

Art Basel Hong Kong 2023

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**Art Basel Hong Kong 2023**  
**1a space Artwork Catalogue**



Artist: Chan Sai-lok

Title: *The Growing Houses and Estates - For a friend who loves Greenery*

Year: 2023

Medium: Acrylic on canvas

Dimension: 30 x 30 x 5 cm

Price: HKD22,000

Edition: 1

**Artwork Description:**

The rapid growth of Hong Kong's houses is solely attributable to our location in a subtropical region. We are unable to prevent the sprawling of the city, and so it is that people and plants alike must coexist as nomads to live and to die in the cycle of life, conjuring up this thriving age.

**Artist Bio:**

Artist, art critic, and writer based in Hong Kong. Chan holds a BA and MFA in Fine Art and an MA in Gender Studies, all from the Chinese University of Hong Kong. He has always taken text and literature as points of departure in his artistic endeavour, through which he contemplates the intimate relationship between painting and literariness. There is a certain queerness in his paintings, as his aesthetics and use of material often convey a sense of ambiguity, while the positioning in form between Asian or European styles rejects simple categorization.

His recent solo and group exhibitions include *A Book Act I* (2022), *LOVE: Awakenings* (2022), *The Name Red* (2021), *Everyday Practice* (Hong Kong 2019 and New York 2020), *Land of Longing and Exile* (2019), and *Alongside Poetry in an Alley* (2016-17). Chan has been a finalist in the Sovereign Asian Art Prize, a winner of the UOB Art in Ink Award, the Awards for Creative Writing in Chinese, and Professor Mayching Kao Art History Award. His exhibition catalogues *The Countenance of Text* and *Everyday Practice* were published.

Chan is now a part-time lecturer in universities, curatorial team member of 1a space, co-founder of an art-critic-collective Art Appraisal Club, project leader of an art review project 'Free Walk In', and guest host of a radio art program.

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藝術家：阿三

作品名稱：生長的屋和邨 – 給某位鍾情綠的友人

年份：2023

媒介：塑膠彩布本

尺寸：30 x 30 x 5 cm

價錢：HKD22,000

版本：1

作品介紹：

香港的房子極速生長，只怪我們身處亞熱帶地區。我們無法阻止城市蔓延，人與草木惟有遊牧而居，生生死死共同造就這個繁華盛世。

藝術家簡介：

香港藝術家、藝評人及寫作人。香港中文大學藝術系畢業，後修畢藝術碩士（創作）及性別研究文學碩士課程。他的創作經年思索文字、文學與繪畫的關係，文學性之於當代繪畫的契合。同時，其繪畫的美學感悟與物料應用充滿含混而曖昧特性，介乎於中國與歐美藝術觀念和氣質之間，難以名狀。

近年個展及聯展包括「A Book Act I」（2022）、「LOVE: Awakenings」（2022）、「The Name Red」（2021）、「Everyday Practice」（香港及紐約，2019 及 2020）、「一夕餘地」（2019）及「在詩的港口」文學實驗計劃（2016-17）等。曾入選 Sovereign 傑出亞洲藝術獎、獲大華銀行年度水墨藝術大獎、中文文學創作獎及高美慶教授藝術史獎學金等，著有《文本有相》及《Everyday Practice》等展覽小書。

現為大專兼任講師、1a space 策展團隊成員、藝評組織 Art Appraisal Club 成員、藝術評賞計劃「時刻導賞員」負責人，及電台藝術節目嘉賓主持。

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Artist: Meko Cheng

Title: *Cui Bono*

Year: 2023

Medium: Glass, magnet, metal, pvc

Dimension: 28 x 28 x 25 cm

Price: HKD3,000

Edition: 1

**Artwork Description:**

Inspired by the concept of “Mutualism”, I was visiting a farm and found that many organisms share a close relationship built over millions of years of evolutionary history. A symbiosis is an evolved interaction or close living relationship between organisms from different species, usually with benefits to one or both of the individuals involved.

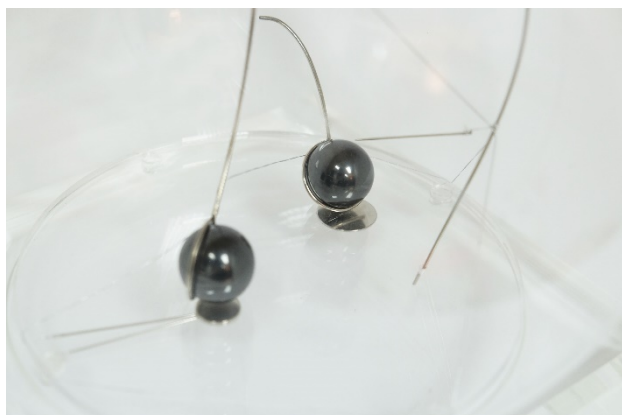
I saw symbiosis as “The Inevitable result of Living Together”, a harmonious relationship between sacrifices and benefits. To the living, we must be involved with other species and form close bonds for our mutual benefits, as well as a parasitic relationship. Usually, the parasites will not cause serious harm to the host, as the parasites need the host to survive so that they can survive.

My work desires to explore the notion of “Balance”, the push-and-pull effect is like a survival rate system. Wandered around dominance and submission, I hope that my work can depict a kind of indistinct shadow through magnetic energy.

**Artist Bio:**

Meko Cheng received her BA fine art from the Royal Melbourne Institute of Technology in 2019. She has exhibited throughout the UK, the Hong Kong-inspired programming for Affordable Art Fair in Singapore and has participated in Art Basel 2020 and 2021.

Her work is about representation of material, weight and physical manifestation. Through its balanced structure, the material shows a limited relationship with time. Therefore, the works are often in a state of balance and imbalance, calmness and flow, showing the tension and contrast of materials. Although still, it seems invisibly fluid, linking time with layers of space in order to express a process about feelings in a moment.



藝術家：鄭凱殷

作品名稱：共生一種

年份：2023

媒介：玻璃，磁石，金屬，亞加力底座

尺寸：28 x 28 x 25 cm

價錢：HKD3,000

版本：1

作品介紹：

本次作品靈感來自植物的共生概念。在參觀農舍的活動上，農夫介紹兩種不同品種的植物栽種在同一塊田上，而其作用是籍著伴植物為另一方提供有利的生長環境，而伴生植物亦能安然存活。這種共生的概念使我看見兩個正緊密箍緊的命運，生物之間的仲間關係，和關於強弱與利害的分配比率恰到好處下所形成的狀況。而最令我感興趣的是當中的「寄生」關係，生命不能單靠自身生存，在脫離結構的一環，無論是人還是植物，存在本質必然是依存他物而生。寄生蟲選擇了最有利的生存方式，但並不會完全陷寄主於劣勢，因雙向已成共同體，同時寄主也會因抵抗而煥發生命力。這種雙向共同拉扯的關係，演變成不同的生存表現。在共存與共亡之間的無數可能性，遊離於自控和他控、統轄和順從的空間，在寄與食中，我看見了和諧，從而描繪出這種微妙的狀態。

藝術家簡介：

鄭凱殷於 2019 年獲得墨爾本皇家理工大學藝術文學士，主修雕塑。作品曾於 Affordable Art Fair 及 Art Basel 展出。

創作關於物料、重量與物理性的體現。以紙為主體，它是具記憶的，但一去不返。透過平衡的結構中，以物料展現一個有限的時間。因此作品常處於一種平衡與不平衡；沉穩與流動之間的狀態，從力量推移中表現物料間的張力，呈現一種對比性的區別。

雖靜止卻流動於無形。透過層遞方式以平面去呈現深度空間，當中連結起時間，講述一個關於感受的過程。

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Artist: Reds Cheung

Title: *Seed & Vase*

Year: 2023

Medium: Ceramics

Dimension: 18 x 3 cm

Price: HKD8,000

Edition: 1

**Artwork Description:**

*Seed & Vase* serves as a medium for the artist to convey his introspective examination of personal growth as an artist and his observations and assessments of the art world.

**Artist Bio:**

Reds Cheung is a Hong Kong artist-curator. Reds studied visual arts at HKBU Academy of Visual Arts and received a master's degree in the Chinese University of Hong Kong and Estonian Academy of Arts. His practice encompasses the concept from different art media, presented as multimedia installations in galleries, public spaces with the creation of new modes of presentation. Reds' work is underpinned by an ongoing engagement with subtleties, whiteness and cleanliness in life, for the inquiry on art institutions and professionalism. Reds is currently a member of the Board of Directors of 1a space, Project Director of Laichankee Studio and Lecturer of HKBU.

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Artist: Dave Chow

Title: *One Glass*

Year: 2023

Medium: Glass, blades

Dimension: 8 x 8 x 12 cm

Price: HKD3,800

Edition: 3

**Artwork Description:**

This work summarizes the materials I used from Fill In The Space, the 1a space artist-in-residency program two years ago, to the present, and ends in the form of a glass.

**Artist Bio:**

Dave CHOW Yui-wang was born in Hong Kong in 1993. He graduated from the Academy of Visual Arts, Hong Kong Baptist University, where he received his bachelor's degree in 2015. He is especially interested in the meaning of objects and the physicality of materials. His works display and distill his everyday experience through appropriating, transforming and assembling ready-made objects. Dave currently lives and works in Hong Kong. He has held his first solo exhibition, "Switch on the Television When the Sun Sets" during the artist in-residency program in Experimental Sound Studio, Chicago. His works were also shown in various exhibitions, including "splendor of the sun" (Galerie du Monde, Hong Kong, 2023), "Proper Weight" (Fo Tan, Hong Kong, 2022), "Hope all is well with you" (1a space, Hong Kong 2021), "soundpocket: 10 YEARS OF ASP" (Fu Lee Loy Shopping Centre, Hong Kong, 2021), "EQUILIBRIUM" (ACO Art Space, Hong Kong, 2018), "Observe / Scrutinise / Perceive" (Gallery Exit, 2018) and "Weight Watcher" (Kunstquartier Bethanien, Berlin, 2018).

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藝術家：周睿宏  
作品名稱：一杯  
年份：2023  
媒介：水杯，刀片  
尺寸：8 x 8 x 12 cm  
價錢：HKD3,800  
版本：3

作品介紹：

作品歸納由兩年前 FITS 到現在的創作材料，以一杯的形式稍稍作結。

藝術家簡介：

周睿宏於 1993 年於香港出生，2015 年畢業於香港浸會大學視覺藝術院。他對物件的意義和物料的物理性感興趣，慣於挪用、重組和改裝現成物來梳理個人情感和生活狀態。周睿宏現於香港生活及工作。他於芝加哥駐留期間完成其首個個展「太陽下山時要開電視」。曾參與的展覽包括「晟」（世界畫廊，香港，2023）、「不知輕重」（火炭，2022）、「Hope All Is Well With You」（1a 空間，香港，2021）、「聲音掏腰包：ASP 十年展」（富利來商場，香港，2021）、「剛剛好」（芝鵠藝術空間，香港，2018）、「靜觀默察」（安全口畫廊，香港，2018）和「Weight Watcher」（Kunstquartier Bethanien，柏林，2018）等。



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Artist: Jessica Fu

Title: *Star Dust*

Year: 2022

Medium: Sculptural object

Dimension: 10 x 20 x 8 cm

Price: HKD25,000

Edition: 1

**Artwork Description:**

*Star Dust* belongs to the series of the research-based art project, Data Collecting (Universe) for the historical site, Oil Street in Hong Kong. Starting with found objects, a series of sci-fi symbols that resembles these objects has been created to respond to the historical context of the site. One of the conceptual approaches behind the ownership transformation of this work leads to the question about the counter narrative and collective imagination of historical sites in the urban city. This work reflected the process of the mediative observation of the site and the awakening journey of the collective imagination through the new discoveries of the site during the project.

**Artist Bio:**

Jessica Fu experiments with formless material and its metaphors to ask the philosophical question “What is reality” through site-specific works. Jessica has exhibited, researched and participated in various artist-in-residences internationally, including Oi!, Hong Kong (2022); Centre for Contemporary Creation of Andalusia (C3A), Spain (2021) and Nakanajo Biennale, Japan (2017). She has been awarded various grants from various organisations, including the Canada Council for the Art, the Hong Kong Art Gallery Association, and the Home Affairs Bureau. She received her MFA at the School of the Art Institute of Chicago.



藝術家：傅至雅

作品名稱：星塵

年份：2022

媒介：現成物雕塑

尺寸：10 x 20 x 8 cm

價錢：HKD25,000

版本：1

作品介紹：

作品星塵是《宇宙數據接收中》研究計劃中的其中一件現成物雕塑。該計劃以香港歷史建築物－油街的現成物作為想像的開端，在虛構的聯想與歷史遺物之間創造新的科幻符號來回應特定場域的歷史脈絡。透過轉換此系列作品的擁有權不但能延伸其研究與創作的概念，還能讓我們再次發問歷史空間與反敘述和集體想像中虛構與真實的關係。這份作品反映了在創作期間於歷史空間中的靜觀過程，以及透過集體想像所衍生的不可言喻的內在旅程。

藝術家簡介：

傅至雅透過特定空間裝置作品去思考關於無形物質所呈現的隱喻與真實之間的關係。近年於世界各地參與藝術家駐村、研究和展出，包括油街實現（2022）、Centre for Contemporary Creation of Andalusia（C3A）（西班牙，2021）及 Nakanojo Biennale（日本，2017）。同時，於政府和藝術文化機構獲贈駐村補助金，包括香港民政事務局、香港畫廊協會和加拿大文化協會等。傅至雅畢業於美國芝加哥藝術學院（School of the Art Institute of Chicago）獲頒藝術創作碩士。



Artist: Thomas Fung  
Title: *Sparks*  
Year: 2022  
Medium: Oil on canvas  
Dimension: 10 x 15 cm  
Price: HKD4,500  
Edition: 1

**Artwork Description:**

The image is depicting an image of factory explosion from a random screenshot from my phone in 2018. The piece is developed from my painting series, *Tragedy*, which consists of depictions of disastrous images.

**Artist Bio:**

Thomas Fung Yee Tin (B.1993), currently living and working in Hong Kong. Thomas Fung Yee Tin obtains his BA in Fine Arts at Chinese University of Hong Kong in 2019. Based on the theory of Chinese ink painting, Fung's practice explores the possibilities of painting with the proposition of Chinese aesthetics. His research areas are going to analyse the general ideas of Chinese painting and consolidate as a painting approach in a contemporary context through visual languages and historical context.

Fung has participated in several exhibitions in Hong Kong, such as "Fill in the Space: The Truth Coming Out of her well to Shame Mankind, Double Solo of Thomas Fung and Harrison Wong, 2021", and "Since that Day; Since that Goodbye Kiss- Solo Exhibition of Thomas Fung Yee Tin, ACO Book Store, 2021".



藝術家：馮倚天  
作品名稱：火光  
年份：2022  
媒介：油彩布本  
尺寸：10 x 15 cm  
價錢：HKD4,500  
版本：1

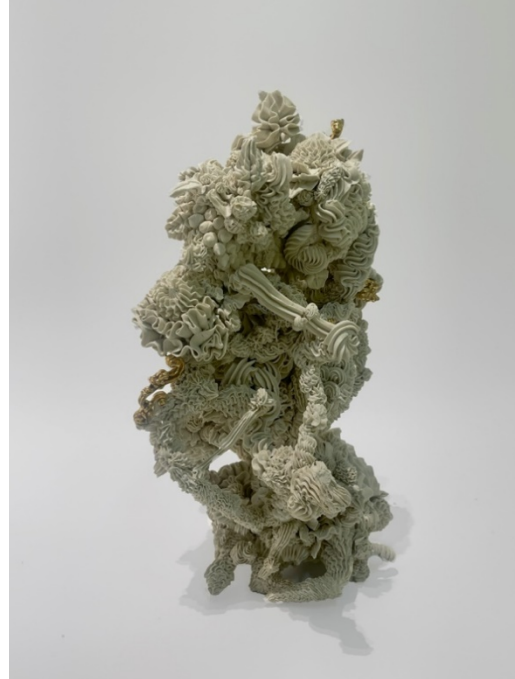
作品介紹：

作品取材自一張我某天在手機相片簿中找到的影像，畫的是一家電子廠的工業災難。

藝術家簡介：

馮倚天,1993年生於香港。2019年畢業於香港中文大學藝術系（文學士），創作靈感來自日常生活，一些地點，歷史事件等。創作涉及寫生，通過寫生來理解藝術的本質，探討一些美學問題。曾於本地不同藝文機構展出,包括 1a 空間及藝鵠。

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Artist: Bonnie Lam  
Title: *Squeeze out mind I (part 2)*  
Year: 2022  
Medium: Ceramics  
Dimension: 18 x 18 x 30 cm  
Price: HKD6,800  
Edition: 1

**Artwork Description:**

I believe that practicing art is a journey of self-searching, that feelings buried deep in my heart will be reflected on the work, and an endless adventure.

Based on my previous works, by controlling the thickness of the slip to imitate the texture of cream and referencing Rococo architectural ornaments, I stack up each component through different piping techniques. In the process, I focused on practicing my sense of space by increasing the distance between the cream in order to present the work in a changing fashion under different light and shadow.

Life is an experiment of different ways. Hopefully, I am one step closer to my ideal world each day.

**Artist Bio:**

Born in Hong Kong, Lam completed a Bachelor of Arts (Fine Art), RMIT University in 2021. Her showcase was to recreate the Rococo architectural features by applying dessert decoration techniques, to express her passion for both disciplines.



藝術家：林昕彤  
作品名稱：*Squeeze out mind I (part 2)*  
年份：2022  
媒介：陶瓷  
尺寸：18 x 18 x 30 cm  
價錢：HKD6,800  
版本：1

作品介紹：

一個延續 — 如作品是內心的投放，創作過程就如尋找自我一樣，是永無止境的。以之前的作品制作方式為基調，透過控制泥漿的濃稠度，模仿忌廉的柔軟質感並參考了洛可可時代的建築飾紋進行堆疊，通過重複高溫燒製的方式而成。這次創作的重點考量在於空間感的實踐，嘗試以鏤空的方式增加作品在光與影間的層次變化。持續作多方面的嘗試，希望每一天都能更接近自己理想的世界。

藝術家簡介：

1997 年生於香港，於 2021 年完成 Bachelor of Arts ( Fine Art )，RMIT University 文學士課程。基於對甜品製作及對洛可可時期的熱愛，結合了兩者裝飾技法及建築結構元素，展示於其作品當中。



*Nirvana* 涅槃女子



*Waiting for* 等待中的女子



*Dear Demian* 親愛的德米安 (0741)



*Dear Demian* 親愛的德米安 (0838)



*Dear Demian* 親愛的德米安 (1149)

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Artist: Lam Hoi Yi

Title: *Nirvana*, *Dear Demian (0741)*, *Dear Demian (0838)*, *Dear Demian (1149)*, *Waiting For*

Year: 2022

Medium: Archival pigment print on cotton rag paper

Dimension: *Nirvana* (30 x 20 cm); *Dear Demian* (Dimension Variable); *Waiting For* (Dimension Variable)

Price: *Nirvana* (HKD12,000); *Dear Demian* (HKD7,000 per one); *Waiting For* (HKD10,000)

Edition: 1/5

### Artwork Description:

A documental photograph of live performance *Dear Demian*. Named *Nirvana* to show the pursuit of life and the current state of the artist. Artist got into the large pot, just like an embryo in mother's womb. Or, like a person thrown into a big dye vat who keep struggling, searching and sinking. Before the performance started, the artist was waiting. She was waiting for audiences and the specific moment.

### Artist Bio:

Hoiyi Lam, was born in Hong Kong, exposed to art since childhood and developed a strong interest in ceramics. Inspired by literature and Japanese culture, her works usually use clay, body and video as mediums to explore themes such as essence and uniqueness. She was the awardee of Mr. Jerry Kwan Memorial Scholarship and 1a space Award.

藝術家：林海怡

作品名稱：涅槃女子，親愛的德米安 (0741)，親愛的德米安 (0838)，親愛的德米安 (1149)，等待中的女子

年份：2022

媒介：棉紙典藏數位列印

尺寸：涅槃女子 (30 x 20 cm)，親愛的德米安 (0741) (尺寸可變)，親愛的德米安 (0838) (尺寸可變)，親愛的德米安 (1149) (尺寸可變)，等待中的女子 (尺寸可變)

價錢：涅槃女子 (HKD12,000)，親愛的德米安 (0741) (HKD7,000)，親愛的德米安 (0838) (HKD7,000)，親愛的德米安 (1149) (HKD7,000)，等待中的女子 (HKD10,000)

版本：1/5

### 作品介紹：

《親愛的德米安》行為藝術記錄相片。取名《涅槃女子》願表達作者對生命的追求，呈現當下的狀態。藝術家走進大瓦缸裏，猶如母胎的嬰兒，又如投進了大染缸的凡人，幾番掙扎，幾番尋覓，幾番沉淪。攝於演出前夕，藝術家在等待，等待來觀看的人群，等待一個時刻。

### 藝術家簡介：

林海怡生於香港，自幼接觸美術，對陶藝產生濃厚興趣。作品多受文學作品、日本文化啟發，以泥、身體及錄像作為媒介，探索本質、獨特性等題材。曾獲關晃先生紀念獎學金及 1a space Award。



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Artist: Natalie Lo

Title: *Closets Glacier*

Year: 2022

Medium: Archival fine art printing with transparent acrylic framing

Dimension: 50 x 37.5 x 2 cm

Price: HKD40,000

Edition: 2/5 and 3/5

**Artwork Description:**

The glacier would never melt.

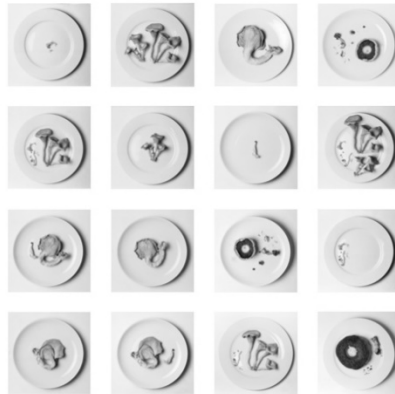
**Artist Bio:**

Lo Lai Lai Natalie was born in Hong Kong. She received her Bachelor of Art (Fine Arts) and Master of Fine Arts from The Chinese University of Hong Kong. Lai Lai is a former travel journalist. She finds her interests in food, farming, fermentation, surveillance, and meditation. She has a farming practice, using photography, video and installation as a means to interact with nature. Her artworks are collected by the Sigg Collection and Asian Art Museum of San Francisco.

Lai Lai presented her solo exhibition *A Messenger - Passerby in Our Battlefields* (Goethe Institut Hongkong, 2023), *You'd Better Turn Down the Volume* (PTT Space Taipei, 2021-2022), *The Days Before The Silent Spring* (WMA Space Hong Kong, 2020-2021), *Give no words but Mum* (Tomorrow Maybe, 2020), *Down into the Abyss* (bonacon Gallery, 2018), etc.

She received the WMA Commission Grant on the theme of Opportunity in Hong Kong and she was the Gold Award recipient of the Media Arts Category of the 26th ifva Award, Hong Kong in 2021. Her artworks were presented in San Francisco, Paris, Berlin, London, Naha, Dresden, Basel, Johannesburg, Yogyakarta, Beijing, Shanghai and Taiwan.

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Artist: Jolene Mok

Title: *it's useless to pretend to know mushrooms*

Year: 2023

Medium: Photography

Dimension: 13 x 13 x 5 cm each (with frame)

Price: HKD28,000 for 4 photos

Edition: 1 of 3

**Artwork Description:**

Archival photography; Fine Art Print on Hahnemuhle Fine Art paper; Mounted on Dibond with US BOX floating frame; Artist Proof.

Mushrooms in each photograph were cultivated & documented by the artist. Photos were shot in 35mm film and hand-processed by the artist.

**Artist Bio:**

Jolene Mok (b. 1984) was born and raised in British Hong Kong. An experimental artist, she takes video art & experimental film as her major creative platforms. Mok earned her M.F.A. in Experimental & Documentary Arts at Duke University in 2013. She has been exposed to an interdisciplinary learning and working environment since her undergraduate education in the School of Creative Media through her major in the Critical Inter-Media Laboratory (2003-2007). Since 2006, Mok's works have been shown worldwide. From 2011 onwards, she has been on itinerant taking part in artist residency programs, and she has a particular interest in undertaking artist residency programs in relatively remote locations.



Artist: Mui Hoi Ying

Title: *Carrion23-The Expectant Venus*

Year: 2023

Medium: Cement, metal brackets, epoxy resin and mixed media

Dimension: 23 x 26.5 x 25 cm

Price: HKD12,000

Edition: 1

**Artwork Description:**

The piece, *Carrion23-The Expectant Venus*, is the 23rd carrion sculpture that Mui has created. She has been transforming construction materials into mythical totems, perceiving her pieces as the present narrations and relics for the future. The Venus series is referencing the Venus Figurines around the world. The piece is like an excavated statue that glorifies the fertility brought by Venus, yet its ossified state seems to deliver the sacrificing and ironic sides of how a glorified goddess can survive through this modern city.

**Artist Bio:**

Mui Hoi Ying graduated from the Departments of Fine Arts, CUHK. She has been looking into men's collective emotions, instinct and social behaviours via working on mixed media, images and symbols. She believes there are shared inborn memories and spiritual pursuits among men. Recently, she is developing the ideology on how traces in cities and constructions act as the carrier of our timeless spiritual pursuit. By providing an imaginative context and collecting the collectively formed "myth", she is narrating the unexplainable present into surreal stories. Mui's works have been shown in exhibitions including "Make out like It Never Happened and We were Nothing" (Mist Gallery), "Dayday to dayday" (Grotto SKW) and "<(Original)>" (Wure area). She also curates exhibitions and projects occasionally, like exhibitions "Li Hao 8 Lou Hui" (Hui's Gallery), "Round and Found" project (Arthome HK) and online project, "StayHome Residency". She co-founded Gabby & Darren, a local artist collective which located in Wan Chai Foo Tak Building.



藝術家：梅愷盈

作品名稱：*Carrion23-The Expectant Venus*

年份：2023

媒介：水泥，鐵製支架，樹脂，混合媒介

尺寸：23 x 26.5 x 25 cm

價錢：HKD12,000

版本：1

作品介紹：

作品 *Carrion23-The Expectant Venus* 是梅愷盈創作的第二十三隻「腐生物」。透過轉化日常所見的建築材料為神話生物圖騰，她認為這些作品既是屬於當下的敘述，也是在未來有待發現的遺跡。維納斯系列引用了在各地出現的維納斯小像，它們象徵了豐饒的生育力。作品在模擬一件讚頌維納斯的出土神像，但其石化而停止生長的狀態卻表達了包含犧牲和矛盾的一面。作品嘗試想象和描繪這個精神載體如何在現代城市生存。

藝術家簡介：

梅愷盈畢業於中文大學藝術系，多以混合媒介、影像及符號探索集體精神狀態與社會現象。她相信人生而擁有相似的精神渴求，現代社會與古代文明近乎同出一轍。近來視城市痕迹和建築場景為貫穿時空的遺址，是延續人類精神追求的載體。她嘗試收集共同建構的城市神話，以虛構的語境轉化難以言喻的日常。梅曾參與展覽包括「你恢復得像我們之間從來沒有發生過一樣」（Mist Gallery）、「日力」（嘉圖畫廊）和「（原味）」（Wure area）等。她不定時策劃藝術計劃，曾策劃展覽「麗豪 8 露蒼」（中大許氏文化館）、「Round and Found」計劃（藝術家）及網上展覽「StayHome Residency」等。梅為「雞髀打人」成員，聚居富德樓持續創作。

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Artist: Tracy Ngai

Title: *Sowing seeds back into the soil*

Year: 2023

Medium: Inkjet print on Hahnemühle paper

Dimension: 30 x 30 cm

Price: HKD12,000

Edition: 1

Artwork Description:

Experiment with seeds and different soils.

Ungerminated seeds are just dormant.

Artist Bio:

Ngai So Fan received her Bachelor of Arts at RMIT University in 2022. Ngai is fascinated by the timeliness and authenticity of photography and media art. Through taking daily life as subject matter while commenting on the everyday aesthetic values and thinking about the unseen choices and possibilities in life.

Her works are often related to everyday experiences on the street and fundamental living elements. She attempts to stretch the possibility of images by exploring the materiality of the medium and intermedia possibilities.

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藝術家：魏素芬

作品名稱：播種

年份：2023

媒介：噴墨打印、Hahnemühle 紙本

尺寸：30 x 30 cm

價錢：HKD12,000

版本：1

作品介紹：

以四個不同地區的泥土作種子實驗。

大概沒有發芽的種子也只是休眠。

藝術家簡介：

魏素芬於 2022 年獲取屬澳洲皇家墨爾本理工大學的藝術文學士，主修攝影。以攝影媒介的角度思考日常，探索媒介的物質性來擴展圖像的可能性。

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Artist: Debe Sham  
Title: *The State of Play*  
Year: 2022  
Medium: Brass, wood, cloth and polyethylene  
Dimension: 20 x 20 x 25 cm  
Price: HKD35,000  
Edition: 1

**Artwork Description:**

*The State of Play* is a sculpture that explores the relationship between play and creativity. By using play materials such as clothespin dolls and toy mechanisms, the sculpture creates a “Magic Circle”, an alternate reality with specific rules, differentiating it from the real world. Jürgen Fritz's three dimensions of play – behaviour, framing, and construction – provide an analytical structure to examine the boundaries between the game and real world. Debe's toy sculpture series encourages viewers to contemplate the potential of play and its comparison to ritual, as well as the impact of childhood toys, forms, and spatial relationships on grown-up creativity.

**Artist Bio:**

Debe Sham, sculptor, doctor of philosophy candidate, and part-time lecturer was born in Hong Kong. She/they obtained the B.A and M.V.A. from the Academy of Visual Arts at Hong Kong Baptist University. Yale University and New York Economic and Trade Office have awarded Debe the Yale-China Art Fellowship. The subject of her/their metaphorical site-specific sculptures and mix-media installations has grown out of exploring the origins of existence and social norms. Debe's works tap into the aesthetics of participatory art and the language of contemporary sculpture, inseparably connecting to the world of toys, games and circus. She has been invited to various local and international artist-in-residence programs and exhibitions, such as Lingnan University A.I.R., Tai Kwun A.I.R., New Haven International Festival of Arts & Ideas, Inside Burger Collection, to name a few. Her works are collected by institutions and private collectors.

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**1a space Artwork Catalogue**



藝術家：岑愷怡

作品名稱：遊戲狀態

年份：2022

媒介：黃銅、木、布和聚乙烯

尺寸：20 x 20 x 25 cm

價錢：HKD35,000

版本：1

作品介紹：

遊戲狀態為岑愷怡的童玩雕塑系列之一，是一件探索遊戲與創造力之間的關係，以及比較遊戲的潛力及其儀式的雕塑。作品蒐集不同時期、地域的遊戲和玩具衣夾娃娃為材，配合金工技術和機械部件進行渲染，並以雕塑為物，挪用和重建出遊戲的形式和空間的關係。

藝術家簡介：

岑愷怡，雕塑家、哲學博士研究生及兼任大學講師，生於香港，畢業於香港浸會大學視覺藝術學士及碩士學位，曾獲美國耶魯大學和紐約經濟貿易辦事處頒發雅禮藝術獎助金。她致力運用各種媒介創作，包括裝置藝術、公共藝術、雕塑和文字，專研配合特定場地。作品主要以玩具、遊戲和雜技為本，通過研究參與式美學及當代雕塑的語言，探討存在本義與社會規範的議題。曾參本地及海外的藝術家駐場計劃和展覽項目，包括嶺南大學藝術家駐場計劃、大館藝術家駐場計劃、美國紐黑文國際藝術與創意節、Inside Burger Collection 等等。作品多為機構及私人收藏。





Artist: Harrison Wong  
Title: **Office Lady** from the hexptych *Name Your Plague*  
Year: 2020  
Medium: Digital print on photographic paper  
Dimension: 25.8 x 25.8 x 2 cm  
Price: HKD4,400  
Edition: 1

Artwork Description:

#2020 #2023 #plague #mask #respiratorycover #red #money #紅衫魚

Artist Bio:

Harrison Wong (born 1997, based in Hong Kong) now works in installation, photography, graphics art, new media. His works centre around local society and often come with a slight slash of peat. Visual artist for Fuhou's poetry album *Post-Historical Creature*. He likes to wander in the digital sea and research bags of memes. He is currently cultivating a photography exhibition.



藝術家：Harrison Wong

作品名稱：OL, 由六聯作品《瘟疫自》

年份：2020

媒介：數碼印刷相片

尺寸：25.8 x 25.8 x 2 cm

價錢：HKD4,400

版本：1

作品介紹：

#2020 #2023 #plague #mask #respiratorycover #red #money #紅衫魚

藝術家簡介：

Harrison Wong (1997 年生，香港) 現以裝置藝術、攝影、平面藝術和新媒體創作。作品源於社會。平時喜歡流連數碼世界與迷因。正在構想一個相展，希望往後的作品能熟陳多點。

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Artist: Issac Wong

Title: *Dowry*

Year: 2023

Medium: Thread, second-hand men's shirt

Dimension: 30 x 26 x 15 cm

Price: HKD12,000

Edition: 1

**Artwork Description:**

Dowry, also known as “seed money” in ancient times, is the start-up funding provided from the natal family for marriage. In other words, it is a kind of nourishment for the new family. As a male artist, he imitates the ancient women to sew dowry for himself, but he does not intend to submit to monogamous marriage or form a family.

The stitches on the second-hand men's shirts imitate the embroidered clothes. At the same time, the stitches are like the cross marks in the filling boxes or a digital image gradually generated by several pixels. They are weaved into the character “囍” (double-happiness) and awaiting for the big day.

**Artist Bio:**

Wong Hong Tik, Issac (b. 1999, Hong Kong) is a young visual artist based in Hong Kong. He received a degree in Fine Arts from The Chinese University of Hong Kong. His works are exhibited at: Art Central 2022 (Hong Kong Convention and Exhibition Centre), Day Day To Day Day (Grotto Fine Arts), Fluidity and Impermanence (Tomorrow Maybe), etc. He is also one of the co-founders of the artists collective Gabby & Darren. His creations mainly narrate his vulnerable emotions through drawings on cloth and daily objects installation. His senses of security and strangeness, closeness and loneliness are caused by temporary intimacy which he believes is shared in the city. He wishes the soft and repetitive labour in his works can look for audience who would give him a hug gently and whisper “Yes, I feel the same.”



藝術家：黃康迪

作品名稱：嫁妝

年份：2023

媒介：綿線，二手男裝襯衫

尺寸：30 x 26 x 15 cm

價錢：HKD12,000

版本：1

作品介紹：

「嫁妝」在古代又被稱為「種子錢」，是為了新成立的家庭更容易發展而提供的起動資助，即新家庭的養份。藝術家作為男兒身仿效古代女性為自己縫製嫁妝，卻不打算服從於一夫一妻制的婚姻或組建家庭，而是在滋養另一些可能性和未來。

二手男裝襯衫上的縫紉模仿刺繡，卻似填充格上重覆的交叉記號或數碼像素逐漸生成的影像，織成「囍」字，等待著好日到臨。

藝術家簡介：

黃康迪，1999年生於香港。2021年畢業於香港中文大學。曾參與的展覽包括：Art Central 2022（香港會議展覽中心）、《日力》（嘉圖畫廊）、《流動與無常》（Tomorrow Maybe）等。他亦是新晉藝術家群體「雞脾打人」的創辦人之一。他透過在布上的素描及日常物裝置，描寫自身脆弱的情感。他在城市中經歷了不少快速而短暫的親密關係，使他感到安全而陌生，親密而孤獨。他希望作品中溫柔而重覆的勞動能幫他在城市裡尋找同病相憐的人。他在等待著有觀眾給他一個擁抱，並在耳邊低喚：「我也是這樣的。」

**Art Basel Hong Kong 2023**  
**1a space Artwork Catalogue**



Artist: Fiona Wong  
Title: *Ninepin Group 1*  
Year: 2023  
Medium: Black stoneware  
Dimension: 34 x 20 x 7.5 cm  
Price: HKD32,000  
Edition: 1

**Artwork Description:**

As part of the beautiful Hong Kong, three out of the nine islands were hollowed out sitting on the white sea. This work is completed with smoke coming out from the holes by incense burnt inside.

**Artist Bio:**

Born in 1964 and lives in Hong Kong, Fiona Wong graduated from the University of East Anglia in 1991 and obtained her MFA degree at the Chinese University of Hong Kong in 1997. She received a Starr Foundation award from the Asian Cultural Council in 2000 and was elected member of the International Academy of Ceramics in Geneva in 2007. She was named Hong Kong Arts Development Award Artist of the Year 2017. In 2018, her ceramic work *Blue Wings* was collected by the British Museum. She is currently a Senior Lecturer at the Hong Kong Art School.

Since 2004, Fiona Wong curated various research projects on ceramics, history and the community, including “My Soil My Land (2006)”, “Gogasha” 6th Echigo Tsumari Triennale (2015), “Hi Houses – A Chronical of Law Uk Retold By Art” (2017), “Hong Kong Colours” (2021). Her consistent interest in the medium of ceramics as a way to explore the world has been the core of her own art practice as well as her teaching.



藝術家：黃麗貞  
作品名稱：果洲群島（一）  
年份：2023  
媒介：高溫黑泥  
尺寸：34 x 20 x 7.5 cm  
價錢：HKD32,000  
版本：1

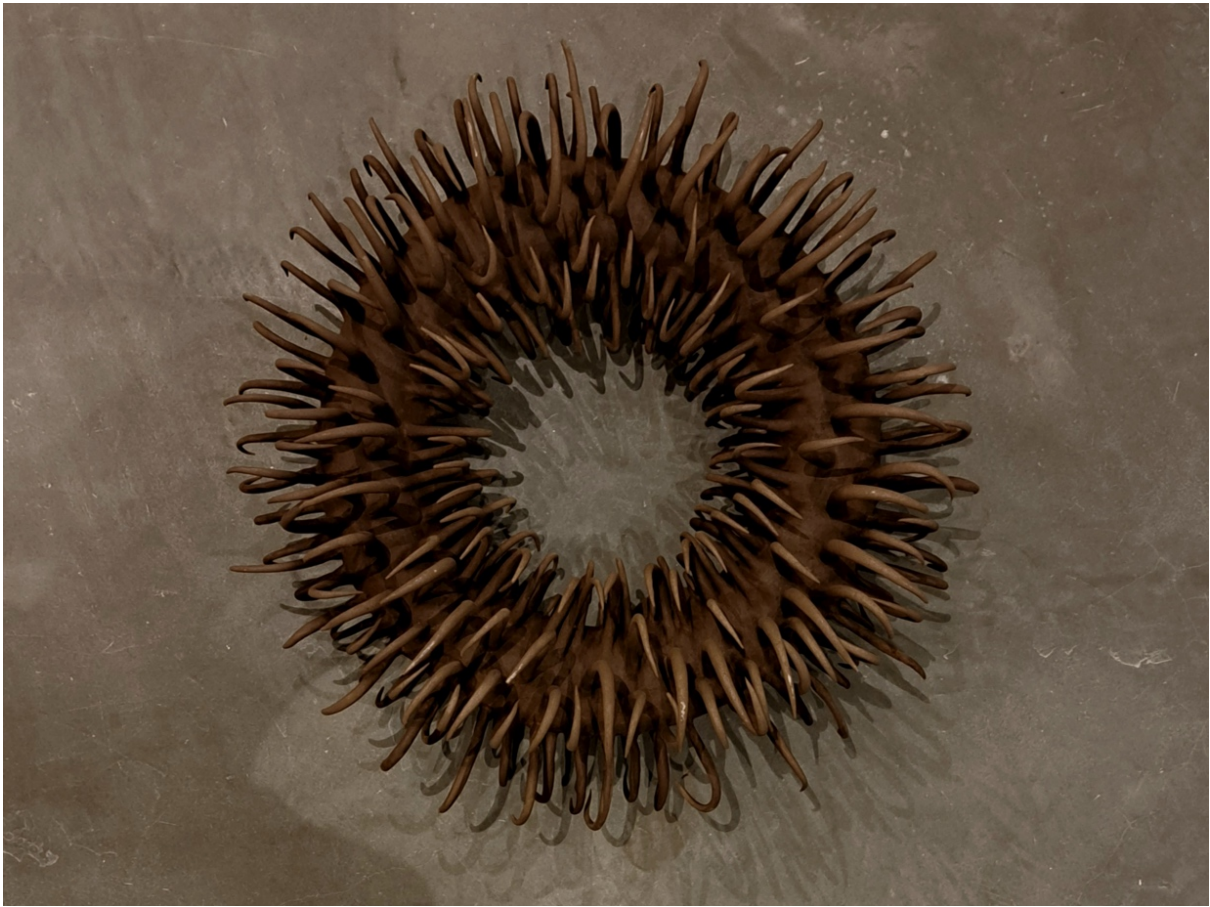
作品介紹：

果洲群島共有九座島嶼，其中三座被挖空作香爐，置於白色海面之上，靜待小孔飄出渺渺香煙，訴說美麗的香港地貌。

藝術家簡介：

居於香港，1964 年出生，英國東安基亞大學教育學士(1991)、香港中文大學藝術碩士（1997）。2000 年獲亞洲文化協會獎助，自 2007 年起獲選日內瓦國際陶藝學會會員，2017 獲「香港藝術發展局藝術家年獎」，作品《Blue Wings》於 2018 年獲大英博物館收藏，現任香港藝術學院高級講師。

自 2004 年起，黃氏策劃多個陶瓷研究計劃，包括《天水泥》2006，《拾遺補缺》2009，《恒河舍》第六屆越後妻有大地藝術祭 2015，《羅屋新傳》2017，《香港本色》2021，她努力不懈以陶瓷語言探索世界，成為其藝術創作和教學的重要內容。



Artist: Iris Yeung

Title: *Sonder*

Year: 2023

Medium: Stoneware clay

Dimension: 23 x 23 x 15 cm

Price: HKD10,000

Edition: 1

**Artwork Description:**

The work is built in a bird-spikes inspired form. The bird spikes are placed on buildings around the city to prevent birds from dwelling, but the animals often end up being trapped by the spike. The word “Sonder” also refers to the realization that each passerby has a life as vivid and complex as one’s own. The spikes point in different direction and barely touch each other. The artist tries to express feeling towards the fragmentation and alienation she feels in her daily life.

**Artist Bio:**

Yeung Lok Yiu (b.1999) was born in Hong Kong. She positions herself as an observer collecting trivial in the household and city as the source of her creative practice. Yeung used to work with and inspired by found objects in her surrounding and attempts to connect with human beings she came across through intercepting and conversing objects and scenario we all familiar with.



Artwork offering and commissioning