

10.7 — 12.9.2026

ARTISTS

Ailsa Wong
chaussette b.
Gedvile Bunikyte
Jendrik Schröder
Joey Leung
Lie Fhung
Sin Sin Man

FORRM

SPECIAL GUESTS

Kathy
Pulima
Shalom



FORM

Through form, all things come into being. Neither fixed nor absolute, form is a continuous state of becoming through which the unseen gradually reveals itself. Matter and spirit, memory and imagination, thought and emotion are not separate conditions, but different manifestations of the same unfolding process. Form is not merely what appears; it is the trace of transformation itself.

Bringing together seven artists from Hong Kong, Indonesia, France, Lithuania, and Germany, FORM explores the many ways in which shape emerges through artistic practice. Across ceramics, photography, installation, painting, and textile works, form is examined not merely as an outward appearance, but as a process of transformation, perception, and becoming.

Ailsa Wong's paintings draw from automatic drawing and subconscious imagery, unfolding as inner landscapes where nervous systems, spiritual ecologies, and animistic cosmologies intersect. Through ink and embroidery, *chaussette b.* traces parallels between bark, roots, skin, and memory, exploring how time leaves its mark upon both the body and the natural world. Gedvile Bunikyte's geometric paintings translate inner energies and states of consciousness into luminous compositions informed by sacred geometry and practices of self-cultivation. Jendrik Schröder's photographic series *Leaf Studies* transforms fallen leaves into an exercise in ecological attention, revealing unexpected formal connections between nature and everyday human spaces.

Joey Leung draws on Plato's *The Form of the Good*, using ceramic vessels and bubble-like forms to explore fragility, transformation, and the continual emergence of meaning. Lie Hung combines salvaged stained-glass shards, oxidised copper, and stoneware to create poetic assemblages in which discarded fragments are reimagined through transformation. Sin Sin Man's *Determination* brings together old hangers and stones in a precarious balance, transforming everyday objects into a reflection on persistence, resilience, and the weight of navigating personal and collective realities.

Extending the exhibition beyond contemporary art, three invited guests offer complementary perspectives rooted in craft, material culture, and nature. Kathy's handcrafted enamel jewellery combines Western colour sensibilities with Eastern minimalism, using traditional copper enamelling techniques and kiln-fired glazes to create unique forms shaped by material, process, and chance. Pulima explores craft, material culture, and cultural memory through indigenous crafts, folk art, ritual objects, textiles, rare books, and botanical specimens gathered from diverse communities across the world. Drawing on the philosophy of Ikebana, Shalom creates floral compositions that reflect the relationship between heaven, earth, and humanity while embracing balance, impermanence, and the beauty of natural forms.

Together, the artists and invited guests demonstrate that form is never static, but continuously emerges through the relationships and transformations that shape our world.

FORM

萬物皆由形而生。形並非固定不變，也非絕對存在，而是一種持續生成的狀態，讓不可見之物逐漸顯現。物質與精神、記憶與想像、思想與情感並非彼此分離，而是同一流動過程中的不同顯現。形不只是外在可見的樣貌，更是轉化留下的痕跡。

《FORM》匯聚來自香港、印尼、法國、立陶宛及德國的七位藝術家，透過陶瓷、攝影、裝置、繪畫及纖維藝術等媒介，探索形態如何在創作之中生成。展覽中的「形」不僅關乎外在輪廓，更是一種轉化、感知與生成的過程。

黃雅珊的繪畫源自自動性創作與潛意識圖像，在作品中展開神經系統、精神生態與泛靈宇宙觀交織而成的內在地景。chaussette b. 結合墨水與刺繡，在樹皮、氣根、肌膚與記憶之間建立聯繫，探索時間如何同時在身體與自然之中留下痕跡。Gedvile Bunikyte 的幾何繪畫受到神聖幾何學與自我修煉哲學啟發，將內在能量與意識狀態轉化為發光的視覺結構。Jendrik Schröder 的攝影系列《Leaf Studies》則以落葉為起點，透過對日常的細微觀察，揭示自然與人類生活空間之間意想不到的形態關係。

梁祖彝以柏拉圖「善的理型」為起點，藉陶器與泡泡形體，探討脆弱、轉化與持續生成的生命狀態。Lie Fhung 結合回收彩繪玻

璃碎片、氧化銅與陶土，將被遺棄的材料轉化為充滿詩意的新敘事。冼倩文的《Determination》則以舊衣架與石頭構成巧妙的平衡結構，透過日常物件反思個體與群體在現實中持續前行所承受的重量與壓力。

除了當代藝術作品之外，展覽亦邀請三位特別嘉賓，從工藝、物質文化與自然美學的角度延伸對「形」的思考。羅慧的手工琺瑯首飾融合西方色彩感知與東方極簡美學，透過傳統銅胎琺瑯工藝與窯燒釉彩所產生的獨特變化，呈現材料、工藝與偶然性共同塑造的形態。Pulima 透過來自世界不同地區的原住民工藝、民間藝術、儀式物件、紡織品、古籍與植物標本，探索工藝、物質文化與集體記憶如何被承載於物件之中。Shalom 則以花道（Ikebana）為創作基礎，透過植物材料與有機結構，探索天地人之間的關係，並體現平衡、無常與自然之美。

藝術家與特別嘉賓們共同展示了「形」從來不是靜止不變的存在，而是在關係與轉化之中不斷生成。透過不同的媒介、材料與實踐，展覽邀請觀者重新思考人與自然、物質與精神、個體與世界之間相互依存的關係。

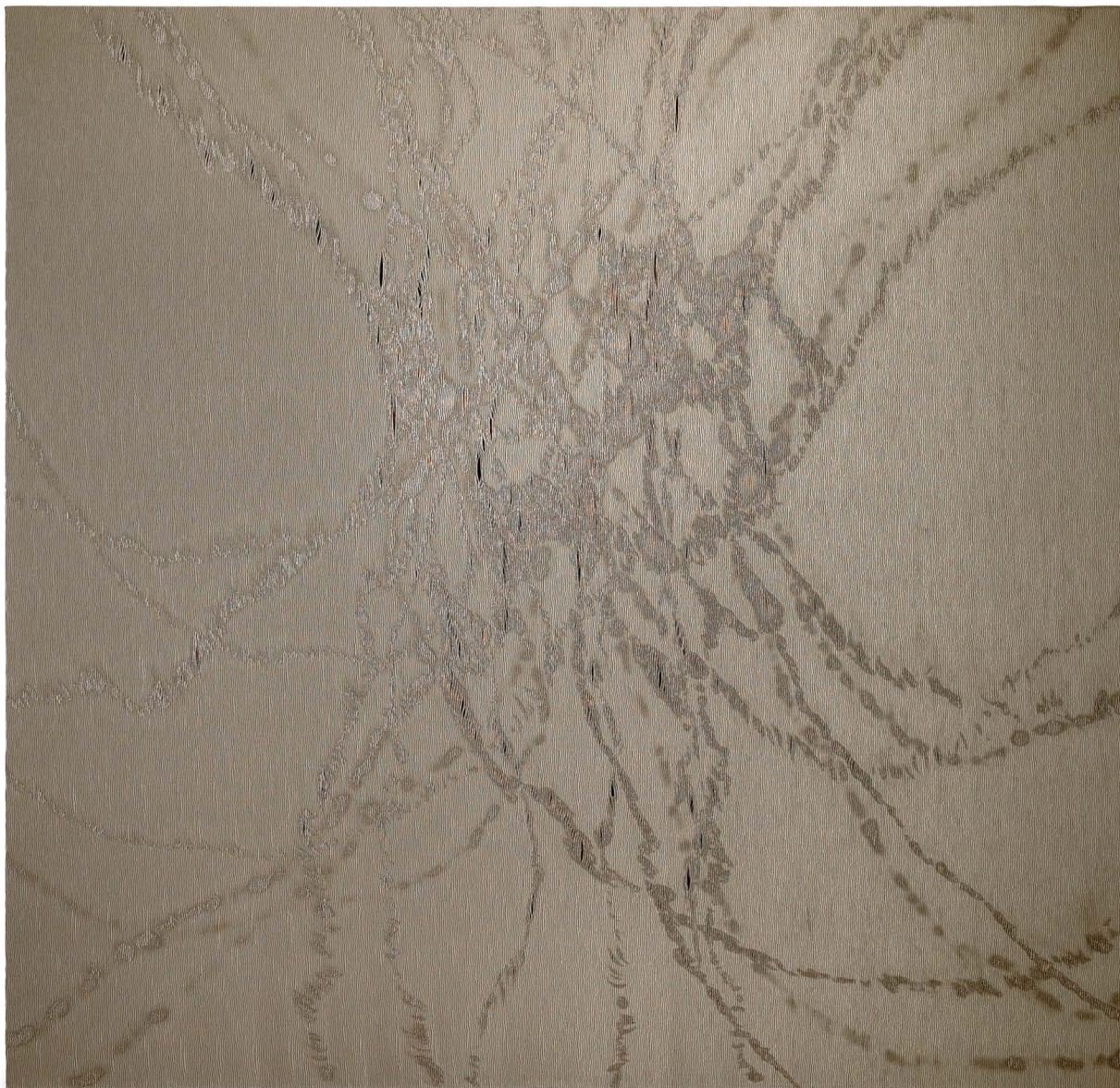
Artists

AILSAWONG



Ailsa Wong explores inner landscapes through intuitive painting, burning, and the reflective qualities of metallic pigments. *Vein* traces the movement of life force, evoking veins, roots, and energetic networks shared across human and non-human forms. *The Tides of Night* unfolds as a mindscape where tidal rhythms, natural formations, and subconscious imagery continuously emerge and recede. *Flux I & II*, painted with metallic acrylic, draws on the Daoist concept of yin and yang, proposing energy as a state of perpetual transformation rather than opposition. Together, these works reflect on the fluid movement of consciousness, nature, and living systems.

黃雅珊透過直覺性的繪畫、燃燒技法與金屬顏料的反光特質，探索內在景觀與生命能量的流動。《脈》描繪生命形式的運行，令人聯想到脈搏、根系，以及人類與非人類共享的能量網絡。《夜幕與潮汐》展現如潮汐般流動的內在景觀，交織自然形態、生命意象與潛意識的感知。《化 I & II》則借道家陰陽觀，探討能量並非對立，而是在持續流動與轉化之中生成。三件作品共同指向一個意識、自然與生命彼此交融的場域。



Ailsa Wong

Vein | 脈

Scorched Fabric

100 x 100 cm

2026



Ailsa Wong

The Tides of Night | 夜幕與潮汐

Mixed media on fabric

30 x 40 cm

2026



Ailsa Wong
Flux I & II | 化 I & II
Metallic acrylic on fabric
20 x 15 cm (each)
2026



Ailsa Wong is a Hong Kong artist whose practice spans painting, moving installations, interactive games, and image-making. Her work explores consciousness, belief systems, and the relationship between human and non-human forms of existence. Her painting practice is informed by automatic drawing, subconscious imagery, and intuitive mark-making. She develops her works through an ongoing dialogue with materials, allowing images to emerge and evolve organically. Her paintings often blur the boundaries between inner and outer landscapes, reflecting a worldview in which all forms of existence are interconnected, while opening spaces for perception, emotion, and belief.

黃雅珊是一位香港藝術家，其創作橫跨繪畫、動態裝置、互動遊戲及影像。她的創作圍繞意識、信仰系統，以及人類與非人類存在之間的關係展開。她的繪畫創作受自動性繪畫、潛意識圖像與直覺性筆觸啟發，在與材料持續對話的過程中，讓圖像自然生成與演變。她的繪畫經常模糊內在景觀與外在景觀之間的界線，反映一種萬物彼此相連的存在觀，並試圖開啟感知、情感與信仰的空間。

chaussette b.



Through ink and embroidery on textured fabrics, **chaussette b.** traces the quiet rhythms shared between tree bark and human skin. Inspired by the suspended flow of aerial banyan roots, the works reveal surfaces shaped by time—wrinkles, scars, folds, and fibres that record the passage of life. The handcrafted frames, with their rippling contours, extend these organic forms beyond the image itself, echoing the tactile presence of a tree trunk. Together, the works invite viewers to contemplate the silent marks that time inscribes upon both the natural world and our own bodies, where memory is held not in words, but in texture.

chaussette b. 以墨與刺繡於富有肌理的布面上展開創作，勾勒出樹皮與人類肌膚之間共通而靜謐的紋理節奏。作品靈感來自榕樹氣根懸垂流動的姿態，透過皺摺、裂痕、纖維與肌理，呈現時間在生命表面留下的痕跡。手工製作的木框以起伏有機的輪廓延伸畫面，如樹幹般帶有可觸知的質感，使作品的形體超越平面，成為整體創作的一部分。整組作品邀請觀者凝視那些由歲月悄然刻寫於自然與身體之上的印記，在紋理之中感受記憶的沉積，並體會時間如何以無聲的方式，形塑萬物的存在。

chaussette b.
Écorces Noires 2 (Dark Barks 2)
Ink and acrylic on embroidered textile
91 x 64 cm
2026





chaussette b.

Brins Marins (Sea Strands)

Ink on textile and paper

78 x 60 cm

2026

chaussette b.
Lignes (Lines)
sewing lines on outdated business cards
64 x 48 cm
2025





chaussette b.
Gribouilli Gris (Dark Scrawl)

Ink and acrylic on textile

52 x 52 cm

2026

chaussette b.

Ink on textile
26.5 x 21.5 cm
2026





chaussette b.
Gribouilli Bois (Wood Scrawl)
Wood, ink and oil on textile
25 x 19 cm
2026



chaussette b. is a Hong Kong-based visual artist whose practice spans textiles, installation, photography, and found materials. Originally from France and formerly working in the fashion industry, she began her artistic journey through portrait and nude photography before expanding into tactile, material-based works. Driven by a fascination with transformation, she reimagines discarded everyday objects and materials, revealing unexpected beauty and meaning within them. Drawing from research in science, philosophy, and literature, her works explore themes of memory, identity, perception, and neuroplasticity, creating intimate spaces for reflection, connection, and healing.

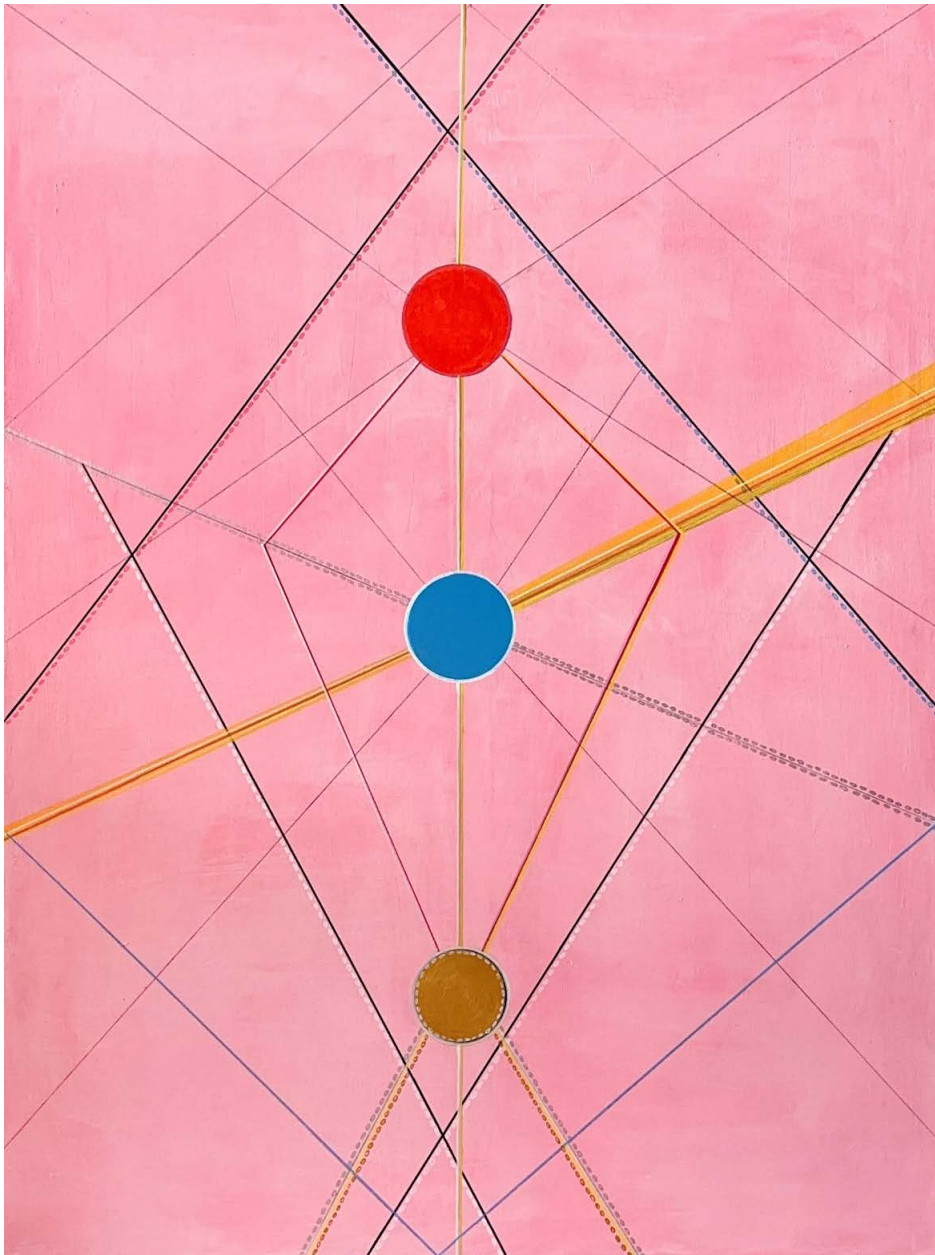
chaussette b. 是一位香港藝術家，其創作涵蓋紡織藝術、裝置、攝影及現成物。她出生於法國，曾於時尚產業工作多年，其後透過人體藝術與肖像攝影展開藝術創作，並逐漸發展出以材料為核心的實踐。她熱衷於轉化被忽略或遺棄的日常物件，發掘其中潛藏的美感與意義。其作品深受科學、哲學與文學研究啟發，關注記憶、身份認同、感知與神經可塑性等議題，並透過創作營造沉思、連結與療癒的空間。

GEDVILE BUNIKYTE



Forged Interior I and II explores the intersection of tantric inner energy principles and the samurai philosophy of disciplined self-refinement. Through precise geometry, rhythmic line, and luminous fields of colour, **Gedvile Bunikyte** visualises the subtle body as a living architecture of energy, awareness, and transformation. Rather than representing fixed forms, the paintings suggest an inner landscape continuously shaped through attention, repetition, and practice. Balancing structure with stillness, each work functions simultaneously as a meditative diagram and a contemplative space, inviting viewers to reflect on the invisible processes through which the self is continually forged and renewed.

《Forged Interior I》及《Forged Interior II》探索密宗內在能量觀與武士道自我修煉精神之間的交會。**Gedvile Bunikyte** 透過精確的幾何結構、富有節奏的線條與明亮的色彩場域，將微細身體 (subtle body) 中的能量中心、流動與秩序轉化為可感知的視覺形式。作品並非描繪固定的形態，而是呈現一片持續經由專注、修習與自我鍛鍊而形塑的內在景觀。每件作品既是一幅冥想性的圖譜，也是一個沉思的空間，引導觀者感受那些塑造自我、卻無法以肉眼看見的轉化歷程



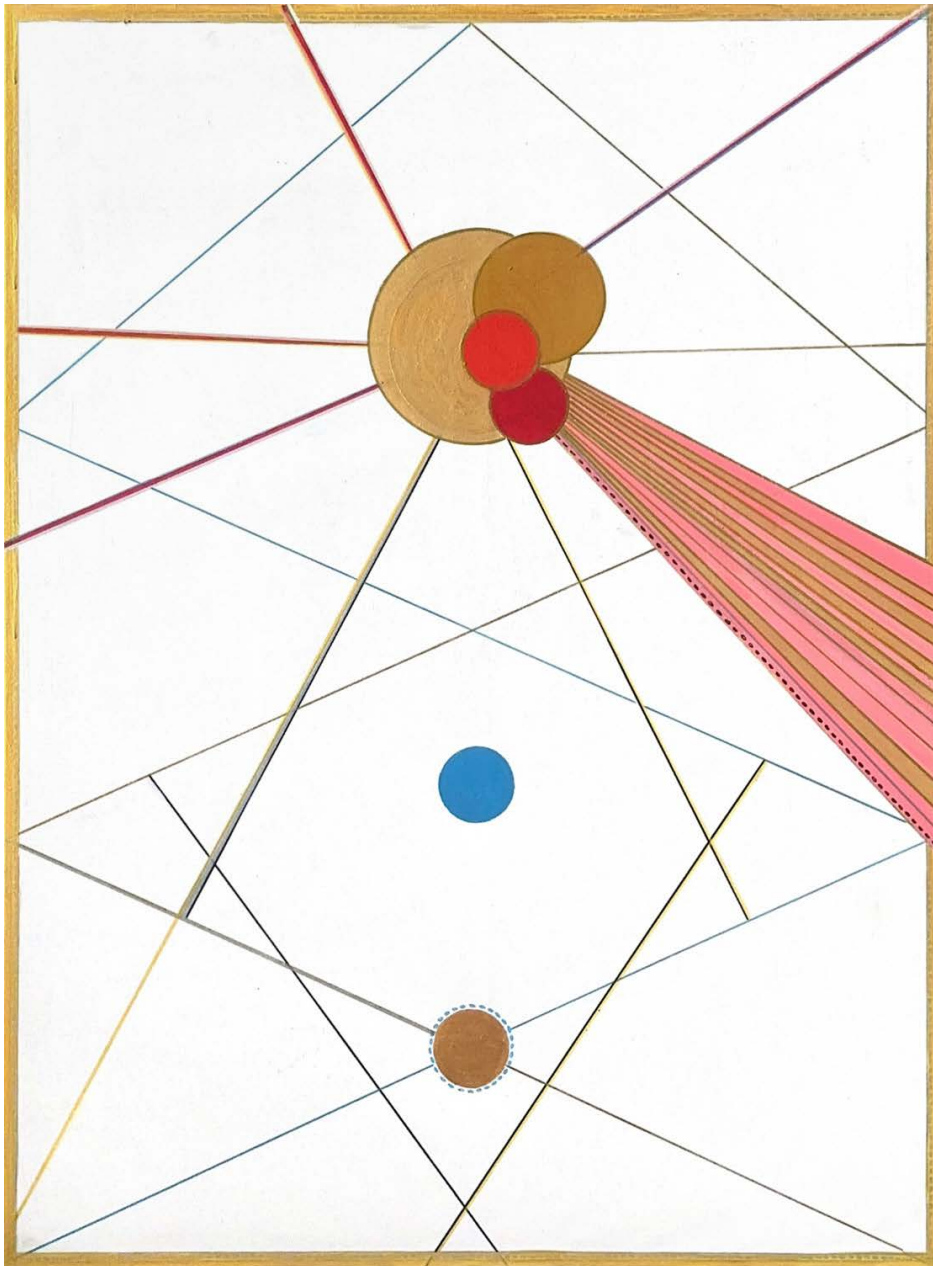
Gedvile Bunikyte

Forged Interior I

Mixed media on canvas

91 x 121.5 cm

2026



Gedvile Bunikyte

Forged Interior II

Mixed media on canvas

91 x 121.5 cm

2026



Gedvile Bunikyte is a Lithuanian-born artist based in Hong Kong whose practice explores the intersection of sacred geometry, inner energy systems, and self-cultivation. Working primarily through painting, she develops luminous geometric compositions that translate invisible states of consciousness into visual form. Influenced by tantric philosophy, somatic awareness, and contemplative practices, her works investigate the relationship between inner transformation and disciplined attention. Through precise structures, radiating lines, and fields of colour, Bunikyte creates paintings that function as both meditative spaces and reflections on the architecture of the inner self.

Gedvile Bunikyte 是一位立陶宛裔、現居香港的藝術家，其創作探索神聖幾何學、內在能量系統與自我修煉之間的交會。她以繪畫為主要媒介，透過發光般的幾何構圖，將不可見的意識狀態轉化為視覺形式。其作品深受密宗哲學、身體感知及冥想實踐啟發，關注內在轉化與專注修習之間的關係。藉由精準的結構、放射性的線條與色彩場域，Bunikyte 構築出既具沉思性、亦映照內在精神結構的繪畫空間。

JENDRIK SCHRÖDER

ecosensibility score no. 1

"LEAF STUDIES"

(days: 30)

FIND A FALLEN LEAF
(CLOSE TO WHERE YOU LIVE)
THAT SPEAKS TO YOU
AND TAKE IT TO YOUR BED.

NOTICE IF IT SPEAKS TO YOU
IN THE SAME WAY.

NOTICE IF IT SPEAKS TO YOU
IN A DIFFERENT WAY.

TAKE A PICTURE.

REPEAT THE PROCESS.

(THIS MAY BECOME
AN INTIMATE EXERCISE)

jendrik schröder
2006

Leaf Studies is a series exploring “ecosensibility” as an aesthetic practice, cultivating sensuous attentiveness to our environment. Rather than representing nature from a distance, **Jendrik Schröder**’s work encourages a mode of relational awareness grounded in everyday exercises, which the artist develops as “ecosensibility scores” in his artistic doctoral research. Every day, a fallen leaf — as an ordinary, ever-present, yet strangely overlooked object — is taken home to be portrayed with the same care and attention as any human subject. Photographed on the bed as a personal space of great intimacy, the black-and-white works open a dialogue between the human and the non-human, fragility and form, time and persistence.

《 Leaf Studies 》 系列探索「生態感知」 (ecosensibility) 作為一種美學實踐，培養人們對周遭環境細膩而感性的覺察。**Jendrik Schröder** 並非從距離中再現自然，而是透過日常實踐建立一種關係性的感知方式，並於其藝術博士研究中發展為一系列「生態感知指令」 (ecosensibility scores)。每天，一片掉落的葉子——這個平凡、隨處可見卻經常被忽略的存在——都會被帶回家，以描繪人像般的細緻與專注加以拍攝。黑白影像以床作為親密的私人空間，展開一場關於人類與非人類、脆弱與形態、時間與延續之間的靜默對話。



Jendrik Schröder

Leaf Studies No. 1

Giclée Art Print on Awagami Bamboo Washi Paper

52 x 37 cm (framed) | 20 x 15 cm (unframed)

Edition 1 of 7

2026



Jendrik Schröder

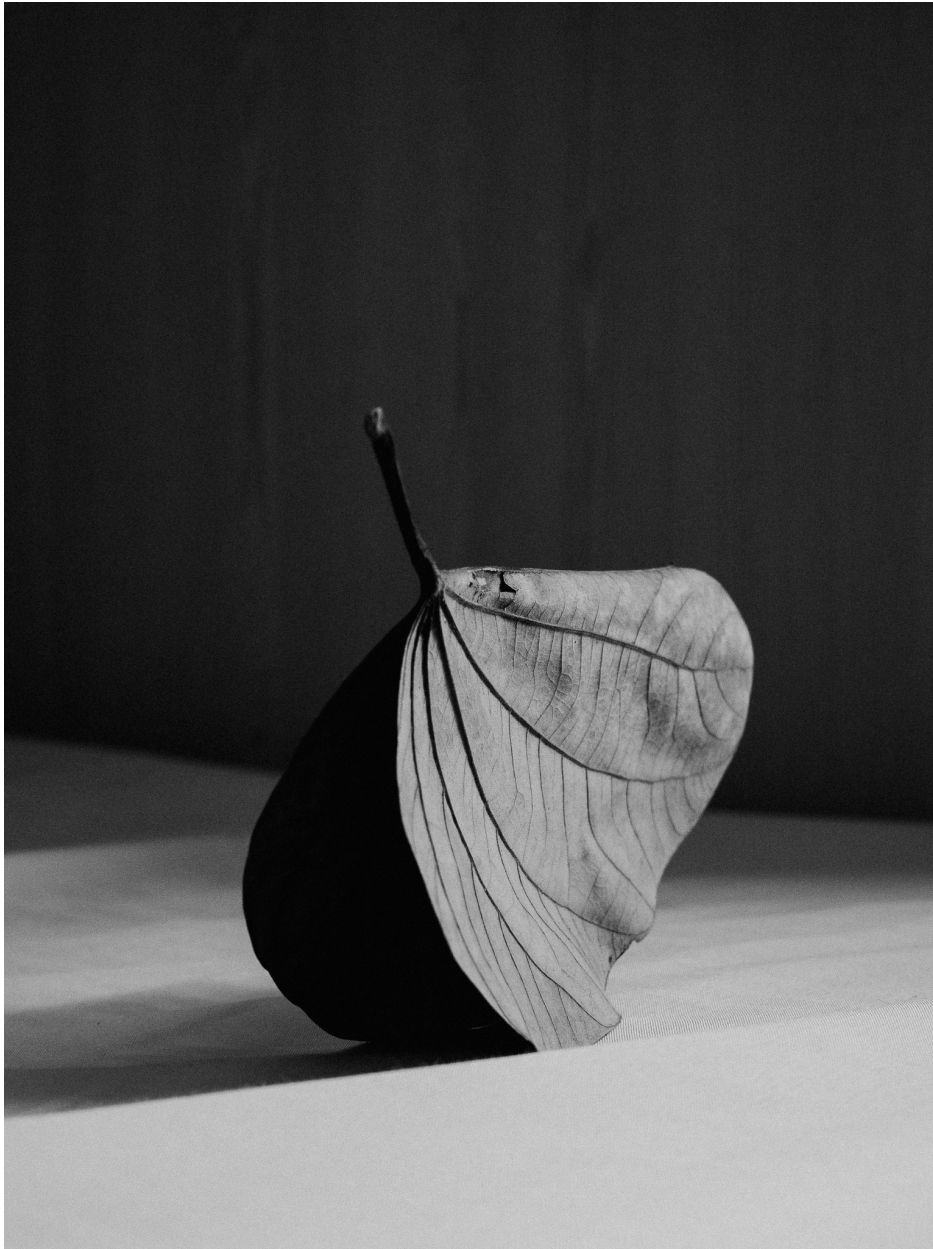
Leaf Studies No. 2

Giclée Art Print on Awagami Bamboo Washi Paper

82 x 62 cm (framed) | 80 x 60 cm (unframed)

Edition 1 of 7

2026



Jendrik Schröder

Leaf Studies No. 3

Giclée Art Print on Awagami Bamboo Washi Paper

52 x 37 cm (framed) | 20 x 15 cm (unframed)

Edition 1 of 7

2026



Jendrik Schröder

Leaf Studies No. 4

Giclée Art Print on Awagami Bamboo Washi Paper

52 x 37 cm (framed) | 20 x 15 cm (unframed)

Edition 1 of 7

2026



Jendrik Schröder

Leaf Studies No. 5

Giclée Art Print on Awagami Bamboo Washi Paper

82 x 62 cm (framed) | 80 x 60 cm (unframed)

Edition 1 of 7

2026



Jendrik Schröder is an artist, photographer, filmmaker, and researcher based between Hong Kong and Berlin. His interdisciplinary practice spans photography, moving image, sound, and research-based projects, exploring ecological perception and human relationships with the more-than-human world. Influenced by Daoism, phenomenology, and posthumanist thought, his work challenges anthropocentric perspectives through attentive observation and everyday encounters. Currently pursuing a practice-based PhD at City University of Hong Kong, Schröder investigates “ecosensibility” as an aesthetic practice, developing artistic methods that cultivate deeper awareness of the interconnected relationships between humans, nature, and environment.

Jendrik Schröder 是一位活躍於香港與柏林之間的藝術家、攝影師、電影創作者及研究者。其跨領域創作涵蓋攝影、影像、聲音及研究型計劃，關注生態感知以及人類與非人類世界之間的關係。受道家思想、現象學及後人類主義啟發，他透過細緻觀察與日常經驗，重新思考以人類為中心的觀看方式。現於香港城市大學攻讀實踐導向博士學位，研究「生態感性（Ecosensibility）」作為一種美學實踐，探索人與自然環境之間更深層的連結與感知方式。

JOEY LEUNG



Drawing on Plato's concept of The Form of the Good, **Joey Leung** reimagines the idea as an inner source of value rather than an external ideal. The ceramic jar and delicate bubble-like forms embody the artist's belief that art is sustained through fragility, transformation, and continual becoming. Seemingly weightless yet full of vitality, the bubbles evoke the fleeting nature of breath, imagination, and creative energy. Through the relationship between vessel and form, Leung reflects on how meaning emerges through quiet growth and shared human experience, inviting viewers to contemplate the invisible forces that shape both art and life.

梁祖彝以柏拉圖《理想國》中提出的「善的理型」(The Form of the Good) 為靈感，重新思考價值如何源自內在而非外在。作品以陶甕與泡泡般輕盈的形體構成，象徵藝術在脆弱中持續生成、演化與延續的生命力。看似易逝的泡泡，承載著呼吸、想像與創造的能量，在靜謐之中流露持續變化的狀態。透過容器與形體之間的關係，梁祖彝探討生命、善與存在的本質，引導觀者思考那些無法看見卻持續塑造藝術與人生的內在力量。



Joey Leung

The Form of the Good No.1

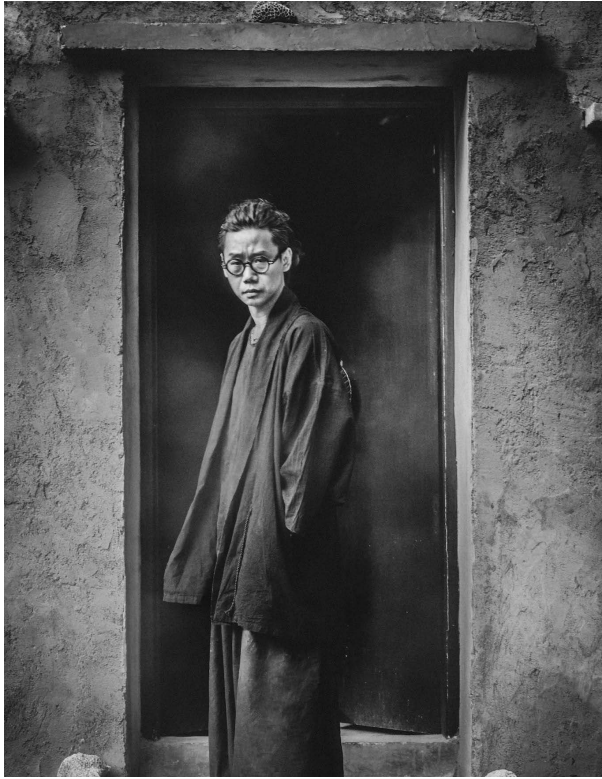
Ceramics, porcelain and gold leaf

37 x 37 x 50 cm

2026



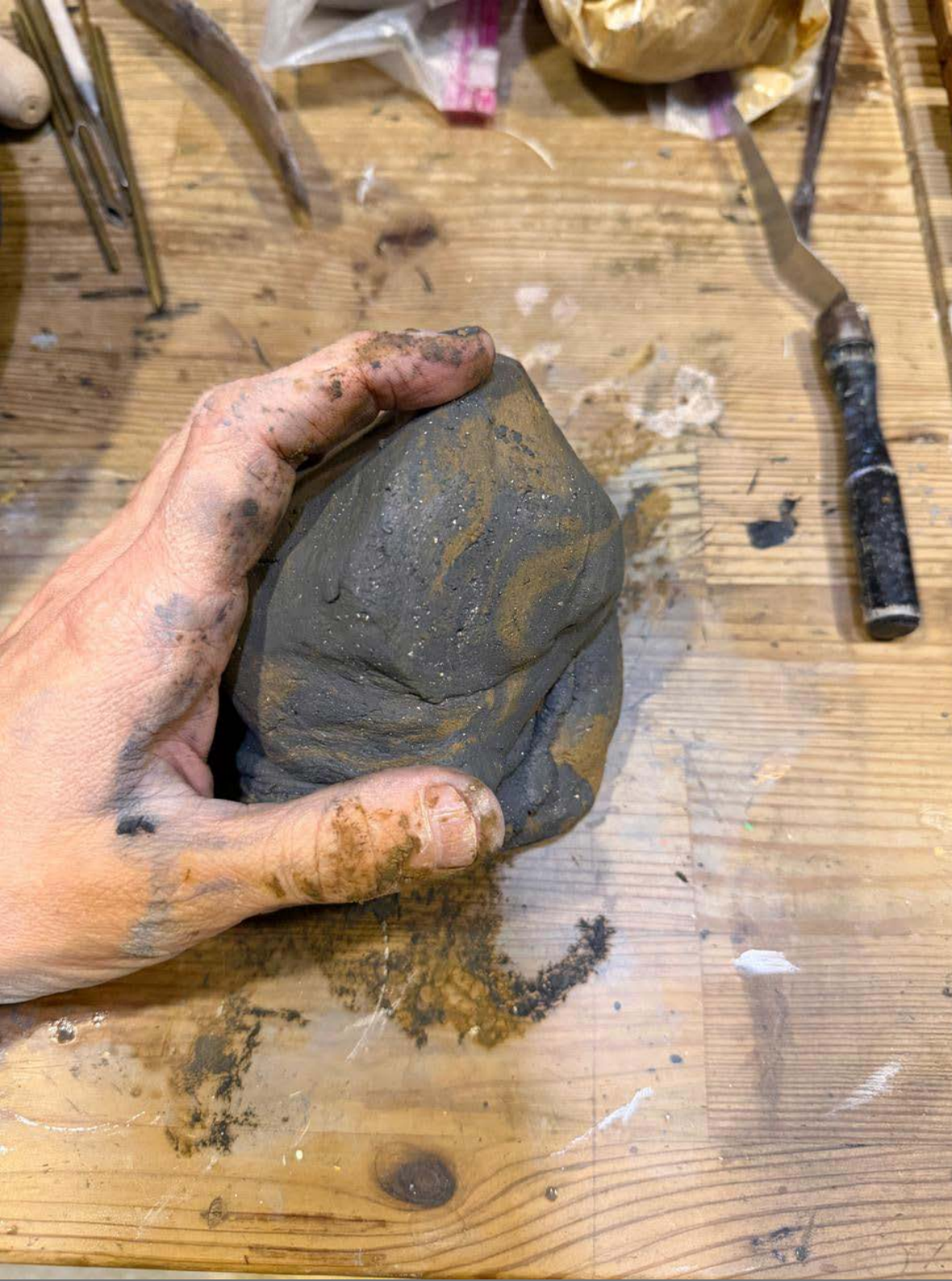
Joey Leung
The Form of the Good No.2
Porcelain and gold leaf
31 x 17 x 17 cm
2026



Joey Leung is a Hong Kong ceramic artist whose practice explores the relationship between everyday life, philosophical inquiry, and material form. Trained in ceramics and working across functional objects and sculpture, he is known for creating works that invite reflection through participation and play. Drawing inspiration from personal experience, social observation, and philosophical thought, Leung transforms clay into vessels for contemplation and dialogue. Through carefully crafted forms and interactive elements, his works encourage viewers to engage with questions of value, perception, and the ways meaning is shaped through shared experience.

梁祖彝是一位香港陶藝藝術家，其創作關注日常生活、哲學思考與物質形態之間的關係。受陶藝訓練背景影響，他遊走於實用器物與雕塑創作之間，並擅長透過參與性與趣味性的方式引發觀者思考。其作品常從個人經驗、社會觀察及哲學概念出發，將陶土轉化為承載思考與交流的媒介。透過精心構築的形態與互動元素，梁祖彝邀請觀者重新思考價值、感知，以及意義如何在分享與參與之中被塑造。

LIE FHUNG



In the *Transmogrif Series*, **Lie Fhung** transforms salvaged stained-glass shards, copper plates she has oxidised, and ceramic she has hand-shaped into poetic assemblages that celebrate renewal through transformation. The hardness of formerly-malleable clay, the seemingly stiff yet bendable copper that is strong enough to support the glass despite its slowness, the surprisingly durable, yet fragile stained-glass — together they form a new language, one born of transformation, and one that extends far beyond the studio into the textures of everyday life.

Fhung's practice invites us to find beauty, resilience, and possibility in the discarded — objects, severed relationships, old wounds. What's broken or hidden isn't diminished, but transformed into something luminous and whole.

在《Transmogrif Series》中，**Lie Fhung** 將拾獲的彩繪玻璃碎片、親手氧化的銅板，以及手塑燒製的陶瓷重新組構，透過材料的轉化譜寫一首關於重生的詩。曾經柔軟可塑的陶土化為堅實器物，看似堅硬卻可彎曲的銅板以纖細之姿承托玻璃，而脆弱的彩繪玻璃則展現出超乎想像的韌性。不同材料的特質彼此交織，形成一種源於轉化的全新語言，其意義不僅停留於創作本身，更延伸至日常生活的肌理之中。

Fhung 的創作邀請我們重新凝視那些被遺棄的事物——無論是物件、斷裂的關係，抑或舊有的傷痕。在她的作品裡，破碎與隱藏並非失去價值，而是在轉化之中重新散發光芒，成為完整而充滿生命力的存在。



Lie Fhung

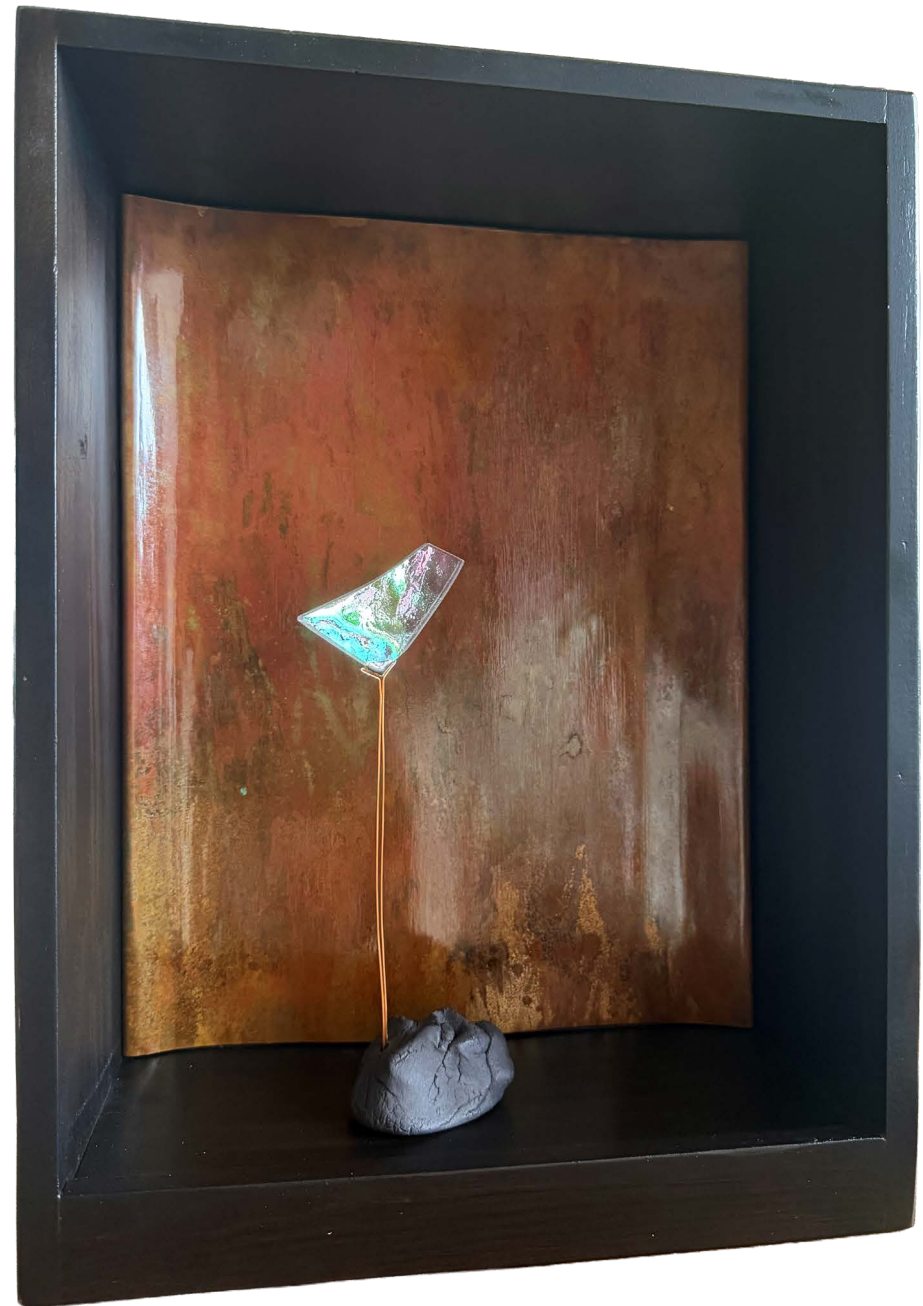
The Transmogrif I

Copper, stoneware 1265°C, stained-glass and wood

34 x 26 x 12 cm

2026

Lie Fhung
The Transmogrif II
Copper, stoneware 1265°C, stained-glass and wood
34 x 26 x 12 cm
2026





Lie Fhung is an award-winning Indonesian artist whose multidisciplinary practice spans ceramics, installation, painting, metalwork, textiles, and digital media. Through poetic, contemplative narratives, she explores transformation, identity, and human vulnerability — for Fhung, art-making is a form of contemplation, a means of bearing witness, and ultimately, a matter of existence and survival.

Rooted in hand-making, her practice often draws on materials uncommon to fine contemporary art, combined with found elements she deftly transforms. In doing so, Fhung gives new meaning to overlooked fragments, inviting reflection on resilience, existence, and the quiet complexities of being human.

Lie Fhung 是一位屢獲殊榮的印尼藝術家，其跨媒介創作涵蓋陶瓷、裝置、繪畫、金工、紡織與數位媒體。她透過詩意而沉靜的敘事，探索轉化、身份認同與人性的脆弱。對 Fhung 而言，創作既是一種沉思，也是一種見證，更是一種關乎存在與生存的實踐。

她的創作植根於手工製作，經常運用當代藝術中較少見的材料，並結合拾獲的現成物重新轉化與組構。透過這些被忽略的碎片，Fhung 賦予其新的生命與意義，引領觀者思考韌性、存在，以及作為人的細微而深刻的生命經驗。

SIN SIN MAN



In *Determination*, **Sin Sin Man** brings together old hangers collected over many years and natural stones, transforming everyday objects into a quiet meditation on resilience. Objects associated with care, order, and support are placed in tension with weight, resistance, and obstruction, disrupting their intended function. The resulting precarious structure reflects the continual negotiation required to move through personal and collective realities shaped by uncertainty and change. Rather than presenting determination as certainty or strength, the installation suggests it is an ongoing practice of carrying weight, adapting to circumstance, and finding balance amidst instability.

在《Determination》中，**洗倩文**將多年來收集的舊衣架與天然石頭並置，透過日常物件的重新組合，展開對韌性與堅持的思考。原本象徵整理、支撐與秩序的衣架，因石頭的重量而失去原有功能，形成一種脆弱而微妙的平衡狀態。作品映照人在充滿不確定性與阻力的現實中，如何不斷調整、承受與前行。洗倩文藉由平凡材料的累積與轉化，將「堅持」詮釋為一種持續承載重量、尋找平衡，而非追求穩定或確定性的生命狀態。



Sin Sin Man

Determination

Hangers and stone

145 x 140 x 110 cm

2026



Sin Sin Man is a Hong Kong artist, designer, and founder of Sin Sin Fine Art. Her multidisciplinary practice spans sculpture, wearable art, textiles, and installation, drawing inspiration from everyday life, natural elements, and the essential needs that shape human existence. Through collaborations with artisans and craftspeople from different cultures, she explores the relationship between material, function, and form while bridging contemporary aesthetics with traditional craftsmanship. Her works often transform familiar objects into poetic reflections on balance, resilience, and the interconnectedness between people, nature, and the environments they inhabit.

冼倩文是一位香港藝術家、設計師及 Sin Sin Fine Art 創辦人。其跨媒介創作涵蓋雕塑、可穿戴藝術、紡織及裝置，從日常生活、自然元素與人類基本需求中汲取靈感。透過與不同地區工匠及手藝人的合作，她探索材料、功能與形態之間的關係，並融合當代美學與傳統工藝。其作品常以熟悉的物件轉化為關於平衡、韌性，以及人與自然、環境之間相互連結的詩意思考。

About Sin Sin Fine Art

Sin Sin Fine Art is the first and main force in Hong Kong to bring Indonesian artworks to this city and open new windows for them to the international art scene. Sin Sin Fine Art focuses on contemporary art from all over the world that is spiritual and inspiring. The gallery cultivates a collection of works by selected international artists.

Sin Sin Man considers herself a risk taker, in a sense that her selection of artists is based not on their market value but on their genuine visions and talents — no matter where they come from. This approach proved to be fruitful with many of the artists that later received recognition abroad.

This catalogue is published on the occasion of "FORM",
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