



a joint exhibition by **Wong YanKwai** and **Suzy Cheung**

12 April - 12 May 2013



atelier ■ fine art ■ villa

# 2xAMARONAP

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and

**Suzy Cheung**

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This PDF Booklet is published on the occasion of 2 x Amaronap, a joint exhibition featuring works by Wong YanKwai & Suzy Cheung at Sin Sin Fine Art, 12 April - 12 May 2013.

Cover Image:

Suzy Cheung's glazed stoneware ceramic works with surface painting by Wong Yankwai on Wong Yankwai's acrylic on wood painting.

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## 2 x Amaronap

Sin Sin is delighted to show the works of two renowned local artists: painter Wong YanKwai and ceramist Suzy Cheung at her gallery spaces. This is a show like no others.

What happens when two artists who are married to each other work to create art together? The seeds for this joint exhibition of painter Wong YanKwai and ceramist Suzy Cheung were first planted in 1992, when YanKwai painted the surface of a ceramic vessel that Suzy created. It was quite a different experience for YanKwai to paint using ceramic glazes as the colors wouldn't be as readily visible as say, acrylic paints that he is accustomed to. The resulting piece is a perfectly balanced marriage of form, lines and colors. They complement each other, inside and out; the open, uneven rim of the vessel shaped by Suzy's hands echoes the warmth of YanKwai's expressive brush strokes.

This led to a plan for more collaborative works, which took a while to actually materialize. They were waiting for the right time, and now, the time has finally arrived. In this show, fresh collaborative works by Suzy and YanKwai are made available to the public for the first time. They come in various shapes and sizes; displaying deep-connected dialogues between the two artists. Notice the ease with which YanKwai's brush strokes moving along the curves that Suzy sculpted. How naturally they seem to belong to each other. And yet, how distinctively authentic each of their contributions is to every single work.

Besides their collaborative works, Suzy is also showing her functional vessels and sculptural pieces. Some of the works involve multiple firings, with underglaze and overglaze techniques. There are a group of works featuring "sketching with clay" and inlays on porcelain. These works illustrate Suzy's deft handling of the clay to transform the medium into an extension of her vision, without betraying the true nature of the clay itself. This seems to come naturally for her.

An urban child who has always longed for countryside, Suzy feels the pull of nature that draws her to observe the plants and trees around her, to



Suzy Cheung, "Vessel - First Integration", 1992  
glazed stoneware with surface painting by Wong YanKwai, 31 cm diameter x 15 cm high

collect seeds and plant them to see how they would come out, to gather rocks and seashells, to listen to the wind and watch the waves. There are hidden surprises in her work which we would find the longer and the closer we relate to them; the way nature reveals to us the wonders of creation when we are open and attentive to it. Time and again, Suzy married the unforgivingly delicate pale porcelain to the hardy red earthenware clay to draw thin lines that make up her "sketching in clay" series. These lines are integral parts of the piece, they are not just sitting on the surface: they hold the pieces together. They became one. A whole.

Wong YanKwai is a consummate painter, a fact that does not prevent him from also working with sculpture, photography, video and postal art. Colour is his primary material; it makes up the structure, form and movement of his work. Bright and strong, his colours overlap, contrast, beckon and push against each other producing a strong musical resonance that keeps them in constant movement. His work is constant creation and destruction in motion. These highly charged paintings leave a strong impression on the viewer. One can sometimes see a familiar object among the many forms that make up his work, such as an airplane or fish, but they have been partially altered, losing their shape, identity and nature. The painter has recreated them by making them into simple "colour-objects" with which he plays liberally on the canvas.

His painting style consists of an uninterrupted dialogue with the canvas. "I'm always looking for balance in my paintings. Initially, the white canvas is perfectly balanced. The moment you put down the first stroke of paint, you destroy its stability. The game then begins with the second stroke. You destroy the painting and then you try to reconstruct another point of equilibrium with that second stroke and so on. Painting is like walking on a tight wire. The wire is still, but the moment you step on it, it starts to move. So, you have to feel the vibrations of the cord and learn how to keep your balance; each journey is always different".

*(the last two paragraphs are taken from an essay by Gérard Henry, used with permission)*

Wong YanKwai, "Red Curve", 2011  
Gouache, 152 x 102 cm



## A Project Back To Nature: 2 x Amaronap

There is sight that hears, and hearing that sees, in such scenery.

Look, a pair of hands holding an orange. Little by little, the fingers are peeling the orange. Gently. Little by little, the orange is being peeled, separating the orange from the white. This white along the skin pairs up with the outer orange colour – if an orange is a band, its fragrance is the music, its taste the song. And if we take out the flesh, there is pulp, juice, suddenly jumping out into the air like a fountain, like fireworks, but without fire. In this way, the flesh of the orange is being peeled. The peeled orange is a circle with horns. Even though the separated flesh is not round anymore, its essence is undoubtedly fulfilled. Originally being wrapped inside the fruit, it is self-contained. How round is the orange before the peeling; the orange and its skin the same body, round and co-existing.

As an orange, it is necessary to be peeled, skin separating from flesh: to be eaten is a ceremony of going back to nature. The peeled skin is formed with soft white fibre inside and a little orange dew on the skin outside. If we cut the skin with a knife, we can see the layers of the skin filled with this dew, and the semi-transparent orange beads stick to one another. If we hold the peel with the little orange dew up to the sun, light shines through, surprising us that an orange has this outer skin of pearls. And then the inside is filled with juicy flesh, calling you to eat and eat, and eat and eat. Indeed, this is our duty.

So in this way, I am eating scenery, one after another, such is the intricate structure of an orange, such is Wong Yankwai's second round of the panorama.

Listen, this is his ceremony of prayers. With eyes, with ears, with the energy of the whole body, he opens up the chaos and mixes in light, going through the mountains to collect the sound of wind. Flowing in subtlety, circling in movement, the left hand has handed to the right hand, and the right one thus blesses the left. Submerged in solitude, in search of purity, he reveals

whatever has been experienced. His entire process of creating, his thoughts and traces, established or not, is being revealed, without adornment. With belief, with faith, he reveals to you.

This is his prayer, his sight that hears, and hearing that sees. His paintings are such scenery.

Gukzik  
20130323

## Integration

Suzy once gave me a white button made of clay, with two drawn figures, one winged, one tailed.

One paw reaches for the other's wingtip, gently, as is placing a word there.

She says our connection feels like that.

--

I once gave Suzy a dark grey stone with a pale thin line through it. An oval loop.

The stone came from a strip of beach where a lake meets the sea, and I thought of her, nine thousand kilometers away. I thought of her inspiration from nature, of a terra-cotta and porcelain necklace she had sculpted. A necklace that rustles.

She says the grey line through each link is random, and the sound of porcelain translucent.

--

She gives me a white vase with a drawn mosquito.  
I give her an image of a shepherd, seemingly floating in white robes.  
She gives me a small suede bag of olive green.  
I give her felted wool.  
Back and forth, like speaking.

--

Late one evening, I see three of her slate-grey vessels.

They sit inside a boutique of flowing clothing, and I wait until the top-floor store has closed to view them. Quietly.

And there is so much quiet. And grace. The way the three are placed, together, yet not touching.

The exquisite arcs, the power in the roundness, the warm calm.

I see the vessels as sentries and they take me to Cairo. Dusk. Friday. Almost everyone praying at the mosque. I had entered a small household shop left unattended but for incense and censer, set on the floor of the main aisle. A quiet guardian. A quiet trust.

--

With Wong Yankwai, there is also quiet.

The way his photography is psychology.

His way with the guitar, which has become part of my heart.

The way he fills and fills the canvas, as if it can contain all he might want to say, or maybe he cannot stop playing, with the corners often being particular points of exclamation. His painting in my study has two orange-red squares in the top outer edges.

The way he will say he is fine, he is always fine, and I think of the lyrics by Bob Dylan: 'she's got everything she needs, she's an artist, she don't look back.'

The way he says, 'thank you.'

--

I met Suzy and Yankwai about eight years ago. It was probably late in the evening.

We have a sure circle of friends – vocalists, painters, lyricists, writers, critics, filmmakers, academics, journalists, musicians, sculptors, actors, activists, dancers, performance artists – people who believe in their work, in themselves, and in love for the world.

We believe in integrity.

And Suzy sees Amaronap 2 as integration.

--

I have visited three of Suzy Cheung's studios over the years, each one larger and brighter than the one before.

Each space a place of intent.

She calls her workspace Sun Studio, and maybe the current studio, on the sixteenth floor of a building on the tram line, is the most sun-like, sky-like, with walls tangerine orange, the ceiling blue, and with her Amaronap work seemingly lighter, brighter, with colour, whimsy, discovery, joy.

Suzy says she is still a child sometimes, and Yankwai may or may not say the same. She sees Amaronap as integration, not collaboration.

Madeleine Slavick  
April 2013  
New Zealand



**Suzy Cheung**

**Lichen**

porcelain, partially glazed and overglazed  
21cm L x 18cm D x 13.5cm H  
2009/2013



**Suzy Cheung**

**Ripple**

porcelain  
10cm L x 10cm D x 6cm H  
2009



**Suzy Cheung**

**Comma**

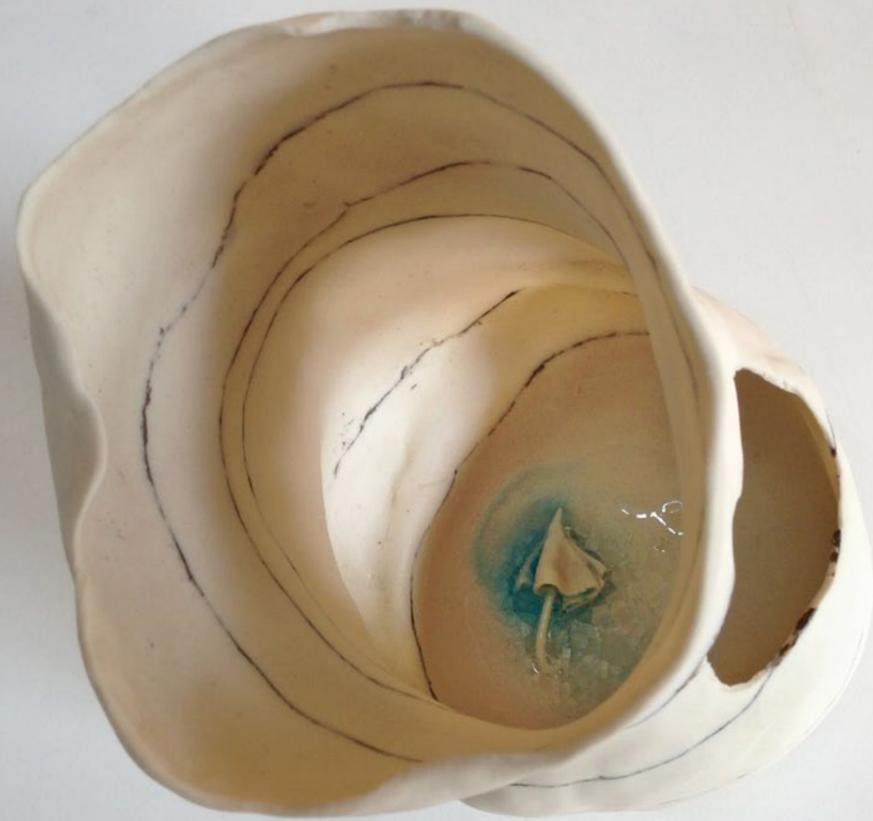
porcelain, partially glazed  
20cm L x 20cm D x 14cm H  
2013



**Suzy Cheung**

**Air**

porcelain, partially glazed  
14.5cm L x 16.5cm D x 5cm H  
2013



**Suzy Cheung**

**Blue Echo**

porcelain, red earthenware, glass  
13cm L x 12cm D x 17cm H  
2009



**Suzy Cheung**

**Nocturne**

porcelain, partially glazed  
17cm L x 13cm D x 14cm H  
2009



**Suzy Cheung**

**Events**

porcelain, inlaid red earthenware, underglaze pencil, glaze, 2013

clockwise from bottom:

29cm L x 19.5cm D x 3.5cm H | 35.3cm L x 10cm D x 3.5cm H | 29cm L x 10.3cm D x 3cm H



**Suzy Cheung**

**Montage**

porcelain, inlaid red earthenware, underglaze, glaze, 2013

clockwise from bottom left:

29.5cm L x 25.5cm D x 4cm H | 10.5cm D x 16.5cm H  
 11.5cm D x 24cm H | 24.5cm L x 5.5cm D x 8.5cm H  
 13cm H x 10cm D x 5.5cm H (with overglaze painting by Wong YanKwai)



**Suzy Cheung**

**Glazy Afternoon #3, #2, #7**

porcelain, inlaid red earthenware, underglaze, glaze, 2013

clockwise from bottom left:

#3 - 24.2cm L x 23cm D x 3.5cm H | #2 - 27cm L x 22cm D x 4cm H  
 #7 - 31cm L x 29.5cm D x 4.5cm H



**Suzy Cheung**

**Glazy Afternoon #4, #6, #1, #5**

porcelain, inlaid red earthenware, underglaze, glaze, 2013

clockwise from bottom:

#4 - 37.5cm L x 16.5cm D x 3.6cm H | #6 - 21.5cm L x 15.5cm D x 14cm H  
 #1 - 12.5cm L x 11cm D x 22cm H | #5 - 27cm L x 16cm D x 18.5cm H

**Suzy Cheung**

**Wonderlanding**

porcelain, with glaze and overglaze painting by Wong YanKwai  
except for the piece on top left  
2013

clockwise from top left:

16cm L x 15cm D x 14cm H | 10cm L x 11.5cm D x 19cm H  
16cm L x 14cm D x 5.5cm H | 26.5cm L x 9cm D x 5.5cm H  
25.5cm L x 6cm D x 5cm H | 17cm L x 11cm D x 11cm H



**Suzy Cheung**

**Still Moving**

porcelain, underglaze painting by Wong YanKwai  
2013

left to right:

43.5cm L x 16cm D x 6.5cm H | 39.2cm L x 16.5cm D x 6.5cm H  
35.5cm L x 15cm D x 6.5cm H





Suzy Cheung

**STNEVE I**

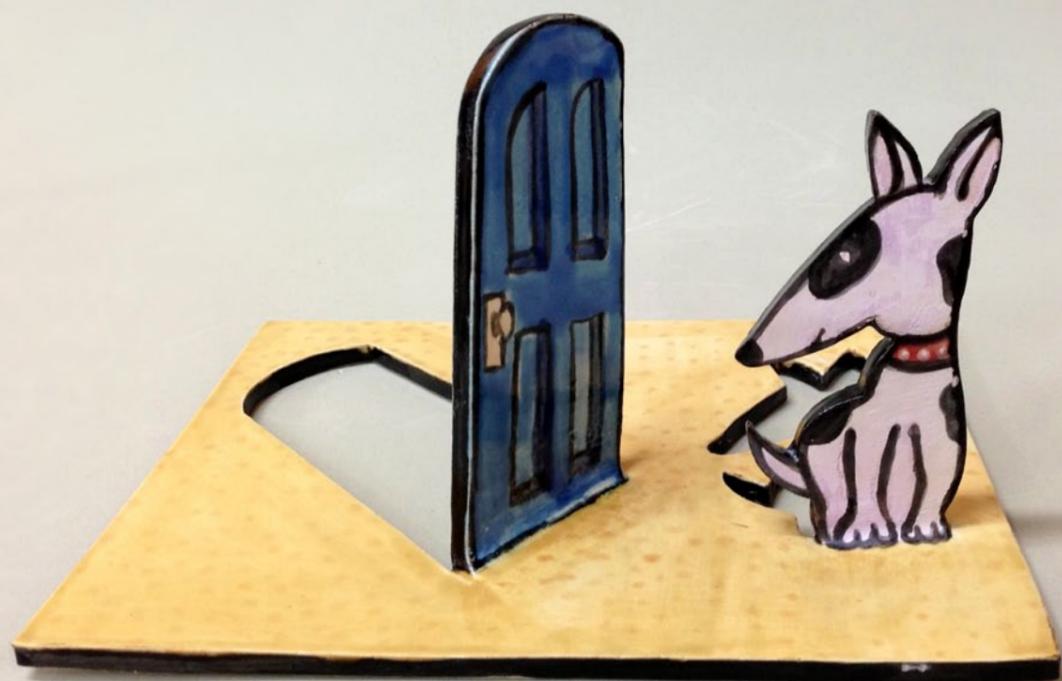
Dave's porcelain, underglaze painting  
27cm L x 19cm D x 14.5cm H  
2013



Suzy Cheung

**STNEVE III**

Dave's porcelain, underglaze painting  
23.5cm L x 28.6cm D x 12.2cm H  
2013



Suzy Cheung

**STNEVE II**

Dave's porcelain, underglaze painting  
22.7cm L x 18.2cm D x 12.5cm H  
2013



Suzy Cheung

**Stand #4, #3, #1, #2**

crank clay, unglazed, overglaze painting by Wong YanKwai, 2009/2013

clockwise from bottom:

#4 - 8.5cm L x 7cm D x 2cm H | #3 - 13cm D x 3.5cm H  
#1 - 13cm L x 13cm D x 6.5cm H | #2 - 13cm L x 11cm D x 4.5cm H



**Suzy Cheung**

clockwise from bottom:

- Pink Cup** - stoneware, glaze, overglaze painting by Wong YanKwai, 8.5cm D x 8cm H, 2009/2013
- Vessel 2** - porcelain, inlayed red earthenware, partially glazed, overglaze painting by Wong YanKwai, 9.5cm L x 8cm D x 14.5cm H, 2013
- Pink Bowl** - stoneware, glaze, overglaze painting by Wong YanKwai, 15cm D x 6.5cm H, 2009/2013
- Vessel with Blue/Brown Painting** - stoneware, glaze, overglaze painting by Wong YanKwai, 13cm L x 11cm D x 9cm H, 2009/2013



**Suzy Cheung**

clockwise from bottom:

- Vessel with Green Spot** - stoneware, glaze, overglaze painting by Wong YanKwai, 11cm L x 9.5cm D x 9cm H, 2009/2013
- Vessel 3** - porcelain, inlayed red earthenware, partially glazed, overglaze painting by Wong YanKwai, 15.3cm L x 15.3cm D x 16.5cm H, 2013
- Vessel 4** - porcelain, glazed, overglaze painting by Wong YanKwai, 13cm L x 10cm D x 18cm H, 2013



**Suzy Cheung**

**Moonshine I**

Crank clay, black slip, over-glaze painting by Wong YanKwai, varnish  
33cm D x 21cm H  
2012/2013



**Suzy Cheung**

**Moonshine II**

Crank clay, black slip, over-glaze painting by Wong YanKwai, varnish  
23.5cm D x 32cm H  
2012/2013



**Suzy Cheung**

**Three Black Boxes**

Black Mountain stoneware coloured slips, white over-glaze,  
largest piece is 19cm L x 9cm D x 9cm H  
2010/2013



**Suzy Cheung**

**Another Three Black Boxes**

Black Mountain stoneware, coloured slips, white over-glaze,  
largest piece is 10cm L x 7cm D x 8.5cm H  
2011/2013



**Suzy Cheung**

**Tailpiece**

Crank clay, black slip, over-glaze painting by Wong YanKwai, varnish  
30.5cm L x 9.5cm D x 6cm H  
2012/2013



**Suzy Cheung**

**Seed I** - porcelain, glaze/ash/overglaze painting by Wong YanKwai,  
largest piece is 11cm D, 2009/2013

**Seed II** (top row: center) - porcelain, unglazed, overglaze painting by Wong YanKwai,  
10cm D, 2009/2013



**Suzy Cheung**

**Vessel - First Integration**  
stoneware, glaze, surface painting by Wong YanKwai  
31cm D x 15cm H  
1992



**Wong YanKwai**

**Untitled**  
acrylic on canvas  
119 cm x 162.6 cm  
2012

**Wong YanKwai**

**Table Top**  
acrylic on canvas  
94 cm x 132 cm  
2010/2013





Wong YanKwai

4 Parts

acrylic on canvas  
122 cm x 61 cm x 4 pieces  
2012



**Wong YanKwai**

**1 Painting 2 Canvases/ 1 Canvas 2 Paintings**

acrylic on canvas

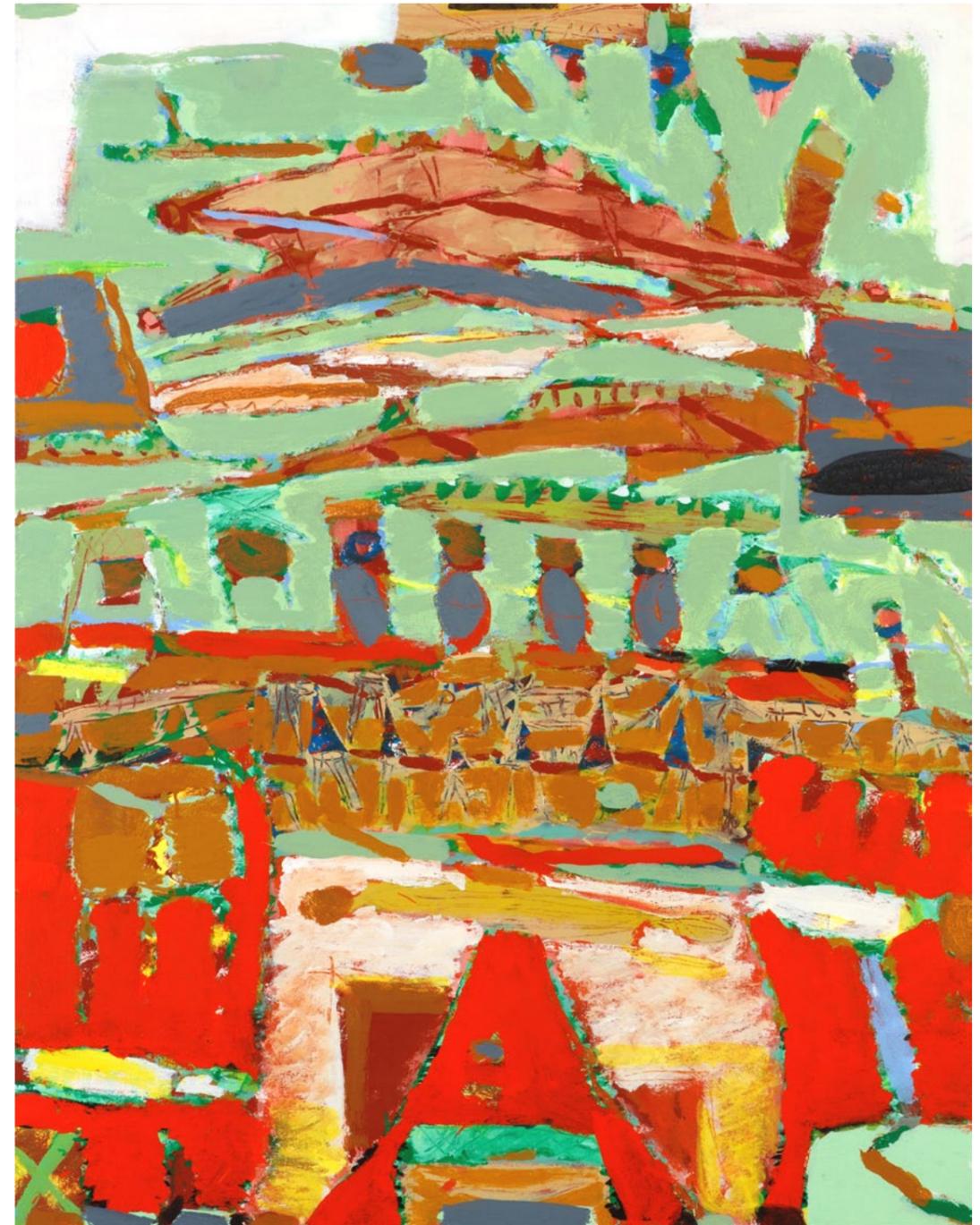
134 cm x 134 cm x 2 pieces

2012



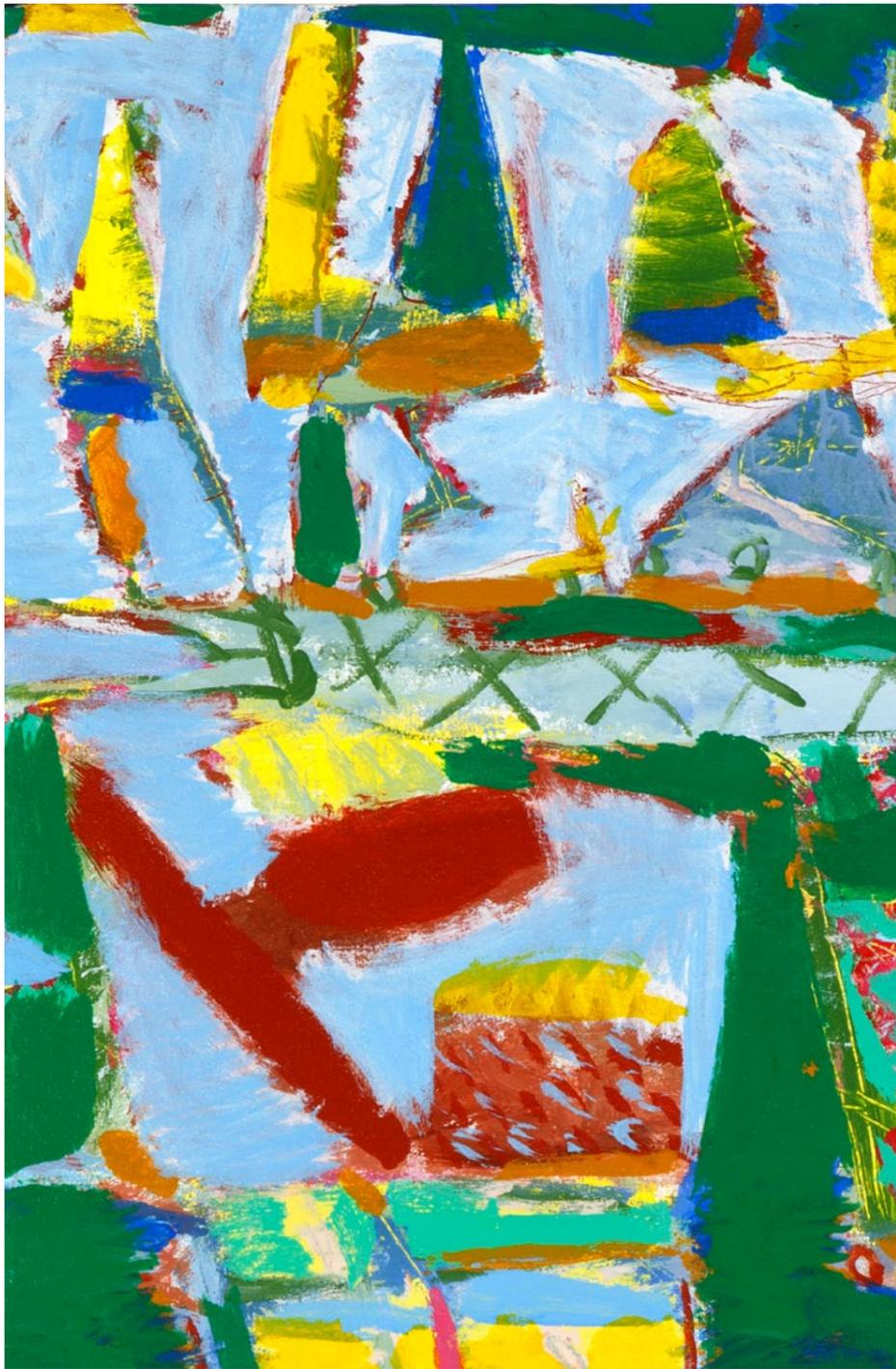
**Wong YanKwai**

**# 19/18**  
acrylic on canvas  
167 cm x 127 cm  
1997/2006



**Wong YanKwai**

**Broken Titane -White**  
acrylic on canvas  
132 cm x 104 cm  
2012



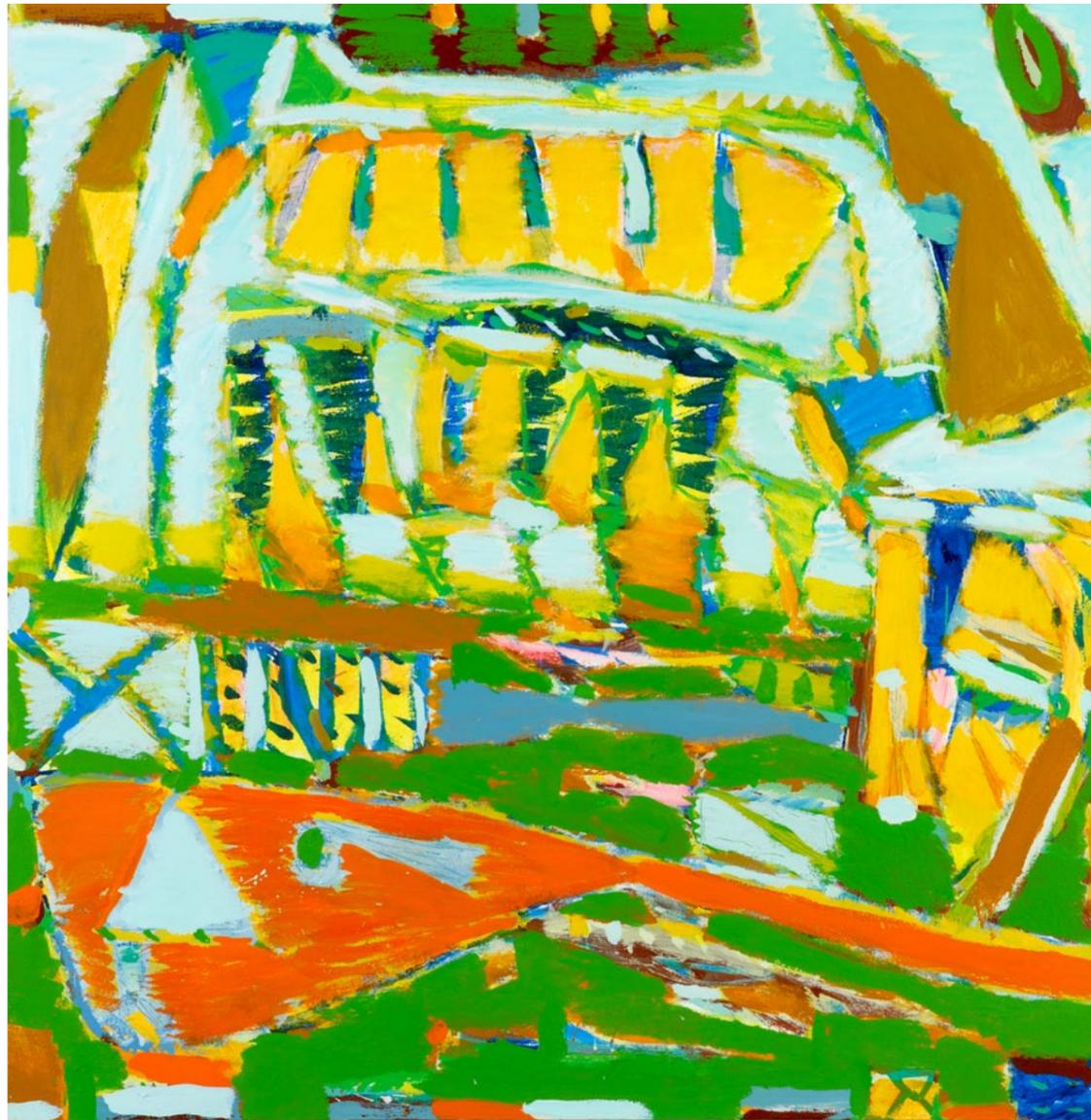
**Wong YanKwai**

**Etc./Etc.**  
acrylic on canvas  
134 cm x 66.5 cm  
2012



**Wong YanKwai**

**On Laundry Vouchers**  
acrylic on wood  
152 cm x 101.5 cm  
2008



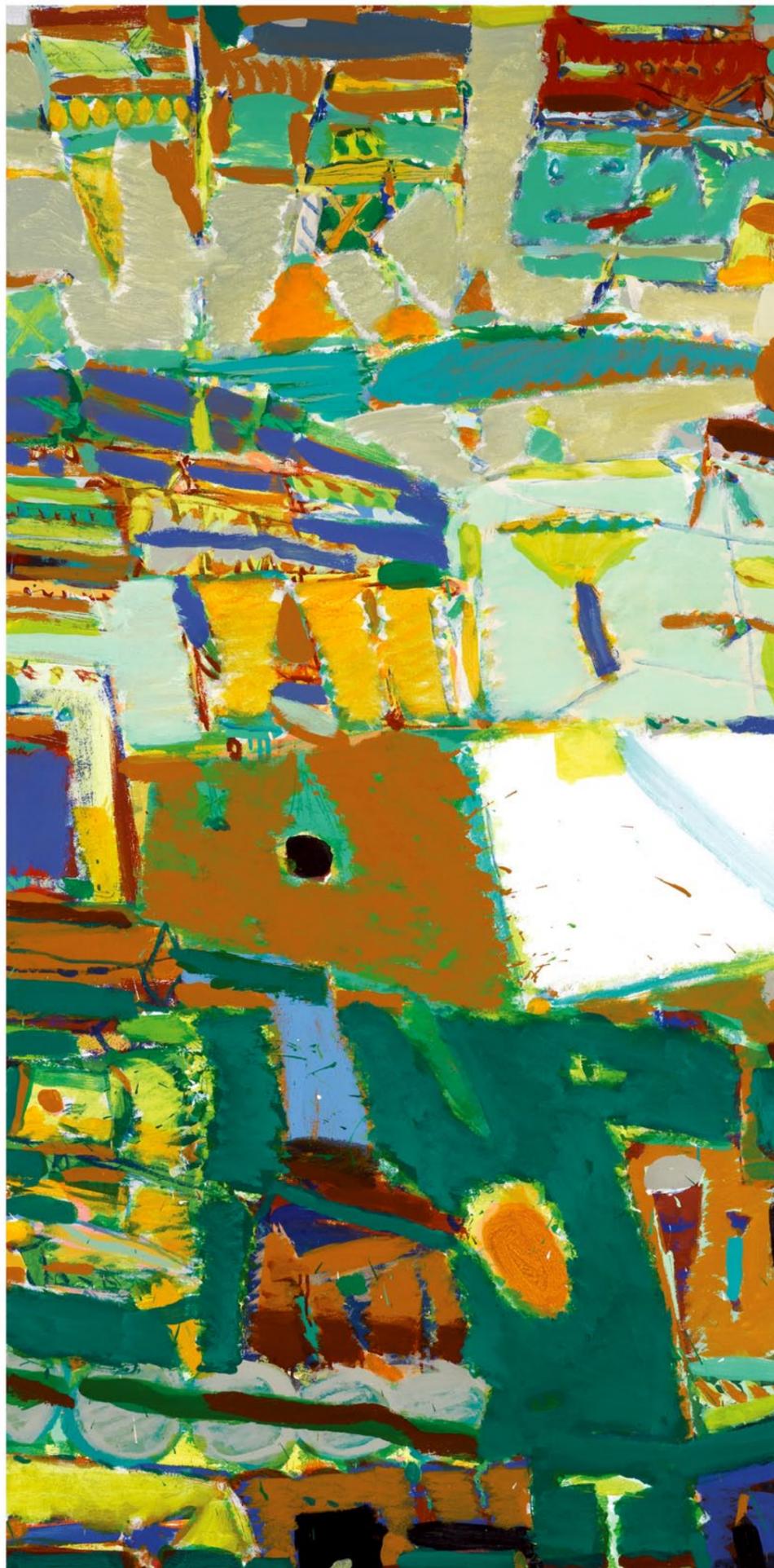
**Wong YanKwai**

**+/- 48"x48" canvas HK70 per yard not quite square - A**  
acrylic on canvas  
122 cm x 122 cm  
2013



**Wong YanKwai**

**+/- 48"x48" canvas HK70 per yard not quite square - B**  
acrylic on canvas  
122 cm x 122 cm  
2013



**Wong YanKwai**  
**Untitled in 2 Pieces**  
acrylic on canvas  
226 cm x 99 cm x 2 pieces  
2012



**Wong YanKwai**

**+/- Orangé**  
acrylic on canvas  
152.5 cm x 122 cm x 2 pieces  
2011

**Wong YanKwai**

**White Perforated Line + Black Dot**  
acrylic on canvas beds  
170 cm x 110 cm  
2013



**Wong YanKwai**

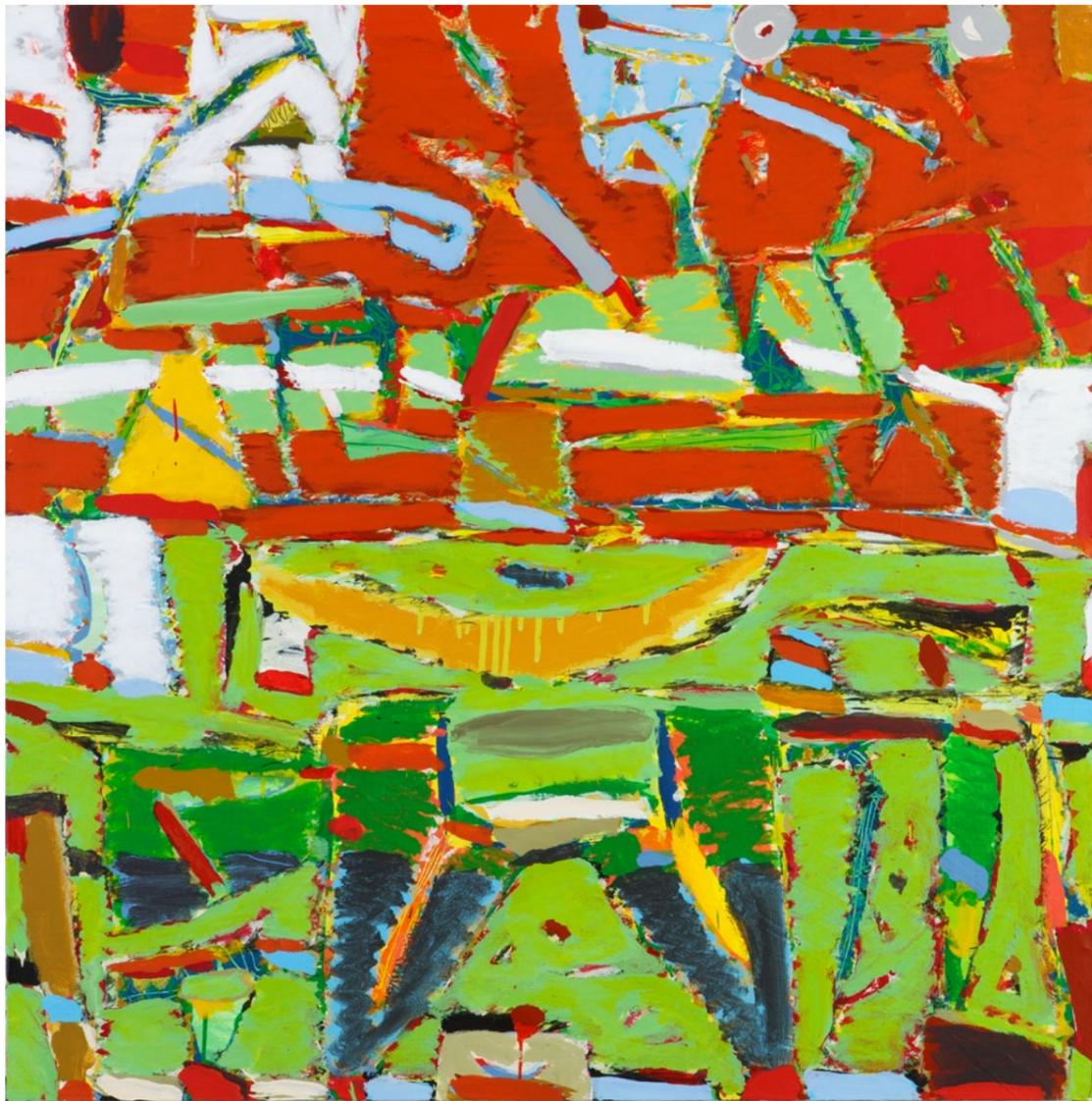
**Vertical Scenery**  
acrylic on canvas beds  
221 cm x 116 cm  
2009





Wong YanKwai

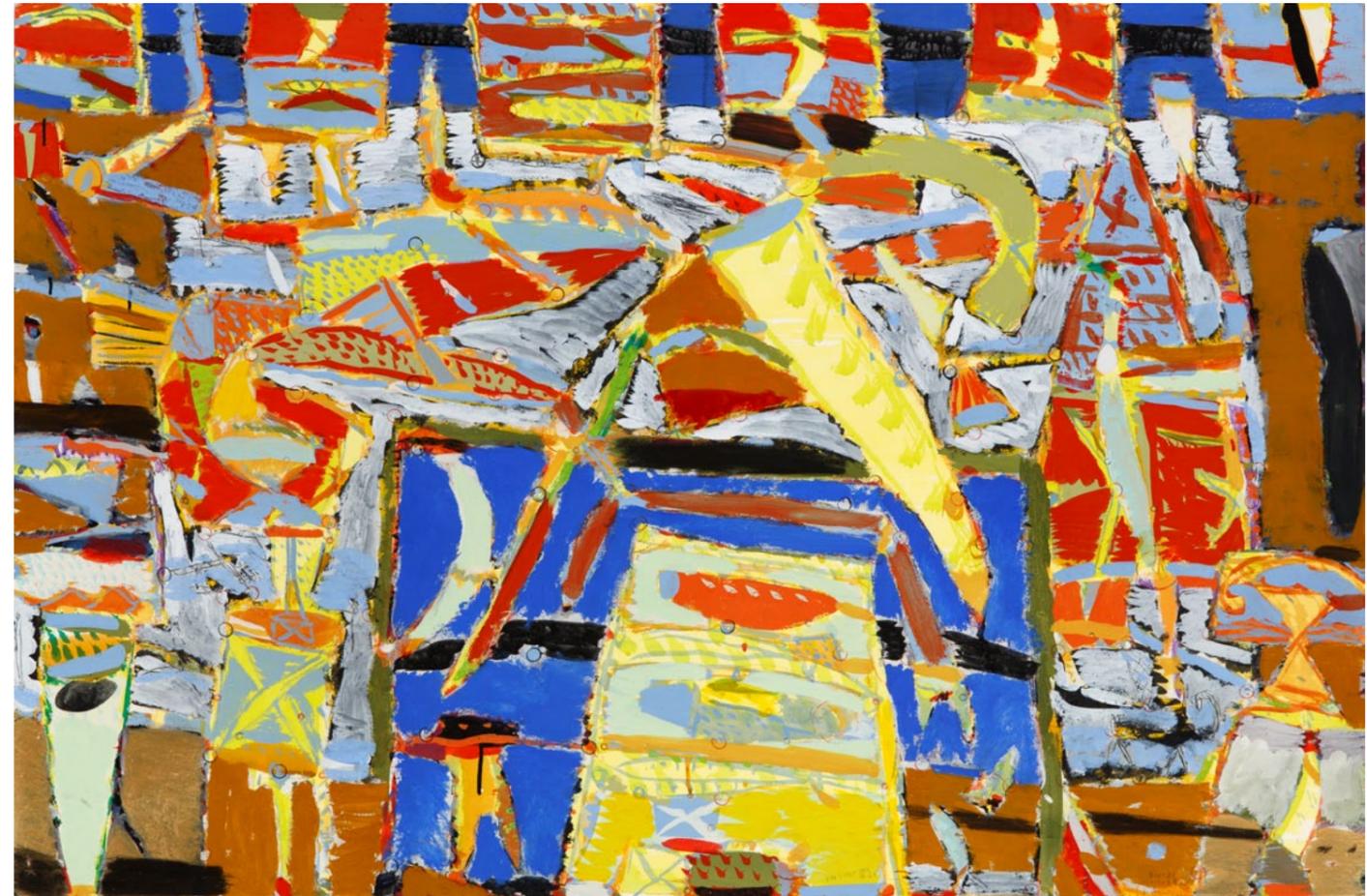
**N&B**  
acrylic on canvas beds  
298 cm x 290 cm total  
2010



**Wong YanKwai**

**White-corner / Old Chassis**

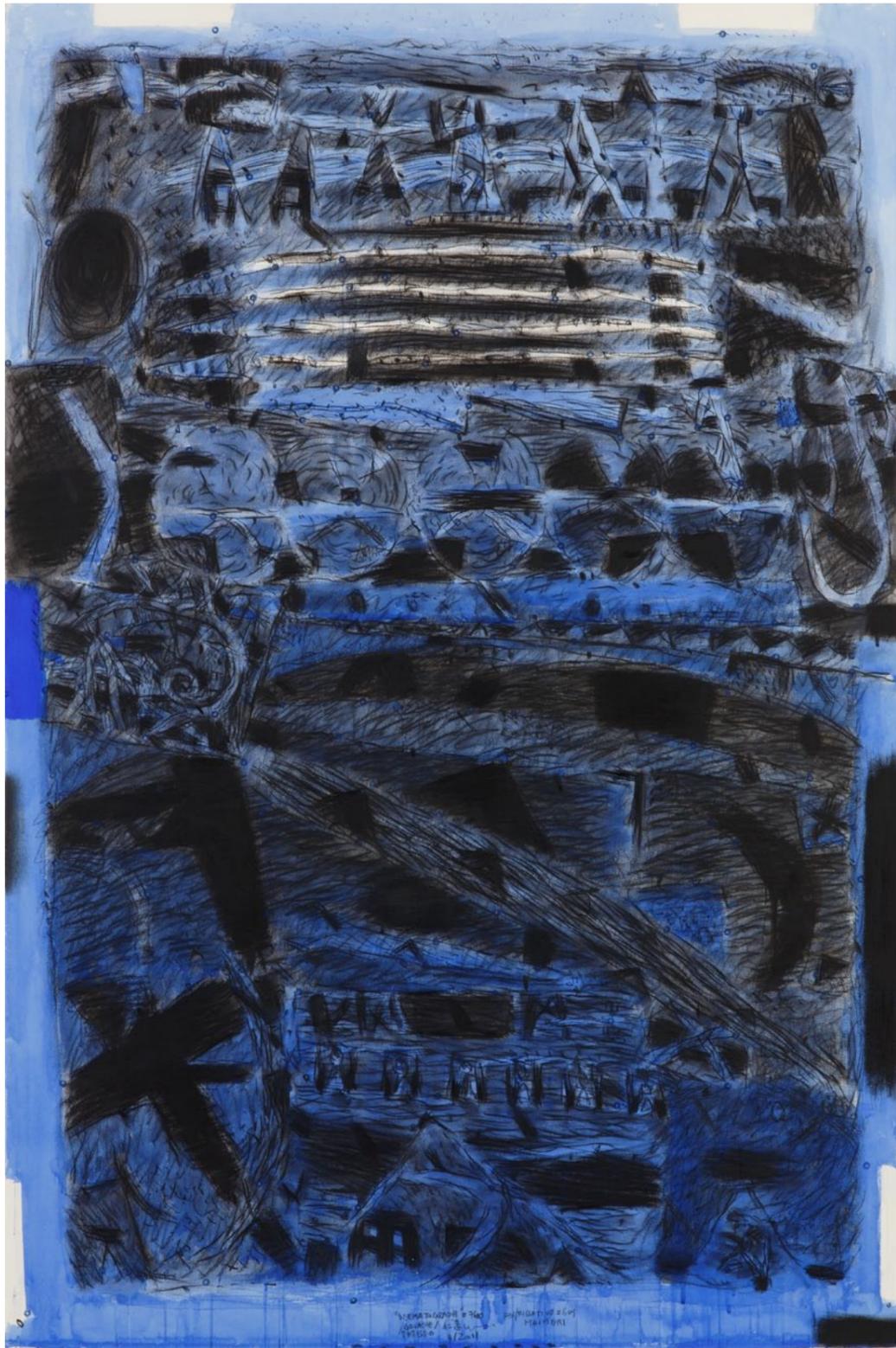
acrylic on canvas  
122 cm x 122 cm  
2009/2013



**Wong YanKwai**

**Untitled 2011 (Dermato + Typographic-Ink)**

pastels and gouache on paper  
102 cm x 152 cm  
2011



Wong YanKwai

**Drawing on Blue (Demato)**

gouache on paper

152 cm x 102 cm

2011



Wong YanKwai

**X/Black**

graphite and gouache on paper

152 cm x 102 cm

2012



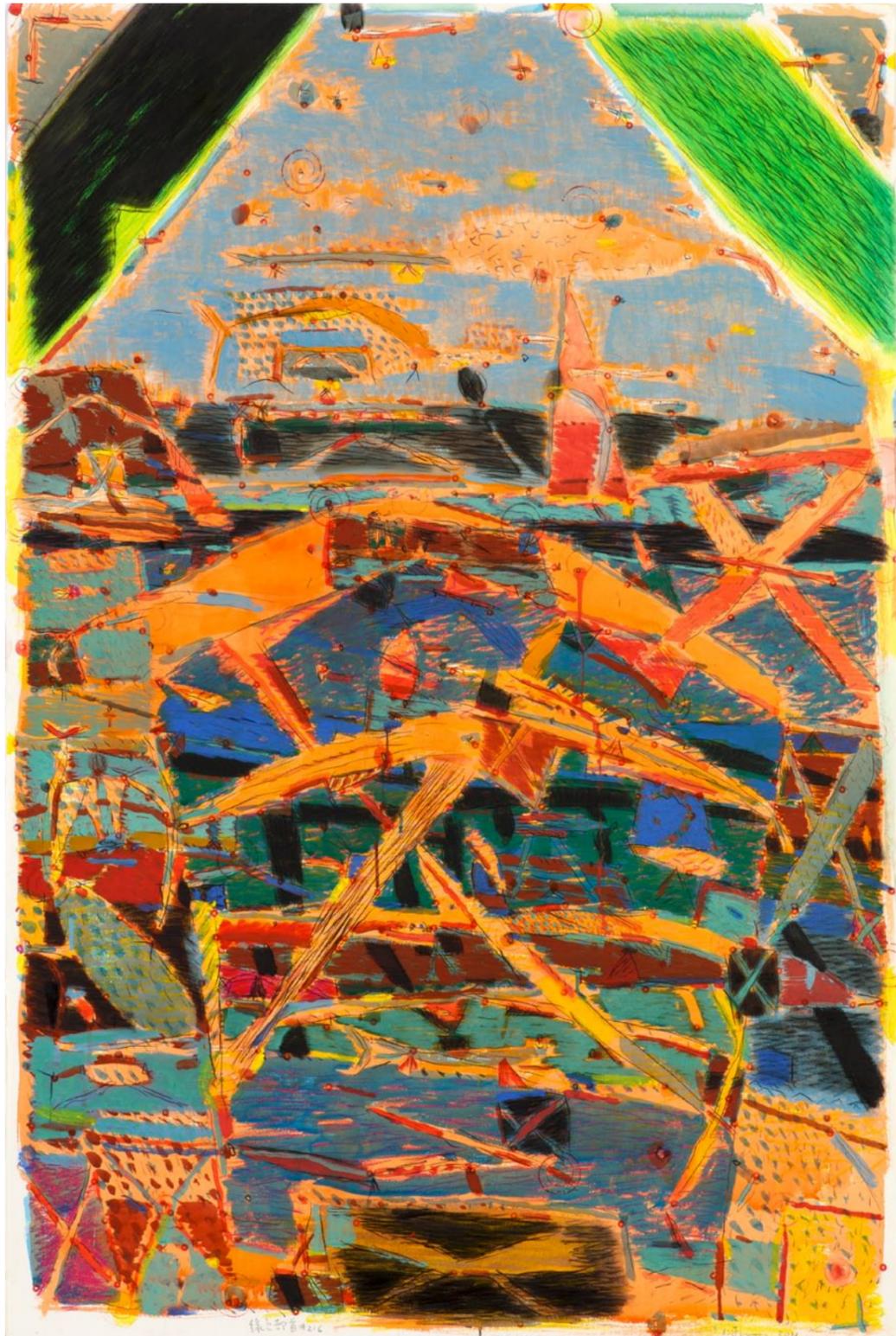
**Wong YanKwai**

**Gouache & Pastels / Fond Foncé**  
pastels and gouache on paper  
152 cm x 102 cm  
2011



**Wong YanKwai**

**X 2012**  
pastels and gouache on paper  
152 cm x 102 cm  
2012



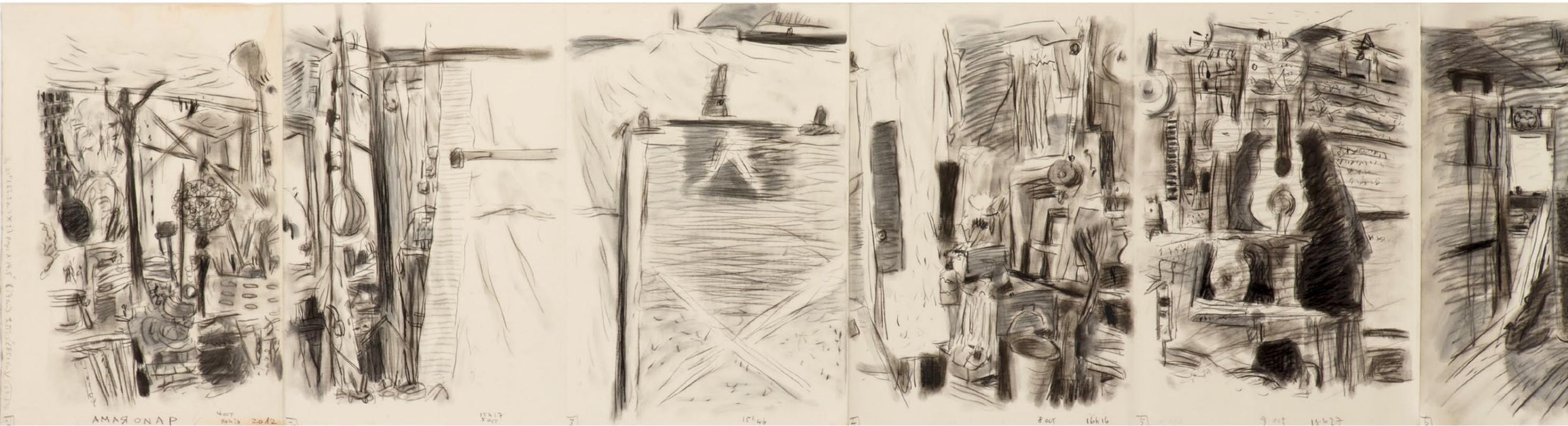
Wong YanKwai

**Green**  
pastels and gouache on paper  
152 cm x 102 cm  
2011



Wong YanKwai

**Red Curve**  
gouache on paper  
152 cm x 102 cm  
2011



**Wong YanKwai**

**Amaronap**  
partially shown - gouache on paper  
152 cm x 102 cm x 23 sheets in one  
2012



**Wong YanKwai**

**Gouache Nocturne**

gouache on paper

102 cm x 152 cm

2010

**ARTIST BIO:****SUZY CHEUNG Kai Sun**

Born in Hong Kong, Suzy received her training in visual design in the USA and Canada. Since her return to Hong Kong in 1984, she has worked as a freelance art director for feature films, stage productions and TV commercials. She began working with Ceramics in 1990; in 1996, she attended a Summer Residence program at the Ceramic Department at the University of Manitoba, Winnipeg, Canada. In 2001, she continued her studies in Ceramics at a three-year degree bearing collaboration program by the RMIT University (Royal Melbourne Institute of Technology, Australia) and the Hong Kong Arts Centre. In 2003, she graduated and obtained a Bachelor of Arts (Fine Art) degree, and has been selected from the 2003 graduating students in Ceramics to receive the Meli Melo Living Arts Award for Excellence. In 2005, she is elected as the vice-chairman of the Hong Kong Contemporary Ceramic Society. In 2006, she graduated and obtained a Master of Fine Arts degree with The Royal Melbourne Institute of Technology University. In recent years has focused on creating with clay.

**Group Exhibitions**

- 2012** 20 +20 Heritage and Diversity  
Invitational Exhibition of Korean-Hong Kong Ceramic Art  
Hanyang University Museum, Seoul, Korea  
Shatin Town Hall Exhibition Gallery, Shatin, Hong Kong
- 2nd Guangdong Contemporary Ceramic Exhibition  
Guangdong Academy of Fine Arts Gallery, Guangzhou, China
- 2011** Alight  
Red Elation Gallery, Hong Kong
- Women Artists 211  
Sin Sin Fine Art, Hong Kong
- 2010** 25th Anniversary Exhibition  
The Pottery Workshop, Hong Kong and Jingdezhen, China

Dual Plasticity Ceramics Exhibition  
Jockey Club Creative Arts Centre (JCCAC), Kowloon, Hong Kong

Alight  
SinSin Fine Art Gallery, Hong Kong

- 2009** Sculpture on Hong Kong Sea 2009  
Repulse Bay- Deep Water Bay Seaview Promenade, Hong Kong

I – Dance 2009  
JCCAC Black Box Theatre, Hong Kong

Jingdezhen Contemporary International Ceramics Exhibition  
Jingdezhen Ceramic museum, Jingdezhen, China

- 2008** Women's Work  
Osage Gallery, Hong Kong

Zhongshan Invited Contemporary Ceramic Art Exhibition 2008  
Zhongshan City Museum, China

- 2007** First Guangzhou Contemporary Ceramic Art Exhibition  
University City Art Museum of Guangzhou Academy of Fine Arts,  
Guangzhou, China

Wearableobjects Exhibition  
The Pottery Workshop and OMM, Hong Kong

10 Years – Hong Kong and Mainland Chinese Ceramic Artists Exhibition  
Shanghai Pottery Workshop c2 Gallery, Shanghai, China

Artists in the Neighbourhood Scheme III – LIVING with the LOCALE,  
Exhibition hall, Hong Kong City Hall Low Block, Hong Kong;  
Exhibition Gallery, Tsuen Wan Town Hall, N.T., Hong Kong

Clay Exit, Too Art, The Hong Kong Arts Centre, Hong Kong

- 2006** Innovative Ceramics, Melbourne - Hong Kong 2006,  
Nellie Castan Gallery, Melbourne, Australia
- 2005** Timeless Wonder- Ceramic functional objects,  
The Hong Kong Arts Centre, Hong Kong
- 50%, White Tube, The Hong Kong Arts Centre, Hong Kong
- Contemporary Ceramic Society (HK) China Exhibition,  
The Pottery Workshop, Shanghai, China
- Artists in the Neighbourhood Scheme III Launching Exhibition,  
Hong Kong Central Library, Hong Kong
- Ceramic Fashion Show, The Pottery Workshop Experimental Factory,  
Jingdezhen, China
- 20 Potters/20 Years, The Pottery Workshop, Hong Kong
- Earth on Earth, Sin Sin Atelier, Hong Kong
- 2004** Ah Nü Bra Bra, The Hong Kong Arts Centre, Hong Kong
- The Fourth Dimension, The Hong Kong Arts Centre, Hong Kong
- ICJES Exhibition of Ceramic Works by World Emerging Artists,  
Fu Le International Ceramic Art Museums, Fuping, Xian, China
- A Taste of China, The Pottery Workshop, Shanghai, China
- Taxiing, Meli Melo Gallery, Hong Kong
- 2003** To Dream the Impossible – Contemporary Ceramic Pillow Exhibition,  
The Pottery Workshop, Hong Kong
- 2000** 15th Anniversary Exhibition, The Pottery Workshop, Hong Kong
- 1998** Unity In Diversity, Guangdong Museum of Art, Guangzhou, China
- Unity In Diversity, The Pottery Workshop, Hong Kong

- 1997** Unity In Diversity, Manitoba Crafts Council Gallery, Winnipeg, Canada
- Chop –Clay, The Pottery Workshop, Hong Kong
- Joy in Clay 1997, The Pottery Workshop, Hong Kong
- 1994** Joy in Clay 1994, The Pottery Workshop, Hong Kong

#### **Solo Exhibitions**

- 2009** Relationships, The Pottery Workshop, Hong Kong
- 1998** Journals, The Pottery Workshop, Hong Kong

#### **Awards**

- 2008** Academic Outstanding Award, Zhongshan Invited  
Contemporary Ceramic Art Exhibition 2008
- 2003** Meli Melo Living Arts Award for Excellence 2003

#### **Collections**

- Jingdezhen Ceramic Art Gallery, Jingdezhen, China
- Fu Le International Ceramic Arts Museum, Fuping, Xian, China
- Guangdong Museum of Art, Guangzhou, China

## ARTIST BIO:

### WONG YANKWAI

**1955**

Born in Hong Kong

**1973 – 1974**

Visiting student at the Ecole Nationale des Beaux-Arts, Poitiers, France

**1975-1978**

Studied painting, Ecole Nationale Supérieure des Beaux Arts, Paris  
Worked in M. Augereau's painting workshop

**1979**

Study silkscreen printing at Galerie du Haut-Pave, Paris  
End of the year returned Hong Kong  
Appointed art director for City Magazine

**1989** Central Heating System, University of Hong Kong, Hong Kong

**1989** Interior Landscape, Le Cadre Gallery, Hong Kong

**1986** Paintings by Yank Wong, Hong Kong Art Centre, Hong Kong

**1982** Drawings by Yank Wong, Alliance Française, Hong Kong

**1979** La Prairie, Centre Culturel de Caen Normandie, France

**1977** Peintures/Yank Wong, held in "L'Ouverture, cafe-theatre/galerie",  
rue de l'Ouest 14eme, Paris.

#### Selected Solo Exhibitions

**2010** SteppeBySteppe, Sin Sin Fine Art, Hong Kong

**2008-2009** Painting Yankwai Wong, University Museum and Gallery,  
The University of Hong Kong

**2007** AMARONAP, Sin Sin Fine Art

**2006** Visible Air: An Almost Transparent Landscape, Hermes store,  
Hong Kong International Airport

**2004** Paintings & Paintings - Yankwai Wong, Shanghai Street Artspace, Hong Kong

**1996** Horizon II, Gallery 7, Hong Kong

**1995** Horizon, Gallery 7, Hong Kong

**1993** Balance, Gallery 7, Hong Kong



atelier ■ fine art ■ villa

### Sin Sin Fine Art

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