

藝術展

版畫圖像

20

20

香港

Hong Kong Print Art
Exhibition

2020 年，20 道問題、20 組展品，
我們一起探索香港版畫圖像藝術的過去與現在，
發掘版畫概念及技巧的變更。

In the year of 2020, with 20 questions, 20 sets of exhibits,
let's explore Hong Kong's rich history in print art
by following changes in printmaking concepts and techniques.



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前言

一幅版畫的誕生殊不簡單，藝術家必須仔細計劃各個步驟——由構思、繪畫圖稿、製作印版、塗抹油墨、壓印等，直至掀開紙張一刻，作品方才躍然於眼前。雖然創作過程要經過重重考驗，但藝術家卻鍾情投入其中，感受雙手與印版的互動、油墨與紙張的質感，探究圖像製作的當代意義。由於版畫可以重複印製，其成品大多輕巧，既便於運送又易於展示，因此版畫的流通與收藏，不但能展現藝術家的理念，也可推動藝術文化的交流。

追本溯源，版畫與傳統印藝息息相關。從唐代的木刻佛教典籍、明清時代的多色套印書籍、民國的石印畫報，以至近年藝術家運用數碼科技及立體打印技術來創作版畫。版畫藝術順應著印刷術的發展，也伴隨著新科技、新物料與新器材的面世，不斷突破原有的界限，藉以展現版畫藝術如何回應時代變遷。

隨著新創作媒介的出現，版畫與其他圖像藝術的界線日漸模糊。為求表達其對當代社會的所思所感，藝術家更將版畫藝術與攝影、動畫、擴增實境程式等融合，創作跨媒介作品，探究版畫在表現形式上的可塑性與潛能。回顧過去，展望未來，是次展覽展出 1940 年代至 2020 年的作品，既展示香港版畫創作的流變，也探索與版畫概念相關的圖像藝術。展覽分為「版畫初探」、「版畫再思」、「香港早期版畫發展」及「香港近期版畫發展」四個部分，與觀眾一起追溯版畫的演變。展覽以 20 條問題作為引子，透過 20 組藝術家的作品來回應，從而反映版畫圖像藝術的多元面向。

多年來，香港版畫工作室致力推廣版畫圖像藝術，更將於香港舉辦 IMPACT 11 國際版畫研討會，促進香港與國際藝術文化的交流。2020 年適值香港文化博物館及香港版畫工作室成立二十周年，我謹代表博物館感謝香港版畫工作室與我們攜手籌劃是次展覽，在整個過程中提供許多寶貴的專業意見。在此祝願工作室在推廣藝術文化發展的旅途上一切順利，為香港帶來更多豐碩的創意實踐。

香港文化博物館總館長
盧秀麗

Foreword

The creation of a print is no easy matter. From designing and drafting the image, making the matrix, applying the ink, printing on the press or by hand, to finally pulling the paper off and seeing the finished product — the artist has to think through every step. The printmaking process is full of challenges, but this is what's fascinating about it. Artists get to interact with the printing matrices with their own hands and feel the textures of the paper and the ink. Through this process, they are able to explore the contemporary meaning of printmaking. Since a print can exist in multiple editions, while usually being light and easy to carry, the circulation and collection of prints would be a great way to showcase the artists' vision as well as to promote the exchange of art and culture.

Looking back in time, it is not difficult to discover that the art of printmaking originates from traditional printing technology. There were Buddhist classics from the Tang dynasty that were made from woodblock printing; publications from the Ming and Qing dynasties that were made from chromatic printing; magazines from the Republican era that were made from lithographic printing; and to this day we have contemporary prints made from digital technology and 3D printing. The art of printmaking has evolved with the advent of new printing techniques, materials, equipment, and technologies. Time has changed and we can see how print art continues to break boundaries and evolve with it.

With the emergence of more and more creative media, the fine line between printmaking and other graphic art becomes increasingly blurred. To express their views towards modern society and to explore new possibilities in printmaking, artists have tried to create mixed-media artwork by integrating printmaking with photography, animation, and even augmented reality. As a retrospect of the past and a ponder into the future, this exhibition showcases works from the 1940s to 2020 in four sections — “Fundamentals of Print”, “Rethinking about Print”, “Early Development of Hong Kong Print”, and “Latest Development of Hong Kong Print”. Not only would the audience be able to trace the historical development of print art, they can also appreciate other printmaking-related graphic art in this exhibition. There are 20 questions as introductory remarks; each will be answered by 20 different sets of artworks, showing how diversified and multifaceted graphic art can be.

For many years, the Hong Kong Open Printshop has endeavoured to promote graphic art. To further promote the exchange of art and culture between Hong Kong and the international community, they will organise the IMPACT 11 International Printmaking Conference in Hong Kong. This year is the 20th anniversary of the Hong Kong Heritage Museum and the Hong Kong Open Printshop. I would like to take this opportunity to thank the Hong Kong Open Printshop for co-organising this exhibition with us, and for providing many invaluable opinions along the way. I sincerely wish the Hong Kong Open Printshop all the best in their future endeavours to promote art and cultural exchange, and hope they will continue to spark creativity for Hong Kong.

Lo Sau-lai, Fione
Museum Director
Hong Kong Heritage Museum

引言

版畫圖像藝術 — 時代的寫照

公元 868 年，雕版木刻是當時最尖端的印藝科技，唐朝人王玠為父母親布施而刻印的《金剛般若波羅蜜經》是存世最早有紀年的木刻經籍。

及至近代，從 1930 年代魯迅推動「新興木刻運動」開始，木刻版畫已成為藝術家的創作媒介。1948 年，黃新波以其作品《賣血後》訴說人民的苦難；1982 年，唐國徽的《中環街景》刻印出新舊交替，蛻變中的香港。2020 年，劉家俊以木刻記錄新世代的面貌，而李寧則以凸版畫刻畫時代的迴光。《賣血後》、《中環街景》、《木刻人物：香港新晉導演 2019》和《植入》等創作，都是不同年代的寫照。

版畫與插畫、攝影、造紙、書籍裝裱等圖像藝術同出一門，又與印藝科技發展同步並進。隨著印藝科技的發展，版畫不再只局限於凸版畫、凹版畫、平版石印及絲印版畫，更有光媒版畫、數碼打印和立體打印。版畫圖像藝術應是最寬容開放的藝術媒介，它與時並進和兼收並蓄的特點，最能反映出一代又一代的人和事。

從 1990 年代開始，傳統的版畫媒介和平面紙本漸漸盛載不了藝術家的創作意念，版畫家紛紛探索跨媒介創作。有的要打破紙本的規範，有的要實驗探索新的印藝科技，有的要把作品融入環境空間，把平面紙本藝術發展成版畫裝置。更有的要加入聲音、時間，發展成動態版畫。這些跨界越界的探索都一一在《20/20 香港版畫圖像藝術展》中呈現。

香港版畫工作室感謝香港文化博物館一直支持香港版畫圖像藝術的發展，工作室團隊從是次合作中，得到許多寶貴的經驗，獲益良多。在香港文化博物館和香港版畫工作室共同邁進二十周年之際，我們期盼能繼續傳承版畫圖像藝術中無所不納的特點，為香港版畫圖像藝術帶來更多發展和機遇，繼續展現一代又一代的新精神。

香港版畫工作室項目總監
翁秀梅

Print Art: Portrait of an Era

In 868 AD, woodblock printing was the most advanced form of printing technology. The Tang dynasty Chinese translation of the Buddhist text *The Diamond Sutra*, printed that year for universal free distribution by a citizen named Wang Jie on behalf of his parents, became the world's earliest dated printed book.

In modern times, since the “Modern Woodcut Movement” advocated by Lu Xun in the 1930s, woodblock printing has become a medium of creation for many artists. In 1948, Huang Xinbo illustrated the harsh conditions where people were living in through *After Selling His Blood*; in 1982, Tong Kwok-fai depicted the transformation of old Hong Kong in his *Street Scene at Central District*. In 2020, Jay Lau Ka-chun used his woodcuts to portray the new generation, while Li Ning illustrated the passage of time through his relief prints. Artworks such as *After Selling His Blood*, *Street Scene at Central District*, *Woodcut Portrait – New Director in 2019 of Hong Kong* and *Inception* are all portraits of their respective eras.

Printmaking shares the same roots as other graphic arts such as illustration, photography, papermaking and bookbinding, and it evolves along with the advances in printing technology. Recent technological developments mean that print art is no longer limited to relief print, intaglio print, lithograph, and serigraph, but also extends to gum bichromate print, digital print, and 3D printing. Print art is one of the most inclusive media. As a constantly evolving and eclectic art form, it offers the best way to tell the stories of different generations.

In the 1990s, when traditional print media and art on paper no longer fulfilled the creative visions of artists, printmakers started to explore intermedia art. Some wanted to break out of the confines of paper; some wanted to experiment with new printing technologies; others wanted to integrate their works into the site of its installation, transforming art on paper into printstallations. There were also other artists who introduced elements of sound and time to create animated prints. All these intermedia explorations are showcased at the “20/20 Hong Kong Print Art Exhibition”.

Hong Kong Open Printshop (HKOP) would like to thank the Hong Kong Heritage Museum for their continued support of the development of Hong Kong's print art. The HKOP team has gained valuable experience and inspiration from this collaboration. As HKOP and the Hong Kong Heritage Museum both enter their 20th anniversary, we hope the all-embracing quality of print art will live on, and we will continue to create opportunities for the development of Hong Kong's print art, an art form that showcases the spirit of the generations.

Yung Sau-mui

Programme Director
Hong Kong Open Printshop

I. 版畫初探

Fundamentals of Print

你曾試過把硬幣放在紙下拓印紋理、以指紋印畫，或是在餐巾印上唇印嗎？其實，這些都是大家做過的「版畫」，硬幣、指紋和嘴唇就是製作版畫的「印版」。

簡單的說，把印版的圖像轉印到作品上，便成為一幅版畫。「版畫初探」這部分介紹版畫的基本概念，以及四大版畫種類的製作技巧。

Have you tried rubbing a coin beneath paper to make an impression? Or made pictures with your fingerprints, printed your lips on a napkin? These are all “prints” you made, with the coin, your fingers and lips as the “matrix”.

Simply put, printmaking is the transferring of an image from a matrix. “Fundamentals of Print” introduces the basic concepts of printmaking and the four main printmaking techniques.

版畫是什麼？

What is a print?

版畫是以「印版」印出來的畫作。藝術家先構思圖像，再採用不同物料製版，把印版上的圖像，用顏料轉印到作品上，這便是版畫。

印版可以重複使用，如藝術家印了 20 幅版畫，版數便是 20，以 1/20、2/20 至 20/20 作為每一幅的記號，並加上藝術家簽名。每幅經藝術家親自簽名確認的版畫，均可視為原創作品。

A print is produced by printing a “matrix”. An artist first comes up with an image, and produces the matrix with different materials, then transfers the image with ink, making a print.

Matrices can be used repeatedly. If the artist made 20 prints, the edition number would be 20. Each print would be numbered with 1/20, 2/20 and so on up to 20/20, completed with the artist’s signature. Each print signed by the artist can be seen as an original work of art.



這幅版畫的印版以「絲網」製成，下面兩幅草圖是 Onion Peterman 為製作絲網版而準備的手稿。藝術家先以黑色水筆仔細勾勒出畫面線條，再以顏色筆為作品上色。過程中，藝術家需要計算所需顏色的分層，並為每一種顏色製作一個絲網版。你可以掃描二維碼，看看作品是怎樣印成的。

The matrix of this print was made with a “silkscreen”. The two sketches below were prepared by Onion Peterman to make the silkscreen stencil. The artist first outlined the image with a black marker, and separated its layers with coloured markers. In the process, the artist needed to calculate the number of layers required, and produce a silkscreen for each colour. You can see how the artwork was made in the video by scanning the QR code.



After School Route 2 / Onion Peterman

孔版：絲印 / 43.5 x 63 厘米 / 2016 (2020 年重印)
Serigraphy: Silkscreen / 43.5 x 63 cm / 2016 (reprinted in 2020)
藝術家藏 Artist collection



印版就是一塊「板」？

What is a "matrix"?

印製版畫的媒介，我們稱為「印版」。你曾用薯仔雕刻圖案，或者玩公仔印章嗎？凸版畫家創作像刻製印章，「印版」則是刻有圖案的薯仔。「印版」可以由不同物料製成，木版、膠版、銅版、石版和絲網版都是常見的媒材。

The medium to make prints with is called a "matrix". Have you ever carved a potato or used a rubber stamp? Relief printmakers use items like carving stamps as the matrix instead of a potato. "Matrices" could be made of different materials. Woodblocks, linoleum blocks, copper plates, stones and silkscreens are all common media.



植入 / 李寧

Inception / LI Ning

凸版：麻膠版 / 200 x 120 厘米

Relief printing: Linocut / 200 x 120 cm

2020

藝術家藏 Artist collection



觀看藝術家訪問及創作片段
View the Artist's Interview &
Making of the Artwork

《植入》呈現了藝術家的異想世界，以細膩的線條牽引出八爪魚、嬰兒與盒子莫名其妙的纏繞。李寧的創作靈感多源自個人夢境及現實景物，其版畫更將不同的片段建構成一個個奇幻空間。盒子的內外、人與物的牽連彷彿暗示著不同時空的交錯。

留意綠色印版上細緻又精準的線條，可看出身兼紋身師的李寧如何一刀又一刀刻畫出無始無終的想像空間。

Inception shows the spectacular inner world of the artist, who introduced a curious tangle of an octopus, a baby and a box with delicate lines. Li Ning is usually inspired by his own dreams and scenes from reality, constructing fantastical spaces with his prints. The inside and outside of the box and the connection between people and objects seem to imply the crossing over of different dimensions.

Observe the delicate and precise lines on the green matrix, and you can see how Li Ning, also a tattooist, carved out an endless imaginary space, one stroke at a time.



版畫與繪畫有何分別呢？

What is the difference between printmaking and painting?

繪畫是直接的，藝術家在作品上描畫，可即時看到成果。

版畫是間接的，藝術家需要先製作印版，再把圖像轉印至紙上，要到印成作品的一刻，方才看到效果。當中過程雖較繁複，但充滿未知的驚喜，吸引藝術家投入創作。

這裡展示了藝術家李流丹的木刻版畫和油畫作品，創作年份及題材相近，你能看出兩者的差異嗎？

Painting is direct. The artist applies paint on paper, and the effects can be observed immediately.

Printmaking is indirect. The artist needs to first make a matrix, then transfer the image to paper. The effects could not be seen until the print is finished. Although the process is more complicated, the element of surprise is attractive to many artists.

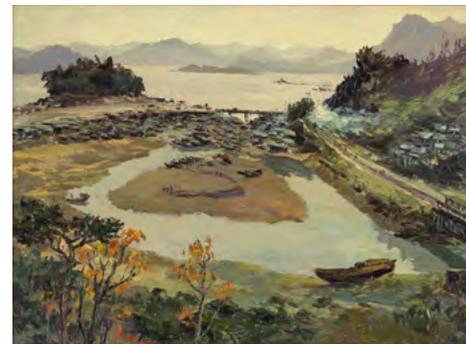
Included here are a woodblock print and an oil painting by artist Lee Lau-dan, close in their year of production and with similar themes. Can you see the differences?

大澳 / 李流丹
Tai O / LEE Lau-dan
凸版：木刻
100 x 367 厘米
Relief printing: Woodcut
100 x 367 cm / 1964
香港藝術館藏
Hong Kong Museum of Art
collection



李流丹擅長運用木刻刀與油畫刀描畫現實。木刻作品《大澳》以精細的刻工勾勒出水棚內外的生活，而油畫《遠眺元洲仔》則層層堆疊出由近而遠的鄉郊景致。前者以線條刻畫棚屋木板、石頭與淺灘的質感，後者就以厚重的油彩筆觸捕捉光影流動，山光水色漸漸隱沒於遠處雲靄之中。

Lee Lau-dan specialised in depicting reality with carving knives and palette knives. His woodcut *Tai O* portrays life in and beyond stilt houses by skilful carving, while his oil painting *Yuen Chou-chai* illustrates country scenery close and afar by overlapping layers. The former renders the texture of wooden stilt houses, stones and shoals with lines; the latter captures the movement of light with dense oil paints, with the beautiful landscape disappearing in faraway clouds.



遠眺元洲仔 / 李流丹
Yuen Chou-chai / LEE Lau-dan
油彩板本 / 45.5 x 61 厘米
Oil on board
45.5 x 61 cm / 1967
香港藝術館藏
Hong Kong Museum of Art collection

如何製作一塊「印版」?

How is a “matrix” made?

其實「印版」的製作方法五花八門，想了解版畫的製作基礎，可以先記下「凹、凸、平、孔」四大印版分類。

There are many ways to produce a “matrix”. If you wish to understand the basics of printmaking, first remember its four common categories: intaglio, relief printing, planography and serigraphy.

凹版 Intaglio

鍾大富先在銅版塗上一層防蝕劑，再用尖銳工具在版上刻出想呈現的線條，線條部分的防蝕劑被刮除後便露出底層的銅版，然後以酸腐蝕成深淺有致的凹痕。施印時，他先把油墨填入凹痕中，再把多餘油墨拭淨，利用版畫機印成這精細的銅版畫。作品雖施以一色的灰黑，但細膩的線條卻呈現出由明而暗的豐富層次。畫中櫻花的部分，更使用雁皮裱貼的技巧，貼上粉紅色的日本和紙。鍾大富的蝕刻版畫擅長描畫自然景物的質感，寄托其對生命的探索。



▲ 眾妙之门 / 鍾大富
The Gate to Perfect / CHUNG Tai-fu
凹版：銅版蝕刻、裱貼 / 78.5 x 107 厘米
Intaglio: Etching, chine-collé
78.5 x 107 cm / 1989
香港文化博物館藏
Hong Kong Heritage Museum collection

▶ 中環街景 / 唐國徽
Street Scene at Central District /
TONG Kwok-fai
凸版：麻膠版 / 61 x 168 厘米
Relief printing: Linocut / 61 x 168 cm / 1982
香港藝術館藏
Hong Kong Museum of Art collection

Chung Tai-fu first applied a layer of acid-resistant ground on the copper plate and carved the desired lines on the plate with sharp tools. The copper plate was exposed where the ground was scraped away. He then etched varying grooves onto the plate with acid. When printing, he first filled the grooves with oil-based ink, wiped away excess ink, and printed this intricate etching with a rolling press. Although the work is monotone, its delicate lines create rich layers of light and dark. The cherry blossoms in the print were made by the chine-collé technique, where pink Japanese washi paper was stuck to the print. Chung Tai-fu's etchings are remarkable in their depiction of nature, embedded with his explorations of life.

凸版 Relief Printing

唐國徽先把街景畫在膠版上，用雕刻刀雕去空白的部分，令膠版只餘下凸出的街景圖像。施印時，他把油墨加到凸出的圖像上，壓印出黑白分明的凸版畫。藝術家將新舊建築密密麻麻的壓縮於又長又窄的畫面，展現出迷宮似的城市空間。

Tong Kwok-fai first drew the street view on a linoleum block, and carved away empty spaces with a carving knife, so that only the image was left protruding on the block. When printing, he applied ink to the image and press-printed a monotone relief print. The artist compressed new and old buildings into a long and narrow picture, showing a maze-like cityscape.



平版 Planography

李東強先用油性的墨在版上繪畫圖像，然後以酸性的阿拉伯膠液製版，利用油水相拒的原理，印出如水墨般揮灑自如的筆觸。

李東強的作品糅合中國水墨畫和西方繪畫技法，既俐落圓轉，又見印染的色彩變化。作品以起伏有致的線條勾畫出手抱小狗的女士，再以濃淡不一的濕墨渲染出頭髮與衣飾。女士嘴巴微微撅起、眼波流轉，正反映李氏善於捕捉人物微妙的神情。

John Li Tung-keung first painted the image on the matrix with oil-based inks, and treated the matrix with acidic gum arabic. He printed by the principle of oil-water repellency, producing energetic brushstrokes similar to an ink painting.

Li's works fuse techniques of Chinese ink paintings and Western paintings; his brushstrokes are swift and smooth yet versatile in colours. The work illustrates a lady holding a dog with expressive lines, her hair and clothing with ink wash of different shades. The lady's pursed lips and rolling eyes reflect Li's strength in capturing fleeting expressions in different personas.



女人與狗 / 李東強

Woman and Dog / LI Tung-keung, John

平版：石版 / 69 x 50 厘米

Planography: Lithograph

69 x 50 cm / 1980

香港藝術館藏

Hong Kong Museum of Art collection

孔版 Serigraphy

藝術家創作孔版畫時，有的會如潘玟諾般選擇用鏤空模印的方法製版。潘玟諾以透明輕逸的色調，營造花瓣薄似透光的效果。由於絲印油墨透明度極高，色彩層層透疊，呈現多變的視覺效果。

When artists create serigraphs, some, like Poon Man-lock, choose to make their matrices with stencils. Poon used transparent and light tones to create a translucent effect similar to flower petals. Since screen printing inks have a high transparency, colours can be layered to fashion versatile visual effects.



憶 / 潘玟諾

Remembrance / POON Man-lock

孔版：絲印 / 70,5 x 78,5 厘米

Serigraphy: Silkscreen

70.5 x 78.5 cm / 1977

香港藝術館藏

Hong Kong Museum of Art collection



觀看四種主要版畫的製作方法

View the Making of the Four Major Types of Print

版畫必須由藝術家親手印製嗎？

Must artists produce the prints themselves?

傳統繪畫多由藝術家親手完成，版畫卻可以由藝術家繪圖或提供意念，再由專業版畫師提供技術支援，把藝術家的意念以版畫演繹出來，這類作品稱為「協作版畫」。

陶藝家李慧嫻與香港版畫工作室合作，把其廣受大眾喜愛的陶偶製成木刻版畫，讓更多藝術愛好者得以另一方式收藏李氏作品。

Traditional painting is mostly completed by the artist alone, yet prints could be designed or inspired by an artist, and completed with technical support provided by a professional printer. Works like these are called “collaborative prints”.

Ceramic artist Rosanna Li Wei-han had collaborated with the Hong Kong Open Printshop, turning her popular ceramic figures into woodcuts, so that more art-lovers could collect Li’s work in another format.



四美圖 / 李慧嫻

Four Beauties / Li Wei-han, Rosanna

雕版師：蔡偉聰 / 香港版畫工作室印 / 凸版：木刻及手繪 / 各 69 x 34.5 厘米

Woodblock carver: TSOI Wai-chung / Printed by Hong Kong Open Printshop

Relief printing: Hand-coloured woodcut / 69 x 34.5 cm each / 2014

香港文化博物館藏 Hong Kong Heritage Museum collection

從形、音、義的文字遊戲入手，陶藝家李慧嫻想像「媿」是長舌女鬼、「姓」是身穿校服的女學生、「姑」化作古裝美人，「婆」又意味著身材豐滿。

2013年，李慧嫻與香港版畫工作室合作，先由李慧嫻親手把陶偶繪畫成圖像並加上文字，再由版畫師按李氏的繪畫製成木刻版畫。版畫作品加入了粵音與字義，進一步發揮李慧嫻於中、英之間文字遊戲的巧思。

Starting with a wordplay between character, phonetic, and meaning, ceramic artist Rosanna Li Wei-han imagined characters such as a long-tongued female ghost, a female student in uniform, an ancient beauty and a plump lady, all inspired by Chinese characters with their respective meanings and visual compositions.

In 2013, Li collaborated with the Hong Kong Open Printshop. She first made drawings of her ceramic figures, embellished with text, which were transformed into woodcuts by a professional printmaker. The prints are accompanied by Cantonese pronunciations and word meanings, which further highlight the artist’s brilliant idea on the wordplay between Chinese and English words.



姓 School Girl

婆 Big Busted Woman

姑 Ancient Woman

媿 Woman Ghost

《看陶識字之字裡行間之眾女尋「他」》系列 / 李慧嫻

“Man Wanted: Work Within Words” Series / Li Wei-han, Rosanna

拓器 / 各約 25 x 15 x 9 厘米

Stoneware / ca. 25 x 15 x 9 cm each / 2003

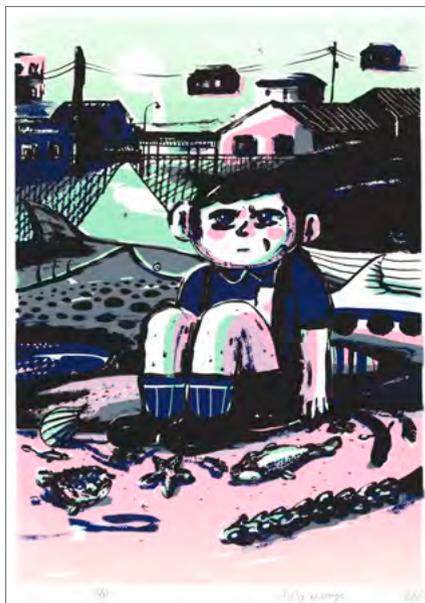
香港文化博物館藏 Hong Kong Heritage Museum collection

版畫可以複製，收藏價值會否不如其他藝術品？

Are reproducible prints less valuable than other artworks?

每一幅經過藝術家親自認可和親筆簽名的版畫都是原創作品，而非複製品，收藏價值不會因此減低。加上版畫有限定版數，當印製完指定數量之後，藝術家不會再加印，甚至會銷毀印版，維護作品的價值。觀眾可以利用版畫下的鉛筆記號，了解該作品的資料。

Each print validated and signed by the artist is an original, instead of a copy. Its value would not be undermined by multiplicity. Furthermore, prints are limited editions. When a certain amount is reached, the artist would not produce any more print and would even destroy the matrix to protect the work's value. Through the pencil remarks at the bottom of a print, viewers may learn more about the edition of this work.



《死魚路》來自藝術家光怪陸離的夢，男孩獨坐路上，一臉不快似在責怪死魚何以滿街亂躺。楊學德喜歡絲網版畫顏料層層疊加的質感，而版畫轉印過程繁複轉折充滿著變數，也帶來創作方式的激盪。

The Fishy Passage was inspired by the artist's bizarre dreams. A boy sits alone on the street, looking dismayed as if blaming some dead fish for lying on the road. Yeung Hok-tak favours the layered texture of ink applied on silkscreen prints. The image transferring process involved is also complex and highly variable, bringing surprise to art-making.

版畫下方的分數 — 版數

版畫的簽名有一定格式，藝術家通常以鉛筆在畫的下方作記錄。版畫左下角標明的版數，一般是用分數形式寫成的，例如這版畫下標明 5/10，即此畫共印製了 10 張，這一張是第 5 張。中間是作品名稱，右下角是藝術家的簽名。

The fraction beneath a print — Edition number

There is a fixed format in signing a print. Artists usually sign beneath the print image with a pencil. The edition number on the left bottom corner of a print is usually in a fraction. For example, this print is marked with 5/10, meaning the print was made in an edition of 10, with this impression as the 5th. In the middle is the name of the work; the artist's signature is on the right bottom corner.

死魚路 / 楊學德

The Fishy Passage / YEUNG Hok-tak

孔版：絲印 / 45 x 34 厘米

Serigraphy: Silkscreen / 45 x 34 cm / 2015

香港版畫工作室藏

Hong Kong Open Printshop collection

陳餘生向來喜以塑膠彩繪畫大型作品。十多年前，年屆八十的陳氏因健康原因，不能長時間站立繪畫，讓他的創作生涯受到重擊。但他並沒有因此放棄，這位對藝術充滿熱情的大畫家，發現了電腦軟件「小畫家」，從而展開對數碼版畫的研究，探索嶄新的藝術領域。此兩幅作品色調亮麗，運筆樸拙，洋溢著天真的童趣。

Gaylord Chan was always fond of creating large-scale acrylic paintings. A dozen years ago, Chan, aged 80, was rendered unable to stand for a prolonged time, dealing a heavy blow to his artistic career. Yet he did not give up. The passionate painter discovered the computer software "Microsoft Paint", and started to explore digital printing as a new territory for art. These two pieces are brightly coloured with simple strokes, filled with childlike curiosity.

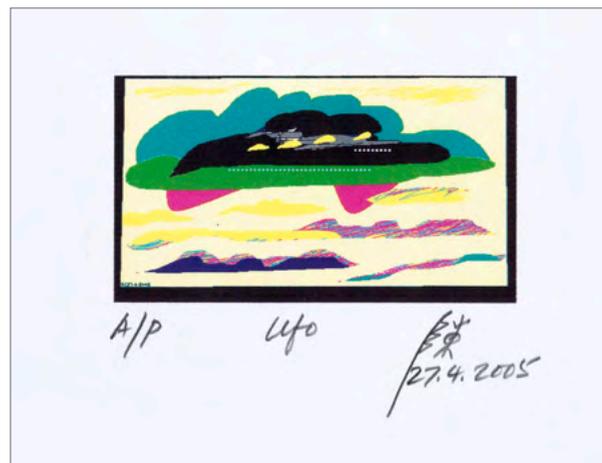
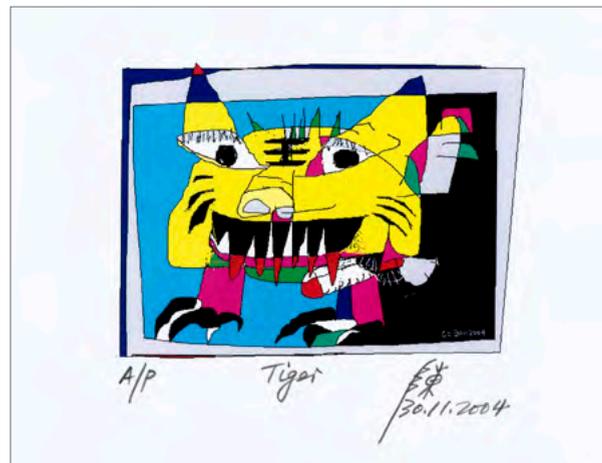
A/P — 藝術家自存版

意指藝術家保留版畫的試印作品。數量約是版數的5-10%，假設一幅版畫的版數為50，藝術家自己可保存最多5張作品，這5張並不計入版數中。

A/P — Artist's Proof

This means test prints kept by the artist; its number is usually 5-10% of the edition. If a print has an edition number of 50, the artist could keep 5 prints at most, which does not count as part of the edition.

陳餘生八十 — Tiger / 陳餘生八十 — UFO (上至下) / 陳餘生
Gaylord Chan Eighty – Tiger / Gaylord Chan Eighty – UFO (Top to bottom) / Gaylord CHAN
數碼打印 / 各 29.7 x 21 厘米
Digital print / 29.7 x 21 cm each / 2004 - 2005
香港文化博物館藏 Hong Kong Heritage Museum collection



劉淑芬採用塑膠彩媒劑在纖維板上繪畫，再拼貼各種物料，以其質感呈現豐富的層次變化。飛上枝頭的鳥兒與對焦中的圖像並列，引發觀眾想像文化符號的深意。作品經電腦處理，更豐富了版畫的表現形式。

Lau Shuk-fan painted on fibre boards with acrylic medium and made collages with various materials, showing rich layers with a change in textures. The bird topping the tree was juxtaposed with an image in focus, inviting the audience to imagine the meaning behind these cultural symbols. The work was treated digitally, further enriching the expression of the print.

T/P — 試版

在創作版畫的過程中，藝術家會進行試驗，這些測試印製品便是試版。由於試版見證了藝術家創作時的每個步驟，有別於最終作品，因此有藝術收藏家熱衷搜羅這些效果獨一無二的試版。

T/P — Test Print

In the process of making a print, artists perform tests; the resulting prints are called test prints. Since test prints show each step in the artist's process and are different from the final work, some collectors are keen on acquiring these unique test prints.



無題 / 劉淑芬

Untitled / LAU Shuk-fan

數碼打印 / 25.5 x 38.5 厘米

Digital print / 25.5 x 38.5 cm / 1997

香港文化博物館藏 Hong Kong Heritage Museum collection

II. 版畫再思

Rethinking about Print

藝術從來與時並進，隨著潮流更迭和科技演進，藝術家的思維和技法同樣不斷發展，版畫的創作概念及方式亦隨時代演化。「版畫再思」展示近代版畫家如何跨越傳統界限，擴闊版畫藝術的定義。

Art, in time, evolves with trends and development in technology. Similarly, the mindset and techniques of artists continue to grow. The concepts and techniques of printmaking are ever-evolving. "Rethinking about Print" shows how contemporary printmakers cross traditional boundaries and expand the definition of print art.

版畫可以只有一幅嗎？

Can print exist in single edition?

版畫具複數的特性，但藝術家亦會創作只得一個版本的版畫，稱為「獨幅版畫」。這類版畫只得一張，有別於傳統版畫具多個版數，因此以往有指這類創作不算正統版畫，但現時獨幅版畫已常見於國際間的版畫展覽。

Prints are characterised by their multiplicity, yet some artists create prints in only one edition, called “monoprints”. Such prints are unique, unlike traditional prints with multiple editions. In the past, some denounced such artworks as unorthodox, but now monoprints frequent print exhibitions around the world.

工作勞累至頸項酸痛是什麼一回事？陳安之將身體感受轉化為圖像，女子扭曲著頸項與手中燒鵝看來同病相憐，又似互相傾訴疼痛所難以言喻的煩悶與焦灼。陳安之先於絲網版上直接繪畫，再利用膠刮把油墨推過絲網印於紙上，作品只能印一版，絲網上的圖像不能重複再印，故稱「獨幅版畫」。

Chan An Gee translated the physical sensation – neck muscle fatigue resulted from overwork – into an image. In this print, the woman with a distorted neck seems to share the same affliction with the roasted goose in her hands, which both show an inexpressible pain and anguish. Chan drew directly on the silkscreen, and used a squeegee to transfer the ink onto the paper. Such artwork can only be printed once as the image no longer remains on the screen upon completion. Therefore, this type of artwork is called a “monoprint”.



Onion Peterman 有意挑戰自我，創作大型作品，卻因工作室器材所限而無法完成，藝術家靈機一觸，逐張街招以絲網印刷，拼合成這一幕色彩繽紛的街頭景象。由於構圖色彩繁多，製作步驟複雜，作品難以原樣複製，成為了一幅獨一無二的 16 色版畫。

Onion Peterman is up for a self-challenge to master a large-scale art piece. It was almost called off due to the limitation of the studio's equipment, but then it suddenly dawned on the artist that it was possible to combine several bill-size silkscreen prints into this eye-catching scene in the streets. Owing to the complicated procedures and multiple colours used, it is nearly impossible to duplicate the artwork, making it a unique 16-coloured print.



Poster Poster / Onion Peterman

孔版：獨幅絲印版畫 / 100 x 70 厘米

Serigraphy: Mono screen print /
100 x 70 cm / 2016

私人收藏 Private collection



觀看藝術家訪問及創作片段
View the Artist's Interview &
Making of the Artwork

Painful Neck / 陳安之 / CHAN An Gee

孔版：獨幅絲印版畫 / 95 x 63.5 厘米

Serigraphy: Mono screen print

95 x 63.5 cm / 2009

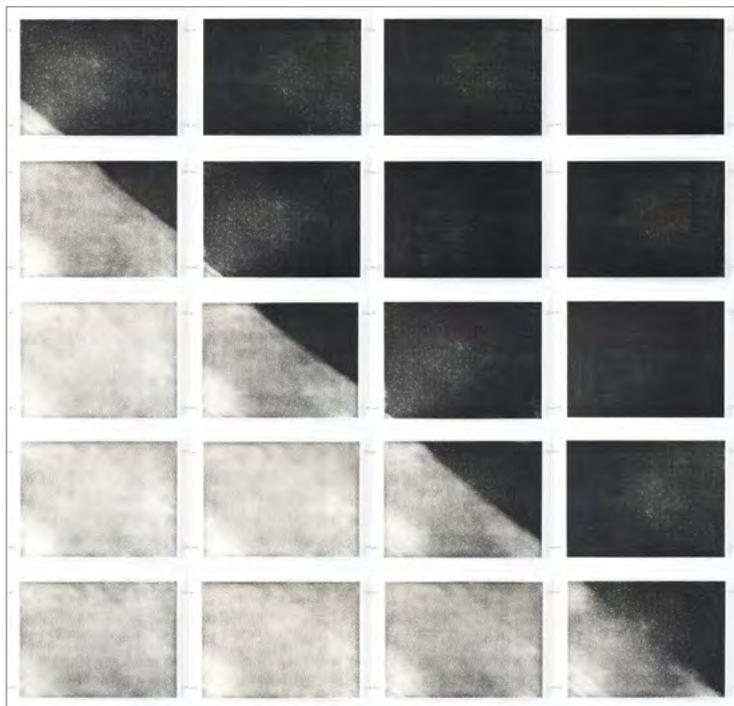
香港文化博物館藏
Hong Kong Heritage Museum collection

複製一張畫可以稱為版畫嗎？

Is copying a painting “printmaking”?

版畫雖然具複數性，但其可貴在於原創，呈現藝術家的創作意念。單純的複製品不是原創版畫。不過，藝術家或會刻意利用複製的概念或手法，挑戰觀眾對於版畫的想像，其成品充滿原創意念。

Despite their multiplicity, prints are valued for their originality and ability to reflect the artists' concepts. Mere duplicates are not original prints. Yet, some artists would deliberately employ the concept or means of copying to challenge the audience's notion of printmaking, with their works being deeply rooted in original concepts.



版畫家通常以同一印版，重複印製多張接近相同的作品。黃麗茵卻利用重複的手法，擴闊觀眾對於版畫的想像。她以同一塊銅版，透過多次蝕刻，造出細緻的印紋。每印刷一次，她輕輕打磨銅版再印，一直重複至銅版上的蝕刻印紋慢慢消失，20張版畫記錄著痕跡的聚與散。銅版最後被打磨至光滑，無法重印，成就了一件獨一無二的作品，亦顛覆了傳統版畫的概念。

It is a usual practice for printmakers to print a number of editions that look similar to one another using the same plate repeatedly. Cam Wong Lai-yan adopted the opposite approach to surpass viewers' imagination regarding printmaking. On the one plate she had been working on, she went through several rounds of etching. She first printed her original composition on the paper before slightly polishing the plate. Then she printed the altered composition, and repeated the process until there was no more etched lines left. The 20 prints of this collection thus reveal the changes in the entire process. This is a one-and-only work of art as the copper plate was smoothed at the end and is no longer able to be reprinted, completely overturning our understanding of the traditions of printmaking.



不完整的瞬間 — 黑色的牆
黃麗茵

Incomplete Moments –
The Black Wall
WONG Lai-yan, Cam

凹版：蝕刻法 / 198 x 200 厘米
Intaglio: Etching / 198 x 200 cm
2010

私人收藏 Private collection

藉由藝術創作，祈大衛致力探索身份認同的議題。對他來說，身份認同兼備積極與消極的面向：一方面能讓人得以解放、重獲自由，另一方面卻又可觸發人與人之間彼此敵對的傾向。他認為當今世上許多問題都源於單一的認同感。放下對單一身份認同的執著，或能促使人們對人性更易有所共鳴共通。

在這藝術計劃，祈大衛從互聯網圖庫搜尋與其名字相同的人，並以眾人的圖像虛擬成某一共同體——沒有任何實質共同點的陌生人，卻又牽連著自戀式的雷同。藝術家反覆影印這些現成圖像，直到它們逐漸變形走樣，甚至呈現出截然不同的視覺效果。影印過程令圖像失真，他由此質疑何謂複製，也挑戰觀眾對真實的認知。

Through his art, David Clarke strives to explore both the positive and negative aspects of identity, which can have a liberatory potential but also a tendency towards divisiveness. In his views, many of the world's problems today are tied up with fixed senses of identity. Loosening one's attachment to fixed identities could facilitate the development of a broader empathy with humanity in general.

In this work, Clarke gathered from the internet images of people with the same name as himself, a sort of invented community of narcissistic sameness which is composed of mere strangers with nothing substantial in common. The artist subjected these found images to a process of repeated photocopying until they started to shift and develop new visual qualities. Through these images distorted by the photocopying process, he also questioned what copying is and challenged the viewers' perception of authenticity.

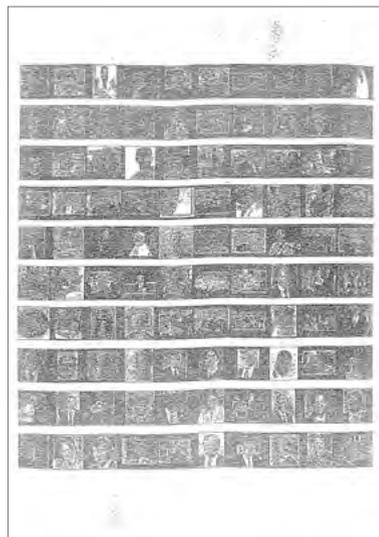
▶ 圖像選取自藝術計劃：「與我同名同姓卻不曾相識的人」
祈大衛

Selected images from the "People I don't know who have the same name as me" Project
David CLARKE

多重複印及數碼打印 / 各 53 x 38 厘米

Digital print from multiple generation photocopy / 53 x 38 cm each / 2012

藝術家藏 Artist collection



▶ 100 位與我同名同姓卻不曾相識的人
祈大衛

One hundred people I have never met
who have the same name as me

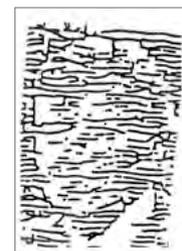
David CLARKE

多重複印及數碼打印 / 102.5 x 73 厘米

Digital print from multiple generation photocopy

102.5 x 73 cm / 2012

藝術家藏 Artist collection



版畫創作可以採用什麼特別素材？

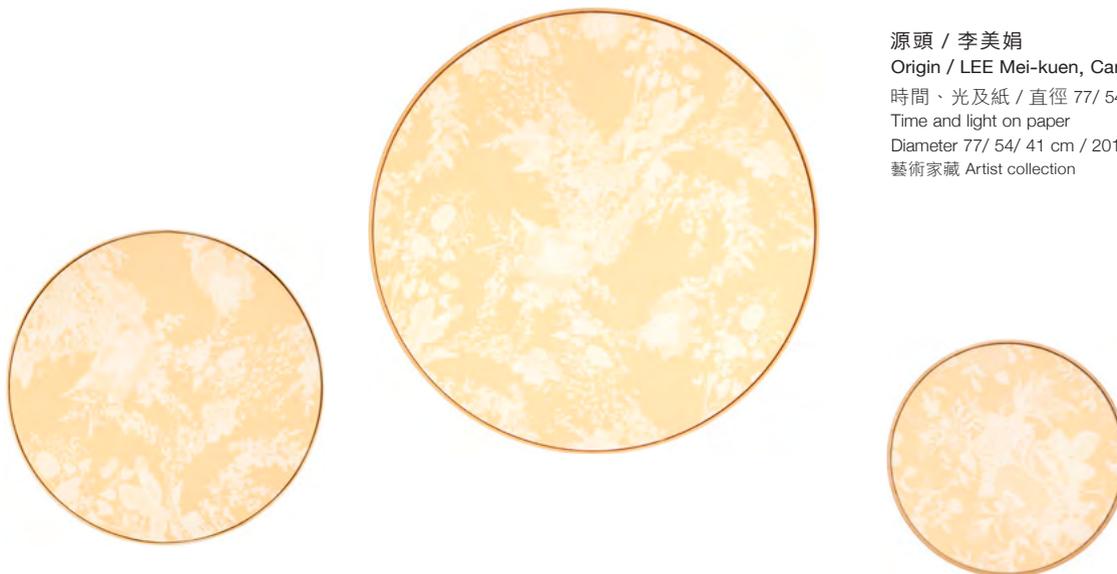
What special materials could be used to make prints?

傳統版畫多用木版、絲網、銅版等常見材料，但藝術家亦不斷為版畫注入新鮮活力。本地藝術家運用光影、時間和攝影等非傳統媒介來創作，用嶄新手法把無形而具變化的元素融入作品中。

Traditional printmaking utilises common materials such as woodblocks, silkscreens and copper plates, but artists continue to inject new energy into prints. Local artists experiment with unconventional media such as light, time and photography, integrating impalpable and versatile elements into their works.

李美娟採用不同的花卉圖案訴說人類起源的故事。在時間的累積下，紙因為光而產生變化。李美娟在平面作品留下了時間的印記，時間與光影成為了她的創作媒介。

In her prints, Carol Lee Mei-kuen employs various floral patterns to tell the stories of humans' origins. Harnessing the changes in light and its reaction with paper over time, she left the marks of time on her two-dimensional art pieces. Time, light, and shadow are the vehicles of her creative practice.



源頭 / 李美娟

Origin / LEE Mei-kuen, Carol

時間、光及紙 / 直徑 77/ 54/ 41 厘米

Time and light on paper

Diameter 77/ 54/ 41 cm / 2014-2015

藝術家藏 Artist collection



無題 / 馮浩然

Untitled / FUNG Ho-yin

光媒樹膠染印 / 70 x 51 厘米

Gum bichromate print

70 x 51 cm / 2000

香港文化博物館藏

Hong Kong Heritage Museum collection



觀看藝術家訪問及創作片段
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沙田 #1 / 馮浩然

Shatin # 1 / FUNG Ho-yin

光媒樹膠染印 / 63 x 48 厘米

Gum bichromate print / 63 x 48 cm / 1995

香港文化博物館藏

Hong Kong Heritage Museum collection

馮浩然於版畫紙塗上對紫外光敏感的化學物料，配以水彩來製成感光膜，然後疊上菲林底片，經歷多次浸水和晾乾的曝光過程，底片的影像便轉移至紙上。由於經歷了五次重複曝光，《無題》帶有幾種水彩顏色的層疊，織染出濃淡有致的影像。作品中的景象色澤炫幻，有時光倒流的復古感覺。

Fung Ho-yin first applied on the printmaking paper a coating of UV-sensitive chemicals and paired it with some watercolour paints as a light-sensitive layer. A film negative was then stacked on top of the paper. Through multiple exposure cycles of water immersion and drying, the image from the negative was subsequently transferred to the paper. Having gone through five repeated exposures, *Untitled* was embellished with several layers of watercolour paints, creating a tonally rich image. The dazzling palette of the scenery in this work gives us a sense of nostalgia.

馮浩然喜歡捕捉香港的景物，作品往往呈現自然山色與人工造物的豐富質感。《沙田 #1》描畫了他從沙田排頭村步行至萬佛寺，途中所見的一幢破舊村屋。其時，陽光自樹叢穿透，磚牆與綠葉也曬得閃閃爍爍。他隨即拍下照片，透過攝影去捕捉剎那景象，再利用菲林印製成版畫。

Fung Ho-yin enjoys capturing the scenery of Hong Kong, and his works are often richly textured with natural landscapes and man-made objects. This print depicts a dilapidated village house he saw on his walk from Pai Tau Village to the Ten Thousand Buddhas Monastery in Sha Tin. The sun was shining through the trees, and the brick walls and the leaves were shimmering. He took some photographs to capture that exact moment and made prints from the films.

「印版」可以是觸摸不到的嗎？

Can the “matrix” be intangible?

隨時代發展，版畫不再局限於傳統方式，數碼檔案也能成為「印版」。早於 1990 年代，藝術家已利用電腦軟件編輯圖像，再結合版畫印製技術，創作反映當代文化現象的新穎版畫。

With the progression of time, prints are no longer limited to traditional means of production. Digital files could also become “matrices”. As early as the 1990s, artists began editing images with computer software, combined with printmaking technology, to create innovative prints that reflect the contemporary culture.

這幅靜物作品用色亮麗，卻帶著莫名的科幻感。早於 1990 年代初，黃奇智研究用電腦作畫，嘗試探索如何為傳統版畫帶來現代感。他利用攝影、拼貼組合等方式創作，透過電腦處理影像、顏色與質感，藝術家當時稱之為「科媒版畫」。

This still life piece with its vibrant palette embodies a surprisingly futuristic ambience. In the early 1990s, Wong Kee-chee started using his computer to draw, exploring the possibility of breaking through the limits of traditional printmaking and infusing it with a sense of modernity. Most of his prints underwent the processes of photography and collages, and their images, colours, and textures were then adjusted by computer for a finishing touch. The artist called this type of art “technoprints”.



靜物之七 / 黃奇智

Still Life 7 / WONG Kee-chee

數碼打印及水彩 / 65.5 x 87 厘米

Digital print and watercolour

65.5 x 87 cm / 1996

香港文化博物館藏

Hong Kong Heritage Museum collection

洗周的兒女士及王嫻卿女士捐贈

Donated by Ms SIN CHOW Dick-ye

and Ms WONG Sim-hing Phyllis

作為雕塑家，李福華多以電腦三維設計軟件擬定作品草稿。他以其熟練的電腦技巧運用於版畫之上，以點、線、面組成的抽象作品，往往流露出奇幻的空間感。《宇宙系列一》以艷紅與墨黑渲染畫面，幻彩線條遊移於其間，彷彿引導觀眾踏入未知的領域。至於《宇宙系列二》，湖水綠一抹與紫紅色塊看似追逐光源，緩緩移離畫面之外。畫外之畫會是什麼境地？

As a sculptor, Aries Lee Fook-wah focuses on the use of 3D computer programming for the drafting stage of his art. He infuses his software skills into printmaking, and brings forth a unique, unconventional sense of space in his art creations that often evolve around the basic elements of point, line and plane. *The Universe Series I* renders the picture with bright red and ink black, added with a stunning iridescence in between, as if leading the viewers to the realm of uncertainty. On *The Universe Series II*, a touch of turquoise is seen with fuchsia patches; together, they are chasing after the source of light and gradually moving out of the picture. All these inspire our weirdest imagination: What would this out-of-the-picture world be like?



宇宙系列一 / 宇宙系列二 (上至下)

李福華

The Universe Series I

The Universe Series II (Top to bottom)

LEE Fook-wah, Aries

數碼打印 / 各 42.5 x 55.5 厘米

Digital print / 42.5 x 55.5 cm each / 1999

香港文化博物館藏

Hong Kong Heritage Museum collection



III. 香港早期版畫發展 (1940 – 1980 年代)

Early Development of Hong Kong Print (1940s – 1980s)

1930 年代初，魯迅提倡「新興木刻運動」，主張以版畫表達對國民苦難的同情。當時南來的藝術家將版畫引入香港，其作品題材寫實，風格鮮明，在本地藝術史留下深刻的印記。1960 年代，大專院校開始舉辦版畫課程，不少藝術家又到海外學習交流，致力融和東西藝術觀念，開創出香港版畫的多元風格。這部分展出 1940 至 1980 年代香港藝術家的作品，展現早期版畫的面貌。

In the early 1930s, Lu Xun advocated the "Modern Woodcut Movement" to express sympathy for the people's suffering. At the time, artists from the Mainland introduced printmaking to Hong Kong. The themes of their works were realist with a distinct style, leaving a strong impression on the local art history. In the 1960s, tertiary institutions started to offer printmaking courses, and some artists travelled abroad to learn and exchange, facilitating the fusion of artistic concepts from the East and the West. It opened up a new multi-faceted style for Hong Kong print. This section showcases the works of Hong Kong artists from the 1940s to the 1980s, giving an insight into the features and development of our early prints.

香港何時開始有創作版畫？

When did print art emerge in Hong Kong?

1930-40 年代，藝術家如黃新波、梁永泰、楊訥維等因內地戰亂來港暫居，成為本地首批創作版畫的主力。他們以木版、刻刀刻畫社會百態，並透過黑白對比強烈的畫面傳達悲天憫人的情感。

In the 1930s-40s, artists like Huang Xinbo, Liang Yongtai and Yang Newei were temporarily driven to Hong Kong by warfare in the Mainland, and became the starting force of local printmaking. They portrayed life in society with their woodblocks and carving knives, expressing empathy in their sharp black and white images.



1/



2/

人間畫會 The Human Art Club

1946 年，南來香港的藝術家如黃新波、黃蒙田、陸無涯、梁永泰、符羅飛等人籌辦「人間畫會」，推廣木刻版畫及其他藝術活動。短短三年間，他們已舉辦了十多次展覽，又成立「人間書屋」出版文藝作品，促進二次世界大戰後香港文化藝術的發展。

In 1946, artists from the Mainland, such as Huang Xinbo, Huang Mengtian, Lu Wuya, Liang Yongtai and Fu Luoifei, established the “Human Art Club” to promote the art of woodcut and organise artistic activities. In three short years, they had held a dozen exhibitions, and had also founded the “Human Publishing House”, facilitating the development of arts and culture in Hong Kong after the Second World War.

1/ 魯迅 (1881-1936) 於 1931 年在上海發起「新興木刻運動」，主張以木刻版畫呼喚國民覺醒。黃新波 (左二) 等青年木刻家於 1936 年在上海舉行的「全國第二回木刻流動展覽會」場內聆聽魯迅 (左一) 的講話。

(沙飛攝)

1/ Lu Xun (1881-1936) initiated the “Modern Woodcut Movement” in Shanghai in 1931, advocating to awaken the nation with woodcuts. Young woodcut artists including Huang Xinbo (second to the left) listened to Lu Xun’s (first to the left) thoughts in the “Second National Woodcut Mobile Exhibition”, held in Shanghai in 1936.

(Photograph by Sha Fei)

2/ 「風雨中華」是人間畫會成立後的首個畫展，於 1947 年 3 月在香港花園道聖約翰座堂副堂舉行。

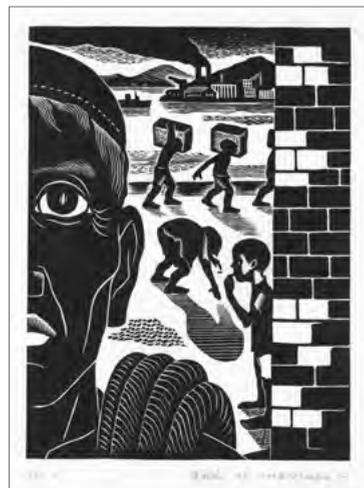
2/ “China in Rainstorm” was the first exhibition launched by the newly established Human Art Club. It was held in March 1947, in the Old Hall of St. John’s Cathedral on Garden Road, Hong Kong.

黃新波是現代木刻版畫的先行者，在魯迅的影響下，積極參與及推動木刻藝術的發展，他的作品刻工細膩，以強烈的黑白對比為風格。

《碼頭》是黃新波實驗構圖的作品，大膽地只刻畫主角的半邊臉部，主題更加突出。黃新波曾在香港西區的碼頭附近上班，此作就是他當時目睹的現實寫照，碼頭上盡是苦力和拾荒兒。當時社會對勞動者並沒有甚麼保障，工時長而工資卻少。黃新波在這段時期的木刻作品充滿愛和憐憫，是記錄戰後香港的寶貴資料。

Huang Xinbo was the forerunner of modern woodcut. Under the influence of Lu Xun, he devoted himself to the development and promotion of woodcut printing. His works show exquisite craftsmanship, with dramatic contrast of light and dark.

At the Wharf uses experimental composition, boldly depicting half of the protagonist's face. Huang used to work near the wharf in the Western District of Hong Kong and this work is a realistic portrayal of what he witnessed at the time – working class people felt insecure because of the long working hours and low wages. Huang's woodcuts, created with compassion and empathy, are valuable records of post-war Hong Kong.

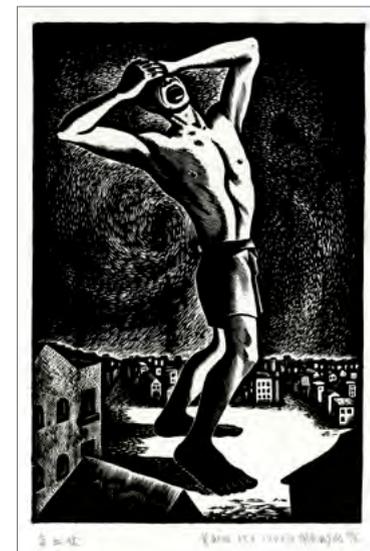


碼頭 / 黃新波
At the Wharf / HUANG Xinbo

凸版：木刻 / 46 x 37.5 厘米
Relief printing: Woodcut / 46 x 37.5 cm / 1948
香港文化博物館藏
Hong Kong Heritage Museum collection
黃元女士捐贈
Donated by Ms HUANG Yuan

《賣血後》訴說低下階層掙扎求生的悲歌。作品描畫失業後賣血後身體不堪負荷，天旋地轉痛苦不堪。

After Selling His Blood tells us the story of the underclass struggling at that time. It depicts an unemployed man feeling overwhelmed after selling his blood. It is so vivid that we can feel his pain.



賣血後 / 黃新波
After Selling His Blood / HUANG Xinbo

凸版：木刻 / 53 x 37 厘米
Relief printing: Woodcut / 53 x 37cm / 1948
香港文化博物館藏
Hong Kong Heritage Museum collection
黃元女士捐贈
Donated by Ms HUANG Yuan

梁永泰 1946 年來港任職報社美術編輯，與黃新波等友人組織「人間畫會」。《從前沒有人到過的地方》仔細描繪山谷遠近有致的景色。近處雙鹿神態各異，一頭雌鹿作勢逃遁，雄鹿則揚起頭角探聽山谷傳來的奇怪聲響，就連遠處鳥群也嚇得飛散。原來一列帶著濃煙的火車正橫越架於山谷間的鐵路橋。作品刻工線條細緻，構圖由下而上、由近而遠層層推進。

Liang Yongtai came to Hong Kong to be the art editor of a news agency in 1946. He, Huang Xinbo, and other friends formed the "Human Art Club". *Untrodden Land* depicts precisely the scenery through the valley. At the foreground, two deer react differently: one is ready to take flight while the other is listening to some strange sound from the valley. In the distance, frightened birds are flying away. The sound comes from the smoking train crossing the bridge between the valleys. The work is executed with fine lines and the composition is meticulously designed with multiple layers — from the bottom to the top, from near to far.



從前沒有人到過的地方 / 梁永泰
Untrodden Land / LIANG Yongtai
凸版：木刻 / 40.5 x 27 厘米
Relief printing: Woodcut
40.5 x 27 cm / 1954
香港文化博物館藏
Hong Kong Heritage Museum collection
黃元女士捐贈
Donated by Ms HUANG Yuan

楊訥維受魯迅啟發自學木刻版畫，1947 年來港，加入「人間畫會」。《報喜》描繪一隊人抬著莊稼、舉起雙喜花牌。畫面結構嚴謹，粗壯的線條既描繪各人物的神情，又表現出典禮的莊嚴氣氛。1958 年，楊訥維訪問蘇聯，以此作參加第一屆「社會主義國家造型藝術」展覽。

Inspired by Lu Xun, Yang Newei learnt woodcut printing by himself. He came to Hong Kong and joined the "Human Art Club" in 1947. In *Celebration*, a group of people are carrying crops and a flower plaque with the Chinese character "Double Happiness". The thick lines not only depict the emotions of each character, but also emphasise the solemn atmosphere of the ceremony. When Yang visited the Soviet Union in 1958, he joined the 1st "Art of Socialist Countries" exhibition with this work.



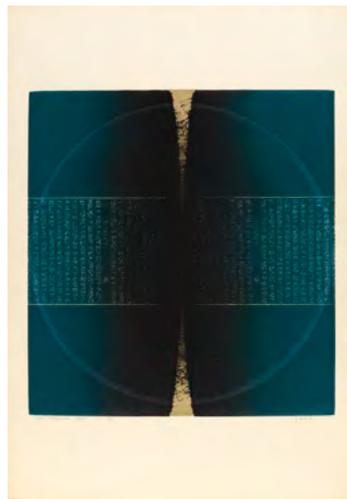
報喜 / 楊訥維
Celebration / YANG Newei
凸版：木刻 / 36 x 42.5 厘米
Relief printing: Woodcut / 36 x 42.5 cm / 1958
香港文化博物館藏
Hong Kong Heritage Museum collection
黃元女士捐贈
Donated by Ms HUANG Yuan

香港版畫家如何開創本地面貌？

How did Hong Kong printmakers shape the local scene?

1960-70 年代，本地藝術家有更多機會接觸西方思潮，有的更遠赴海外學藝。他們思考如何運用現代藝術的表現手法演繹傳統文化、個人所感，以至對新物料、新媒材的探索，開創出本地版畫不拘於東西文化的獨特面貌。

In the 1960s-70s, local artists were more exposed to Western ideas, and some even studied abroad. They pondered how the expression of modern art could interpret traditional culture, as well as their personal thoughts and emotions. They were also keen on the exploration of new materials and media. A fusion of Eastern and Western cultures thus became a unique feature in local print art.



韓志勳於 1969 年獲獎學金赴美國進修，曾在紐約普拉特版畫中心研習版畫。

圓既是韓志勳創作常用的表現形式，也體現了他對宇宙人生的想像。《雨瞳之二》採用重疊構圖，以「圓」的遊移，從斷簡殘篇移至月亮似的圓、如山似的綠，再消融於藍的蒼茫。

《山盟》一頁經文躍然於紙上，紙上湛藍透現出一圈微光，又自中央黯然皴裂，窺見另一蒼茫境地。

韓志勳的作品大膽運用抽象幾何的表現方式，融入中國哲學、書法及詩詞，創造出中西兼融的藝術風格。

Hon Chi-fun was awarded a scholarship to further study in the US in 1969. He studied printmaking at the Pratt Graphic Art Center in New York.

Circle is Hon's motif commonly used to embody his thoughts on life and the universe. *Raindrop Focus II* uses an overlapping composition to capture the movement of the circle. From the fragmentary text to the full moon and green mountain, the piece eventually fades into blue.

A page of mantra is written on *Mountain Faith*. A glimmer of light can be seen from the azure colour, the centre of which has been seemingly torn apart. Viewers may peek through the gap and glance at another boundless land.

Hon's works use abstract expressions, integrating Chinese philosophy, calligraphy, and poetry. The artist's unique style combines elements from both Chinese and Western cultures.

雨瞳之二 / 韓志勳
Raindrop Focus II / HON Chi-fun

孔版：絲印 / 76.5 x 58.5 厘米
Serigraphy: Silkscreen / 76.5 x 58.5 cm / 1969
香港文化博物館藏
Hong Kong Heritage Museum collection

山盟 / 韓志勳
Mountain Faith / HON Chi-fun

孔版：絲印 / 79 x 55 厘米
Serigraphy: Silkscreen / 79 x 55 cm / 1971
香港文化博物館藏
Hong Kong Heritage Museum collection

鄭耀鼎在 1949 年於美國考獲風景建築學碩士學位。1956 年赴英國、法國及意大利學習繪畫。《將進酒》一作，鄭耀鼎以朱紅勾勒線條，又以墨黑摹畫漢代銅鏡紋理，重新演繹李白「君不見高堂明鏡悲白髮，朝如青絲暮成雪」的慨嘆。

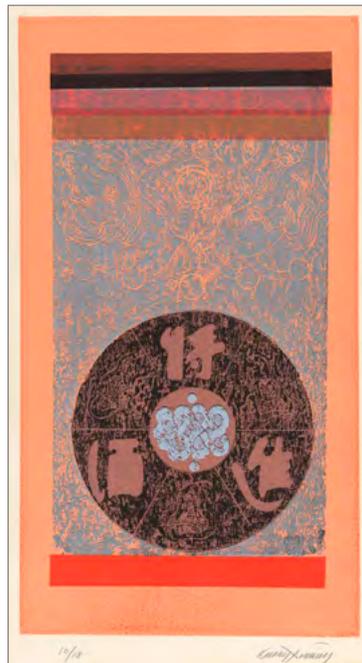
Kwong Yeu-ting obtained his Master's degree in Landscape Architecture in the US in 1949. He further studied painting in the UK, France, and Italy in 1956. In *Exhortation*, vermilion is used to draw lines while black is used to illustrate the texture of a bronze mirror from the Han dynasty. It reinterprets Li Bai's famous poem, "Do you not see high on yonder tower, A white-haired one sorrowing before his bright mirror?"

《折子七甲》看似漢代碑拓，斑駁的紋理驟見京劇面譜與紅日，倒似鑼鼓一擊，角兒正要開唱。

鄭耀鼎留學海外多年後回歸香港，其作品融合現代藝術的表現形式與傳統文化，開創了本地版畫新風格。

Operetta 7A looks like a tablet inscription from the Han dynasty. From its mottled texture, the painted face of traditional Chinese opera and a red sun can be seen — as if once the gong and drum are hit, opera singers will begin their show.

Kwong had studied overseas for many years before settling in Hong Kong afterward. His works integrate modern art forms and traditional cultures, which bring new dynamics to the local field of printmaking.



將進酒 / 鄭耀鼎
Exhortation / KWONG Yeu-ting

孔版：絲印 / 84 x 59.5 厘米
約 1960-70 年代
Serigraphy: Silkscreen
84 x 59.5 cm / ca. 1960s-70s
香港文化博物館藏
Hong Kong Heritage Museum collection



折子七甲 / 鄭耀鼎
Operetta 7A / KWONG Yeu-ting

孔版：絲印 / 58 x 38 厘米
Serigraphy: Silkscreen / 58 x 38 cm / 1967
香港藝術館藏
Hong Kong Museum of Art collection

文樓曾習傳統油印木刻版畫，並於 1969-70 年在巴黎學習銅版蝕刻。《太陽》以對比強烈的顏色層層疊印，配以幾何圖案與海浪紋飾，予人旭日自海面初升的朝氣。

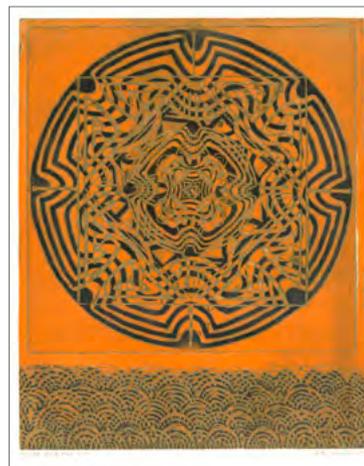
Van Lau studied traditional woodcut printing. He also went to Paris to learn etching in 1969-70. His work, *The Sun*, is printed in layers of strong contrasting colours, with geometric patterns and wave-shaped ornamentations, to exhibit the radiance of the sun rising from the sea.

《紅壽圖》以傳統菱型喜慶紅貼在上，四格對稱的圖案在下，拼湊出整齊有序的空間感。

文樓以雕塑為主要創作媒介，提倡中西合璧、融會古今文化的藝術風格。他的版畫多運用抽象形式重新演繹傳統中國文化符號，以色彩與質感豐富了圖像的意義。

A rhombic red sheet symbolising joy is shown at the top half of the work *Longevity in Red*. Four symmetric squares at the bottom half give a spatial sense of order.

Van Lau is a sculptor who advocates synthesis of the best of Chinese and Western, ancient and modern art. His prints use abstract forms to reinterpret the symbolism of Chinese culture through colours and textures.



太陽 / 文樓
The Sun / VAN Lau

凹版：蝕刻 / 69,5 x 57 厘米
Intaglio: Etching / 69,5 x 57 cm / 1970
香港文化博物館藏
Hong Kong Heritage Museum collection

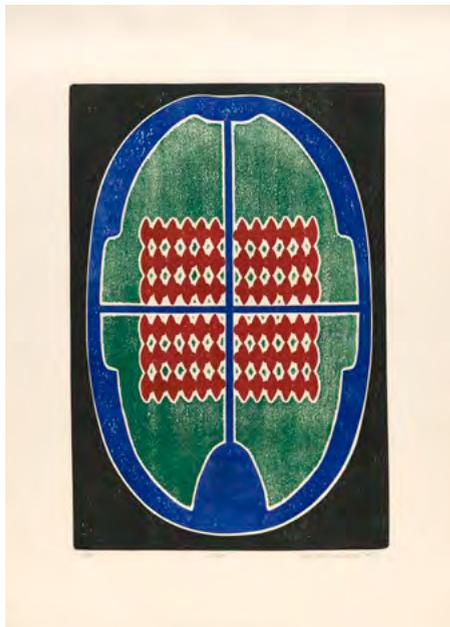


紅壽圖 / 文樓
Longevity in Red / VAN Lau

凹版：蝕刻 / 104 x 68,5 厘米
Intaglio: Etching / 104 x 68,5 cm / 1971
香港文化博物館藏
Hong Kong Heritage Museum collection

張義於 1965 年獲獎學金赴歐美進修，他喜以抽象形式詮釋甲骨文、青銅器等傳統文化元素。《P7275》以卜龜拓本的灼洞和裂紋為題材，採用光學三原色及幾何圖案將之轉化為不拘古今的藝術語言。

Cheung Yee obtained a scholarship to further his study in Europe and the US in 1965. He liked to annotate elements of traditional culture such as oracle bone scripts and bronze ware in abstract means. *P7275*, inspired by the rubbing of scorched holes and cracks on divination tortoise shells, uses three primary colours of light and geometric patterns to create a timeless language of arts.



P7275 / 張義
P7275 / CHEUNG Yee
孔版：絲印 / 76.5 x 58.5 厘米
Serigraphy: Silkscreen
76.5 x 58.5 cm / 1966
香港文化博物館藏
Hong Kong Heritage Museum collection

《原》由一片片龜甲與一圈圈灼洞拼合成層次豐富的畫面，演繹出龜甲紋理的秘密。

Genesis is an image of rich layers built up by flakes of tortoise shells and rings of scorched holes interpreting the secret of the tortoise shells' patterns.



原 / 張義
Genesis / CHEUNG Yee
凸版：木刻 / 57 x 44.5 厘米
Relief printing: Woodcut
57 x 44.5 cm / 1968
香港文化博物館藏
Hong Kong Heritage Museum collection

香港版畫家如何突破固有的形式？

How did Hong Kong printmakers break through the existing formats?

版畫家如張義、夏碧泉、梁巨廷等也從事雕塑，其創作令版畫不再限於平面。他們鑽研不同物料的特性，採用鑄紙版、凹凸版製成浮雕似的作品，使畫面的起伏、曲直、粗幼隨著光影明暗而變化，凸顯出物料的豐富質感。

Printmakers like Cheung Yee, Ha Bik-chuen and Leung Kui-ting also created sculptures, and their works had raised prints out of the two-dimensional surface. They experimented with different materials, using paper casting moulds and embossing plates to create works similar to a relief. The contours, curves and thickness transform under the shifting light and shadows, highlighting the rich textures of the materials.



梁巨廷熱衷於鑽研設計、雕塑、繪畫、水墨和版畫等媒介，喜結合古典與現代的表現手法。他於 1970-80 年代曾實驗不同的版畫創作技巧，例如先以蝕刻製作金屬版，再以壓印方法創作出如浮雕般的版畫。

《雲衣》以傳統開襟上衣為題材，運用方正線條刻畫衣飾紋理、纏繞細紋作背景，凸顯了衣裳整齊的雲紋。

Leung Kui-ting is passionate about design, sculpture, drawing, ink painting, printmaking, and more, often combining classical and modernist expressions in his works. During the 1970s-80s, he experimented with different printmaking techniques, such as using an etched and engraved metal plate for embossing to create relief-like prints.

Cloud Robe depicts a traditional Chinese jacket with straight lines and curling patterns as a background, highlighting the neat motifs on the jacket.

《石趣》將形態各異、質感不同的石頭整齊排列，構成亂中有序、同中見異的視覺節奏。

In *Stone Rhythm*, stones of different shapes and textures are arranged neatly, constructing a visual rhythm of order amid chaos.

雲衣 / 梁巨廷
Cloud Robe / LEUNG Kui-ting

凹凸版 / 37 x 27 厘米
Embossing / 37 x 27 cm / 1982
香港文化博物館藏
Hong Kong Heritage Museum collection
梁巨廷先生捐贈
Donated by Mr LEUNG Kui-ting

石趣 / 梁巨廷
Stone Rhythm / LEUNG Kui-ting

凹凸版 / 28 x 19 厘米
Embossing / 28 x 19 cm / 1983
香港文化博物館藏
Hong Kong Heritage Museum collection
梁巨廷先生捐贈
Donated by Mr LEUNG Kui-ting

本身亦是一位雕塑家的張義，先雕出木製模具，再以紙漿填充壓在模具上，創作出浮雕似的鑄紙版畫。「銘」是古代刻在器物或石碑的紀念文字，張義借助銘刻的形式，製成會隨光影變化而呈現出物料豐富材質的藝術品。

As a sculptor, Cheung Yee first carved the wooden mould. Then, he filled it up with paper pulp, creating paper castings that look like reliefs. The Chinese character "ming" means monumental inscriptions carved on vessels and stones from the ancient period. Cheung Yee borrowed the format of oracle bone to create an artwork that reveals its rich textures under the shifting light and shadow.



銘 / 張義
Tablet / CHEUNG Yee

鑄紙版 / 122.5 x 244.5 厘米
Paper casting / 122.5 x 244.5 cm / 1976
香港藝術館藏
Hong Kong Museum of Art collection

夏碧泉自 1960 年代即自學各種藝術媒介，創作包括版畫、雕塑、攝影及水墨。《魔術眼》來自夏碧泉的奇想——一隻人造衛星般的眼睛，從太空觀察地球，探索宇宙的奧秘。藝術家混合布料、木材等製作印版，畫面凸顯不同物料的材質，使得平面作品富層疊起伏的立體感。

Ha Bik-chuen started learning different artistic media since the 1960s. His creative works include print, sculpture, photography, and ink painting. The work *Magic Eye* is based on his imagination: An eye, which looks like an artificial satellite, looks at the Earth from space, exploring the universe. Using mixed materials such as fabric and wood, he created prints that highlight the textures of different materials, turning a 2D surface into a 3D-like artwork.



魔術眼 / 夏碧泉
Magic Eye / HA Bik-chuen

凹凸版：實物拼貼及不透明水彩 / 79 x 98 厘米
Mixed media printing: Collagraph and gouache / 79 x 98 cm / 1984
香港文化博物館藏
Hong Kong Heritage Museum collection

版畫如何從水墨藝術汲取靈感？

How are prints inspired by ink art?

水印木刻是中國傳統的版畫技巧，利用具透明感的水性顏料來套印，以水、顏料和紙相互浸溶渲染，使畫面的色調具濃淡效果，層次韻味豐富。它近乎中國水墨畫，又保持了木刻的特點。

The water-based woodblock printing is a traditional Chinese printmaking technique. It creates multi-colour prints with translucent water-based ink. Water, ink and paper fuse with one another to create varying intensity in colour and interesting layers. It is similar to Chinese ink painting, yet with the characteristics of woodcut.

梅創基專研水印木刻版畫，亦擅長速寫及水彩寫生。《山路》透過層層渲染的水印呈現崎嶇山路和遠山，並以簡練線條刻畫河上橋與山邊村屋。梅氏作品常以鄉郊景色入畫，活用傳統水墨畫的創作形式，別具鄉土情懷。

Mui Chong-ki excelled in water-based woodblock printing, and was also proficient in sketching and watercolour life drawing. *Foot Track* portrays jagged mountain paths and distant hills with layers of ink washes, while the bridge and village houses are illustrated with simple but expressive lines. Mui's works often depict rural sceneries with traditional ink painting techniques in a creative way, expressing the artist's sentimental feelings towards the countryside.

山路 / 梅創基

Foot Track / MUI Chong-ki

凸版：水印木刻 / 82 x 35 厘米

Relief printing: Water-based woodblock printing
82 x 35 cm / 1971

香港藝術館藏 Hong Kong Museum of Art collection



水墨與版畫的實驗 Experimentation in Ink Art and Printmaking

1960-70年代的「新水墨運動」提倡將現代抽象形式引入水墨創作，吸引不少本地藝術家突破傳統，並將其探索延伸至版畫藝術。他們運用西方現代藝術的元素，如幾何圖形、拼貼等，創作出反映現代風格的木刻作品。

In the 1960s-70s, the "New Ink Art Movement" incorporated modern abstract forms into ink art, attracting some local artists to break through traditions and extend their explorations into print art. They used elements of Western modern art, such as geometric shapes and collage, to create woodcuts with a modern style.

王無邪鍾情傳統山水，又曾研習西方藝術及設計，其創作融合兩者之長。《蒼茫》渲染出或大或小、形狀不同的方塊，有如從上空俯瞰一片片稻田。畫面呈現了不同色塊的層次變化，留白處卻又蘊藏禪意。

Wucius Wong is passionate about traditional landscape ink painting, and has studied Western art and design; his works thus combine the strengths of both. In *Abstract*, ink washes form blocks of various shapes and sizes, like rice fields viewed from above. The work shows rich tonal changes among different colour planes, with the spirit of zen hidden in the empty spaces.

蒼茫 / 王無邪

Abstract / Wucius WONG

凸版：水印木刻 / 80.5 x 57.5 厘米

Relief printing: Water-based woodblock printing / 80.5 x 57.5 cm / 1973

香港文化博物館藏

Hong Kong Heritage Museum collection

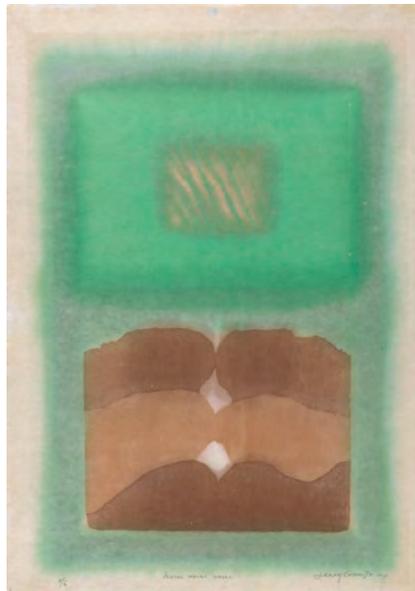


1970年代，關冕受西方抽象表現形式影響，嘗試將之糅合中國水墨元素，發展成別具一格的水印木刻版畫。

《嘈吵，嘈吵，嘈吵》用色與構圖突破傳統，紙上暈染出似實還虛的色彩分界，帶有幾分水墨的意趣，但對稱的幾何圖案卻有西方抽象主義的元素。

In the 1970s, Jerry Kwan was influenced by the concept of abstraction in Western art and attempted to fuse it with Chinese ink art, leading to his unique water-based woodblock prints.

The colours and composition of *Noise, Noise, Noise* are innovative. Ink washes overlap, merge, and resonate with each other, creating indefinite and ambiguous borders. The symmetric geometric shapes hint at Western abstractionist elements, yet the work embodies the aesthetics of Chinese ink painting.



嘈吵，嘈吵，嘈吵 / 關冕

Noise, Noise, Noise / Jerry KWAN

凸版：水印木刻 / 75 x 52 厘米

Relief printing: Water-based woodblock printing / 75 x 52 cm / 1972

香港藝術館藏

Hong Kong Museum of Art collection

本身為設計大師的靳埭強，擅長運用設計原理豐富其藝術作品的表現形式。除設計外，靳埭強的水墨創作亦有極高的造詣。1970年代，他探索將東方美學及哲學滲進創作思維。《實驗木版之一》及《實驗木版之二》融合了水墨與木刻，暗沉的方塊隱然透現出圓環紋樣，以抽象又簡練的幾何圖案豐富了水印木刻的藝術語言。

Design master Kan Tai-keung is adept at enriching the expression in his artworks with design principles. Apart from design, Kan is also highly skilled in ink art. In the 1970s, he explored incorporating Eastern philosophy and aesthetics into his art. *Experiment 1* and *Experiment 2* combines ink art and woodcut; disc patterns can be seen beneath dark-coloured blocks. The abstract and condensed geometric shapes enrich the artistic language of water-based woodblock printing.



梁巨廷曾指其創作以「傳統為骨、現代為肉」。《離》運用設計概念處理畫面的色塊配置，又以水墨渲染法營造顏色的對比與深淺不一的層次變化。

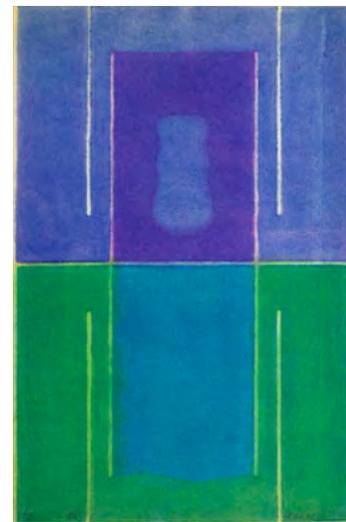
Leung Kui-ting described his art as having “tradition as bones and modernity as flesh”. Inspired by the concept of design, *Part* is built up by broad colour planes and uses ink washes to create dramatic colour contrast and shades of tonal gradation.

▶ **離 / 梁巨廷**
Part / LEUNG Kui-ting

凸版：水印木刻 / 72 x 47 厘米
Relief printing: Water-based woodblock printing
72 x 47cm / 1972
香港藝術館藏 Hong Kong Museum of Art collection

◀ **實驗木版之一 / 實驗木版之二 (左至右)**
靳埭強
Experiment 1 / Experiment 2 (Left to right)
KAN Tai-keung

凸版：水印木刻 / 各 85 x 59.5 厘米
Relief printing: Water-based woodblock printing
85 x 59.5 cm each / 1972
香港藝術館藏 Hong Kong Museum of Art collection

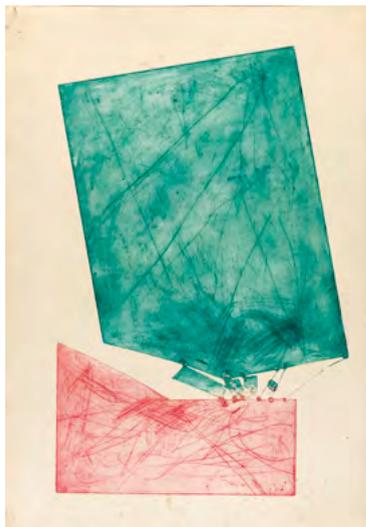


香港早期如何推動版畫教育？

How was printmaking education facilitated early in Hong Kong?

1950年代香港仍未有正規的版畫課程，當時師範學院講師開始赴海外進修，部分在當地研習版畫，回港後為美術老師提供版畫培訓。1960年代起，香港中文大學藝術系、香港中文大學及香港大學校外進修部相繼開設版畫課程；1983年理工學院開辦高級證書課程，培育版畫藝術的專材。

In the 1950s, formal training in printmaking was not yet available in Hong Kong. At that time, teachers' college started to send their lecturers overseas for further training, some of whom had studied printmaking and, thus, were able to offer printmaking courses to art teachers upon their return to Hong Kong. From the 1960s, the Department of Fine Arts of The Chinese University of Hong Kong (CUHK), as well as the Department of Extramural Studies of The University of Hong Kong and The CUHK started printmaking courses one after another. In 1983, Hong Kong Polytechnic also established a Higher Certificate course to nurture professionals in print art.



郭樵亮於1962年獲獎學金赴英國進修，1966年回港後在葛量洪師範專科學校任教，並把在英國學到的版畫技術教授予本地美術老師。

1971年起郭樵亮擔任教育司署督學，爭取為中小學增撥美術教育資源，令版畫機成為美術室的基本設備，年輕一代亦因此有機會學習版畫。

這兩幅是郭樵亮留學英國時的版畫作品，當時他接觸不同的現代美術流派，其版畫亦探索抽象的形式表現，呈現點、線、面的動態。

Kwok Chiu-leung was awarded a scholarship to study in the UK in 1962. He taught at the Grantham Training College upon his return in 1966, teaching printmaking skills learned in the UK to local art teachers.

From 1971, Kwok became Inspector to the Education Department. He fought for increased budget for art education in primary and secondary schools and made printing press basic equipment in the art room, providing the younger generation with the opportunity to learn printmaking.

These two works were created by Kwok Chiu-leung during his study in the UK where he was exposed to different modern art styles at the time. They reveal his exploration of the abstract forms, showing a dynamic between dot, line, and plane.

紅與綠 / 線與面 (左至右) / 郭樵亮

Red and Green / Line and Plane (Left to right) / KWOK Chiu-leung

凹版：直刻 / 各 77.5 x 53.5 厘米

Intaglio: Drypoint / 77.5 x 53.5 cm each / 1965

藝術家藏 Artist collection

李國榮於 1956 年起任葛量洪師範專科學校講師，1958 年獲獎學金到英國修讀一年美術教育，留學期間研習在香港沒有機會學到的金屬版畫和石版畫。李國榮回港後繼續培訓美術老師，並積極推廣版畫教學。

李國榮擅長蝕刻版畫，《靜物》對於實物的描繪介於輪廓與實體之間，花果與器物轉化成線條的流動與幾何圖形的拼合，倒顯得生機勃發。

Lee Kwok-wing was a lecturer at the Grantham Training College since 1956. He was awarded a scholarship to study art education in the UK for a year in 1958, learning intaglio process and lithography, which were rare in Hong Kong. Lee continued to train art teachers upon his return, actively promoting printmaking education.

Lee Kwok-wing is skillful in etching. In *Still Life*, objects are depicted in a state between silhouettes and solid forms; the flowers, fruits and vessels are transformed into a juxtaposition of flowy lines and geometric shapes, yet they appear to flourish.

《賣技者》以一筆又一筆的粗線條勾勒出人物扭腰手舞足蹈的姿態。線條粗率而流麗，與背景一片暗紅相映襯，更顯得賣技人蘊蓄的活力。

Juggler outlines the dancing figure with thick brush work. The lines are erratic and fluid, and are paired with a dark red background to highlight the subtle energy of the performer.



靜物 / 李國榮
Still Life / LEE Kwok-wing
凹版：蝕刻 / 20 x 26.5 厘米
Intaglio: Etching
20 x 26.5 cm / 1962
香港藝術館藏
Hong Kong Museum of Art collection



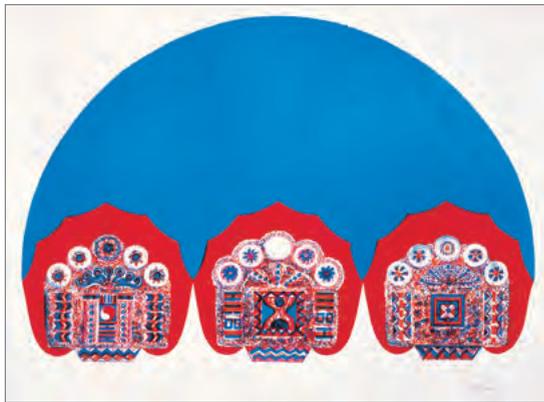
賣技者 / 李國榮
Juggler / LEE Kwok-wing
凹版：蝕刻
19.5 x 23.5 厘米 / 1960 年代
Intaglio: Etching
19.5 x 23.5 cm / 1960s
香港藝術館藏
Hong Kong Museum of Art collection

鍾永文 1959 年畢業於葛量洪師範專科學校，1968 年再於該校進修第三年美術專修課程，因此有機會跟隨郭樵亮老師學習絲印，亦隨李國榮老師研習蝕刻版畫。1974 年獲政府獎學金赴英國修讀美術教育課程，並深造版畫、素描、攝影、陶藝等。1970 至 1995 年，先後於栢立基和葛量洪教育學院、香港教育學院任教美術與設計科。

《慶》取材自香港人倍感親切的節慶花牌，以鮮明奪目的天藍與艷紅，演繹民間工藝的華麗。

Chung Wing-man graduated from the Grantham Training College in 1959, and further pursued the Specialist Third Year Art Course in 1968. He thus had the opportunity to learn silkscreen printing and etching from teachers Kwok Chiu-leung and Lee Kwok-wing respectively. In 1974, he was awarded a government scholarship to study art education in the UK, practising printmaking, sketching, photography, ceramics, and more. From 1970 to 1995, he taught at the Sir Robert Black College of Education, the Grantham College of Education, and the Hong Kong Institute of Education, teaching art and design subjects.

Happiness is inspired by festival flower plaques Hong Kong people are familiar with; it interprets the glamour of folk art with vivid sky blue and maroon colours.



1963 年，香港中文大學成立新亞書院藝術系，開辦香港首個大專版畫課程，李東強為該課程首位華人導師。

李東強的石版人物充滿中國水墨人物的筆墨和趣味，他善於運用中國筆墨線條，配合印染的色彩變化。畫中人物的長髮與衣飾濃淡輕重有致，眉目與肢體的線條流麗，傳達出女子笑語盈盈的風韻。

In 1963, when The Chinese University of Hong Kong established the Department of Fine Arts at New Asia College and started the first tertiary printmaking course in Hong Kong, John Li Tung-keung was the first Chinese instructor of the course.

The characters in Li's lithographs are always composed eloquently similar to a Chinese ink painting. They show his expertise in the application of swift and smooth brushstrokes to complement the varying shades of colours. In this work, the lady's hair and clothing are well-toned with neat facial features and body contour, emphasising her charm and smiling grace.



人物 / 李東強

Figure / LI Tung-keung, John

平版：石版 / 98 x 59 厘米

Planography: Lithograph / 98 x 59 cm / 1980

香港文化博物館藏

Hong Kong Heritage Museum collection

慶 / 鍾永文

Happiness / CHUNG Wing-man

平版：石版 / 61 x 46 厘米

Planography: Lithograph / 61 x 46 cm / 1975

香港藝術館藏

Hong Kong Museum of Art collection

蔡仞姿於 1970 年修畢由郭樵亮主持的第三年美術專修課程。1972-78 年留學美國，讓她接觸了不少藝術創作的思潮，主張打破媒介的可能性。蔡仞姿的版畫反映她對藝術形式的探索，她創作《無題 I》時，嘗試實驗在平面的絲印作品中創造空間，追求以簡約的表現方式，探索不拘一格的藝術語言。

Choi Yan-chi completed the Specialist Third Year Art Course hosted by Kwok Chiu-leung in 1970. During her study in the US from 1972-78, she was exposed to new trends of art-making that opened up the possibilities of cross-media. Her prints reflect her exploration on different artistic forms. In the work *Untitled I*, she is experimenting with the creation of space on a flat serigraph, searching for a uniquely minimalist expression.



無題 I / 蔡仞姿
Untitled I / CHOI Yan-chi
孔版：絲印 / 42 x 48 厘米
Serigraphy: Silkscreen
42 x 48 cm / 1983
香港文化博物館藏
Hong Kong Heritage Museum
collection

1975 年，國際知名版畫家廖修平應邀於香港中文大學校外進修部任教版畫，課程完結後鼓勵學員組織版畫會，香港版畫協會遂於 1976 年正式成立，以推廣版畫藝術為宗旨，致力籌辦本地及國內以至海外展覽及交流活動。

呂慧珠於 1999-2019 年期間擔任協會會長，積極推廣版畫藝術。其《靜物》以對比色處理，採用「減版套色法」製作，過程需要反覆雕版及印製，一層層將圖案重疊施印在紙上。

In 1975, internationally renowned printmaker Liao Shiou-Ping taught, upon invitation, printmaking courses for the Department of Extramural Studies of The Chinese University of Hong Kong, and encouraged his students to organise a printmaking society. In 1976, "Hong Kong Graphics Society" was established. It aimed to promote print art by organising local, national, and overseas printmaking exhibitions and academic exchanges.

Judith Lui Wai-chu was President of the Society from 1999 to 2019, and has been very proactive in promoting print art. This piece by Lui in complementary colours was produced with a multi-colour reduction print technique. The process requires carving and printing back and forth, overlaying images on paper layer by layer.



靜物 / 呂慧珠
Still Life
LUI Wai-chu, Judith
凸版：麻膠版
68.5 x 89 厘米
Relief printing: Linocut
68.5 x 89 cm / 1982
藝術家藏 Artist collection

IV. 香港近期版畫發展 (1990年代至今) (1990s to Present)

Latest Development of Hong Kong Print

1990年代以來，香港藝術家運用影印、電腦繪圖、立體打印等技術，將版畫與不同藝術媒介融會，呈現當代文化的多元紛繁。2000年代，文創手藝的熱潮更促使年輕人研習版畫，並將之與設計、插畫等結合，推出小誌及文創產品，與人分享手作的樂趣。這部分介紹1990年代至2020年的作品，講述香港版畫圖像藝術的當代故事。

Since the 1990s, Hong Kong artists have employed such technologies as photocopying, digital drawing and 3D printing to integrate print with different art media and showcase the complex facets of contemporary culture. In the 2000s, the rise of handicrafts culture had motivated young people to learn the art of printmaking. They incorporated it with design and illustration, publishing zines and craft products, to share the joy of handicrafts. This section introduces works created in the 1990s to 2020, telling the contemporary story of Hong Kong print art.

香港藝術家如何推廣版畫？

How do Hong Kong artists promote printmaking?

本地藝術家除了在大專院校授課外，亦於 1990 年代始開設版畫工作室，當中以成立於 2000 年的香港版畫工作室最具規模。香港視覺藝術中心亦於 2001 年起開設版畫的藝術專修課程，邀請資深藝術家授課，為版畫愛好者提供了大專院校以外的選擇。

Apart from teaching in tertiary institutions, local artists began to establish print studios since the 1990s; among them Hong Kong Open Printshop, founded in 2000, is the largest. Hong Kong Visual Arts Centre also established Art Specialist Course of printmaking in 2001 and invited experienced artists to teach, providing print-lovers with options besides tertiary institutions.



馮浩然與數位愛好圖像藝術的朋友於 2000 年成立香港版畫工作室，致力向社會各階層推廣版畫藝術，他亦希望透過國際交流，把香港版畫圖像藝術介紹至世界各地。

馮浩然帶領香港理工大學學生一同創作此作品，團隊在馬頭角一帶以瑞獸命名的十一條街道考察，梳理這社區的歷史發展，又走遍區內車房收集零件及工具，拼砌出十一隻相關的瑞獸，再配合感光劑和太陽創作出這組藍印作品。

Together with several graphic art lovers, Fung Ho-yin founded the Hong Kong Open Printshop in 2000, endeavouring to promote the art of printmaking among all walks of life in our community. He also strives to introduce Hong Kong's print art to the world through cultural exchange activities.

Fung Ho-yin led a group of students from the Hong Kong Polytechnic University to create this work of art. The team went on a field trip to Ma Tau Kok where eleven parallel short streets were named after auspicious animals, in an attempt to examine community history. Collecting auto parts and mechanic tools from the vehicle maintenance workshops there, the team used them as components to form these eleven auspicious creatures, exposed them to sunlight after the treatment of light-sensitive solutions and completed this cyanotype artwork.

十一吉祥動物 / 馮浩然
11 Auspicious Creatures Set
FUNG Ho-yin

藍印 / 各 200 x 140 厘米
Cyanotype

200 x 140 cm each / 2013

香港藝術館藏
Hong Kong Museum of Art collection

廖少珍於 2000 年與馬桂順成立弘藝版畫工作室，透過展覽、工作坊、出版等活動，推動本地版畫及學術交流。她亦於 2001-2019 年間為香港視覺藝術中心藝術專修課程（版畫）擔任課程統籌兼導師。

廖少珍的作品《對聯》運用石版畫技法，以中國書法的對聯格式展示，豐富了版畫的表現形式。

Liu Siu-jane set up the Art Horizon Printmaking Workshop in 2000 with Ma Kwai-shun in order to promote local printmaking and academic exchange through exhibitions, workshops and publications. From 2001 to 2019, she was the course coordinator and instructor of the Art Specialist Course (Printmaking) at the Hong Kong Visual Arts Centre.

Arranging the images in a pair, Liu's *Couplet* enriches the expression of printmaking by connecting the enduring tradition of Chinese calligraphy with lithographic techniques.

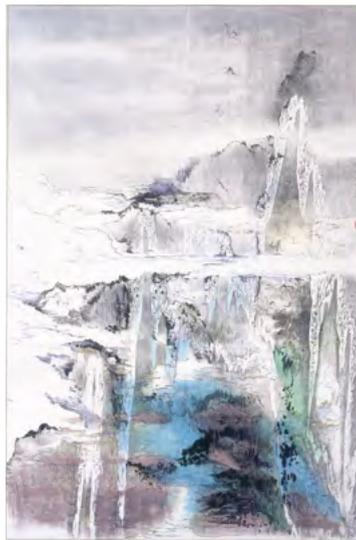


2000 年，馬桂順與廖少珍成立弘藝版畫工作室，致力推動本地版畫及學術交流。他亦於香港教育大學兼任教授版畫課程。

《空山新雨》取材於傳統水墨山水，但構圖與用色卻別出心裁。風起雲飛，顯露山頭的幾分藍與綠。馬桂順喜歡混合水印木刻與中國水墨畫的創作方式，其作品水、墨、色並重。

In 2000, Ma Kwai-shun and Liu Siu-jane jointly founded the Art Horizon Printmaking Workshop to promote local printmaking and academic exchange. He teaches printmaking at The Education University of Hong Kong.

Inspired by traditional ink landscapes, *Airy Inspiration* adopts a novel approach with its composition and palette. Wisps of cloud move as the gentle breeze blows; in between the clouds are a little blue and green accentuating the silhouette of the mountain. It is Ma's speciality to blend traditional Chinese ink painting with his water-based woodblock prints, which equally emphasise the use of water, ink, and colours.



▲
對聯 / 廖少珍
Couplet / LIU Siu-jane

混合版：石版、絲印及影印拼貼
91 x 96.5 厘米

Mixed media; Lithograph, silkscreen and photocopy collage / 91 x 96.5 cm / 1993
香港文化博物館藏
Hong Kong Heritage Museum collection

▼
空山新雨 / 馬桂順
Airy Inspiration / MA Kwai-shun

凸版：水印木刻及水墨設色
200 x 138 厘米

Relief printing: Water-based woodblock printing, ink and colour / 200 x 138 cm / 2000
香港藝術館藏
Hong Kong Museum of Art collection

鍾大富於香港中文大學藝術系教授版畫課程多年，也透過策劃展覽鼓勵年輕藝術家從事版畫創作。

他鍾情於凹版畫，擅長造出細緻的紋理及質感。此作以漣漪為題，刻畫樹梢倒影下，波紋一圈圈的蕩開。印製時配合了漸層的色彩，凸顯了水中分明的光與暗。

Chung Tai-fu has taught printmaking at the Department of Fine Arts of The Chinese University of Hong Kong for many years. By curating exhibitions, Chung aims to encourage young artists to engage in print art.

Chung is fond of intaglios, paying special attention to subtle differences in textures. Based on the theme of ripples, this print depicts the ruffling of the water surface spreading out in circles with reflections of the treetops. It was printed with a gradient of colours, highlighting the distinct light and darkness in the water.

藍調裡的漣漪 / 鍾大富

Blue Ripple

CHUNG Tai-fu

凹版：蝕刻、飛塵法、裱貼 / 57 x 76 厘米

Intaglio: Etching, aquatint, chine-collé / 57 x 76 cm
2019

藝術家藏 Artist collection

觀看藝術家訪問及創作片段
View the Artist's Interview & Making of the Artwork



陳安之於香港浸會大學視覺藝術院教授版畫及繪畫，其教學方式自由，鼓勵學生進行版畫實驗，亦引導學生作跨媒介嘗試。

陳安之的作品常流露出其黑色幽默。她喜歡直接用顏料畫在絲網上，再一次把畫好的圖像利用膠刮推過絲網印於紙上，製作有如油畫般色彩豐富的獨幅絲網版畫。這幅作品的鮮艷色彩配合其直接粗糙的筆觸，增添了一點莫名的童趣。

Chan An Gee teaches printmaking and drawing at the Academy of Visual Arts, Hong Kong Baptist University. Adopting a liberal teaching approach, she encourages students to experiment with printmaking and to make cross-media attempts.

Chan's work often reveals her dark humour. She prefers to draw directly on the silkscreen with paints, and uses a squeegee to transfer the paints onto the paper afterwards, creating richly-coloured and oil-painting-like monoprints. The vibrant colours of this work are added with a touch of playfulness by the use of direct brushstrokes.



Fantasy from the TV Screen

陳安之 / CHAN An Gee

孔版：獨幅絲印版畫

154 x 182 厘米

Serigraphy: Mono screen print

154 x 182 cm / 2012

藝術家藏 Artist collection

觀看藝術家訪問及創作片段
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樂任賢於香港浸會大學視覺藝術院任教。他創作一系列以月亮為題材的木刻版畫。漆黑的畫面只見月亮與浮雲，卻無法從中推敲月夜的時間與地點。作品以極簡的圖像，捕捉瞬間的時空，並以其畫面的空靈觸動人對月夜的聯想。

Justin Larkin teaches at the Academy of Visual Arts, Hong Kong Baptist University. This series of woodblock prints is based on the moon. In the darkness, only the moon and the floating clouds can be seen, yet we remain clueless as to the exact time and place these scenes depict. Larkin's work embodies minimalism perfectly by capturing the ethereal nature of one moment in an unknown time and space, and inspiring viewers' associations with these nights.



月(局部) / 樂任賢
Moon (partial) / Justin LARKIN

凸版：水印木刻 / 各 12 x 18 厘米 / 一組 90 張
Relief printing: Water-based woodblock printing
12 x 18 cm each / A set of 90 / 2019 - 2020
藝術家藏 Artist collection



張中柱為香港版畫工作室創辦人之一，作品入選多個國際版畫評審展覽。他現為工作室管理委員會成員，負責工作室的課程及社區藝術教育推廣，鼓勵新一代進行版畫創作。

《郵》由十張明信片組成。細看每張郵票、每個郵戳，可見明信片於 2003 年 5 月不同日子寄出。當時香港正經歷沙士疫情，明信片寫上「SARS????!!!」、「戴上口罩……」等手寫字，看來就像凌亂的日記，記錄了香港一段不尋常的經歷。

As one of the founding members of the Hong Kong Open Printshop and a member of the board committee, Cheung Chung-chu is responsible for managing its printmaking courses and community education programmes, striving to encourage the young generation to engage in printmaking. His works have been selected by various international print exhibitions.

Mail consists of ten postcards. Take a closer look at each stamp and postmark; you will see that the postcards were sent on different dates in May 2003. At that time, Hong Kong was in the midst of the SARS epidemic. The handwritten words on these postcards, such as "SARS????!!!" and "Wear a mask...", look like a brief diary of an unusual Hong Kong experience.



郵 / 張中柱
Mail / CHEUNG Chung-chu

凹版：蝕刻及混合素材 / 100 x 71 厘米
Intaglio: Etching and mixed media
100 x 71 cm / 2003
香港藝術館藏 Hong Kong Museum of Art collection

翁秀梅為香港版畫工作室創辦人之一，負責策劃工作室的項目推廣計劃。她近年開始研究 19 世紀的中文活字「香港字」、平版石印與香港版畫圖像藝術的相互發展。

翁秀梅早於 1990 年代初便探索使用影印機、電腦軟件及打印機等來擴闊版畫創作的可能性。例如她把打印機打印時偶爾會出現的亂碼收集起來，成為她的其中一個視覺詞彙。

此兩幅作品同樣以香港地圖為母題。翁秀梅先用軟件編輯數碼地圖作為主調，再以平版石印或絲印版畫技巧印出作品。例如印製《Mapping I》時，藝術家選用透明度高的油墨，層層疊印，呈現城市建置的豐富層次。

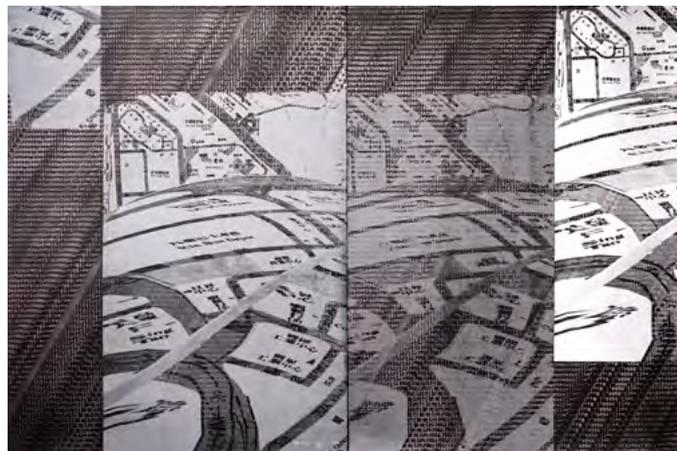
Yung Sau-mui is one of the founders of the Hong Kong Open Printshop, responsible for project promotion and development. In recent years, she has begun to study the interplay between the 19th-century Chinese movable type named "Hong Kong Type", lithography, and Hong Kong's print art.

Since the early 1990s, Yung has started to explore the use of photocopiers, computer software, and printers to expand possibilities for her work. For instance, she collects the occasional garbled output that appears when the printers operate, and uses them as one of her visual vocabularies.

The motif of these two prints is the map of Hong Kong. Yung first set the foundation of the work by editing digital map with software, and printed them as lithography or screen printing. For *Mapping I*, she chose to print with highly transparent ink to create the rich layers of urban construction.

印製《Mapping 2004.3》時，翁秀梅把金屬色粉調進油墨，加上非常透明的油墨，令顏色的色調出現隱約微細的變化。

When printing *Mapping 2004.3*, Yung Sau-mui mixed metallic pigments into the ink and added in another ink with high transparency, rendering a subtle variation in the hue of the colours.



▲ Mapping I

翁秀梅 / YUNG Sau-mui

混合版：石版、絲印 / 76 x 113 厘米
Mixed media printing: Lithograph, silkscreen
76 x 113 cm / 2002
藝術家藏 Artist collection

▼ Mapping 2004.3

翁秀梅 / YUNG Sau-mui

平版：石版 / 46 x 36 厘米
Planography: Lithograph / 46 x 36 cm / 2004
香港文化博物館藏
Hong Kong Heritage Museum collection
香港版畫工作室捐贈
Donated by Hong Kong Open Printshop



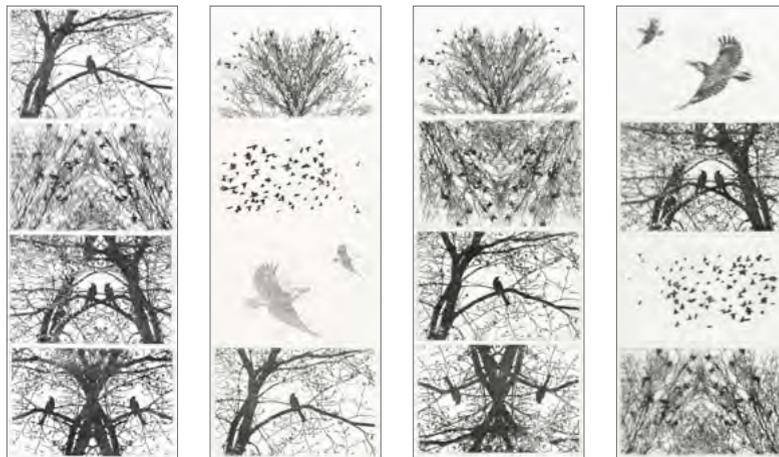
觀看藝術家訪問及創作片段
View the Artist's Interview &
Making of the Artwork

曾月群現為香港視覺藝術中心藝術專修課程（版畫）的課程統籌。她認為香港學習版畫的機會不多，香港視覺藝術中心的版畫課程以及共享工作室尤為重要。學員不但可以由此學習版畫技法，更得以運用工作室的設備持續創作。

《鳥的故事》以電影分鏡的方式訴說鳥的故事。畫中飛鳥翱翔，枝葉繁茂，卻處處可見曾月群印製作品時所留下的刮痕，別有一番簡練樸實的韻味。

Sally Tsang Yuet-kwan serves as the course coordinator of the Art Specialist Course (Printmaking) organised by the Hong Kong Visual Arts Centre. Knowing that there are not enough opportunities to learn printmaking in Hong Kong, Tsang believes that the printmaking courses and the shared studios provided by the Centre are particularly important. Not only can students learn printmaking techniques, they can also use the studio's facilities to continue creating.

Little Bird Tales tells the story of a bird in a cinematic storyboard style. On the prints are flourishing foliage and soaring birds, while the scratches left by the etching process can be seen everywhere, exuding a certain rustic charm.



鳥的故事 / 曾月群

Little Bird Tales / TSANG Yuet-kwan, Sally

凹版：攝影蝕刻 / 各 100 x 50 厘米

Intaglio: Photo etching / 100 x 50 cm each / 2014

香港文化博物館藏 Hong Kong Heritage Museum collection

新一代藝術家如何發掘創作靈感？

How do young artists find inspirations for their works?

香港藝術家的創作題材多樣。不少作品著意呈現本地自然景貌及街頭巷尾的風情。有些作品則投入子虛烏有的想像世界，進而探究人心幽微的脈動。

Hong Kong artists work with a variety of themes. Many artworks focus on presenting the local natural landscape or interesting street culture. Some pieces dive into the world of imagination to explore subtleties of the human heart.

想像世界 Imaginative World

超現實的圖像構建出藝術家的幻想世界。身兼紋身師的版畫家李寧擅長描繪筆觸精巧又富想像力的豐富圖像，再以蒙太奇的方式，將之一一拼湊成這幅逾三米長的作品。觀眾從畫面不同位置觀看，就如走入了無始無終的迷宮，質問自己如何理解萬象世界。

The surrealist graphics construct the imaginary world of the artist. As a tattooist and a printmaker, Li Ning shines at capturing the fluid concept of vivid imagination with his delicate linework. Featuring a montage of images, the three-metre long artwork stimulates viewers' thinking over the infinity of this eclectic world. When viewed from different positions, one would feel like walking into a never-ending maze.



Man in the Box II

李寧 / LI Ning

凸版：木刻、麻膠版 / 130 x 316 厘米

Relief printing: Woodcut, linocut

130 x 316 cm / 2019

藝術家藏 Artist collection

《海坊主》的靈感源自日本的古老傳說，海坊主是古時大海中的妖怪族群，會向駛經的漁船索取魚獲，如果漁民不給便會即時翻起巨浪把漁船摧毀。洪詩雅透過銅版畫精巧的線條、黑白的層次變化，描畫出傳說中的妖怪，以其想像延續遠古傳說。

According to Japanese ancient myth, Umibouzu is a sea monster who would demand tribute when fishing boats passed by. If the fishermen did not give it, the monster would immediately whip up huge waves and destroy the vessel. Magnifying the beauty of etching, Emily Hung depicts the ancient monster's spirit with fine lines and rich layers of monotone to extend the imagination of ancient legends.



海坊主 / 洪詩雅
Umibouzu / Emily HUNG

凹版：蝕刻、飛塵法 / 48.5 x 80 厘米
Intaglio: Etching, aquatint / 48.5 x 80 cm / 2020
香港版畫工作室藏 Hong Kong Open Printshop collection

盛放的煙花滿天散落……穿過山洞，火車快要抵達遠離塵囂的鄉郊。淡淡的用色、細膩的刻畫展現出藝術家內心的風景。

黃皓理創作這幅版畫時特別運用了飛塵技法，利用噴漆的微粒，配以不同程度的酸蝕，製造出大小不均、形狀各異的色塊，從而營造出畫面上層次豐富的灰調。

Blooming fireworks fall from the sky... Through the tunnel, a train will soon reach an untouched rural area. Rendered in light colours and exquisite touches, the natural scenery in the artist's mind is revealed in this print.

When creating this piece, Jeannie Wong Ho-ching employed a special technique called aquatint. By using spray paint and etching the plate to different degree, the

artist creates patches of colour that vary in size, thus achieving a strong sense of layering with a wide array of grey-scale tones.



煙花的碎片 / 黃皓理
The Fragments of the Fireworks / WONG Ho-ching, Jeannie

凹版：蝕刻、飛塵法 / 57 x 76 厘米
Intaglio: Etching, aquatint / 57 x 76 cm / 2018
藝術家藏 Artist collection

劉杭霖擅長美柔汀法，把抽象的感受化成具象的畫面。他先以搖刀在銅版上做成綿密的細點，再以刮刀和壓刀在佈滿細點的版上鑄刻。美柔汀 (mezzotint) 源自意大利語，「mezzo」指「half (半)」，「tint」則指「tone (色調)」，意思是「中間色調」。相比其他凹版畫技法，美柔汀能製作出獨有的層次對比和柔美細膩、宛如天鵝絨的色調。

Avery Lau Hong-lam excels in using mezzotint technique to transform abstract feelings into graphics. He first used a rocker to roughen a copper plate with thousands of little dots. Then, he used scrapers and burnishers to engrave on that plate. The word “mezzotint” originated from Italian where “mezzo” means “half” and “tint” means “tone”. The word “mezzotint”, therefore, has the meaning of “intermediate tone”. Compared with other intaglio processes, only mezzotint can create such a unique contrast and enable a rich, luxurious, and velvet-like tone.



CHAPTER * – 圖書館與 Icarus 的蠟翼 / 劉杭霖

The Library & the Wings of Icarus / LAU Hong-lam, Avery
Love Me ... Love Me Not (上) / (Top)

Book α / Book μ / Book η / Book δ / (左至右) / (Left to right)

凹版畫：美柔汀法、裱貼

(上) 28 x 35.5 厘米 / (左至右) 各 9.5 x 8.5 厘米

Intaglio: Mezzotint, chine-collé

(Top) 28 x 35.5 cm / (Left to right) 9.5 x 8.5 cm each / 2020

藝術家藏 Artist collection



日常生活 Everyday Life

玻璃罩下的世界依然寬廣？在《Whole Wide World》中，有人展開雙臂、表情歡欣，另一位卻蹲坐下來、神色無奈。Onion Peterman 的絲網印刷作品，以鮮明亮麗的色彩、率性的插畫風格，對日常生活施以戲謔。

Would the world be just as broad under a glass dome? In *Whole Wide World*, one person embraces the world with a smile, but the other sits in helplessness and grief. Onion Peterman's silkscreen print mocks the daily life with vibrant colours and the freehand style of illustration.

Onion Peterman 從火炭的工作室回家時，常常看見大廈群之間座落著孤零零的油站。晚上燈亮時，油站顯得色彩明亮，自有一種從容的美。

When travelling home from the studio in Fo Tan, Onion Peterman would often see lone gas stations between building complexes. In the darkest night, where the lights are powered, a calm beauty lies within the vivid colours of the gas station.



Whole Wide World / Onion Peterman

孔版：絲印 / 42 x 59.5 厘米
Serigraphy: Silkscreen
42 x 59.5 cm / 2016
藝術家藏 Artist collection

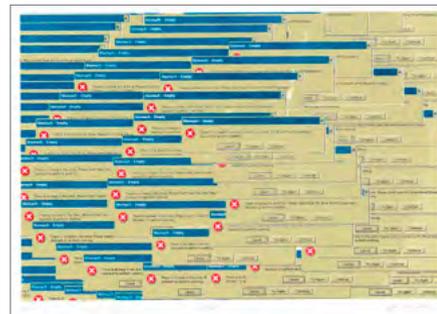
Night Shift Break / Onion Peterman

孔版：絲印 / 50 x 66 厘米
Serigraphy: Silkscreen
50 x 66 cm / 2017
藝術家藏 Artist collection

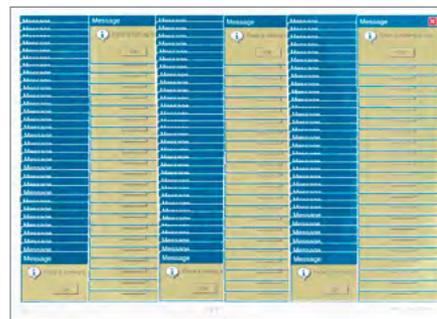


霍情說：「在藝術和日常之間，我用手摸索生活，跟願意微笑的人分享。」《2000》及《XP》以電腦彈出的視窗訊息為題，重複又重複的訊息填滿畫面，但藝術家巧妙地偷換訊息，惹人聯想電腦早已無孔不入地佔據日常生活。

“Between art and daily life, I would like to use my hands to explore life and share it with those who are willing to smile,” Jane Fok Ching says. The repeated pop-up computer messages fill up *2000* and *XP*, visualising Fok’s subtle message: Computers have invaded and occupied every single spot of our daily life.



2000 / 霍情
2000 / FOK Ching, Jane
孔版：絲印 / 29 x 38 厘米
Serigraphy: Silkscreen
29 x 38 cm / 2015
藝術家藏 Artist collection



XP / 霍情
XP/ FOK Ching, Jane
孔版：絲印 / 29 x 38 厘米
Serigraphy: Silkscreen
29 x 38 cm / 2015
藝術家藏 Artist collection

何苑瑜以日常生活所見為題，直接採用街邊紙皮為媒材，並以細膩如白描的線條將拾荒者的困迫，透過紙皮粗糙的紋理躍然於畫面。

Louiza Ho Yuen-yu created this work based on what she sees every day, using discarded cardboard box as her medium. It details the scavenger's struggle with meticulous lines and the cardboard's coarse texture.

自然景貌 Nature

遍地衰紅，不免惹來春易逝、景難留之嘆。林敬庭描畫木棉花散落一地，卻從老人家的生活經驗入手。枯紅的木棉花正在曬晾，以發揮其驅風祛濕的功效。藝術家喜愛描畫木棉樹，展現的卻是社區日常生活，藉以探索人與自然的連繫。

Decaying red blossoms of the kapok tree covers the ground, as if lamenting the short-lived spring. Bambi Lam King-ting depicted the withered flowers in a different perspective. An elderly person dries the flowers under the hot sun to maximise its effectiveness as a Chinese medicine. Although Lam loves depicting the kapok trees in his artwork, what he shows is the communal life that revolves around it, thus discovering the connection between humans and nature.



拾生計 / 何苑瑜

Bread & Butter; Can & Paper /
HO Yuen-yu, Louiza

平版：石版 / 70 x 51 厘米
Planography: Lithograph / 70 x 51 cm / 2011
香港版畫工作室藏
Hong Kong Open Printshop collection

在地上跳舞 / 林敬庭

Dancing on the Floor / LAM King-ting, Bambi

平版：石版 / 22 x 70 厘米
Planography: Lithograph / 22 x 70 cm / 2016
藝術家藏 Artist collection

《Ever》描繪日光於厚厚的雲層間幽幽透現，光影明滅間卻又渲染著幾分迷離。張梓祈刻畫自然景致，卻無意描摹現實，反而著意從圖像觸發聯想，隱然指向似有還無的思緒情感。藝術家採用飛塵法印出濃淡不一的綿密細點，呈現細膩豐富的層次變化。

Ever depicts the impermanent sunbeam shining through the thick clouds. As light and shadow alternates, it adds a sense of mystery. Jacky Cheung Tsz-ki loves to record natural phenomena. However, instead of mimicking reality, he prefers triggering his imagination with visual stimuli, hinting at vague thoughts and emotions. The artist uses aquatint as a means to achieve thick clusters of dots with varying shades, creating different layers with finesse.



Ever / 張梓祈 / CHEUNG Tsz-ki, Jacky

凹版：飛塵法 / 84 x 116 厘米

Intaglio: Aquatint / 84 x 116 cm / 2019

藝術家藏 Artist collection

北角街坊如何看待自己生活的地方？劉穎樺看到的北角不是熙來攘往的鬧市，亦非密密麻麻的住宅高樓，而是一座山。藝術家以黑、白、灰呈現山石嶙峋的質感。作品略去背景，突現山勢地理，彷彿將觀眾帶入圖像山水，感受自然景色的靜穆。

What do the residents of North Point think of their dwelling place? Liz Lau Win-wa does not think of it as a crowded city or stack of highrise residential buildings, but a mountain. She likes to use black, white, and grey to show the textures of the rocky mountain. Omitting the background, this piece highlights the geological features of the locale, as if offering viewers the tranquility brought forth by the magnificent mountain.



北角。家。一 / 北角。家。二 (左至右) / 劉穎樺
North Point. Home I /

North Point. Home II (Left to right) / LAU Win-wa, Liz

平版：石版 / 65 x 97.5 厘米 及 65.5 x 44 厘米

Planography: Lithograph

65 x 97.5 cm and 65.5 x 44 cm / 2016

香港版畫工作室藏 Hong Kong Open Printshop collection

內心情感 Emotions

王營造視人生為旅程，當中不免經歷悲歡離合、喜怒哀樂。《Love, Blue, Pale, Ground-zero》由抽象又零碎的圖案與簡練的單字拼合，呈現人生高低起伏的片段。畫面的圖案與紋理既有刻意經營的巧思，亦有機緣聚合的意外，充份顯現出版畫製作的無限可能。

David Jasper Wong thinks of life as a journey, filled with sorrow and joy, departure and reunions. By combining abstract bits and fragments of images with simple words and letters, he gives us a glimpse of the highs and lows in his life in *Love, Blue, Pale, Ground-zero*. The patterns and textures of the work are both well thought-out decisions and happy accidents that are destined to be, fully exhibiting the infinite possibilities of printmaking.



Love, Blue, Pale,
Ground-zero

王營造

David Jasper WONG

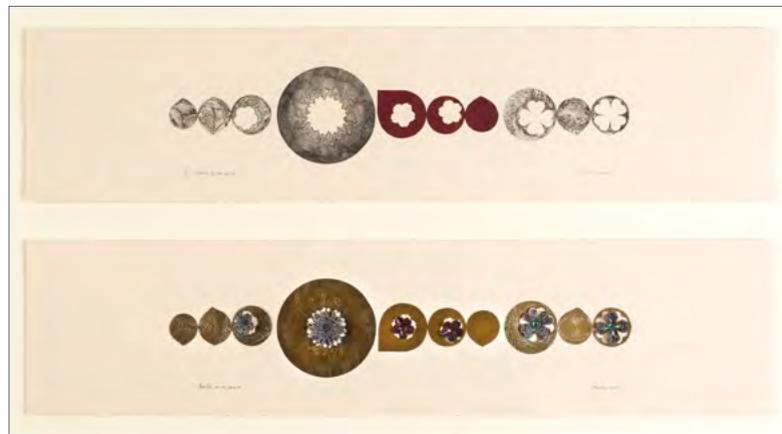
凹版：蝕刻、飛塵法
各 112 x 76 厘米

Intaglio: Etching, aquatint
112 x 76 cm each / 2014

藝術家藏 Artist collection

世事無常，人生如曇花一現，又如萬花筒美麗的圖案般，轉眼即逝。陳素儀採用蝕刻版畫的技法仔細描畫生物細胞，又襯以由蝕刻銅版製成的立體花朵，慨嘆一切將化為無物。

The impermanence of life, much like the blooming epiphyllum or the glamorous patterns of a kaleidoscope, is beautiful, yet short-lived. Pauline Chan So-yee used etching techniques to depict animal cells, with three-dimensional blossoms made of etched copper plates on the side, lamenting the world's inevitable return to nothingness.



萬化同 II / 陳素儀

All the Same II / CHAN So-yee, Pauline

凹版：蝕刻及混合媒介 / 各 23 x 100 厘米

Intaglio: Etching and mixed media / 23 x 100 cm each / 2013

藝術家藏 Artist collection

當代人物 Contemporary Figures

劉家俊受香港電影金像獎委約，以木刻板畫製作第 39 屆香港電影金像獎新晉導演獎五位提名人的肖像。他同時以大刀濶斧及細膩有序的方式，在木板上雕刻「不可逆」的刻痕，以描畫人物外貌和表情，並因應其執導的電影而創作背景。

Jay Lau Ka-chun was commissioned by the Hong Kong Film Awards to create woodcut portraits of the five nominees in the category of best new director in the 39th Awards. Rough bold cuts balanced with fine delicate orders, the features and expression of his subjects were crafted with irreversible cuts on the woodblocks, completed with a background taken from the respective movie in which the directors have worked.



1/ 文偉鴻 Jazz BOON



2/ 黃綺琳 WONG Yee-lam, Norris



3/ 黃慶勳 WONG Hing-fan



4/ 梁國斌 LEUNG Kwok-pun, Nick



5/ 卓翔 CHEUK Cheung

木刻人物：香港新晉導演 2019 / 劉家俊
(文偉鴻 / 黃綺琳 / 黃慶勳 / 梁國斌 / 卓翔)
Woodcut Portrait – New Director in 2019 of Hong Kong
LAU Ka-chun, Jay
(Jazz BOON / WONG Yee-lam, Norris / WONG Hing-fan
LEUNG Kwok-pun, Nick / CHEUK Cheung)

凸版：木刻 / 各 43.5 x 55.5 厘米
Relief printing: Woodcut / 43.5 x 55.5 cm each / 2020
藝術家藏 Artist collection

版畫與印刷相近，分別在哪裡？

Printmaking is similar to printing; what are their differences?

版畫和印刷向來關係密切，藝術家從印刷術得到技術與靈感的啟發。也有藝術家利用影印機、印刷機創作版畫，並加入了原創的藝術意念，以及獨特的版畫製作手法，使作品有別於單純的印刷品。

Printmaking is closely related to printing; many artists adopt techniques from and are inspired by printing technology. Although artists make prints with photocopiers and printers, if there is a unique artistic concept, or if printmaking techniques are used, their works are set apart from mere printed products.

由於父親經營印刷廠，李其國自小已接觸凸版印刷。他的創作結合印刷與版畫，以自家印刷廠的活版印刷機鑽研版畫創作的新的可能。藝術家發揮印刷機與油墨的特點，以重疊多變的幾何圖形與作品標題，觸發觀眾的聯想。

Victor Li Ki-kwok learned about letterpress printing when he was a child as his father operated a printing firm. He integrated printing and printmaking, using his father's printing press to unlock the new possibilities of printmaking. By giving the best play of printing press and ink, he uses multiple overlapping geometries and manipulates the titles to trigger viewers' imagination.



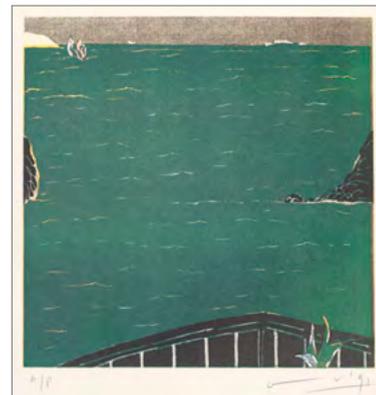
凝型色式 I / 凝型色式 II (上至下) / 李其國
Forms and Style I / Forms and Style II (Top to bottom)
LI Ki-kwok, Victor
凸版：活版印刷 / 各 45 x 58 厘米
Relief printing: Letterpress / 45 x 58 cm each / 1996
香港藝術館藏 Hong Kong Museum of Art collection

劉掬色是實驗版畫概念的先行者。1985年她任職周刊雜誌，因而得以柯式印刷的原理進行創作。她先手繪畫稿，然後在黑白影印機印出數張做分色稿，再在每張稿上標明 CMYK 印刷四色的網點百分比，最後交版房製作菲林。周刊在商業印刷機大量印製時，亦同時印成她這些想像中的畫面，在雜誌的小說頁面上出現，成為了她的版畫實驗作品。

劉掬色於 1988 年獲邀到倫敦修讀碩士課程，更進一步嘗試以溶劑來溶解彩色影印圖像的顏料，在銅版畫機上把圖像移印到幼細棉質的版畫紙，畫面色彩柔和，效果近似石版畫。這三張作品便是她以這種移印法做成的版畫原作。

Lau Gukzik is a pioneer in the concept of experimental printmaking. In 1985, while working for a weekly magazine she created artworks using the principle of offset printing. She first drew out her imagined image in sketches, then have them printed out as black-and-white copies. After that, she marked down the different values of CMYK, the four basic colours of printing on each of the copies and handed them to the printworkers to produce films for printing. In this way, when the magazines were printed with her images appearing on the pages alongside the story section, her experimental printmakings were produced directly on the magazine.

Lau was invited to a Master's degree programme in London in 1988. She further attempted to use solvent to dissolve the pigment on colourcopy images. Transferring the images onto exquisite cotton papers with the etching press, she created works with soft tones which looked like lithographs. These three pieces were created using this printing technique.



紅與書，綠海，紅雙喜 / 劉掬色

Red and Book, Green Sea, Red-doubles / LAU Gukzik

彩色影印移印 / 各 77 x 57 厘米

Colour copy transfer / 77 x 57 cm each / 1991

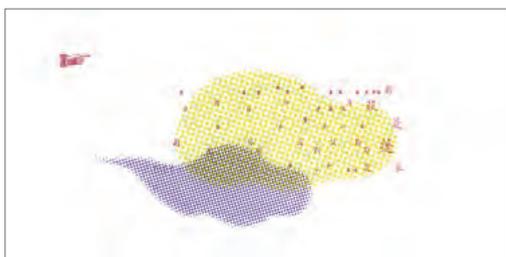
香港藝術館藏 Hong Kong Museum of Art collection

進入數碼時代，活字印刷已日漸式微。陳麗娟曾跟隨上水大志印刷的唐漢志師傅學習執字粒、排版等技術，並混合絲印及活字印刷創作這套作品。

本身是一名詩人的陳麗娟即與從鉛活字櫃中挑選字粒創作新詩，又以絲網印成雲朵圖案，將字粒排列在雲朵上，營造空中飛翔、水裡飄浮的感覺。此組作品將文字化為圖像，與人分享活字印刷及文字創作的不同面向。

Movable-type printing is on the decline as we enter into the digital age. Chan Lai-kuen followed master printer Tong Hong-chi of the Tai Chi Printing Co. in Sheung Shui to learn about the techniques of composing letters and typesetting. This series of work was created by combining silkscreen printing and movable-type printing.

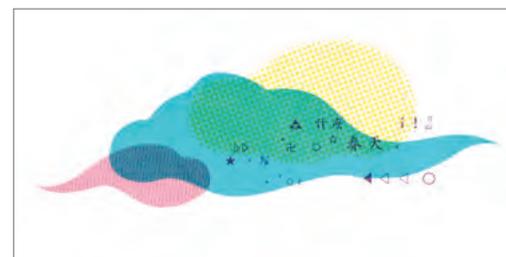
As a poet, Chan composed poems using a few movable types that she spontaneously picked up from the shelves and printed them on an image of screen-printed cloud to create the feeling of gliding in the air and floating on the water. This series of work converts text to images, showcasing the varying aspects in movable-type printing and her literary creation.



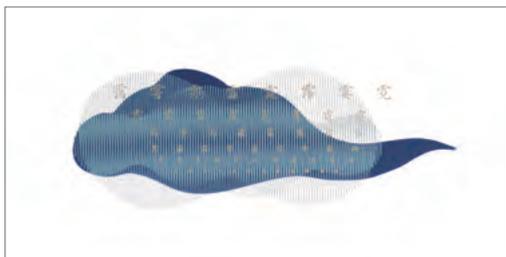
1/



2/



3/



4/



5/

1/ 鶉色，紫苑色 2/ 白鼠，琉璃紺 3/ 春 4/ 雷
 5/ 青磁色，深支子 / 陳麗娟
 1/ Light Lime Green, Heliotrope
 2/ Pearl Grey, Royal Blue 3/ Spring 4/ Thunder
 5/ Light Turquoise, Apricot Buff / CHAN Lai-kuen
 混合版：絲印及活字印刷 / 各 15 x 30 厘米
 Mixed media printing: Silkscreen and movable type /
 15 x 30 cm each / 2015
 香港版畫工作室藏
 Hong Kong Open Printshop collection



觀看藝術家訪問
 View the Artist's Interview

版畫如何與插畫、設計及小誌 Crossover ?

How do prints have a “crossover” with illustration, design and zine?

版畫的魅力不僅在於其易於與眾人分享，也在於其製作過程豐富多變，得以配合不同圖像藝術的創作構想。近年不少香港藝術家嘗試將版畫技巧融會於不同創作媒介，版畫作品不再局限於展覽藝術，更多見於日常生活應用。

The charm of print is not only in its ease of sharing, but also its rich and versatile making process, which could adapt to different graphic art concepts. In recent years, many Hong Kong artists attempt to incorporate printmaking techniques into other media. Prints are no longer limited in an exhibition setting, but more often seen in our daily lives.



▲ Monster Pit / Monster Pit 2(左至右)
梁偉庭

Monster Pit / Monster Pit 2 (Left to right)
Prodidp LEUNG

孔版：絲印 / 各 35 x 50 厘米
Serigraphy: Silkscreen / 35 x 50 cm each / 2014
香港版畫工作室藏
Hong Kong Open Printshop collection



▶ The Key / Dominate(左至右)/ 梁偉庭
The Key / Dominate (Left to right)

Prodidp LEUNG

孔版：絲印 / 各 50 x 35 厘米
Serigraphy: Silkscreen
50 x 35 cm each / 2014
香港版畫工作室藏
Hong Kong Open Printshop collection

插畫 Illustration

梁偉庭為插畫家及唱片封套設計師，於其版畫作品中融會了不少插畫及設計元素，同時他也是 UFO 研究員，喜好探究天文異象、外星人、神秘主義等不可思議事件。他的作品以鮮明亮麗的顏色與異想天開的生物造型，發掘地球人與外星生物的緣分。

As an illustrator and a record sleeve designer, Prodidp Leung incorporates elements of illustration and design in his prints. As a UFO researcher, he is keen to explore the mysteries behind astronomical anomalies, extraterrestrial intelligence, and mysticism. His works probe into the connection between the beings on our planet and beyond with bright and flashing colours and whimsical illustrations.



麥震東為本地插畫家，其版畫亦富繪本風格。他這兩幅作品雖印於 2016 年，但畫中風景卻是多年以前的香港一隅。

《女皇》所描繪的是 1975 年何文田愛民邨的情景。街坊紛紛探頭，原來想要一睹英女皇身穿粉紅套裝的風采。

Don Mak is a local illustrator whose prints possess a strong hand-drawn element. These two prints were produced in 2016, but the Hong Kong landscape depicted in them can actually be dated back to years ago.

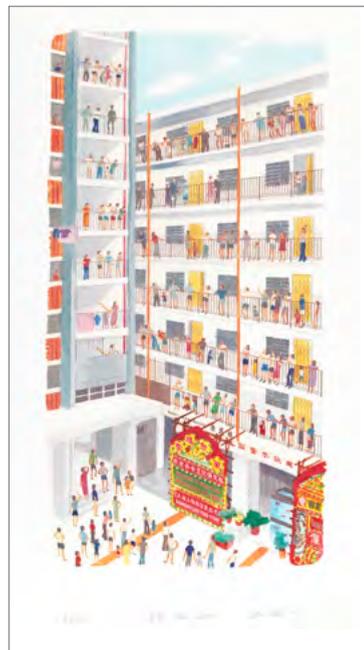
The Queen portrays the scene when Queen Elizabeth II visited Oi Man Estate in Ho Man Tin in 1975. Ordinary people were all trying to catch a glimpse of the Queen in her glamorous pink suit.

《龍城日暮》回到 1991 年，九龍城南角道與賈炳達道交界的舊唐樓。黃昏映照，飛機橫越上空，見證了當年飛機於啟德機場升降的驚奇景象。

作品的色調帶有水彩繪本的柔和，呈現香港舊日情景。麥震東在畫面加入搬運行李的的士司機、探頭探腦的街坊等，令作品添上幾分人情味。

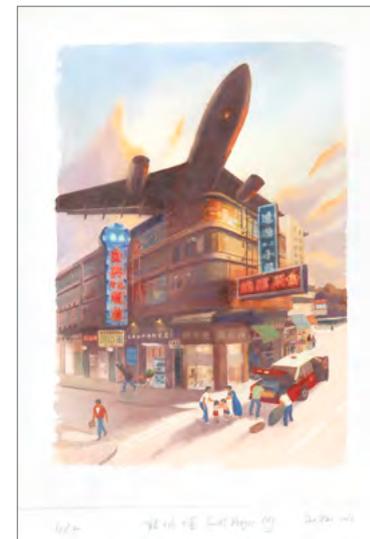
Sunset Dragon City takes the viewer back in time to the old tenement house at the junction of Nam Kok Road and Carpenter Road in Kowloon City in 1991. The sun is setting and the plane is flying across the sky, as if the viewer is there to witness this epic scenery of planes arriving and leaving the Kai Tak Airport.

The work presents the view of Hong Kong in her old days with the tenderness of watercolour painting. Mak added a taxi driver moving luggage and some curious residents to the picture to give it a touch of warmth.



女皇 / 麥震東
The Queen / Don MAK

Marble Print & Clay 印
凹版：攝影蝕刻及數碼打印
100 x 70.5 厘米
Printed by Marble Print & Clay
Intaglio: Photo-etching and giclee
100 x 70.5 cm / 2016
藝術家藏 Artist collection



龍城日暮 / 麥震東
Sunset Dragon City / Don MAK

Marble Print & Clay 印
凹版：攝影蝕刻及數碼打印
100 x 70.5 厘米
Printed by Marble Print & Clay
Intaglio: Photo-etching and giclee
100 x 70.5 cm / 2016
藝術家藏 Artist collection

2015年，漫畫家楊學德嘗試以版畫方式創作插畫作品。絲網版畫必須分色製版，呈現顏色透疊的效果，這一系列作品正凸顯楊學德豐富的用色與層次，發揮其插畫裡一貫鬼馬又瘋狂的想像。

In 2015, the comic artist Yeung Hok-tak started to create illustrations with printmaking techniques. For silkscreen printing, one colour is printed at a time for different colours to show through. This series of works not only demonstrates Yeung's profound skills in choosing and layering colours, it also showcases his playful and witty imagination.



3/

1/ 海底足球 2/ 大豹狗尿 3/ 鱷魚小巴 / 楊學德
1/ Maritime Soccer 2/ Big Cat Pissing
3/ The Crocodile Van / YEUNG Hok-tak

孔版：絲印 / 各 45 x 33 厘米
Serigraphy: Silkscreen / 45 x 33 cm each / 2015
香港版畫工作室藏 Hong Kong Open Printshop collection



1/



2/

Jan Curious 這系列木刻版畫以十二生肖為主題，每幅畫也加入了不同訊息，例如豬的一幅，畫中很多人在把豬剖開，他希望用血腥的畫面呼籲大家茹素；又例如兔的那張，Jan Curious 把牠變成了一隻復活兔，把西方文化元素混合中國的民間傳統。構圖安排巧妙，十二幅版畫既是互相關聯，亦可以獨立欣賞。

Jan Curious created a set of woodcuts on the theme of the Chinese zodiac. Each of these twelve prints embodies a different message for the viewers. For instance, he depicted a gory scene of a pig cut open by the crowd in an attempt to promote vegetarianism. In another image, the rabbit has been turned into an Easter bunny, fusing cultural elements from the West and the East. The artist planned the composition cleverly, allowing each print to connect to one another while still being able to stand as a unique work of art on its own.



十二生肖 / Jan Curious
Chinese Zodiac / Jan Curious
凸版：木刻 / 89 x 84 厘米
Relief printing: Woodcut
89 x 84 cm / 2016
藝術家藏 Artist collection

平面设计 Graphic Design

是次展覽展出的作品來自 dotdotdot studio 策劃的「__ : __」海報展覽。每位參展設計師必須以孔版油印創作，填補「__ : __」時間的空白，並設計相關的內容。參展作品糅合平面设计、攝影與插畫等元素，以時間為題創作色彩奪目、構圖精巧的作品。

These works are selected from the exhibits of the “__ : __” poster exhibition organised by the dotdotdot studio. Each participating designer was invited to print with risograph. They had to fill in the time “__ : __” and design the relevant content. Most of their works combined the elements of graphic design, photography, and illustration. Revolving around the theme of time, their prints are bizarre yet dazzling with bold colours and sophisticated composition.



林宏澤 Daniel LAM



李冠霖 Andrew LEE



陳韋翰 CHAN Wai-hon



林嘉姝 Dani LAM



孔曉晴 Fibi KUNG



鄧綺玲 Elaine TANG



金卓璋 Matthew KAM



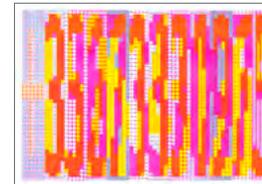
郭家樂 KWOK Ka-lok



宋鈺 Kori SONG



何佩珊 Saki HO



張少寶 Poe CHEUNG



莊珊蓉 Shirley CHONG

__ : __ / dotdotdot studio
孔版油印 / 各 29.7 x 42 厘米
Risograph / 29.7 x 42 cm each
2019

孔版油印 Risograph

孔版油印原理跟絲印版畫相似，每次只能印一隻色，它的顏色選擇繁多，包括金色、螢光色等較特別的顏色，套印的效果多變。由於每一張印刷出來的位置都有些微差別，加上強烈的網點效果，成為了孔版油印的特色。

Similar to silkscreen printing, risograph printers could only print one colour each time. With a wide selection of colours, including special colours such as gold and neon, risograph enables the artists to achieve various colour effects. The position of each print differs slightly, with a vivid half-tone effect, making the characteristics of risograph.

文創設計 Product Design

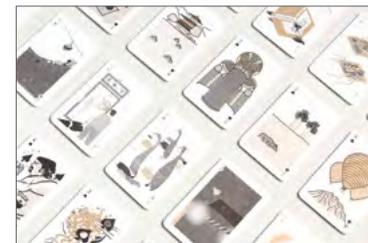
設計關乎生活應用，文創設計則意味著生活物品的設計不但貫注著個人創意，更流露出文化的理念。近年文創設計蔚為熱潮，不少創作人採用版畫技術，從草圖、製版以至印刷的過程，親手製作富有個人色彩的文創產品。

Design is all about daily applications. Craft design means that daily commodities are filled with individual creativity and also the philosophy of culture. Craft design has been particularly popular in recent years; many creators have adopted printmaking techniques, through the process of drafting, matrix-making and printing to make personalised craft products.



翻滾出版以孔版油印技術製作一套名為《走啤》的紙牌。一套共 54 張紙牌圍繞著旅行「出走」的故事，以黑、金雙色的插圖表達創作人對再次出走的嚮往。

flip & roll press produced *LET'S RUN* with the risograph printing technique. This deck of 54 playing cards is designed with the theme of travelling, of which the black and gold images express the artists' desire to get away.



走啤 / 翻滾出版

LET'S RUN / flip & roll press

插畫：黃勇、簡苑婷、李嘉敏、秦啟峰、

劉奕東 / 孔版油印 / 各 9 x 6 厘米

Illustration: Brian WANG, Kube KAN,

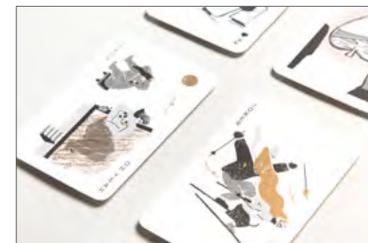
Cacar LEE, Keith CHUN, Alex LAU

Risograph / 9 x 6 cm each / 2018

藝術家藏 Artist collection



觀看藝術家訪問及創作片段
View the Artists' Interview &
Making of the Artwork



視覺藝術家劉智聰喜愛收藏舊課本，又喜歡歷史文化。這系列作品從香港舊課本的插畫汲取靈感，以趣味插圖解說本地流行用語，再配上孔版油印獨特且鮮明亮麗的印刷色彩，於懷舊圖像展現出貼近潮流的獨特風格。

Visual artist Lau Chi-chung is a vintage book collector who is very fond of history and culture. This series of work draws inspirations from Hong Kong's old textbooks. With the bright and beautiful colour of risograph, the prints explain local slangs with fun illustrations. The combination of vintage illustration and trendy slang marks the artist's signature.



《舊課本》印刷畫 / 劉智聰
 "Old Textbooks" Print / LAU Chi-chung
 孔版油印 / 各 42 x 29.7 厘米
 Risograph / 42 x 29.7 cm each / 2019

小誌 Zine

「小誌」又稱為「獨立誌」、「同人誌」等，泛指印量較少的獨立出版刊物。小誌是同好之間交流創作、互通消息的印刷小本，也是印藝愛好者的收藏品。近年，本地年輕藝術家利用絲印、孔版油印、活版印刷等各種技術，出版小誌與人分享其創作。

The word “zine”, from “fanzine”, refers to independent publications in small editions. Zines are printed to exchange creative ideas and news between enthusiasts, and they are also collected by print-lovers. In recent years, local young artists have published zines using silkscreen, risograph and letterpress printing technologies, sharing their own creation with others.

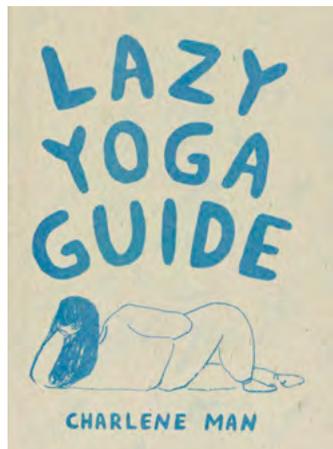
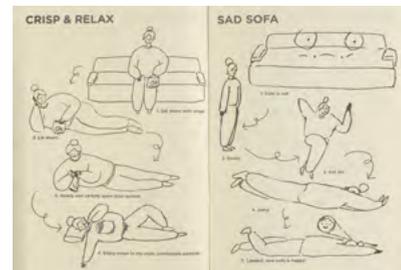
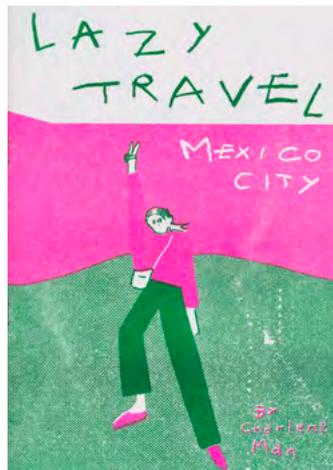


觀看小誌內容
View the Contents of the Zines



《Only You Can Take Me 取西經》/ 顧沛然
*Only You Can Take Me to Get Scriptures
in the West* / Rex KOO

孔版油印 / 25 x 18 x 0.4 厘米
Risograph / 25 x 18 x 0.4 cm / 2015



《懶惰旅遊：墨西哥城》/《懶惰瑜伽指南》
Lazy Travel: Mexico City / Lazy Yoga Guide
Charlene MAN

孔版油印 / 21 x 15 x 0.3 厘米及
19 x 14 x 0.2 厘米
Risograph / 21 x 15 x 0.3 cm and
19 x 14 x 0.2 cm / 2019



《Tourists》/ Onion Peterman
Tourists / Onion Peterman
 孔版：絲印 / 8,5 x 336 厘米
 Serigraphy: Silkscreen / 8,5 x 336 cm / 2017

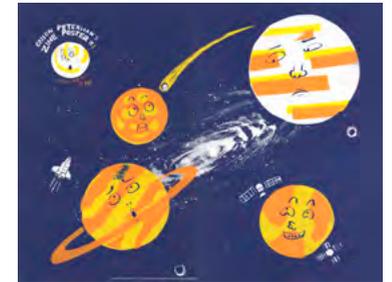


《Smart》/ Onion Peterman
Smart / Onion Peterman
 孔版：絲印 / 18 x 12 x 0,3 厘米
 Serigraphy: Silkscreen / 18 x 12 x 0,3 cm / 2018

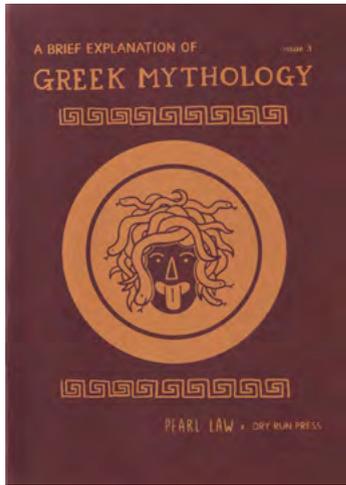


《Zine Poster #1: Planets》
 《Zine Poster #2: Skate-boarding》
 Onion Peterman
Zine Poster #1: Planets
Zine Poster #2: Skate-boarding
 Onion Peterman

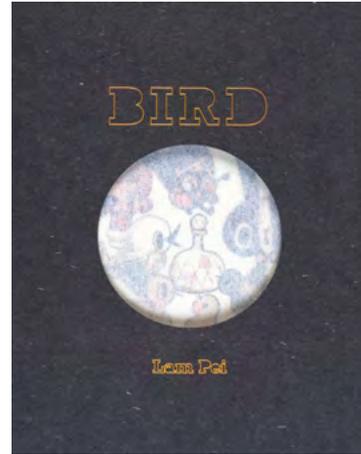
孔版：絲印 / 33 x 45 厘米及 30 x 42 厘米
 Serigraphy: Silkscreen
 33 x 45 cm and 30 x 42 cm / 2016



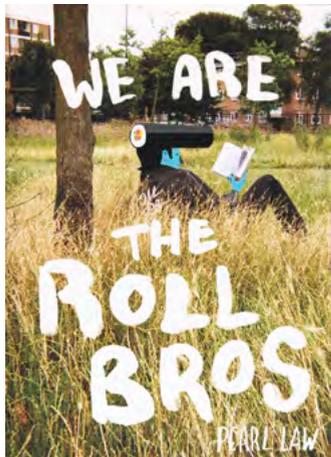
《Positive Vibes Only》/ Onion Peterman
Positive Vibes Only / Onion Peterman
 孔版：絲印 / 17 x 12 x 0,7 厘米
 Serigraphy: Silkscreen
 17 x 12 x 0,7 cm / 2019



《A Brief Explanation Of: Issue 3 Greek Mythology》/ 羅海彤
A Brief Explanation Of: Issue 3 Greek Mythology / Pearl LAW
 孔版：絲印 / 21 x 15 x 0.3 厘米
 Serigraphy: Silkscreen / 21 x 15 x 0.3 cm / 2018



女飛賊蘇飛系列漫畫誌：《Bird》/ 林皮
 Flying Sofye Series: *Bird* / LAM PEI
 柯式印刷 / 23 x 18 x 0.4 厘米
 Offset printing / 23 x 18 x 0.4 cm / 2018



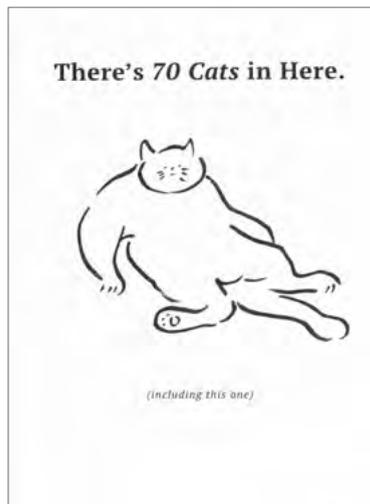
《We Are the Roll Bros》/ 羅海彤
We Are the Roll Bros / Pearl LAW
 孔版油印 / 29.5 x 21 x 0.2 厘米
 Risograph / 29.5 x 21 x 0.2 cm / 2017



女飛賊蘇飛系列漫畫誌：《偷來的風景》
 林皮
 Flying Sofye Series: *Stolen Landscape* / LAM PEI
 柯式印刷 / 18 x 15 x 0.3 厘米
 Offset printing / 18 x 15 x 0.3 cm / 2017



《Ways to Stay Cool in Summer》/ dodolulu
Ways to Stay Cool in Summer / dodolulu
 孔版油印 / 15 x 10.5 x 0.1 厘米
 Risograph / 15 x 10.5 x 0.1 cm / 2019



《There's 70 Cats in Here》/ 王梓妃
There's 70 Cats in Here / Sandy WANG
 孔版油印 / 15 x 11 x 0.5 厘米
 Risograph / 15 x 11 x 0.5 cm / 2018



《A Fine Day》/ dodolulu
A Fine Day / dodolulu
 數碼打印 / 15 x 10.5 x 0.1 厘米
 Digital print / 15 x 10.5 x 0.1 cm / 2019



《Absentee》迷你專輯及小誌 / 盧俊廷
"Absentee" EP & Zine / Adrian LO
 柯式印刷 / 18 x 18 x 0.2 厘米
 Offset printing / 18 x 18 x 0.2 cm / 2016



《香港着草地圖：交通篇》(中文版)
譚思詠
Hong Kong Jack Ciao Map:
Chapter on Transport (Chinese version)
Tiffany TAM
孔版油印 / 14 x 10 x 0.2 厘米
Risograph / 14 x 10 x 0.2 cm / 2020

《香港着草地圖 2019：匿藏視察篇 夜光版》(中文版) / 吳暉君
Hong Kong Jack Ciao Map 2019 : Chapter on Hiding and
Inspecting, Luminous Version (Chinese version) / Sharon NG
孔版：絲印 / 16 x 12 x 0.2 厘米
Serigraphy: Silkscreen / 16 x 12 x 0,2 cm / 2020



《My Professional》/ 未決定
My Professional / notdecidedyet
孔版油印 / 12 x 20 x 0,3 厘米
Risograph / 12 x 20 x 0,3 cm / 2018





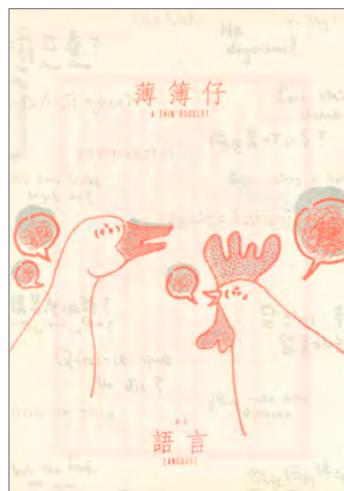
《An Illustrated Guide — Down and Down to the Hollow Earth》/ 陳韋翰
An Illustrated Guide — Down and Down to the Hollow Earth / CHAN Wai-hon
 孔版油印 / 25 x 18 x 0.2 厘米
 Risograph / 25 x 18 x 0.2 cm / 2018



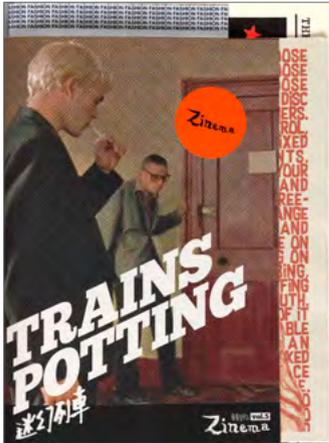
《港故》/ 洪文寶
Hong Kong Story / HUNG Man-po
 孔版油印 / 18 x 13 x 0.9 厘米
 Risograph / 18 x 13 x 0.9 cm / 2020



《薄簿仔 #05 — 出走》/ 劉志威
A Thin Booklet #05 — Leave / Forrest LAU
 孔版油印 / 15 x 10.5 x 0.2 厘米
 Risograph / 15 x 10.5 x 0.2 cm / 2016



《薄簿仔 #06 — 語言》/ 劉志威
A Thin Booklet #06 — Language / Forrest LAU
 孔版油印 / 15 x 10.5 x 0.2 厘米
 Risograph / 15 x 10.5 x 0.2 cm / 2016



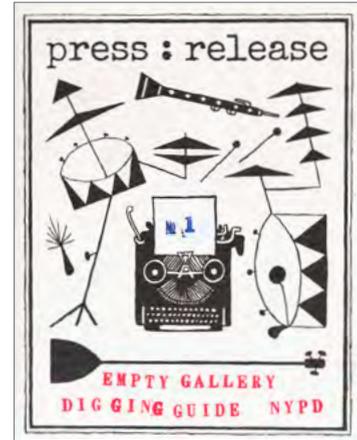
《電影自學誌 #5 — 迷幻列車：選擇人生》

劉志威

ZINEMA #5 — *Trainspotting: Choose Life*

Forrest LAU

孔版油印及數碼打印 / 18 x 12.5 x 0.5 厘米
Risograph and digital print / 18 x 12.5 x 0.5 cm / 2016



《press : release No.1》/ Nick LANGFORD,

Blair REEVE, Joshua W.F. THOMSON

press : release No.1 / Nick LANGFORD,

Blair REEVE, Joshua W.F. THOMSON

ditto ditto (活版印刷) 及

dotdotsot studio (孔版油印)

活版印刷及孔版油印 / 18 x 14.5 x 0.3 厘米

Printed by ditto ditto (letterpress) and

dotdotsot studio (risograph)

Letterpress and risograph / 18 x 14.5 x 0.3 cm

2019

藝術家如何回應數碼科技？

How do artists respond to digital technology?

數碼動畫、立體打印及擴增實境等科技日新月異，往往觸發版畫家的創作靈感。現在我們欣賞的版畫不但是紙上藝術，更因其跨媒體的表現形式，令版畫多了動態、聲音等不同面向。

Technologies such as digital animation, 3D printing and augmented reality inspire printmakers' creativity. The prints we love are now more than artworks on paper. Cross-media formats enable the use of motion and sound, adding dimensions to print.

《金剛四誦》取材自中國最早期標有明確年號的印刷品—唐代敦煌王玠本《金剛經》(公元 868 年)，陳育強受唸經機啟發，先收錄印刷《金剛經》時的機械聲音，再將聲音轉化為可列印之數碼訊號，最後用立體印刷技術打印作品。以現代印刷機的機械聲音取代佛經的文字，陳育強視之為「翻譯之翻譯」，當初的文字內容變成不再可辨認，而立體印刷的過程則是一個「印刷再印刷」的範式轉移。

The Four Chants of Diamond Sutra takes inspiration from China's earliest dated printed book, *The Diamond Sutra* (868 AD) of the Tang Dynasty which was printed by Wang Jie. Kurt Chan Yuk-keung was inspired by electronic chanting players. He first recorded the mechanical noise made when *The Diamond Sutra* was being printed, then turned the sounds into printable digital signals which were then used to print the final artwork with 3D printing technology. By replacing the text of the Sutra with mechanical sounds made by modern printers, Chan creates a process he sees as the "translation of translation". The original text has become unrecognisable, and the 3D printing process signifies a change of format accomplished by "printing after printing".

金剛四誦 / 陳育強

The Four Chants of Diamond Sutra / CHAN Yuk-keung, Kurt

立體打印 · 聚酰胺 / 第一誦：30 x 57 厘米 / 第二誦：30 x 97.5 厘米
第三誦：30 x 100 厘米 / 第四誦：30 x 43.5 厘米

3D printing, polyamide / 1st chant : 30 x 57 cm / 2nd chant : 30 x 97.5 cm
3rd chant : 30 x 100 cm / 4th chant : 30 x 43.5 cm / 2016

香港文化博物館藏 Hong Kong Heritage Museum collection



第一誦 1st chant



第二誦 2nd chant



第三誦 3rd chant



第四誦 4th chant

廖少珍的《水中舞》系列受到水母千變萬化美態的啟發，在創作中探索無限想像的空間，發掘美的意象。

廖少珍以中國毛筆蘸石版畫專用墨汁於石版上繪畫水母的動態意趣，糅合東西方藝術的特質，表現於作品《水中舞之十二》上。

廖少珍多年來不斷探索版畫的技巧。2010年，她創作的數碼版畫《水中舞A》，借助電腦軟件改變圖像的色調，表現水母的輕柔動態。

Liu Siu-jane's *Dancing in Water* series was inspired by the ever-changing and elegant figure of jellyfish. Through her creative practices, she explores limitless imagination and realises her notion of beauty.

Liu dips Chinese ink brushes with lithographic ink to paint the curious motion of jellyfish on the plates. The characteristics of Eastern and Western art are fused and presented in her artwork *Dancing in Water No. 12*.

Liu has explored printmaking techniques relentlessly for years. In 2010, she created the digital print of *Dancing in Water A* in which she changed the colour tones of her artwork with computer software to present the soft motion of jellyfish.



水中舞之十二 / 廖少珍
Dancing in Water No.12 / LIU Siu-jane
平版：石版 / 51 x 38 厘米
Planography: Lithograph / 51 x 38 cm / 2011
香港文化博物館藏
Hong Kong Heritage Museum collection



水中舞 A / 廖少珍
Dancing in Water A / LIU Siu-jane
數碼版畫 / 77 x 56.5 厘米
Digital print / 77 x 56.5 cm / 2010
藝術家藏 Artist collection

除擅長石版畫外，廖少珍亦研習「無水石版畫」的新技法，此技巧免去傳統石版畫抹水的步驟，製作程序較簡單。

2015年，廖少珍嘗試以她的平版畫作品，由靜態的版畫轉化為動畫，再配上音樂。動畫保留了版畫原來的筆墨畫意，生動地重現水母輕盈飄逸的舞姿，展現了版畫與其他藝術媒介融合的可能性。

Apart from traditional lithography, Liu also experiments with the new “waterless lithograph” technique. This innovative practice omits the wiping procedure of traditional lithography, making for an easier process.

In 2015, Liu attempted to turn her lithographs from static prints into animation dubbed with music. The animation retains the natural brushstrokes from the original prints, and represents the lively and elegant figure of dancing jellyfish, showing the possibility for prints to be merged with different art media.



▲
水中舞之二十三 / 廖少珍
Dancing in Water No. 23 / LIU Siu-jane
平版：無水石版 / 各 56.5 x 38.5 厘米
Planography: Waterless lithograph
56.5 x 38.5 cm each / 2011
香港文化博物館藏
Hong Kong Heritage Museum collection

▼
水中舞 / 廖少珍
Dancing in Water / LIU Siu-jane
動畫 / 2分46秒
Animation / 2'46" / 2015
藝術家藏 Artirist collection



觀看藝術家作品
View the Artwork



設計師李永銓與不同媒介的藝術家合作，創作大型木刻版畫裝置《新九宗罪》，以「貪饕」、「貪財」、「懶惰」、「忿怒」、「嫉妒」、「脾氣」、「說謊」、「殺害」和「迷色」為題，加入擴增實境效果凸顯「罪」的穢亂。觀眾配合手機程式可感受到立體視覺震撼，突破版畫的平面界限。

Designer Tommy Li collaborated with artists working in different media to create this large-scale woodcut print installation, *New 9 Sins*. The work revolves around the themes of gluttony, greed, sloth, wrath, envy, peevishness, deception, murder, and lust. Augmented reality is added to highlight the filth in "sins". The audience can experience stunning 3D visual effects complemented by a mobile application. This work breaks through the 2D limitations in print.

新九宗罪 / 創作總監：李永銓

New 9 Sins / Creative director: Tommy Li

攝影：鄧鉅榮 / 動畫：利志達 / 擴增實境：XCEPT

木刻版畫：Marble Print & Clay

木刻版畫及擴增實境藝術裝置 / 各 152.5 x 90 厘米

Photography: Ringo TANG / Animation: LI Chi-tak

AR effect: XCEPT / Woodcut printing: Marble Print & Clay

Woodcut print and augmented reality installation

152.5 x 90 cm each / 2018

香港文化博物館藏 Hong Kong Heritage Museum collection

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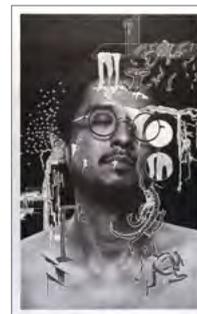
Please download the app to view the exhibit



iOS



android



《號外》自 1976 年創刊以來一直帶領著潮流文化，是香港歷史悠久的時尚雜誌。《號外》的封面在報攤中顯然是一幅獨特風景，它的尺寸和美學在這 40 多年依然在萬亂的報攤中鶴立雞群。

林欣傑分析 499 期的《號外》雜誌封面，並按平面四色印刷標準 (CMYK) 數據，即青色 (Cyan)、洋紅色 (Magenta)、黃色 (Yellow) 及黑色 (Black) 的顏色分佈，用立體打印成為起伏連綿的山丘。山脈高低的波幅又經由儀器掃描而譜成樂章。作品巧妙利用了印刷分色及版畫複製的概念，結合立體打印和多媒體技術，為觀眾帶來耳目一新的體驗。

City Magazine has always been a leader in vogue since its launch in 1976. It is a style magazine with a long history in Hong Kong. The covers of *City Magazine* are a unique sight in newspaper stands. After more than 40 years, the magazine's size and aesthetics still stand out from mundane publications.

Keith Lam Yan-kit analysed 499 covers from *City Magazine* issues, and transformed the standard CMYK colour model data into 3D-printed mountain ranges. The landscape was then scanned by other equipment and composed into music. This work utilises the concepts of colour separation from printing and multiplicity from printmaking, combining 3D printing and multimedia technology, to bring the audience a novel experience.



號外景像 / 藝術家及聲音編程：林欣傑

Landscape of City Magazine

Artist and sound coding: LAM Yan-kit, Keith

創意編程：韓家俊 / 立體打印及混合媒介

200 x 70 x 80 厘米

Creative coding: HON Ka-chun, Seth

3D printing and mixed media / 200 x 70 x 80 cm / 2018

藝術家藏 Artist collection



觀看藝術家訪問及創作片段
View the Artist's Interview &
Making of the Artwork

藝術家簡歷 Artist Biography

依英文姓氏排序 In alphabetical order of surnames

陳安之 CHAN An Gee

陳安之(1987 -)，年幼時於藝術家陳餘生及周淑芬創辦的文苑畫院學習繪畫。2009年畢業於英國倫敦金斯顿大學，主修插畫及動畫；2011年完成英國皇家藝術學院碩士學位，主修版畫，現為香港浸會大學視覺藝術院講師。陳安之的創作多樣，其作品觸及死亡、疾病、孤寂和恐懼等，但藝術家卻以黑色幽默的手法引人發噱。

Chan An Gee (1987 -) started learning to draw at a young age at Culture Corner Art Academy, which was founded by artists Gaylord Chan and Josephine Chow. In 2009 and 2011 respectively, Chan obtained a Bachelor's degree in Illustration and Animation from Kingston University London, and a Master's degree in Printmaking from the Royal College of Art, the UK. She is currently a lecturer at the Academy of Visual Arts, Hong Kong Baptist University. Chan has worked on a wide diversity of themes, such as death, illness, lonesome and fear, and is able to keep them intriguing with her black humour.

陳麗娟 CHAN Lai-kuen

陳麗娟畢業於香港中文大學英文系，其後修畢澳洲皇家墨爾本理工大學藝術學士學位，主修繪畫。她是一名詩人，曾出版詩集及散文集，亦進行油畫及版畫等視覺藝術創作。2012年陳氏與友人成立字活，推廣及承傳活版印刷工藝。

Chan Lai-kuen received a degree in English from The Chinese University of Hong Kong and later went on to study fine arts at the RMIT University, Australia, earning a Bachelor's degree in painting. She is a poet and has published several poetry and prose collections while engaging in oil painting and printmaking. In 2012, Chan founded Zi Wut with friends to promote and continue the art of movable type printing.

陳素儀 CHAN So-ye, Pauline

陳素儀(1981 -)，於2003年獲澳洲皇家墨爾本理工大學藝術學士學位。曾隨翁秀梅研習版畫，其後往澳洲升學，畢業回港後繼續版畫及雕塑創作，喜以作品探索人體與四周環境的關係。

Pauline Chan So-ye (1981 -) received her Bachelor's degree in Fine Art from the RMIT University, Australia in 2003. She learnt printmaking under Yung Sau-mui before she went to study in Australia. Upon return to Hong Kong after graduation, she continues to focus on printmaking and sculpture. Her works are a means to discover the relationship between the human body and its surrounding environment.

陳韋翰 CHAN Wai-hon

陳韋翰(1990 -)，畢業於英國倫敦藝術大學倫敦傳媒學院平面設計系。畢業後回港從事設計工作。其設計重視細節，從物與物之間隱而不顯的關係，發掘日常生活的詩意美學。

Chan Wai-hon (1990 -) graduated from the London College of Communication, University of the Arts London, the UK, majoring in graphic design. After graduation, he returned to work in design in Hong Kong. His designs are meticulous, exploring the poetry and aesthetics of daily life by examining the subliminal relationships between objects.

陳育強 CHAN Yuk-keung, Kurt

陳育強(1959 -)，1983年畢業於香港中文大學藝術系，並於美國鶴溪藝術學院獲藝術碩士學位。1989至2016年任教香港中文大學藝術系，主講西方媒介創作課程，現為香港藝術學院署理院長。他的創作多變，以混合媒介為主，近年亦涉獵陶藝及水墨書法創作。

Kurt Chan Yuk-keung (1959 -) graduated from the Department of Fine Arts of The Chinese University of Hong Kong (CUHK) in 1983, and then obtained a Master of Fine Art from the Cranbrook Academy of Art in the US. From 1989 to 2016, he taught at the Department of Fine Arts of CUHK, responsible for studio courses on Western media. He is now the Acting Director of Hong Kong Art School. Chan's creative practice is versatile and mainly focuses on mixed media. In recent years, he is also involved in ceramics and Chinese calligraphy.

陳餘生 Gaylord CHAN

陳餘生(1925 - 2020)，1970年代以來一直活躍於藝術界，擅長繪畫大型畫作。1974年參與創立香港視覺藝術協會並擔任首屆會長，1989年與周淑芬創辦文苑畫院，數十年來致力創作及藝術培訓工作。2013年陳氏獲頒授銅紫荊星章，以表揚他對藝術創作及藝術教育的貢獻。

Gaylord Chan (1925 - 2020) had been active in the art scene since the 1970s, specialising in large-scale paintings. In 1974, he founded the Hong Kong Visual Arts Society and became its first president. He also founded Culture Corner Art Academy with Josephine Chow in 1989, dedicating decades to art-making and art education. In 2013, Chan was awarded the Bronze Bauhinia Star, in appreciation for his contribution in art and art education.

張中柱 CHEUNG Chung-chu

張中柱(1955 -)，以書法、繪畫及版畫為主要創作媒介，作品入選多個國際版畫評審展覽。2000年張氏與友人創立香港版畫工作室，現為工作室管理委員會成員。張中柱的創作多以自然景物為題，將圖像串連成似續還斷的故事，由得觀眾想像其間的關連。

Cheung Chung-chu (1955 -) considers calligraphy, painting, drawing, and printmaking as his main creative media. Many of his works are featured in international print exhibitions. In 2000, Cheung founded the Hong Kong Open Printshop with his friends, and he is one of the members of the board committee. Cheung's work is often related to the natural landscape. The images are linked into seemingly broken stories, leaving the viewers to imagine the connections among them.

張梓祈 CHEUNG Tsz-ki, Jacky

張梓祈 (1996 -)，2018 年畢業於香港中文大學藝術系，隨鍾大富學習版畫，曾獲香港版畫工作室年獎 (2018-19)。張梓祈喜愛創作銅版畫，善於呈現光影幽微的變化。

Jacky Cheung Tsz-ki (1996 -) graduated from the Department of Fine Arts at The Chinese University of Hong Kong in 2018. He learnt printmaking under Chung Tai-fu, and has received the Hong Kong Open Printshop Award in Printmaking (2018-19). Cheung loves creating intaglio prints, emphasising on the fine transition between light and dark in his images.

張義 CHEUNG Yee

張義 (1936 - 2019)，生於廣州，為本地現代雕塑藝術的開拓者，1965 年獲獎學金前往歐美深造，其後曾任教於各大專院校，並曾出任香港中文大學藝術系系主任。張義的版畫採納了日本木刻和美國銅版技法，並以鑄紙倒模法印製成浮雕般凹凸分明的作品。張義因其藝術成就而獲頒授 MBE 勳銜 (1979)，並獲香港藝術家聯盟頒發雕刻家年獎 (1988)。

Cheung Yee (1936 - 2019) was born in Guangzhou. He is the pioneer of Hong Kong modern sculpture. He was awarded a scholarship to further his study in Europe and the US in 1965. Later, he taught at various colleges and universities and was the Chairman of the Department of Fine Arts at The Chinese University of Hong Kong. When creating his prints, Cheung Yee often adopted techniques from Japanese woodblock printing and the American intaglio process. He also used the method of paper casting to create works similar to a relief. Cheung Yee received the Most Excellent Order of the British Empire (MBE) (1979) and Sculptor of the Year Award by the Hong Kong Artists' Guild (1988) in recognition of his achievements in art.

蔡仞姿 CHOI Yan-chi

蔡仞姿 (1949 -)，1969 年及 1970 年畢業於羅富國教育學院及葛量洪教育學院，1972 年赴美進修，分別於 1976 年及 1978 年獲芝加哥藝術學院藝術學士及藝術碩士。回港後，先後任教於香港理工學院設計系及香港浸會大學視覺藝術院，更創辦了藝術場地 1a 空間。蔡仞姿的版畫創作以絲印及蝕刻為主，從多媒介的角度思考版畫的實驗空間。

Choi Yan-chi (1949 -) graduated from the Northcote College of Education and the Grantham College of Education in 1969 and 1970 respectively. She continued her studies in the US in 1972, and received her Bachelor's and Master's degrees in Fine Arts from the School of the Art Institute of Chicago in 1976 and 1978 respectively. Upon her return, she taught at the School of Design, Hong Kong Polytechnic and the Academy of Visual Arts, Hong Kong Baptist University, and founded the art organisation, 1a space. Choi Yan-chi's prints are mainly silkscreen prints and etchings, exploring new possibilities for artistic experimentation from the perspective of multimedia arts.

鍾大富 CHUNG Tai-fu

鍾大富 (1956 -)，1981 年畢業於香港中文大學藝術系，1990 年獲日本國立東京藝術大學藝術碩士，專修銅版畫。除創作外，他致力於藝術教育，在香港中文大學藝術系教授版畫多年。其作品以變化多端的層次與豐厚細膩的質感引人入勝。鍾氏屢獲國際及本地獎項，包括香港當代藝術雙年展版畫獎 (1989)、香港版畫家年獎 (1992)、第六屆韓國版畫雙年展榮譽獎 (1992)、台灣第五屆國際版畫雙年展榮譽獎 (1992) 及日本國際版畫展銀獎 (1993) 等。

Chung Tai-fu (1956 -) graduated from the Department of Fine Arts at The Chinese University of Hong Kong (CUHK) in 1981, and was awarded Master of Fine Arts by the Tokyo National University of Fine Arts and Music in 1990, majoring in intaglio printmaking. Besides art-making, he is also dedicated to art education, having taught printmaking at CUHK for years. The versatile layers and fine textures in his works are intriguing. Chung has been honoured with numerous international and local awards, including the Hong Kong Contemporary Art Biennial Award in Printmaking (1989), Hong Kong Printmaker of the Year Award (1992), Honourable Mention in the 6th Seoul International Print Biennial (1992), Honourable Award in the 5th International Biennial Print Exhibition of Taiwan (1992), and the Silver Award of the Tokyo International Print Exhibition (1993).

鍾永文 CHUNG Wing-man

鍾永文 (1939 -)，1959 年畢業於葛量洪師範專科學校，1968 年再於該校進修第三年美術專修課程，隨郭樵亮老師學習絲印及隨李國榮老師研習蝕刻版畫。1974 年獲政府獎學金赴英國修讀美術教育課程，並深造版畫、素描、攝影、陶藝等。1970 至 1995 年，先後於栢立基和葛量洪教育學院、香港教育學院任教美術與設計科。鍾永文擅長創作石版畫及絲印版畫，作品色彩鮮明。

Chung Wing-man (1939 -) graduated from the Grantham Training College in 1959, and further pursued the Specialist Third Year Art Course in 1968, learning silkscreen printing and etching from teachers Kwok Chiu-leung and Lee Kwok-wing respectively. In 1974, he was awarded a government scholarship to study art education in the UK, practising printmaking, sketching, photography, ceramics and more. From 1970 to 1995, he taught at the Sir Robert Black College of Education, the Grantham College of Education, and the Hong Kong Institute of Education, teaching art and design subjects. Chung Wing-man specialises in lithography and silkscreen printing with vibrant colours.

祈大衛 David CLARKE

祈大衛 (1954 -) 是藝術家及作家，出生於英國，現居香港。1986 至 2017 年間，任教於香港大學藝術學系。其作品獲邀參與全球各地逾 70 多個展覽，亦曾於香港及英國舉辦個展。其創作媒介以攝影、錄像與版畫為主。

David Clarke (1954 -) is a British-born and Hong Kong-based artist and writer. He taught in the Department of Fine Arts, The University of Hong Kong from 1986 to 2017. His artworks have been featured in more than 70 exhibitions around the world, and solo exhibitions of his works have been held in Hong Kong and the UK. His main media are photography, video, and printmaking.

ditto ditto

ditto ditto 在 2011 年成立，是香港少數的活版印刷工作室之一。ditto ditto 由兩姊妹陳葆恩及陳葆珊主理。陳葆珊在美國修讀藝術時對活版印刷工藝及紙品開始著迷，在姐姐的鼓勵下決定一起創立自家品牌。她們現已出版多個不同系列的明信片、心意卡等，並為客人設計囍帖、名片、個人化文具等。

ditto ditto was founded in 2011 as one of Hong Kong's rare letterpress studios. ditto ditto is managed by sisters Donna and Nicole Chan. Nicole became fascinated by letterpress and printed products when she was studying art in the US, and was prompted by her sister to start their own brand together. They have published multiple series of postcards and greeting cards. They also design wedding invitations, business cards, and customised stationary.

dodolulu (李穎芷 Gigi LEE)

李穎芷 (1982 -)，曾擔當品牌管理工作，現為全職插畫家，以筆名 dodolulu 進行創作。其創作擅長以柔和的顏色及簡潔的線條，描畫獨自沉思的小女生。

Gigi Lee (1982 -) used to work in brand management, and is now a full-time illustrator under the pseudonym dodolulu. Her works portray girls in deep thought with soft colours and simple lines.

dotdotdot studio

dotdotdot studio 是一間設計與印刷工作室，由莊珊蓉及郭俊廷成立於 2018 年，其工作範疇包括插畫、平面設計、動畫設計。工作室亦提供孔版油印服務，適合印刷海報及小誌等。他們亦推出文創產品，如明信片、手造書及其他紙品等。

dotdotdot studio is a design and risograph printing studio co-founded by Shirley Chong and Leo Kwok in 2018. The studio specialises in illustration, graphic design, and animation. They also provide risograph printing services for publication, which is suitable for printing posters and zines. In addition, they design products such as postcards, handmade books, and other paper crafts.

翻滾出版 flip & roll press

翻滾出版由三位香港理工大學設計學院畢業的設計師秦啟峰、林沛鈺及劉奕東於 2017 年創辦，是一間孔版油印及獨立出版工作室。現時出品包括繪本、藝術家書籍、小誌及印刷精品，亦策劃製作小型藝術展覽。

flip & roll press was co-founded by Keith Chun, Jade Lam and Alex Lau, three design graduates from the Hong Kong Polytechnic University, in 2017. It is a risograph and independent publishing studio. Their publications range from picture books, artist books, and zines to finely printed products. They also organise small-scale art exhibitions.

霍情 FOK Ching, Jane

霍情 (1996 -)，2018 年畢業於香港浸會大學視覺藝術院，曾參與不同藝術計劃，又創作版畫和製作小誌，參與市集及教授工作坊。其創作透過運用不同版種，強調版畫製版過程及其媒材的質感，建構層次豐富的平面影像。

Jane Fok Ching (1996 -) graduated from the Academy of Visual Arts, Hong Kong Baptist University in 2018. She participated in various art projects, creating prints and zines, partaking in handicraft fairs and holding workshops. Created with different printmaking techniques, her works emphasise the process of printmaking and the texture of the materials, resulting in images with profound depth.

馮浩然 FUNG Ho-yin

馮浩然 (1957 -)，1987 至 1989 年間於英國倫敦印藝學院修讀攝影及廣告深造文憑課程。馮氏與友人於 2000 年創辦香港版畫工作室，現為工作室董事局主席及行政總監，亦為香港理工大學訪問講師。馮氏的版畫創作融會攝影技術，擅長製作層次豐富的作品。

Fung Ho-yin (1957 -) took a Postgraduate Diploma in Photography and Advertising in London College of Printing from 1987 to 1989. In 2000, Fung and a couple of his friends founded the Hong Kong Open Printshop. He is currently the Chairman of the Board of Directors and the Executive Director of the Hong Kong Open Printshop, as well as a Visiting Lecturer at the School of Design, Hong Kong Polytechnic University. Fung often infuses photographic techniques into his printmaking practice, creating works with richly textured designs.

夏碧泉 HA Bik-chuen

夏碧泉 (1925 - 2009) · 生於廣東新會。從 1960 年代即自學各種藝術媒介，創作包括版畫、雕塑、攝影及水墨。其版畫喜用拼貼形式，混合不同的素材製版，營造出樸拙又富想像力的意象。夏碧泉曾獲頒香港市政局藝術獎版畫及雕塑獎 (1975) 及香港藝術發展局藝術成就獎 (2003)。

Ha Bik-chuen (1925 - 2009) was born in Xinhui, Guangdong. He started learning different artistic medium by himself since the 1960s. His creative works include print, sculpture, photography, and ink painting. He used collage to integrate different elements in his prints, simple but imaginative. He was awarded the Fine Art Award in Sculpture and Printmaking by the Hong Kong Urban Council (1975) and an Award for Arts Achievement (Visual Arts) by the Hong Kong Arts Development Council (2003).

何苑瑜 HO Yuen-yu, Louiza

何苑瑜 (1986 -) · 2011 年畢業於香港城市大學創意媒體系，主修電影藝術，2017 年獲英國倫敦藝術大學切爾西藝術學院策展與藏品碩士。自 2007 年學習版畫，何氏一直投入版畫創作，近年亦與多個機構合作策劃展覽及出版藝術書籍。

Louiza Ho Yuen-yu (1986 -) graduated from the School of Creative Media at the City University of Hong Kong in 2011, majoring in film. In 2017, she obtained Master of Arts in Curating and Collections in the Chelsea College of Arts, University of the Arts London, the UK. A student of printmaking since 2007, she continuously creates prints, and has collaborated with various organisations to curate exhibitions and publish art books.

韓志勳 HON Chi-fun

韓志勳 (1922 - 2019) · 於 1957 年自學繪畫。1969 年，韓氏獲洛克斐勒三世基金獎學金赴美國進修，並於紐約普拉特版畫中心學習銅版及石版畫。韓志勳的版畫作品以絲網為主，藉由印製的過程凝住其意念。他的作品大膽運用抽象幾何的表現方式，融入中國哲學、書法及詩詞，創造出中西兼融的風格。

Hon Chi-fun (1922 - 2019) started learning art by himself in 1957. After receiving a fellowship from John D. Rockefeller III Fund, he went to the US to continue his study in 1969. He studied intaglio printmaking and lithography at the Pratt Graphic Art Center in New York. Most of Hon Chi-fun's prints are silkscreens that capture his thoughts, ideas, and motifs through the process of printing. By integrating Chinese philosophy, calligraphy, and poetry with abstract expressions, he created a unique style that combines elements from both Chinese and Western cultures.

黃新波 HUANG Xinbo

黃新波 (1916 - 1980) · 生於廣東台山，1930 年代初起，受魯迅的「新興木刻運動」啟發，投入木刻創作。1945 年黃氏到港擔任記者，同時發表大批木刻版畫。1946 年他發起與友人籌組「人間畫會」，積極舉辦藝文活動。黃新波刻工細膩，善於以黑白對比，反映社會現實，流露出悲天憫人的情懷。

Huang Xinbo (1916 - 1980) was born in Taishan, Guangdong. Greatly influenced by the "Modern Woodcut Movement" that was launched by Lu Xun, he devoted himself to woodcut printing since the early 1930s. He was employed as a reporter in Hong Kong in 1945, publishing many woodcuts during this period. He established the "Human Art Club" with his friends in 1946, actively promoting art and cultural activities. His works demonstrate exquisite carving skill. He excelled at applying dramatic light-and-dark contrasts to reflect social reality, showing his compassion towards social situations.

洪詩雅 Emily HUNG

洪詩雅 (1996 -) · 2019 年畢業於香港中文大學藝術系，隨鍾大富學習版畫，曾獲香港版畫工作室年獎 (2019-20)。其創作藉由銅版畫的蝕刻技法，以精準幼細的線條延展神話傳說的想像。

Emily Hung (1996 -) graduated from the Department of Fine Arts of The Chinese University of Hong Kong in 2019. She studied printmaking under Chung Tai-fu, and has received the Hong Kong Open Printshop Award in Printmaking (2019-20). With the use of etching and precise fine lines, she extends her artistic imagination upon ancient myths and legends.

洪文寶 HUNG Man-po

洪文寶為平面設計師及視覺藝術家，經歷 20 多年平面設計生涯，約 10 年前開始感覺對生活漸漸麻目，深感必須透過更藝術的方式去尋回熱情。於是決定重拾畫筆和鏡頭，穿過香港的大街小巷，接觸當中的人、事、物，重新認識這個生活了幾十年的「家」。

Hung Man-po is a graphic designer and visual artist. About ten years ago, he felt numbed by his graphic design career for the past twenty years, and attempted to reclaim his passion in a more artsy way. He thus decided to return to his paintbrushes and cameras, to travel through Hong Kong and visit its inhabitants and stories, and to rediscover the "home" where he has been living for decades.

Jan Curious

Jan Curious (1984 -), 2002 年於英國北溪學院修讀平面設計及插畫課程。回港後，曾任職設計師，現為獨立音樂人及插畫師。Jan Curious 的版畫創作以木刻為主，其單色作品以獨特的黑色幽默反映現實，卻又以其詭奇的造型引發觀眾的共鳴。

Jan Curious (1984 -) studied graphic design and illustration in the Northbrook College Sussex in the UK in 2002. After he returned to Hong Kong, he used to work as a designer before becoming an independent musician and an illustrator. Jan Curious usually creates woodcuts. His monochromatic artworks not only mirror reality with dark humour, they also resonate with the audience with their quirky images in a unique way.

關晁 Jerry KWAN

關晁 (1934 - 2008)，生於廣東新會，1976 年於美國哥倫布美術及設計學院獲藝術學士，1978 年於紐約州雪城大學獲藝術碩士。1997 年回港，於大專學院任教，致力推廣藝術教育。關晁的創作以油畫、素描和版畫為主，其風格多變，先由抽象轉而具象。

Jerry Kwan (1934 - 2008) was born in Xinhui, Guangdong. He was awarded Bachelor of Fine Arts at the Columbus College of Art and Design in 1976, and Master of Fine Arts at Syracuse University, New York in 1978. He returned to Hong Kong in 1997 and taught in tertiary institutions, dedicated to promoting art education. Jerry Kwan's art consisted mainly of oil painting, sketch and print. His style was versatile, transitioning from abstraction to figurative over time.

靳埭強 KAN Tai-keung

靳埭強 (1942 -)，生於廣東番禺，1967 年入讀香港中文大學校外進修部，期間隨王無邪學習設計，亦師承呂壽琨學習水墨畫。畢業後，靳氏開展設計生涯，屢獲國際大獎，並獲香港理工大學頒發榮譽設計學博士 (2005)。他的創作將傳統哲學與其生活態度融而為一，並且運用設計原理豐富了水墨畫的表現形式。靳氏因其設計及藝術成就獲頒授銀紫荊星章 (2010) 及香港設計師協會終身榮譽獎 (2016)。

Kan Tai-keung (1942 -) was born in Panyu, Guangdong. He was admitted to the Department of Extramural Studies at The Chinese University of Hong Kong in 1967, learning design from Wucius Wong and ink painting from Lui Shou-kwan. After graduation, he started his design career and received many international awards. He was conferred an Honorary Doctor of Design by the Hong Kong Polytechnic University (2005). His art fuses traditional philosophy and his own way of living, and he uses design principles to enrich the expression in his ink art. Kan was awarded the Silver Bauhinia Star (2010) and the Hong Kong Designers Association Lifetime Honorary Award (2016) for his achievements in design and art.

顧沛然 Rex KOO

顧沛然 (1977 -)，香港視覺藝術家，作品風格深受普普藝術及 1980 年代流行文化影響。從事平面設計及插畫工作超過 20 年。2013 年開始以獨立創作人身份發表作品，除一系列 Simple People 人像畫外，亦先後以港產電影為題出版了三本繪本。

Rex Koo (1977 -) is a visual artist based in Hong Kong. His artistic style is deeply influenced by Pop Art and the 1980s' pop culture. He has been working in the field of graphic design and illustration for over 20 years. In 2013, he began to publish his works as an independent artist. He has created a series of portraits named "Simple People" and published three picture books about Hong Kong films.

郭樵亮 KWOK Chiu-leung

郭樵亮 (1931 -)，曾從何漆園和馮國勳兩位老師習畫。1952 年畢業於羅富國師範專科學校。1962 至 1966 年間獲獎學金赴英國進修繪畫、攝影及版畫。回港後，他於葛量洪師範專科學校任教，並負責制訂中小學美術科教師培訓課程。1971 至 1991 年，他擔任教育司署督學，為本地學校爭取設立美術室及配備設施，大力推動香港美術教育的發展。

Kwok Chiu-leung (1931 -) studied painting from teachers Ho Chat-yuen and Fung Kwok-fan. He graduated from the Northcote Training College in 1952, and was awarded a scholarship to study painting, photography and printmaking in the UK from 1962 to 1966. Upon his return, he taught at the Grantham Training College and organised training programmes for primary and secondary school art teachers. From 1971 to 1991, he acted as Inspector to the Education Department, and initiated the establishment of art rooms and equipment in local schools, promoting the development of art education in Hong Kong.

鄺耀鼎 KWONG Yeu-ting

鄺耀鼎 (1922 - 2011)，生於澳門，1949 年畢業於美國肯薩斯州州立大學，獲風景建築學碩士學位。1956 年赴英國、法國及意大利學習繪畫，1957 年定居香港。鄺氏的版畫多屬孔版及凸版作品，每每以豐富的色彩、抽象的藝術語言演繹傳統文化的圖像。

Kwong Yeu-ting (1922 - 2011) was born in Macau. He obtained his Master's degree in Landscape Architecture in Kansas State University in the US in 1949. He further studied painting in the UK, France, and Italy in 1956 and settled in Hong Kong in 1957. Most of his works are serigraphs and relief prints, using rich colours and abstract expressions to interpret images of traditional culture.

林敬庭 LAM King-ting, Bambi

林敬庭 (1991 -)，2014 年畢業於香港教育學院，在學期間亦修畢香港視覺藝術中心的版畫藝術專修課程及深造課程。畢業至今一直從事版畫創作及美術教育工作，與友人於 2016 年創立 Marble Print & Clay 版畫工作室。其創作多取材於木棉樹，以作品演繹輕柔的棉絮、帶有瘤刺的樹幹和火紅的花朵。

Lam King-ting, Bambi (1991 -) graduated from The Hong Kong Institute of Education in 2014. During his study, he also completed the Art Specialist Course and Advanced Specialist Course in printmaking at the Hong Kong Visual Arts Centre. He has been focusing on printmaking and art education since graduation and founded the Marble Print & Clay printmaking studio with friends in 2016. Most of his prints are based on kapok trees, illustrating the softness of the silky seed floss, the spiky trunks, and the flaming flowers.

林皮 LAM Pei

林皮修畢香港專業教育學院平面設計課程後，曾從事設計及插畫工作，現專注於發展插畫品牌及出版小誌。其創作以插畫、漫畫及紙糊為媒介，發掘被人遺忘的城市風景。

After completing a graphic design programme at the Hong Kong Institute of Vocational Education, Lam Pei used to work as a designer and illustrator. She now focuses on developing her own illustration brand and publishing zines. She makes art with illustration, comics, and papier-mâché, delving into forgotten cityscapes.

林欣傑 LAM Yan-kit, Keith

林欣傑 (1980 -)，新媒體藝術家，其創作多以數據及光影聲音轉換成裝置。曾獲奧地利電子藝術節榮譽大獎、日本文化廳媒體藝術祭藝術組評審推薦獎等多個國際大獎。現為新媒體藝術團隊 Dimension Plus 共同創辦人及藝術總監，也是複合設計空間 openground 創辦人。

Keith Lam Yan-kit (1980 -) is a new media artist. Lam's creative practice combines data, light, visual and sound into installations. He received numerous international awards, including the Honorary Mentions at PRIX Ars Electronica, Austria and Jury Selections in the category of Art Division at Japan Media Arts Festival. He is the co-founder and artistic director of new media art team Dimension Plus, and founder of design portal openground.

Nick LANGFORD

Nick Langford 熱愛香港音樂，2015 年創辦 Vintage Vinyl HK，發行黑膠唱片，並舉辦唱片市集及現場音樂表演。Langford 現居香港，與 Blair Reeve 及 Joshua W.F. Thomson 創辦小誌《press : release》，介紹香港另類音樂。

Nick Langford is passionate about Hong Kong music. In 2015, he founded Vintage Vinyl HK to release music on vinyl and organise record fairs and live music performances. Langford lives in Hong Kong. With Blair Reeve and Joshua W.F. Thomson, he launched the zine *press : release* to introduce the lesser known musical happenings in Hong Kong.

樂任賢 Justin LARKIN

樂任賢 (1984 -)，生於愛爾蘭，2009 年畢業於愛爾蘭國家藝術與設計學院，主修版畫。2012 年，他於英國皇家藝術學院完成版畫碩士課程。現為香港浸會大學視覺藝術院兼職講師，並與陳安之合辦工作室，在 2020 年首次舉辦二人聯展「度過時光」。

Born in Ireland, Justin Larkin (1984 -) graduated from the National College of Art and Design, Ireland in 2009, majoring in fine arts and printmaking. He received his Master degree in printmaking from the Royal College of Art, the UK, in 2012. He is currently a part-time lecturer at the Academy of Visual Arts, Hong Kong Baptist University. He runs a studio with Chan An Gee, and they presented their first collaborative exhibition, "Passing Time" in 2020.

劉智聰 LAU Chi-chung

劉智聰 (1976 -)，畢業於英國薩里藝術與設計學院室內設計系。回港後，從事電視廣告及其他商業媒體工作。他亦是一位視覺藝術家及舊課本收藏家，其孔版油印創作從舊課本的圖像汲取靈感，於懷舊圖像展現出貼近潮流的獨特風格。

Lau Chi-chung (1976 -) studied interior design at The Surrey Institute of Art & Design, University College, the UK. After he returned to Hong Kong, he devoted himself to television advertising and other commercial media. He is also a visual artist and a vintage book collector. His risograph works, drawing inspiration from old textbooks, mix vintage images with contemporary sentiments to create his unique style.

劉掬色 LAU Gukzik

劉掬色於 1976 年畢業於加拿大多倫多安大略省藝術學院，1988 年獲獎學金赴英國皇家藝術學院修讀碩士課程並以優異成績畢業。她曾任周刊美術編輯，並曾於香港理工大學、香港藝術學院、香港中文大學藝術系兼任講師。劉氏以新思維實驗版畫創作，作品展現出她勇於探索的特質。

Lau Gukzik graduated from the Ontario College of Art in Toronto, Canada in 1976 and received a Master's degree with distinction from the Royal College of Art with a scholarship in the UK in 1988. She served as the art director in a magazine and taught as part-time lecturer at the Hong Kong Polytechnic University, Hong Kong Art School, and the Department of Fine Arts at The Chinese University of Hong Kong. Lau's printmaking art is experimental, and her works exude a quality of boldness and tireless exploration in new territory.

劉杭霖 LAU Hong-lam, Avery

劉杭霖 (1996 -)，曾於 2014 至 2015 年修讀香港教育學院文化與創意藝術學系課程，2017 年在意大利博洛尼亞美術學院作交流生，2019 年畢業於香港浸會大學視覺藝術院。近年專注於美柔汀版畫創作，亦嘗試把插畫、設計和敘事融入傳統寫實的靜物畫作中。劉杭霖獲香港版畫工作室年獎 (2019-20)。

Avery Lau Hong-lam (1996 -) studied at the Department of Cultural and Creative Arts, The Hong Kong Institute of Education from 2014 to 2015. He then went to the Accademia de Belle Arti di Bologna in Italy for an exchange programme in 2017 and graduated from the Academy of Visual Arts, Hong Kong Baptist University in 2019. He recently focuses on mezzotint and attempts to combine illustration, design, and story-telling into still-life. He has received the Hong Kong Open Printshop Award in Printmaking (2019-20).

劉家俊 LAU Ka-chun, Jay

劉家俊 (1997 -)，2019 年畢業於香港中文大學藝術系。其作品多為木刻版畫，所雕刻的線條粗獷且豪邁，藉木材的豐富紋理突現創作主題。畢業後，其創作題材除了繼續關注自身的存在及思想外，亦涉及到社會議題。

Jay Lau Ka-chun (1997 -) received his Bachelor's degree in Fine Arts from The Chinese University of Hong Kong in 2019. Many of his works are woodcuts carved with rough and bold lines to highlight the subject, exploiting the rich textures of the wood. In addition to reflecting on his condition of being, his works increasingly touch upon social issues following his graduation.

劉淑芬 LAU Shuk-fan

劉淑芬在 1983 年畢業於香港中文大學藝術系，同年獲市政局藝術獎。其創作以版畫為主要媒介，亦喜混合不同素材作畫。

Lau Shuk-fan graduated from the Department of Fine Arts at The Chinese University of Hong Kong in 1983, and was awarded the Urban Council Fine Art Award in the same year. Her works are mostly prints, with a tendency to incorporate different materials.

劉穎樺 LAU Win-wa, Liz

劉穎樺 (1979 -)，2003 年獲美國康奈爾大學建築學學士，返港後，任職建築師。2006 年，她在香港版畫工作室修讀銅版畫及石版畫課程，並於 2008 年成為工作室駐留藝術家。劉氏的版畫作品以銅版及石版為主，題材多與大自然相關，並好以黑、白、灰展現其對萬象世界的所思所感。

Liz Lau Win-wa (1979 -) received her Bachelor of Architecture from Cornell University in the US in 2003. She worked as an architect after she returned to Hong Kong. She further studied intaglio process and lithography in the Hong Kong Open Printshop in 2006 and became their artist-in-residence in 2008. Lau's works are mainly intaglio prints and lithographs that are closely related to nature. She likes to use black, white, and grey to present her feelings towards the changing world.

劉志威 Forrest LAU

劉志威 (1982 -)，畢業於香港理工大學，從事雜誌及出版設計工作長達十年，2017 年與友人成立 Zine Coop，推廣小誌及獨立出版文化。

Forrest Lau (1982 -) graduated from the Hong Kong Polytechnic University, and worked in magazine and publishing design for more than ten years. In 2017, he started Zine Coop with his fellows to promote zines and independent publishing culture.

羅海彤 Pearl LAW

羅海彤 (1988 -)，畢業於英國西英格蘭大學，獲插畫學士學位。現為插畫家，其作品包括刊物插畫、童書繪本以及小誌等。

Pearl Law (1988 -) received her Bachelor of Illustration from the University of the West of England, the UK. She now works as an illustrator for publications, children's books and zines.

李福華 LEE Fook-wah, Aries

李福華 (1943 -)，1969 年及 1971 年於日本國立東京藝術大學先後取得藝術學士及碩士學位，專研金工工藝。1972 年到德國杜塞爾多夫國家藝術學院學習雕塑。1977 至 1985 年間曾任教於香港中文大學藝術系。他擅長利用電腦作三維設計，其版畫作品亦富空間感。

Aries Lee Fook-wah (1943 -) studied metalsmithing and obtained his Bachelor of Fine Arts and Master of Fine Arts degrees at the Tokyo National University of Fine Arts and Music in 1969 and 1971 respectively. In 1972, he studied sculpture at the Düsseldorf Art Academy, Germany. From 1977 to 1985, he taught at the Department of Fine Arts of The Chinese University of Hong Kong. He excels at applying 3D computer graphics in his printmaking, which brings great sense of space to his art.

李國榮 LEE Kwok-wing

李國榮 (1929 -)，生於澳門，1950 年畢業於羅富國師範專科學校，1956 年他在葛量洪師範專科學校任教，1958 年獲獎學金往英國修讀一年美術教育，並在當地學習金屬版畫和石版畫技法，回港後繼續培訓美術老師。李氏的國學根柢深厚，其蝕刻版畫往往糅合西方現代藝術與金石銘刻的表現形式，風格樸拙豪邁。

Lee Kwok-wing (1929 -) was born in Macau. He graduated from the Northcote Training College in 1950 and started teaching at the Grantham Training College in 1956. In 1958, he was awarded a scholarship to study art education in the UK for a year, learning intaglio process and lithography; he continued to train art teachers upon his return. Lee is highly educated in traditional Chinese culture; his etchings often combine elements from Western modern art and Chinese stone engraving in a simple and bold manner.

李流丹 LEE Lau-dan

李流丹 (1920 - 1999)，生於東南亞荷屬西婆羅洲，在 1930 年代回到中國從事美術工作。1941 年，於重慶中央大學藝術系當旁聽生，並跟隨中國畫家徐悲鴻學習油畫。1948 年來港，於《大公報》及《新晚報》任美術編輯，致力推廣版畫藝術。他擅於創作木刻版畫，多取材於現實生活，著重刻畫農民及村居茅舍的日常。

Lee Lau-dan (1920 - 1999) was born in Dutch West Borneo, in Southeast Asia and returned to China to pursue a career in art in the 1930s. In 1941, he audited at the Department of Art of the National Central University in Chongqing, and studied oil painting with Chinese painter Xu Beihong. He came to Hong Kong in 1948 and became art editor at *Ta Kung Pao* and the *New Evening Post*, dedicated to promoting print art. His woodcuts were inspired by real life, with a focus on the daily lives of peasants and the country experience.

李美娟 LEE Mei-kuen, Carol

李美娟 (1963 -)，分別於 2001 年及 2007 年完成澳洲皇家墨爾本理工大學藝術文學士及藝術碩士課程。其創作多以圖像及裝置的形式呈現時間和空間等抽象概念，並將之命名為「時間書寫」或「時間繪畫」。

Carol Lee Mei-kuen (1963 -) obtained her Bachelor of Arts (Fine Art) and Master of Fine Art at the RMIT University, Australia in 2001 and 2007 respectively. Her artwork presents abstract concepts like time and space mostly in the form of paintings and installations, which she calls "time writing" or "time drawing".

梁巨廷 LEUNG Kui-ting

梁巨廷 (1945 -)，生於廣州，1964 年隨呂壽琨習畫，後於香港中文大學校外進修部修讀設計及藝術課程，並於 1975 年到美國遊歷。梁氏熱衷於鑽研設計、雕塑、繪畫、水墨和版畫等媒介，創作多樣。多年來他獲頒多個藝術獎項，包括香港市政局藝術獎 (1976) 及香港藝術發展局視覺藝術獎 (1999)。

Leung Kui-ting (1945 -) was born in Guangzhou. He studied ink painting from Lui Shou-kwan in 1964. Later, he completed design and art programmes at the Department of Extramural Studies at The Chinese University of Hong Kong, before travelling around the US in 1975. Leung is passionate about design, sculpture, drawing, ink painting, printmaking, and more, creating a wide variety of artworks. He has received many art awards throughout the years, including the Urban Council Art Award (1976) and Hong Kong Arts Development Council Visual Arts Award (1999).

梁偉庭 Prodig LEUNG

梁偉庭現為插畫藝術家、唱片封套設計師，也是 UFO 研究員及樂隊大懶堂成員。他的作品融合街頭藝術及流行文化等元素，創作出色彩亮麗、想像無邊的圖像世界。

Prodip Leung is an illustrator, a record sleeve designer, a UFO researcher, and a member of the band LMF. His works merge the elements of street art with pop culture to create an imaginative world of images that are colourful and boundless.

李其國 LI Ki-kwok, Victor

李其國 (1951 -)，1969 年於香港大學及香港中文大學校外進修部完成美術及繪畫課程，1971 年隨中國水墨畫大師呂壽琨習畫。自小在父親的印刷廠成長，李其國熟悉凸版印刷，亦擅長發揮印刷機與油墨的特點，以多層透疊的效果呈現自然風貌。

Victor Li Ki-kwok (1951 -) completed the art and painting courses from the Department of Extramural Studies at The Chinese University of Hong Kong and The University of Hong Kong in 1969. In 1971, he learnt painting from Lui Shou-kwan, the prominent Chinese ink painter. As Li grew up in his father's printing firm, he knows letterpress printing very well and is an expert at using the interplay of the printing press and ink to present the natural landscape in his works.

李寧 LI Ning

李寧 (1992 -)，2019 年完成澳洲皇家墨爾本理工大学藝術文學士課程，主修繪畫。作為藝術家與紋身師，李寧形容紋身有如在身體作畫，而他的版畫作品也透露出熟練的繪圖技術。他曾獲香港版畫工作室年獎 (2018-19)，其作品多呈現複雜精巧的構圖。

Li Ning (1992 -) completed the Bachelor of Arts (Fine Art) programme at the RMIT University, Australia in 2019, majoring in painting. As an artist and tattooist, Li Ning describes tattoos as paintings on the body. His prints also reveal his advanced drawing techniques. He was awarded the Hong Kong Open Printshop Award in Printmaking (2018-19), and his works present complex and intricate compositions.

李永銓 Tommy LI

李永銓 (1960 -)，於 1990 年代初創立李永銓設計廬，從事設計超過三十年，曾為多個本地及國內外商業品牌成功建立企業形象，作品獲獎無數。除設計外，他亦參與藝術創作，其設計及藝術作品風格前衛，以黑色幽默顛覆觀眾的視覺經驗。

Tommy Li (1960 -) founded Tommy Li Design Workshop in the early 1990s. He has been working in design for over 30 years, successfully building corporate identities for many local and overseas brands and winning numerous awards. Li's design and artistic works are cutting-edge, creating ground-breaking visual experiences for the audience with dark humour.

李東強 LI Tung-keung, John

李東強 (1931 - 2019)，1962 年畢業於新亞書院藝術系。1971 至 1973 年期間獲教職員海外進修獎學金往美國深造，分別獲得愛奧華大學版畫及素描碩士學位，及後再於紐約普拉特學院進修石版畫。李東強的創作以石版畫和銅版畫為主，擅長糅合水墨畫和西方素描，描畫出別具神髓的人物。

John Li Tung-keung (1931 - 2019) graduated from the Department of Fine Arts, New Asia College in 1962. He received a scholarship for overseas study to pursue further education in the US from 1971 to 1973, obtained Master's degrees in printmaking and drawing from the University of Iowa, and later studied lithography at the Pratt Institute in New York. Li was skilled in fusing Chinese ink paintings and Western drawing techniques to create lithographs and copper plate intaglio prints, adding character to his portraits.

李慧嫻 LI Wei-han, Rosanna

李慧嫻曾於香港理工學院研習陶藝，再赴英國利物浦大學及倫敦大學進修藝術教育。1990 至 2010 年間，任教於香港理工大學設計學院。其創作往往以其胖嘟嘟的陶偶重新演繹香港本土歷史文化，藉以對千奇百怪的社會文化現象提出疑問。李慧嫻於本地及國際屢獲殊榮，2020 年更獲香港藝術發展局頒發藝術家年獎 (視覺藝術)。

Rosanna Li Wei-han studied ceramics at Hong Kong Polytechnic, and later studied art education at the University of Liverpool and the University of London in the UK. From 1990 to 2010, she taught at the School of Design at the Hong Kong Polytechnic University. She creates chubby ceramic figures to re-interpret Hong Kong's local history and culture, and thus raises questions to peculiar social and cultural phenomenon. Li has received numerous honours locally and internationally, and was named Artist of the Year (Visual Arts) by the Hong Kong Arts Development Council in 2020.

梁永泰 LIANG Yongtai

梁永泰 (1921 - 1956)，生於廣東惠陽，深受母親——民間剪紙藝人許淑珍的影響而酷愛繪畫。梁氏自學美術，尤擅長木刻版畫，並於抗日戰爭期間創作大量富有愛國情懷的作品。1946 年，他來港任職報社美術編輯，其後又與黃新波等友人組織「人間畫會」，舉辦「風雨中華」展覽。梁氏的創作一絲不苟，以其細膩多變的刀法，刻畫社會現實。

Liang Yongtai (1921 - 1956) was born in Huiyang, Guangdong. His love for drawing was under the influence of his mother Xu Shuzhen, a folk artist who mastered paper-cut. Liang was a self-taught artist specialising in woodcut printing. He created a large amount of work conveying patriotic passion during the Sino-Japanese War. He came to Hong Kong to be the art editor of a news agency in 1946. He later formed the "Human Art Club" and organised the "China in Rainstorm" exhibition with Huang Xinbo and other friends. His prints are characterised by attention to details and the use of a variety of carving techniques to portray social realities.

廖少珍 LIU Siu-jane

廖少珍於 1976 年畢業於香港中文大學藝術系，1980 年於英國聖馬丁藝術學院取得版畫及油畫高級文憑，及後 1982 年於美國芝加哥伊利諾大學獲藝術碩士。廖少珍於 2000 年與馬桂順成立弘藝版畫工作室，致力推動本地版畫。廖少珍醉心於石版畫，近年更有意開拓版畫的領域，探索其與數碼藝術、裝置藝術等跨媒介的形式表達。

Liu Siu-jane graduated from the Department of Fine Arts of The Chinese University of Hong Kong in 1976. In 1980, Liu obtained a postgraduate diploma on printmaking and oil painting at Saint Martin's School of Art, the UK. Later, she obtained her Master of Fine Arts in Printmaking at the University of Illinois at Chicago, the US in 1982. In 2000, Liu established the Art Horizon Printmaking Workshop with Ma Kwai-shun to promote local printmaking development. Fascinated by lithography, Liu has advanced the creative medium of prints in recent years by exploring the mixed-media form of expression with printmaking, digital art, and installation art.

盧俊廷 Adrian LO

盧俊廷 (1992 -)，在英國修讀音樂，現為音效設計師、音樂家及紀錄片導演。其創作觸及人類的自身身份認同，歌曲亦糅合後搖滾、神遊舞曲及藍調等音樂元素。他在 2016 年發表了迷你專輯《Absentee》及小誌，以音樂與圖像探索城市的景致。

Adrian Lo (1992 -) studied music in the UK, and currently works as a sound designer, musician, and documentary director. His works touch on the human identity, and his songs fuse different musical elements such as post-rock, trip hop, and blues. In 2016, he released a mini album *Absentee* and an accompanying zine, exploring the cityscape with music and graphics.

呂慧珠 LUI Wai-chi, Judith

呂慧珠先後於 1982 年及 1983 年取得香港中文大學藝術系文學士及教育學院美術與設計文憑，並於 2006 年獲澳洲皇家墨爾本理工大學藝術碩士。呂氏從事版畫創作及美術教育三十餘年，不斷探索平版、絲網及拼貼等版畫技法，藉以抒發生活所感。

Judith Lui Wai-chu received a Bachelor of Arts from the Department of Fine Arts and an Art and Design Diploma from the School of Education at The Chinese University of Hong Kong in 1982 and 1983 respectively. She was awarded a Master of Fine Art from the RMIT University, Australia, in 2006. Lui has devoted more than 30 years to art-making and art education. She engages herself in lithography, silkscreen printing, and collage relentlessly to express her feelings on daily life.

馬桂順 MA Kwai-shun

馬桂順 (1952 -)，生於廣東，先後於 1976 年及 1991 年獲香港中文大學藝術文學士及中國美術史哲學碩士，並於 2002 年獲澳洲皇家墨爾本理工大學藝術博士學位。2000 年，馬氏與廖少珍成立弘藝版畫工作室，他亦於香港教育大學兼任教授版畫課程，現為該校文化與創意藝術學系客席副教授。

Born in Guangdong, Ma Kwai-shun (1952 -) received Bachelor of Art in Fine Arts and Master of Philosophy in History of Chinese Art from The Chinese University of Hong Kong in 1976 and 1991 respectively. In 2002, he earned his Doctorate in Fine Arts from the RMIT University, Australia. Ma established the Art Horizon Printmaking Workshop with Liu Siu-jane in 2000. He teaches printmaking at The Education University of Hong Kong, where he currently serves as an Adjunct Associate Professor in the Department of Cultural and Creative Arts.

麥震東 Don MAK

麥震東 (1983 -)，自 1999 年參與插畫及漫畫工作，2004 年加入香港插畫師協會，2009 年畢業於香港理工大學設計系。同年，他開設麥東記工作室，為客戶繪製插畫。他的版畫創作多以香港街頭和風景為題材，並加插平凡人物作點綴，甚富本地特色。

Don Mak (1983 -) has been engaged in illustration and animation since 1999 and joined the Hong Kong Society of Illustrators in 2004. He graduated from the School of Design, Hong Kong Polytechnic University in 2009 and set up DONMAK & CO. in the same year, creating customised illustrations. His prints usually depict the landscapes and street views of Hong Kong, as well as the daily lives of the ordinary people, reflecting the local culture of the city.

Charlene MAN

Charlene Man 於 2012 年畢業於英國倫敦藝術大學坎伯韋爾藝術學院。畢業後一直從事插畫及藝術創作。她的作品每每從生活細節中尋找靈感，以簡練的手法發掘日常的趣味。

Charlene Man graduated from the Camberwell College of Arts, University of the Arts London, the UK, in 2012. She has been working on illustrations and other artistic creations since graduation. Her works are inspired by the little things in life, exploring the fun in simple way.

梅創基 MUI Chong-ki

梅創基 (1940 - 2020)，生於廣東台山，1959 年入讀廣州美術學院版畫系，1963 年來港定居。梅創基專研水印木刻版畫，亦擅長速寫及水彩寫生，曾獲中國版畫協會魯迅版畫獎。他的刀法奔放又硬朗，用色渾厚而鮮明，營造出詩意想像。

Mui Chong-ki (1940 - 2020) was born in Taishan, Guangdong. He enrolled in the Printmaking Department of the Guangzhou Academy of Fine Arts in 1959, and moved to Hong Kong in 1963. Mui Chong-ki specialised in water-based woodblock prints, and was also proficient in sketching and watercolour drawing. He was awarded the Lu Xun Printmaking Award by the Chinese Printmakers Association. His works feature bold and sharp lines and vibrant colours, with strong poetic imagery.

吳暉君及譚思詠

Sharon NG and Tiffany TAM

吳暉君 (1992 -) 及譚思詠 (1992 -)，二人均於 2015 年畢業於香港浸會大學視覺藝術院，並同在 2014 年赴德國當交換生。兩人創作《香港着草地圖》系列，邀請觀眾踏遍城市，發掘其不為人知的故事。

Sharon Ng (1992 -) and Tiffany Tam (1992 -) both graduated from the Academy of Visual Arts, Hong Kong Baptist University in 2015, and had been exchange students to Germany in 2014. The duo creates the *Hong Kong Jack Ciao Map* series, inviting readers to explore the city and discover its unknown stories.

未決定 notdecidedyet

未決定是一個本地插畫品牌，由插畫師黃棋欣於 2014 年創立，出品小誌、明信片及貼紙等文創產品，抒發生活感懷。

notdecidedyet is a local illustration brand founded by illustrator Dade Wong in 2014. She creates zines, postcards, and stickers to express her feelings on daily life.

Onion Peterman

Onion Peterman (1990 -)，2012 年畢業於香港浸會大學視覺藝術院，2018 年成立獨立出版社 DRY RUN PRESS，製作絲印版畫和出版獨立刊物。其創作多從個人觀察出發，擅長捕捉尋常街頭景物與路人的神態，引人會心微笑。

Onion Peterman (1990 -) graduated from the Academy of Visual Arts, Hong Kong Baptist University in 2012, and founded the independent publisher DRY RUN PRESS in 2018, producing silkscreen prints and independent publications. The artist's works are mostly rooted in personal observations, brilliant in capturing daily sceneries and passersby on the streets.

潘玟諾 POON Man-lock

潘玟諾 (1938 -)，1972 年修畢香港大學校外課程部藝術與設計文憑。1973 年，他聯同其他本地藝術家創立了香港視覺藝術協會。其創作以絲網版畫為主，曾獲香港市政局藝術獎 (1976)。

Poon Man-lock (1938 -) obtained an Art and Design Diploma in the Department of Extramural Studies at The University of Hong Kong in 1972. In the following year, he co-founded the Hong Kong Visual Arts Society with other local artists. His works are mostly serigraphs, and he was awarded the Urban Council Art Award (1976).

Blair REEVE

Blair Reeve 提倡各種形式的音樂，其出版的刊物內容廣泛，包括詩集、兒童書籍、短篇故事及評論文章。Reeve 現居香港，與 Nick Langford 及 Joshua W.F. Thomson 創辦小誌《press : release》，介紹香港另類音樂。

Blair Reeve champions many forms of music and has published widely, including poetry, children's books, short stories and reviews. Reeve lives in Hong Kong. With Nick Langford and Joshua W.F. Thomson, he launched the zine *press : release* to introduce the lesser known musical happenings in Hong Kong.

Joshua W.F. THOMSON

Joshua W.F. Thomson 是藝術家、研究員及黑膠唱片公司 Platinum Metres 的創辦人。他現正於英國格拉斯哥大學修讀音樂博士學位。Thomson 與 Nick Langford 及 Blair Reeve 創辦小誌《press : release》，介紹香港另類音樂。

Joshua W.F. Thomson is an artist, researcher and founder of vinyl-only record label Platinum Metres. He is undertaking a Ph.D. in music at the University of Glasgow, the UK. With Nick Langford and Blare Reeve, Thomson launched the zine *press : release* to introduce the lesser known musical happenings in Hong Kong.

唐國徽 TONG Kwok-fai

唐國徽 (1954 -)，1976 年修讀香港大學及香港中文大學校外課程，專修美術技巧及理論。他的版畫作品多運用強烈的黑白對比，以寫實的香港街景為題。他曾獲香港市政局藝術獎 (1983) 及台南市文化基金會獎 (1989)，作品曾於美國的「中日版畫展」(1987) 展出。

Tong Kwok-fai (1954 -) studied at the Department of Extramural Studies at The University of Hong Kong and The Chinese University of Hong Kong in 1976, focusing on artistic techniques and theory. His prints often depict Hong Kong street sceneries through the contrast between black and white. He was awarded the Urban Council Art Award (1983) and the Tainan City Cultural Foundation Award (1989), and his works were shown in the “Chinese and Japanese Print Exhibition” (1987) in the US.

曾月群 TSANG Yuet-kwan, Sally

曾月群於 1988 年畢業於香港中文大學藝術系，其後赴德國杜塞爾多夫國家藝術學院修讀碩士課程，專修版畫及繪畫，現為香港公開大學人文社會科學院創意藝術學系高級講師，亦於香港視覺藝術中心教授版畫課程。她的創作多以自身經驗為題材，探討人與人之間、人與自然之間的關係。

Sally Tsang Yuet-kwan graduated from the Department of Fine Arts at The Chinese University of Hong Kong in 1988. She later pursued her Master's degree at the Düsseldorf Art Academy, Germany, majoring in printmaking and drawing. She serves as the Senior Lecturer at the Department of Creative Arts, School of Arts and Social Sciences, Open University of Hong Kong, and teaches printmaking at the Hong Kong Visual Arts Centre. Personal experience is a recurrent theme of her art, in which she explores interpersonal relationships and the relationship between humans and nature.

文樓 VAN Lau

文樓 (1933 -)，生於廣東新會，曾習傳統油印木刻版畫。1964 至 1965 年獲獎學金赴美國深造，1969 至 70 年於法國巴黎版畫十七工作室學習銅版蝕刻。他以雕塑為主要創作媒介，提倡中西合璧、融會古今文化的藝術風格。文樓獲香港樹仁大學榮譽文學博士學位 (2013)，並獲頒授銅紫荊星章 (1999)，以表揚他的藝術成就。

Van Lau (1933 -) was born in Xinhui, Guangdong. He studied traditional woodcut printing and was awarded a scholarship to further his study in the US from 1964 to 1965. During 1969 to 1970, he studied etching in Atelier 17 in Paris, France. Van is a sculptor who advocates synthesis of the best of Chinese and Western, ancient and modern art. He was awarded the honorary degree of Doctor of Letters by Hong Kong Shue Yan University (2013) as well as the Bronze Bauhinia Star (1999) for his outstanding contribution to the Hong Kong art scene.

王梓妃 Sandy WANG

王梓妃是一位插畫家，2016 年畢業於英國倫敦藝術大學中央聖馬丁藝術學院，獲平面設計學士。2017 年以 *Farts for Art* 的名義首次獨立出版第一本小誌。她畢業後亦在香港、台灣、日本、英國的畫廊及藝術書展中展示她的作品。

Sandy Wang is an illustrator. She graduated from the Central Saint Martins, University of the Arts London, with Bachelor of Arts in Graphic Design in 2016. In 2017, she published her first zine under the pseudonym *Farts for Art*. Since graduation, she has shown her works in galleries and art book fairs in Hong Kong, Taiwan, Japan and the UK.

黃皓理 WONG Ho-ching, Jeannie

黃皓理 (1994 -)，在 2017 年畢業於香港浸會大學視覺藝術院，隨陳安之學習版畫，曾獲香港版畫工作室年獎 (2018-19)。現正於英國皇家藝術學院修讀碩士課程。黃皓理多從事蝕刻版畫創作，作品題材穿梭於自然景色與虛幻空間，隱然流露其個人情懷。

Jeannie Wong Ho-ching (1994 -) graduated from the Academy of Visual Arts in Hong Kong Baptist University in 2017. She studied printmaking under Chan An Gee, and has received the Hong Kong Open Printshop Award in Printmaking (2018-19). She is currently pursuing her Master's degree at the Royal College of Art, the UK. Jeannie Wong focuses on the art of etching, basing her creation on natural landscapes and imaginary spaces, hinting her personal emotions.

黃奇智 WONG Kee-chee

黃奇智 (1947 - 2010)，1972 年畢業於香港中文大學英文系，後於 1973 年赴美，在西北大學進修電影與電視製作碩士課程。1980 年代專注於創作油畫，但自 1996 年起，轉而探索以電腦進行版畫創作，並為此類作品起名為「科媒版畫」。

Wong Kee-chee (1947 - 2010) graduated from the Department of English, at The Chinese University of Hong Kong in 1972. He then pursued his Master degree in Film and Television Production at Northwestern University, the US, in 1973. In the 1980s, he focused on oil painting; however, since 1996, he started exploring the use of computer as a printmaking medium and named this type of artwork the “technoprints”.

黃麗茵 WONG Lai-yan, Cam

黃麗茵 (1983 -) · 2006 年畢業於香港中文大學藝術系，2009 年於澳門版畫研究中心隨王禎寶學習版畫，回港後參與香港版畫工作室駐留藝術家計劃。其創作著重探索銅版、油墨及紙的關係，尤好藉不斷重複的工序，置於冥想入定的狀態，與自己的作品對話。

Cam Wong Lai-yan (1983 -) graduated from the Department of Fine Arts, The Chinese University of Hong Kong, in 2006. In 2009, Wong started learning printmaking from James Wong Cheng-pou at the Printmaking Research Center of Macau. She then joined the artist-in-residence programme offered by the Hong Kong Open Printshop. Wong puts much emphasis on the interrelationship amongst the copper plate, ink, and paper in her art-making process. By repeating the steps, the artist attempts to place herself in a tranquil meditative state so as to connect with her own artwork.

王營造 David Jasper WONG

王營造 (1968 -) · 1991 年畢業於美國洛杉磯佩珀代因大學藝術系，2012 年修讀香港視覺藝術中心的版畫藝術專修課程，並與該課程的同學共同成立 Marble Print & Clay 版畫工作室。

David Jasper Wong (1968 -) graduated from Pepperdine University, the US in 1991, majoring in Fine Arts. In 2012, he enrolled in the Art Specialist Course in printmaking organised by the Hong Kong Visual Arts Centre, and founded the Marble Print & Clay printmaking studio with his classmates.

王無邪 Wucius WONG

王無邪 (1936 -) · 生於廣東東莞，1958 年隨呂壽琨學習畫。1960 年代獲美國馬利蘭藝術學院學士及碩士學位。王無邪從事水墨創作逾 60 年，他鍾情傳統山水，又曾研習西方藝術及設計，其創作融合兩者之長，思考水墨現代化之路。王無邪獲頒授銅紫荊星章 (2007) 及香港藝術發展獎終身成就獎 (2016)，以表揚其藝術成就。

Wucius Wong (1936 -) was born in Dongguan, Guangdong. He studied ink painting from Lui Shou-kwan in 1958 and was awarded Bachelor's and Master's degrees at Maryland Institute College of Art in the 1960s. Wong has engaged in ink art for over 60 years; he is passionate about Chinese landscape painting and has studied Western art and design. His works combine the strengths of both while experimenting with the modernisation of ink art. Wong was awarded the Bronze Bauhinia Star (2007) and the Hong Kong Arts Development Council Life Achievement Award (2016), in recognition of his achievements in art.

楊訥維 YANG Newei

楊訥維 (1912 - 1982)，來自廣西，早年曾任教師、報紙及文藝刊物編輯。他受魯迅「新興木刻運動」的影響，於 1937 年自學木刻版畫。他於 1947 年來港，加入「人間畫會」，繼續專注木刻創作，作品風格嚴謹細緻。

Yang Newei (1912 - 1982) was from Guangxi. He had been a teacher, as well as an editor for newspaper and cultural journal. Influenced by the "Modern Woodcut Movement" launched by Lu Xun, he started learning woodcut by himself in 1937. He later came to Hong Kong and joined the "Human Art Club" in 1947, devoting his energies to the art of woodcut. His works are fine and pay meticulous attention to details.

楊學德 YEUNG Hok-tak

楊學德 (1970 -) · 在 1990 年於沙田工業學院修畢插畫及圖像設計課程，曾任職設計、廣告及出版公司。1998 年起，他於周刊連載漫畫，作品以黑色幽默聞名，其個人漫畫集《錦繡藍田》更曾被翻譯成英文及法文出版。

Yeung Hok-tak (1970 -) completed his illustration and graphic design programme at Sha Tin Technical Institute in 1990, and has worked in design, advertising, and publishing companies. Since 1998, he published comics in weekly magazines, and was known for dark humour in his works. His graphic novel *How Blue was My Valley* was even published in English and French editions.

翁秀梅 YUNG Sau-mui

翁秀梅 (1967 -) · 1991 年於香港理工學院修畢創作絲印高級證書課程，1994 年於美國阿拉巴馬州大學獲藝術學士，主修版畫及陶藝，又於 1996 年修畢美國新墨西哥州大學羅望子學院專業版畫家訓練課程。翁秀梅於 2000 年與友人創立「香港版畫工作室」，現為工作室的項目總監。翁秀梅認為版畫嚴謹的製版步驟是一種行者式的修煉，但當中有極廣的空間讓版畫家發揮無限的想像。

Yung Sau-mui (1967 -) obtained a Higher Certificate in Creative Screen Printing from the Hong Kong Polytechnic in 1991. She later achieved her Bachelor of Fine Arts at The University of Alabama, the US in 1994, majoring in printmaking and ceramics. In 1996, she completed the Professional Printer Training Programme at Tamarind Institute, The University of New Mexico, the US. Teaming with several like-minded friends, Yung established the Hong Kong Open Printshop in 2000, and she is the Programme Director of the organisation. She believes that the rigorous steps of printmaking are close to the practice of asceticism. It opens the door to a vast universe with endless possibilities, which allows the printmakers to go beyond their imagination.

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20/20 Hong Kong Print Art Exhibition

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香港文化博物館及香港版畫工作室聯合籌劃

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