

Sonam Dolma Brauen

born in Tibet 1953

lives and works in Bern, Switzerland

Born in 1953, Sonam Dolma Brauen spent the first six years of her life in Tibet. Due to the Chinese occupation of Tibet, she fled across the Himalayan mountains with her family to India in 1959. From the age of seven, Sonam joined her mother in working in road construction to support their family. She began attending school for the first time at age 13, learning English and basic studies at an English Medium School in India. At the age of 19, Sonam and her mother emigrated to Switzerland, where she married Swiss anthropologist and curator Martin Brauen. They have two children.

Sonam started her training in 1990, studying at Art School Bern with Arthur Freuler, Leopold Schropp, Mariann Bissegger, and most significantly, Serge Fausto Sommer. The majority of her paintings are abstract. They are illusory appearances following the Buddhist belief that all appearance is ultimately illusory.

After moving to New York City in 2008, where she lived for four years, she began working more with installations using materials and objects like used monk robes from Asia, plaster, empty ammunition shells. Provocative works utilize teeth and used ammunition in pieces that comment on contemporary society. Her installations express ongoing themes that preoccupy her: Machoism and its relation to power, money and war; and the political situation in her home country Tibet.

Photo credit: Gabriel Hill



HUNG Fai 熊輝

born in Hong Kong 1988

lives and works in Hong Kong

Hung Fai graduated from the Fine Arts Department of The Chinese University of Hong Kong in 2013. His work focuses mainly on the field of contemporary ink art. Hung has developed unique expression and presentation techniques on both paper and canvas. Through the deconstruction of elements in traditional Chinese ink paintings, his works are reconstructed conceptually through a series of experimentation and transformation.

Hung has been exhibited in museums, institutions, galleries and art fairs including 'The Weight of Lightness: Ink Art,' M+ Museum, Hong Kong, 2017; 'Ink Painting. Two Cities – Shenzhen and Hong Kong Works Exhibition of Ink Painting and Metropolis,' Shenzhen Fine Art Institute, 2016 & 2017; '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, 2015; Art Basel, Hong Kong (2014-2019); Ink Asia (2015-2019); and Fine Art Asia (2013-2015). His solo exhibitions include 'The Departing Landscape – Hung Fai Ink Project,' (2016) and 'Movement - Hung Fai' (2014) both in Grotto Gallery, Hong Kong. Hung has received the Certificate of Merit - The Twelfth National Exhibition of Fine Arts, China 2014; Certificates of Merit - Hong Kong Art Prize 2013; and the Wucius Wong Creative Ink Painting Award 2013. His work is in the collections of M+ Museum for Visual Culture, Hong Kong and the Hong Kong Museum of Art, as well as various private collections.



Photo credit: Wai Pong Yu

LEE Ka Sing 李家昇

born in Hong Kong 1954

lives and works in Toronto, Canada

Lee Ka Sing is a photo-based artist and the co-founder of DISLOCATION, a former independent photography magazine. In 1989, he was awarded “Artist of the Year” by Hong Kong Artists’ Guild. In 1999, he received the Fellowship for Artistic Development by Hong Kong Arts Development Council. Selected monographs include ‘Thirty-one Photographs’, Photo Art, 1993; ‘Forty Poems, photographs 1995-98,’ Ocean & Pounds, Hong Kong Arts Development Council publication grant, 1998; ‘The Language of Fruits and Vegetables,’ Hong Kong Heritage Museum, 2004; ‘De ci de là des choses,’ Editions You-Feng, 2006. His work is in private and public collections including Tokyo Metropolitan Museum of Photography, Japan, M+ Museum, Hong Kong and Hong Kong Heritage Museum.



Photo courtesy of the artist

LEUNG Chi Wo 梁志和

born in Hong Kong 1968

works and lives in Hong Kong

Leung Chi Wo is a visual artist whose reflective practice combines historical exploration with conceptual inquiry within a contemporary urban landscape. Ranging from photography, video, text, performance to installation, he is concerned with the undetermined relationship between conception, perception and understanding, especially in relation to site and history within cultural/political frameworks. He was featured in the first Hong Kong pavilion at the Venice Biennale in 2001, and has exhibited in major international institutions including Tate Modern in London, NRW Forum in Dusseldorf, Museu da Imagem e do Som in São Paulo, The International Studio & Curatorial Program, and Queens Museum in New York.

Selected solo exhibitions include 'Something There and Never There', Blindspot Gallery, Hong Kong, 2018; 'This Is My Song', Rokeby, London, 2016; 'Tracing some places', The Mills Gallery, Hong Kong, 2015; and 'Press the Button...' OCT Contemporary Art Terminal, Shenzhen, 2015. His work is extensively represented in public collections such as M+ Museum, Hong Kong, Hong Kong Heritage Museum, Hong Kong Museum of Art, Hong Kong Legislative Council and Kadist Art Foundation, Paris/San Francisco. Leung has been visiting artist at Institut Kunst of Hochschule Luzern; Ecole Cantonale d'Art du Valais; Monash University, Melbourne; and Australian National University. He has participated in artist-in-residence programmes in New York, Banff, Vienna and Sapporo. He is co-founder of Para/Site Art Space and is an Associate Professor in the School of Creative Media, City University of Hong Kong since 2010.

Photo credit: Sara Wong



MAP Office

Laurent Gutierrez, born in Casablanca 1966

Valérie Portefaix, born in Saint-Étienne 1969

both live and work in Hong Kong

MAP Office is a multidisciplinary platform devised by Gutierrez and Portefaix. This duo of artists has been based in Hong Kong since 1996, working on physical and imaginary territories using varied means of expression. MAP Office projects have been shown in over 100 exhibitions at venues including the MoMA and the Guggenheim Museum (New York), the Georges Pompidou Centre (Paris) and the Ullens Centre for Contemporary Art (Beijing), around 35 Biennales and Triennales around the world with five contributions to the Venice Biennale in Art and Architecture (2000, 2003, 2007, 2008, 2010). Their cross-disciplinary practice has been the subject of a monograph, 'MAP OFFICE – Where the Map is the Territory' (2011).



MAP Office received the Sovereign Asian Art Prize in 2013. Their recent research projects have a strong focus on ocean and have been shown internationally, including 'The Story of Amanami,' Triennale di Milano 2019; 'Ghost Island.' inaugural Thailand Biennale 2018; 'Islands, Constellations and Galapagos,' Yokohama Biennale 2017; 'Desert Islands,' Singapore Biennale 2016. Their work has been collected internationally by private and public institutions including M+ Museum, Hong Kong; FRAC / Institut d'Art Contemporain (IAC), Villeurbanne, France; Ullens Center for Contemporary Art (UCCA), Beijing, China; Deutsche Bank Collection, Hong Kong; Momentum Collection, Berlin; MIACA, Tokyo.

Image courtesy of the artist

Lulu NGIE 倪鷺露

born in Fujian 1972

lives and works in Hong Kong

Lulu Ngie delights in studying the human psyche as expressed through a person's body language: how we stand, sit, lie and move, however subtly, reveals what we think and feel. When experiencing uncomfortable emotions such as acute embarrassment, anxiety or fear, we often try to protect ourselves by seeking distractions or rationalising our feelings. Sometimes we try simply to laugh it off. These and other coping mechanisms are almost instinctive. Just as the physical body can heal itself after suffering an injury, the mind, too, has the ability to recover its balance after a trauma. The desire to protect ourselves is strong in all living beings. Ngie shares her fascination in this often unnoticed but powerful part of our mental world.

Ngie graduated from the Hong Kong Art School with a major in painting in 2006. Her works are held in public collections including M+ Museum, Hong Kong, and A4 Museum, Chengdu, China. Recent solo presentations of Ngie include 'Fictitious Force', Art Los Angeles Contemporary, USA, 2018; ART021 2016, Shanghai, 2016; Fine Art Asia 2015, Hong Kong, 2015; and 'day after day after day', Gallery EXIT, Hong Kong, 2013. Her work has been featured in Art Basel Hong Kong (2013-2019) and group exhibitions including Roh Project, Jakarta, 2018; 《無何有之香》, The House of HK Literature FooTak, Hong Kong, 2017; and Deep Silence 《靜聽深度》, Hong Kong Arts Centre, Hong Kong, 2017.



WAI Pong Yu 韋邦雨

born in Hainan Island, China 1982
lives and works in Hong Kong

Wai Pong Yiu moved at the age of 2 to Hong Kong from Hainan Island. He graduated from the Fine Arts Department of The Chinese University of Hong Kong in 2006. Wai has developed his own oeuvre with ink from ballpoint pen on paper, spinning the thread of his emotion and mind continuously as one line as it multiplies in rhizomatic manner. His subject matter often relates to the notion of the cosmos, time, nature, across the 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 in 'Same Line Twice' 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. His 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 featured in Art Basel (2015-2019), Ink Asia (2015-2019), Fine Art Asia (2015-2017), Asia Week, New York (2015) and SCOPE, New York (2013).

Photo courtesy of the artist

