



Artist News Clippings

SOLUNA
FINE ART



Bing Lee | b.1948, Guangzhou

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SUMMARY

English

- **CultureNow** (1998)
- **Asia Art Archive in America** (10 Aug, 2017)
- **e-flux** (7 Jun, 2018)
- **Zolima CityMag** (20 Jun, 2018)
- **HK ARTION** (26 Jun, 2020)
- **Artomity 藝源** (27 Oct, 2021)
- **Cultureplus Asia** (27 Oct, 2021)
- **Galleries Gal** (28 Oct, 2021)
- **Ri Galerie** (1 Nov, 2021)
- **The Columbus Dispatch** (16 Jan, 2022)
- **Maori Art** (16 Jan, 2022)
- **China Daily** (7 Jun, 2022)

Chinese

- **奇摩新聞** (16 Dec, 2017)
- **藝術當下 Art for good life** (2 Dec, 2021)

**Please note: next pages ordered by date of release (from En to Cn).*



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Empress Voyage 2.22.1784, 1998
Artworks: Mosaic

Artist
Bing Lee

Architect
MTA - NYCT

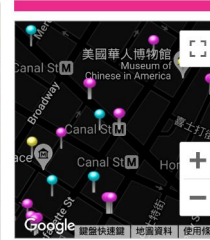
Collection
MTA Arts & Design

Dates
• Installed, 1998

There are no podcasts available.



photo © Arts for Transit



Location
Canal St. & Lafayette St.
New York, NY 10013
United States

Platforms and passageway, Canal St station

Nearby Items

Mural by El Nino de las Pinturas & Cernesto	16 feet
Mural by Misha Tyutnyk	16 feet
254-260 Canal Street (the Bruce Building)	215 feet
Supreme Sacrifice	434 feet
Seward Park Fountain	442 feet
Hugo Gellert Murals	450 feet

Description
Bing Lee's whimsical "Empress Voyage 2.22.1784" uses simple, stylized, and witty takes on traditional Chinese icons to illustrate and celebrate the inaugural voyage of the Empress of China, an American trade ship that returned to New York in 1794 carrying luxurious goods like silk and porcelain. An MTA Arts for Transit project.

Courtesy of MTA Arts for Transit





Asia Art Archive in America

<https://www.aaa-a.org/programs/asian-american-art-collectives-with-margo-machida-bing-lee-and-ryan-lee-wong>

Posted Aug 10, 2017

ASIA ART ARCHIVE PROGRAMS COLLECTIONS BEYOND
IN AMERICA ABOUT SUPPORT CONTACT AAA



Godzilla, c. 1991. Courtesy of Tomie Arai. Photo by Tom Flukepearl.

TALK

Asian American Art Collectives with Margo Machida, Bing Lee, and Ryan Lee Wong

AUGUST 10, 2017
AAA IN A. '09-'21
43 REMSEN ST. BROOKLYN, NY

For decades, Manhattan's Chinatown has been a home for socially engaged art movements and collectives. In this critical moment of arts organizing, both against injustices in the art world and towards larger political questions like gentrification and immigration, this historical archive is vital. This video documents a series of presentations and a group discussion on the history of Asian American art collectives in New York, from the seventies to the present. **Margo Machida**, Professor Emeritus of Art History and Asian American Studies at the University of Connecticut and a founding member of Godzilla: Asian American Arts Network, outlines the rise of an Asian American arts movement and the turn toward transnationalism. Artist **Bing Lee**, a founding member of Godzilla and EPOXY Art Group, discusses his involvement in EPOXY and Tomato Grey. Writer and cultural organizer **Ryan Lee Wong**, who has been conducting research on these histories, introduces the program and presents an overview of Asian American art collectives from Godzilla to the present.

ASIA ART ARCHIVE PROGRAMS COLLECTIONS BEYOND
IN AMERICA ABOUT SUPPORT CONTACT AAA



Bing Lee is a visual artist based in New York. Lee's works have been exhibited in art festivals, galleries and museums internationally. Lee established the Bing Lee Studio in 1990, and has been commissioned to design and install site-specific public art projects, including the Canal Street Subway Station in New York City, the Midwest Express Center in Milwaukee, Kowloon Tong Station in Hong Kong, Townsend Harris High School, Public School 88 & Public School 242 public schools in New York. Lee is the recipient of several awards including Fulbright Program, National Endowment for the Arts (NEA), New York Foundation for the Arts (NYFA). Lee is founding member of Tomato Grey, Godzilla-Asian American Arts Network, Epoxy Art Group in New York, and Visual Art Society in Hong Kong.

Dr. Margo Machida is Professor Emeritus of Art History and Asian American Studies at the University of Connecticut. Born and raised in Hawai'i, she is a scholar, independent curator, and activist cultural critic specializing in Asian American art and visual culture. Her book, *Unsettled Visions: Contemporary Asian American Artists and the Social Imaginary* (Duke University Press, 2009) received the Cultural Studies Book Award from the Association for Asian American Studies. She is an Associate Editor of the international journal, *Asian Diasporic Visual Cultures and the Americas* (Brill).

Ryan Lee Wong is a writer and cultural organizer based in Brooklyn. He is the Managing Director at Kundiman, and a Visiting Scholar at the A/P/A Institute at NYU. He archives and organizes exhibitions on social movements, most recently, *Roots: Asian American Movements in Los Angeles 1968-80s*. His writing has appeared in *The Offing*, *The Village Voice*, *T Magazine*, and *Hyperallergic*.



This program is supported, in part, by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council.



yahoo! 新聞

12畫家「無限敘述」凸顯藝術無國界



世界日報

2017年12月16日



12名分別來自香港和世界各地的藝術家，隔空互動完成的藝術展「無限敘述」，15日登上456畫廊。藝術家們用自己的作品合作無間，在凸顯藝術無國界的同時，也解讀真實世界中多國度的多樣生活。

曾在紐約生活10年的余家豪，2011年為了回香港，臨走前，他參加一位初到紐約，來自日本藝術家Yoko Naito舉行的個展，印象十分深刻。余家豪回港後，未曾與Yoko Naito取得聯繫。直到一次機緣巧合下，Yoko Naito在社交媒體推送中發現余家豪，雙方開始藝術語言交流。

余家豪說：「我們都是喜歡用相機記錄生活點點滴滴的人，也喜歡拍攝景物。同時，又都有離家漂泊的經歷，有很多共同語言。」在這次「無限敘述」展覽中，余家豪和Yoko Naito展出兩人用相片交流的10幅作品。從最初余家豪拍攝的一幅高樓天頂，到最後通過幾次「對話」演變成山川河景，每幅作品都巧妙呼應前一幅作品，生動呈現藝術，作為一種語言，通過交流產生的火花。

另一位出生廣州、香港長大的藝術家李秉罡，每天都用繪畫記錄一天的生活，30多年來，作品多達2萬幅。一次偶然機會，他與韓國藝術家IK Joong Kang相識，發現對方也喜歡每天作畫，作品眾多。多年來兩人用藝術語言交流，也曾辦過展覽。這次的展品，是李秉罡以美國總統川普曾經發過的一條無厘頭推特裡面的詞「covfefe」，至今沒人知道它本來意思。李秉罡則用盲人所用的點字，將七個字符的點字碼畫在紙上。表現無論是正常人或者盲人都無法讀懂的諷刺。

看了李秉罡的作品後，IK Joong Kang則用凹凸有致的木頭塊，組成七個正方體，根據每塊木頭長短不同，為IK Joong Kang的七隻小鳥開闢一條路線，與李秉罡的作品呼應，十分有趣。

「無限敘述」自15日展至明年1月5日(周五)，畫廊開放時間為週一至週五下午1時至6時，免費參觀。456畫廊位於曼哈頓百老匯大街456號。



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ART
CULTURE

Tai Kwun Springs to Life with a Wry Look at Power

June 20, 2018

PREFACE

Hong Kong's newest non-profit art space invites Spring Workshop to curate its inaugural exhibition.

TAGS

CENTRAL, CONTEMPORARY ART, EXHIBITION, SPRING WORKSHOP, TAI KWUN

It's one of the most powerful scenes in 20th century literature. A malignant dwarf stares up at a Nazi rally from inside the scaffolding that props up the spectacle, a bombastic carnival of power that is enforcing a new, seemingly unstoppable world order. The dwarf is Oskar Matzerath, the wily anti-hero and jester figure in Guenter Grass' 1959 novel *The Tin Drum*. His stunted growth, amorality and absurd grandiosity serve as a symbol for Germany — and the whole of Europe — from the 1930s onwards. His character might well feel familiar to those observing the rise of populist leaders today.

Nihilistic Oskar embodies the ids and, very occasionally, the egos of his society, weaving his way around the various structures that prop it up and are simultaneously dismantled by it when the cogs of history take whatever turn comes next.

The iconic scaffolding scene reminds us of how filmy and bizarre power structures are revealed to be when viewed from a different perspective — usually from inside the fragile mechanisms integral to creating their mirages of authority and superiority. That is a vantage point offered in *Dismantling the Scaffold*, one of the two inaugural exhibitions at the newly opened Tai Kwun Contemporary, an art space inside the restored Victoria Prison and Central Police Station compound. Curated by independent art organisation Spring Workshop, it makes full use of Tai Kwun's expansive space — a rarity in Hong Kong.



Bing Lee, 'Animal Farm', 2018. Water-based latex paint. Site-specific Installation. Installation view of "Dismantling the Scaffold", Tai Kwun Contemporary, June - August 2018. Photo courtesy of the artist and Tai Kwun.

The strong and mercifully funny show brings together works from international artists meditating on and playing with ideas around what it means to live among the various structures society has imposed on us. It contemplates on shifting, symbiotic and clashing relationships across cultural, geo-political, technological and economic forces.

Loosely placing the story of Hong Kong in the wider context of the region, the show's reach is expansive, working to imaginatively explore the city's place as a potential cultural behemoth in a post-colonial world amid Asia's rising prominence, incorporating futuristic works alongside pieces that reflect on the city's mercurial history.

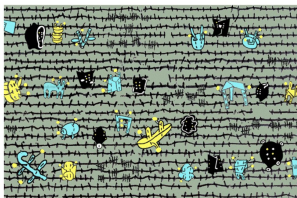


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Dismantling the Scaffold

Spring Workshop | Hong Kong



June 7, 2018

Dismantling the Scaffold
June 9–August 15, 2018

Tai Kwun Contemporary
10 Hollywood Road, Central
Hong Kong

www.springworkshop.org
taikwun.hk
Facebook / Instagram

Nadim Abbas, Erka Nissinen, Magdalen Wong, Big Tail Elephant, Chen Shaoxiang, Luke Ching Chin Wai, Tiffany Chung, Claire Fontaine, Kwan Sheung Chi, Wong Wai Yin, Bing Lee, Leung Chi Wo + Sara Wong, Liang Juhui, Lin Yilin, Roman Ondak, LH02 (Pak Sheung Chuen, Jaffe-T, Cathy Tsang, Grace Gut, Siemou Chow), Poly Lester, Jhaifis Quintero, Superflex and Jens Haaning, Koki Tanaka, Ulay / Marina Abramović, Bik Van der Pol, Yvonne Droge Wendel, Xijing Men, Xu Tan

Spring Workshop is delighted to present *Dismantling the Scaffold*, curated by Christina Li. In the works for over two years, this partnership between Spring Workshop and Tai Kwun Contemporary was intended as Spring's final gesture before it began a planned hiatus earlier this year, and traces a picture of what blooms from years of dialogue, exchange and communal effort.

As the inaugural exhibition at Tai Kwun Contemporary, the show brings together works from local and international artists and collectives, a constellation of artworks which engage with the social and civil structures we collectively inhabit.

The artistic positions in the exhibition aim to open up insights as well as questions that reimagine and examine the established conventions that condition how we give shape to our everyday lives. The two major keystones in the exhibition concept are the site's history and the practice of collaboration: the unique background of the site of the Central Police Station compound—as a police station, magistracy, and prison in the past—as well as the collaboration of two contemporary art organizations at a convergence in their timelines—the beginning of Tai Kwun Contemporary and the hibernation of Spring Workshop after its five-year operation.

The scaffold—the main motif for the exhibition—is commonly understood as a temporary support deployed while a building is being constructed or repaired. In its lesser-known usage, a scaffold can also refer to a structure used in the past to stage public punishments. *Dismantling the Scaffold* intertwines these two ideas to draw attention to the site's prior historical function, while looking forward to its new role as a permanent cultural institution and heritage site in Hong Kong.

Organised under this central metaphor of the scaffold, artworks in the exhibition explore art's potential to illuminate our relationship with society at large. They offer poignant reflections of the invisible and visible structures that organise our daily existence among our surroundings. Working across fictional and historical narratives, these artistic manifestations originate from daily encounters with the inner logic around built infrastructure, institutions of administration and order, and related issues around collaboration, historical amnesia, identity politics, and individual autonomy. *Dismantling the Scaffold* proffers interpretations of the everyday structures that underpin our reality as human beings in contemporary civil society.

Public programmes

Leung Chi Wo and Sara Wong
The Spectacle of Space Consumption 2008, choreographed performances (every Friday at 7pm; Saturday/Sunday at 3pm)

Tiffany Chung
Two-part program *History and the Way Forward*
Part 1: Art in Times of Crisis panel discussion (June 15, 7-8:30pm)
Part 2: Refugee Experience and Asylum Policy – The Way Forward panel discussion (June 17, 10am-12pm)

Pak Sheung Chuen and LH02
11 workshops inspired by collective artwork *Killing 3000*

Bing Lee
Iconographic narrative events (programme TBA)

Ulay
Screening of documentary *Project Cancer* on the life and work of the artist
(More programs TBA)

Opening hours and tickets at www.taikwun.hk

About Spring Workshop
Founded in 2011 as a five-year project, Spring Workshop is a cultural initiative that experiments with the way we relate to art. With an international cross-disciplinary program of artist and curatorial residencies, exhibitions, music, film and talks, Spring has served as a laboratory for exchange between artists, organisations and audiences in Hong Kong and abroad. In December 2017, Spring closed its usual activities to begin a planned season of rest and transformation, which will begin following the close of the long-planned exhibition *Dismantling the Scaffold*.

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June 26, 2020

走近 - 荷李活道 | UP CLOSE - HOLLYWOOD ROAD

「走近 - 荷李活道」以當代藝術介入古董店的日常環境和運作，塑造一場歷史與現代、藝術與工藝的對話。五位參展藝術家對古董及舊物收藏各具見解，研究和切入角度各有不同。

“Up Close - Hollywood Road” is an exhibition that uses contemporary art as a means to intervene in the everyday environment and operation of antique shops, thereby creating a dialogue between history and modern times as well as art and traditional craft. The five participating artists of the show have different takes on collecting antiques and old objects and approach it from their own points of view.

Advertisements



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李秉罡於永興行展出的創作探索真實和虛構的意義。這些以日常物料和尋獲物建構的稀奇之物，屬於一間「奇異博物館」的虛構藏品系列。作品展示於古董之間，相映成趣，不僅挑戰我們對真偽和收藏的既有想法，也顯露出人的觀念往往由文化語境塑造而成。

Bing Lee's works at Wing Hing Co play with cultural codes and explore questions of meaning and myth. Assembled from everyday materials and found items, Lee's pieces are part of an imaginary collection, the "Museum of Obscure Objects". Displayed next to the antiques, the artist's objects make for fascinating comparisons. They not only challenge our ideas of authenticity and collecting but also uncover how our perception is shaped by cultural context.

策展人希望透過當代藝術的前瞻性和獨特魅力，讓更多主流觀眾走近荷李活道社區，走進令人感覺既近且遠的古董店舖，並嘗試接觸古董收藏，從而加深對這個標誌性的創意工業社群的認識。

By showing contemporary art that is known for its progressive nature and unique appeal, the curators of the exhibition invite the public audience to visit the antique shops on Hollywood Road that seem at once familiar and remote to them. The audience will also learn more about this iconic community of the creative industry in Hong Kong by discovering the charm of antique collecting.

#hkart #artexhibition #hkartexhibition #antique #hollywoodroad #hkulture

走近 - 荷李活道

Up Close - Hollywood Road

Date:

2020.5.30 - 7.18

Time:

Mondays to Saturdays 12:00 - 17:00

Venue:

乾鑿唐 Bonnie Lai Antiquities, 如意藝術館 GALLERY149,

瀚明 Hon Ming Gallery, 永興行 Wing Hing Co



E-ANNOUNCEMENTS, RECENT E-ANNOUNCEMENTS

Published on October 27, 2021 — Leave a comment

Bing Lee and Kim Ha-Young at Soluna Fine Art

written by Artomity Magazine

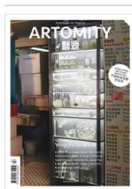


Bing Lee, Kim Ha-Young /
Storyteller /
Oct 28 – Dec 11, 2021 /
Opening: Thursday, Oct 28, 5pm – 8pm

Soluna Fine Art
GF, 52 Sai Street, Sheung Wan
Hong Kong
+852 2953 5166
Tuesday – Saturday, 10am – 6pm

www.solunafineart.com
Artsy
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SOCIAL



Soluna Fine Art is proud to present *Storyteller*, a dual exhibition by Bing Lee (b. 1948, New York-based Hong Kong artist) and Kim Ha-Young (b. 1983, London-based South Korean artist). It is both artists' first exhibition with Soluna Fine Art. While the artists are primarily known for their distinct, witty, and iconographic visuals related to contemporary culture and social concerns, they come from different cultural and generational backgrounds. Bing Lee, who lived in Hong Kong before moving to New York, relays his personal myths and social concerns through his iconographic visual vocabulary, 'Pictodary'. While Kim Ha-Young, a Korean artist who continues to pursue her artistic practice in London, speaks about contemporary culture through multi-layered imageries that are inspired by the concept of augmented reality. The dual exhibition will feature paintings and drawings that facilitate dialogues about the contemporary psyche and will open the floor for the audience to explore multiculturalism and art.

Bing Lee (b. 1948, Guangzhou, China) grew up in Hong Kong and moved to New York in 1979. Since Lee launched his "Pictodary" project in 1983, he has been committed to working on a daily iconographic journal. The comprehensive visual vocabulary he developed while working on this still ongoing project became a significant portrayal of his work, relaying his personal belief and social concerns. As a multimedia artist, Lee transforms excerpts from the "Pictodary" to paintings on canvas, engravings on wood, graphite on paper, dye on latex, etched glass, mosaics, ceramics, as well as site-specific murals. His works have been exhibited in art festivals, galleries and museums internationally. Lee's most recent work is a mural entitled 'Animal Farm' at Taikwun Hong Kong, and an upcoming project is a mural at Columbus College of Art and Design (CCAD) in Ohio, USA.

Kim Ha-Young (b.1983 in Seoul, Korea) previously studied painting at Hongik University in Seoul and completed her Postgraduate Diploma in Fine Art at the Royal Academy Schools. Since graduating from the Schools in 2011, she has also completed a Doctor of Fine Art (D.F.A.) at The School of Arts and Digital Industries in London. Primarily painting on polyester canvas and drafting films, Kim often incorporates her paintings into animation and installation, exploring the issues of modern technology and science in her works. She is particularly fascinated by our high-tech society's effects on the human mind and the process of people becoming 'characterless characters'. While the controlling, cold, rational, and 'intelligent' logic onset by advanced technology makes people lose some sense of humanity and individuality, it also makes them more susceptible to vulnerable and fragile feelings.

About Soluna Fine Art

Soluna Fine Art is a gallery specialising in Asian fine art and objects with deep roots in South Korea. Our mission is to revitalise interest in Eastern aesthetics and philosophy by showcasing established and emerging artists and works of traditional value with contemporary interpretation. Works by artists represented by Soluna Fine Art can be found in private collections and institutions around the world. As well as exhibitions, our annual programme includes fairs, educational initiatives and multi-disciplinary collaborations on an international level.

Image: Left: *Honey cone series-HA 02* by Bing Lee, Mixed media on honey cone aluminum, 82 x 62cm, 2017. Right: *Augmented Vision-2* by Kim Ha-Young, Acrylic on polyester canvas, 100 x 100cm, 2014. Courtesy the artists and Soluna Fine Art.

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#INK & DRAWING



BING LEE X KIM HA-YOUNG: STORYTELLER

28 October 2021 - 11 December 2021

Free

Soluna Fine Art

EVENT DESCRIPTION

Soluna Fine Art is proud to present *Storyteller*, a dual exhibition by **Bing Lee** (b. 1948, New York-based Hong Kong-artist) and **Kim Ha-Young** (b. 1983, London-based South Korean-artist). It is both artists' first exhibition with Soluna Fine Art. While the artists are primarily known for their distinct, witty, and visually iconographic visuals related to contemporary culture and social concerns, they come from different cultural and generational backgrounds.

Bing Lee, who lived in Hong Kong before moving to New York, relays his personal myths and social concerns through his iconographic visual vocabulary, 'Pictodary'. While Kim Ha-Young, a Korean artist who continues to pursue her artistic practice in London, speaks about contemporary culture through multi-layered imageries that are inspired by the concept of augmented reality.

The dual exhibition will feature paintings and drawings that facilitate dialogues about the contemporary psyche and will open the floor for the audience to explore multiculturalism and art. *Storyteller* will be on view from 28 October to 11 December 2021, with an opening on 28 October (Thursday) from 5 – 8PM.

ABOUT THE ARTIST / ORGANISER

Soluna Fine Art is a gallery specialising in Asian fine art and objects with deep roots in South Korea. Our mission is to revitalise interest in Eastern aesthetics and philosophy by showcasing established and emerging artists and works of traditional value with contemporary interpretation. Works by artists represented by Soluna Fine Art can be found in private collections and institutions around the world. As well as exhibitions, our annual programme includes fairs, educational initiatives and multi-disciplinary collaborations on an international level.

Gallery opening hours: Tuesday - Saturday, 10am – 6 pm

For press inquiries, please contact:
Agnes Wu: agnes.wu@solunafineart.com or +852 6354 6921

Details

Start:
28 October 2021

End:
11 December 2021

Admission:
Free

Event Category:
#Ink & Drawing

Event Tags:
art

Website:
<https://www.solunafineart.com/>


Organiser

Soluna Fine Art

Phone:
29555166

Email:
contact@solunafineart.com



galleries gal Art in Hong Kong

← BACK TO ALL EVENTS

Duo Exhibition 'Storyteller' at Soluna Fine Art

THURSDAY, OCTOBER 28, 2021, 5:00 PM –
SATURDAY, DECEMBER 11, 2021, 6:00 PM

HONG KONG, HONG KONG (MAP)

Soluna Fine Art is proud to present *Storyteller*, a dual exhibition show featuring artists Bing LEE and KIM Ha-Young, from 28 October to 11 December 2021. It will be both artists' first exhibition in Hong Kong and with the gallery.

Storyteller will feature paintings and drawings that facilitate dialogues between two artists from different multicultural backgrounds. Bing LEE, who lived in Hong Kong before moving to New York, relays his personal myths and social concerns through his iconographic visual vocabulary, 'Pictodiary'. While KIM Ha-Young, a Korean artist who continues to pursue her artistic practice in London, speaks about contemporary culture through her cartoon-style imageries. The dual exhibition will be a melting pot or a meeting point for the artists and the audience to explore multiculturalism and art in the contemporary context.

Gallery address: G/F, 52 Sai Street, Sheung Wan

POSTED IN ONGOING
TAGGED SOLUNA FINE ART



NOVEMBER 1, 2021

SHARE

Bing Lee & Kim Ha-young: Storyteller

Storyteller is a dual exhibition by the New York-based Hong Kong artist Bing Lee @goldfedora and the London-based South Korean artist Kim Ha-Young, which showcases painting and sketching are featured to promote dialogue about contemporary psychology and will open up space for audiences to explore multicultural and artistic.

Both artists are mainly known for their unique, witty and iconic visual effects related to contemporary cultural and social issues, but they come from different cultural and generational backgrounds. The artist Lee transformed the excerpts from "Pictographic Diary" into paintings on canvas, wood engravings, graphite on paper, dyes on latex, etched glass, mosaics, ceramics, and murals at specific locations. Kim mainly paints and draws films on polyester canvas, often incorporating her paintings into animations and installations, exploring modern technology and scientific issues in her works. She is particularly fascinated by our high-tech society's influence on human thought and the process by which people become "individual". The control, indifference, rationality, and "intelligence" logic triggered by advanced technology not only make people lose some of their humanity and personality but also make them more vulnerable to fragile and fragile feelings.

. . .

#Storyteller
#BingLee
#KimHaYoung



藝術當下 Art for good life

<https://www.artforgoodlife.org/文章/視覺/用圖象幽默的說大事-《畫說》李秉罡-x-金夏榮雙個/>

Posted Dec 2, 2021



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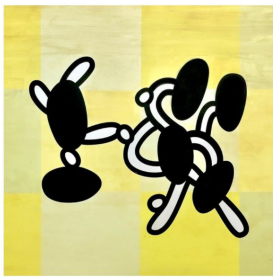
主頁 文章 ▾ 專題 人物訪問 線上藝廊 影音區 作者群 活動日誌 合作提案



主頁 • 文章 • 報報 • 用圖像幽默的說大事 《畫說》李秉罡 x 金夏榮雙個展

用圖像幽默的說大事 《畫說》李秉罡 x 金夏榮雙個展

2021-12-02 | 作者：藝術當下 Art for good life | 分類：視覺



Bing Lee, Honey cone series-HA 03 (Part), 2017. Mixed-media on honey cone aluminum, 82 x 62 cm (圖/ Soluna Fine Art)



Kim Ha-Young, Augmented Vision-2, 2014. Acrylic on polyester canvas, 100 x 100 cm (圖/ Soluna Fine Art)



Kim Ha-Young She has got an electronic face 2, 2012. Acrylic on polyester 50 x 50 cm (圖/ Soluna Fine Art)



圖/ Soluna Fine Art

在香港長大的駐紐約藝術家李秉罡(Bing Lee)自1983年開始「Pictodiary」個人圖像日記計劃，他創造出一套完整的視覺語言，用類似「象形文字日記」的形式去表達個人生活經驗和他關注的社會議題。

「Pictodiary」可以說是他最具標誌性的作品系列。他其後又將「Pictodiary」轉化為不同媒介的作品，在畫布繪畫、木刻、紙上的石墨作品、在乳膠上染色、陶瓷、馬賽克拼磚以及壁畫都嘗試過。他2018年為香港大龍創作了一幅壁畫，最近又為英國的哥倫布藝術與設計學院創作大型壁畫《Connection and/or Separation》。Bing Lee喜歡在壁畫中加入由摩斯密碼或盲人點字轉化的而成的視覺語言，他希望透過具象引發觀眾就作品展開討論，例如他曾為美國Queens Museum創作過一幅用黑白圖案代表摩斯密碼的巨型壁畫《Bill of Rights in Morse Code》，壁畫上的圖案經解碼後原是美國憲法第一修正案的內容。

Bing Lee在接受《ARTY》訪問時被問及38年來眼也不捨創作「Pictodiary」的動力是甚麼？Bing Lee說故事作答——他說曾經問學校的老師「我怎樣才能成一位藝術家？」老師答他：「你今天畫畫、做藝術創作，你就是今天的藝術家。要是你昨天作畫，你就是昨天的藝術家。如果你明天繪畫，你將會是明天的藝術家。但是如果昨天畫畫，但今天不畫了，你今天就不是藝術家；如果你明天不畫畫，你明天也不會是藝術家。」

老師一席話，沒有高深道理，教Bing Lee堅持每天創作「Pictodiary」。

作品引發話

Bing Lee與駐倫敦的韓國藝術家金夏榮(Kim Ha Young)正在香港進行雙個展《畫說》。策展的Soluna Fine Art把兩位來自不同地方及文化背景，但不约而同以圖象的表現方式回應當代文化社會議題的藝術家撮合，讓兩人的作品在雙個展對話，也讓藝術家與觀眾從中探索多元文化的交匯點。

金夏榮在作品中探討現代科技和科學帶來的真與假問題，她以擬人性和獨特性格在科技急速發展的社會下做個被拋棄者，人們漸漸失去自身強性的機敏、理性、擔括、所預警等等冷冰冰的概念令人覺得恐怖，這些圖象如何影響人的心態和思想，正是她深謀與細去研究的題材。她的作品中不時有擬真人面對的痛苦與掙扎，同時又有天真無邪的卡通和充滿不確的超現實元素，她刻意排淨出這些看起來不合情理的畫面，引發觀眾重新思考。

金夏榮又嘗試透過觸摸實現《Augmented reality》在作品中展示不同的意和面向，令作品與其他視覺元素結合再有多面向的呈現。這種延伸令她的藝術作品形成獨特的風格。金氏亦創作動畫以及NFT作品，例如即將發行和KaKaoTalk合作的作品《KaKaoTalk為一款後轉錄用通訊軟件》，金氏的作品獲英國皇家藝術家學院、希斯汀Jerrood gallery、倫敦Menier Gallery和德意志銀行雙個展收藏。

《他有一張電動的臉》是金夏榮展出的其中一件作品，那是一张有一雙眼睛對朋友說的一句話，雖然她不認識朋友所提及的女子，但這句話誘發了她的想像而畫出一個神秘女子的臉，那張臉是她在性別別人在不確實之上，所以看似虛幻而隱晦，金夏榮藉此探討社交媒體上面像展現的短暫性，用色像五光十色的霓虹燈，寓意我們在日常生活中被過度的圖像化弄得眩暈。

《畫說》[Storyteller: Bing Lee x Kim Ha-Young]

展覽日期: 2021年10月28日至12月11日

展期: 星期一至六 10am - 6pm

地點: Soluna Fine Art 香港上環西街52號

藝術家簡介

李秉罡 (1948年，中國廣州)

早年於香港成長，及後往紐約發展。李氏在1973年以獎學金就讀哥倫布藝術與設計學院(藝術學士學位)，其後於紐約州雷城大學攻讀碩士與擔任全職教學助理。自1983年開始了「Pictodiary」個人計劃，李秉罡全心全意創作他的圖像日記。「Pictodiary」創造出一套完整的視覺語言，同時成為了其最具標誌性的作品系列。

李秉罡的作品曾於世界各地的藝術節、畫廊和博物館展出，其別注的創作風格為他帶來無數獎項，包括Fulbright基金會獎助金(2003)、紐約藝術委員會獎助金(1994)、紐約藝術基金會Gregory Millard獎助金(1993)、美國國家藝術節辦事部獎助金(1991)、香港獨立電影節最佳實驗電影(1978)及福特基金會獎助金(1978)。

李氏在1990年成立李秉罡工作室，專門創作多項特定場地公共藝術作品，如密爾沃基美國中西節快車中心、香港九龍塘康樂話、紐約聖尼街地下畫廊及紐約的市內多間學校。他的作品亦出現在牛津大學出版社出版的《Grove Encyclopedia of American Art》，他是紐約「哥斯尼拉：亞裔美國人藝術劇團」Epoxy Art Group和香港粵語藝術團體創會成員。

<https://www.bingleestudio.com/bioarhw>



The Columbus Dispatch

<https://www.dispatch.com/story/entertainment/2022/01/16/land-exhibit-ccad-features-works-five-alumni-different-eras/9129011002/>

Posted Jan 16, 2022



ENTERTAINMENT

Visual arts: Five CCAD grads from different eras showcase bigger-than-life works in 'Land'

Nancy Gilson Special to The Columbus Dispatch
Published 6:23 a.m. ET Jan. 16, 2022

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For the exhibit "Land" at the Columbus College of Art & Design, five alumni of the college decided to go big.

From a king-size mural, to a trampoline, and a 37-foot-long carved tree limb from an Ohio farm, the artists make striking and imposing use of CCAD's spacious Beeler Gallery.



"Holding Pattern" by Erin McKenna is a 12-foot trampoline. Ty Wright/Columbus College of Art & Design



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As for the exhibit title, said Faculty Director of Galleries and exhibit curator Tim Rietenbach, the word "land" encompasses broad meanings.

"There are a few conventional landscapes but it's more about the flexibility of that word," Rietenbach said.

That the works aren't obviously connected to a theme doesn't matter. Each piece has an intriguing backstory, and all are vivid and arresting.

Kurt Lightner, a 1993 graduate who works from his studio in Queens, New York, spent 15 years carving a large tree limb from his family farm in Troy, Ohio. Using script from his great-great-grandfather's farm journals, Lightner meticulously entered notes about planting and harvesting crops over the seasons in small letters up and down the numerous branches. The piece, titled "Work," is a marvel of engineering as well as a marvel to behold.



Kurt Lightner spend 15 years carving "Work," a tree limb from his family farm. Ty Wright/Columbus College of Art & Design

Lightner also has two big, colorful landscapes of tropical-like trees and scenes of migrant farm workers hunched over in fields as they pick — identified as people only by their plaid shirts.

In a small room across from Lightner's tree limb is the appropriately placed "Trees (Please)," one of two short videos by artist Kate Rhoades, a 2010 graduate who lives in Oakland, California. In both this work and her kaleidoscopic-like "Incantations Against Fascism," Rhoades uses her own voice as sound narration.

Delaware, Ohio, artist Ed Valentine (CCAD, 1991) has a series of large splatter-and-drip paintings of birds, all created with chalkboard paint, acrylic, enamel, spray paint and crayon on canvas. The birds are static, presented in color and spotlighted against charcoal-gray backgrounds.

The exhibit's largest mural is "Connection and/or Separation" by New York artist Bing Lee (CCAD, 1977), a 45-by-16-foot mural that occupies an entire wall of the gallery. Against a green background are about 10 different cartoon and calligraphy-like characters drawn in gold and black. Maybe one is an elephant and maybe another one is a bird. But they all coexist in this cheerful, animated mural punctuated by big dots of blue, black and yellow paint.



"Connection and/or Separation" by Bing Lee is the largest work, a 45-by-16-foot mural, on display. Ty Wright/Columbus

Not to be dwarfed in the same room is "Holding Pattern" by Erin McKenna (CCAD, 2012) of Ypsilanti, Michigan. Her enormous, black-frame trampoline (12-foot circle) is propped at an angle. The bounce mat is covered with multicolored fabric panels, some of them creating a spiral pattern. Looking at it might give a viewer the same sort of dizziness of an actual trampoline experience.

Rietenbach has nicely positioned these inventive works so that if they don't have a lot in common as far as the notion of "land" goes, they speak forcefully on their own and exhibit in friendly fashion with one another. Viewers will enjoy this energetic exhibit by CCAD graduates of different generations.

negilson@gmail.com

At a glance

"Land" — works by five Columbus College of Art & Design alumni — continues through Feb. 26 in Beeler Gallery in CCAD's Canzani Center, 60 Cleveland Ave. Hours: 10 a.m. to 6 p.m. Mondays through Saturdays. Admission is free. Masks are required. Visit www.beelergallery.org.



Maori Art

<https://maoriart.net/country-exhibition-in-the-ccad-shows-works-by-five-alumni-from-different-eras/>

Posted Jan 16, 2022



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ART EXHIBIT

Country Exhibition In The CCAD Shows Works By Five Alumni From Different Eras

By [Stephanie W. Hutson](#) — Last updated Jan 16, 2022

For the "Land" exhibition at Columbus College of Art & Design, five alumni of the college set out to make it big.

From a king-size mural to a trampoline to a 37-foot carved branch from an Ohio farm, artists make impressive and imposing use of CCAD's spacious Beeler Gallery.

As for the title of the exhibition, Faculty Director for Galleries and Exhibitions Curator Tim Rietenbach said the word "country" has a wide range of meanings.

"There are a few conventional landscapes, but it's more about the flexibility of that word," Rietenbach said.

The fact that the works are not obviously linked to a theme is irrelevant. Each track has an intriguing backstory, and all are vibrant and captivating.

Kurt Lightner, a 1993 graduate working from his studio in Queens, New York, spent 15 years carving a large tree branch from his family farm in Troy, Ohio. Using scripts from his great-great-grandfather's farm journals, Lightner meticulously wrote notes about the planting and harvesting of crops throughout the seasons in small letters on the numerous branches. The piece, titled "Work," is a marvel of engineering and a marvel to behold.

Lightner also has two large, colorful landscapes with tropical-looking trees and scenes of migrant farm workers bent over the fields while they pick—recognizable as human only by their plaid shirts.

In a small room across from Lightner's branch is the appropriately placed Trees (Please), one of two short videos by artist Kate Rhoades, who graduated in 2010 and lives in Oakland, California. In both this work and her kaleidoscopic Incantations Against Fascism, Rhoades uses her own voice as the sonic narrative.

Delaware, Ohio artist Ed Valentine (CCAD, 1991) has a series of large splatter and drip paintings of birds, all done with chalkboard paint, acrylic, enamel, spray paint, and colored pencil on canvas. The birds are static, presented in color and illuminated against a charcoal gray background.

The largest mural in the exhibition is New York artist Bing Lee's Connection and/or Separation (CCAD, 1977), a 45-by-16-foot mural that occupies an entire wall of the gallery. About 10 different cartoon and calligraphy-like characters are drawn in gold and black against a green background. Maybe one is an elephant and maybe another is a bird. But they all coexist in this cheerful, animated mural, punctuated by large dots of blue, black, and yellow paint.

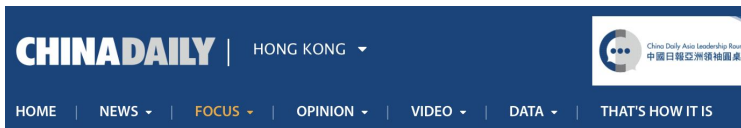
Not to be overshadowed is "Holding Pattern" by Erin McKenna (CCAD, 2012) of Ypsilanti, Michigan. Her giant black-framed trampoline (12ft circle) is set up at an angle. The jumping mat is covered with multicolored panels of fabric, some of which form a spiral pattern. Looking at it can give a viewer the same kind of vertigo as an actual trampoline experience.

Rietenbach has beautifully positioned these inventive works so that, if they don't have much in common in terms of the concept of "land," they speak powerfully for themselves and live amicably with one another. Viewers will enjoy this energetic exhibition of CCAD graduates from different generations.

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At a glance

"Land" — works by five Columbus College of Art & Design graduates — is on view at the Beeler Gallery at CCAD's Canzani Center, Cleveland Ave. through February 26, 60, continued. Opening hours: Monday to Saturday from 10 a.m. to 6 p.m. Free entry. Masks are compulsory, visit www.beelergallery.org.



Focus > Offbeat HK > Content

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PDF View

No looking back

By Chitrallekha Basu



The desire to make art in a less-restricted, and more hopeful, creative space marks the return of Hong Kong's major international art fairs this week, writes Chitrallekha Basu.



Bing Lee's Aluminum Honeycomb series at Art Central is inspired by ideas of home and traveling, and in particular the artist's quarantine experiences in 2021. (CALVIN NG AND BILLY WONG / CHINA DAILY)

The 10th Art Basel Hong Kong (ABHK), which opens to the public today, is probably its most public-facing edition to date. While this isn't the first time the city's flagship international art fair has featured freely accessible, off-site content, one of its 2022 highlights, Ellen Pau's *The Shape of Light*, takes the idea of public art to a whole new level.

In this digital installation, a silhouetted figure is seen bringing the words "Emptiness is form, form is emptiness" — the central tenet from the seventh-century Buddhist text *The Heart Sutra* — to life through sign language on M+ museum's 65-by-110-meter LED facade. The glow from the cloudburst of colors on screen is reflected against the Kowloon skyline, rippling out across the waters of the harbor. Visible from anywhere on the north coast of Hong Kong Island, *The Shape of Light* draws attention to the illusory, and ephemeral, nature of our material existence. Apotheosized in a work of digital art, this piece of ancient wisdom serves as a perfect counterpoint to the mighty International Commerce Centre tower standing next to it.

A co-commission by ABHK and M+, the site-specific work is Pau's gift to Hong Kong as the city tries to shake off two and a half years of pandemic fatigue. "I hope my version of *The Heart Sutra* helps ease pain and suffering. I hope it can turn on the light of wisdom for the city to move past difficult times," the artist says.



In *San Syu Wat Leot Are Not Here, Louis To Won* fuses the aesthetics of traditional Chinese folk culture with the geometrical abstraction favored by European modernist masters like Picasso to produce a fantastical cosmic creature. (CALVIN NG AND BILLY WONG / CHINA DAILY)



The End

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