



**JW PROJECTS**  
*presents*

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**BLUE THROAT:  
A PROFOUND  
DISRUPTION**  
**青喉：悠長的斷裂**

Artists: Lo Lai Lai Natalie & Wai Pong Yu  
藝術家：勞麗麗 / 韋邦雨

Curated by Chris Wan  
策展人：萬豐



# BLUE THROAT: A PROFOUND DISRUPTION

## 青喉：悠長的斷裂

Regional political turbulence and the global pandemic have jointly triggered a prolonged and intense disruption. Taking Hong Kong as an example, the deeply impacted sense of identity is interwoven within the profoundly disjointed local context. The attempts to reconnect people with the place go beyond the restoration of the original way of life, but also point to a paradigm shift in ontology, epistemology, and methodology, as a result of the tensions between the disruption and the "new normal".

This exhibition presents the artists' responsive creations to the social changes in Hong Kong in recent years, including Lo Lai Lai Natalie's newly created video "The Messenger - Passerby in Our Battlefields" after receiving the the Gold Award in the Media Arts category at the Hong Kong Arts Centre's ifva Awards, as well as Wai Pong Yu's latest works from the "A Rhythm of Landscape" series previously exhibited at Art Basel Hong Kong. Simultaneously, with the curator's research and writing on the historical texts of Chinese diaspora writers in Singapore, the exhibition's focus on "disruption" transcends temporal and spatial limitations, shedding light on the profound human experiences along longer historical axes.

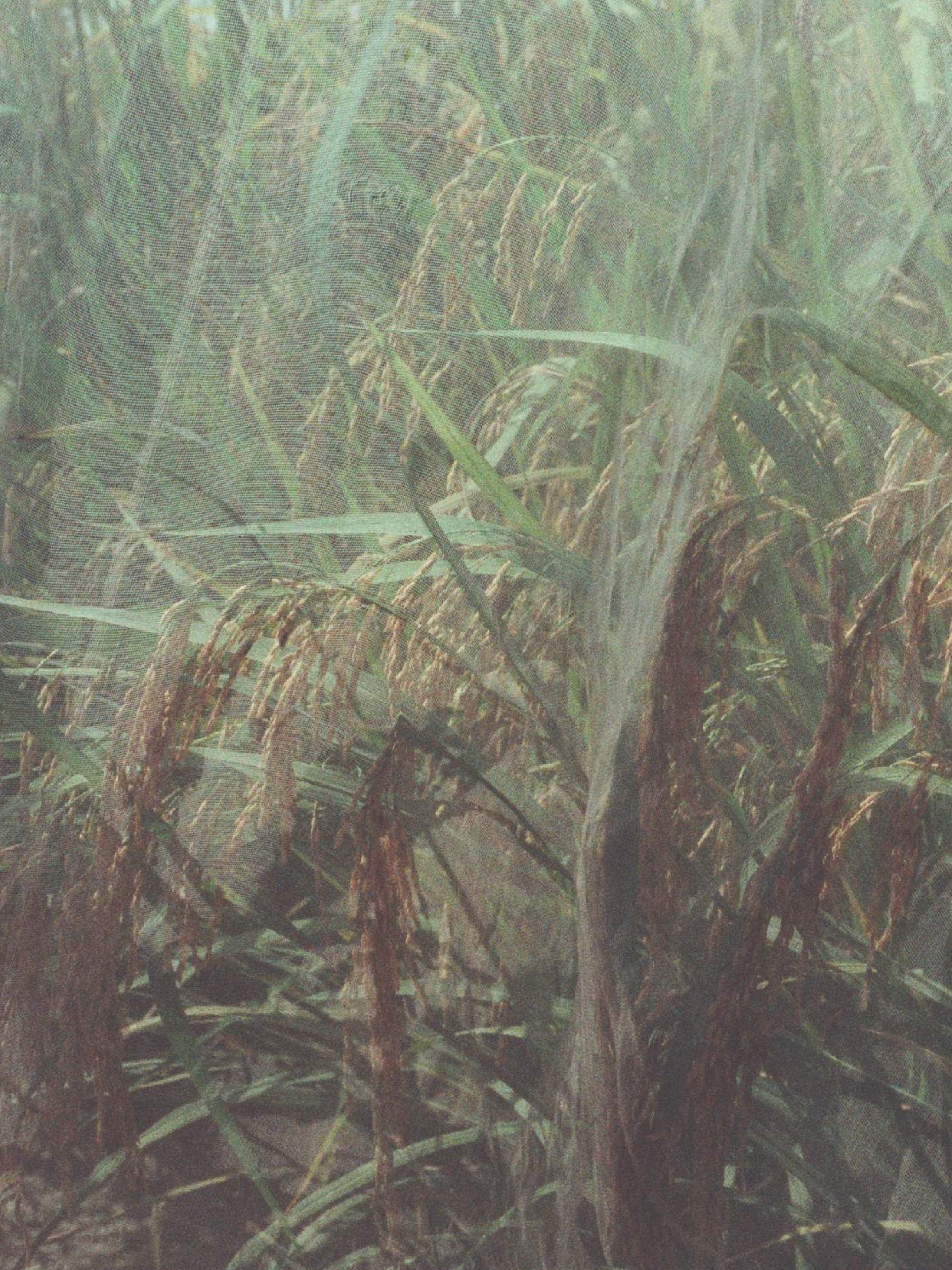
"Blue Throat" is a long-term research and curatorial project initiated by independent curator Chris Wan. Drawing on the imagery of the Hindu mythological figure Nīlakaṇṭha (also known as the Blue Throat), the project explores the eternal subject of emotional and bodily transformations among Chinese mobility, diaspora, and identity shifts within the context of modernity and globalisation. "Blue Throat: A Profound Disruption" marks the first overseas exhibition of the "Blue Throat" series, following the special group exhibition "Blue Throat: Start the Churning" at Art Central Hong Kong in April this year.

地區性的政治動蕩和全球性的流行疾病共同觸發了當下最為漫長而劇烈的一次斷裂。以香港為例，其中倍受衝擊的身份認同交織於深沉又疏離的錯位的本土，試圖重新連結人與地方的嘗試不只是關於原本生活的恢復，更指向一種斷裂與「新常態」充滿張力的拉扯中重思本體論、認識論和方法論的範式轉移。

是次展覽將展出兩位藝術家回應香港近年社會變化的流動影像、攝影和繪畫的創作，包括勞麗麗獲得香港藝術中心ifva媒體組金獎后受邀展出的全新影像作品《飛行備忘》和韋邦雨曾于香港巴塞爾呈現的「山河變奏」系列新作等。同時，借助策展人對旅居新加坡華人作家的歷史文本的研究和寫作，該展覽對「斷裂」的關注超越一時一地的局限，將目光投向更長歷史軸線上不斷流動的深刻人類經驗。

《青喉》是由獨立策展人萬豐發起的一個長期研究和策展項目，借助印度教傳說中「青喉者」一詞的意象，以華人流動、離散和身份轉變為線索，探索現代性和全球化進程中人類情感、意志、慾望與身體之間情動流變的永恆課題。《青喉：悠長的斷裂》將是繼今年四月香港Art Central特別群展《青喉：開始攪動》後《青喉》系列的首次海外展覽。







# ABOUT THE ARTISTS

Lo Lai Lai Natalie

勞麗麗

Lo Lai Lai Natalie was born in Hong Kong. She received her BA degree in fine arts and MFA from the Chinese University of Hong Kong. A former travel journalist, Lo now shifts between writing, farming, and art. Her interests lie in food, farming, fermentation, surveillance, and meditation. She has a farming practice and uses photography and moving images as a means to interact with nature.

Her artworks are part of collector Dr Uli Sigg's private collection and the Asian Art Museum of San Francisco. She received the Gold Award in the Media Art Category at the 26th ifva Awards in 2021.

勞麗麗生於香港，獲中文大學文學士及藝術碩士。曾是旅遊記者，現遊走於寫作、種植、藝術等領域。主要研究課題為食物、農耕、醞釀、監視和冥想。她常以大自然生態為創作題材，並以攝影及流動影像為主要媒介。

作品獲收藏家烏利·希克私人收藏及納入美國三藩市亞洲藝術博物館館藏的一部。她曾於2021年獲得第二十六屆ifva獨立短片及影像媒體比賽媒體藝術組金獎。









A Rhythm of Landscape 52, detail



# ABOUT THE ARTISTS

Wai Pong Yu

韋邦雨

Wai Pong Yu was born in Hainan Island, China in 1982. At the age of 2, he moved to Hong Kong with his parents. He graduated from the Fine Arts Department of The Chinese University of Hong Kong in 2006. Wai has developed his own oeuvre with ink from ballpoint pen on paper, spinning the thread of his emotion and mind continuously as one line as it multiplies in rhizomatic manner. His subject matter often relates to the notion of the cosmos, time, nature, across the fields of juxtapositions and metaphysical forms. He lives and works in Hong Kong.

Wai's work has been collected internationally by public museums and institutions including Hong Kong M+, the Asian Art Museum of San Francisco and the Ashmolean Museum at the University of Oxford. His recent exhibitions include 'Brushstrokes and Beyond', Axel Vervoordt Gallery, Hong Kong; 'Same Line Twice', a collaborative project between Hung Fai and him, Grotto Fine Art, Hong Kong, 2017, and Ink Studio, Beijing, 2020; 'The Spirit of Ink: 12 Hong Kong Artists' Sotheby's Gallery, Hong Kong, 2013; 'New Ink, An Exhibition of Ink Art by Post 1970 Artists from Yiqingzhai Collection' Sotheby's Gallery, Hong Kong, 2013. Solo exhibitions include 'A Rhythm of Landscape' (2021), 'Moment of Truth - The Synergy of Ink' (2013) and 'Ceaseless Lines' (2009) at Grotto Fine Art, Hong Kong. His works have also been shown at Art Basel (2014-2021), Ink Asia (2015-2019), Fine Art Asia (2014-2021), Asia Week, New York (2015) and SCOPE, New York (2012, 2013).

韋邦雨生於1982年中國海南島，兩歲時與家人移居香港。2006年於香港中文大學藝術系畢業後，專注原子筆紙本的水墨創作，透過編織線條和對自然的描繪表達情感與想法。

他的畫作獲香港M+、美國三藩市亞洲藝術博物館及英國牛津大學Ashmolean Museum收藏。聯合展覽包括2022年在香港維伍德畫廊的「筆觸之外」、2017年在香港嘉圖現代藝術，2020年在北京墨齋，與熊輝的合作計劃Same Line Twice、2013年在香港蘇富比藝術空間舉行的「一墨相承：香港藝術家十二人展展售會」和「七十後：新水墨——怡情齋收藏展」。2009年、2013年及2021年在嘉圖現代藝術舉辦個人展覽「線于無限」、「墨觀」和「山河變奏」。他的作品亦有參與香港巴塞爾藝術展(2014-2022)、水墨藝博(2015-2019)、典亞藝博(2014-2021)、紐約市亞洲藝術慶典(2015)和紐約市Scope(2012, 2013)等展覽







# ABOUT THE CURATOR

Chris Wan

萬豐



Chris Wan at “Blue Throat: Start Churning”, Art Central, Hong Kong, March 2023. 萬豐於《青喉:開始攪動》展覽現場, Art Central, 香港, 2023年3月

Chris Wan is a Hong Kong-based writer and independent curator with a research focus on locality and art ecosystem. His recent curated exhibitions include Blue Throat: Start the Churning (2023, Art Central Hong Kong), A Collection in Two Acts (2022, Rossi&Rossi), The Dust of a Long Journey (2022, Whitestone), Residual Heat (2021, Axel Vervoordt), among others. In 2023, he was also invited to curate public program in Art Central Hong Kong and Hong Kong Focus sector of Abu Dhabi Art. Chris has been contributing to many art journals and mass media, e.g., Artforum and Initium Media. He is also the founder and editor of Daoju ([www.daoju.art](http://www.daoju.art)), a not-for-profit art writing project with a focus of Hong Kong contemporary art scene.

萬豐(Chris Wan)，獨立策展人，寫作者，工作生活於香港，他的寫作和策展研究關注地方性和藝術生態系統的交織。他近期策劃的展覽包括《青喉:開始攪動》(2023，香港Art Central)，《一份收藏，兩次展演》(2022，Rossi&Rossi)，《塵》(2022，Whitestone)，《餘炙》(2021，Axel Vervoodt)等。他也被邀請策劃2023年香港Art Central的公共項目以及阿聯酋Abu Dhabi Art的“香港聚焦”環節。萬豐為許多藝術媒體和大眾媒體撰稿，如藝術論壇和端傳媒等。他也是藝術寫作平台「島聚」([www.daoju.art](http://www.daoju.art))的創始人和執行編輯，該非盈利藝評項目特別關注以香港為中心的當代藝術現場。



BLUE THROAT:  
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DISRUPTION

青喉：悠長的斷裂

LO LAI LAI NATALIE

勞麗麗

EXHIBITED WORKS

展出作品



# Smokescreen



## Smokescreen I

2020–2023

Medium | 媒材: High Definition, Single Channel, Colour Video | 高清單頻道、彩色、無聲影像

Length | 時長: 1 min 24 sec | 1分 24 秒

Edition | 版數: 1/5+AP

Price | 價格: 14,000 HKD | 2,500 SGD



Farmers burn the leftover bones in their pots, hammering the blackened pieces;  
sometimes we burn the waste wood and bamboo sticks, letting the ashes cool  
down and use them as organic fertiliser.

The smoke is scattered by the wind, and a little outline is vaguely visible, yet it is  
not clear in the lingering mist.

農夫火燒盆子中吃剩的骨頭，錘碎燒黑的塊件；

有時則燃亮廢木竹枝，讓灰燼冷卻，作為肥料。

煙霧隨風飄散瀰漫，隱約瞥見一點輪廓，卻在縈繞的迷霧間看不清所以來。





## Smokescreen II

2020–2023

Medium | 媒材 : Archival Print on Aluminium Di-bond | 收藏級鋁塑板

Dimensions | 尺寸: 29 cm x 50 cm

Edition | 版數: 1/5+AP

Price | 價格: 15,000 HKD | 2,600 SGD



# Restless

## 躁動

You can always see, inadvertently, the incandescence and  
subsequent perishing of life.

總能不經意看到生命的璀璨與消亡。

Note: Visitors can scan a QR code with their phone cameras to open the Instagram  
filter and take black and white photographs of their own on-site, determine their  
location with image tracking and have the images displayed onscreen.

Augmented reality production:Tobias Tang

註: 訪客可透過手提電話攝影機掃描二維碼開啟 Instagram 濾鏡,及後拍攝現場黑白攝  
影作品圖像辨識, 螢幕中可見現實場景擴增出影像。

擴增實境製作:鄧志韜





# Restless I

## 躁動 I

2022

Medium | 媒材: Augmented Reality, Archival inkjet print on fine arts paper 擴增實境、收藏級噴墨打印、收藏級 藝術噴墨打印

Dimensions | 尺寸: 50cm x 75cm

Edition | 版數: 2/5+AP

Price | 價格: 22,000 HKD | 3,800 SGD





**Restless II**  
**躁動 II**

2022

Medium | 媒材: Augmented Reality, Archival inkjet print on fine arts paper | 擴增實境、收藏級噴墨打印、收藏級 藝術噴墨打印

Dimensions | 尺寸: 32cm x 48cm

Edition | 版數: 2/5+AP

Price | 價格: 16,000 HKD | 2,800 SGD





Restless III  
躁動 III

2022

Medium | 媒材: Augmented Reality, Archival inkjet print on fine arts paper | 擴增實境、收藏級噴墨打印、收藏級 藝術噴墨打印

Dimensions | 尺寸: 32cm x 48cm

Edition | 版數: 2/5+AP

Price | 價格: 16,000 HKD | 2,800 SGD





## Restless IV

### 躁動 IV

2022

Medium | 媒材: Augmented Reality, Archival inkjet print on fine arts paper | 擴增實境、收藏級噴墨打印、收藏級 藝術噴墨打印

Dimensions | 尺寸: 40cm x 110cm

Edition | 版數: 2/5+AP

Price | 價格: 25,000 HKD | 4,300 SGD





## Restless V

### 躁動 V

2022

Medium | 媒材: Augmented Reality, Archival inkjet print on fine arts paper | 擴增實境、收藏級噴墨打印、收藏級 藝術噴墨打印

Dimensions | 尺寸: 40cm x 60cm

Edition | 版數: 2/5+AP

Price | 價格: 18,000 HKD | 3,100 SGD



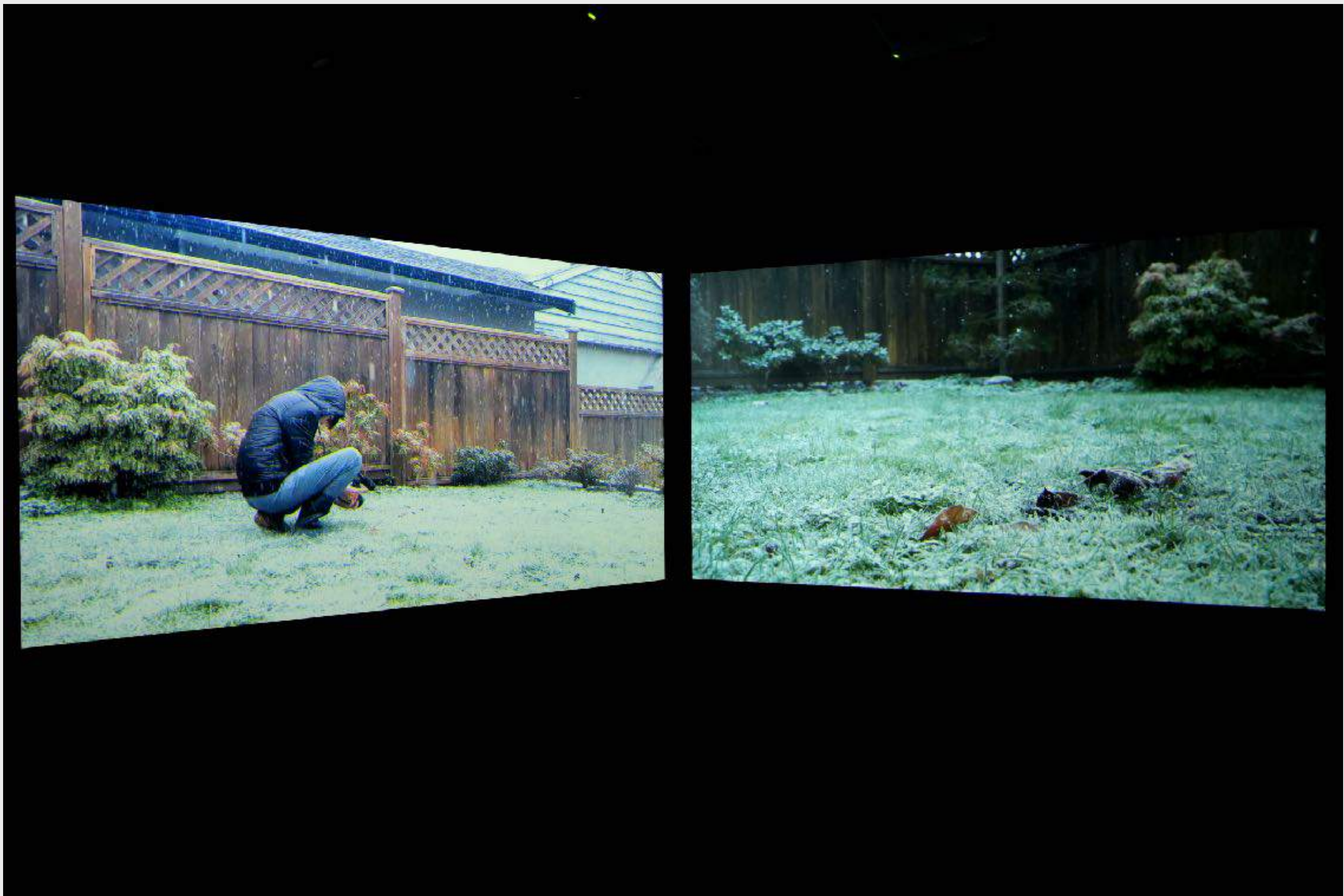
# A Messenger - Passerby in Our Battlefields

## 飛行備忘

Farmers, like their crops, used to live with the land. Some of them, however, are uprooted and rely on their intuition to flow steadily in the sky, just to prevent themselves from falling back onto the soil.

農夫一向把自己與作物植根土地，有的卻連根拔起移植，在半空沈著沈著地飛行，以直覺導航，免得在泥濘裡自由落體。





## A Messenger - Passerby in Our Battlefields 飛行備忘

2023

Medium | 媒材: Two-channel video, Stereo, Colour, Cantonese, Chinese and English subtitles |

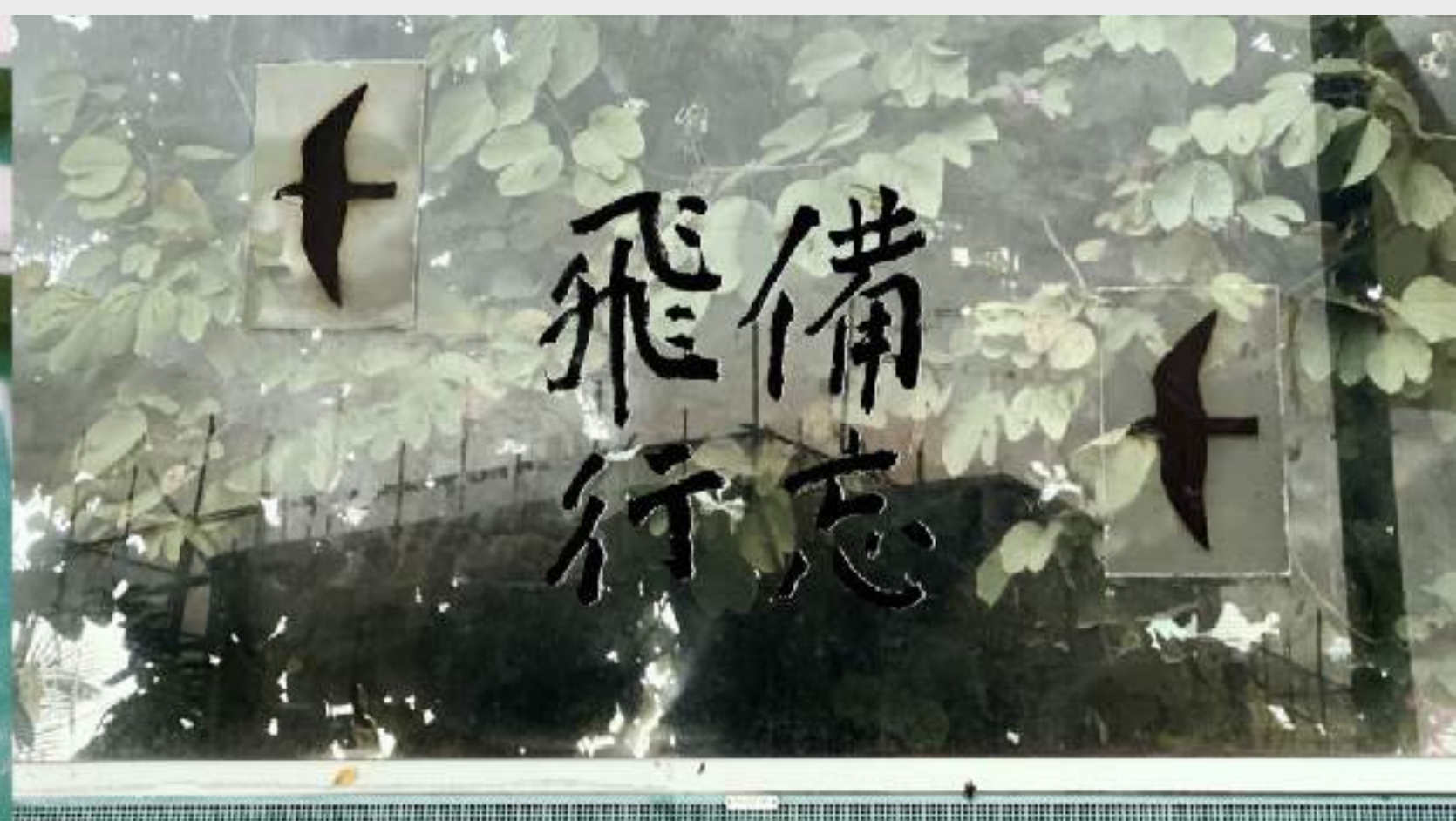
雙頻錄像，雙聲道，彩色，粵語中英文字幕

Length | 時長: 28 min 5 sec | 28 分 5 秒

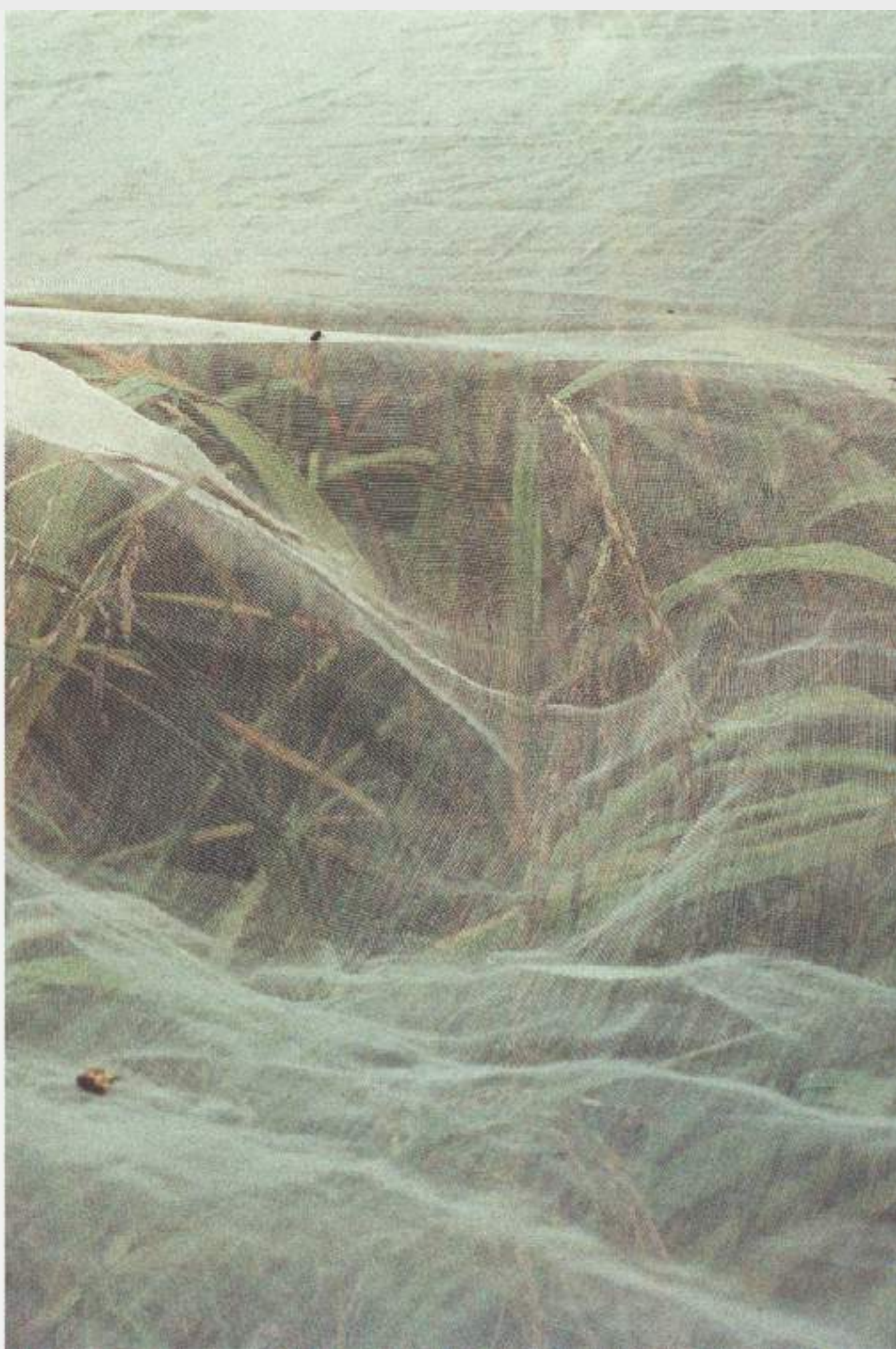
Edition | 版數: 1/5+AP

Price | 價格: 80,000 HKD | 13,800 SGD









## Closest Glacier I 咫尺冰川 I

The glacier would never melt.  
永不溶化的冰川。

2022

Medium I 媒材 : Archival Fine Art Printing with transparent acrylic framing I 收藏級藝術打印、亞加力膠裝裱

Dimensions I 尺寸: 46cm x 34cm x 2cm

Edition I 版數: 2/5+AP

Price I 價格: 18,000 HKD I 3,200 SGD





**Closest Glacier II**  
咫尺冰川 II

The glacier would never melt.  
永不溶化的冰川。

2022

Medium | 媒材 : Archival Fine Art Printing with transparent acrylic framing | 收藏級藝術打印、亞加力膠裝裱

Dimensions | 尺寸: 50cm x 38cm x 2cm

Edition | 版數: 2/5+AP

Price | 價格: 23,000 HKD | 4,000 SGD



BLUE THROAT:  
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青喉：悠長的斷裂

Wai Pong Yu

韋邦雨

EXHIBITED WORKS

展出作品



# A moment of truth

## 見道一瞬

“A Moment of Truth” draws on many photographic images of nature and human anatomy, selecting specific parts and rendering them onto paper. This process is like picking up various fragments of lost ideals or represents a process of rebirth. Assuming that everyone will be reborn into a utopia, but unfortunately death, conflicts and comparisons will still exist. No one can predict one’s living conditions after rebirth. However, if rules for the utopia can be established before rebirth, everyone would happily choose equality. Does it sound like a reality that humanity would like to build? Perhaps what this series presents is a moment in fragmentary form that remains after collisions of ideals and reality.

見道一瞬系列參考了許多自然和人體解剖的攝影圖像，並從這些圖像中選取局部，仔細地描繪至紙本上。這種描繪行為像拾回各種失落的零碎理想，或者代表著一個轉生過程。假設所有人人都要轉生到一個烏托邦，可惜那裡無論如何都會有生死、各種對立和比較。雖然沒有人能預知轉生後自身的境況，但若果能夠在轉生之前，為這烏托邦訂下一些規矩，肯定所有人都會覺得無分彼此會比較好過。回過頭來，這樣的烏托邦不就是人類要建設的現實嗎？這系列所呈現的或許是一種理想與真實互相磨滅後，還能夠在某一瞬間剩下來的的碎片型態。





## A moment of truth 34

### 見道一瞬 34

2014

Medium | 媒材: Ballpoint pen on paper

Dimensions | 尺寸: 31cm x 43cm

Price | 價格: 65,000 HKD | 11,500 SGD





## A moment of truth 36

### 見道一瞬 36

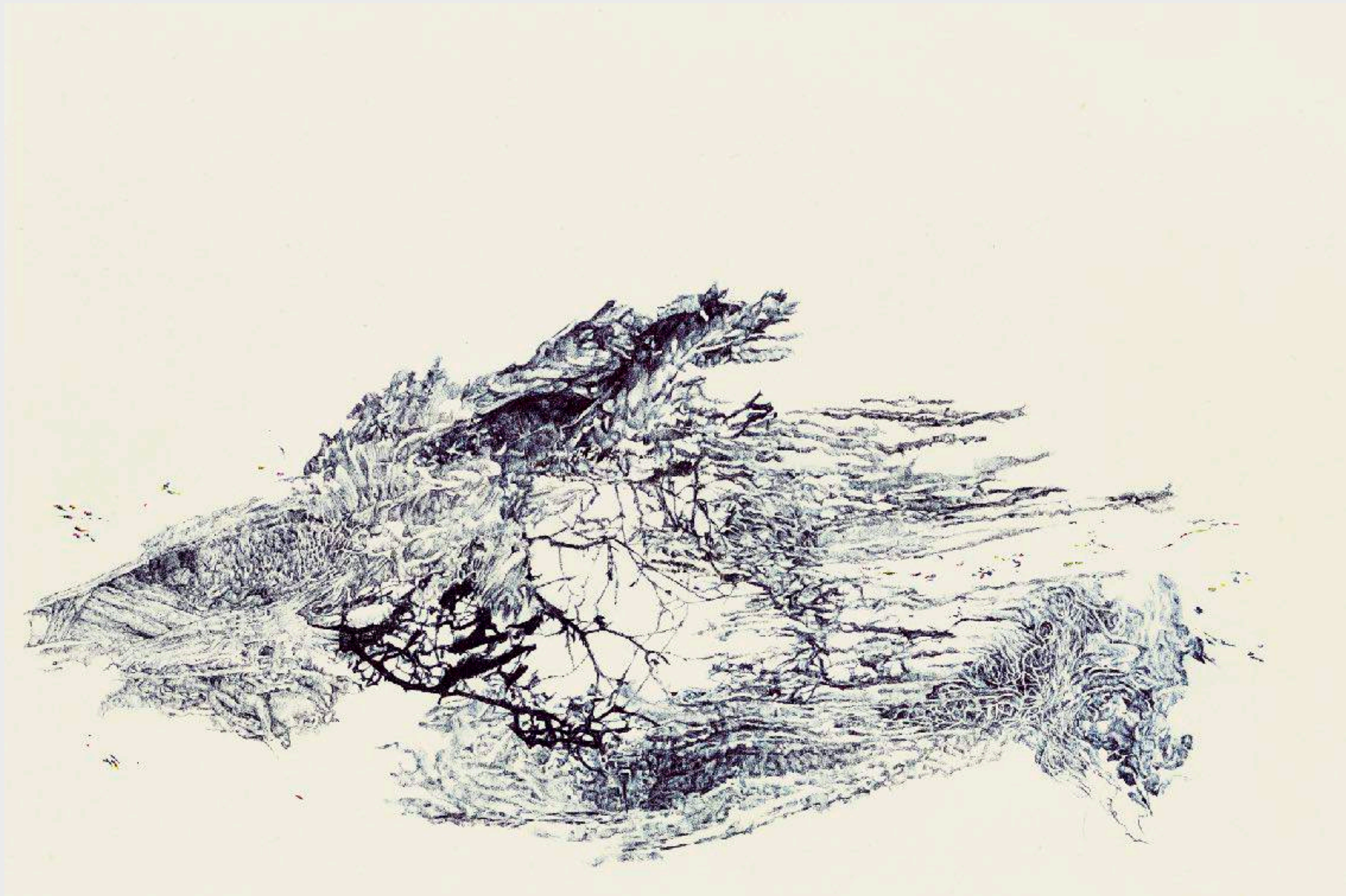
2014

Medium | 媒材: Ballpoint pen on paper

Dimensions | 尺寸: 37cm x 38.5cm

Price | 價格: 65,000 HKD | 11,500 SGD





## A moment of truth 37

### 見道一瞬37

2014

Medium | 媒材: Ballpoint pen on paper

Dimensions | 尺寸: 37cm x 38.5cm

Price | 價格: 65,000 HKD | 11,500 SGD



# A Rhythm of Landscape

## 山河變奏

A technical pen is used in this blue series. This drawing instrument has a very sharp point. It's like a healing needle for resilience or a torturing nail. When using this pen, the artist would use the ink produced by the same brand to avoid clogging. However, the brand has stopped producing coloured ink for many years since architects have relied on computer drafting. In the end, two remaining bottles of blue ink were found at a ship supplies company in Hong Kong. It feels like a journey back to the origin of Hong Kong in history. If we follow and look forward to the stories of Hong Kong, we might see a sea of memories of melancholy. There are many damaged spots on the paper body but it remains strong and sturdy.



A Rhythm of Landscape 48

山河變奏 48



2022

Medium | 媒材: Ink on paper

Dimensions | 尺寸: 51cm x 34cm

Price | 價格: 70,000 HKD | 12,500 SGD





A Rhythm of Landscape 48 detail image



A Rhythm of Landscape 46

山河變奏 46



2022

Medium | 媒材: Ink on paper

Dimensions | 尺寸: 51cm x 34cm

Price | 價格: 70,000 HKD | 12,500 SGD



# A Rhythm of Landscape 46

## 山河變奏 46

Wai Pong-yu craves a distant dimension which he can call home. Stretching along a zone of extended present from then to now, his empathy visualizes the invisible tethering between himself and the segregated life form. Each undulation echoes with the flow in his contemplation. In his teens, he would look at the mountain outside his window. To the left, rose the wall of his building. Falling rain would drift from behind its vertical edge, like a slowly drawn curtain to form a gauzy film covering the mountain. As he watched the woods quietly, fleecy mists breathed out from the serene forest green. In the vastness of an intrinsic grey found in the hazy mountain and the flow of lines, his intuition whispers to conjure up ancestral spirits who might see an entire territory as home. The conversation between mountain and rainfall might tell the emotional changes of people from different times.

The political vagaries of Hong Kong have been shaping our social and imaginative landscape every day over the past several years. I recall an online article about a Russian poet introduced by Hong Kong poet, Waitong Liu. Osip Emilevich Mandelstam wrote in 1921:

In the courtyard, washing up, night,  
a sky rich with coarse stars.

Starlight like salt on an axe-head,  
the full barrel frosting with ice.

The gates: locked, and stern,  
frank, open soil all around —  
no foundation anywhere, I think,  
purer than the truth of fresh canvas.

Like salt, a star melts in the barrel,  
ice-cold water gone blacker,  
and death tidier, misery saltier,  
and soil more truthful, more frightening.

I cleanse my troubled mind in my quiet and freezing studio in the outskirts of my warring city. When a pen can be wielded like a voracious soul-eater axe or sceptre, the black ink fills the paper to the brim like a series of shadowy onslaught by an unscrupulous kakistocracy. The submerged shimmering starlight in the dark water, and the piercing starlight above the sky then puncture the gloominess of evil and fear. These aging and charred pages offer us eyes with which to look back while heading towards darkness with equanimity.

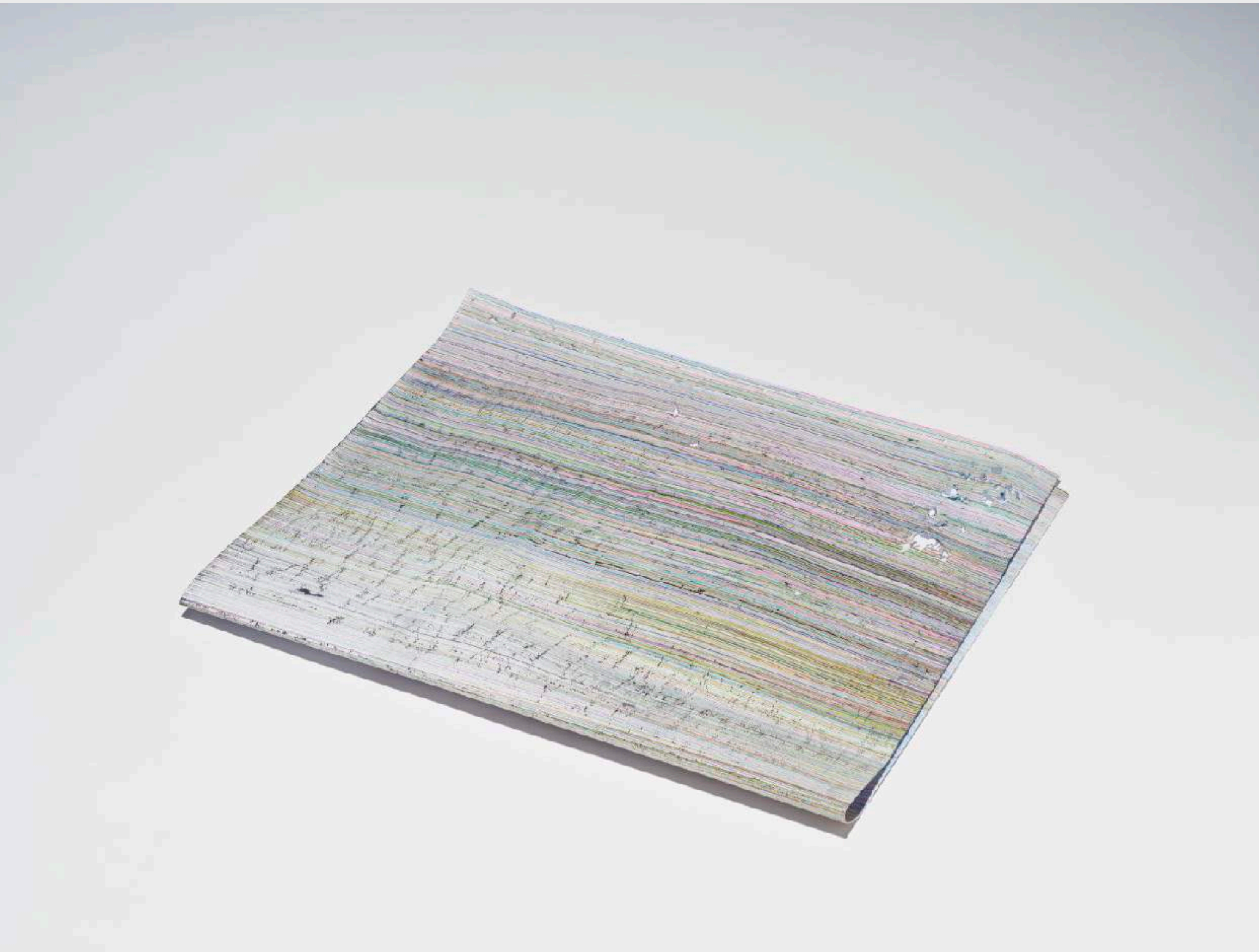
邦雨渴望在遠方的一個歸宿。由過去至現在，他冀望寫出他與某種若隱若顯的生命形式之間的微妙連結。線條起伏，與思緒流動相互呼應。想起少年時窗外的那座山，大廈的一邊擋住了山勢向左延伸。每當下雨時，彷彿一道窗簾從左邊垂下，輕輕掩蓋了山。靜觀林間，墨綠山色吞吐出雲霧，浮嵐的線條是純灰色的，像平蕪一般一望無際。對此，他輕聲召喚著祖先的靈魂，他們的世界不分畛域，四野都可以為家。山與雨水之間的對話，像訴說著人們在時代變幻裏的情感變化。

過去數年，香港的政治氣候變幻莫測，社會景象日新月異，超越想像。想起了香港詩人廖偉棠在網上介紹一位俄羅斯詩人的詩，是曼德爾施塔姆《我在屋外的黑暗中洗滌》：

我在屋外的黑暗中洗滌  
天空燃燒著粗糙的星星，  
而星光，斧刃上的鹽。  
寒冷溢出水桶。  
大門鎖著，  
大地陰森如其良心——  
我想哪裡也找不到  
比這清新畫布更純粹的真理。  
星鹽在水桶裡溶化，  
凍水漸漸變黑，  
死亡更純粹，不幸更咸，  
大地更移近真理和恐懼。  
(黃燦然譯)

我在紛擾動盪的外圍，靜靜地在冷冰冰的工作室內洗滌思緒。幹硬的筆端彷彿任意宰割生靈的斧刃、權杖，溢出了的墨水，是既黑暗又昏昧的政治，黃鐘毀棄，瓦釜雷鳴。那是水中的黑暗，是天上的黑夜；點點的浮光和星星，劃破了籠罩一切的惡與恐懼。一片片舊得快要霉掉、要去自焚的紙頁，賦予了一雙從容走向黑暗再回頭反觀的眼睛。





## A Rhythm of Landscape 9

### 山河變奏 9

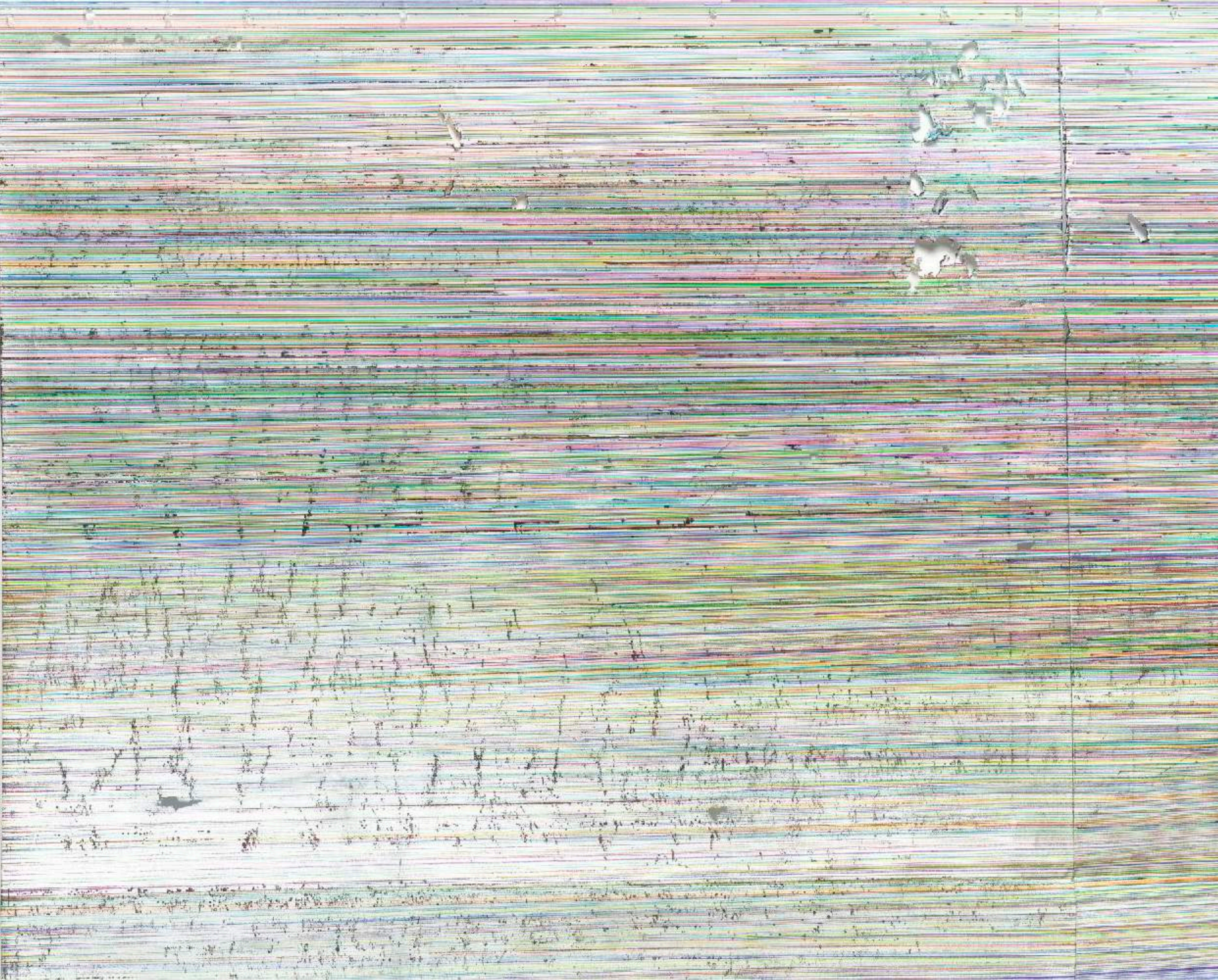
2022

Medium | 媒材: Ballpoint pen on paper

Dimensions | 尺寸: 57.5cm x 68.4cm

Price | 價格: 128,000 HKD | 22,500 SGD

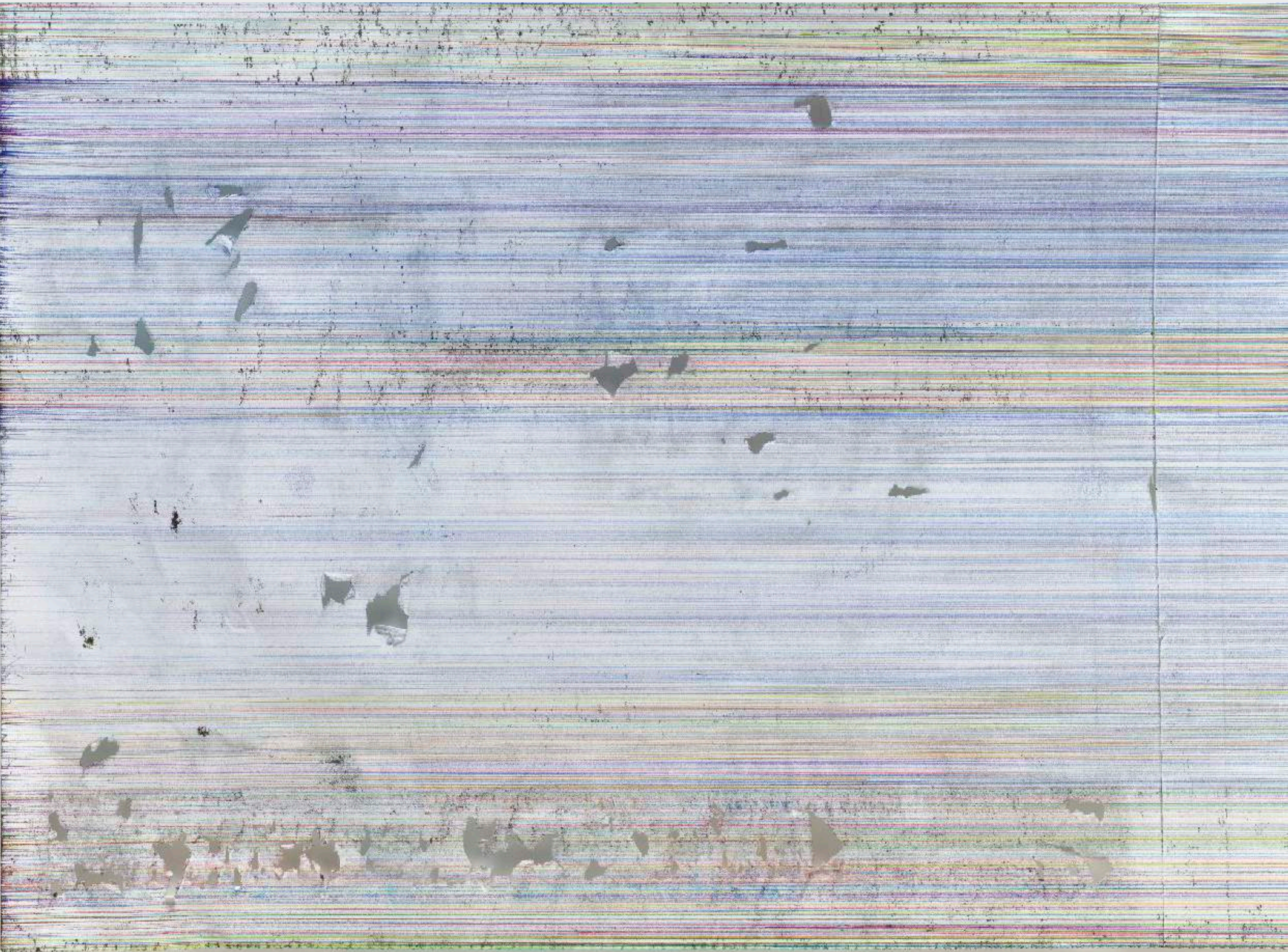




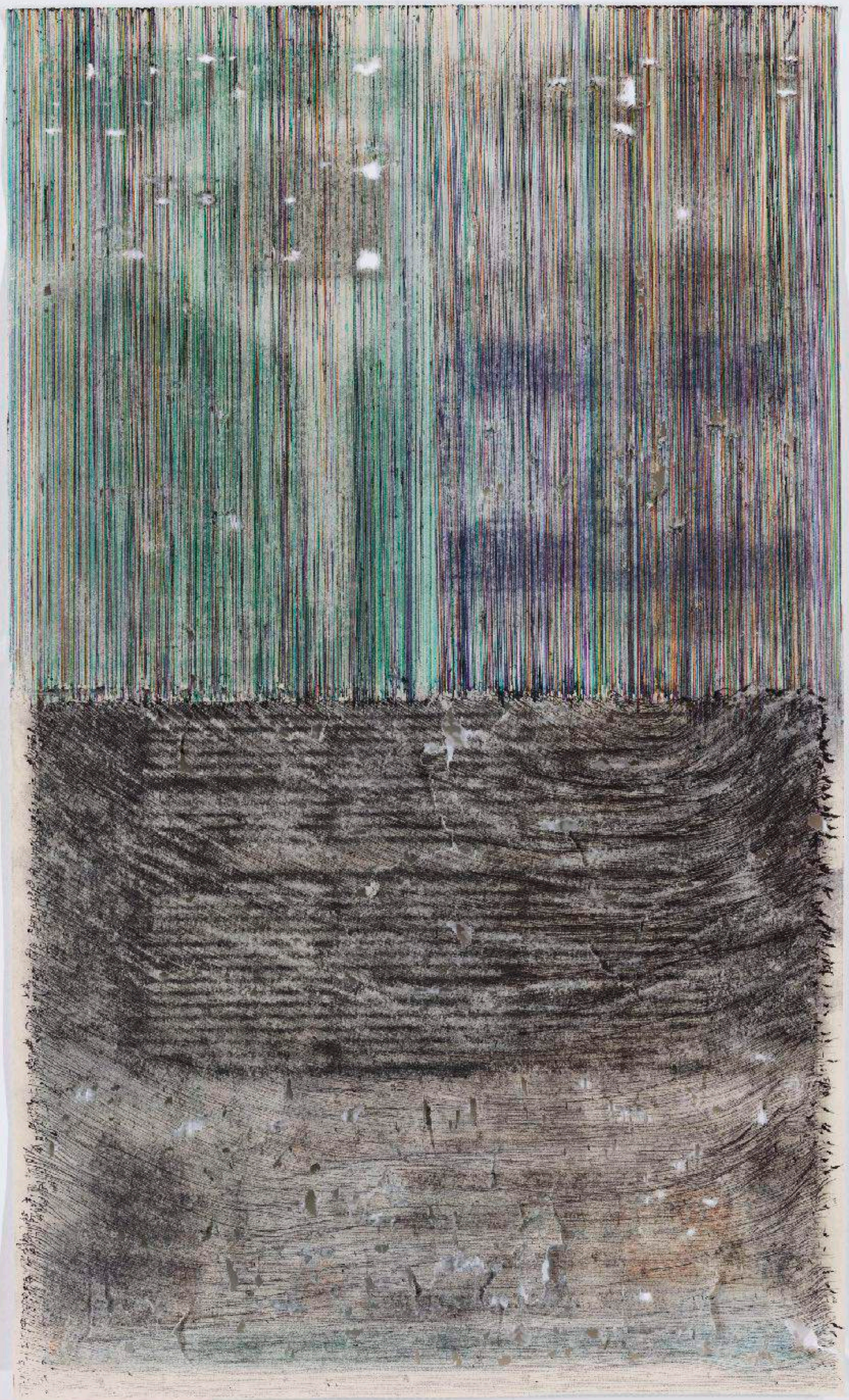
A Rhythm of Landscape 9 detail 1



A Rhythm of Landscape 9 detail 2







A Rhythm of Landscape 52

山河變奏 52



A Rhythm of Landscape 52 (backlit)

山河變奏 52 (背光)



2023

Medium | 媒材: Ink on newspaper

Dimensions | 尺寸: 34.5cm x 58cm

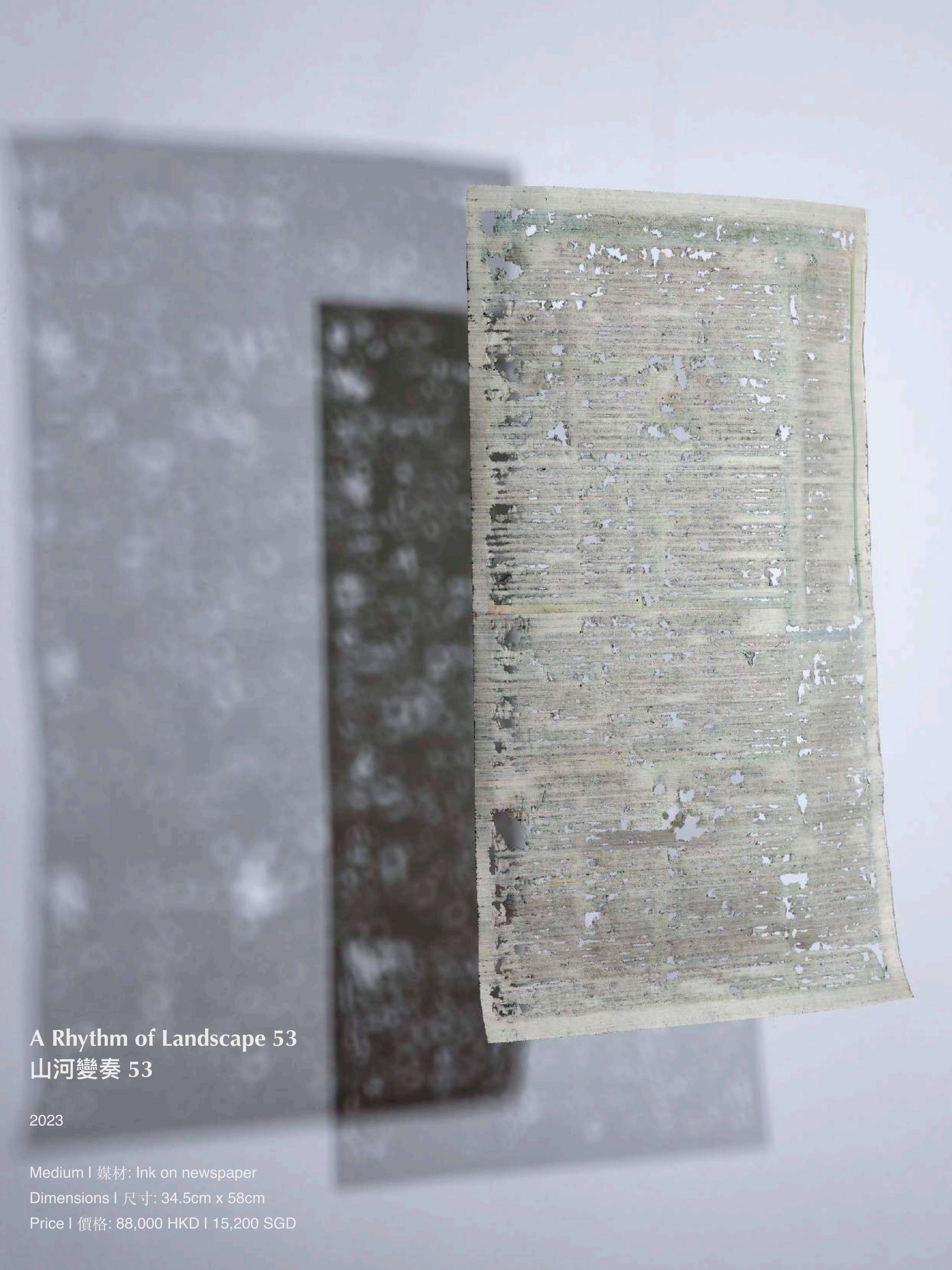
Price | 價格: 88,000 HKD | 15,200 SGD





A Rhythm of Landscape 52, detail





## A Rhythm of Landscape 53 山河變奏 53

2023

Medium | 媒材: Ink on newspaper

Dimensions | 尺寸: 34.5cm x 58cm

Price | 價格: 88,000 HKD | 15,200 SGD





A Rhythm of Landscape 53, detail



# A Rhythm of Landscape 52 & 53

## 山河變奏 52 & 53

When war and peace can take place on an infinitesimal scale at any time in our lives, everything becomes vulnerable. Every little element that constitutes who we are is at risk of succumbing to the malevolent light of change, prone to falling victim to the capricious nature of the sociopolitical climate. In this situation, I question how I should engage as an artist with current affairs. I believe I should emphasize toughness and resilience. My materials and the drawing process deployed together seem to tell of a Hong Kong existence to which I have been acclimating myself, wherein freedom and censorship coincide within a paradoxical environment. When I damage the newspaper with fast pen strokes and sandpaper, I feel that these actions are synonymous with the brutality of an unscrupulous kakistocracy, as well as an ineluctable ennui springing from the distress imposed by a closed autocracy. As the poetic preface To the Reader (1857) by Baudelaire suggests, the ennui could be personal in reflection and yet on an epidemic scale.

But among the jackals, the panthers, the bitch hounds,  
The apes, the scorpions, the vultures, the serpents,  
The yelping, howling, growling, crawling monsters,  
In the filthy menagerie of our vices,

There is one more ugly, more wicked, more filthy!  
Although he makes neither great gestures nor great cries,  
He would willingly make of the earth a shambles  
And, in a yawn, swallow the world;

He is Ennui! — His eye watery as though with tears,  
He dreams of scaffolds as he smokes his hookah pipe.  
You know him reader, that refined monster,  
— Hypocritical reader, — my fellow, — my brother!

translated by William Aggeler, The Flowers of Evil (Fresno, CA: Academy Library Guild, 1954)

The dark storm in the lower part of the banned newspaper in A Rhythm of Landscape 52 acts like a last remaining shrouded space for a muted prayer that was once a popular song; the coloured upper part represents a battlefield of interrogation where the pen is determined to slice fast. Underneath the bland surface of A Rhythm of Landscape 53 are intensive straight lines of hope which is manifested like traces of whetting a blade. The view seen from the back would be a lively starry grass field contrasted with a dilapidated scene from the front.

Both works are covered by a mesh used at a local farmland where artist Lo Lai Lai cultivates various crops. For me, a mesh and a page of newspaper could give protection to the healthy aliment for our bodies and minds. The combination of the two looks like a troubled liquid. I wish that the emotions which have been oppressed underneath the newspaper's surface could leap out.

當戰爭與和平能在我們日常生活中最微細處發生，那一切都變得脆弱。構成我們作為人的每一種元素都會給暴露在反覆無常的環境中，岌岌可危。在這樣的情況下，我需要思考作為藝術家應當做的事情。我覺得堅韌頑強是應份的。我使用的材料和繪畫的過程好像訴說在自由與審查兩極，這異常矛盾的環境下，一種香港的存在。在報紙上由快速凌厲的筆觸和沙紙反覆磨損造成的破壞，都象徵著人類殘酷的暴行，也代表在封閉的環境下不能避免的倦怠。

正如波特萊爾在《惡之華》的序言詩《致讀者》（1857）中寫道，這樣的倦怠可以只屬個人的反思，也可以泛濫成災。

可是就在那些豺狼、虎豹、山犬、猿猴、毒蠍、禿鷹、蟒蛇，以及在我們的惡德那卑穢的動物園裡狂吠嗥叫、咆哮爬行的怪物之間，

有一匹兽，更醜、更髒、更兇險！雖然不大聲叫嚷，亦無誇大之舉，牠卻樂意將這大地化成一片廢墟，而在一個哈欠中將整個世界吞嚥；

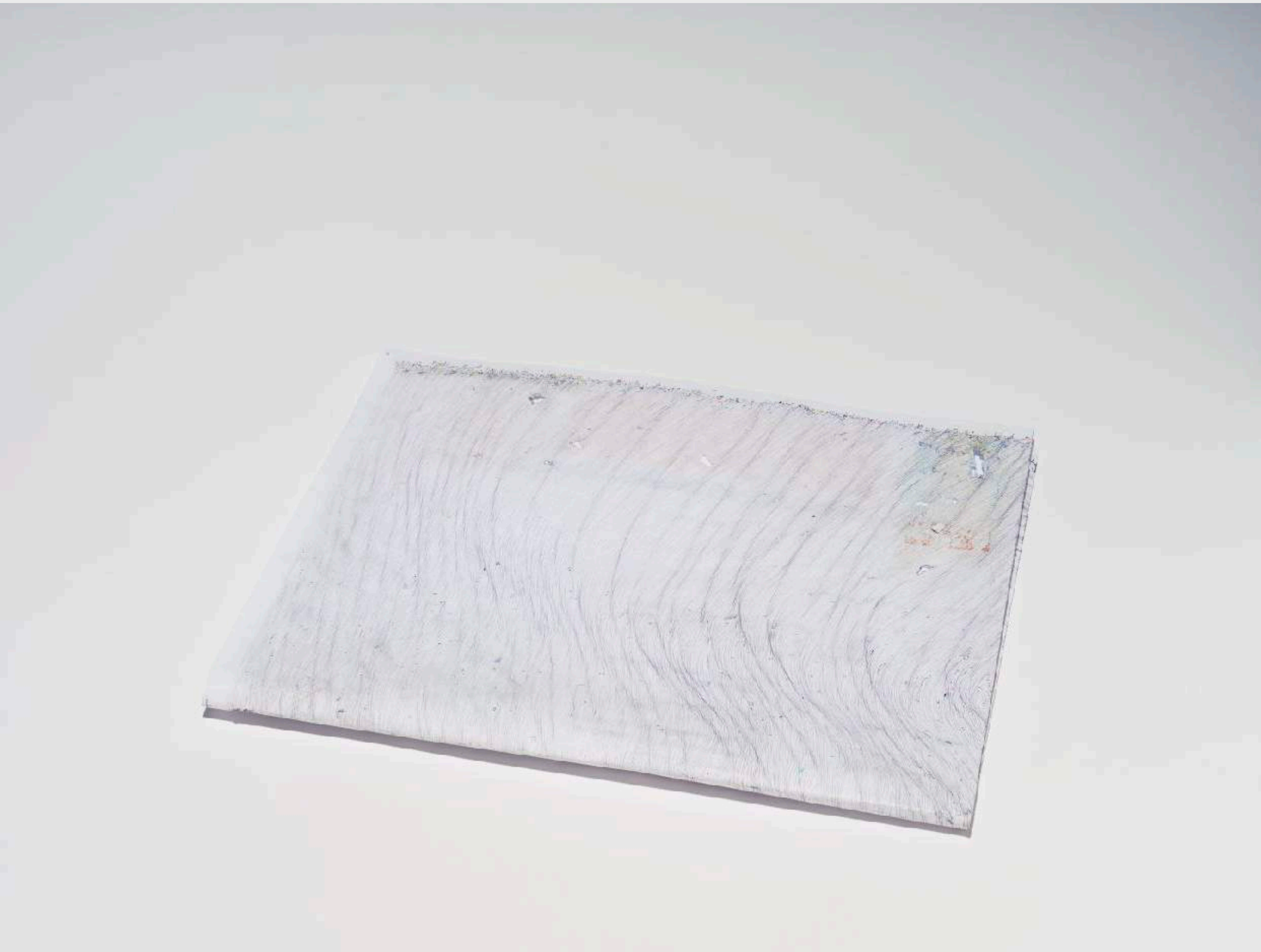
那是「倦怠」！——滿眼無心的淚滴，一邊吸著水煙筒，牠夢見斷頭臺。讀者喲，你認識牠，這個難應付的妖怪，——偽善的讀者——我的同類——我的兄弟！

杜國清譯，《惡之華》（國立臺灣大學出版中心，2016）

山河變奏52下方的暗黑風暴像要為曾經流行的歌謠作一處棲身之地，如今歌謠只能化為靜默的禱告；上方斑斕的線條由筆尖密集狠勁地切割出一道道戰線，嚴刑拷問。在山河變奏53那枯燥乏味破損不堪的表面底下，強烈的期盼留下磨刀霍霍的痕跡，生機勃勃碧綠的草原閃耀著群星的光輝。

兩件作品蓋著的絲網，都從藝術家勞麗麗耕作的田野裡撿來的。絲網和報紙都在保護那些給我們身心健康的營養品。兩者合一卻浮現一潭混濁的死水，我對此許願，期盼那壓在紙背的情感終能逃逸。





## A Rhythm of Landscape 8 山河變奏 8

2022

Medium | 媒材: Ballpoint pen on newspaper

Dimensions | 尺寸: 57.5cm x 68.4cm

Price | 價格: 100,000 HKD | 17,500 SGD







# A Golden Bough

## 金枝

In the epic poem "The Aeneid," the hero Aeneas finds the golden bough and uses this spiritual object to gain access to the underworld, where he meets the ghost of his father. His father shows him images of Aeneas leading his people forward, which instills him with confidence and courage. This story encourages readers to search for hidden connections that might guide them overcome difficulties, even if these connections may only be found in unexpected and desolate places.

In his literary masterpiece "The Golden Bough," James Frazer describes a custom of regicide where a tree grows in a sanctuary and only a runaway slave can break off its branch. The bough grants the slave the right to challenge the priest, and if the slave can defeat him, he will become the new ruler.

I made this drawing based on a printout of a photo taken by a friend while he was traveling in Japan, which depicts a gushing spring in the woods. The image was captured by his late father's favorite camera, which now serves as a sentimental heirloom that inspires him with great memories and ideas. The various patterns I drew on the flowing water represent the potential for oneness despite disparate substances that make up the patterns. This can serve as an analogy for ideals such as equality and social justice in a hierarchical system filled with conflicts. When we are confronted with the entanglement of good and evil, the decision might be made in an intuitive single thought.

金枝在The Aeneid故事裡是通往陰界的靈物，英雄Aeneas折了一根金枝，在陰間遇到他父王的亡靈。父王展示Aeneas帶領國民前進的畫面，Aeneas便重拾信心與勇氣。這好像在鼓勵讀者去尋找那出現在荒蕪之地裏，能克服任何困難的神秘連結。

James Frazer的名著Golden Bough提及一種弑君習俗。在一所聖殿內長著一顆聖樹，其枝只允許逃亡的奴隸折斷。這根樹枝使他擁有挑戰祭師的資格，能戰勝的奴隸可以繼承祭師的權位。

畫作利用了友人在日本一個樹林拍下湧泉的一瞬，相片呈現的影像是亡父鍾愛的照相機所看見的。友人到處遊歷時總帶著這照相機在身邊，是情意結，也是因為它是獲得啟發的神器。畫在流水上的奇異東西比喻對全一的思考，表面的各異也可以有著共同的底蘊，引伸至在權力階級衝突的環境下思考平等、正義這些理想的時候，所面對的正邪糾纏可能只在乎於一瞬間的意念決定。



## A Golden Bough 3

### 金枝 3



2019

Medium | 媒材: Archival black water pigmented ink, archival silver ballpoint pen, archival white gel ink pen, eraser, and cutter on inkjet printed photo (photography courtesy of Anselmo Reyes)

Dimensions | 尺寸: 42.2cm x 28cm

Price | 價格: 65,000 HKD | 11,500 SGD





A golden bough 3, detail



ARTISTS'  
CURRICULUM  
VITAE

藝術家個人簡歷



# LO LAI LAI NATALIE

## 勞麗麗

**2017** Master of Fine Arts (MFA) , The Chinese University of Hong Kong  
**2010-present** Learner in Sangwoodgoon , a place practicing farming and daily life experience in Hong Kong  
**2011-present** Freelance Journalist/Writer  
**2006** Bachelor of Arts, The Chinese University of Hong Kong (Major in Fine Arts, Minor in Japanese Studies)  
**1983** Born in Hong Kong

### SOLO EXHIBITIONS

**2023** A Messenger - Passerby in Our Battlefields>, Goethe-Institut, Hong Kong  
**2021** You'd Better Turn Down the Volume, PTT Space, Taipei, Taiwan  
**2020** The Days Before The Silent Spring, WMA Commission, WMA Space, Hong Kong  
**2020** Give no words but Mum, Tomorrow Maybe, Eaton Hotel, Hong Kong  
**2018** Down into the Abyss, Bonacon gallery, Guangzhou, China  
**2017** Merrily Merrily, MFA Graduate Exhibition, Cheng Ming Building, The Chinese University of Hong Kong  
**2016** Slow-So TV" Ann Eilathan's Gaze, Floating Projects, Hong Kong  
**2014** Souvenir and Gift, Observation Society, Guangzhou, China

### SELECTED GROUP EXHIBITIONS/PROJECTS

**2023**  
Hong Kong as Mise-en-scène>, Five Short Films by Five Hong Kong Artists, M+ Commission  
Growing Art, 1a space, Art Basel, Hong Kong  
Green Island Human Right Art Festival> Green Island White Terror Memorial Park, Taiwan  
In Between The Fields, Chun Yang Tai, Huadu, Guangzhou  
Beijing Biennial, Beijing, China  
State-less,Two Temple Place, Kakilang Arts Festival, London, UK

**2022**  
The World is Your Oyster, Ben Brown Fine Arts, Hong Kong  
The Wild and The Tame, Denny Dimin Gallery, Hong Kong  
The 8th Touch Art Festival, Centre for Community Cultural Development, JCCAC, Hong Kong  
HOMELAND in TRANSIT through the clouds, Basel, Switzerland  
ARCH "Art X Technology" interactive exhibition>, Youth Square, Chai Wan, Hong Kong

**2021**  
After Hope: Videos of Resistance>, Asian Art Museum of San Francisco, United States  
HOMELAND in TRANSIT through the clouds>, Momentum Worldwide, Berlin, Germany  
The Unsung, Taikwun Contemporary, Central, Hong Kong  
Farmland Eco-art Exhibition, curated by Art Together and Hong Kong Bird Watching Society, Times Square, Hong Kong  
Side A/Side B,online screening, Edouard Malingue Gallery, Hong Kong  
Interrupted Meals HOW Museum, Shanghai,China

**2020**  
The Practice of Everyday Life>Oi! Hong Kong  
Screening in Cosmopolis #2:rethinking the human>, Centre Pompidou, Paris

**2017** 中文大學藝術碩士（藝術創作）  
**2010 至今** 生活館（香港探討生活實驗場）學習務農  
**2011 至今** 獨立記者  
**2006** 中文大學學士文學士（主修藝術、副修日本研究）  
**1983** 生於香港

### 個展

**2023** <飛行備忘>, 歌德學院, 香港藝術中心, 香港  
**2022** <最好把音量收細>, PTT Space, 台北, 台灣  
**2020** <寂靜春天來臨前>, WMA 委託計劃, WMA Space, 香港  
**2020** <保持緘默>, Tomorrow Maybe, 逸東酒店, 香港  
**2018** <慾壑難填>, 本來畫廊, 廣州, 中國  
**2017** <今天應該很高興>, 藝術碩士畢業展, 香港中文大學新亞書院誠明館  
**2016** <慢慢電視陳列室>, 藝術碩士一年級展, 香港中文大學新亞書院誠明館  
**2016** <慢慢電視— 安·伊莉亞森的凝視>, 據點。句點, 香港  
**2014** <紀念品與禮物>, 觀察社, 廣州, 中國

### 部分精選群展

**2023**  
<香港：場景之中，想像之外>, 五位藝術家短片作品, M+ 委託計劃  
<青喉：開始攪動>, Art Central, 香港  
<Growing Art>, 巴塞爾藝術展, 香港  
<綠島人權藝術季>, 白色恐怖綠島紀念園區, 台灣  
<迂反田野>, 春陽台, 廣州花都  
<北京藝術雙年展>, 北京, 中國  
<無國界>, Two Temple Place, Kakilang 藝術節, 倫敦, 英國

**2022**  
<世界是你的牡蠣>, Ben Brown Fine Arts, 香港  
<The Wild and The Tame>, Denny Dimin Gallery, 香港  
<第八屆觸感藝術節>, 社區文化發展中心, 香港  
<HOMELAND in TRANSIT through the clouds>, 巴塞爾, 瑞士  
<ARCH 「藝術X科技」互動展覽>, 柴灣青年廣場, 香港

**2021**  
<After Hope: Videos of Resistance>, 三藩市亞洲藝術博物館, 美國  
<HOMELAND in TRANSIT through the clouds>, Momentum Worldwide, 柏林, 德國  
<韌生>, 大館當代美術館, 香港  
<農地生態藝術展>, 藝術到家及香港觀鳥會策劃, 時代廣場, 香港  
<Side A/Side B>,網上放映, 馬凌畫廊, 香港  
<被打斷的飯局>, 昊美術館, 上海, 中國

**2020**  
<如果我們還有空間>, 油街實現, 香港  
<Cosmopolis #2:rethinking the human> 放映, 龐比度藝術中心, 巴黎, 法國



# LO LAI LAI NATALIE

## 勞麗麗

### 2019

A Geography of Resistance, Taikang Space, Beijing, China  
Café do Brasil, Para Site, Hong Kong  
The D-Tale, Video Art from Pearl River Delta, Times Art Centre, Berlin  
Today Could Have Been a Happy Day, Taikang Space, Beijing, China

### 2018

Happily Ever After II, group show at Blindspot Gallery, Hong Kong  
The Fish Pond Sustainable Art Festival, Tai Sang Wai, Yuen Long, Hong Kong

### 2017

How Real is real?, Soho Yard, Central, Hong Kong  
Happily Ever After, group show at Blindspot Gallery, Hong Kong  
Beyond Freedom (read#5 documentation and response exhibition, Cattle Depot Art Village, Hong Kong  
Talkover/Handover 2.0, 1a space, Cattle Depot Artist Village, Hong Kong  
Soil and Stones, Souls and Songs --- A Tale, the Land of Fish And Rice, Para Site, Hong Kong  
New Stories of Guangdong, Bonacon gallery, Guangzhou, China

### 2016

You Are Not Alone, presented by Interlocutor, Montage Express, a screening program at Oi!, North Point, Hong Kong  
Voices from a Distance, Sonic Anchor#29, Comix Home Base, Hong Kong  
Banyan Tree Travel Agent Hong Kong Spree, Elaine W.Ho+ Lo Lai Lai Natalie, Time Museum, Guangzhou, China

### 2015-2017

Contributor of The HK FARMers' Almanac, Spring Workshop Hong Kong, from 2015-2017, displayed worldwide (Hong Kong, Shanghai, Milan, Gwangju, Los Angeles)

### 2015

In Search of the Peachland, An Art Exchange Project between Kam Tin (Hong Kong) and Busan (Korea), by C&G Artpartment, in collaboration with MUDwork & Openspace Bae

### AWARDS

**2022** Award for Young Artist, Visual Arts Category, the 16th Arts Development Awards, Hong Kong  
**2021** Gold Award, Media Arts Category of The 26th ifva Awards  
**2019** WMA (WYNG Foundation) Commission 2018/19 Recipient  
**2018** Finalist (Open Category) and Judge's recommendation of The 23rd ifva Awards  
**2016-2017** The Talent Development Award, The Chinese University of Hong Kong

### COLLECTIONS

The Sigg Private Collections  
Asian Art Museum, San Francisco  
Annie Wong Leung Kit Wah Art Foundation  
Private Collection

### 2019

<飢餓地埋>, 泰康空間, 北京  
<巴西咖啡室>, Para Site 藝術空間, 香港  
<The D-Tale, Video Art from Pearl River Delta>, 時代藝術中心 (柏林), 德國  
<OSTRALE 雙年展O19>, 德勒斯登, 德國  
<今天應該很高興>, 泰康空間, 北京

### 2018

<從此幸福快樂 II>, 刺點畫廊, 香港  
<魚塘源野藝術節2018>駐場藝術家, 香港元朗大生圍

### 2017

<How Real is real?>, SOHO YARD, 中環, 香港  
<從此幸福快樂>, 刺點畫廊, 香港  
<自由之外文獻回應展覽>, 牛棚藝術村, 香港  
<廿年回歸前後話Talkover/Handover 2.0>, 1a 空間, 牛棚藝術村, 香港  
<土與石, 靈與歌 --- 漁米. 之鄉記>, Para Site, 香港  
<廣東新語>, 本來畫廊, 廣州, 中國

### 2016

< Interlocutor—我與你同在>, 即日放映, 油街實現, 香港  
<他方的聲音>聲音下寨#29第一部份, 動漫基地, 香港  
<榕樹頭旅行社.香港>, 何穎雅+勞麗麗, 廣東時代美術館, 廣州

### 2015-2017

<香港農民曆 HK FARMers' Almanac>創作者之一, Spring Workshop, 巡迴展出於香港、上海、米蘭、光州、馬尼拉及洛杉磯等地

### 2015

<後桃花源記: 錦田-釜山藝術交流計劃>, 錦田及C&G藝術空間, 香港

### 獎項

**2022** 第十六屆香港藝術發展獎藝術新秀獎 (視覺藝術)  
**2021** 第二十六屆 ifva 獨立短片及影像媒體比賽「媒體藝術組」金獎  
**2019** WMA 委託計劃「機遇」得主  
**2018** 第二十三屆ifva獨立短片及影像媒體比賽「公開組」評審推薦作品  
**2018** 第二十三屆ifva獨立短片及影像媒體比賽「公開組」入圍作品

**2016-2017** The Talent Development Award, 香港中文大學

### 收藏

三藩市亞洲藝術博物館  
希克私人藏品  
梁潔華藝術基金  
其他私人收藏



# WAI PONG YU

## 韋邦雨

**1982** Born in Hainan Island, China

**1984** Moved to Hong Kong with family

**2006** Bachelor of Arts, Department of Fine Arts, The Chinese University of Hong Kong

### SOLO EXHIBITIONS

**2021** Rhythm of Landscape, Grotto Fine Art, Hong Kong

**2013** Moment of Truth – The Synergy of Ink, Grotto Fine Art, Hong Kong

**2009** Ceaseless Lines, Grotto Fine Art, Hong Kong

### COLLABORATIVE PROJECTS

**2021** Same Line Twice, an online public engagement project on Miro Board, Hung Fai and Wai Pong-yu South South Platform and Ink Studio

**2020** Same Line Twice, Hung Fai and Wai Pong-yu, Ink Studio, Beijing

**2017** Same Line Twice, Hung Fai and Wai Pong-yu, Grotto Fine Art, Hong Kong

### GROUP EXHIBITIONS

**2023**

Art Basel Hong Kong, Grotto Fine Art, Hong Kong

ART SG, Ink Studio, Singapore

**2022**

Brushstrokes and Beyond, Axel Vervoordt Gallery, Hong Kong Garden of Ten Seasons, Savvy Contemporary, Berlin, Germany, Kathmandu Triennale 2077, Kathmandu, Nepal

Wild Imagination, Macao Museum of Art, Macao

HOMELAND in TRANSIT, Villa Meier-Severini, Zollikon, Switzerland

Art Basel Hong Kong, Grotto Fine Art, Hong Kong

**2021**

Grotto 20th Anniversary, Grotto SKW, Hong Kong

HOMELAND in TRANSIT: Through the Clouds, Onkili, Basel, Switzerland

Hong Kong Cancer Fund Charity Auction, Fine Art Asia, Hong Kong

Fine Art Asia, Grotto Fine Art, Hong Kong

Pop Rock, Alisan Fine Arts, Hong Kong

Art Basel Hong Kong, Grotto Fine Art, Hong Kong

**2020**

Wild Imagination, Guangdong Museum of Art, Guangdong

Fine Art Asia, Grotto Fine Art, Hong Kong

Garden of Six Seasons, Para Site, Hong Kong

**2019**

Theatre of New Gods, Rossi Rossi, Hong Kong

Beijing Contemporary 2019, INK STUDIO, Beijing

Ink Asia, Grotto Fine Art, Hong Kong

we support, ACO Art Space, Hong Kong

HOMELAND in TRANSIT, Onkili, Basel, Switzerland

Together We March Forward, New Asia 70th Anniversary Art Exhibition,

HART Hall, Hong Kong

Art Basel Hong Kong, Grotto Fine Art, Hong Kong

**2018**

Ink Asia, Grotto Fine Art, Hong Kong

Art Basel Hong Kong, Grotto Fine Art, Hong Kong

**2017**

Ink Asia, Grotto Fine Art, Hong Kong

Fine Art Asia, Grotto Fine Art, Hong Kong

Art Basel Hong Kong, Grotto Fine Art, Hong Kong

Ink Global 2017, Hong Kong

**2016**

Ink Asia, Grotto Fine Art, Hong Kong

Fine Art Asia, Grotto Fine Art, Hong Kong

Awakening – between enlightenment and salvation, Grotto Fine Art, Hong Kong

Art Basel Hong Kong, Grotto Fine Art, Hong Kong

FIRST OPEN, Christie's, Hong Kong

Hong Kong Cancer Fund Charity Auction, Affordable Art Fair, Hong Kong

**1982** 生於中國海南島

**1984** 移居香港

**2006** 香港中文大學藝術系畢業

### 個展

**2021** 山河變奏，嘉圖現代藝術，香港

**2013** 墨觀，嘉圖現代藝術，香港

**2009** 線于無限，嘉圖現代藝術，香港

### 合作計畫

**2021** Same Line Twice, Miro Board線上公眾參與繪畫計畫，熊輝、韋邦雨, South South Platform、墨齋

**2020** Same Line Twice, 無人島，熊輝、韋邦雨，墨齋，北京

**2017** Same Line Twice，熊輝、韋邦雨，嘉圖現代藝術，香港

### 聯展

**2023**

香港巴塞爾藝術展，嘉圖現代藝術，香港

ART SG, 墨齋，新加坡

**2022**

筆觸之外，阿塞爾維伍德畫廊，香港

Garden of Ten Seasons, Savvy Contemporary, 柏林，德國

Kathmandu Triennale 2077, 加德滿都，尼泊爾

臆象 —— 粵港澳大灣區當代水墨藝術譜系（2000–2022），澳門藝術博物館

HOMELAND in TRANSIT, Villa Meier-Severini, Zollikon, 瑞士

香港巴塞爾藝術展，嘉圖現代藝術，香港

**2021**

嘉圖二十週年，Grotto SKW, 香港

HOMELAND in TRANSIT: Through the Clouds, Onkili, 巴塞爾，瑞士

香港癌症基金會慈善拍賣，典亞藝博，香港

典亞藝博，嘉圖現代藝術，香港

石頭記，藝倡畫廊，香港

香港巴塞爾藝術展，嘉圖現代藝術，香港

**2020**

臆象 —— 粵港澳大灣區當代水墨藝術譜系（2000–2020），廣東美術館

典亞藝博，嘉圖現代藝術，香港

一園六季，Para Site藝術空間，香港

**2019**

新神劇場，Rossi Rossi，香港

北京当代，墨齋，北京

水墨藝博, 嘉圖現代藝術, 香港

一起義賣，艺鵠，香港

HOMELAND in TRANSIT，Onkili，巴塞爾，瑞士

結隊向前行：新亞七十藝術展，HART Hall，香港

香港巴塞爾藝術展，嘉圖現代藝術，香港

**2018**

水墨藝博, 嘉圖現代藝術, 香港

香港巴塞爾藝術展，嘉圖現代藝術，香港

**2017**

水墨藝博, 嘉圖現代藝術, 香港

典亞藝博，嘉圖現代藝術，香港

香港巴塞爾藝術展，嘉圖現代藝術，香港

全球水墨畫大展，香港

**2016**

水墨藝博, 嘉圖現代藝術, 香港

典亞藝博，嘉圖現代藝術，香港

Awakening — between enlightenment and salvation，嘉圖現代藝術，香港

香港巴塞爾藝術展，嘉圖現代藝術，香港

FIRST OPEN，佳士得，香港

香港癌症基金會慈善拍賣，Affordable Art Fair，香港



# WAI PONG YU

## 韋邦雨

### 2015

Ink Asia, Grotto Fine Art, Hong Kong  
Fine Art Asia, Grotto Fine Art, Hong Kong  
A Separate Dimension, Kaikodo, New York City, USA  
Asia Week (March), Kaikodo, New York City, USA  
Art Basel Hong Kong, Grotto Fine Art, Hong Kong

### 2014

Fine Art Asia, Grotto Fine Art, Hong Kong  
Art Basel Hong Kong, Grotto Fine Art, Hong Kong

### 2013

Taciturn, Painting On and On (5), Gallery HKICC Lee Shau Kee School of Creativity, Hong Kong  
Scope, Grotto Fine Art, New York City, USA  
Art Basel Hong Kong, Grotto Fine Art, Hong Kong  
The Spirit of Ink: 12 Hong Kong Artists, Sotheby's Gallery, Hong Kong  
New Ink, Ink Art by Post 1970 Artists from Yiqingzhai Collection, Sotheby's Gallery, Hong Kong

### 2012

Scope, Grotto Fine Art, New York City, USA  
Hong Kong International Antiques & Arts Fair, Grotto Fine Art, Hong Kong  
ARTHK12, Grotto Fine Art, Hong Kong

### 2011

Asia Art Fair, Grotto Fine Art, Miami, USA  
Hong Kong International Antiques & Arts Fair, Grotto Fine Art, Hong Kong  
ARTHK11, Grotto Fine Art, Hong Kong

### 2010

ARTHK10, Grotto Fine Art, Hong Kong

### 2009

Hong Kong International Antiques & Arts Fair, Grotto Fine Art, Hong Kong  
ARTHK09, Grotto Fine Art, Hong Kong

### 2008

Hong Kong International Antiques & Arts Fair, Grotto Fine Art, Hong Kong  
ARTHK08, Grotto Fine Art, Hong Kong  
Beyond the Surface: Chinese Abstract Art, Macao Museum of Art, Macao  
Para/Site Central, Hanart, Hong Kong  
Hong Kong Arts Centre 30th Anniversary Award Competition Entries Exhibition, Hong Kong  
Hong Kong Arts Centre 30th Anniversary Award Competition Shortlisted Exhibition, Hong Kong  
Emergentism, Edge Gallery, Hong Kong

### 2007

Think After Ink, Blue Lotus Gallery, Hong Kong

### 2006

Pas+ry, Graduation Show, CUHK Art Museum, Hong Kong  
Mountain Project, OC Gallery, Olympian City I and Central Plaza, Hong Kong  
Traveling through Dunhuang & Yungang: A Study of Buddhist Art, Hui Gallery, The Chinese University of Hong Kong

### 2005

Tokyo Art Co. Ltd, Y. S. Hui Fine Arts Exchange Programme, Hui Gallery, The Chinese University of Hong Kong  
Lo Wai Hong's Exhibition, The Foyer, Sir Run Run Hall, The Chinese University of Hong Kong

## MUSEUM COLLECTIONS

M+, Hong Kong  
Asian Art Museum, San Francisco, USA  
Ashmolean Museum, University of Oxford, UK

### 2015

水墨藝博, 嘉圖現代藝術, 香港  
典亞藝博, 嘉圖現代藝術, 香港  
懷古堂, A Separate Dimension, 紐約, 美國  
懷古堂, 亞洲藝術慶典 (三月), 紐約, 美國  
香港巴塞爾藝術展, 嘉圖現代藝術, 香港

### 2014

水墨藝博, 嘉圖現代藝術, 香港  
香港巴塞爾藝術展, 嘉圖現代藝術, 香港

### 2013

繪畫大道中(五) 緘默有時, 兆基創意書院展覽廳, 香港  
嘉圖現代藝術, Scope, 紐約, 美國  
香港巴塞爾藝術展, 嘉圖現代藝術, 香港  
一墨相承：香港藝術家十二人展展售會, 香港蘇富比藝術空間, 香港  
七十後：新水墨——怡情齋收藏展, 香港蘇富比藝術空間, 香港

### 2012

Scope, 嘉圖現代藝術, 紐約, 美國  
香港國際古玩及藝術品博覽會, 嘉圖現代藝術, 香港  
香港國際藝術展12, 嘉圖現代藝術, 香港

### 2011

亞洲藝術展, 嘉圖現代藝術, 邁亞美, 美國  
香港國際古玩及藝術品博覽會, 嘉圖現代藝術, 香港  
香港國際藝術展11, 嘉圖現代藝術, 香港

### 2010

香港國際藝術展10, 嘉圖現代藝術, 香港

### 2009

香港國際古玩及藝術品博覽會, 嘉圖現代藝術, 香港  
香港國際藝術展09, 嘉圖現代藝術, 香港

### 2008

香港國際古玩及藝術品博覽會, 嘉圖現代藝術, 香港  
香港國際藝術展08, 嘉圖現代藝術, 香港  
超以象外—中國抽繪畫作品展, 澳門藝術博物館, 澳門  
寄隅藝術空間, 漢雅軒, 香港  
香港藝術中心三十周年藝術獎參賽作品展, 香港藝術中心, 香港  
香港藝術中心三十周年藝術獎入圍作品展, 香港國際古玩及藝術品博覽會  
衍生主義, 不一藝術, 香港

### 2007

墨而後思—香港現代水墨新演繹, Blue Lotus Gallery, 香港

### 2006

一个酥, 香港中文大學藝術系畢業展, 香港中文大學文物館, 香港  
敦煌．畫訪, 敦煌、雲崗佛教藝術考察之旅, 香港中文大學新亞書院許氏文化館, 香港  
山寨作業藝術系畢業生聯展, 奧海城「OC藝廊」, 香港

### 2005

東京株式會社, 許讓成暑期藝術交流計劃, 香港中文大學新亞書院許氏文化館, 香港  
勞韋康個展, 香港中文大學邵逸夫堂留足展覽廳, 香港

## 機構收藏

M+, 香港  
亞洲藝術博物館, 三藩市, 美國  
Ashmolean Museum, 牛津大學, 英國



# ABOUT JW PROJECTS

Founded in Singapore in 2022, JW PROJECTS specialises in modern and contemporary works by internationally established artists from different geographical regions and aims to providing them the opportunity to exhibit outside of their own areas. The gallery also nurtures and promotes emerging regional talent, presenting a varied programme of solo and group exhibitions with a strong focus on works of art on canvas, paper, sculpture, photography and new media.

JW PROJECTS 于 2022 年在新加坡成立，创立以来专专注呈现蜚声国际的、来自不同地区的多元艺术家的现当代作品，为他们提供本地区以外更广泛的展览机会。画廊亦着重培养及推广新一代年轻艺术家，策划不同主题的个展及群展。展览作品涵盖架上绘画、雕塑、混合媒介、摄影、装置及影像等。

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