



Organiser 主辦機構

香港各界婦女聯合協進會  
HONG KONG FEDERATION OF WOMEN

# ONE BELT ONE ROAD 一帶一路

VISUAL ARTS EXHIBITION 2016  
視覺藝術展覽 2016

2016/04/12 - 16

Venue Partner 場地贊助

Sotheby's | 蘇富比 EST. 1744





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Organiser 主辦機構

## 香港各界婦女聯合協進會 HONG KONG FEDERATION OF WOMEN

In 1993, Chairperson Dr. Peggy Lam gathered ten best friends and established the Hong Kong Federation of Women, a non-profit and non-political organisation to bring women from diverse backgrounds, races and nationalities together to improve and protect the lawful rights of women and to take an active role in the affairs of the society so as to improve their political, economic, legal and social position. It also serves as a platform for exchange amongst women organisations from mainland and all over the world.

Members of the Federation come from various levels, occupations, races, and districts in Hong Kong. Amongst members are business women, professionals, workers and housewives as well as those who are fervent in women development and advancement. The membership of the Federation is around 2,000, with 75 corporate members from all over Hong Kong, Kowloon and the New Territories. Total membership of these organisations exceeds 100,000.

The Federation aims to enhance the standard and training of women and to promote the development of the five perceptions in women, namely, virtue, wisdom, physical well-being, fraternity and aesthetics and to promote their self-confidence and self-support. HKFW has organised over 100 major events, prominent projects and meaningful services annually to strive for excellence and for the betterment and harmony of Hong Kong.

The Federation is highly committed to promoting the development of local artistic and cultural exchange. To commemorate the 20th anniversary of the Federation, the first ever “Hong Kong Women of Excellence in the Six Arts Award” was initiated to honor 20 outstanding Hong Kong women who excel in the modern six arts arenas, i.e. Musical Arts, Visual Arts, Performing Arts, Film and Television Arts, Literary Arts and Physical Arts. To further promote Musical Arts, the Federation founded the first all-female 60-piece orchestra, the Hong Kong Federation of Women Six Arts Orchestra. A 60-piece woman choir, the HKFW Six Arts Choir was also restructured to promote the choral arts in Hong Kong. The “One Belt One Road Visual Arts Exhibition 2016” is another pioneer work of the Federation to honor outstanding women who excel in visual arts and crafts. It is envisaged to be a catalyst for regional cooperation between the eastern and western cultures and the promotion of gender equality and women’s empowerment. Ushering into the future, the Federation will continue to organise large scale activities to recognize women who have made significant contributions to other areas of the Six Arts.

香港各界婦女聯合協進會於1993年成立，由主席林貝聿嘉博士發動志同道合的十位好朋友組織而成，是一間不牟利及非政治團體。宗旨為團結各界婦女，關注香港事務，爭取和維護婦女合法權益，以及與全球婦女組織保持交流和聯繫。

香港婦協的會員來自各階層、各地區、各種族、各行業，包括工商界行政人員、專業人士、在職婦女、家庭主婦，以及熱心推動婦女工作的女性。現有團體會員七十五個，個人會員近二千人，分佈香港、九龍、新界及離島，會員總數超過十萬人。

香港婦協多年來一直致力服務社會，積極關心婦女事務和政策。為配合婦女就業需要，更經常資助各地區婦女會成立活動中心，並透過與僱員再培訓局合作為地區婦女會舉辦培訓課程。香港婦協每年籌辦一百多項不同類型的活動，包括多次發動婦女團體參與賀國慶、慶回歸等大型項目，舉辦文藝晚會、展覽會、講座、青年領袖培訓計劃、「家庭健康月」等富有意義的大型活動，為建設美好和諧的香港作出貢獻。

香港婦協向來致力推動本土藝術發展及文化交流，在慶祝成立二十周年的時候，推動多項創新的項目，例如「香港六藝卓越女性選舉」，以表揚樂藝、視藝、演藝、影藝、文藝、體藝方面具卓越貢獻的女性，其中樂藝方面已經成立了全港首創六十人的全女子管弦樂團，及重組六十人合唱團。「一帶一路視覺藝術展覽2016」則為表揚視藝方面卓越女性的另一創舉，旨在以香港作為國際文化交流的對外平台，推動與“一帶一路”沿線國家和地區的文化交流，同時促進男女平權和婦女充權的重要理念。香港婦協將繼續舉辦大型活動，以表揚六藝其餘藝術領域當中卓越女性的成就。



# Hong Kong Federation of Women Visual Arts Exhibition Organising Committee

香港各界婦女聯合協進會  
視覺藝術展覽籌備委員會



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林貝聿嘉博士

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黃汝璞

**Co-Convenor 聯席召集人  
Vice Chairperson 副主席**



Pansy Ho JP  
何超瓊

**Co-Convenor 聯席召集人  
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**Supervising Advisor  
監察顧問**



Rita Liu SBS, BBS  
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**Vice Chairperson 副主席**



Dr. Susan Tang JP  
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湯振玲

**Officer 常委**



香港各界婦女聯合協進會  
「一帶一路視覺藝術展」紀念特刊

群芳展藝  
異彩紛呈

行政長官梁振英



香港各界婦女聯合協進會

「一帶一路視覺藝術展」紀念特刊

百家匯聚  
藝風弘揚



名譽贊助人梁唐青儀



一帶一路視覺藝術展

精華薈萃  
藝彩揚輝



政務司司長林鄭月娥



一帶一路視覺藝術展

八方呈藝  
四海誼聯



財政司司長曾俊華



一帶一路視覺藝術展

誼聯萬里  
藝展百家



律政司司長袁國強



香港各界婦女聯合協進會「一帶一路視覺藝術展」誌慶

弘 藝 通 誼  
芳 猷 懿 行



中華人民共和國香港特別行政區  
立法會主席

劉鏗成



香港各界婦女聯合協進會

「一帶一路視覺藝術展」誌慶

# 放眼世界



行政會議非官守議員召集人林煥光

香港各界婦女聯合協進會「一帶一路視覺藝術展」紀念特刊

懿才薈萃

珍瑋紛呈



民政事務局局长  
劉江華



香港各界婦女聯合協進會

「一帶一路視覺藝術展覽」紀念特刊

# 帶動投資 尋覓商路



全國人民代表大會常務委員會委員

范徐麗泰博士

「一帶一路視覺藝術展」誌慶



親誠惠容  
筆參造化

香港基本法委員會副主任

梁愛詩



敬賀

二〇一六年



香港藝術發展局主席

王英偉博士 GBS 太平紳士

# 藝文彰顯 文化交融

香港各界婦女聯合協進會「一帶一路視覺藝術展」

香港各界婦女聯合協進會「一帶一路視覺藝術展」









## Foreword from the Curator 策展人序言

When one thinks of the “Silk Road”, interregional trade often springs to mind. Yet, the greatest value of the Silk Road, is arguably its conducive role in the exchange of ideas. Art, religion, philosophy, technology, language, science, architecture, and every element of civilization was exchanged through the Silk Road, along with the commercial goods that traversing merchants carried along with them from country to country.

In today’s modern world, we have become accustomed to the interchange of culture in our global village; we have accepted the cross-influence in artistic traditions as a natural extension from increased movement of people. This has only radically grown since the Han Dynasty with the development of the Silk Road. The movement of artistic motifs, styles, and techniques is closely bound to the larger context of the exchange of beliefs, ideas, and technologies.

### One Belt, One Road – A Revival of Spirit

Based on the ancient Silk Road trading network linking East to West, China’s new One Belt One Road initiative will recapture the spirit of exchange, journey, and connectedness in the context of a newly-emerging global paradigm. Founded on the premise of building a new network of global partnerships for the contemporary era, OBOR provides refreshing perspectives about regional and global cooperation, providing stability and strength in the unity of all people, in all nations.

Sharing one third of the world’s total economy, the One Belt One Road concept is strongly rooted in the belief of harmonious balance, central in traditional Chinese culture and applied in today’s context. As it has proven historically, this new Silk Road will continue to foster and develop cultural and artistic relations and, as happened before, women will play a crucial role in this.

### Women of Art

Art has always been core to the values of trade.

In the ancient world of the original Silk Road, the role of women was relegated, yet they still found a way to influence art and culture of their times in subtle manners. Inspired by this, today’s women who are continuing on the journey of equality, using art as their voice, shall discover via One Belt One Road a platform to share and unite.

In seeking to pay homage to the history of women in art and to their future, and at the same time embracing the One Belt One Road spirit, The Hong Kong Federation of Women presents this

international visual arts exhibition to bring together the voices of differing cultures through their art – just as the original Silk Road has left a legacy of the world’s most precious art heritage. This curated show lets women of OBOR nations understand that their voices can and will be heard. The selected artists in the exhibition have been chosen for their artistic talent, their passion for their own cultural identity, as well as their belief that through their art, generations of younger women will find the courage to express themselves. This is an expression of culture that unites and strengthens all people.

It is significant that we host the event here in Hong Kong, a city that truly connects China to the world. This exhibition of female artists, hailing from nations along the OBOR route – from China to Central Asia and the Middle East, to the Mediterranean, and beyond – unites powerful but often underrepresented voices on the global stage through the universal medium of art. Art allows us to explore the colors and textures of our society; we are surrounded each day with these elements but rarely notice them. Nowadays, we hold screens to our faces more often than we look into the eyes of others. In this exhibition, we hope to hold up a mirror to reflect the culture of each country, and to invite the audience to look into the soul of each artist and take a step towards understanding the place from which he or she has grown.

Finally I would like to express my heartfelt gratitude to the participating artists – PENG Wei (People’s Republic of China), Claire DENIAU (France), Vivienne TAM (Hong Kong SAR), Shirin ABEDINIRAD (Iran), Sabrina MEZZAQUI (Italy), Saule SULEIMENOVA (Kazakhstan), HONG Wai (Macau SAR), CHONG Siew Ying (Malaysia), Lalla ESSAYDI (Middle East), Paulina OŁOWSKA (Poland), Yelena POPOVA (Russia), Anoma (Sri Lanka) and CHANG Song Lian (Taiwan) – who, by embracing the One Belt, One Road spirit, reawaken the diversity of culture, language and art as seen in the eyes of women throughout history, today and for our future.

**PANSY HO**

絲綢之路一般令人聯想到的是區域間的貿易往來，然而，其最重大的價值卻應該是其有效促進思想溝通交流的功能。商旅沿絲綢之路把商品運送至不同國家的同時，亦帶動藝術、宗教、哲學、科技、語言、科學、建築與其他文明元素的交流。

在現今社會，我們對「地球村」內的各種文化交流已習以為常；人口流動日益頻繁，促使不同藝術傳統相互影響，更是理所當然。其實，此等藝術傳統的蛻變，乃始於絲綢之路起源的漢代；藝術圖案、風格與技巧的演變，跟信仰、思想與科技的交流有着密切關係。

### 「一帶一路」重塑絲路精神

國家倡議的「一帶一路」以古代絲綢之路貫通東西的貿易網絡為基礎，以全新的世界觀，重塑交流、旅遊與聯繫的定義。「一帶一路」旨在建立全新的當代夥伴網絡，為區域與全球合作引入嶄新思維，為團結各國人民，帶來穩定氛圍和注入力量。

「一帶一路」以中國傳統文化中和諧共融的理念為本，涵蓋的經濟體佔全球經濟總量的三分之一，是傳統文化在當今社會的全新演繹。一如古代絲綢之路，新的絲綢之路將繼續促進各國建立文化與藝術領域上的關係，而女性在過程中將會扮演重要的角色。

### 女性與藝術

藝術一直是貿易的核心元素。

女性在古代絲綢之路的時代，地位低微，但她們卻在有意無意間，塑造了當時的藝術與文化。時至今日，女性仍在爭取兩性平等，她們透過藝術創作展示實力，而「一帶一路」正是她們分享經驗與團結信念的最佳平台。

為了向古今女性藝術家致敬，並呼應「一帶一路」的精神，香港各界婦女聯合協進會特別舉辦是次國際性視覺藝術展覽，匯聚來自不同文化女性的藝術創作，就如古代絲綢之路所留下的珍貴文化藝術遺產般，彰顯女性的實力；是一次團結全人類的文明之旅。期望藉著是次展覽，讓「一帶一路」沿線國家的女性，了解自己能備受尊重。獲邀參展的藝術家除了才華橫溢之外，她們對自身文化亦充滿熱誠，更重要的是，她們深信自己的作品可以鼓勵及啟發更多年輕女性勇於表達自我。

香港是真正中西薈萃的城市，因此在香港舉辦是次活動可謂別具意義。展覽表彰來自中國、中亞、中東以至地中海等「一帶

一路」沿線國家的女性藝術家；透過藝術這個國際語言，滙集女性那股巨大卻未被充分認同的聲音。藝術能讓我們了解社會的色彩與內涵，但我們卻往往忽略了日常生活中豐富的藝術元素。今時今日，我們看屏幕的時間多於與人真正深入的交流；因此，期望是次展覽能展現不同國家的文化，讓觀眾探索每個藝術家的背景、感悟其創作的心路歷程，並進一步了解孕育出這批藝術家的地方。

最後，我謹向參與是次展覽的藝術家衷心致謝，包括彭薇（中國）、Claire DENIAU（法國）、Vivienne TAM（香港）、Shirin ABEDINIRAD（伊朗）、Sabrina MEZZAQUI（意大利）、Saula SULEIMENOVA（哈薩克斯坦）、洪慧（澳門）、張秀英（馬來西亞）、Lalla ESSAYDI（中東）、Paulina OLOWSKA（波蘭）、Yelena POPOVA（俄羅斯）、ANOMA（斯里蘭卡）及張松蓮（台灣），她們秉承「一帶一路」精神，以女性對歷史、當下和未來的觀點和角度，重新喚醒文化、語言和藝術的多元性。

何超瓊



# The Magnificent Silk Road

## 璀璨的絲綢之路

### The Silk Road

The Silk Road was a network of trade routes, formally established during the Han Dynasty of China, which linked the regions of the ancient world in commerce. As the Silk Road was not a single thoroughfare from east to west, the term 'Silk Routes' has become increasingly favoured by historians, though 'Silk Road' is the more common and recognized name. The network was used regularly from 130 BCE, when the Han officially opened trade with the west, to 1453 CE, when the Ottoman Empire boycotted trade with the west and closed the routes. Since the Ming Dynasty, the continental 'Silk Road' was extended, and somewhat replaced, by the maritime 'Silk Road' that consisted of increasingly heavy traffic of merchant vessels sailing from the Pearl River Delta through South East Asia and around India and Africa to bring trade goods of predominantly Chinese and Indian origin to Western Europe.



### Trade

While many different kinds of merchandise travelled along the Silk Road, the name comes from the popularity of Chinese silk with the west. The Silk Road routes stretched from China through India, Asia Minor, up throughout Mesopotamia, to Egypt, the African continent, Greece, Rome, and Britain. The northern Mesopotamian region (present day Iran) became China's closest partner in trade, as part of the Parthian Empire, initiating important cultural exchanges. Paper, which had been invented by the Chinese during the Han Dynasty (206 BCE-220 CE), and gunpowder, also a Chinese invention, had a much greater impact on culture than did silk. The rich spices of the east, also, contributed more than the fashion which grew up from the silk industry. Even so, by the time of the Roman Emperor Augustus (27 BCE - 14 CE) trade between China and the west was firmly established and silk was the most sought after commodity in Egypt, Greece, and, especially, in Rome.



### 絲綢之路

絲綢之路始於中國漢代，是古時連接世界不同地域的商貿路線網絡。儘管「絲綢之路」是較普遍與公認的名稱，但由於絲綢之路並非只是一條貫穿東西的單一交通要道，因此歷史學家愈趨傾向採用「絲綢之路航線」的說法。絲綢之路自公元前130年，漢朝正式與西方通商開始，交通漸趨頻繁，直至公元1453年，奧斯曼帝國與西方國家斷絕貿易關係，並封鎖絲綢之路。時至明代，陸上「絲綢之路」延伸海上，而海上「絲綢之路」，更於某程度上取代了陸上「絲綢之路」；頻繁的商船把主要來自中國與印度的貿易商品，沿海路從珠江三角洲經東南亞、印度與非洲運送至西歐。



### 貿易

經絲綢之路運送的商品種類繁多，其名稱的由來卻是由於中國絲綢特別受西方國家歡迎所至。絲綢之路從中國延伸至印度、小亞細亞，貫穿美索不達米亞、埃及、非洲大陸、希臘、羅馬與英國。隸屬安息帝國領土的美索不達米亞北部地區（今伊朗），更是中國最密切的貿易夥伴，促進了沿線國家之間的重要文化交流。漢朝時期（公元前206年至公元220年），中國人發明的造紙技術和其後發明的火藥，對文化的影響力較絲綢為大；而豐富多樣的東方香料，於文化的貢獻亦較絲綢業帶起的衣飾時尚為大。即使如此，在羅馬奧古斯都大帝時期（公元前27年至公元14年），中國與西方已建立了密切的貿易關係，而絲綢更成為埃及、希臘，特別是羅馬等地最受追捧的商品。

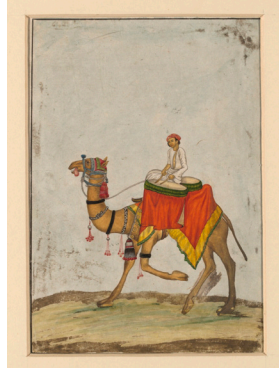


## Culture

The greatest significance of the Silk Road was the exchange of culture. Art, religion, philosophy, technology, language, science, architecture, and every other element of civilization was exchanged through the Silk Road along with the commercial goods the merchants carried from country to country. Along the network of routes, disease travelled also, as evidenced in the spread of the bubonic plague of 542 CE which is thought to have arrived in Constantinople by way of the Silk Road and which decimated the Byzantine Empire. The closing of the Silk Road forced merchants to take to the sea to ply their trade, thus initiating the Age of Discovery (1453-1660 CE) which led to world-wide interaction and the beginnings of a global community. During this period, Ming Dynasty blue-and-white ceramics became much admired, highly priced and widely imitated artworks in the West, and European Jesuits brought Catholicism from Europe to imperial China.

## 文化

絲綢之路的最大意義在於推動文化交流，商旅經絲綢之路把商品運送至不同國家之外，亦帶動藝術、宗教、哲學、科技、語言、科學、建築及其他文明元素的交流。但與此同時，疾病亦隨之傳播；例如公元542年黑死病爆發，印證疾病通過絲綢之路散播至君士坦丁堡，更重挫拜占庭帝國。絲綢之路被封鎖，迫使商家沿海路拓展貿易，從而開創探索時代（公元1453年至1660年），引發全球互動，造就了全球社區的出現。此時，明代青花瓷器在西方社會備受推崇，成為了價格高昂的藝術品，更出現大量仿製品；同時，歐洲耶穌會亦把天主教從歐洲引入中國。



### Women and the Silk Road

Women played an important role in the history of the Silk Road. They were traders, workers in silk manufacturers, entertainers, wives of diplomats or merchants who travelled with their husbands or, left at home, held the family and household economy together. During the latter millennium of Silk Road encounters, individual women became highly influential members of society, and so during the Tang Dynasty Wu Zetian is remembered for the spread of Buddhism (625-705 CE), Princess Wencheng for her contribution to Chinese and Tibetan exchanges (c.620-690 CE), and Empress Irene for the development of the Byzantine Silk trade, while Orghaghtani Beki is celebrated for her importance Mongol inter-ethnic exchanges (1190-1252 CE). Female leadership is often described in connection with silk manufacturing. Women played a major role in the production of this valuable trade good. In many peasant households the laborious task of raising the sensitive silk worms was originally restricted to women.

### 女性與絲綢之路

女性在絲綢之路歷史中擔當重要的角色，她們當中有商人、絲綢生產工人、藝人，或者是外交官或商人的妻妾；她們或與夫婿同行周遊列國、或是被留在家中把持家務。在絲綢之路開通千年後，個別女性在社會上取得了舉足輕重的地位，當中最為後世所傳頌的包括：唐代的武則天（公元625年至705年）掌政期間致力弘揚佛教、文成公主（公元620年至690年）對促進中國與西藏交流的貢獻、艾琳皇后促進拜占庭帝國的絲綢貿易發展，以及唆魯禾帖尼（公元1190年至1252年）促成蒙古各民族之間的交流等。古時，女性的領導地位一般反映於絲綢生產工作上，她們於這項名貴商品的生產過程中，扮演重要的角色；在很多農戶家庭，飼養絲蠶的繁重工作，更只限由女性負責。



... (The page contains a dense grid of text, likely a list of names and locations, which is mostly illegible due to the low resolution and high density of the characters.) ...



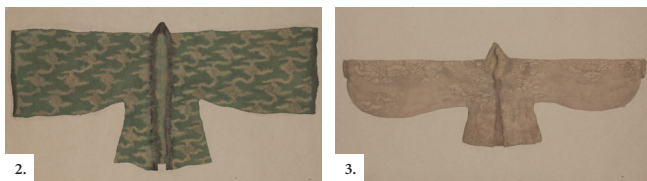
## Peng Wei (China) 彭薇(中國)

Peng Wei is renowned for the refined and thoughtful use of classical Chinese motifs and painting techniques in her elegant contemporary artworks. Reflecting the impact of globalization on China's cultural heritage, the Beijing-based artist often paints on unconventional, contemporary materials, including shoes, garments, and mannequins. This is highlighted by her collaboration with acclaimed footwear designer Sergio Rossi to create a stunning collection of boots made of hand-painted rice paper in 2012.

A former editor of *Yishu*, China's first English-language contemporary art journal from 2000 to 2006, Peng is a graduate from Nankai University in Tianjin with a Bachelor of Arts in Fine Art and a Master of Philosophy in Aesthetics. Peng has participated in exhibitions at the National Art Museum of China in Beijing, the Fukuoka Asian Art Museum, the Singapore Art Museum, the European Centre of Contemporary Art in Brussels, the Berlin National Museum and the Bergen Art Museum. Her works are found in prominent collections, including the Brooklyn Museum, the Asian Art Museum of San Francisco, the National Art Museum of China, the M+ Collection in Hong Kong SAR and the Sigg Collection in Switzerland.

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彩墨錦繡 *Splendor in Ink and Wash*,  
(detail) Wall installation, 85 x 155 cm, 2003



2.

3.



1.

彭薇的當代藝術作品風格優雅，以精緻與靈巧運用中國古典圖案與繪畫技巧著稱。這位藝術家長駐北京，經常以國畫筆法繪畫鞋履、服裝與人體模特兒等非傳統和當代的產物，反映全球化對中國文化傳承的影響。2012年，她與著名鞋履設計師 Sergio Rossi 合作，以手繪宣紙製作驚為天人的靴子系列。

彭薇畢業於天津南開大學，先後取得美術文學學士學位與美學哲學碩士學位。她於2000至2006年間曾擔任中國首本英文當代藝術期刊《典藏國際版》的編輯。彭薇的作品曾於北京中國美術館、福岡亞洲美術館、新加坡美術館、布魯塞爾歐洲當代藝術中心、柏林國家博物館與卑爾根藝術博物館展出，其作品已成為布魯克林博物館、三藩市亞洲藝術博物館、中國美術館、香港M+視覺文化博物館以及瑞士希克的藏品之一。

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1. Peng Wei's portrait, 彭薇
2. 彩墨錦繡 *Splendor in Ink and Wash*, Wall installation, 85 x 155 cm, 2003
3. 彩墨錦繡 *Splendor in Ink and Wash*, Wall installation, 85 x 155 cm, 2003
4. 遙遠的信件 *Distant Letter*, Wall installation, 610 x 120 x 20 cm, 2012-2015



4.

## Claire Deniau (France 法國)

At the heart of Claire Deniau's practice, painting is between language and materiality where sensitive intuition and conceptual approach harmonize in a playful poetry. Exploring the relationship between painter, painting, and viewer, Deniau is fascinated by the subtle balance created between the artist's presence in the materiality of a painting and the unpredictable emotional effect of the painting on the viewer. Based between Paris and Hong Kong, her work also encompasses installations, interactions, sculpture, drawing, etching, and artist books.

Deniau is a Bachelor of Arts and Master of Arts graduate from the Fine Art program of Central Saint Martins in London. She has participated in exhibitions throughout Europe and has been the subject of several solo shows in France. Her works are collected by Tate Museum and the Victoria & Albert Museum in London, and the FRAC PACA in Marseille.

Her website is [www.clairedeniau.com](http://www.clairedeniau.com).

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*Harmony*, Oil on linen, 146 x 114 cm, 2016



1.



2.

在Claire Deniau的藝術核心理念中，繪畫介乎語言與物質之間，能夠如俏皮的詩歌般協調靈敏直覺與概念手法。Deniau致力探索畫家、繪畫與觀眾之間的關係，令人著迷之地方在於微妙地平衡畫家展示作品實體與無法預知的觀眾情感反應。她遊走於巴黎與香港之間，其藝術工作還包括裝置藝術、互動製作、雕塑、繪畫、蝕刻與藝術家書籍。

Deniau持有倫敦中央聖馬丁藝術與設計學院藝術課程文學學士與文學碩士學位，曾於歐洲各地參展，並多次在法國舉行個人作品展，其作品已成為倫敦泰德美術館、維多利亞和艾伯特博物館，以及馬賽普羅旺斯—阿爾卑斯—藍色海岸地區基金當代藝術展覽館藏品。

Deniau的網址是 [www.clairedeniau.com](http://www.clairedeniau.com)。



3.

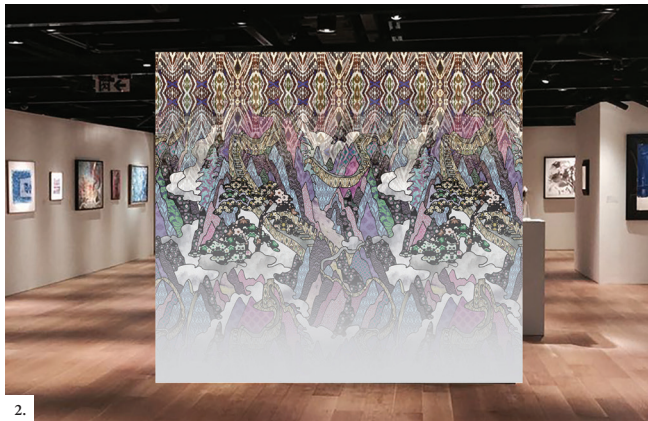
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1. *Up-Close*, Oil on linen, 195 x 97 cm, 2016  
2. Claire Deniau's portrait © Géraldine Aresteau  
3. *Presence*, Stainless steel - Poli mirror, 180 x 120 x 1 cm, 2015





## Vivienne Tam (Hong Kong 香港)



2.



3.

享譽全球的Vivienne Tam是香港最具影響力的設計人物之一，她以新穎、融匯東西的設計風格，以及率先在全球締結時尚與科技合作馳名。她巧妙地把根植於自己的中國文化融入強調藝術性的現代設計，以創新而有趣的方式運用東方美學元素跨越文化差異，一直走在生活設計潮流之先。

Vivienne Tam為「一帶一路視覺藝術展覽2016」創作了作品「文化夢都」(Cultural Dreamland)一幅將各國文化符號融入中國山水的視覺藝術拼圖。該作品取材自新疆、哈薩克斯坦以至土耳其與俄羅斯的本土文化，將她融會不同國家文化而相互影響、文化昇華的夢想，以其跨越文化的構想手法拼貼出美麗和諧的織錦掛毯。

Vivienne Tam 是香港理工大學的畢業生，其作品已成為多個世界上最舉足輕重博物館的永久藏品，作品見於紐約大都會藝術博物館、倫敦維多利亞和艾伯特博物館等。Vivienne Tam 也敢於在國際舞台上倡議東方理念，更是獲獎著作《China Chic》(HarperCollins，紐約，2000年)的作者。她最近於紐約大都會藝術博物館《中國：鏡花水月》展覽中展出作品，更成為該博物館史上參觀人次最多的展覽。



1.

One of Hong Kong's most influential design figures, internationally-renowned Vivienne Tam is celebrated for her cutting-edge, East-meets-West approach to design, as well as for pioneering global collaborations that marry fashion with technology. Tam masterfully blends her Chinese roots with a modern design vocabulary that is recognized for its artistry, bridging the cultural gap with Oriental aesthetics in innovative and exciting ways, and stays in the forefront of lifestyle designs.

For the One Belt, One Road Visual Arts Exhibition 2016, Tam has created a work entitled Cultural Dreamland - a mosaic of Chinese landscape blended with other countries' cultural symbols. Drawing upon indigenous cultures from Xinjiang, Kazakhstan, through to Turkey and Russia, the artwork is based on her dream of cultural enhancement, mutual understanding and, truly conceiving to her culture-bridging approach that makes for a harmonious and beautiful tapestry.

A graduate of the Hong Kong Polytechnic University, Tam's works are housed in some of the world's most important permanent collections, including the Metropolitan Museum of Art in New York and the Victoria & Albert Museum in London. A fierce advocate for local ideas on a global stage, Tam is the author of the award-winning book China Chic (HarperCollins New York, 2000). Her recent exhibit at the MET Museum "China : Through the Looking Glass" had the highest attendance in the museum's history.

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1. Vivienne Tam's portrait
  2. Cultural Dreamland, Jacquard Tapestry, 300cm (W) x 250cm (H)
  3. Runway Finale at Vivienne Tam Fall 2016 New York Fashion Show
- © Jacquard Tapestry woven by MIC 天一



## Shirin Abedinirad (Iran 伊朗)

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*Evocation #1*, Photograph (land art installation),  
40 x 60cm (Seven edition), 2013



1.

Shirin Abedinirad 的藝術表現方式涵蓋雕塑裝置、影像與表演藝術，其創作以更廣泛社會背景中的自我認同為中心思想。Abedinirad 的表演作品針對其家鄉伊朗的性別、性取向與人類同情心問題，影像作品則探索自我與身份的概念。此外，她的戶外鏡像雕塑裝置有著動人心弦的魅力，靈感源自伊朗古代鏡像宮殿透過吸引與反射光線「放大天堂」的理念，引領觀眾思考人與人以至四周環境之間的聯繫。

Abedinirad 的藝術從繪畫開始，她曾在伊朗修讀平面設計與時裝設計課程，以概念藝術與將之結合時尚為研究重點。Abedinirad 曾擔任模特兒，曾獲 United Colors of Benetton 選為 2010 年秋冬季全球宣傳推廣活動的形象女郎，因而啟發她發展多方面的藝術表現方式，包括在伊朗全國以至印度、西班牙與土耳其發表其表演作品。她還跟伊朗廣受好評的導演阿巴斯·奇亞羅斯塔米研習影像藝術，並開始構思發人深省的裝置藝術項目。



3.

With a body of work encompassing sculptural installations, video and performance art, Shirin Abedinirad focuses on the central concept of self-identity within the context of wider society. While her performance pieces confront issues of gender, sexuality and human compassion in her native Iran, Abedinirad's video art pieces explore the notion of self and identity. Besides, her captivating, outdoor, mirrored sculptural installations engage viewers to consider the link between human beings and their surrounds, inspired by ancient mirrored palaces in Iran that "amplify paradise" by attracting and reflecting light.

Beginning her art career with painting, Abedinirad studied graphic design and fashion design in Iran with research focus on conceptual art and its overlapping with fashion. Abedinirad worked as a model and was chosen as the face of the United Colors of Benetton Fall/Winter International Campaign in 2010, inspiring her to create a multi-disciplinary body of work, including performance pieces throughout Iran, India, Spain, and Turkey. She also studied video art under acclaimed Iranian director Abbas Kiarostami, and began to conceive her thought-provoking installation works.



2.

right page 右頁

1. *Mirrored Ziggurat*, Installation in Underbelly Festival in Sydney, August 2015
2. Shirin Abedinirad's portrait
3. *Evocation #4*, Land Art, 2013

## Sabrina Mezzaqui (Italy 意大利)



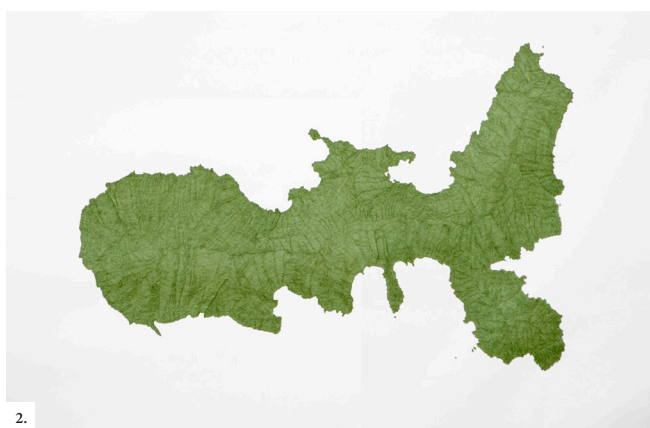
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*Il mantello della Regina delle Nevi*, paper, pearls, thread  
variable dimensions (h. 200 cm circa), Courtesy: GALLERIA  
CONTINUA, San Gimignano / Beijing / Les Moulins / Habana  
© Photo by: piier.net, 2014.

Sabrina Mezzaqui is one of the most interesting artists in Italy today. Concerned with the passage of time, she plays in her works with the repetition of medial, manual gestures, using passing thread through beads, cutting or drawing tiny motifs onto paper, and often incorporates written words. Mezzaqui also creates video art that depicts variations of light or slow-moving and simple natural phenomena such as dust blowing in the wind, reflection of stars or the sun and snowfall.

Mezzaqui is a graduate of the Istituto Statale d'Arte di Bologna and the Accademia di Belle Arti di Bologna. She has been widely exhibited in Italy at MAXXI in Rome, the Galleria Civica d'Arte Moderna di Torino, Galleria Continua in San Gimignano and the Palazzo delle Papesse in Siena, and internationally at the National Museum of Women in Arts in Washington, D.C., P.S.1 in New York, the Beijing World Art Museum, and the Musée d'Art Moderne in Saint-Étienne.



2.

Sabrina Mezzaqui 是當今意大利最有趣的藝術家之一。她關注時間流逝，其作品以穿線貫穿珠子、剪紙或於紙張上繪製細小圖案，反復展現平實的人手工藝，並經常在作品題字。Mezzaqui也創作影像藝術，描繪光線的變化或緩慢而簡單的自然現象，如塵埃隨風而逝、星光或陽光的折射與降雪。

Mezzaqui畢業於博洛尼亞國立藝術學院與博洛尼亞美術學院，其作品曾在意大利羅馬國立當代藝術博物館、都靈市立現當代美術館、聖吉米納諾常青畫廊與錫耶納帕佩塞宮等廣泛展出，並曾於華盛頓國家婦女藝術博物館、紐約P.S.1當代藝術中心、北京中華世紀壇與聖艾蒂安現代藝術博物館等作海外展覽。



3.

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1. Sabrina Mezzaqui's working table  
2. *Isola d'Elba*, Felt-tip pen drawing on paper, 150 x 150 cm, 2008  
3. *L'isola Giglio*, Felt-tip pen drawing on paper, 150 x 150 cm, 2008





## Saule Suleimenova (Kazakhstan 哈薩克斯坦)

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*Cow Apa*, (detail) Acrylic on photograph on canvas,  
127 x 180 cm, 2016



Saule Suleimenova 是哈薩克斯坦當代藝術先驅，對自己的哈薩克身份深感自豪，驅使她在不同藝術表現方式領域進行大量創作，如實展示國家在廿一世紀、後蘇聯時期的身份，並為人民創造可見而具體的國家意識形態。Suleimenova 的作品探討哈薩克斯坦日常生活中組成言語與圖像環境的語言，例如公告、廣告、標牌或塗鴉上的文字，迫使觀眾思考自己在生活中經常忽視的元素。

Suleimenova 曾就讀哈薩克斯坦國立建築與土木工程學院，取得設計榮譽學位。她先後於哈薩克斯坦與三藩市亞洲藝術博物館舉行多次個人藝術展，其作品也曾於全球多個聯展中展出，其中以2013年第五屆莫斯科當代藝術雙年展的《移民的藝術》、2015年威尼斯雙年展的《為何是自我，社會身份的冒險》與2009年都靈後蘇聯時期亞洲當代藝術展的《無處是東方》最為矚目，並參加了1998年里斯本世界博覽會、烏美畫廊與倫敦新境界有限公司，以及布魯塞爾歐亞畫廊舉行的聯展。



Saule Suleimenova is a pioneer in contemporary Kazakh art. Driven by a deep sense of pride in her Kazakh identity, Suleimenova has created a prolific body of work speaking to the truth of her country's 21st century, post-Soviet identity, and for creating a visible and concrete national ideology for her people. Her work examines the language that composes the verbal and graphic environment of daily life in Kazakhstan like the text of classifieds, advertising, signage or graffiti, and forces the viewer to consider these often-unseen components of their lives.

Educated at the Kazakh State Academy of Architecture & Construction with an honors degree in design, Suleimenova has been the subject of a number of solo shows in Kazakhstan and at the Asian Art Museum of San Francisco. She has also been featured in group exhibitions, most notably the Migrants Art in the 5th Moscow Contemporary Art Biennale in 2013, Why Self, Adventures of Social Identities in 2015 Venice Biennale and East of Nowhere in Contemporary Art From Post-Soviet Asia Exhibition in Turin in 2009, as well as the 1998 Lisbon World Exposition, Humay Gallery and New Realms Limited in London, and Galerie Eurasia in Brussels.



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1. *Cow Apa*, Acrylic on photograph on canvas, 127 x 180 cm, 2016  
2. *Street Light*, Acrylic on photograph on canvas, 127 x 180 cm, 2016  
3. Saule Suleimenova's portrait

## Hong Wai (Macau) 洪慧 (澳門)

Hong Wai is a transmedia artist based in Macau and Paris. She journeys with ink to a new frontier unleashing the mysterious, often-hidden feminine through a technique that has been confined by masculine universe for centuries. Hong's works are characterized by the "bending" of the ink. Instead of paintings representing virtue, Hong explicitly expresses the feminine perspective through unconventional depiction of contemporary images in an unabashed, unashamed way, defining her pop ink with the combination of human power and energy of the universe that symbolize unity of universe and human.

A graduate of the Department of Chinese Literature at the National Taiwan University, Hong received a Master degree in Theories and Practice of Art and Language from the École des Hautes Études en Sciences Sociales in Paris. After her first solo exhibition at the age of 17, Hong has exhibited widely throughout Macau SAR, Hong Kong SAR, Taiwan, China, Seoul, Singapore, France, New York and Montréal.

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1. Hong Wai's portrait 洪慧
2. *Feminine Landscape series* "女山水" 系列, 水墨設色泥銀宣紙, Ink and color on silver Xuan paper, 171X71cm, 2016



洪慧是遊走於澳門與巴黎的跨媒材藝術家，她利用長期以來以男性意識為主宰的中國水墨媒材，開拓全新領域，釋放神秘而常被隱藏的女性氣質。洪慧的作品被視為「顛覆」水墨畫規範；有別於品格象徵的傳統水墨畫，洪慧毫無忌憚地將具有情慾象徵的女性元素放進作品中，赤裸的表達出當代女性觀點，在要求天人合一的水墨境界中，獨闢蹊徑開創出傳統與當代相互衝擊卻又和諧共處的「普普水墨」風格。

洪慧畢業於國立台灣大學中國文學系，並持有巴黎社會科學高等學院藝術及語言理論碩士學位。洪慧於17歲舉行首次個人藝術展後，其作品先後在澳門、香港、台灣、中國、首爾、新加坡、法國、紐約與蒙特利爾廣泛展出。



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2. *Anais*, Ink and color on Xuan paper, 水墨設色紙本, 95 x 66 cm, 2014.



02  
陈



## Chong Siew Ying (Malaysia) 張秀英(馬來西亞)

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*Infinity* 無極 (detail) Charcoal and acrylic medium on paper mounted canvas, 碳粉及壓克力顏料、布面紙本, 260 x 138 cm each (3 pieces 260 x 414 cm in total), 2012



1.

張秀英曾於巴黎、美國與馬來西亞求學與開展藝術事業，其藝術風格建基於東西方情感。雖然她的作品素以手法靈活的筆觸與表現力見稱，仍繼續致力開發全新的技術與手法探索繪畫作為視覺詩歌的獨特形式。張秀英受自己在歐亞旅行的經歷所啟發，作品反映對不同地方有複雜深入的理解，並通過普遍主題如人類連繫、國土與歸屬感加以表達，以此持續探索自身的存在。

張秀英於1990年離開馬來西亞前往法國，曾就讀於巴黎凡爾賽美術學院，後到巴黎版畫中心 Atelier 63 學藝。此後，她一直往返馬來西亞，曾在光州文化基金會與佛蒙特藝術中心擔任駐留藝術家。她的作品曾於馬來西亞各地、新加坡與亞洲其他地區，以及在法國與美國多個藝術場地展出。

Having studied and practiced in Paris, the United States and Malaysia, Chong Siew Ying's practice is grounded in both Eastern and Western sensibilities. Although well-known for her dynamic gestural brush strokes and expressive compositions, she continues to develop new techniques and approaches to explore painting as a distinct form of visual poetry. Inspired by her travels through Europe and Asia, Chong's work reflects a continuous investigation into her own identity with a complex understanding of place and expression through the universal theme of human connection, homeland and belonging.

After leaving Malaysia for France in 1990, Chong studied at École des Beaux-Arts de Versailles and later at the Parisian printmaking center, Atelier63. She has since moved back and forth from Malaysia, including residencies at the Gwangju Cultural Foundation and The Vermont Studio Center. Her works have been exhibited throughout Malaysia, Singapore, and the wider Asian region, as well as at a number of venues in France and the United States.



2.

right page 右頁

1. *Infinity* 無極. Charcoal and acrylic medium on paper mounted canvas, 碳粉及壓克力顏料、布面紙本, 260 x 138 cm each (3 pieces 260 x 414 cm in total), 2012  
2. Chong Siew Ying's portrait, 張秀英

# Lalla Essaydi (Middle East 中東)

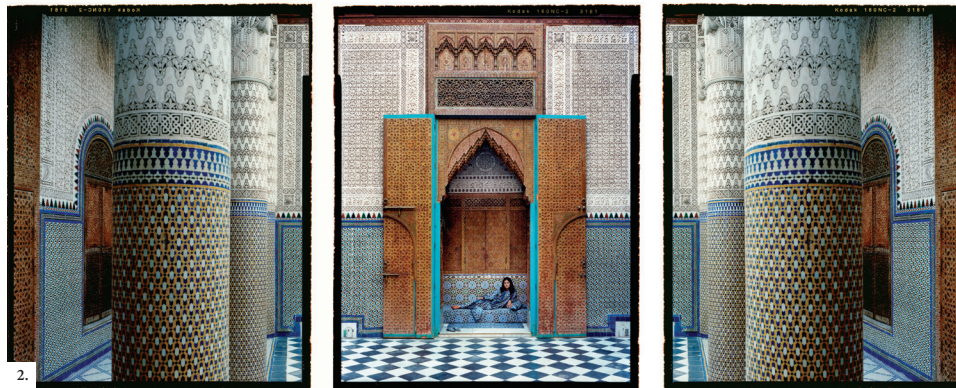


Inspired by her life in Morocco, Saudi Arabia and the United States, Lalla Essaydi explores ways to inscribe gender and power onto Muslim women's bodies and the spaces they inhabit, with a particular reference to freedom and identity. Often appropriating Orientalist imagery from the Western artistic tradition, Essaydi invites viewers to reconsider Orientalist mythology through her works. A recurring motif in many of her pieces is calligraphy-inspired henna, using indecipherable calligraphic design to question ideas of authority and meaning by bringing male-exclusive Arabic calligraphy into the world of female experience.

Essaydi holds a Master of Fine Arts in Painting and Photography from the School of the Museum of Fine Arts in Boston. She has exhibited extensively throughout the United States, including solo shows at the Frist Center for the Visual Arts in Nashville and the San Diego Museum of Art, and a 2012 retrospective at the Smithsonian African Museum of Art in Washington, D.C. Her international presence include solo exhibitions at the Bahrain National Museum, the Montréal Museum of Fine Arts, the 2012 Sharjah Calligraphy Biennial and the Edwynn Houk Gallery in New York. Her works are in prestigious collections globally, including the British National Museum in London, the Asian Civilisations Museum in Singapore, the Musée du Louvre in Paris, and the Fogg Museum of Harvard University Art Museums.

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1. Lalla Essaydi's portrait © Lajos Geenen / Courtesy Lalla Essaydi and Edwynn Houk Gallery, New York & Zurich
2. *Harem #1*, Three chromogenic prints mounted to aluminium with a UV laminate, 40 x 30 inches each (101.6 x 76.2 cm each), Edition of 15, 2009 © Lalla Essaydi, New York / Courtesy Edwynn Houk Gallery, New York and Zurich
3. *Harem #18B*, Three chromogenic prints mounted to aluminum with a UV protective laminate, 2009, © Lalla Essaydi / Courtesy Lalla Essaydi and Edwynn Houk Gallery, New York & Zurich



2.

right page 右頁

*Harem #18B*, (detail) Three chromogenic prints mounted to aluminum with a UV protective laminate, 2009, © Lalla Essaydi / Courtesy Lalla Essaydi and Edwynn Houk Gallery, New York & Zurich



3.

Lalla Essaydi 受自己在摩洛哥、沙特阿拉伯與美國的生活所啟發，開拓了把性別與權力烙印在穆斯林婦女的身體及其居住空間的藝術表達方式，更特別強調自由與身份。Essaydi 通常從西方藝術傳統取用東方意象，並引領觀眾通過她的作品重新理解東方神話。其作品經常重複以書法風格的指甲花為主題，通過把阿拉伯文化男性專有的書法引進女性的經驗世界，利用難於解讀的書法設計挑戰權威與固有定義。

Essaydi 持有波士頓美術博物館學院繪畫與攝影美術碩士學位，其作品曾在美國各地廣泛展出，包括在納什維爾弗里斯特視覺藝術中心與聖地亞哥藝術博物館舉行個人藝術展，並於2012年在華盛頓史密森尼非洲博物館舉行個人回顧展。她也在巴林國家博物館、蒙特利爾美術博物館、2012年沙迦書法雙年展與紐約埃德溫·豪克畫廊舉行了海外個人藝術展。其作品已成為倫敦英國國家博物館、新加坡亞洲文明博物館、巴黎羅浮宮與哈佛大學藝術博物館及福格藝術博物館等全球知名博物館的珍貴藏品。

Kodak 160NC-2 3181





# Paulina Olowska (Poland 波蘭)

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*Poivres d'ornements of Marguerite Burnat -Provins,*  
Oil and enamel on canvas, 175 x 125cm, 2015



2.

In her prolific and multi-disciplinary oeuvre, Paulina Olowska explores the relationships between historical avant-garde movements and the present, as well as between art, design, and ideology by reactivating utopian moments of the past to reflect on current realities. By creating connections between fashion, art and feminism, and proposing alternatives to the roles that visual art and design can play within society, Olowska is a unique and important voice in global contemporary art.

Olowska received a Bachelor of Fine Arts at the School of the Art Institute of Chicago before undertaking a Master of Fine Arts at the Academy of Fine Arts in her hometown of Gdańsk in Poland. She has exhibited globally, and has been the subject of solo shows at Tate Modern in London, the Stedelijk Museum in Amsterdam, the Museum of Modern Art of New York and Pinakothek der Moderne in Munich. She has completed residency programs throughout Europe, Asia and the United States, and has won a number of awards, including from the Polish Foundation of Culture and including the Aachen Art Prize and the Fine Art Award from Warsaw's Cultural Foundation.



1.

Paulina Olowska 從事多方面藝術創作，作品不勝枚舉，通過重啟過去的烏托邦式時光反映當前現實，探索前衛運動的歷史與當下，以及藝術、設計和意識形態之間的關係。Olowska 是全球當代藝術中獨特而重要的聲音，通過作品為時尚、藝術與女權主義建立連繫，並為視覺藝術與設計的社會功能提出替代角色。

Olowska 持有芝加哥藝術學院美術學士學位，後回到家鄉波蘭格但斯克的美術學院取得美術碩士學位。她的作品曾在全球展出，並先後在倫敦泰德現代美術館、阿姆斯特丹市立博物館、紐約現代藝術博物館與慕尼黑現代藝術陳列館舉行個人藝術展。她已在歐洲、亞洲與美國多處完成駐留藝術家計劃，並先後榮獲包括波蘭文化基金會、亞琛藝術獎和華沙文化基金會美術獎頒發的多個獎項。



3.

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1. *La Couturière*, Mixed media on canvas, 24 x 30cm, 2016

© Courtesy of the artist and Simon Lee Gallery, London / Hong Kong.

2. *Supervised Landscape*, Oil and collage on canvas, 175 x 125cm, 2016

© Courtesy of the artist and Simon Lee Gallery, London / Hong Kong.

3. Paulina Olowska in front of her work *Poliamid*, 2015, wool, polyamide, metal.

Ludwig Forum for International Art, 2015 © Thomas Manneke.

## Yelena Popova (Russia 俄羅斯)

With their transparent, softened geometric forms, Yelena Popova's paintings recall the graphics and aesthetics of both Russian Constructivism and Minimalism, provoking conversations about the nature of painting in the contemporary era. Her intention is not to make paintings as single objects, but rather to create "a complex network of facts, fictions, emotions, gestures, materials and images, which could relate to the world outside it". Encompassing painting, video and installation, Popova's oeuvre is tied together by her central concern with the concept of balance in politics, representation, or in our relationship with machines.

As a Master of Arts graduate of the Painting program at the Royal College of Art in London, Popova is increasing her presence at exhibitions in the United Kingdom, her native Russia and beyond. Highlights include solo shows at the Cole Gallery in London and the Figg von Rosen Gallery in Berlin, and participation in group shows at 3812 Gallery in Hong Kong, the CCA Wattis Institute for Contemporary Arts in San Francisco and Saatchi Gallery in London.

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1. Yelena Popova's portrait
2. *Untitled with 3 circles*, Mixed media on linen, 92 x 66 cm, 2014
3. *Untitled (Turquoise smile)*, Mixed media on linen, 100 x 70 cm, 2013



1.

Yelena Popova 的畫作運用透明而柔和的幾何形狀，令人聯想到俄羅斯建構主義與簡約主義，掀起當代繪畫性質的對話。她並不打算視繪畫為單獨對象，而是創造「現實、小說、情感、動作舉止、材料與圖像的複雜網絡，並可能涉及到外面的世界」。Popova 的作品涵蓋繪畫、影像與裝置藝術，主題核心環繞在政治、形式或人類與機器關係之間的平衡。

Popova 畢業於倫敦皇家藝術學院繪畫課程，正於英國、其家鄉俄羅斯與其它地區參加更多展覽，包括倫敦科爾畫廊與柏林菲格·馮·羅森畫廊舉行個人藝術展，也參加了香港 3812 畫廊、三藩市沃迪斯當代美術館與倫敦薩奇畫廊舉行的聯展。



2.

3.

right page 右頁

*Untitled (Blue)*, Mixed media on linen, 100 x 75 cm, 2013





# Anoma (Sri Lanka 斯里蘭卡)

Acclaimed Sri Lankan visual artist Anoma creates beautiful images that depict man's existential anxieties, contemporary concerns about the human condition and the often-fraught tension that exists between man and nature. Her works are layered and dense, and explore the relationship between surface and depth that is sought and found through destruction and loss. Her technique of juxtaposition, layering, and fracturing allows for many elements to emerge and invites a plurality of interpretations. Her exhibitions on sustainability and reconciliation have been sponsored by many, including HSBC, Deutsche Bank and the Asia Foundation; and she has had solo shows in several international galleries in Sydney, Dubai, Kuala Lumpur, New Delhi and London.

Anoma's designs have been exhibited at the Victoria & Albert Museum and the House of Commons in London, and have been shown throughout the United States, Japan, and Europe. A Bachelor of Arts and Master of Arts graduate of Central Saint Martin's College, University of the Arts, London; she has been engaged in lectureships at universities throughout the United Kingdom and private commissioning clients for designs include leading global tastemakers such as Yves Saint Laurent, Calvin Klein, Ralph Lauren and Pierre Cardin.

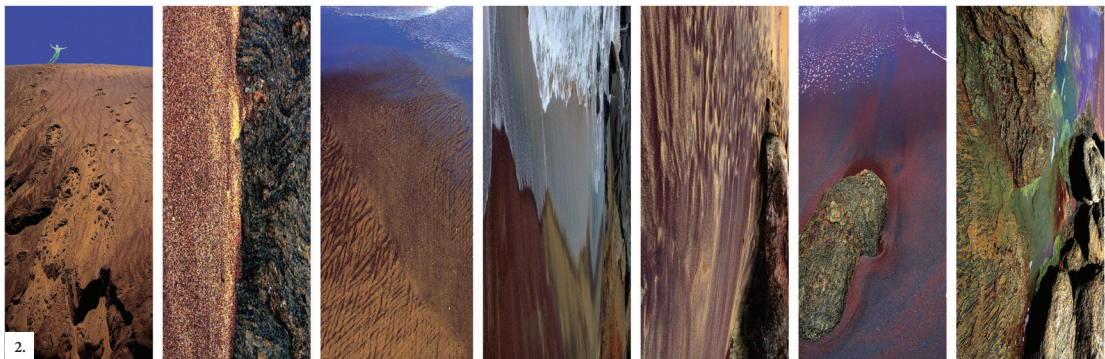
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*Earth, Rise within Us, (detail) Installation,*  
approx. 350 - 400 cm (L) x 130 cm (W), 2010



1.

right page 右頁

1. *Earth, Rise within Us, Installation,* approx. 350 - 400 cm (L) x 130 cm (W), 2010
2. *Earth, Rise within Us, Installation,* approx. 350 - 400 cm (L) x 130 cm (W), 2010
3. Anoma's portrait



2.



3.

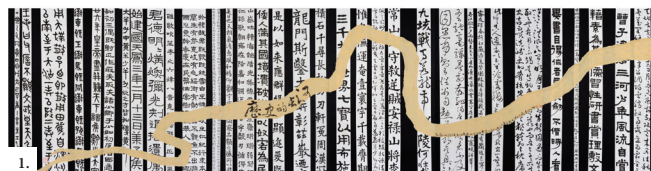
Anoma 是享譽全球的斯里蘭卡視覺藝術家，她創作的優美油畫描繪人類對生存的焦慮、當代人類生存問題以及人類與自然之間經常存在的角力。她的作品層次豐富且緊密，致力探索破壞與損失中尋求與發現表面與深度之間的關係。她採用並列、層次感與壓裂技術為畫作增添更多元素，啟發多樣理解。她曾舉辦多個以可持續發展與和解為題的展覽，獲匯豐銀行、德意志銀行與亞洲基金會等多家機構贊助，並先後於悉尼、杜拜、吉隆坡、新德里與倫敦多個國際級畫廊舉行個人展。

Anoma 的設計作品曾在倫敦維多利亞和艾伯特博物館與下議院展出，並曾在美國、日本與歐洲各地展出。她持有倫敦中央聖馬丁藝術與設計學院文學士與文學碩士學位，曾為英國多家大學與私人委託客戶教授設計，包括全球頂尖潮流創造者如 Yves Saint Laurent、Calvin Klein、Ralph Lauren 與 Pierre Cardin。

## Chang Song Lian (Taiwan) 張松蓮 (台灣)

right page 右頁

歷史的長河 *River of History*, (detail)  
Ink on paper, 69 x 112 cm, 2011



1. Acclaimed Taiwanese artist Chang Song Lian produces beautiful calligraphic artworks that transcend tradition and turn ancient to modern. Through unexpected imagery, unconventional composition and framing techniques, the use of new materials, or the very fact that she is a woman expressing her voice through a medium that has been traditionally confined to a masculine realm of production, Chang has been a trailblazer for female calligraphers, and has been at the forefront of making this ancient art form relevant and meaningful for the contemporary era.

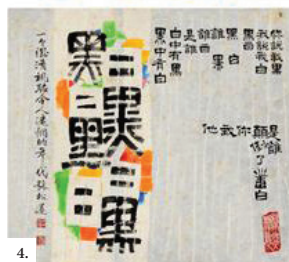
A graduate of the National Taiwan University of Arts and National Taiwan Normal University College of Arts, Chang has enjoyed a celebrated career as a prominent figure in Taiwan's art scene. In addition to a prolific exhibition history, Chang has been active in promoting the visual art of calligraphy throughout Mainland China, Taiwan, Asia and Europe.



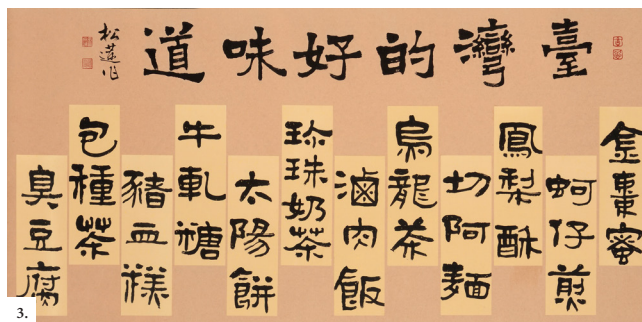
2.

張松蓮是享譽全球的台灣書法家，她創作的優美書法作品能跨越傳統，汲古為新。通過意想不到的圖像、非常規的構圖與裝裱技術、新材料運用，或是以女性身份把女性聲音帶進這個傳統上由男性意識主導的創作領域，張松蓮一直是女性書法家的先驅，更一直引領這種古老藝術形式與當今時代接軌。

張松蓮畢業於國立台灣藝術大學與台灣師範大學藝術學院，作為台灣藝術界的知名人物，其藝術生涯聲名顯赫。她參展經驗豐富，一直在中國大陸、台灣、亞洲和歐洲各地致力推廣書法視覺藝術。



4.



3.

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1. *River of History* 歷史的長河, Ink on paper, 69 x 112 cm, 2011

2. Chang Song Lian's portrait 張松蓮

3. 台灣的好味道, Ink on paper, 68 x 135 cm, 2011

4. 黑色幽默

九垓戰馬為龍車  
陵何味哉

常山  
守殺逆賊安祿山將李

傲之宿妙  
智與弘助  
物存骨之率者危存其而道深加之此一於枝幹枯疎漫而  
解成之云日而相輝如之云骨力痛為道惡善少如為枯

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三千  
界七寶以用布施

積石千尋長  
刃軒冕周漢冠





# Acknowledgment

## 鳴謝

Ordered alphabetically 排名以首字母為序

ANOMA  
BANU BABABYEVA RUSSIAN  
AND EUROPEAN FINE ART

CALVIN HUI  
CHANG SONG LIAN 張松蓮  
CHONG SIEW YING 張秀英

CLAIRE DENIAU  
DR. CHUNG-HUI TSUI  
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HONG KONG FEDERATION OF WOMEN  
ESTEEMED ARTIST DR. ANNIE WONG  
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3812 gallery



此列表列出了香港各界妇女联合协进会（HONG KONG FEDERATION OF WOMEN）的会员名单。会员包括来自不同国家和地区的女性，她们在各自领域内有着广泛的代表性和影响力。会员名单按地区和国家/地区进行分组，以便更好地组织和协调各项活动。会员们共同致力于推动性别平等、促进妇女权益、以及加强国际间的交流与合作。通过共同努力，她们为社会的进步和繁荣做出了重要贡献。

## HONG KONG FEDERATION OF WOMEN

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