

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 Fhung 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

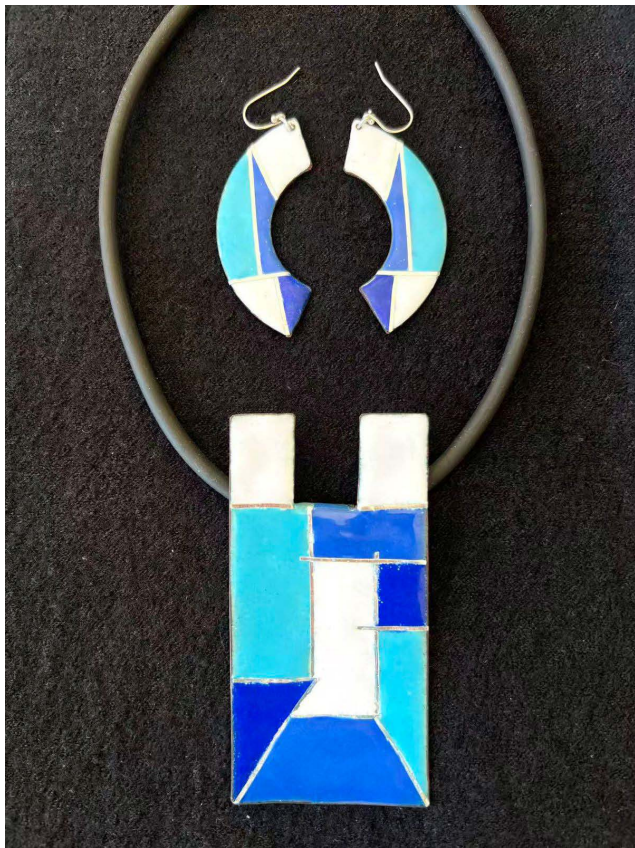
璃碎片、氧化銅與陶土，將被遺棄的材料轉化為充滿詩意的新敘事。冼倩文的《Determination》則以舊衣架與石頭構成巧妙的平衡結構，透過日常物件反思個體與群體在現實中持續前行所承受的重量與壓力。

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。

Special Guests

KATHY LUO



Cloisonné Enamel Necklace and
Earrings Set No.1



Enamel Necklace No.2



Enamel Necklace No.3



No.4



No.5



No.6



No.7

Enamel Necklace No.4 - 7



No.8



No.9



No.10



No.11

Enamel Necklace No.8 - 11



No.12



No.13



No.14



No.15

Enamel Necklace No.12 - 15



No.16



No.17



No.18



No.19

Enamel Necklace No.16 - 19



No.20



No.21



No.22



No.23



No.24



No.25

Enamel Earrings No.20 - 25



No.26



No.27



No.28



No.29



No.30



No.31

Enamel Earrings No.26 - 31



Kathy Luo is a Beijing-based enamel maker specialising in copper enamelling. For the past four years, she has focused on creating minimalist enamel jewellery and functional objects using traditional dry-sifting techniques. Drawing on Western colour sensibilities and Eastern minimalist aesthetics, she develops a distinctive visual language through the unique glaze variations produced during each firing. Every piece undergoes multiple firings, resulting in one-of-a-kind textures shaped by flame, material, and chance. Having lived, studied, and worked across different disciplines and cultures, Kathy combines traditional enamelling techniques with contemporary jewellery design to create distinctive wearable forms.

羅慧，現居北京的手工珐瑯創作者。深耕銅胎珐瑯創作四年，擅長運用乾篩工藝製作現代極簡風格的珐瑯首飾與日用器皿。她以西方色彩感知與東方極簡美學為創作核心，透過每次燒製所產生的獨特釉變，建構屬於自身的視覺語言。每件作品皆經多次入窯淬煉，保留獨一無二的釉火肌理。曾於不同文化背景下生活、學習及跨領域工作的經歷，使其融合傳統珐瑯工藝與當代首飾設計，創造出獨特而富個人特色的作品。

PULIMA

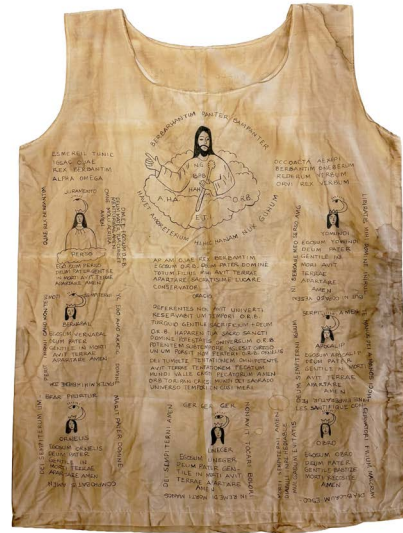
THE WORLD OF DIVINITY



Spirit pole of Grebo People,
Côte d'Ivoire



Shaman Robe of
Dao People



Agimat Talisman Vest of Filipino
Christian Farmer Rebel



Our Lady of Solitude -
Mexican Portable Shrine

FIERCE DEITY



Maru Raksha Mask,
Sri Lanka



Rangda, Mask of the Witch,
Bali Indonesia



Iatmul Ancestral Spirit Mask,
Papua New Guinea

FROM POLAR TO EQUATOR



Shamanic Helper Made of Reindeer Antler of Inuit People, Greenland

Tupilak (A)



Tupilak (B)



Tupilak (C)



Owl Sculpture Made of Antler Stag and
Bones Inuit People, Greenland



Moyang Puting Beliung
(Spirit of Typhoon)
Mah Meri People,
Carey Island, Malaysia



Moyang Belangkas
(Spirit of Horseshoe Crab)
Mah Meri People,
Carey Island, Malaysia



Venus Figure Karaja People
Brazilian Amazon Region



Carved Wood Container from Sumba Island, Indonesia



Pair of Ancestral Figure Maluku Island, Indonesia

HYBRID IDENTITY



Bead mask representing an elephant of
Bamileke tribe, Cameroon



Moca Nova Mask of Ticuna people
Brazilian Amazon

THE CULT OF FOOD

Dugong Wooden Sculpture of Australian Aboriginal



(Size L)



(Size S)



Maru Raksha Mask,
Sri Lanka



Rangda, Mask of the Witch,
Bali Indonesia

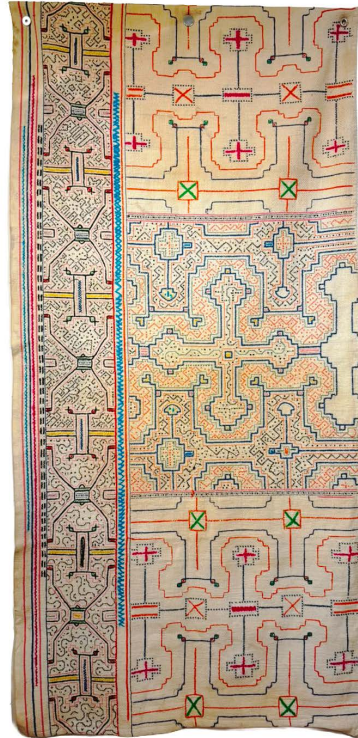


Iatmul Ancestral Spirit Mask,
Papua New Guinea

PLANT BASED VISIONS



Shipibo Icaros Tapestry of
Peruvian Amazon (Square)



Shipibo Icaros Tapestry of
Peruvian Amazon
(Rectangle Skirt)

Peyote Yarn Art of Huichol Central Mexico



(A)



(B)

VESSELS OF STORY



Balinese Batik Tabing Story Cloth



Pulima is a Hong Kong atelier and select shop dedicated to anthropology, ethnology, archaeology, and Indigenous art. Its name derives from the Paiwan language of Taiwan's Indigenous peoples, meaning “many hands” and referring to those skilled in craft and creation. The term is also used to describe artisans and artists. Through the objects it creates and gathers—including Indigenous crafts, folk art, shamanic herbs, ethnic musical instruments, rare books, world music records, textiles, and botanical specimens—Pulima shares diverse worldviews, cultural knowledge, and aesthetic traditions, exploring the connections between people, nature, history, and belief.

Pulima 是一間香港的工作坊及選物店，專注於人類學、民俗學、考古學及原住民藝術等領域。Pulima 一詞源自台灣排灣族語，意為「多手的人」，泛指手藝精湛的工匠與創作者，同時亦是藝術家與工藝師的代稱。透過創作與蒐集各類物件，包括原住民工藝、民間藝術、薩滿草藥、民族樂器、古籍珍本、世界音樂唱片、紡織品與植物標本等，Pulima 分享不同文化所孕育的世界觀、美學與知識體系，探索人與自然、歷史與信仰之間的深層連結。

SHALOM

Wood No.1





Wood No.2





Shalom is a Hong Kong floral artist whose practice is rooted in the Japanese art of Ikebana. For her, flowers are more than objects of beauty—they are a medium through which to explore the relationship between heaven, earth, and humanity, as well as the rhythms of impermanence and the quiet wisdom of nature. Since first encountering floral art nine years ago, she has developed an intuitive and contemplative approach to creation, responding closely to the character and movement of living materials. In 2025, she received the First Grade Teacher Certificate in Sogetsu Ikebana, marking a new chapter in her ongoing journey as both an artist and practitioner.

Shalom 是一位香港花藝藝術家，其創作根植於日本花道——Ikebana。對她而言，花不僅是美的呈現，更是一種感知與流動的媒介，引領她探索天地人之間的關係、無常的流轉，以及自然中靜謐而深刻的美。自九年前接觸花藝以來，她逐漸發展出直覺而內省的創作方式，細緻回應植物材料自身的形態與生命流動。2025年，Shalom 取得草月流花道一級師範資格，為其作為藝術家與實踐者的持續探索開啟新的篇章。

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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