

架橋 Bridging



王鈴蓁玻璃展二〇〇六
Sunny Wang Glass 2006

ABOUT US

Kia Ora *(note 1)*

"Koru" represents the vitality and unfolding of new life, showing renewal, beauty and pleasure. It is our pleasure to showcase art work that Koru-hk.com Contemporary Art Gallery is passionate about.

Koru-hk.com Contemporary Art Gallery was founded in 2001 and sources contemporary pieces internationally, however we specialize in collecting exceptional New Zealand artwork. Whether your preference is abstract art, painting or sculpture, art for your home or large pieces for a corporate space, you will find a large selection of contemporary art on our web site or in our two [over 7500sq ft area] galleries which are based in Aberdeen, Hong Kong - either on display or in our legendary "backroom". Furthermore, our stunning galleries are available for hire for private exhibitions and/or private/corporate special events.

Koru-hk.com Contemporary Art Gallery is also the place for professional yet down to earth service. We encourage browsing, questions and conversation about our artists and art. We want people to enjoy the experience of collecting art, so strive to make art selection as straightforward as possible. We also offer an art lease program that allows clients to evaluate a piece before purchasing or refreshing their surroundings.

Our art consultants can advise on all matters relating to the collection of art (private and corporate) and are happy to make site visits and proposals. The majority of our clients are architects and designers in Hong Kong, Asia and elsewhere in the world. However, we are very happy to work with private collectors both in and out of Hong Kong.

Koru-hk.com Contemporary Art Gallery provides a full range of associated services including illustrated submissions, commissioning, investment advice, valuations, crating and installation. We also regularly design and publish art catalogues which can be purchased online or at art bookshops. In addition, we provide a much loved "Koru Art Voucher" programme for the gift of art.

Arohanui *(note 2)*

The team from Koru-hk.com Contemporary Art

Gallery Hours: by appointment

Note 1: Kia Ora

In New Zealand Maori means "cheers", "hello", "good day", "good morning", "good afternoon", "good evening"

Note 2: Arohanui

"Big love" or "love you" in New Zealand Maori language

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王鈴蓁玻璃展二〇〇六
Sunny Wang Glass 2006

Bridging The Cloud-lands

Forms are nothing and yet a presence – a cloud-land;
Sounds, fragrance, flavours, tactile pressures, and ideas
are a cloud-land.⁽¹⁾

Sunny Wang's glass art is manifold; sometimes it's a hollow vessel; sometimes it's a solid vessel; sometimes it's a cast vessel. It is wilful, playful, and soulful, and it invites your looking, your reading (of the love of shapes), and it especially invites your reflections, in thought, and as image.

Sunny's work hovers amidst various kinds of 'being' (or, 'action' and 'use' – how we act and use ourselves), and Sunny lives amidst various kinds of 'world' (Taiwan, Australia, Hong Kong, Turkey) – she comes and goes. 'Being' is a vessel, and vessels can be any shape whatsoever – me, you, word, tree, grass, thought, bowl, bird; all the intricate and tangled nuances of time trace sense and non-sense upon vessels – vessels are time's witnesses. Time comes into view, to behold: we see it as the 'things' before our eyes; we become fragile (and a vessel among vessels), and instantly (as a vessel) learn to live before them (whose inherent fragility we accept), and, in this instance, before these particular fifteen 'things' (Bridging) that are giving themselves to us, and affecting us this moment.

The works have language as a common concern, and in particular Chinese calligraphy. That is, the rhythmic repetitive aesthetic cultural practice of writing, which is a life-long discovery of fluidity and intensity, a patiently learned freedom of movement between hand, brush, ink, paper, eye and sign (calligraphy literally means 'beautiful'/kalli (Greek) 'writing'/graphia (Greek)). Glass, though, is not a writing material, even though it is easy to say that writing is glassy – hard, static and brittle when cold and soft, fluid and supple when hot (and dangerous in either condition); both can contain matters other than themselves, and even if they don't they still contain, like all made-things, human remains – hope, luck, dream, loss, and effort.

A major aspect of Sunny's work is inquiry; and this inquiry is infinitely complex and tender: how is it to be in the world; how is our-being every day of our lives, doing what it is we do, instant by instant. We live our lives with language – with words spoken aloud, or haunting our mind, or visible as script. The word GLASS is not glass, and glass is not the word; each refers to (and secretes) the other; in Sunny's work they meet as materials from which cloud-lands arise.

How does one/I bring into objects the sense one/I has of being in the skin of I/self; of knowing, however

fleetingly, the enormity of being an assemblage of countless processes and procedures – the breath, the heartbeat, the tensile muscles, the tingling nerve-ends, tears, sweat, taste, voice.

Light does not pass through the body like it passes through glass; glass refracts light and distorts the world, turns it upside down. A word, doubled, in blue glass glows (Happiness²). Even stacked, one word on top of the other, it exists as if peaceful, as if understood; you will pass it by, and passing is exactly what it knows about itself: that it will hold attention momentarily, like everything else (and that it will hold attention again too, in passing) – if, that is, we imagine it 'being' a reality of its own affects/sensations, 'being' what it is, a composition, rather than the display of a known condition (to which the maker has reacted). A word (like 'I') is used easily by us over and over, and its duration and density differ each time; here in Sunny's 'words' duration and density resonant in all the curves and cracks and lines, and in the inflective, often muted/shadowed, light. And yet, what are these 'things' that have been made with persistent labour, what are they for? Then it arrives, a rainbow reply (from the sky, from the earth) – they are 'life', they are 'nature', they are thought that has felt (experienced) the forces of matter (molten mass) upon the body. That is, they are (for) wonder.

It is wonder toward matter becoming expressive, spacious (pulled, pushed, poured) in(to) work, in(to) presence, and wonder toward knowing that that expression is unlike any other expression. It is expression all alone, and it is expression in the singular aloneness of each of the fifteen works (particularly clear in the seven Self pieces – a small community of (a)loners). This expression is in-determinant, immune to temper or distemper, or calls to order or resolve (or their opposite); it stands for itself. The calligraphic stroke cannot be replicated in glass; instead, it initiates the work; something of the devotion to written language, to how it presents itself in the world as action, as learning, as meaning, is drawn upon by Sunny to make another type of mark – one that deals with the invisible world as real-object (as past, as continual present, as future).

Language, our means of expressing the world and ourselves as part of the world, carries the world outside of itself (and us) to where it can be noticed (slowed down to the look and sound of single things/words, as homage to their contentious weight – as if seeing a vibration, a vitality, in slow-motion).

Sunny's works ask us to pause, to accomplish for ourselves a passage across the surfaces before us, and to produce the wonder of a thought that is a surface too – replete with colours and scenes, with plans and sorrows, with leavings and returnings, with silences and rackets; we have to stretch a little beyond ourselves to our own creativity, to our own ability to respond imaginatively (which is an act of imagination in itself).

Herbert V. Guenther, in his commentary on the literature of the Buddhist master Longchenpa, writes: "... even if it were possible to locate an essence as a kind of formal and common denominator, how could we, without already having prejudged the whole matter, derive or establish a distinct property such as man's 'rational animality'? Similarly, to say of material things that their essence is to be material is merely begging the question. As a construct or artifice, an essence is the product of the intentionality of mind as process, not as an entity, which occasions the emergence of meanings with which we deal in life. This intentionality contradicts the very notion of a stable essence of any particular thing. What we call a 'thing' is always a plurality of perspectives and intentions occurring within the process of intending, and thereby leading to 'structure' (essence) which is kept fluid and 'open' by the process."⁽²⁾

Sunny's vessels – those that we know as 'bowls' (like Red Cell and Spring Return) and those whose container-quality is immanent (like I/Self and Happiness²) — are generous and restrained; they do not impose themselves on us, instead they are true, somehow, to a plenitude, that is discreet and inexhaustive; they welcome us as participants, to be fascinating (to) ourselves and implicated in the 'infinite images' they evoke (like cloud-lands).

Notes

1. Longchenpa, *Kindly Bent To Ease Us, Part Three: Wonderment*, trans. Herbert V. Guenther, Dharma Publishing, Berkeley, 1976, p. 96

2. Herbert V. Guenther, in Longchenpa, *ibid.*, p. 84

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跨越雲彩的彼端

似是無形卻有型---雲的國度

天韻，芬芳，氣息，有形的觸感，以及創意的思考

創造了雲的理想國度⁽¹⁾

王鈴蓁 的玻璃創作展現多元氣質，有時是空的容器；有時是實的容器；有時是鑄造的容器。任性、趣味以及充滿靈魂般的熱情，吸引你細細品味閱讀那如愛般的完美形體，如影像般令人反思迴響。

王鈴蓁 的作品傳達游動不同的「存在」境界－探討我們如何表達與運用自我與存在當下。她同時也旅行往返於許多不同的「世界」(台灣、澳洲、香港和土耳其)－她來了又去。如果「存在」是一種容器，容器的面貌可以是千萬種－你、我、文字、樹木、草、思想、碗、或者一隻鳥；所有難以言傳意會、錯綜複雜的時間痕跡，化身為容器，轉化為有意識與無形知覺－容器頓為時光體。此時間體容器進入知覺視線，被審閱：物在眼前，眼在物前，物我兩換；我們逐漸變得精細脆弱，成為眾多容器之一，如容器般學習生存於它們面前，並接受容器與生俱來的細緻易碎。這個例子就表現在，此次展覽的十五件獨特的「作品」(架橋)，它們奉獻了自己，並影響此時此刻的我們。

這次展覽作品的共同元素是語言，尤其是在中國書法精神上。換言之，書法是透過反覆書寫學習表現文化韻律美感，是一生對流暢與熱情的探索，也是一種在筆、墨、手、紙、眼間耐心學習到的自在揮灑。玻璃，不是書寫的材料，然而寫作易被描述為的玻璃般－堅硬、穩定、在冷弱時易碎，在熱時柔滑可彎；書法與玻璃都在具體本身外，傳達所有人類創造物都會有的精神層次－希望、運氣、夢想、失落與努力。

王鈴蓁 的作品中主要呈現的是探索的精神，這探索是無限的、複雜的、和稚嫩的：探索自我存在如何生活在日常生活當中，做我們要做的事，一刻接著一刻，如何在環境下存在形成。我們生活在語言中－用字發聲，表達思考，或書寫。 玻 璃 這兩個字非玻璃，而玻璃也不是文字本身；卻彼此隱喻意含，正如王鈴蓁將人生的理想國度從雲彩彼端昇華轉化為具體作品。

如何將「人 / 我」的知覺轉為自 / 我的覺知；瞭解那些消逝，無法言數的情緒和生命歷程表現在作品中－呼吸，心跳，肌肉延展，刺痛的神經末端，眼淚，甜蜜，氣息與聲韻。

光線穿越玻璃不同於光線穿越身體；玻璃的折射曲扭光線與顛倒的視覺，一個字，成對，對等的堆積，字體重疊，在茶紫色的玻璃裡發光 (Happiness² 喜²)。然若瞭解，平靜怡然；透視它，便彷彿覺知道自我的本質：像其他事物般，剎那間吸引你駐足的眼光，並一再吸引你的注意力。如果「存在」 是一種構成，它超越了單純呈現的面向，表達映射了創作者的覺知，是自我多面真實知覺的感動。「我」這個字，被我們一再使用表達，但在不同的時間裡有不同的詮釋； 時間在王鈴蓁 的「文字」作品裡持續與密集回響於曲線、裂痕及線條，共鳴在曲折變化中，表現柔和、陰影及光明。而這些不斷重複被描述刻劃的「事物」又象徵著些什麼？ 答案就寫在天空中或地平線上的彩虹，形體上似有覺知體驗，覺醒溶化物質般地影響事物，它們「真實」且「自然」，令人不可思議。

王鈴蓁 的作品將無形的覺知轉化為實體，意味深長且沒有際涯，拉，推，瀉，將當下融入作品，這種表現方式獨樹一格。十五件作品均獨一無二，特別是在七件 我 的作品中－一小群的獨特者。它們表現出斷然沒有情緒的紛擾，表現出條理果決，或者反之的意境，這些都帶有自我的象徵。書法的筆觸是無法被玻璃複製的；相反地，玻璃的特質為作品注入新血，回歸到書寫語言的本質，將字回歸表現其書寫時的律動和喻意。這已成為王鈴蓁作品的另一個里程碑標識－過去、現在和未來，化無形為有型，用真實的物體呈現無形的世界。

語言，用來與世界溝通與表達渺小的自己，傳達了自己給我們之外的世界，給值得注意的事情，請讓眼光和緩下來，單純地看待一件事 / 一個字，似是臣服，卻彷彿在慢動作中看見了震撼及生命力。

王鈴蓁的作品總是使我們暫停下來，讓我們自己思考人生的表面浮動，反思這些表象是否也只是色彩充斥的場景，有著預期與傷感，有著別離和復返，沉默而喧嚷，我們必須超越自己的想像力去回應，想像力是行動的本質。

Herbet V. Guenther， 在他的佛教大師Longchenpa菩薩評論文章中寫道：「...縱使把本質當作一般事物的起源，但要如何秉除我們對事情的預先評判，以為人類是理性動物，看法與眾不同？ 相同地，說物質事物的本質是物質只是避開關鍵性的問題。就理論或技巧上，本質是思考過程中的精神精華，是偶爾浮現在我們所面對的生活中，而非物質的本身。這個觀念與任何一般穩定實體物質的本質相互矛盾。我們總是以多數的觀點來描述「事物」，然而過程中的「轉變」和「開放」，才是藉以主導到的「構成(本質)」⁽²⁾

王鈴蓁 的作品---那些我們知道的「碗」 (如「紅色細胞」與「春還」)以及那些可視為另類容器的作品 (如「I/Self 自 / 我」及「 Happiness² 喜² 」) 都是寬厚嚴謹的；它們的真實沒有被過度的強調，用另一個角度來說，呼應它的豐富不倦的樸質；它們歡迎著我們的參與，像坐在雲的彼端，引人入勝，召喚無限寬闊的想像。

琳達·瑪莉·渥克 博士

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註解 請見英文版

I have discovered that the only way to keep life alive is to continue learning; it is the way to inner happiness, for me. To learn is to change, to move on, and to enjoy the present.

From 2000 - 2005 my work focused on two series – Cell and Chinese Character; both were based on my observations, experiences, and passions.

I am presently a doctorate candidate in the Art School of the University of South Australia, Adelaide. My research is based on the philosophical concepts of 'being' and 'becoming'. This exhibition links the past, present and possible future of my work; it is a 'bridging'.

In my past works you can read the trace of my new works. The new works use two ways of glass-making – casting and hot-formed. The casting works reflect the idea of Chinese stone carving and stamp (seal) making as a record of 'being'; the hot-forming is based on brush strokes, which indicate the present-of-being, and catch the movement of making, echoing the physical gesture of Chinese calligraphy.

At this stage I am interested in 'self-being' (I/Self), as the touchstone to happiness (Happiness²).

我發現只有不斷學習才能保持生命的活力；對我來說這也是達到內心喜樂的方式。學習是轉化、前進與享受當下。

從2000-2005年我的作品專注於二個系列 – 細胞與中國文字；兩者皆建立在我的覺知、體驗與熱情。

我現在在澳洲阿得萊德，南澳大學藝術學院的研讀博士學位。我的研究是專注於「存在 / 存有」與「轉化」的哲學思想。這次的展覽是連接過去，現在與未來的可能創作；是個「連接點架橋」。

從過去的作品可解讀到新作品的來龍。新作品主要創作技巧有二 – 鑄造與熱雕塑。鑄造作品是「存在 / 存有」的紀錄，如反射中國的石雕與印章的記號痕跡；熱雕塑是建立於毛筆筆劃上，呈現當下時刻，和塑造時的動態，回應中國書法書寫的筆觸律動。

現在階段的我專注於「自我存在」(自 / 我)，為達到喜樂(Happiness² 喜²)的跳石！

Sunny Wang
October 2006 Adelaide, Australia
王鈴蓁
二零零六年十月 澳洲 阿得萊德



吹
Blown



Red Cell 紅細胞 H180mm x W220mm x D220mm



Indigo blue cell 靛藍細胞 H180mm x W240mm x D240mm



Good Fortune 福 H280mm x W190mm x D160mm



Spring Longevity 春壽 H250mm x W140mm x D120mm



Spring Return 春還 H300mm x W230mm x D170mm

熱 塑

Hot Formed

Almost Self 近乎自 H308mm x W200mm x D95mm





Almost Self 近乎自 H383mm x W250mm x D97mm



Self 自 H317mm x W148mm x D116mm



More Than Self 超乎自 H370mm x W168mm x D111mm



More Than Self 超乎自 H348mm x W162mm x D116mm



2 Self 二自 H320mm x W160mm x D110mm

鑄造
Cast

I/Self 自我 H485mm x W32mm x D125mm



Happiness² 喜² H350mm x W325mm x D100mm



Sweet Blue Self 甜蜜藍色自我 H405mm x W250mm x D55mm



Curriculum Vitae of Sunny Wang

Education

- 2005 Candidate of Doctor of Philosophy (Visual Arts–Glass), University of South Australia
- 2001 Master of Visual Art – Glass, Australian National University, Australia

Professional Experience

- 2006 Visiting scholar at Baptist University, Hong Kong
- 2006 Glass Casting workshop, Glass Furnace, Istanbul/Turkey
- 2003-2005 Part time lecturer at National Taiwan University of Arts, Taipei/Taiwan
- 2001-2005 Part time lecturer at Yingge Vocational High School, Taipei/Taiwan
- 1996-1999 Various positions as glass instructor in Tittot Glass Arts Company, Taipei/Taiwan
- 1995-1996 Glass product design assistant, F.P. Glass Company, Hsinchu/Taiwan

Publications

- 2006 *Bridging, Sunny Wang Glass 2006*, Koru-HK Contemporary Gallery, Hong Kong
- 2006 *Revealing The Mystery Veil of Glass Art* (Basic glass techniques), Artist Book, Taipei/Taiwan
- 2005 *The Glass Art Society 2005 Journal*, P 102, Seattle
- 2005 *New Glass Review 26*, P 98, New York
- 2004 *Sunny Wang Glass 2004* (Hong Kong, Koru Gallery), Hong Kong
- 2003 *Passing Love- Sunny Wang 2003* (Hsinchu Municipal Glass Museum), Hsinchu/Taiwan
- 2002 *Glass Throughout Time -History and Technique of glass making from The Ancient World to the Present*, p122, Milan/Italy
- 2001 *Please Touch: Chinese Character-Drawing in Glass Sunny Wang* `self-published`, Canberra/Australia

Collections

Australian National University Collection, Australia, Hsinchu Municipal Glass Museum, Taiwan, National Chiao Tung University Collection, Taiwan, Tittot Glass Museum, Taiwan

Honours / Awards / Scholarships

- 2005 New Glass Review 26, the Corning Museum of Glass, Jurors' Choice, New York/USA
- 2004 Honourable Mention: International Exhibition of Glass Kanazawa 2004, Japan
- 2003 Golden Glass Award: Fine work in Single Material, Taiwan
- 2002 Participated in the 16th National Art Exhibition, Taiwan

- 2001 National Culture and Arts Foundation Grant, Taiwan
- 1999 Australia Education International Scholarship, Taiwan
- 1999 Golden Glass Award: First Prize in Single Material, Taiwan
- 1995 Awarded Outstanding Achievement in 1995 Graduation Project Design

Solo Exhibitions

- 2006 'Bridging' Sunny Wang Glass Exhibition, Koru, Hong Kong
- 2004 Sunny Wang glass exhibition, Bark gallery/Koru, Hong Kong
- 2004 Sunny Wang glass exhibition, Page One international bookshop, Taipei/Taiwan
- 2004 Sunny Wang glass exhibition, The Touch gallery, Singapore
- 2003 "Passing Love", Hsinchu Municipal Glass Museum, Hsinchu/Taiwan
- 2003 Sunny Wang Glass Art, Shinkong Mitsukoshi, Taipei/Taiwan
- 2002 Hsin Kang Foundation of Culture and Education, Chiayi/Taiwan
- 2002 G-Case Gallery, Taipei/Taiwan
- 2001 Drill Hall Gallery, Canberra/Australia

Selected Group Exhibitions

- 2006 First celebration of the world of Arts and Crafts, La Mans/France
- 2006 Art Singapore 2006, Singapore
- 2006 Australia Art & About, April 4-25, Hong Kong
- 2006 Artist and Horus & Deloris, Contemporary Art Space, Sydney/Australia
- 2005 International Glass Art exhibition, Aptos Cruz Galleries, Adelaide/Australia
- 2005 "Seeds of light" –ANU School of Art Glass workshop 20th Anniversary exhibition, Australia
- 2004 Preliminary Sequence -The exhibition of Sunny Wang & Lynn Lin's glass art work, Tainan/Taiwan
- 2003 Sunny and Chung (Taiwan/Hong Kong) Studio Glass Exhibition, Hong Kong
- 2002 National Liberty Museum, Glass Now 2002 Auction, PA, USA
- 2002 "Australian Glass II", Stephen Procter and Sunny Wang, Osaka/Japan
- 2002 DIALOGUE – Stephen Procter and Friends, Sydney/Australia
- 2002 ECSTASY – Contemporary Australia Studio Glass, QUADRIVIUM, Sydney/Australia
- 2001 New Glass New Talent, AXIA MODERN ART, Melbourne/Australia
- 2001 Milan Exhibition, Scaletta Di Vetro Gallery, Milan/Italy
- 2001 Ausglass Student Exhibition, Melbourne/Australia
- 2000 Craft ACT Christmas Member Exhibition, Canberra/Australia
- 1999 Hsinchu International 1999 Glass Art Festival, Hsinchu/Taiwan

王鈴綦個人簡歷

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學歷

2005 澳洲南澳大學—視覺藝術/玻璃博士候選人

2001 澳洲國立國家大學視覺藝術/玻璃碩士

專業經驗

2006 訪問學者，浸會大學，香港

2006 玻璃鑄造工坊，Glass Furnace，依斯坦堡/土耳其

2001-2005 玻璃個人工作室/全職創作，台灣台北

2003-2005 國立台灣藝術大學兼任專業玻璃講師，台灣台北

2001-2005 鶯歌高職兼任專業玻璃講師，台灣台北

1996-1999 琉園設計部/吹製工房專業講師，台灣台北

1995-1996 立人玻璃產品設計，台灣新竹

個人作品集與出版品

2006 架橋Bridging 王鈴綦玻璃展2006，Koru-HK 現代藝廊，香港

2006 揭開玻璃藝術的神秘面紗，藝術家出版社，台灣台北

2005 美國玻璃協會2005 期刊，美國紐約

2005 NewGlass Review 26，P98，美國/德國

2004 Sunny Wang Glass 2004，Koru Gallery，香港

2003 傳愛-王鈴綦玻璃創作個展，新竹市立玻璃工藝博物館，台灣新竹

2002 Glass Throughout Time -History and Technique of glass making from The Ancient World to the Present，p122，義大利

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2004 日本KANAZAWA 國際玻璃展 獎勵賞

2003 金玻獎單一媒材佳作

2002 中華民國第十六屆全國美展工藝類入選

2001 國家文藝基金會個人創作補助

2000 澳台獎學金赴澳研習玻璃創作視覺藝術碩士

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特殊紀錄

2005 GAS 美國玻璃年會/阿得萊德年會演講

個展紀錄

2006 ‘架橋Bridging’ Sunny Wang Glass，Koru，香港

2004 “Sunny Wang Glass 2003”，咆嘯藝廊/Koru合辦，香港

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2005 國際玻璃藝術家聯展，Aptos Cruz Galleries，澳洲阿得萊德

2005 澳洲國家大學藝術學院玻璃系20週年展 “Seeds of Light”，澳洲坎培拉

2004 “續·序” 王鈴綦與林靖蓉玻璃藝術創作聯展，台南縣文化局，台灣新營

2003 “對琉” 王鈴綦與黃國忠（台港）琉璃雙人展

2002 美國自由博物館第三屆玻璃義賣展，美國費城

2002 “對話” Stephen Procter 和他的朋友，Quadrivium 藝廊，澳洲雪梨

2002 “澳洲玻璃 II”，Stephen Procter 和 Sunny Wang，Enomoto Gallery，日本大阪

2002 “ECSTASY” 現代澳洲工坊玻璃展，Quadrivium 藝廊，澳洲雪梨

2001 “New Glass - New Talent” A X I A 藝廊聯展，澳洲墨爾本

2000 Milan Meet Canberra 展，義大利 Milano

2000 Craft ACT 聖誕節會員展，澳洲坎培拉

1999 新竹竹塹國際玻璃金玻獎得獎作品展，台灣新竹

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Sunny 2006 Hong Kong

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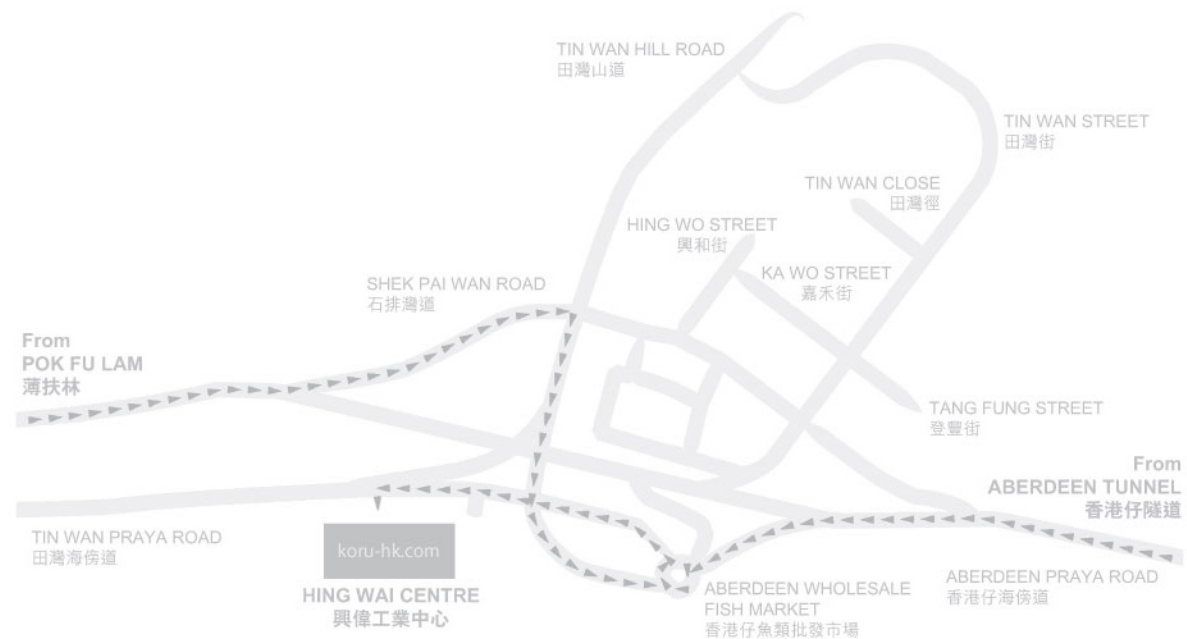
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