

无人岛

熊辉 & 韦邦雨

SAME LINE TWICE
HUNG FAI & WAI PONG-YU

07. 25 - 09. 12. 2020

CURATOR 策展人
Alan Yeung 杨浚承

7月25日下午4-6点：开幕式
Saturday, July 25, 4-6pm: Opening

INK studio 墨斋

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熊辉、韦邦雨 / 转生1777局部, 2019, 纸本颜料墨、毡尖笔、毡尖笔
Hung Fai & Wai Pong-yu, Same Line Twice, 10 (detail), 2017, Pigmented ink and ballpoint pen on paper

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HUNG FAI

The Artist

Hung Fai (b. 1988 in Hong Kong) graduated from the Fine Arts department of The Chinese University of Hong Kong in 2013. Exploring both Chinese and Western media, Hung has developed unique expression and presentation techniques on both paper and canvas. Through deconstruction of elements in traditional Chinese ink paintings, his works are reconstructed conceptually with series of experimentation and transformation, and extend possibilities in ink painting. His works are collected by M+ Museum for Visual Culture and the Hong Kong Museum of Art.

熊辉

艺术家

熊辉（1988 年生于香港），2013 年从香港中文大学毕业，主修艺术。对中西媒介进行探索和实验，重新演绎水墨艺术，并发展出一套独特的技法及表现形式。作品籍着解构传统水墨媒介的元素，以概念重塑绘画，经实验、转化，赋予其新的意义及可能性。作品获香港 M+ 视觉文化博物馆及香港艺术馆收藏。



WAI PONG-YU

The Artist

Wai Pong-yu (born 1982, Hainan) moved to Hong Kong with his family at the age of two. He graduated from the Fine Arts Department of The Chinese University of Hong Kong in 2006. Wai has developed his oeuvre of ink art from ballpoint pen on paper, spinning the thread of his emotion and mind continuously as one line as it multiplies in rhizomatic manner. His subjects often relate to notions of the cosmos, time, and nature experienced across fields of juxtapositions and metaphysical forms.

Wai's work has been collected internationally by public museums and institutions, including the Asian Art Museum of San Francisco and the Ashmolean Museum at the University of Oxford. His recent exhibitions include his collaborative project with Hung Fai, "Same Line Twice," at Grotto Fine Art, Hong Kong, 2017; "The Spirit of Ink: 12 Hong Kong Artists," Sotheby's Gallery, Hong Kong, 2013; "New Ink, An Exhibition of Ink Art by Post 1970 Artists from Yiqingzhai Collection" Sotheby's Gallery, Hong Kong, 2013. Solo exhibitions include "Moment of Truth - The Synergy of Ink" (2013) and "Ceaseless Lines" (2009) both at Grotto Fine Art, Hong Kong. His works have also been shown at Art Basel (2014-2019), Ink Asia (2015-2019), Fine Art Asia (2014-2017), Asia Week, New York (2015) and SCOPE, New York (2012, 2013).

韦邦雨

艺术家

韦邦雨（1982 年生于海南），两岁时与家人移居香港。2006 年于香港中文大学艺术系毕业后，专注原子笔纸本的水墨创作，透过编织线条和对自然的描绘表达情感与想法。画作获美国旧金山亚洲艺术博物馆及英国牛津大学 Ashmolean Museum 收藏。



ALAN YEUNG

The Curator

Alan Yeung (b. 1982, Hong Kong) is an independent art historian and curator. He has co-curated solo exhibitions of Tai Xiangzhou, Wei Ligang, and Yang Jiechang with Britta Erickson. He curated the group exhibition *Luminous Shadows*, which explored spirituality and transcendence in the sensory engagement with the material world; and *Flesh and Bone*, a major retrospective on Li Jin's artistic formation in the 1980s and 1990s, particularly the profound impact of his self-exiles in Tibet.

杨浚承

策展人

杨浚承（1982 年生于香港）是独立艺术史学者和策展人。他和林似竹博士共同策划过泰祥洲、魏立刚和杨诒苍的个展，并独立策划过多媒介群展“影窟”和李津回顾展“骨与肉”。“影窟”以一系列佛龕形式展示，探索物质世界的灵性和神性。“骨与肉”则全方位展现了李津 1980 和 1990 年代的艺术历程，特别是数次旅居西藏的深刻影响。

INTRODUCTION

Alan Yeung

Same Line Twice is a series of experimental collaborative drawings by Hung Fai and Wai Pong-yu. Working simultaneously on the same sheet of paper, they unfold a prolonged visual dialogue. Using a ruler, Hung traces parallel lines that stutter in dots; Wai draws fluent, freehand curves that coalesce into billowing waves. Each drawing is a dense and sensitive document of otherwise invisible interpersonal dynamics, skirting the boundaries of calligraphy, ink painting, and performance and relational art. Begun in 2016, *Same Line Twice* has evolved iteratively, charting the ebb and flow of the artists' friendship and their experiences of an increasingly fractured world.

The exhibition first introduces Hung's and Wai's respective idioms of lines. In his *Wild Grass* series, Hung Fai (b. 1988, Hong Kong) draws sequences of parallel lines on overlapping sheets of thin and unsized xuan paper. He keeps the paper dampened with water, turning it into a supple and semiliquid membrane in which ink marks do not quite settle and are hydraulically connected with each other. Guided as much by sight as by touch, Hung drags and bounces his pen against a heavy metal ruler, pausing to deposit dots, and presses the ruler to diffuse the ink before repositioning it to draw the next line. Calibrating his hand's speed and pressure, the paper's moisture, and the distances between his dots and lines, he creates subtle tonal modulations that evoke scorched fields and misty classical landscapes despite the absence of brushwork.

Wai Pong-yu's (b. 1982, Hainan) freehand lines undulate in response to his breath, his attention, and the biomechanics of his body. Each line begins and ends adjacent to the previous, staying close to but never crossing it. Thus every inflection in the initiating line is magnified gradually across the sequence, potentially to a breaking point. At times the lines coalesce harmoniously into

waves at a larger scale, as in *A Rhythm of Landscape #2*, which channels its energy downwards like a waterfall. At times they cannot sustain their internal turbulence and disintegrate into textile-like or biomorphic fragments, as in *A Moment of Truth #1*. With the excess pigment accumulated at the tip of his ballpoint pen, Wai marks the points at which his lines converge and crest, at once masking and accentuating the limits of his method.

Hung's and Wai's lines meet in the *Same Line Twice* series. Its basic structure is bipartite and sequential, with the artists occupying opposite halves of the paper and progressing synchronously along its long edge. Here they generally restrict themselves to ink monochrome and to the basic forms of their lines, varied only in density, tonality, pressure, and speed. Their interactions are transparently readable in the final image, usually from bottom to top. In other, freer compositions, the artists range across the paper surface and respond to each other in a variety of actions, including interweaving and reworking each other's lines and even pouring water on and tearing up the paper. The dots and lines repeatedly define and transgress territories, deface each other and interweave into new forms, staging innumerable fleeting dramas of order and disorder, confrontation and reconciliation.

Formal affinities aside, the dialogue between Hung's and Wai's lines is grounded also in a shared expressive ambivalence. A violence lurks beneath their meditative tranquility and pleasurable visual rhythms. Their aspirations towards anarchic freedom and intersubjective unity belie a recognition of their futility. Wai writes that he and Hung "repeatedly draw lines to express and intensify their pain." He traces his lines to a student sketch of the unsettling face of a wooden sculpture (fig. 1). Stymied by the impossibility of reproducing the beard's infinite tangled threads and of polluting his lines with existential malaise, Wai gave up drawing for an entire year. As for Hung, he likens his drawing process to cutting open bleeding wounds and the resultant dotted lines to the "special scars of those trampled." The lines seem to sublimate the explicit violence of an early work in which he imprints on xuan paper a wooden board scored with a knife and charred with a torch (figs. 2 & 3).

Ink Studio and the artists thank Henru Au-yeung of Grotto Fine Art for his support, John Yiu for his eloquent translation of Wai Pong-yu's essay, and Paul

Serfaty for lending *A Moment of Truth* #1.



Fig 2. 《留白系列》之一 *Translation I*,
122x161x1cm, 炙燒木刻 Burned wood carving,
2012



Fig 3. 《留白系列》之二 *Translation II*, 190x100
cm, 紙本拓印 Rubbing on chinese paper, 2013

展览简介

文 / 杨浚承

《《Same Line Twice》是熊辉和韦邦雨的一系列实验性合作绘画作品。在创作过程当中，两位艺术家在同一张宣纸上同时作画，展开一场持续的视觉对话——熊辉用铁尺画出一系列平行直线，行中无数墨点记录行笔的顿挫；而韦邦雨则徒手绘制洒脱柔和的连贯曲线，汇聚成翻涌澎湃的波浪。每一件作品都是一份厚重而敏感的记录，超越了绘画、书法、水墨、表演和关系艺术的界限，展现了人际关系中不可言喻的微妙性。自 2016 年始，两位艺术家《Same Line Twice》系列不断进行新的尝试与探索，将二人各自不同的生活经历融入作品当中，表达出在当下日益破灭的世界中不同立场与观念的融合与碰撞。而此次展览中的新作品则进一步拓展了此系列的创作模式，加入了策展人以及自然环境等第三参与者，为作品注入了更多新鲜的元素与视角。

图录首先介绍熊辉和韦邦雨的个人作品。在《野草》系列中，熊辉（1988 年生于香港）用水湿透一叠薄生宣纸，使之变成一层异常敏感的半液体膜，并在其上用墨水笔绘制一系列平行线。在视觉和触觉的引导下，熊辉比着沉重的铁尺划线，时而停顿画出点，然后手按下压铁尺压出墨晕，通过调整点线之间的距离，创造了一种颇似古画的朦胧景象。韦邦雨（1982 年生于海南）则随着身心状态徒手画出流畅的曲线。每条线比邻而不交叠，因此起始行中任何微小的起伏都在序列中被逐渐放大，直至失控的临界点。曲线有时和谐地凝聚成庞大的波浪纹，如《山河变奏 2》，有时则仿佛无法驾驭内部张力而自我撕裂，如《见道一瞬 1》。韦邦雨利用圆珠笔尖上残余的颜料点出线条的汇聚处，既掩盖又突显了其规律的界限。



Fig 1. 韦邦雨 Wai Pong-yu, 素描练习（局部） Sketch (Detail), 2002

熊辉和韦邦雨的线条语言在《Same Line Twice》中交汇。在这个系列典型的二分构图中，艺术家们各占据纸张的一半，沿着长边同步作画。他们通常会选用简单的纯黑线，专注在疏密、墨色、力度与速度上营造细微变化。在另一种创作模式中，艺术家们则在画面中随意游走，进行更为多元的互动，包括延申和重绘彼此的线条，甚至是倒水和撕纸等颠覆性动作。两种线条仿佛两股变幻无穷的力量在纸上进行博弈：时而相和，时而相抗；时而互不干扰，自成一格，时而相互纠缠，交织出令人意想不到的形态。

除却视觉形式上的共鸣，熊辉和韦邦雨的对话也基于一种感情上的矛盾性。他们线条中的静谧冥思和令人愉悦的韵律之下潜藏着暴力，他们对自由和真实的期盼、对超越自身和他者之间隔阂的渴望，都不能摆脱某种徒劳和无助的自觉。正如韦邦雨写道，他和熊辉“坚持以反复画线来表达和深化人生的痛苦”。他的线条可以追溯至学生年代的一幅素描习作，画的是一个令人不安的木雕头象（图1）。他无法表现盘根错节的胡须，也不愿将自己存在的无助感宣泄于线条，于是在一年间完全放弃了艺术创作。至于熊辉，他把用铁尺绘画的感受比作割

开渗血的伤口，把由此而来的点线比作“被践踏者那种独特伤痕”——这仿佛都可作为他早期版画作品中用刀刻凿、用喷灯烧灼木板的升华和回响(图2、3)。

墨斋画廊及艺术家感谢嘉图现代艺术总监欧阳宪、姚锡安及 Paul Serfaty 的帮助。

ON THE COLLABORATIVE DRAWING PROJECT

Wai Pong-yu

Everything which has been expressed by Hung Fai's lines would have been thereby obliterated by them. The stern, unbending timeline whose invincible penetration lines up all individual dots marked for execution, is also tortured by the rage of an aspiring revolutionary. His hands perch on the top of the Great Ruler. Brooding over the passing of time and its oppression, he presses it firmly. Flood and conflagration arise underneath this blunt blade. No matter how helpless or heroic these dots were, their characters would only be collectively recognized as burnt ash or drowning dirt. In the depth of an intrinsic grey, water dooms and animates the last remains of time and spirits. What is left after the water has evaporated is sediment finely carved by a wrathful force.

Wai Pong-yu craves a distant dimension which he can call home. Stretching along a zone of extended present from then to now, his empathy visualizes the invisible tethering between himself and the segregated life form. Each undulation echoes with the flow in his contemplation. In the vastness of an intrinsic grey, his intuition whispers to conjure up ancestral spirits who might see an entire territory as home. His sense of belonging has extended to this undefined sequestered space where solace is woven out of darkness and light. Without any plan, he sets sail along the perfect edge of the paper. This first constitutive line is nevertheless a flawed reflection of an unreachable dream shore. The spirits evoked are inhaled into the dry earth where they travel like ripples across the sea. Water was once their home. Now it seeps into the papers with its virulent and pervasive passion. His intuitive evocations are ruined. Some water has become a distant glow shining through the shades of sighing incantations. What is revealed after the water has receded is a monument to the pulses of their existence.

To understand the stories of love and tragedy among the deities in Latin verses, Wai Pong-yu highlighted the words and phrases in rainbow colours in order to read the texts in English. Red takes the lead in a sentence, blue is read last. The study of Latin texts requires him to investigate the meanings of many individual words, and the changes of word endings which provide the structure for understanding. Colourful highlights represent the act of portraying individuals, in contrast to Hung Fai whose lines effaced individuals and were themselves effaced. Wai Pong-yu's individuals are immortal beings and mortals whose fictional stories continue to reflect the value of our lives in the present age. Though there are variations of these stories in different languages in the context of different historical backgrounds, what these mythological stories teach us remains unchanged. Hung Fai is concerned about mortal individuals in secular human history. Their characters are often based on judgment, which changes according to new perspectives and new evidence. Hung Fai's sympathy towards the forgotten civilians and heroes suffering in the relentlessness of time coincides with his personal experience. When both artists translate their feelings regarding these two types of stories into lines by using the same tool, a ruler, they confront the same irony. While Hung Fai draws with compassion, he himself executes the violent press: while Wai Pong-yu arranges stacks of lines resembling paragraphs and footnotes, nothing is readable.

The blank gap is a mystery. It has evolved to become an ambiguous multi-functional space which itself can be seen as containing consciousness. At the beginning of the collaboration, it appears to be a barren zone where neither of the artists dares intrude. It begins without any given meaning. This empty space does not belong to either artist. It bends and curves as if it follows its own will. Consciousness might have been seeded when, at the commencement, both artists had to see themselves as strangers. The absence of familiarity is not a total absence of affinity. Unfilled white space can receive and interact with the energy of gestures. As more lines collide and overlap, it gains a meaning to its existence. Eventually, what inhibited the space in compulsion to serve as a communicative medium is inhibited by it. When it has found itself, it uttered the bold assertion of its presence. A blank space could have metamorphosed from a mere visual element into another collaborator.

Hung Fai and Wai Pong-yu were born on 18 September. They studied in the same school of fine arts. They exhibit in the same gallery. They persist

in drawing lines repeatedly to express and intensify their pain, and by this process they are paradoxically relieved. The repetition and awareness of this paradox in themselves and in each other creates nuances in their perception of the same lines. These subtle differences are seen in the density, the speed and the luminosity of their respective lines. An overview of the work might suggest mildness, order and simplicity at one end of the continuum to passion, antagonism and complexity at the other. Drawing is a process of finding and discovering these distinctions in the artists' intricate and subconscious minds. It is invariably a journey of bitterness and struggle, exhausting each artist with the intensity of his emotions. When a drawing is displayed on a wall, such intensity becomes a centre of gravity by itself, which seems to generate an opposite power against the gravity. The drawing is now bound with a sense of resolved harmony in its orientation and position. This relationship manifests the affinity within paradox and contradiction. A line can be a barrier against all interpretations but it can also act as an invitation to a multitude of possibilities, as long as the antagonism resulting from persistent engagement with disparate and dichotomous values banishes nothing.

谈合作绘画项目

文 / 韦邦雨

译 / 易庵

熊辉借着线条所表达的一切，在表达的同时就都给他抹去了。时间在他手里，严厉苛刻，无坚不摧，凌厉地贯穿所有小墨点，就像那热血的革命者，一点又一点的暴力的折磨着，一点又一点的

处决。他双手扶着大尺的最高点，沉思时间的流逝与压抑，还是运力一按，钝刀之下水火成灾。任凭小墨点多么的无助抑或英勇，剩下的只有余烬和淹渍。在渊沦般的纯灰色里，水，不止诅咒还更扬起了时间和灵魂的残骸。蒸发后，留下的是怒火雕凿而成层层积淀的渣滓。

至于韦邦雨，他渴望在远方的一个归宿。由过去（过去也是活着的）至现在，他冀望写出他与某种若隐若显的生命形式之间的微妙连结。线条起伏，与思绪流动相互呼应。在平芜般的纯灰色里，凭着天赋的觉悟，轻声召唤着祖先的灵魂。他们的世界不分畛域，四野都可以为家。他的归属感触及这块混沌的隔离地，那里晦与明，黑与白，绣出一丝丝的慰藉。他不假思索，就在纸上笔直的边沿启航了。开笔的一条主线，却不过是梦里的海市蜃楼。干硬的笔端凝聚了那些被唤起的灵魂，化作波涛，漫游海上。水，曾几何时是他们的家。这股无孔不入的热情一旦渗透到了纸面，画家通灵的本领便为之消灭殆尽。君不见喋喋吁嗟咒语声中，一些远方的涟漪泛起了几点粼光。潮退后，揭示出纪念他们存在过、有过脉动的碑碣。

为了理解拉丁诗中诸神之间的爱情故事和悲剧，韦邦雨用彩虹色勾画句读，以便翻成英语。红色记录句首，蓝色则是句尾。研习拉丁文本驱使他逐字检索，

观察词尾变化，以辨认句子结构与意旨。移諸画幅，彩虹色的批注写出一个个个体，反之，熊輝的线条将个体还有自身都抹去。韦邦雨所写的个体，是神话中的神仙和凡种，他们的故事还与我们的时代遥相呼应。纵使言语有别、文化不同，版本相异，神话故事的寓意始终未变。熊輝却对人类历史中的血肉之躯更感兴趣。他们的正邪忠奸随着新证据新观点而产生不同的判断。对于被历史遗忘、淘尽的英雄和平民，他都予以同情，亦有切身的体会。当两人各自把对于这两种叙述的体会用相同的工具——直尺——转化成线条，他们遭受同样的讽刺。当熊輝把他的怜悯写入画中，他的动作却是几近残忍的；韦邦雨将一系列又一系列的线条安排得似段落和注脚，倒是无法卒读、明其所以的。

留白处像一个谜。它演进成一个模棱两可的多功能空间，自身是有意识的。合作之初，那是一片荒地，双方都不敢越半步的雷池。它起初并没有任何预设，空白的画面也不属于任何一方。它仿佛随着自己的意愿蜿蜒变化。只有在双方都视你我为陌生人时，虚白的自我意识不觉种下。放下熟稔，却不等同截断联系。留白是可以吸收四手动静的能量，并与之互动的。当线条之间产生愈来愈多的相接和重叠，虚白就愈来愈具存在感。渐渐地，本来只视留白为沟通工具的线条，反为留白所攻克。当留白蓦地有了自我意识，它就要宣示自己的存在。虚白已经从一个视觉元素蜕变而成第三个合作者了。

熊辉和韦邦雨是同月同日生——都是生于九月十八日，又就读同一所美术学院，毕业后又在同一画廊展出。他们坚持以反复画线来表达和深化人生的痛苦，通过这个过程，他们竟然获得心灵的慰藉。两人各有所面对的矛盾，通过对自己和对方的矛盾的反复认识，渐次发展出和认识到自己和对方对线条的好恶，哪怕是微妙的异同。两人的线条的微妙异同，见諸密度、速度和光暗。骤眼概览这批作品，既可以看出平和、有序和简约，又有热情、对立和错综复杂。绘画是艺术家在匠心和潜意识里寻觅、发现这些微妙异同的一个过程。这肯定是一个痛苦而挣扎的旅程，耗尽每一位艺术家情感上所能承受的配额。画幅挂在墙上，画里强烈的情感自成一种引力，是与重力相违又相反的力量，自成一个世界。几经深思熟虑，此刻我们选择从这些面向、位置观画，似乎找到一种和谐。这两种力量的关系体现了分裂矛盾之中也可以找到亲和。简单的一条线，既是

对一切诠释理论的讽刺，同时也蕴含一切诠释的可能，只要双方的价值观都依然存在，都不为对方所灭绝，那这一切还是有可能的。

HUNG FAI

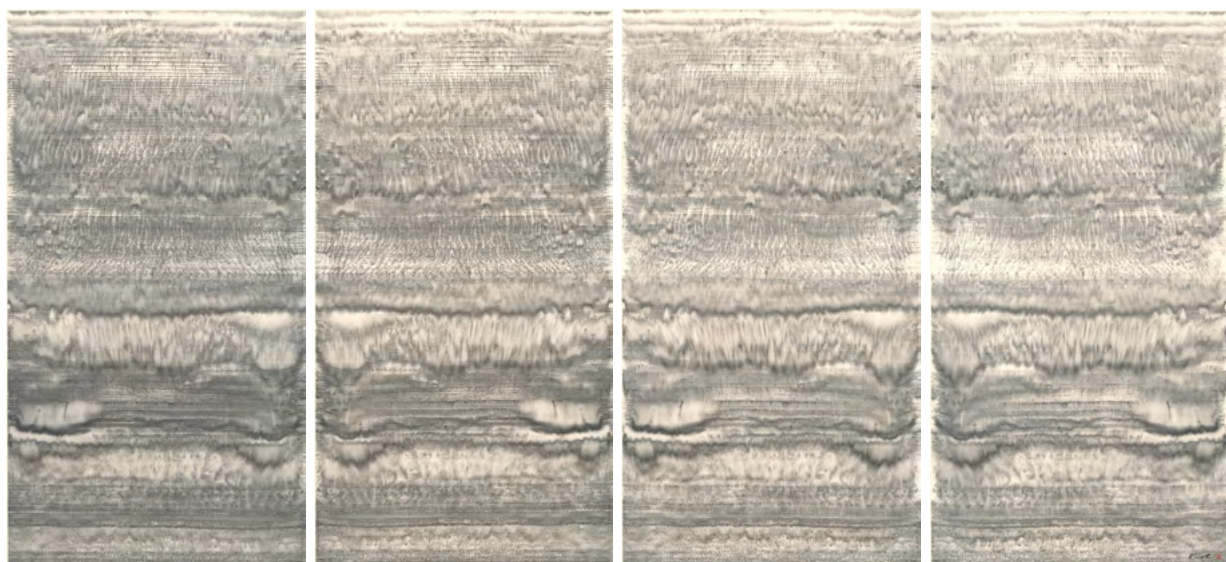
熊辉

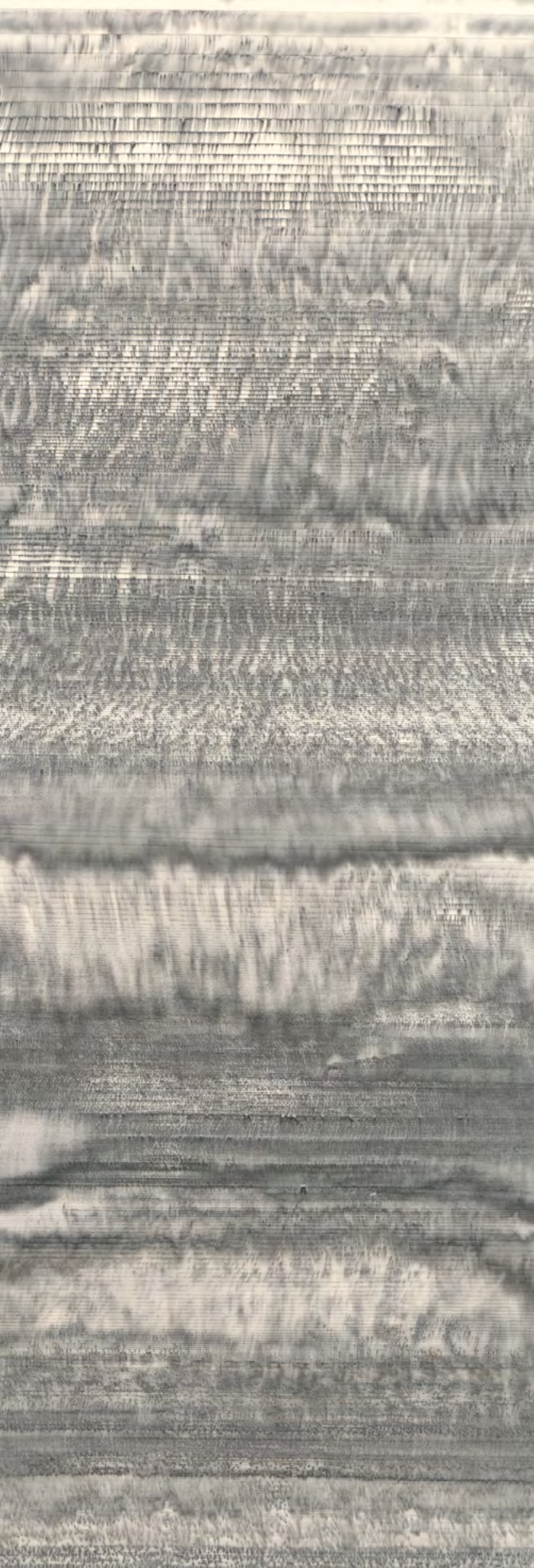
O1

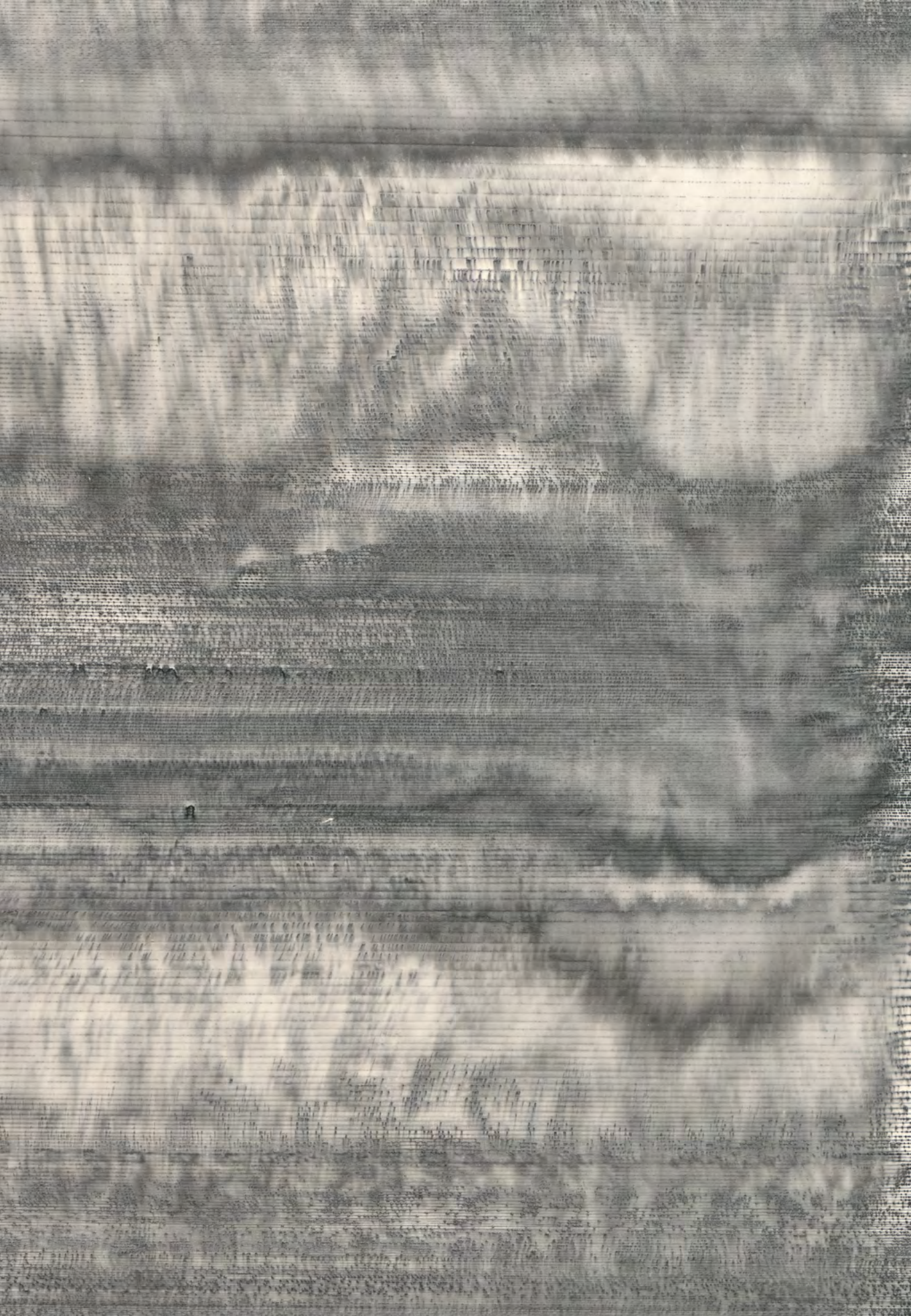
Wild Grass XII

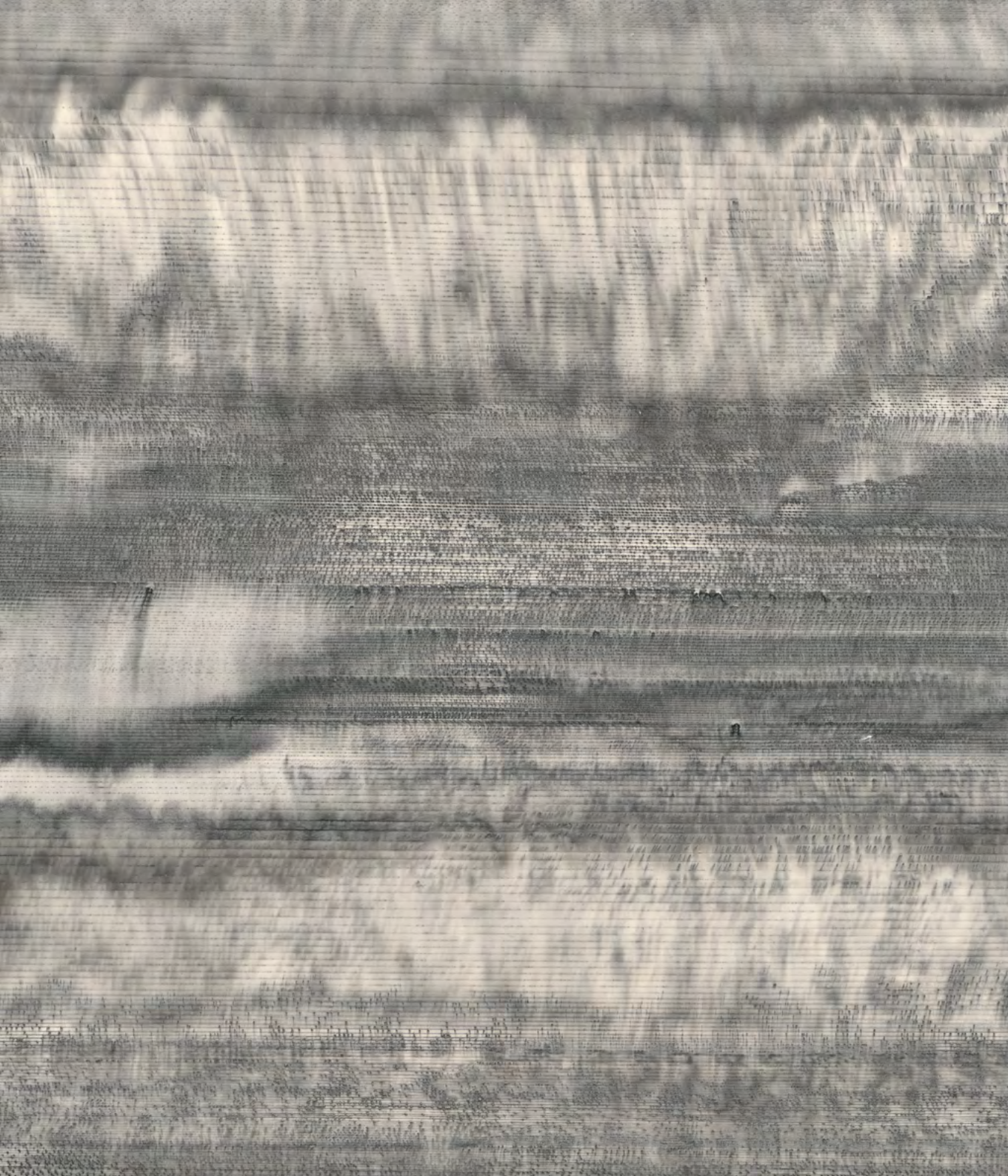
野草之十二

2017 | Ink on Paper 纸本水墨 | 180 x 97 cm x 4 panels

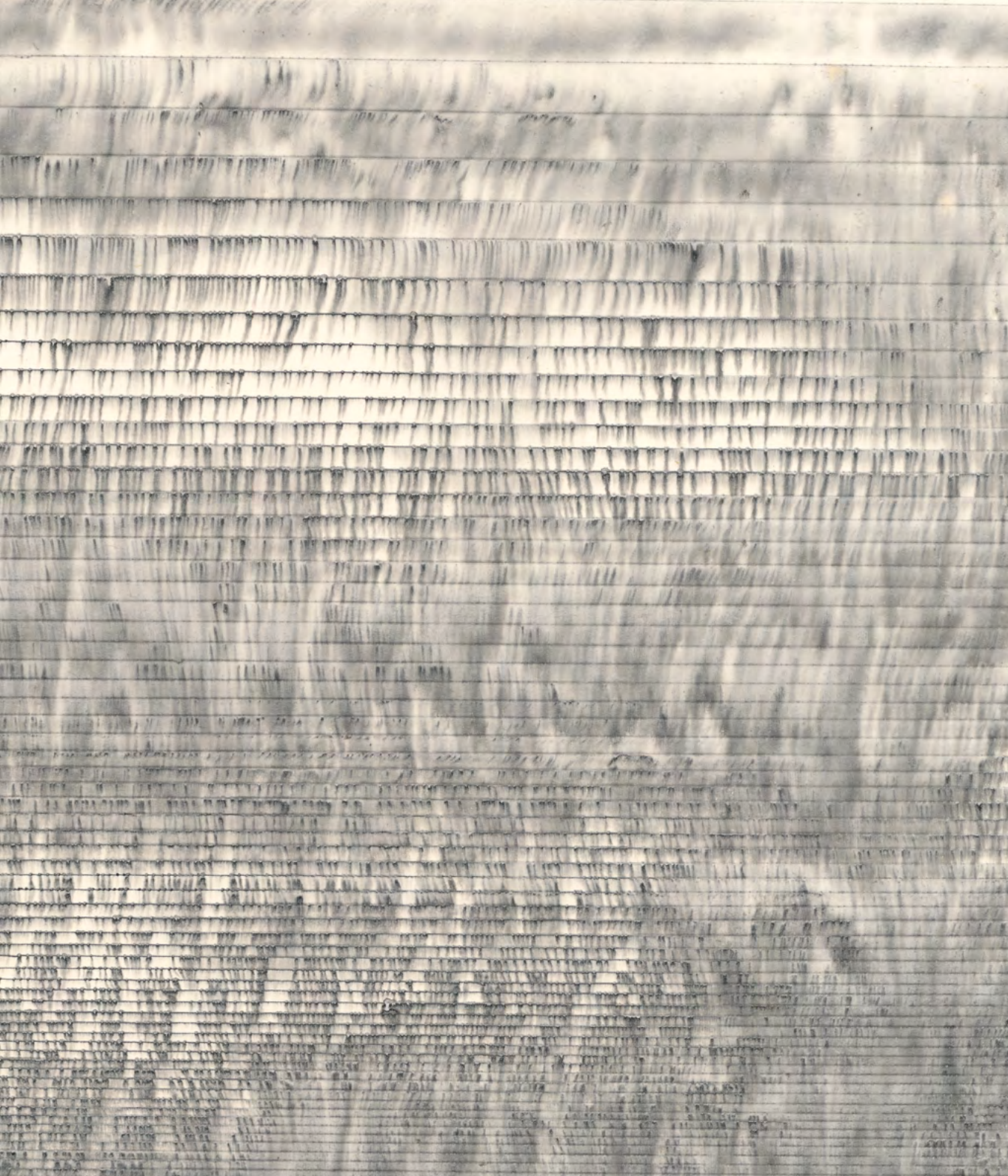








Wild Grass XII (Detail)
野草之十二（局部）



Wild Grass XII (Detail)
野草之十二 (局部)

WAI PONG-YU

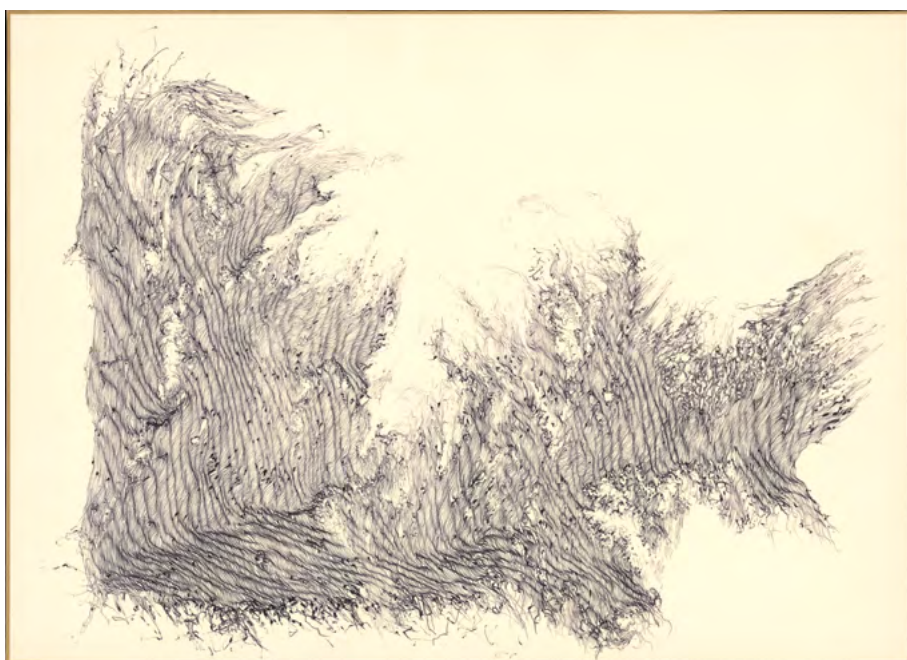
韦邦雨

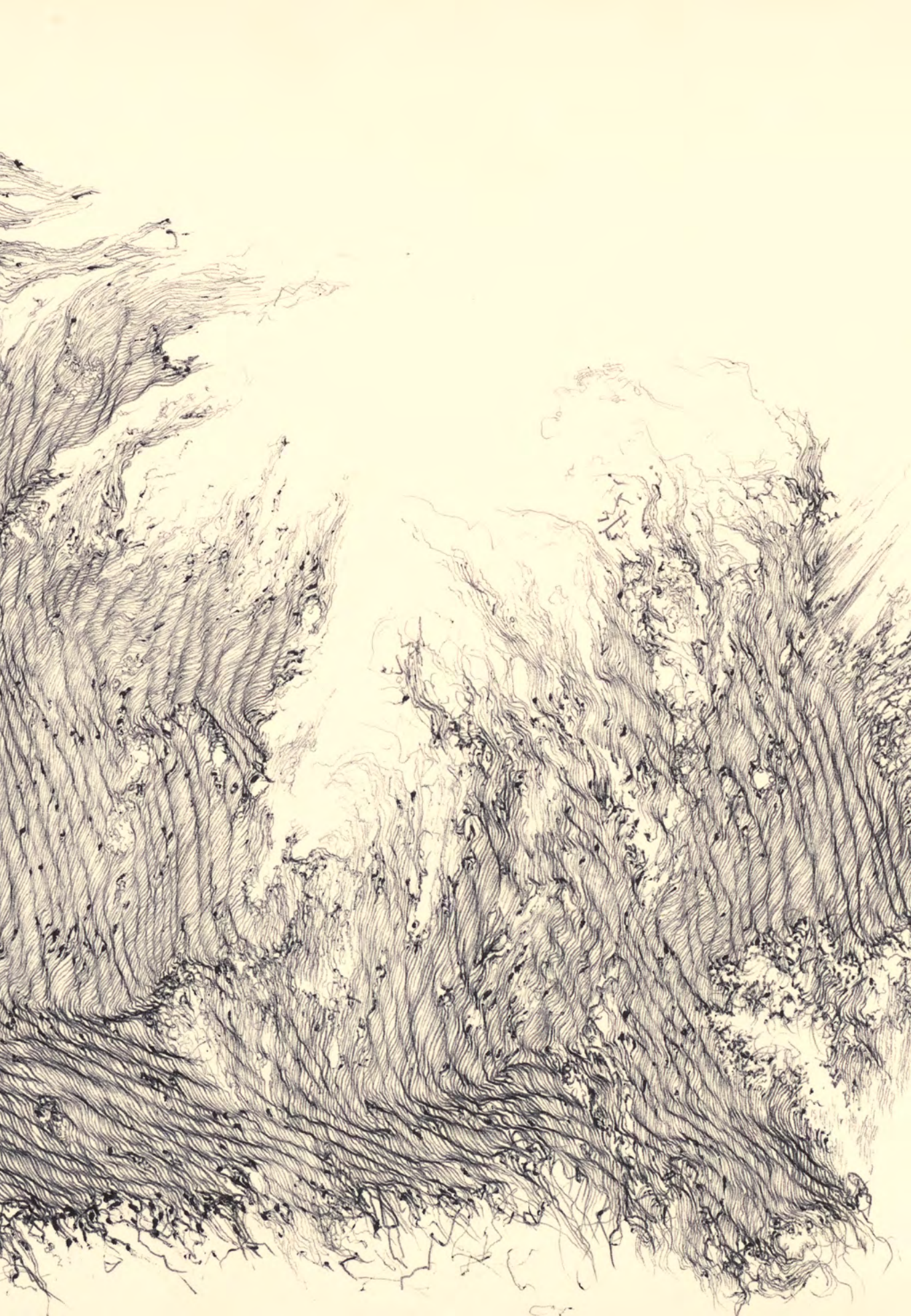
O2

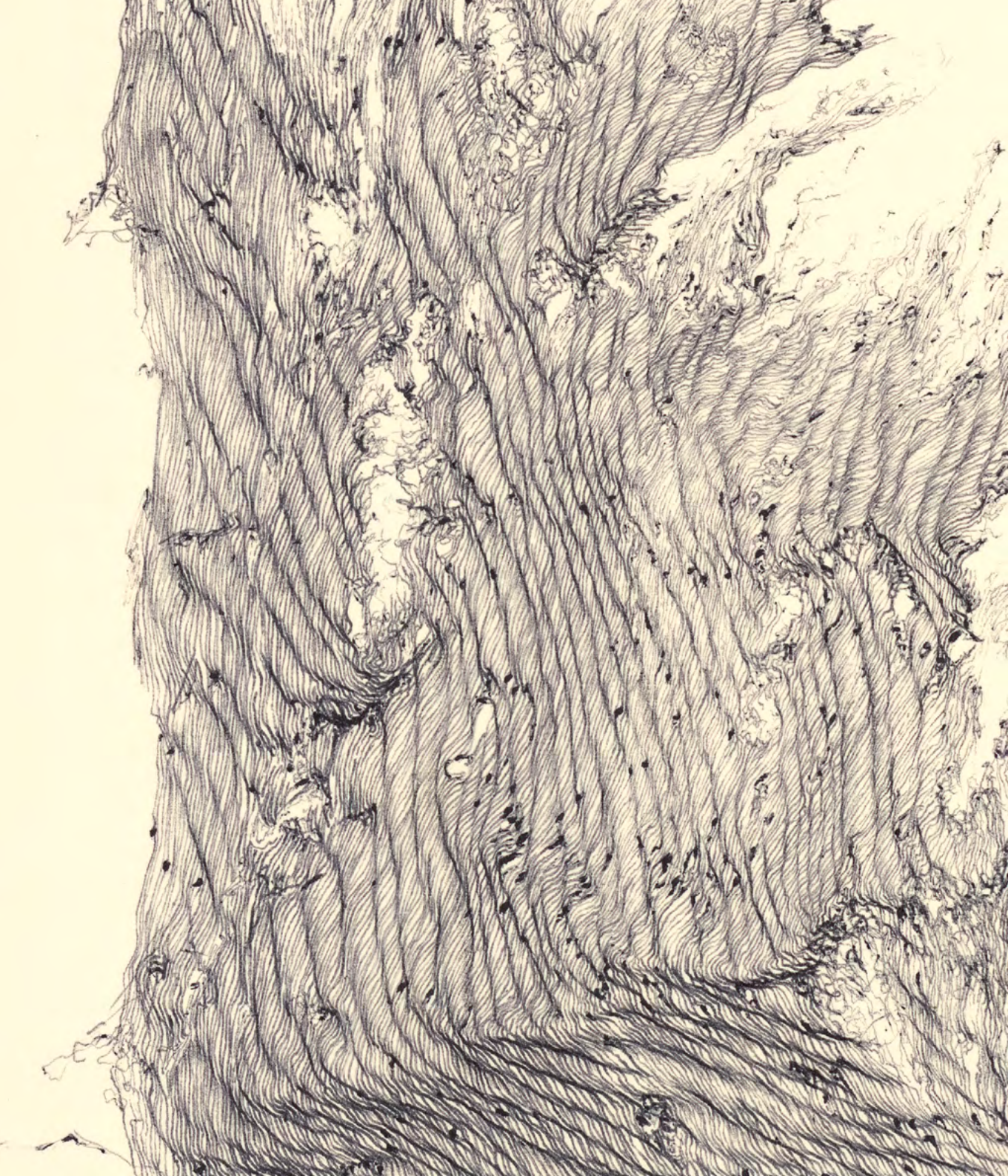
A Moment of Truth 1

见道一瞬 1

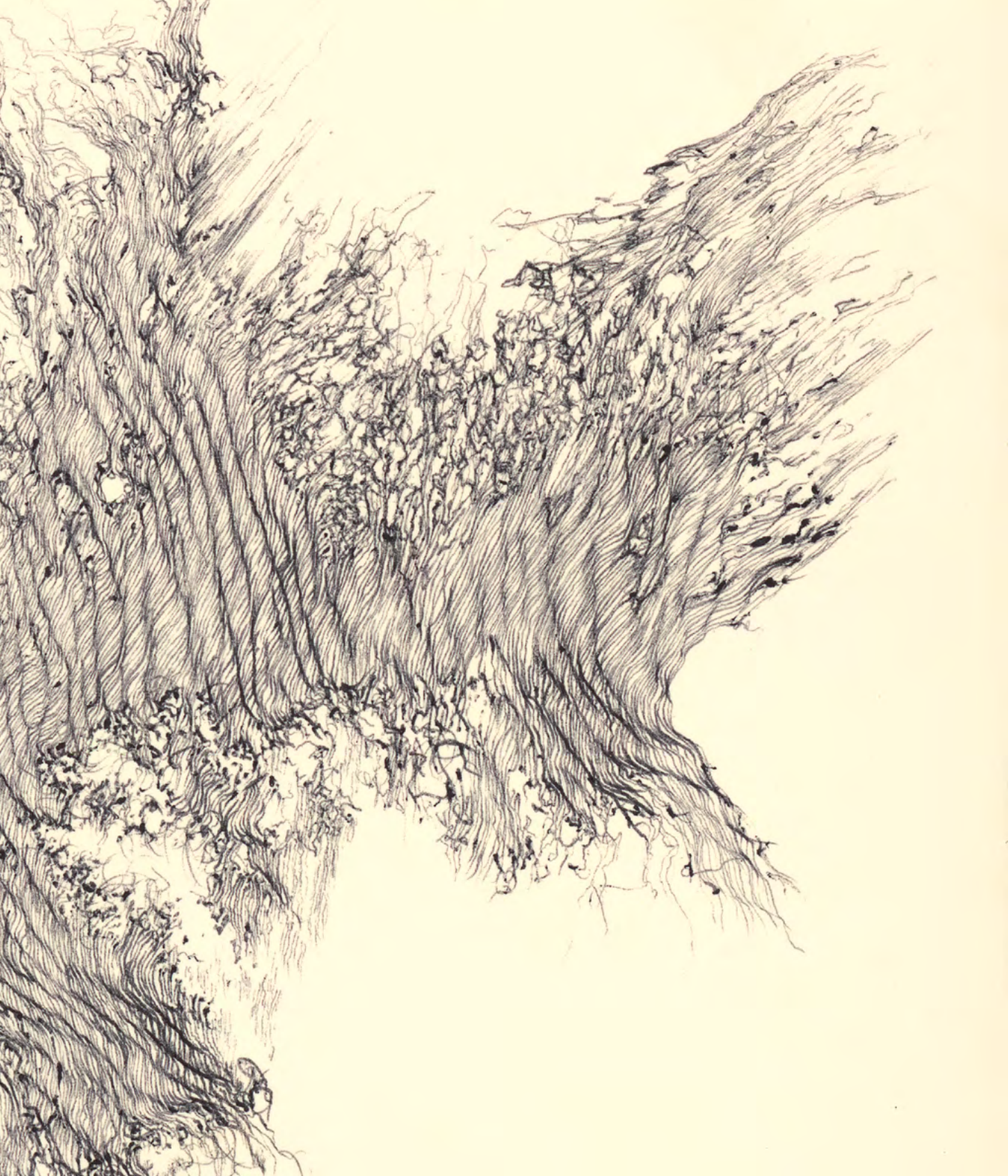
2011 | Ballpoint pen on paper 圆珠笔纸本 | 21 x 29.7 cm







A Moment of Truth 1 (Detail)
见道一瞬 1 (局部)



A Moment of Truth 1 (Detail)
见道一瞬 1 (局部)

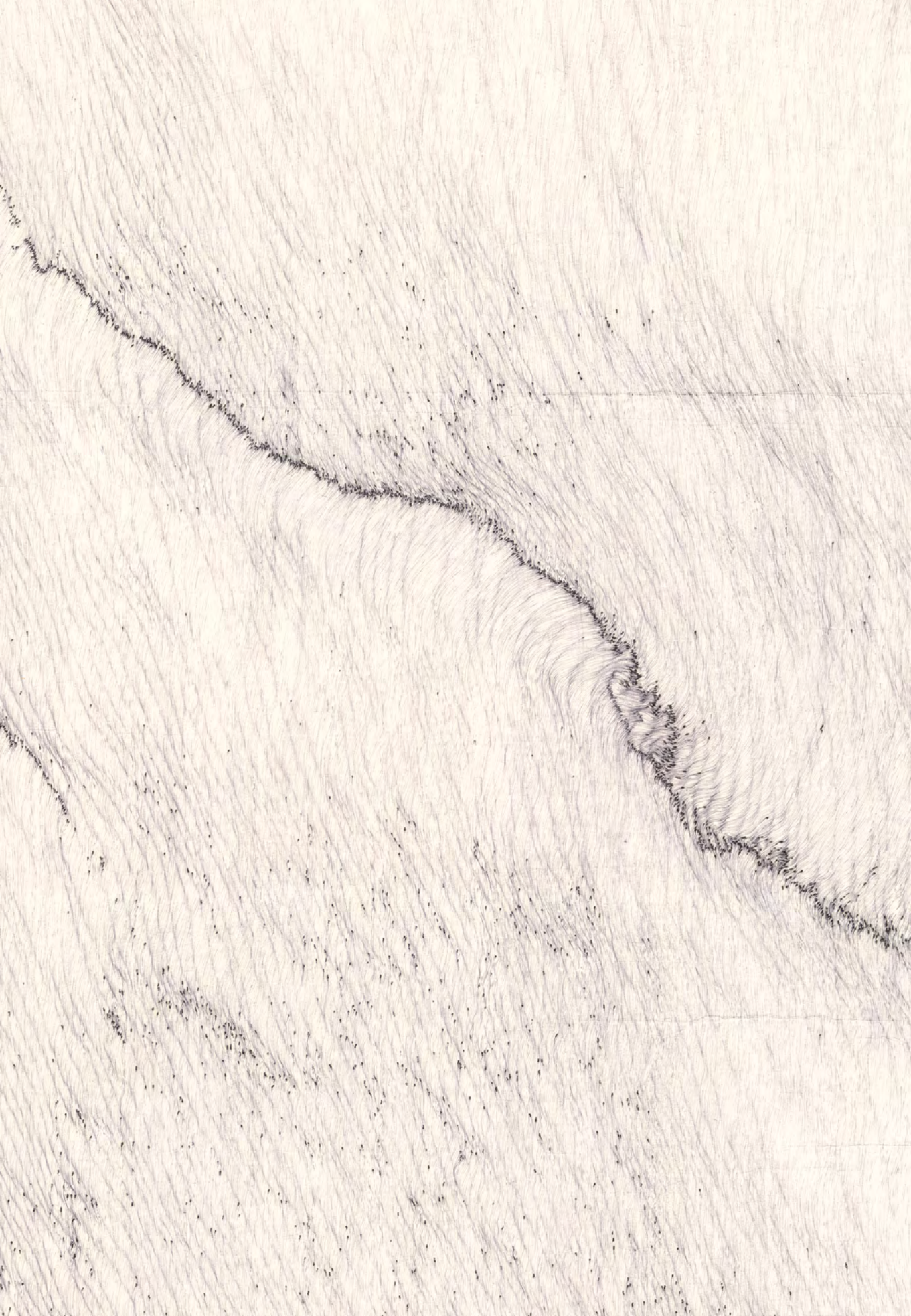
03

A Rhythm of Landscape 2

山河变奏 2

2019 | Ballpoint pen on paper 圆珠笔纸本 | 244 x 144 cm







A Rhythm of Landscape 2 (Detail)
山河变奏 2 (局部)

04

A Rhythm of Landscape 7

山河变奏 7

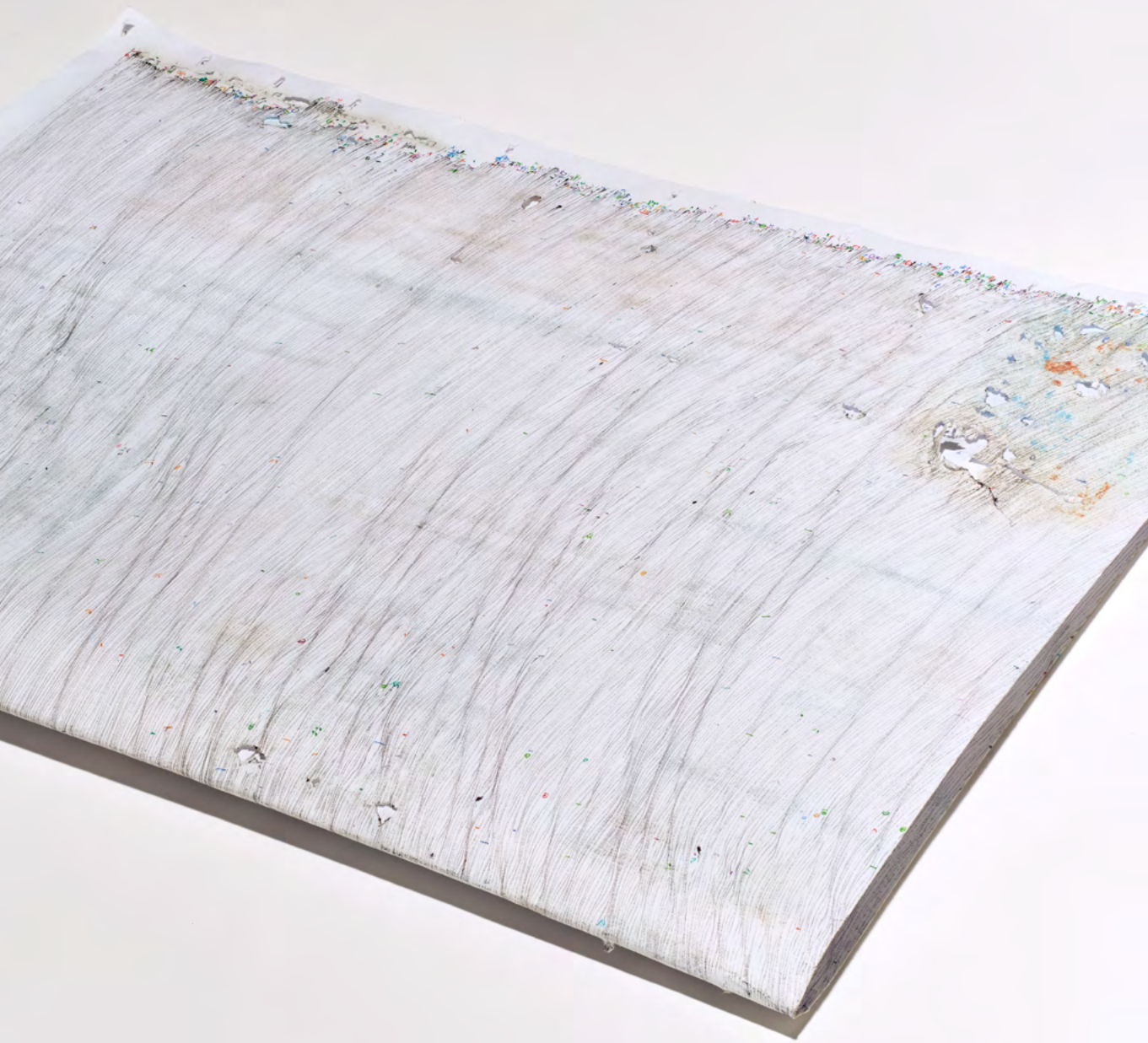
2019 | Pigmented ink and ballpoint pen on paper 有色水墨及圆珠笔纸本 | 57.5 × 68.4 cm







A Rhythm of Landscape 7 (Detail)
山河变奏 7 (局部)



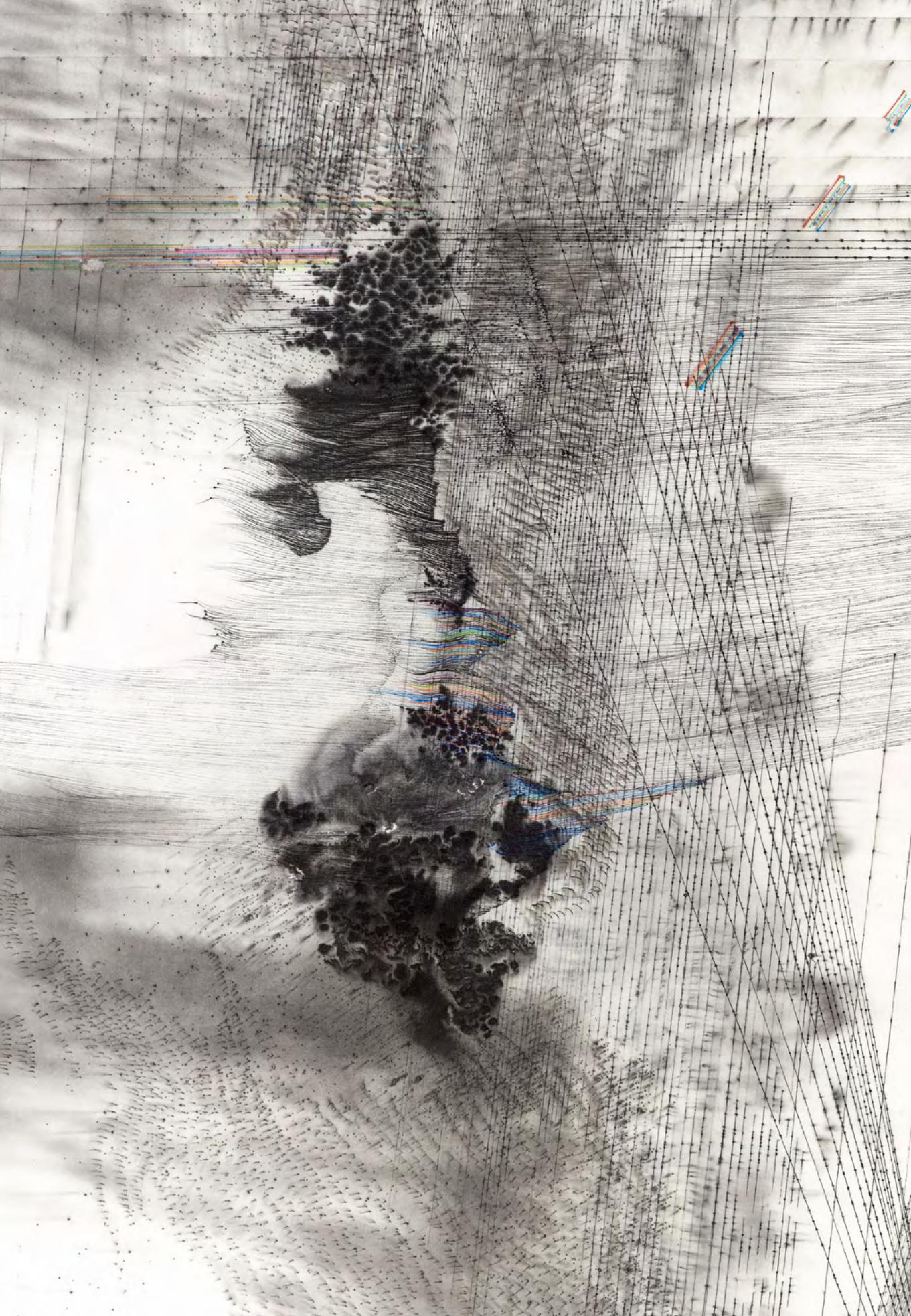
SAME LINE TWICE

05

Same Line Twice 16

2019 | Pigmented ink and ballpoint pen on paper 纸本颜料墨、圆珠笔 | 90 x 90 cm







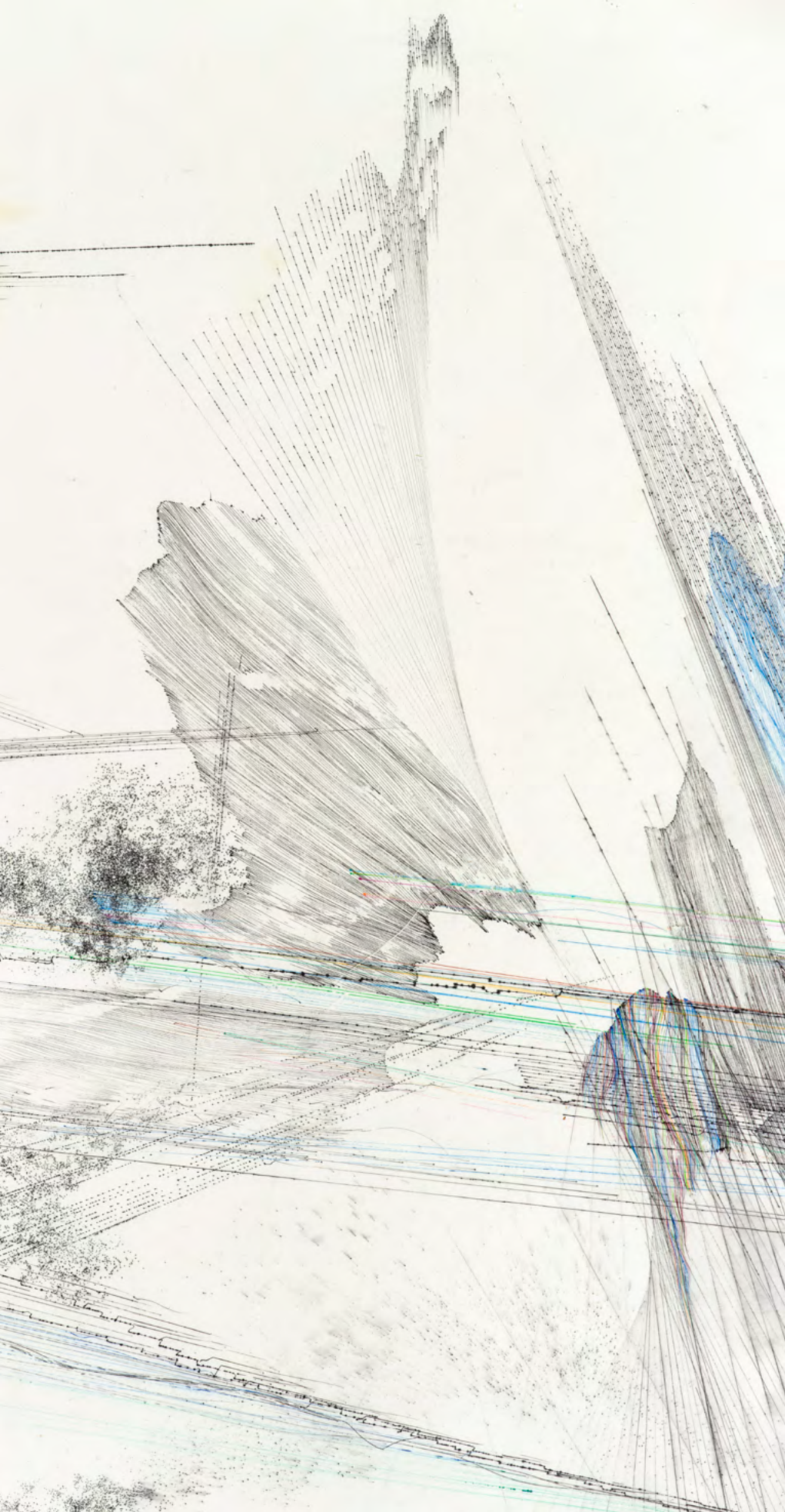
06

Same Line Twice 17

2019 | Pigmented ink and ballpoint pen on paper 纸本颜料墨、圆珠笔 | 90 x 90 cm







Same Line Twice 17
(Detail)

Dates: July 17 – July 20, 2019

Location: Hung Fai's studio, Chai Wan

Participants: Hung Fai, Wai Pong-yu

Tools and materials: unsized xuan paper cut into two halves; black and color ink pens; metal ruler.

Size: 90 x 90 cm (per sheet)

Interaction: initially, the artists stand back-to-back in the narrow space between the two sheets of paper. Later they range freely around either sheet.

In their bipartite compositions, the artists become increasingly aware of the gap between their respective lines as a theme, an active absence, and a character that uncannily reflects aspects of each of them. While avoiding a bipartite composition here, they realize the gap in physical space and embody it by standing back-to-back between the divided square halves of a sheet of paper. Across the opening, Hung lays down his lines using a long and unwieldy metal ruler, and Wai traces long arcs using his body as a pivot. Artifacts of the limits of their bodies and eyesight, these lines together resemble a drawn bow, whose visual tension and implied violence become the foundation for the rest of the drawing. Later on, the artists move more freely between and around the two compositions, like playing on two chess boards at once.



日期：2019 年 7 月 17 - 20 日

地点：熊辉柴湾工作室

参与者：熊辉、韦邦雨

工具和材料：裁成方形的两张生宣、黑色和彩色墨水笔，铁尺

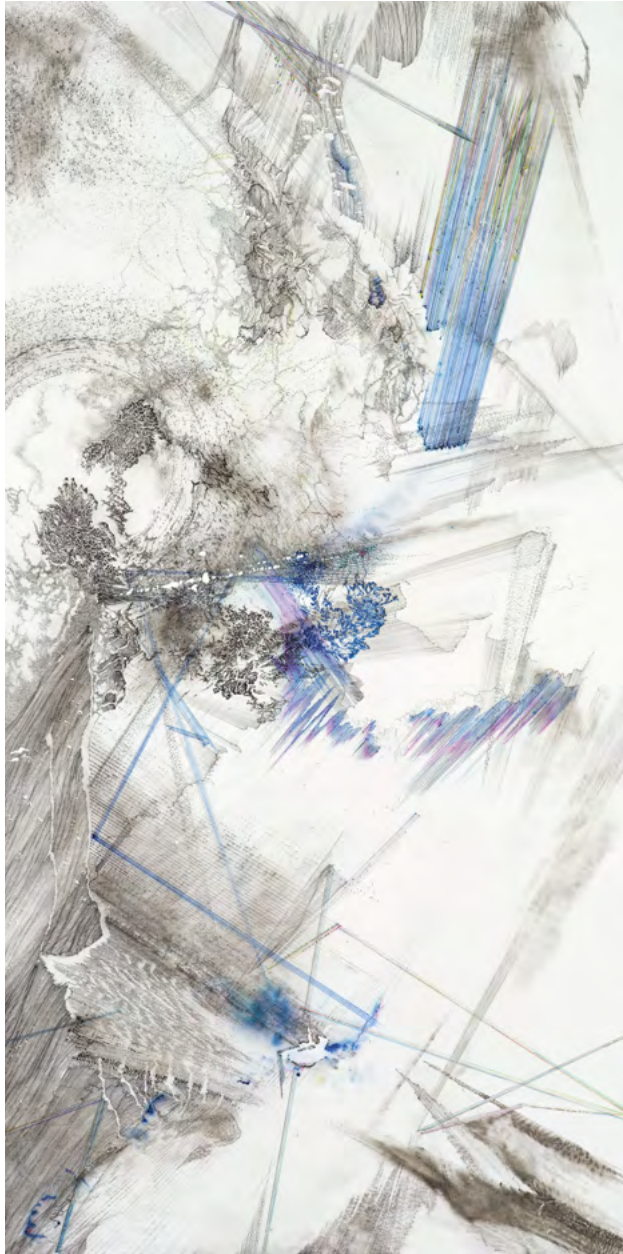
尺寸：90 × 90 公分（每张）

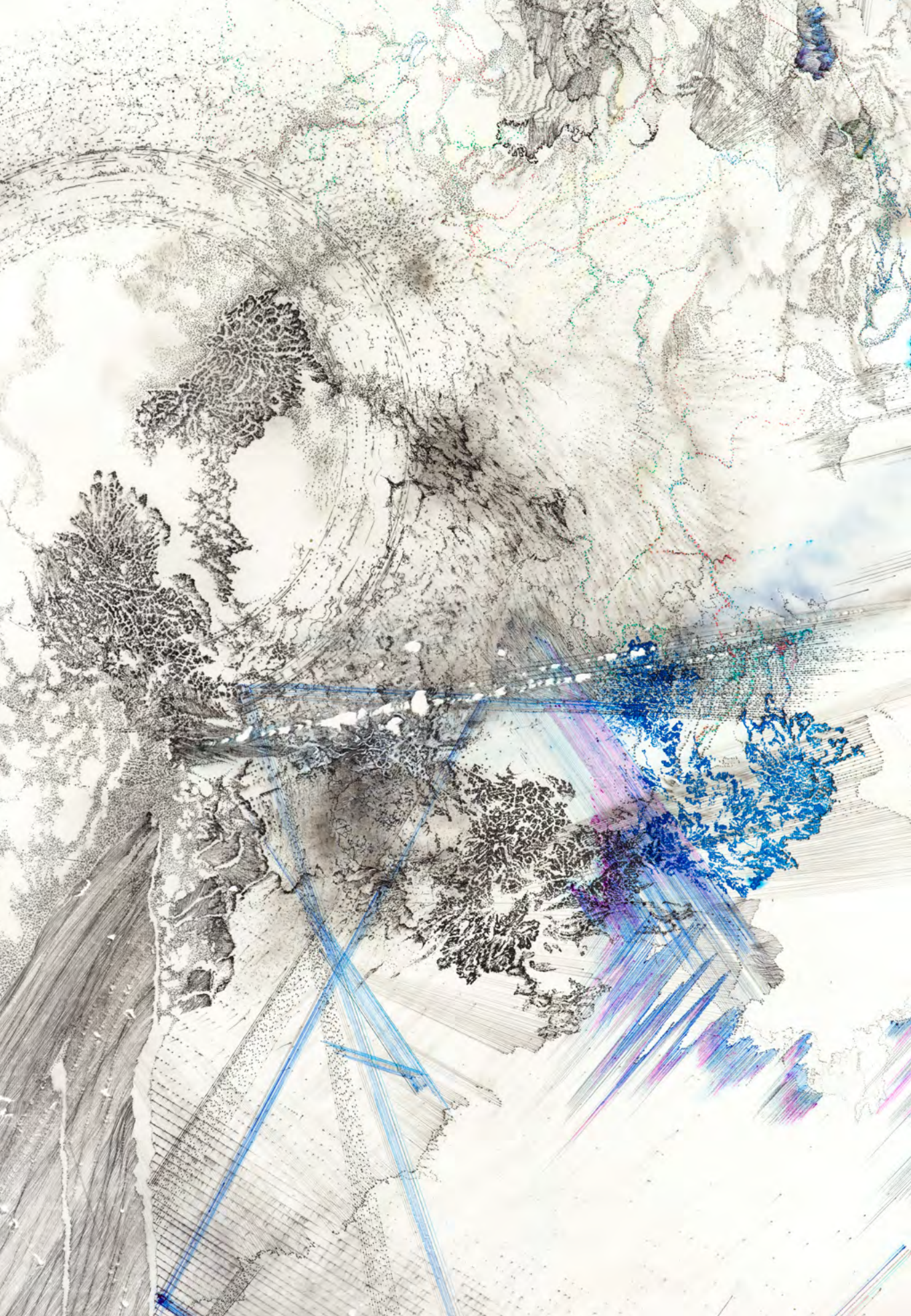
艺术家越发意识到，《Same Line Twice》系列二分构图的空隙已成为一个主题和一种有生命力的缺席，隐约地反映了他们各自的某些特质。此作中他们把空隙在现实空间中实现，并亲身占据其中，背靠背地站在一张纸分成的两半正方形之间。熊辉以沉重的铁尺画出直线，韦邦雨则用身体为轴心画出长长的弧线。这些线条是他们身体和视力极限的产物，纵横汇聚好似一张被拉开的弓，其视觉张力和蕴藏的暴力，构成了此作的基调。接下来，艺术家更加自由地在两幅画作内外穿梭，仿佛同时参与了两盘棋局的博弈。

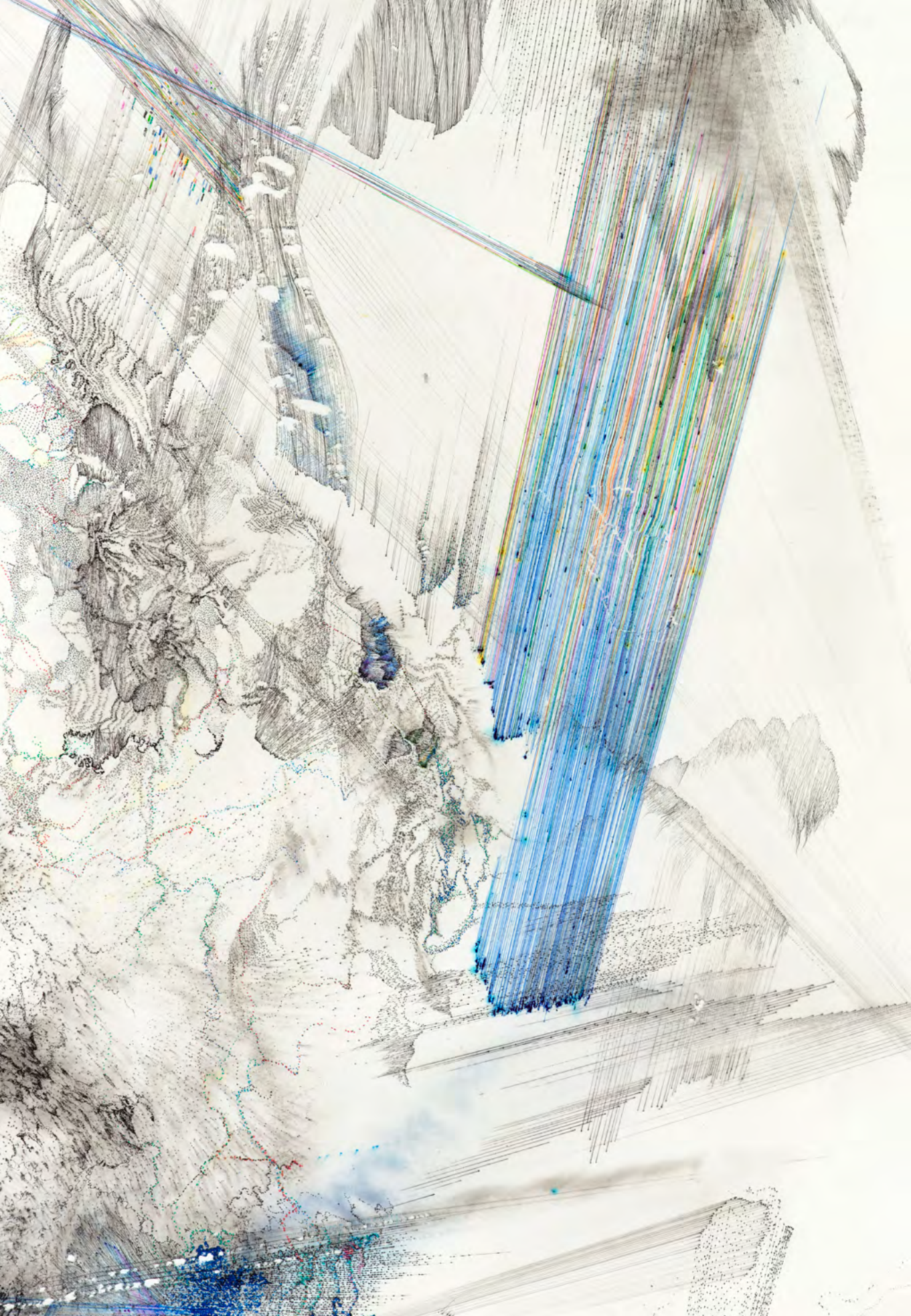
07

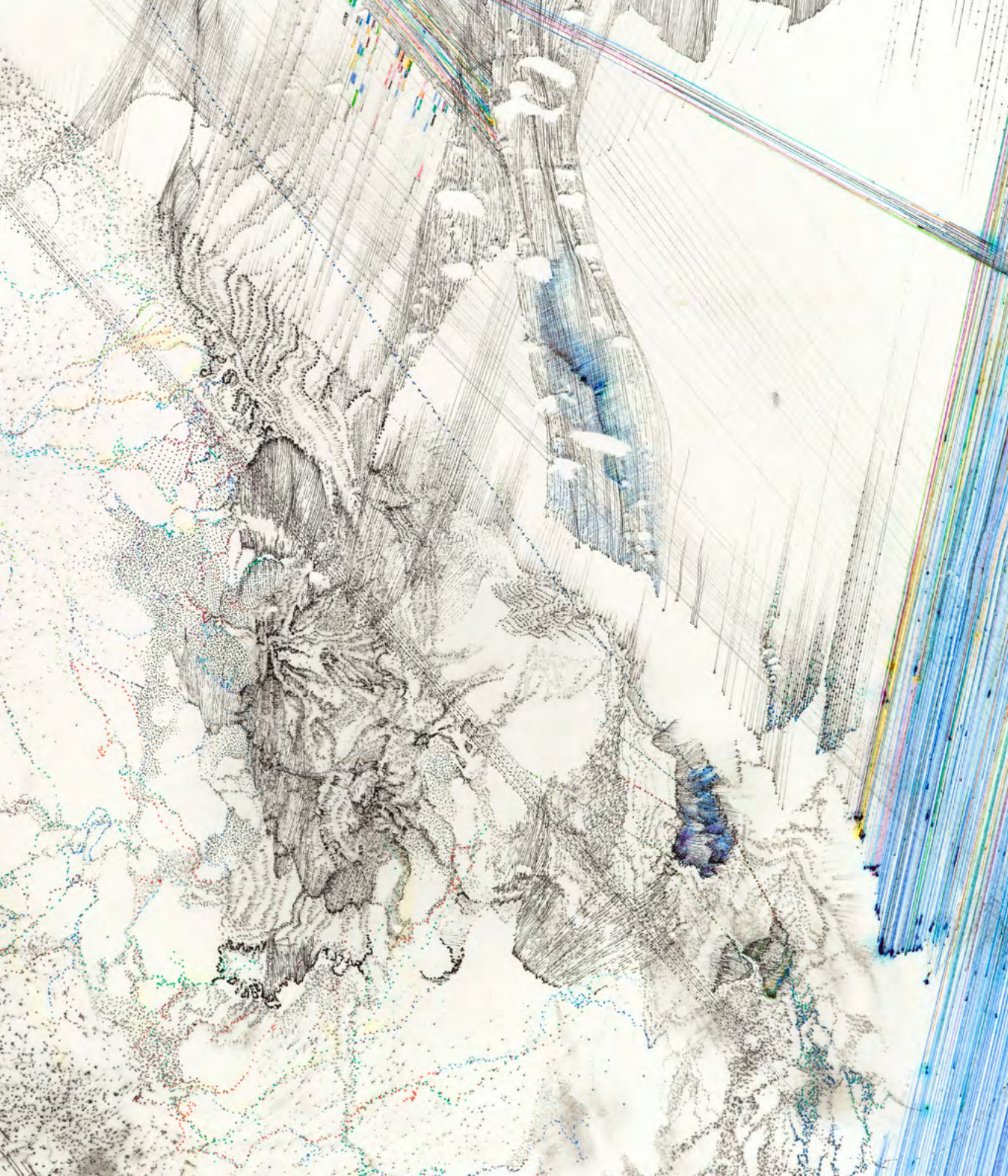
Same Line Twice 18

2019 | Pigmented ink and ballpoint pen on paper 纸本颜料墨、圆珠笔 | 138 x 70 cm









Same Line Twice 18 (Detail)

Dates: July 23 – July 27, 2019

Location: Hung Fai's studio, Chai Wan

Participants: Hung Fai, Wai Pong-yu

Tools and materials: unsized xuan paper; black and color ink pens; metal rulers

Size: 70 x 138 cm

Interaction: The artists frequently interrupt and extend each other's passages. Wai's introduces color, which Hung modulates with ink lines. They sometimes reverse their roles, with Wai drawing blue lines with a ruler and Hung Fai drawing free-hand dots and curves.

"At the left center Pong-yu begins to draw lines that billow like endless waves. The fine white spaces between them are shimmering memories.

"Then, next to these lines, Hung Fai begins to mark dots, which gradually accumulate into sandy fields and then extend into rivers that engender new lines. By contrast, Pong-yu's dots are dark and dense, like islands carving out jagged, narrow paths.

"Against the ocean of Pong-yu's curves, Hung Fai draws straight ruled lines. Along these repressive, repetitive trajectories, his hand leaves behind ink dots by turns light and heavy. Responding to the paper's moisture and the pressure applied by the finger, the ink dots diffuse into unique patterns resembling a field of wild grass. The encounter between Pong-yu's lines and mine is a collision between tectonic plates, giving rise suddenly to a mountain range.

"A billowing ocean woven with silk threads; a snaking river formed by grains of ink. Dots become islands that carve out jagged paths. A field of grass and a sea conjoin as a mountain; the movements of stars become ripples and waves... We constantly change our forms, switching from one state to another to discover new meaning. We respond to, interpret, and confront each other in a perpetually varying dialogue."

- Hung Fai



日期：2019 年 7 月 23 日 - 27 日

地点：熊辉柴湾工作室

参与者：熊辉、韦邦雨

工具和材料：生宣、黑色和彩色墨水笔，铁尺

尺寸：70 × 138 公分

“邦雨先从画中左面开始画线。线条连绵起伏，如不断延伸的波浪。墨线行间所捕捉的丝丝留白，如泛着幽幽浮光的思忆。

然后，熊辉在曲线旁边，开始画下零散碎点。墨点慢慢堆积成沙，如根茎般蔓延成川流，化为线条的开端。邦雨画的点则焦黑浓密，像岛屿的斑点，露出曲折的狭缝为路。

在邦雨如海般的曲线对面，熊辉则沿尺绘画直线。在压抑重复的直线轨迹上，墨点随手的缓急轻重而形成。然后墨点因纸的湿度和手指按压的力度，渗化成独特的痕迹，像一遍野草丛生的草原。我们两种线条相遇，却如板块相撞，赫然形成一道山峰。

以丝般的曲线、编成连绵的海面；从沙般的墨点、汇聚成河流曲线；像岛屿般的斑点、露出留白的狭缝为路；草原与海相遇却成为山峰；星空的轨迹则化为涟漪……我们不断改变着形态，从一种状态转换为另一种，寻找着不同的意义。彼此解读之间又互相回应、碰撞，仿佛正进行着一段不断演变的对话。”

熊辉

08

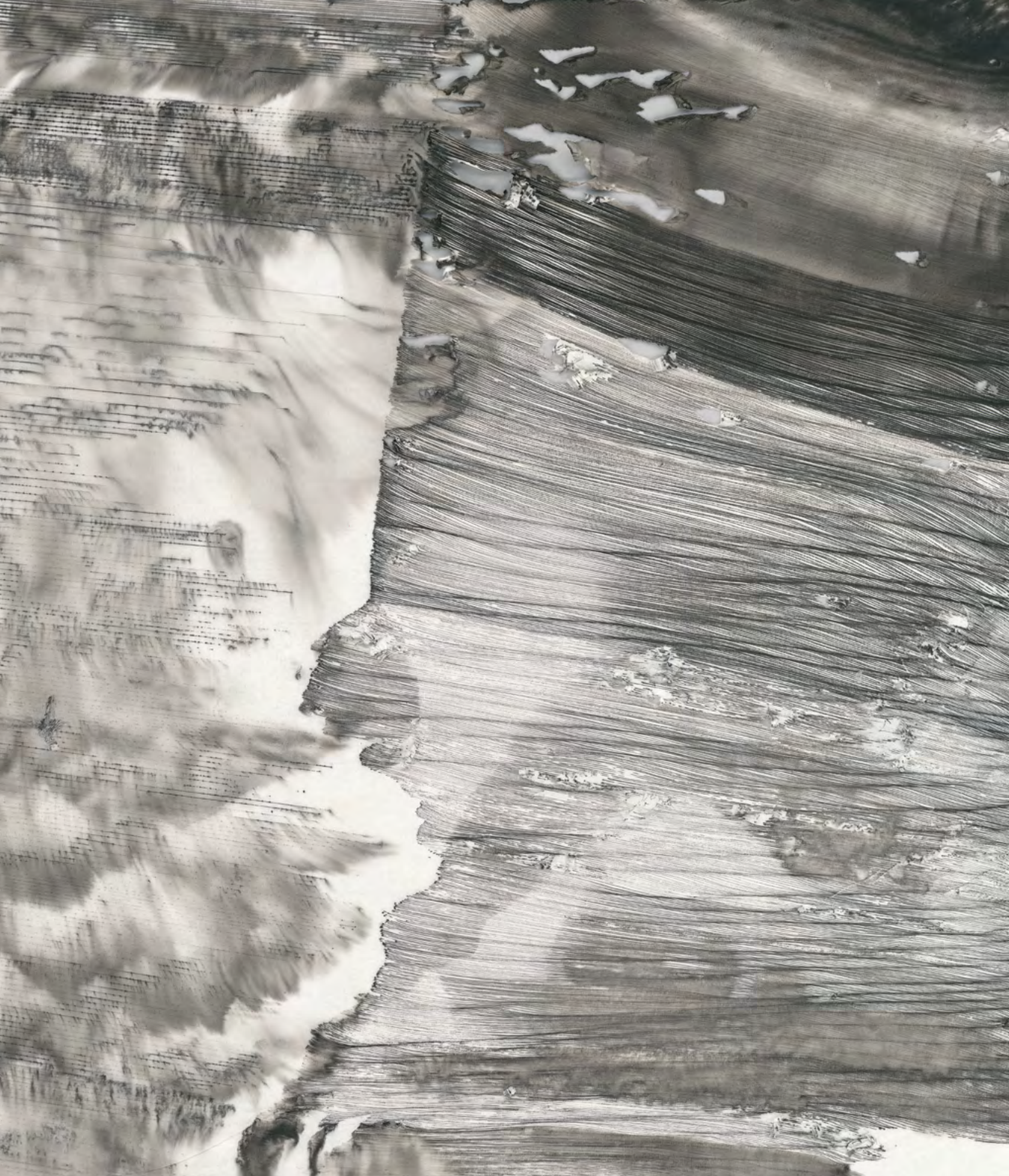
Same Line Twice 19

2020 | Ink on paper 水墨纸本 | 138 x 70 cm









Same Line Twice 19 (Detail)

Dates: May 1 – May 5, 2020

Location: Hung Fai's studio, Chai Wan

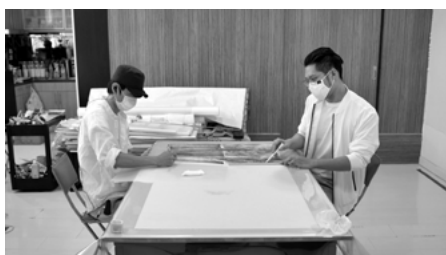
Participants: Hung Fai, Wai Pong-yu

Size: 70 x 138 cm

Tools and materials: unsized xuan paper, black ink pens, metal rulers, paper sculptures

Interaction: the artists sit on opposite sides of the paper and proceed from one short end to the other sequentially

The artists return to the bipartite composition, but with a twist. Before starting to draw, Hung and Wai each write a positive and a negative memory on two slips of xuan paper and then exchange one of the slips with the other artist (without indicating whether it is positive or negative). Each then materializes and fuses the two memories by turning the slips into a paper sculpture, which anchors the subsequent drawing with imagistic and affective associations. Wai makes a compact, circular well and places a star inside it, introducing the themes of solidity, reclusion, and darkness and light; Hung makes a loose bouquet of flowers, inflecting his lines with feelings of pursuit and remorse. Indeed, Hung's lines consistently veer towards Wai's despite the stark vertical boundary set by the latter, and then attempt to match them in tonality and orientation. In the final passages, Wai retreats into a corner, wets and darkens the paper to an extreme, and repeatedly punctures it with his pen, acts that for Hung have the tenor of rejection and departure.



日期：2020 年 5 月 1 日 - 5 日

地点：熊辉柴湾工作室

参与者：熊辉、韦邦雨

尺寸：70 × 138 公分

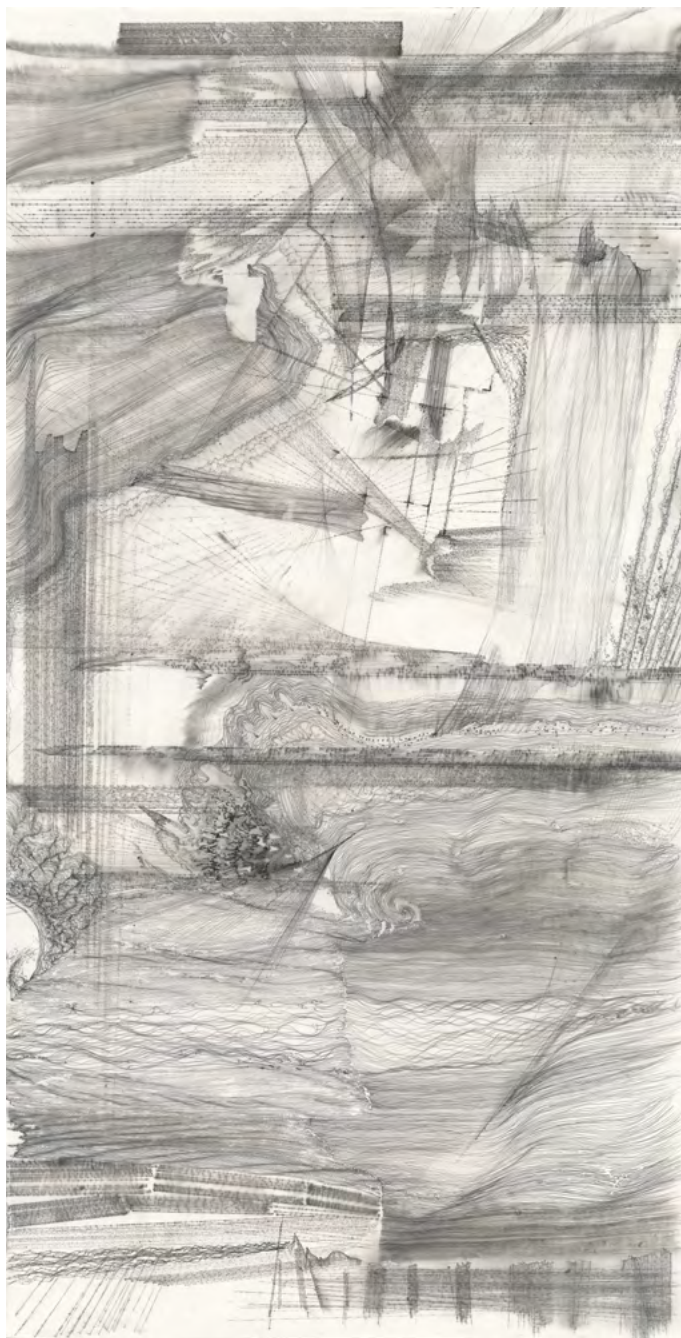
工具和材料：生宣、黑色墨水笔，铁尺、纸雕

开始创作前，熊辉和韦邦雨分别在两张宣纸纸条上写下一段愉悦和一段悲哀的记忆，然后将其中一张纸条与另一位画家交换（不说明是愉悦还是悲哀）。他们按照两段记忆的感觉，把纸条做成一个纸雕，从而在随后的绘画中建立起意象和情感上的联系。韦邦雨做了一口枯井，在幽闭的空间里面放置一颗星星，引入了坚固、隐逸、黑暗与光明的感觉，而熊辉则做了一束松散的花束，将追求与悔恨的情感穿插在线条中。的确，熊辉的线一直向韦邦雨的线逼进并尝试顺应其墨色和角度，但后者却如一堵坚硬的墙把前者拒之于外。在最后几段，韦邦雨用水和墨把宣纸湿透，并反复用笔刺破它，仿佛在拒绝和离弃一切。

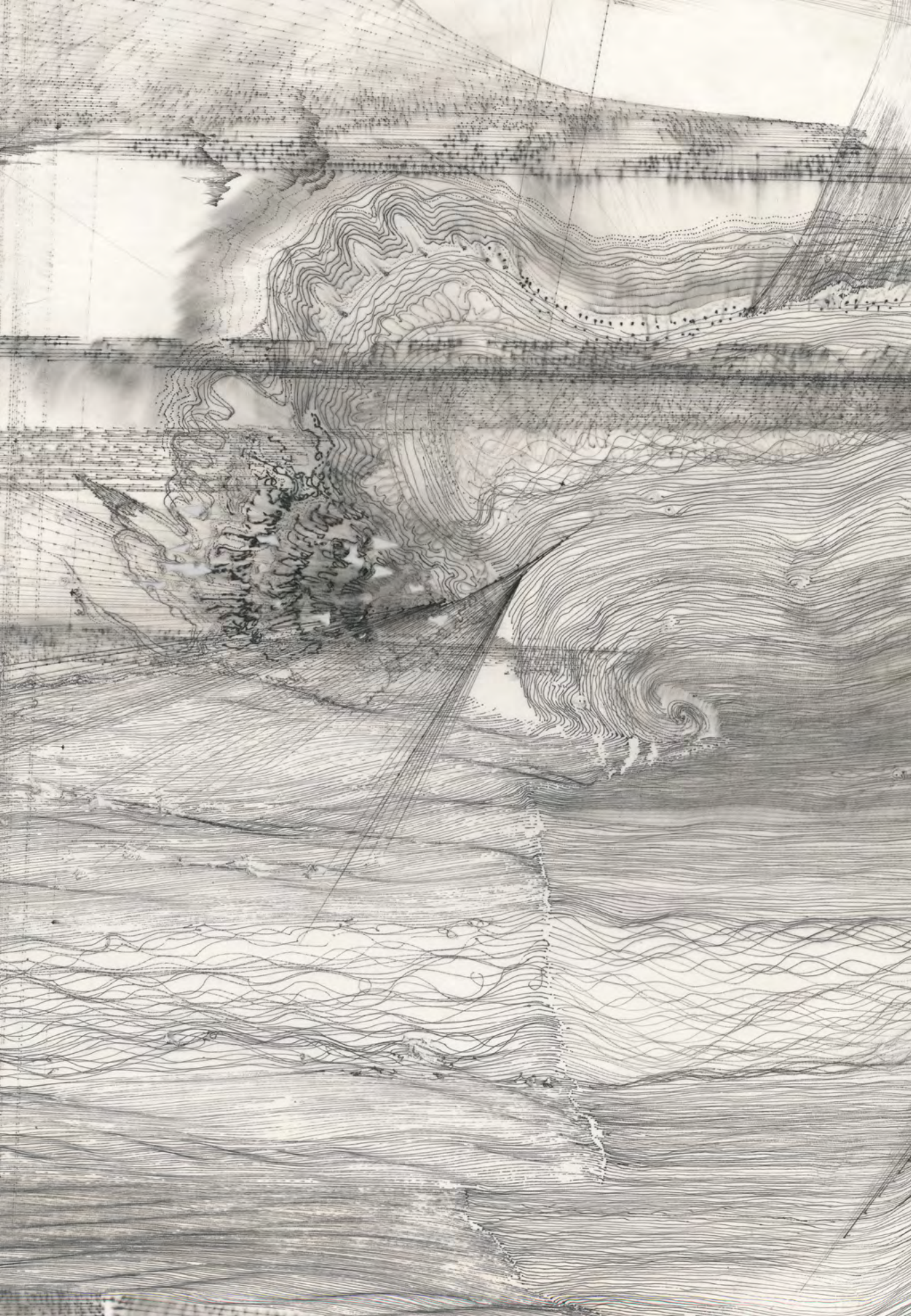
09

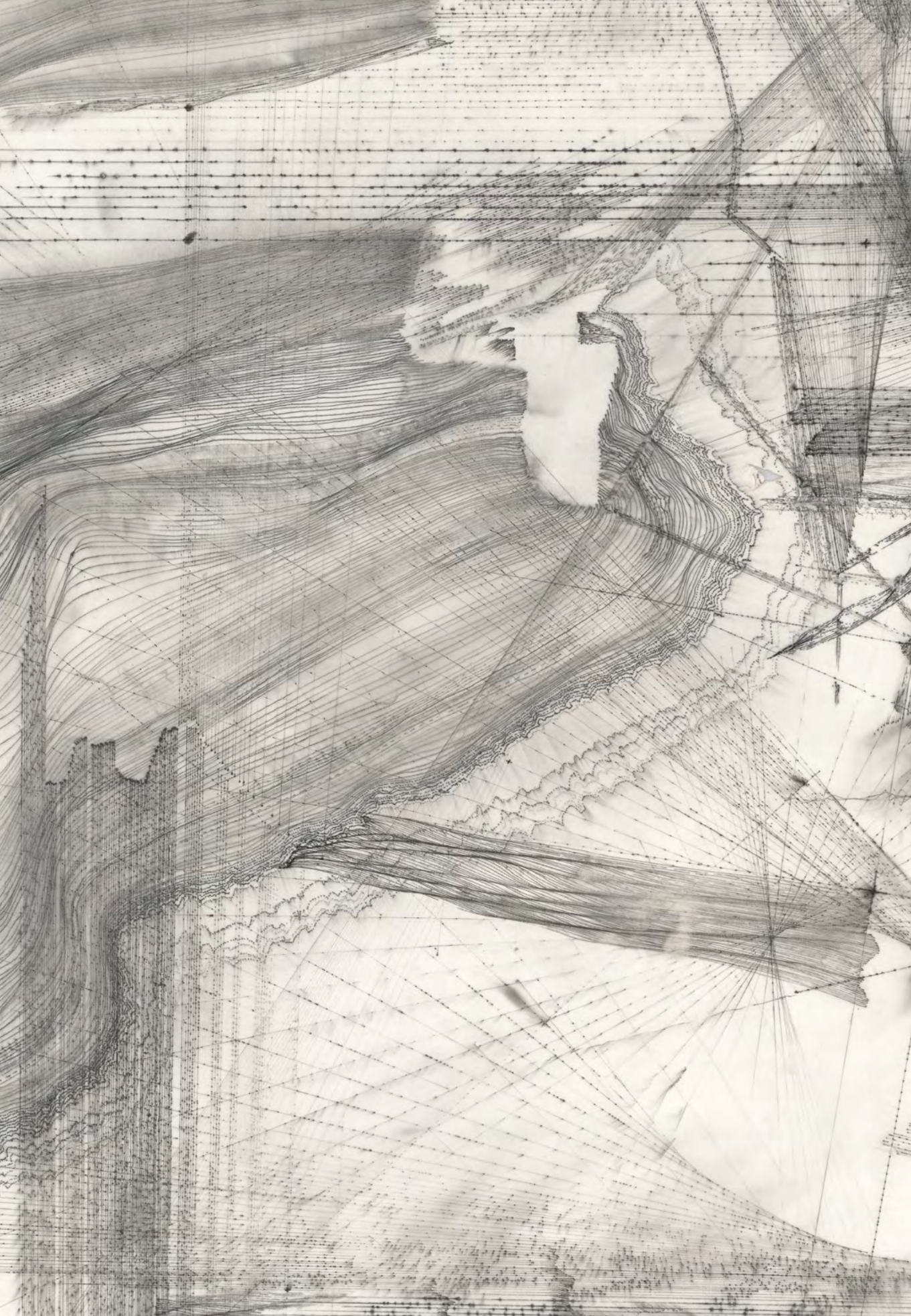
Same Line Twice 20

2020 | Ink on paper 水墨纸本 | 138 x 70 cm









Dates: May 10 – May 12, 2020

Location: Hung Fai's studio, Chai Wan

Participants: Hung Fai, Wai Pong-yu, Alan Yeung

Size: 70 x 138 cm

Tools and materials: unsized xuan paper, black ink pens, metal rulers, glass paperweight

Interaction: the artists and Alan Yeung engage in dialogue in various permutations

Curator Alan Yeung experiences the artists' materials and process first-hand. First, Yeung and Hung draw Wai's freehand lines following the latter's demonstration. Then Yeung and Wai both draw Hung's ruled lines. Lastly all three range freely across the entire sheet, engaging in nested dialogues in various permutations: Wai responds to Yeung's imitation of his lines (which recall Wai's own first attempts), and Hung responds to Wai's imitation of Yeung's imitation of Hung himself, and so on. At one point, frustrated with sheer imitations, Yeung debases Wai's curves into unruly squiggles and, to guard against Wai's intrusions, turns his lines into self-enclosed spirals. The squiggles and spirals generate a torque to which the artists respond with more rotations for the rest of the composition, creating a void that none wants to fill until the end.



日期：2020 年 5 月 10 日 - 12 日

地点：熊辉柴湾工作室

参与者：熊辉、韦邦雨、杨浚承

尺寸：70 × 138 公分

工具和材料：生宣、黑色墨水笔，铁尺、玻璃纸镇

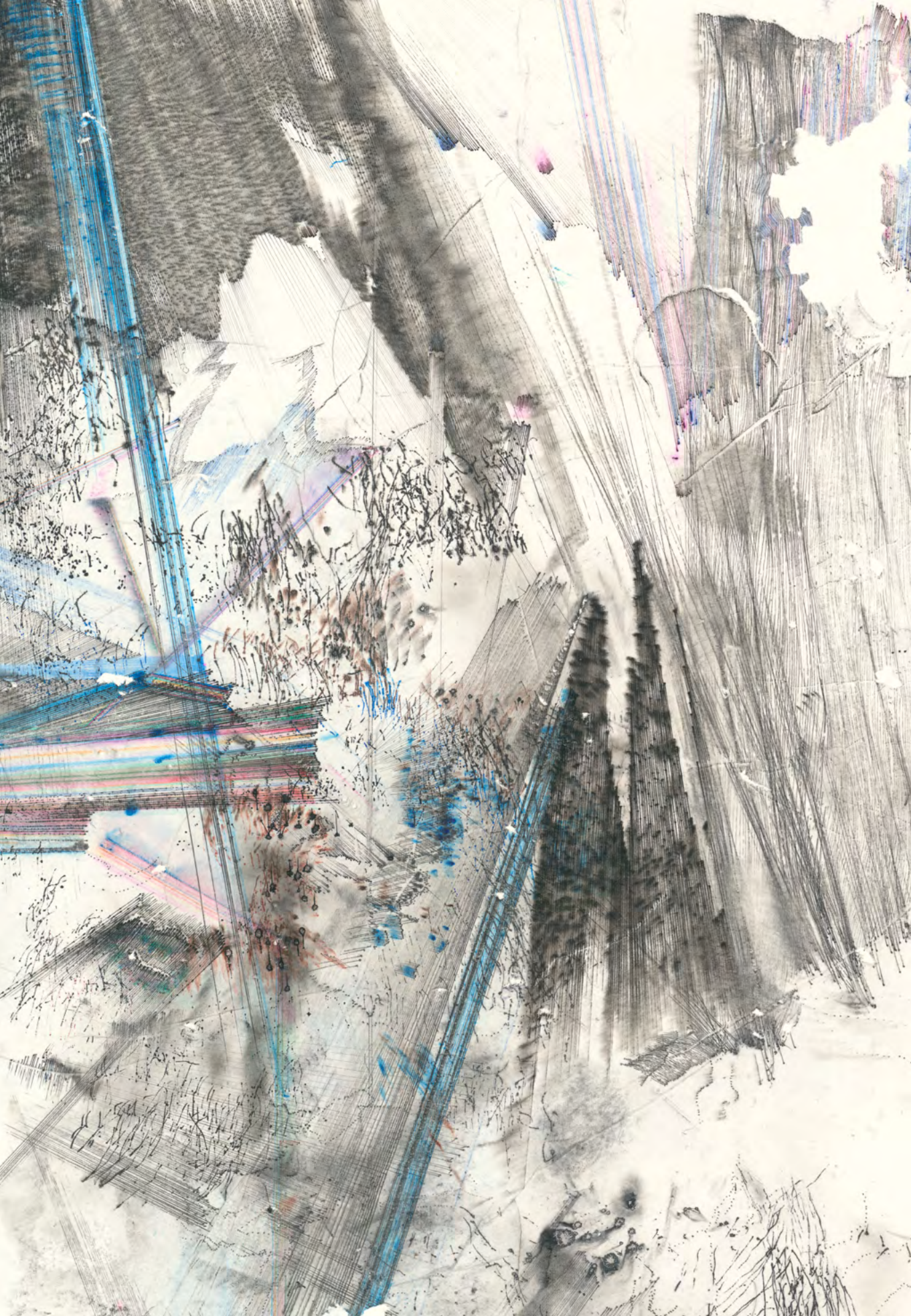
策展人杨浚承亲历艺术家的材料和制作过程。首先，杨浚承和熊辉按照韦邦雨的示范画出了韦邦雨的徒手线条，然后杨浚承和韦邦雨都按照熊辉的指示画线。最后，三个人都在整张纸上自由发挥，形成一系列复杂的对话：韦邦雨回应杨浚承模仿他的线条（与韦邦雨本人以前不熟练的线条相似），熊辉回应韦邦雨模仿杨浚承模仿熊辉自己，以此类推。其后杨浚承厌倦了单纯的模仿，开始将韦邦雨的曲线扭曲成杂乱无章的乱线，更为了抵抗韦邦雨的干扰把线变成了封闭的螺旋。乱线和螺旋在画面上产生了一种扭力，使得韦邦雨和熊辉以更多的旋转来响应，留下了到最后都没有人愿意填补的空白。

10

Same Line Twice 21

2020 | Ink and color on paper 水墨设色纸本 | 138 x 70 cm









Dates: May 13 – May 18, 2020

Location: Hung Fai's studio, Chai Wan

Participants: Hung Fai, Wai Pong-yu, Alan Yeung

Size: 70 x 138 cm

Tools and materials: unsized xuan paper; paper sculptures and fragments; black and color ink pens; blue pigments; water vessels; electric blow-dryer

Interaction: the artists sit on opposite sides of the paper and proceed from one short end to the other sequentially. Alan Yeung intrudes periodically to wet or dry the paper or otherwise influence their interaction.

As in *Same Line Twice 19*, this work is preceded by the participants' attempt to embody other subjectivities. Yeung, Hung, and Wai write on three slips of paper their ideas about safety, trust, and betrayal. They then exchange their slips with each other and make paper sculptures with them. Yeung plays the role of "weather," empowered to do anything that does not leave a positive trace on the paper. In particular, he is given various vessels to deliver water to the paper, as well as towels and an electric blow-dryer to dry it, to facilitate or impede the artists' work. Over time, Yeung turns from cooperative to playfully disruptive. He scatters knotted paper fragments on the paper as physical obstacles and overflows a vessel to create a pool of water that the artists must navigate around. Undoing the knots with pens in both hands, Wai develops a new kind of mark..



日期：2020 年 5 月 1 日 - 5 日

地点：熊辉柴湾工作室

参与者：熊辉、韦邦雨、杨浚承

尺寸：70 x 138 公分

工具和材料：生宣、纸雕和纸碎、黑色和颜色墨水笔、国画颜料、盛水容器、电吹风机

与《Same Line Twice 19》一样，这件作品也始于参与者的情感交换。杨浚承、熊辉、韦邦雨在三张纸条上分别写下他们对“安全”、“信任”和“背弃”的感受，然后互相交换各自的纸条，并以此塑造纸雕塑。

其后杨浚承扮演“天气”的角色，可以做任何不会在纸上留下痕迹的事情。他或用各种容器供水，或用毛巾和电吹风机干燥宣纸，来协调或阻碍艺术家绘画过程。随着时间的推移，他的角色从合作转变为调侃和破坏。他将成结的碎纸散落在纸上作为物理障碍，又往容器里倒水直至溢出一片水渍，迫使艺术家绕道而行。韦邦雨用双手执笔解开纸结，发现了一种新的笔迹。

11

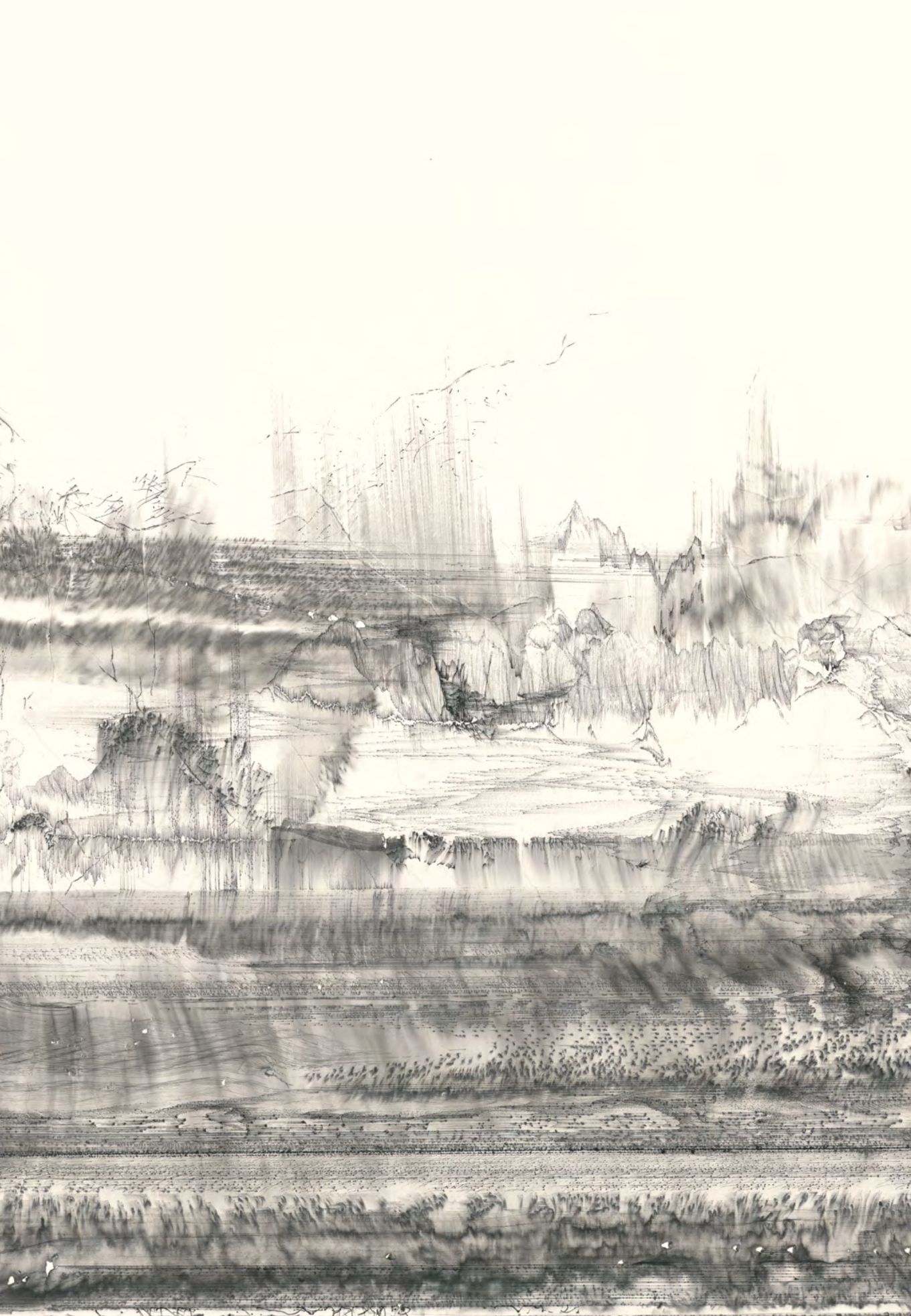
Same Line Twice 22

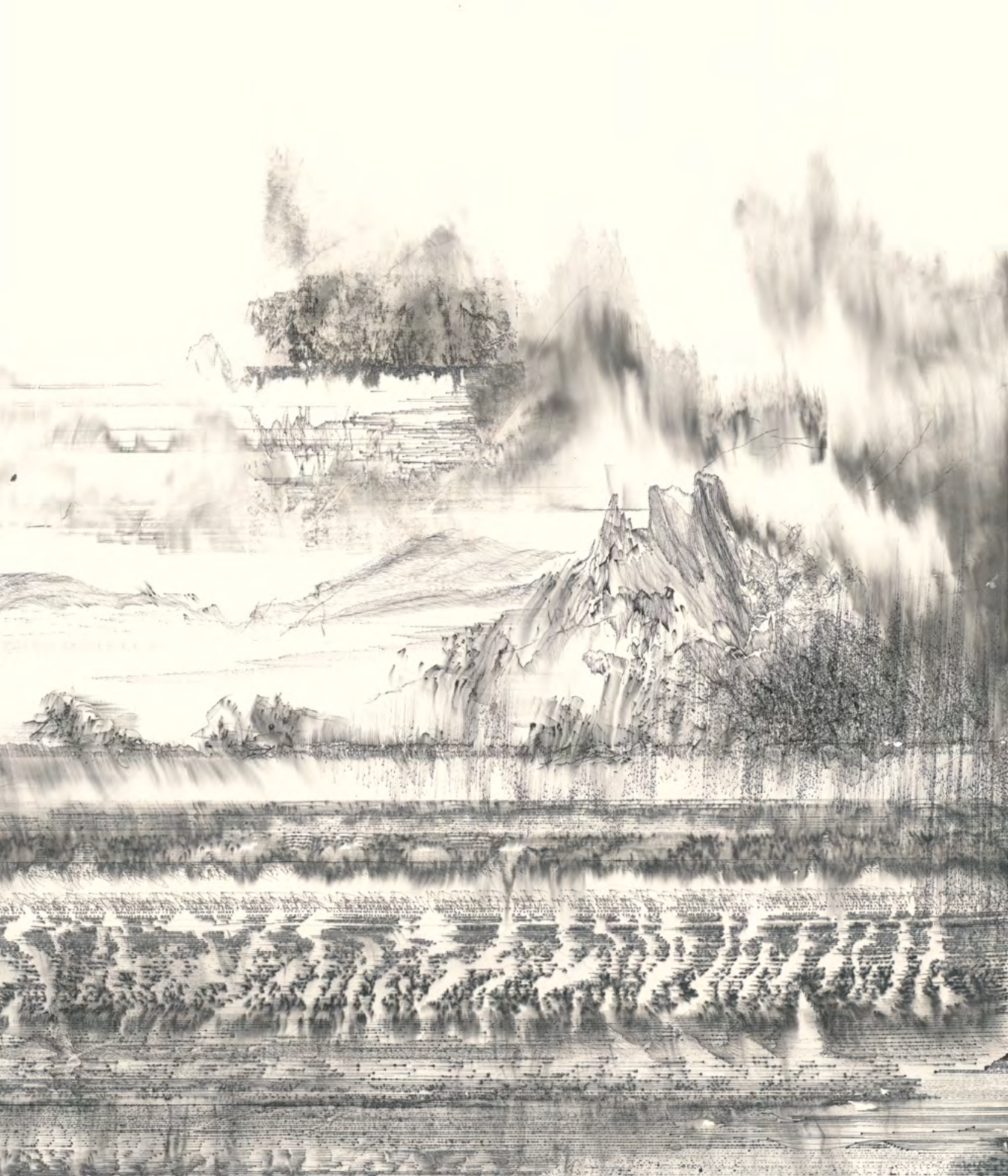
2020 | Ink on paper 水墨纸本 | 362 x 107 cm











Dates: May 21 – June 7, 2020

Location: Hung Fai's studio, Chai Wan

Participants: Hung Fai, Wai Pong-yu

Tools and materials: unsized xuan paper; black ink pens; metal ruler; electric blow-dryer and iron; plants; laundry and towels.

Size: 362 x 107 cm

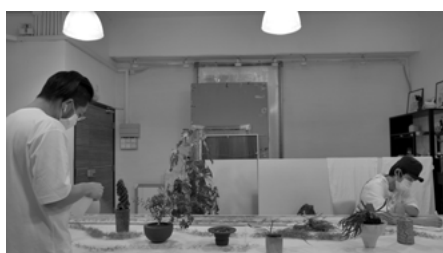
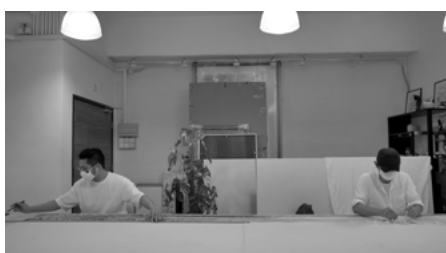
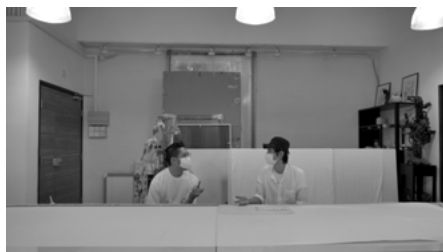
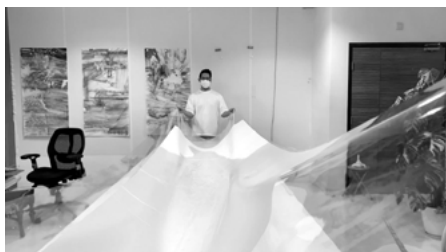
Interaction:

Both artists sit on the near long side of the paper. After drawing a line across its entire width, each gains a chance to relocate to the other side to perform a daily activity that modulates the paper's wetness.

To simulate the conditions of Wai's narrow studio, the artists work on an extra-long sheet of xuan paper and attempt initially keep it dry. Shuttling left and right on rolling chairs along the paper's bottom edge, they can draw only as far as their arms' reach. During the first half of the multi-day drawing process, the paper's width entails a slower rhythm, with the artists spending much time in their respective halves and infrequently meeting in the middle.

The meetings take on a special significance because of the artists' agreement to control the paper's moisture through ritual roleplay. Only after drawing a line across the entire width of the paper does each artist earn an opportunity to conduct a daily activity on the far side—watering plants in Hung's case, and washing and drying clothes in Wai's. Thereby each artist periodically removes himself to a different state of mind.

In the top half of the composition, the artists roam more freely, interweaving and extending each other's lines. The drawing unavoidably tends towards a landscape: the washes appear as mist and clouds, the cascading and interweaving lines as waves and mountains. The artists disrupt the illusionistic suggestions with assertive surface marks like scratches, hatches, rubbings, and long ruled lines, but also welcome it as a pleasant surprise. Returning from a boat trip to Hong Kong's southern waters (see the following entry), they discover almost identical scenery here.



日期：2020 年 5 月 21 日 - 6 月 7 日

地点：熊辉柴湾工作室

参与者：熊辉、韦邦雨

工具和材料：生宣、黑色墨水笔，铁尺、电吹风机、电熨斗、植物、衣物、毛巾

尺寸：362 x 107 公分

艺术家以一张极长的宣纸来模拟韦邦雨狭长的工作室，并在开始时克制用水。他们坐在滚轮椅上，沿着纸边来回穿梭，将构图限制在手臂的范围内。作品巨大的尺幅意味着艺术家多半时间都处于各自的一半，较少在中间会合。

这些会合具有特殊意义，也因为艺术家约定必须在画过一条横跨整张宣纸的线后，才有机会在画面另一方进行一项日常活动，来控制宣纸的干湿。熊辉选择给植物浇水，韦邦雨则选择洗涤、烘干、熨斗衣服。艺术家尝试以日常生活的仪式，将自己抽离到另一种心境。

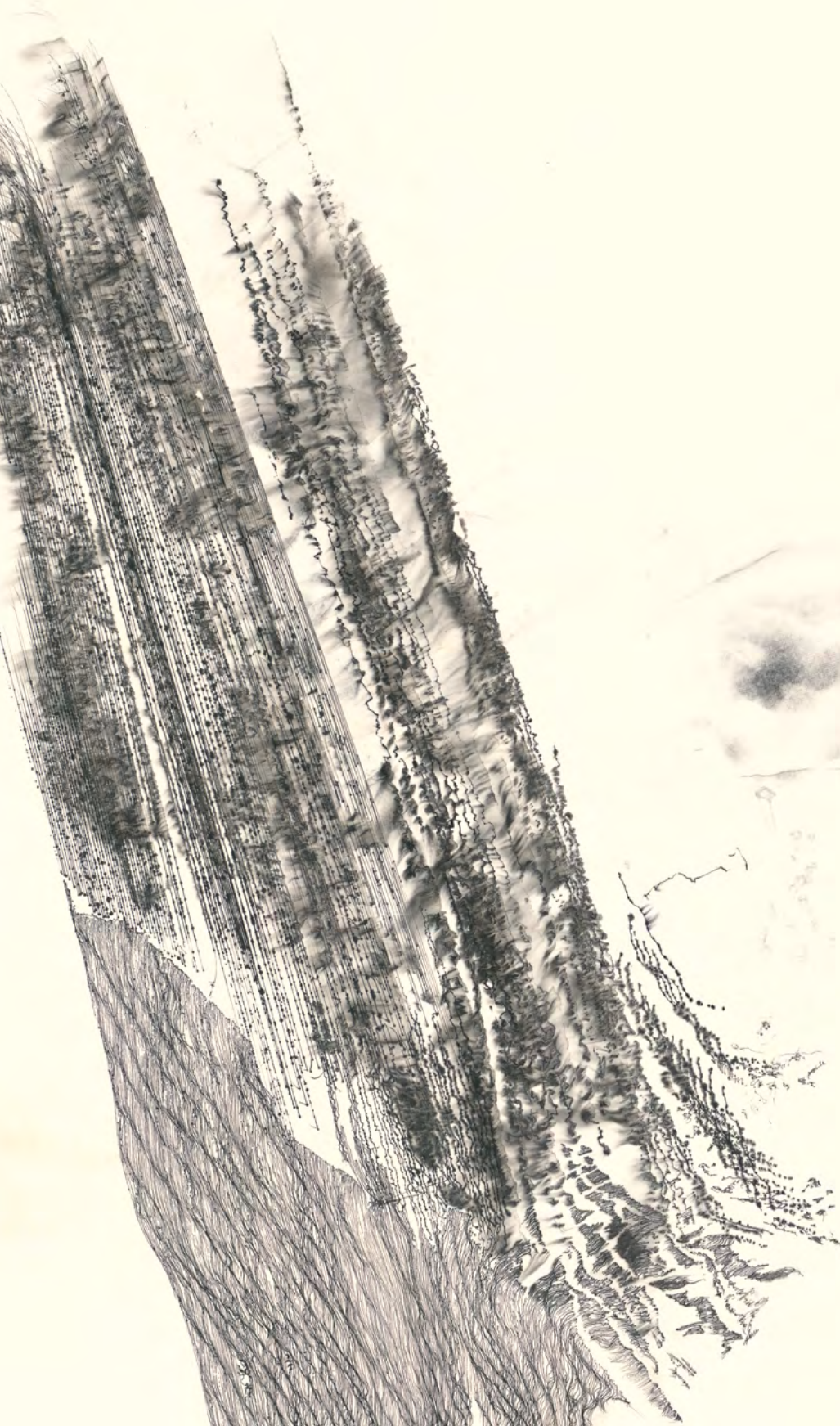
在构图的上半部分，艺术家们更加自由地游走，线条相互交缠、伸延。尽管他们刻意用划痕、拓印、长直线等平面化的痕迹来抵消山水格局，海浪、岛屿、云烟等山水元素依然不断在构图中涌现，更和几天后经历的香港南区海景惊人地相似。

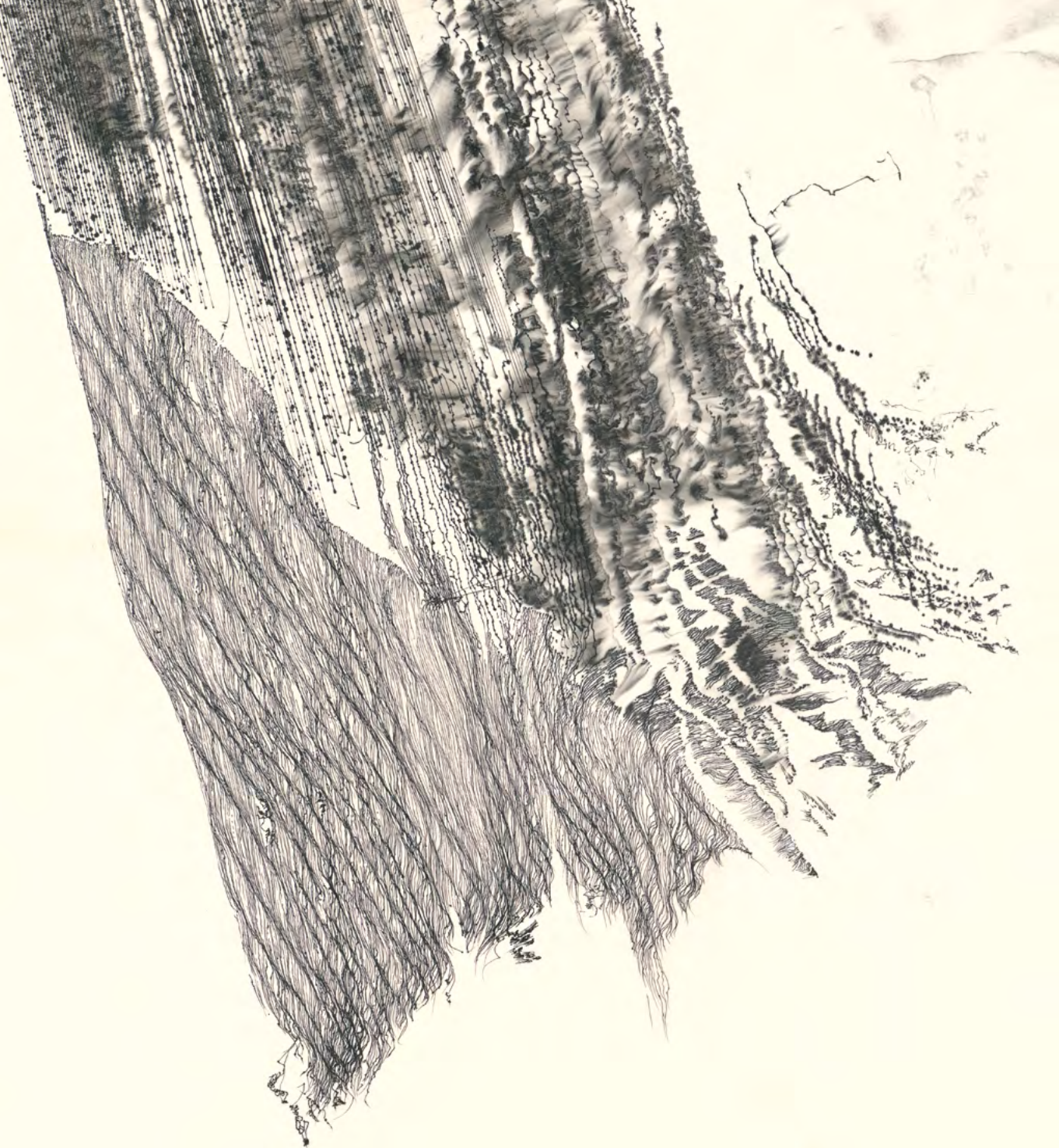
12

Same Line Twice 23

2020 | Ink on paper 水墨纸本 | 99 x 97 cm







Date: June 12, 2020

Location: waters around Middle Island, Hong Kong

Participants: Hung Fai, Wai Pong-yu, Alan Yeung, Henry Au-Yeung (director of Grotto Fine Art)

Tools and materials: ink pens, ruler, glass paperweight, rock, xuan paper mounted on foam board, seawater, boat, sunlight, wind

Dimensions: 99 x 97 cm

On a cloudless day, Hung, Wai, and Yeung row a boat to the waters around Middle Island in south Hong Kong. Henry Au-Yeung as their helmsman keeps the boat from drifting freely. The liquid ground of their drawings is transposed onto the environment. The two artists become a unit, their interpersonal dynamics subsumed into vastly greater antagonisms. The boat's rocking motion sets an irregular meter and especially threatens Wai's freehand curves. In the intense sun, the paper becomes blindingly bright, the tools too hot to touch. In defiance Hung harnesses the sunlight as his ruler by focusing it with a glass paperweight. As the artists labor over some six hours to the point of exhaustion, their lines become increasingly haphazard and abbreviated. Taking a respite from the heat, they enter the sea and draw in it for a brief moment before a wave tears the paper apart.



日期：2020 年 6 月 12 日

地点：香港南区熨波洲周边海域

参与者：熊辉、韦邦雨、杨浚承、欧阳宪（嘉图画廊总监）

工具和材料：生宣、泡沫板、黑色墨水笔，玻璃纸镇、石头、铁尺、船、海水、阳光、风

尺寸：99 x 97 公分

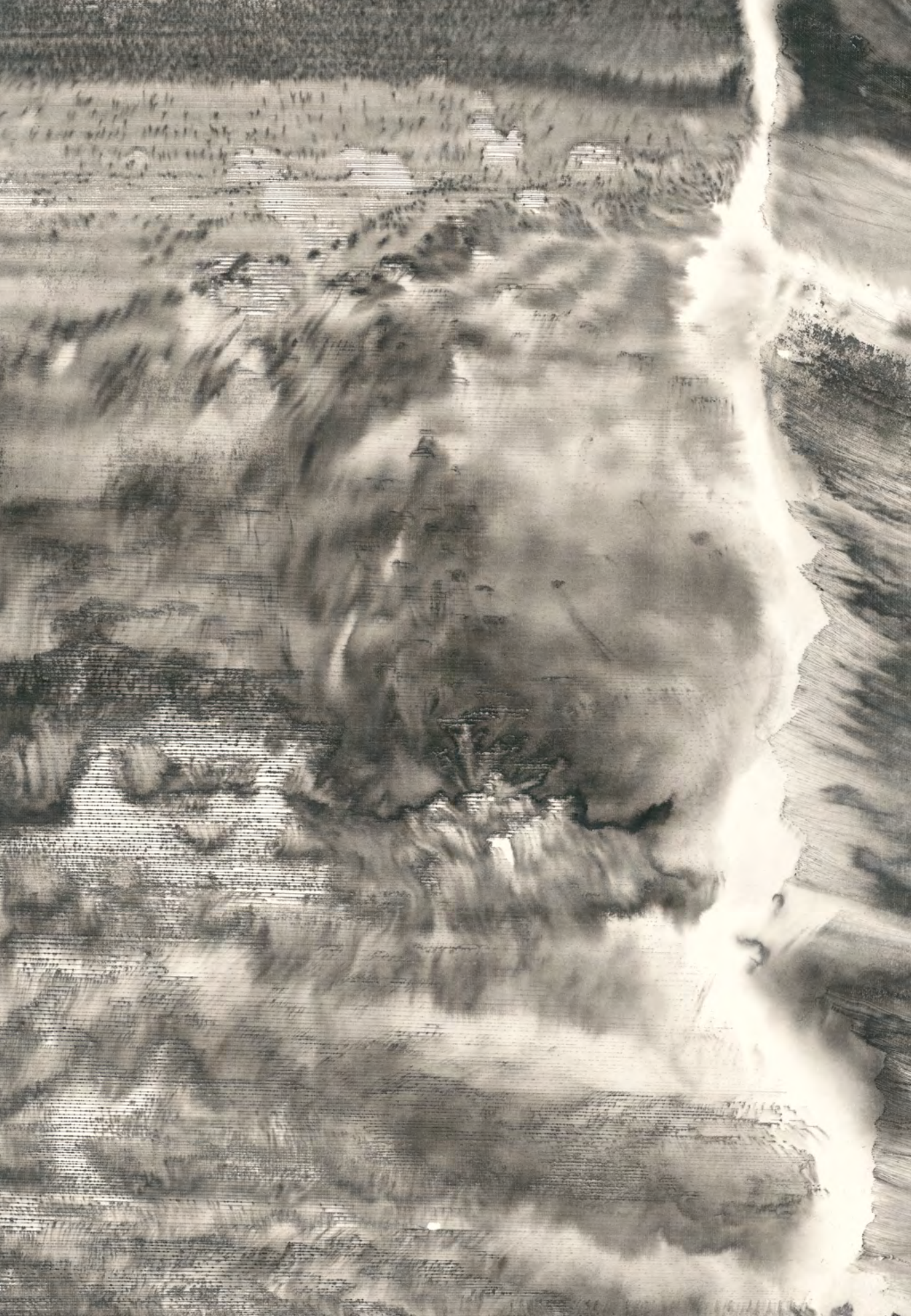
在无云的一天，在舵手欧阳宪的引领下，熊辉、韦邦雨和杨浚承划船来到港岛南区熨波洲周围的水域。艺术家惯常使用的半湿宣纸被放大为现实中不稳定的环境，个体之间的合作和博弈突然显得不再重要。烈日把宣纸晒得刺眼，把工具烤烫，船和浪的摇摆节奏难以捕捉，每每扰乱韦邦雨徒手绘就的曲线。熊辉利用玻璃纸镇聚焦阳光，并用钢笔捕捉阳光的轨迹。烈日下持续六小时的劳动使艺术家精疲力竭，亦使他们的线条变得越来越断续和随机。最后，他们试图投身海浪中继续创作，但宣纸迅即被海浪撕裂。

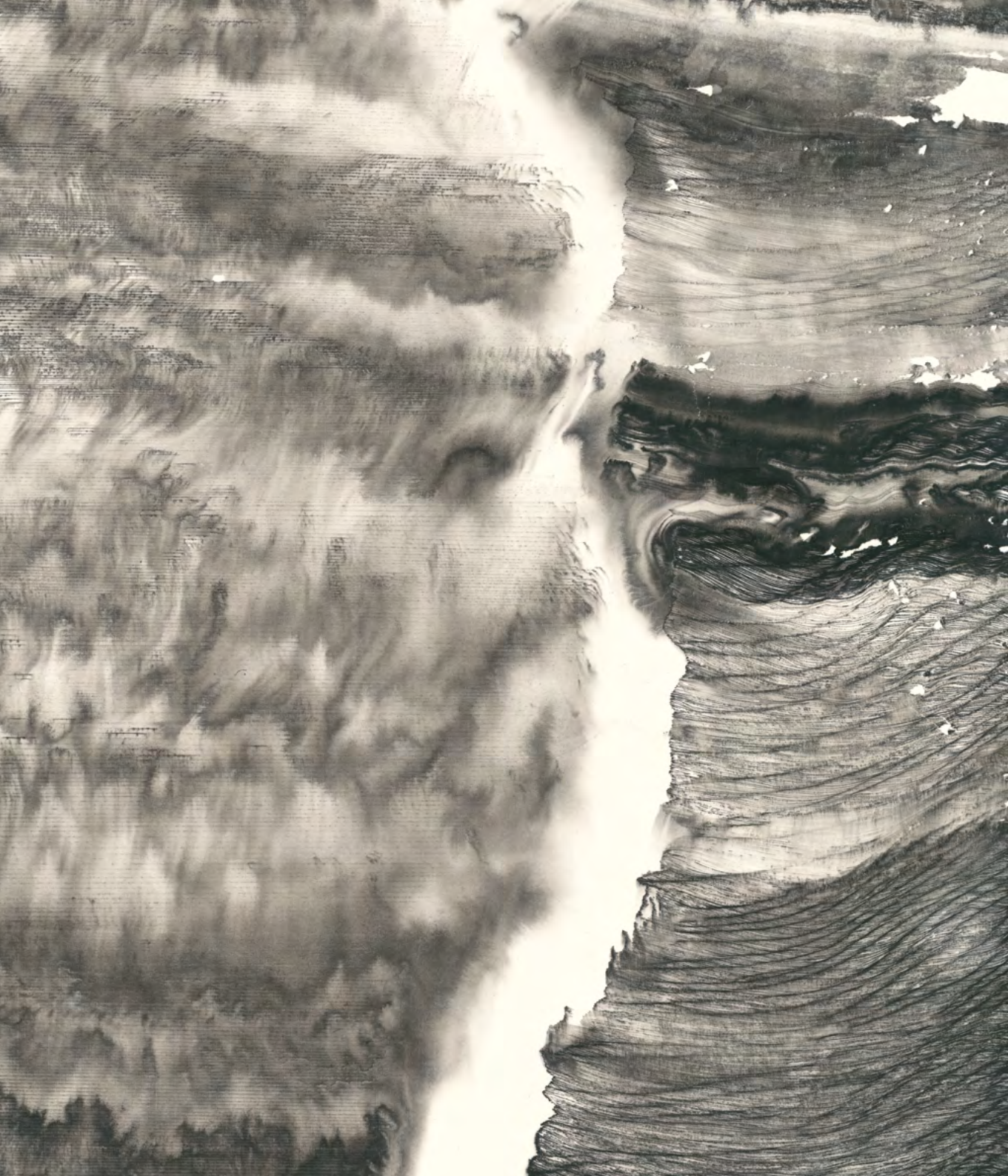
13

Same Line Twice 24

2020 | Ink on paper 水墨纸本 | 138 x 70 cm







Dates: June 11, 13, 14, 2020

Location: Hung Fai's studio in Chai Wan

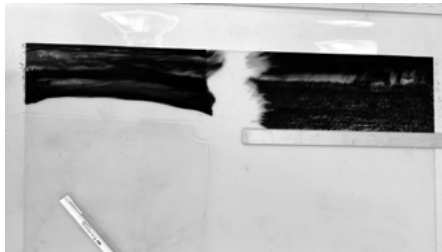
Participants: Hung Fai, Wai Pong-yu

Materials: unsized xuan paper, ink pens, metal rulers

Dimensions: 70 x 138 cm

Interaction: the artists work on the left and right halves of the paper and proceed from one short end to the other sequentially

The day at sea left in the artists indelible memories of physical instability and the sun's oppressive light and heat. They commemorate this experience in their familiar bipartite composition. In part to evoke the sea, they suffuse the paper with water and ink, causing their lines frequently to bleed beyond legibility. Between the darkness on both sides, the gap emerges as a flowing river of light.



日期：2020 年 6 月 11 日、13 日、14 日

地点：熊辉柴湾工作室

参与者：熊辉、韦邦雨

工具和材料：生宣、黑色墨水笔、铁尺

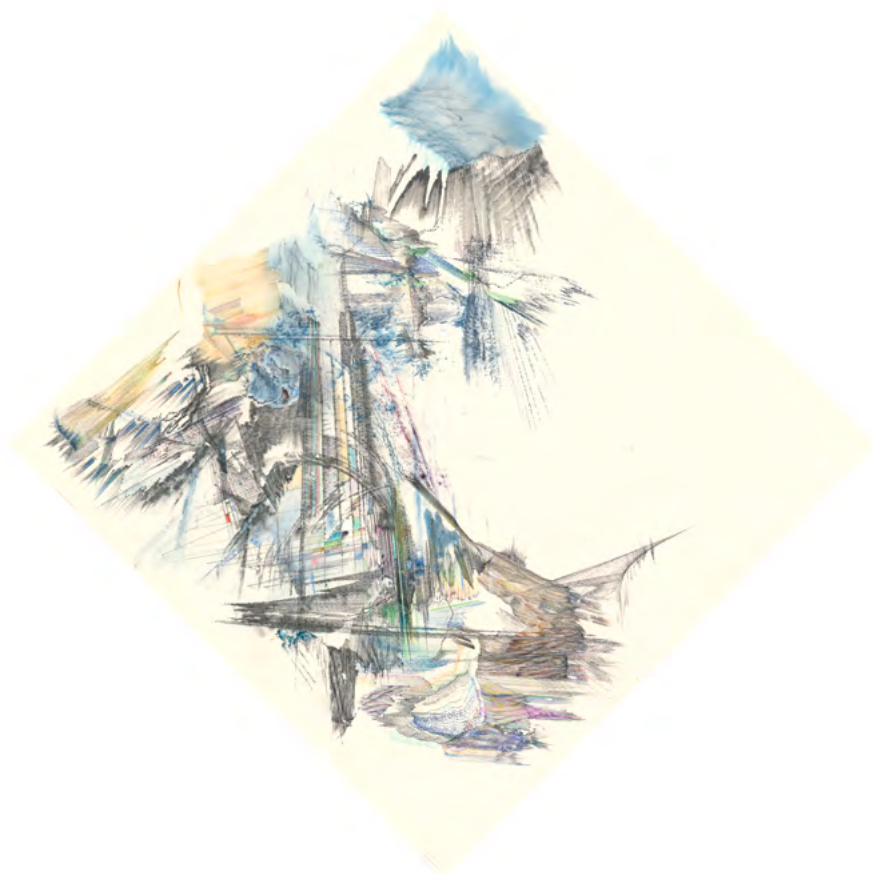
尺寸：70 × 138 公分

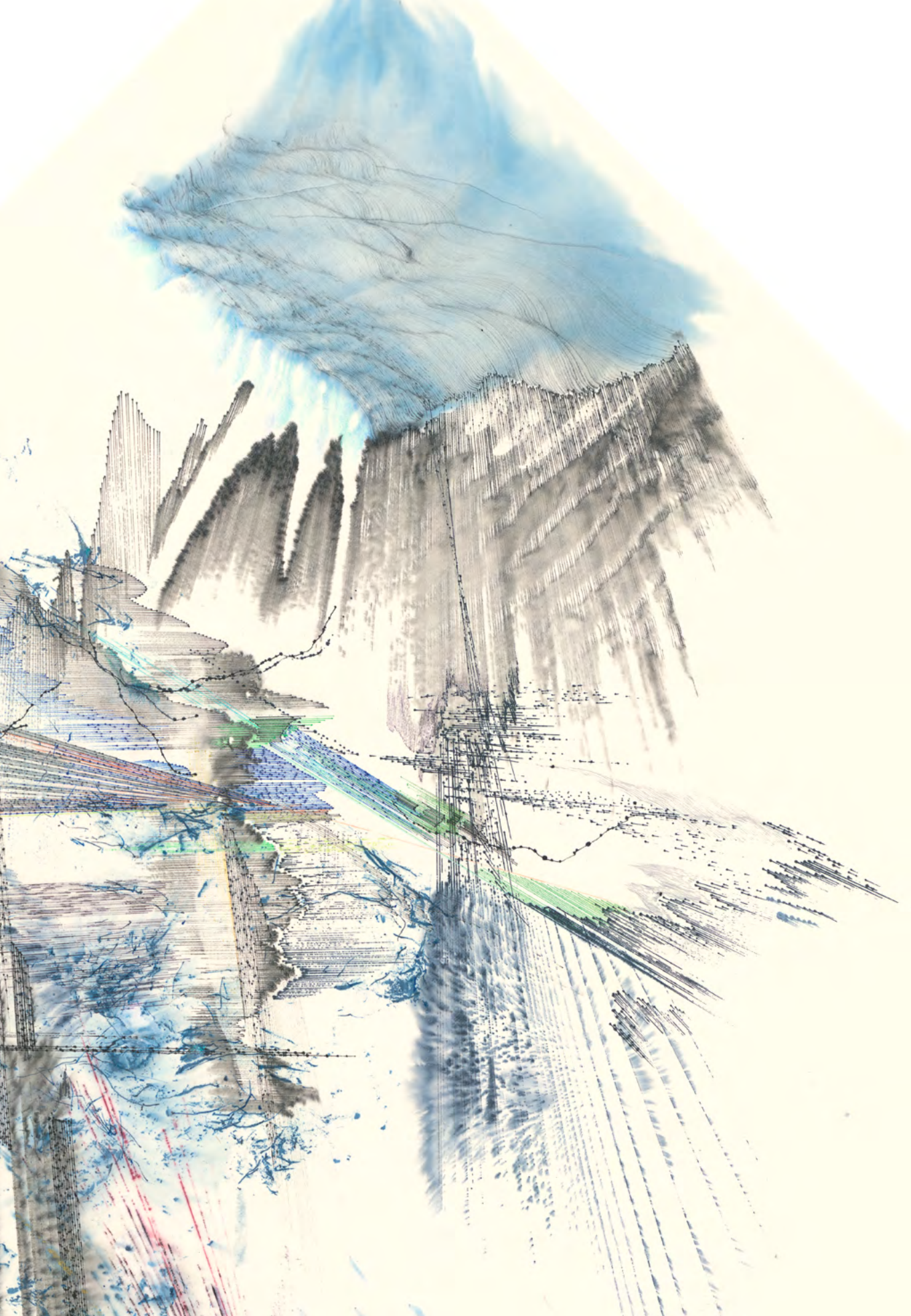
出海的不安感和炽阳的暴力给艺术家留下了不可磨灭的记忆。艺术家用熟悉的二分构图来纪念这段经历。为了唤起大海的感觉，他们以水墨浸透纸面，使得线条频繁外晕，无法辨认。留白的缝隙与两旁浓黑形成了强烈对比，幻化成流动的光河。

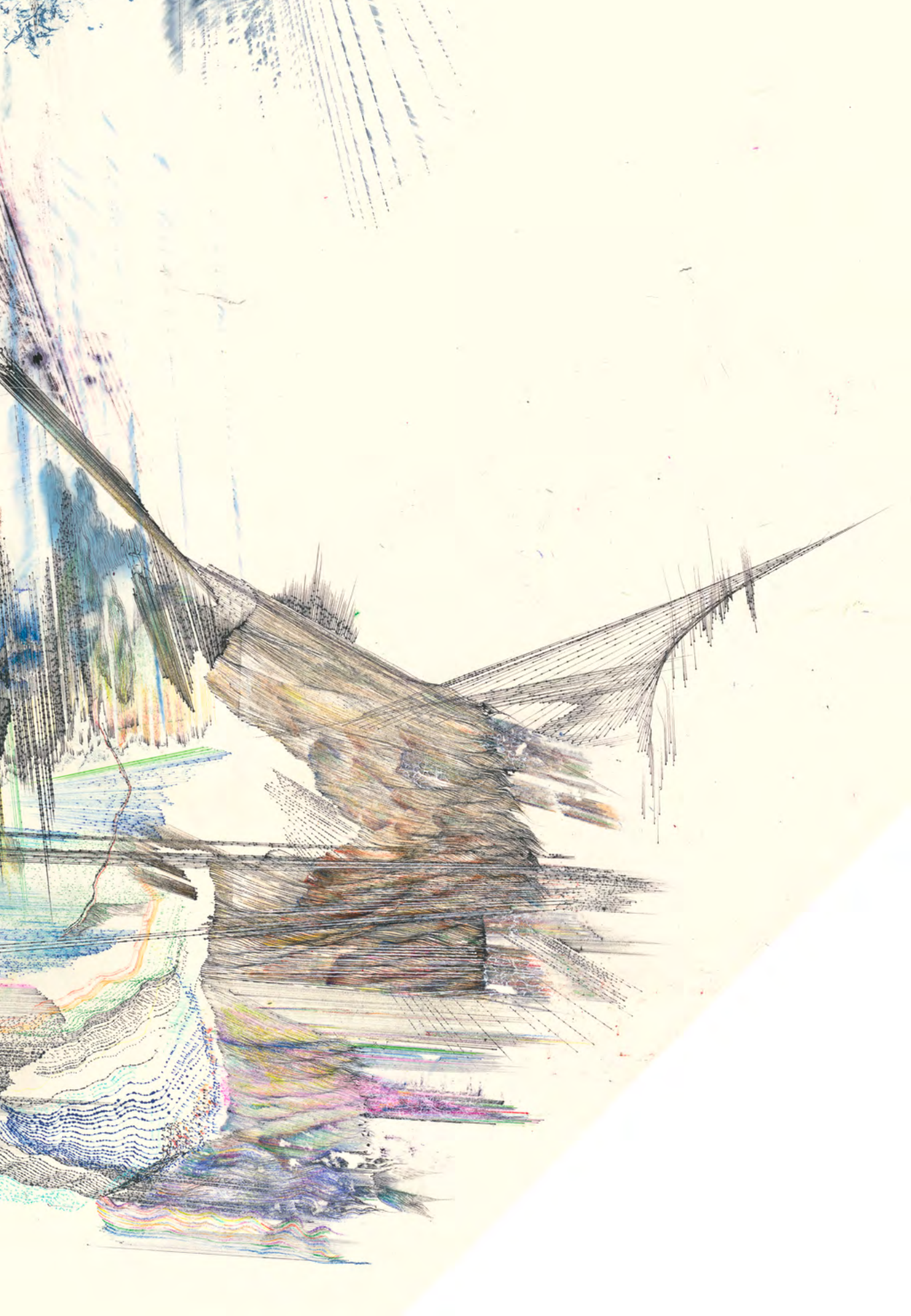
14

Same Line Twice 25

2020 | ink and color on paper 水墨设色纸本 | 97 x 97 cm









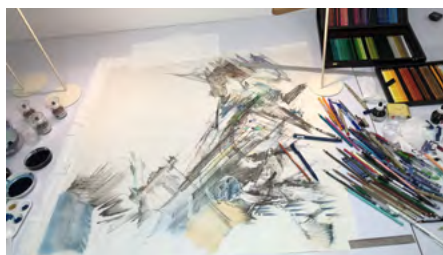
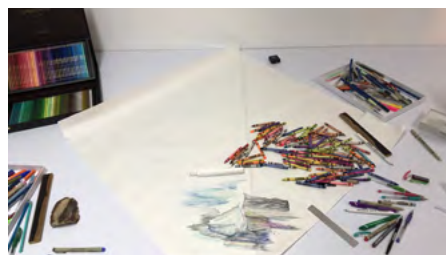
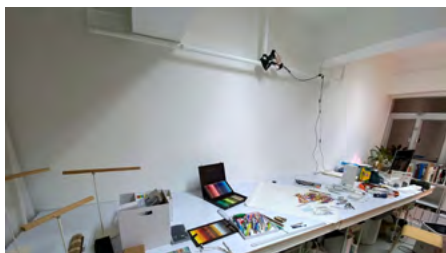
Dates: June 18 – 22, 2020

Location: Wai Pong-yu's studio, Wong Chuk Hang

Participants: Hung Fai, Wai Pong-yu

Tools and materials: unsized xuan paper, black and color ink pens, crayons, watercolor pigments, Chinese brush, colored pencils, compass, metal ruler, rocks.

For the first time in *Same Line Twice*, the artists tackle color as a primary problem. In Wai's overly air-conditioned studio, they huddle together in jackets and blankets, surrounded by a large array of crayons, color pencils, and various pigments that recall their earliest memories of drawing. Working side by side on a small square sheet, which has no predetermined orientation, they rotate it from corner to corner as they iteratively construct map-like and architectonic forms and negotiate their irreconcilable approaches to color. For example, in Wai's understanding, Hung is satisfied with the tonal gradation of ink alone but indifferent to polychromatic harmony or contrast, or the emotional and expressive value of color. Wai thus feels compelled to nuance Hung's color lines.



日期：2020 年 6 月 18 - 22 日

地点：韦邦雨黄竹坑工作室

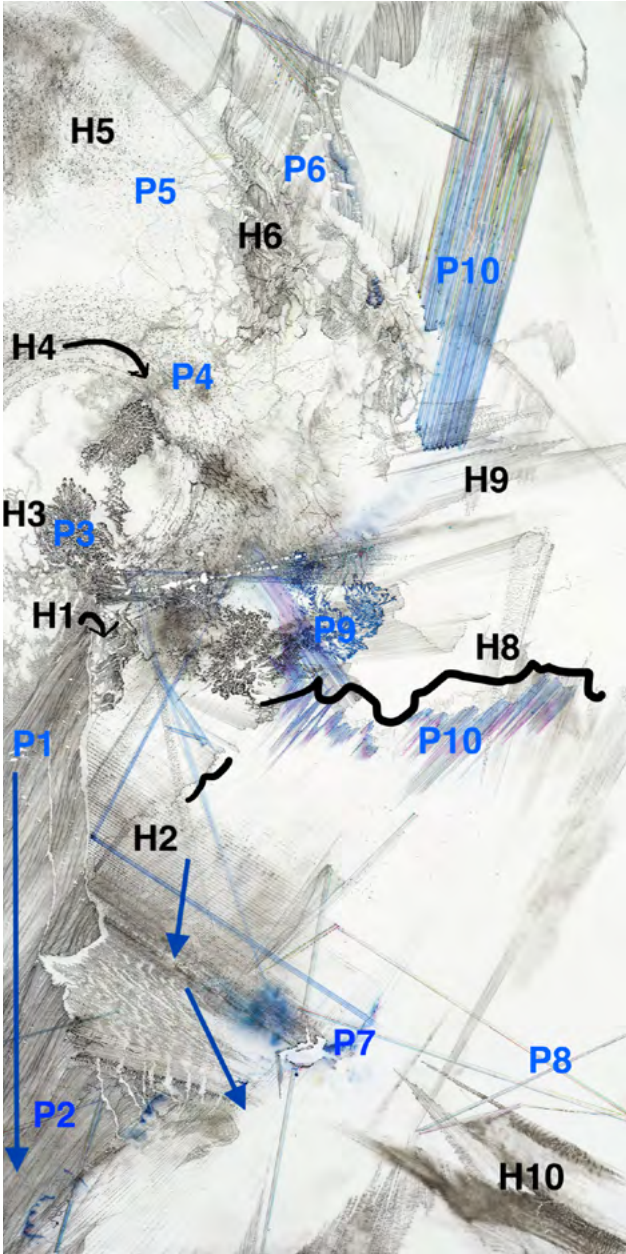
参与者：熊辉、韦邦雨

工具和材料：生宣，黑色和彩色墨水笔，蜡笔，水彩颜料，毛笔，彩色铅笔，圆规，铁尺，石头

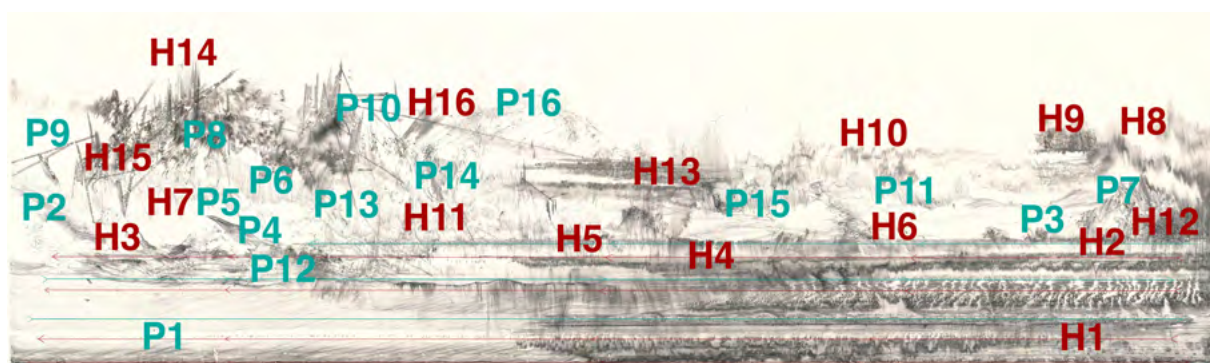
艺术家们首次以颜色作为主题创作。在韦邦雨空调过强的工作室，两位艺术家披着外套和毛毯，在小小的方形宣纸上埋头创作。桌上摆满蜡笔、木颜色等各种颜料，勾起了他们年幼时最初接触艺术的回忆。因为方形构图并没有预设方向，他们不断转换视角，逐步建立一系列环环紧扣，像地图、建筑物、电子零件的结构，并在双方对颜色的迥异理解之中寻求共识和突破。比如，韦邦雨认为熊辉注重“墨分五色”而对色彩的和谐和情感表现力漠不关心，不得不对熊辉的颜色线条进行调整和修饰。

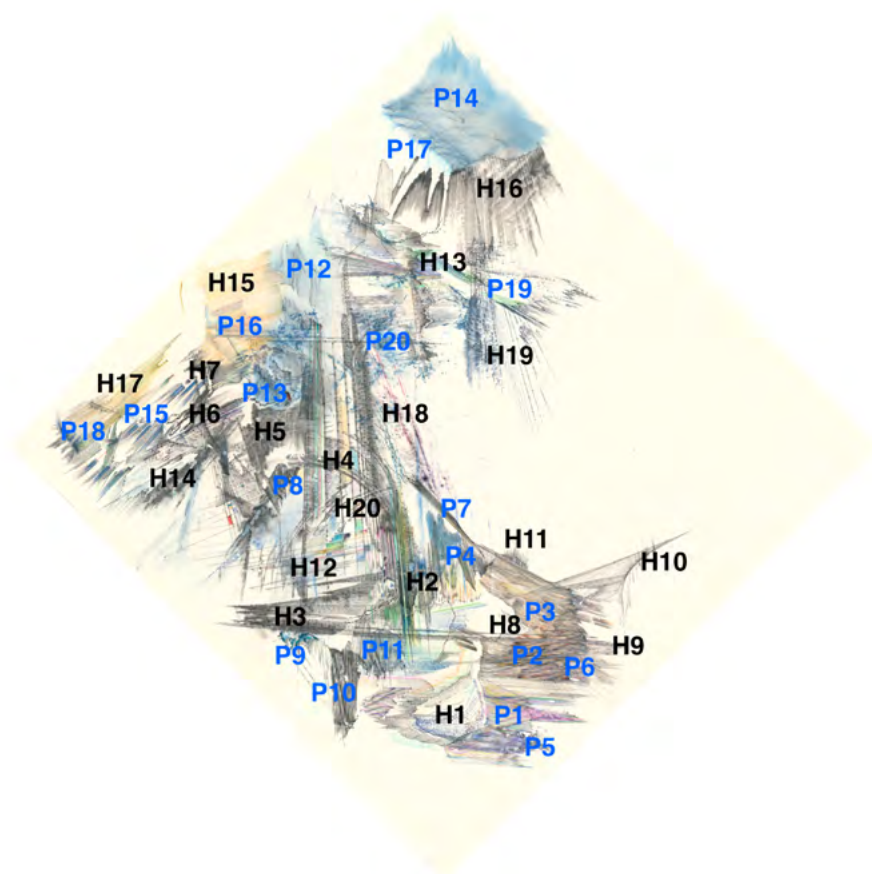
APPENDIX

附录



Path Diagrams 路线图 | Same Line Twice 18





CURRICULUM VITAE

HUNG FAI

- 1988 Born in Hong Kong
- 2010 Associate of Arts, (Visual Arts), Academy of Visual Arts, Hong Kong
Baptist University
- 2013 Bachelor of Arts, Major in Fine Arts, Chinese University of Hong Kong
- Currently Lives and works in Hong Kong

SELECTED SOLO EXHIBITIONS

- 2016 "The Departing Landscape - Hung Fai Ink Project", Grotto Fine Art, Hong Kong
- 2014 "Movement - Hung Fai", Grotto Fine Art, Hong Kong
- 2013 "Variation: by Hung Fai", Vito, Fabrik Contemporary Art Gallery, Hong Kong
"Double Solo Exhibition: Chris Huen Sin-Kan | Vito Hung Fai", Ch'ien Mu Library,
CUHK

COLLABORATION

- 2017 "Same Line Twice", Wai Pong-yu and Hung Fai, Grotto Fine Art, Hong Kong

SELECTED GROUP EXHIBITIONS

- 2020 "Hung Fai & Wai Pong-Yu: Same Line Twice", INK studio, Beijing
"Garden of Six Seasons", Para Site, Hong Kong
- 2019 " Ink Asia 2019", Grotto Fine Art, Hong Kong
" Beijing Contemporary 2019", Ink Studio, Beijing
" Diverse Landscapes", Duddell's, Hong Kong
" Homeland In Transit", Basel, Switzerland
" Together We March Forward: New Asia 70th Anniversary Art Exhibition",
HART Hall, H Queen's, Hong Kong
"Art Basel - Hong Kong 2019", Grotto Fine Art, Hong Kong
- 2018 "Chinese Contemporary Ink – May 2018", Christie's, Hong Kong
"Art Basel - Hong Kong 2018", Grotto Fine Art, Hong Kong

- "Ink Asia 2018", Grotto Fine Art, Hong Kong
- " Art Shenzhen 2018", Ink Studio, Shenzhen
- "Ink Painting.Two Cities – Shenzhen and Hong Kong 2018 Works Exhibition of Ink Painting and Metropolis", Shenzhen Fine Art Institute, Shenzhen
- 2017 "The Weight of Lightness: Ink Art at M+", M+ Museum for Visual Culture, M+ Pavilion, Hong Kong, Luminous Shadows, Ink studio, Beijing
- " Ink Asia 2017", Grotto Fine Art, Hong Kong
- " Ink Painting.Two Cities – Shenzhen and Hong Kong 2017 Works Exhibition of Ink Painting and Metropolis: Hong Kong", Hong Kong
- " Ink Global 2017", Hong Kong
- "Art Basel - Hong Kong 2017", Grotto Fine Art, Hong Kong
- 2016 " Ink Asia 2016", Grotto Fine Art, Hong Kong
- " Ink Painting. Two Cities – Shenzhen and Hong Kong 2016 Works Exhibition of Ink Painting and Metropolis", Shenzhen Fine Art Institute, Shenzhen
- " Hong Kong Culture Festival 2016: Futuristic Ink- Ink Art Group Exhibition", Asia Ink Research, Liang Yi Museum, Hong Kong
- "Fine Art Asia 2016", Grotto Fine Art, Hong Kong
- "Art Basel - Hong Kong 2016", Grotto Fine Art, Hong Kong
- 2015 " The Twelfth National Exhibition of Fine Arts & Exhibition of Nominated Works for Chinese Fine Art Awards", Creative Awards, The National Art Museum of China, Beijing
- "Fine Art Asia 2015", Grotto Fine Art, Hong Kong
- "Art Basel - Hong Kong 2015", Grotto Fine Art, Hong Kong
- "Art Taipei 2015", Grotto Fine Art, Taipei
- "Ink Asia 2015", Grotto Fine Art, Hong Kong
- 2014 "Fine Art Asia 2014", Grotto Fine Art, Hong Kong
- " Art Basel - Hong Kong 2014", Grotto Fine Art, Hong Kong
- 2013 "Fine Art Asia 2013", Grotto Fine Art, Hong Kong
- "Hong Kong Art Prize 2013", Hong Kong
- "Asia Contemporary Art Show", Hong Kong
- "The Art of CUHK 2013 : `Resume is best kept short' Graduate Exhibition", Gallery I, Art Museum, The Chinese University of Hong Kong, Hong Kong,
- "Fotanian Open Studios 2013", Hong Kong

AWARDS

- 2019 Honourable Mention – Liu Kuo Sung Ink Art Award 2019
- 2014 Certificate of Merit - The Twelfth National Exhibition of Fine Arts, China 2014
- 2013 Certificate of Merit - Hong Kong Art Prize 2013
 Wucius Wong Creative Ink Painting Award

简历

熊辉

- 1988 生于香港
 2010 香港浸会大学副学士 (视觉艺术) 毕业
 2013 香港中文大学艺术系毕业
 现在 创作生活于香港

个展

- 2016 山水重构——熊辉水墨计划，嘉图现代艺术，香港
 2014 变法——熊辉，嘉图现代艺术，香港
 2013 变奏——熊辉水墨作品展，Fabrik Contemporary Art Gallery，香港
 双个展：裨善勤 | 熊辉，香港中文大学新亚书院钱穆图书馆，香港

合作计划

- 2017 Same Line Twice，韦邦雨、熊辉，嘉图现代艺术，香港

群展

- 2020 熊辉 & 韦邦雨：无人岛，墨斋，北京
 一园六季，Para Site 艺术空间，香港
 2019 水墨艺博 2019，嘉图现代艺术，香港
 北京当代 2019，墨斋，北京
 不一样的山水，香港中环都爹利会馆，香港
 Homeland In Transit，巴塞尔，瑞士
 结队向前行：新亚七十艺术展，H Queen Hart Hall，香港
 香港巴塞尔艺术展 2019，嘉图现代艺术，香港
 2018 中国当代水墨春季拍卖预展，佳士得，香港
 香港巴塞尔艺术展 2018，嘉图现代艺术，香港
 水墨艺博 2018，嘉图现代艺术，香港
 艺术深圳 2018，墨斋，深圳

- 2017 水墨双城 - 第八届深港都市水墨作品展, 深圳画院美术馆, 深圳
 似重若轻: M+ 水墨藏品, M+ 视觉文化博物馆, 西九文化区 M+ 展亭, 香港
 影窟, 墨斋, 北京
 水墨艺博 2017, 嘉图现代艺术, 香港
 水墨双城 - 第七届深港都市水墨展 深港美术交流展香港巡展, 香港
 全球水墨画大展 2017, 香港
 香港巴塞尔艺术展 2017, 嘉图现代艺术, 香港
- 2016 水墨艺博 2016, 嘉图现代艺术, 香港
 水墨双城 - 第六届深港都市水墨作品展, 深圳画院美术馆, 深圳
 香港文化节 2016:「墨启未来」水墨联展, 亚太水墨研究会, 两依藏博物馆, 香港
 典亚艺博 2016, 嘉图现代艺术, 香港
 香港巴塞尔艺术展 2016, 嘉图现代艺术, 香港
- 2015 第十二届全国美术作品展览暨中国美术奖·创作奖、获奖提名作品展览, 中国美术馆, 北京
 典亚艺博 2015, 嘉图现代艺术, 香港
 香港巴塞尔艺术展 2015, 嘉图现代艺术, 香港
 台北国际艺术博览会 2015, 嘉图现代艺术, 台北
 水墨艺博 2015, 嘉图现代艺术, 香港
- 2014 典亚艺博 2014, 嘉图现代艺术, 香港
 香港巴塞尔艺术展 2014, 嘉图现代艺术, 香港
- 2013 典亚艺博 2013, 嘉图现代艺术, 香港
 香港艺术奖 2013, 香港
 亚洲当代艺术展, 香港
 中大艺术 2013 艺术系毕业展, 香港中文大学文物馆, 香港
 伙炭艺术工作室开放计划 2013, 香港

获奖

- 2019 刘国松水墨艺术奖 荣誉奖
- 2014 十二届全国美术作品展览——港澳台、海外华人展区优秀作品
- 2013 香港艺术大奖 2013 优异奖
 王无邪水墨创作奖

CURRICULUM VITAE

PONG-YU WAI

1982 Born in Hainan, China

1984 Moved to Hong Kong with family

2006 Bachelor of Arts, Department of Fine Arts, The Chinese University of Hong Kong

Currently Lives and works in Hong Kong

SELECTED SOLO EXHIBITIONS

2013 "Moment of Truth – The Synergy of Ink", Grotto Fine Art, Hong Kong

2009 "Ceaseless Lines", Grotto Fine Art, Hong Kong

COLLABORATION

2017 "Same Line Twice", Wai Pong-yu and Hung Fai, Grotto Fine Art, Hong Kong

SELECTED GROUP EXHIBITIONS

2020 "Hung Fai & Wai Pong-Yu: Same Line Twice", INK studio, Beijing

"Garden of Six Seasons", Para Site, Hong Kong

2019 " Ink Asia 2019", Grotto Fine Art, Hong Kong

" Beijing Contemporary 2019", Ink Studio, Beijing

" Theatre of New Gods", Rossi Rossi, Hong Kong

" Homeland In Transit", Basel, Switzerland

" Together We March Forward: New Asia 70th Anniversary Art Exhibition", HART Hall, H Queen's, Hong Kong

"Art Basel - Hong Kong 2019", Grotto Fine Art, Hong Kong

"we support", ACO Art Space, Hong Kong

2018 "Ink Asia 2018", Grotto Fine Art, Hong Kong

"Art Basel - Hong Kong 2018", Grotto Fine Art, Hong Kong

2017 "Ink Asia", Grotto Fine Art, Hong Kong

"Fine Art Asia", Grotto Fine Art, Hong Kong

- "Art Basel Hong Kong", Grotto Fine Art, Hong Kong
- "Ink Global 2017", Hong Kong
- 2016 "Ink Asia", Grotto Fine Art, Hong Kong
- "Fine Art Asia", Grotto Fine Art, Hong Kong
- "Awakening – between enlightenment and salvation", Grotto Fine Art, Hong Kong
- "Art Basel Hong Kong", Grotto Fine Art, Hong Kong
- "FIRST OPEN", Christie's, Hong Kong
- "Hong Kong Cancer Fund Charity Auction", Affordable Art Fair, Hong Kong
- 2015 "Ink Asia", Grotto Fine Art, Hong Kong
- "Fine Art Asia", Grotto Fine Art, Hong Kong
- "A Separate Dimension", Kaikodo, New York City, USA
- "Asia Week (March)", Kaikodo, New York City, USA
- "Art Basel Hong Kong", Grotto Fine Art, Hong Kong
- 2014 "Fine Art Asia", Grotto Fine Art, Hong Kong
- "Art Basel Hong Kong", Grotto Fine Art, Hong Kong
- 2013 "Taciturn, Painting On and On (5)", Gallery HKICC Lee Shau Kee School of Creativity, Hong Kong
- "Scope", Grotto Fine Art, New York City, USA
- "Art Basel Hong Kong", Grotto Fine Art, Hong Kong
- "The Spirit of Ink: 12 Hong Kong Artists", Sotheby's Gallery, Hong Kong
- "New Ink", Ink Art by Post 1970 Artists from Yiqingzhai Collection, Sotheby's Gallery, Hong Kong
- 2012 "Scope", Grotto Fine Art, New York City, USA
- "Hong Kong International Antiques & Arts Fair", Grotto Fine Art, Hong Kong
- "ARTHK12", Grotto Fine Art, Hong Kong
- 2011 "Asia Art Fair", Grotto Fine Art, Miami, USA
- "Hong Kong International Antiques & Arts Fair", Grotto Fine Art, Hong Kong
- "ARTHK11", Grotto Fine Art, Hong Kong
- 2010 "ARTHK10", Grotto Fine Art, Hong Kong
- "2009 Hong Kong International Antiques & Arts Fair", Grotto Fine Art, Hong Kong
- "ARTHK09", Grotto Fine Art, Hong Kong
- 2008 "Hong Kong International Antiques & Arts Fair", Grotto Fine Art, Hong Kong
- "ARTHK08", Grotto Fine Art, Hong Kong

- "Beyond the Surface: Chinese Abstract Art", Macao Museum of Art, Macao
- "Para/Site Central", Hanart, Hong Kong
- "Hong Kong Arts Centre 30th Anniversary Award Competition Entries Exhibition", Hong Kong
- "Hong Kong Arts Centre 30th Anniversary Award Competition Shortlisted Exhibition", Hong Kong
- "Emergentism, Edge Gallery", Hong Kong
- 2007 "Think After Ink", Blue Lotus Gallery, Hong Kong
- 2006 "Pas+ry, Graduation Show", CUHK Art Museum, Hong Kong
- "Mountain Project, OC Gallery", Olympian City I and Central Plaza, Hong Kong
- "Traveling through Dunhuang & Yungang: A Study of Buddhist Art", Hui Gallery, The Chinese University of Hong Kong
- 2005 "Tokyo Art Co. Ltd, Y. S. Hui Fine Arts Exchange Programme", Hui Gallery, The Chinese University of Hong Kong
- "Lo Wai Hong's Exhibition", The Foyer, Sir Run Run Hall, The Chinese University of Hong Kong

MUSEUM COLLECTIONS

Asian Art Museum, San Francisco, USA

Ashmolean Museum, University of Oxford, UK

简历

韦邦雨

1982 生于中国海南岛
 1984 移居香港
 2006 香港中文大学艺术系毕业
 现在 创作生活于香港

个展

2013 墨观，嘉图现代艺术，香港
 2009 线于无限，嘉图现代艺术，香港

合作计划

2017 Same Line Twice, 韦邦雨、熊辉，嘉图现代艺术，香港

群展

2020 熊辉 & 韦邦雨：无人岛，墨斋，北京
 一园六季，Para Site 艺术空间，香港
 2019 新神剧场，Rossi Rossi，香港
 北京当代，墨斋，北京
 水墨艺博，嘉图现代艺术，香港
 一起义卖，艺鹄，香港
 HOMELAND in TRANSIT，Onkili，巴塞尔，瑞士
 结队向前行：新亚七十艺术展，HART Hall，香港
 香港巴塞尔艺术展，嘉图现代艺术，香港
 2018 水墨艺博，嘉图现代艺术，香港
 香港巴塞尔艺术展，嘉图现代艺术，香港
 2017 水墨艺博，嘉图现代艺术，香港
 典亚艺博，嘉图现代艺术，香港
 香港巴塞尔艺术展，嘉图现代艺术，香港
 全球水墨画大展，香港

- 2016 水墨艺博, 嘉图现代艺术, 香港
 典亚艺博, 嘉图现代艺术, 香港
 Awakening - between enlightenment and salvation, 嘉图现代艺术, 香港
 香港巴塞尔艺术展, 嘉图现代艺术, 香港
 FIRST OPEN, 佳士得, 香港
 香港癌症基金会慈善拍卖, Affordable Art Fair, 香港
- 2015 水墨艺博, 嘉图现代艺术, 香港
 典亚艺博, 嘉图现代艺术, 香港
 怀古堂, A Separate Dimension, 纽约, 美国
 怀古堂, 亚洲艺术庆典 (三月), 纽约, 美国
 香港巴塞尔艺术展, 嘉图现代艺术, 香港
- 2014 水墨艺博, 嘉图现代艺术, 香港
 香港巴塞尔艺术展, 嘉图现代艺术, 香港
- 2013 绘画大道中 (五) 缄默有时, 兆基创意书院展览厅, 香港
 嘉图现代艺术, Scope, 纽约, 美国
 香港巴塞尔艺术展, 嘉图现代艺术, 香港
 一墨相承: 香港艺术家十二人展展售会, 香港苏富比艺术空间, 香港
 七十后: 新水墨——怡情斋收藏展, 香港苏富比艺术空间, 香港
- 2012 Scope, 嘉图现代艺术, 纽约, 美国
 香港国际古玩及艺术品博览会, 嘉图现代艺术, 香港
 香港国际艺术展 12, 嘉图现代艺术, 香港
- 2011 亚洲艺术展, 嘉图现代艺术, 迈亚美, 美国
 香港国际古玩及艺术品博览会, 嘉图现代艺术, 香港
 香港国际艺术展 11, 嘉图现代艺术, 香港
- 2010 香港国际艺术展 10, 嘉图现代艺术, 香港
- 2009 香港国际古玩及艺术品博览会, 嘉图现代艺术, 香港
 香港国际艺术展 09, 嘉图现代艺术, 香港
- 2008 香港国际古玩及艺术品博览会, 嘉图现代艺术, 香港
 香港国际艺术展 08, 嘉图现代艺术, 香港
 超以象外—中国抽绘画作品展, 澳门艺术博物馆, 澳门
 寄隅艺术空间, 汉雅轩, 香港
 香港艺术中心三十周年艺术奖参赛作品展, 香港艺术中心, 香港
 香港艺术中心三十周年艺术奖入围作品展, 香港国际古玩及艺术品博览会, 香港
 衍生主义, 不一艺术, 香港
- 2007 墨而后思—香港现代水墨新演绎, Blue Lotus Gallery, 香港

- 2006 一个酥，香港中文大学艺术系毕业展，香港中文大学文物馆
敦煌．画访，敦煌、云岗佛教艺术考察之旅，香港中文大学新亚书院许氏文化馆
山寨作业艺术系毕业生联展，奥海城「OC 艺廊」，香港
- 2005 东京株式会社，许让成暑期艺术交流计划，香港中文大学新亚书院许氏文化馆
劳韦康个展，香港中文大学邵逸夫堂留足展览厅

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