先受而後識也。識然後受，非受也。古今至明之士，借其識而發其所受，知其受而發其所識。」只有對世界有敏銳而真實的感受，才能有準確的判斷與認知，再經由不斷打磨的藝術語言，才能最終產出多面而具有高度的藝術作品。從展出作品的多樣性，可以看出藝術家對繪畫技法的探索和運用，對現實生活的熱愛和描繪，對自然和崇高美學的體悟和追求，以及對生命主體的尊重和誠實。

此次展覽之中，不同代際藝術家的作品除卻有個人面貌的差異以外，我們還能看到每個時代的真實烙印。老一輩藝術家即使在獲得廣泛成就之後，依然勤懇而認真，沒有停止探索的腳步，

gaining wide recognition, the artists in the older generation are still diligent and conscientious and they have not stopped exploring. Their generation remains sincere towards their art and holds true to their ideals. Young and middle-aged artists are moving towards with their own goals. At the height of their creativity, they have clear directions and are shouldering the mission of their times. Starting out artists have even less burdens, they think freely and make use of diversified medium in the era of globalization. Therefore, their works are more international and diversified, showing their power and vitality. A colorful and real Hong Kong is established by using brushes, photography, and cross-media materials. Through these, we can truly feel the inner world of the different generations of Hong Kong artists.

The joint exhibition aims to lead everyone into the world of the local artists. It is a concentrated display of the results of explorations and exchanges between masters and students from the Chinese University of Hong Kong. It takes the older generation as the core and explore the power of the new generation, outlines the context and achievements in terms of the heritage and development and brings out the vitality of art. I believe that the art tradition of CUHK will continue to flourish in the future and produce more outstanding artists based in Hong Kong. These artists will paint a bright future for the art of Hong Kong.

這是他們那一代人始終誠摯地面對藝術，堅守藝術理想的體現；中青年藝術家則正朝著同樣的藝術理想穩步攀登、奮力前行，他們已經具備了各自清晰的前進方向，並在創作生涯的巔峰期肩負起時代的使命；年輕藝術家則更顯輕裝，他們在全球化時代可以更加自由地思考，採用更加多元的媒介，作品面貌也因而更加國際化、多元化，顯示出新一代香港藝術家蓬勃的朝氣和生命力。在他們的作品中，我們可以真切感受到不同時代香港藝術家的內心世界，他們用畫筆，用攝影，用跨媒介材料，共同描繪、編織著一個多彩而真實的香港。

此次聯展，旨在帶領大家走進香港本地藝術家的藝術世界，也是中大師生們一起探索和交流成果的集中展示。以藝術家前輩為核心架構，同時發掘藝壇新生代力量，展現師生在藝術傳承和發展中的脈絡與成就，煥發出新的藝術生命力。我相信，中大的藝術傳統也一定會在未來繼續光大綿延，產生更多立足香港、放眼世界的優秀藝術家，香港藝術的未來也必將更加美好。



# FRIENDS OF THE ART MUSEUM, CUHK CELEBRATING OUR 40 YEARS!



The Friends of the Art Museum, the Chinese University of Hong Kong was founded by Dr. J.S. Lee in 1981 in collaboration with his friend Mrs. Madeleine Tang. The aims of the Friends are to lay a solid foundation for the development of the Art Museum and to provide it with a wider audience and community support. The Friends also promotes the study and appreciation of Chinese art and culture. Over the years, it has fostered public interest in the Art Museum, supported scholarships and grants for students in Oriental Studies and provided funds to the Art Museum to assist it to build a permanent collection. Contribution of the Friends to the Art Museum has been highly praised.

To celebrate the year of our 40th Anniversary and the 50th Anniversary of the Art Museum, we continue to support the Museum by organizing an exhibition “Celebrating Our 40 Years!” with art works from renowned artists, collectors and Chinese University of Hong Kong’s art students. The art scene of Hong Kong has seen significant expansion and



growth. The Friends’ “Celebrating Our 40 Years!” hopes to bring artists and public together to bring a new and dynamic creative energy to the city.

In total more than 20 artworks from donating artists and collectors have been selected for auction. Artists including Cheuk Ka Wai Cherie, Chien Wan Li (†), Fung Wing Kee Raymond, Hung Oi Yee Malou, Kwok Mang Ho (Frog King), Lam Tung Pang, Liu Cheng Mui, Ng Kwun Lun Tony, Ou Da Wei, Pong Kate, Shen Ping, Tao Hoi Chuen Jacky, Ting Yin Yung (†), Tong Joseph, Wong Hau Kwei, Wong Wu Xie Wucius, Yeung Chung Nga Stephanie, Yiu Chu Tung (Fung Chim), Yung Chee Mun Simon, Zhang Xiaoli and Prof. Zhou Jin. In addition, 10 pieces of works by students from the Department of Fine Arts are selected to be exhibited, they are Chan Tsz Man IV, Chang Yue Lam Henry, Chu Cheuk Wai Margaret, Lee Cheuk Wun Sharon, Tao Hoi Chuen Jacky, Tso Cheuk Yim, Wong Nicole, Wong Sze Wai, Yau Wing Fung and Zheng Tianyi Tin-e.





*Founders of the Friends of the Art Gallery at The Chinese University of Hong Kong  
香港中文大學「文物藝廊」館友會創辦人合照*



The artworks from the donating artists will be auctioned to raise funds in support of the Friends of the Art Museum, they will be used to support the Museum and to enhance art development and education efforts. “Celebrating Our 40 Years!” fosters the exchange of ideas and experiences between different generations of artists, supports the art scene in Hong Kong and raises public awareness of a new generation of local artists.



*Friends gift of Pandan Tray to the Art Museum CUHK*



利榮森博士與摯友唐驥千夫人聯手，在 1981 年成立了香港中文大學文物館館友會，目標是為文物館的發展奠定堅實基礎，開拓更廣闊的參觀群和爭取社區支持。此外，館友會亦促進對中國藝術及文化的學習與欣賞。歷年來，館友會有效地提升了公眾對文物館的興趣，又給予東方學學生獎學金和助學金，並為文物館提供資金，以協助其建立永久館藏。館友會的卓越貢獻，使它享獲盛譽，受到高度肯定。

館友會一沿其對文物館的全力支持，為慶祝館友會成立四十週年及文物館成立五十週年，特別籌辦了藝術聯展《藝·越 40 年》，以展出著名藝術家、收藏家及香港中文大學藝術系學生的傑出作品。香港的藝術空間正蓬勃發展、增長顯著，《藝·越 40 年》亦旨在聯結藝術家及公眾，共同為整座城市注入嶄新且活力充沛的創意能量。

《藝·越 40 年》呈獻逾 20 件由藝術家及收藏家慷慨捐贈的作品，並進行拍賣。藝術家包括卓家慧、錢萬里（已故）、馮永基、熊愛儀、郭孟浩「蛙王」、林東鵬、廖井梅、吳觀麟、區大為、龐基怡、沈平、杜海銓、丁衍庸（已故）、唐子良、黃孝逵、王無邪、楊頌雅、姚柱東「風漸」、容子敏、張小黎及周晉。同場展出 10 件香港中文大學藝術系畢業生及學生的作品，創作者為陳子雯、鄭裕林、朱卓慧、李卓媛、杜海銓、曹焯焱、王思邈、黃詩慧、邱榮豐及鄭天依。

館友會經由拍賣所募得的款項，將悉數用於支持文物館，以加強藝術發展及教育工作。《藝·越 40 年》既促進不同世代藝術家之間的意見交流、經驗共享，強固對香港藝術界的支持，亦提高公眾對新一代本地藝術家的關注，意義重大，足為本地藝術界樹起新的里程碑。









A black and white photograph of a museum gallery. The ceiling is a dark grid with several bright spotlights. In the foreground, there are dark display cases. In the background, there are informational panels and a large mural or painting.

CELEBRATING  
OUR 40 YEARS!

藝 · 越 40 年





# ARTISTS AND ARTWORKS

CHEUK KA WAI CHERIE | 卓家慧

CHIEN WAN LI | 錢萬里

FUNG WING KEE RAYMOND | 馮永基

HUNG OI YEE MALOU | 熊愛儀

KWOK MANG HO (FROG KING) | 郭孟浩 (蛙王)

LAM TUNG PANG | 林東鵬

LIU CHENG MUI | 廖井梅

NG KWUN LUN TONY | 吳觀麟

OU DA WEI | 區大為

PONG KATE | 龐基怡

SHEN PING | 沈平

TAO HOI CHUEN JACKY | 杜海銓

TING YIN YUNG | 丁衍庸

TONG JOSEPH | 唐子良

WONG HAU KWEI | 黃孝達

WONG WU XIE WUCIUS | 王無邪

YEUNG CHUNG NGA STEPHANIE | 楊頌雅

YIU CHU TUNG (FUNG CHIM) | 姚柱東 (風漸)

YUNG CHEE MUN SIMON | 容子敏

ZHANG XIAOLI | 張小黎

ZHOU JIN | 周晉





卓家慧

Cheuk Ka Wai Cherie

“

生活總有煩囂、混亂、失序的時候。面對外在世界的紛亂，我們的心念情緒起伏不定。唯有學習持修凝靜澄明的心境，清空繁雜的思緒。賞一瓣花、觀一隻鳥、專注一呼一吸，繡一幅心畫，以空靈澄澈的精神世界應待宇宙萬物的變幻。

”

Cheuk Ka Wai Cherie (b. 1989, Hong Kong), graduated from the Fine Arts Department of CUHK in 2012 and 2017 with BA first-class honours degree and MFA degree respectively. Cheuk is good at depicting fine details of feathers of bird and hair of animal. Cheuk expresses lyrical, imaginative, and enlightening thoughts in her paintings and gives traditional motifs a new and fresh touch. Cheuk had her first solo exhibition “The Flow of Time” in Taipei in 2019. And she has been featured in several major group exhibitions in Asia, including “Art Taipei” in 2021, “Taipei Dangdai Contemporary Art Fair” in 2019, “Ink Global” in 2017, “Desiring: Post 97 Hong Kong Ink Art” in 2017, etc. She has also collaborated with the Hong Kong Museum of Art and the Flagstaff House Museum of Tea Ware in recent years for art projects.

卓家慧，1989 年生於香港，於 2012 年取得香港中文大學文學士一級榮譽學位，主修藝術；2017 年於同校藝術碩士課程畢業。卓氏特別擅長描繪翎毛與走獸，透過作品抒發現代人的情感、想像與醒悟，為傳統工筆藝術注入當代活力。卓氏 2019 年在台北舉辦首次個人展覽《時間的餘韻》；作品亦見於多個大型展覽，包括 2021 年《台北國際藝術博覽會》、2019 年《台北當代藝術博覽會》、2017 年《全球水墨畫大展》、2017 年《欲窮千里一後 97 香港水墨》等。近年與香港藝術館及香港茶具文物館合作藝術創作計劃。





The Mindful Heart | 心齋

Ink and colour on silk, embroidery hoop | 水墨設色絹本，刺繡框

48 x 38 x 2.5 cm | 48 x 38 x 2.5 厘米

2021





錢萬里

Chien Wan Li

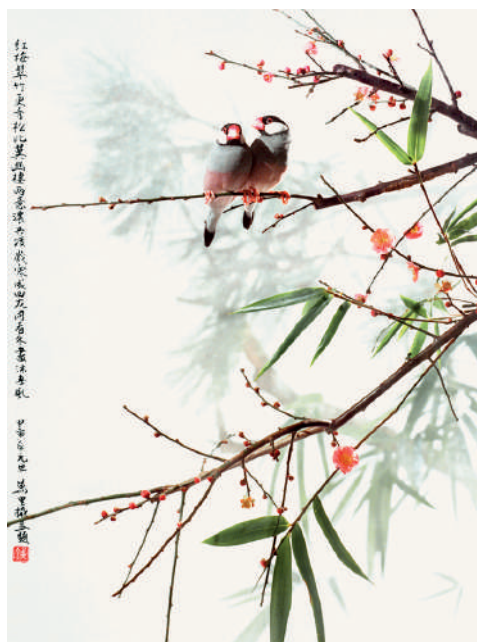
○ Chien Wan Li (b. 1925, Hong Kong), a famous Hong Kong photographer, known for his landscape and portrait photography. He won the top awards at the International Salon Photographic Art in 1958. Chien was elected as one of the world's ten most outstanding photographers by the Photographic Society of America for 14 years. He later devoted to "paint" pictures with camera. Using flowers, birds, insects and fish as inspirations, the spirit of Chinese traditional paintings could be found in his creation. His works were published in "The Painterly Lens" by Oxford University Press in 1992, "Photograph Album of the Scenic China" and the "Photograph Album of the Scenic World" published by Reader's Digest.

○ 錢萬里，1925 生於香港，香港著名攝影家，以拍攝風景和沙龍人像聞名。1958 年首次參加國際攝影沙龍獲獎，並先後十四次榮獲美國攝影學會頒發「世界攝影十傑」美譽，蜚聲國際；後期致力於以照相機作畫，以花鳥蟲魚為題材，創作充滿中國畫韻味的照片，以畫入相，受到激賞。攝影集包括 1992 年由牛津出版社出版的《錢萬里畫意攝影》，由讀者文摘出版的《中國風光攝影集》和《世界風光攝影集》。





Spring Dream | 春夢  
Photography | 攝影  
48 x 36 cm | 48 x 36 厘米  
Donated by Mr. C. F. Chin  
C. F. Chin 先生所捐贈



Four Friends in a Cold Winter | 歲寒四友  
Photography | 攝影  
48 x 36 cm | 48 x 36 厘米  
Donated by Mr. C. F. Chin  
C. F. Chin 先生所捐贈





馮永基

Fung Wing Kee Raymond

“

《俏江山》系列以墨黑為主色，不論在積墨上點染白點、或以石青淺綠設色相雜，墨韻變化萬千，表現幽深秀麗雅緻文氣，濃黑混沌一片，有皴擦表現山石肌理，是對環境污染的提問，人乃與自然萬物共生共息，藝術家呼籲保育香港的濕地生態，流露關懷保護大地慈悲之心。

”

Fung Wing Kee Raymond (b. 1952, Hong Kong), a famous architect, designer and ink wash painter. Fung was elected as one of the Hong Kong's Top Ten Outstanding Young Persons and Hong Kong's Top Ten Outstanding Designers. He won the Hong Kong Institute of Architects Annual Awards five times and numerous design awards. His works are exhibited in National Art Exhibition, the Hong Kong Art Biennial Exhibition, etc. and collected by institutions and galleries. He was awarded the Arts Promotion Award by the Secretary for Home Affairs in 2009, appointed as a Justice of the Peace by the HKSAR in 2011. Fung is a visiting professor of the School of Architecture of CUHK, honorary architect of the Chinese University, member of the Development Committee of the West Kowloon Cultural Bureau, honorary advisor of the Museum of Art, and director of the Hong Kong Construction Center, etc.

馮永基，1952 年生於香港，為香港著名建築師、設計師及水墨畫家。馮氏曾當選香港十大傑出青年及香港十大傑出設計師，五度獲香港建築師學會週年設計獎及無數海內外設計大獎。水墨創作方面，他多次入選全國美展及香港藝術雙年展，作品經常於世界各地展出及廣為各國機構與美術館收藏。2009 年，他獲頒民政事務局局長之藝術推廣嘉許獎狀。2011 年，獲香港特區政府委任為太平紳士。馮氏現為香港中文大學建築學院客席教授、中文大學榮譽建築師、西九文化局發展委員會委員、藝術博物館榮譽顧問及香港建築中心董事等。



馮永基 — Fung Wing Kee Raymond



Beauty of Lands (3) | 俏江山系列 (三)  
Ink and colour on paper | 水墨設色紙本  
140 x 23 cm | 140 x 23 厘米  
2016





## 熊愛儀

Hung Oi Yee (Malou)

“ My art career began with oil painting and is deeply influenced by western oil paintings. My ex libris on landscape are very popular among collectors. All the 12 ex libris are places I visited in the past years in Europe. I do not purposely choose world famous scenic spots for the ex libris that most people can tell where it is. Instead, I choose those I find them appealing to me. Sometimes it is just a small corner of a scenic spot.

我是從油畫開始我的藝術生命，亦深受西方油畫的美所感動。以風景為題材的藏書票作品十分受收藏家喜愛，其中歐洲的美麗景點是我很常用的題材。所有 12 款書票都是我在過去數年到過的歐洲地方，但我卻沒有刻意找著名景點為題，讓人一看便知是那裏，只是找一些令我很感動的畫面為素材，有時只是一個小角落。

”



Stilleben II | 靜物 II

Etching, aquatint, with watercolour | 蝕刻、飛塵、水彩

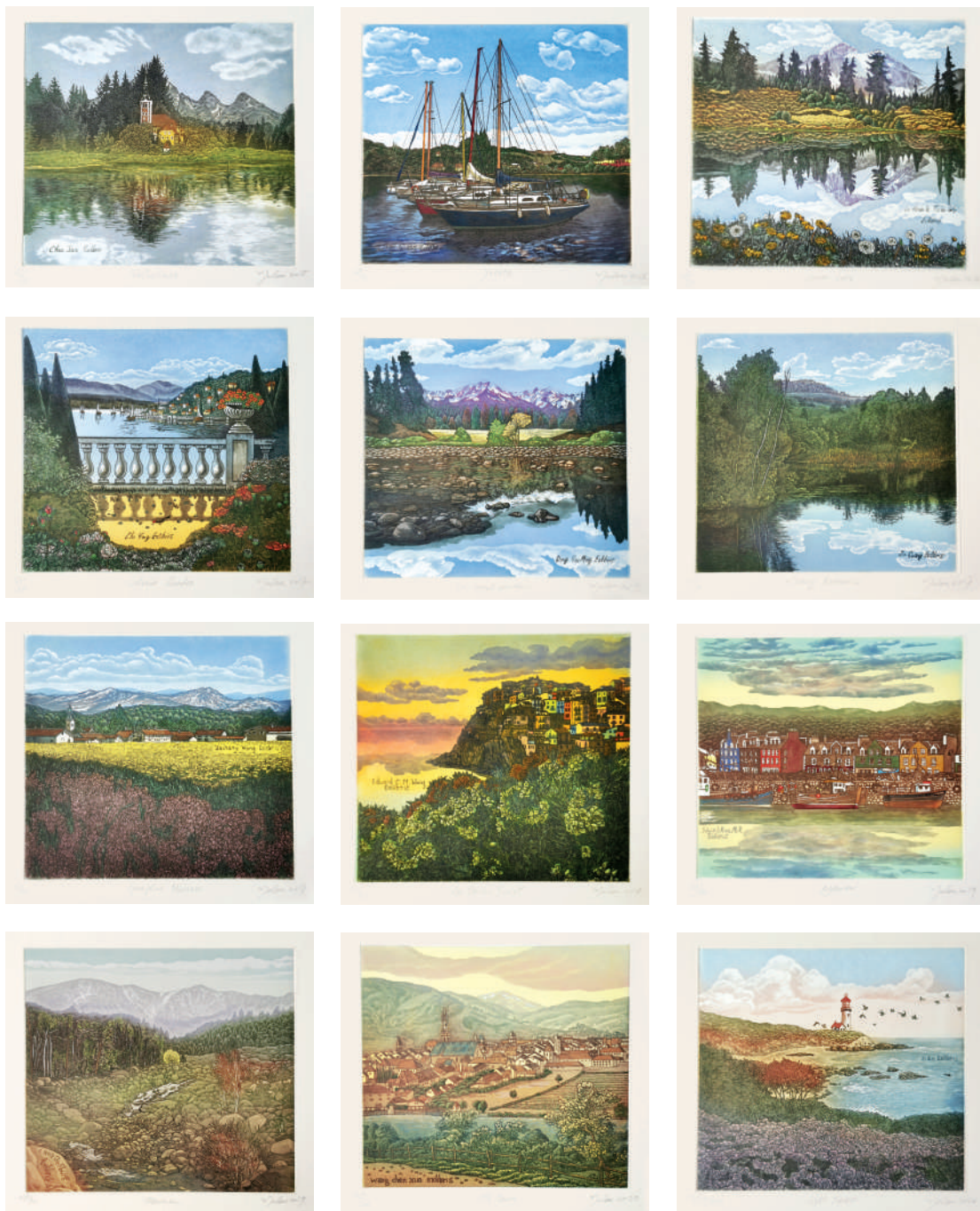
125 x 178 cm | 125 x 178 厘米

2013

○ Hung Oi Yee “Malou” (b. 1963, Hong Kong), with experience on etching for over 30 years, became a founding member of the Hong Kong Ex Libris Association in 1989. She has created more than 200 etching prints and ex libris, some have been collected by museums, awarded and exhibited in many countries.

○ 熊愛儀，1963 年生於香港，從事銅版畫創作超過三十年，1989 年加入了香港藏書票協會，並開始以銅版畫技術創作藏書票，至今已創作超過 200 張銅版畫及藏書票，作品在世界多個國家被收藏、得獎、入選及展出。





All landscape ex libris collection | 風景書票原票集  
 Set of 12, ex libris | 藏書票一組十二幀  
 Etching, aquatint, with watercolour | 蝕刻、飛塵、水彩  
 Each 125 x 135 cm | 各 125 x 135 厘米  
 2020





## 郭孟浩（蛙王）

Kwok Mang Ho (Frog King)

“以尼龍布帶為山水幾何化之外形勾勒線，以圓形布點為點苔，現成物料之運用。善字為主旨題畫，招牌蛙形是印章基因擴大，顯現洋溢喜氣。其間細小的詩句題字為皴為肌理。傳承融合科技進化，繼往開來；解構重組，時而臘梅慶春。蛙王進行概念實驗創作五十多年，推介任次元多媒體。探索當代文人畫之可能性，讓觀者進入玄奧美妙之境界。”

”

Kwok Mang Ho “Frog King” (b. 1947, Guangdong), raised in Hong Kong. Focusing on ideas of “Time as Art”, “Art as Play”, audience interaction/ participation and improvisation, Kwok has been working as a multimedia installation artist over five decades. His “Great Wall Project” in 1979 was the first documented performance in China. Kwok has produced performances, sculptures, paintings and installations in over 5000 art events all over the world since 1967. His works are collected by Hong Kong Museum of Art, Smithsonian Video Collection, Denver Art Museum, World Bank in United States and others. He has won several awards, including a Hong Kong Arts Development Council, Emeritus Fellowship in 1998 and a Documentaries of Chinese Performance Art Award by Macao Museum of Art.

郭孟浩，又名「蛙王」，1947年生於廣東，在香港長大，提出「時間即藝術」、「遊戲即藝術」、「觀眾互動」及「即興活演」的觀點，並專注其藝術生命在多媒體裝置及行為藝術的領域逾五十年。自1967年起，蛙王已進行概念行為藝術、雕塑、繪畫及裝置等超過五千項藝術活動，蛙跡遍及世界。蛙王於1979年的《中國北京長城計劃》為中國首個有紀錄的行為藝術作品。其作品為香港藝術館、美國史密森尼博物館、丹佛藝術博物館及美國世界銀行所收藏。他曾獲多個藝術獎項，包括1998年由香港藝術發展局所頒發的視覺藝術成就獎及獲邀出席在2005年由澳門藝術博物館所舉辦的《以身觀身—中國行為藝術文獻展》。



郭孟浩 (蛙王) — Kwok Mang Ho (Frog King)



Kindness Frog | 善蛙

Mixed media on canvas | 混合媒介布本

(H)120 x (W)90 x (D)4 cm | (高)120 x (闊)90 x (厚)4 厘米

2021





"Photo by Stephenie Kay"

林東鵬

Lam Tung Pang

Lam Tung Pang (b. 1978, Hong Kong), graduated from BA (Fine Arts), the Chinese University of Hong Kong in 2002, obtained MA (Fine Arts), Central Saint Martins College of Art and Design, London, U.K. in 2004. He created works mostly related to collective memories, heritage and specific situations or social contents in the format of video, site-specific installations and painting, e.g. "The Curiosity Box", site-specific installations and landscape painting on panels. His works are collected by Hong Kong Museum of Art, M+ Museum, K11 Foundation, The White Rabbit Collection, Kadist Art Foundation and Deutsche Bank etc; public art commission works include Grand Opening of Tai Kwun, CHAT-Mill6 Foundation, Hong Kong Legislative Council, New World Development Ltd., etc. He was awarded Hong Kong Arts Council Scholarship, Asian Cultural Council Fellowship and the outstanding contributions to the development of culture and arts by The Secretary for Home Affairs, Hong Kong. Recent solo exhibitions included "Half-step House", Echigo-Tsumari Art Triennale, Japan in 2021 and "Saan Dung Gei", Blindspot Gallery in 2019, etc.; group exhibitions included "Ink City", JC Contemporary, Tai Kwun in 2021, "Memento: Jayashree Chakravarty and Lam Tung Pang", Asian Art Museum of, San Francisco, USA in 2021 and "After Hope: Videos of Resistance", Asian Art Museum, San Francisco, USA in 2021, etc.

林東鵬，1978年生於香港，2002年畢業於香港中文大學藝術系（文學士），2004年畢業於英國聖馬丁藝術學院（文碩士）。作品多與集體回憶、歷史及社會議題的特定情境相關，創作媒介包括流動影像、特定場域裝置及繪畫等，近期創作有《好奇匣》，特定場域裝置及木板風景繪畫。其作品為香港藝術館、M+博物館、K11基金會、白兔中國當代藝術收藏、Kadist Art Foundation及德意志銀行等所收藏。委約公共藝術作品見於大館開幕光影展演、CHAT六廠基金會、香港立法會、新世界有限公司等。林氏曾獲香港藝術發展局獎學金及亞洲文化協會獎學金，並榮獲香港藝術發展局之年度最佳藝術家。近期個人展覽包括2021年越後妻有大地藝術祭，香港部屋及香港王屋《半步屋》、2019年刺點畫廊《山洞記》等；參與聯展包括2021年大館賽馬會藝方《墨城》、美國三藩市亞洲藝術博物館《勿忘誌：Jayashree Chakravarty及林東鵬》、美國舊金山亞洲藝術博物館《希望之後：反抗的錄像群展》等。

“

花花草草系列 Meaningless Series

摒除社會及工作的雜音，

回到工作室。

想想花花草草，畫畫花花草草。

這沒有意義？這是休息的地方，找回力量的空間，

再次跳入社會及工作的雜音。

工作室不工作，畫畫花花草草。

”





Meaningless no.15 | 花花草草 (十五)  
Acrylic and charcoal on plywood | 塑膠彩及炭筆板本  
122 x 122 cm | 122 x 122 厘米  
2020





廖井梅

Liu Cheng Mui

“

I have always loved painting horses, i feel like I can express my emotions through it. A snow-white horse standing not in a field as we see in real life, but immersed in the azure of the sky. The horse turns her head slightly, as though something has caught her eye, all is tranquil.

我一直鍾情畫馬，總是將自己對生活的感受借物抒情！馬潔白的身軀，背景並不是現實中的草原，而是藍天的色彩！馬兒回眸，時光靜好！

”

Liu Cheng Mui, born in Beijing, specialized in oil painting and print. Liu enrolled into The Central Academy of Fine Arts and obtained scholarship to Russia, graduated with a Master Degree in V. Surikov Moscow State Academic Art Institute and started teaching in the Central Academy of Fine Arts and the School of Professional and Continuing Education, Hong Kong University. She is also a member of the Chinese Artists Association, and Vice-Chairman of the Hong Kong Artists Association. She won the grand award in Guan-Lan International Biannual of Prints in 2011. Her works are collected by several museums and fine arts museums in China.

廖井梅，生於北京，擅長油畫及版畫。1988年考入中央美術學院，後獲文化部獎學金留學俄國國立蘇里柯夫美術學院，獲藝術碩士學位，及後任教北京中央美術學院、香港大學專業進修學院，任中國美術家協會會員及香港美協副主席。曾獲2011觀瀾國際版畫雙年展大獎，作品被收藏於香港藝術館、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、黑龍江省美術館等。





Gaze | 凝眸  
Oil painting on canvas | 油畫布本  
30 x 40 cm | 30 x 40 厘米  
2021





吳觀麟

Ng Kwun Lun Tony

“

這系列的作品，是一些兒時的印象，圍繞屋邨的土坡和石坡都變成了灰色護土牆的記憶！自然規律與城市發展的思考和記錄，是我近年關注的題材。我利用墨塊在紙張上的滲化，象徵自然物的自由發展和生長，然後再加入人工物的造型，它們所呈現的狀態，有時可達共融，但有時卻是互相抗衡！

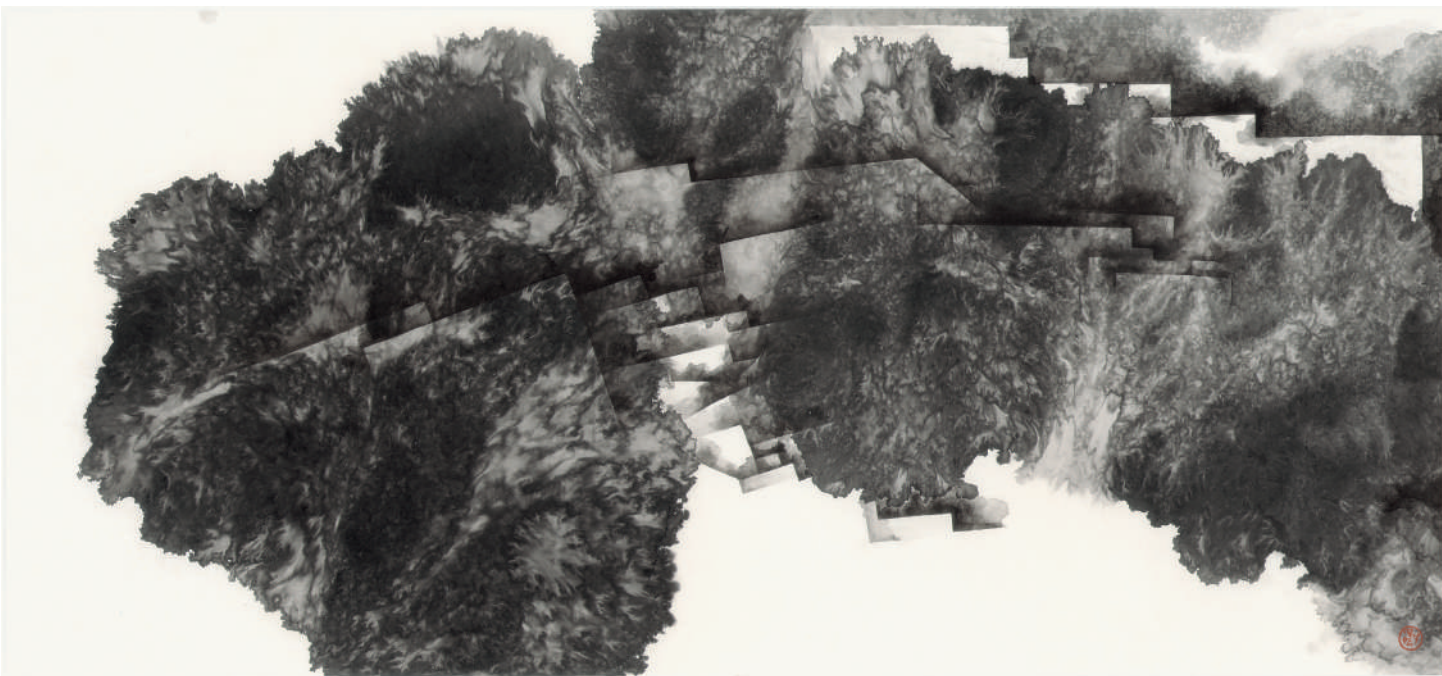
”

○ Tony Ng Kwun Lun (b. 1964, Hong Kong), obtained BA in Chinese ink painting from the Department of Extra-mural Studies of CUHK in 1986, earned his MA of Fine Art from Royal Melbourne Institute of Technology in 2011. He received awards, including the Hong Kong Urban Council Fine Arts Award (Painting, Chinese Media, 1994) and The Special Award by (The 10th National Art Exhibition, 2004). His works have been collected by The Hong Kong Heritage Museum, The Hong Kong Museum of Art, University Museum and Art Gallery - The University of Hong Kong and private collectors.

○ 吳觀麟，1964 年生於香港，1986 年於香港中文大學校外進修部修畢中國水墨畫課程，並獲文憑，2011 年澳洲皇家墨爾本理工大學藝術碩士。吳氏曾獲香港市政局藝術獎（繪畫・國畫素材，1994）與 2004 年第十屆全國美術作品特別獎等獎項。其作品為香港文化博物館、香港藝術館、香港大學美術博物館及私人收藏。



吳觀麟 — Ng Kwan Lun Tony



Communion series (I) | 共融系列 (一)

Ink on paper | 水墨紙本

35 x 76 cm | 35 x 76 厘米

2018





## 區大為

### Ou Da Wei

○ Ou Da Wei (b. 1947, Guangzhou), studied Chinese calligraphy the art of seal carving with the distinguished artist Wu Zi Fu since 1961, then self-learnt painting and writing poems. He is now an art advisor of the Leisure and Cultural Services Department, an adjudicator of Hong Kong Arts Development Council (Visual Arts session), a member of the China Calligraphers Association, a member of Calligraphers Association of Guangdong Province, also an adjudicator of Hong Kong Art Biennial Exhibition in 2005 and 2012, Macau Calligraphy and Painting Exhibition in 1999 and 2012. He has held ten individual exhibitions, including “Ink is Colour” in 2011 to 2013, a solo exhibition in Sun Museum in 2019. In 1989, he was awarded the Hong Kong Urban Council Fine Arts Award in Calligraphy and Seal Engraving in 1989 and 1998 respectively and the Hong Kong Art Development Council Award for Artistic Development, the Grand Prize of World Calligraphy Biennale of Jeollabuk-do, South Korea, in 2015. His 14 publications include the Selected Seals by Ou Da Wei series and Selected Brushworks series.

○ 區大為，1947 年生於廣州，1961 年隨中國廣州吳子復先生學習書法、篆刻，其後自學山水畫和舊體詩；現任香港特區康文署博物館專家顧問、香港藝術發展局視覺藝術組審批員、中國書法家協會會員、廣東省書法家協會會員、中國書協香港分會顧問；曾於 2005 和 2012 年任香港藝術雙年展評審委員，1999 年、2012 年任澳門全澳書畫聯展評審委員；曾十次舉辦大型個人展覽，包括 2011 至 2013 年香港藝術推廣辦事處主辦的《墨即是色》巡迴個人作品展，並於 2019 年香港一新美術館舉辦作品展；曾分別於 1989 及 1998 年獲頒「書法」及「篆刻」兩個項目的市政局藝術獎，及獲香港藝術發展局頒發香港藝術發展獎，2015 年獲韓國《世界書藝全北雙年展》頒發全場最高獎；曾出版《區大為印譜》系列及書畫集系列共十四冊。

“

釋文：事欲如心常不足，人能退步便無憂。

署款：錄前賢句。丁酉新秋，區大為。

鈐印：白文〔區氏〕；朱文〔為公〕；

朱文〔養于閑〕；白文〔摯齋〕。

這對對聯的哲理性比較強。上聯「事欲如心常不足」，意為凡事都要求自己或者別人做到一百分，那麼你永遠都不能滿足，於人於己的壓力都如山大；所以就該如下聯說的那樣「人能退步便無憂」，也就是說作退一步想，正如有一句老話「退一步海闊天空」，留有餘地，萬事可行，這還有甚麼憂慮呢。此隸書對聯風格獨特，字的造型極具趣味，天真活潑。筆劃之中賦有如石刻剝蝕的美感，又表現出書寫的速度感覺，粗細輕重，對比強烈。既高古而又給人現代意味，是一幀動人心弦、耐人尋味的佳作。

”



區大為 — Ou Da Wei



隸書前人聯句  
Ink on decorated paper, hanging scroll | 水墨印花粉箋、掛軸  
Each 92 x 17 cm | 各 92 x 17 厘米  
2017





**龐基怡**  
**Kate Pong**

Kate Pong is an expert fondant sugar cake decorator, studied at St. Paul's Co-educational College HK and North Yorkshire, Giggleswick. Pong studied Graphic Design in Academy of Art University San Francisco, worked as a graphic designer for several years and then her cake brand for 10 years. Pong's passion for the arts has inspired her to further explore various mediums; creating whimsical mixed media paintings with sculptural accents. Intricate clay segments handmade individually and appliquéd onto her paintings - layers of textural patterns and waves invite the viewers to journey into a vibrant 3D realm. It is a recollection of the artist's memories from her dreams. As with how most of us experience dreams, they are cryptic, obscure, and sometimes wonderfully sweet. This gave our artist the perfect avenue to develop rhythms & patterns beyond the usual perceptions we may have towards everyday life encounters.

龐基怡，翻糖蛋糕設計師，曾就讀聖保羅男女中學附屬小學，13歲時升讀英國津格爾斯威克學校，其後考入三藩市藝術大學，畢業後任職設計多年，並創立其獨立糕點品牌超過10年。龐氏不斷尋找各種媒介創作，一切皆因其對藝術的熱忱。龐氏運用混合媒介創造夢幻、具雕塑感、非平面的作品，每件精緻的手工泥塑彷如畫作，多層次之波浪形設計，帶領觀眾進入色彩繽紛的立體世界，回溯她的夢境記憶。如同大多數人經歷過的夢境一樣，它們是神秘的、朦朧的，有時還異常甜蜜。這為龐氏提供了完美途徑，以發展創作的節奏和模式，跳脫日常生活的框架。





PipeDream Series - Dripping Ice-Cream  
Clay on canvas painted with acrylic | 泥布本，塑膠彩  
94 x 124 cm | 94 x 124 厘米  
2021





沈平  
Shen Ping

“

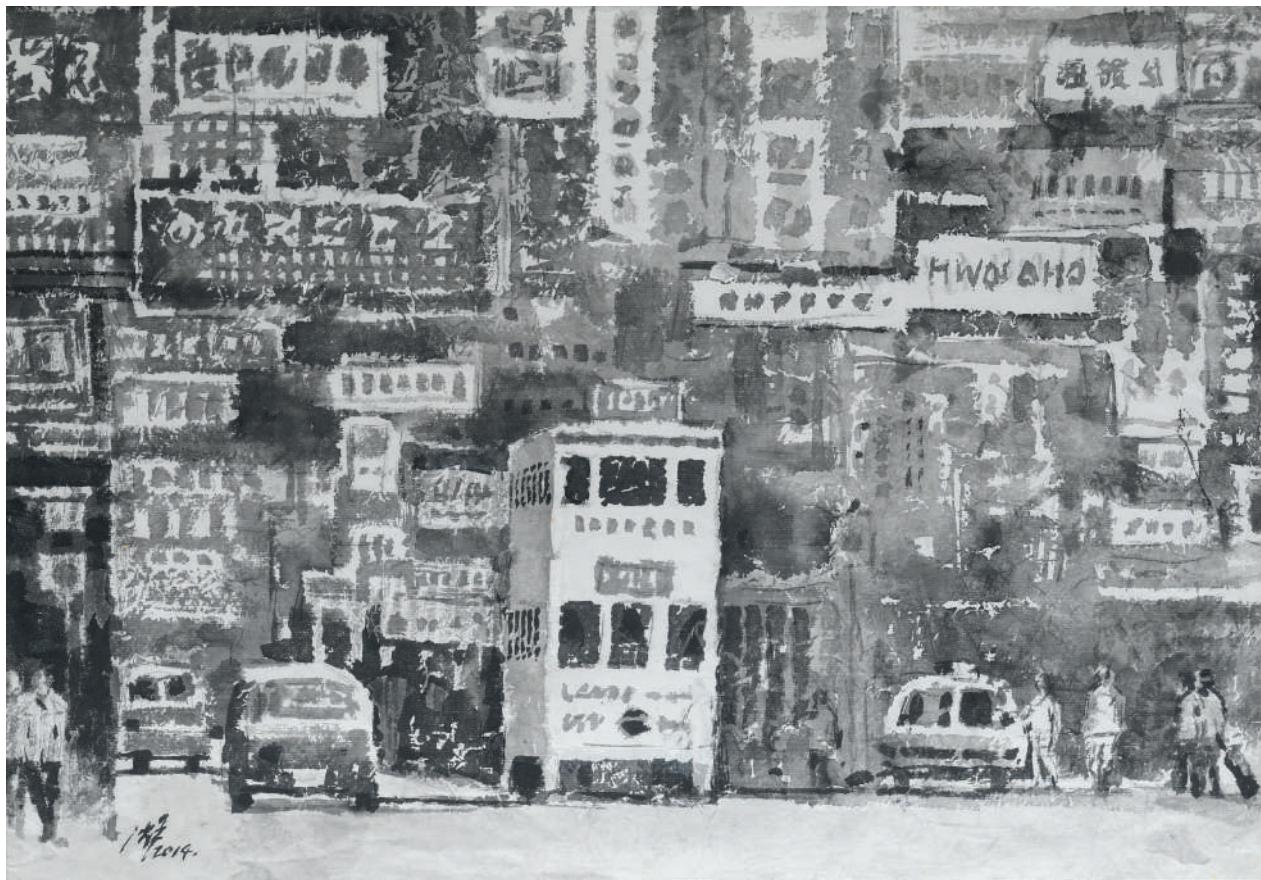
電車叮噠，穿街過市，道路兩邊，上下左右，  
盡是香港特色的招牌。點出了香港是購物天堂的特質。

”

○ Shen Ping (b. 1947, Beijing), a renowned local ink painter, watercolourist and oil painter. In 1974, Shen entered the China Zhejiang Fine Art Academy, instructed by Professors Gu Shengyue, Xu Yongxiang and Wu Guoting. Shen is currently the Person-in-Charge of China Artists Association (Hong Kong), Vice-President of Hong Kong Art Association, Vice-Chairman of Hong Kong Artists Society, etc. His works have been selected by China National Art Exhibition, Beijing International Art Biennial and Hong Kong Contemporary Art Biennial, National Art Museum of China, Hong Kong Museum of Art, Hong Kong Heritage Museum, University Museum and Art Gallery of the University of Hong Kong, Philippe Charriol Foundation, Asian Museum of Watercolour Art, Shanghai Quanhua Watercolour Art Gallery, Sun Hung Kai Group and private collectors.

○ 沈平，1947 年生於北京，香港著名水墨畫、水彩畫及油畫家。1974 年入讀浙江美術學院連環畫進修班，師從顧生岳、徐永祥、吳國亨等教授，任多個公職，包括中國美術家協會理事，香港美協副主席，香港畫家聯會副會長等。沈平作品十分豐富多樣，作品多次入選全國美術作品展覽、北京國際雙年展以及香港當代藝術雙年展。多年來獲中國美術館、香港藝術館、香港文化博物館、香港大學美術館、香港夏利豪基金會、中國亞洲水彩藝術博物館、上海全華水彩藝術館、新鴻基集團等機構及私人收藏。





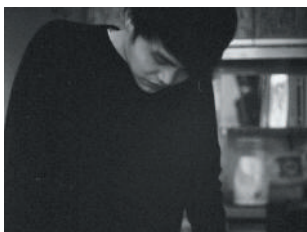
Percival Street | 銅鑼灣波斯富街

Ink on paper | 水墨紙本

38 x 59 cm | 38 x 59 厘米

2019





## 杜海銓

Tao Hoi Chuen Jacky

“

The King of Horses series expresses my interest and love for the sport of horse racing. ‘Golden Sixty’ is the new king in 2021. I have painted on golden cardboard to show the glory of the kings in the limelight, but also to depict the precious and fleeting nature of their peaks.

馬王系列表達了我對賽馬運動的關注和喜愛。「金鎗六十」是2021年的新王。我以金箋作畫，表現出歷代馬王在鎂光燈下的輝煌，同時也側寫了其巔峰既珍貴亦短暫。

”

Jacky Tao Hoi Chuen (b. 1996, Hong Kong), obtained BA in Fine Arts from CUHK in 2018 and he has spent his life in Beijing and Hsinchu. He is currently an MFA degree candidate at CUHK. Focusing on the Gong-bi figurative painting, Tao investigates the presentation and the way of viewing between two-dimensional and three-dimensional space, and ponders the new meaning of the flatness of traditional ink art in the context of contemporary art. The new works broadens the freedom of spatial expression by establishing a flat composite space in Gongbi painting, suspending the understanding of a single visual image. Solo exhibitions of Tao’s include “Holiday” in 2021, “That’s it” in 2018; Group exhibitions include “Sports in Hong Kong Art”, Sun Museum in 2021, “One ART Taipei” in 2020, “Ink Asia” from 2017 to 2019, etc.

杜海銓，1996年生於香港，2018年於香港中文大學文學士畢業，主修藝術，曾旅居北京、新竹，現攻讀香港中文大學藝術碩士。杜氏聚焦工筆人物畫的創作，研究二維與三維空間之間的呈現和觀看方式，思考傳統水墨的平面性在當代藝術語境中的新意義。新作品嘗試在人物畫中建立平面複合空間，懸置對單一視覺圖像的理解，擴闊空間表現的自由度。個展包括2021年《假期》、2018年《沒有意義》；參與聯展包括2021年《一新剛柔：香港藝術家與運動家》、2020年《藝術台北》、2017年至2019年《水墨藝博》等。



杜海銓 — Tao Hoi Chuen Jacky



Series of Hong Kong Horse of the Year - Golden Sixty | 馬王系列－金鎗六十

Ink and colour on golden cardboard | 水墨設色金箋

67 x 67 cm | 67 x 67 厘米

2021





丁衍庸

Ting Yin Yung

“

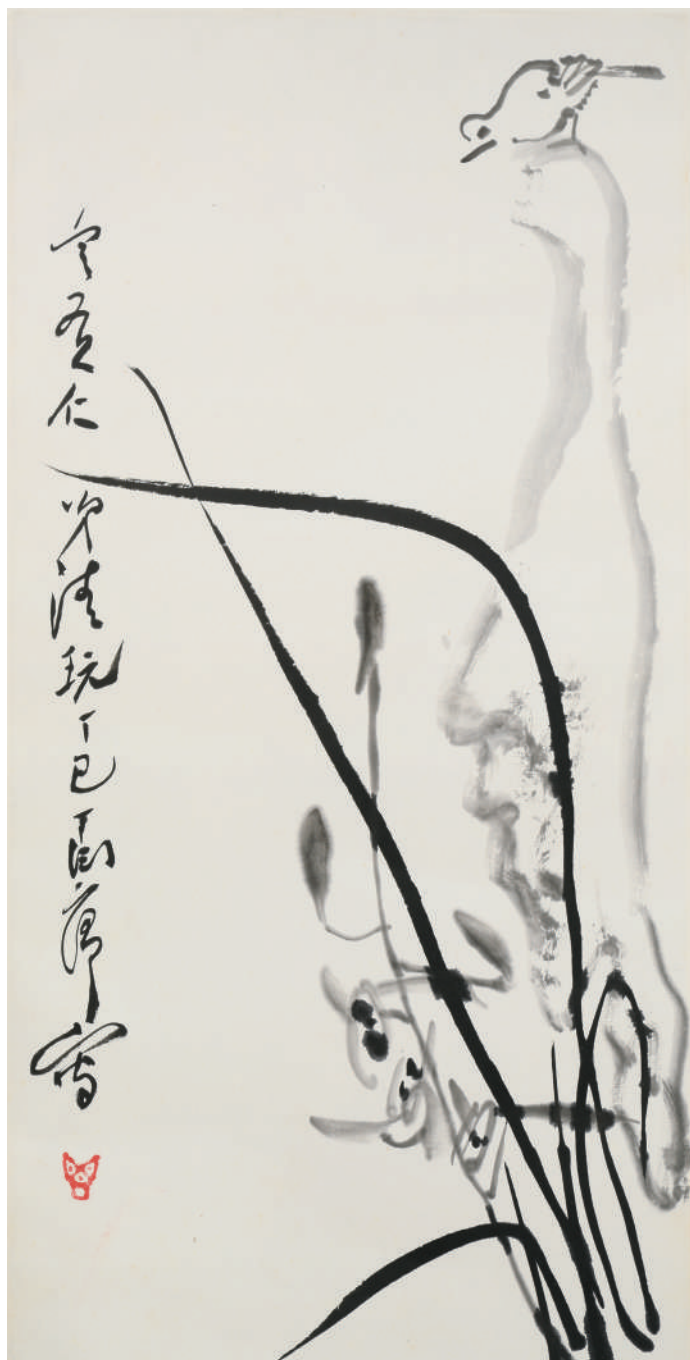
立足本土，融會東西，以超越時代的藝術眼光，  
擔當中國油畫現代化進程的先行者。

”

Ting Yin Yung (b. 1902, Guangdong), famed as modern seal carver and painter, and hailed as “Matisse of the East”, “Bada Shanren of Modern Times”. In his pursuit to bridge Eastern and Western artistic traditions, Ting belonged to the first generation of Chinese artists to explore new expressions and absorb Western concepts, such as Impressionism, Fauvism and Abstract Expressionism which he was exposed to during his studies at the Tokyo School of Fine Arts. He taught in the Department of Fine Arts at the CUHK until his retirement in 1987.

丁衍庸，1902年生於廣東，1949年移居香港，是現代著名的篆刻家、畫家，有「東方馬蒂斯」、「現代八大山人」之稱。丁氏一生致力於追求跨越中西的現代藝術。1921至1925年，他就讀東京美術學校西洋畫科，從歐洲印象派、後印象派、野獸派繪畫中獲得啟發，一生在油畫和水墨領域不斷耕耘，融會東西，不拘成法，成為最早吸收西方觀念、探索新表現形式的中國藝術家之一。曾出任香港中文大學藝術學系教授至1987年榮休，對推廣美術教育不遺餘力。





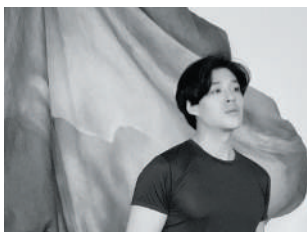
Untitled | 無題

Ink on paper | 水墨紙本

180 x 50 cm | 180 x 50 厘米

Donated by Mr. Kai Man Pong | 龐繼民先生所捐贈





## 唐子良

### Joseph Tong

“ Developing further the themes of both the Atlas Obscura series, the works here perpetuate the continued narrative of preternatural realms, which act as visual allegories pertaining to a person's theory of reality and the determination of what they (the viewer) believe to be conceivable. The ancients believed in a universe of spirits and deities, of personified nature and the cosmos, and of exotic creatures. Their stories, punctuated with such realities, seemed credible to them and defined their perceptions or observations of the everyday world around them. Where there is mystery and the unknown, humans have created countless stories and scenarios to make sense of what lies beyond the known; humans have projected meanings onto the unknown. Caves are prevalent images in the world of myths, legends, and cults. Myth, through awe and wonder, allows our mind to embrace the realms of the possible, the undiscovered and the transcendent.

”

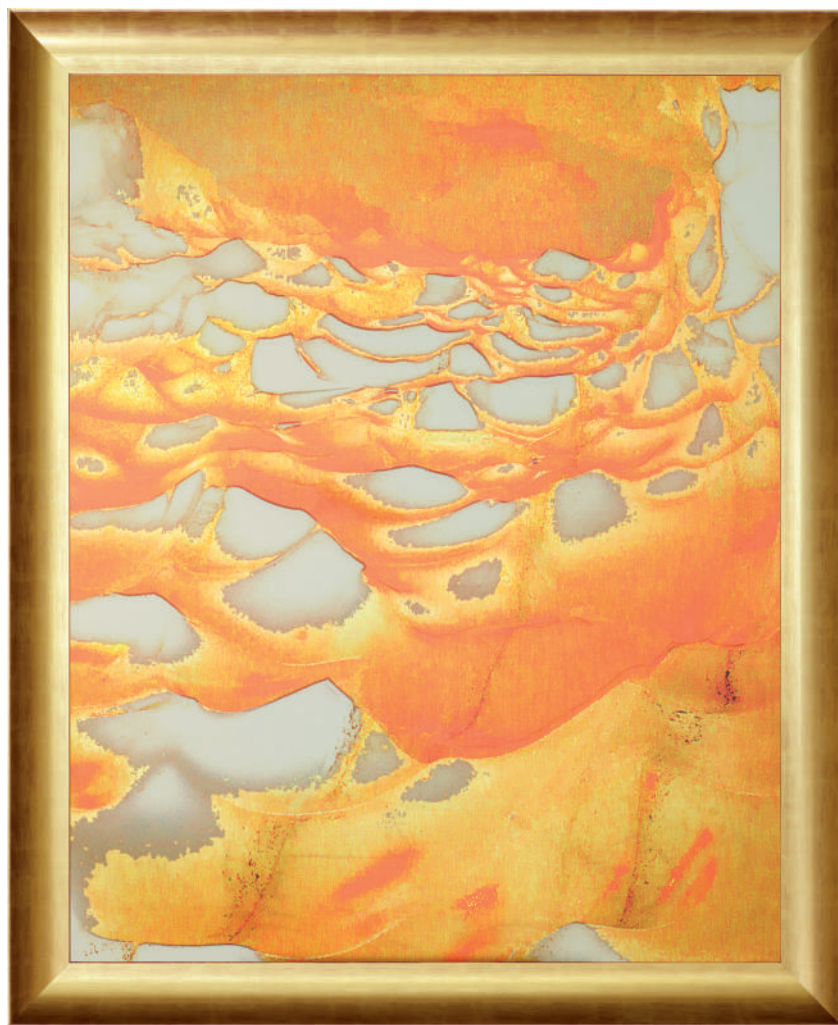
Joseph Tong (b. 1981, Hong Kong), obtained his BA in Philosophy from King's College, London in 2001, now lives and works between Berlin, London and Hong Kong. Examining points of cross-cultural coalescences between Eastern and Western philosophical canons, Tong introduces visual narratives in which to debate, dissect and evaluate how these belief systems interrelate within a contemporary ideological context. As a visual linguist, Tong challenges the traditional notion of the passive viewer by effectuating a sense of tension between the work and the viewer by combining a wide-range of highly aesthetic materials (such as structured Plexiglas, aluminium, brass, dichroic film, wool and calligraphy paper) throughout his oeuvre.

唐子良，1981 年生於香港，2001 年獲得倫敦國王學院哲學文學士學位，現工作、生活於柏林、倫敦和香港。唐氏審視了東西方哲學經典之間跨文化融合的要點，引入了視覺敘事，在其中展開辯論、剖析和評估各種思想體系如何在當代背景下相互聯繫。作為一名視覺語言學家，各種高度美學化的材料（如結構化有機玻璃、鋁、黃銅、二向色膜、羊毛和書法紙等）貫穿在他的作品之中，以挑戰「被動觀看」的傳統觀念。



Atlas Aureus / Part VIII  
Wax pastels, UV-print on brass | 粉蠟、UV 噴畫  
66 x 40.5 cm | 66 x 40.5 厘米  
2021





Atlas Aureus / Part VI  
Wax pastels, UV-print on brass | 粉蠟、UV 噴畫  
116.5 x 96.5 cm | 116.5 x 96.5 厘米  
2021





黃孝達  
Wong Hau Kwei

“

我在清水灣住了三十年，家居窗外是永遠畫不完的海景，每天起身，仍然會為眼前的景色傾倒。中國繪畫講究用線，前人畫海用勾勒，然而要描繪霞光在海面的投射，勾線則全無用武之地。於是我用不同疏密、不同深淺、不同顏色的短線來表達眼前這片斑斕絢麗的海面。著名水墨藝術家馮今松先生將這手法稱之為「織錦皺」。寫生不但提供創作的素材，也提供了創作的筆墨技法。

”

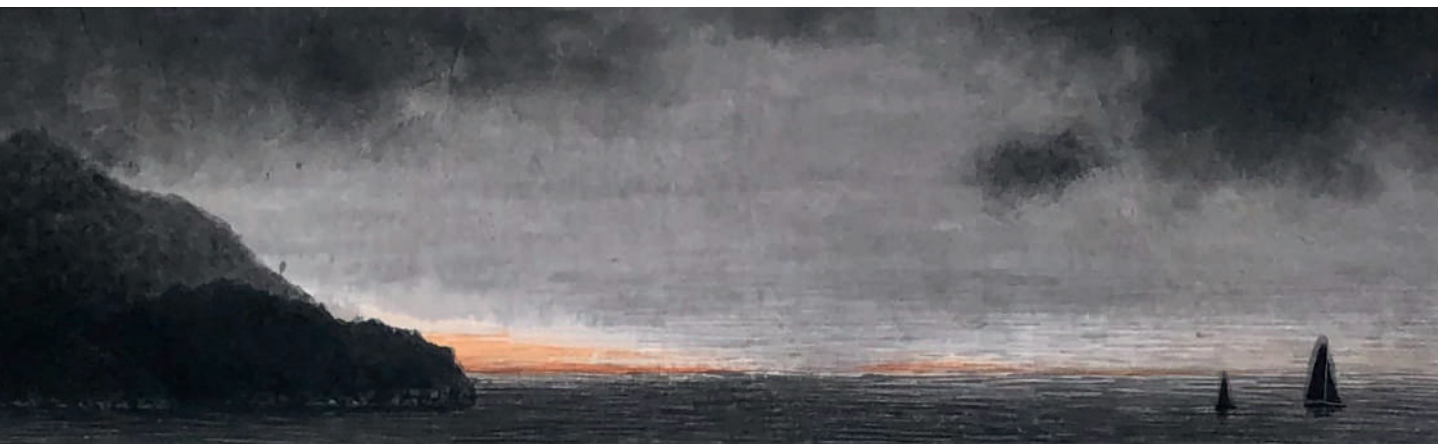


Wong Hau Kwei (b. 1946, Chongqing), apprenticed under Chinese ink art master Huang Zhou in the 1970s and he is a board member of Chinese Painting Institute as well as a member of Chinese Artists Association. His works won awards in three separate occasions in Hong Kong Museum of Art's Contemporary Arts exhibitions and he was twice awarded the Secretary for Home Affairs' Commendation in Hong Kong. Wong had many solo exhibitions in National Art Museum of China, Tianjin Art Museum and many of his works were acquired by National Art Museum of China and Hong Kong Museum of Art.

黃孝達，1946年生於重慶，70年代曾追隨黃胄先生習畫，現為中國畫學會理事、中國美術家協會會員、中國畫學會（香港）副主席。作品六次入選香港藝術館主辦的香港當代藝術展並三次獲獎；兩次獲香港民政事務局局长嘉許狀；三次於全國美展獲評為優秀作品。1997年、2018年及2019年分別於北京中國美術館、天津美術館舉辦個展。多幅作品獲中國美術館、香港藝術館等機構收藏。



黃孝達 — Wong Hau Kwei



Dawn | 曙光  
Ink and colour on paper | 水墨設色紙本  
16.5 x 89.5 cm | 16.5 x 89.5 厘米  
2021





## 王無邪

Wong Wu Xie Wucius

“

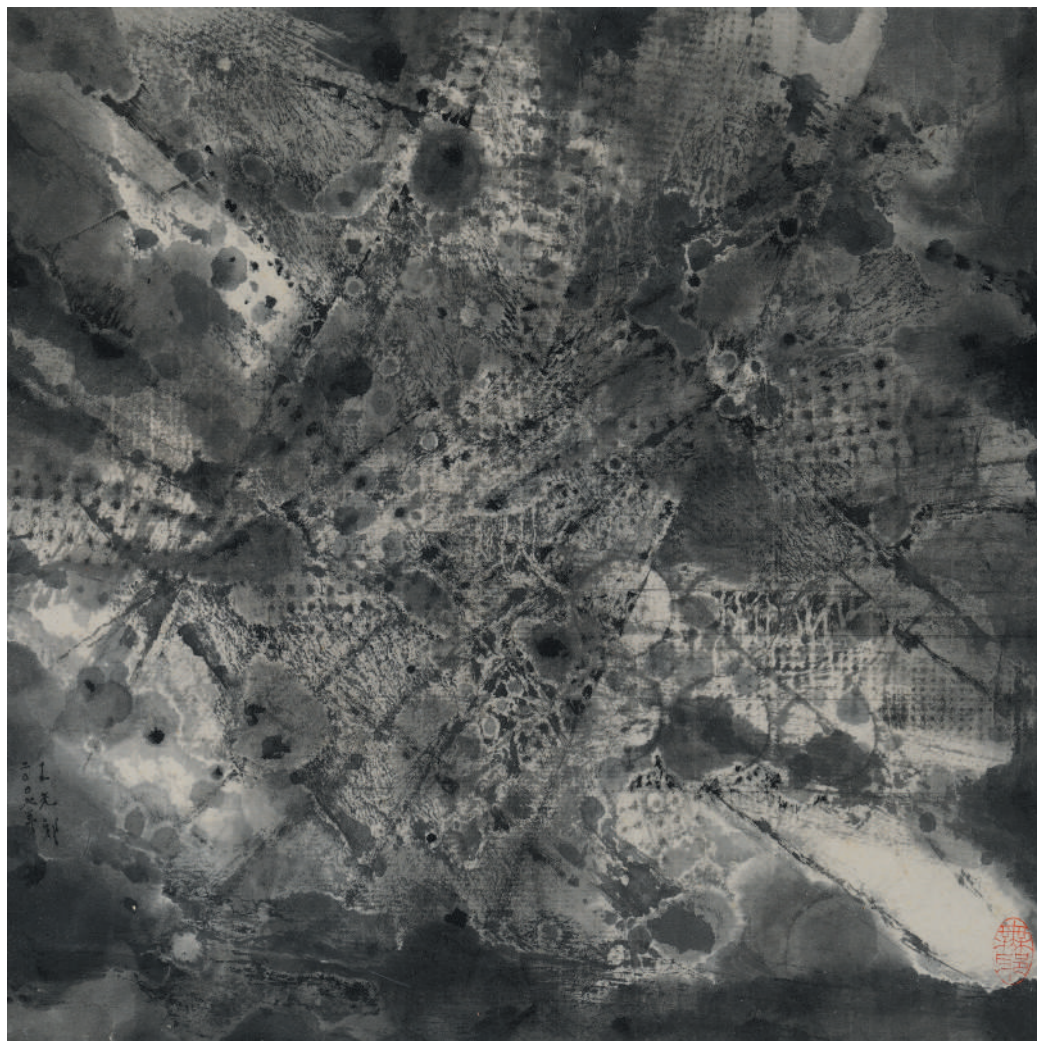
悲哀使我們對任何事情無法熱心，  
空見到理想角落了，終歸無望，  
而河山依舊，我們也徒然惆悵。

”

○ Wong Wu Xie Wucius (b. 1936, Guangdong), student of Lui Shou Kwan, focused on the study of Chinese paintings. From 1961 to 1965, he studied art and design in the United States, where he obtained a bachelor's degree and a master's degree in art. He returned to Hong Kong and promoted the New Ink Movement and worked in design education. Adopting the style of landscape painters in the Northern Song dynasty, he creates powerful and contrasting visual effects through variations in ink intensity. He incorporates Western painting and design elements in his work. With reference to the Bauhaus, his works are full of composition techniques such as framing, segregation vertical or horizontal placement, etc., created a new chapter in modern Chinese ink paintings.

○ 王無邪，1936年生於廣東省虎門鎮，曾師從呂壽琨研習中國畫。1961至65年間於美國進修藝術及設計，獲得藝術學士及碩士學位。回港後王無邪積極推動新水墨運動，並從事設計教育工作。王無邪的水墨畫以中國北宋山水畫為筆墨藍本，運用水墨的濃淡變化，營造出雄渾厚重的效果，更融會西方的繪畫及設計元素，引入包浩斯的設計理念，以框架、分割幾何等元素處理構圖，開拓了中國現代水墨畫的新貌。





Dinghai Landscape #13 | 丁亥山水十三

Ink and colour on paper | 水墨設色紙本

32 x 32 cm | 32 x 32 厘米

2007

Donated by Mr. Wucius Wong | 王無邪先生所捐贈





楊頌雅

Yeung Chung Nga Stephanie

Yeung Chung Nga Stephanie (b. 1982, Hong Kong), graduated from the Department of Fine Arts in the Chinese University of Hong Kong, majored in Chinese Painting, now teaching Chinese Painting Courses. Works like embroidered with Japanese White Eyes, Myna and Fugu, Yeung put them exposure to different imaginary space that reflect vicissitudes of life and social status. Yeung has participated in “Ink Global” in 2018, 2020, “Hong Kong Contemporary Art Awards” in 2012, “Hong Kong Contemporary Biennial Art Awards” in 2009, “Annual Exhibition of Fine Arts of CUHK”, etc. She won the “Champion in the Open Section of the 21st China and Japan International Painting and Calligraphy Competition”, “Champion in the Open Section of the Chinese Painting Competition of The 30th Hong Kong Youth Cultural and Arts Competition”, etc.

楊頌雅，1982 年生於香港。畢業於香港中文大學藝術系，主修中國畫，現於中大專業進修學院兼任中國畫課程導師。近年楊氏偏向以綠繡眼（相思鳥）、八哥鳥和河豚入畫，透過畫作反映人生百態和社會現狀。個人作品曾參加 2018 年和 2020 年《全球水墨大展》、2012 年香港當代藝術獎、2009 年香港藝術雙年獎、《香港中文大學藝術系系展》等展覽。作品曾獲《第 21 屆中國日本國際書畫大賽·成年美術組金賞》、《第 30 屆全港青年學藝比賽·國畫公開組冠軍》等全國性及全港性的獎項。

“

In the context of the COVID-19 epidemic, the distance between people seems to be much farther. Video chatting, space communication and forced isolation have become part of our life. In ancient times, people did not see each other for several years because of the long distance between each other. Now, we can't ask for leave because of our job. Aren't we similar to the ancient people?

Although we sometimes gather and sometimes separate from each other, and we are sometimes happy and sometimes sad, I wish everyone in the world can be as carefree and intimate as the rabbits in the picture when the COVID-19 epidemic is over.

疫情下，人與人的距離彷彿拉遠了不少，視像見面、隔空傳情、強制隔離成了生活的一部分。古代人因山長水遠送君一別後數載不復相見，現在的我們卻因工作關係，不能請假隔離與異地的親友相聚，何嘗不是跟古人一般？

雖說聚有時，散有時，歡喜有時，悲傷有時。祝願不疫樂乎，天下人都能像畫中兔子一樣相伴無憂、親密無間。

”

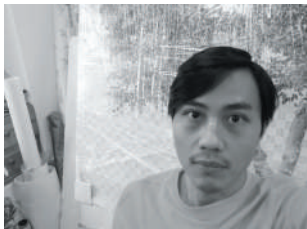


楊頌雅 — Yeung Chung Nga Stephanie



Accompany | 相伴  
Ink and colour on paper | 水墨設色紙本  
29 x 65 cm | 29 x 65 厘米  
2020





姚柱東 (風漸)

Yiu Chu Tung (Fung Chim)

“

Cherry brings us a feeling of grace, happiness and sweetness. May the world also feel and cherish this gift.

車厘子給予人優雅、幸福和甜蜜的感覺，願世人也感受到並珍惜這份上天的恩賜。

”

Yiu Chu Tung “Fung Chim” (b. 1982), mainly focuses on oil painting, creates work with a realistic style approach. Fung is very keen on the repetition of plants as well as their variations. His work has won the Art Next International Artist Special Award in 2017, and was selected for the Taoyuan Contemporary Art Award in 2019.

姚柱東，又名「風漸」，生於1982年，主要專注於畫油畫，以逼真的風格呈現作品。他熱衷於發掘植物的重複形態及其多樣變化。樹木，尤其是各種葉子經常是他學習和探索的主題。作品曾榮獲2017年新藝潮國際藝術家特獎、入選2019年桃源創作獎等。

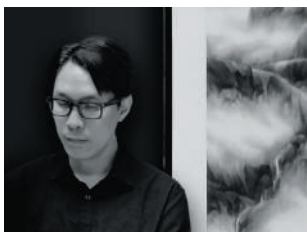


姚柱東 (風漸) — Yiu Chu Tung (Fung Chim)



Cherry | 車厘子  
Oil on canvas | 油彩布本  
30 x 24cm | 30 x 24 厘米  
2021





容子敏

Yung Chee Mun Simon

“

The work simulates the seclusive residence (Wang Chuan) of Wang Wei, the poet of the Tang Dynasty, and enters the artistic conception of painting with his poem. (空山新雨後，天氣晚來秋。) It depicts valleys, ancient roads, villages and springs, blending into the natural landscape of autumn dusk after the rain. The composition shows the scene from near to far in perspective, using the elegant tones of ink & colour and the technique of smooth rubbing, to present a sunset scene of pale clouds, sky high, hazy and ethereal mountains.

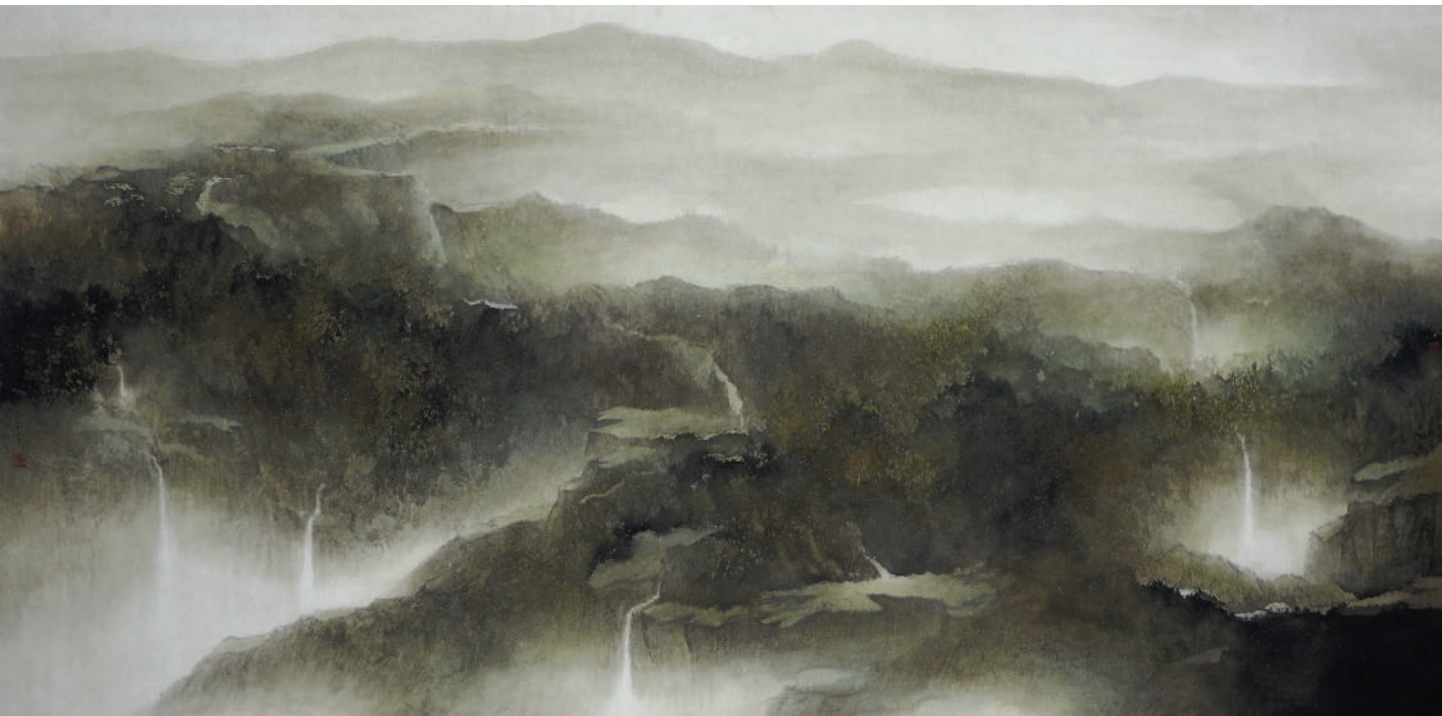
”

Simon Yung Chee Mun (b. 1968, Hong Kong), an ink artist, contributed to the education of art and design, and is appointed as oversea tutor of Renmin University of China, Xu Beihong School of Arts. He has won numerous awards including “Hong Kong Contemporary Art Awards” in 2012, “Beyond the Surface-Chinese Abstract Art” in 2008, “Philippe Charriol Foundation” in 2006, “Hong Kong Art Biennial Exhibition” in 2005, etc. Global art exhibitions included the “Asian American Arts Alliance”, “Art Stage Singapore”, “Bazaar Art Jakarta”, “Affordable Art Fair” Hong Kong/Singapore/Seoul, “Asia Contemporary Art Show”, “Fine Art Asia”, “Ink Asia”, “Ink Global”, etc. His works are collected by the Hong Kong Museum of Art, enterprise corporation and private collectors.

容子敏，1968年生於香港，水墨藝術家。容氏現從事設計和藝術教育，兼任中國人民大學徐悲鴻藝術學院海外教授。他獲獎無數，曾入選《香港當代藝術獎2012》、《超以象外—中國抽象繪畫作品展2008》、《香港藝術雙年展2005》等，海外展覽包括《Asian American Arts Alliance》、《Affordable Art Fair》香港/新加坡/首爾、《Bazaar Art Jakarta》、《亞洲當代藝術展》、《典雅藝博》、《水墨藝博》、《全球水墨畫大展》等，作品獲香港藝術館、企業機構及私人收藏。



容子敏 — Yung Chee Mun Simon



Mountain Seclusion on an Autumn Dusk | 輞川秋暝

Ink and colour on paper | 水墨設色紙本

69 x 140 cm | 69 x 140 厘米

2018





張小黎

Zhang Xiaoli

○ Zhang Xiaoli (b. 1989, Guizhou), received the Ms. Chu Lam Yiu Scholarship and obtained her BA with first honor in Fine Arts and Biology from CUHK in 2014. During the graduation show, she received Y.S Hui Fine Arts Award and Wucius Wong Creative Ink Painting Award. She gained Master degree at the Central Academy of Fine Arts in 2021. In the “Boxed Landscape” series, Zhang presented surreal landscapes inside small containers, using the traditional style of Gongbi ink painting to depict memories and experiences. Her current series “Private Collection” is inspired by the concept of the Cabinets of Curiosities (Wunderkammer, 15-18th century), incorporating astronomy, physics, physiology, molecular biology, and even mathematical concepts.

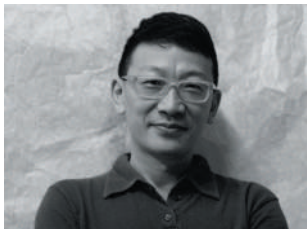
○ 張小黎，1989 年生於中國貴州，曾獲朱林瑤獎學金赴港就讀香港中文大學，2014 年獲藝術及生物學位一等榮譽，作品於畢業展中獲許讓成藝術獎及王無邪水墨創作獎。2021 年獲中央美術學院碩士學位。她著名的「盒子山水」系列將非真實的山水造境置於小盒之中，運用工筆畫的傳統技法描繪記憶中與經歷的片段。近年畫家從珍寶館概念得到靈感，將有關天文學、物理學、生理學、分子生物學，甚至數學概念納入其中。





Lofted Landscape | 帶夾層的盒子  
Ink and colour on silk | 水墨設色絹本  
45 x 45 cm | 45 x 45 厘米  
2015  
Donated by Ms. Dora Wu Chung Lin  
伍宗琳女士所捐贈





周晉  
Zhou Jin

“

Men in water, diving or rising, staring at each other from a distance. Faces above water, listening to the gentle lapping all around and gazing at the boundless sky above.

人在水中，或浮或沉，相隔相望。仰面水上，耳邊水聲粘柔，上方天空無限。

”

○ Prof. Zhou Jin received his B.A., M.A. and Ph.D. in Fine Arts from China Academy of Art (Zhejiang Academy of Fine Arts), Hangzhou. He has been teaching in the Department of Chinese Painting, China Academy of Art, since 1997. Zhou Jin joined the Department of Fine Arts, The Chinese University of Hong Kong, in 2006. He is a member of Chinese Artists Association and Chinese Painting Institute, Hong Kong. He received awards including Hong Kong Contemporary Art Biennial Awards 2009, as well as the Outstanding Artworks Award in the Ninth and Tenth China National Fine Arts Exhibition.

○ 周晉教授畢業於中國美術學院（原浙江美術學院）中國畫系，獲學士（1993）、碩士（1997）及博士學位（2007）。1997-2006年任教於中國美術學院中國畫系。2006年起於香港中文大學藝術系任教。現為中國美術家協會會員、中國畫學會香港會員。其作品曾榮獲香港當代藝術雙年獎2009及第九屆、第十屆全國美術作品展優秀作品獎。





POOL 202101 | 池 202101

Ink and colour on paper | 水墨設色紙本

35 x 45cm | 35 x 45 厘米

2021

Donated by Prof. Zhou Jin | 周晉教授所捐贈





THE DEPARTMENT  
OF FINE ARTS OF  
CHINESE UNIVERSITY  
OF HONG KONG

香港中文大學  
藝術系





CHAN TSZ MAN IV | 陳子雯

CHANG YUE LAM HENRY | 鄭裕林

CHU CHEUK WAI MARGARET | 朱卓慧

LEE CHEUK WUN SHARON | 李卓媛

TAO HOI CHUEN JACKY | 杜海銓

TSO CHEUK YIM | 曹焯焱

WONG NICOLE | 王思邈

WONG SZE WAI | 黃詩慧

YAU WING FUNG | 邱榮豐

ZHENG TIANYI TIN-E | 鄭天依







韋一  
空

Prof. Frank Vigneron

香港中文大學  
藝術系教授及系主任  
Chairperson and Professor  
Fine Arts Department  
The Chinese University  
of Hong Kong

I would like to offer my warmest congratulations to the Friends of the Art Museum on their 40th anniversary this year. The Department of Fine Arts has a long association with the Friends and has benefitted greatly from their generous support over the years. According to their name, one would believe that the activities of the Friends of the Art Museum would be limited to their many contributions to the Art Museum of the Chinese University of Hong Kong. The fact is, however, that their contributions to the Department of Fine Arts of the same university have been many over the years, and their support for the department's students and alumni has been enduring.

Organizing what they dubbed a "Garden Party," which is in fact a friendly auction destined to acquire works made by undergraduate students from the Department of Fine Arts and thus generously supporting them and their art, or giving financial support to postgraduate students in art history with the Diana Li Award, the Friends of the Art Museum have consistently, and every year, been generous to the educational and academic activities of the Department of Fine Arts.

Building on these past activities, their present chair, Mr. Peter Woo, has added to the support they have given by organizing public exhibitions of art including many works by the department's students and alumni. This year, to celebrate their 40th anniversary, they have gone above and

今年是文物館館友會成立 40 週年，我謹向館友會表示最熱烈的祝賀。中大藝術系與館友會有著悠久的合作關係，多年來受益於他們的慷慨支持。單從館友會的名稱看，人們會認為它的活動僅限於香港中文大學文物館。然而，歷年來他們對中大藝術系貢獻良多，一直支持藝術系的學生及校友。

文物館館友會每年都會為藝術系的教育和學術活動慷慨解囊，曾舉辦慈善拍賣會「采藝雅聚」，旨在購入藝術系學生的作品，慷慨支持學生和他們的創作，又透過 Diana Li Award in Fine Arts，為藝術史學研究生提供經濟支持。

為提供更多支持，文物館館友會現任主席胡經華先生致力籌辦公共藝術展覽，當中包括展出藝術系學生和畢業生的作品。今年為慶祝館友會成立 40 週年，館友會在享負盛名的機



beyond in their support for the Department of Fine Arts with this new and more ambitious version of a public exhibition involving very prestigious institutions and settings, as well as the participation of renowned artists. Not content to have found the support of these well-established art practitioners, they have once again called on the undergraduate students and young alumni to participate in the exhibition and thus raise their profile and visibility on the local art scene.

Although many more people among the Friends of the Art Museum should be thanked in these lines, I will simply reiterate the Department's appreciation to their representatives, their chair Mr. Peter Woo, as well as to our own colleague who has spent time coordinating between the Friends of the Art Museum and these students and alumni, Assistant Professor Grace Tao Shuhui.

In view of their unfailing support for the Department of Fine Arts, maybe they should change the name of their association, even though including a mention of the Department of Fine Arts would risk the danger of turning that name into quite a mouthful: Friends of the Art Museum and Department of Fine Arts of The Chinese University of Hong Kong (for acronym lovers, instead of the intriguing FOAM, the completely unmanageable FOAMADFAOCUHK...). After due consideration, I believe the people of the Department of Fine Arts will just keep calling them "The Friends."

構中舉辦展覽，除邀請到著名藝術家鼎力襄助之外，亦再次號召藝術系學生及年輕校友參與其中，希望提升這班新晉藝術家在本地藝術界的形象及知名度。

此刻應感謝更多文物館館友會的成員，但我仍想特別向館友會主席胡經華先生及藝術系的陶淑慧助理教授致謝，感謝他們為了是次活動，與館友會、學生及畢業生各方不斷進行協調。

有見文物館館友會對藝術系的大力支持，或許他們可以更改組織的名稱並提及藝術系，雖然有可能會變得複雜繞口：香港中文大學文物館及藝術系館友會（對縮寫愛好者來說，與其用 FOAM，不如嘗試難以駕馭的 FOAMADFAOCUHK……）。經過深思熟慮，我相信藝術系會繼續稱他們為「館友會」（“The Friends”）。



陳子雯

Chan Tsz Man IV



Our tomb | 我們的墓  
Cardboard papers and hairclips | 卡紙、髮夾  
49 x 60 cm (with frame) | 49 x 60 厘米 (連畫框)  
2016

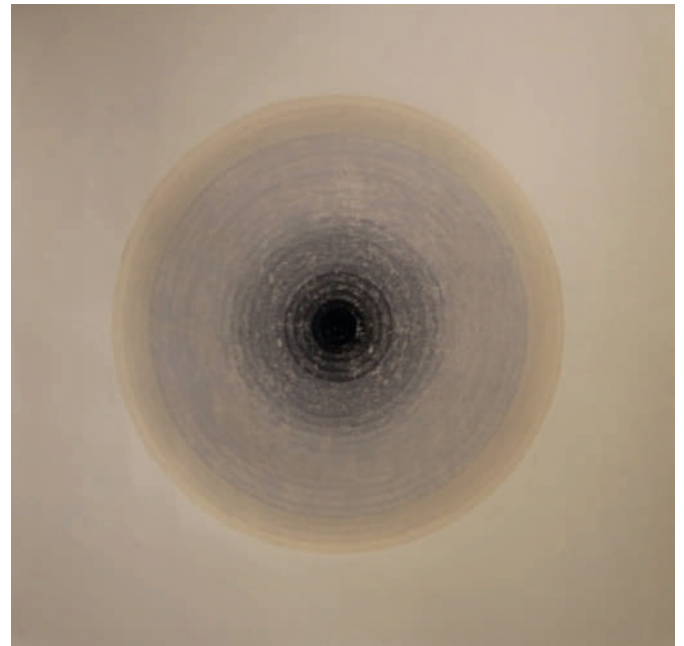
IV Chan's art practice is rooted in the exploration of the complex relations between the human body and the soul. She sees one's inescapable corporeal existence as tragic and ludicrous, sordid yet pure. Through the transfiguration of materials in installations and sculptures, Chan inspects our problematic bodily experiences as a presumptuous attempt to seek new perspectives on mortal flesh and its potential, and to explore the interrelationships between Man's original sin and catharsis. By probing the "problematic body", aspects of ambivalence that are inherent in the concepts of death, sex, sacrifice, violence, taboo, religion, and mythology etc. are confronted and questioned.

陳子雯的作品多以身體為命題，嘗試通過雕塑或裝置的形式，探討人類原罪及其淨化，當中牽涉死亡、性、暴力、宗教、犧牲、神話與禁忌等制約。她的作品試圖明言軀幹脆弱，卻必須應對「生存」的大量苛索，堅持與「活命」磨合共處；此過程充滿命運的矛盾，更伴隨著恐懼與悲愴。陳氏著重以自身經驗為創作起點，同時在藝術實踐中讓原材料得以轉化，從中發掘肉體的新潛能，最後達至形而上的踰越。



## 鄭裕林

Chang Yue Lam Henry



A Destined Imperfect Circle | 一個注定無法完美的圓  
Relief print on Arches paper | 凸版紙本  
75 x 75 cm | 75 x 75 厘米  
2020

Henry Yue-lam Chang (b. 1992, Hong Kong), graduated from The Chinese University of Hong Kong with a Master of Fine Arts in 2020, received his Bachelor of Fine Arts (major in Printmaking) from Taipei National University of Arts in 2017 and Associate Degree of Arts (Visual Arts) from Hong Kong Baptist University in 2012. Recent works focus on the essential and contextual printing concept: plurality, indirectness, accuracy, labour production procedure, cultural production, and diffusion of knowledge. He has obtained the “HKSAR Government Talent Development Scholarship” in 2019, “2018 Outstanding Art Prize” in 2018, the first prize of “The 15th Taoyuan Contemporary Art Award” in 2017, “LIAO SHIOU-PING Printmaking Award” in 2015 and 2017, etc. Exhibitions included: “Make\_art Not War [T/F]” Osage in 2020, “Matters Toward Incorporeality” PMQ in 2020, “The Opposite Survivors: 1950-1955” & “Things Changed with Stars Shift” Hsian Guang Second Village, Taiwan in 2018, “The Labyrinth and Wings” National Central University Art Center, Taiwan in 2018, etc.

鄭裕林，1992 年生於香港，2020 年獲香港中文大學藝術系藝術碩士；2017 年獲臺北藝術大學美術系藝術學士（主修版畫）；2012 年獲香港浸會大學視覺藝術院文學副學士。近年關注印刷術的脈絡和本質，包含複數性、間接性、精準、勞動生產程序、文化生產、知識傳播等概念，重新定義版印藝術。曾獲 2019 年「才藝發展獎學金」，2018 年「2018 創作卓越獎」，2017 年「第 15 屆桃源創作獎」首獎，2017 年及 2015 年「廖修平版畫獎」等。展覽包括 2020 年《Make\_art Not War [T/F]》，2020 年《物歸原主》，2018 年《彼岸的遺民：1950-1995》、《天工開物·物換星移》，2018 年《迷宮與蠟翼》等。



朱卓慧

Chu Cheuk Wai Margaret



Hollowing Out | 掏空  
Paper and pin | 紙和釘  
(H)75 x (W)55 x (D)15 cm | (高) 75 x (闊) 55 x (厚) 15 厘米  
2020

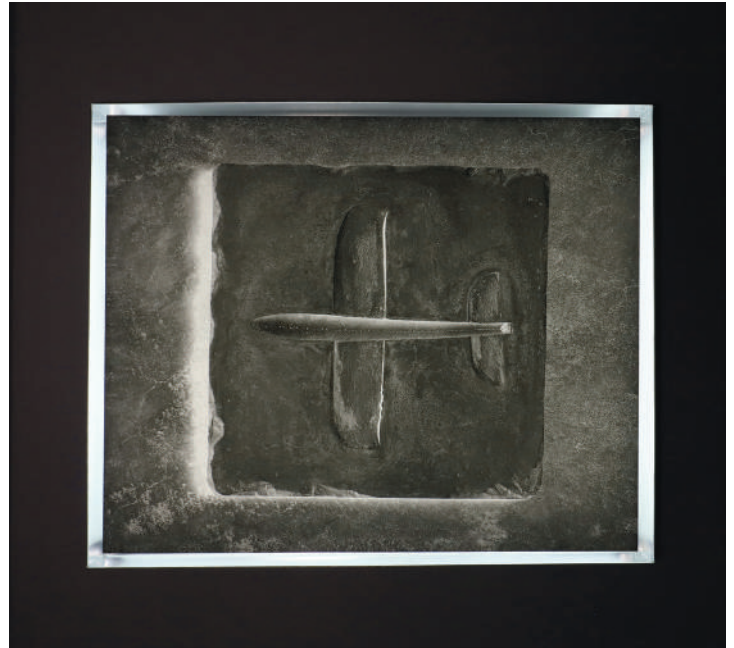
Margaret Chu is a cross-disciplinary artist engaged in sculpture and painting. She received her Master of Fine Arts from The Chinese University of Hong Kong. Her works explore the relationship between human and urban life. She is particularly interested in themes such as “object and space”, “time” and “memories”. Recently, Chu has focused on her artistic strive for large-scale paper sculpture, bringing paper to life. Her artworks combine fairy-tale imaginations and realistic social conditions, portraying human pursuits via theatrical metaphors. Description for the art work, “There are full of endless entrances and exits in this heart, in this narrow space actually is Hong Kong people’s dwellings.”

朱卓慧是本地跨媒體藝術家，從事雕塑和繪畫創作，於香港中文大學藝術系取得藝術碩士學位。作品以雕塑及繪畫探討人倫關係及城市生活處境為主。尤其關注「物與空間」、「聚散有時」、「時間」、「回憶」等主題。近年致力於紙藝變奏並製作大型雕塑，結合童話式想像及現實社會狀況，以戲劇化手法比喻人類探索生活的各種追求。作品之描述：「盡是一道道的房門、一幅幅的牆，及不絕的出入口，狹窄的內臟，竟是香港人的蝸居。」



## 李卓媛

Lee Cheuk Wun Sharon



The Crescent Void | 缺景  
Archival pigment print on paper, zinc frame | 藝術微噴紙本、鋅框  
64 x 55 x 4 cm | 64 x 55 x 4 厘米  
2019

Lee Cheuk Wun Sharon, obtained her BA in Fine Arts from The Chinese University of Hong Kong and is currently an MFA degree candidate at the same university. Lee's photography art experiments with photographic analogue processes and sculptural materials embracing the concept of "RE-". She participated in several art residencies in Germany and Taiwan in 2017 and 2018. She was awarded the "New Light Exhibition Scheme" by Lumenvisum in 2017 and the Winner of "WMA Masters Award 2018/19" with her work The Crescent Void in 2019. She was the recipient of the Cultural Exchange Arts Development Fund by Art Development Council, the Talent Development Scholarship 2019/20 (culture, arts & design) by HKSAR Government.

李卓媛畢業於香港中文大學，獲藝術學士學位，現正攻讀藝術碩士學位。以 RE（複 / 復 / 覆）作為她攝影藝術中的觀念與手法，探討「後影像」文化中回憶與歷史的表現與再現。2019 年，憑作品《缺景》贏得「WMA 大師攝影獎」。她曾於 2017 及 2018 年獲藝術發展局頒發「藝術發展基金（文化交流計劃）」到德國與台北參與藝術駐留計劃，並於 2020 年獲頒「香港特別行政區政府獎學基金—才藝發展獎學金」。



## 杜海銓

Tao Hoi Chuen Jacky

Tao Hoi Chuen Jacky (b. 1996, Hong Kong), obtained his BA in Fine Arts from the Chinese University of Hong Kong in 2018 and is currently an MFA degree candidate at the same university. Focusing on the creation of the Gong-bi figurative painting, Tao investigates the presentation and the way of viewing between two-dimensional and three-dimensional space, and ponders the new meaning of the flatness of traditional ink art in the context of contemporary art.

杜海銓，1996年生於香港。2018年於香港中文大學文學學士畢業，於北京、新竹留學，主修藝術。現就讀香港中文大學藝術碩士（研究院）。杜氏聚焦工筆人物畫的創作，研究二維與三維空間之間的呈現和觀看方式，思考傳統水墨的平面性在當代藝術語境中的新意義。

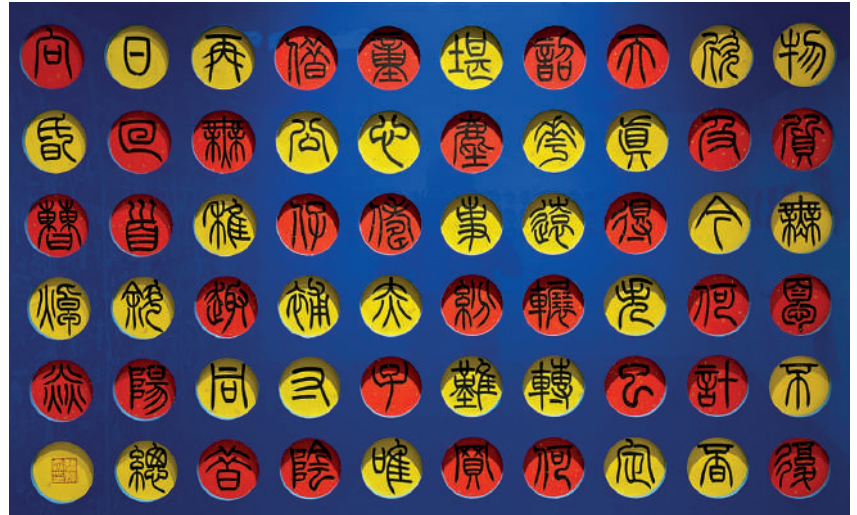


Football Diary I | 足球日記 I  
Ink and colour on golden cardboard | 水墨設色金箋  
39 x 108 cm | 39 x 108 厘米  
2021



## 曹焯焱

Tso Cheuk Yim



補購童年

Ink on paper | 水墨紙本

164 x 101 cm | 164 x 101 厘米

2021

Tso Cheuk Yim Harrison (b. 1997, Hong Kong), currently lives and works in Hong Kong. Tso graduated from the Chinese University of Hong Kong in 2019, with a Bachelor degree in Fine Arts with honours, first class and earned a Master's degree in Fine Arts in 2021 at the same university. Tso focuses on the research and creation in Chinese calligraphy and seal carving. On creation, he mainly explores how to present the arts of Chinese calligraphy and seal carving to attain aesthetics and the changes of traditional arts spirit taking place under the contemporary condition. His artworks mostly based on his personal experiences with subjects on the past of time and reminiscence.

曹焯焱，1997 年生於香港，現居住及工作於香港。2019 年獲香港中文大學藝術系文學士（一級榮譽）及 2021 年獲藝術碩士。曹焯焱專注於中國書法與篆刻的研究創作，創作主要探討書法與篆刻藝術的展示美學以及傳統藝術精神在當代語境下的變遷。作品內容多以自身經驗出發，圍繞時間、回憶等主題。



## 王思邈

Nicole Wong



Aging Widow  
Sun faded fabric, mounted | 褪色紡織物、木框  
104 x 63 x 5 cm | 104 x 63 x 5 厘米  
2021

Nicole Wong (b. 1990, Hong Kong), graduated from Chinese University of Hong Kong with MFA in 2021, with BA (Hons) from Nottingham Trent University in 2012, currently lives and works in Hong Kong. Her minimalistic multidisciplinary approach thrusts her work into the realm of an investigative medium through which she asks equivocal questions. In 2013 she won the Hong Kong Contemporary Art Award and was a finalist in the Hong Kong Art Prize and London Griffin Art Prize. Exhibitions including “At Wit’s End” at Asia Culture Center, Gwangju in 2016, “Self Criticism- How much time we have wasted?” at Inside Out Museum, Beijing in 2017, “Superposition: Equilibrium & Engagement”, 21st Biennale of Sydney in 2018, “A Tree Fell in the Forest, and No One’s There” at Power Station of Art, Shanghai in 2018 and “Post Anthropocene”, “Subzoology: 2020 Taiwan Biennale” in Tainan.

王思邈，1990 年生於香港，2021 年於香港中文大學完成藝術碩士課程，於 2012 年獲英國諾丁漢特倫特大學文學士學位，現居香港。作品偏極簡，以轉移概念性的角度及文字的多義性，對非具像的概念作出質疑。2013 年，作品入圍香港藝術獎及倫敦 Griffin Art Prize，亦是香港當代藝術獎大獎得主。展覽包括 2016 年韓國光州亞洲文化中心《At Wit’s End》、2017 年北京中間美術館《Self Criticism- How much time we have wasted?》、2018 年第 21 屆悉尼雙年展《Superposition: Equilibrium & Engagement》、2018 年上海 Power Station of Art《林中有樹倒下而沒有人》、2020 年台灣雙年展《後人間世》。



## 黃詩慧

Wong Sze Wai



Zippy Ball | 不安定的皮球

Ink, mineral pigment and water-based colour, clay on canvas | 水墨、礦物及水性顏料、泥布本

110 x 150 cm | 110 x 150 厘米

2021

Wong Sze Wai (b. 1990, Hong Kong), graduated with a Master of Fine Arts from The Chinese University of Hong Kong in 2020, and received her Bachelor of Fine Arts in 2013. In her recent works, ruin has been regarded as a body of memory and history as traces of human activities and changing times fill such abandoned places. From her experience of visiting ruins, wondering about ruins is much alike recalling memories because people imagine the history of ruins, just like we imagine our own memories. Participated exhibitions include Duo Exhibition “Invisible Border of Memories” (Art Projects Gallery 2021), Group Exhibitions: “Future of the Past” (Contemporary by Angela Li 2021), “Shining Moment” (TANG Art Foundation 2021), “HKFOREWORD20” (10 Chancery Lane Gallery 2020), “Make\_art Not War [T/F]” Works by MFA Graduates 2020 CUHK (Osage 2020).

黃詩慧，1990 年生於香港，畢業於香港中文大學，並取得藝術碩士學位。以廢墟作為創作題材，作品多描繪廢墟的環境及所見之物。廢墟隱喻著喪失和隱藏的記憶，也被視為記憶和歷史文明的載體，因為它承載著人類活動的痕跡和時代的變遷。黃氏希望透過作品引起我們關注被遺忘的事情及思考如何面對遺忘，也讓觀眾進行一場穿越時空的廢墟旅行，想像回憶及那些被遺忘的。展覽包括 2021 年雙人展《回憶邊界》，2021 年香港藝術家聯展：《過去的未來》，2021 年《光輝》，2020 年《HKFOREWORD20》，2020 年《Make\_art Not War [T/F]》香港中文大學藝術碩士畢業生作品展。

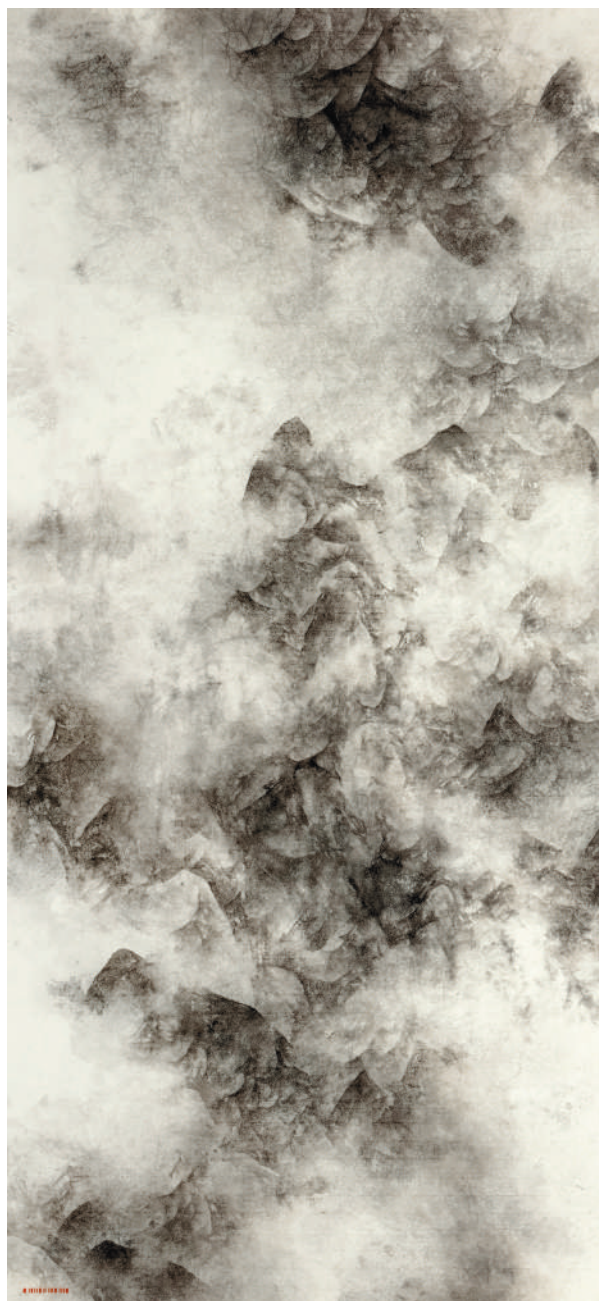


## 邱榮豐

Yau Wing Fung

Yau Wing Fung concentrates on “ink art” and focuses on researching spatial aesthetics of landscape painting and the transition of ink spirit in current situation. In recent years, Yau held solo exhibitions in U.S., Hong Kong and Beijing. His artworks have also been exhibited in some exhibitions, art fairs and auctions in different countries. His artworks have been garnered by Los Angeles County Museum of Art, public organizations and private collections. Yau received his Master’s degree in Fine Arts and Bachelor degree in Fine Arts (First Class Honours) from The Chinese University of Hong Kong. Yau is currently pursuing a Ph.D. in History of Chinese Art at CUHK. He is also a programme coordinator and instructor of Chinese Art from Hong Kong Visual Art Centre. He was a part time lecturer from Academy of Visual Arts, Baptist University of Hong Kong.

邱榮豐專注於「水墨」的研究和創作，主要探討山水畫的空間美學及水墨精神於當代語境的變遷。近年曾在美國、香港、北京等地舉辦個人展覽；亦多次參與各地展覽、藝術博覽會及拍賣等。邱氏的作品獲洛杉磯郡藝術博物館、公共機構及私人等收藏。邱氏獲香港中文大學藝術系文學士（一級榮譽）及藝術碩士，現為該校哲學博士（藝術史）研究生、香港視覺藝術中心中國藝術課程統籌及導師，曾任香港浸會大學視覺藝術學院兼任講師。



Riding Mist VIII | 駕霧 08  
Ink on paper | 水墨設色紙本  
135 x 62 cm | 135 x 62 厘米  
2020



## 鄭天依

Zheng Tianyi Tin-e



Plastic Forest No. 1-5 | 座標未知森林 No. 1-5  
Analogue photo printed on voile | 類比攝影、透明紗打印  
90 x 67.5 x 20 cm | 90 x 67.5 x 20 厘米  
2020 - 2021

Tianyi Zheng, Tin-e (b. 1995, Hubei) based in Hong Kong and the Netherlands, received BA in Fine Art from the Chinese University of Hong Kong in 2018 and MFA in MADTech from Frank Mohr Institute in 2021. Current interests include the interface and narration between space, place, the identity of people, as well as heterotopology and hauntology. Displayed in mixed media installations, her work comprised of found objects, video, sound, and performance. Works have been shown in Prenzlauer Studio, Berlin (2021); Kunstpunt, Groningen (2021); Artist Residency in Bierumer School, Bierum (2020); PMQ, Hong Kong (2018) and Kunstraum Gallery of ZHdK, Zurich (2017). Zheng was awarded the Lucht Stipend (2021) and supported by Corona Bridging Grant for Artists, Curators, Researchers, Mondriaan Fond (2021). She has curated cultural events: “Wild Art Festival in Green Wave Art Hong Kong”.

鄭天依，1995 年生於湖北，2018 年畢業於香港中文大學藝術系，2021 年於荷蘭 Frank Mohr Institute 取得媒體藝術碩士，現於荷蘭和香港生活及工作。作品關注城市空間和身份議題，涉獵的主題包括離散、邊界、異質地誌學及鬼魂徘徊學，創作透過文字、現成物、表演、裝置和錄像等不同媒介呈現。作品曾展出於 2021 年德國柏林 Prenzlauer Studio，2021 年荷蘭格羅寧根 Kunstpunt，2020 年 Bierumer School 駐留計劃，2018 年香港 PMQ 及 2017 年瑞士蘇黎世藝術大學 Kunstraum Gallery，近期獲 Lucht Stipend 和蒙德里安基金的支持，曾發起及策劃《野生藝術節》。



# About the Art Museum

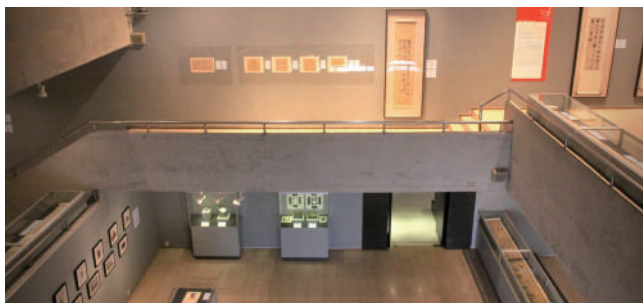
## 香港中文大學文物館

### About The Art Museum

The university's first Vice-Chancellor Prof. Choh Ming Li, had the vision of establishing a university museum to create a platform for the public to study Chinese cultural relics. The idea was strongly supported by the late philanthropist Dr. J.S. Lee of Bei Shan Tang and he founded the Art Museum of The Chinese University of Hong Kong in 1971. Dr. Lee took the lead to donate the masterpieces from his personal collection "Bei Shan Tang". Almost half of the collection for the Art Museum was donated by Dr. Lee. The Art Museum serves the university community and the Hong Kong SAR by collecting, preserving, researching and exhibiting a wide range of artifacts illuminating the rich arts, humanities, and cultural heritage of ancient and pre-modern China. The Chinese University of Hong Kong has also taken an active role in promoting Chinese art and culture, facilitating international academic exchange and enriching the cultural lives of our community. The Art Museum serves the community by exhibiting a wide range of artefacts of ancient and pre-modern China. The Art Museum also promotes its permanent and loan collections by using them for scholarly endeavours and outreach efforts. As a university teaching museum, it offers in-depth practice of museology and teaching of art history and heritage through direct and sustained access to original Chinese works of art by collaborating with the Chinese University's Department of Fine Arts. Collaborating with different faculties, it advocates interdisciplinary approaches to the social, cultural, technological, and historical context of Chinese art.

### 關於香港中文大學文物館

首任校長李卓敏希望成立屬於香港中文大學的文物館，為公眾和學生提供研習中國文化遺產及藝術的平台，想法獲已故慈善家北山堂利榮森博士的大力支持，並於 1971 年成立香港中文大學文物館。利博士率先構建及擴大館藏，慷慨捐獻其私人（北山堂）藏品，文物館近半數的重要藏品均由其捐出。此後，文物館致力於收藏、保存、研究和展出中國文物，將源遠流長的中國藝術、人文精神、文化遺產介紹給大學成員及香港公眾，並以館藏及惠借文物精品為基礎，進行了廣泛的學術研究及推廣交流。作為香港中文大學的重要成員，文物館一直積極與中大藝術系合作，藝術系得以直接接觸中國藝術品，為博物館學、藝術史和文化遺產研究的教學提供深度實踐。文物館更提倡以跨學科的途徑，與不同大學學院合作研究中國藝術的社會、文化、技術及歷史背景。





## Collection

The entire collection has now grown to over fifteen thousand items. The acquisition of the late Mr. Jen Yu-wen's collection in 1973, which consisted of over one thousand items of Ming, Qing, and modern Guangdong pieces, formed the core of the Art Museum's collection. Since then, gifts from generous donors have continuously augmented the holdings, including works from the Song and Yuan dynasties to modern periods. Since the inception of the Art Museum, Chinese epigraphy and rubbings have been its major objectives in acquisition and research. Of particular renown are the rare rubbings from the Song and Ming eras. A fairly comprehensive ceramics collection joins with collections such as bronzes, jades, lacquer ware, etc. Although these items are relatively few in number, many are nonetheless of outstanding quality. In particular, the Art Museum has representative research collections of diversified themes, including ancient seals, epigraphic specimens, rubbings and painting by renowned masters, wood and bamboo slips from the Qin and Han periods, and export ceramics. These collections have attained recognition at the international level.

## 收藏

香港中文大學文物館現已收藏超過 15,000 件藏品，1973 年已故收藏家簡又文先生轉讓其名下藏品，包括逾千件明、清和現代廣東書畫，為文物館建構館藏打好基礎。自此以後，來自慷慨捐贈者的藏品不斷增加，當中包括宋、元至現代時期的作品。自文物館成立以來，中國金石和拓片一直是收藏和研究的主要方向，當中宋、明時期的稀有拓片享有盛譽，陶瓷收藏亦相當全面。雖然藏品如青銅器、玉器、漆器等數量偏少，質量卻為上乘，尤其是館內的古印章、金石標本、拓片、名家書畫等多元化題材的藏品，皆獲國際性認可。

## Research and Teaching

Art Museum curators undertake eclectic, exploratory exhibition programme and research projects to study the museum's permanent collection as well as related objects in other collections. Some are joint projects with overseas scholars. Recent projects, supported by competitive grants, involve studies of paintings, calligraphy, seals, rubbings, ceramics, and use modern tools and techniques to authenticate and date Chinese artefacts. As a university museum, the Art Museum plays an active role in teaching. The exhibits and collection provide first hand material for the study of Chinese history and culture. Close ties are maintained with the Fine Arts Department. Moreover, the Art Museum is the training ground in museum practice for fine arts students, at both the undergraduate and postgraduate levels. In addition, it provides a venue for the annual fine arts graduation exhibition.

## 研究和教學

文物館富有開拓性的合作研究和展覽項目，以研究永久館藏及其他收藏品為主，當中包括與文物館同僚或海外學者的聯合項目，而近期的研究項目更獲得資助，內容涉及繪畫、書法、印章、拓片、陶瓷，以及使用現代技術對中國文物進行鑑定。文物館為中大教學發揮積極作用，館內展品及藏品為研究中國歷史和文化提供了一手資訊，同時又與藝術系保持密切聯繫，以便安排藝術史課程的教學及特別參觀。文物館亦是藝術系學生和研究生的實習培訓要地，更為每年五、六月舉辦的藝術系畢業展提供場地。





# About Friends of the Art Museum 文物館館友會

## About Friends of the Art Museum

Friends of the Art Museum, The Chinese University of Hong Kong Ltd. was founded in 1981 to promote the study and appreciation of Chinese art and culture. The Friends sponsor lectures, study groups and tours to places of interest in Hong Kong and throughout Asia. Through these and other fundraising activities, the Friends provide annual scholarships to art students at the Chinese University and contribute to the Museum's art education, outreach programme, and the acquisition fund.

With dedicated local and international members, the Friends is a strong and viable support group for the Art Museum, benefiting both the University's students and the general public.

The Executive Committee is composed of volunteer members, elected annually. We are always welcoming new members who share our interests and wish to participate in our wide range of activities.

## The aims of the organisation are:

- To foster public interest in the Art Museum
- To provide scholarships and grants for students in Art and Asian Studies
- To provide funds to the Art Museum to assist in building the permanent collection
- To encourage the study and appreciation of Chinese Art and culture within the Hong Kong community

## 香港中文大學文物館館友會

香港中文大學文物館館友會於 1981 年成立，致力推廣中國藝術及文化，提供資金以舉辦課程及學習小組、香港以至其他亞洲地區的交流團，並透過籌款活動，為香港中文大學之藝術系學生提供獎學金，以及投放資源至文物館藝術教育、推廣活動及購藏基金。

文物館館友會擁有國際性團隊，一直支持著文物館的運行，服務也惠及社會大眾和大學生。委員會由志願成員組成，並每年進行選舉。文物館館友會十分歡迎與我們志同道合的新成員參與活動。

## 目標：

- 培養公眾對文物館的興趣
- 為文物館提供資金以協助其永久收藏及展示藝術品
- 鼓勵學習和欣賞中國藝術文化
- 為藝術及亞洲研究之學生提供獎學金和助學金





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# Memory Lane

## 回憶廊

**Gillian Kew**

香港中文大學  
文物館館友會秘書  
Secretary  
Friends of the Art Museum  
The Chinese University  
of Hong Kong

The passage of time is not something that we all face with unbridled joy, but to pass that time with friends is a privilege that many of us take for granted, especially when those friends enrich our lives far beyond expectation. The Friends of the Art Museum, CUHK, is that sort of friend, both the group and the individuals within it. I joined The Friends in 2002, when Juicy Couture and pashminas were “in”, and art prices soared, as a “feeding frenzy” grabbed hold and refused to let go during the millennial “boom”. “Art” was something that fascinated and terrified me in equal measure. I loved to look, but cringed inwardly at how little I knew.

One day my husband asked me to organize a “spouse day-programme” during a neurosurgical conference. Having lived at CUHK for years, I was already a regular visitor to the Art Museum. I loved going there, admiring the paintings and artefacts, reading the descriptions, and leaving, feeling that I had learned a little more. So, rather than drag the spouses (all women at that time) around the Hong Kong shops and markets, I decided to show off our Art Museum.

Knowing that my ignorance would soon lead me into hot water, I contacted the museum. Back then, they didn’t offer tours, but they recommended that I contact the Friends of the Art Museum, CUHK. The Chair, Vicki Firth, gave us a wonderful tour, exploring the exhibits and the museum’s history. At lunch afterwards, she talked about the Friends of the Art Museum. How had I lived on Campus for 15 years and not known about them? Today the Art Museum makes great use of social media, but these tools were in their infancy then, and word of mouth just hadn’t reached me. Needless to say, I immediately joined and have been a member since, enjoying local tours, gallery visits, lectures and talks, social occasions, and study group, knowing that my spending would go to support this wonderful museum and the students in the Fine Arts Department at CUHK.

Fast forward to 2009, and another Chair, Vicki Ozorio, invited me to join the Board, where I currently serve as Secretary, having gone through several other positions in the interim. I have so many happy memories over these years, including our 30th Anniversary, when we had a great deal of fun doing a cultural “treasure hunt” in Central. I then joined my first tour, to Chengdu, and learned about the Ancient Shu civilization. This led me to

時間飛逝，不是所有人都能夠欣然面對。但是，若果能與朋友共度時光，特別是和那些能夠豐富我們生命的朋友在一起，生活的充實程度往往遠超預期。對我而言，中大文物館館友會就是這樣的朋友，無論是整個團體，抑或是當中的成員。我是在 2002 年加入館友會的，當時社會流行著橘滋（Juicy Couture）和羊絨披肩，藝術品價格飆升，千禧繁榮世代正湧起一股藝術熱潮。那時候，「藝術」讓我既著迷亦恐懼：我喜歡觀賞藝術，但又因一知半解而感到畏縮。

有天，我丈夫在一場神經外科會議上讓我負責組織「伴侶日計劃」（spouse day-programme）。在中大生活多年，我已是文物館的常客，我喜歡到那裡欣賞畫作和手工藝品，閱讀關於作品的描述，更喜歡踏出館門時，增添了藝術知識的感覺。因此在「伴侶日計劃」，我決定向「伴侶」們（當時都是女性）展示我們的文物館，而不是去逛百貨商場。

我心裡其實明白，缺少對藝術品的知識會使我陷入困窘。於是，我聯絡文物館，希望能為我們提供導賞。可惜，文物館沒有這種服務，但建議我跟文物館館友會聯繫。接下來，館友會主席 Vicki Firth 為我們做了一場精彩絕倫的導賞，幫助我們了解展品和文物館的歷史。當日午餐過後，她和我們談起館友會。雖然現在的文物館在社交媒體上非常活躍，但當時這些工具仍未普及，因此我在中大校園生活了十五年，仍然對館友會毫不了解。聽畢 Vicki Firth 主席的介紹後，我毫不猶疑地加入了館友會，成為會員，並盡情享受各種活動，包括本地導賞、畫廊參觀、講座、聚會和學習小組等。我也知道我所付出的，都將用於支持文物館及中大藝術系的學生。

2009 年，主席 Vicki Ozorio 邀請我成為館友會委員。在現屆，我是委員會的秘書，而此前我也擔任過其他職位。這些年來，館友會帶給我許多歡樂的回憶，包括在第三十週年紀念活動時，我們在中





join more short tours, both in Asia and Europe, gaining knowledge and friends during each one.

The vast art-world can be very intimidating. For many of my years on the Board, I have introduced myself as “the least knowledgeable” board member in this area. Of course, I have gained in knowledge, thanks to the input of a plethora of speakers and experts, all inveigled to share their expertise. From enthusiastic and experienced collectors to renowned academics, all have contributed their knowledge and time to help us raise money for the museum and more awareness of art and art-related subjects.

As a friend said to me when I was still a Hong Kong ingenue, “Hong Kong is a tough town.” The people here have created the “Hong Kong miracle” through hard work and ingenuity, and a brand of utilitarian capitalism that has often pushed art and art education into the background, wrongly and unfairly categorizing these as being of less value than other pursuits such as the law, medicine, or business, all of which offer the monetary rewards and stability that are harder to attain in the world of artistic endeavour. In fact, I was once bluntly informed by another parent that they would “never allow” their children to study art. I understand why this attitude exists – today we benefit from a carefully constructed, social services umbrella but previous generations had to scrape by on their wits and their connections alone; there was little room for art when bills needed to be paid.

環進行了一次「文化尋寶」，大家都樂在其中，及後我參加了成都之旅，了解到古蜀文明，亦促使我展開更多亞洲及歐洲的短途旅行，並在每次旅程中都獲得新知識和新朋友。

廣闊無涯的藝術世界也許會使人生畏，這些年任職委員會，我一直介紹自己是在藝術方面「知識有限」的成員。當然，有賴眾多演講者和專家對館友會活動的投入，樂意分享他們的專業，我從中亦增長了知識。熱情和經驗豐富的收藏家、著名的學者都貢獻出智慧和時間，幫助我們為文物館籌集資金，提高人們對藝術和藝術相關主題的了解。

曾經有位朋友對我說：「生活在香港是很艱難的。」香港人通過勤勞、匠心，以及資本主義來創造出「香港奇蹟」，但資本主義的盛行卻使藝術和藝術教育被排到最後。錯誤且不公地，藝術的價值被視為低於如法律、商業或醫學，皆因後三者提供了在藝術領域難以獲得的金錢回報和穩定性。事實上，有家長曾向我直接表示，他們「永遠不允許」自己的孩子學習藝術。我理解他們為何會抱有這種想法：今天，我們都在精心構建的溫室中成長，但上一代人不得不自己去養家餬口；當你面對著待付的賬單時，可用於藝術的空間就變狹小了。



This attitude is gradually changing, and the CU Art Museum and Department of Fine Arts have helped to foster that change, with art outreach to schools and other institutions, and an impressive social media presence. Thanks to successive Boards, I have seen interest in the museum grow and am proud to be a small cog in a wheel that has provided prizes and grants to CU art students and acquisitions of beauty, artistic integrity, and academic value to the museum. To date, the Friends has donated over two hundred pieces and continues to raise funds in the hope of providing more, through events like this auction.

This auction is not our “first rodeo,” as they say. Under Dominica Yang we held an exhibition at the Exchange Square Rotunda and a subsequent auction of student and alumni works. Under Peter Woo we held our first ArtLink exhibition and sale at City Hall. This time, we are privileged to be supported by Sotheby’s, a real sign, not just of our own credibility as a group, but the increasing value being so rightly ascribed to the CU Art Museum and the Department of Fine Arts.

As I enter my 20th year as a Friends member and my 13th as a Board Member, I look back with joy on the years of friendship and knowledge that this group and this museum have given to me. I look forward to learning more, making new friends, and supporting the Chinese University Art Museum and the pursuit of art in Hong Kong.

中大文物館和藝術系通過對學校和其他機構的藝術推廣，及善用社交媒體，正逐漸使上述的態度產生改變。感謝歷屆館友會委員，公眾對文物館的興趣能以肉眼可見的程度增長。我很自豪能成為車輪上的一個小齒輪，見證館友會為中大藝術系學生提供獎勵及獎學金，並為文物館購藏具美感、藝術及學術價值的眾多傑作。迄今為止，館友會已捐贈了二百多件藏品，並將通過類似此次的拍賣活動，繼續籌集資金，於將來奉獻更多藏品。

是次活動不是我們的首次拍賣，我們曾在楊余夏卿女士的帶領下，於中環交易廣場舉辦了一場展覽，隨後並舉行學生及校友作品的拍賣會。後來又由胡經華先生領導，於香港大會堂舉辦了第一次《ArtLink 藝術繫》展覽及拍賣。今年，館友會有幸得到香港蘇富比的支持，這為我們迎來真正的里程碑，不僅象徵我們的信譽獲認可，對中大文物館和藝術系來說亦是意義非凡。

這是我作為館友會成員的第 20 年和作為委員的第 13 年，十分感恩多年來館友會和文物館為我帶來的友誼和知識，期待能於未來學習更多及結交新朋友，並繼續支持香港中文大學文物館及香港藝術發展。



# Collectors Circle

**莫華昇**  
**Edwin Mok**

香港中文大學  
文物館館友會  
Collectors Circle  
Friends of the Art Museum  
The Chinese University  
of Hong Kong

The original Collectors Circle was launched in 2006 to mark the 25th Anniversary of the Friends of the Art Museum. Following its success, our second Collectors Circle was established in 2015 to raise funds for a major acquisition to celebrate the 35th Anniversary of the Friends. This Collectors Circle achieved its objective by facilitating the acquisition of seven significant art works by Fang Hengxian, Li Shizuo, Wucius Wong, and Betty Ecker Tseng Yu-ho.

This format has been so successful that we have been inundated with requests to start a third Collectors Circle!

We are therefore very excited to announce the launch of our 40th Anniversary Collectors Circle. As in past years, our aim is to raise funds to support the Art Museum, and once again we have a special project in mind; this time to support the Museum's 'Artist in Residence' programme. The programme seeks to invite renowned artists to stay at the University, where they will share their experience and skills, and work with the academic staff and students of the Fine Arts Department.

2006 年，文物館館友會為紀念成立 25 週年，首次發起了 Collectors Circle，並成功實現籌款目標。2015 年，為慶祝館友會成立 35 週年，Collectors Circle 再次起動，為一項重大收購進行籌款，最終順利為文物館購入七件方亨咸、李世倬、王無邪及曾佑和的藝術傑作。

Collectors Circle 過往的成功，讓我們幾乎「淹沒」在第三次發起 Collectors Circle 的呼聲之中！

此際，館友會無比興奮地宣布：正式啟動 40 週年 Collectors Circle。跟往常一樣，我們的目標是籌集資金，支持文物館，並推出一個特別項目：支持文物館的「藝術家駐場計劃」。此計劃旨在邀請著名藝術家駐留大學，分享他們的經驗和技巧，並與藝術系的學術人員及學生合作。

Collectors Circle 的會員可享多項福利，包括受邀至獨家或定制的私人活動，參加由傑出策展人和







Membership of the Collectors Circle includes invitations to exclusive and tailor-made private events, previews, and tours led by distinguished curators and collectors, private collection viewings, and talks by world renowned curators and specialists. We strive to create unique and insightful events for our members and to enhance the experience, to deepen the understanding of collections, collection management, publications, security, and conservation. Our events give our members unique access to the best museum curators from around the world and exclusive opportunities to foster appreciation, connoisseurship, and an ongoing study of works of art of the highest quality.

In March 2019, the Collectors Circle members took part in an exciting and exclusive trip to Beijing.

We were also delighted when passionate collectors of contemporary art for over 40 years, Charles and Leah Justin, the co-founders of the Justin Art House Museum (JAHM) in Melbourne, Australia agreed to give an exclusive talk to the Collectors Circle in the second quarter of 2019. Their growing collection comprises over 250 very diverse works with a strong emphasis on digital and video work, and the collection includes established and emerging artists. Charles shared his and Leah's experience of founding and running a private museum, their vision, and their mission and the talk was enjoyed by everyone.

收藏家帶領的導賞，參觀私人收藏，以及出席世界知名策展人和專家的演講。我們致力為會員設計獨特而具啟發性的活動，來豐富他們的藝術體驗，並加深對藏品、藏品管理、出版、保養和修護的了解。藉著參與 Collectors Circle 的活動，會員能接觸來自世界各地的優秀博物館策展人，亦能培養對最高質量藝術品的欣賞力、鑑別力，乃至對之進行持續研究。

2019 年 3 月，Collectors Circle 的成員參加了一場激動心靈的北京之旅。

2019 年第二季，澳洲墨爾本 Justin Art House Museum (JAHM) 的創始人 Charles 和 Leah Justin 為 Collectors Circle 進行了一場獨家演講。40 多年來，Charles 和 Leah 一直對當代藝術充滿熱情。這對收藏家不斷增加館藏，逾 250 件非常多樣化的藏品以數碼及影片作品為主，亦有知名藝術家和新晉藝術家的創作。Charles 更分享了他和 Leah 創建及營運私人博物館的經驗、願景和使命，會員都非常享受該場演講。







Friends of the Art Museum  
The Chinese University of Hong Kong

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# Young Friends

Young Friends is a part of Friends of the Art Museum and all members are under 35 years of age. We connect emerging art professionals and art enthusiasts in Hong Kong. Young Friends works closely with the Friends of the Art Museum to offer emerging artists a new platform to showcase their works to a wider audience. All funds raised during Young Friends' events are for supporting the Friends of the Art Museum.

For enquiries please email [youngfriendscuhk@gmail.com](mailto:youngfriendscuhk@gmail.com).

Young Friends 是香港中文大學文物館館友會的一份子，所有成員均在 35 歲以下。Young Friends 與館友會密切合作，透過聯繫香港的新晉藝術家及藝術愛好者，為藝術家提供更多向觀眾展示作品的平台。Young Friends 活動所得籌款，皆用於支持文物館館友會。

如有查詢，請電郵至 [youngfriendscuhk@gmail.com](mailto:youngfriendscuhk@gmail.com)。





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