

THE HARI ART PRIZE 2023

Shortlisted Artists

THE HARI
—
HONG KONG

A SPACE
FOR ART

ARTIST: MARIAN ANG

Home is where the heart is, and in a city as crowded as Hong Kong there is so much pride in raising tiny dogs and lovingly tended tiny plant collections. These ones are from the first home of my brother and his girlfriend, which kickstarted my “Home Sweet Home” series about the intersection of domesticity, emotion, memory and chance.

“HK Miscellany” - Hong Kong’s iconic food culture is inimitable and instantly recognisable. One of my earliest personal stories of Hong Kong involves Vitasoy’s VLT lemon tea (alternated with chrysanthemum tea, depending on what was in my then-boyfriend/now-husband’s fridge), which helped to soften the jet lag when I first started visiting the city. To this day it brings a distinct kind of joy whenever I see their iconic yellow packaging. The paper cup from our favourite local eatery and my other current favourite.



HK Miscellany (2022)

Medium: acrylic on canvas

Dimensions: 30 × 30 cm

ARTIST: MAX CHAN

Unfolded (2021) is a photographic project that makes me rethink and redefine my photography. The obsession of perfection and orderliness is one of my characters reflected in the photo. And the admiration of the patterns, color in the city makes me motivated in photography. I built a space in-between realistic and unrealistic. I used photographs to unfold the building from inside symbolising people peeling off rare animal skin.

“Twin Tower” as known as “patio building” is one of the special residential block design of Hong Kong public housing in the 70s - 80s. And it is an extinct design in Hong Kong public housing. Hong Kong architect Mr. Donald Liao Poon Huai, CBE, JP was the designer of the building. The former Secretary of Administration and the head of Hong Kong Housing Department.



Unfolded #2 (2021)

Medium: digital print on photo paper

Dimensions: 110 x 100 cm

ARTIST: MICHAEL CHEUNG

Michael Cheung (Chinese name: 張卓榮) (b.1978) is a Chinese artist living and working in Hong Kong. He is specialized in abstract painting. His approach is edgy, sophisticated and creative one that understands the value of good art. His art creation is deeply embedded within perception, memory, identity and communication in contemporary life.



Black or White 137 (2022)

Dimensions: 50 x 60 cm

ARTIST: ELAINE CHIU

This piece symbolizes my journey of identity-searching in art, where "land" means acrylic and the Western language, and "water" means watercolour and my Eastern roots.

The Hong Kong tenement houses in the foreground, and the modern skyscrapers in the background, showcase the cultural in-betweenness I experienced growing up in Hong Kong. I wish to display the complexity of the hybrid identities of Hong Kong and how it affects my painting language here with this work. My journey of searching and finding will resonate and remind everyone to believe in their journeys.



A Journey Across the Land and the Sea 水陸兼程 (2023)

Medium: acrylic on canvas

Dimensions: 99 × 135 cm

ARTIST: TAO HOI CHUEN, JACKY

This painting was done at the height of the epidemic. It reveals the transformation of human life as a result of the epidemic. School buses, trucks, and cabs were parked in parking lots. The streets are empty, and people seem to have become detached from each other. We seem to be in the worst of times. However, when we are forced to disconnect from our daily work and life, we have more time to be alone, to reflect, and to reconnect with the people who matter to us.

I use contemporary language to cut into traditional aesthetics, using traditional Chinese ink and paper to calmly carve the thickness of the contemporary living world. Meanwhile, the use of juxtaposition of the landscape outside the window in traditional composition of forty-five-degree axonometric projection and the sleepy couple in level-eyed perspective, exploring the new meaning of the flatness of traditional painting in the contemporary art context.



Parking lot (2022)

Medium: Chinese ink and paper

Dimensions: 171 × 140 cm

ARTIST: CHEUNG PAK YU

"Lost in the City" (2020) expresses our loss in society during social engagement. The geometric patterns produced by mixed media abstract the stereotyped concepts and cultures that we have to accept and apply in our community. In the composition created by similar brushstrokes, the expression of different characters embodies homogeneity. This work reveals the reality that our city advocates standard social norms but does not respect our individuality, and over-involvement in urban life is the reason why we lost our singularity. The final message for urbanites of this painting is to break the rigid rules and continue to affirm themselves as a person.



Lost in the City (2020)

Medium: ink, charcoal, and acrylic on paper

Dimensions: 60.5 × 84 cm

ARTIST: JASON HO

Dreamrooms is an enthralling and enigmatic artwork that interweaves the realms of surrealism and abstractism. Each portal invites the viewer into diverse, interconnected worlds, just like travel, embodying an inherent interconnectedness that permeates the artwork. Jason draws inspiration from the likes of Salvador Dalí, as well as the instinctual gestures of the Abstract Expressionists, melding these eclectic influences to create a captivating visual and architectural experience. The dreamlike qualities of the piece echo the mysterious depths of the human subconscious, while the labyrinthine complexity of the composition reflects the limitless potential of human imagination. With an innate sense of balance and harmony, "Dreamrooms" resists the boundaries of traditional artistic expression, engaging the viewer in a profound examination of the intricate and boundless landscape of the mindscape.



Dreamrooms (2023)

Medium: acrylic on linen canvas

Dimensions: 120 × 160 cm

ARTIST: HYDE HUI

Pain, nostalgia, and love are three emotions that hold significant importance in our lives. This piece of art revolves around these emotions and uses experimental ink calligraphy to blend them together. Through the use of special ink and viewing techniques, the artwork expresses the interaction between these emotions, allowing viewers to experience their intense and genuine feelings firsthand. What makes this artwork unique is that viewers can interact with it through touch and feel the emotions and meanings within. The artist uses the warmth of the human body to make the word "pain" disappear upon touching it, symbolizing the power of love to soothe pain and memories. This reflects the interplay between love, nostalgia, and pain, and serves as a tribute to all friends and family who have shown care and warmth towards others.



癒 *Healing* (2023)

Medium: ink on paper

Dimensions: 130 × 97 cm

ARTIST: KAM CHEUK LAM

The artwork "Ctrl Z" features a simple and understated design, with the black colour of thermochromic ink which is covering a white bench. There is no lights or instructions for the presentation of this artwork because visitors are expected to inadvertently touch the bench and discover that it changes color based on their body heat. As they interact with the bench, they will find the hidden message: "Life is no Ctrl+Z." The bench is adorned with the symbols for "Ctrl" and "Z," which is guiding the visitors to associate the artwork with the action of "undo". Additionally, visitors may accidentally scratch the bench during their interaction, leaving irreversible marks and further symbolizing the "undone" in our lives. Through the use of thermochromic ink, the artwork serves as a metaphor: There are many things in our personal and societal lives that cannot be undone, and black is difficult to restore to white...



Ctrl+Z (2022)

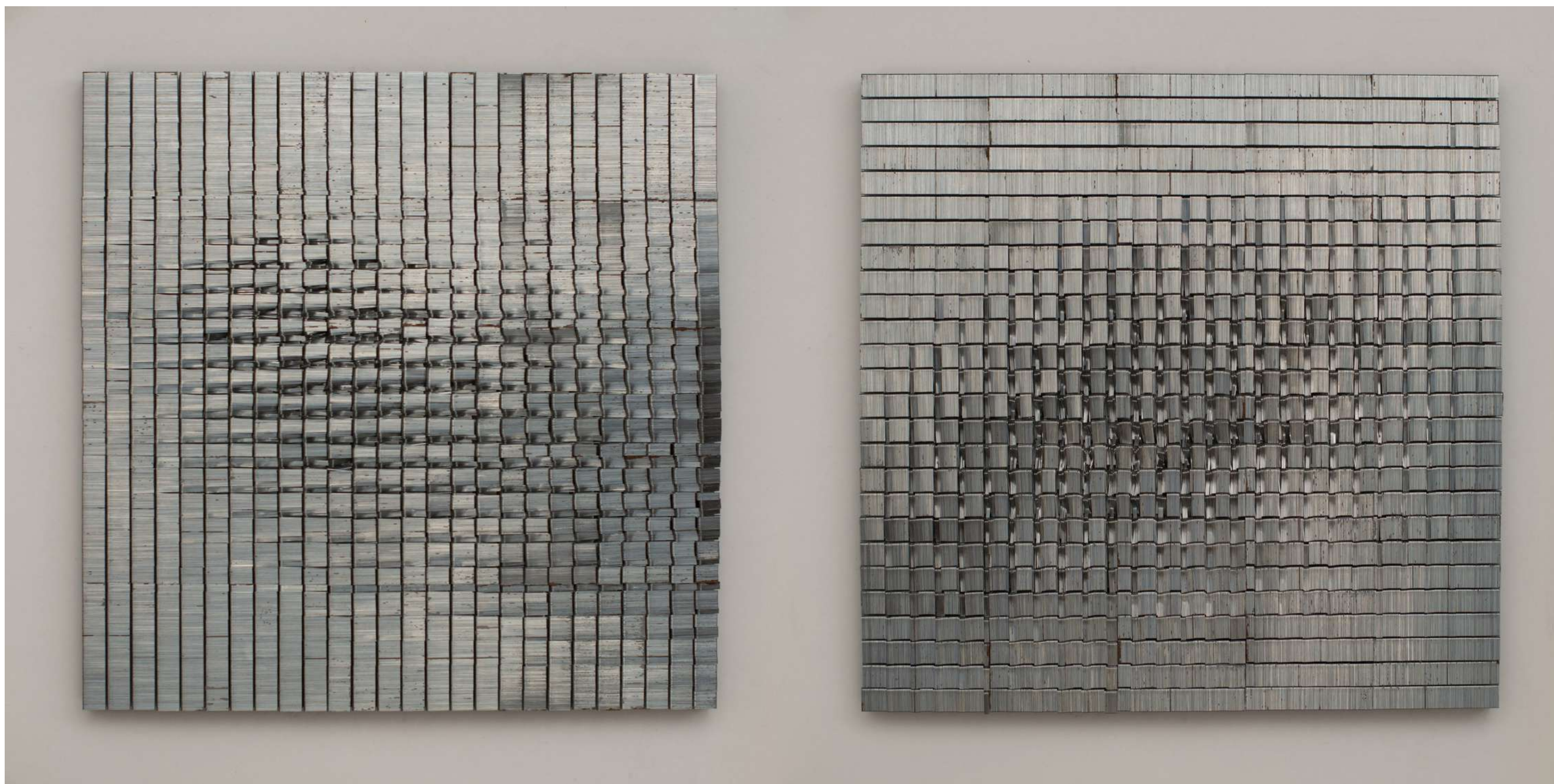
Medium: laptop. bench. thermochromic material

Dimensions: 140 × 35 x 65 cm

ARTIST: GREGORY KOVACS

I am interested in imperfection and the role of unpredictability of highly deterministic events. My work raises questions about what it means to be human and what it means to be a digital algorithm. Where is the difference? On the one hand my work experiments with the apparent absence of the human touch while on the other it engages with qualities we deeply associate with humanity and meaning.

“19.5 Tons: The Art of Asking Your Boss” - It is a slightly absurd Perec-ian piece making something out of the mundane office life. It is two plates of steel office staples pressed against each other with a pressure of 19.5 Tons using a precisely controlled hydraulic press.



19.5 Tons: The Art of Asking Your Boss (2022)

Medium: steel office staples, woodboard

Dimensions: 37.5 × 37.5 cm

ARTIST: INKGO LAM AND LUI MING

"A blessing (2023) is a collaboration between traditional craftsman Lui Ming and contemporary artist Inkgo Lam, showcasing the exquisite techniques of making bamboo steamers. Inspired by the spiritual icon and major tourist attraction of Hong Kong - the Big Buddha, & quot; A Blessing & quot; symbolizes peace and harmony between man and nature.

The work was designed by both Lui and Inkgo, while Inkgo was responsible for sketching the design. Before the collaborative making process, Lui challenges Inkgo to climb up the Big Buddha and feel the spiritual presence to achieve perfection in making the piece. As an apprentice, Inkgo felt more blessed than stressed as Master Lui has high expectations of her, inspiring her to take each step of the making process seriously and meticulously. The road to mastering a craft is taken one step at a time, with no shortcut. This approach is a test of ability, sincerity, and a path of self-discovery.



A blessing (2023)

Medium: bamboo

Dimensions: 36 × 50 cm

ARTIST: SIN PIK YIN, PEGGY

Peggy has been full of wonders about science and the universe since childhood, so her works often draw inspiration from scientific discourse. The body of artworks which resulted from this enquiry are abstract paintings, which are enigmatic and allude to the universe at both micro and macro levels. Peggy's works always carry eccentricity and exhibit a large degree of openness. It is the artist's passionate wish to invite the viewer to move freely in and out around the work, thereby to leave them to think out of the box and reflect on the changes that are happening around us.

Inspired by molecules random motion of Brownian theory, Peggy noted the trails of random motion on the surface of artwork in the "all-over painting" style employed by Jackson Pollock, Mark Tobey and sometimes Cy Twombly. She employed these processes of mark marking to indicate non-determinable scales of representation.

ARTIST: SIN PIK YIN, PEGGY

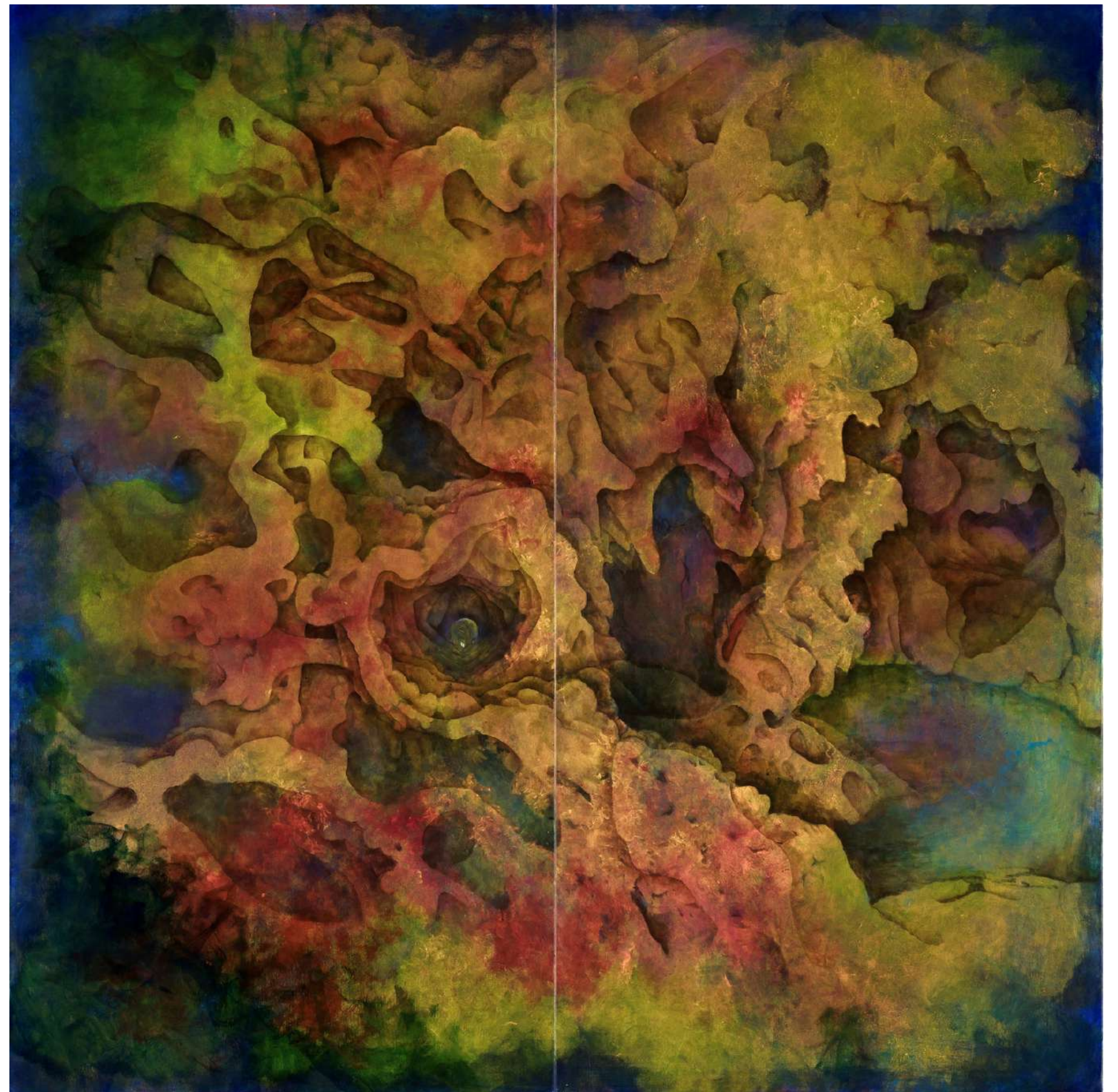
Peggy made the act of painting a negotiation between what she notices, what she is attentive to and what she feels. As she incorporated this type of action painting and automatic mark making into her work, the imagery gradually explored mystical forces in space - both at a micro and cosmological level.

Combined with traditional Chinese ink painting techniques, with imagery relied on memories and imagination, Peggy conveyed a sensation of massiveness, of rock and clay emerging from the embrace of multiple layers of yet more rock and clay. The inner sense expressing imagery in the paintings coalesce to create spaces which appear to not be of this world.

ARTIST: SIN PIK YIN, PEGGY

As Wassily Kandinsky said, "Colour is a power which directly influences the soul." Peggy chose colour apart from the visual description of an object. She used unusual color combinations which contrast with uneasy elements to depict scenes in a non- literal way to suggest fantastical rather than a literal landscape. Referenced to Cy Twombly's large-scale, freely scribbled and calligraphic works Peggy swift calligraphic brushstrokes in broad patch of color expressively and intuitively rather than a logical planning process to allow the colors themselves to overlap freely to express personal sensation. She also used different types of mark making such as veil-like, watery strokes across the canvas in order to create a chromatic atmosphere or aura. She applied multiple layers of color to create depth sense in the work. REMARK: ARTWORK IS 150 × 150 cm diptych (150 × 75 cm each)

As I did in big scale painting, I considered the movement of my wrist, arm and forearm as record of my artwork and a very important factor for the outcome of work. Whenever I worked in this way, I felt closer to physically and mentally more part of painting. Besides, the very act of painting is a passage of me for a connectedness in my world, cosmos and each other as I can have in narrating and translating the fathomless observations of scientific and natural phenomena.



Geography of Phantasy #7 (2019)

Medium: acrylic on canvas

Dimensions: 150 × 75 cm each

ARTIST: INNA WEGENER AKA RARE.WEG

Derealization is a disconnection from reality, a disorientation of the mental state which altered what once seemed normal. A conscious disconnection from the surrounding world everybody can encounter in their lifetime, the experience of something that feels real but isn't. The effect where colours and shapes appear to be displaced due to changes in the observer's point of view, an effect which historically has propelled our understanding of the universe.



Limited Edition №3 Print (2021)

Medium: printmaking, Acrylic on Paper

Dimensions: 82 × 63 cm

ARTIST: LEO WONG

This ceramic sculpture consists of 5 porcelain peonies attached on a pair of porcelain tree branches. Attaching great importance to the expression of vitality, I strives to present the subtle nuances, fragility and asymmetry in the natural world.

The artwork is inspired from the Japanese woodblock print “The Great Wave off Kanagawa” by Katsushika Hokusai in the 19th Century. By translating the energy from waves to flowers and echoing the splash of waves, I choose to retain the original natural white finishes to express the power and beauty of nature.

The translucent porcelain used is the finest porcelain of its kind from Japan, with an unequalled translucency and significantly higher whiteness value. The artwork was high-fired to 1260 celsius degrees over 12 hours in the kiln which is hotter than any known volcano.



White Dragon (2022)

Medium: porcelain

Dimensions: 22 × 50 cm

ARTIST: VMSCH

VMSCH, is the moniker of Hong Kong based artist Vita Henderson-Chan: an artist of captivating diversity within the realm of high-end Digital artistry. A self-proclaimed polymath of creativity, Vita defies traditional categorisation through their extensive repertoire, encompassing Digital Art, Music, Photography, Graphic Design, Video Production, and Digital Creative Production. The artistic tapestries woven by VMSCH transcend mere visuals; they ignite sensory experiences and resonate within the soul. With an adroit mastery of scenscape and portraiture, VMSCH crafts immersive visual journeys that delve deep into the senses. An intriguing facet of their work stems from their synesthesia, a condition intertwining the senses to convey the overwhelming and chaotic sensory encounters to the observer.

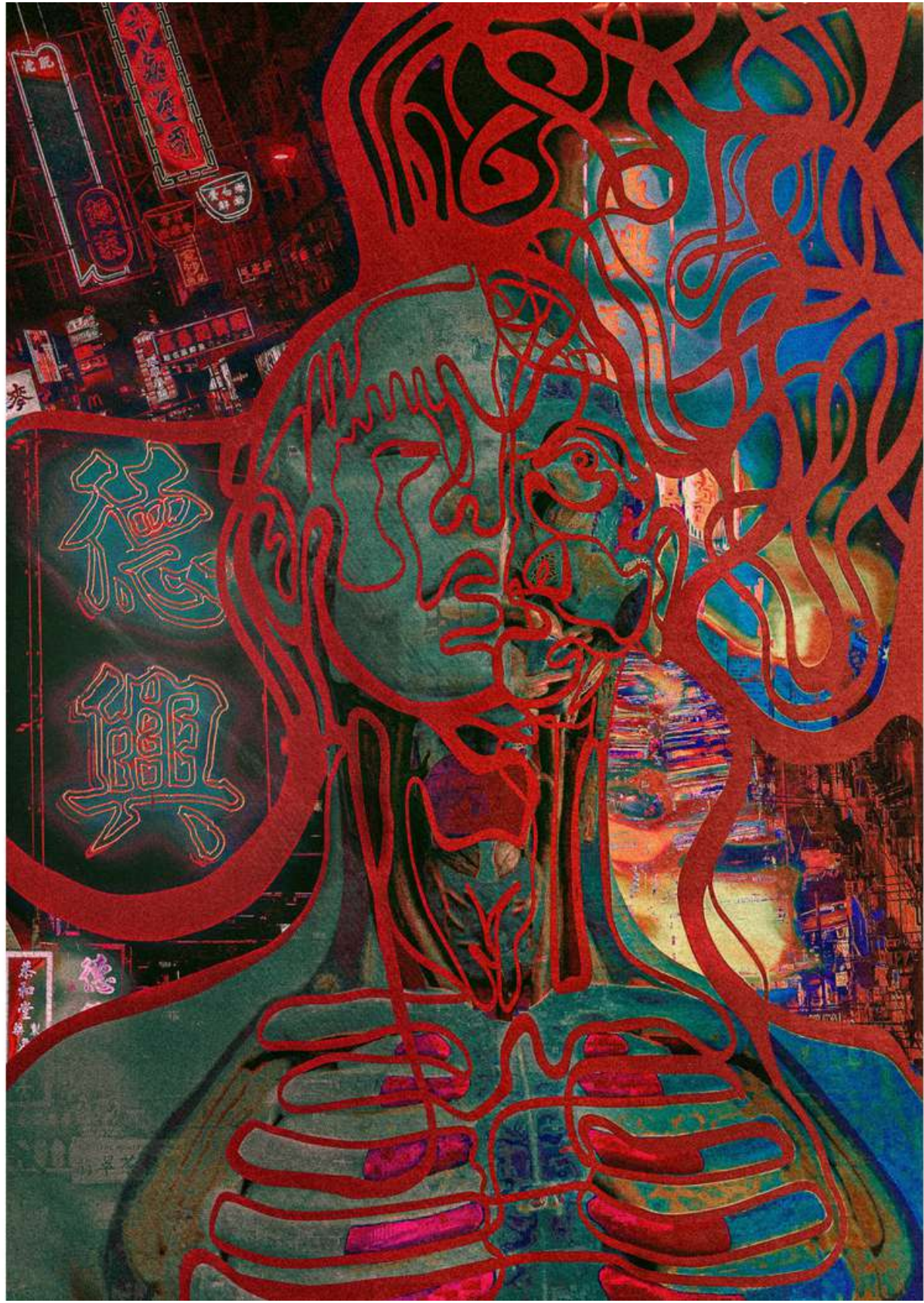
Within every stroke of digital artistry, Vita Henderson-Chan channels a profound message beyond aesthetic allure. Their creations are conduits for dialogue, catalysts for contemplation, urging viewers to explore profound meanings and engage with subjects on a profound level—a stark departure from the superficiality often associated with digital art.

ARTIST: VMSCH

Though birthed in England and rooted in Eurasian heritage, Vita remains in perpetual motion, embodying a philosophy that dismisses complacency. A "Business School Dropout" who boldly embraces life's deep currents, each experience becomes a catalyst for growth and learning. Absent formal training in art, design, or technology, Vita ascends as a self-taught poly creative, curating a distinct niche. Additionally, as the visionary Founder of "Star-kin," they orchestrate the fusion of arts, culture, and technology, birthing tangible experiences that foster eudaimonic community growth through innovative digital creative production techniques.

Vita's artistry finds its genesis in their enigmatic journey through life. A confluence of Western and Eastern heritage, coupled with the intricate nuances of neurodiversity (ADHD and Autism), a globetrotter's perspective, and an insatiable thirst for knowledge, forms the bedrock of their creative expression.

Each visual, musical note, or artistic medium serves as an exploration of multifaceted subjects, inviting viewers into a world where diversity, intrigue, and profound perceptions converge.



ASD (2021)

Dimensions: 841 × 594 mm

FOR PRESS AND MEDIA-RELATED ENQUIRIES

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