

# Duet: Wabi-Sabi & Bloom

By Terence Lee & Marcel Heijnen



5.15–7.15  
HONG KONG 2021

Amanda Wei Gallery, Shop B, Ground Floor, Wilson House  
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香港中環雲咸街19–27號威信大廈地舖B

Image: Springtime, 2017, Terence Lee



「雙重奏：物之寂·生之華」  
李梓良及馬奕修作品展

Appointment Only 需預約參觀

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Image: Scatter, 2020, Marcel Heijnen

AMANDA WEI 魏  
GALLERY

(一) 策展主軸

## 「雙重奏：物之寂·生之華」

### 李梓良及馬奕修作品展

——魏畫廊團隊策劃

“花的美，不僅在於她會綻放，更是因為她會凋零。”

魏畫廊欣然宣佈，即將為朋友們呈現香港陶藝家李梓良 (Terence Lee) 與荷蘭視覺藝術家馬奕修 (Marcel Heijnen) 聯展「雙重奏：物之寂·生之華」，在春夏之際帶來耳目一新的觀展體驗。有別於以往的繪畫及雕塑等藝術形式，本次展覽圍繞攝影和陶藝兩種媒介。兩位藝術家探討城市景觀與日常物件中禪意幽雅的「侘寂」美學，及枯寂表象下蘊藏的旺盛生命力，營造東西方視角糅合的多維故事空間。

「侘寂」是一種哲學與美學意義並存的概念，源於東方禪宗思想，後結合日本關注「物」與「匠人精神」的地緣文化，衍生出一系列兼具風雅與古樸的生活方式。定居亞洲三十年的馬奕修正是受「侘寂」精神啟發，應用「沒有永恆，沒有終結，沒有完美」的概念在創作上。他旨在捕捉變化，透過定格去表達：一切都是持續流動的過程。與傳統日本陶藝家的方法類似，他大致知道想要得到什麼，但無須設限。首次面世的「Bloom」系列，引入「花」的元素，承接了都市風味「Residue」與動物文化「Chinese Whiskers」，講述馬奕修疫情以來，在香港徒步時從野外的花中感知到自然之靜氣。

陶藝家李梓良對「物」的呈現是「侘寂」的經典演繹，四十年來對陶瓷藝術多方面的探索及研究，在不同時空、文化所吸收的精神體量與知識，最終還是回歸到自我的本性。人立於草木與泥土間，被啟發運用水和泥成坯、以草木作燃料、用火燒成不朽的陶瓷品，確是恩賜。本性愛大自然，雖然做陶的工序繁多，卻喜歡在磨練後能一揮即蹴，直率成型的感覺。喜歡看到黏土的本質及蘊藏在釉色中的原始美。無論粗獷中見雅緻、憂傷中帶喜樂、殘缺而不隱藏，只希望讓心思意念和十指間流動的黏土，在協調中成為和諧與美善的器物。

展覽借「侘寂」概念所呈現古樸、粗礪，甚至是殘缺的風格，與消費主義社會下的明亮精緻形成鮮明對比。這種返璞歸真、專注某一事物的精神信念近年來越來越受關注，就如谷崎潤一郎在《陰翳禮讚》中所抒發「美不在於物體本身，而是在物體與物體形成的陰翳、明暗。」

此次「雙重奏」的作品相輔相成，迥然不同的材質鋪陳開物與物、物與景之間的關聯。周遭之物成為了功能性與藝術性並存的載體，供觀者探索當中微妙的視覺、感官體悟。

「雙重奏：物之寂·生之華」展期從 2021 年 5 月 15 日至 7 月 15 日，歡迎朋友們蒞臨觀展！

## 藝術家簡介

1959 年出生於香港，李梓良 Terence Lee 自幼熱愛繪畫藝術，隨馮戩雲教授學習水彩畫、趙是旦老師學習國畫。1980 年赴美國加州工藝學院修讀現代繪畫及陶藝。1983 年畢業並舉辦個人畢業展，1984 年返港於藝術中心舉辦個人作品展，三十多年間多次參加海內外展出。1992 年創立香港現代陶藝協會並任創會會長。李氏曾任教香港藝術中心、香港大學進修學院、香港中文大學兼任講師，香港教育學院副學士課程等。其陶藝與繪畫作品被香港藝術館、香港沙田文化博物館、中國歷史博物館及海內外私人收藏。

出生於 1964 年，荷蘭視覺藝術家馬奕修 Marcel Heijnen 自 1992 年起一直生活於亞洲，先是新加坡，現在稱香港為他的家。他對生活及其不同層面意義抱有著永不磨滅的樂觀和好奇心，驅使了他的創作。生活在急速發展的城市，他留意到舊建築的牆及建設正被新發展所取代。啟發了他對抗城市化和多變的背景，捕捉亞洲街頭生活的各種面貌。其創造力也孕育他成為一名設計師和音樂家，透過經驗和生活來自我學習。Marcel 曾多次參加在香港、新加坡和荷蘭舉辦的各種藝術展覽和博覽會。現在已有五本書介紹他在藝術上的成就。他更與英國藝術出版商 Thames & Hudson 合作，將於 2021 年發行兩本新作。

**I. Curatorial Concept**

**Duet: Wabi-Sabi & Bloom**

**by Terence Lee & Marcel Heijnen**

—Curated by AWG TEAM

*“We appreciate flowers, not despite the fact they wither, but because they wither.”*

Amanda Wei Gallery is pleased to announce the collaborative exhibition “Duet: Wabi-Sabi & Bloom” by Hong Kong ceramic artist Terence Lee and Dutch visual artist Marcel Heijnen, in a refreshing exhibition-viewing experience in the late spring and early summer. Unlike our previous art forms of painting and sculpture, this exhibition will feature photography and ceramics. The duo artists explore the elegant Zen aesthetic of “Wabi-Sabi” in urban landscapes and daily objects, as well as the vigorous vitality underneath the surface of the rough and shriveled forms. It creates a multi-dimensional story space with a blend of Eastern and Western perspectives.

Wabi-Sabi is a concept with both philosophical and aesthetic significance. Originated from Zen Buddhism and later influenced by Japanese regional culture that focuses on “object” and “craftsmanship spirit”, Wabi-Sabi presents a series of literary and quaint life beliefs. Marcel Heijnen, who has been living in Asia for 30 years, applies the Wabi-Sabi concept “nothing lasts, nothing is finished, and nothing is perfect” in his creations. He aims to capture change – using still images – to show that everything is a process, in continuous flux. Like the Japanese ceramicist, he roughly knows what he is going to get, but not specifically. After the Urban “Residue” and the Fauna “Chinese Whiskers” there’s now a focus on the Flora in the new series “Bloom” that will be presented to the public for the first time. The idea of introducing flowers into his work came about during the many hikes Marcel did in these times of pandemic - he realised the great calming effect of nature and noticed many flowers grow in the wild in Hong Kong. Ceramic artist Terence Lee presents a typical Wabi-Sabi style based on how he explores “object” in creations. With 40 years of exploration and research on various aspects of ceramic art, and the knowledge and spiritual energy absorbed under different time, space and culture, he eventually returned to his self nature. Standing among the grass and the soil, inspired to use water and clay to form a piece, to use grass and wood as fuel, and fire to burn it into immortal ceramic, is indeed a blessing. As a nature lover, despite the many complicated processes of making ceramic, he enjoys the feeling of quickly forming shapes with a single wave after tempering. He likes to see the essence of clay and the primitive beauty hidden in the glaze. Regardless of the elegance amidst the roughness, the joy amidst the sadness, the incompleteness unconcealed, he only hopes that the clay flowing between his thoughts and fingers in coordination becomes an object of harmony and beauty.

Through the quaint, rough and even fragmented styles presented by “Wabi-Sabi”, this exhibition contrasts sharply with the bright and refined styles in the consumerist society. The spiritual beliefs of returning to the basics and focusing on a certain object has attracted more and more attention in recent years. As said by Jun'ichirō Tanizaki in his book *In Praise of Shadows*, “We find beauty not in the thing itself but in the patterns of shadows, the light and the darkness, that one thing against another creates”.

Artworks in this “Duet” are complementary to each other, the distinctly different materials and textures elaborate the connection between objects and their interaction with the environment. The surrounding of life becomes the medium with the coexistence of functionality and artistry, allowing the audience to explore the subtle visual and sensory perception.

“Duet: Wabi-Sabi & Bloom” will be open from 15 May through 15 July 2021. Amanda Wei Gallery sincerely invites our dear friends to attend the exhibition!

### **Artist Information**

Terence Lee was born in Hong Kong in 1959 and has been fond of painting since childhood. In 1984, he graduated from the California College of Art, majoring in painting and ceramics. Engaged in art creation, education, and art consulting for more than 30 years and is committed to promoting the integration of art into life. He founded the Hong Kong Contemporary Ceramic Association in 1992. Founded Gitone in 1995 and Liliun in 2019 to promote art and dining culture. His artistic style is both changeable and consistent, expressing concordance in disharmony, balancing between leisure and deep thinking, emotion and spirit overflowing naturally. His works are collected by Hong Kong Museum of Art, Hong Kong Heritage Museum, Chinese History Museum, and local and oversea art lovers.

Born in 1964, Dutch visual artist Marcel Heijnen has lived in Asia since 1992, calling first Singapore and now Hong Kong his home. An enduring optimism and curiosity about life and its many layers of meaning drives his creations. Having lived in rapidly growing cities, Marcel notices the walls of old buildings and pieces of infrastructure being replaced by new development. This inspires him to capture different aspects of street life in Asia against a background of urbanisation & impermanence. His creativity also nurtured him to be a designer & musician, and he is self-taught by learning things from experiences & life. Marcel has participated in numerous exhibitions & art fairs in Hong Kong, Singapore and the Netherlands. He has published five books to date and in 2021, the reputable British art book publisher Thames & Hudson will release two more of his books.

(二) 展品亮點

II. Exhibition Highlights

李梓良 Terence Lee



拾趣 Shiqu, 2021

33 x 28 x 24 cm

用陶拉了個陶罐，拾了一塊乾土燒作罐鈕、一條枯藤穿過雙耳，殘破中見趣味。

Pottery body created by clay, pot cover made from a piece of fired soil. With a sere vine across the two ears, there is joy embodied in the imperfect forms.

李梓良 Terence Lee



讚美 Praising, 2017

30 x 28 x 28 cm

雙手抱舉，心存讚頌。

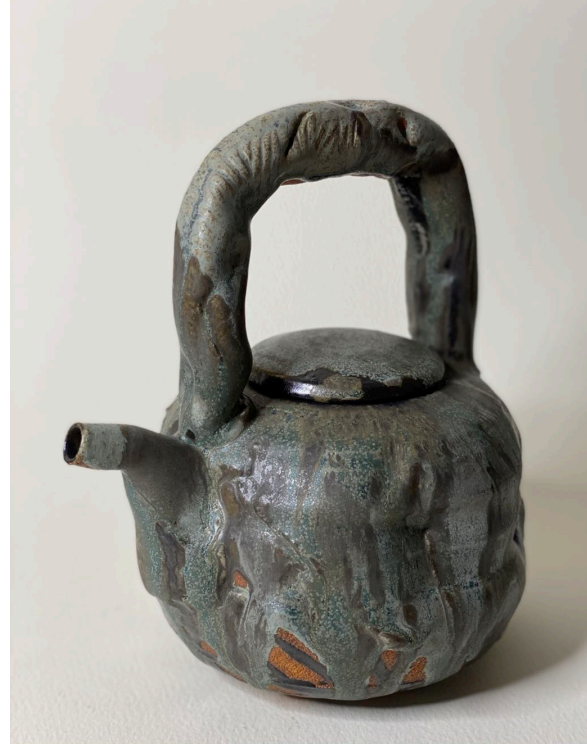
Holding up with two hands, praising sincerely within the heart.

李梓良 Terence Lee



春色 Spring time, 2017

27 x 20 x 14 cm



秋色 Autumn time, 2017

28 x 24 x 18 cm

春色做型輕巧，如卵似玉，飽滿溫潤，桃紅翠綠，春意閑逸。

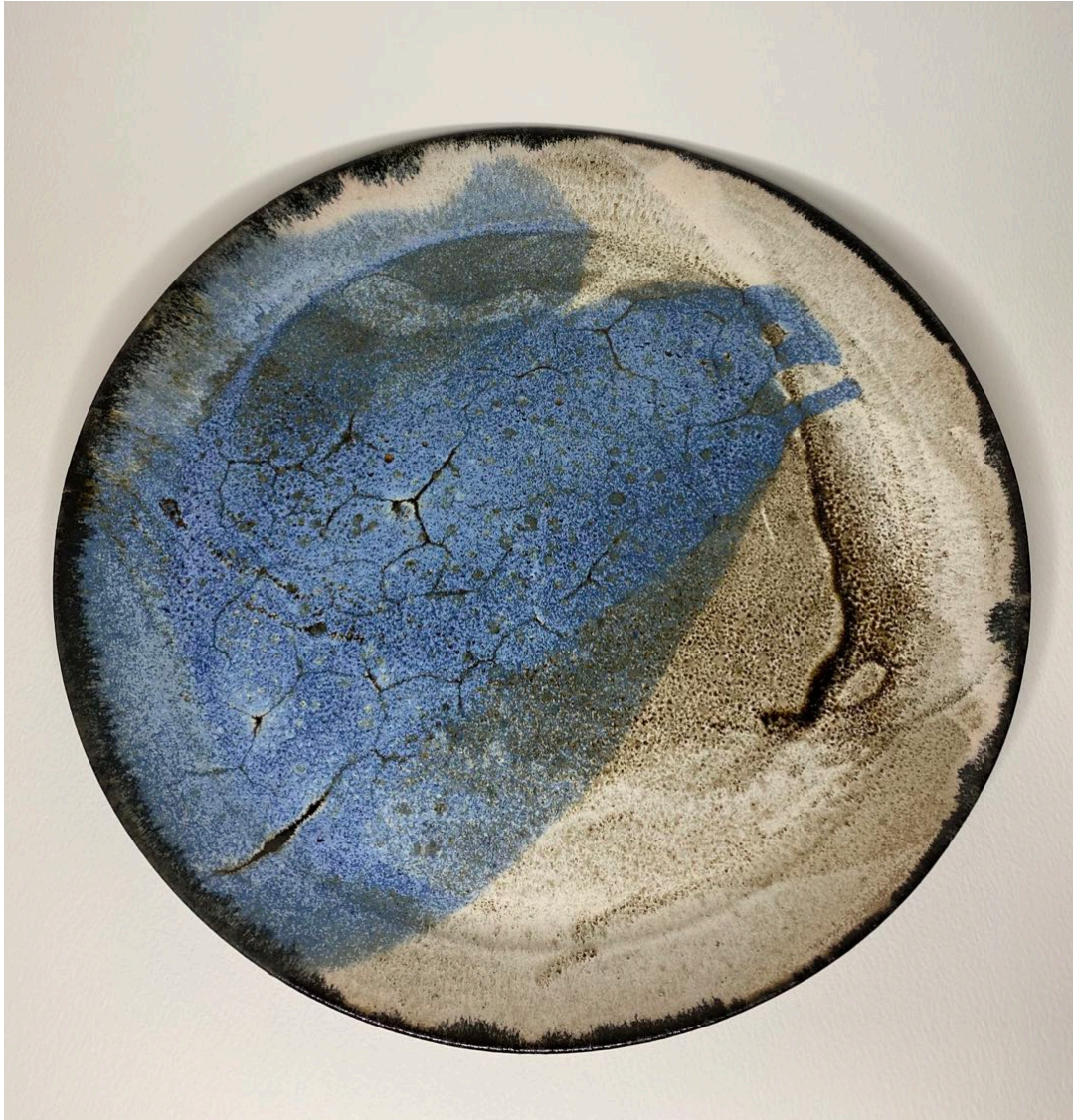
“Spring time” looks light and dexterous. With ambiguous colors in between egg and jade, the whole modelling is completed and mild. A leisurely feeling of spring is subtly conveyed through the peach blush and jade green painted on the kettle.

秋色做型穩重，如石似木，內張外斂，起伏留痕，色若涼秋。粗野中有雅趣，物中流溢有情。

“Autumn time” looks steady and reserved. It is expressive from inside but implicative from outside. Like stone, like wood, there are distinct fluctuations and cuts on the kettle. With an autumnal cool color tone, the whole piece is both rough and delicate, overflowing sentiments beyond the form of the object.



李梓良 Terence Lee



海與沙 Sea and Sand, 2016

44 x 44 x 4 cm

潑一道水藍色釉，讓海與沙永恆不變。

Splashing the water-blue glaze on the plate creates the scenery of an eternal sea and sand.

馬奕修 Marcel Heijnen



Scatter, 2021

3 sizes available 50x60cm, 80x100cm, 120x150cm

「Scatter 是 Bloom 系列第一幅誕生的影像，它描繪了我在青衣工作室附近的徒步徑上常看到的，一種花瓣飽滿的紅花。我收集了一些這種花，把它們散落在我工作室附近的地面，背景中影射著我平時工作的工廠大樓。」

“This was the first image done in the series and features the thick red flowers that I often saw on the hiking trails nearby my studio in Tsing Yi. I collected a few and scattered them close to my studio and reflected the industrial building where I work into it.” by Marcel Heijnen

## 馬奕修 Marcel Heijnen



Figment, 2012



Sansai, 2021

3 sizes available 50x60cm, 80x100cm, 120x150cm

「Figment 是 Residue 書的封面，這張香港的照片顯然一直是我的最愛。那一天，所有元素 - 斑駁的牆、反射的建築物和燈光 - 都以神奇的方式匯聚在一起。建築物實際上是灰色的，但最後一點陽光照耀著橙黃色的色調。作品的下方相當淡薄，給人一種建築物浮在雲層中的感覺，像天空中的一座城堡。」

“The cover of the Residue book, Figment, this Hong Kong image was obviously always my personal favourite. It was one of those days where all elements - the textured wall, the buildings to reflect and the light, came together in an almost magical way. The buildings are grey in reality but the last bit of sunlight lit up the building in a glorious orange hue. The fact that the lower area of this work is quite light give the feeling that the buildings are in the clouds. A castle in the sky.” by Marcel Heijnen

「描繪紫色蘭花的 Sansai 創作於 Bloom 系列早期。它取景在和 Figment (Residue 系列的標誌性圖像，也是同名畫冊的封面) 一模一樣的地點，但其中間隔了八年。因此這兩件作品構成一對巧妙組合。」

“This work features purple orchids and it one of the early works created in the series. It was shot on the exact same spot as where Figment was created, which is the key iconic work of the Residue series (featured on the cover of the book) over 8 years ago. So the two form an interesting pair.” by Marcel Heijnen

馬奕修 Marcel Heijnen



Phoenix, 2021

3 sizes available 50x60cm, 80x100cm, 120x150cm

「這件作品非常貼近我的內心。拍攝於我工作室附近的葵青貨櫃碼頭，背景中影射的不是建築物，而是一些工業使用的起重機，和散落滿地的淺紅色花瓣交織在一起。如果你湊近一點看的話，影像還捕捉到了一隻覓食的鳥。」

“This one is close to my heart. Taken just outside my studio near the Kwai Tsing container port I reflected not building but industrial cranes into the bright red flower petals that were scattered in high numbers around the area. An image of rebirth and if you look closely a bird of prey has been captured in this work.” by Marcel Heijnen

馬奕修 Marcel Heijnen



Solstice, 2021

3 sizes available 50x60cm, 80x100cm, 120x150cm

「秋日的氣息從這些落葉中散發，我和它們偶遇在一次徒步中；在拍攝的過程中，這種暖色調和天空的顏色很好地融合在一起。」

“More of an autumn feel with these dry leaves found during a hike. The warm tones and the colour of the sky gelled really well during this shoot.” by Marcel Heijnen

### (三) 藝術家簡介

## 關於李梓良

1959 年出生於香港

現工作、生活於香港



李梓良一九五九年出生於香港，自幼熱愛繪畫藝術。一九八四年畢業於美國加州工藝學院，主修現代繪畫及陶藝。投身於藝術創作、教育及顧問三十多年，李梓良致力於宣揚藝術與生活的結合。一九九二年創立香港現代陶藝協會並任創會會長。一九九五年成立梓桐堂，二零一九年又開辦 Lilium，推廣藝術美食文化。

他的藝術風格多變、如一，表達不和諧中的和諧，平衡閒暇與沉思，自然流露情感和心靈。陶藝與繪畫作品曾被香港藝術館、香港沙田文化博物館、中國歷史博物館及海內外藏家所收藏。

## 創作理念

李梓良從學習至創作及教授陶瓷藝術已四十年。八零年初赴美國加州藝術學院修習繪畫，一年後改專修陶瓷。當年受美國當代陶瓷倡導以純藝術非實用性角度作陶瓷創作所影響，直至八四年回港後，創作以表現主義、概念性並富雕塑陶塑特色的前衛作品而為人認識。九十年代初開始接觸日本及中國傳統陶瓷，遊遍半個日本及中國多處古陶瓷遺址，尤其鍾愛宋代陶瓷的簡約美。承包了廣東台山鄉郊一所農村陶器作坊，學習採土製坯、配釉施釉、築窯及龍窯燒製。體會到前人製陶的智慧與艱辛，認識到推廣陶瓷藝術必需從生活開始。九七年將原本創辦為畫廊的梓桐堂轉為集自家製作陶瓷食器及烹調美食的私房處所，至今已二十多年成功建立了藝術美食文化。

四十年來對陶瓷藝術多方面的探索及研究，在不同時空、文化所吸收的精神體量與知識，最終還是回歸到自我的本性。人立於草木與泥土間，被啟發運用水和泥成坯、以草木作燃料、用火燒成不朽的陶瓷品，確是恩賜。本性愛大自然，雖然做陶的工序繁多，卻喜歡在磨練後能一揮即蹴，直率成型的感覺。喜歡看到黏土的本質及蘊藏在釉色中的原始美。無論粗獷中見雅緻、憂傷中帶喜樂、殘缺而不隱藏，只希望讓心思意念和十指間流動的黏土，在協調中成為和諧與美善的器物。

## 主要展覽

- 2020 「溢流之美」酒精彩畫展 Liliun
- 2017 「梅花石」水墨個展 梓桐堂
- 2008 「畫緣」油畫個展 嘉華國際畫廊
- 2007 「紙本作品」個展 - 梓桐堂
- 2005 「中國油畫及雕塑」- 北京華辰拍賣會
- 2004 「味之塑 - 陶瓷藝術展」- 香港文化博物館
- 2003 「鴛鴦咖啡與茶具展」- 香港茶具文物館
- 2002 「二十世紀中國陶藝大觀」- 中國歷史博物館
- 2001 「2001 韓國世界陶藝博覽會」及「中國當代陶藝」南韓《世界陶藝廣場展》
- 1998 「98' 日本當代國際藝術展」- 日本立川美術館
- 1997 「陶瓷的國度-中國當代陶藝出國巡回展」- 北京中央美術學院
- 1989 陶瓷茶具創作比賽冠軍 - 香港茶具文物館
- 1987 「李梓良陶瓷展」個展 - 香港藝術中心
- 1987 陶瓷茶具創作比賽亞軍 - 香港茶具文物館
- 1984 「不協調中的和諧」個展 - 香港藝術中心
- 1983 「陶藝繪畫作品個展」- 美國加州工藝學院

## 主要獎項

- 1989 「茶具創作比賽」冠軍
- 1987 「茶具創作比賽」亞軍
- 1981 「藝術成就獎」美國加州藝術學院
- 1978 「學界美術聯展」繪畫冠軍
- 1977 「創作 77」繪畫冠軍

## 關於 Marcel Heijnen

1964 年出生於荷蘭

現工作、生活於香港



出生於 1964 年，荷蘭視覺藝術家 Marcel Heijnen 自 1992 年起一直生活於亞洲，先是新加坡，現在稱香港為他的家。他對生活及其不同層面意義抱著永不磨滅的樂觀和好奇心，驅使了他的創作。生活在急速發展的城市，他留意到舊建築的牆及建設正被新發展所取代。啟發了他對抗城市化和多變的背景，捕捉亞洲街頭生活的各種面貌。

受日本禪學「侘寂」的啟發，他應用「沒有永恆，沒有終結，沒有完美」的概念在創作上。他旨在捕捉變化，透過定格去表達一切都是持續流動的過程。如同日本陶藝家，他大致知道他要得到什麼，但無須設限。這是「Residue」系列的獨特性的來源。

其創造力也孕育他成為一名設計師和音樂家，透過經驗和生活來自我學習。Marcel 曾多次參加在香港、新加坡和荷蘭舉辦的各種藝術展覽和博覽會。現在已有五本書介紹他在藝術上的成就。他更與英國藝術出版商 Thames & Hudson 合作，將於 2021 年發行兩本新作。

### 主要作品系列

#### 「Residue」系列

馬奕修發明了一種簡單而獨特且富有想像力的方法，來捕捉及呈現世界的另一種視覺現實。他漫遊在亞洲城市中心尋找風化的牆，將他的大玻璃置於牆前。然後等待光線照射附近建築的那一刻，穿過玻璃，與牆上的古色相遇。如此他便能在玻璃上悄悄瞥見建築的倒影，突顯歲月在外牆留下的痕跡。兩種現實—時間與空間—合為一體。只捕捉那一瞬間、那裏存在的事物。

在這些夢境般的視覺，這個創作就像是建築本身的苦難，而這正是重點所在。包含過去的未來，揭示未來的過去，只有在那一刻才可以體驗到—就在當下，眼前此刻。

「Residue」是關於二元性與似是而非之悖論。舊與新，幾何與整體，城市化與自然—這些磨擦最終會達致某種平衡，正如衰落與再新之間的永恆律動。



## 「Bloom」系列

首次面世的「Bloom」系列，引入「花」的元素，承接了都市風味「Residue」與動物文化「Chinese Whiskers」，講述馬奕修疫情以來，在香港徒步時從野外的花中感知到自然之靜氣。「如果我收集這些花，並將它們投進陸地與反射的混合中會怎樣呢？」「Bloom」系列的概念就在這個突發奇想下誕生。

「Bloom」系列受到 Vanitas 的影響。Vanitas 是種源於十七世紀荷蘭繪畫的哲學，與以花朵，水果等易腐品為重點的靜物有關。這個概念旨在展示生命的短暫，快樂的徒勞和死亡的必定。畫家從肖像畫過渡到靜物畫，並經常以花朵為主題。對馬奕修來說，新的「Bloom」系列將他與作為荷蘭人的根繫到一起，而荷蘭又是聞名於花卉外銷的國家。

在「Bloom」系列，馬奕修運用泥土作為背景，使作品變得更自然。他透過隨意散落花朵和葉子來參與主題的佈局。然後，他調整大玻璃的角度，按下快門。馬奕修抱著對大自然的讚頌，捕捉了那個時刻。

## 主要展覽

2020

Xoloplastics, Soho House, Hong Kong

2019

Post No Bills, solo exhibition, PolyU School of Design, Hong Kong

2018

Affordable Art Fair, Hong Kong

Chinese Whiskers solo exhibition, Swing A Cat Gallery, Hong Kong

Hong Kong Market Cats Book Launch & Solo Exhibition, Yu Lok Lane URA Gallery, Hong Kong

Passenger Terminal EXPO Art Fair, Eduard Planting Gallery, Amsterdam

2017

Affordable Art Fair, Hong Kong

Hong Kong Market Cats Book Launch & Solo Exhibition, Yu Lok Lane URA Gallery, Hong Kong

Kunstrai, Eduard Planting Gallery, Amsterdam

2016

Affordable Art Fair, Hong Kong

Hong Kong Shop Cats Book Launch & Solo Exhibition, Blue Lotus Gallery, Hong Kong PAN Art Fair, Eduard Planting Gallery, Amsterdam

2015

Destruction & Rebirth, Group Exhibition, The Mill, Singapore Affordable Art Fair Singapore

Orangefield, Solo Exhibition, One Fullerton, Singapore Affordable Art Fair Hong Kong

2014

Affordable Art Fair Singapore

Milan Image Art Fair, Marina Bay Sands, Singapore Affordable Art Fair Hong Kong

Residue Book Launch & Solo Exhibition, Artistry Gallery, Singapore

2013

Affordable Art Fair Singapore

Urban Living: The Future Is Not What It Used To Be, Group Exhibition, Raffles City, Singapore

Samsung Masterpieces, Group Exhibition, Singapore National Museum Asia Contemporary Art Show, Hong Kong

All About Hong Kong, Group Exhibition, AO Vertical, Hong Kong Displacements, Group Exhibition, 13 Wilkie Terrace, Singapore Affordable Art Fair Hong Kong

2012

Hollandsche Nieuwe, Group Exhibition, Artistry, Singapore Redress, Group Exhibition, ION Gallery, Singapore

Affordable Art Fair Singapore

Asia Contemporary Art Show, Hong Kong

Residue 2.0, Solo Exhibition, Galeri Utama, Singapore Changing Rooms, Group Exhibition, DAiS, Singapore

2011

Artist of the Month, Solo Exhibition, Vue Privée, Singapore DAiS, Group Exhibition, Going Dutch, Singapore

Unshakeable, Group Exhibition, Light Editions, Singapore Stockroom Group Exhibition, Yavuz Fine Arts, Singapore

2010

Residue, Solo Exhibition, Month of Photography Asia, Nanyang Academy of Fine Arts, Singapore Revolve, Group Exhibition, Objectifs, Singapore

In Her Shoes, Group Exhibition, Sculpture Square, Singapore

2009 Shooting Home, Group Exhibition, Objectifs, Singapore

## 主要出版物

2021

*Shop Cats of Hong Kong*, Thames & Hudson, London

2018

*Hong Kong Shop Cats*, Licht Ltd, Hong Kong

2013

*Residue*, Asia One Publishing, Hong Kong

### III. Artist Biography

#### About Terence Lee

1959 born in Hong Kong

Currently lives and works in Hong Kong



Terence Lee was born in Hong Kong in 1959 and has been fond of painting since childhood. In 1984, he graduated from the California College of Art, majoring in painting and ceramics. Engaged in art creation, education, and art consulting for more than 30 years and is committed to promoting the integration of art into life. Founded the Hong Kong Contemporary Ceramic Association in 1992. He founded Gitone in 1995 and Lilium in 2019 to promote art and dining culture.

Lee's artistic style is both changeable and consistent, expressing concordance in disharmony, balancing between leisure and deep thinking, emotion and spirit overflowing naturally. His works are collected by Hong Kong Museum of Art, Hong Kong Heritage Museum, National Museum of China, and local and oversea art lovers.

#### Main Concept

Terence Lee has been creating and teaching ceramic art for 40 years since he first took up this study at the California College of Art in USA in the early 1980s. He was then influenced by the American contemporary ceramics' advocacy to create ceramics from a purely artistic and non-practical perspective. After his return to Hong Kong in 1984, his creations are known for his avant-garde works of expressionism with conceptual and rich sculptural pottery characteristics.

In the early 1990s, he came into contact with traditional Japanese and Chinese ceramics. He traveled to many ancient ceramic sites in China and Japan. He especially loved the simplicity and beauty of Song Dynasty ceramics. Contracted a rural pottery workshop in the outskirts of Taishan, Guangdong, he learned about their special techniques in collecting clay, making blanks, glazing, firing and building kilns. He experienced the wisdom and hardships of the predecessors in pottery, and realized that the promotion of ceramic art must start from living.

With 40 years of exploration and research on various aspects of ceramic art, and the knowledge and spiritual energy absorbed under different time, space and culture, he eventually returned to his own self nature. Standing among the grass and the soil, inspired to use water and clay to form a piece, to use grass and wood as fuel, and fire to burn it into immortal ceramic, is indeed a blessing. A nature lover, despite the many complicated processes of making ceramic, he enjoys the feeling of quickly shaping it with a single wave after tempering. He likes to see the essence of clay and the primitive beauty hidden in the glaze. Regardless of the elegance amidst the roughness, the joy amidst the sadness, the incompleteness unconcealed, he only hopes that the clay flowing between his thoughts and fingers in co-ordination becomes an object of harmony and beauty.

## **Main Exhibitions**

- 2020 "Beauty of Overflowing" Alcohol Painting Exhibition, Lilium, Hong Kong, China  
 2017 "Plum Blossom Stone" Ink Solo Exhibition-Gitone, Hong Kong, China  
 2008 "Paintings" Oil Painting Solo Exhibition, Cawah Arts Gallery  
 2007 "Works on Paper" Solo Exhibition-Gitone, Hong Kong, China  
 2005 "Chinese Oil Painting and Sculpture"-Beijing Huachen Auction  
 2004 "Shapes of Taste-Ceramic Art Exhibition"-Hong Kong Heritage Museum  
 2003 "Mandarin Duck Coffee and Tea Ware Exhibition"-Flagstaff House of Tea Ware, Hong Kong, China  
 2002 "The Grand View of Chinese Ceramic Art in the 20th Century"-National Museum of China, Beijing, China  
 2001 "2001 Korea World Ceramic Art Expo" and "Chinese Contemporary Ceramic Art" South Korea "World Ceramic Art Plaza Exhibition"  
 1998 "98' Japanese Contemporary International Art Exhibition"-Tachikawa Art Museum, Japan  
 1997 "The Country of Ceramics-Chinese Contemporary Ceramic Art Overseas Tour Exhibition"-Central Academy of Fine Arts, Beijing, China  
 1989 Ceramic Tea Set Creation Competition Champion-Flagstaff House of Tea Ware, Hong Kong, China  
 1987 "Terence Lee's Ceramics Art" Solo Exhibition-Hong Kong Arts Centre  
 1987 Runner-up of the Ceramic Tea Set Creation Competition-Flagstaff House of Tea Ware, Hong Kong, China  
 1984 "Harmony in Inconsistency" Solo Exhibition-Hong Kong Arts Centre  
 1983 "Solo Exhibition of Ceramic Art and Painting Works"-California Institute of Art, USA

## **Main Awards**

- 1989 Champion of "Tea Set Creation Competition" 1977 "Creation 77" Painting Champion  
 1987 Runner-up in the "Tea Set Creation Competition"  
 1981 "Art Achievement Award" California Institute of the Arts  
 1978 "Academic Art Group Exhibition" painting champion

## About Marcel Heijnen

1964 born in the Netherlands

Currently lives and works in Hong Kong



Born in 1964, Dutch visual artist Marcel Heijnen has lived in Asia since 1992, calling first Singapore and now Hong Kong his home. An enduring optimism and curiosity about life and its many layers of meaning drives his creations. Having lived in rapidly growing cities, Marcel notices the walls of old buildings and pieces of infrastructure being replaced by new development. This inspires him to capture different aspects of street life in Asia against a background of urbanisation & impermanence.

Inspired by the Zen philosophy, Wabi-sabi, he applies the concept: “nothing lasts, nothing is finished, and nothing is perfect” in his creations. He aims to capture change – using still images – to show that everything is a process, in continuous flux. Like the Japanese ceramicist, he roughly knows what he is going to get, but not specifically. That is where the uniqueness of his series ‘Residue’ comes from.

His creativity also nurtured him to be a designer & musician, and he is self-taught by learning things from experiences & life. Marcel has participated in numerous exhibitions & art fairs in Hong Kong, Singapore and the Netherlands. Currently, five publications are introducing his art accomplishments. He has published five books to date and in 2021, the reputable British art book publisher Thames & Hudson will release two more of his books.

## Description of Art Series

### “Residue” Series

Marcel Heijnen has innovated a simple yet unique & imaginative method to capture and present an alternate visual reality of our world. He roams Asia’s urban centers to find weathered walls, then places his large glass panel in front of them. He waits for the light to hit nearby buildings just right so he can steal their glimpses off the glass, emphasizing the patina of the wall. Two realities collapsed into one. Capturing solely what is there at that very moment.

In these dreamlike visions, it feels like the organic distress is happening to the architecture itself, and that is precisely the point. The future that contains its past, the past that reveals its future, and there is only one moment to experience that – right now, in the present.

“Residue” is about duality & paradox. Old versus new, geometric versus organic, and urbanisation versus nature – tensions that ultimately lead to some state of equilibrium, like a perpetual dance between decay & renewal.

### ‘Bloom’ Series

After the Urban “Residue” and the Fauna “Chinese Whiskers”, there’s now a focus on the Flora in the new series “Bloom” that will be presented to the public for the first time. The idea of introducing flowers into creation came about during the many hikes Marcel Heijnen did in these times of pandemic - he realised the great calming effect of nature and noticed many flowers grow in the wild in Hong Kong. “What if I collect these flowers and throw them into the mix of the ground plus reflection?” The concept for “Bloom” emerged under this spontaneous imagination.

“Bloom” is under the influence of Vanitas. Vanitas is a philosophy that came about 17th century Dutch paintings, still life that focus on perishables such as flowers, fruits. This idea aims to show the transience of life, the futility of pleasure, and the certainty of death. Painters shifted from portraits to still life often with flowers as their main subject matter. For Marcel, the new “Bloom” series ties back his Dutch roots, the country which is well-known for the flower export.

In “Bloom”, Marcel used soil as the backdrop and the works are more natural. He involved himself in the arrangement of the subject matter by scattering the flowers and leaves randomly. Then, he adjusted the angle of the glass panel, and clicked. The moment is captured with Marcel’s appreciation to the nature.

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