



周 俊 輝

CHOW CHUN FAI

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Chow Chun Fai

The Artist

Born in Hong Kong in 1980, Chow Chun Fai graduated with BFA and MFA from the Chinese University of Hong Kong. He specializes in performing arts, and has been producing art works for over 10 years.

His recent solo exhibitions include, Everything comes with an expiry date, Klein Sun Gallery, New York, NY (2016); CHOW Chun Fai: I Have Nothing to Say, Hanart TZ Gallery, Hong Kong (2015); Cultural Rights-Artist Running An Election, the Hong Kong University of Science and Technology, Hong Kong (2013).

Fai's work has recently been featured in institutional exhibitions including A Chinese Journey, Het Noordbrabants Museum, S-Hertogenbosch, Netherlands (2018); Evolving Images: Modern Hong Kong Print-making, Sun Museum, Kowloon, Hong Kong (2017); Dialogue with Contemporary Japanese Art, China Cultural Centre, Tokyo, Japan; 60th Anniversary of Fine Arts Department

CUHK, Cattle Depot, Hong Kong; Chinese Whispers Recent Art from the Sigg und M+ Sigg Collections, Kunstmuseum Bern; Zentrum Paul Klee, Bern, Switzerland (2016); Venice Meeting Point, Collateral Event of 55th Venice Biennale, Arsenale, Venice, Italy (2015); The Past Continuing, Hong Kong Heritage Museum, Hong Kong (2015); All Are Guests-Homecoming, Hong Kong Museum of Art, Hong Kong (2015); Light and Shadows - Caravaggio • The Italian Baroque Master, Asia Society, Hong Kong (2015); Hong Kong Eye, Saatchi Gallery, London (2012); and All Are Guests, Liverpool Biennial, Liverpool (2012).



周俊辉于1980年出生于香港，此后在香港大学取得学士和硕士学位，并且在香港大学教授绘画课程。辉除了是位世界知名的艺术家，也是一位政治活动家。他是伙炭艺术村的前主席，2012年他曾经参选香港立法委员会文化领域议员选举。

通过辉的系列绘画《香港的士》和《香港街道》，他以港人视角描绘了一幕幕香港城市景观。在他近期的创作《电影绘画》系列作品中，辉描绘了许多带有中英文字幕的电影片段截图，这些电影大多是电影新浪潮运动时期以及近年上映的国际知名的电影作品。艺术家通过捕捉多风格样的电影场景，多角度地表达了香港本土文化，尤其是97年香港回归以来逐渐产生的社会转变和局势动荡。电影中蕴含了许多群众的集体记忆，辉用画作表达了市民的挣扎与焦虑，也是这座城市关键的，悬而未决的本地性和个人身份认同的焦虑。

周俊辉个展包括《周俊辉》，奕来画廊（2018，即将开幕），美国纽约，《每個東西都有一個有效期》，凯尚画廊，美国纽约（2016），“周俊辉：无话可说”，汉雅轩，香港，（2015），《文化权利 - 艺术家参选的前因后果》，香港科技大学，中国香港（2013）。《特别属性：周俊辉的电影画》，时代广场，香港（2012），《衍生的衍生》，汉雅轩，香港（2009）；《四川热！》，格里菲斯艺术画廊，雷休斯画廊，悉尼，澳大利亚（2009）；《周俊辉 - 上海滩》，艾可画廊，上海（2008）；中国国际艺术博览会，北京，中国（2008）；《周俊辉 绘画/影像/摄影展》，汉雅轩，香港（2004）；《青年艺术家展览 - 绘画 稊稗 上限 - 周俊辉绘画展》，香港艺术中心（2003）；辉的作品也被多家文化机构展出。诸如《中国艺术之旅，希克藏品展》，北布拉班特博物馆，荷兰，（2018）；《进化中的图像：现代香港版畫》，一新美术馆，九龙，中国香港（2017）。

) ; 《中国私语 : 来自Sigg und M+ Sigg 的最新收藏》, 伯尔尼美术馆, 伯尔尼 (2016) ; 《聚点: 威尼斯》, 威尼斯军械库, 威尼斯, 意大利 (2015) ; 《时间游人》, 香港文化博物馆 (2015) ; 《身是客-归来》, 香港艺术馆, 中国香港 (2015) ; 《传承与创造 - 艺术对抗艺术》, 上海当代艺术博物馆, (2010) ; 利物浦双年展, 利物浦, 英国 (2012) ; 《蝴蝶效应 - 海峡两岸四区艺术交流》 (2010), 何香凝美术馆, 深圳, 中国 ; 《迷人的体验》, 香港美术馆, 中国香港 (2009) ; 《香港制造》, 香港当代艺术博物馆, 中国香港 (2008) ; 《第十个十年: 香港艺术》, 曼彻斯特, 英国 (2007) ; 《中国新浪》, 慕尼黑, 德国 (2007) ; 《地轴转移 - 艺术家对香港回归十周年的回想》, 上海当代艺术博物馆, 上海, 中国 (2007)

周俊辉已经出版了六部个人独立画册, 除此之外, 他的作品也被纽约

时报、Artnews、南方早报等多家国内外知名媒体所报道。在过去十四年中, 周俊辉也是许多港媒争相报导的对象 (详情请参见艺术家简历)。辉曾于2008年荣获香港艺术中心成立三十周年大奖, 于2006年荣获Sovereign亚洲艺术奖。

THE POWER OF ART: THE MASTERFUL WORK OF CHOW CHUN FAI.

By Richard Daniel Klein

It is an absolute honor for Eli Klein to be presenting an exceptional solo exhibition for the renowned artist Chow Chun Fai. Fai is unique as an artist in a great number of ways, including his overt role as a political activist in Hong Kong, a British colony for over 150 years and now a Special Administrative Region in China. Fai was born in Hong Kong, graduating from the Chinese University of Hong Kong with both a BA and a Masters in Fine Arts. His deep concerns with the plight of the Hong Kong Chinese are reflected in dynamic, enthralling pieces of art which have reach and significance today beyond just East Asia. Appropri-

ately, exhibitions of this prize-winning artist throughout much of Europe and Asia have received widespread acclaim.

Artists, historically, have been provocateurs challenging the status quo. A work of art can, in some ways, be even more powerful than the written word. And, in many places today which are controlled by undemocratic regimes which permit no dissent or critique to occur in the print, the messages which can be conveyed through paintings and photographs are uniquely powerful, and desperately needed.

Fai began working on all the pieces in 2016 to prepare for this exhibition. In mid-June, Fai shipped the works, some completed and others partially completed, to the gallery. Fai

has been a resident at the gallery for almost three months, working around the clock to achieve masterful pieces of work. While many of his works were planned two years ago, Fai has taken advantage of the New York socio-political culture to draw inspiration to further improve his works for the upcoming exhibition.

One stand-out piece was completed last year —“A Battle of Wits: Victory will come when there is no way to retreat.” (2017). This oil on canvas addresses an unfortunate truth--sometimes, the oppressor wins. Sometimes those concerned with the vital struggle for justice might tire, might feel hopeless, might want to give in to overwhelming feelings of desperation. One can think of many places in the world where this is precisely what has happened. But Fai gives us hope. There is light at the end of the tunnel. Victory will come, perhaps not today, nor tomorrow, but there will come a time

when people will rise up. And when that occurs, as Fai tells us, Victory Will Come.

As is true with so much in art, the perspective of the viewer impacts upon the perceived theme of the piece as well as interpreting what the artist intended to convey. Take “2046: When you don’t take No for an answer, there is still a chance you’ll get what you want,” (2018), as an example. The full caption instructs that the desired outcome will only come, “When you don’t take No for an answer.” But the object in the photo is a Robot, and the tear, which of course is not to be expected to be shed by a Robot, indicates that it may be too late. If one does nothing, if one “takes No for the answer,” one’s fate may be doomed.

But Fai not only paints the recent past and provides ominous forecasts of the future, many of his pieces in this show are glorious manifestations of Chinese history. In two pic-

es exhibited side by side, we see an Emperor instructing his son. In the first, the Emperor is holding a sword above his son and reminds his son of the obvious, “You can only have what I choose to give you.” History is replete with the hard lessons we have all learned from Benevolent Dictators. The second panel is the message, the all too clear reminder, that “What I do not give, you must never take by force.” Is such control by the Chinese Emperor, is the warning given to the son — and by extension, to all of the people — being replicated today? Are autocrats threatening the clear use of force if the people begin to rise up?

These are rough times, and Fai knows it all too well. On a small scale as well as large. He was Chairman of the Fotanian Artist Village in Hong Kong, which, as is all too true of many such crucially vital institutions worldwide, is threatened with extinction due to “progress,” due to “development,”

which all too often means for the benefit of commercial, corporate interests.

As Fai has lamented, in modern day China, art and culture have all too often taken a back seat to money. The passion of Fai’s views led him to seek legislative office in 2012 in order to give a voice to the artists whose studios were threatened by displacement. The ever-increasing focus on commercialism as well as the tightening of control by the governments in both Hong Kong and throughout China, certainly doesn’t mean that Fai will fade into the distance. Even though a piece dramatizing the student demonstrations calling for democracy at Tiananmen Square in 1989 was not able to be shown at the Museum of Hong Kong, censorship cannot silence Fai. He has brilliantly created images from classic films to convey powerful messages. Take for example, “A Better Tomorrow: We were scolded then we were bad. But now when we turn out to be good we

are being tracked.” (2013). This fascinating piece, made with enamel industrial paint recreating a scene showing conflict between members of the Mafia, may well be viewed as representing the discord between the Hong Kong Chinese people and the mainland. The Mafia has no monopoly on corruption — or surveillance — and in Fai’s eyes, the situation has only worsened since the crackdown by China after protest demonstrations shut down parts of central Hong Kong for three months in 2014.

The need by those in control to maintain control is all too prevalent. Fai’s “Curse of the Golden Flower: If a person is sick, they have to be treated,” (2017), brings that point home masterfully. This oil on canvas portrays an Emperor who perceives his power to be threatened by his wife. The “remedy” to the problem was to give her medicine, the effect of which was to increasingly weaken her in order to minimize the

challenge to the Emperor’s rule.

Sarcasm and humor are two of Fai’s tools. In “Chicken and Duck Talk: The Relationship between Chinese boss and his staff is very close,” Fai recreates a movie scene that was actually filmed in 1988 on the block on which Fai lived. “Chicken and duck talk” is an old Chinese idiom referring to the inability to actually communicate — the failure of one party to understand the other. Some of Fai’s works are simply humorous and fun, and brilliantly painted. There’s no difficulty whatsoever in recognizing the American actor playing The Joker in the painting from “Batman: You can’t make an omelet without breaking some eggs.” (2018). And this exhibit at Eli Klein includes the first cartoon that Fai has ever done, recreating a scene from the original Transformers film released in 1986.

One of the largest, and perhaps most colorful piece in the exhibit is “The Grandmasters: The world is big place. Why limit it to North and South?” (2018).

There is a great amount of detail in this work, and much care and analysis is required to fully appreciate it. The two individuals portrayed are Kung Fu Grandmasters, the older one on the left with the cap is from the north of China, and the younger is an individual who had actually fled China for Hong Kong after the victory by the Communists in the late 1940s.

Contrasted to the portrayal of the martial arts Grandmasters, is the apparent serenity of “Ashes of Time: It is written in the Buddhist Canon. The flag is still. The wind is calm. It is the heart of man that is in turmoil.” (2013). This Zen Buddhist thought can be traced back to the 7th Century. The calm water portrays the mind, yet the waves are abundant and are caused

by the agitated and disturbed mind. We suffer because of the attachment to, and desire for, material things. The ongoing pursuit of wealth, whether in China or the United States, is what creates our suffering.

This is an amazing show, one that is likely to be etched in one’s mind long after leaving Eli Klein. You will surely understand why Fai has been awarded the Hong Kong Arts Centre 30th Anniversary Grand Prize as well as the Sovereign Asian Art Prize. Please see the full set of works elsewhere in the catalog that are part of this exhibit which have not been described in this essay.

ABOUT THE AUTHOR

Richard Daniel Klein obtained his B.S., with honors from the University of Wisconsin; Masters in International Affairs and Doctoral Degree in Comparative Education and International Relations, School of International Affairs, Columbia University; J.D. from Harvard Law School. Professor Klein was a Ford Foundation Study Fellow in International Development at both Columbia University and at Harvard Law School.

Professor Klein served as a Peace Corps Volunteer stationed in Somalia for two years, and has served as Chair-Elect of the Section on International Human Rights of the American Association of Law Schools. He was a visiting professor at the University of Hong Kong Department of Law and has taught courses in International Human Rights in China, Vietnam, India, Israel, Russia, and Germany. Professor Klein has been awarded numerous Honors from students in grat-

itude of his teachings. Professor Klein is currently Bruce K. Gould Distinguished Professor of Law at Touro Law Center. Many of his scholarly publications have focused on International Human Rights issues in the People's Republic of China. His most notable and relevant works include *Law and Racism in an Asian Setting: An Analysis of the British Rule of Hong Kong* (1995), *The Empire Strikes Back: The Use of Law by the British to Suppress Political Dissent in Hong Kong* (1997), *Immigration Laws as Instruments of Discrimination: Legislation Designed to Limit Chinese Immigration into the United Kingdom* (1997), *The Status of Human Rights in Hong Kong* (1997), *The World's Youngest Political Prisoner* (1999), *Cultural Relativism, Economic Development and International Human Rights in the Asian context* (2001), and most recently, *An Analysis of China's Human Rights Policies in Tibet: China's Compliance with the Mandates of International Law Regarding*

《艺术的力量：周俊辉佳作赏析》

理查德·丹尼尔·克莱恩

奕来画廊非常荣幸本次能为您呈现著名画家周俊辉的个展。周俊辉是一名在各方面都有着鲜明特点的艺术家的，比如他曾在香港的政治活动中扮演显著角色。香港曾经是英联邦政府的殖民地，现在是中国的行政特区。周俊辉出生于香港，在香港中文大学取得艺术学士及硕士学位。他对香港人民的深远忧虑都反映在他多变而富有张力的画作之中，这些作品的影响力也早已不再局限于东亚的范畴。周俊辉屡获殊荣，也曾在欧洲及亚洲各国举办展览并收获好评。

自古以来，艺术家往往成为社会现状的挑衅者。一件艺术品从某种意义上来说，甚至比文字更具有力量。此外，非民主的社会制度仍然在很多地方普遍存在，这些地方的媒体也少有反对或批判性的声音，因此，通过绘画和摄影作品为媒介来传递讯息是社会急需的有力手段。

本次展览的作品大多数完成于2018年6月至9月，周俊辉从2018年6月起作为奕来画廊的驻地艺术家在画廊进行绘画创作。在此之前，早在2016年艺术家在香港就已经预先完成了此次展览的许多画作底稿，然后将其运往纽约继续创作以避免作品的损坏。周俊辉几乎是夜以继日地完成了这一批卓越的作品。

此次展览中出众的一件作品是艺术家去年完成的“墨攻：投之亡地然后存，陷之死地而后生”。这幅油画影射了一个令人遗憾的社会现实：生活中有时候是那些无情的压迫者占了上风。而那些为了正义苦苦挣扎的人却或许疲惫，或许绝望，或许想向势不可挡的绝望感受投降。我们可以想像，诸如此类一模一样的情景依然在这世上的许多其他角落重演。但是周俊辉的这幅作品给我们带来了一丝希望，告诉我们光明就在前方不远处。胜利总会降临，也许不是今天，也不是明

天，但总有那么一天人们会振作崛起。就像周俊辉作品所表现的那样，置之死地而后生。

在艺术领域，观赏者的欣赏角度往往能影响他们对画作的认知，也会影响他们对艺术家所表达的作品主旨的理解程度。以作品“2016：只要你自己不放弃，你永远还有机会”为例，画中的字幕告诉观赏者只有“你自己不放弃”，理想的结果才会成真。然而，画面描摹的对象其实是个机器人，画面中的机器人流着眼泪。这显然不符合常理，暗示着也许一切都为时已晚。如果一个人无所作为，只会逆来顺受，那也许他的前途也就此被自己放弃。

周俊辉的作品不仅描绘了刚刚过去的几年，也给未来提供了全方位的畅想。与此同时他的许多作品也展现了中国古代辉煌的历史。在两幅毗邻的作品中，我们可以看出皇帝正在教育他的后代。在第一幅画作中，皇帝手执宝剑提醒皇子“朕赐给你的才是你的”。历史一直有

在重复此类所谓“独裁者的仁慈”带给人民的惨痛教训。第二幅画昭然若揭地传达了“朕不给你的，你永远别想得到”。这种中国古代帝王的控制是给儿子的警示，进一步来说，其实也是对人民的警示。这样的警示今天仍在发生么？独裁的统治是否阻碍了人民的崛起？

这些艰难岁月，不管是微观层面还是宏观层面，周俊辉都非常熟知。他担任香港火炭艺术社群的社长。就像目前全球其他艺术团一样，伙炭艺术村因为社会经济发展而受到解散的威胁，这往往由对商业利益的追捧所致。

正如艺术家所叹息的那样，艺术和文化常常妥协于资本。周俊辉对现状的不满激发了他参加议员选举的热情，他于2012年参与选举，希望能借此机会为工作室被拆迁所影响的艺术家们发声。香港以及整个中国愈演愈烈的以商业为中心的消费主义和越来越严的政府管控并没有让周俊辉在大众视野中消失。尽管他的一幅描绘1989年天安门事

变学生游行的作品并未得以在香港美术馆展出，但审查制度并没有让周俊辉停止发声。周俊辉借香港电影中的经典桥段来表达他强有力的想法。

比如在“英雄本色：做坏人的时候给人骂，做好人的时候连走两步也被跟踪”这幅用工业陶瓷颜料绘制的作品中，艺术家着力表现了黑帮成员之间的矛盾冲突。这幅作品也隐喻了香港和大陆人民的不和。黑帮并非腐败和监控的独享者，在周俊辉眼中，作品中描述到的“被骂”和“被跟踪”这些情况在2014年长达三个月的香港占中事件后变得更加糟糕。

执政者总是普遍需要维持他们的统治。辉的作品“满城尽带黄金甲：有病就该吃药”就很好地体现了这一点。这张布面油画描绘了一位觉得自己的政权统治受到他妻子威胁的皇帝。皇帝对这个问题的解药就是暗中使她服用毒药。这样一来皇后日渐式微，皇帝受到的威胁也逐渐削弱。

反讽和幽默是周俊辉常用的两种手法。在作品“鸡同鸭讲：中国人的老板和伙计感情特别好，你说是不是？”中，俊辉重现了电影1988年拍摄时的场景，而这个电影拍摄地也恰巧是辉曾经居住过的地方。“鸡同鸭讲”是个古老的中国成语，意为交流的双方无法有效沟通和理解对方。周俊辉的一些作品不仅诙谐幽默，简单易懂，并且技法独特。我们不难辨认他的一幅画作中描绘了美国影星在电影《蝙蝠侠》中扮演的小丑。此次展览也包括艺术家创作的第一幅卡通片，那是1986年《变形金刚》系列电影中的一个场景。

在这次展览中画幅最大，色彩最绚丽的一幅作品便是“一代宗师——其实天下之大又何止南北”。这幅画细节饱满，需要人们用心分析体会才能得以欣赏。这幅画中的两位人物都是功夫大师，左边那位年长带帽者来自中国北方，右边的则是在1940年共产党胜利后逃离至香港的青年。

和上文中以人物肖像为主体的画作不同的是，作品“东邪西毒：佛典有云，旗未动，风也未吹，是人的心自己在动”，在这其中有一丝宁静。这句佛教禅宗名言可追踪到公元七世纪。平静的水面映照了安静的心灵，而汹涌的浪花翻译了人内心不安且聒噪的心境。人内心的许多挣扎都来源于对世俗的留恋和对物质的过度追求。不管是在中国还是美国，是对名利的追逐置人于苦海。

这是一场了不起的展览，也许观者在离开奕来画廊之后，依然久久不能忘怀这些绝妙的作品。周俊辉被授予了香港艺术中心三十周年大奖和杰出亚洲艺术奖可谓实至名归。欢迎您继续阅览本图册关于此展的其余作品。

关于作者

理查德·丹尼尔·克莱恩教授于威斯康星麦迪逊大学获得荣誉学士学位。随后，他前往哥伦比亚大学国际事务学院深造，获得国际事务硕士学位、比较教育与国际关系博士学位。哈佛大学法律博士。克莱恩教授也是哥伦比亚大学和哈佛大学两校福特基金会国际发展研究委员会委员。

克莱恩教授曾经效力于维和部队，驻索马里两年，并担任美国法学院协会国际人权部门主席。他也是香港大学法律系客座教授，并且在中国、越南、印度、以色列、德国教授法律课程。克莱恩教授在执教生涯中深受学生喜爱，已获得多项由学生推选的光荣称号。他目前就职于土罗法律中心担任Bruce K. Gould荣誉教授并发表了许多关于中国国际人权问题的学术文章。他最有名的著作包括发表于1995年的“亚洲的法律与种族制度：针对英国殖民统治下香港的分析”，发表于1997年的“帝国回归：英国人

如何利用法律压制香港人民对政治的异议”，发表于1997年的“移民法案作为歧视的手段：那些专门限制中国公民移民英国的法案”，发表于1997年的“人权在香港的地位”，发表于1999年的“世界上最年轻的政治罪犯”，发表于2001年的“亚洲背景下的文化相对论：经济发展和国际人权”，和发表于2012年的“关于中国在西藏人权政策的分析：中国对于国际民事以及政治法规的服从”。





*A Better Tomorrow: We were scolded when we were bad. When we turn to be good
we are being tracked, 2013*

Enamel paint on canvas

39 3/8 x 59 1/16 inches (100 x 150 cm)



Curse of the Golden Flower: If a person is sick, they have to be treated, 2017

Oil on canvas

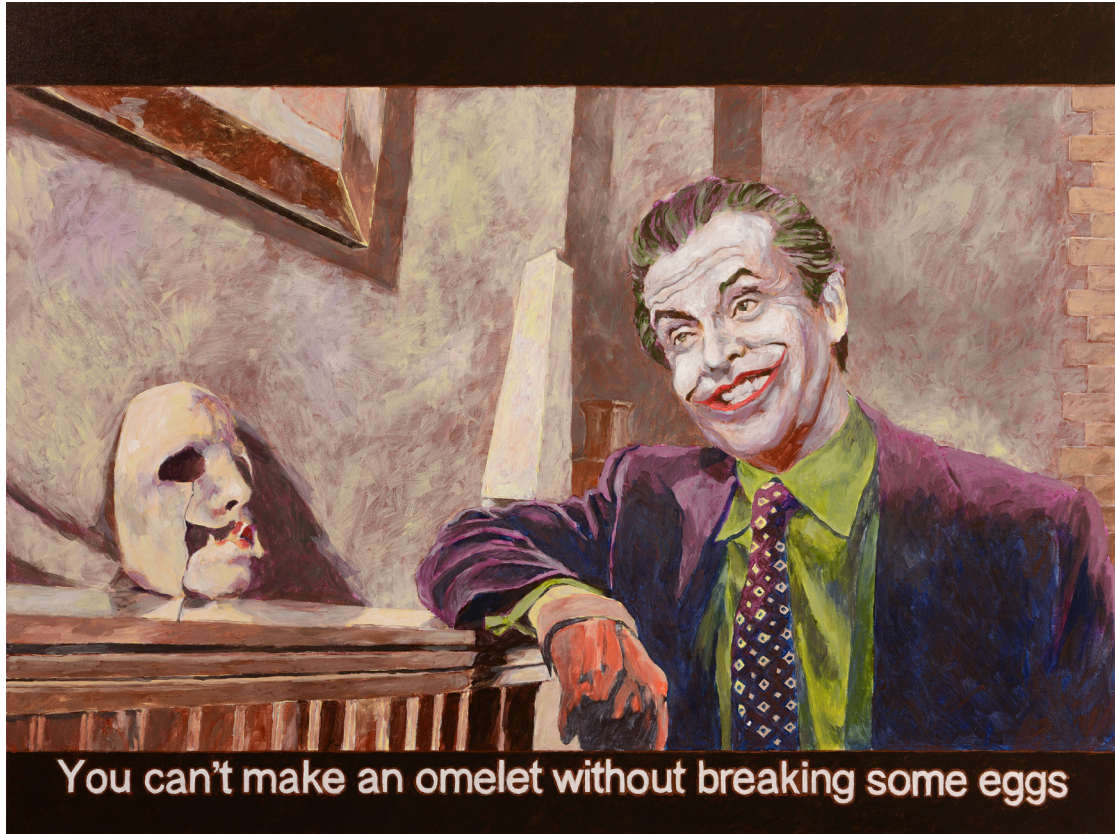
39 3/8 x 59 1/16 inches (100 x 150 cm)



Chicken and Duck Talk: The relationship between Chinese boss and his staff is very close, 2018

Acrylic on canvas

59 1/16 x 78 3/4 inches (150 x 200 cm)



Batman: You can't make an omelet without breaking some eggs, 2018

Acrylic on canvas

35 7/16 x 47 1/4 inches (90 x 120 cm)



The Grandmasters: The world is a big place. Why limit it to North and South? 2018

Acrylic on canvas

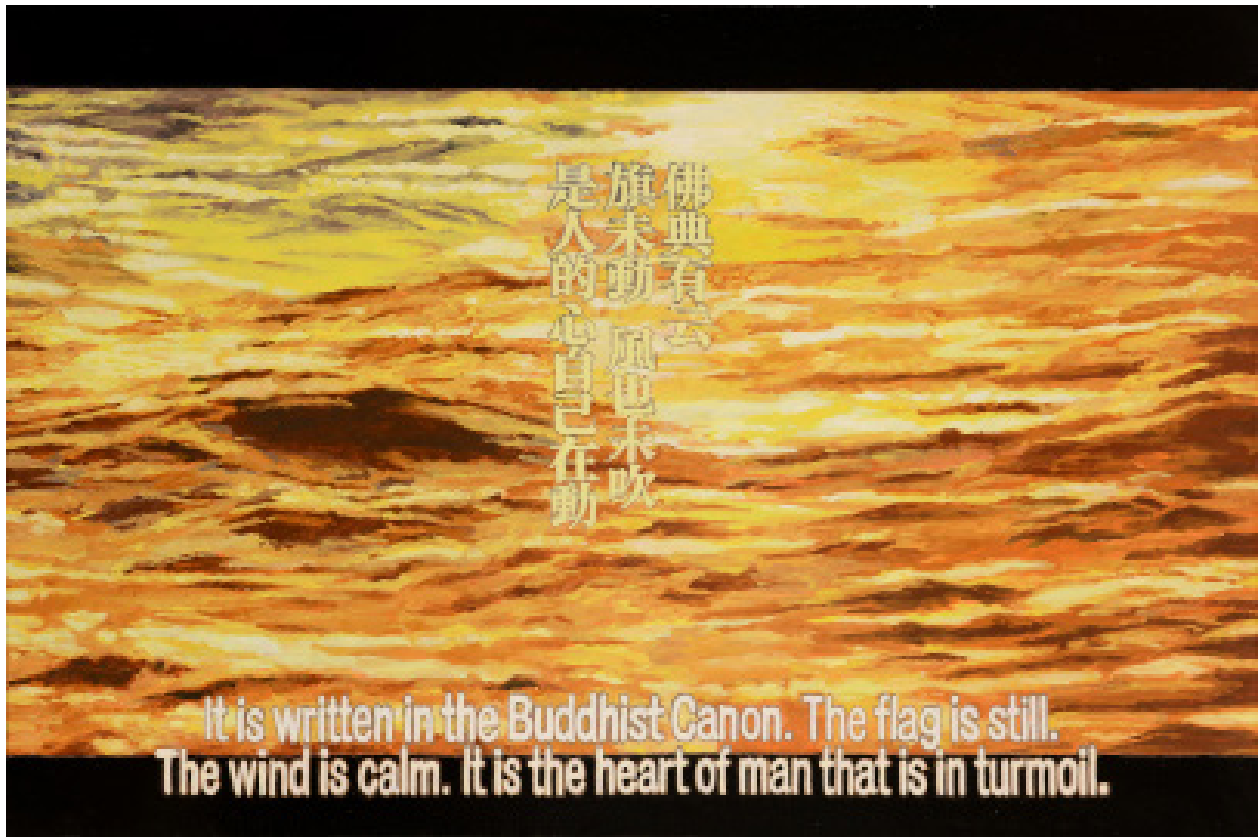
61 x 102 3/8 inches (155 x 260 cm)



The Grandmasters: Kungfu is about precision, 2018

Oil on canvas

26 3/4 x 39 3/8 inches (68 x 100 cm)



Ashes of Time: It is written in the Buddhist Canon. The flag is still. The wind is calm. It is the heart of man that is in turmoil, 2018

Enamel paint on canvas
39 3/8 x 59 1/16 inches (100 x 150 cm)



2046: When you don't take No for an answer, there is still a chance you'll get what you want, 2018

Acrylic on canvas

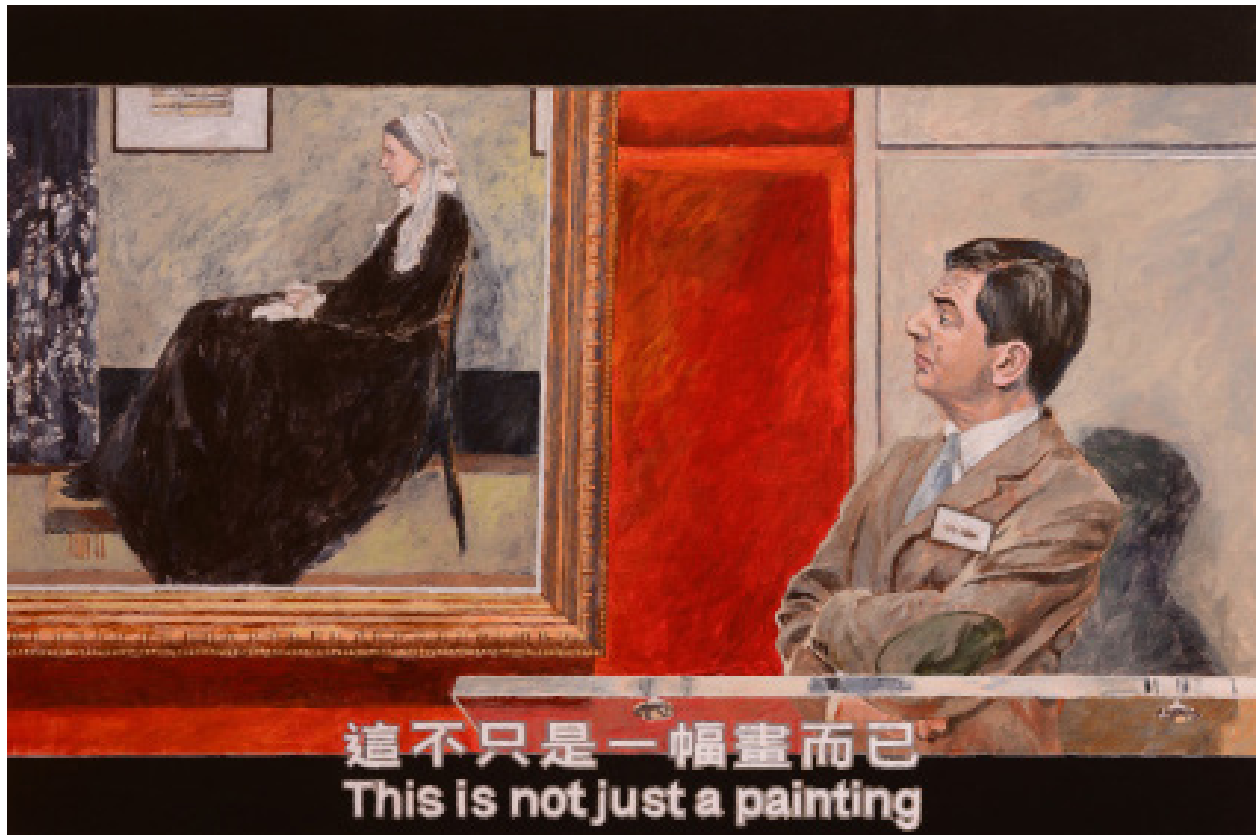
39 3/8 x 59 inches (100 x 150 cm)



A Battle of Wits: Victory will come when there is no way to retreat, 2018

Oil on canvas

26 3/4 x 39 3/8 inches (68 x 100 cm)



Bean: This is not just a painting, 2018

Acrylic on canvas

39 3/8 x 59 1/6 inches (100 x 150 cm)



Curse of the Golden Flower: What I do not give, you must never take by force, 2018

Oil on canvas

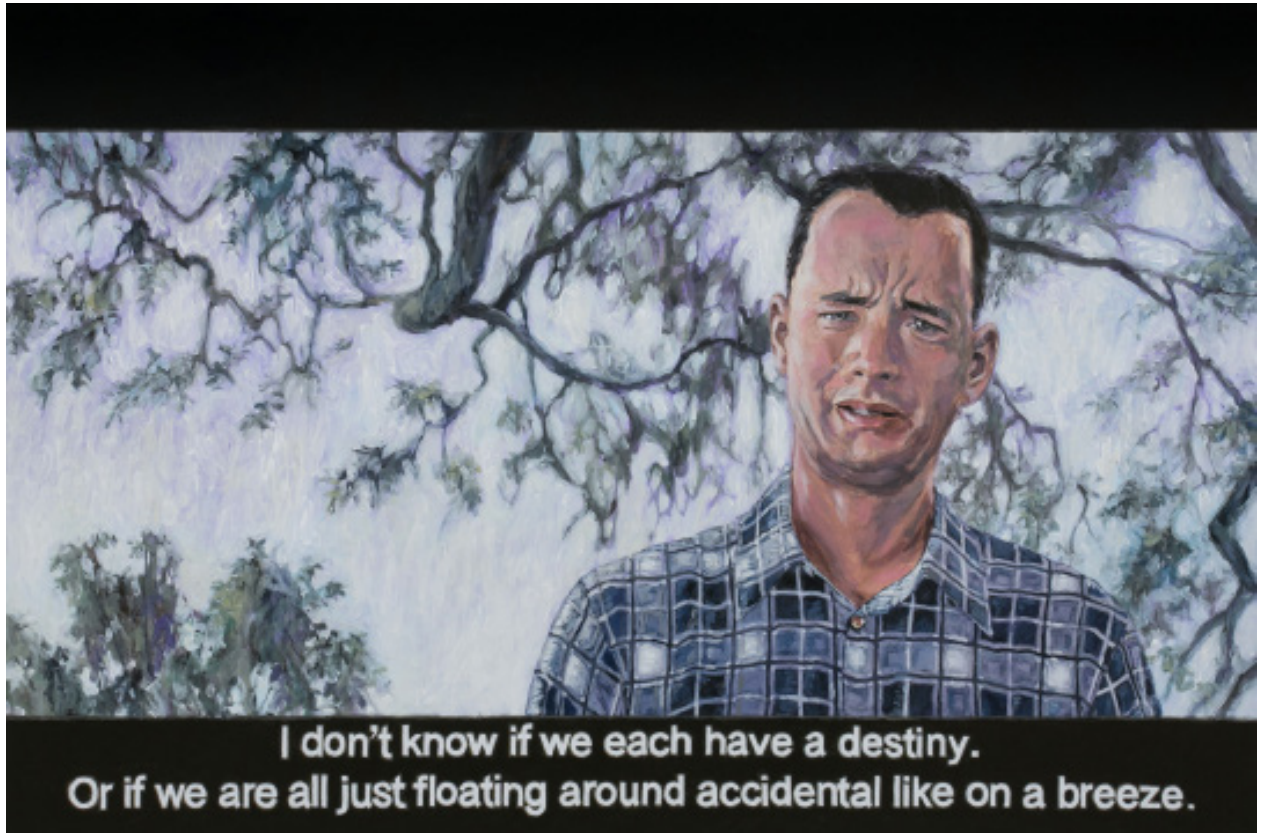
39 3/8 x 59 inches (100 x 150 cm)



Curse of the Golden Flower: You can only have what I choose to give you, 2018

Oil on canvas

39 3/8 x 59 inches (100 x 150 cm)



Forrest Gump: I don't know if we each have a destiny, or if we are all just floating around accidental like on a breeze 2018

Acrylic on canvas

39 3/8 x 59 inches (100 x 150 cm)



Forrest Gump: You go to put the past behind you before you can move on. And I think that's what my running was all about, 2018

Oil on canvas

39 3/8 x 59 inches (100 x 150 cm)



Godfather: Papa never talked business at the table, 2018

Acrylic on canvas

78 3/4 x 110 1/4 inches (200 x 280 cm)



Godfather II: Keep your friends close but your enemies closer, 2018

Acrylic on canvas

53 1/8 x 78 3/4 inches (135 x 200 cm)



Leon the Professional: I want love or death, 2018

Acrylic on canvas

47 1/4 x 78 3/4 inches (120 x 200 cm)



Pollock: This isn't painting, 2018
Acrylic on canvas
39 3/8 x 59 1/16 inches (100 x 150 cm)



Transformers: Every place reminds you of some place else, 2018

Acrylic on canvas

35 7/16 x 47 1/4 inches (90 x 120 cm)



Chow Chun Fai at work during his summer 2018 residency at Eli Klein Gallery

CURRICULUM VITAE

Born in 1980 in Hong Kong. Lives and works in Hong Kong.

Education

2003 BA Department of Fine Arts, the Chinese University of Hong Kong

2006 MFA Department of Fine Arts, the Chinese University of Hong Kong

Solo Exhibitions

2018 “CHOW CHUN FAI,” Eli Klein Gallery, New York, NY

2016 “Everything comes with an expiry date,” Klein Sun Gallery, New York, NY

2015 “CHOW Chun Fai: I Have Nothing to Say,” Hanart TZ Gallery, Hong Kong

2013 “CHOW Chun Fai: I Have Something to Say,” Hanart TZ Gallery, Hong Kong

“Cultural Rights-Artist Running An Election,” Hong Kong University of Science and Technology, Sai Kung, Hong Kong

2012 ‘Special Feature: Chow Chun Fai’s Painting on Movie’, Times Square Open Piazza, Hong Kong

2010 “Reproduction of Reproduction,” Hanart TZ Gallery, Hong Kong

2009 “Not-Fine-Art: CHOW Chun Fai,” Hanart TZ Gallery, Hong Kong

“Sichuan Hot!”, Griffith Artworks, Ray Hughes Gallery, Sydney, Australia

2008 “Shanghai Tan-Paintings by CHOW Chun Fai,” Aike-Dellarco, Shanghai, China

China International Gallery Exposition, Beijing, China

“CHOW Chun Fai Paintings Videos Photography,” Hanart TZ Gallery, Hong Kong

2005 “Significant Form: Paintings of Chow Chun Fai,” Grotto Fine Art, Hong Kong

2004 “Paintings by CHOW Chun Fai”, State of Arts Gallery, Hong Kong, China

2003 “Young Artists’ Exhibition-Painting, Grass, Ceiling-Paintings by CHOW Chun-Fai,” Hong Kong ArtCentre, Hong Kong

Selected Group Exhibitions

2018 “A Chinese Journey,” Het Noordbrabants Museum, S-Hertogenbosch, Netherlands

2017 “Evolving Images: Modern Hong Kong Printmaking,” Sun Museum, Kowloon, Hong Kong

“Dialogue with Contemporary Japanese Art,” China Cultural Centre, Tokyo, Japan

“60th Anniversary of Fine Arts Department CUHK,” Cattle Depot, Hong Kong

2016 “Chinese Whispers,” Kunstmuseum Bern; Zentrum Paul Klee, Bern, Switzerland

2015 “Venice Meeting Point,” Collateral Event of 55th Venice Biennale, Arsenale, Venice, Italy

“The Past is Continuing,” Hong Kong Heritage Museum, Hong Kong

“All Are Guests-Homecoming,” Hong Kong Museum of Art, Hong Kong

2014 “Light and Shadows-Caravaggio • The Italian Baroque Master,” Asia Society, Hong Kong

Animamix Biennale 2013-14, Run Run Shaw Creative Media Center, City University of Hong Kong, Hong Kong

2012 “Hong Kong Eye,” Saatchi Gallery, London, United Kingdom

“All Are Guests,” Liverpool Biennial, Liverpool, United Kingdom

2011 Chongqing Biennale for Young Artists, Chongqing Art Museum/ Sichuan Academy of Fine Arts, Chongqing, China

2010 “Legacy and Creation - Art vs Art,” MOCA, Shanghai, China

“Fung Shui Sculptures and Installations,” Wooferten, Hong Kong

“Butterfly Effect - An Artistic Communication Project of Cross-Strait Four-Regions,” He Xiangning

Art Museum, Shenzhen, China

2009 “Second Skin - CHOW Chun Fai & Wilson Shieh,” Osage Gallery, Singapore

“Charming Experience,” Hong Kong Museum of Art, Hong Kong

2008 “Made in Hong Kong,” Hong Kong Museum of Art, Hong Kong

“Effetto Stalker #2,” Aike-Dellarco, Palermo, Italy

“Art Container Project: Beautiful Journey. Beautiful World,” West Kowloon Cul-

tural District, Hong Kong

“HK Unveiled - Contemporary Art in the SAR”, Atting House, Hong Kong

“Hong Kong Visual Arts Society 35th Anniversary Exhibition”, Hong Kong City Hall Exhibition Hall,

Low Block, Hong Kong

2007 “The Pivotal Decade: Hong Kong Art,” Manchester, United Kingdom

“China’s Next Wave,” Munich, Germany

“Reversing Horizons,” MOCA, Shanghai, China

“Inside Looking Out,” Osage Gallery, Hong Kong; Beijing, China

2006 “Beyond Foreordination-Contemporary Photography Exhibition,” 798 Art District, Beijing, China

2005 “YCCA-Yong Chinese Contemporary Art,” HangART-7, Salzburg, Austria

2003 “Matrix Inside Out: Paintings by AU Hoi Lam and CHOW Chun Fai,” Grotto Fine Art, Hong Kong

The Hong Kong Art Biennial Exhibition 2003,

Hong Kong Museum of Art, Hong Kong

2001 “Joint Funeral of Chow & Kwan,” 1a Space, Hong Kong

Public Collections

21 C Museum, Louisville, KY, United States

Deutsche Bank, Hong Kong

Frank Suss Collection, London, United Kingdom

Hotel Icon, Hong Kong

Harbour City, Hong Kong

Himalayas Art Museum, Shanghai, China

HangArt-7, Salzburg, Austria

Hong Kong Museum of Art, Hong Kong

Hong Kong Heritage Museum, Hong Kong

M+ Museum, Hong Kong

Swire Properties, Hong Kong

The Pawn, Hong Kong

Uli Sigg Collection, Mauensee, Switzerland

White Rabbit Collection, Sydney, Australia

Awards

2008 Grand Prize, HK Arts Centre 30th Anniversary

2006 Grand Prize, Sovereign Art Prize

2005 Finalist, Sovereign Art Prize

2004 Finalist, Sovereign Art Prize

2003 Award in Chinese Painting, Hui's Fine Arts

Creative Prize, Ramon Woon

Two Dimensional Art Award, Gallery Ferry Competition

Finalist, Philippe Charriol Foundation 18th Annual Art Competition

2002 Finalist, Philippe Charriol Foundation 17th Annual Art Competition

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Selected Publications

2018

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Vigneron, Frank. Hong Kong Soft Power: Art Practices in the Special Administrative Region, 2005-2014. The Chinese University Press, 2018.

2017

Qiu, Sumin. Evolving Images: Modern Hong Kong Printmaking. Sun Museum, 2017.

2015

Chun Fai, Chow. I Have Nothing To Say. Edited by Leung Po Shan Anthony. Translated by Valerie C. Doran, Hanart T Z Gallery, Hong Kong, 2015.

Chun Fai, Chow. I Have Something To Say. Edited by Leung Po Shan Anthony. Translated by Ella Liao, Hanart T Z Gallery, Hong Kong, 2015.

2013

Chun Fai, Chow. Cultural Rights - Artist Running an Election. Edited by Ying Kwok. Translated by Vicky Yuen, The HKUST Center for the Arts, 2013. Published in conjunction with Chow Chun-Fai's solo exhibition "Cultural Rights- Artist Running an Election."

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2005

Chun Fai, Chow. Significant Form: Paintings of Chow Chun Fai. Edited by Henry Au-yueng and Jennifer H. Au-yueng, Grotto Fine Art Ltd., Hong Kong, 2005.

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2018

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Jia, Shengfeng. "Reflection on derivative recreation." Ming Pao Daily (Hong Kong), 60-64, June 2012.

Zheng, Tianyi. "Transfer of sovereignty over Hong Kong for fifty years: fifteen local artists' collective representation of the image of Hong Kong." Hong Kong Economic Journal (Hong Kong), C3, 2012.

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2008

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“A Place To Be.” Asian Art News, Jan/Feb. 2008, pp.116-117.

“China’s Visual Culture: Chang Tsong-zung.” Asian Art News, Jan/Feb. 2008, pp.98.

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“The Diaspora: Alice King.” Asian Art News, Jan/Feb. 2008, pp.102.

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“A Master’s View: Gaylord Chan (b.1925).” Asian Art News, Jan/Feb. 2008.

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Installation view at Eli Klein Gallery

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