

Hong Kong Pavilion

Presented by Fine Art Asia

Masterpiece London 2013

26 June – 3 July 2013

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Organiser's Foreword

Fine Art Asia 2013



The first-ever Hong Kong Pavilion at Masterpiece London, sponsored and presented by Fine Art Asia, is entitled “Rooted”. The exhibition aims to present Hong Kong’s unique history, cityscape, culture and character by showcasing works by some of the most important artists in Hong Kong and China across different periods.

Since the First Opium War (1839-1842), people from Hong Kong have constantly been challenged by the question of identity. Artists in Hong Kong are faced with a wealth of culture that spans ancient and modern, East and West. They have seen the evolving coastline of Victoria Harbour and the metamorphosis of the cityscape, and have struggled for survival in the rapidly developing metropolis. Some artists find inspiration in reminiscence, while others embrace change. Hong Kong is truly a city that inspires art and creation.

The artists featured in the Hong Kong Pavilion embrace differences and excel in innovation. Though they come from different eras and backgrounds, and use diverse media, they share a common sentiment for their roots and an enquiring mind for different cultures. The Organiser has also invited renowned Hong Kong architect and designer Chi Wing Lo to design the Hong Kong Pavilion, transforming it into an art piece of grandeur and elegance.

Hong Kong artists featured in the exhibition include Lui Shou Kwan, one of the founders of the New Ink Painting movement in Hong Kong, who advocated the modernisation of Chinese ink painting; Fang Zhaoling, a leading pioneer woman artist of the 20th century who showed her concern and passion for society, her homeland and traditional Chinese culture in her works; renowned architect and designer Chi Wing Lo, who has a multidisciplinary practice integrating art, architecture, interior and furniture design in his creations; and Man Fung-yi, who meticulously crafts stainless steel and brass into graceful woven sculptures.

The Hong Kong Pavilion also showcases the works of some of the most outstanding artists in Mainland China, who are inspired by tradition and modernity, East and West. Artists include Chen Guangwu who expresses the development of Hong Kong by his “Yin Yang Double Writing” technique, recording important moments in the territory’s history; Lin Guocheng who

uses his pen to bring the growth and changes of Hong Kong to life; and Liu Guofu who fuses the senses of “light” and “qi” in his paintings and creates a wonderful colour of blue grey.

“Rooted” brings outstanding works by Hong Kong and Mainland Chinese artists to the European art world. This is an important academic and historical research project, which encourages cultural exchange and emphasises the unique history of Hong Kong and the beauty of Chinese traditional culture.

The Hong Kong Pavilion is also one of the highlight programmes of the first edition of CHART (Cultural Heritage and Arts Festival), which will debut in Hong Kong from September to November 2013. The festival will present a series of selected programmes that promote the essence of Chinese traditions and Hong Kong culture. The Hong Kong Pavilion serves as a preview of CHART’s exhibition at Fine Art Asia 2013, and marks the commencement of the festival by bringing the best of Chinese and Hong Kong art to an international audience.

The new relationship forged between Fine Art Asia and Masterpiece London will expand the exhibition platform for galleries in Asia and Europe. After the debut of the Hong Kong Pavilion in London in June, Masterpiece London will in return present the first-ever European Pavilion at Fine Art Asia 2013, which will be held in Hong Kong from 4-7 October. The collaboration reflects and strengthens our resolve to initiate and develop long-term goals: to introduce a wide variety of Western museum-quality fine art for Asian collectors, so as to take fine art collecting in Asia to the next level.

Calvin Hui
Co-Chairman and Director
Fine Art Asia 2013

Message from Masterpiece London



We are delighted that Masterpiece London continues to demonstrate its dedication to extending our reach internationally with the Hong Kong Pavilion. We are proud of this, our first, exciting collaboration with Fine Art Asia, Asia's leading international fine art fair, as well as the Cultural Heritage and Arts Festival which will debut in Hong Kong this autumn.

Now in its fourth year, Masterpiece London has cemented its position as the principal event at the heart of London's summer art season. This year the fair will not only present the finest examples of art, classical antiquities, antique furniture, and precious jewels but also the best of contemporary design and vintage cars.

The Hong Kong Pavilion will include art works by leading Hong Kong and Chinese artists and is supported by the Hong Kong Economic and Trade Office which is keen to take this opportunity to showcase China's rich heritage, from fine antique Chinese furniture to an impressive collection of contemporary art.

Over the last decade China has invested heavily in its cultural infrastructure to become the world's biggest developer of museums as well as occupying an increasingly significant position in the global art market. The Cultural Heritage and Arts Festival will provide a wonderful opportunity to highlight this as well as creating a cross-cultural platform to celebrate the riches of the East. In return we look forward to working with our Masterpiece London exhibitors to create an impressive pavilion in Hong Kong this autumn that will be a showcase of rare and exquisite European works of art for a Chinese audience.

Masterpiece London is extremely pleased to initiate this dynamic programme which highlights the longstanding cultural relationship between the East and West where Hong Kong and London have long been the principal market drivers. We hope that visitors to Masterpiece London this summer will welcome the opportunity to see outstanding examples of Oriental works of art, both antique and contemporary, that celebrate Chinese culture.

Philip Hewat-Jaboor
Chairman
Masterpiece London

Message from the Hong Kong Economic and Trade Office, London



I am delighted to support the first-ever Hong Kong Pavilion at Masterpiece London 2013. Organised by Fine Art Asia, the Pavilion demonstrates the unique history, culture and character of Hong Kong through a collection of works by some of the renowned artists from Hong Kong and Mainland China. These include paintings and sculptures from this and the last century, as well as classical Chinese furniture.

Hong Kong is a kaleidoscope of cultural creativity as it has not only preserved the traditions of local Chinese culture, but has also absorbed Western cultural influences. These different elements have created a synergising effect, bringing about new cultural combinations and formats as well as tremendous vitality.

All this is possible due to our unique place within China as a Special Administrative Region. Since 1997, under the "One Country, Two Systems" principle, Hong Kong has retained its unique strengths and enjoys a high degree of autonomy, including freedom of speech and expression and free flow of information. With these core values guaranteed by our constitutional document, the Basic Law, Hong Kong has been able to encourage and nurture its creative talent, including artists and designers, as well as the creative industries, including design, film, music, animation and new media. The increasing number of key art fairs and auctions taking place in Hong Kong shows our status as a key cultural centre in Asia.

To further develop our cultural and creative industries, we are taking forward the gigantic West Kowloon Cultural District project, which upon completion will feature 17 new arts and cultural venues on a 40-hectare site. Our vision is to make it a world-class hub of arts and culture.

I would like to express our thanks to Fine Art Asia, organiser of the Hong Kong Pavilion, and I hope you will enjoy the works and treasures on show in the Hong Kong Pavilion over the next few days.

Erica Ng
Director-General
Hong Kong Economic and Trade Office, London

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Message from Chong Hing Bank



Chong Hing Bank is proud to sponsor the “Hong Kong Pavilion” presented by Fine Art Asia 2013 at Masterpiece London 2013.

The first-ever partnership between Fine Art Asia 2013 and Masterpiece London 2013 underlines the development of Fine Art Asia since its inception in 2006. This home-grown Hong Kong fair has earned recognition in the international art world. It is

Chong Hing Bank’s pleasure to celebrate this milestone with Fine Art Asia.

The Hong Kong Pavilion presents the unique history and culture of Hong Kong through a collection of stunning works by some of the most important artists in Hong Kong and Mainland China. It also resonates with Chong Hing Bank’s background as a Hong Kong-based bank founded in 1948. The bank has witnessed the transformation of Hong Kong, and expanded to serve the changing needs of its customers.

Chong Hing Bank has sponsored Fine Art Asia every year since 2006 as we believe in the importance of art in cultivating society. This year we are delighted to support the Hong Kong Pavilion at Masterpiece London, bringing the artistic heritage of our community to the international art world.

We wish the Hong Kong Pavilion every success and hope that you will enjoy the exhibition.

Lau Wai Man
Executive Director and Chief Executive Officer
Chong Hing Bank

PASSIONATE ABOUT ART



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Cultural Heritage and Arts Festival (CHART)

A new festival celebrating Chinese traditions and Hong Kong culture will be launched in Hong Kong from September to November 2013. The Cultural Heritage and Arts Festival (CHART) will be an annual event presenting a range of art and cultural programmes.

CHART is the initiative of a group of dedicated Hong Kong art and culture experts who value the heritage of the city. The unique culture of Hong Kong traces its roots to Chinese tradition and is nourished by a fusion with Western culture. While safeguarding a respect for heritage and tradition, Hong Kong's culture is also evolving with a modern and cosmopolitan outlook. The Hong Kong-based CHART therefore reflects this special cityscape, and presents a line-up of events that capture the essence of local culture and heritage.

The programmes of CHART cover areas such as visual arts, performing arts, city discovery, design and fashion. The festival will also include a wide range of activities from performances, art fairs, exhibitions, lectures to carnivals. CHART will bring to the public a colourful autumn with opportunities to appreciate art and culture.

To commence the festival, CHART joins hands with Fine Art Asia 2013 to present the Hong Kong Pavilion at Masterpiece London 2013. The Hong Kong Pavilion features outstanding works by renowned Chinese and Hong Kong artists, and serves as a preview of one of the CHART's exhibitions at Fine Art Asia 2013 in Hong Kong in October. The preview showcases the best of Hong Kong's culture, setting the tone for CHART as an ambassador of Hong Kong culture and a bridge to the international art world.

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Hong Kong Pavilion

Artists and Artworks

Chen Guangwu (b. 1967)



Chen Guangwu was born in Guangxi Province, China in 1967 and is renowned for his calligraphic works. Calligraphy was the visual art form prized above all others in traditional China; indeed it may be regarded as the perfect manifestation of Chinese intellectual life. Wang Xizhi (303-361) was one of the most esteemed Chinese calligraphers of all time. In the early 1990s, Chen repeatedly practised Wang Xizhi's *zhi* (之) character in over 20 different forms, and tried to gradually eliminate Wang's emotions expressed by the character, until only meaningless traces of strokes were left. In other words, he deconstructed the formation of the strokes, leaving only their traces.

Chen's early calligraphy experiments were a conscious "rewriting" of the history of calligraphy. He no longer followed the historical standards of calligraphy set by the ancient monumental inscriptions of North China and the calligraphy copybooks of South China. Instead, he started with punctuations of modern Chinese language, and retraced his steps backwards to knot-tying records, the primitive form of writing.

Today Chen Guangwu engages in writing on two layers of scroll paper, a technique known as "Yin Yang Double Writing". This approach maintains the act of traditional writing. From a distance, there do not seem to be any distinct character shapes, but if we look up close, we can see a series of elongated calligraphic forms. Through the repeated application of ink, the varying shades of ink create subtle layers between them; and in the blank spaces between the characters, as well as in the areas between the borders and the spaces, a kind of rich vibration takes place. By fully employing the penetrating qualities of water-based ink and scroll paper, all the actions and efforts on the upper (Yang) layer have permeated down to the lower (Yin) layer, leaving subtle, flowing traces that defy description in their beauty.

In the Hong Kong Pavilion, Chen Guangwu expresses the evolution of Hong Kong through his "Yin Yang Double Writing" technique. He records historical moments of Hong Kong with the Yang layer; while the Yin layer symbolises the underlying traces of its development.



Chen Guangwu

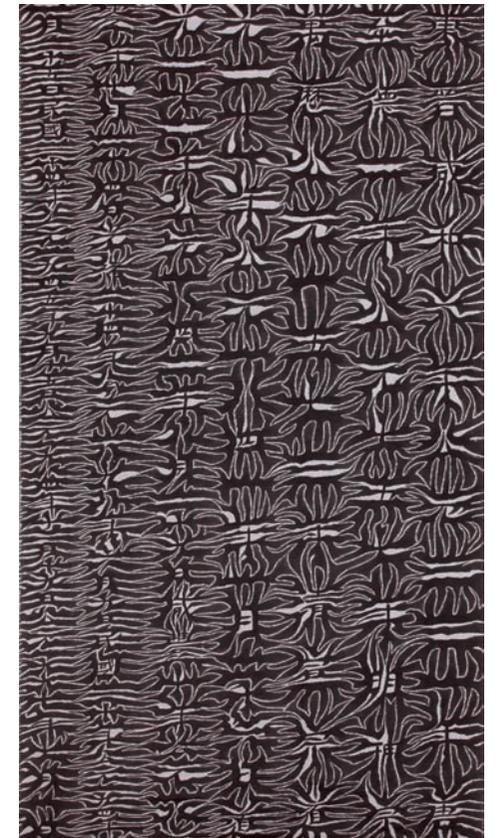
Han Jian (Yin & Yang)

2013

Ink on paper

H. 365 cm x W. 147 cm (each)

3812 Contemporary Art Projects, Hong Kong



Chen Guangwu

Important Years in Hong Kong History (Yin & Yang)

2013

Ink on paper

H. 180 cm x W. 97cm (each)

3812 Contemporary Art Projects, Hong Kong

Fang Zhaoling (1914-2006)



Fang Zhaoling was a leading pioneer woman artist of the 20th century, who had a long and distinguished career despite many hardships. During her lifetime she had numerous exhibitions around the world and her paintings are in the collections of major museums, including the British Museum, Victoria & Albert Museum, Asian Art Museum of San Francisco, Shanghai Art Museum and Hong Kong Museum of Art.

Her interest in art started at an early age. She was a student of Zhao Shao'ang, a master of the Lingnan School which advocated that painting should reflect reality and not be bound by traditional formulae. She also studied with Zhang Daqian, one of the greatest Chinese painters of modern times, who taught her the “splashed ink and colour” technique. Another influence was Qi Baishi, whose bold and free style, rich colours and calligraphic brushwork appealed to her greatly.

Fang travelled to majestic landscapes in China, seeking out the vitality of nature. Her compositions are firm and solid; her technique is sophisticated; her paintings are full of a vigour which makes it hard to believe that they were done by a petite woman artist.

Despite her success, life was not always easy. She lived in China during a time of social and political unrest. In 1950, her husband suddenly passed away, leaving her with eight young children and a family business to run. Being a strong and determined lady, she raised her children, ran the family business and continued her artistic pursuits. Most prominent of her children is Anson Chan, former Chief Secretary for Administration of the first Hong Kong SAR Government. Fang's experience of wartime and difficult life circumstances helped her reach a pinnacle in art and create a refreshingly personal style.

On display at the Hong Kong Pavilion are five representative works: a beautiful depiction of the River Yangtze, a powerful landscape of Huang Shan, her interpretation of Stonehenge, boats in Hong Kong's Victoria Harbour at a crucial juncture in its history, and a quirky composition of horses and jockeys. The works reflect Fang Zhaoling's love of her homeland and her passion for the raw beauty of nature.



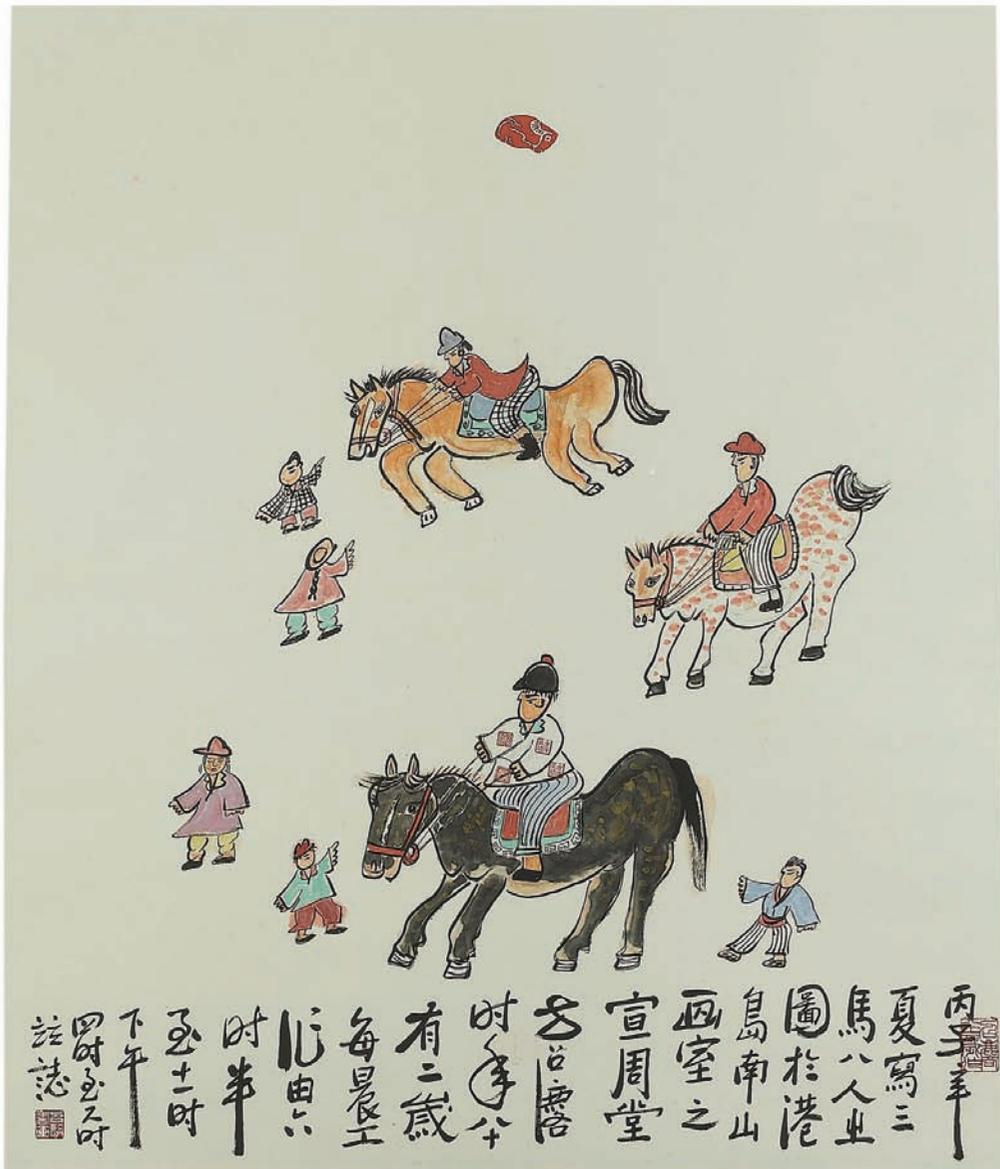
Fang Zhaoling

Mountain Retreat
 1985
 Chinese ink and colour on paper
 H. 96 cm x W. 89 cm
 Alisan Fine Arts, Hong Kong



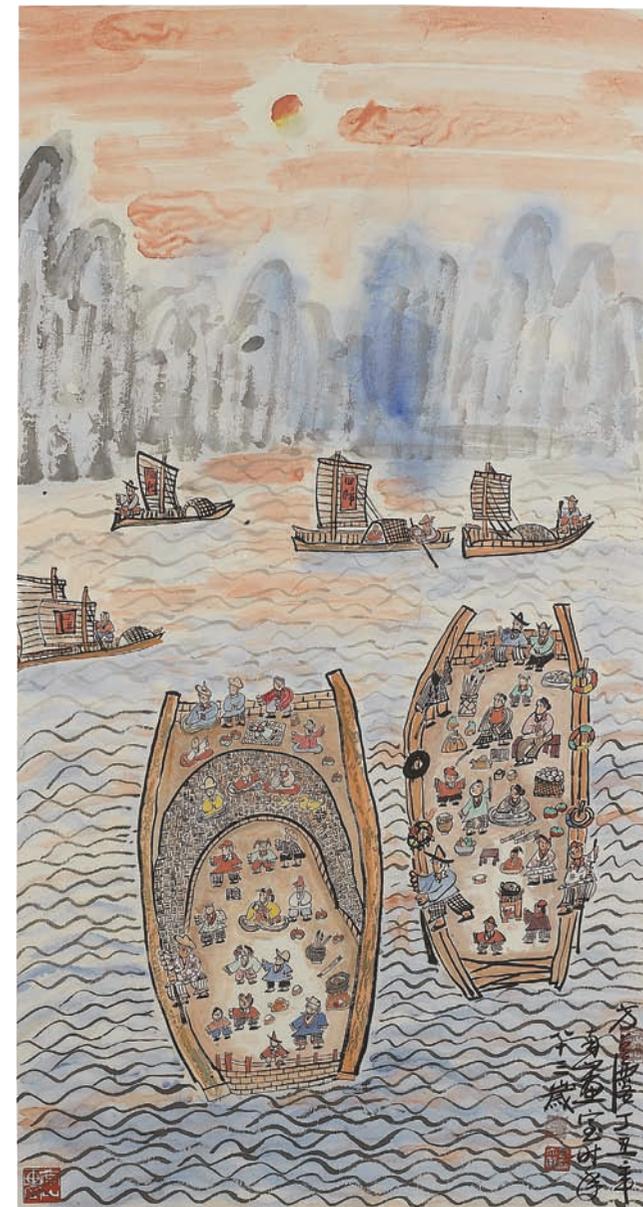
Fang Zhaoling

Stonehenge Revisited
 1987
 Chinese ink and colour on paper
 H. 68 cm x W. 83 cm
 Alisan Fine Arts, Hong Kong



Fang Zhaoling

Three Horses and Eight Figures
1996
Chinese ink and colour on paper
H. 85 cm x W. 69.5 cm
Alisan Fine Arts, Hong Kong



Fang Zhaoling

A Smooth Transition
1997
Chinese ink and colour on paper
H. 137 cm x W. 69.5cm
Alisan Fine Arts, Hong Kong



Fang Zhaoling

Scenery of the Yangtze Gorges
 1997
 Chinese ink and colour on paper
 H. 180 cm x W. 96 cm
 Alisan Fine Arts, Hong Kong



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As a Hong Kong based company, OOCL is very proud to be a sponsor for "Masterpiece London"



Lin Guocheng (b. 1979)



Lin Guocheng was born in Shantou, Guangdong Province in 1979, and studied at the Sichuan Academy of Fine Arts in 2002. Lin Guocheng's paintings breathe with the artist: from the blank canvas he gradually starts a journey; an exploration of space to discover a point at which to start. His free and random method unfurls a myriad of lines, growing the plants and trees within each landscape; textures, patterns and structures develop as he places each stroke upon the canvas; some weak, others strong; some rushed, others calm, reflecting the varying moods of the artist; a new conception of forms and objects is created under his hands. For Lin, painting is a process of allowing the brush unlimited space for growth; to evolve alone; a rhythm of breath from the artist.

Apart from drawing lines with a pen, Lin applies different drawing techniques, such as the passion of Van Gogh's drawing, the sense of touch in Chinese landscape paintings, the spontaneity of impromptu sketches, as well as the randomness of cartoons. The artist can draw with a pen any time, anywhere. Lin Guocheng's paintings are growing landscapes, he plants with his pen and retains an innocence in his sketches, ink paintings and pen drawings.

Lin Guocheng often uses pen as his main medium, sometimes combined with pencil, ink and signing pen, with a delicate touch to create landscapes which reflect the spirit of traditional Chinese painting in a contemporary way. The Hong Kong Pavilion showcases Lin's new works with Hong Kong's famous Victoria Harbour as a background. These works are created specially for the Hong Kong Pavilion at Masterpiece 2013, and bring the growth and changes of Hong Kong to life.



Lin Guocheng

Who To Sit With I

2013

Pen and ink on paper

H. 110 cm x W. 180 cm

3812 Contemporary Art Projects, Hong Kong



Lin Guocheng

Who To Sit With II

2013

Pen and ink on paper

H. 110 cm x W. 180cm

3812 Contemporary Art Projects, Hong Kong

Liu Guofu (b. 1964)

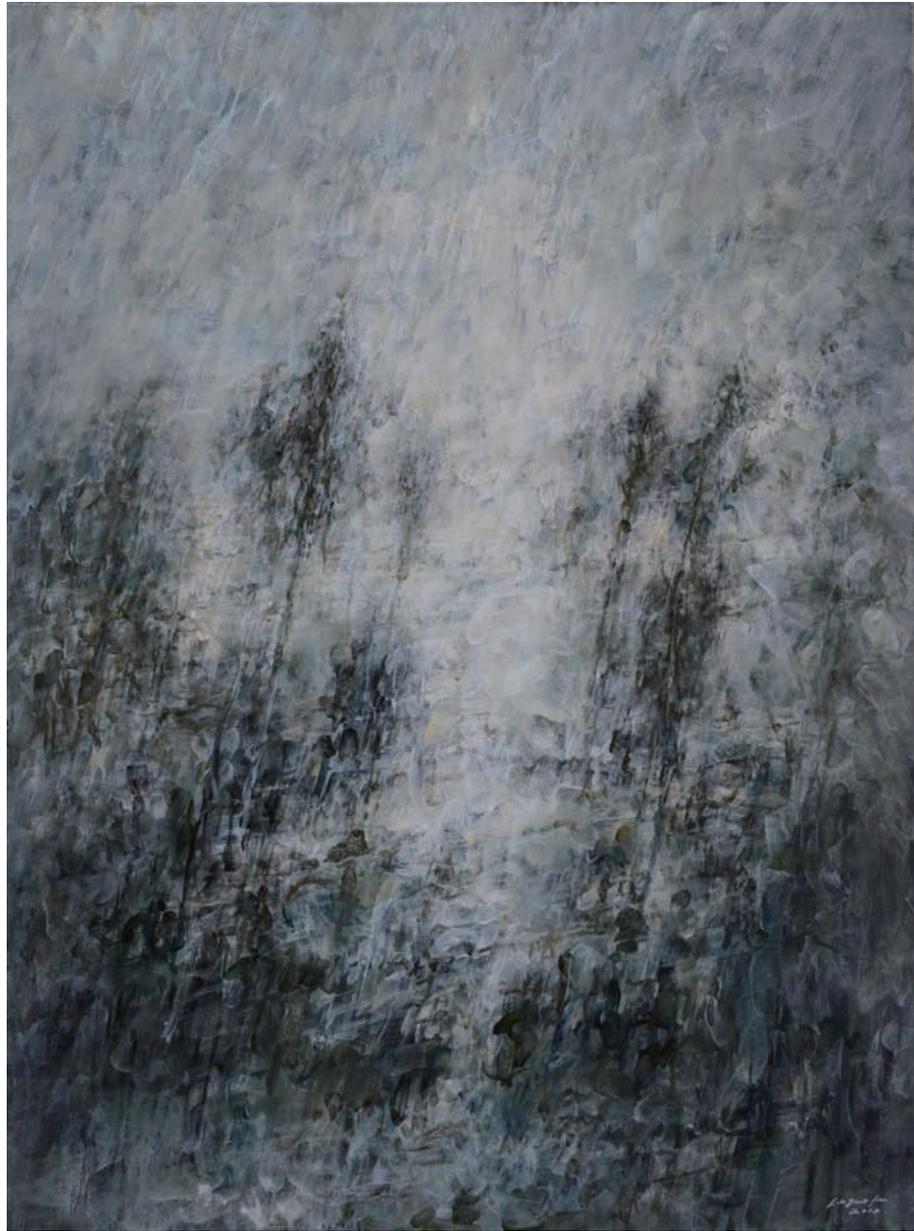


Liu Guofu graduated from the Nanjing Art Academy in 1985. Afterwards he decided to leave behind the complexity of modern city life and travel to distant lands. All those travels, particularly in Tibet which has influenced and inspired him the most, have given him a vast amount of cultural experience and inspiration for the creation of his art.

The otherworldly scenes in Liu Guofu's works are not landscapes in the normal sense but reflections of the soul. Those forms that look like tattered, broken lotuses are merely the vestiges of nature. The painter is trying to let the ruins of nature revive once more. In the extreme cold, the accumulating layers of snowy white are revelations of sadness from so many individual lives. His snowscapes are infused with a boundless, desolate spirit. They are the cold memories that remain after the burning of passions.

Liu Guofu's paintings fuse the senses of "light" and "qi". "Qi" is a fundamental concept in Chinese philosophy and culture; it literally means "air" or "breath" but also refers to the energy flow or life force that pervades all things. The "light" brings internal depth, while the "qi" spreads the light to every part of the painting. As the painter's passions turn inwards, towards the internal radiance of the spirit, the image resulting from the integration of the sense of light and "qi" is enriched. The traces left behind by repeated coverings and scrapings of colour create a shattered, scarred atmosphere.

Liu Guofu crafts his unique and wonderful colour of blue-grey as he constructs the essence of the picture; a fascinating tincture reminiscent of jade after the polishing process; it becomes an eye to his soul.



Liu Guofu

Advent
2012
Oil on canvas
H. 120 cm x W. 90 cm
3812 Contemporary Art Projects, Hong Kong



Liu Guofu

The Cold Mountain
2012
Oil on canvas
H. 120 cm x W. 90 cm
3812 Contemporary Art Projects, Hong Kong

Chi Wing Lo (b. 1954)



Chi Wing Lo considers his sculptures and drawings as the soul of inspiration for his architecture and design. They reveal his hopes and dreams, their potential and impossibilities. Belonging perhaps simultaneously to the past, present and future, his imaginary objects are traces of evidence from a civilization he has conceived. From the journey in searching for his ideal culture, he also brings back the pleasure and the fulfilment derived from the work of our hands, the precision and the sensibility that give life and autonomy to an object.

The drawings from his first solo exhibition, *Chi Wing Lo - Landscapes and Objects*, held in Stuttgart in 1992, continue to be a significant reference for his creative work as an architect and designer. After 20 years, he has returned faithfully to these drawings, adhered to their spirit and form, and realised them afresh as sculptures. From drawing to sculpture, from an imaginary object on a white piece of paper to an object in space, Lo wants to heighten the poetic tension between known and unknown, real and imaginary, familiar and enigmatic. This exactitude of ambivalence, Lo believes, will help his work to cut through the drifting current of time. From our gravitated existence to his frictionless province suspended beyond, there lies a new infinity where Lo raises the stature and plausibility of his objects.

Raised in Hong Kong, Lo received his Master's Degree in Architecture from Harvard University with the Best Thesis Prize in 1988. He is a protégé of the renowned Italian architect, painter and designer, Professor Massimo Scolari. Lo previously taught at Syracuse University, New York, and has been a member of the Akademie Schloss Solitude in Stuttgart. He is a visiting critic at a number of universities and a frequent speaker at design events. Lo has a multidisciplinary practice, integrating art, architecture, interior and furniture design for exclusive projects in Milan, Athens, London, Istanbul, Yalta, Dubai, Shanghai and Beijing.

In 2013 Fine Art Asia invited Chi Wing Lo to design the first-ever Hong Kong Pavilion at Masterpiece London 2013.



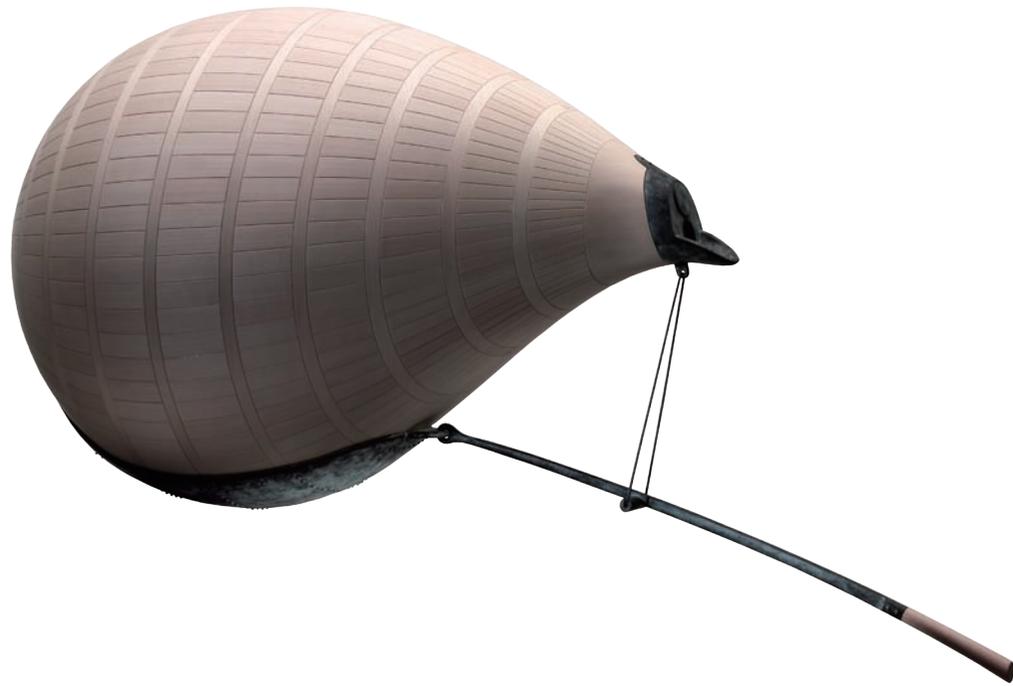
Chi Wing Lo

To Ebela
2011
Natural Canadian Maple and Oxidized Bronze
H. 21.8 cm x L. 56.2 cm x W. 20.6 cm
Kwai Fung Hin Art Gallery, Hong Kong



Chi Wing Lo

At Taneoki
2011
Natural Canadian Maple and Oxidized Bronze
H. 33 cm x L. 78.3 cm x W. 20.4 cm
Kwai Fung Hin Art Gallery, Hong Kong



Chi Wing Lo

At Cugan

2012

Natural Canadian Maple and Oxidized Bronze

H. 37.5 cm x L. 78 cm x W. 36.5 cm

Kwai Fung Hin Art Gallery, Hong Kong



Chi Wing Lo

To Keo

2012

Natural Canadian Maple and Oxidized Bronze

H. 49.5 cm x L. 56 cm x W. 19.5 cm

Kwai Fung Hin Art Gallery, Hong Kong

Lui Shou Kwan (1919-1975)



Lui Shou Kwan is recognised as Hong Kong's pioneer in the "New Ink Painting" movement. In the early years, he focused on literati ink painting and the highly refined court style, but later he strove to free himself from the rigidity of classical traditions. Through his persistent experimentation and dedication, as early as the 1950s Lui established a new standard in Chinese ink painting for future generations of Chinese artists. Lui called his innovative abstract ink painting "Zen painting".

For Lui, abstraction was the realisation of free, independent, absolute personal wisdom, and each brush movement was a direct expression of the artist's spirit. He saw abstraction as a natural development for Chinese painting in the 20th century and for a complete breakthrough, he turned to the West for inspiration. In particular, he credited Turner's use of atmospheric light and portrayal of nature. Other sources of inspiration included Daoist and Zen principles.

In 1954, Lui held his first solo exhibition in Hong Kong, followed by numerous exhibitions in the UK and USA. In 1962, Lui was invited to be an Honorary Adviser of the newly opened City Museum and Art Gallery (later to be renamed the Hong Kong Museum of Art.) In 1971, he received an MBE from the British Government in honour of his distinguished contribution to art. Before he passed away in 1975, the Ashmolean Museum, Oxford had already held three solo exhibitions of his work in 1962, 1967 and 1974. His important publications include "A Study of Chinese Painting", "Lectures on Ink Painting" and "The Manuscripts of Lui Shou Kwan".

Lui Shou Kwan's paintings are in the collections of the Hong Kong Museum of Art, Victoria & Albert Museum, and the Ashmolean Museum, Oxford. Alisan Fine Arts has been representing Lui Shou Kwan since 1984 and has held several solo and group shows of his work. In the Hong Kong Pavilion, two of his iconic "Zen" paintings and an early landscape are displayed.



Lui Shou Kwan

Zen Painting A70-3
1970
Chinese ink and colour on paper
H. 148.5 cm x W. 80.5 cm
Alisan Fine Arts, Hong Kong



Lui Shou Kwan

Zen Painting A70-16
1970
Chinese ink and colour on paper
H. 150 cm x W. 81.5 cm
Alisan Fine Arts, Hong Kong



Lui Shou Kwan

Sails

c. 1960

Chinese ink and colour on paper

H. 22.5 cm x W. 43 cm

Alisan Fine Arts, Hong Kong

Man Fung-yi (b. 1968)



Man Fung-yi, a well-known figure in Hong Kong's contemporary art scene, focuses on sculptures and installations. Although she works in a variety of different media including silk, metal and acrylic paint, they all represent the same philosophy inspired by "Yin Jin". According to "Yin Jin", if one is still and not moving, one can experience and attain the enlightenment of the cosmos.

The Hong Kong Pavilion will feature recent works from Man Fung-yi's "Weaving Series" which depict traditional Chinese outfits made of metal lattice. The series is based on her own clothes and shoes and those of her family. Although the works are made of stainless steel or brass, they appear light, fluid and elegant, and at the same time full of power.

Man Fung-yi graduated from the Fine Arts Department of the Chinese University of Hong Kong in 1990 and established Chic Studio in 1995. She received her Master of Fine Arts in 1999 and Master of Arts (Daoism), Cultural & Religious Studies in 2008 from the Chinese University of Hong Kong. She was also the winner of the Hong Kong Art Biennial Exhibition in 2003.

Man has had several solo exhibitions in Beijing, Shanghai and Hong Kong since 1990. She has participated in numerous local and overseas group exhibitions in London, New York, Paris, Venice, Madrid and Stockholm. In 2011-12, her works were included in a travelling exhibition by Louis Vuitton in Hong Kong, Singapore and Taiwan. Her works are collected by the Hong Kong Museum of Art, Hong Kong Heritage Museum, China International Cultural Association, Jiangsu Provincial Art Museum, Ishikawa Prefectural Museum of Art, Hong Kong Airport Authority, and the MTR Corporation, as well as international hotels, banks, private corporations and private collectors.

Alisan Fine Arts has been representing Man Fung-yi since 2007 and has shown her works at ART HK 2010, Fine Art Asia 2012 and Art Basel Hong Kong 2013.



Man Fung-yi

Weaving for Harmony and Smoothness No.ES1

2012

Brass

H. 14 cm x L. 25 cm x D. 7 cm (each)

Alisan Fine Arts, Hong Kong



Man Fung-yi

Weaving Intimacy for My Mother: Thousand Water

2012

Brass and stainless steel

H. 110 cm x L. 36 cm x D. 8 cm

Alisan Fine Arts, Hong Kong

Chinese Antique Furniture

Since ancient times, the Chinese have believed in the concept of “Heaven and Earth”. According to a book from the Zhou Dynasty (c. 1046-256 BC), the world is divided into the “domed sky” and the “squared land”. In the Jin Dynasty (265-420 AD), heaven was said to resemble an inverted bowl above the chess board-like earth. This belief reflects the worship in ancient China of various Taoist deities between heaven and earth, and also corresponds to the doctrine of Ying-yang.

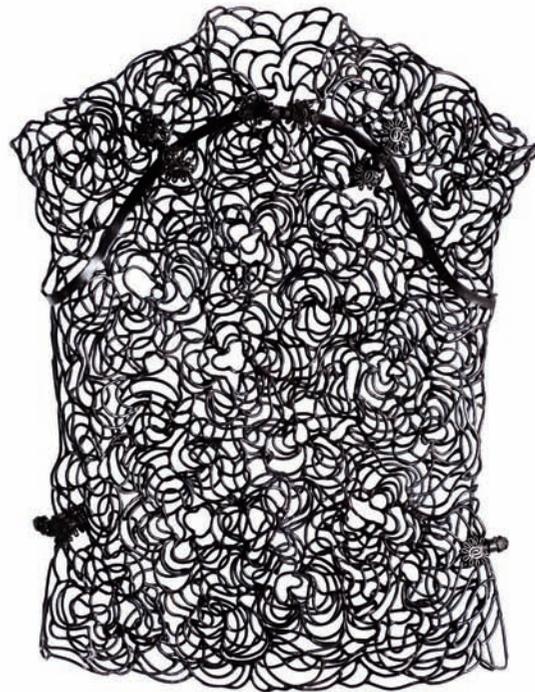
The ancient Chinese applied this concept to their daily life, for instance, in the design of round coins with a square hole in the centre. Lu Ban (507-440 BC), the patron saint of Chinese artisans and craftsmen, formulated theorems of straight and curved lines, as well as defining the criteria of right and wrong. His theories applied to all kinds of architecture, construction, carpentry and inventions at that time.

The Hong Kong Pavilion showcases two sets of Chinese antique furniture, which reflect how the wisdom of Lu Ban and Taoist beliefs were incorporated into daily life in traditional China. The hungmu (blackwood) mahjong table and four chairs were designed for one of the most popular Chinese traditional games, mahjong. The other set consists of a round hungmu (blackwood) table with a marble surface and four drum stools, which were used by literati scholars when drinking tea at their leisure.

Chinese furniture evolved as people looked for specific functions and features at different times. The first examples of games tables were found in excavated lacquer pieces of the Warring States Period (475-221 BC). These tables were made low as the ancient Chinese knelt on mats instead of sitting on chairs, until stools appeared in the Eastern Han period (25-220 AD). The best-known examples of gaming furniture are perhaps the huanghuali tables made for weiqi (Chinese chequers), xiangqi (Chinese chess) and shuanglu (Chinese backgammon), which were popular from the late Ming dynasty (1368-1644). In the 18th century, the modern game of mahjong became popular. Mahjong tables were made of hardwood, as when people played mahjong on a high-density surface, it created a clattering sound that made the game more lively.

The tea table and stools are of hungmu (blackwood) with a marble surface which resembles a landscape. The use of marble signifies the harmony and spirit of ancient China; at the same time, it reflects the refined taste and the pursuit of quality by Chinese scholars.

The two sets of furniture on display represent the importance of life and culture of Southern China, especially in Guangdong (Canton) Province and Hong Kong, in the old days – playing mahjong and drinking tea. These rituals are still popular today.



Man Fung-yi

Weaving Intimacy (Body Lines) No. QQ1
2013
Brass
H. 41 cm x L. 32 cm x D. 4 cm
Alisan Fine Arts, Hong Kong



Hung-mu (blackwood) round tea table and stools

Qing Dynasty, late 18th century

Table: H. 93 cm, Top. 72 cm, Diameter. 93 cm

Stools (each): H. 48 cm, Top. 29 cm, Diameter. 41 cm

Andy Hei Ltd., Hong Kong



Hung-mu (blackwood) square mahjong table and chairs

Qing Dynasty, 19th century

Table: H. 82 cm x L. 97 cm x D. 97 cm

Chairs: H. 95.5 cm x L. 56 cm x D. 42 cm

H. 93.5 cm x L. 52.5 cm x D. 42 cm

Andy Hei Ltd., Hong Kong

Chen Guangwu

1967 Born in Liuzhou, Guangxi Province, China

Currently lives and works in Beijing

Selected Solo Exhibitions

- 2011 "SHELL", Alexander Ochs Galleries Beijing
- 2009 "Knots & Lines", Alexander Ochs Galleries Beijing
- "Minimal Oriental", Alexander Ochs Galleries Berlin
- 2005 "Chen Guangwu Special Exhibition", U Gallery, Shanghai
- 1999 "A solo exhibition", Asia Center of Art, Manchester, UK

Selected Group Exhibitions

- 2013 "Rooted", Hong Kong Pavilion at Masterpiece London 2013, 3812 Contemporary Art Projects, London
- "Mind-Scape" 3812 Contemporary Art Projects, Hong Kong
- 2012 "Duchamp'Inframince in painting, First Zhuangzi International Conference Parallel Exhibition", Yuan Art Museum, Beijing
- 2011 "Chen Guangwu, Das Grosse Lernen", Konfuzius-Institut Nuernberg-Erlangen, in Cooperation with Siemens AG & Alexander Ochs Galleries Berlin / Beijing, Nuernberg-Erlangen, Germany
- "Tao of Nature: Chinese Abstract Art Exhibition", Museum of Contemporary Art, Shanghai
- 2010 "Chinese*", Alexander Ochs Galleries, Berlin
- "Preface to the Poems of the Orchid Pavilion", Museum of Asian Art-SMPK, Berlin
- "The Era of Ink Painting: 2010 Shanghai New Ink Painting Art Exhibition", Duolun Museum of Modern Art and Zhu Qizhan Museum, Shanghai
- 2009 "The Orchid Pavilion: the Art of Writing in China", Royal Museum of Fine Arts, Brussels, Belgium
- "CHINA - Ein andere Blick", Kunstverein Augsburg, Augsburg, Germany
- "Red Storm", Rijksmuseum Twenthe, Enschede, Netherlands

"Art Summer 2009", Hellerau - European Center for the Arts, Dresden, Germany

"Mahjong: Contemporary Chinese Art from the Sigg Collection", Peabody Essex Museum, Salem, Massachusetts, USA

2008 "Vermella Part", Art Xines Contemporani de la Collecció Sigg, Fundació Joan Miró, Barcelona, Spain

"Form, Idea, Essence & Rhythm: Contemporary East Asia Ink Painting", Taipei Fine Arts Museum, Taiwan

"Chen Guangwu - Fang Lijun - Liu Wentao", Museum of Asian Art, Berlin, Germany

"Under the Sky", White Space Beijing, Beijing

"Die Wahren Orte I", Alexander Ochs Galleries Berlin, Berlin

2007 "China onward: The Estella Collection: Chinese Contemporary Art, 1966-2006", Louisiana Museum of Modern Art, Louisiana, Denmark

"Contemporary Cultural Venation - China version", 2007 Credit Suisse Beijing, Comprehensive Art Exhibition, Today Art Museum, Beijing

2006 "China International Gallery Exposition 2006", Beijing

2005 "Mahjong: Contemporary Chinese Art from the Sigg Collection", Kunstmuseum Bern, Switzerland

2003 "Prayer Beads and Brush Strokes", Beijing Tokyo Art Projects, Beijing

2002 "China - Tradition und Moderne", Ludwig Gallery, Castle Oberhausen, Germany

"Variations of Ink", Chambers Fine Art Gallery, New York, USA

"Avant Garde Calligraphy", Lower Gallery, Arvada Center, Denver, USA

2001 "Take Part II", Gallery Urs Meile, Lucerne, Switzerland

"Borrowed Views", Chambers Fine Art Gallery, New York, USA

2000 "The Art of the Scholar: Ming Dynasty and Chinese Contemporary Art", Rhona Hoffman Gallery, Chicago, USA

Fang Zhaoling

1941 Born in Wuxi, Jiangsu Province, China

1988 Awarded Grand Prize Zhongshan Cup, "Beijing International Ink and Wash Exhibition", Chinese Painting Research Institute and Chinese Artists Joint Association, China

1992 Awarded Painter of the Year 1991, Hong Kong Artists' Guild, Hong Kong

2000 Awarded highest honour, Tokyo Fuji Art Museum, Japan

2003 Awarded Bronze Bauhinia Star, HKSAR Government, Hong Kong

2006 Passed away in Hong Kong on 16 February 2006, at the age of 93

Selected Solo Exhibitions

- 2012 "Fang Zhaoling, Vigorous and Fresh Chinese Ink Painting", Alisan Fine Arts, Fine Art Asia, Hong Kong
- 2006 Solo Exhibition, Zhejiang West Lake Art Museum, Hangzhou
- 2005 "Fang Zhaoling: A Life in Painting", Asian Art Museum of San Francisco-Chong-Moon Lee Centre for Asian Art and Culture, USA
- 2000 "An Ode to Earth and Life: The World of Fang Zhaoling", Tokyo Fuji Art Museum, Japan
- 1999 "Works by Dr Fang Zhaoling", Soka Gakkai International of Hong Kong, Hong Kong
- 1997 Solo exhibitions of calligraphy and painting, Shanghai Art Museum; National Art Museum of China, Beijing; Shenzhen Art Museum, China; Kulturzen-Trumvilla Sachsen, Katholische Akademie, Germany
- 1994 "The Passionate Realm: A Retrospective of Fang Zhaoling", Hong Kong Museum of Art, Hong Kong
- 1988 "Chinese Ink Painting by Fang Zhaoling", Fung Ping Shan Museum, University of Hong Kong, Hong Kong
- 1986 Solo exhibition, Hefei Museum, Anhui, China
- 1984 "Fang Zhaoling 70th Anniversary Exhibition", Hong Kong Arts Centre, Hong Kong
- 1983 Solo exhibition, organized by Shanghai Ministry of Culture, Shanghai Art Museum, China
- 1981 Solo exhibitions, arranged by the Ministry of Culture, National Art Museum of China, Beijing; Nanjing, Wuxi
- 1977-78 Solo exhibitions, Hugh Moss Gallery, London; City Hall, Hong Kong; Raya Gallery, Melbourne
- 1971-73 Solo exhibition, Mickelson Gallery, Washington, DC; Ji Gu Zhai Art Gallery, Hong Kong
- 1968 Solo exhibition, Grosvenor Galley, London
- 1962-63 Solo exhibitions, Pioneer Museum, Higgin Gallery, Stockton, California; Foyles Art Gallery, London; Durham University, UK
- 1960-61 Solo exhibitions, Victoria Memorial Hall, Singapore; St. John's Cathedral, Hong Kong; Doll and Richards Gallery, Boston;

Kennedy Gallery, New York; Montreal, Canada; De Young Memorial Museum; Chamber of Commerce, San Francisco

1956-8 Solo exhibitions, Oxford University, Cambridge, UK; Munich University, Germany; Hong Kong Chinese Women's Club, Hong Kong; Fung Ping Shan Library, University of Hong Kong, Hong Kong

1955 Solo exhibition, sponsored by China Society, Penang, Malaysia

Selected Group Exhibitions

- 2013 "Rooted", Hong Kong Pavilion at Masterpiece London 2013, Alisan Fine Arts, London
- 2008 "Hong Kong Art: Open Dialogue" Exhibition Series II- "New Ink Art: Innovation and Beyond", curated by Alice King, Hong Kong Museum of Art, Hong Kong
- 1998 Exhibition, National Art Museum of China, Beijing
- "Kaleidoscope: A Group Show of Contemporary Hong Kong Art 2001" with 8 artists including Lui Shou Kwan, Fang Zhaoling and Wucius Wong, Alisan Fine Arts, Hong Kong
- 1987 Four-artist group exhibition with Wu Guangzhong (1919-2010), Wang Jiqian (1907-2003) and Song Wenzhi (1919-1999), Hong Kong Arts Centre, Hong Kong
- 1984 Exhibition, Fung Ping Shan Museum, University of Hong Kong, Hong Kong
- Exhibition of Hong Kong Arts Festival, Hong Kong Arts Centre, Hong Kong
- 1981 "Art'81 Exhibition", Fung Ping Shan Museum, University of Hong Kong, Hong Kong
- 1978 "Art'78 Exhibition", Fung Ping Shan Museum, University of Hong Kong, Hong Kong
- "Hong Kong Artists-the Early Generation", Hong Kong Museum of Art, Hong Kong
- 1967 Royal Academy Summer Exhibition, London
- "Contemporary Chinese Painting Exhibition", Scottish National Museum of Modern Art, Edinburgh
- 1953.4 Joint exhibition with Zhao Shao'ang, Leeds University, Marlborough Fine Arts Gallery, London
- Joint exhibitions, Vallotton Gallery, Lausanne, Switzerland; Musée d'Orsay, Paris
- 1950 Joint exhibition with Yang Shanshen (1913-2004), Hu Yuki (1927-) and Lu Canming (1892-1963, father of Lui Shou Kwan), sponsored by Singapore Art Society, Singapore; Penang, Malaysia
- 1951 Joint exhibition with Zhao Shao'ang, presented by Asahi Shimbun, Mitsukoshi Department Store, Tokyo, the first Chinese art exhibition since the war
- 1933 Group Exhibition of Bailang Art Society, Wuxi

Lin Guocheng

1979 Born in Shantou, Guangdong Province, China

2002 Studied at Sichuan Academy of Fine Arts

Currently lives and works in Beijing

Selected Solo Exhibitions

2012 "The Sounds of Nature", 3812 Contemporary Art Projects, Hong Kong

2010 "The Tree", CIGE Fine Art Asian Young Artists' Exhibition, Beijing

2008 "Joy of the World", Red Bridge Gallery, Shanghai

Selected Group Exhibitions

2013 "Rooted", Hong Kong Pavilion at Masterpiece London 2013, 3812 Contemporary Art Projects, London

"A Feast for the Eyes", 3812 Contemporary Art Projects, Fine Art Asia 2013 Hotel Exhibition, co-presented with Grand Hyatt Hong Kong, Hong Kong

"Mind-Scape", 3812 Contemporary Art Projects, Hong Kong

2012 "Fine Art Asia 2012", 3812 Contemporary Art Projects, Hong Kong

"Sit and Watch the Rising Clouds", The Upper House, 3812 Contemporary Art Projects, Hong Kong

2011 "Gaomi: Alternative Landscape", 2011 Xiancheng Biennale, Shandong

2010 "Hands On No.3: Obsessive-Compulsive Disorder", DDM Warehouse, Shanghai

"Immersion", NUOART, Beijing

"Emerging Artists, Part II", MK2 Art Space, Beijing

"The City: Manufacturing Urban Landscape", Art+ Shanghai Gallery, Shanghai

"Introspection", SZ Art Center, Beijing

2009 "Mirrored", True Color Museum, Su Zhou

"Remix and Share", Inter Art Center, Beijing

2008 "100 Tales in Animamix", Linda Gallery, Beijing

"Youth of China", Red Bridge Gallery, Shanghai

"Mapping Asia: 33 Young Asian Artists' Solo Show", CIGE, Beijing

"New Interface IV - Here Comes Spring", Red Bridge Gallery, Shanghai

"Dream and Reality", Moon River Museum, Beijing

2007 "New Interface III - Searching the Future", Red Bridge Gallery, Shanghai

"Infinite Horizons", KU Art Center, Beijing

"Hands On", Shanghai Binjiang Creative Industries District, Shanghai

2006 "New Interface - Landing of Up Generation", Red Bridge Gallery, Shanghai

"Contemporary Art from Chongqing", Macdonald Stewart Art Center, Canada

"Red Peppers of Chongqing", Qindao Museum, Qin Dao

"Facing Reality", Chongqing Museum, Chongqing

2005 "Dragonair Airlines Budding Artists Contest", Shanghai Fine Arts Gallery, Shanghai

2004 "A Bird's-eye Survey", Wuse Art Workshop, Shanghai

Liu Guofu

1964 Born in Nanjing, China

1985 Graduated from Oil Painting Department of Nanjing Institute of Arts

Currently lives and works in Nanjing

Selected Solo Exhibition

2011 "Fantastic Scenery", Jiangsu Provincial Art Museum / Beijing Today Art Museum / Shanghai Museum of Art, China

Selected Group Exhibitions

2013 "Rooted", Hong Kong Pavilion at Masterpiece London 2013, 3812 Contemporary Art Projects, London

"Mind-Scape", 3812 Contemporary Art Projects, Hong Kong

2012 "Duchamp'Inframince in painting, First Zhuangzi International Conference Parallel Exhibition", Yuan Art Museum, Beijing

"Chinese Expressionism - 2012 Oil Painting Invitation Exhibition", Phoenix Art Palace Museum, China

"Form of the Formless - Contemporary Art from China", Germany

"The 4th Guangzhou Triennial: De-Chinese Imagination, The Exhibition of Contemporary Chinese Art", Guangzhou Museum of Art, China

"Ink · Boundary", Dadatang Art, Huafu Art, M50 Art District, Shanghai, China

2011 "The Will of China - China Contemporary Art Invitation Exhibition, Museum of Contemporary Art, Beijing, China

"Meeting with Nostalgia", Tour Exhibition of Contemporary Art in Nanjing, Hangzhou, Chengdu and Chongqing, China

"Nanjing Contemporary Art Annual Exhibition", Centre of Contemporary Art Shangdong, China

"Cracked Culture?", Parallel Exhibition of 54th Venice Biennale, Italy

2010 "You West, I East", Shenzhen Art Museum / Wuhan Art Museum / Xi'an Art Museum

"Nanjing Contemporary Art Annual Exhibition", Centre of Contemporary Art Shangdong, China

2009 "Spirit of Cultural Tradition · China Version", Nanjing - Beijing, China

"Spillover the East", Four People Artwork Exhibition, Ann*Brian Art Museum, Port Elizabeth and Wellington, South Africa

2008 "Corresponding Nanjing & Chengdu, 2008 Qinghe Contemporary Art Exchange Exhibition", Nanjing Qinghe Current Art Centre / Chengdu No.10 Gallery, China

2007 "China's Neo Painting, A Triumph Over Images 2007 Art China Painting Nomination Exhibition", Shanghai Museum of Art, China

"Autorotation - Nanjing Qinghe Current Art Centre Open Exhibition", Nanjing Qinghe Current Art Centre, China

2006 "Varied Images, China Contemporary Oil Painting Invitation Exhibition", Shanghai Museum of Art, China

"Selected Chinese Canvas Works Exhibition", Jiangsu Provincial Art Museum, China

"South & North - China Oil Painting Exhibition" National Art Museum of China, China

2005 "Land Rich in Beauty Oil Painting Exhibition", Jiangsu Provincial Art Museum, China

2004 "China Contemporary Art Invitation Exhibition", Nanjing Museum, China

"China Contemporary Oil Painting Invitation Exhibition", Liu Haisu Art Museum, China

Chi Wing Lo

- 1954 *Born in Hong Kong*
- 1986 *Bachelor of Architecture with Honours, University of Toronto, Canada*
- 1988 *Master of Architecture, Harvard University, with the Best Thesis Prize*
- 1990 *Finalist for the design of the New Acropolis Museum, Athens, Greece*
- 1994 – 2012 *Designer of Giorgetti furniture brand*
- 2004 – 2006 *Art director of Giorgetti furniture brand*
- 2007 *Life and work broadcast in a documentary, Radio Television Hong Kong*
- 2009 *Chairman of the Jury, St. Petersburg Design Biennale*
- 2009 *Nomination for the Mies van der Rohe Prize in Architecture*
- 2010 *Chairman of an international design conference "The Need for Original Design in China", Guangzhou*
- 2012 *Founder of CHI WING LO®, a brand of furniture designed and made in Italy*

Selected Solo Exhibitions

- 2013 *Vision of a Civilization, Kwai Fung Hin Art Gallery, Hong Kong*
- 2012 *The Light & Soul of an Object, Museo dell'Alto Tavoliere, San Severo, Italy*
- The Journey of the Imagination, Yi&C Contemporary Art Gallery, Taipei, Taiwan*
- 1992 *Chi Wing Lo - Landscapes & Objects, Akademie Schloss Solitude, Stuttgart, Germany*

Lui Shou Kwan

- 1919 *Born in Guangdong, China*
- 1946 *Graduated from University of Guangzhou with a degree in economics*
- Organised the Kwangtung Flood Charity Fund Chinese Painting Exhibition in Guangdong, China*
- 1956 *Published "A Study of Chinese Painting"*
- 1962 *Honorary advisor to the City Hall Museum and Art Gallery (later re-named as the Hong Kong Museum of Art)*
- 1971 *Awarded an MBE by the British Government for his contribution to the arts*
- 1972 *Published "Lectures on Ink Painting"*
- 1975 *Passed away in Hong Kong on 26 September at the age of 56*
- 1967 *Sally Jackson Gallery, Hong Kong; Ashmolean Museum, Oxford, UK; Scottish National Gallery of Modern Art, UK*
- 1965 *Museum and Art Gallery, Hastings, UK; New Metropole Arts Centre, Folkestone, UK*
- 1964 *Hong Kong Museum of Art, Hong Kong; Luz Gallery, Manila, Philippines; Abbot Hall Art Gallery, Kendal, UK; Roland, Browse & Delbanco, London; City Art Gallery, Bristol; City of Nottingham Gallery, Nottingham; Bangor Art Gallery, Bangor, North Wales, UK*
- 1963 *Sino-American Cultural and Economic Association, Taipei*
- Commonwealth Institute, Edinburgh; London*
- 1962 *Ashmolean Museum, Oxford; Queen's University, Belfast, UK*

Selected Solo Exhibitions

- 2002 *Retrospective exhibition "Lui Shou-Kwan-New Ink Painting", Hong Kong Museum of Art, Hong Kong*
- 1988 *Alisan Fine Arts, Hong Kong*
- 1985 *Hong Kong in Ink Moods, Fung Ping Shan Museum, University of Hong Kong, Hong Kong*
- 1984 *Alisan Fine Arts, Hong Kong*
- 1982 *Ashmolean Museum, Oxford, UK; Satori Gallery, San Francisco, USA*
- 1980 *Gallery Eighties, Toronto, Canada*
- 1977 *Talbot Rice Arts Centre, Edinburgh, UK*
- 1976 *"The World of Lui Shou Kwan", Retrospective Exhibition, Hong Kong Museum of Art, Hong Kong*
- 1974 *Ashmolean Museum, Oxford, UK*
- 1973 *Covent Garden Gallery, London, UK*
- 1971 *C.JL Gallery, Hong Kong*
- 1970 *Hugh M. Moss Ltd., London, UK*
- 1969 *Museum and Art Gallery, Newport, UK; South London Art Gallery, London, UK*
- 1968 *Glynn Vivian Art Gallery, Swansea, UK; Portsmouth City Art Gallery, Southsea, UK*
- 1961 *Parkinson Court, University of Leeds, UK*
- 1960 *Stanford Research Institute, California*
- 1959 *Atherton Gallery, Menlo Park, California*
- 1957 *British Council Library, Hong Kong*
- 1954 *Hong Kong Hotel, Hong Kong*

Selected Group Exhibitions

- 2013 *"Rooted", Hong Kong Pavilion at Masterpiece London 2013, Alisan Fine Arts, London*
- 2009 *"Selected Hong Kong Artists", Alisan Fine Arts, Hong Kong*
- Hong Kong International Art & Antiques Fair, Hong Kong Exhibition & Convention Centre, Hong Kong*
- 2008 *"Hong Kong Art: Open Dialogue" Exhibition Series II--- "New Ink Art: Innovation and Beyond", curated by Mrs Alice King, Hong Kong Museum of Art, Hong Kong*
- 2007 *3rd Shanghai Ink Biennial, "Exploration: New Ink Art Shanghai", Zhu Qizhan Art Museum, Shanghai*
- 1995 *"Lui Shou Kwan and His School", Alisan Fine Arts, Hong Kong*

Man Fung-yi

- 1968 *Born in Hong Kong*
- 1990 *BA, Fine Arts Department, Chinese University of Hong Kong*
- 1995 *Established Chic Studio (Artist's House)*
- 1997-99 *Graduate assistant, Fine Arts Department, Chinese University of Hong Kong*
- 1999 *Master of Fine Arts, Chinese University of Hong Kong*
- 1999-01 *Part-time lecturer, Fine Arts Department, Chinese University of Hong Kong*
- 2000-07 *Organise various Public Art Project for primary & secondary schools*
- 2008 *Master of Arts (Daoism), Cultural & Religious Studies, Chinese University of Hong Kong*
- Part-time instructor of the School of Continuing & Professional Studies, Chinese University of Hong Kong*
- Currently lives and works in Hong Kong*
- Selected Solo Exhibitions**
- 2010 *"Woven Sentiment: Solo Exhibition by Man Fung-yi", Gallerie Ora-Ora, Hong Kong*
- 2005 *"Twinkle, Twinkle Little Stars—Artworks by Man Fung-yi", Grotto Fine Art, Hong Kong*
- 1999 *"In Between Presence & Absence: Paintings by Man Fung-yi", Chinese University of Hong Kong, Hong Kong*
- 1998 *Solo Exhibition, Beijing International Art Palace*
- 1997 *"Solo Exhibition by Man Fung-yi", Hong Kong Arts Centre, Hong Kong*
- Selected Group Exhibitions**
- 2013 *"Rooted", Hong Kong Pavilion at Masterpiece London 2013, Alisan Fine Arts, London*
- "Essence of Contemporary Chinese Art", Art Basel in Hong Kong, Alisan Fine Arts, Hong Kong*
- 2012 *Fine Art Asia 2012, Hong Kong*
- "The Art of Dress Exhibition", LV Espace, MBS, Hong Kong; Singapore*
- "Hong Kong Invisible Contemporary Art Exhibition", Schoeni Art Gallery, Hong Kong*
- 2011 *Art Asia Miami, USA*
- Art Taipei 2011, Taipei, Taiwan*
- 2010-11 *"The Legacy & Creations - Ink Art vs Ink Art exhibition", Shanghai Art Museum; Hong Kong Museum of Art*
- 2010 *Fine Art Asia 2010, Hong Kong*
- 2010 *"2010 The Forces of Nature Exhibition", The Rotunda, Exchange Square, Hong Kong*
- 2009 *"Art in Use: Sculptural Objects Exhibition", Hong Kong Arts Centre, Hong Kong*
- "Yi Pai – Century Mentality Exhibition", Today Art Museum, Beijing*
- 2008 *"Beyond the Body Exhibition", Hélène Lamarque Gallery, Miami*
- "Chinese 'Abstract Art' for 30 years Exhibition", Madrid, Barcelona & Palma La Caixa Forum Museums, Spain*
- "Hong Kong Art: Open Dialogue Exhibition Series – New Ink Art: Innovation and Beyond", Hong Kong Museum of Art, Hong Kong*
- "Beyond the Surface: Chinese Abstract Art Exhibition", Macau Art Museum, Macau*
- 2007-11 *Hong Kong International Arts & Antiques Fair, Hong Kong*
- 2007 *"Victoria Prison Art Museum Exhibition", Hong Kong Victoria Prison, Hong Kong*
- 2005 *"The Wall: Reshaping Contemporary Chinese Art Exhibition", Art Galleries of University at Buffalo, USA; China Millennium Monument, China*
- "Between Public & Private—An Exhibition of Their Artworks as a Family by MAN & MOK", Kwai Tsing Theatre, MTR TKL Station, Hong Kong*
- 2000 *"Masks in Venice III", the 3rd International Annual Exhibition & Art Internet, Art Addiction Gallery, Italy*
- "Contemporary Hong Kong Art 2000", Hong Kong Museum of Art, Hong Kong*
- 1999 *"The 14th Asian International Art Exhibition", Fukuoka Asian Art Museum, Japan*
- 1998 *"The Century Women Art Exhibition", National Art Museum of China, Beijing*
- 1997 *"Femina: The International Female Artist's Exhibition", Stockholm, Sweden*
- 1996 *"The 11th Asian International Art Exhibition", Metropolitan Museum of Manila, Philippines*
- 1994 *"The 20th Century Modern Chinese Ink Painting Exhibition", Taiwan National Museum, Taiwan*
- "Voices from the Edge-10 Chinese Women Artists Exhibition", Hanart Gallery, Hong Kong*

Exhibiting Galleries

3812 Contemporary Art Projects

10/F, 12 Wong Chuk Hang Road, Hong Kong

Tel.: +852 2153 3812

Email.: info@3812cap.com

Website : www.3812cap.com

Alisan Fine Arts

Room 2305, Hing Wai Centre, 7 Tin Wan Praya Road, Aberdeen, Hong Kong

Tel.: +852 2526 1091

Email : info@alisan.com.hk

Website : www.alisan.com.hk

Andy Hei Ltd.

G/F, 84 Hollywood Road, Sheung Wan, Hong Kong

Tel.: +852 3105 2002

Email: andyhei@andyhei.com.hk

Website: www.andyhei.com

Kwai Fung Hin Art Gallery

G/F, 20 Ice House Street, Central, Hong Kong

Tel.: +852 2580 0058

Email: art@kwaifunghin.com

Website: www.kwaifunghin.com

Fine Art Asia 2013

Highlights

About Fine Art Asia 2013

Fine Art Asia 2013, recognised by the international art world as Asia's leading annual fine art fair, returns to the Hong Kong Convention and Exhibition Centre from Friday 4th to Monday 7th October, with a VIP Preview and Vernissage on Thursday 3rd October. This is the 9th edition of the fair, paving the way for the milestone 10th edition in 2014.

Fine Art Asia is unique in Asia, the only fair to showcase a wide range of fine art from both Asia and the West. Once again, the 8,000 square metre exhibition space will provide a classically elegant setting for the artworks on display and will be skillfully designed to emphasise the lineage of art from ancient to modern and the 21st century. The 9th edition of the fair will present a stunning array of museum-quality artworks spanning over 5,000 years, with ancient and modern fine art side by side.

This year, Fine Art Asia is pleased to announce its new Chinese name '典亞藝博', which expresses in a more precise and elegant way the essence of the fair, Fine Art and Asia.

Fine Art Asia is the pioneer of the art fair business in Asia. With its curatorial expertise and rich experience in the Asian and international art markets, the Hong Kong-based fair has gained recognition as a global brand. As Hong Kong has developed into one of the top art auction centres in the world, the number of exhibitors at Fine Art Asia has soared five-fold, reaching over 100 in 2011. Since its debut in 2006, the fair has also attracted a steadily increasing attendance, contributing to a ten-fold increment in sales by 2012.

For more information about the fair, please visit www.fineartasia.com

On Show at the Fair

Fine Art Asia 2013 presents a wide range of Antiques – from ancient Chinese bronzes, rare Himalayan art, Chinese lacquer wares, porcelain, scholar's objects, furniture, textiles and snuff bottles to French 18th century furniture and European decorative arts from the 17th to the 19th century.

In the Jewellery section, visitors can discover some of the most iconic jewellery pieces of all time, each with a fascinating history. Represented are the world's greatest designers including Cartier, Van Cleef & Arpels, Boucheron and Tiffany; as well as innovative creations by designers working in Hong Kong. The finest Antique Silver from both East and West will be on display.

Asian collectors are showing an increasing interest in Western art as well as works by Chinese artists. The Impressionism and Modern Art section of Fine Art Asia 2013 showcases exceptional paintings by Monet, Sisley and Pissarro, and sculptures by Rodin; as well as works by 20th century Chinese masters and international contemporary artists.

19th to 21st century Design and Decorative Arts will also be featured at the fair. Visitors will have the opportunity to appreciate iconic designs from luminaries such as French designer René Lalique, as well as a ravishing collection of leaded glass and bronze Tiffany lamps in his signature Art Nouveau style.



Egyptian wooden mask

Ptolemaic period, 304-30 BC
H. 41.3 cm

David Aaron Ancient Arts, London

One of the most pre-eminent galleries in the world for important antiquities, David Aaron Ancient Arts will present a number of artworks that have been in private collections for decades. A highlight is an Egyptian wooden mask from an anthropoid sarcophagus, originally coated in gesso, some of which is preserved, the wide face wearing a broad headdress, the arched brows and eye outlines inlaid in bronze, the whites of the eyes in white stone, the irises in obsidian, the plaited chin beard in bronze with lapis lazuli inlays.

A rare archaic bronze vessel, “Fangyi”

China, Shang Dynasty, Anyang period, 14-11 century BC
H. 22.5 cm

Galerie Christian Deydier, Paris

Galerie Christian Deydier returns to Fine Art Asia 2013 with another fine collection of ancient Chinese bronzes. Stand-out pieces include a rare Chinese archaic bronze vessel, “Fangyi”, dating from the 14th – 11th century BC. Scholar and dealer Christian Deydier is a leading expert on ancient Chinese art, having studied jiaguwen, the earliest known form of Chinese writing as it appeared on oracle bones and tortoise shells in the Shang Dynasty from the 13th to 12th century BC, at Tai Ta University, Taipei.



A pair of wing vases

China, Kangxi period (1662-1722), c. 1720
H. 26 cm

Vandervan Oriental Art, the Netherlands

Vandervan Oriental Art presents an outstanding exhibition of porcelain from the Kangxi period (1662-1722) of the Qing Dynasty. These wing vases are modelled after a Venetian glass form in a bright cobalt blue. Their slightly flattened globular bodies are decorated with leafy floral sprays, in combination with wavy weeds. The necks show arrangements of large leaves in various shades. Most of the flowers are in bud rather than full blossom, symbolising a promise of fertility or prosperity.



An Imperial yellow glass snuff bottle carved with wave design

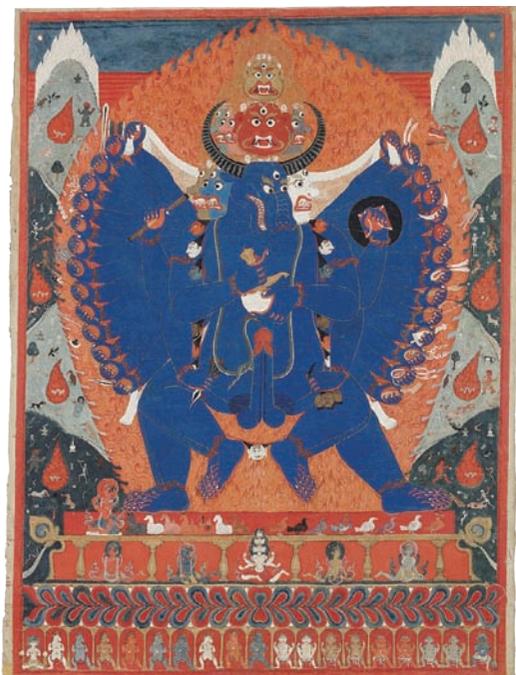
Palace Glassworks, Beijing, Qianlong period (1736-1795)
H. 5.8 cm

Robert Hall, London

Leading expert on Chinese snuff bottles Robert Hall presents a selection of exquisite snuff bottles and Chinese works of art from two private European collections. The Ferrari Collection and



The White Orchid Collection. The geometric design on this snuff bottle from the White Orchid Collection may have been inspired by European glassware, This bottle has great formal integrity and shows technical mastery of the medium.



Vajrabhairava

Nepal, Kathmandu Valley, c. 18th Century
Distemper on cloth
H. 140 x W. 110 cm

Rossi & Rossi, London and Hong Kong

Rossi & Rossi specialises in rare Buddhist and Hindu paintings, sculptures and ritual objects from China, India and the Himalayas. This unusual large painting of Vajrabhairava (also known as Yamantaka) from the Kathmandu Valley is of a rare type, the known examples of which seem to have been produced by one or more workshops from the late 18th century. This

depiction of the powerful tantric Buddhist deity Vajrabhairava is unprecedented in its vigour and power.

Scent bottle clock

Verge movement signed Breguet, c. 1800
H. 11 x W. 5 cm

Somlo Antiques, London

Leading dealer in antique pocket watches and vintage wristwatches, Somlo Antiques will showcase a very fine and rare gold and diamond mounted agate scent bottle made circa 1800, overlaid with gold repoussé floral scroll work and putti containing a clock. The miniature verge movement is set into the bottle and surrounded by diamonds. This bottle is especially rare as it is carved from a single piece of agate. It is typical of the "curiosities" that were made by English and French watch makers specially for the Chinese market.



A fine set of four wine coolers

George III, London, 1811-12
Maker's mark of Paul Storr for Rundell,
Bridge and Rundell
Silver-gilt
H. 28.5 cm

Koopman Rare Art, London

Antique silver specialist Koopman Rare Art will present a set of four silver-gilt George III wine coolers. While the form of the coolers is based on the Medici vase as engraved by Piranesi, the applied relief of the Triumph of Bacchus is derived from a Roman sarcophagus in the Vatican Museum, engraved by Visconti and published in 1788. Piranesi engravings and Visconti's work were among publications used as source material for Rundell's designers and silversmiths.



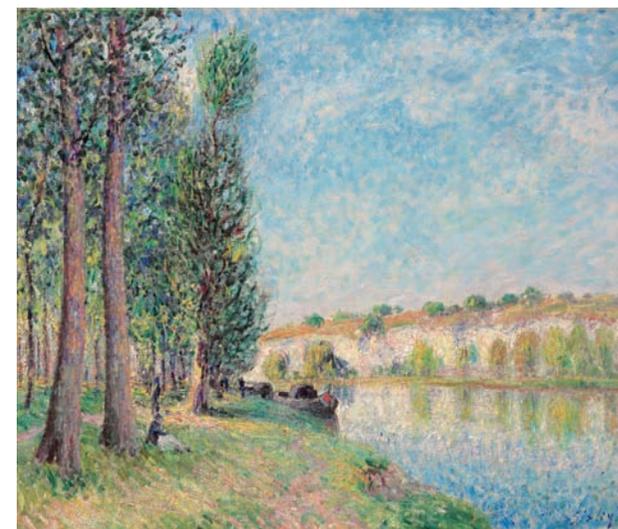
Alfred Sisley (1839-1899)

Le Loing à Moret
1885

Signed and dated "Sisley.85" (lower right)
Oil on canvas

H. 46 x W. 55.5 cm

Gladwell & Patterson, London



Sisley loved the beautiful countryside in this medieval town about 75 kilometres southeast of Paris where he settled permanently in 1889. The tranquil scene with its stately avenue of poplars allowed Sisley to focus his attention on the play of land, water and sky. The trees are painted with particular vigour and freshness, their dark foliage marked by touches of sunlight and spots where the blue sky shows through. The painting shows Sisley at the height of his powers.



Arthur Navez (1881-1931)

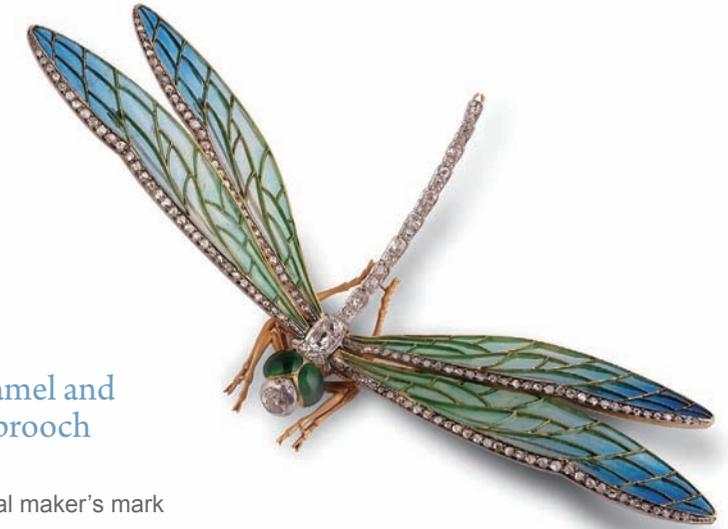
Le Petit Déjeuner
Belgian School
Signed on the lower right
Oil on panel
H. 60 x W. 50 cm
Boon Gallery, Brussels

Arthur Navez was a painter of the Belgian School who specialised in figures, interiors, still lifes and landscapes. This charming painting depicts two young children enjoying breakfast in a pleasant room lit by the morning sunshine. Navez started his career painting in a Realist style reminiscent of Edouard Manet and Edgar Degas but later he evolved to be closer to the Fauves, while from 1917 his works show the influence of Paul Cézanne.

Auguste Rodin (1840-1917)

Le Baiser (The Kiss)
Signed Rodin with foundry mark F.
Barbedienne Fondateur
Bronze with a rich brown and dark patination
H. 26 cm
Bowman Sculpture, London

The Kiss is one of Rodin's most famous sculptures. The embracing couple appeared originally as part of a group of reliefs decorating Rodin's monumental bronze portal The Gates of Hell, commissioned for the Museum of Decorative Arts in Paris and inspired by Dante's Inferno. At the time, the passion of the lovers and the immorality of the story, led it to be considered unsuitable for public display. Today, The Kiss with its blend of eroticism and idealism is accepted as an iconic image of love and passion.



An Art Nouveau enamel and diamond dragonfly brooch

c. 1900
French assay marks, partial maker's mark
Symbolic & Chase, London

Symbolic & Chase deals in rare and unique objets d'art and jewellery by the most famous designers including Cartier, Boucheron, Bulgari, Chaumet, Tiffany and Van Cleef & Arpels. Highlights include this Art Nouveau enamel and diamond dragonfly brooch, the wings applied with green and blue pique-à-jour enamel embellished with rose-cut diamonds, the body and head set with circular-cut diamonds, the eyes accented with green enamel.



Tiffany Studios Dogwood Table Lamp

American, c. 1906
Leaded glass and bronze
H. 31 1/2"
Diameter: 22"
Lillian Nassau LLC, New York

Lillian Nassau LLC is the foremost dealer in the work of Tiffany and Tiffany Studios, including lamps, glass and metalwork. Louis Comfort Tiffany (1848-1933) was a renowned American artist and designer who is best known for his work in stained glass in the Art Nouveau style. Lillian Nassau LLC will exhibit a number of beautiful leaded glass and bronze Tiffany table lamps featuring flower and bird decoration, dating from the first decade of the 20th century.



René Lalique

Chandelier, model "Madrid"
 c. 1930, France
 H. 114 cm
 Diameter: 84 cm
Galerie Alain Marcelpoil, Paris

Galerie Alain Marcelpoil, exhibiting for the first time at Fine Art Asia 2013, specialises in furniture and objets d'art from the Art Deco period (1920-1930). This chandelier by René Jules Lalique (1860-1945) is a fine example of the legendary French designer's creations which also encompassed jewellery, glass art,

perfume bottles, vases and clocks. In the 1920s Lalique became noted for his work in the Art Deco style; his name is always synonymous with creativity, beauty and quality.

Van Cleef & Arpels

Magnificent emerald and diamond brooch
 America, 1967
Simon Teakle, Connecticut

Marie Louise of Austria was the second wife of the Emperor Napoleon, and he is thought to have preferred her over his first wife Josephine. He commissioned a magnificent emerald and diamond parure for Marie Louise, the necklace of which is now in the Louvre, while the diadem is in The Smithsonian in Washington, the emeralds having been replaced by turquoises. This brooch features a large emerald from the original diadem, and was designed by Van Cleef & Arpels for the American philanthropist Sybil Harrington.



Wang Keping (b. 1949)

Bird
 Bronze, signed, Deroyaume Foundry
 68 x 15 x 15 cm
Galerie Dumonteil, Paris, New York and Shanghai

Galerie Dumonteil specialises in the best figurative art on animal themes. Wang Keping loves wood and the forms he can draw out of the natural material. His approach is deeply rooted in his Chinese heritage, but with the influence of Western art, as he has lived in Paris for many years. He feels an affinity with Modernist sculptors, above all Brancusi and his simplification of form. Wang's pure, smooth sculptures are at once ancient and modern, primitive and sophisticated.

Luis Chan (1905-1995)

Landscape with Figures
 1978
 Ink & color on paper
 H. 134 x W. 71 cm
Grotto Fine Art, Hong Kong

Luis Chan, the "master" of modern Hong Kong art, possessed an independent spirit and an incredibly vivid imagination. Throughout his long life, he rarely left Hong Kong yet kept abreast of every international avant-garde style. In an artistic odyssey that almost spanned the century, Chan moved from gentle realism to abstract, dreamlike works, creating a magical world that was unique. His work mirrors the transition of Hong Kong from traditional Chinese society to modern metropolis.





Yang Yanping (b. 1934)

Autumn Shine
2006

Ink and colour on paper
H. 95 x W. 107 cm

Michael Goedhuis, London

Michael Goedhuis focuses on contemporary Chinese artists who work in the traditional medium of ink on paper yet embrace modernism. Yang Yanping is one of the most distinguished contemporary ink painters from China. Trained at Beijing's Tsinghua University and Beijing Art Academy, Yang

and her husband have lived in New York since 1986. She excels in depicting the lotus flower, a symbol of purity, transience, the fragility of nature, and the potential for regeneration.



"Mughal" motif inspired bracelet

Colombian emeralds inlaid into mother of pearl
Bogh-Art, Geneva

For over a century, four generations of the Boghossian family have created "Haute Joaillerie" with the finest quality stones and workmanship. In their ceaseless quest for stretching the limits of jewellery design, they blend tradition and innovation, taking inspiration from their Oriental roots and especially the Mughal civilisation. For example, they have re-introduced the intricate art of inlay, an ancient technique that demands exceptional skill, time and precision.

Ai Xuan (b. 1947)

Lost in a Deserted Land
2011

Oil on canvas
H. 60 x W. 60 cm

**Kwai Fung Hin Art Gallery,
Hong Kong**



Renowned Chinese artist Ai Xuan is the son of the poet Ai Qing and brother of the artist Ai Weiwei. After graduating from the Middle School attached to the Central Academy of Fine Arts in Beijing, he served in the army in Tibet between 1969 and 1973 and was struck by the beauty of the grassland. This experience inspired his signature portraits of Tibetan women or men in rugged garments against the snowy wilderness of the high plateau.



Jamil Naqsh (b. 1938)

Picasso in History
Oil on canvas
H. 102 x W. 76 cm

Albemarle Gallery, London

In his long career the celebrated Pakistani artist Jamil Naqsh has painted a vast variety of subjects. Picasso in History is an example of a series of paintings which are like a dialogue with the master. Naqsh, a Muslim, was forced to emigrate at the time of Partition from Uttar Pradesh to Pakistan, where the new generation of artists was discovering a new aesthetic world through Western books and art magazines. In this series, Naqsh shows he is not an artist confined to one culture, but a painter with a universal visual language.

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