

# Marks of Transcendence

Curator: Szewan Leung

**Marks of Transcendence I and II** is a project that connects history, cultural heritage, and contemporary art through two separate exhibitions running from June to August. It features an important body of works by Hong Kong artist HUNG Keung, produced over the past ten years, along with his latest commissioned works for the project and ink paintings created in Koh Samui.

**Marks of Transcendence I** in June showcases four single-channel moving image works with sound, alongside six ink paintings from the “Practice & Cultivation: Bodhisattva” series. Central to the exhibition is a meditative moving image piece in which the artist uses water and a Chinese brush to trace the silhouette of a Buddha on blank paper. The gradual evaporation of the water causes the image to dissolve—a poignant act captured in slow motion. By deliberately extending this fleeting process, HUNG Keung invites viewers into a contemplative engagement with impermanence.

As the Buddha’s image fades, viewers are drawn into a state of thoughtlessness—a meditative awareness that reflects the Buddhist philosophies of “Wu Xiang 无相” (formlessness) and “Wu Nian 无念” (no-thought). This act of vanishing becomes a metaphor for transcendence, where the material gives way to the immaterial, and the visible dissolves into the void. It is a moment of profound stillness—a space where the temporal collapses and awareness becomes unbound.

The six “Practice & Cultivation: Bodhisattva” paintings show the painted Buddha images are surrounded by fragmented, deconstructed Chinese characters that appear to flow around the central image like fleeting, fragmented thoughts. This interplay between text and image reflects the artist’s interest in the impermanence of both form and meaning, connecting the ink works to his celebrated moving image series and research on the thoughts behind the creation of Chinese characters and their evolution.

With **Marks of Transcendence I**, HUNG Keung creates a dialogue between the physical and the metaphysical, the tangible and the transient. The exhibition is not merely a presentation of works but an experience of mindfulness, inviting audiences to join the artist to engage with the essence of being through images and lenses.

## 有形·无念

策展人：梁诗韵

有形·无念(一)，(二)是一个结合历史、文化遗产和当代艺术展览项目，包括两个分别在六月至八月的展览，展出香港艺术家洪强过去十年创作的重要作品，以及他这次为是次项目创作的委托作品，和在苏梅岛上神性佛教庙宇的水墨佛像写生。

有形·无念(一)在六月展出了四件全新创作并首次发表的单频道带声影像作品，以及六幅在2014-2016年间创作的“修行與修持：無相佛像系列”水墨画。展览的核心是一件具冥想意景影像作品，艺术家用水和中國毛筆在白紙上勾勒出佛像的輪廓。隨著水在紙上的逐漸蒸發使圖像也逐漸消融，這一富有詩意的過程以慢動作捕捉。通過故意延長這一短暫的過程，洪強邀請觀眾進入對無常的沉思體驗。

當佛像的形態消失時，觀眾被引入一種無思狀態——一種反映佛教哲學“無相”和“無念”的冥想意識。圖像的消失成為“超越”的隱喻，物質讓位於非物質，形相溶解於虛無之中。這是一個深刻寧靜的時刻——一個時間感消解、意識得以解放的空間。

這六幅《修行與修持：無相佛像系列》作品中，佛圖像被破碎、解構的漢字包圍，這些漢字似乎在中央圖像周圍流動，如同短暫而破碎的思緒。這種文字與圖像之間的互動反映了藝術家對形式和意義無常性的關注，將這些水墨作品與他著名的移動影像“飛字”系列以及關於漢字創造背後思想及其演變的研究聯繫起來。

通過有形·無念(一)，洪強創造了物質與非物質、具體與瞬息之間的對話。展覽不僅僅是作品的展示，而是一次正念的體驗，邀請觀眾通過圖像和鏡頭，和藝術家參與對存在的本質進入深刻的體驗和思考。