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unenlightened

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unenlightened

陳鈞樂 Chan Kwan Lok / 黃幾 Huang Ji / 簡以誠 Kan Yi Shing, Jonathan / 彭薇 Peng Wei / 邱岸雄 Qiu Anxiong
竹林五開 The Five Leisure Artists in the Bamboo Grove (鄧敏傑 Deng Minjie / 雷靈 Lei Ting / 吳嘉熾 Wu Jiaman
伍藝明 Wu Yiming / 許書珍 Xu Shuzhen) / 謝俊昇 Tse Chun Sing / 王梓一 Wang Ziyi / 魏立剛 Wei Ligang

策展人 Curator 梁兆基 Leung Shiu Kee, Eric

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為鼓勵水墨創新及擴闊藝術視野，典亞藝博 2025 特別籌劃「水墨+」項目，邀請中港十多位藝術家展出非一般的「水墨」作品。他們巧妙地擲用水墨元素和意念，運用非傳統水墨媒介創作令人耳目一新但又蘊含文人神髓的當代藝術，其中包括錄像、新媒體及數碼裝置等，亦引入了互動感應及人工智能的科技。

水墨藝術一直隨時代演變，上世紀六、七十年代的新水墨運動更引入大量西方藝術技巧和意念，甚至掀起放棄傳統筆墨的革命。當代藝術注重概念及創新，大量採納各種科技及生活素材，令藝術的可能性無限延伸，而水墨藝術在當代的發展亦正面對嶄新的挑戰和機遇。藝術家既有繼續改革及豐富水墨的表達，亦有把水美學元素或精神意趣融合到其他藝術載體中呈現，「水墨+」項目就是希望探討水墨藝術的伸延性，展現各種游走於水墨邊緣的實驗。

今次展覽以《不悟》為題，冀探討萬物皆可藝術的概念。「不悟」出自《六祖壇經》：「不悟，即佛是眾生；一念悟時，眾生是佛」，意思是還沒領悟佛道時，感覺佛和天下百性沒有大區別；一旦悟道，會發現其實眾生皆具佛性。參展藝術家嘗試以豐富多元的藝術手法展現獨特的當代視角，讓觀眾體驗各式別開生面的另類水墨藝術。展覽得以順利籌辦並募集到眾多特色作品實有賴各參展藝術家的努力及支持，亦特別向提供放映器材的 LG 品牌致謝。

Preface

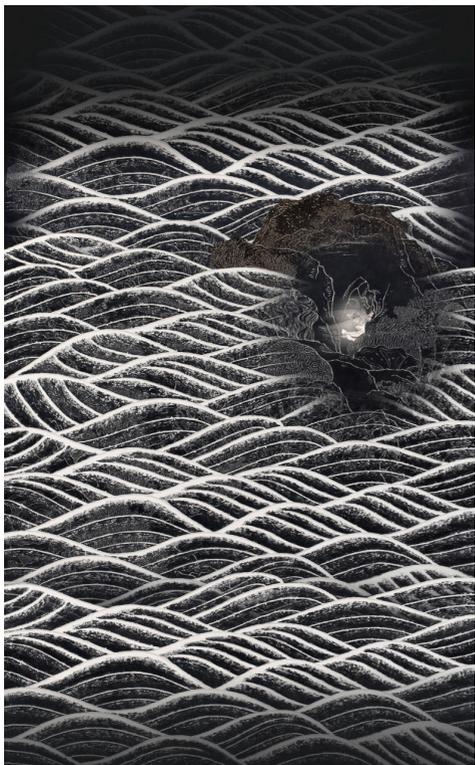
To inspire innovation and broaden artistic vision in ink art, more than 10 artists from mainland China and Hong Kong have been invited to exhibit their alternative 'Ink+' works in the special project 'Ink+' organized by Fine Art Asia 2025. They ingeniously interpreted ink elements and ideas into inventive contemporary works that still contain the essence of literature by using refreshing and non-traditional media. These works include videos, new media and digital installations, which also integrate with interactive and artificial intelligence technology.

Ink art is ever evolving with time; the New Ink Movement has introduced numerous western art techniques and ideas in the 60s and 70s last century, it has even set off a revolution to abandon traditional brushstroke techniques. Contemporary art emphasizes conceptual and creativity, hence the adoption of a large variety of technology and lifestyle materials, enabling the possibilities of art forms to extend infinitely. The development of contemporary ink art is currently facing a lot of new challenges as well as opportunities. Some artists continue to reform and enrich manifestation in ink art, and some try to infuse the elements and spirit of ink art into other media. The 'Ink+' project aims to explore the extensibility in ink art by presenting various ink inspired cutting edge experiments.

The exhibition with the theme 'unenlightened' try to explore the concept of everything can be art. 'unenlightened' inspired from The Platform Sutra of the Sixth Patriarch: "Without enlightenment there would be no difference between a Buddha and other living beings; while a gleam of enlightenment is enough to make any living being the equal of a Buddha." Participating artists employ diverse art means to demonstrate their unique contemporary perspectives of the world, so as to provide novel experiences of alternative ink art to the audiences. Heartfelt thanks go to all supporting artists and institutions for a successful exhibition, special thanks to LG for the equipment support with compliments.

陳鈞樂

Chan Kwan Lok



離礁記

Goodbye, Coral

錄像裝置 Video installation 2'20"

水墨紙本 Ink on paper (一組六件 Set of 6)

82 x 82 cm

2025

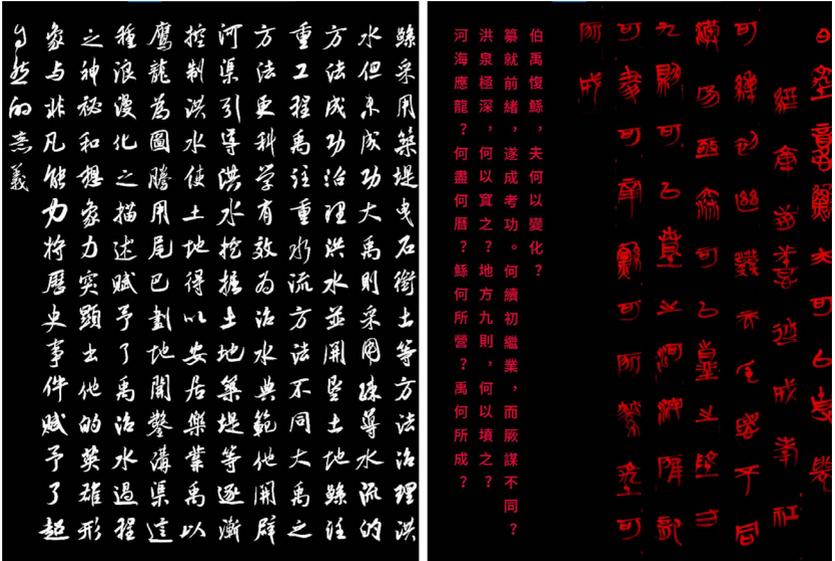
動畫製作 Animation production :

歐陽灝節 Au-Yeung Ho Chit, Dorothy

這是一段夜間的浮潛旅程。泳者在繁盛的珊瑚與魚群間穿行，流連在美好的海洋表像。隨著旅程推進，他終究離開熟悉的礁區和安全島，轉身游向未知的深海。這既是告別也是新的開始，尋找唯有好奇方能抵達的新境地。

This is a night-time snorkeling journey. The swimmer moves among thriving corals and schools of fish, lingering within the ocean's enchanting scenery. As the journey unfolds, he eventually leaves the familiar reef and the safe island, turning to descend into the unknown deep. It is both a farewell and a new beginning, a search for a realm that only curiosity can reach.





天問對答：人工智慧對話屈原
Heavenly Questions, Dialogues – AI Responds to Qu Yuan

雙頻錄像 Dual channels video 33'24"

2023

Edition 版次 2/10

作品以木板、水墨、朱砂復原楚簡形制，書寫屈原《天問》全文，黑紅二色擬楚簡書風，手稿共62簡、約1560字。與此同時，人工智能回應原文175問，生成逾萬字，以iPad呈現為“數碼書法”。其書寫過程逐筆逐字重播，與AI逐字生成的節奏相互呼應。自甲骨通天、青銅銘志，到竹簡傳信，書寫從未脫離「對話」的本質。兩千年前，屈原以詩句叩問蒼穹；今日，人工智能跨越時空，應答這一震撼心靈的追問。書法與演算法在此交匯，是所謂「瞬間全宇宙，天涯共此時」。

This work utilizes wood, ink, and cinnabar to recreate the bamboo-slip format of writing, transcribing the complete text of Qu Yuan's "Heavenly Questions" in the black-and-red style characteristic of bamboo-slip calligraphy. The manuscript consists of 62 slips, approximate 1,560 characters in total. Simultaneously, artificial intelligence addresses the 175 questions posed in the original text, generating over 10,000 words, which are presented on an iPad as "digital calligraphy". The writing process is replayed stroke by stroke, echoing the rhythm of the AI's word-by-word generation. From oracle bones that communed with the heavens to bronze inscriptions that conveyed royal decrees, and bamboo slips that transmitted distant voices, writing has always retained its essence as dialogue. Two millennia ago, Qu Yuan raised his poetic questions to the cosmos; today, artificial intelligence transcends time to respond to these profound inquiries. Here, calligraphy and algorithm converge—"in a fleeting instant, the entire universe is born; across the ends of the earth, we share this very moment."

簡以誠

Kan Yi Shing, Jonathan



目不暇給

Squint Your Eyes To Get A Better Picture

碳筆動畫 Charcoal animation 4'24"

2025



《目不暇給》是一部以碳筆手繪完成的動畫作品，從日常行走中觀察視線的遊移與感知的中斷。無論是回家途中，或是與朋友約會的路上，我們的注意力總在不同事物之間切換—從手機螢幕，到擦肩而過的路人；從朋友的談話聲，到街道上的車輛與紅綠燈。這些不規則的停頓與轉移，反映出當代生活中一種看似自然、卻充滿斷裂的節奏。動作被打斷，隨後又重新展開；觸覺透過皮膚與物理世界的接觸被喚醒。

動畫透過短幀數的循環與堆疊，將這些瞬間細節放大。碳筆的質地與手繪的痕跡強化了這種感官經驗，使原本微小、短暫的停頓轉化為可見的節奏與層次。《目不暇給》試圖捕捉的，不只是視覺上的資訊過載，更是一種身體與感知在日常中不斷調整與適應的狀態。

“Squint Your Eyes To Get A Better Picture” is a hand-drawn charcoal animation that observes the shifting of attention and interruptions in perception during everyday movement. Whether on the way home or en route to meet a friend, our focus constantly shifts—from the phone screen to passing pedestrians, from casual conversation to streetlights and approaching traffic. These irregular pauses and transitions reflect a rhythm of contemporary life that appears natural, yet is filled with fragmentation. Actions are interrupted and then resume; tactile sensations are triggered through the skin’s contact with the physical world.

The animation uses short frame loops and layered repetition to magnify these fleeting details. The raw texture of charcoal and the traces of hand-drawn marks enhance the sensory experience, transforming what is small and momentary into visible rhythms and layered structures. “Squint Your Eyes To Get A Better Picture” seeks not only to capture visual overload, but to embody a state in which the body and perception are constantly adjusting and adapting within the flow of daily life.

我們都需要故事 · 送別
We All Need Stories · Farewell

水墨動畫 Ink animation 5'52"
2023
Edition 版次 1/6



我們都需要故事 · 塔的晨昏
We All Need Stories ·
Tower from Day into Night

水墨動畫 Ink animation 4'29"
2023
Edition 版次 1/6



彭薇因其對文人畫傳統和主題的當代研究而聞名國際。她以獨特的女性視角批判性地審視和重新建構傳統的文人形象，將女性的歷史敘事從以男性為中心的表述轉變為揭示複雜女性身分和經驗的新背景。近年她將中國傳統繪畫運用到三維空間上，並創作裝置藝術和動畫，同時保留了中國傳統作品的精髓和精緻。展出的兩件動畫作品取材自敦煌壁畫及相關的建築語言，繪畫與動畫圖像交織出一個魔幻而又現實的女性空間，多元的敘事在此交匯。

Peng Wei is internationally recognized for her contemporary exploration of literati painting traditions.

Through meticulous brushwork on various media, including flax paper, cotton paper, and silk, Peng creates a dialogue between centuries-old traditions and contemporary interpretations. Her unique feminine perspective critically examines and reframes traditional literati imagery, transforming historical narratives of women from male-centric representations into new contexts that reveal complex female identities and experiences. In recent years, she has expanded her practice by applying traditional Chinese paintings onto three-dimensional objects and creating installation art and animation, while maintaining the essence and sophistication of traditional Chinese works. The two animations on display drawing from Dunhuang murals and related architectural language, the artist interweaves painting and animated images to create a magical yet realistic feminine space where varied narratives converge.

邱岸雄

Qiu Anxiong



天咫 修月
Tianzhi Xiuyue

彩色水墨動畫 Colored ink animation 8'29"
2023
Edition 版次 1/10



邱岸雄新作《天咫 修月》首次採用彩色水墨動畫形式，以青綠山水為基調，畫面典雅而富有神秘感。作品取材自唐代《酉陽雜俎》“天咫”篇，講述兩位迷路秀才遇一自稱來自月亮的白衣人，揭示月亮的構成、發光原理及有八萬二千戶修月的故事。動畫將這一古典敘事與愛因斯坦“雙生子佯謬”相結合：以光速航行的宇航員穿越至唐朝，成為山中白衣人。作品融合志怪與科幻，基於古代文本中的科學元素自然轉換時空，將傳統神話與現代科技神話並置，開闢出一個開放而奇異的認知視角。

“Tianzhi Xiuyue” is Qiu Anxiong’s latest work and his first venture into colored ink wash animation. Drawing on the palette of Chinese blue-green landscape painting, the visuals are both elegant and dreamlike. The narrative derives from a Tang dynasty anecdote in “Miscellaneous Morsels from Youyang”, in which two scholars lost in the mountains meet a man in white who claims to be from the moon—revealing its composition, how it reflects sunlight, and how 82,000 families maintain it. The animation integrates this tale with Einstein’s “twin paradox,” a thought experiment demonstrating time relativity: an astronaut traveling at near-light speed returns to find his twin has aged decades. Here, the astronaut traverses a wormhole to Tang-dynasty China, becoming the white-robed figure. Blending classical fantasy with sci-fi, the work bridges ancient myth and technological imagination, offering an open and poetic perspective on how we understand the world.

竹林五閑

The Five Leisure Artists in the Bamboo Grove

鄧敏傑 Deng Minjie/ 雷霆 Lei Ting/ 吳嘉嫻 Wu Jiaman/ 伍藝明 Wu Yiming/ 許書珍 Xu Shuzhen

鑒因緣
Mirror

動畫 Animation 5'51"
2025



《鑒因緣》改編自宋代筆記小說《夷堅志· 嵩山竹林寺》，故事講述了一位行腳僧在嵩山竹林寺的奇遇經歷。而這類進出另一個世界的奇遇故事，在宋代人物故事銅鏡的圖像中也經常出現，此定格動畫便以銅鏡作為串聯整個故事的「關鍵物」。主人公進入銅鏡中的世界一寺院奇觀美好而震撼，然又如鏡中花般虛幻。

"Mirror" is adapted from the Song-dynasty notebook "Yijian Zhi: Bamboo Grove Temple on Mount Song", and recounts the miraculous encounter of an itinerant monk at that very temple. Tales of slipping in and out of other worlds like this, often appear on Song narrative bronze mirrors as well. This stop-motion film makes the bronze mirror the "key object" that threads the entire story together. Once the protagonist steps inside the mirror, he finds a wondrous monastery which is breathtaking yet beautiful, only to discover its splendor is as fleeting as a reflection in a glass.

謝俊昇

Tse Chun Sing



循環播放

Looping Blossoms

顯示器、金屬、電線、壓克力、人工智能生成影片

Mini monitor, metal, wire, acrylic, AI generated video

110 x 50 x 50 cm

2025



這件作品以墨化開如花朵盛放的意象為核心，捕捉了轉瞬即逝的蛻變之美。運用AI生成技術，將描繪出的花蕾，以獨特的方法展開。這種數碼化的綻放與自然開花形成鮮明對比。另外通過對枝條與花的形態及角度的塑形，構建出獨特的盆栽造型，演化為一座融合機械與植物元素的雕塑作品。這件作品將自然與機械交織，思考生長、控制與植物在未來的可能。

This artwork centers on the imagery of ink unfurling like a blossoming flower, capturing the fleeting beauty of transformation. Through AI-generated techniques, the artist renders floral buds that unfold in unique, algorithmic ways, creating a digital blooming that contrasts sharply with natural flowering. Additionally, by meticulously shaping the form and angles of branches and blooms, the artist constructs distinctive bonsai-like compositions. These evolve into a sculptural work that fuses mechanical and botanical elements. The piece interweaves nature and machine, inviting reflection on growth, control, and the future possibilities of plant life.

王梓一

Wang Ziyi

古韻扇影
Ancient Rhyme Fan Shadow

互動裝置
Interactive device
2025



風，在中國傳統藝術與文化中承載著獨特的象徵意義。作品以傳統國畫《八十七神仙卷》為靈感，結合戲劇化的觀影場景，打造一件以「風」為媒，融合傳統圖像與互動體驗的當代裝置藝術作品。作品通過設置可感應團扇動作的互動機制，邀請體驗者扇動扇子參與創作與演繹。當風力加劇，畫中某位神仙便會「破畫而出」，在現實空間中上演一場超越時空的神遊，構建富有趣味性與戲劇性的沉浸式互動體驗。本作旨在通過虛與實的不斷轉換，激發觀眾對傳統文化的感知與情感共鳴。在感知風的動態過程中，觀眾亦得以體會到中國傳統繪畫中「吳帶當風」的靈動氣韻。

The wind carries unique symbolic significance in traditional Chinese art and culture. This work takes the traditional Chinese painting "The Eighty-Seven Immortals" as inspiration, combines the theatrical viewing scene, and creates a contemporary art installation that uses "wind" as a medium and integrates traditional images and interactive experience. The work invites participants to participate in creation and performance by setting an interactive mechanism that can sense the movement of the fan. When the wind increases, one of the immortals in the painting will "break out of the painting" and perform a time-space transcendence in the real space, creating an immersive interactive experience with rich interest and drama. This work aims to stimulate the audience's perception and emotional resonance with traditional culture through the continuous transformation of reality and illusion. In the dynamic process of perceiving the wind, the audience can also experience the dynamic and graceful charm of "Wu Dui Dang Feng" in traditional Chinese painting.

魏立剛

Wei Ligang



漢字魔方 - 靈巖山館

Chinese Character Rubik's Cube:
Lingyan Mountain Garden

人工智能生成式對抗網路模型、聲音影像

AI GAN model, sound & image
2024

人工智能影像製作 AI image production : SEVR



作品通過沉浸式體驗和人工智能技術將平面的方塊字幻化為數碼立體影像，邀請觀眾走進微觀的漢字幻境——《靈巖山館》。以變化無窮的漢字結構術與書法筆劃元素為靈感，SEVR團隊訓練AI GAN模型長期學習魏立剛的漢字魔方與跨學科元素，包括歷朝代的字體、詩詞、文明圖符、數學公式、元素週期表及物理機械圖等，並於多維度平行時空的魔方中交融相織，締造圖形解構與重構的無窮變幻視覺夢境。作品亦將觀眾帶回象形文字的起源，感召天地氣象，與萬有同構，跨越地域文化的局限，使各地觀眾都能陶醉於藝術與科技共同編織的漢字視覺結構的魅力。

The work employs AI technology with immersive experience to transform 2D square block characters into 3D digital images, and to demonstrate a fantasy world of "Lingyan Mountain Garden" to the audiences. Inspiring by endlessly varied structures and calligraphical elements of Chinese characters, SEVR team trained AI GAN model to study the "Chinese Character Rubik's Cube" of Wei Ligang and various learning subjects, such as the characters, poetries and cultural symbols of different dynasties, as well as mathematical formulas, periodic table, mechanical diagrams, etc. They were composed in multi-dimensional spaces to create a visual illusion of the refactoring of Chinese characters.

藝術家簡歷

Artist Biographies

陳鈞樂 Chan Kwan Lok

陳鈞樂 1992 年生於香港，2015 年畢業於香港中文大學藝術系。陳氏專注研究繪畫水墨線條的可能性，尤喜愛描繪人群和大自然景象的動態，取材自日常事物的隨意聯想，泳者或遊人，海浪與游魚，均是其創作對象。他善用富有節奏感的線條建構細緻嚴謹的畫面，呈現趣味盎然的異想世界。曾於香港舉辦多次個人展覽，作品獲香港藝術館及私人收藏。

Born in Hong Kong in 1992, Chan Kwan Lok graduated from the Department of Fine Arts at The Chinese University of Hong Kong in 2015. Chan Kwan Lok is keen on exploring the feasibility of ink lines through depictions of the motions of human and nature. Using rhythmic lines to construct a rigorous yet subtle framework, Chan portrays ordinary objects, people and marine animals to create a whimsical fantasy. He held a number of solo exhibitions in Hong Kong, and his works are part of the collection at the Hong Kong Museum of Art and are also held in private collections.

黃幾 Huang Ji

黃幾 (1990 年出生於廣東陽江)，本科及碩士先後畢業於廣州美術學院，並在中國美術學院的中國畫與書法學院攻讀博士並師從王冬齡。現為廣州美術學院外聘教師、中國工筆畫學會會員。黃幾的作品通過傳統的水墨媒介及在科技上的延伸，微妙地傳達當代的觸感體驗。沈靜的氛圍和細膩的筆觸反映了傳統中國水墨畫的經典感，但當與經過深思熟慮的畫面內容轉化或引入人工智能相結合時，就表達出微妙的內部衝突，喚起觀者獨特的心理反應。他的作品在中國各地廣泛展出，包括浙江美術館、深圳美術館、廣東美術館和成都市美術館。作品亦被廣泛收藏，包括廣東美術館、廣州美術學院美術館、佛山新石灣美術館、深圳關山月美術館及多個企業收藏。

Huang Ji (b.1990 in Guangdong, China) holds Bachelor and Master degrees from the Guangzhou Academy of Fine Arts and

has obtained his Ph.D. under Wang Dongling at the School of Chinese Painting and Calligraphy of the China Academy of Art. He currently serves as an adjunct lecturer at the Guangzhou Academy of Fine Arts and is a member of the China Fine Brushwork Painting Society. Huang Ji's works subtly convey contemporary tactile experiences through the traditional medium of ink on paper and its expansion in technology. The serene atmosphere and meticulous brushstrokes reflect the classical sensibilities of traditional Chinese ink painting, yet, when combined with thoughtfully transformed subject matter, or the introduction of Artificial Intelligence, his art conveys a subtle internal conflict that evokes a unique psychological response from viewers. His works have been widely exhibited across China, including at the Zhejiang Art Museum, Shenzhen Art Museum, Guangdong Art Museum, and Chengdu Art Museum. Huang's works are part of prestigious collections, including Guangdong Art Museum; Art Museum of Guangzhou Academy of Art; New Shi Wan Art Museum, Foshan; Guan Shanyue Art Museum, Shenzhen, China, and various corporate collections.

簡以誠 Kan Yi Shing, Jonathan

簡以誠生於 1997 年，2019 年獲倫敦藝術大學倫敦傳播學院動畫學士學位，於 2025 年完成香港城市大學創意媒體學院創意媒體碩士學位。他現於香港生活與創作，是一位實驗動畫導演與視覺藝術家，其創作遊走於實驗動畫與新媒體的流動邊界。創作圍繞個人經歷與城市變遷景觀展開，他主要運用時基媒體探討瞬逝性概念，以非線性視角敘事，透過抽象、斷裂的段落，引導觀者跳脫敘事框架。他的作品運用節奏、重複性與畫面紋理，捕捉記憶的碎片化與微妙的軀體經驗。他的 MFA 畢業短片《目不暇給》(2025) 一部逐幀創作的炭筆動畫曾於香港、柏林、倫敦及冰島等地國際展映。

Jonathan Kan (b. 1997) received his BA in

Animation from the University of the Arts London, London College of Communication, in 2019. In 2025, he completed his Master's degree in Creative Media at the School of Creative Media, City University of Hong Kong. He currently lives and works in Hong Kong, and is an experimental animation filmmaker and visual artist whose practice drifts through the porous boundaries of experimental animation and new media. Shaped by lived experience and the ever-changing landscape of his city, Kan primarily works with time-based media to explore the concept of ephemerality—telling stories from a non-linear perspective. He abstracts context into layers of feeling, inviting viewers to connect not through narrative, but through presence. His work employs rhythm, layered repetition, and textured frames to capture the fragmentation of memory and the nuanced bodily experience. His MFA graduation short film “Squint Your Eyes to Get a Better Picture” (2025), a frame-by-frame charcoal animation has been screened internationally in Hong Kong, Berlin, London, and Iceland.

彭薇 Peng Wei

彭薇出生於 1974 年成都的藝術世家，父親是著名水墨畫家彭先誠，彭薇亦深受父親的影響，1997 年獲南開大學東方文化藝術系學士學位，鑽研國畫；2000 年在同校獲哲學碩士學位。現工作於北京，並任北京書院高級研究員、中國美術家協會會員。近期重要個展包括「七天」，長沙美術館，2024-2025；「女性空間」，廣東美術館，2020；「我想起了你」，蘇州博物館，2017；「圓滿的旅程」，國立歷史博物館，臺北，2015。2017 年曾參與「威尼斯雙年展」。作品被收藏於克利夫蘭藝術博物館、波士頓美術館、舊金山亞洲藝術博物館、布魯克林博物館、北京中國美術館、廣東美術館、何香凝美術館、香港藝術館、香港 M+ 及法國 DSL 等機構。

Peng Wei was born to an artistic family in Chengdu in 1974. Her father is renowned

ink painter Peng Xiancheng whom greatly influenced her work. She earned a BA in Chinese Painting and Oriental Cultural Art from Nankai University in 1997 and an MA in Philosophy from the same institution in 2000. Currently, she works in Beijing, and serves as a senior member at Beijing Fine Art Academy and is a member of China Fine Arts Association. Notable recent solo exhibitions include "Seven Days" at Changsha Art Museum, 2024-2025; "Feminine Space" at Guangdong Museum of Art, 2020; "I Thought of You" at Suzhou Museum, 2017; and "Coming Full Circle" at National Museum of History, Taipei, 2015. She also participated in significant group exhibitions including Venice Biennale, 2017, and Utopias/Heterotopia: Wuzhen International Contemporary Art Exhibition, 2016. Her works are housed in prestigious public collections including Cleveland Museum of Art, Cleveland; Museum of Fine Arts, Boston; Asian Art Museum, San Francisco; Brooklyn Museum, New York, USA; National Art Museum of China, Beijing; Guangdong Museum of Art, Guangzhou; Xiangning Art Museum, Shenzhen; Hong Kong Museum of Art; M+, Hong Kong; and DSL Collection.

邱岸雄 Qiu Anxiong

邱岸雄 1972 年出生於四川，1994 年畢業於四川美術學院，2003 年畢業於德國卡塞爾藝術學院，現為華東師範大學設計學院教授。為當代水墨動畫的代表人物。作品為紐約大都會美術館、紐約現代美術館 (MoMA)、紐約布魯克林美術館、巴黎蓬皮杜藝術中心、哥本哈根 Aken 現代美術館、上海當代藝術博物館、堪薩斯大學 Spencer Museum、東京現代美術館 (MOT)、奧斯陸 Astrup Fearnley 現代美術館、蘇黎世 Kunst Halle、香港 M+ 當代藝術博物館等重要機構收藏。曾於上海複星藝術中心、東京現代美術館、哥本哈根 Aken 現代美術館、堪薩斯大學 Spencer 美術館、達拉斯 Crow 亞洲美術館等國際藝術機構

舉辦個展。曾參加紐約大都會美術館《水墨藝術》、聖保羅雙年展、悉尼雙年展、開羅雙年展、塞薩羅尼奇雙年展、亞太三年展、釜山雙年展等國際國內展覽。

Qiu Anxiong was born in Sichuan in 1972. He graduated from the Sichuan Fine Arts Institute in 1994 and later earned a degree from the Kassel Academy of Fine Arts in Germany in 2003. Currently, he is a professor at the School of Design, East China Normal University. As a leading figure in contemporary ink animation, his works are part of the collections of prestigious international and domestic institutions, including The Metropolitan Museum of Art (New York), The Museum of Modern Art (MoMA, New York), Brooklyn Museum (New York), Centre Pompidou (Paris), Arken Museum of Modern Art (Copenhagen), Power Station of Art (Shanghai), Spencer Museum of Art (University of Kansas), Museum of Contemporary Art Tokyo (MOT), Astrup Fearnley Museum of Modern Art (Oslo), Kunsthalle Zürich, and M+ Museum of Contemporary Art (Hong Kong). He has held solo exhibitions at renowned institutions such as the Fosun Foundation (Shanghai), Museum of Contemporary Art Tokyo, Arken Museum of Modern Art (Copenhagen), Spencer Museum of Art (University of Kansas), and Crow Museum of Asian Art (Dallas). His work has also been featured in major international and domestic exhibitions, including "Ink Art: Past as Present in Contemporary China" at The Metropolitan Museum of Art (New York), the São Paulo Biennial, the Sydney Biennale, the Cairo Biennale, the Thessaloniki Biennale, the Asia-Pacific Triennial of Contemporary Art, and the Busan Biennale.

竹林五賢

The Five Leisure Artists in the Bamboo Grove

《鑿因緣》創作團隊由廣州美術學院雕塑與公共藝術學院具象工作室學生許書珍、吳嘉熾、雷霆、鄧敏傑和伍藝明組成，該團隊在畢業創作中，以宋代故事《夷堅志·嵩山竹林寺》為藍本，創作了定格動畫作品《鑿因緣》。團隊成員各展所長，通過雕塑、動畫和數位建模等多種藝術形式，將傳統故事與現代技術相結合，完成了一次成功的跨界嘗試。《鑿因緣》入選“千里之行”全國美術學院畢業作品展及許欽松創作獎全國總評選，並獲銅獎。

The stop-motion film "Mirror" was created by the student team of Xu Shuzhen, Wu Jiaman, Lei Ting, Deng Minjie and Wu Yiming from the Figurative Studio, School of Sculpture and Public Art, Guangzhou Academy of Fine Arts. For their graduation project, the group adapted the Song-dynasty tale "Bamboo Grove Temple on Mount Song" from Yijian Zhi into the stop-motion animation "Mirror". Drawing on each member's strengths, they combined sculpture, animation and digital modeling to fuse a traditional story with contemporary technology, achieving a successful cross-disciplinary experiment. "Mirror" was selected for the "A Thousand Miles Journey" National Fine Arts Graduation Exhibition and was shortlisted for the Xu Qingsong Creation Award National Finals and won the Bronze Prize.

鄧敏傑 Deng Minjie

2020-2025 就讀于廣州美術學院雕塑專業具象方向，在校期間積極參加校外各大賽事，曾獲得以下榮譽：作品《華夏文明 - 儺戲》獲得第五屆 GGAC 全球遊戲美術概念大賽校園 3D 組銅獎；作品《漢金》獲得第一屆“模點獎”3D 組優秀獎以及“美森杯”二等獎和最佳表現獎；作品《沉寂》、《逆風而行》入選“逐

日杯”中國當代大學生藝術作品年鑒，分別獲得銀獎和優秀獎；小組作品《榕蔭滿粵—華南抗日縱隊紀念碑》留校。Studied Sculpture (Figurative Direction) at GAFA (2020 - 2025). Awards include: Chinese Civilization - Nuo Opera: Bronze Prize (Campus 3D Category), 5th GGAC Global Game Art Concept Competition; Han Gold: Excellence Award (3D Category) in the 1st "Model Point Awards", Second Prize & Best Performance Award in the "Mattel Cup"; Silence and Against the Wind: Selected for the "Chasing the Sun Cup" Chinese Contemporary College Art Annual, winning Silver Prize & Excellence Award; Group work Banyan Shade Over Guangdong - Monument to the South China Anti-Japanese Column was retained in the school collection.

雷霆 Lei Ting

2020-2025 年就讀於廣州美術學院雕塑專業，雕塑專業研究生在讀。創作代表作《丈量天地》留校收藏；參展包括 2024 中國體育藝術展（作品《世界上只有一種英雄主義》）、《搏土饒湖音》大吳泥塑成果展及《超寫實雕塑》聯展。

Studied Sculpture at GAFA (2020 - 2025), current Master's student in Sculpture. Representative work "Measuring Heaven and Earth" was retained in the school collection. Exhibitions include: 2024 China Sports Art Exhibition "There is Only One Heroism in the World", "Clay Echoes of Raoping" Dawu Clay Sculpture Exhibition, "Hyperrealistic Sculpture", etc.

吳嘉熾 Wu Jiaman

廣東揭陽人，廣州美術學院雕塑專業在讀碩士，本科畢業於廣州美術學院雕塑專業。本科期間，曾組織策劃《超寫實雕塑》、《精微具象敘事》、《紀念肖像雕塑創作》等多次課程展覽。2024 年作品《貓貓我啊》獲得“塑造者”2024 廣州雕塑大展雕塑大獎。

Native of Jieyang, Guangdong; Currently pursuing a Master's degree in Sculpture at GAFA; Bachelor's degree in Sculpture from GAFA. Organized multiple course exhibitions, including "Hyperrealistic Sculpture", "Narrative in Precision Figuration", and "Commemorative Portrait Sculpture". 2024 sculpture "Hey Cat" won the Sculpture Grand Prize at the 2024 Guangzhou Sculpture Exhibition.

伍藝明 Wu Yiming

廣州美術學院雕塑與公共藝術學院具象工作室 2025 屆畢業生，擅長泥塑、手工及綜合材料運用，對傳統工藝與現代雕塑語言的融合有深入探索。作為核心成員參與畢業小組創作定格動畫《鑿因緣》，負責角色的泥塑原型製作、場景道具手工打造等。曾參與小組作品《米芾圓寂》創作，入選“技士繞湖音”大吳泥塑藝術展示季。

2025 Graduate of the Figurative Studio, GAFA School of Sculpture and Public Art; focused on sculptural art creation. Skillful in clay sculpture, handcrafting, and mixed-media applications, with deep exploration into traditional techniques and contemporary sculptural language. Core member of the graduation stop-motion animation "Mirror", responsible for clay prototype modeling, handmade props, and sets—a fusion of traditional narrative and modern technology. Contributed to the group work "The Nirvana of Mi Fu", selected for the "Clay Echoes of Raoping" Dawu Clay Sculpture Exhibition (Ministry of Culture and Tourism Trainee Showcase).

許書珍 Xu Shuzhen

廣東湛江人，2020-2025 就讀於廣州美術學院雕塑專業具象方向。榮獲 2025 屆畢業創作優秀獎，被授予 2025 屆優秀畢業生稱號。2025 年團隊作品《鑿因緣》入選“千里之行”全國美術學院畢業作品展及許欽松創作獎全國總評選，並獲銅獎。2024 年團隊創作《乾

紅貓》入選大吳泥塑藝術展；2023 年數位雕塑作品《思而後動，合理失控》入選 2023“無界”西安數位雕塑藝術展；2023 年，鑄銅作品《子彈頭的呼喚》入選“青年模範”青年藝術家邀請展。Native of Zhanjiang, Guangdong; studied Sculpture (Figurative Direction) at Guangzhou Academy of Fine Arts (GAFA) from 2020 to 2025. Awarded the Outstanding Graduation Work Prize (2025) and honored as an Outstanding Graduate (2025). 2025 teamwork "Mirror" was selected for the "A Thousand Miles Journey" National Fine Arts Graduation Exhibition and was shortlisted for the Xu Qinsong Creation Award National Finals and won the Bronze Prize. 2024 collaborative work "Qianhong Cat" was selected for the Dawu Clay Sculpture Art Exhibition. 2023 digital sculpture "Think Before Acting, Rational Loss of Control" was selected for the 2023 "Boundless" Xi'an Digital Sculpture Art Exhibition. 2023 bronze-cast work "The Call of the Bullet" was selected for the "Youth Models" Young Artists Invitational Exhibition.

謝俊昇 Tse Chun Sing

謝俊昇的作品多探討日常生活中不以為然之事物的可能性，並以裝置呈現中間有趣的關係。他鍾情於發掘不同的聲音，表達其聯想以及聲音對他的意義。2021 年於香港浸會大學視覺藝術學院視覺藝術碩士畢業。2025 年在香港 Hart Haus 舉辦了《種花得花》個展。2020 年獲得未來時態媒體藝術獎。2018 及 2019 年入圍第二十三屆及第二十四屆 ifva 獨立短片及影像媒體比賽媒體藝術組。2018 年在溫哥華 Centre A 駐留。Tse Chun Sing's art explores possibilities in the often unnoticed daily objects or events, and presents the intriguing relationships through installations. With a passion for sounds, he explores various sounds and presents his imaginations and discoveries in his artworks. He obtained a master degree from The Academy of

Visual Arts, Hong Kong Baptist University in 2021. He held a solo, "Foolproof Planting", at Hart Haus, Hong Kong in 2025. In 2020, he won the Media Arts Award of the "FutureTense Awards 2020". Also, he was shortlisted for 23th and 24th ifva Awards Media Art Category in 2018 and 2019, and residency at Centre A, Vancouver in 2018.

王梓一 Wang Ziyi

生於 2002 年，2025 年畢業於中央美術學院公共藝術與體驗設計工作室。畢業設計作品《古韻扇影》被中央美術學院美術館永久收藏，並入選參展“千里之行”全國美術學院畢業作品展及“川流不息-首屆九大美院畢業生作品展”

Born in 2002. Graduated from the Public Art and Experience Design Studio of the Central Academy of Fine Arts. The graduation work "Ancient Rhyme Fan Shadow" was permanently collected by the Art Museum of Central Academy of Fine Arts. It also was selected and exhibited in the "Thousand-mile Journey" National Fine Arts College Graduation Exhibition in 2025 and selected for the "Flowing River-First Exhibition of Graduates of the Nine Major Art Schools" in 2025.

魏立剛 Wei Ligang

1964 年出生於山西大同，現生活工作於北京。開創書象派與國際書象學社，現任中國現代書法藝術學會副會長。魏立剛的藝術創作始於天津南開大學數學系就讀期間，師承王學仲、孫伯翔等。先後主導發起策劃多個意義重大的中國現代書法藝術運動展覽、論壇、出版等。2005 年榮獲 ACC 亞洲文化協會年度藝術家大獎後赴紐約交流創作，後開啟全球學術考察駐留，其創作聞名於海內外。他曾展出 2002 年倫敦大英博物館舉辦的群展「驚人筆：現代中國書法藝術展」；2024-2025 年上海東一美術館「行雲流墨：賽努奇博物館藏現

當代中國繪畫展」；2025 年洛杉磯郡立藝術博物館「線·形·氣：書法藝術 INK 基金會收藏」。此外，重要個展包括 2006 年上海美術館「水墨中國：魏立剛作品展」；2007 年北京中國美術館「植籜」；2019 年成都知美術館「萬物」；2024 年山西大同美術館回顧展「書一切象」及北京 GIO 藝術中心「象淵之石」。重要收藏機構包括倫敦大英博物館、中國國家博物館、中國美術館、巴黎賽努奇亞洲藝術博物館、洛杉磯郡立美術館 (LACMA)、西雅圖蓋茨基金會、三藩市現代藝術博物館、愛爾蘭皇宮、不丹王室、皮諾家族收藏、香港藝術館 (HKMoA) 等中外藝術機構。

Wei Ligang, born in Datong, Shanxi in 1964, currently lives and works in Beijing. He founded the School of Calligraphic Imagery and the International Calligraphic Imagery Society, and currently serves as the vice president of the China Modern Calligraphy Art Association. Wei Ligang began his artistic creation while studying mathematics at Nankai University in Tianjin, under the tutelage of Wang Xuezhong and Sun Boxiang. He has spearheaded and planned numerous significant exhibitions, forums, and publications related to the modern Chinese calligraphy art movement. In 2005, after receiving the ACC Asian Cultural Council Annual Artist Award, he went to New York for artistic exchange and subsequently began a global academic investigation and residency, gaining recognition for his work both domestically and internationally. Notably, he was featured in the group show "Brushes with Surprise: The Art of Calligraphy in Modern China" at the British Museum in the UK (2002). Additionally, he has held solo exhibitions including "China in Ink & Wash" at the Shanghai Art Museum (2006), "Wei Ligang Calligraphy Art" at the National Art Museum of China in Beijing (2007), and "Universality" at the Zhi Art Museum in Chengdu (2019). Furthermore, he had a solo exhibition "The

Divine Matrix" at GIO Art Centre in Beijing and a major retrospective at Datong Art Museum in Shanxi in 2024. His works are collected by the British Museum, London, UK; Asian Art Museum, San Francisco, USA; San Francisco Museum of Modern Art, USA; Bill and Melinda Gates Foundation, Seattle, USA; Cernuschi Museum, Paris, France; Francois- Henri Pinault Family, France; National Museum of China, Beijing, China; Hong Kong Museum of Art.

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