

# 21st CENTURY 二十一世紀創意網絡

21st Anniversary  
Members Collective  
Exhibition

EXHIBITION  
PERIOD

27 August to  
28 September  
2024

展期

二零二四年  
八月二十七日至  
九月二十八日

廿一週年  
慶典會員聯展



# PRICELIST 價目表

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## Artist 創作者

### Ada Mok

Born in Macao and trained in architecture. She has keen interest in visual arts, specialized in (1) line drawing and (2) pen and ink.

Her creative works had been exhibited in the University Museum and Art Gallery of The University of Hong Kong and Creative Macau of The Institute of European Studies of Macau. After completing further studies in architectural conservation, she now works as a freelance visual arts teacher with specialized in creativity, spatial intelligence, expressive arts, value education and arts education for gifted students and students with special education needs.

### 莫京喬

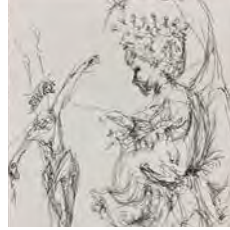
出生於澳門，專修建築。她對視覺藝術有著濃厚的興趣，專長白描和水筆。

她創作的作品會於香港大學藝術博物館和澳門創意空間畫廊展出。修畢建築文物保育深造課程後，她現職自由工作視覺藝術教師，專長培育創意、空間智能、表達藝術、價值教育，以及為資優學生和特殊教育需要學生而設的視覺藝術教育。

**God Is Light** is a series of three prayerful artworks drawn in St. Lazarus' Church of Macao in the 2024 Holy Week. During the most sacred liturgy of Good Friday, Easter Vigil and Easter Sunday, the artist prayed wholeheartedly for her primary schoolmate who receive bone marrow transplant on Holy Wednesday. The sole prayer intention wishing this recovering friend well is expressed through instant line work as inspired by liturgical components in light. These authentic illustrations of body, mind and soul reach the isolation ward of Queen Mary Hospital in Hong Kong by whatsapp to signify the boundless power of passion.

「天主是光」是一系列三幅於2024年聖週，在澳門望德聖母堂祈禱中繪畫的藝術作品。在最神聖的耶穌受難節、復活前夕守夜禮及復活主日禮儀中，藝術家全心全意為她剛剛在聖週三完成骨髓移植的小學同學祈禱。禮儀中各種照亮心靈的元素啟發了藝術家，把這個唯一的祈禱意向，以線條即時表達出來，盼望復原中的朋友能夠康復過來。這些真紫描繪身、心、靈的圖像藉 WhatsApp，傳達到香港瑪麗醫院的隔離病房裏，標誌着救贖力量無遠弗屆的大能。

## Artwork 作品



**God Is Light I  
In Him There Is No  
Darkness At All  
(1 John 1:5)  
在他內沒有一點黑  
暗(若望一書 1:5)**

Flet-Tip Pen  
29.7 x 42cm 2024  
**MOP45,640**



**God Is Light II  
Light of Your  
Countenance  
(Pslam 89:15)  
在你慈顧光中行走  
(聖詠集 89:16)**

Flet-Tip Pen  
29.7 x 42cm 2024  
**MOP47,010**



**God Is Light III  
I am the light of  
the world  
(John 8:12)  
我是世界的光  
(若望福音 8:12)**

Flet-Tip Pen  
29.7 x 42cm 2024  
**MOP49,230**

**Alan Chang**

Brand Director of Giorostan Leather Shoes in Macau. In 2008, he returned to Macau after completing his studies in Canada. Since the beginning of his career, he entered the luxury brands industry at a junior position, where he gained valuable experience and prepared himself for eventually establishing his own brand.

**會偉立**

澳門Giorostan (佐羅斯丹)皮鞋品牌主理人。2008年從加拿大留學回澳，進入奢侈品行業從前線工作做起，為之後經營自家品牌做準備。當時皮鞋行業發展蓬勃，市場上各種鞋子琳琅滿目，走品牌之路，已成必然。



**<Giorostan x Stardust>**  
**Marbling art Shoes**  
 Calf Leather  
 35 x 20 x 10cm  
 2024  
**MOP2,800**



**<Giorostan x Stardust>**  
**Marbling art Shoes**  
 Calf Leather  
 35 x 20 x 10cm  
 2024  
**MOP2,800**

From the very first shot, cinematographer Saul Bass revolutionized the entire cinematic experience by making the audience's attention "melt into the movie" for the first time. Similarly, Giorostan collaborated with Stardust Journey to create the GOLDEN-ARM collection of customized shoes inspired by Bass's iconic 1955 movie poster..

電影片頭設計大師 Saul Bass 從第一個鏡頭開始，就讓觀眾的注意力首次「融入電影裡」，革新了電影的整個觀感體驗。同樣地，Giorostan 與 Stardust Journey 合作，以 Bass 1955 年的經典電影海報為靈感，創造出 GOLDEN-ARM 系列客製化鞋款。



**<Giorostan x Platform Art>**  
**Painting art Shoes**  
 Calf Leather  
 35 x 20 x 10cm  
 2024  
**MOP2,800**



**<Giorostan x Platform Art>**  
**Painting art Shoes**  
 Calf Leather  
 35 x 20 x 10cm  
 2024  
**MOP2,800**

Designed from the ground up, Alan and his high school peer Mil Tang attempted to combine their love of the starry sky with the craftsmanship of leather shoes to create a piece of art that could be worn on the feet. This pair of starry sky shoes is inspired by our endless curiosity about the vastness of the universe.

Crafted from the finest calf leather, the handmade design features stars, the night sky and the Milky Way - each star representing the pursuit of beauty and happiness. The combination of modern technology and traditional craftsmanship makes each pair of shoes unique.

設計源於生活。Alan 與 中學同窗Mil Tang 試圖對星空的熱愛和皮鞋工藝結合在一起，創造出一幅可以穿在腳上的藝術品。這對星空皮鞋的設計靈感來自我們對浩瀚宇宙無盡的好奇。

揀選最優質的小牛皮作為鞋面材料，配以手工製作的設計以星星、夜空和銀河為主題 — 每顆星星都代表著對美與幸福的追求。現代科技與傳統工藝的結合，讓每一雙鞋都獨一無二。

## Alice Costa

Born and studied in Macau. She obtained a law degree in 2004 at University of Macau. She then started her law practise and got a magistrate course for two years and became the first local female judge of Macau. She mostly uses raw material in her painting such as clay, sand and minerals, creating textures in most of her paintings.

## 高麗斯

出生於澳門和接受教育，於2004年在澳門大學獲得法學學位。之後開始從事法律實踐，並接受兩年的法官培訓，成為澳門第一位本地女性法官。喜歡在作品中使用原材料，如：黏土、沙子和礦物質；並經常在作品中創造紋理。



**Untitled i**  
**無題 i**

Mixed Media  
60 x 40cm  
2024  
**MOP1,500**



**Untitled ii**  
**無題 ii**

Mixed Media  
50 x 50cm  
2024  
**MOP1,300**



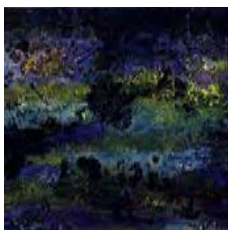
**Untitled iv**  
**無題 iv**

Mixed Media  
30 x 30cm  
2024  
**MOP500**



**Untitled iii**  
**無題 iii**

Mixed Media  
30 x 30cm  
2024  
**MOP500**



**Untitled v**  
**無題 v**

Mixed Media  
50 x 40cm  
2024  
**MOP1,000**

## Angel Chan

Born in Macau and has always loved art. Studied acrylic and watercolour with many artists in Macau. I like abstract painting very much. At the same time, learn other artistic creations uninterrupted. I like to participate in art workshops organized by civil organizations and relevant government departments.

## 陳潔貞

出生於澳門，一直熱愛藝術。曾在澳門跟隨多位藝術家學習丙烯和水彩。非常喜歡抽象畫。同時不間斷地學習其他藝術創作。喜歡參加一些民間組織和政府有關部門組織的藝術工作坊。



**The butterfly effect of 0 and 1**  
**0與1的蝴蝶效應**  
Acrylic and Old Copper Wires  
80 x 80 x 3cm  
2024  
**MOP1,500**

As time series enters the 21st century, the application of global information products has also entered a new era. "Digital technology" has entered people's life and has gradually become an indispensable tool in life and work, the origin and basic concept of this high-tech "digital generation" are nothing more than these simple combinations of "0" and "1"; they are just the "logical meaning" represented. At the same time, in the Internet world, countless information is constantly generated, flowing, disappearing, regenerating, flowing again, and disappearing again. Have you ever thought about why this happens? The reason why this happens, in addition to the fast speed of Internet information dissemination, is also a very important reason, which is the "Butterfly Effect". In a dynamic system, small changes in initial conditions can drive long-term huge changes in the entire system. chain reaction. We cannot grasp and judge which topics or events will become potential points of growth in public opinion? What rules and patterns do follow the amplification of public opinion dissemination? What forces and factors will cause public opinion to amplify and converge into hot spots during the communication process? I am an environmental friendly person, so I used some old copper wires and some copper wires from the old motor and acrylic combined a semi-abstract technique to express the existential meaning of "0" and "1" and the butterfly effect.

隨著時間序列進入21世紀，全球資訊產品的應用也進入了一個新時代。「數位科技」已經走進人們的生活，逐漸成為生活和工作中不可或缺的工具。這個高科技「數位世代」的起源和基本概念無非就是這些「0」和「1」的簡單組合，是它們所代表的「邏輯意義」。同時，在網路世界中，無數的資訊不斷地產生、流動、消失、再生、再次流動、再次消失。你有沒有想過為什麼會出現這樣的狀況？之所以會出現這種情況，除了網路資訊傳播速度快之外，還有一個很重要的原因，那就是「蝴蝶效應」。在動態系統中，初始條件的微小變化可以驅動整個系統的長期巨大變化的連鎖反應。

我們無法把握和判斷哪些話題或事件會成為潛在的輿論成長點？輿論傳播的放大遵循什麼規則和模式？在傳播的過程中，究竟哪些力量和因素會推動輿論放大、聚集成為熱點？

我是一名環保人士，因此我採用了一些舊馬達(火牛)的銅線、舊電線和丙烯顏料結合起來，用半抽象的手法來表達「0」和「1」的存在意義和蝴蝶效應。

## Carmen Lei

A university lecturer, a middle school English teacher, a lover of English literature, and an artist. In 2022, she has launched her first solo poetry and painting exhibition and published her poetry collection In the Name of Love. In 2022, her poem Rise in Ashes was awarded the Honourable Mention of Creators of Justice Literary Award by the International Human Rights Art Festival. Her poetry book also got the DFA Design for Asia Awards 2023 and the German Design Award 2023. In 2023, she held her solo poetry exhibition "To Myself, For Myself". In 2024, she held her solo poetry and painting exhibition "Abstract Narratives".

## 李嘉文

大學及中學英語教師，英國文學愛好者，藝術創作者。她於2022年舉辦「以愛之名」詩畫展及出版同名詩集。在2022年，她的詩歌《Rise in Ashes》榮獲 Creators of Justice Literary Award by the International Human Rights Art Festival的榮譽提名。她的詩集獲得了2023年DFA亞洲設計獎和德國設計獎。她於2023年舉辦個人詩歌展 "To Myself, For Myself"，也於2024年舉辦個人詩畫展 "Abstract Narratives"。



## Nothingness series

– The Virtual Peak

無為系列

– 虛擬雪山

Mixed Media

70 x 90 x 1.5cm

2024

MOP4,800

The Internet is poetically described as a towering, majestic snow-capped mountain - grand, imposing, and vast. Its intricate network of cables and lines are likened to winding glaciers, while the flow of virtual data surges like cascading glacial streams. The countless servers and nodes reaching up to the clouds evoke the image of ice-capped peaks. Just as one can survey the boundless expanse from a mountain summit, the virtual "peak" of the Internet allows observation of humanity's digital comings and goings. However, the Internet also has its detractors who criticize its illusory and cold nature. They argue that the Internet has created barriers between genuine human interactions, isolating people within a lonely digital realm. In their view, the Internet's bustling activity is a deceptive mirage that conceals a lack of true human connection. Just as some admire the snow mountain's towering beauty while others denounce its cold, heartless nature, the Internet elicits conflicting perspectives. It is a remarkable human achievement, yet also carries with it a sense of estrangement and detachment. These opposing voices weave a symphony of contradictions surrounding this virtual landscape.

網絡宛如一座巍峨的雪山，氣勢磅礴。縱橫交錯的網絡線路如同冰川蜿蜒而下，蒼茫而壯美。虛擬的數據洪流在其中奔騰湧動，猶如雪山腰間奔湧的冰川溪流。無數的伺服器節點高聳入雲，彷彿冰封的峰巒。登臨其巔，俯瞰眾生，在虛擬空間中的來往，如同遙望雪山之巔的浩瀚無垠。然而，這片虛擬的網絡世界，也有人唾棄它的虛幻與冰冷。他們抱怨網絡阻隔了人與人之間的真誠互動，將人隔絕在孤寂的數據流中。網絡的繁華在他們眼中不過是一場虛妄的幻象，掩蓋了人性的缺失。就像有人讚嘆雪山的高聳挺拔，也有人詬病其寒冷無情，網絡亦是如此。它是人類文明的偉大成就，但也挾帶著隔閡與疏離。兩種聲音此起彼伏，交織成一曲矛盾的交響樂。

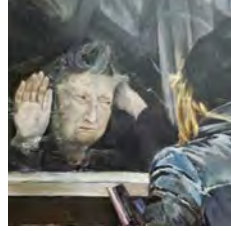


**Christopher Lei**

Bachelor of Fine Arts (Oil Painting) from University of Huaqiao and currently pursuing a master degree in oil painting. His artistic aesthetic now is realism and simplistic representation, with firm belief in that art can convey complex messages that cannot be or need not to be expressed in words, either subtle or intense. Exhibitions include "Twelve Glowing Years - Collective Art Exhibition", "Our Pursuit of Art, Oil Painting Exhibition" and "33 Macao Leisurely Oil Painting Exhibition" by Fundação Rui Cunha, and "Track - Exhibition of Travel Artworks of Members of the Macau Artist Society" by Macau Artist Society, etc.

**李永光**

畢業於華僑大學美術學院油畫專業，現正修讀油畫碩士。目前藝術審美在於現實主義及簡約，並堅信藝術可以輔助人們傳達無法或不需用言語表達的複雜信息，無論是微妙的還是強烈的。曾參加的展覽包括官樂怡基金會“拾藝途上”、“33澳門悠閒油畫作品展”及“蔚然時光十二載”藝術展，和澳門美術協會“澳門美術協會會員 - 遊蹤”美術展等。



**MOTHER**  
**母親**  
Oil Painting  
50 x 40cm  
2021  
**Not For Sale**

Telecommunication is indispensable in contemporary life. This attitude towards life has been widely advocated, but also criticized. People experience the convenience of communication without distance barriers, but also accompanied by untold sense of interpersonal alienation. This painting depicts a scene in which electronic communication has almost become the only way to soothe lonely souls during the COVID-19 epidemic. Maybe the old woman in the painting makes you feel strange, but the author hopes to use this work as a means in our quest for the aesthetics from the warm emotional relationship in Dürer's "63-Year-Old Mother", while exploring exit in our attitude towards life.

電訊是當代生活不可缺少的組成部分，這種生活態度備受追捧和批評，人們體驗無距離障礙通訊，亦伴隨莫名的人際疏離感。此畫繪畫新冠肺炎疫情時電子通訊幾乎成為撫慰孤獨心靈唯一工具的情景。也許畫中老婦讓你有奇怪的感覺，但作者希望藉此作品尋找Dürer《63歲的母親》溫暖情感關係所綻放的美學，為生活態度找出缺口。

**David Chio**

Born in Macau, is an artist. He has loved art since childhood and is good at Chinese calligraphy and Chinese and Western painting.

**趙國光**

澳門出生，藝術家，他自小熱愛藝術，善長中國書法及中西方繪畫等。



**Communication in the 21st Century**  
**二十一世紀的溝通**  
Mixed Media  
80 x 80cm  
2024  
**MOP3,800**

I painted seven continents as the background of the artwork. Yellow is North America, green is South America, light green is Europe, light orange is Africa, light red is Asia, light purple is Oceania and light blue is Antarctica. The surrounding the edges of the artwork (clockwise from the top) are square wave, rectangular wave, sawtooth wave, triangle wave, sine wave, damped sine wave, pulse and step. The large purple dot and small dots in the center represent people in the 21st century communicating and interact with the world through different radio frequencies and applications such as 5G, AR, AI, Instagram, Facebook, Messenger, WhatsApp, WeChat, Skype, Signal, Line, twitter and TikTok etc..

本人繪畫了七大洲作為作品的背景，黃色是北美洲、綠色是南美洲、淺綠色是歐洲、淺橙色是非洲、淺紅色是亞洲、淺紫色是大洋洲和淺藍色是南極洲。圍繞在作品邊沿的(從頂部順時鐘方向)分別是方波、矩形波、鋸齒波、三角波、正弦波、阻尼正弦波、脈衝及階躍。中心紫色大圓點及小圓點是代表21世紀人們通過5G、AR、AI、Instagram、面書、Messenger、WhatsApp、微訊、Skype、Signal、Line、twitter和抖音等不同的電波頻率和應用程式等向世界溝通及互動。

**Coco Cheong**

Completed the Master of Art Illustration degree at Falmouth University in the United Kingdom. Influenced by her family's antiques, jade, and woodcarvings, She has transformed the Eastern symbols deeply embedded in her memories into nourishment for her artistic creations. Her works blend virtual narrative storytelling with elements of both illustration and painting, resulting in intriguing and captivating pieces.

Ut Man often draws inspiration from everyday life and personal experiences, delving into the delicate relationship between reality and fiction. She expresses her keen observations of emotions, emphasizing that even the most ordinary and mundane details should not be overlooked. Her artwork presents subtle emotional exchanges and encourages the audience to imagine their stories.

**張月敏**

出生於中國澳門。修讀完成英國法爾茅斯大學的插畫碩士課程。自小受家人的古玩、玉石、木雕影響，將深埋在記憶的東方圖騰轉化為養份，融合虛擬、敘事去創作介於插畫和繪畫之間的作品。月敏常從日常生活及經驗中取材，深入探究現實表達和虛構之間微妙的關係，表現出其對情感的細膩觀察，即使一個平凡無奇的細節也不容忽視。作品呈現出微妙的情感交流，引導觀眾想像他們自己的故事。



**"Ladies & Ladies"  
Office Supplies -  
Keyboard  
仕女系列 - 辦工  
室用品: 鍵盤**

Acrylic on Canvas  
50 x 100cm  
2024  
**MOP8,000**

A Chinese proverb says women dress up to impress someone who loves them. However, for modern women, dressing up is more about making themselves happy and feeling comfortable, natural, and confident.

In the past, every dynasty in China had unique and beautiful clothing and designs that were passed down to the next generation. What are we passing down to future generations today? Through this exhibition, I aim to preserve the beauty of traditional Chinese women's fashion, generate interest in it, and encourage people to incorporate it into their daily lives.

女為悅己者容 女人打扮是為了給愛她們的人留下深刻印象。然而，對於現代女性，打扮自己，更多的是為了讓自己快樂、舒適、自然、自信。

過去，中國每個朝代都有其獨特而美麗的服裝和圖案，並傳承給下一代。然而，今天的我們又能為子孫留下甚麼？「仕女」系列，傳承中國美麗的婦女服飾，引起人們的興趣，並鼓勵將其融入日常生活中。

**Denis Murrell**

Born at Ferntree Gully, near Melbourne, Australia, on 2 March, 1947. He studied art at school and later became a teacher of English and art in Papua New Guinea (1967-1981) and in Australia (1982-1988). He relocated to Macau in 1989 and soon became a member of Macau's art community, taking part in many solo and group exhibitions. During the past twelve years, he has taught his particular painting technique, which makes use of acrylic paint and various types of tissue paper, in a number of schools and colleges in Macau, where his classes have attracted many students.

**Untitled**

**無題**  
Mixed Media  
on Canvas  
100 x 80cm  
2024  
**MOP23,000**

**馬維斯**

1947年3月2日出生於澳大利亞墨爾本郊區上福翠谷里 (Ferntree Gully)。他年輕時在學校學習了藝術，後來成為巴布亞新幾內亞(1967-1981)和澳大利亞(1982-1988)當了英語及藝術教師。在1989年他移居到澳門，很快便成為澳門藝術界的一員。馬維斯參加了許多個人及團體展覽，在過去的十二年裡，他在一些澳門學校和大學裡教授他的獨特繪畫技法，該技術使用丙烯酸塗料及各種類型的衛生紙，這些課程都大受歡迎，並吸引了許多學生。



**Elisa Vilaça**

Born in Porto, Portugal in 1955. With a degree in Educational Sciences and a master's degree in History, her professional activity was dedicated to teaching for 40 years. She came to Macau in the 1980s, where she lived for 20 years. In 2011 she returned to the territory to develop her activity in the "Creative Arts" taking on the role of Director of the Casa de Portugal School of Arts and Crafts in Macau. Throughout her life she developed and perfected several activities linked to the arts such as: Jewelry, engraving, screen printing, sculpture, ceramics and puppetry (construction and manipulation). Throughout this period, she participated in collective and individual exhibitions as well as in shows and International Parades with Giant Puppets in Macau, China, Hong Kong, Portugal, France, Thailand and Brazil.

1955 年出生於葡萄牙波爾圖。Elisa Vilaça 擁有教育科學學位和歷史碩士學位，40 年來一直從事教學工作。她於 1980 年代來到澳門，並在此生活了 20 年。2011 年，回澳開展她的「創意藝術」活動，並擔任澳門葡人之家協會工藝美術學校校長。在她的一生中，她探索和臻善了多項與藝術相關的範疇，例如：首飾、雕刻、絲網印刷：首飾、雕刻、絲網印刷、雕塑、陶瓷和木偶（構造和操作）。在這段期間，她會參與集體及個人展覽，以及在澳門、中國、香港、葡萄牙、法國、泰國及巴西舉行的巨型木偶表演及國際巡遊。



**Weaving life  
編織到生命終章**  
Bamboo, Satin Ribbon,  
Wool and Paper  
200 x 70cm  
2024  
**MOP5,000**

The piece presented here entitled "Weaving the joy of life" is based on the importance that must be given to nature, culture and traditions that each person carries within themselves, as a result of their education and experiences.

All the materials that make it up are natural products, with bamboo providing the entire support base. Its circular shape represents the cycle of life, where the seasons of the year are also represented with their diversity of colors. For this purpose, paper covered with napkins was used using the decoupage technique. The weaving support weave is made from colored cotton yarn.

這件名為「編織生命的喜悅」的作品，是基於每個人都必須重視自然、文化和傳統，這些都是每個人所受的教育和經歷的結果。它的圓形代表了生命的循環，一年四季也以多樣的顏色代表。為此，使用了紙張覆蓋餐巾，使用了剪紙裝飾技術。編織支撐織物由彩色棉紗製成。

**Eloi Scarva**

Born in Macau in 1994. Traveled extensively since youth. Raised under the artistic guidance of a photographer/father and a writer/mother. He became an active artist in 2012 studied Fine Arts at the famously practical course of sculpture in Lisbon.

1994年出生於澳門。自少年時期開始廣泛旅行。父母分別是攝影師和作家，在兩人的藝術指導下長大。2012年，他成為一名活躍的藝術家，在里斯本著名的雕塑實踐課程中學習美術。



**Wall of Encirclement  
圍牆**  
Wood, Construction  
Strips, Acrylic  
85 x 25 x 40cm  
2024  
**Not For Sale**

From an attractive challenge, sought out during the daily practice of street photography, the series "Temporary Bodies" pushes it even further, capturing characters on the long exposure qualities of a pinhole camera. The photographic action retains itself, requiring patience and belief, since everything is captured in total darkness. From the lack of any kind of viewfinder to the high probability of failure. Every composition acquired with artistic quality, is either out of pure luck or from the grace of experience. Pinhole street photography is the ultimate challenge for the humanist photographer.

源於一項吸引人的挑戰，利用針孔相機的長曝光特質捕捉人物，「臨時載體」這一系列是一項在日常街頭攝影實踐中不乏嘗試，甚至將其推向更遠的活動。由於一切都在黑暗中進行拍攝，因此攝影動作需要耐心和信念。從沒有任何取景器，導致失敗的可能性極高。每張具有藝術品質的構圖，不是出於純粹的運氣，就是來自嘗試的恩典。針孔街頭攝影是人文攝影師的終極挑戰。

## Francisco Ricarte

Portuguese, born in 1955. Architect. photography enthusiast since 1976, moved to Macau SAR, China in 2006. Asia has fascinated him since his arrival in Macau and allowed him to see his former world from a new perspective.

Through photography he has been expressing his view of the world. How photography may enhance and widen the perception of what surrounds us - being human, built, man-made or natural - has been his long-standing practice and research, conveyed through several photographic series.

He is also a passionate for Arts: themes such as identity, place (genius loci), light and memory, when exploring urban matters, visual culture, literature, and poetry have been a source of inspiration. Through photography he expresses his feelings, digging deeper into those themes, fostering his understanding of what surrounds him.

葡萄牙人，1955 年出生。1976年起成為建築師。攝影愛好者，2006年移居中國澳門特別行政區。自從他來到澳門，亞洲就深深地吸引著他，讓他從一個新的角度看以前的世界。他對藝術充滿熱誠，在探索城市事務、視覺文化、文學和詩歌時，身份、地方 (genius loci)、光線和記憶等主題都是他的靈感來源。他透過攝影表達自己的感受，深入挖掘這些主題，加深對周遭事物的理解。



## The Hand Series #5

Photography

60 x 90cm

2023

**MOP2,800**

In mankind expression, since early ages, the “hand” has been used as a symbol of human existence and creativity. When a hand (and its arm) seems moving to a point or to grab what is close by, it may also symbolise the search for something different or out of its environment, meaning, it further represents an intention to use, mix or to blend different objects, cultures, ways of expression, influences, amongst other mankind expressions.

Through such dynamic blending of different cultures and materials, Art expression aims to bring different possibilities, creative expressions, forms, or textures, fostering the creation of new ideals and new human expectations. “Fusion” may then occur and be a positive outcome when dealing with different paradigms, allowing for multiple ways of making, seeing or understanding Art.

The “Fusion” cultural process may allegorically occur through the interaction of paradigms of different cultures such as in the Chinese, the red colour on one side (auspicious, life-generating energy and prosperity) and in western, the golden “cracklet” colour on the other (classical expression of spiritual and ethereal figures). Both support and justify the moving and grabbing hand that, symbolically, generates a creative process.

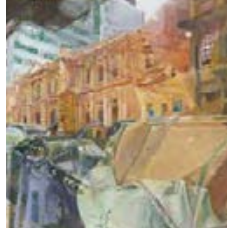
在人類的表達中，從很早以前開始，「手」就被用來作為人類存在與創造力的象徵。當一隻手（及其手臂）似乎移動到某一點或抓住近處的東西時，它也可能象徵著尋找不同的東西或從其環境中尋找，這意味著，它進一步代表了使用、混合或融合不同物件、文化、表達方式、影響等其他人類表達方式的意圖。透過這種不同文化和材料的動態融合，藝術表達旨在帶來不同的可能性、創意表達、形式或質地，促進創造新的理想和新一類期望。「融合」的文化過程可以寓意為通過不同文化范式的互動而產生，例如在中國，一面是紅色（吉祥、生命的能量和繁榮），另一面是西方的金色「裂縫」（精神和空靈人物的古典表達）。兩者都支持並證明了移動和抓取的手，象徵著創造過程的產生。

## Ho Si Man

Proficient in painting, engages in design and art education for children with special needs. Recently, as a Master's candidate in Fine Arts at Huaqiao University, Sissi has designed a line of collaborative products featuring O-moon and Sanrio's Kuromi. In 2024, Sissi was selected for the preliminary round of the 14th National Art Exhibition.

## 何思敏

專長於繪畫創作，從事設計、特殊兒童藝術教育等工作。最近為華僑大學美術學碩士研究生，設計一系列O-moon與Sanrio的Kuromi聯乘產品。2024年入選第14屆全國美展初評。



## Urban Snapshot 都市掠影

Oil Painting  
50 x 60cm  
2022  
MOP6,000

The "Urban Snapshots" series delves into the intertwining of real and illusory urban imagery in Macau, capturing moments where reflections on surfaces like shop windows act as compressed spaces of culture, blending reality with virtuality.

《都市掠影》系列是探索澳門都市影像虛實交織為題，通過觀察櫥窗等反光物品的影像剛好有如文化的壓縮空間、虛擬實境融合。

## ioklin Ng

Born in Macau, as a watercolor artist and freelance illustrator lives and works in Macau. Focused on depicting female portraits, exploring the inner emotions of human expressions. Inspired by fictitious fairy tales and spirituality themes. Through the imagination of Spirits and Dreams, convey messages of fantasy worldview.

## 小玉

出生於澳門，目前以水彩畫家與自由插畫師身份進行工作接案及藝術創作。  
創作風格多元，主要以繪畫人物、似顏繪、女性肖像來探討人的內心情感表現，也喜愛童話故事，透過對夢境和對靈魂的想像，傳達出幻想的世界觀。



## The Midnight Reader 午夜閱讀者

Watercolour on Paper  
44.5 x 53.5cm  
2024  
MOP5,500

Collect the fragments of stars in a bottle, so that they can accompany you, who also cannot sleep, in the quiet of the night.

用瓶子收集星星的碎片，讓它們在夜深人靜時，陪伴著同樣無法入眠的你。

**João Jorge Magalhães (SAH)**

João Manuel de Melo Jorge Magalhães – who has exhibited in Macau Museum of Art and the 54th Venice Biennale – has participated in various local and international events. His works continues the promise of a blossoming designer who has just got into his stride.

**馬玉安**

曾在澳門藝術博物館和第54屆威尼斯雙年展展出的馬玉安(SAH), 參加了各種本地和國際活動。每件作品的製成, 意味著一位正奮鬥的設計師的承諾延續。



**A Bug's Life**  
Mixed Media  
108 x 44cm  
2024  
**MOP12,500**

This art work It is an allegory to a 21st century society. We all have someone who proves or tries to prove that they are stronger than us. For Marx, the fundamental concept for understanding the development of society is work, so for him society is divided into social classes: the dominant and the dominated. Social classes do not coexist harmoniously, they are in permanent struggle, establishing antagonistic relationships between themselves. And a little insect.... have his own point of view!!!

這幅藝術作品是 21 世紀社會的寓言。我們都有一些人證明或試圖證明他們比我們強大。對馬克思來說, 理解社會發展的基本概念是工作, 因此對他來說, 社會被分為社會階級: 支配者和被支配者。社會階級並不是和諧共存的, 他們長期處於鬥爭之中, 彼此之間建立起對立的關係。而小昆蟲..., 有他自己的觀點!!!

**Justin Chiang**

Justin Chiang Chin Pang, born in Macau. Bachelor of Arts in Visual Art (Education) of Macao Polytechnic Institute. He became engaged in arts education after graduation.

**鄭展鵬**

藝術工作者, 出生於澳門, 畢業於澳門理工學院, 主修視覺藝術(教育專業), 畢業後從事藝術教育工作。



**Head, Shoulders,  
Knees, and Toes  
- Head**  
UV Ink on Canvas  
20 x 20cm  
2024  
**MOP5,500**

"Head, Shoulders, Knees, and Toes" is a traditional children's song designed to teach young children the names and movements of body parts. There is no single theory as to the origin of the song. It is said to be an adaptation of the 1883 song "There is a Tavern in the Town". Some studies say that the song can be traced back to Germany. It was known in Germany as "Kopf, Schulter, Knie und Fuß" and became a common song for German children in the early 20th century. In the mid-20th century, the song was introduced to English-speaking countries and later spread around the world, becoming a children's song with different versions in different cultures and regions. In the 21st century, with the emergence of the Internet, which has restructured the development of human civilization and changed the way culture is transmitted, we explore the past and future possibilities of the transmission of "Head, Shoulders, Knees, and Toes"; a children's song with a history of hundreds of years.

"Head, Shoulders, Knees, and Toes" 是一首傳統的兒童歌曲, 旨在教導幼兒身體部位的名稱和動作。這首歌的起源並沒有一個統一的說法。有說是改編自1883年歌曲 "There is a Tavern in the Town"。

一些研究表示, 這首歌最早可以追溯到德國。它在德國被稱為 "Kopf, Schulter, Knie und Fuß", 並且在20世紀初期成為德國兒童的常見歌曲。然後, 它在20世紀中葉傳入了英語國家, 及後傳遍全球, 成為一首在不同的文化和地區有著不同的版本的兒童歌曲。

二十一世紀, 在互聯網出現後, 重構了人類文明的發展, 改變了文化的傳播方式, 本次借助 "Head, Shoulders, Knees, and Toes" 這首有著上百年歷史的兒歌, 來探索一下它的過去和未來傳播的可能性。

**Justin Ung**

Macao-born illustrator. Currently, he is a feature illustrator and columnist (pseudonym: Sardine the Meow金魚貓) of a local bimonthly art magazine 'Fantasia'. Justin wishes to be as optimistically forgetful as a sardine, and as free as a cat.

**吳正楠**

筆名金魚貓，澳門土生土長的插畫師。現為《瘋刊》雙月刊「魚貓畫敘」專欄插畫師。

Nowadays, visitors like to upload and share their valuable moments online. Contrary to memory, once an image is uploaded to the internet, it can never be completely removed, leaving a digital fingerprint on the internet. However, memory is long-lasting and defines who we are today.

In this art piece, I aim to inspire the audience with the different meanings of records: records in the digital world and records in our minds.

In this set of images, pictures capture define moments moment in life.

The primary record is a photograph taken at the scene.

Secondary record: A digital printing that I created, which holds subjective significance for me

Tertiary records: a cyanotype of my digital printing, which represents my memory fading as time progresses.

當今訪客喜歡在網路上傳和分享他們的寶貴時刻。與記憶相反，影像一旦上傳到網際網路，就無法完全刪除，會在網際網路上留下數位指紋。然而，記憶是長久的，它定義了今天的我們。在這件藝術作品中，我希望用記錄的不同意義來啟發觀眾：數位世界中的記錄和我們心中的記錄。在這組圖片中，圖片捕捉定義了生命中的瞬間時刻。主要記錄是在現場拍攝的照片。次要記錄：第二級記錄：我創作的數位印刷，對我而言具有主觀意義第三級記錄：我的數位印刷的青色版，代表我的記憶隨著時間的推移而褪色。

**The Tertiary Records  
第三記錄**

Digital Print on Canvas  
21x 29.7cm  
2024  
MOP800

**Lei Cheng**

Major in architecture design and studying printmaking after graduation, currently engaged in art education.

**李晴**

修讀建築設計，畢業後學習版畫，現從事藝術教育工作。

**Indescribable  
無以名狀**

Ink on Paper  
64 x 94cm  
2024  
MOP8,000

**m.chow**

An art enthusiast and poet in the field of visual arts and poetry, he writes poetry of humanity – "hope", "death" and "loss"; the poems were presented in installation and via performance arts. His works were co-published in 2010 and included in several compilations. He has been working in the private and public sectors in Cultural and Creative Industries since 2006.

**岩舟**

岩舟是一位視覺藝術和詩歌領域的藝術愛好者及詩人，他的詩歌以「希望」、「死亡」和「殞」；過往作品以裝置及表演藝術的形式呈現。其文字作品曾於2010年出版並收錄於多本合輯中。自2006年以來，他一直從事文化創意產業相關工作。

**I'm Nobody,  
Just like you. Who?  
庸人偽夢**

Acrylic on  
Printed Canvas  
60 x 90cm  
2024  
MOP21<sup>2</sup>=441

These are response poems, in English and Chinese, to Emily Dickinson's "I'm Nobody! Who are you?" and the visual representation of this response.

這套作品是我對艾美莉·狄金森的《我是無名小卒！你是誰》所寫的中英文贈對詩，以及詩歌在視覺上的回應。



**Ken Chau**

Born in Macau, who is currently employed in the design and art education related work. He graduated from the well-known Sheridan College in Ontario, Canada, majored in Classical Animation.

**周仲然**

澳門出生，從事設計及美術教育相關工作。畢業於有動畫界“哈佛”之稱的加拿大安大略謝爾丹學院 (Sheridan College) 動畫系。

**Digital Weave:  
An Emotional Synthesis  
in the Age of Artificial  
Intelligence****數碼編織：人工智能  
時代的情感綜合體**

Mixed Media on Canvas

70 x 70cm 2024

**MOP8,899**

In this new piece of abstract art, I have employed digital elements to construct the background, with delicate pixels displayed from the left side to the lower left corner, and binary code textures woven from the top to the upper right corner. These elements, composed of 0s and 1s, symbolize the foundation of the digital era. The background is dominated by cool tones of blue, green, and purple, creating a sense of technology.

At the heart of the work is an orange area, surrounded by charred black edges, which is not only a contrast in color but also a metaphor for the dual emotions society feels towards the development of artificial intelligence. Orange symbolizes happiness and satisfaction, as the efficiency of artificial intelligence has brought unprecedented convenience to our work, and even in artistic creation, it allows creators who do not need exquisite skills to easily realize their ideas. However, the charred black edges remind us that as artificial intelligence becomes more widespread, many traditional methods and techniques are being replaced by new ones, bringing a certain unease and fear.

This piece aims to explore the complex relationship between technological progress and human emotion, and how this progress affects our lives and creativity. It is a reflection on contemporary society and a contemplation of the possible directions we may head in the future.

在這幅新的抽象藝術作品中，我運用了數碼元素來構建背景，左側至左下角呈現出細膩的像素點，而上方至右上角則編織了二進位代碼的紋理，這些由0和1組成的元素象徵著數碼時代的基礎。背景以冷色調的藍、綠和紫色為主，營造出一種科技感。

作品的核心是一塊橙色區域，周圍環繞著燒焦的黑色邊緣，這不僅是色彩上的對比，也是對當今社會對於人工智能發展的雙重情感的隱喻。橙色象徵著快樂和滿足，因為人工智能的高效能為我們的工作帶來了前所未有的便利，甚至在藝術創作中，也能夠讓那些不需要精湛技藝的創作者輕鬆地實現他們的想法。然而，那些燒焦的黑色邊緣則提醒我們，隨著人工智能的普及，許多傳統的方法和技術正被新的方式所取代。這種變革帶來了一定的不安和恐懼。這幅作品旨在探討科技進步與人類情感之間的複雜關係，以及這種進步如何影響我們的生活和創作。它是對當代社會的一種反思，也是對未來可能走向的一種展望。

**Mic Hoi**

I am passionate about artistic creation and enjoy exploring the fusion of different mediums. My work continually evolves between design and art, aiming to create unique and captivating visual experiences.

**許偉雄**

熱愛藝術創作，喜歡探索不同媒介的融合。我的作品不斷在設計與藝術之間發展，旨在創造出獨特且引人入勝的視覺體驗。

**TFL-22**

Mixed Media

100 x 80 x 2cm

2024

**MOP8,000**

In my artwork, I use a single line to create a trajectory, symbolizing the journey of life and the accumulation of personal experiences. Each line represents a part of your unique story, ultimately forming a picture that belongs solely to you. Through these lines, I aim to capture the narratives and visuals behind each path taken.

用一條線描繪出一個軌跡，象徵著生命的過程和個人經歷的積累。每一條線都是你獨特人生的一部分，最終形成一幅屬於自己的圖畫。我希望通過這些線條，捕捉每個軌跡背後的故事與畫面。

## Li Li

Lili has been engaged in the field of creative industry for 17 years. The field of creation covers: oil painting, illustration, logo, novel, sculpture, Cartoon image, etc. In 2013, she founded the "Blue Sea Arts Co.,Ltd" and website in 2015. Currently she is also one of founders of Egret Collaborative Alliance.

## 李黎

職業創作者,具 17 年相關藝文創作經驗。創作領域涵蓋油畫、插畫、標誌、小說、雕塑、卡通形象等,於 2013 年創立藍海藝術有限公司、2015 年創立藍海藝術網站,現為 白鷺協作聯盟創始人之一。



i



ii



iii



iv



v

## White in the Summer Heat 夏暑中見白 Colour and Ink on Paper

22.5 x 28.5cm 2024

**MOP6,800/each**  
**MOP30,600/set**

This creation revolves around the theme of the organizer's CCI "21st Century", try extending the egret and cherub hand drawn symbols to 24 solar terms.

The 24 solar terms are an important part of the long history and culture of the Chinese nation. Seeing white in the summer heat is related to the essence and spirit of the five solar terms of summer solstice, Moderate Heat, Great Heat, End of Heat, and white dew. They are complementary and beneficial to each other. This creative practice associates the egret and cherub symbols with Chinese hieroglyphics.

The whole creation shows the beautiful meaning of the CCI theme exhibition: "For the past 21years, CREATIVE MACAU-Center for Creative Industries has been at the forefront of this trend, bringing artists from various fields together to share their creations with the public and communicate with one another."

本次創作圍繞主辦方創意空間《二子一世紀創意網路》主題嘗試將白鷺和小天使手繪符號延伸至 24 節氣。

24 節氣是中華民族悠久歷史文化的重要組成部分,而《夏暑中見白》關聯了夏至、小暑、大暑、處暑、白露5個節氣的精氣神,它們之間是互補互益的。本次創作實踐將白鷺和小天使符號關聯至中國象形文字,整個創作展現CCI 主題展的美好寓意:"中心由成立至今一直都在創意文化產業扮演著網路的角色。將不同領域的藝術家聚集一起跟大眾分享他們的創意和推動互相交流,同時也將藝術帶給廣大觀眾。"

**mavin zin**

Graduated as an industrial designer from Loughborough University, UK. She has been doing illustrations at a very young age under the influence of Japanese anime. On return to Macau, she started participating in local exhibitions.

**冼遙廷**

英國拉夫堡大學工業產品設計畢業。自小已受日本動漫文化薰陶而繪畫插畫。畢業回澳後開始參與本地展覽。



...connecting...

...連線中...

Mixed Media

40 x 70 x 4cm

2024

MOP1,000

Using a diversity of materials, trying to create points of connection, creating dialogues. Just as there are different types of people in this world, trying to communicate to be on the same page.

運用不同種類的材料，創造連結，嘗試建立之間的對話。就如這世界上不同種類的人一樣，如何去溝通達至一致。

**Maria João Das**

Designer, teacher, and artist with a multidisciplinary profile. Several years of experience as a senior manager in the creative industry and teaching in fashion, design and art programs. Passionate about Asia, she moved to Macau in 2012, where she increased her passion for the region's colours, patterns, and culture, which have since become her primary sources of inspiration. Her works usually express feelings that turn into ideas and are explored through diverse mediums. Through photography, she constantly keeps records of the surroundings that inspire her—recently developing and exploring ideas that embrace degrading environments and sustainability.

設計師、教師和多學科藝術家。在創意產業擔任高級經理多年，並在時尚、設計和藝術課程中任教。她熱愛亞洲，於 2012 年移居澳門，對該地區的顏色、圖案和文化的熱愛與日俱增，這些都成為了她的主要靈感來源。她的作品通常表達情感，然後轉化為創意，並透過多種媒材進行探索。透過攝影，她不斷記錄激發她靈感的環境——最近正在開發和探索擁抱惡化環境和永續性的創意。

**Silent Patterns:**

The invisible

devastation woven

by consumptive desires

寂靜之紋：被消費欲望

編織而成的無形破壞

Digitally Printed

on Foam Board

80 x 80cm 2024

**Not For Sale**

In the 21st century, a world where excessive materialism and never-ending desires prevail, our planet suffers the effects of uncontrolled consumption. This artwork seeks to make people aware of the harm caused to our planet and to create a sense of urgency. It serves as a reminder of the actual environmental crisis and the seriousness of this global problem. Through symbols, vivid images, and mind-opening visuals, the artwork reminds us to reflect on our consumption habits and patterns in this century and take action towards sustainability. We must unite and act for change before it's too late.

在 21 世紀，物質主義氾濫、慾望無止境的世界，我們的星球正遭受無節制消費的影響。這件藝術品旨在讓人們意識到對地球造成的危害，並營造一種緊迫感。它提醒人們注意實際的環境危機和這個全球問題的嚴重性。透過符號、生動的圖像和令人大開眼界的視覺效果，這件藝術品提醒我們反思本世紀的消費習慣和模式，並採取行動實現永續發展。我們必須團結起來，在為時已晚之前採取行動進行改變。

**Papa Osmubal**

A poet-artist residing in Macau-SAR, China. He has an MA in English Studies from the University of Macau, where when he graduated he was awarded the highest honor (Excellence). He is also into occidental calligraphy, doing both modern and old (classical) scripts. Among his many calligraphy heroes are Joseph "Joe" Vitolo and Julien "Kaalam" Breton.

**李思俊**

一位居住在澳門的詩人。他擁有澳門大學英語研究碩士學位，畢業後獲得最高榮譽。他也對西方書法有深厚興趣，也會寫現代和古典劇本。

**Out of a Dream**

Brush Pen on Paper  
80 x 60 x 1cm  
2024

**Not For Sale****Floral Lines**

Brush Pen on Paper  
80 x 60 x 1cm  
2024

**Not For Sale**

One is realistic line art. The other is abstract-surrealistic line art.

其中一種是寫實線條藝術。另一種是抽象超現實主義線條藝術。

**Susanne Leong**

My name is Xiaoxin. I started using pastel paintings of animals for charity purposes in 2019 to help raise funds for stray animals in Macau. Every year, I use the paintings to print and sell calendars at my own expense. Last year, I raised about 40,000 dollars for eight organizations.

In the past, my paintings were all in the practice style. I am very grateful to Creative Macau for giving me the opportunity to cross the theme of the exhibition and create illustrations with ideas for the first time. The process has gone through many attempts. In the future, in addition to continuing to work hard at painting, I will also have the courage to add creative ideas.

Welcome to follow IG: Susanne\_lki, non-commercial, look at paintings when you have time.

**梁健妍**

我的筆名叫小新，由2019年開始利用粉彩畫動物作慈善用途，幫助澳門流浪動物籌款，每年都會利用畫作自資印座枱曆善賣，上年共為八間機構籌得澳幣約40,000元。

過往畫作都屬於寫實風格，十分感謝創意空間給予機會，透過展覽主題，首次創作有意念的插畫，過程經歷多種嘗試，今後除繼續努力繪畫，也會勇於加入創作意念。

歡迎Follow IG: Susanne\_lki, 非商業, 有空來看畫。

**Catch 捉**

Pastel  
75 x 65cm  
2024

**Not For Sale**

Fearing society, humans are addicted to the Internet and browsing social networks, so they sent out the cat army to use various tricks to save humans who were about to be sucked back by their mobile phones and capture them all.

I hope that through the paintings, I can remind people to put down their mobile phones, get closer to everything around them, and cherish what they love.

Special thanks to my good friends for sharing the cute cats as models for the paintings, (left) Pi Pi, (middle) Dun Dun, (right) Yolo.

現今社會，人類沉迷網絡，瀏覽社交網成癮，所以派出貓米部隊，使出各種絕招，拯救快被手機吸走的人類，統統捉回來。

希望透過畫作提醒人類放下手機，多親近身邊一切，珍惜所愛。

特別鳴謝好朋友分享可愛貓咪作為畫作的模特兒，

(左) 屁屁, (中) 鈍鈍, (右) Yolo.

## Rodrigo de Matos

Editorial cartoonist for the weekly newspaper Expresso (Portugal) from 2006 to 2023 – having published in its Economy section and online edition. Internationally syndicated with the agencies Artizans (Canada), Cartoon Movement (Netherlands) and Toonpool (Germany), his cartoons are published by media all around the world.

Living in Macau (China) since 2009, he also collaborates with the newspaper Ponto Final. In 2018, he had a painting and illustration solo exhibition – "Punacotheca" –, at Creative Macau.

Awarded, for his work as a cartoonist, with a number of international prizes, including the Grand Prix in the Press Cartoon Europe 2014 (Belgium).

Major in Editorial and Press Illustration by the Esdip art school, Madrid (Spain).

Born in Silva Porto (Angola) in 1975.

## 馬榮達

2006 年至 2023 年間為葡萄牙《Expresso》週報的社論漫畫家，曾在該報的經濟版和線上版發表作品。他與 Artizans (加拿大)、Cartoon Movement (荷蘭) 和 Toonpool (德國) 等國際機構合作，他的漫畫作品被世界各地的媒體刊登。

自 2009 年起，他居住在澳門(中國)，並與 Ponto Final 報紙合作。2018年，他在澳門創意藝術中心舉辦了繪畫和插畫個展--"Punacotheca"。)

他的漫畫作品獲得多個國際獎項，包括 2014 年歐洲新聞漫畫大獎(比利時)。

西班牙馬德里 Esdip 藝術學校主修編輯與新聞插畫。

1975 年出生於 Silva Porto (安哥拉)。



## Artificial Intelligence, D'Après Rockwell 《藝術智慧》， 洛克威爾晚宴 India Ink & Colour Pencils 48 x 48cm 2024 MOP4500

A decade and a half into the 21st century, it is already possible to predict that this era in human evolution will be profoundly shaped by the advent of Artificial Intelligence and the symbiosis between biology and robotics, human and machine, real and virtual. It's no news that the paradigm under construction poses crucial challenges to art and creativity, and the discussion about the extent to which artificial intelligence is capable of the truly artistic act is the order of the day.

Based on this premise, the idea of the human artist being replaced by a cyborg gave me a glimpse of a dystopian image of artistic practice in the near future. Inspired by "Triple Self-Portrait", an oil painting by American illustrator Norman Rockwell, I reinterpret this work in an illustration in which I place the cyberartist at the centre of creation

進入 21 世紀十五年，我們已經可以預測，人工智慧的出現以及生物學與機器人、人類與機器、真實與虛擬之間的共生將深刻塑造人類進化的這個時代。正在建構的範式對藝術和創造力提出了嚴峻的挑戰，這並不是什麼新聞，而關於人工智慧在多大程度上能夠真正發揮藝術作用的討論已成為當今的話題。

基於這個前提，人類藝術家被機器人取代的想法讓我看到了不久的將來藝術實踐的反烏托邦形象。受到美國插畫家諾曼洛克威爾的油畫《三重自畫像》的啟發，我用插畫重新詮釋了這幅作品，並以網路藝術家為創作中心。



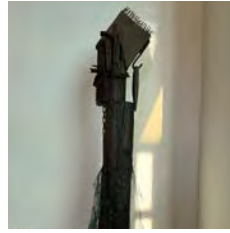
## Tchusca Songso

Born in Cabinda, Angola in 1978, came to Macau in 2006. Tchusca obtained her Degree in Product Design from the University of Saint Joseph in Macau in 2012. In 2018, she obtained the special mention of the jury at the exhibition "Anno Cannis" which involved artists from all sectors of art community in Macau.

出生於安哥拉喀丙達省，2006年到訪澳門。2012年在澳門聖若瑟大學獲頒產品設計學位。她同時參與有關雕版印刷、傳統燈籠製作、攝影、珠寶製作、造型藝術及木偶工作坊等，並參與其相關領域的展覽。2018年她於“Anno Cannis”中榮獲評審團特別獎。自然環境及廢棄物的循環再造是她最關注的主題。

REUSE, REDUCE. But this piece is special. It reminds me of when I was a child and looked at those traditional sculptures and was terrified with fear. The figures were made with the aim of being frightening. I had never stopped to think that these great spiritual figures were made from recycled materials. They are called Nkisi or Nkishi, a term of Kimbundu origin that means spirit. The materials used in this piece of art were mostly found on the beaches of Macau. The base is a thick, heavy piece of wood that was once part of the keel of a boat. The various metal objects were found in the mud by the sea, and their sharp points indicate that they were used to open oysters.

在卡賓達，代表偉大精神人物的雕塑是由回收材料製成，大部分是生鏽的釘子和木頭。這些作品上覆蓋著收集了一段時間的釘子 - 可能長達 4 年之久。選材是一個需要很長時間的過程。我從來沒有在我的作品中挑選過最喜歡的一件。我所有的作品都包含著相同的訊息 - 回收、再利用、再減少。但這件作品很特別。它讓我回想起小時候，看著那些傳統的雕塑作品時的惶恐。我從來沒有停止過思考，這些偉大的精神塑像用回收材料製成的。他們被稱為 Nkisi 或 Nkishi，是源自 Kimbundu 的術語，意思是靈魂。這件藝術品所用的材料大多是在澳門的海灘上找到的。底座是一塊厚重的木頭，曾是船隻龍骨的一部分。各種金屬物件是在海邊的淤泥中發現的，尖銳的尖角顯示它們是用來打開蠔的。



**Nkisi (Spirit of the Trash)**  
Wood and Metal  
140 x 13 x 13cm  
2024  
MOP

In Cabinda, the sculptures that represent the great spiritual figures are made from recycled materials, mostly rusty nails and wood. The pieces are covered in nails which are collected over a period time - could be up to 4 years. The selection of materials is a process that takes a long time. I have never chosen a favorite piece among my art. All my works contain the same message - RECYCLE,

## Yaya Vai

Born in Macau. Master Degree in Business Administration. Initially, she started learning pencil sketching and oil painting as an interest and later obtained the Certificate in Visual Art Marketing and Management. Her artworks have been selected and displayed in many joint exhibitions in Macau. In fond of flowers, her artworks are inspired by floral and female topics. To her, art is a way to reduce stress, and maintain emotional healthiness.

## 章艷芳

出生於澳門。工商管理碩士。最初於工餘時間學習素描及油畫，之後完成視覺藝術市場營銷與管理證書課程。作品曾入選多個藝術聯展。喜愛花卉，作品多以花及女性為主題，她認為藝術是減輕壓力及維持情緒健康的一種方法。



**New Horizon**  
新地平線  
Acrylic on Canvas  
70 x 90cm  
2024  
MOP5000

Horizon means the line between the sky and earth/sea, and in nowadays, it can also mean your limit and interest. In the 21st century, change is so rapid and everything seems possible, the horizon can be expanded or broaden through experience and culture into new horizons.

地平線意味著天空和地球/海洋之間的界線，在這世代，它也可以意味著你的極限和興趣。在21世紀，變化如此迅速，一切似乎都有可能，並且可以透過經驗或文化來擴展或超越成為新的地平線。

The Participant undertakes any legal liability resulting to the CCI from the display and sale of works that infringe upon the intellectual property of a third party. 作品參展者將自行承擔有關作品展示、出售及版權所產生的法律責任。

Art has been categorized into different periods, styles, and doctrines over the past few centuries, such as the Renaissance, Baroque style, Pop Art, Contemporary Art, and so on. These distinct artistic movements emerged in response to the social phenomena of their respective times. The origins of art can be traced back to the Palaeolithic Age. As the Internet has developed rapidly since its inception, it has significantly influenced the creative output of artists. It has enabled artists to connect and communicate with one another, integrate different cultures into their art, and reach a global audience.

In this context, the Internet has played a vital role in the cultural industry as a medium that connects people. For the past 21 years, CREATIVE MACAU – Center for Creative Industries has been at the forefront of this trend, bringing artists from various fields together to share their creations with the public and communicate with one another. This year marks the 21st anniversary of CREATIVE MACAU, therefore this collective exhibition is themed the Creative Network in the 21st Century. The Center aims to provide a platform for its members to share their creativity with the audience freely, through exhibitions and other activities it organizes each year as a medium to showcase artworks.

在過去的幾個世紀，人們將藝術分為不同的時期、風格和主義。例如文藝復興時期、巴洛克風格、波普藝術和當代藝術等等。而這些不同藝術時期的出現都和當時的社會現象有密切關係。藝術的起源可以追溯到公元前的舊石器時代。而藝術發展至今，一直隨著時代以不同的方式展現，而網絡世界的出現也對藝術創作及交流影響深遠。

互聯網由出現至今一直快速廣泛地發展，人們可從網絡上接觸不同的資訊，而這些資訊可影響藝術家們的創作。當人們能在網絡上接觸到更多來自世界各地的文化及作品，並進行思想上的碰撞，這可激發創作的靈感，也將不同的文化融合到其創作中，推動藝術家之間互相交流。

網絡是一個可以將不同的人連接在一起的媒介，而本中心由成立自今一直都在創意文化產業扮演著網絡的角色。將不同領域的藝術家聚集一起跟大眾分享他們的創意和推動互相交流，同時也將藝術帶給廣大觀眾。適逢今年是本中心成立廿一週年，特設《二十一世紀創意網絡》為聯展主題，意味著這廿一年來，本中心透過不同展覽和活動，作為一個媒介讓會員自由地與觀眾分享他們的創意。



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CREATIVEMACAU

Opening Hours 開放時間: 14:00~19:00  
(Monday ~ Saturday, except Public Holidays)  
(星期一至星期六, 公眾假期除外)

www.creativemacau.org.mo