From 4am to 10pm
Frank Tang Kai Yiu
Foreword

From 4am to 10pm is an exhibition that intrigues viewers: stepping into the exhibition space, you immediately find yourselves greeted by waving trees painted on silk in ink; however, to your surprise, these works are not showcased in ways that traditional Chinese landscape paintings are. Colourful neon lights and moving images overlay the silk, defining a radiance that you probably feel uncomfortable with at first glance; yet, once your eyes adjust to it, you discover that there is a connection between these colours and painted scenes. As you pass by all “trees”, you see two rooms, each providing a unique setting for a work of art. Not only do such installation and spatial design establish the relationship between the exhibits and the exhibition space, but they also defy our preconceptions of traditional landscape painting.

An artist born and raised in Hong Kong, Tang has a liking for trees and is fond of drawing trees. They are, in his eyes, the pulses of a city and witnesses to the interaction between people and the environment. What is notable about this show is that most of the tree paintings are set in his home city — you will notice it at the very moment you see such work titles as Lower Nguen Tau Kok Estate and Chai Wan Park. Works depicting other subject matters, including From 4am to 10pm and 1/7/2016, convey Tang’s feelings about life and festival celebration when he travelled overseas. In other words, these works draw inspirations from his experiences. That said, he never sticks to his initial point of view — he would withdraw a little from the subjects and explore various ways of interpretation and presentation. That he integrates artificial lights into his landscape paintings is, for example, an attempt to engage viewers in imagining possible renderings of natural light other than an expression of his reinterpretation of the traditional art form. As the last show in our As Far As Near Hong Kong art exhibition series, From 4am to 10pm echoes its theme with the artist’s observation and creative approaches.

This exhibition could not have been realised if there had not been Ying Kwok, who was a curator of Chinese Arts Centre in Manchester before devoting herself to independent curatorialship in recent years. As the organiser of From 4am to 10pm, we are delighted to have lined up Tang and Kwok and have involved in planning and executing it. Art needs nutrients and our support to grow. While As Far As Near has come to an end, other exhibitions that showcase talents of young local artists and curators are under way. We promise to accompany artists and curators, encouraging the art scene to flourish.

Adrian Cheng
Founder and Honorary Chairman of K11 Art Foundation

香港本土長大的鄭志剛不但愛樹，而且愛畫城市裏的樹。在他眼中，每棵樹都是城市的脈搏，都是人與環境互動的見證。展覽上，大部分的作品都與我城有關——單看《牛頭角下邨》和《柴灣公園》這些名字，已略知一二。《From 4am to 10pm》和《1/7/2016》等作品則流露鄭氏身處他鄉時，對當地生活和慶祝活動的感悟。換句話說，展覽上的作品皆取材自他的親身經歷。然而，他又會抽離一點，站在一點去思考景物對人們的意義，並探索不同的表現形式和詮釋方式。例如他把人造燈光打在山水畫上，一方面重新演繹傳統藝術形式，另一方面欲發觀眾對自然光和環境的想像。「From 4am to 10pm」是 K11 Art Foundation「既遠且近」香港藝術系列的最後一場展覽，這種觀展方式和創作手法，正正呼應了整個系列的主題。

是次展覽如此別開生面，策展人鄭志剛當然功不可沒。鄭志剛曾任英國曼徹斯特華人藝術中心的策展人，近年則主要以獨立策展人身份策展。作為「From 4am to 10pm」的主辦單位，我們很高興能擔當鄭志剛和鄭志剛之間的橋樑，由展覽構想到佈展，都參與其中。藝術是一片值得耕耘的土地，亦需我們一直提供養分並給予支持。「既遠且近」雖已告一段落，但我們仍會定期舉辦不同類型的展覽，展示本地年輕藝術家和策展人的才華，我們矢志與他們並肩而行，使香港藝術繼續茁壯成長，百花齊放。

鄭志剛
K11 Art Foundation 創辦人及名譽主席
From 4am to 10pm, 2016, single-channel video, 30 mins

From 4am to 10pm, 2016, 单频道录像，30 分钟
From 4am to 10pm —
A Continuous Passage of Existence

Light indicates time, shaping our everyday lives. The sky, as the backdrop of all kinds of activities happening on earth, changes colour as the day progresses, telling us the time. All species and plants live by this light-dark cycle. As humans, we bath in a warm yellowish glow every morning; as the sun sets, night falls, and we turn on incandescent and fluorescent lights to illuminate the dark. This exhibition features a selection of works which Frank Tang Kai Yiu created in the past two years to capture these day-to-day rhythms. These works, in turn, create a time frame for the exhibition and contribute to the overall viewing experience.

From 4am to 10pm is the title of this exhibition and also the title of a new video work by Tang. The video is deftly projected on, and juxtaposed with, a piece of ink painting — Lower Ngau Tau Kok Estate. They work together as a prologue to the exhibition and set the entire exhibition space with overarching warmth and tonal mood. 4am to 10pm is the most dynamic time of our city and nature; it is also when the activities featured in this exhibition take place. Time has always been a key element in Tang’s work — whether it is time passed or spent, and whether it is referred to as an abstract concept or a vivid experience.

Tang is known for his personal approach to documenting city life and nature with ink paintings and to exploring people’s relationships with nature. Meticulously delineated tree trunks and scrupulous representation of leaves are signatures of his works. Through the prolonged process of painting, stroke by stroke and line by line, Frank immerses himself in his surroundings and the common experiences of being in the world. Wipking Park, Tai Ho Road, Cheung Fat Estate, and Chai Wan Park are four sets of work, each with a piece of light-weight ink painting on silk that hangs from a fluorescent light tube suspended from the ceiling and that floats gently with the subtle air movements. Overlaid with video projection, the paintings create a multi-layered viewing experience for the audience.

Journeying to and from the real and the ideological, the artist brings in an engaging and meditative experience for viewers to see, feel, and enjoy as they wish.

Some may wonder the reason behind the contradictory setting for the intricate paintings, for we can never grasp an ever-moving work no matter how closely we look at them. It is then a challenge to viewers’ perception of Chinese ink painting. Integrating contemporary art concepts into his works, Tang adventurously makes Chinese ink painting a subject to speculate as well as a part of an installation, rendering new interpretations of the traditional art form. The intentional cultivation of the uncanny and contradictory imbalance among
medium, texture, and viewing experience also reflects the artist’s observation of the bias on the relationship between human activities and the eco-system.

In the corner opposite, a set of paintings, named *Floating Cloud*, sit quietly in a balancing triangular setting. Upon close inspection, a subtle stamp with date merges into a mass volume of cloud. These are works created by the artist in response to a political movement — irritating gas blended with clouds, becoming a thick greyish mixture that has since weighed in people’s hearts. Parallel to the silk paintings, this set provides another interpretation of time, illustrating the abstract concept with the artist’s personal involvement in a real event.

Two purposely built rooms are set up toward the end of the gallery — one lit with bright LED light, while another dimmed to allow for minimal visibility — to establish a temporal frame for, respectively, the narrative of two other works, namely *Small Lives* and *1/7/2016*. *Small Lives* is a video installation. A living plant that appears in the video is displayed in the room, breathing in the parallel worlds — the physical one and the virtual one. The imperceptible breathing process contrasts strongly with the heavy breathing sound and the fast passing time signalled by the shifting daylight. Everything noticeable and unnoticeable co-exists in harmony in this complicated universe. *1/7/2016* is a photographic work in which many individual seconds in the spark of a firework display are captured and compressed into a single presentation of the durational event. Here the exhibition is wrapped up with nightfall, while natural daylight is replaced with artificial lights.

Just before you leave the exhibition and step into the lift that brings you back to your daily routine, you may notice the subtle changes in the overall lighting, which marks the time that passes in the video work *From 4am to 10pm* as well as your presence. The moment we leave Tang’s exhibition we sense a collage of time fragments from the artist’s life, rendered through his aesthetics — which also allows us to reflect upon our lived experiences of existence.

Ying Kwok
Curator of *From 4am to 10pm*
From 4am to 10pm — 延續的存在

作為地球上所有活動的背景，天空的顏色隨時間流逝而改變，光線象徵時間，同時引領着我們的日常生活。世上萬物皆跟着這個邏輯交替循環。我們隨日出的柔和和光線而起，及至日入而息；當夜幕低垂，我們就以微白的光管照亮黑夜，是次展覽展現鄧彼德在過去兩年創作的一系列作品，它們展示了從這些日復一日的節奏，亦同時為展覽設定時間背景，塑造整體的觀賞體驗。

「From 4am to 10pm」既是本展覽的名稱，亦是鄧氏最新錄像作品的名字。早上四時至晚上十時不翼而飛是我們與大自然最接觸的時間。展覽內所有呈現的活動也在这段时间發生。這個錄像作品獨特地伸延至另一組水墨作品《牛頭角下邨》，這個組合除了為展覽揭開序幕，亦為展示空間奠定溫暖的色彩與氛圍。「時間」一直是鄧氏創作的重要元素——不論是流逝的，速度的、被視為抽象的，或是切實體驗的，均以不同的姿態出現在他的作品中。

鄧氏一直以水墨畫記錄城市生活與自然，並以此探索人與大自然的關係；細緻筆觸的樹幹與樹葉，正是其作品的獨特標識。鄧氏透過筆筆、逐層的漫長繪畫過程，把自己沉浸在周遭環境，而同時與他人分享共同經驗。《Wipkinger Park》、《大河遒》，《長發邨》和《柴灣公園》四組作品風格統一：輕柔的水墨書畫輕輕地在大花帚下的光管上，不徐不疾地隨着微妙的空氣流動而飄浮，配以錄像的作品為觀眾帶來多層次的觀賞體驗。鄧氏遊走於現實與意識形態之間，引領觀眾隨心觀看、感受和欣賞，繼而進入遙遠的冥想之旅。

LED

鄧氏以創新的展示形式邀請觀眾欣賞傳統中國水墨畫的創作的性質。他大膽地將當代藝術概念融入作品當中，令中國水墨畫不僅成為觀賞對象，亦成為裝置藝術的元素，喚起觀眾對傳統藝術形式的重組定義。在媒介、質感與觀賞體驗之間存在難以解釋而相互對立的不均衡，同時反映鄧氏對人類與生態系之間矛盾的深刻觀察。

名為《Floating Clouds》的一組兩件作品恬靜地置於展廳一個角落，當觀者加入，一個直立三角形的觀賞空間隨之形成。當他們仔細觀察，會發現一個日期藏在經典詩意的聲響中，這詩意是對現代社會的回應——刺鼻的氣體與音符變為，成為厚重灰暗的一天，繚繞在人們心中久久不散。本套作品以鄧氏在該場運動中的親身經歷，展示時間的抽象概念，在展廳以外提供另一個「時間」的詮釋。

展廳中設置的兩個閣房：一個滿滿月亮的 LED 燈光，另一個則極其昏暗，讓《Small Lives》和《1/7/2016》兩件作品的敘述在截然不同的時空框架裏呈現。在錄像作品《Small Lives》裏，錄像出現的一棵植物同時出現在房間內，彷彿現實世界和虛擬世界兩者的平行時空同步呼吸，這微弱的呼吸過程與觀眾的時間對照，所象徵的沉重呼吸聲形成強烈對比。展示「可見」與「不可見」如何在無比複雜的宇宙中共存。《1/7/2016》捕捉煙花盛演裏數個火紅的瞬間，把持續的活動縮成一幅照片作品。展覽至此以夜幕結束，而自然光也被人造光影完全取代。

正如你準備離開展覽會場，踏進你回歸日常生活的電梯前，你或許注意到場地整體光線的微妙變化，這不單記下了錄像作品《From 4am to 10pm》內時光流逝的痕跡，也記錄了你的參與。離開是次展覽的當下，我等感到由鄧氏憑其獨特美學呈現，隨時光流轉拼湊而成的生命點滴，並讓我們反思自己的存在和經歷。

郭瑛
「From 4am to 10pm」策展人
Installation view of "From 4am to 10pm at chi art space, Central"
Frank Tang, Kai Yiu: Reflections of Lights

Daily life has been the main theme of young local artist Frank Tang Kai Yiu's works. His solo exhibition From 4am to 10pm aims to engage audience, through works with light as the subject, in an exploration of the relationship between city life and nature. The ten works he created during the past two years — less recent ones featuring trees depicted with a blend of ink painting techniques and video recordings, and new ones with a delicate mix of sound, video, and multi-media installation elements — altogether invite the audience to discover the beauty of everyday life.

The exhibition is curated by Ying Kwok and is the last show in the As Far As Near exhibition series of K11 Art Foundation.

Tang: Frank Tang Kai Yiu | Kwok: Ying Kwok

What is the concept behind From 4am to 10pm?

Kwok: The keynote of this exhibition is the four old ink paintings of trees on silk. Instead of presenting them in a style typical of traditional Chinese ink painting, Tang associates each tree with a unique place, person, story, and time. The four pieces — each featuring one ink-on-silk painting combined with fluorescent tubes or colour video footage — are not simply artworks; they are also reflections of his life.

Tang: The exhibition theme originates from my work titled From 4am to 10pm. There is a saying that the sky beyond one's hometown is always bigger and bluer, and I guess it is true. During my around-seven-week exhibition internship in Venice, I spent much time gazing at the sky and filming it. I had the long recording segments taken from 4am to 10pm trimmed to a 30-minute video. I suppose the audience will not notice the subtle changes in the colour of the sky if they stay all the way the 30-minute show, but they certainly will if they come back again after a while.

Kwok: This work does not only give the exhibition an abstract time frame, but also gives it a source of light and colour. Tang's works are all very down-to-earth — there are some personal touches in each piece. The work's title matches the exhibition theme of daily life and time. Besides, both nature and humans have their dynamics in full swing between 4am and 10pm. This title fits perfectly.

Can From 4am to 10pm be regarded as the centrepiece of the exhibition?

Tang: I would say it serves as a prelude to the exhibition. I think each exhibition has its key — one that leads the audience to explore different ways of appreciation and to foster their understanding of the sense of time that imbues it. What comes after the video From 4am to 10pm are the four ink-on-silk paintings, whose titles are indeed names of the places where the trees are found: Cheung Fat Estate and Tai Ho Road, for example. The activities depicted happen sometime between 4am and 10pm and are closely related to our daily life. It is because of these multiple linkages that Kwok and I set this video work at the exhibition entrance. The audience will first see the light when they enter, and then experience other works that follow.

Is there any specific message relayed to the audience?

Kwok: The solid traditional ink painting techniques displayed in the works engage spectators in the appreciation of the artist's skills and thoughts. At the same time, the installation and multi-media elements presented in these works play a key part as they do not only distinguish themselves from traditional landscape paintings but portray his personal experience. Tang's exploration of the harmony and conflicts between the life of city dwellers and nature is always implicitly presented in his works — you know it on closer inspection. Those harmony and conflicts are actually our shared experience.

This message in mind, in turn, empowers the peaceful coexistence of different creative media and techniques. I suppose the conflicts and dissonance are so frequent and common that they are integral to our lives instead of catching us all by surprise when things are improperly dealt with.

Light is a key element in your work, isn't it?

Tang: As a kid, I loved gazing at the sky when queuing up at the school playground during the morning assembly as that brought me comfort. I was so absorbed in it that I found the experience meditative. I felt really different about light from the sky and that in the classroom — the latter made me feel uncomfortable. It soon became clear to me that my perception of light has determined the texture of light in my works.

While light signifies time in my works, the windowless setting of chi art space advances my works further. Natural light from the sky captured in my video footage turns artificial the moment I project it on a screen. Let's not forget that fluorescent lights are also artificial. I got my inspirations from the night-time artificial landscape setting of Chinese gardens — blue lights cast at the bottom of ponds and red ones onto rocks. For me, these lights illustrate what Kwok has just
mentioned: the conflicts between harmony and dissonance, as well as between
comfort and annoyance.

I have been using light as the medium to reflect such conflicts in the past five or six
years of my practice. By showcasing time’s slow yet brief passage, I bring out the
conflicts in its nature. I pick fluorescent tubes instead of spotlights for the four ink-
on-silk paintings of trees to amplify the contrast — we bring conflicting elements
in daily encounters whenever and wherever we like, no matter how weird things
will turn out. There is no way to tell whether this does good or bad. It is entirely
personal when it comes to the feeling it brings.

Does the absence of natural light in chi art space elevate your works or accentuate the
conflicts you have mentioned?

Tang: You may say so. We really hope to see a window in this exhibition space. A window
can channel natural light, bring outside view, complete the exhibition, and deliver
our concepts. But somehow the space here — an enclosed one with a black ceiling
and white walls — brings the works to another level.

Kwok: We have longed for natural light in the exhibition space from the start. The absence
of natural light is a challenge for us as it limits the options for curation. That said, it
brings out the uniqueness of the works at the exhibition as a whole. Because of this
challenge, we have adopted an entirely different approach when showcasing them.

Tang: I feel the same. I always think that artworks should be presented as one whole
entity at an exhibition rather than as separate entities — they must echo one
another. With this way of seeing, the audience will find it enjoyable going to shows.

(Translated from the Chinese original)
郭啟耀：光的折射

本地年輕藝術家郭啟耀的創作一直圍繞日常生活，這次策展「From 4am to 10pm」以光線為本題，思考城市生活與自然的關係。10件近兩年創作的作品包含不同元素，除了混合法墨畫手法和錄像，以單一的樹為主題的作品，還有混合聲音、光影、多媒體裝置等的新作，帶領觀眾發現日常的美。

展覽由郭啟耀策展，是K11 Art Foundation (KAF) 「既遙且近」系列的第四個，亦是最後一個展覽。

能解讀一下「From 4am to 10pm」的概念嗎？
郭：這次展覽的基調是四張水墨絹本舊作，畫的是樹，郭啟耀沒用傳統的中國水墨畫手法來表達，卻以每棵樹來代表一個特定的地方，人物，故事，時間。
這四件水墨絹本，燈管和聲音色彩錄像的作品既是藝術品，亦與藝術家的生活息息相關。
郭：展覽主題來自作品《由早上 4 點至晚上 10 點》，去年我在威尼斯做展覽實習七個多星期，大家都說外國的天空特別大，特別藍，這是真的，展覽實習的工作不忙碌，大部分時間我都到戶外看天，後來開始拍天空，由早上 4 點分階段拍到晚上 10 點，再縮編成 30 分鐘的錄像，如果觀眾看了一定不察覺到天色的轉變，但若走開了一會再看，就能看到變化。
郭：可以說這件作品是對這展覽提供很抽象的時間性，亦帶來禪意和顏色。郭啟耀
郭：這件作品很生活化，每件創作都是他自己經歷過，這名稱與時間，日常生活的規律這主題很配合，加上早上 4 點至晚上 10 點正是人和大自然最活躍的時候，用這個名字正好。

可以說《由早上 4 點至晚上 10 點》是展覽的主要作品嗎？
郭：我會說是展覽的前序，每個展覽都有「開業」，這把開業為觀眾啟開展覽，帶領
郭：展覽去閱讀，到底如何能在時間上理解這個展覽，而又如何透過這個時間上的活動來看，包括《由早上 4 點至晚上 10 點》和那四張畫樹的水墨絹本，它們
郭：這件作品名為「四棵樹」，《長發師》、《大道》等，畫的就是那個地方獨有的一棵樹。
郭：這件作品以生活有關，並在早上 4 點至晚上 10 點間發生，於是我們把這個
郭：這件作品放在門口，觀眾一進來就看到光線，然後慢慢再體會其他作品。

展覽有給觀眾的特定訊息嗎？
郭：這件作品用了傳統山水畫的技法，並無巧，用了那麼多工夫，理應希望集中光線，讓觀眾仔細欣賞藝術家的技巧和心思吧。這些作品的設置及其他媒體元素亦是
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既有了這個訊息，我就更相信這些不同的創作媒體和技法能和諧共存，因為生活
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光線是你作品中很重要的元素吧？
郭：小時候在家學校在操場上站立，我總在發呆看天空。當你非常集中地凝望甚
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在我的作品中，光代表時間。而 chi art space 有一個特點：沒有窗，錄像中的
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這五、六年間創作都嘗試用光來反映這些衝突，尤其是時間上的衝突，光的
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這五、六年間創作都嘗試用光來反映這些衝突，尤其是時間上的衝突，光的

chi art space 這個沒有天然光線的展覽空間可有賦予你的作品一個層次，或更能突顯
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郭：可以這樣說，我們真的很想有一個能看到外面的窗，才算是真正完成，完全表
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我們開始常說，真的有自然光就好。克服這個問題，對我們而言是挑戰。反
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郭：我們很認同，我一直很尖刻把我們作為整體來看，而不把一件一件作品分割開來，這
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中文訪問及文字： CoBo Social 編輯部：訪問時間：2016年 12 月
Small Lives, 2014, single-channel video with sound, 4 mins 30 secs
(Small Lives) - 2014, 单频道声音影像，4分30秒
From 4am to 10pm:
Frank Tang Kai Yiu Sheds Light on His Works

“God said, ‘Let there be light,’ and there was light.”—Genesis

Light is not only a concept of paramount importance in Hebrew theology, but also an indispensable element in the discourse on Western painting. Literally meaning “dark and light”, chiaroscuro is a painting technique developed during the Renaissance to model forms three-dimensionally. In addition to creating illusory images on a picture plane, chiaroscuro serves as a vehicle for transmitting emotion from the innermost part of an artist’s heart. Rembrandt, for instance, expressed God’s sanctified love and kindness with an enigmatic aura diffused from the back of Jesus’ head, while J.M.W. Turner often included drastic contrasts between dark and light in his stormy seascapes paintings to stirringly and truthfully measure the moods of nature. Many mid-twentieth-century artists, however, got bored with producing such illusions on two-dimensional surfaces; instead, they shed actual light, such as neon light, directly on their works. Light, then, is an emblem of enlightenment, encouraging people to think outside the box and to challenge entrenched traditions.

*From 4am to 10pm* is more than the title of Frank Tang Kai Yiu’s solo exhibition — it is also the name of a video work featuring an oblique projection on a painting called *Lower Ngau Tau Kok Estate*, which is a silk-mounted office blind with an old tree drawn with Chinese ink on the surface. What is the meaning of the title? *From 4am to 10pm*, indeed, refers to daytime in midsummer Venice. Tang filmed the summer sky three years ago. The projection, which shows the ineffable subtlety of the colour-changing sky, is an extraneous interruption to the ink painting, destroy the harmony we expect from Tang’s fine drawing. The blade-like shadows cast on the opposite wall through the gaps of the blind reinforce the violence of modern technology on the traditional art form; nevertheless, the delicacy of the brushwork remains evident on the blind — perhaps because the lone old tree is bathed in the glow of the sunshine-like projection and the shimmering surface of the painted silk highlights the intricacy of the brush and ink.

Tang is one of the few artists who relish combining ink painting and multi-media art. His fascination with the eclecticism of Chinese and video arts stems from his undergraduate study at The Academy of Visual Arts, Hong Kong Baptist University. He has a penchant for natural objects such as trees and clouds, but his observations are never outside the context of the modern city. The “tree” series, for example, displays his talent in portraying old trees he came across in overseas towns or local public housing estates. Although each tree is
delineated using a distinguished “tree method” derived from an ancient painting manual called Mustard Seed Garden, the moving images projected onto the lower part of some of the paintings are just episodes of the mundane daily life in the neighbourhood where the trees are found. Recognising the tedium and banality reflected in the footage, Tang questions the unaffiliated relationship between man and nature. The absurdity of the fluorescent radiance in saccharine purple or unpleasant green from the neon light tubes installed on the top of the freely hanging scrolls strikes a stunning contrast with the beautiful sunshine captured in the films. This is done to further explore humanity’s departure from the natural world.

While incorporating actual light into his works, Tang provides a new interpretation of artificial light with his painting technique. The pair of works titled Floating Cloud, which shows nothing but a piece of cloud, is a visual record of the political reform movement in Hong Kong. Tang’s participation in the event made him aware of the news broadcast on local and international television channels. The cloud is defined by the shading in the background painted in heavy washing of millions of short, blunt brushstrokes that are reminiscent of the static snow appearing on the wrongly tuned television. Although no actual light is interposed into the painting, the artist seems to insinuate the artificial light effect through an idiosyncratic style developed from his unique painting technique.

Light creates changes in Tang’s work, and it gives life to vegetation as well. In his work Small Lives, Tang tucks away a potted pale tailflower and a television in a separate space at the exhibition venue so that viewers can only see part of the plant through a small window on the partition wall near the entrance. Due to the warmer lighting within, the window can be viewed as an exquisite gongbi painting hung on the wall. When entering the space, viewers are perturbed because the television set, accompanied by an affectedly heavy breathing sound, is positioned oddly at a few inches from the floor. On the television, an ordinary video recording of a potted red tailflower is pre-set to play faster than expected, intensifying the grotesqueness of the setting. The fast-forwarding of the film amplifies the rapid change in daylight and emphasises the evanescence of all beings in nature, revealing the artist’s exploration of the failure of humans to capture light and time.

Whenever looking up in the sky, people see light changing and time passing. These things are inevitable. The exhibition From 4am to 10pm does not seek to show how one can capture a thread of light or a moment in time; rather, it asks questions about how humanity positions itself in the face of ever-changing nature. Ancient Chinese artists sought solutions through the notion of “reconciliation of man and nature” to their paintings, while Tang prefers to candidly expose the alienation between them by disrupting a Chinese painting with extraneous illumination or video images. Tang is not God, but he does shed light on his own works. Light — whether emitted from a projector, a neon light tube, or a television screen — is an artistic means of showing both the artist’s audacity in reshaping Chinese painting and his commemoration of his own memories and experiences.

Koon Wai Bong
Hong Kong-based ink artist and Assistant Professor, The Academy of Visual Arts, Hong Kong Baptist University
朝四晚十：鄭敬耀影像動物

「神說，要有光，就有了光。」——《聖經·創世記》

光，不但對希伯來文化來說是一套重要的神學觀念，更是西方繪畫領域中不可或缺的元素。早在文藝復興時期，明暗對照法（ chiaroscuro）就將光的觀念引入繪畫之中，製造光感，把平面的造型變得立體、寫實，及後，藝術家更進一步掌握當中的視覺效果，讓光變成宣洩內心感情的工具，譬如在巴洛克時期，荷蘭畫家林布蘭就藉著耶穌身後那顆夜空的光環，表現出神對世人的慈悲與大愛；又或者十九世紀英國浪漫主義畫畫家泰納，作品往往用畫面上方的大明大暗，來呈現暴風雨中的茫茫大海，勾劃出大自然驚人壯闊的強大氣魄。手法既生動，又簡練，二十世紀中葉以降，不少藝術家跟隨在創立的畫布上製造光影：為求突破，他們會直接作品安裝如霧虹光管等的發光設備，製造出直接光影。如此，光就變成一種象徵着不循正步封的精神，驅使著人們創新、求變。

「From 4am to 10pm。」，意思是「朝四晚十」，所指的不單是鄭敬耀是次個展的題目，也是其中一件錄像作品的名字。這件作品，與另一幅為《牛頭角下》的畫作結合展出，將一片天空的光影斜斜地投射在一間辦公室百葉窗欄之上。畫者以白鋼為材料製成一排的欄，再施以水墨，寫上一株鬱郁蒼蒼的大樹，可謂玩味十足，至於何謂「朝四晚十」？這其實是指意大利威尼斯的日照時間。

三年前，鄭氏拍攝那年仲夏間的天空，其後把那天天空從無以名狀的色彩、在百葉欄的欄欄之上。投影器中的光影，無疑為欄上的畫面帶來了一種繪畫以外的干擾，諷諷了那些老樹的業能賦予的柔和與恬謐。此外，作品中投影出來的變光，掲開百葉欄的緣緣地投射在對面的欄欄之上，製作出一場場眼巴巴的影子，欄箇由大刀闊斧所做成的染色鏡片，叫人不禁想見現代科學技術與傳統藝術形式的衝突關係，但有趣的是，投影的投射絲毫沒有影響到一枝一葉的細微描繪——這一來是因為那株老樹能沐浴於宛如陽光的射燈光線中，時間來得符合乎情理；二來也是因為變光飄落在樹葉生輝的欄欄上，恰如其分地顯出樹葉細細的描繪，突顯出畫者的筆墨功夫。

藝術之中，鄭氏可謂是少數有才力足於傳統國畫之餘，亦陶醉於多媒體創作的藝術家。他對折衷水墨與錄像藝術的偏愛，早在香港浸會大學視覺藝術學院本科的學習已顯出端倪，鄭氏一向對大自然的一草一木都情有獨鍾，但其觀察的角度，總是不開一個城市人的觀感，就取其「樹木」系列為例，畫中的各株大樹其實都是畫家在海外遊過或當地的日常所見。儘管畫面上遊《不朽國畫》中各種古宅的「樹法」，但那些寫實半空的國畫之下，投射上的卻不過是某樣內部某株大樹下街坊的日常生活片段而已，內容平淡至極。可是，鄭氏對這些景象的觀感可謂迅速自己。他察覺到人對自然已不能感同，故在他鏡頭下的每個人片段，總是單調乏味，了無
生趣。另一方面，每棵大树之上，都分别安置了一支霓虹光管，照耀出绚烂的紫、
青色彩，俗不可耐，与下方影像中所播放出自然而和煦的阳光恰成对比，将整个作
品闹得哭笑不得，进一步逼出天上二位各走各路，互不相干的尴尬关系。

在展場中，另一件名為《浮雲》的作品，當中雖然沒有格外的裝置，卻以水墨寫出
了人造光影的視覺效果。這類作品，一開兩面，每個畫面僅出現浮雲一片，源委自
記錄一場香港的政制改革運動。邵氏是參與草草的其中一員，故此無論是本地或國
際電視新聞，他都十分在意，那片浮雲，滿滿不沾，僅靠背景中濃重而短促的用筆
所致，效果極像電視上因訊號問題而出現的雪花；正是這種特殊的水墨技法，使邵
氏在有意無意間透露出電視屏幕獨有的光影效果，令人細味非常。

光給予了邵氏創作方向，同時也為植物帶來生命的氣息。在《Small Lives》中，藝
術家把一盆白掌和一臺電視放置在一個獨立分割出來的狹小空間內。在這個空間的入
口，邵氏刻意在牆身打開一扇小窗，在外觀之，小窗為盆栽剪裁得只看到小小一隅，
在內裏暖和的燈光照射下，讓人誤以為這窗是一幅外掛的工筆斗方，小巧別緻。
可是，一旦進入這個細小空間，超現實的佈置卻教人喘不過氣，因為那台電視
不合理地放在膝蓋高的位置，而同時又播出一片因過於沉重而顯得造作的喘氣呼
吸聲，儘管屏幕上只播放着一盒平平無奇的紅掌，但那快速播放的畫面卻營造出
一股怪異怪異的嘈聲氣氛，令人忐忑不安。此外，銀幕上延續的畫面，突出了影
片中乍暖還溫的光影變化，流露出生命短暫、人生無常的唏噓，引發出「一死生，
齊彭殇」的悲鳴。

每當舉目仰望長空，我們難免會感觸達者如斯，灑浮泡泡，「From 4am to 10pm」
是一個可以讓人學會捕捉一刻光陰的展覽；反之，它坦然地揭示出問題所在，
讓人沉思如何在變幻莫測的環境中安身自處，以往，自然的畫家會意圖在「人天
合一」的觀念中尋找答案；然而，邵氏却另反其道而行之，把影像控制在傳統國畫共
治一體，使天人共處而不共融的關係不諱諱地呈現於觀者眼前，邵氏的作品，不論
只是一部投影機，一支霓虹管，或是一台電視機，其實都不外乎一種藝術手段，
藉以透露出不具千夫所指而勇於推陳出新的思維，亦從繁複纏綿的思維中，重構
過去之親身經歷的那份詩地。人非神兮，但邵氏確實把「光」映照於作品之上，引導
出一道創新之路。

管偉邦
香港水墨藝術家及香港浸會大學視覺藝術院助理教授
Colourful light falls on the wall, inviting spectators to ruminate on the relationship between the plant and the exhibition space.

七彩燈光灑落在壁面上，令觀眾不禁思考盆栽與展覽空間的微妙關係。
Reminiscing the Easy Pace in a Causal Walk

A tilted blind sets at the entrance of the exhibition. Blue light tint from the projector casts light onto the flourishing tree painted on the blind, like the way natural sunlight does. One only realises, when looking closely, that the beam actually projects onto the back of the blind — what we see, then, is the splash of ink that penetrates the silk. This installation strikes a chord with us as viewers — we peek behind window blinds to get a look at the streets in offices. That said, the blue tint, the tree depicted with Chinese ink painting techniques, the colour-changing sky videotaped, and the tree in Lower Ngau Tau Kok Estate are all illusionary. The experimental approach Frank Tang adopted in recent years has contributed to the characteristic mix of media and forms apparent in his earlier works such as *Tree Mapping* (2014), *Tree(s)* (2012), and *Rock(s)* (2011). The beautiful combination of *Lower Ngau Tau Kok Estate* (2016) and *From 4am to 10pm* (2016) is the latest outcome of this practice. Through trials and exercises, Tang examines the viewing experience he accumulated during his travels, as well as the relationship between nature and the lifestyles people lead.

The very gesture of dipping the brush into ink means not only a cultural choice for an artist but also his engagement with the massive system of traditional Chinese painting. For sure, the portrayal of everything from thick trunks to tiny leaves means no deviation from the framework of the art form, yet the oil-on-canvas and use of readily available stuff does not bring total freedom from restrictions. With the inclusiveness of traditional Chinese paintings in terms of approaches and representation, Tang picks ink as a medium with solely his intuition. His full grasp of the implications and significance Chinese art elements carry means a candid embrace of the differences between the past and the contemporary life.

Naturally Unnatural

Tang portrays meticulously countless waves on the busy Victoria Harbour captured by the windows of the Hong Kong Art Centre office, just like the way Ma Yuan from the Southern Song Dynasty did to his famous piece *Twelve Waters. Experience with the Sea* (2014) is a conscious exaggeration of the gap between the reality and the ideal — like the contradiction in the scope of Chinese ink painting as a leisurely art for intellects to express philosophical thoughts but not explicitly describe the prosperity at the moment. We are bound to reconstruct our relationship with nature. Tang delineates rootless trees in public housing estates and parks in Hong Kong with his drawing technique — these trees, handpicked by Agriculture and Fisheries Conservation Department, are planted unaccompanied, regularly trimmed and protected by ropes and tree guards.
alone in planters Tai Ho Road and Chai Wan Park, they are well-apt living for the city and constitute our perception of trees. We lead a monotonous thus boring lifestyle, paying no attention to the trees around us when waiting or sitting under the shades. Tang adopts the traditional tree painting techniques, but his works distinguish themselves from those by Tang Yin and Ni Zan. His contextual adaptation of Chinese ink painting in a bid to denying its concepts makes his works paradoxical yet funny. While it leads us to the utopia, it is equally undeniable that the path is never an easy one.

Seeing the Mountain as It Is

Tang’s hiking experience as an expert hiker is well reflected in his map-cum-landscape works completed during his stay in Europe. *Impression Mapping Wengen* (2015) comprises multiple landscape paintings, all deftly positioned to indicate their respective direction and point of view, along with a map that serves as an index. One may wonder: if the many small paintings are faithful depictions of the scenery, should the map be seen as another representation of the landscape? If so, the map should have much more significance. The map illustrates, or implies, the shared experience of referencing it when we hike — the scenic attractions, buildings, trails, distance and level of difficulty altogether shape our hiking experience. Tang once emphasised that his works share the “traveling” perspective of Kuo Hsi from Northern Sung Dynasty, yet the hiking experience depicted in his works differs greatly from that in *The Lofty Message of Forest and Streams* by Kuo. Our physical experience of nature — the dense forests, mountains, mists, chirps of birds and ever-flowing streams — is rendered into photographic fragments. This is why Tang set his paintings side by side as one single set rather than painting on one hanging piece or roll.

With this understanding of the artist’s choices, we should not be surprised to discover an allusion to the television screen in his works. The abstract rubbing and dyeing in *Floating Cloud* (2016) visualise the multiple possibilities of ink on silk, but they also mimic the static on television. A similar work titled *Cloud 9.28* (2015) is given a specific date and an additional video footage of white clouds in blue sky. A cloud on screen explains the painting to some extent, and yet the two pieces are referencing and complementing each other. The dialectical interpretation of symbols detours this kind of works from the context of Chinese ink painting while preserving the uniqueness of the materials with an additional notion of urgency. Together with *Lower Ngau Tau Kok Estate* and *From 4am to 10pm*, they shape the artistic style Tang is leading.

(Translated from the Chinese original)

Chan Sai-lok
Hong Kong-based artist and writer who glides across fields of art and literary practice, education, art criticism, and gender studies
記錄某次輕裝上陣的步法

靠在展覽入口的作品，是這遲放的百葉窗。投映機的藍光從另一角度打在上面，恍如日光映照，而欄上有一瓣枝葉茂密的樹。細看之下，才發現這光在欄的背面，我們看到的，是.pool池底的墨跡，那是從封閉的隔板看街外的城市景觀，那是我們並不陌生的視覺經驗。然而，一切都是假象，不論那一道光或從國畫傳統

法的樹，彎彎扭曲的天空的色調已經在牛頭角下街的植物，《牛頭角下街》

（2016）與《由早上4點至10點》（2016）兩件合而為一的配搭，是鄭振鍾糅合不同

媒介及形式的最新成果。他這數年研習素描創作，如《樹木紀念》（2014）、《樹》

（2012）及《石》（2011），發展成具個性的混合模式，他從實踐與試驗中，來回反覆

審視現代人生活模式及自然的關係，及遊歷時的觀看經驗。

自然不自然

國畫，是個龐大系統，或是不輕易提起或放下的包袱。手執毛筆，蘸上墨色，已是

種文化選擇，而枝幹勾勒，點畫染描，彷彿均脫離不得傳統的底層。然而，使用畫

布油彩或現成品，就能輕鬆如常沒有丁點負擔？而國畫這概念本包含不同聲音，及

多種演繹，並不能以三言兩語概括。鄭振鍾選擇國畫，單純基於筆墨的個人感應，

而他運用中國藝術元素的態度，是具明白箇中的意涵與重量，又坦誠面對當代生活

情境與過去的選異。

香港藝術中心辦公大樓窗戶，面向車水馬龍的維多利亞港。他在窗前舉起畫筆，如

南宋馬遠畫《十二水圖》般描繪波濤，《與海的經歷》（2014）的認真而煞有介事，

放大了眼前現世與畫中心景的巨大落差。他希望記述這矛盾處境，過去文人將國畫

視為呈現學習及哲學思想的則畫美學形式，決不能直接移植至眼前繁華盛世。我們，

也得重新建立人與自然的關係。他以類似素描的行徑，記錄香港屋邨和公園的樹木。

無地根植的樹木，是渾渾噩噩排除並引入的合適品種，它們形單隻影被栽種在大

河旁水泥地上或戈壁公園空間有限的花槽。周邊欠缺其他植物的陪伴或競爭，還

時不時修剪，被鐵索或欄杆保護，那是城市樹木的生存條件，那是我們的視覺經驗。

至於人們每天的生活，只有重複、枯燥乏味；他們在樹下乘涼或等候，就只是乘涼

或等候，別無他意。因而，他借用國畫描樹的畫法，卻不具備唐寅或倪瓊樹畫時

呈現的個性，鄭振鍾作品是謙而有禮之處，正是跟隨國畫脈絡，又另定其概念之適用；

國畫化作品托邦式追求意義，我們卻不得不承認上途之路其實曲折遠遠。
望山偶是山

霍啟耀是個爬山好手。他的遊山經歷見於歐洲駐留期間關於地圖與山水的水作品。《印象紀錄文根》（2015）由多張小幅山水畫及一份地圖組成。山水畫擺放的高度與位置，顯示各種方位及觀看角度，而該地圖則是引導。不過，如果小幅山水畫裏只是記錄視點素描實景，那地圖裏的圖像可否是山水的另一種再現？如果可以，地圖於此相當重要。它顯示或暗示了現代人遊山的按圖索驥經驗。景點、建築物、路線、距離或行走難度等，均成為我們身體移動的標誌或指標。雖然霍啟耀強調其作品仍存在北宋郭熙的「可遊」觀，但這種遊山經驗與《林泉高致》對山水畫的「可行、可望、可居、可遊」要求並不一樣，身體介入山川石湖鳥鳴鶯鶯的多向經驗，轉化為相片拍攝的斷裂式片段，因而，他選用了小幅組合展示方式，而非全張整合式的掛幅或長卷。

按此理解，電視熒幕的選用，來得合情合理。《浮雲》（2016）本是抽象莫名的乾燥素色，可以光看筆墨於紙面上的可能，但原來是模仿電視熒幕的雪花。《浮雲9.28》（2015）是同類作品，卻多加拍攝藍天白雲的錄像，及一個日子。熒幕裏的雲，是繪畫的備註、補充；但同時兩者之間是互相的指向、互相的補足。換句話說，那是符號彼此辯證與解讀的關係，這類作品進一步遠離國畫的脈絡，又保存了物材料質，並添加了當下的概念，諷如《牛頭角下冊》與《由早上4點至10點》的組合，建立起屬於霍啟耀的創作方向。

Floating Cloud is reminiscent of the white noises on television

《浮雲》令人聯想到電視上的雪花

阿三

香港藝術家及寫作人，遊走於藝術創作、文學書寫、教育、評論及性別研究領域
About Artist Frank Tang Kai Yiu

Born in Hong Kong in 1988, Frank Tang uses Chinese painting and video installation as a means to reveal human thoughts and daily behaviour with nature. He received his Bachelor of Visual Arts from The Academy of Visual Arts (AVA), HKBU in 2010. In 2014, he was invited to a six-month residency in Zurich by Zurich University of the Arts. He was the recipient of Grant Award by Muses Foundation (2012), Louis MAK Chinese Painting Award (2012), AVA Award (2010), and Yau Sang Cheong Chinese Painting Award (2009). Tang has participated in exhibitions including *A Taste of Hong Kong* at Les Halles de Schaerbeek in Belgium (2016), *around sound and site-specific* at Kyoto Art Center in Japan (2016), *China 8: Tradition Today — Ink Painting and Calligraphy* at Kunstmuseum Gelsenkirchen in Germany (2015), and *Creating the Future: Thinking about the Unthinkable* at Momentum in Germany (2015). His artworks have been exhibited at museums, art organisations, and galleries in Hong Kong, Shanghai, Shenzhen, Macau, Taichung, Kaohsiung, Zurich, Kassel, Berlin, Gelsenkirchen, Kyoto, and Brussels.

About Curator Ying Kwok

Ying Kwok is an independent curator known for her inventive curatorial approach: to centre on ‘the boundaries of collaboration’ between curators, artists, and the wider community. She worked as the curator of the Chinese Arts Centre in Manchester from 2006 to 2012. She has co-curated many international exhibitions, including *Harmonious Society at Asia Triennial Manchester* (2014), *From Longing to Belonging with Łaznia* Centre for Contemporary Art in Poland (2014, 2016), and *No Cause for Alarm* at La MaMa Gallery in New York (2016). She has just been appointed as the curator of Hong Kong Pavilion at Venice Biennale, which will be held in 2017. Awarded the Asia Cultural Council Fellowship in 2015, she carried out a five-month research on participatory and engagement projects in the US. To encourage critical thinking and effective discussion in Hong Kong, Kwok founded Art Appraisal Club with a group of local art professionals. The club provides regular exhibition reviews, and their articles are published in magazines and on various platforms dedicated to arts and culture. They launched their first bilingual bi-annual journal, *Art Review Hong Kong*, in autumn 2016.

關於藝術家邓敬耀


關於策展人郭瑛

郭瑛一直以不同項目探索策展人、藝術家及社區之間的「合作的邊界與限制」。郭氏於 2006 年至 2012年擔任英國曼徹斯特華人藝術中心的策展人，13 年至今以獨立策展人身份參與策劃各大小國際展覽，當中包括「天下無事」英國曼徹斯特亞洲三年展（2014），波蘭格但斯克 Laznia 藝術館「這裡近，那邊遠」（2014, 2016）和美國紐約 La MaMa Galleria「聚攏」（2016）。郭氏於 15 年獲邀亞洲文化協會援助金，到英國展期為期五個月，有關參與性藝術項目的研究，她獲邀委任為 2017 年「第 57 屆威尼斯雙年展」香港館的策展人。她與本地藝術工作者成立 Art Appraisal Club，在香港推動批判性思維，及鼓勵業界交流和討論。該會經常在不同渠道發表文章，並於 16 年秋季首次發行中英文半年刊《評評香港》。
About K11 Art Foundation

Founded by Adrian Cheng in 2010, the K11 Art Foundation (KAF) is a registered not-for-profit organisation that strives to foster the development of the contemporary art scene of Greater China by providing a creative platform that nurtures artistic talents and brings them to the international arena. KAF also serves as an incubator for initiatives supporting young Chinese curators.

KAF has embarked on international collaborations with, for example, the Fundació Gala-Salvador Dalí in Spain; Serpentine Galleries; Institute of Contemporary Arts (ICA) in London; Centre Pompidou, Palais de Tokyo, and Musée Marmottan Monet in Paris; and the Metropolitan Museum of Art and The Armory Show in New York, showcasing works of Chinese talents to Asia and the rest of the world.

With eleven studios for its artist-in-residence programmes in the K11 art village in Wuhan, China, KAF initiates different projects that support the creative practices of young and emerging Chinese contemporary artists. Other than traditional art spaces, the art village also provides local and international artists with an innovative platform for idea exchange. Through researches, initiatives, and partnerships, KAF offers the Chinese public a diverse range of programmes and exhibitions that promote the appreciation of arts and culture.

About As Far As Near

As Far As Near is a project launched by the K11 Art Foundation (KAF) to promote emerging and promising artists and curators from Hong Kong. It consists of four individually themed exhibitions that nonetheless respond to its title. Presented successively at chi art space in Central between June 2016 and January 2017, these distinctive exhibitions — including solo and joint exhibitions — unleash the featured artists' creative energies in their respective specialised areas. Through this series of exhibitions, KAF also increases recognition of local talents, inspiring everyone's interest in art.

The four exhibitions are AMA's solo exhibition *The Inferno*; artist duo Dirty Paper's *Everything's Alright*, curated by Vivian Poon; *X+Y: Duo Solo Exhibition of Phoebe Hui and Tung Wing Hong*, curated by Jeff Leung; and Frank Tang Kai Yiu's solo exhibition *From 4am to 10pm*, curated by Ying Kwok.

關於「既遠且近」

K11 Art Foundation (KAF) 期望透過「既遠且近」這個計劃孵化有潛質的香港新晉藝術家和策展人。此計劃包括四個與題目有關的獨立展覽，在 2016 年 6 月至 17 年 1 月期間，接力在香港文化中心的chi art space 舉行。四個展覽分別是 AMA 的個人展覽「The Inferno」；由潘蔚然為藝術組合 Dirty Paper 策展的「你在煩惱甚麼？」；由策展人策展，兩位藝術家攜手呈獻的「X + Y：許方華及董永康雙個展」；以及由郭瑛策展的鄭志蘭個人展覽「From 4am to 10pm」。
From 4am to 10pm

Exhibition Period:
9 Dec 2016 – 8 Jan 2017

Venue:
chi art space, 8/F, New World Tower 2, 18 Queen’s Road Central, Hong Kong

Organiser: K11 Art Foundation
Artist: Frank Tang Kai Yiu
Curator: Ying Kwok

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From 4am to 10pm

展期：
2016 年 12 月 9 日至 2017 年 1 月 8 日

場地：
香港皇后大道中 18 號新世界大廈 2 期 8 樓 chi art space

主辦： K11 Art Foundation
藝術家： 鄧敬耀
策展人： 郭瑛

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