



**Chris Charteris**  
Unlocked。釋放

## ABOUT US

Koru Contemporary Art, founded in 2001, sources exceptional contemporary artwork internationally. A large selection of art can be referenced on our website or found in our galleries located in Aberdeen, Hong Kong.

Our team of art consultants advise on all matters relating to the collection of art in both a private and corporate scenario. Our advisors undertake site visits and develop appropriate project proposals that carefully match a client's specific requirements with Koru's expertise and its diverse portfolio and knowledge of artists and their work. The result can be challenging, but is always striking, beautiful and ultimately appreciated. Our clients are architects and designers based in Hong Kong, Asia and elsewhere in the world. We also regularly work with private collectors in Hong Kong and around the globe.

At Koru, we are passionate about our work and welcome visitors to our galleries to look, see and discuss art and artists in general. Our philosophy is simple: Art should be accessible; the experience of collecting should bring delight and satisfaction.

In that context we also offer an art lease program which offers clients the opportunity to evaluate a piece of art before either purchasing or simply updating their offices or homes with new, but temporary, art work.

Our associated services include illustrated submissions, the commissioning of artists for specific work, investment advice, valuation, crating and installation. We regularly publish catalogues which can be purchased online or at art bookshops and our popular Koru Art Voucher is truly 'a gift of art'.

For further information, contact Mark Joyce and the team from Koru Contemporary Art.

Gallery Hours: From Tuesday to Saturday, 11a.m. to 5 p.m.

Unlocked

釋 放

Chris Charteris

查德仕



My art practice is grounded in my relationship and connectedness to the land and the materials I use.

My intention as an artist is to communicate not only my own story but also the materials' story. When I am working with stone I see it as a living thing. In this way it is my hope that my work is viewed not as an inanimate object but living.

Chris Charteris

我的藝術創作基礎源於我自身與我所選用的物料及大地之間的聯繫。

作為一個藝術家我的意向不僅在於敘述自己的故事，而同時敘述我所採用的材料本身的故事；當我用石頭創作時，我將它當作一件有生命的物体。從這方面來看，我希望我的作品不只被當做一件死物的擺設，而是一件富有生命氣息的藝術品。

查德仕

# Chris Charteris - Unlocked

By Rebecca Hamid, July 2009

Chris Charteris is an artist whose medium is nature itself and whose preferred inspiration is derived from the outdoors. He creates sculptures that evoke sky, air, water, sea and the earth. Charteris's art also draws on the ever present human presence and interactions with the land. "I want my work to be able to reflect the land which has become synonymous with how I live and who I am," says Chris, who has been living with his family in a very special part of New Zealand in the Coromandel for the past 7 years.

The soft-spoken, secluded Charteris is often hard at work making discrete sculptures out of stone, natural or quarried, or bone, or compiling combinations of loose rock formations, strung together to form monumental oversize necklaces, linkages with the coastal shorelines. Often materials for these sculptures have been grounded smooth by the relentless daily tides and moving sands and scorched clean and bright by the antipodean sun. The aesthetics of the weathering and the marks inscribed by time and natural activity on the materials the artist collects imbues them with meaning, presenting Charteris with the possibility of expressing universal ideas and responses.

Charteris's ideas draw upon the underappreciated relationships between light, colour, movement, balance, and fluidity of form in the natural world. This makes his sculptures lively and surprising fresh works of art. Some of Charteris's sculptures are miraculous natural installations--stone tributes that stand solid and tease our human resolve and understanding of the environments we recognise and are drawn to. Others are intimate, and often tactile, imparting that rare quality that they have been created just for you. Rather than telling you 'what' Charteris has sculptured them into, they let you listen. Like a Vermeer painting they can impart their meaning to a thousand 'secret viewers'.<sup>1</sup>

Charteris's art practice includes the fossicking and salvaging of materials, either from the open landscape, shorelines and riverbeds, or from quarries. In this sense Charteris's work can be compared with assemblage artists, like Rosalie Gascoigne, Don Driver, Ralph Hotere and Bill Culbert, producing both works as salvage operations

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<sup>1</sup> Paton Justin, *How to Look at a Painting*, Awa Press 2006, p 36

and as sculptured objects. As with these artists Charteris's art reflects his meditations on his homeland, New Zealand, and other Pacific Island landforms with which he has a close identity. This heritage and identity enables him to draw upon and continue the rich tradition of landscape art.

"I am often inspired by searching the river beds or the beaches of Aotearoa New Zealand. I may see certain beautiful stones lying around. If I am intending to create one of my large stone necklaces I may have to search for many hours to find exactly the right number and certain shapes, colours, textures or forms that I need. It may be that the stones or other materials I am searching for I have seen before, as they resemble traditional objects from the past of my experiences of our different Pasifika and Maori cultures" says Chris.

The artist's arrangements of natural materials function as metaphors of landscape. Charteris explores the possibilities of his medium making non-literal connections between art and the land with which he identifies. The stone, bone and rock formations are sanded, polished and sometimes engraved to evoke their place of origin. The limited scale of the finished sculpture reflects a generalisation for expansive land forms. The quality of the material, its shape, colour, natural contours, texture and ambiguities reflect the qualities of a recognised and cherished environment. "As I chisel or sand a piece, I am conscious of the material and its original form as well as the new shape I want the object to be transformed into. It is an evolving process as I enter into a dialogue with the materials and the shape they will become. This is how my mind is working, when I pick up a stone from a desolate beach. There is a strong element of meditation. This is integral to the process of my choosing, collecting and sculpting the materials into the finished art form".

Preferring sculptures that are simultaneously raw and polished Charteris's sculptures in natural materials are often highlighted as if to say that a natural object's pure qualities must be regarded with the utmost respect. At the same time these sculptures reflect the artist's understanding of the meticulously arranged forms; so as to convey a dynamic sense of their inherent life forces, beauty, and primordial energy.

With his whale bone and stone works, for example, Charteris presents one or more segments of the same material, free standing on a plinth or fixed to a wall. The viewer marvels at the beauty of the bone, or stone's natural curves and angles, yet cannot help but notice the visual suggestion of the unique form the sculpture takes



on. *Waterfall 2009*, references Colin McCahon's abstract waterfall forms in stone, applying a lightness of hand and aesthetic appreciation of the medium which the painter himself would have aspired too. The uniqueness of the form remains even when the sculpture has been worked with more intricate details in order to reference traditional cultural forms and objects such as a breastplate or lei (necklace), or in the case of *Pacific Blade 2009* with an abstract engraving.

*Peacemaker 2009* and *On a Journey 2009* have been sculptured from natural materials, Andesite, sourced from a the local Whangapoua quarry. *Peacemaker* has smoothed edges and outlines forming an ambiguous shape, vaguely resembling a human form and evocative of human-like acts or emotions. *On a Journey* is more amoeboid. Whereas *Peacemaker* has a strong sense of imminent movement, suggested by the shape of the stone and the counterbalance of curved surfaces atop the vertical edges. Here the upright form projects a material solidness, but also a human like firmness and resolve; the former a closer reflection of the material from which it is made, and the later, anticipating movement and human like qualities in the transformation from it's inanimate form. *Warriors 2009* achieves a similar sentient and inanimate ambiguity as well as a strong sense of manifesting the human condition. This is in part due to the coupling of the varying sized forms and the musing stance of each component in relation to the others.

Creating air and the negative space is central to Chris Charteris's trajectory. In adopting the found materials and applying his unique arrangements or compositions the artist intentionally accentuate this quality. Again, the connections between the art of assemblage artists Rosaline Gascoigne, Robert Rauschenberg and Marcel Duchamp, or sculptors Henry Moore and Jean Arp are apparent.<sup>2</sup> Their art was similarly inspired by the creation of the spaces between objects, or their juxtaposition, accentuating the negative space. Describing the underlying purpose of her assemblages of found objects and materials Gascoigne said " I am trying to create air. This is something very hard to do".<sup>3</sup>

The inspiration for several of Charteris's sculptures suggests space, flight and air. This is particularly so with sculptures *Unfolding 2009* and *Blade 2009*. *Stillness 2009*, *The Key 2009* and *Unearthed 2009* are more elevated and grounded in their articulation. The smoothness of the outer lines and the inner cut-out shapes accentuate the negative spaces creating the sensations of both containment and expansiveness as well as the abstract connotations of the unknown, hope and the existential quest.

Chris Charteris' working process increasingly relies on his instincts. This involves letting go of the control he usually exercises, experimenting a lot with textures and contrasts, and exploring ways to achieve new results. An important part of his creative process has always been to stretch himself to find an edge where there is new energy, innovation and impact. The forms he creates reflect the reciprocity of the artist/medium relationship.

"Since my work relies strongly on my intuition, I sometimes do the unexpected. I work from my subconscious," says Chris. "I search for interesting materials and think, hear or see something interesting which I can apply to that inherent form and beautify of those materials. Then I incorporate this into my art. I like to explore a wide variety of possibilities with materials but never to transform them into something unrecognisable or completely devoid of their inherent qualities and form".

With some of his sculptural works Charteris explores this artist/medium reciprocal relationship at another level. Here the navigation of spaces between, around and within each sculpture is integral to how the sculptures relate to each other, to their environment and to their creator. With the series work *Unlocked 2009* the forms are punctuated by substantial breathing spaces and variations of stanza so that they have the cadence of a verse or song imparting a treasured meaning or wisdom of old.

Las Vegas art historian Libby Lumpkin once said that the authority of an art works resides in the richness and complexity of our response to it. On one level Charteris's sculptures challenge us to look closer and dig deep for a thoughtful response. In doing this we may find a complexity of meaning that can be uplifting or leave us troubled. Either response should raise more questions than it answers. Alternatively these sculptures can be approached by anticipating a simple, intuitive and child-like response. By simply appreciating the aesthetic of the works and the immediate emotions and feelings they unlock, these sculptures invite us to enjoy that moment.

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<sup>2</sup> Rosalie Gascoigne: *Plain Air*, p 45 City Gallery Wellington, Victoria Press 2004

<sup>3</sup> Rosalie Gascoigne: *Plain Air*, p 21 City Gallery Wellington, Victoria Press 2004

Rebecca Hamid is the Director of RH Art and The Gallery at Woollaston. She is also a Trustee of the Nelson Sculpture Trust and a Director of a consultancy business offering project management of strategic and business planning.

# 查德仕《釋放》

羅哈蜜著 二零零九年七月

查德仕是一位利用大自然作為其創作媒介而其首選靈感則起源於戶外的藝術家。他的雕塑作品往往讓人想起大自然，如天空、空氣、水、海洋及地球等；而他的藝術品也集中採用那些自古以來那種人與大地的互惠互動作為其精髓。跟家人一起生活於紐西蘭科羅多曼的他曾經說：「我希望我的作品能夠反映我的生活、我自己與土地不可分割的一面。」

說話溫和、勤奮及深居的查德仕通常採用天然石塊、礦石或骨件等物料創作他的雕塑品，又或將不規則的石塊組合而成一串特大號的頸鏈，形態類似海岸線。這些材料長年累月透過海水及沙石衝擊、及熾熱的太陽烘焙，已被打磨得平滑及有光澤。查德仕所挑選的材料，充份表露了風化的美學及自然的力量，其意義可能是帶出他對宇宙的思維及回應。

查德仕作品的意念引出自然世界中的光、顏色、平衡、流動形態之間的含蓄關係，這令到他的雕塑品對一般觀賞者來講往往是充滿著動感和新鮮感。他的一些作品是天然材料的組合——由石塊推砌而成，挑逗人類對自己熟悉的自然環境的理解。有些作品是充滿親切感，具有渾厚堅實質感的，給予欣賞者一種罕有特質的切身感覺，他們像聆聽著查德仕雕塑品。像維米雅的油畫一樣，予一千個「神祕觀賞者」對他油畫有著不同的意念。

在創作藝術品的過程中，查德仕先從叢林、沙灘、河牀或礦場尋覓物料，然後將這些零星的物料組合裝置起來，成為立體的藝術品。在這方面，查德仕像其他裝置藝術家如拉斐•韓狄娜、比爾•喬拔，朗•查爾佛及萊世娜•卡素爾，是裝置藝術家也是雕塑家。查德仕的藝術反映出

他對家鄉紐西蘭及一些相似家鄉的太平洋地區的情懷。這份遺傳和本性使他能夠不斷創作傳統景觀藝術。

查德仕說：「我通常會在紐西蘭的河牀或海灘尋找靈感，有時會見到一些美麗的石塊。若然我打算創作一串大的石頭鏈，我可能用上數小時的時間尋覓無論在數量、形象、顏色、質地完全合適的石塊或其他材料，依照我們的太平洋群島和毛利的文化，將這些材料裝配成一些傳統物件。」

天然的材料經藝術家悉心的安排後，象徵著風景/土地。查德仕探討利用他的藝術品作為媒介聯繫藝術與大地的可行性。他把石塊、骨件或石堆打磨、刻印以帶出這些材料的來源地。他創作的雕塑品數量有限，正好反映出土地的形成是難能可貴，物料的質素、形態、顏色、天然輪廓、及質地也反映出一個我們熟識及愛護的環境。查德仕說：「無當我在雕塑或將我的藝術品打磨，我時刻都意識到材料如何從它的原狀逐步轉變成一件製成品。每當我從一個荒蕪的海灘拾起一件石塊時，我總會沉思如何利用這件石塊。這是我從挑選、收集材料到完成一件藝術品不可缺少的部份。」

藉用天然材料造成的雕塑品，查德仕希望強調對自然物體純潔的本質應有的無上尊重，同時亦反映出他對裝配藝術品的悉心安排；以便傳達自然物體的優美、與生俱來的生命力量及原始能量的強烈意識。

查德仕會將一節或多節的同類材料不固定地安排於柱基或安裝在牆上，例如他的鯨魚骨及石塊的作品，令觀賞者不但驚訝地感受到骨頭的優美，或石頭的天然曲線及不同角度，同時亦欣賞到每件雕塑品的整體獨特形態。參照了高連•麥卡豪(註：紐西蘭印像派大師)畫中瀑布的抽象形

態，查德仕以輕巧的技巧及從藝術欣賞的角度用石頭創作了《瀑布2009》(Waterfall 2009)，參照傳統文化表現的形式或物體，查德仕的每件雕塑品都是精雕細刻和有個別的獨特形態，作品如護甲或列伊(項鍊)，又或者如《太平洋刀2009》(Pacific Blade 2009)的抽象雕刻術。

《和平使者2009》(Peacemaker 2009)和《旅程2009》(On a Journey 2009)是利用了華根布雅礦場獨有的天然物料安山石而創作的。《和平使者2009》(Peacemaker 2009)以平滑的角度及流暢的輪廓描繪出迷漫的人像，並帶出人一樣的動態及情感。《旅程2009》(On a Journey 2009)的形態是較為流動形，《和平使者》Peacemaker卻帶出強烈的即時動感，其直立的形態不但凸顯材料的結實質感，也能從一件靜態的雕塑品流露出人類堅持和決心的美德。《戰士2009》(Warriors 2009)也同樣地表達人類的情懷、靜態和迷漫的境況，正如上述提到兩個創作的元素，查德仕的每件雕塑品都是經過組合不同大小形狀的材料和沉思如何運用每件石塊的創作過程。

查德仕的創作中心主要為建立空間與負空間，所以在選用的材料及對材料刻意的安排時，他往往用意地強調這些特色。他與裝置藝術家羅沙連•卡素爾士、羅伯特•拉爾斯森保，和馬塞爾•杜象，或與雕塑家亨利•摩爾和瓊•雅比等人創作的模式顯而易見。他們的藝術創作靈感是從創造物體之間的空間，又或從物體排列的位置，以強調負空間的特色。在形容裝配尋找到物件與物料的根本原因時，羅沙連•卡素爾士說：「我在努力創作空間，但這是一項十分艱難的事。」

查德仕有些作品的靈感是以空間、流動及空氣為主；這些靈感在《開啟2009》(Unfolding 2009)和《刀2009》(Blade 2009)可見一斑，而這些靈感在《靜2009》(Stillness 2009)、《鑰匙2009》(The Key 2009)和《出土2009》(Unearthed 2009)更見升華及表達無為。圓滑的

外線和內裡雕刻出的形狀充分帶出負空間的特性，為作品帶出限制和舒展對立的意識，及未知數、希望和存在渴望的抽象、含蓄的意義。

查德仕在創作過程中，往往順應自己的本能自然創作，不刻意去控制結果，多方面研究材料的構造及它們的對比，探索以不同的創作方式達到新的效果。他認為在創作的過程中最重要的是盡心竭力去追尋新優勢：新動力、新思維和新的衝擊；而他作品的形態則反映出藝術家及其創作媒介之間那相互影响的關係。

查德仕說：「由於我的創作是基於我的直覺，有時我所做的也是出乎自己意料之外，我受我的潛意識影響。當我尋找到一些有趣的物料，我會思考、聆聽或想像如何美化這些材料的同時又可以保全這些大自然材料的原本形狀，然後用於我的藝術品。我喜歡鑽研用不同物料的可行性，但我決不會把它們改造至面目全非，令它們完全失去原本的形態及本質。」

在查德仕的一些雕塑品，他將藝術家及其創作媒介相互作用的關係帶到另一層面。他將每件的雕塑品的空間妥善編排，令作品與作品之間的環境及創造者相聯起來。在《釋放2009》 (Unlocked 2009) 系列中，作品的形態像包含著大量的空間及不同的詩句，就好像一首詩或歌曲的節奏，散放出珍貴的意義或古人的智慧。

拉斯維加斯美術歷史學家烈比•林堅曾經說，一件藝術品的權威性源自我們對它多方面和複雜回響。一方面查德仕挑戰我們對他的作品作深入了解及深層反思，我們可能尋找到一堆複雜的意義，令我們感到振奮或不安，在任何反應下我們會產生更多疑問而不能自答。另一方面我們可以用簡單、直接及單純的態度欣賞查德仕的藝術作品，將我們的情感即時釋放，盡情享受藝術作品本身帶來的喜悅。



**Peacemaker**  
Andesite  
475 x 340 x 60mm



**Truth**  
Andesite  
700 x 300 x 85mm





**Unearthed** ( view 1)  
Stone Unknown  
780 x 400 x 135mm



**Unearthed** ( view 2)  
Stone Unknown  
780 x 400 x 135mm





**Unlocked**  
Andesite  
130 x 1200 x 45mm



**Warriors**  
Andesite  
a. 610 x 320 x 50mm  
b. 515 x 250 x 60mm  
c. 425 x 270 x 80mm





**Coastal Rhythm**  
Granite  
Necklace lengths 4443, 2900, 2400mm



**Blade**  
Andesite  
660 x 180 x 65mm



**Unfolding**  
Argillite  
680 x 190 x 120mm

**Waterfall 2009**  
Andesite  
970 x 440 x 110mm





**On a Journey**  
Andesite  
470 x 390 x 155mm





**Stillness**  
Andesite  
640 x 245 x 90mm



**Pacific Blade**  
Andesite  
440 x 760 x 90mm



**The Key**  
Andesite  
510 x 380 x 90mm



**Receive**  
Andesite  
500 x 510 x 50mm

# Chris Charteris - Biography

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1966	Born Auckland, New Zealand
1985	Carving training, Te Rarawa Marae, New Zealand
1986 – 96	Carving Tutor; Northland, Otago and Southland Polytechnics, Dunedin College of Education, Araiteuru Kokiri Youth Learning Centre, New Zealand
1995	Established Te Whare Whakairo Gallery and Workshop, Dunedin, New Zealand
1997 - 02	Lived and worked in Auckland, New Zealand
2002 - 09	Works as full time Artist in Kuaotunu, Coromandel Peninsula, New Zealand

## Selected Solo Shows

2009	“Unlocked”, Koru Contemporary Art, Hong Kong
2008	“Spaces Between” Gallery at Woollaston, Nelson “Matau” Fhe Galleries, Auckland, New Zealand
2007	“Kotuku” Fhe Galleries, Auckland, New Zealand
2006	“Toroa” Fhe Galleries ,Auckland, New Zealand “Cross Cultures” Janne Land Gallery, Wellington, New Zealand
2005	“Catalogue Show” Fhe Galleries, Auckland, New Zealand
2004	“Chris Charteris” G2 Gallery, Auckland, New Zealand “For the Love of it” Janne Land Gallery, Wellington, New Zealand
2003	“Toki” Fhe Galleries Auckland, New Zealand
2002	“Collaboration with Nature” Fhe Galleries, Auckland, New Zealand “Holy Stones” Janne Land Gallery, Wellington, New Zealand “Can you be more Pacific ,please” Lopdell House Gallery, Titirangi, New Zealand
2001	“Working with the Elements” Janne Land Gallery, Wellington, New Zealand

## Selected Group Shows

2009	Greenstone Breastplate “Kouma” acquisitioned and displayed by British Museum, London, United Kingdom Fhe Group Shows, Auckland, New Zealand ‘Thrill Me Every Day’ The Celia Dunlop Collection, The Dowse , Lower Hutt, New Zealand ‘isolation, illumination and intimacy’ Gallery at Woollaston, Nelson, New Zealand
2006	“Pasifika Styles” Cambridge University Museum of Archaeology and Anthropology Fhe exhibitions in Shanghai, China and San Diego, USA
2005	N.Z. Pavilion, World Expo, Aichi, Japan. Birds Nest Studio Summer Exhibition, Kuaotunu, New Zealand,

- 2004 Sculpture on Shore, Fort Takapuna, New Zealand.  
 "From a different landscape", Jewellery Exhibition, Melbourne, Australia  
 "South Project", Fingers, Auckland, New Zealand
- 2002 "Jewelled: Adornments from across the Pacific", Te Papa Tongarewa, Wellington, New Zealand
- 2001 Autumn Exhibition, Fhe Galleries, Auckland, New Zealand  
 "1 Noble Savage 2 Dusky Maidens", Brisbane City Art Gallery, Australia  
 "Grammar: Subjects and Objects, 4th NZ Jewellery Biennial", Dowse Art Museum, Lower Hutt, New Zealand  
 "Waka Project", in collaboration with Emily Siddell, JB Were, Royal & Sun Alliance Centre, Auckland, New Zealand
- 2000 "1 Noble Savage 2 Dusky Maidens," Judith Anderson Gallery, Auckland;  
 Lure, Dunedin; Jonathan Smart Gallery, Christchurch; New Works Gallery, Wellington, New Zealand  
 Summer, Autumn and Winter exhibitions, FHE Galleries, New Zealand  
 Collaborative exhibition with Alicia Courtney, FHE Galleries, New Zealand  
 "Turangawaewae", 3rd NZ Jewellery Biennial, Dowse Art Museum, Lower Hutt; Dunedin Public Art Gallery, New Zealand; Hawkes Bay Exhibition Centre, New Zealand
- 1998 "Wero" Archill Gallery, Auckland, New Zealand

## **Publications**

Icons Nga Taonga  
 From the Museum of New Zealand Te Papa Tongarewa  
 Te Papa Press, Wellington, 2004

Pacific Art Niu Sila, the Pacific dimension of contemporary New Zealand Arts, Te Papa Press, Wellington, 2002

1 Noble Savage 2 Dusky Maidens Niki Hastings- McFall, Sofia Tekela Smith, Chris Charteris, Brebner Print Auckland, 2000

Master of Arts: Thesis University of Auckland Feb 2005  
 Anna O'Loughlin,. Reconfiguring, Redefining and Reinterpreting: new directions for Pacific adornment in the work of Chris Charteris and Sofia Tekela-Smith.

Pasifika Styles, Artists inside a museum, University of Cambridge Museum of Archaeology and Anthropology in association with Otago University Press 2008.



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Glue

Glue



--- Fold Line

— Cut Line



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Glue

Glue

Glue



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## Koru Contemporary Art

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