

Gravity 重力

Rosalyn Ng 吳芮慇

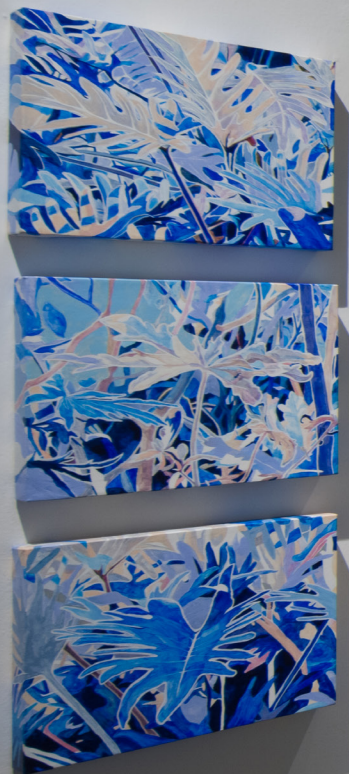
Tobe Kan 簡喬倩

Uzine Park 朴宥賑

Zang Zong-Son 張廷瑄

25 November - 15 December 2022

SOLUNA
FINE ART



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Gravity 重力
25 November - 15 December 2022

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Soluna Fine Art is proud to present a group exhibition, 'Gravity 重力', with four artists based in Hong Kong and the Netherlands, including **Rosalyn Ng**, **Tobe Kan**, **Uzine Park**, and **Zang Zong-Son**. The exhibition will showcase a group of paintings and mixed media drawings of botany, still life, and landscapes that oscillate between abstraction-figuration, portraying liminal space between the mind and the physical world. 'Gravity 重力' will be on view from 25 November to 15 December, with an opening on 24 November (Thursday), 2022.

"I dreamed I was a butterfly, flitting around in the sky; then I awoke. Now I wonder: Am I a man who dreamt of being a butterfly, or am I a butterfly dreaming that I am a man?"

Zhuangzi (Chuang-tzu; 莊子)

The Butterfly as Companion: Meditations on the First Three Chapters of the Chuang-Tzu, 369 BCE to 286 BCE

<Paraphrased from the original version>

The butterfly dream parable by Chinese philosopher Zhuangzi has deep roots in Taoist thoughts toward defining reality versus illusion, explaining that our awareness of happy existence and self-contentment can consciously transform the fixed reality. However, nature, the living system, is not free from chaos—when unpredictable plagues and earthquakes emerge catastrophically outside of our control. A butterfly, an organism most robbed of the power to inflict pain on others, cannot be romanticized for its only delightful aspects without considering its ephemeral life cycles of instability.

Precisely is why the concept of gravity may alleviate our perception of reality. Gravity is the fundamental life force that keeps all opposing principles shaping the environment into one seemingly orderly blueprint. The exhibited works are also portraying botany, flowers, trees, and landscapes composed of interdependent colors, lines, and shapes. However, although the viewers may expect to feel like they are looking at pristine and paradisaic French impressionist landscapes, they also discover the deformation and erasure of visual properties that relate to the raw truth about nature. 'Gravity 重力' is an exhibition about human intuition that guides us to search for an alternate understanding of reality, like the viewers who envision the colors and forms as harmoniously balanced and conflicting at the same time when looking at the works.

The irony between spontaneous yet lyrical aspects of **Rosalyn Ng's** (b. 1993 in Hong Kong) works is often due to her experiencing yearning for the ideal and freedom during the creative process. However, her visualizations of 'ideal' forms on the canvas often contradict herself, resulting in recalibration of her beliefs, fears, and desires.

The mystic-blue botanical paintings by **Tobe Kan** (b.1984 in Hong Kong) allude to the complicated existence of humanity between the boundaries of life and death. Apart from embodying the human conditions of fragility, plants are also the projection of an otherworldly realm. While Tobe's primary usage of blue palettes signifies birth and a new beginning, there is also a sense of disconnection and dissonance in the obscured background.

Uzine Park's (b. 1977 in South Korea) landscape paintings comprise painterly swooshes of colors highlighting the seasonal atmosphere and conditions of weather. Although vast expanses of the skies and trees appear murky and, at times, even catastrophic, Park's subtle pictorial representations of the roofed house draws the viewers into the safety of consciousness.

Zang Zong-Son's (b. 1965 in South Korea) still-life paintings deconstruct the subjects by searching for perspectives where the light shines in both literal and metaphorical manners. She believes that beneath the ambiguous surface of mundane objects and close friends exist hidden notions, more like unique aura, that radiate during ordinary yet beautiful moments in life.

While imagery and representations nested within real space and time bind the viewers to the physical world, the defamiliarizing and estranging aspects free the viewers from identification with material forms. The metaphysical properties of colors and forms connect them with the inner subconscious towards the state of 'flow'. This describes our most authentic and intuitive state that searches for an alternate reality, and as such, the ideal.

The state of 'flow' is similar to the metamorphosis of evolutionary progress, a human development. We experience much of our positive emotions in relation to how we see ourselves progressing towards goals. We continuously search for those ideals while painting and viewing the art, whether they exist in reality or imagination, are attainable or not, or cause suffering in the process. Since otherwise, it is certain we will never feel that our life has meaning.

Soluna Fine Art 誠意呈現與四位香港及荷蘭的藝術家共同舉辦的「Gravity 重力」群展，包括**吳芮懋**、**簡喬倩**、**朴宥賑**及**張廷瑄**。本次展覽將展出一組介乎抽象和具象之間，描繪植物、靜物和風景的畫作及混合媒體繪作，展現想象和現實世界之間的闊限空間。「Gravity 重力」將於2022年11月25日至12月15日展出，開幕定於2022年11月24日（星期四）。

「昔者莊周夢為胡蝶，栩栩然胡蝶也。自喻適志與！不知周也。俄然覺，則蘧蘧然周也。不知周之夢為胡蝶與？胡蝶之夢為周與？」

莊子：《莊子·齊物論》，公元前 369 年至公元前 286 年。

中國哲學家莊子提出的莊周夢蝶，植根於道家就現實與幻想的觀點，闡述人對怡然自得之感和自我滿足的認知能有意識地改變固有現實。然而，大自然盛載著整個生態系統，亦不能倖免於混亂，尤其是當不可預測的瘟疫、地震，以我們無法控制的災難性方式發生。蝴蝶是最被剝奪了攻擊力的生物，但單憑其擁有美好的一面，而不考慮它短暫的不穩定的生命週期，亦不足以使蝴蝶成為浪漫的代表。

這正是重力這個概念能夠減少我們對現實感知的原因。重力是一個基礎生命力，將所有對立的原則塑造成一個看似有序的藍圖。是次展出的作品都描繪了植物，由相互依存的色彩、線條和形狀組成的花卉、樹木和風景。雖然觀眾可能感覺在看原始、如樂園般的法國印象派景觀，但他們亦會發現已解構、缺失的視覺元素與大自然原始的真理相關。

「Gravity 重力」是一個關於人類直覺的展覽，引導我們尋找另一個角度理解現實。有如不同觀眾觀看同一作品時，有人或認為作品的顏色和形式別具和諧之感；有人則覺得作品滲透著一絲絲的不協調。

吳芮懋（1993年生於香港）的作品既隨性，又盛載了濃厚的情感，帶有一份諷刺意味，正是她在創作過程中份外嚮往理想和自由的寫照。然而，她在畫布上對「理想」形式的形象化常常與自身自相矛盾，令她一再審視自己的信仰、恐懼和欲望。

簡喬倩（1984年生於香港）以深邃又神秘的藍色著色的植物畫，暗示了人類在生與死的界限之間複雜的存在。除了體現人類脆弱的一面外，植物更投射了一個超脫世俗的領域。簡喬倩主要採用藍色調，除了象徵誕生和新開始，朦朧的背景也有一種抽離、不和諧的感覺。

朴宥賑（1977年生於韓國）的風景畫中一筆又一筆筆觸可見的顏色，突出季節性的氛圍和天氣狀況。雖然大部分的天空和樹木顯得隱暗，甚至是狂風暴雨般，但朴氏微妙地呈現有蓋的房屋，為觀眾增添一份安全感。

張廷瑄（1965年生於韓國）的靜物畫透過尋找實際上和喻意上光線都在閃耀的視角，以解構了主體。她相信世俗事物和親密朋友模糊的表面關係之下，有一些想法正在藏伏，或許更應該說是一個獨特的光環，在等待生活中平凡而美好的時刻散發出來。

雖然畫作和意象建構在真實空間和時間之上，將觀眾困在真實世界裡，但創作者透過罕見而抽離的方式切入，令觀眾擺脫識別事物的形象。含混的顏色和形式將觀眾帶到內在潛意識中「心流」的狀態。這正是我們最真實、直觀地追尋一個另類現實——理想的狀態。

「心流」的狀態與人類發展中，進化里程的蛻變階段相似。我們經歷大部分的樂觀情感與我們如何看待自己正朝著目標前進有關。不論理想存在於現實或是想象中，能達到理想與否，或是人會否在實現理想的過程中受傷，我們繪畫及觀賞畫作時，依然會不斷尋找理想的蹤影。若非如此，可以肯定的是，我們終究不會感受到生命的意義所在。

Rosalyn Ng

吳芮愜



Moon river

2022

Pastel, charcoal, pencil on canvas

68 x 150 cm

Minor white

2022

Pastel, charcoal, pencil on canvas

57 x 100 cm



When the shades of night come

2022

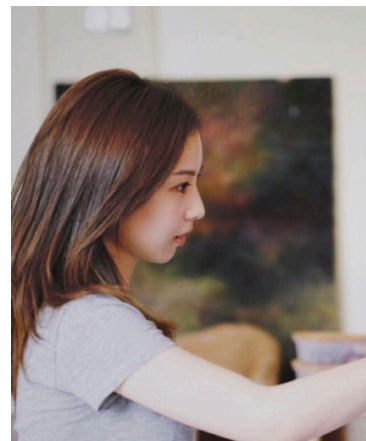
Pastel, charcoal, pencil, color pencil on canvas

57 x 100 cm



Untitled

2021
Pastel, ink, charcoal on paper
55 x 72 cm



Rosalyn Ng (b. 1993, Hong Kong) graduated from Chelsea College of Art, London, with a major in Fine Art in 2015. Her works translate nascent emotions into organic mark-making expressions. While she is involved in the active creation process, her purpose lies in captivating the viewers through multidimensional layers of bold colors and textures. Despite the seemingly spontaneous placements of colors and forms, her paintings allude to imaginary scenes, which lead to invoking a blend of complicated, mixed feelings of bitterness and sweetness in viewers. This irony between spontaneity and imagination may perhaps be due to her artistic practice of constantly experiencing yearning for the 'ideal' combined with the exploration of freedom. However, her 'ideal' forms in the canvas often contradict herself, resulting in recalibration of her core beliefs, fears, and desires during the creative process. After graduation, Rosalyn has been diligently committed to her artistic practice by developing different styles and obtaining formal education in art criticism. Her works have been exhibited in London, Amsterdam, and Hong Kong from several online to offline exhibitions and publications, including an upcoming feature in Floorr Magazine from London. She recently completed her first solo exhibition 'Lonely Island' in YueJin Art Museum in Taiwan in 2022.

吳芮愷（1993年生於香港）在2015年畢業於倫敦藝術大學切爾西藝術學院藝術系。吳氏在作品中擅長將當下的情感轉化成富生命力的痕跡創作。在創作過程，她利用標誌性的疊加層次和選用大膽的顏色和材質，利用兩者之間的碰撞來吸引觀眾。除了運用顏色形狀和強烈的媒介表達，吳氏的作品展現了想像與現實的平衡。兩者間的諷刺或許是因為她在創作時不斷經歷對理想的嚮往和對自由的探索。然而她在作品中展現的理想形態總是與其自相矛盾，致使她在創作中不斷找尋內心的信念、恐懼和慾望。畢業後，吳氏致力於藝術實踐，發展不同的風格並在藝術評鑑方面繼續鑽研。吳氏的作品曾在倫敦、阿姆斯特丹和香港的展覽和實體出版物中展出，包括即將出版的倫敦Floorr雜誌專題報導。2022年，她在台灣月之美術館的首個個人展覽圓滿結束。

Tobe Kan

簡喬倩



Awake 17

2022

Acrylic, colored pencil on canvas

24 x 30 cm



Awake 12

2022
 Acrylic, oil pastel on canvas
 120 x 90 cm



Awake 14

2022
 Acrylic, colored pencil on canvas
 24 x 30 cm

Awake 18

2022

Acrylic, oil pastel on canvas

120 x 90 cm





Awake 16

2022

Acrylic, colored pencil on canvas

24 x 30 cm



Tobe Kan (b.1984, Hong Kong) currently lives and works in Hong Kong. She obtained a Bachelor (Fine Art) degree co-presented by RMIT University and Hong Kong Art School in 2017. In recent years, Tobe has been interested in observing the various vegetation that coexists with humans when walking around. Her current practice investigates the boundaries between life and death, which examines the condition of insecurity concerning feelings of alienation and being forgotten and distant together with “existence.” Furthermore, the mystic-blue botanical paintings reveal the uncanny and mysterious feelings of hovering between asleep and awake, dream and reality. Tobe experiments with a broad range of paintings, drawings, and installations, and her artworks are kept in numerous private collections.

簡喬倩（1984年生於香港）現於香港生活和工作。2017年獲得澳洲皇家墨爾本理工大學及香港藝術學院藝術系共同頒發的藝術學士學位。簡氏近年喜愛散步，從中觀察與人類共存的各種植物。她透過作品探索生死的界線、審視異化或被遺忘的不安感、討論「存在」與「距離」，並嘗試呈現游離在半睡半醒，介乎夢境與現實之間微妙而神秘感覺。她的創作包括繪畫和裝置藝術，作品更被不同私人收藏家收藏。

Uzine Park

朴宥賑

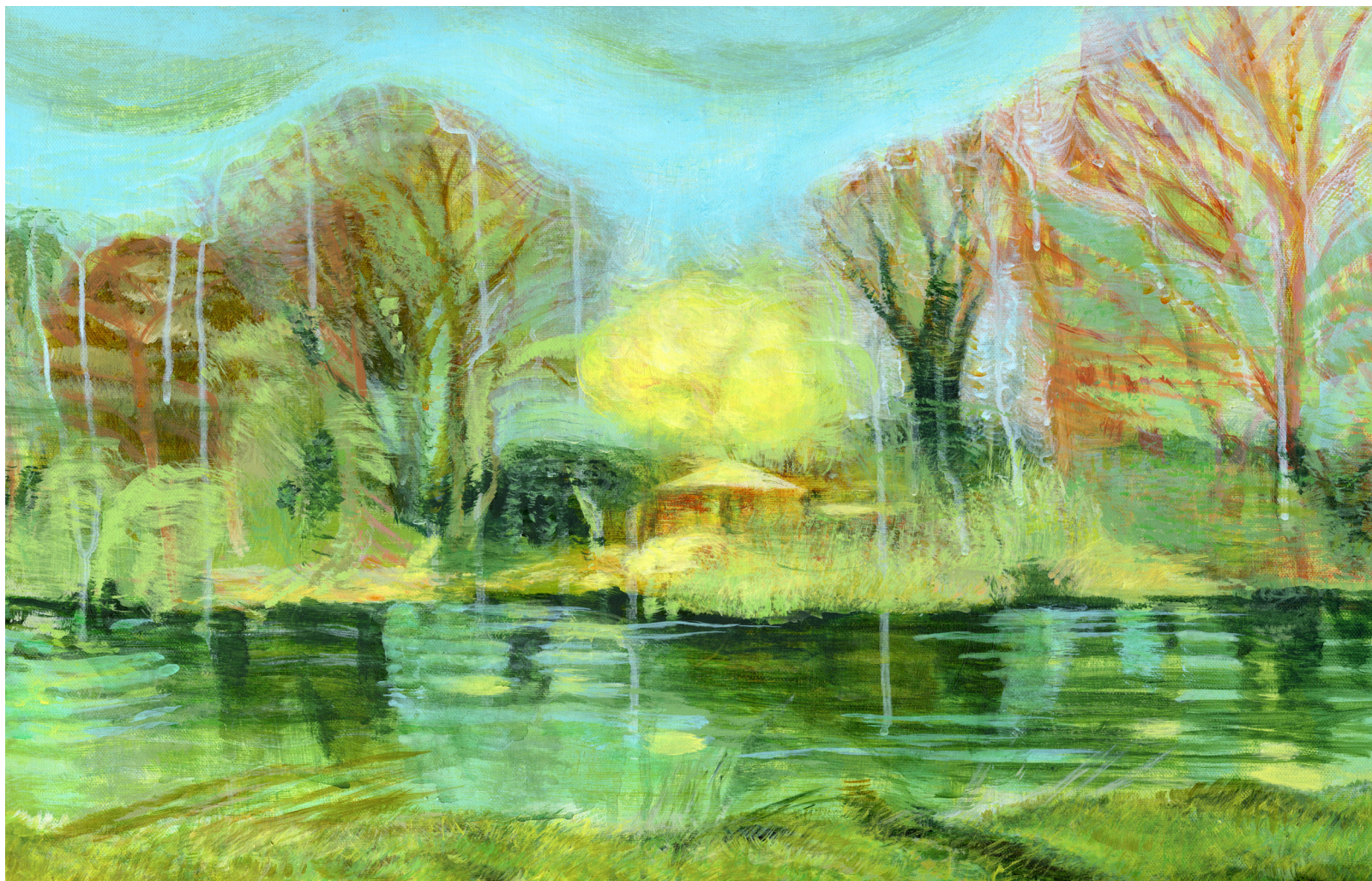
Sound of sunset

2022

Acrylic on canvas

53 x 45.5 cm





Sound of spring

2022

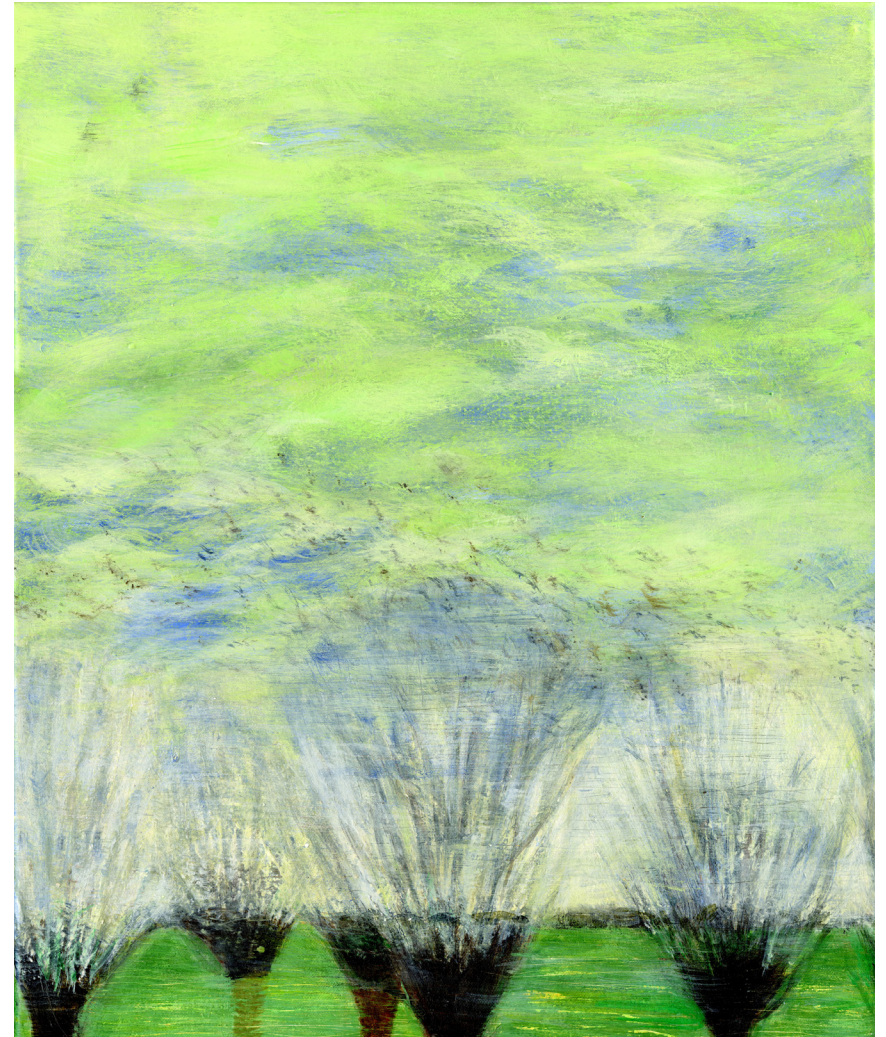
Acrylic on canvas

33.5 x 54 cm



There-autumn

2022
Acrylic on canvas
50 x 65 cm



There-winter

2022
Acrylic on canvas
60 x 50 cm



Energy of Alicante

2022

Acrylic on canvas

162.2 x 130.3 cm



Uzine Park (b. 1977 in Seoul, South Korea) grew up in Seoul, in the late '70s and earned both B.A. and M.F.A. at Hongik University before moving to the Netherlands to receive her Masters. Inspired by the vast landscapes and lush vegetation in two distinct habits, Park often integrates emotive swooshes of colors highlighting the seasonal atmosphere and conditions of weather. They appear pristine and paradisaical, and sometimes even catastrophic due to the dynamic interactions between colors and shapes. However, there is always a subtle pictorial representation, such as a roofed house, which draws the viewers into the safety of consciousness. Throughout Park's career, she has been in a number of solo and group exhibitions in South Korea and the Netherlands. She also lectured on topics ranging from painting to upcycle fabric at Hongik University, Seoul National Education University, and Seoul Arts Center Children art Academy.

朴宥賑（1977年生於韓國）在弘益大學完成藝術學士及藝術創作碩士後，搬到荷蘭繼續進修碩士課程。廣闊的景觀和茂密的植被啟發了她，朴氏經常採用富有濃厚色彩、筆觸可見的顏色，突顯季節性的氛圍和天氣狀況。顏色和形狀之間生動的配搭，令畫作有時具有原始、如身處樂園般的感覺；有時卻一片狼藉。不過，朴氏微妙地呈現有蓋的房屋，為觀眾增添一份安全感。在其職業生涯中，她在韓國及荷蘭參與了為數不少的個人及團體展覽。朴氏更在各大專院校擔任講師一職，教授繪畫及改造布料，包括弘益大學、首爾教育大學及首爾藝術中心兒童藝術學院。

Zang Zong-Son

張廷瑄

High-key decision

2022

Acrylic gouache on wood panel

40.6 x 50.8 cm





Tender breeze

2022

Acrylic gouache, crayon, graphite on panel

45.7 x 45.7 cm



This world is mine

2022

Acrylic gouache

60.9 x 60.9 cm



After a second chance

2022

Acrylic Gouache on panel

40.6 x 50.8 cm



Zang Zong-Son (b. 1965) was born in Korea and graduated from Yonsei University and lived in London, Singapore, and Seoul. Based in Hong Kong since 2004, Zang's nomadic way of living in her earlier years ignited a yearning for a sense of belonging, which she ultimately found in the world of painting. In 2007, she started to explore the medium of painting through overseas painting workshops in Europe and the United States. As a perceptual painter, she observes daily life scenes, objects, people, and locations in her neighborhood, and translates them into abstract still-life paintings. She deconstructs the subjects by searching for the perspective where light and unique aura are radiating, in both literal and metaphorical manner, and asks the viewers to look between the imagery and representation beneath the fragmented surfaces. She believes that the mundane objects or close friends, such ordinary yet beautiful events of life radiate unique aura and luminescence; and thus, Zang's abstract landscape paintings and portrait works encapsulate its history and her emotional and physical response to it.

張廷瑄（1965年生於韓國）畢業於延世大學，並曾在倫敦、新加坡和首爾居住，2004年開始長居香港。她早年的遊牧生活激發她尤其嚮往歸屬感，她最終在繪畫中找到慰藉。張氏在 2007年開始她的藝術旅程，她在歐洲和美國的繪畫工作坊探索不同繪畫媒介。作為一個感性的畫家，她喜歡觀察日常生活中的人、事、物，並將這些符號和圖像轉化成靜物畫。她嘗試解構了主體，尋找實際上和喻意上都在閃閃發亮的角度，並邀請觀眾了解碎片化的表面下，暗藏的影像和喻意。她相信不論閃日常生活的普通物件，或是親朋好友，這些平凡不過，但份外動人的生活瑣碎片段，都散發出獨特的光環和色彩。因此，張氏的抽象風景畫和肖像作品盛載了它自身的過去、張氏的情感和真實反應。

Rosalyn Ng 吳芮愨
(b. 1993, Hong Kong)

Education

- 2015 B.A. Fine Art, Chelsea College of Art and Design (London, UK)
- 2012 Foundation in Art & Design, Central St Martins (London, UK)

Selected Solo Exhibitions

- 2022 YueJin Art Museum (Tainan, Taiwan)

Selected Group Exhibitions

- 2022 Gravity 重力, Soluna Fine Art (Sheung Wan, Hong Kong)
Fine Art Asia, Hong Kong Art Gallery Association x Soluna Fine Art (HKCEC, Wanchai, Hong Kong)
Art Central, Soluna Fine Art (HKCEC, Wanchai, Hong Kong)
Once Upon, Soluna Fine Art (Sheung Wan, Hong Kong)
Amsterdam International Art Fair (Netherlands)
- 2021 REFLECTIONS: work from isolation 2020-2021 (Online)
- 2019 Art Next Expo, PMQ (Central, Hong Kong)
- 2015 Chelsea College of Arts Undergraduate Summer Show, Chelsea College of Art (London, UK)
- 2014 LINKS Exhibition, 5th Base Gallery (London, UK)

Tobe Kan 簡喬倩
(b. 1984, Hong Kong)

Education

- 2017 B.A.F.A. from RMIT University and Hong Kong Art School

Solo Exhibitions

- 2022 Of War, of Love, of Time, Peter Augustus Gallery (Dallas, Texas, USA)
- 2021 Panacea 萬靈藥, Gallery EXIT (Aberdeen, Hong Kong)
- 2018 Peck-eyes Ravens 啄眼的烏鴉, CL3 Architects Limited, Hong Kong Arts Centre (Wanchai, Hong Kong)

Selected Group Exhibitions

- 2022 Gravity 重力, Soluna Fine Art (Sheung Wan, Hong Kong)
The Sunshine Is Still There 還有陽光, SC Gallery (Wong Chuk Hang, Hong Kong)
Art Basel, Gallery EXIT (Aberdeen, Hong Kong)
- 2021 So I say, "It's a landscape painting." 而我會說：「這是一幅風景畫。」, The Gallery of Hong Kong Art School, Hong Kong Arts Centre (Wanchai, Hong Kong)
- 2020 Hong Kong Spotlight by Art Basel, 1a space, Hong Kong Convention & Exhibition Centre (Wanchai, Hong Kong)
In the course of Dancing, from Nightfall to Darkness 愈夜舞, The Gallery of Hong Kong Art School, Hong Kong Arts Centre (Wanchai, Hong Kong)
- 2019 This Bitter Earth, Gallery EXIT (Aberdeen, Hong Kong)
TAKE 1 • Group Exhibition of Hong Kong Young Artists, Kwai Fung Hin Art Gallery (Central, Hong Kong)
By the Window 等待景至, 1a space (Sheung Wan, Hong Kong)
- 2018 An on-going balance of insecurity, Gallery EXIT (Aberdeen, Hong Kong)
Social Transformations, Pao Galleries, Hong Kong Arts Centre, (Wanchai, Hong Kong)
PROCESSING: on reading art, The Gallery of Hong Kong Art School, Hong Kong Arts Centre (Wanchai, Hong Kong)
- 2017 Deep Silence, HKAS Alumni Network Exhibition, Hong Kong Arts Centre (Wanchai, Hong Kong)
Fresh Trend Art Graduations Joint Exhibition, Chi K11 Art Space (TST, Hong Kong)
NEXT+, Art Next Expo, PMQ (Central, Hong Kong)
HKFOREWORD17, 10 Chancery Lane Gallery (Central, Hong Kong)
RMIT & HKAS BAFA Graduation Exhibition 2017", Hong Kong Arts Centre (Wanchai, Hong Kong)

Press

- 2020 Summer Issue 17, Artomity 藝源
"Profile - Tobe Kan Kiu Sin," by John Batten
- 2017 "Hong Kong galleries showcase up-and-coming local talent in debut exhibitions", South China Morning Post

Uzine Park 朴宥賑
(b. 1977 in Seoul, South Korea)

Education

- 2014 M.A. in HKU University of the Arts Utrecht (Utrecht, Netherlands)
- 2004 M.F.A in Hongik University (Seoul, South Korea)
- 2002 B.A. of Fine Art in Hongik University (Seoul, South Korea)
- 2000 Exchange program, École nationale supérieure des Beaux-Arts (Paris, France)

Selected Solo Exhibitions

- 2016 Weed consumption, cafe Black Bird (Utrecht, Netherland)
- 2014 Weed consumption, Gallery the Cup (Seoul, South Korea)
- 2012 Scion Garden, Gallery Cola (Seoul, South Korea)
- 2010 Restoring vitality, Noam Gallery (Seoul, South Korea)
- 2007 I will protect You, Song-eun Gallery (Seoul, South Korea)
- 2006 Beautiful Mutant, Gallery NV (Seoul, South Korea)
- 2005 Role playing, Noam Gallery (Seoul, South Korea)

Selected Group Exhibitions

- 2022 Gravity 重力, Soluna Fine Art (Sheung Wan, Hong Kong)
- 2019 With Art, we are together, Gallery Gong, Ilsan (South Korea)
- 2018 This must be the pacific place, Gallery Vriend van Bavink (Netherlands)
Atelier Route (Utrecht, Netherland)
- 2017 Open Studio's Draaiweg 51 (Utrecht, Netherlands)
- 2016 9e WAD poezie, WAD (Delft, Netherlands)
Groen, kunstuitleen (Vianen, Netherlands)
- 2015 Zomergasten 2015, WAD (Delft, Netherlands)
Floating World (Uzine Park, Yumemi Kobayashi), Pampalini (Utrecht, Netherlands)
Kinship (Uzine Park, Ivor Helberg), Design shop Eindhoven (Utrecht, Netherlands)
Guilty pleasure, post office (Rotterdam, Netherlands)
- 2014 10 Jaar Het hoofdkantoor Groene Blaadjes (Haarlem, Netherlands)
Today, too, I experienced something I hope to understand in a few days. AG gallery (Utrecht, Netherlands)
- 2013 Young Artist 2013, Space V (Seoul, South Korea)
Made in hands, Gallery Sein (Seoul, South Korea)
Art fair-"Art Road 77", Gallery Ahsh, Heiri (Paju, South Korea)
- 2012 The Boundary (Uzine Park, Kim Jin), Art Factory, Heiri (Paju, South Korea)
100 Red goat hero, THE Gallery (Seoul, South Korea)
Ultra nature, Suwon art museum (Suwon, South Korea)
- 2010 Jam art market - Jangheung art park (Jangheung, South Korea)
- 2009 Phobism, hoyun Gallery (Suwon, South Korea)
Two See, Nun Alt. Space (Suwon, South Korea)

- 2005 Loaded gun, Gallery The Space (Seoul, South Korea)
- 2004 The Artist is a magician, Gallery Artside (Seoul, South Korea)
- 2003 Funny Factory, Seoul Museum of Art (Seoul, South Korea)
- 2002 Flying pig Culture Subway, Subway line 5 (Seoul, South Korea)
Memory and Trace, in apartment under reconstruction (Seoul, South Korea)
Finding Treasures, street exhibition around Hongik University (Seoul, South Korea)

Selected Awards

- 2012 Danwon art contest association (Seoul, South Korea)
- 2011 Hanseong Baekje art contest association (South Korea)
- 2007 Arts council Korea grant for Supporting young artists (South Korea)
- 2007 Song-eun Arts & Culture foundation grant for gallery free lease (South Korea)

Zang Zong-Son 張廷瑄
(b. 1965, South Korea)

Education

1988 Yonsei University (Seoul, Korea)

Selected Exhibitions

- 2022 Gravity 重力, Soluna Fine Art (Sheung Wan, Hong Kong)
- 2021 PRISM, Soluna Fine Art (Sheung Wan, Hong Kong)
- 2020 Between Us (Duo Exhibition), Soluna Fine Art (Sheung Wan, Hong Kong)
- 2018 St Ives School of Painting (St. Ives, Cornwall, England)
Pennsylvania Academy of Fine Art (PAFA), (Naplio, Greece)
Summer program with Stuart Shils
- 2017 New York Studio School (New York, USA)
Drawing Marathon with Graham Nickson
- 2016 International Center for the Arts (Monte Castello di Vibio, Italy)
Residency with Martha Armstrong
- 2016 Art Digger (Madrid, Spain)
- 2014 Cullowhee Arts (Cullowhee, North Carolina)
Painting and collage art shops with Catherine Kehoe, Ken Kewley & Stuart Shils
- 2012-15 Jerusalem Studio School (Civita, Italy)
Painting workshops with Catherine Kehoe, Sigal Tsabari, Tim Kennedy & Eve Mansdorf
Sangram Majumdar painting workshop
- 2008-11 Studio Escalier (Paris, France)
Drawing & painting courses with Tim Stotz & Michelle Tully

Selected Auctions

- 2022 Autism Partnership Foundations's Charity Gala Dinner (Hong Kong)
Unexpected Beauty, La Galerie Paris (Central, Hong Kong)
- 2021 Korean Women Association Dinner Gala (Hong Kong)

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.

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

For press inquiries, please contact:

Agnes Wu at agnes.wu@solunafineart.com or +852 6354 6921

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關於Soluna Fine Art

Soluna Fine Art是一家來自韓國並精於當代亞洲藝術的畫廊，致力於展示成熟和新興藝術家的兼備現代詮釋意義和傳統價值的作品，激發人們對東方美學和哲學的興趣。Soluna Fine Art所代理的藝術家的作品均被納入世界各地的私人收藏和機構。除畫廊內部的展覽之外，我們歷年也作為被邀請方參與國際的博覽會、教育計劃和多元的合作項目。

營業時間：星期二至星期六，早上十時至晚上六時

任何媒體查詢，請聯絡：

Agnes Wu 胡靖怡，agnes.wu@solunafineart.com 或 +852 6354 6921

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