

Beyond Definition 定義之外

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ABOUT US

Koru Contemporary Art, founded in 2001, sources exceptional contemporary artwork internationally. A large selection of art can be referenced on our website or found in our galleries located in Aberdeen, Hong Kong.

Our team of art consultants advise on all matters relating to the collection of art in both a private and corporate scenario. Our advisors undertake site visits and develop appropriate project proposals that carefully match a client's specific requirements with Koru's expertise and its diverse portfolio and knowledge of artists and their work. The result can be challenging, but is always striking, beautiful and ultimately appreciated. Our clients are architects and designers based in Hong Kong, Asia and elsewhere in the world. We also regularly work with private collectors in Hong Kong and around the globe.

At Koru, we are passionate about our work and welcome visitors to our galleries to look, see and discuss art and artists in general. Our philosophy is simple: Art should be accessible; the experience of collecting should bring delight and satisfaction.

In that context we also offer an art lease program which offers clients the opportunity to evaluate a piece of art before either purchasing or simply updating their offices or homes with new, but temporary, art work.

Our associated services include illustrated submissions, the commissioning of artists for specific work, investment advice, valuation, crating and installation. We regularly publish catalogues which can be purchased online or at art bookshops and our popular Koru Art Voucher is truly 'a gift of art'.

For further information, contact Mark Joyce and the team from Koru Contemporary Art.

Gallery Hours: by appointment

Beyond Definition
定義之外

Jessie Lim Ceramic Sculpture
林真潔陶瓷雕塑

Hong Kong Summer 2008 • 香港二〇〇八，夏

INTRODUCTION

Emergence

By Jessie Lim

Like a butterfly struggling out of a dark cocoon

I like to spread my wings and fly again

This show in Hong Kong reflects my slow emergence from one of the darker recesses of my life. Out of the long, deep shadows cast by the loss of a loved one.

From the embers, all is reduced to the stark contrast of black and white. But look a little closer, and there's more than just black, more than just white. Black has so many hues. So has white. It can be breathtaking. I seek variations of these basic tones to echo in my works, like Yin and Yang or light and shadow reflected in multiple ways.

In the series of works called Morph, I have sought indefinite shapes and highly textured surfaces. An oxide is used here, largely blues and pale yellows.

Another series, Spires, features basic cone shapes with embellishments. These are best seen in a group. See them interact with each other and form an interesting community.

My Orbs are round-shaped pieces embodying the fullness of form and pregnant promise. The aim was to achieve a look that is full and self-contained.

Black in it's many incarnations expresses itself in Black Aura. These form a small configuration.

I call this show Emergence as I see the world with new eyes, like the emerging dwellers of Plato's caves. We close ourselves in after a tragic experience. But when we come out to see, feel and experience again, it's like life itself springing anew. I hope to convey some sense of this to you, my viewer.

引 言

脫穎而出

林真潔

如蝴蝶般欲掙脫繭的束縛

我將張開我的羽翼再度飛翔

這次在香港的展覽，反映了我想從我的生命中最深沉的黑暗中走出來，離開那個因為失去最愛的漫長傷慟。

灰燼裡，當火燄逐漸消失時，顯露出的是極端色彩的黑與白；但是當你再湊近一點，看到的就不僅只是簡單的黑、單純的白，它們還帶了其他的色彩，真是震撼人心。 在黑白的基本色調中，呼應了我的追求，追尋陰與陽，光與影的多樣面貌。

在我的“形態”作品中，我以不明確的形體和表面強烈的紋理來呈現。我使用氧化物，使用了大量的藍和淡黃色。

另一個系列“螺旋”，主要的特徵是經過潤飾的圓椎體基座，並且用群體的方式來呈現彼此之間有趣的互動和共存。

我的球形作品，具體呈現形體的飽滿和孕育的希望。充滿的自我滿足是這件作品想要表達的目標。

“黑色靈氣”則是以典型的黑色和小規模的形態來表現。

我稱這次的展覽為“脫穎而出”，因為我就像從陰暗的柏拉圖洞穴走出來的居民，重新用我的雙眼去看這個世界。人們總是在經歷悲傷時將自己鎖住，但是當我們再度走出來，去看、去感覺、去體驗，生命因此獲得重生並且再度活躍。這些感受就是我想要帶給我的觀眾們的。

Beyond Definition

by **Gina Fairley**

Definition in today's world of constant reinvention, speed and the hyphenated status of cultural peripatetics has lost its very definition. We are less willing to pigeon-hole or categorise an artist, cognisant of the hybrid place that contemporary art making occupies. Jessie Lim is one such artist. Her work defies definition. Her ambiguous quasi-organic forms speak with the vocabulary of contemporary art rather than functional ware, leaving one to question how best to define them: as ceramics, sculptures or installations?

I recall when first introduced to Jessie's work, seeing a photograph of a wavy orb casually sitting beside the monograph on American abstractionist Brice Marden. It was the most natural connection. Whether the pairing was intended to frame how we think about Jessie's work remains unknown, however, such a simple gesture communicates a great deal about the 'head space' with which Jessie approaches the work.

Marden is known for combining eastern transcendence and western formalism, his work an inspired fusion of two abstract forms: the monochrome and the responsive line. (1.) One could easily be describing the work of Jessie Lim. Both occupy that space where expression is infinite. Jessie has long pushed the parameters, or definitions, of the ceramic medium and this exhibition continues that investigation.

Jessie Lim's objects could be simply thought as drawn forms. Her lines and marks constantly shift weight, direction and tone; one can trace spiralling ribbons, a gentle curve, serrated edges and hard angles along her forms. They celebrate accidental occurrences and yet remain regimented by a pursuit of perfection. When one encounters her installations, it is a fantasy world reminiscent of blooms under a microscope, a constellation or coral seascape that we conjure. Her clustered forms engage in a spatial tension, at once repelling with thorn-encrusted spikes and urchin-like needles yet are deliciously sensual and provocative in their stillness and graceful balance. It is this dichotomy and strength that forms the kernel to Jessie Lim's work and finds new direction in a continuously growing vocabulary, such as her 'Morphs' and 'Black Aura' groupings introduced with this exhibition.

Subtle Transitions

Jessie's work is physically and mentally absorbing to produce. In return it has offered her strength emotionally. It has been a year of subtle transitions. We can see it in her familiar series, "Wavy Bowls", "Orbs" and "Spires". They have begun to reach taller, are more slender and their needles shorter, less raw.

If we look at this new clan of "Spires", typically they demand an amount of breathing space between the individual objects and still they beg not to be separated from their forested cluster. Sitting in a shallow pool

of water they transcend their medium, taking on a spatial reading as installations. Their reflections challenge our concepts of illusion and weight; their briny partners just fragile replicas.

Their needles, as with the earlier works, continue to state a boundary but perhaps less emphatically. Jessie has invested a lot of energy into the glazes for this show, using the mottling of the iron bleeds to bounce against the thicker matt glazes. Her black "Spires" take on the density of rubber and with their spikes add a lurid tone of black-rubber bondage or tropical gothic. Jessie plays with association without definition. It is a cerebral as well as an emotional reaction.

Jessie is drawn to this voltage or physicality and uses it to tantalise us with a cluster of small orbs, pawns to an experiment. We are conditioned not to touch. Jessie challenges that compulsion by grouping her orbs in intimate, friendly gatherings, inviting to be stroked and held. She wants the visitor to engage with their tactility; to give in to their surface sensuality. While in some ways this gesture represents the end point of these forms – a kind of handing them over – it also provides the transition to her new orb-like groupings titled, "Black Auras".

The "Morphs", similarly, have that inherent physicality but it manifests in a totally new shape. These are extremely textural works. Calling on a technique used some years ago, Jessie has perforated the clay's surface with surgical precision. First made solid, the pieces are then slapped and beaten into shape, and hollowed out before being painstakingly pierced in a kind of acupuncture overdose, suspended between pain and pleasure. For Jessie the process was meditative, therapeutic and cathartic.

I am reminded of an earlier conversation we had and Jessie's comment, "When I am making my work, I am thinking I would like this piece to look like it is moving, or to look very strong or sturdy. I don't refer to a form in my mind, but rather I am trying to transport a feeling or spirit in the work - for it to have a presence." (2.) The "Morphs" are physically and metaphorically heavy; they have that 'presence'. The word weight is often called upon when describing Jessie's work. Her pieces don't scream 'fragile' like traditional ceramics yet they are not bulky or cumbersome. The "Morphs", however, are definitely more grounded than the other series. Clustered they become a landscape with an ancient geology; individually they could be an exercise in geometric abstraction.

The surface incisions of the "Morphs" are both random and constructed; the oxide sinks deep into their perforations giving the form its density and illusion of furrows / shadows emphasising the chiselled form. It is their texture that keeps them connected to an organic form, roughly pitted like a porous sea sponge, but equally pulls the form away from formulaic associations. They have the abstract durability of jute, the delicacy of woven crochet and the carved elegance of river rocks. The "Morphs" are anomalies. They force the viewer to redefine their perception of the ceramic medium.

It is this constant push and pull that sets a rhythm as we move through this exhibition of Jessie Lim’s work. The eye is pulled up by the lofty “Spires”, some up to three feet tall, and then pushed down by the weight of her earthy “Morphs”. The drama of the “Spires” is balanced by the quiet minimalism of the “Black Auras”. Jessie wanted to explore this visual engagement to new extremes.

Unlike the “Spires” and “Morphs”, which are all built by hand, the “Black Auras” are thrown. Jessie uses the tool of the wheel – ubiquitous to function ware – to create an object that is clearly sculptural. They have the wheel’s clean perfection, thrown as a little pot and then trimmed to form a gentle nipple. The repetition and gradation of these forms become a mantra in pursuit of perfection. It is achieved in the synthesis of the form and its surface; they are one.

How the glaze sits on the object moves beyond an epidermis or decoration. In the past Jessie’s black works have occasionally been mistaken for metal with their oily sheen and cool hard surfaces. The glaze holds the light and, for some, it is absorbs the light, dense as a velvet night sky. That ‘energy’ of black has been celebrated by artists throughout time, from Tony Smith’s enormous monoliths to Rodchenko’s 1918 painting “Black on Black”, Mark Rothko’s 1968-69 versions or David Nash’s more recent charred timber “Spheres”. Repeatedly drawn to the introspection and strength of the hue, Jessie is among this coterie of artists that are able to speak with the infinite variations of such a minimal voice. They are the tenants of obsession and devotion.

Jessie Lim’s work traverses genres. She makes it impossible for us to read her ceramics as anything other than sculptural. Her installations unsettle our formulaic viewing practices. Collectively, this exhibition is extremely courageous in forcing that different perspective; the strength of her forms a reflection of her internal strength and commitment.

定義之外

吉娜費爾利

「定義」- 在現今這個世界裡不斷地被創造，加快的腳步和來來去去的連續符號狀態的文化中，已失去了它的真正意義。我們沒有意願去為一位藝術工作者來分門別類，但在這混雜之中，當代藝術所佔有的一席之地已經被注意到了。真潔就是這樣的一位藝術家，她的作品抗拒了定義。她的作品裡，那種不明確的「類基本結構」的外形，與其說是具有功能性的器具，還不如說它是一種能夠訴諸語彙的現代藝術來得更為貼切；她的作品讓觀賞者不禁想問：該如何去定義這些作品？是陶器？是雕刻？還是一種裝置藝術？

回想起第一次認識真潔的作品時，看見一張波浪圓球的照片就隨意的放在美國抽象作家Bric Marden的專題論文旁邊。彷彿是一種自然的連結，任何人想要將真潔的作品框架進自以為是的想法時，卻同時也對她的作品保留著許多的未知；她那簡潔的作品傳遞了她想要表達“向空間邁進”的想法。

Marden最眾所皆知的是?巧妙地結合了東方的卓越與西方的形式主義所創造出來的抽象作品?：擁有單色調的畫法和敏銳的線條。我們可以輕易的從真潔的作品看見這些影響，兩者都想表達出空間的無限。真潔長久以來排斥特徵與定義，她用陶土做為媒介，並且在展覽中持續做這樣的研究。

真潔的作品可以想像成一種描繪的形式，線條與符號不斷地變化著份量、方向以及風格；其中螺旋帶狀的作品中，沿著形體可以看見優雅的曲線，鋸齒狀的稜角和堅硬的角度。它們讚頌著這個意外的變化，卻又仍然保持著對極緻卓越的追求。當參觀者在欣賞她的裝置時，猶如在顯微鏡下看見繁花盛開的奇幻世界，又彷彿是看見施了魔法的天上星宿或海裡的瑰麗珊瑚。這群佈滿如荊棘及感覺洶氣的尖針呈現出一種緊張的氛圍，但在靜止的姿態中，仍優雅的取得感官美和感官刺激的平衡。這種分裂的效果成為了Jessie作品的核心，也為作品增添新的寓意找到了新的方法。在這次的展覽中，我們可以從她的作品“形態”和“黑色靈氣”體驗到這些感受。

微妙的轉折

真潔的作品呈現出自自然與精神的融合，她的作品同時也回報她有力的情感；這個轉折真潔經歷了一年的時間。我們可以從她最被熟知的系列：“波浪球”、“圓形物”和“螺旋”中看見她的作品變高了，變的更為細緻，尖針變短了，生嫩的技法也逐漸脫去。

她最新的作品“螺旋”，最具代表性的就是每個單獨物件都想擁有屬於自己的呼吸範疇，卻又不願意割捨所在的群聚之處。座落在淺池中的這些作品已經超越了它們本身的素材。在這個空間裡我們閱讀到了藝術的展演。它們顛覆了我們既有的想法，推翻了這群只是易碎而且多數為複製品的既有觀念。

作品裡的尖針和早期的創作一樣，仍然持續闡述一種界限，不過沒有像過去那樣的強調。真潔在這次的展覽中花費了許多的精力在釉彩上面，她用斑駁的融鐵去抵擋濃稠暗淡的釉色，她的黑色“螺旋”運用到密集的橡皮以及尖刺，增添了如黑色橡皮束縛或未開化的熱帶地區火燒般的色調。真潔的創作運用了無限的聯想，不只是知性也是一種情緒的互動，但這些都與定義無關。

真潔如作實驗般，為她的群聚的作品描繪一種能量或形體來惹逗我們，使我們可望而不可及。為了營造觸摸感和保留感，真潔將這些作品巧妙地放在一起，她希望觀賞者能夠注意到她作品表面的觸感。在某些方面，這些作品的姿態也描繪著“一種付出”，同時也傳遞了她的另一群新的作品“黑色靈氣”的訊息。

Notes:

1. William V. Ganis review of “Brice Marden Work of the 1990s”, on view at The Carnegie Museum of Art, Pittsburgh, 2000
2. Interview with artist recorded in Kuala Lumpur, December 2005.

Gina Fairley is an Australian arts writer working in South East Asia.

相同地，另一件作品“形態”表現了與生俱來的自然，但卻又以一種全新的形體來展現。這是一件在結構上創造極端的作品。真潔使用早年的技法，有如從事精密外科手術般在陶土的表面打洞。在創作程序上她先將陶土變硬，然後用拍攏的手法將陶土塑出形狀，然後小心的在塑好形狀的陶土中穿孔，就像施以針灸一般，讓感覺停留在疼痛和愉樂之間。對真潔而言，這樣的一個過程，像是冥想、一種治療和藝術上的淨化。

我想起了早期與真潔交談時，她說「當我在創作時，我希望我的作品能夠表現出動力，看起來結實堅固或者是非常強壯的。我並不預設它會以什麼樣的形式呈現，我寧可將想法和精神灌注進我的作品中，使它有存在的意義」。“形態”在物質以及隱喻中都比較沉重；都賦與了存在的意義。當描述真潔的作品時，“重量”這一詞經常被提及。她的作品不像傳統陶瓷那樣給人感覺“易碎”，卻又不致於龐大或笨重。“形態”比較起其他系列作品有更明確的根據。作品群聚在一起，展現出一種古老地貌的景色，單獨的作品卻又能表現出抽象的幾何美學。

“形態”有如雕刻般的外表兼具了隨意和建構；氧化物深深地嵌進孔洞裡，創造出幻想的濃密溝紋，陰影強調著雕鑿的形體。它那觸摸起來的質感與自然形式相互連接，粗糙的凹洞像是一塊多孔海綿，有別於其他公式化的作品。它們呈現出黃麻纖維、細緻的鉤針編織、以及雕刻的河岩等等抽象的恆久感。“形態”偏離規則常態，促使觀賞者對陶土這樣的一種媒質重新去定義和領會。

當我們在觀賞林真潔作品時，感受到的是在恆定的推擠、拉扯之間的韻律節奏。雙眼從高聳的“螺旋”開始，部分作品甚至達三英尺高，接著視線徒地下降到地上那個充滿重量的“形態”。戲劇般的“螺旋”與色彩極端簡化的抽象作品“黑色靈氣”取得平衡。真潔的作品想要探索的就是這種視覺上的契合和新的極端。

不同於完全以雙手塑形的作品“螺旋”和“形態”，“黑色靈氣”是用投擲的技法所完成的。真潔用隨處可得的輪子作為工具來創造這個雕塑作品。它們有清晰的輪子造型，然後用投擲的方式使它變成一個小的壺罐，之後修整成為一個柔和的突起狀。這個技法創造了形體與表面兼具的綜合體，它同時也是獨特且唯一的。

釉彩要如何超越只是為了陶土的外表或裝飾而用。在過去，真潔的黑色作品曾不經意使用錯誤的金屬，使作品呈現出油膩的光澤和冷硬的表面。釉不只能使作品保持光亮，它同時也吸收了光，濃密的有如天鵝絨般的夜空。那種黑色的能量似乎讚頌著藝術家自始至終為創作所付出的精力；從Tony Smith的巨大磐石到Rodchenko 1918年的繪畫“Black on Black”，Mark Rothko的 1968-69的陳述，或者David Nash用燒成炭的木材創作而成的“天體”，一再地描繪出色彩的內省和力量。真潔就是這樣一位能在這一群既固執又對創作充滿熱愛但是音量最小的藝術家之中，有能力表現出她無限大的變化。

林真潔的創作跨越了類別。她成功地讓我們閱讀到她的作品除了是雕塑以外所蘊涵的其他意義。她顛覆了我們公式化的觀察力。這次的展覽給了我們一種極端的勇氣去面對不同的觀點；她的作品所呈現的力道反映了真潔內心的力量以及對自我的承諾。

註記

- William V. Ganis 2000年於匹茲堡 卡內基藝術館回顧 “Brice Marden ” 1990年的作品。
- 2005年於吉隆坡與藝術家訪談。

吉娜費爾利，為澳洲藝術專題作家，目前在東南亞工作。

Jessie Lim
林真潔

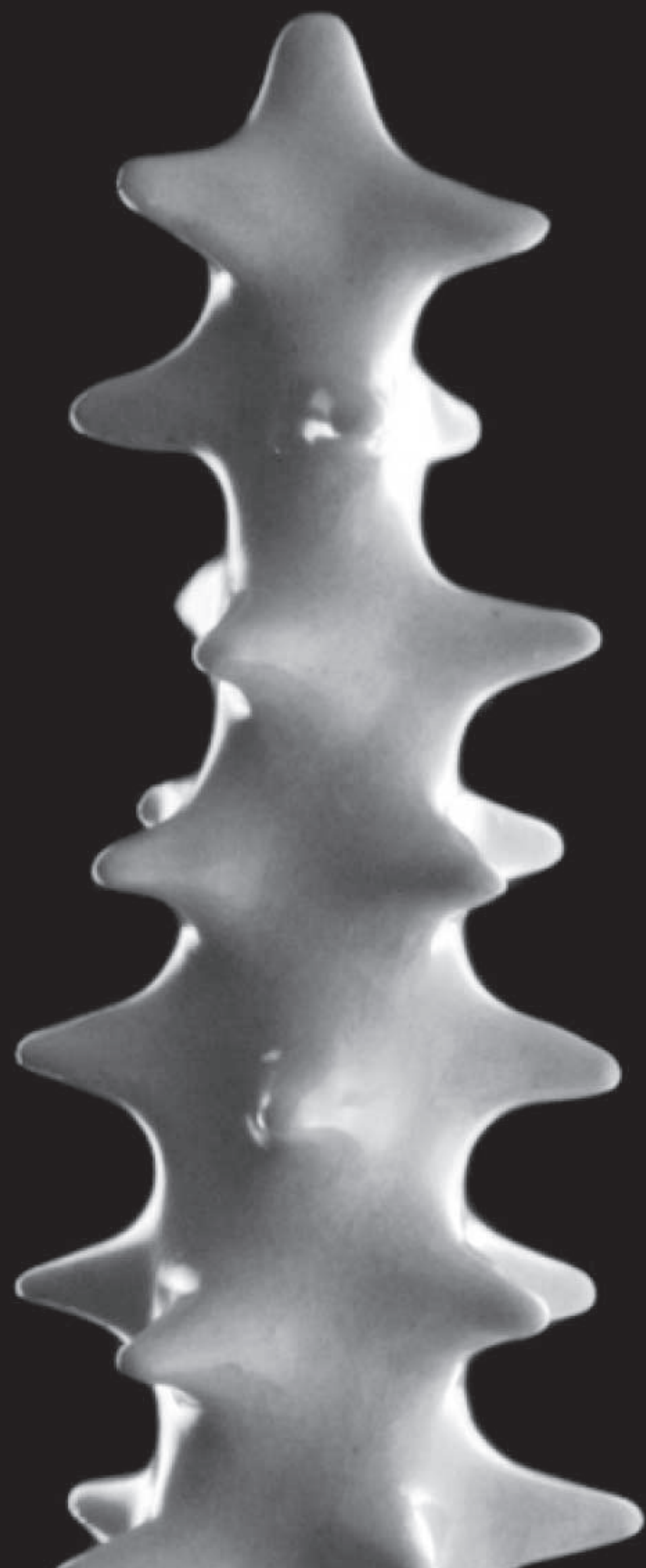


Live a Dream

Jessie Lim 2008

實現夢想

林真潔 二〇〇八



Spires

Spires

H0709 - Black (horizontal ridges), w 15 x d 15 cm x h 76

H0710 - White (horizontal ridges), w 15 x d 15cm x h 81



Spires

H0712 - White (facettèd ridges), w 16 x d 16 x h 73



Spires

H0713 - White (horizontal ridges), w 20 x d 20 x h 85



Spires

H0715 - Black (Serrated ridges - slant), w 15 x d 15 x h 78



Spîres

H0711 - Black Mystique, w 15 x d 15 x h 72

H0716 - Black Mystique, w 15 x d 15 x h 62

H0717 - Black Mystique, w 14 x d 14 x h 56



Spires

H0718 - White, w 17 x d 17 x h 72



Spîres

H0720 - Mottled White, w 15 x d 15 x h 69

H0721 - Mottled White, w 15 x d 15 x h 60





Small Sculptures in Sets

Small Sculptures in Sets

H0703 - Flower Series, Black and White, set of 2

w 15 x d 15 x h 13 cm



Small Sculptures in Sets

H0707 - Star Series, White, set of 3

w 13 x d 13 x h 12cm; w 16 x d 16 x h 13cm; w 20 x d 20 x h 14 cm



Small Sculptures in Sets

H0739 - Gold, set of 3, w 12 x d 12 x h 14cm (all 3 pcs)



Small Sculptures in Sets

H0740 - Pewter, set of 3, w 14 x d 14 x h 12cm (all 3 pcs)



Small Sculptures in Sets

H0741 - Small Orbs, White, set of 3

w 12 x d 12 x h 11; w 14 x d 14 x h 12; w 14 x d 14 x h 13cm



Small Sculptures in Sets

H0742 - Small orbs, Black, set of 3

w 13 x d 13 x h 12; w 14 x d 14 x h 13; w 15 x d 15 x h 14cm





Morph
(Series of indefinite forms)

Morph
Rotund

H0749 - ochre, w 25 x d 25 x h 25cm

H0722 - cobalt, w 18 x d 18 x h 18cm

H0723 - black, w 25 x d 25 x h 25cm



Morph
Angular

H0726 - Cobalt, w 23 x d 23 x h 32cm

H0727 - Cobalt, w 23 x d 23 x h 29cm



Morph

H0743 - Ochre , w 20 x d 19 x h 24cm

H0744 - Cobalt, w 20 x d 19 x h 25cm



Morph

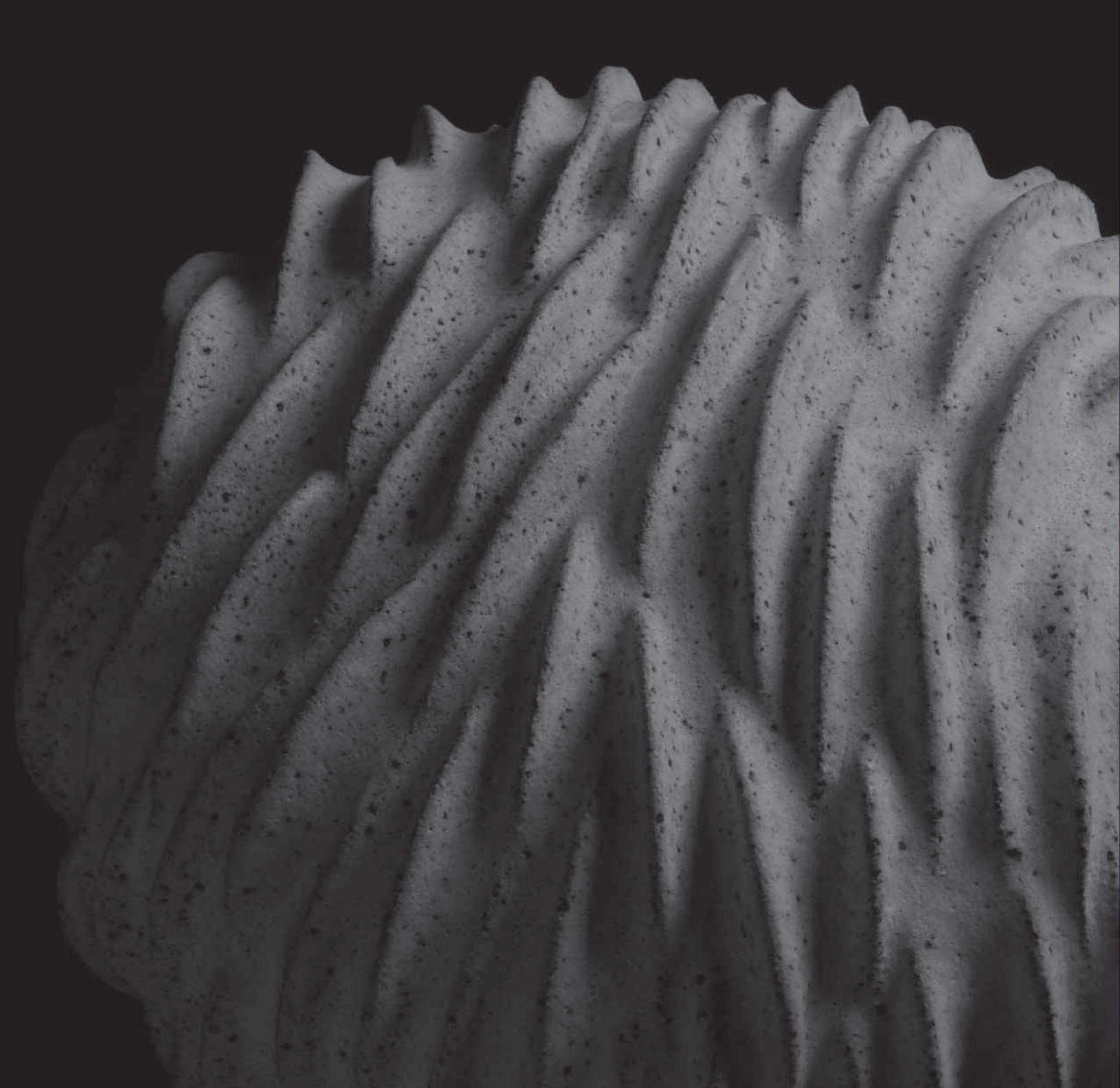
H0745 - Ochre, w 20 x d 20 x h 36cm



Morph

H0746 - Black, w 25 x d 18 x h 36cm





Orbs

Orbs

H0728 - White (short slant ribs), w 30 x d 30 x h 30cm



Orbs

H0729 - White (short vertical ribs), 30 x 30 x 24cm



Orbs

H0730 - White (wavy ribs), 30 x 32 x 32cm



Orbs

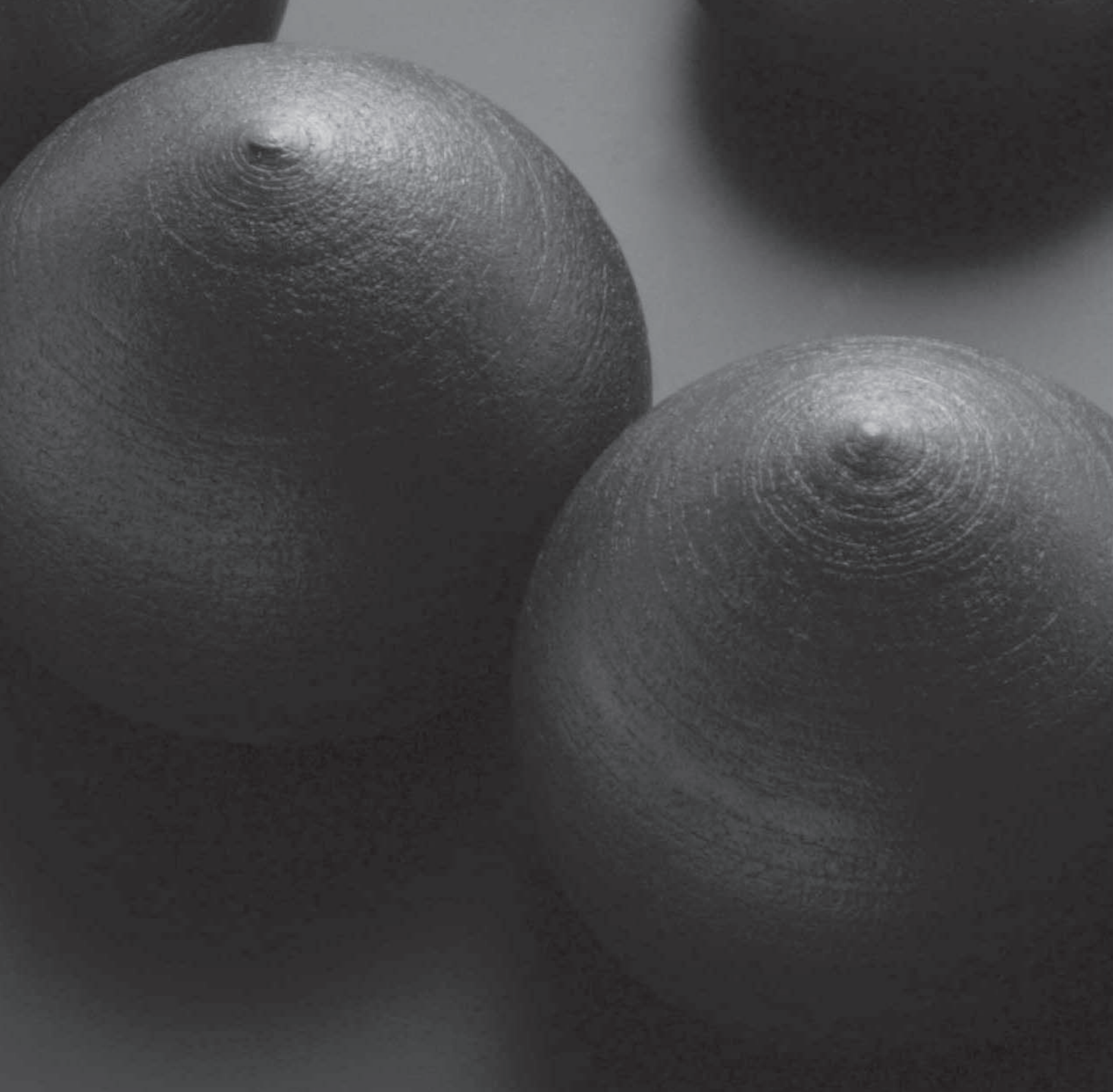
H0731 - White (swirl serrated ribs), 28 x 32 x 32cm



Orbs

H0732 - White (short wave ribs), 30 x 32 x 32cm





Black Aura

Black Aura

H0738 - set of 15, Black



Jessie Lim - Biography

EDUCATION AND TRAINING

1991	Workshop at Anderson Ranch Arts Center, Colorado, USA
1984	Summer pottery courses at Rhode Island School of Design
1983	Pottery Training at Dartmouth College, New Hampshire, USA
	Various pottery workshops in New York City
1982	Dartmouth College, New Hamsphire, USA, Course on Philosophy of Education
1979-80	Diploma of Education, Institute of Education, Singapore
1973-76	Bachelor of Arts (English Literature), University of Singapore

EXPERIENCE

1994-95	Taught ceramics at LaSalle College of the Arts
1992	Pottery tour of Japan, visited Tokyo, Kyoto and Shigaraki
1987	Pottery tour of Europe, visited pottery studios in UK and Italy

SOLO EXHIBITIONS

2005	Art2 Gallery Singapore Jessie Lim "Let a Hundred Flowers Bloom"
2004	The Substation, Singapore
2000	Art-2 Gallery, Singapore
1995	The Substation, Singapore
1993	Shenn's Gallery, Singapore
1990	National Museum Art Gallery, Singapore
1988	National Museum Art Gallery, Singapore

SELECTED GROUP EXHIBITIONS

2007	Singapore Season, China (Beijing)
2005	Steninge World Exhibition of Ceramics, Sweden
2004	Singapore Contemporary Ceramics, Art Seasons, Singapore
2003	Steninge World Exhibition of Ceramics, Sweden
2002	ARTSingapore 2002, Singapore
	Ceramitivity, The Second Statement, NUS
2001	Valentine Willie Fine Art, Kuala Lumpur, Malaysia
	Art Fair 2001, Singapore
1999	Claytivity, National University of Singapore
	International Craft Fair, Bangkok
	China Art Expo 1997, Beijing
1997	Singapore Artists Speak, Singapore
1995	Art Fair 1993, Singapore
1993	Pottery Club Exhibition, Singapore
1991	Apple Art Affair, Clifford Gallery, Singapore
1990	Art Exhibition '89, National University of Singapore
1989	Contemporary Ceramics, National Museum Art Gallery
1987	

林真潔 - 個人簡歷

學歷

1991	美國科羅拉多州安德生農場藝術中心
1984	美國羅德島設計學校陶藝夏令營
1983	美國新罕布夏達特茅斯學院陶藝訓練及參與紐約多家陶藝工作室研討會
1982	美國新罕布夏達特茅斯學院進修教育哲學
1979-80	新加坡全國教育學院教育學位
1973-76	新加坡大學 英國文學學士

經歷

1994-95	於新加坡LaSalle藝術學院傳授陶藝
1992	日本陶藝之旅, 造訪東京, 京都及長野縣
1987	歐洲陶藝之旅, 造訪英國與義大利陶藝工作室

個展

2005	新加坡 Art2藝廊 林真潔 "百花綻放" 展
2004	新加坡The Substation 當代藝術中心
2000	新加坡Art2 藝廊
1995	新加坡The Substation 當代藝術中心
1993	新加坡Shenn藝廊
1990	新加坡 藝術博物館
1988	新加坡 藝術博物館

聯展

2007	新加坡節, 中國 (北京)
2005	瑞典Steninge世界陶藝展
2004	新加坡 新加坡當代陶藝藝術節
2003	瑞典Steninge世界陶藝展
2002	新加坡 2002年新加坡藝術節
	Ceramitivity 第二次聲明 NUS
2001	馬來西亞 吉隆坡 華倫泰威利藝術展
	新加坡 2001年藝術展
1999	泰國 曼谷 新加坡國際大學國際工藝展
1997	中國 北京 1997年藝術商展
1995	新加坡 新加坡藝術之語展
1993	新加坡 1993年藝展
1991	新加坡 陶藝俱樂部
1990	新加坡 蘋果電腦藝術部 Clifford 畫廊
1989	新加坡 新加坡國際大學 '89藝展
1987	新加坡 藝術博物館當代陶瓷展

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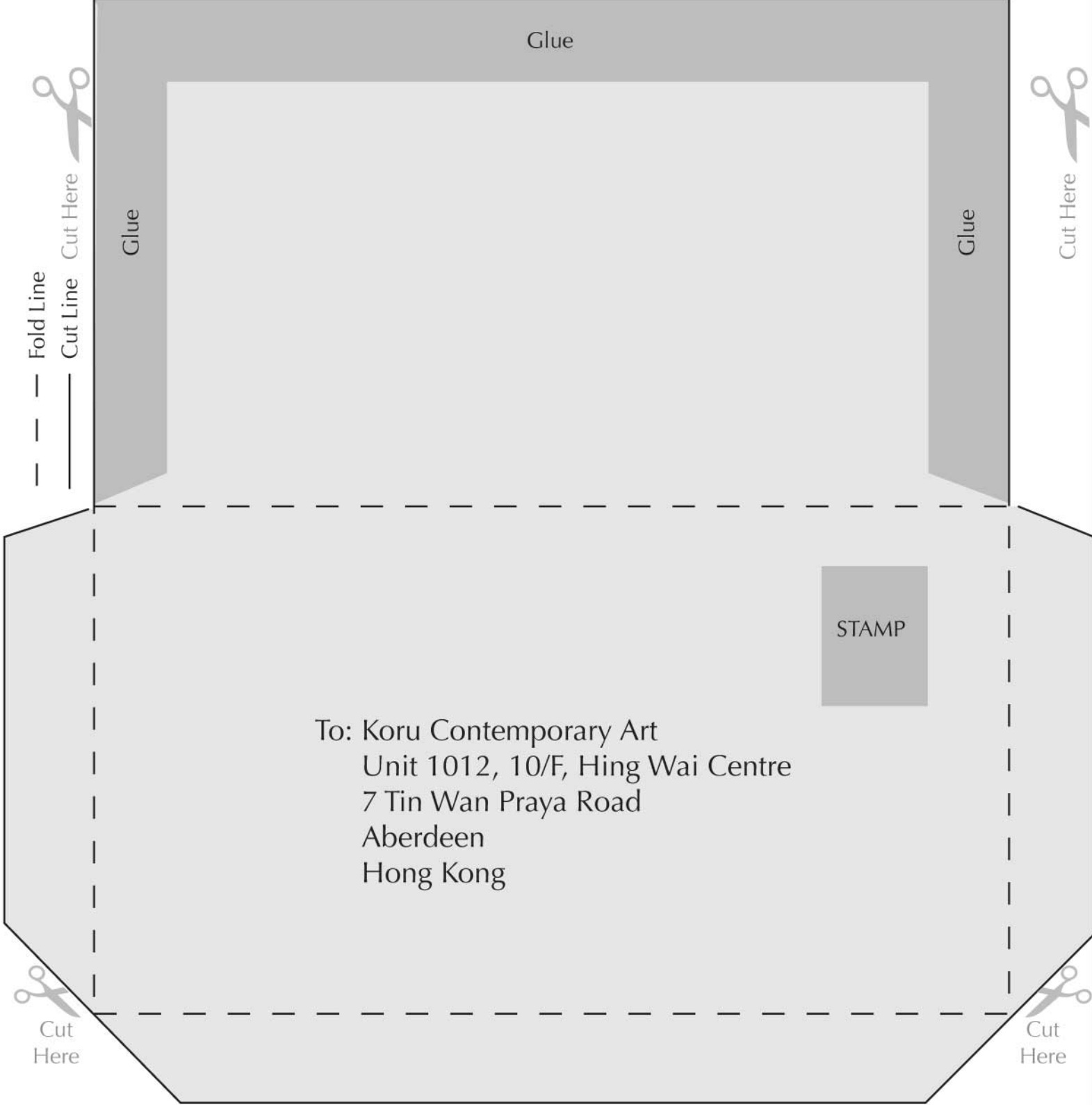
- ☐ Glass
- ☐ Installation
- ☐ Bronze
- ☐ Wood
- ☐ Painting
- ☐ Photography
- ☐ Ceramics
- ☐ Others

Other Remarks:

Glue

Glue

Glue





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