

HKAGA FUNDRAISER 2021

Artworks

Art Basel Hong Kong | 19 – 23 May 2021

Hong Kong Convention and Exhibition Centre

Participating Galleries

Presenting 30 works donated by 19 HKAGA member galleries, the HKAGA Fundraiser will showcase works from a variety of young and established artists in a communal effort to support Hong Kong galleries as well as their artists. **Over half of the participating artists are from Hong Kong or are Hong Kong-based.**

19 works will be physically displayed at our Fundraiser booth at Art Basel Hong Kong from 19 May to 23 May 2021.

Participating HKAGA member galleries include:

- 10 Chancery Lane Gallery
- 3812 Gallery
- A Gallery
- A2Z Art Gallery
- Alisan Fine Arts
- Amanda Wei Gallery
- Art Projects Gallery
- Artspace K
- Ben Brown Fine Arts
- Cheer Bell Gallery
- Contemporary by Angela Li
- Galerie du Monde
- Galerie KOO
- Karin Weber Gallery
- La Galerie, Paris 1839
- Leo Gallery
- Rossi & Rossi
- Schoeni Projects
- Sin Sin Fine Art

Visitors Information

DATE

Private View (by invitation only)

Wednesday, 19 May | 2pm to 8pm

Thursday, 20 May | 2pm to 8pm

Friday, 21 May | 2pm to 4pm

Saturday, 22 May | 12pm to 2pm

Sunday, 23 May | 12pm to 2pm

Vernissage

Friday, 21 May | 4pm to 9pm

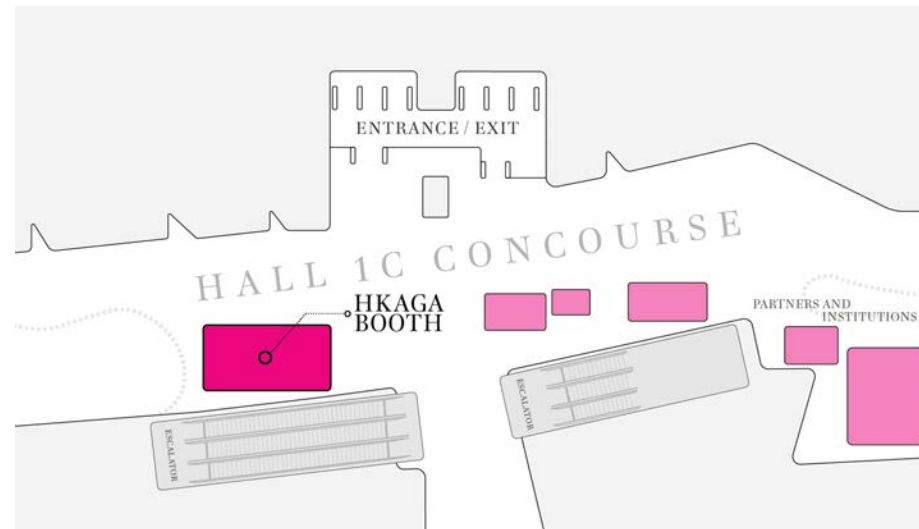
General Show Hours

Saturday, 22 May | 2pm to 8pm

Sunday, 23 May | 2pm to 6pm

VENUE

Hall 1C Concourse, 1/F,
Hong Kong Convention and Exhibition Centre,
1 Harbour Road, Wan Chai, Hong Kong



Artworks Displayed at Art Basel Hong Kong

Hong Kong Convention and Exhibition Centre

19 – 23 May 2021

10 Chancery Lane Gallery

Pan Jian, *A-20190123*, 2019

Acrylic and Oil on Canvas, 90 x 150 cm

HKD 95,000

Pan Jian 潘劍

b.1975, China

"In this painting, I have created a sense of space and structure on canvas, where the combination of colours and shapes tell the story of my deep emotions and feelings. The various changes of Violet, Prussian Blue and Ultramarine Blue play their respective roles in the blending of oil and acrylic paints. Rich layers of colour repeat and connect with one another, allowing more subtle details to be revealed. The depth of purple, the nobleness of blue, and the elegance of white serve as the language of communication, perfectly expressing vivid life energy and lingering mystery." – *Pan Jian*

Pan Jian, born in Shandong in 1975, is a diligent and dedicated painter. He graduated from Xi'an Academy of Fine Arts and is currently a Professor of painting at the Academy. Pan Jian's works are collected by The DSL Collection, The Uli Sigg Collection/M+ Museum, The Yuz Foundation/Yuz Museum and the The Burger Collection among others.

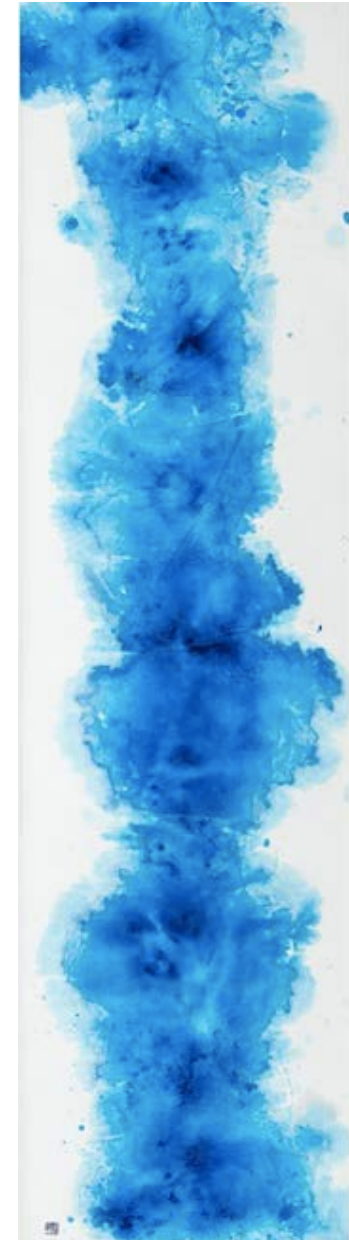


3812 Gallery

Chloe Ho, *Narcissus in Blue*, 2019
Chinese Ink and Acrylic on Paper, 212 × 58 cm
(framed to 240 x 80 cm)
HKD 190,000

CHLOE HO 何鳳蓮
b.1987, Chinese-American, HK-based

Mark Peaker, co-founder of 3812 Gallery, described Chloe Ho's artworks as "bold, graphic and emotionally raw", and certainly, her *Narcissus in Blue* painting reflects Shan Shui tradition, embodying both the rationality of Western philosophical thinking and spirituality in Chinese culture. Her use of ink and blue paint, flowing through the traditional xuan paper, capture her love of Klein, Bourgeois, Bacon and Zhang Daqian. The rapturous blues reflect her passion for a life connected to nature, in which the blossoming flower is flowing, in flux and fluid, teasing us to question, what is our connection to nature? Ho pictures the flowers as mysterious creatures, illuminated under the sea's surface, or blooming in a garden under moonlight. This painting is a manifestation of Ho's deep cultural awareness, self-examination and realisation.



A Gallery

Ng Sio Ieng Cindy, *Ink8912*, 2012

Ink on Canvas, 65 x 155 cm

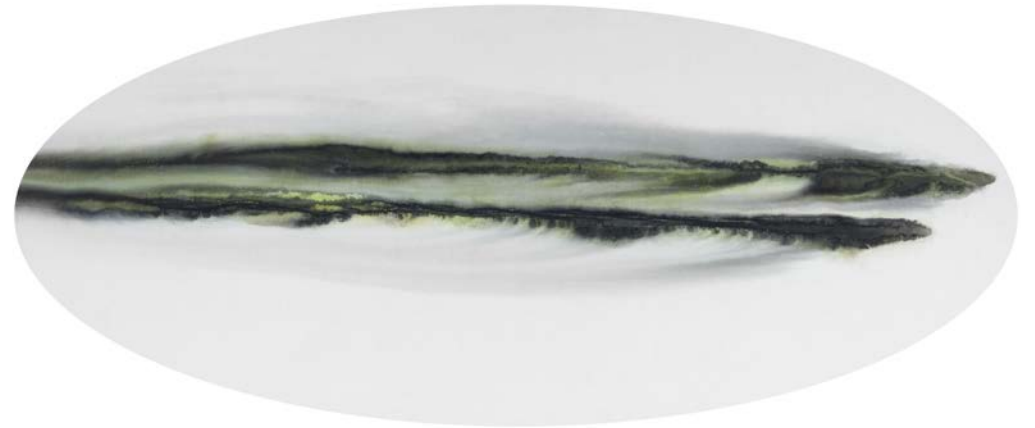
HKD 88,000

NG SIO IENG CINDY 吳少英

b.1966, Hong Kong

"Revolutionise brush painting" by Cindy Ng:

Artist uses ink as her medium to draw and paint; her works represent the continuity of traditional Chinese ink. However, Cindy has transformed her works from traditional ink painting to modern contemporary art. Cindy has employed meticulous way to convey her ideas through flows of ink. This abstract way of expression has produced ink works as if no brush used, capturing the painter's feeling about the power of nature. Cindy still utilities the traditional ideas of height, levelness, moderation and concept, but they are simply expressed through abstraction.



A2Z Art Gallery

Li Donglu, *Forest*, 2016
Oil on Canvas, 90 x 90 cm (framed to 95 x 95 x 4 cm)
HKD 120,000

LI DONGLU 李東陸
b.1982, China

Chinese ancient artists used to attach importance to intended meanings on their landscape paintings after internalizing and refining the landscape. The charm of the landscape is then depicted by the artist by using smooth lines and variations of Chinese ink painting, which show audiences a feeling of visiting the landscape in person. During more than 16 years of living in France, Li Donglu has developed a unique drawing method by combining the Western realism methodology with Chinese traditional art, which concerns showing the spiritual idea of nature. By using unique modern painting method, Li Donglu presents the form of Chinese and western traditional landscape painting with sharp observation and exquisite painting skills. He invites audiences to integrate into the “images” that he created.



Alisan Fine Arts

Stephen King, *Wedded Rocks*, 2017

Photography-Archival Pigment Print on Hahnemuhle Photo Rag

Baryta Paper, Edition 2/10

90 x 90 cm (framed to 103 x 103.5 x 5 cm)

HKD 77,000

STEPHEN KING 金昌民

Hong Kong

Stephen King is an award winning landscape photographer based in Hong Kong. Fascinated by patterns formed by nature, he enjoys traveling the world in search of images that explore the landscape's capacity for both drama and serenity. His work has been described as painterly, a style he cultivates through his use of light, colour and composition. His images are presently on display at "Otto e Mezzo", Hong Kong's popular three-star Michelin restaurant and also at the FICOFI private dining facilities. His large scale prints have proved popular with private and corporate collectors around the world. Recently, he received 2 Silver and 2 Bronze Pano Awards from Epson International last year during our 3rd exhibition "Synchronicity" for the artist.



Amanda Wei Gallery

Hua Xiyu, *Waterfall No.2*, 2019

Oil on Board, 112 x 74.5 cm

HKD 74,800

HUA XIYU 華熒宇

b.1986, China

In Hua Xiyu's paintings, the images come from the scenery of her hometown, Lijiang in Yunnan Province - the south of colourful clouds with picturesque seasons, soft and delicate. Her paintings slowly project dazzling light to the world, creating a peaceful and stable visual effect, yet meanwhile, subtly point out that those scenes are illusions only. Within the same piece of work, we can see the scenery from four seasons, highlighting her "impressionistic" approach when she captured the fleeting light, neat as the feeling of pressing the shutter.



Art Projects Gallery

Wong Sze Wai, *Midnight Breakfast*, 2021

Ink, Waterbased Colour Pigment, Pastel, Clay and Charcoal on Canvas, 150 x 60 cm

HKD 22,000

WONG SZE WAI 黃詩慧

b.1990, Hong Kong

Wong Sze Wai's artworks focus on the relationship between memory and imagination. They highlight the loss of memories and represent the process of recollection in a way of inscription and erasure. She is fascinated by ruin for its metaphorical representation of lost and concealed memories. In her recent works, ruin has been regarded as a body of memory and history as traces of human activities and changing times fill such abandoned places. From her experience of visiting ruins, wondering about ruins is much alike recalling memories because people imagine the history of ruins, just like we imagine our own memories.



Artspace K

Au Yeung Nai Chim, *Graham Street in Central*, 2011
Oil on Canvas, 25 x 30 cm (framed to 43.5 x 48 cm)

HKD 98,000

AU YEUNG NAI CHIM 歐陽乃沾
b.1931, Hong Kong

The artwork "Graham Street in Central, Hong Kong Island" (2011) captures the 160-year-old Graham Street Market which is the last functioning open-air wet market in Hong Kong providing a variety of goods. Stalls are clustered around the street, but also extend to Peel, Gage and Stanley Streets. By applying oil on the canvas, Au Yeung Nai Chim records the harmonious atmosphere and everyday landscape of Hong Kong people's lives with vivid colours and layers of strokes.



Ben Brown Fine Arts

Rosamond Brown, *Ming Tombs*, 2020

Watercolour on Paper, 35 x 26 cm (mounted to 45.2 x 37cm)

HKD 9,000

ROSAMOND BROWN

b.1937, United Kingdom, HK-based

Rosamond's meditative landscapes are composed of swathes of colour gently washing into one another, aligning her with Western post-war Abstract Expressionists and Colour Field painters, while her immersion in Asia and direct exchange with Chinese artists bring elements of Zen and calligraphic precision to her work. Rosamond, born in 1937 in the United Kingdom, arrived in Hong Kong in 1964 and has lived and worked here since, her work widely exhibited in prominent museums and institutions. Upon her arrival, Rosamond forged a bridge between Eastern and Western artists in Hong Kong, joining the local avant-garde, including artists Hon Chi-fun, Gaylord Chan and Cheung Yee, collaborating on group exhibitions and exchanging ideas and artistic approaches.



Cheer Bell Gallery

Christina Tung, *Rainbow Life*, 2020

Mixed Media on Paper, 180 x 102 cm (framed to 196.8 x 114.5 x 3.3 cm)

HKD 188,000

CHRISTINA TUNG 董慧

b.1965, Hong Kong

Christina Tung, after being in the field of finance for 29 years, has been studying Chinese ink under the tutelage of ink and colour Master Lam Tian Xing, Lingnan-School Master Lam Wu Fui, and Master Liu Kuo-sung, “Father of Modern Chinese Ink Painting”, and Chinese calligraphy under Cheung Sing Kwo.

Feathers have been a signature subject in Christina’s art. The feathers in her creations come together in many forms to reflect her experience and aspirations in life. Christina gained a deep understanding in life during her career in finance. She realizes that if one wants to live a rainbow life, one has to transform one’s past to experience and create one’s own future by going through challenges in life. With art creation, Christina hopes to take a break from reality, create a utopia to call her own, and seek out the transcendentals of truth, goodness and beauty.



Contemporary by Angela Li

Li Hongbo, *Textbooks - Girl*, 2019
Paper Sculpture, 60 × 31 x 22 cm
HKD 180,000

LI HONGBO 李洪波
b.1974, China

Li Hongbo creates paper sculptures as a new hybrid that combines everyday material and contemporary practices. Li's works are developed from his own life experience, transforming a part of his identity to initiate an ongoing conversation with the audience. The "Textbook" series is his observation towards the common ground in educational systems across China and rest of the world, describing the concept of schooling that constructs children's development in life and referring to their learning process as a determinant in shaping their future. Made with old textbooks from China and America, *Textbooks – Girl* describes an inseparable relationship between education and how it ultimately determines our future.



Galerie du Monde

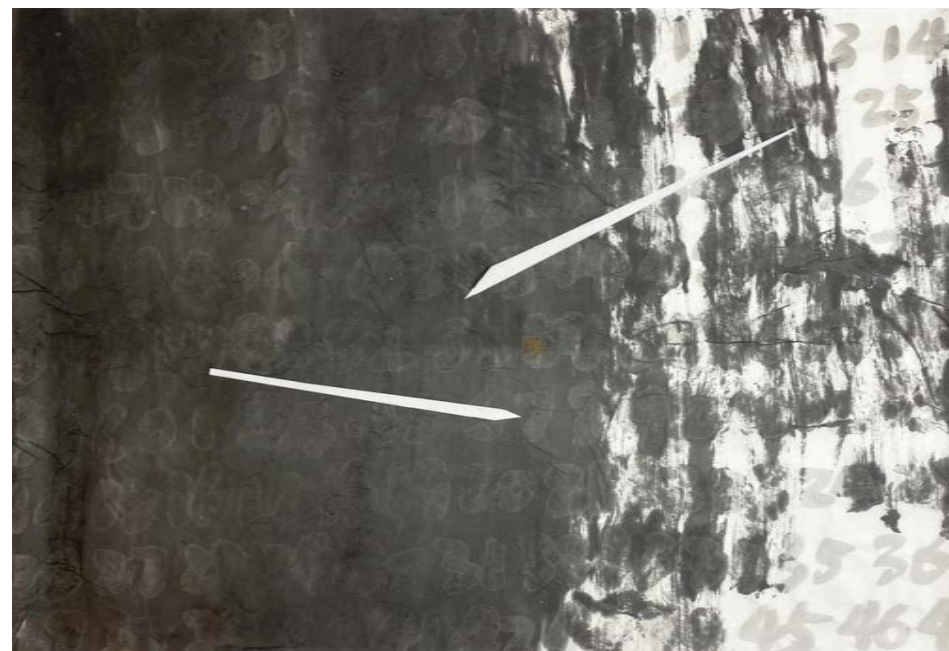
Fung Ming Chip, *Untitled*, 2021

Ink on Xuan Paper, 61 x 89 cm (framed to 62.5 x 90.5 cm) HKD 128,000

FUNG MING CHIP 馮明秋
b.1951, Hong Kong

Time and Space are the two hands on a clock in Fung Ming Chip's decades long engagement with Shu-fa. Shu-fa, or Chinese calligraphy is traditionally viewed as art of the Line. Each line transforms into strokes, characters, phrases, poems and more. The ability to trace the line's continuity marks a passage of time.

Given such versatility, Fung is determined to expand the possibility of ink by experimenting with modernized methods – deconstructing and reassembling lines and strokes, playing with different ink tones and compositional arrangements. Over the past three decades, Fung has created more than a hundred unique script styles, reinventing traditional calligraphy with a novel and radical vision. Two vital components of time: continuity and line are also found in numbers. In comparison to characters, numbers are understood by volume and sequence, without literal meaning. In *Untitled* (2021), the numerical sequence and the layers of ink formed from wet to dry marks a journey of time.



Galerie KOO

He Baili, *Misty Canyon of Taihang*, 2021
Ink and Colour on Paper, 70 x 89.7 cm
(framed to 97 x 122 cm), HKD 900,000

HE BAILI 何百里
b.1945, Hong Kong

The Taihang Mountains, on the edge of the great North China Plain and the Loess Plateau, are shaped by unique tectonic forces over millions of years. The jagged peaks, deep gorges and sheer cliffs have been vividly depicted by He Baili. He ventures into abstraction of Taihang, consciously focusing on expressiveness. Between likeness and unlikeness is where truth lies in the Chinese aesthetic. It is subtle, and leaves room for imagination. The use of colour abides the laws of nature, and adds layer and depth to the painting, for audience to better relate to nature. A full range of colours from black to white is used, along with enhanced use of light, creating an impactful and intricate visual. Emotion is of utmost importance to the artist. He aims transmit "spirit resonance" and bring nature into painting. Feeling is everywhere in nature, and it is used to creates a strong bond between the artist and the Taihang Moutains, which translates into emotive communication with the viewer.



Karin Weber Gallery

Cherie Cheuk, *Aria*, 2020

Ink and Colour on Silk, 73.7 x 43.2 cm
(framed to 100 x 69 cm), HKD 60,000

CHERIE CHEUK 卓家慧
b.1989, Hong Kong

In the film *The Lobster* (2015) there are specific requirements to be met in order to qualify for being “matched couples” and “loners.” Being single is a crime. Lectures and classes are given and institutions established to reinforce this belief. Film characters are constantly told how things should be...and what is social order. But we have a choice just as artist Cherie chooses to believe. Like the sparrow in the painting which is free to roam the sky.

The diner in the ending scene of the film is portrayed here with wooden blocks shaped like little cute animals. Perhaps they are the animals that people turn into for failing to find their partners?



La Galerie, Paris 1839

Giraffe Leung, *Telephone Booth*, 2019

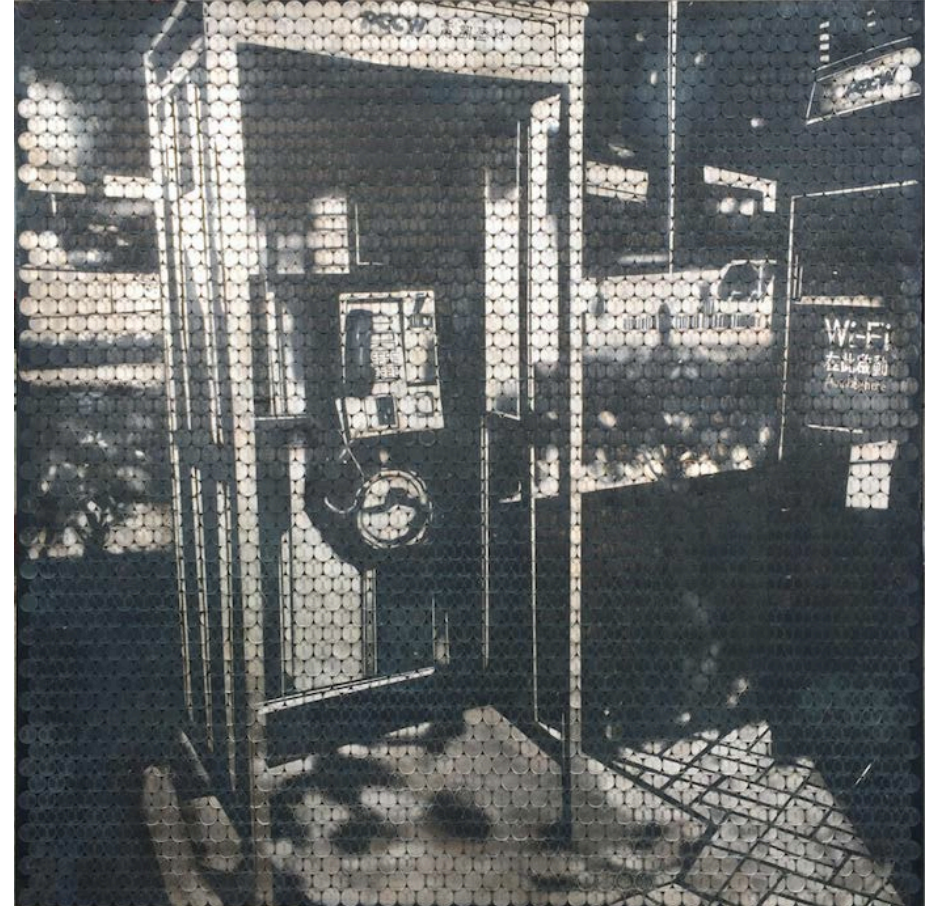
1 Dollar Coins (HK dollar) on Wood Board, 125 x 125 cm (framed to 131 x 131 cm), HKD 80,000

GIRAFFE LEUNG 梁洛熙

b.1993, Hong Kong

By depositing a 1-dollar coin into a slot on the telephone, we were able to talk to someone at the other end, where telephone booths used to be accessible to all people across the city. Nowadays, making a call at a booth have become our collective memories.

As e-payments and virtual money have replaced traditional money globally, artist uses coins to remind Hongkongers of values once held dear and now rendered obsolete by rapid social change, while the remaining old telephone booths stay disconnected.



Leo Gallery

FS Chan, *Free, Rich & Powerful*, 2020

Archival Pigment Print on Cotton Rag, Edition 3/8

118 x 90 cm, framed to 133 x 104.5 x 3.5cm, HKD 28,000

FS CHAN

b.1967, Hong Kong

The photo was taken at the Nazi concentration camp in Auschwitz, Poland for confining the Jews during the Second World War. The Jews behind the electric fence were told to await their new free and rich lives if they could manage to believe in the Nazi's words of relocating them to Canada. Nevertheless, the message on the signage is now honoured since this camp has been the most important tourist spot and has brought economic benefits to the country and everybody now can walk freely in there.

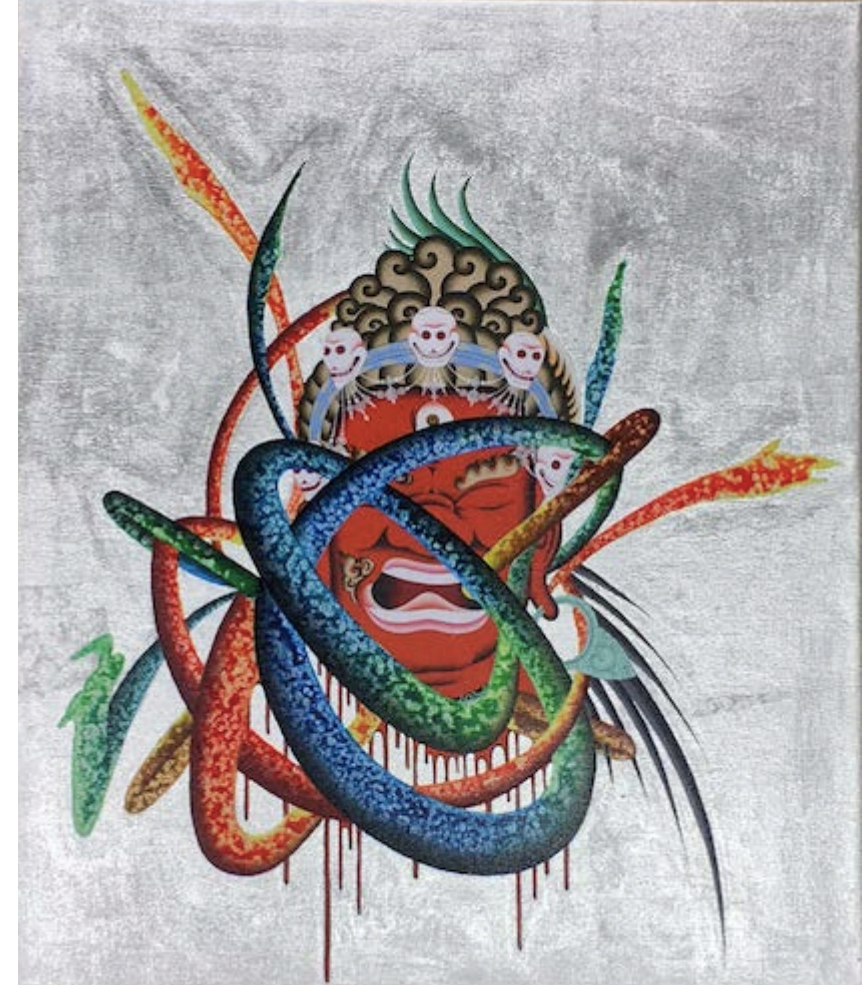


Rossi & Rossi

Tsherin Sherpa, *Scream (Red) – Silver*, 2017
Digital Print, Acrylic and Silver Leaf on Canvas
44.5 x 38 cm, HKD 24,000

TSHERIN SHERPA
b.1968, Nepal

Born in Kathmandu, Nepal, in 1968, Tsherin Sherpa currently works and resides in Oakland, California. When he was twelve years old, he began studying traditional Tibetan thangka painting with his father, Master Urgen Dorje Sherpa, a renowned thangka artist from Ngyalam, Tibet. After also studying computer science and Mandarin in Taiwan, he returned to Nepal, where he collaborated with his father on several important projects, including thangka and monastery mural paintings. In 1998, Sherpa immigrated to California; here, he began to explore his own style – reimagining traditional tantric motifs, symbols, colours and gestures, which he placed in resolutely contemporary compositions.



Schoeni Projects

Go Hung, *1kgdp*, 2019

Cast Newspaper Pulp Sculpture, edition 5 of 25 (Newspaper),
61.5 cm diameter x 3 cm height (framed to 62.5 cm diameter x
4 cm height in clear acrylic box)

HKD 27,000

GO HUNG 高亨

b.1980, Hong Kong

An insightful artwork made from found and cast newspaper, the title of this pulp sculpture itself, *1kgdp*, is a wordplay on the abbreviation GDP. The artwork is a record of the price drop in 2019 from HK\$0.70 to HK\$0.50 per kilogram of street paper collected by street recyclers. Go Hung says "I am trying to zoom in on the life of street recyclers (aka cardboard grannies) and how they make a living by laboriously collecting on a daily basis found cardboard, newspaper and used office paper for resale. It is a way to reflect on the value of a kilogram of re-sellable paper on the street level as opposed to the city's GDP."



Two-sided
Display

Sin Sin Fine Art

Sin Sin Man, *Layers III*, 2018

Mixed Media on Canvas, 120 x 100 cm

HKD 110,000

SIN SIN MAN 冼倩文

b.1956, Hong Kong

Sin Sin Man's works engage with the past to re-establish her place in the present. The artist's tactile sensibility transforms crunched paper, ink, wood, textile and scent into works that dare viewers to reach deep into their sensorial memories and to conjure their very own meaning and understanding.



Artworks Displayed Online via HKAGA Website



www.hk-aga.org/fundraiser-at-art-basel/online-catalogue

3812 Gallery

Victor Wong, *The Fauvist Dreams of Gemini 04*, 2020
Artificial Intelligence, Chinese Ink, Acrylic & Gold Paint on
Rice paper
43 x 124 cm (framed to 62.5 x 149 cm)
HKD 150,000

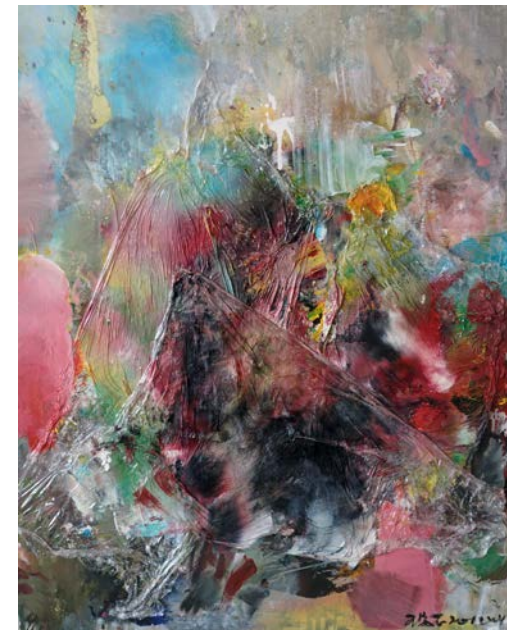
VICTOR WONG 黃宏達
b.1966, China



A Gallery

Wang Yigang, *Abstract Work Y33*, 2012
Mixed Media on Canvas
100 x 80 cm
HKD 198,000

WANG YIGANG 王易罡
b.1961, China



A2Z Art Gallery

Li Donglu, *Ice*, 2012

Oil on Canvas

65 x 92 cm

HKD 95,000

LI DONGLU 李東陸

b.1982, China



Amanda Wei Gallery

Hua Xiyu, *Preface*, 2018-2019

Oil on Canvas

110 x 143 cm

HKD 82,500

HUA XIYU 華熾宇

b.1986, China



Artspace K

Shen Ping, *Vegetable Stall in Quarry Bay*, 2011

Watercolour on Paper

55 x 76 cm (framed to 77 x 97 cm)

HKD 40,000

SHEN PING 沈平

b.1947, Hong Kong



Cheer Bell Gallery

Christina Tung, *All I Have to Do is Dream*, 2021

Ink and Acrylic on Cowhide Leather

123 x 153 cm (framed to 137 x 165 cm)

HKD 250,000

CHRISTINA TUNG 董慧

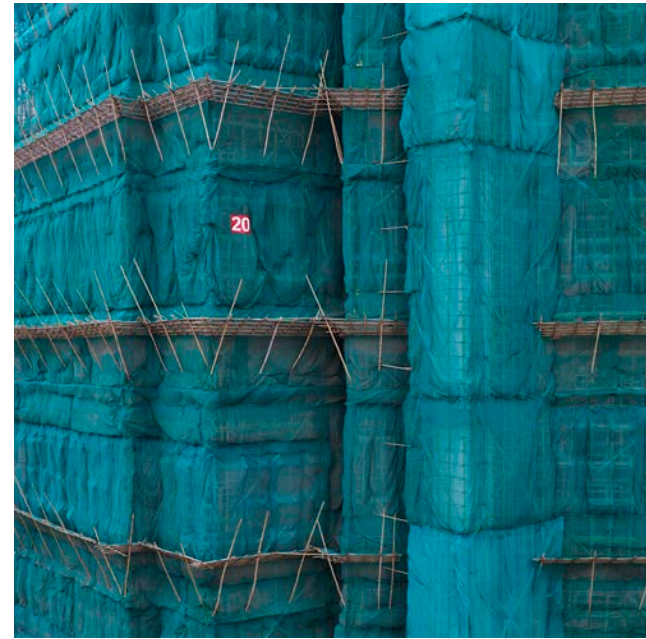
b.1965, Hong Kong



Contemporary by Angela Li

Peter Steinhauer, *Teal Cocoon, Hong Kong - 2011*, 2011
Archival Pigment Print on Hahnemuhle Fine Art Baryta Paper
76 x 76 cm, edition of 15 (framed to 96 x 93 cm)
HKD 40,000

PETER STEINHAUER 彼得·斯坦豪爾
b.1966, United States



Galerie du Monde

Fung Ming Chip, *Untitled*, 2021
Ink on Xuan Paper
61 x 89.5cm
HKD 128,000

FUNG MING CHIP 馮明秋
b.1951, Hong Kong



Galerie KOO

He Jilan, Eric, *Cityline*, 2021
Ink and Colour on Paper, 598 x 598 cm
Framed to 614 x 614 cm
HKD 140,000

HE JILAN, ERIC 何紀嵐
b.1974, Hong Kong



La Galerie, Paris 1839

Kayee C, *Who is Listening*, 2018
Photography, edition 3/3
Framed to 32.5 x 150 cm
HKD 42,000

KAYEE C
b.1983, Hong Kong



Leo Gallery

FS Chan, *The Resort: Free, Rich, and Powerful; The Altar; The Festival; The Spa; The Playground*, 2020

Archival Pigment Print on Cotton Rag, Box set of 5 photo prints, 72 x 55 cm each, Edition of 8

HKD 39,000

FS CHAN

b.1967, Hong Kong



Sin Sin Fine Art

Sun Guangyi, *Untitled 30*, 2006

Chinese Ink & Colour on Paper

96 x 86 cm

HKD 80,000

SUN GUANGYI 孫廣義

b.1967, China



Thank you for your support!