

FUNG MING CHIP
SOLO EXHIBITION

Art Platform—Los Angeles

27 - 30 September 2012

Booth 308

The Barker Hangar

3021 Airport Avenue

Santa Monica



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Essay by Britta Erickson
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Finding Infinite Possibilities Where Before There Were Few: Fung Ming Chip's Art

Britta Erickson

Introduction

Fung Ming Chip takes a unique and revolutionary approach to calligraphy and seal carving, the most hallowed of the traditional Chinese visual arts. Brashly he pulls them apart to examine their fundamentals. (To say he deconstructs them seems too disengaged to describe his process.) Focusing on those art forms' basic, essential characteristics, he produces extraordinary explorative works of art that illuminate their nature. The unceasing inventiveness of Fung Ming Chip's works cast a fresh light on ancient art forms, even as superficially they seem to stray afar.

Born in Guangdong Province in 1951, Fung Ming Chip grew up across the border in Hong Kong, where he completed his primary school education. He worked for a while before moving to New Jersey in the United States in 1977. In the 1980s he wrote and directed five plays in Taiwan, and in the early 1990s published a novel. Since 1986 he has divided his time between New York, Hong Kong, and Taipei, but now stays mostly in Hong Kong. It would seem he had a physically and intellectually restless existence before he found his true calling as a revolutionary calligrapher, working also in the related area of seal carving, and then expanding his oeuvre to present the forms he evolved from investigating Chinese characters as sculpture, and integrated into large murals.

Over the past several decades, Chinese calligraphers have sought to propel their art into the post-modern era. Ink painters in a parallel situation have focused on the ink, the paper, and the process in order to engineer a fresh look at a time-honored mode of artistic creation. Calligraphers have employed similar approaches, but prior to Fung Ming Chip such efforts of deconstruction did not pursue that strategy to its logical and extreme conclusion.

Seal Carving and Sculpture: Toward a Personal Universe

Each Chinese character is a small wonder of design, with from one to more than thirty strokes arranged within a uniformly sized square. (That is to say, each character in a text, whether composed of one or of thirty strokes, is the same size.) A character's composition has been refined over the course of millennia, some beginning as pictograms, and all developing from less regimented beginnings to their final forms as now recorded in the dictionary. Along the way, the general aesthetics of the written word has evolved, too, partly in response to the medium on which text appeared during a particular era. Very early writing such as oracle bone script, for example, was scratched into turtle plastrons and cattle scapulae, resulting in thin lines very different from those of the writing styles developed later to be cast into bronzes: the latter scripts' features are more rounded and robust in feel because in place of oracle bones script's friable base, the characters were carved into an eminently more workable material, clay, prior to being cast in bronze. Following on from the bronze scripts was a more simplified script that became favored for use in seals, and has been designated seal script.

Chinese characters possess tightly knit compositions, and seals bring together a small number of characters, often four, into a larger harmonious composition, itself often square. The text is most often a name or studio name, and seals frequently function as would a signature, projecting the authority of the named individual or office-bearer. For his personal use, Fung Ming Chip has carved seals with unusual shapes (a triangle), humorous content (a rabbit, a carrot), and with elements of the text encroaching on the border, or tipped slightly off-kilter. These unusual elements are not without precedent: historically, seal carvers have at times used such shapes as gourds or the seal rock's natural shape; animals appeared in some of China's earliest seals, and some twentieth century artists like Ding Yanyong (1902-1978) featured amusing animals in their seals; and occasionally a character's stroke would creep into the seal's border. Nevertheless, in Fung Ming Chip's seals the nontraditional elements come together with a particular idiosyncratic charm.

Fung has pushed all three of these nontraditional seal carving elements to extremes, and more in his painted carvings. The reference of the carvings to seals is made clear in the presentation of relief areas painted the

red of seal ink against a white background, with a framing element also in relief. But they differ from seals, most obviously in their much larger size, but fundamentally in the way the subject is treated. Through his intense period of carving innumerable seals, Fung Ming Chip had come to appreciate the characters as signs; breaking them into their constituent elements and returning to their pictographic forms, he developed the imagery for his wooden sculptures. Clouds, eyes, suns, and moons come together with less obviously identifiable forms in a delightfully quirky personal cosmography.

While he no longer creates wooden sculptures, Fung Ming Chip continues to play with the pictographic personal vocabulary he developed with his sculptures. The forms find re-expression in large-scale murals, for example the Inner Universe mural at the Center for Contemporary Art, Santa Fe (2007), and another created while artist in residence at Jesus College, Cambridge University in 2004.

Calligraphy: A Special Matter of Time

Writing with brush on paper revolutionized the aesthetics of writing, because every nuance of the line became completely controllable. But in the twenty-first century much writing is done on the computer, and very little with brush and ink. Not only have the subtleties of the brush been lost, as they were to those twentieth-century people who abandoned brush for pen, but in addition word processing with the computer obfuscates another important element of writing Chinese, namely stroke order. As Chinese became standardized, the way in which a character's strokes are assembled, and the order in which the strokes are written also became standardized: this facilitates both being able to fit the many strokes into the prescribed square format, and remembering how to write a character, not to mention being able to find it in a dictionary. Thus, not only is each Chinese character a small wonder of design, but the manner in which they are assembled is codified for convenience.

Whether writing in loose cursive script or the more carefully regulated regular script, calligraphers naturally compose their works of art according to the flow of their text, and with each character of the text composed according to rules of stroke order. Thus it is possible to follow the exact path of the

brush from beginning to end, even in cases where the artist's style renders the text illegible. This is a key characteristic of Chinese calligraphy, and is essentially a record of the flow of time from the start to the finish of the work of art. The calligraphic work of art progresses in a linear fashion with no possibility of changing what has gone before: as such, it is like life itself.

Fung Ming Chip has made special note of time as the crucial element in calligraphy. He has stated: "In calligraphy theory, for a very long time everyone has considered calligraphy to be an art of line, but I have discovered that the special characteristic of calligraphic art is: time."¹ He also reasons that while this can be said of any form of writing, the interaction between the time element and the materials employed by the Chinese calligrapher is what gives Chinese calligraphy its unique characteristics. He says: "The brush moistens the paper with ink; the process of moving [the brush] through three-dimensional space is recorded due to the paper's absorbency, making a line. When it was not understood that the line is only the carrier, and the process of movement is the main element, it was mistakenly believed that calligraphy is an art of the line."

One Hundred New Scripts

According to Fung Ming Chip, he has invented over one hundred new scripts. All of them explore the possibilities inherent in Chinese calligraphy, from different directions. A special subset exploits the role of time. First, there is the chronological order in which the brushstrokes are applied to the paper. This order becomes apparent when one stroke crosses another: if the paper is already wet from one brushstroke, it cannot fully absorb ink from a subsequent brushstroke. We see this in Numbers (Ink Ball), where the light-toned numbers are not obliterated by the dark circle, because they sank into the paper first. In Time Script, the heavy lines of the first vertical row of calligraphy bleed out to occupy paper in the path of the second row, making the first row appear to overlap the second, because the lines of the second are blocked by the left-hand edge of the first. Light Script and White Ball Script similarly rely for effect on the resistance of already marked paper to subsequent applications of ink. A second manifestation of time plays out in New and Old Ink Script: when old and new ink are mixed, the larger ink particles in the old ink will clump together as the ink dries,

resulting in two-tone brushstrokes. Another use of time appears in the handscroll format, where the viewer sees only one section of the work of art at a time, as she gradually spools through it.

Another approach to inventing new scripts is to capture the essence of a common visual form, for example with Scatter Needle Script, Plum Blossom Script, Willow Script, Bamboo Script, and Music Script, the latter suggesting musical notations. A third approach involves the disruption of the conventions of formatting calligraphy, for example Borders Script, in which lines of text are pushed to the outer edges of the paper.

Fung Ming Chip often chooses to write out texts that are humorous or profound, or both, often his own poetry. The script is chosen to harmonize with the meaning. Life, Death: Double Different Script is composed of the character sheng (life) overwritten by a larger darker character si (death). As mentioned earlier, the calligraphic work of art progresses in a linear fashion with no possibility of changing what has gone before: as such, it is like life itself. But in the case of Life, Death: Double Different Script, although death does indeed follow life, life is not extinguished: it shines on through death.

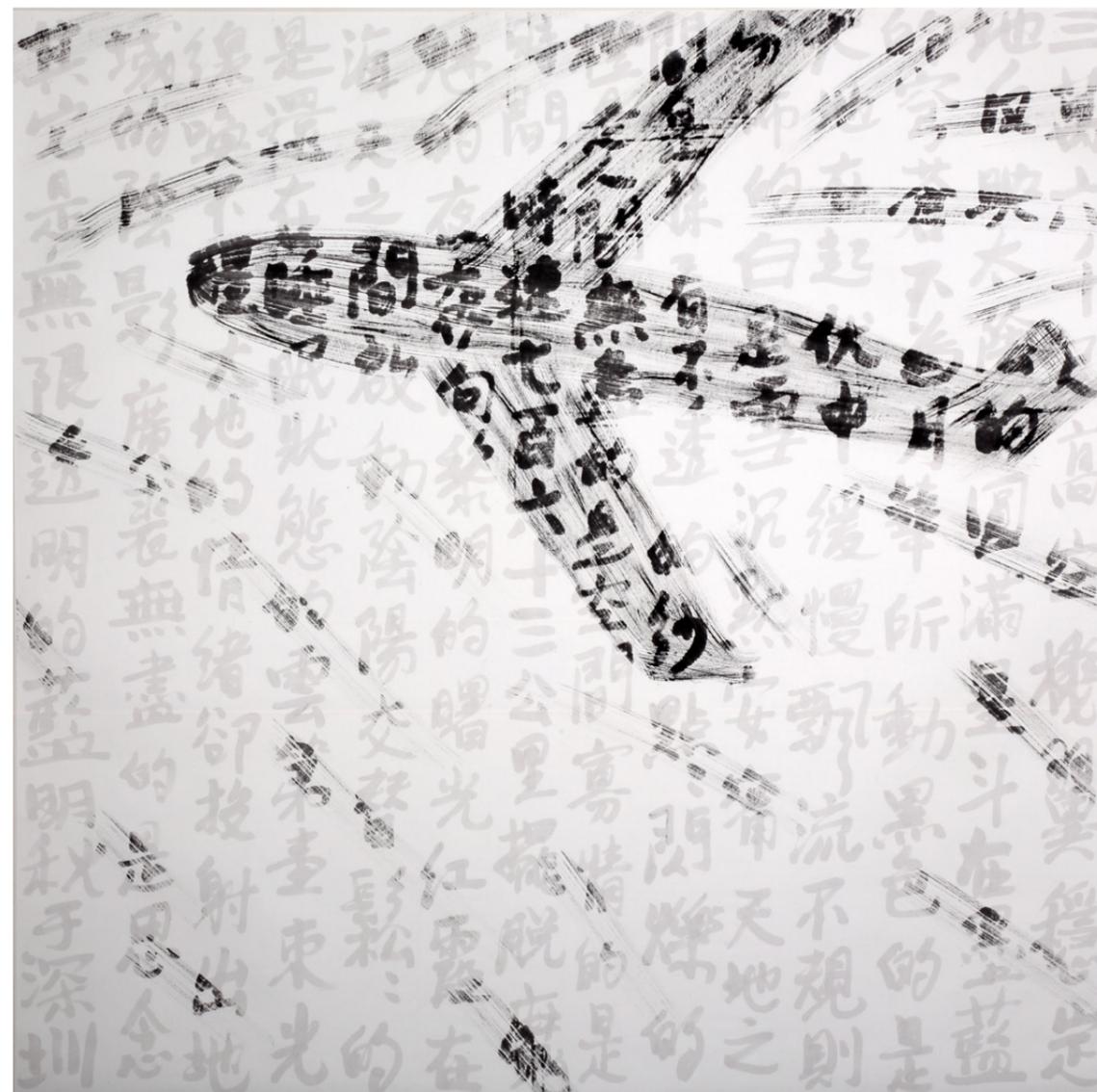
The writer Oliver Wendell Holmes, Sr. described individual words as poetic gems, saying, "The poetry of words is quite as beautiful as the poetry of sentences. The author may arrange the gems effectively, but their shape and lustre have been given by the attrition of ages." Chinese characters are, in themselves, like perfectly formed jades. It is too easy to accept their perfection, happy to appreciate the surface and watch as the calligrapher strings them into works of art. But in Fung's hands, pulling and pushing as they do at the characters' possibilities, we come to a deeper understanding of the individual forms. Fung Ming Chip's is a rare accomplishment: he has added a new dimension to calligraphy, and carved out a bold new space for creative thought.

Fung Ming Chip, working on a mural at
Jesus College, Cambridge University
2004





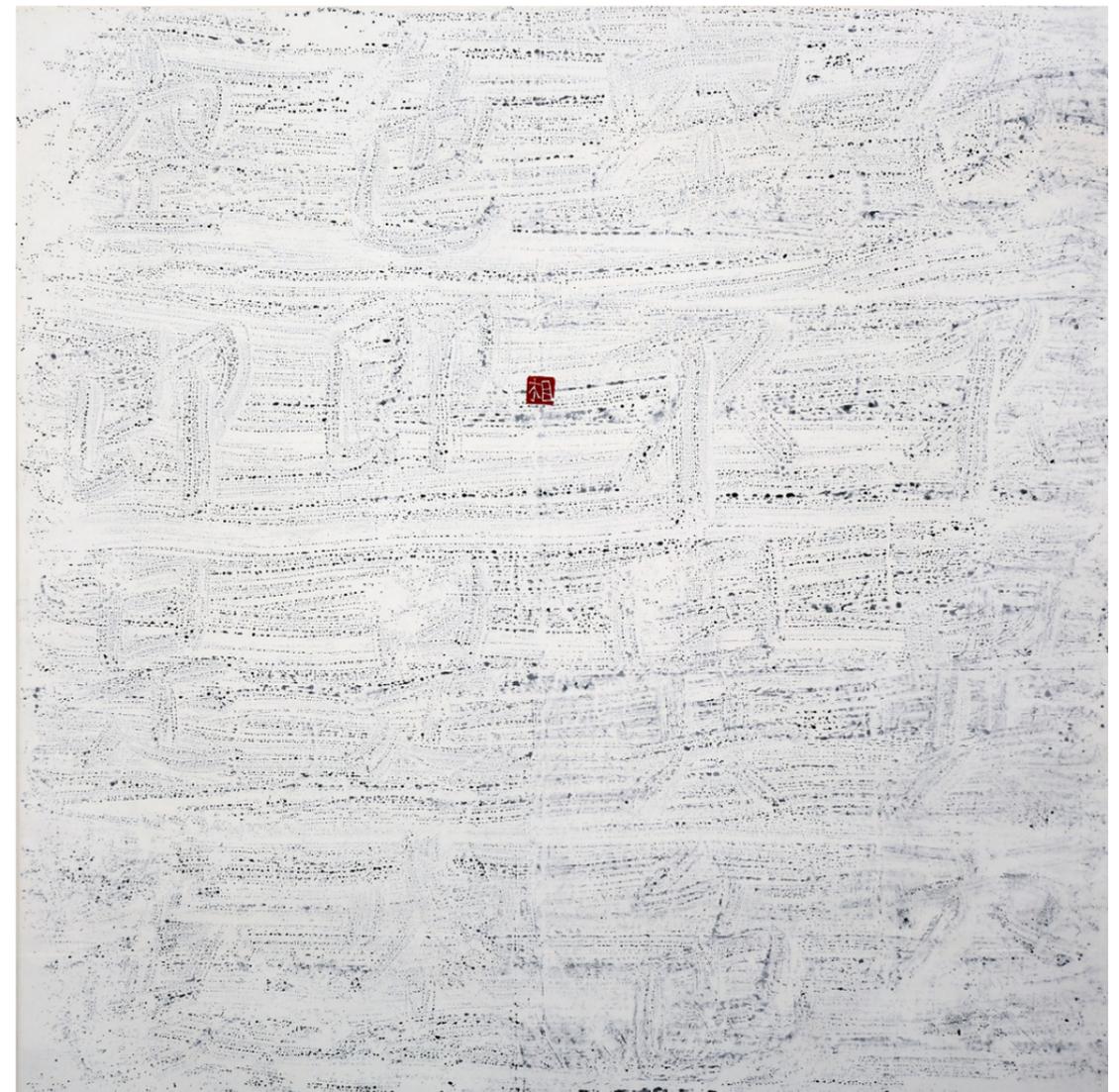
Zen, Splash Script
 Chinese Ink on Paper
 91 x 91 cm
 2012



Departure, Sand Script
 Chinese Ink on Paper
 121 x 122 cm
 2012



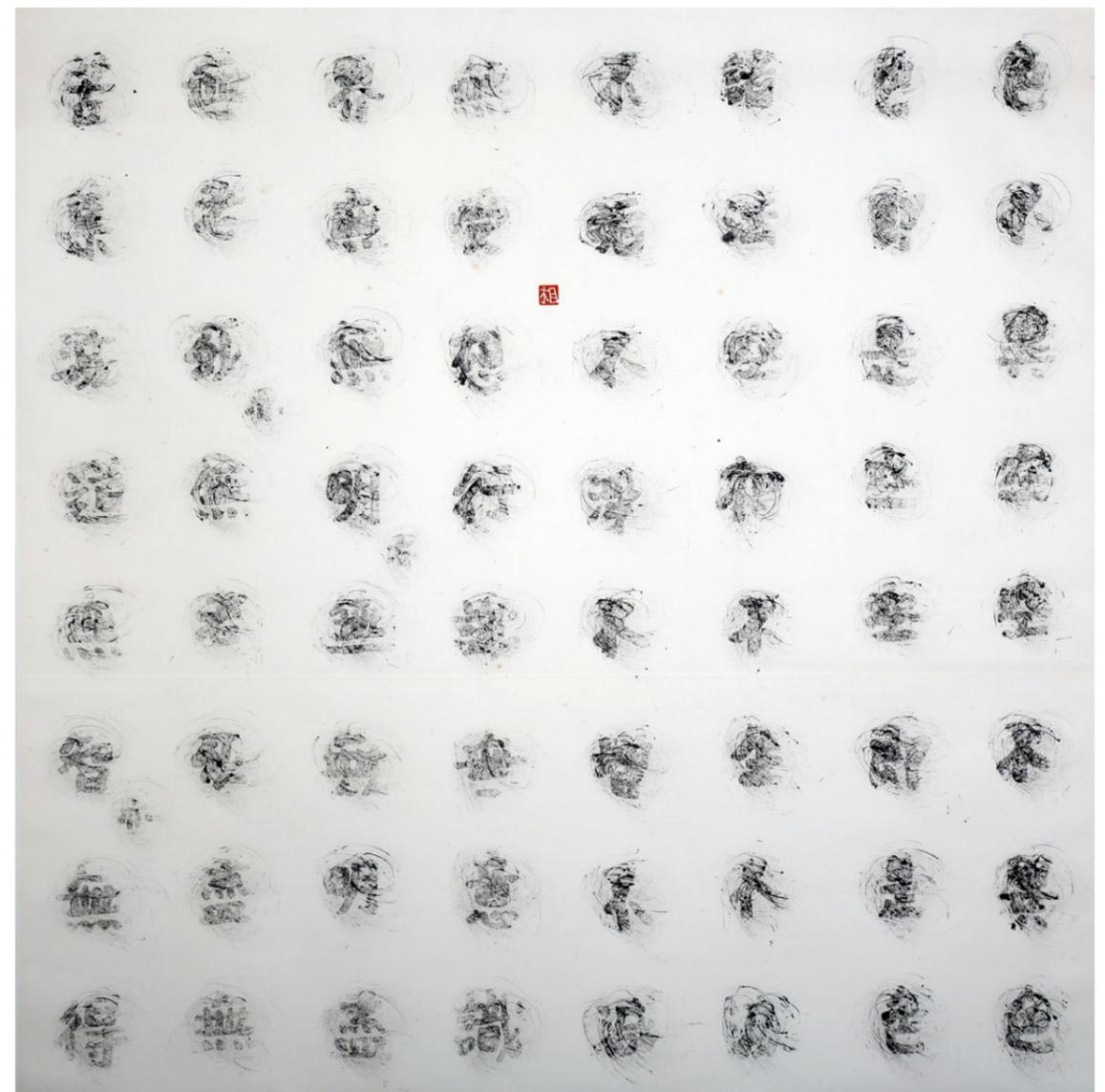
Heart Sutra, Transparent Script
 Chinese Ink on Paper
 122 x 122 cm
 2010



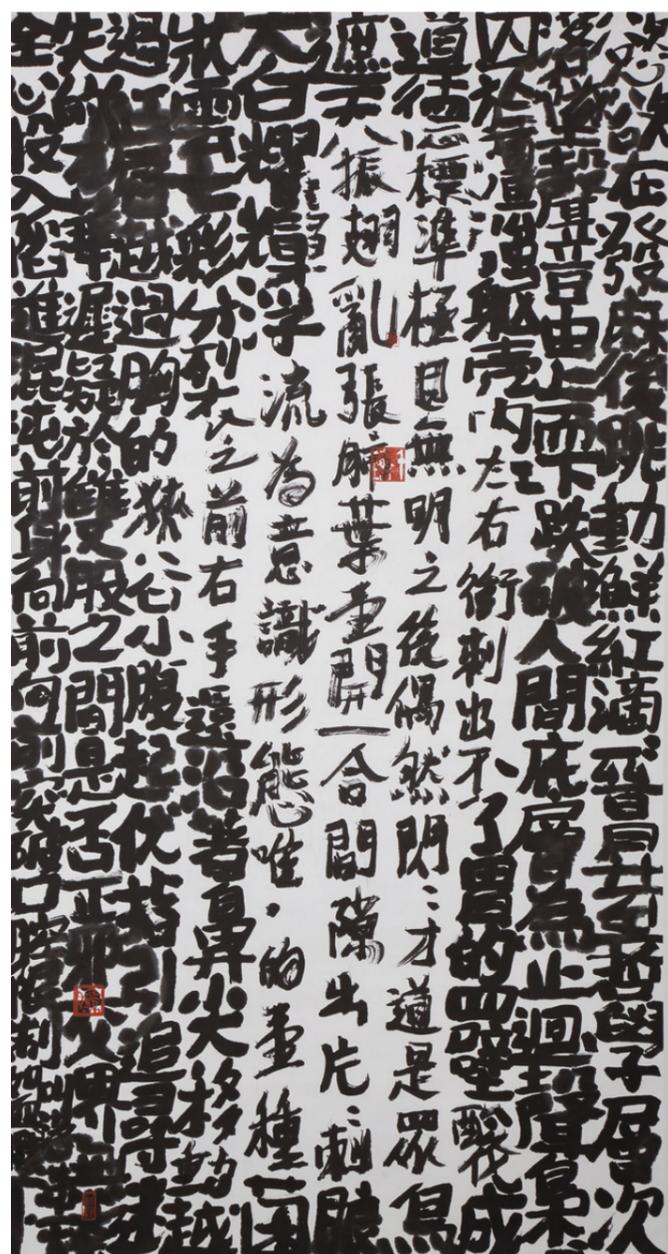
Heart Sutra, Raindrop Script
 Chinese Ink on Paper
 91 x 91 cm
 2012



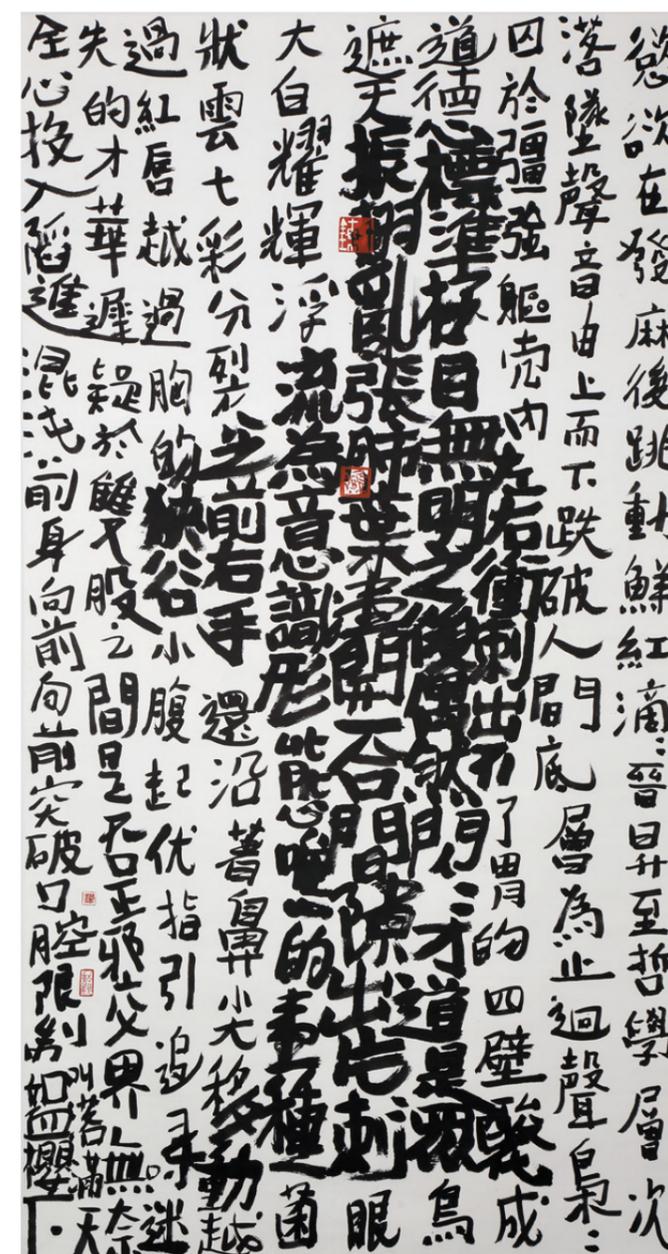
Heart Sutra, Hollow Script
 Chinese Ink on Paper
 124 x 124 cm
 2012



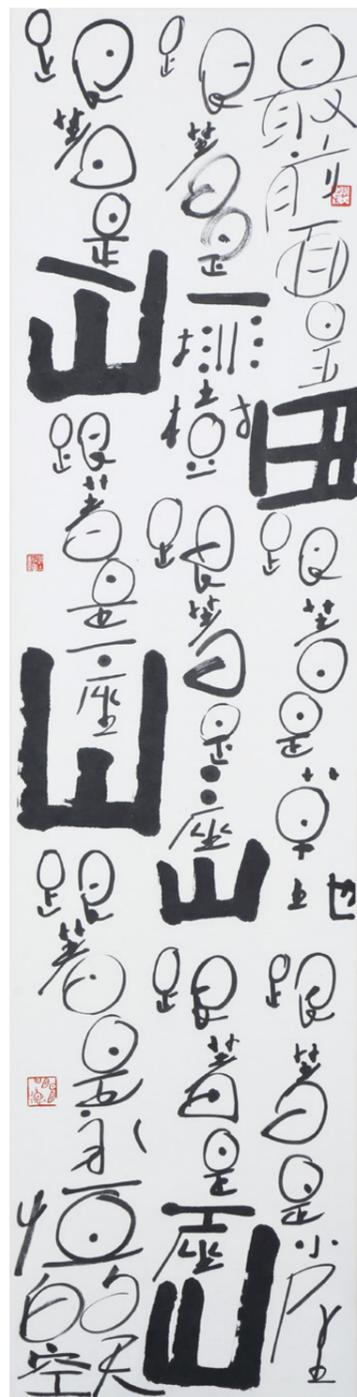
Heart Sutra, Sand Script
 Chinese Ink on Paper
 124 x 125 cm
 2012



Altered Consciousness of Sakura, Zone Script
(Negative)
Chinese Ink on Paper
181 x 98 cm
2012



Altered Consciousness of Sakura, Zone Script
(Positive)
Chinese Ink on Paper
181 x 98 cm
2012



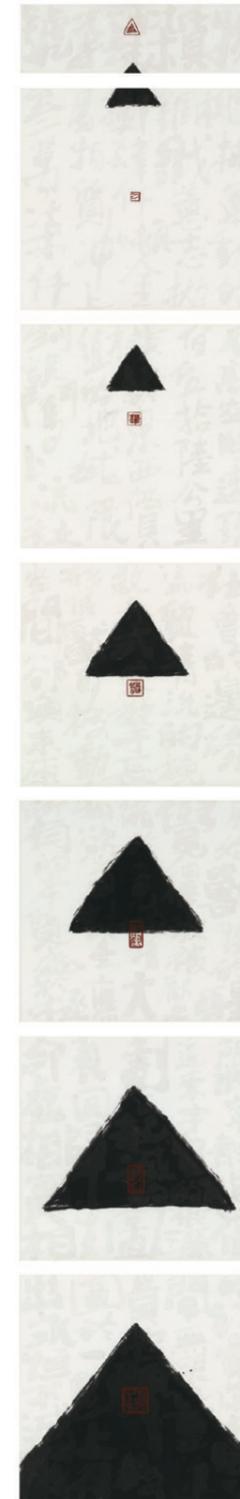
Landscape C, Comic Script
 Chinese Ink on Paper
 138 x 36 cm
 2012



Yellow Wen Tun, Drunken Script
 Chinese Ink on Paper
 138 x 36 cm
 2012



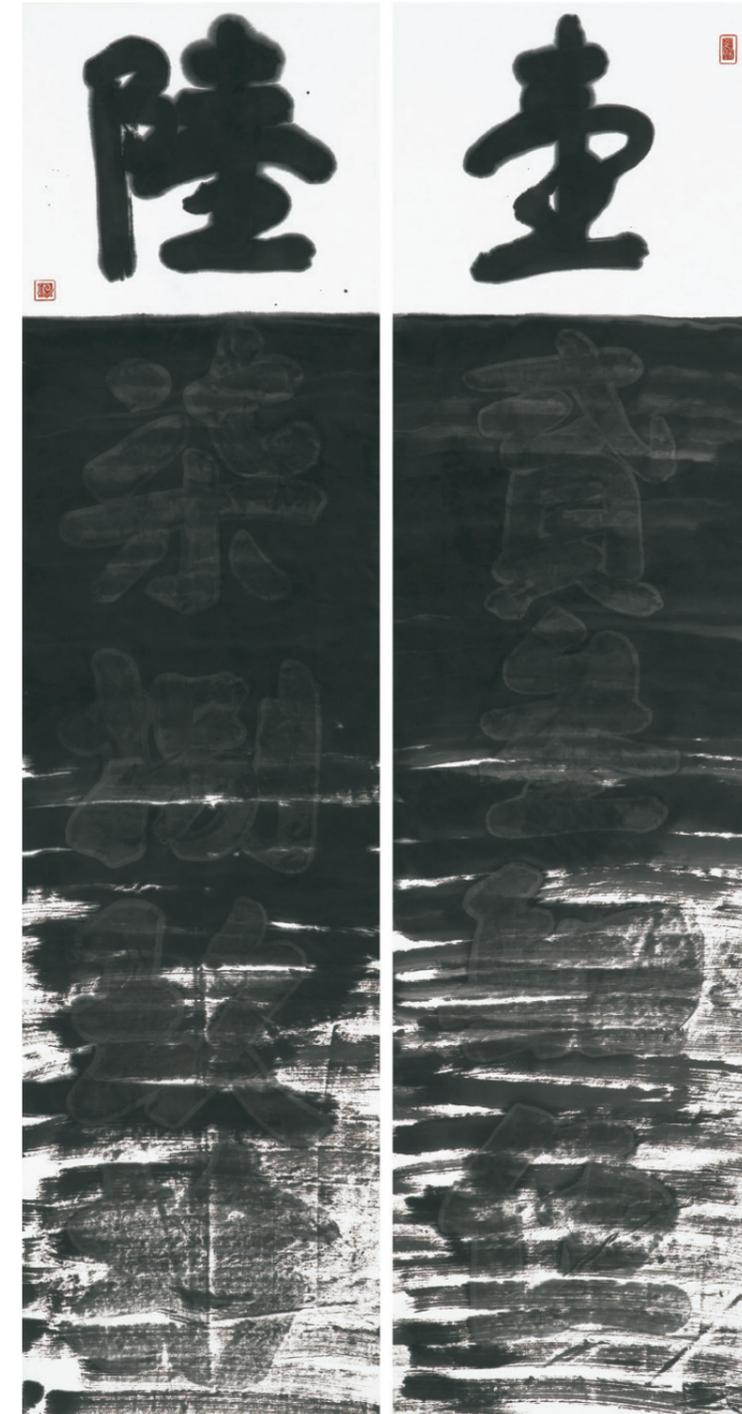
Searching For Voids, Light Form Script
 Chinese Ink on Paper
 35 x 136 cm
 2009



Material Number 747, Sequence Mounting
 Chinese Ink on Paper
 34.5 x 224.5 cm
 2001



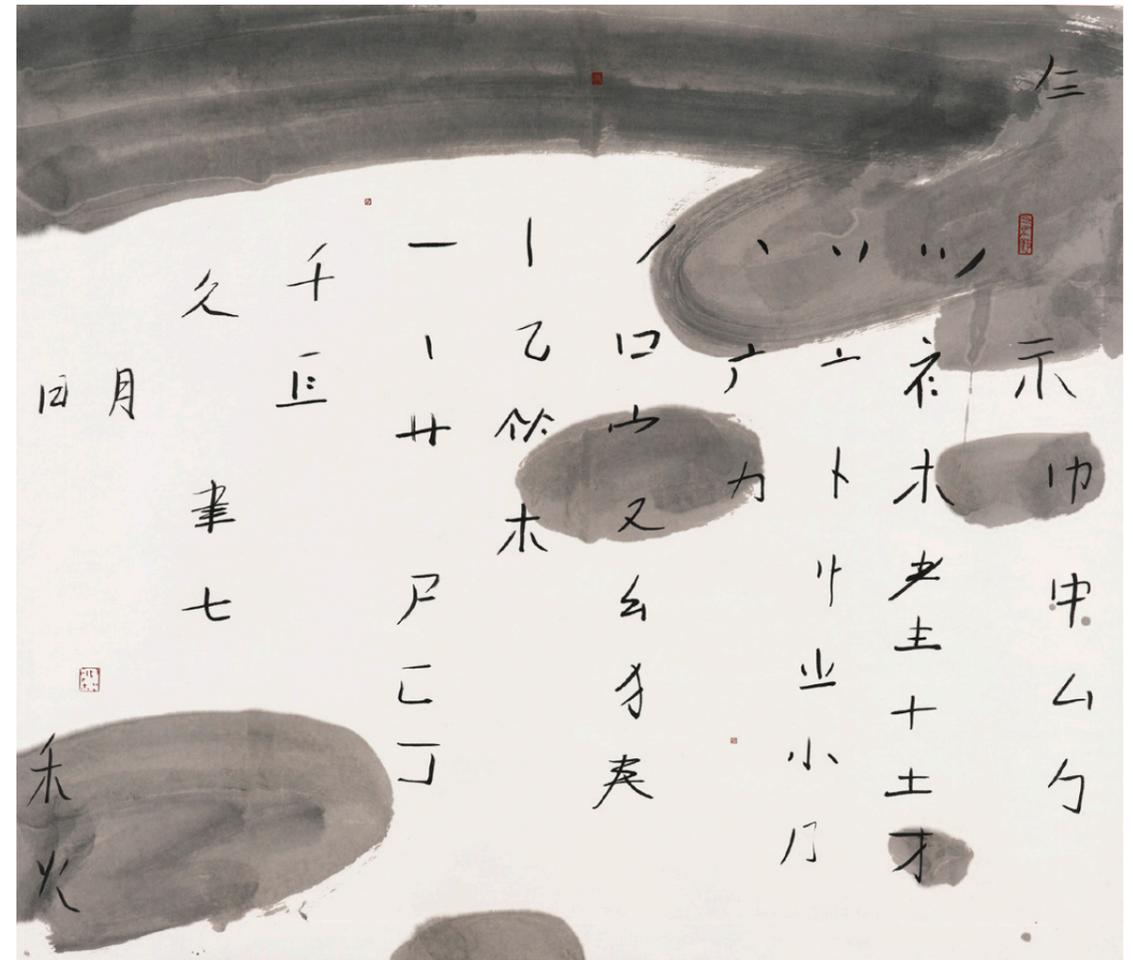
Good and Evil, Cell Script
Chinese Ink on Paper
119.5 x 90 cm
2003



One To Ten, Shadow & Sand Script
Chinese Ink on Paper
136 x 69.5 cm
2011



Character with Landscape
 Chinese Ink on Paper
 138 x 71 cm
 2012



Radical Script with Landscape
 Chinese Ink on Paper
 89 x 102.5 cm
 2009



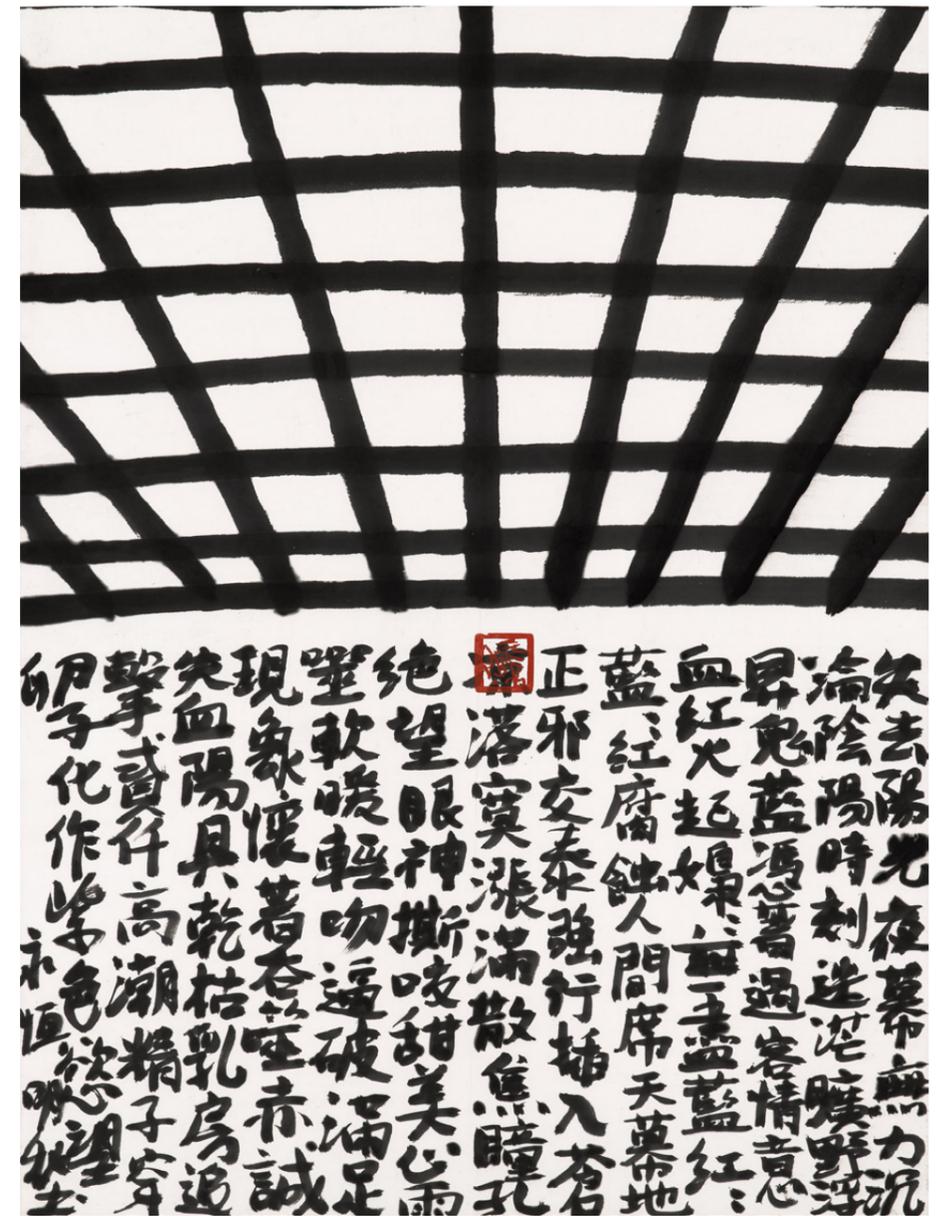
Roaming Singer Chen Da, Border Script
 Chinese Ink on Paper
 182 x 23 cm
 2012



Roaming Singer Chen Da, Music Script
 Chinese Ink on Paper
 181 x 97 cm
 2011



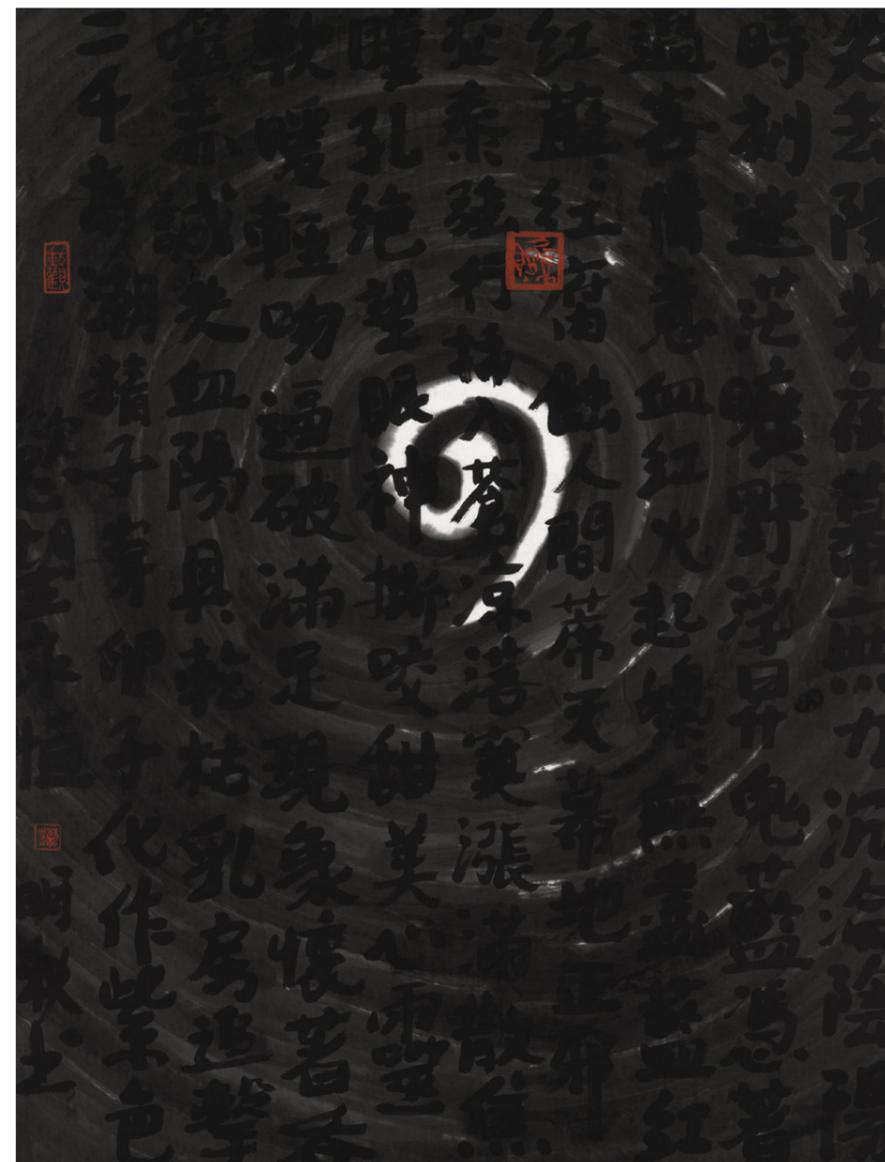
The Rules, Weed Script
 Chinese Ink on Paper
 77 x 69.5 cm
 2011



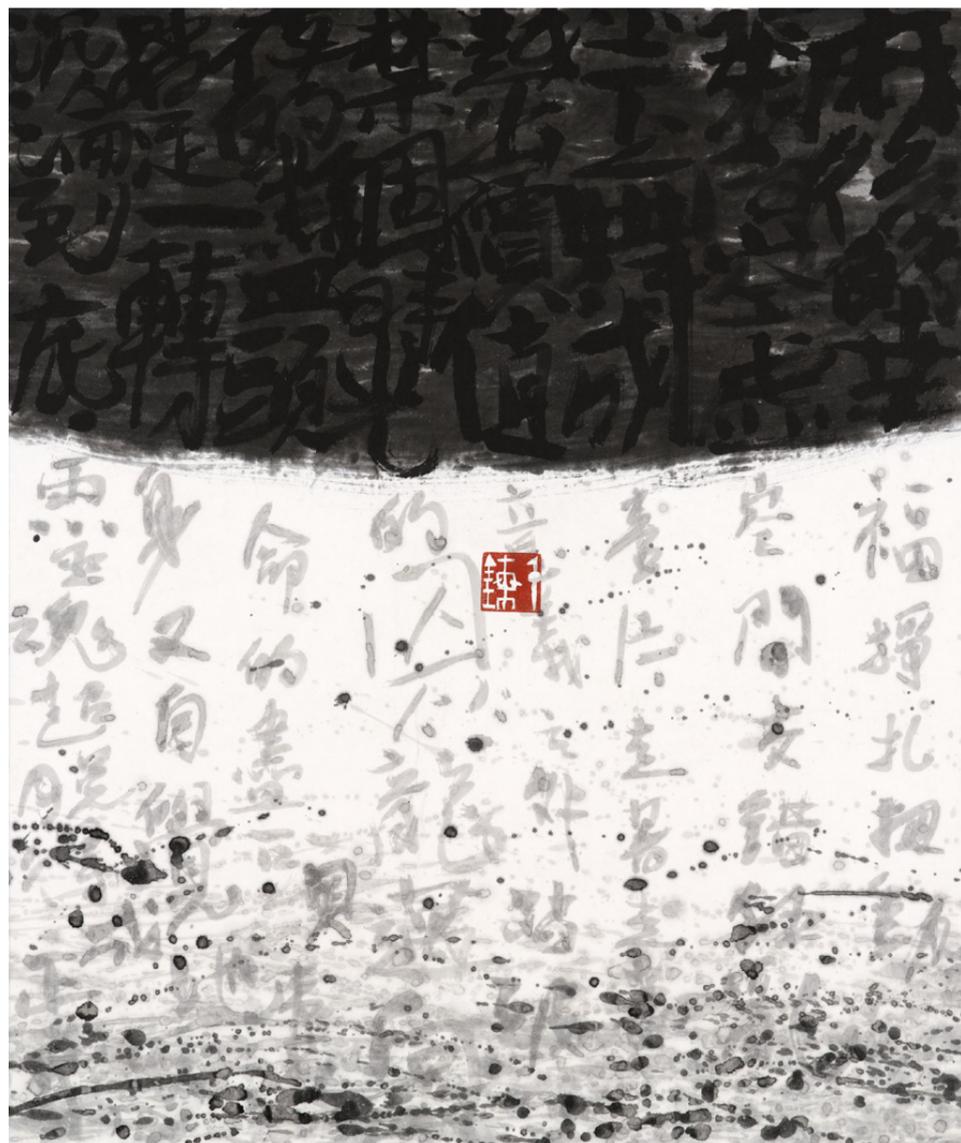
Purple Desire, Perspective Script
 Chinese Ink on Paper
 93 x 69.5 cm
 2011



Purple Desire, Tunnel Script
 Chinese Ink on Paper
 94 x 69 cm
 2011



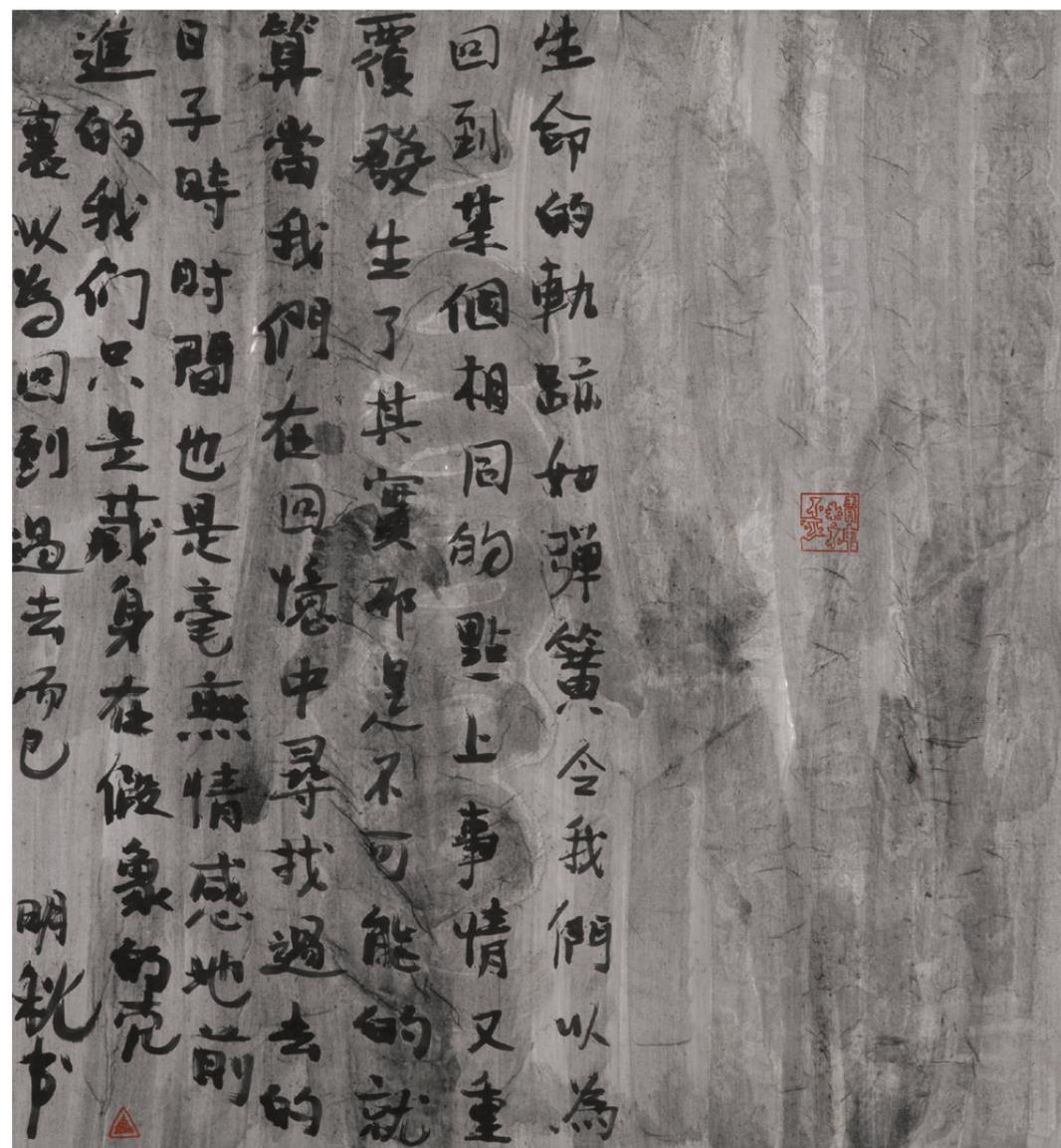
Purple Desire, Black on Black with Spiral
 Chinese Ink on Paper
 90 x 70 cm
 2011



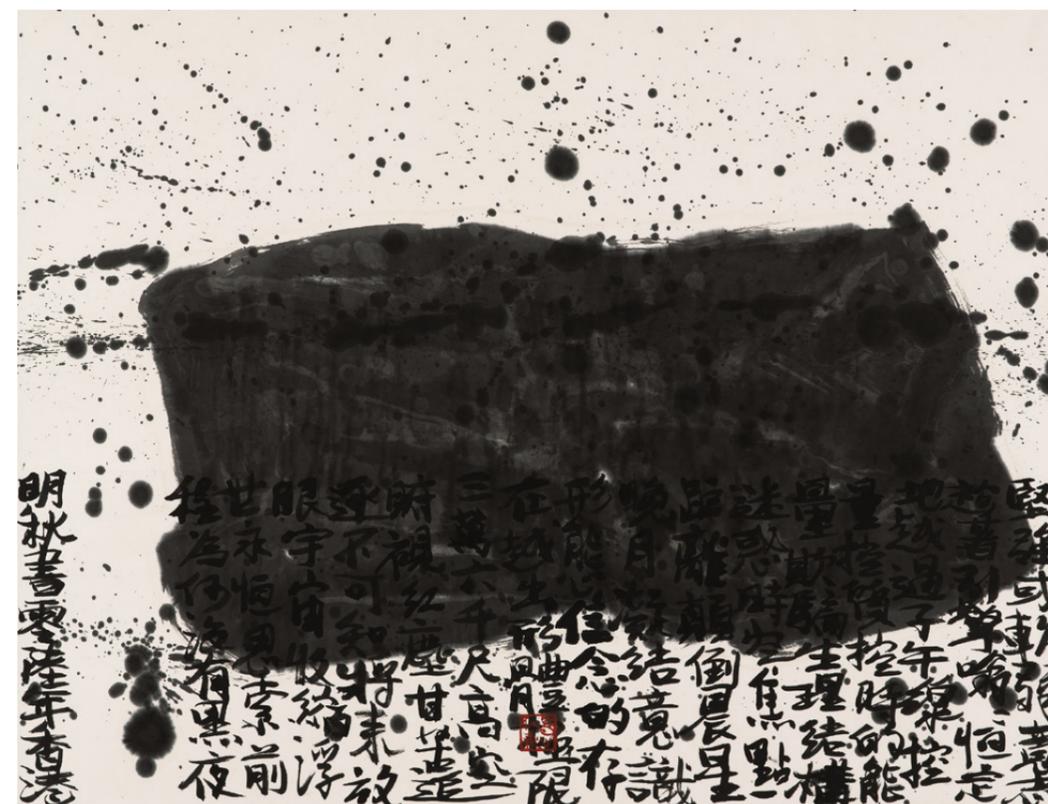
Post Marijuana, Dimensional Script
 Chinese Ink on Paper
 97 x 82 cm
 2011



Post Marijuana, Shadow Script/ Sand Script
 Chinese Ink on Paper
 70 x 68.5 cm
 2000



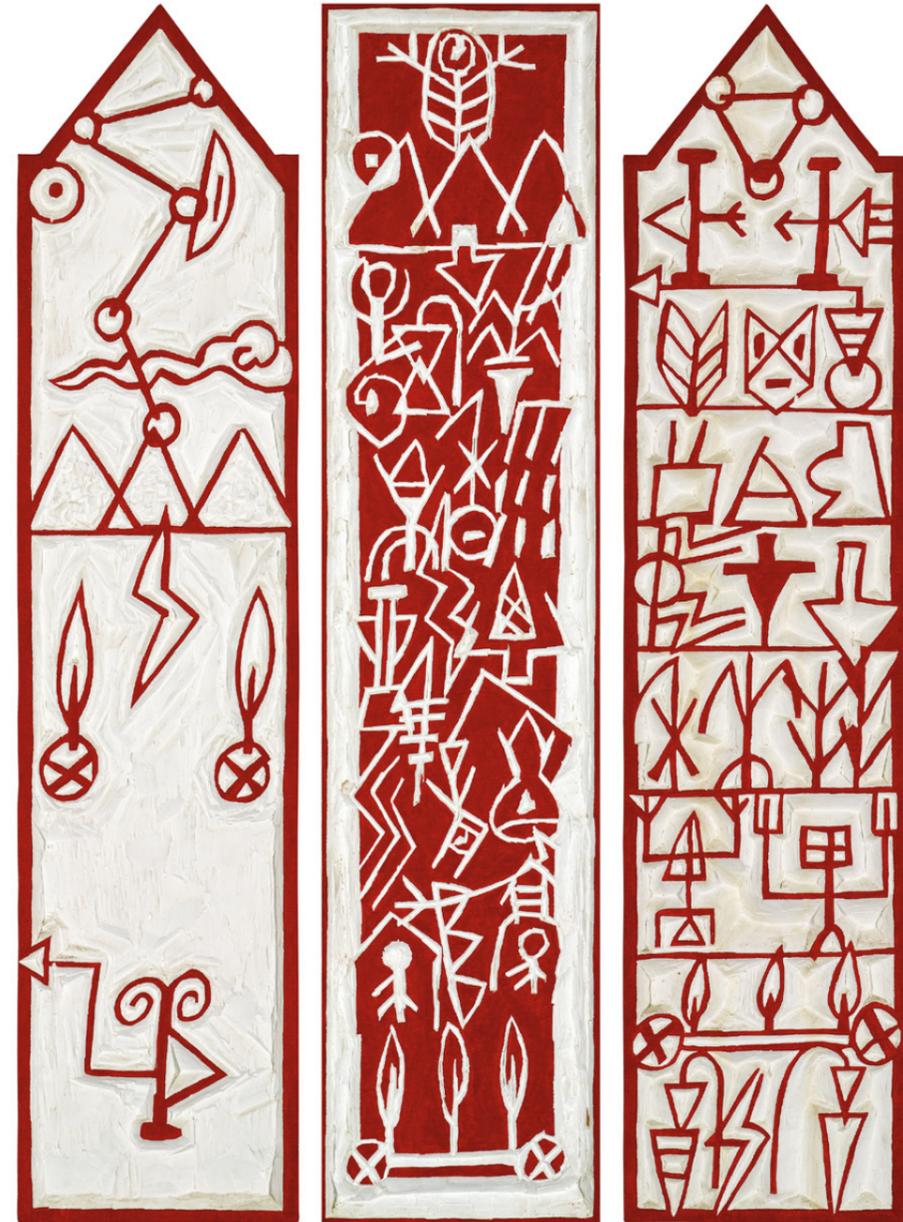
From Ming's Diary, No Translation, Dimensional Script
 Chinese Ink on Paper
 91 x 84 cm
 2011



Accidentally Passing, With Stone
 Chinese Ink on Paper
 64 x 83.5 cm
 2006



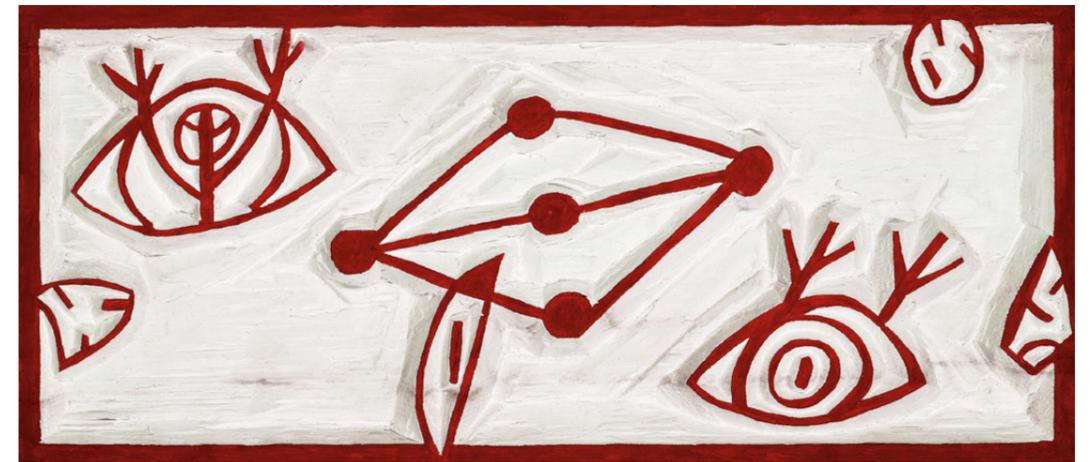
One To Seven, Rubbing Script
Chinese Ink on Paper
181 x 23 cm
2012



Tryptich
Acrylic on Wood
84.5 x 125 cm
2001



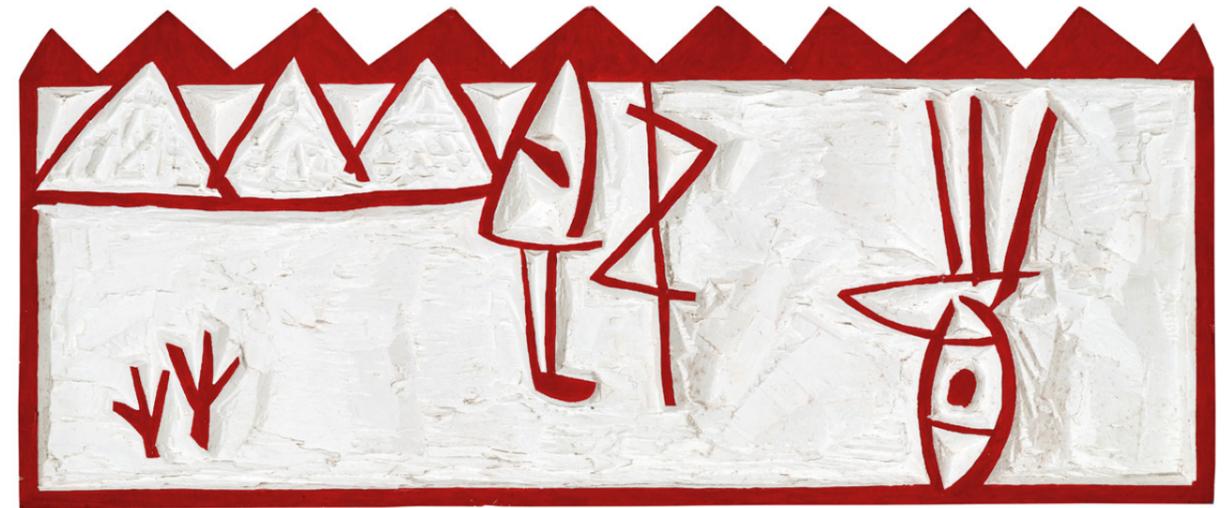
95w10-34
Acrylic on Wood
88 x 28.5 cm
1995



95w39-24.5
Acrylic on Wood
62.5 x 27 cm
1995



96w5-26
Acrylic on Wood
66.5 x 28 cm
1996



95w7-26.5
Acrylic on Wood
68 x 28.5 cm
1995



90w222-37
Acrylic on Wood
94 x 28.3 cm
1990



95w5-37
Acrylic on Wood
94 x 29 cm
1995



90w35
Acrylic on Wood
53 x 44 cm
1990



90w12-14
Acrylic on Wood
43.3 x 25.2 cm
1990



95w33-17
Acrylic on Wood
42.5 x 27.3 cm
1995



95w19-20
Acrylic on Wood
51 x 28.5 cm
1995



96w10-37
Acrylic on Wood
94 x 28 cm
1996



98w20-48
Acrylic on Wood
122 x 98.2 cm
1998

FUNG MING CHIP : PROFILE



A self-taught artist who has been active as a sculptor, photographer, playwright, poet, and seal carver as well as calligrapher, Fung Ming Chip has excavated new layers of conceptual and structural freedom within seal carving and calligraphy's organic terrain of word and form.

Born in 1951, in Guangdong, China, Fung moved to Hong Kong as a child. Upon completing primary school, he began to work. In 1977 he moved to New York and encountered the world of art.

Since ancient times, the seal's vermilion impression served as a signature of authenticity. Fung changed the medium from stone to wood, then enlarging the size, the seal itself rather than the impression it left, became an independent art form. To improve his seal carving, he practiced calligraphy.

"What is calligraphy?" Fung concluded that calligraphy is an art of time and space, and therefore is closer to music and dance than to Chinese literature. Using his original compositions, key words or Buddhist scripture as the text, the structure of the character became the choreography for the brush. He has gone on to create over 100 different calligraphy script styles.

Among his many international exhibitions, Fung had a major retrospective of his works at the Taipei Fine Arts Museum in 1999. He was artist in residence at Cambridge University, and has work included in major private collections and public institutions. In 2008 he created Les Poemes du Mandarin tableware pattern for Hermes. He currently resides in Hong Kong.

Solo Exhibitions

- 1982 "Landscape", American Library, Presented by American Consulate, Hong Kong, China
- 1984 "The Seal - Another Chapter", G&G Associates Fine Art, New York, USA
"Photo Space", Catherine Gallery, New York, USA
- 1986 "The Seal 1975 - 1985", Asian Arts Institute, New York, USA
- 1990 "Root of the Words", Hanart Gallery, Taipei, Taiwan
"Root of the Words", Hanart TZ Gallery, Hong Kong, China
- 1991 "The Word by Fung Ming-Chip", Quart Society, Hong Kong, China
- 1992 "Logos and Method", Hanart Gallery, Taipei, Taiwan 1993
"Dialogue Between Pictures and Words", Top Gallery, Taipei, Taiwan
"Variations of Seal Carving", Taipei County Cultural Centre, Taipei, Taiwan
- 1994 "Sculpture", Hanart Gallery, Taipei, Taiwan
"Value Transformation", Duchamp Gallery, Kaohsiung, Taiwan
- 1995 "Party", Color Field Art Space, Taipei, Taiwan
- 1997 Hanart Gallery, Taipei, Taiwan
- 1998 Hanart TZ Gallery, Hong Kong, China
- 1999 Hanart Gallery, Taipei, Taiwan
Tsing Hwa University, Hsin Chu, Taiwan
Taipei Fine Arts Museum, Taipei, Taiwan
"Caligrafia Chinesa de Fung Ming-Chip," Fundação Orient, Casa Garden, Macau, China
- 2000 Goedhuis Contemporary, London, UK
- 2001 Hanart TZ Gallery, Hong Kong, China

2002	10 Chancery Lane Gallery, Hong Kong, China Gallery Saka, Tokyo, Japan
2004	"Rational Line", Jesus College, Cambridge University, UK
2005	"Beginning of Infinity", Neuhoff Gallery, New York, USA Goedhuis Contemporary, New York, USA "Abstract Forms", Art Beatus, Hong Kong, China
2006	"Recent Work, Fung Ming Chip", Alisan Fine Arts, Hong Kong, China Leda Fletcher Gallery, Shanghai, China & Geneva, Switzerland
2007	Gebert Contemporary, Santa Fe, New Mexico, USA
2009	Gebert Contemporary, Santa Fe, New Mexico, USA
2010	Sin Sin Fine Art, Hong Kong, China
2011	Hong Kong Art Fair, Hong Kong, China Art Miami, Miami, FL, USA
2012	Mandarin Oriental, Miami, FL, USA Art Platform, Los Angeles, CA, USA To Be & Not To Be, The Private Museum, Singapore

Selected Group Exhibitions

1983	"Self-Portrait", The Landmark, Hong Kong, China
1984	"Gorilla Art Show", Avenue B Gallery, New York, USA "Small Works Exhibition", Washington Square East Galleries, New York University, USA
1985	"Contemporary Primitive", ABC NO RIO, New York, USA Asian Arts Institute, New York, USA "Asian Artists Show", 'A' Gallery, New York, USA
1988	"Words, Words, Words", Hanart 2 Gallery, Hong Kong, China
1990	"Chinesische Kalligraphie", Galerie Lommel, Germany
1992	"The Way of Calligraphy", Hanart Gallery, Taipei, Taiwan
1993	"In the Chinese spirit" Hanart Gallery, Hong Kong, China
1994	"Flowering in the West" Haenah-Kent gallery, New York, USA
1995	"Looking Through Lines", Dimension Endowment of Art, Taipei, Taiwan
1996	Asia Pacific Heritage Month, Mass Transit Authority Headquarters, New York, USA
1997	Ten Year Anniversary, Asian American Art Institute, New York, USA "Stream Segment", Asian American Arts Centre, New York, USA "Before 1997", Hanart Gallery, Taipei, Taiwan
1998	"Fans", Color Field Art Space, Taipei, Taiwan "A Taiwan Decade", Hanart Gallery, Taipei, Taiwan
1999-2002	"Power of the Word" (International traveling exhibition)
1999	"Avant Gardes en Chine", Galerie LOFT, Paris, France "Medium Transposition" Kuo Mu Sheng Foundation Art Center, Taiwan "Tracing 2000" Color Field Art Space, Taipei, Taiwan

- 2000 "Tradition and Experimentation: Chinese Calligraphy of the Millenium", Ho's Gallery of Calligraphy Arts, Taipei, Taiwan
"New Perspective on Contemporary Calligraphy – A Dialogue with Modern Sinitic Writing Art", Taiwan Museum of Art, Taichung, Taiwan
- 2001 "The Rhythmic Line: Contemporary Calligraphy", Alisan Fine Arts, Hong Kong, China
"Tradition and Experimentation: The Second Chinese Calaliraphy - 2001", Ho's Gallery of Calligraphy Arts, Taipei, Taiwan & Kaohsiung Museum of Fine Art, Kaohsiung, Taiwan
"China Without Borders", Goedhuis Contemporary at Sotheby's, New York, USA
- 2002 "Gestures", Neuhoff Gallery, New York, USA
"Paris-Pekin", Espace Cardin, Paris, France
"China", Museum Saap, São Paulo, Brazil
- 2003 "Up Down Left Right – Modern Perception in Chinese Calligraphy", Plum Blossoms Gallery, New York, USA
- 2004 "Do A Book", Plum Blossoms Gallery, New York, USA
- 2005 "The Act of Writing and of Non-Writing: The Open Space for Chinese Calligraphy", International Exhibition of Modern Calligraphy 2005, Hangzhou, China
"The Painted Word: Language as Image in Modern Art," Lafayette College, Pennsylvania, USA
- 2007 "Made In China" Louisiana Museum of Modern Art, Copenhagen, Denmark, and Israel Museum, Jerusalem, Israel
- 2008 New Ink Art: Innovation and Beyond, Hong Kong Museum of Art, Hong Kong, China
Shenzhen Ink Biennial, Shenzhen Museum of Art, Shenzhen, China
Looking for Antonio Mak, Hong Kong Museum of Art, Hong Kong, China
- 2009 Calligraffiti, Pacific Asia Museum, Pasadena, CA, USA
In Other Word, Hanart, Hong Kong
The 24th Asia International Art Exhibition, National Art Gallery, Kuala Lumpur, Malaysia

- 2010 Writing/Non-writing, China Academy of Art, Hangzhou, China
Ink Art vs Ink Art, Shanghai Art Museum, Shanghai, China
- 2011 Ink Art vs Ink Art, Hong Kong Museum of Art, Hong Kong, China

Special Projects

- 2004 Artist in Residence: Jesus College, Cambridge University, U.K.
- 2007 Mural: "Inner Universe", Center for Contemporary Art, Santa Fe, New Mexico, USA
- 2008 Les Poèmes du Mandarin Tableware Collection, Hermès, France

Playwright, Director, Novelist

- 1986-1988 Playwright and director of five dramas in Taipei, Taiwan
- 1992 Curios Dealer's Mermaid, Tai Ya Publishing Co., Ltd., Taiwan

Selected Bibliography (in English)

- 2001 Stephen Robert Frankel & Laura Morris editors, Power of the Word, Independent Curators International, New York, USA
- 2002 Jean-Marc DeCrop, China Contemporary Art, Museu de Arte Brasileira, Sao Paulo, Brazil
- 2002 Clarie Hsu & Susan Acret, Paris-Pekin, Chinese Century, Paris, France
- 2007 Britta Erickson, China Onward The Estella Collection: Chinese Contemporary Art, 1966-2006

- 2008 New Ink Art: Innovation and Beyond, Hong Kong Museum of Art, Hong Kong, China
- 2011 Scripting Time, Valerie Doran, Asian Art News, May/June 2011
Cover Story, Departures Magazine, October 2011
Freeing Time: The Calligraphy of Fung Ming Chip, Orientations, November/December 2011
- 2012 Drawn Together, Hong Kong Tatler, May 2012

Selected Bibliography (in Chinese)

- 1999 Fung Ming Chip Solo Exhibition, Taipei Fine Art Museum, Taipei, Taiwan
- 2000 Tradition and Experimentation: Chinese Calligraphy of the Millennium, National Library Publishing Group, Taipei, Taiwan
- 2001 Luo Qi, Shu Fa Zhu Yi Wen Ben – Yi Ge Guan Nian De Zuo Pin (A Collection of Essays on Calligraphyism – a Conceptual Art), Henan, China
Tradition and Experimentation: The Second Chinese Calligraphy – National Library Publishing Group, Taipei, Taiwan
- 2005 Xu Jiang & Wang Dongling, The First International Cao Shu Exhibition (in English & Chinese), China Academy of Art Press, Zhejiang, China
Xu Jiang & Wang Dongling, The Art of Writing and of Non-writing: The Open Space for Chinese Calligraphy (In English & Chinese), China Academy of Art Press, Zhejiang, China

Selected Public and Private Collections

Metropolitan Museum of Art, New York, NY, USA
Asian Art Museum, San Francisco, CA, USA
Harvard University Art Museum, Cambridge, MA, USA
Princeton University Art Gallery, Princeton, NJ, USA
Bowdoin College Museum of Art, Brunswick, ME, USA
Ashmolean Museum, Oxford University, England
The Olenska Foundation, Geneva, Switzerland
Israel Museum, Jerusalem, Israel
Hong Kong Museum of Art, Hong Kong, China
United Airlines, Hong Kong International Airport, Hong Kong, China
Shanghai Tang, Hong Kong and New York, USA
China Club, Hong Kong, China
Mobil Oil, Hong Kong, China
Fundacao Oriente, Macau, China
Ju Ming Foundation, Taichung, Taiwan
Westin Hotel in Taipei, Taiwan



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