

**翟宗浩CHAK**

版画作品 Silk Screen Print

功夫貓大戰愛心魚

CH01-The Battle between Kung Fu Cat  
and Loverfish

Screen Print

28 x 39 cm

Edition 1-23

紛紛墜葉飄香砌

夜寂靜寒聲碎

真珠簾卷玉樓空天淡銀河垂地

年年今夜月華如練長是人千里

愁腸已斷無由醉酒未到先成淚

殘燈明毀枕頭欹諳盡孤眠滋味

都來此事眉間心上無計相回避



愛情似乎跟人們外在多堅強從未掛勾，不管哪貓咪功夫如何厲害，一旦立足甜蜜蜜山巔頂尖，就僅餘束手待擒的分了。

It appears that one's physical strength does not transpire to love. The invincible Kung Fu Cat may seem tough, but once he has reached the sweet summit of love, he becomes a willing captive.

對影成三人  
CH02-Me, My Shadow and You

Screen Print  
28 x 39 cm  
Edition 1-23

花間一壺酒獨酌無相親  
舉杯邀明月對影成三人  
月既不解飲影徒隨我身  
暫將月伴影行樂須及春  
我歌月徘徊我舞影零亂  
醒時同交歡醉後各分散  
永結無情遊相約邈雲漢



李白的詩篇，對影三人除卻他和影子便要數彎彎新月，但是一旦主人翁（花貓）發現月亮真身竟是長期宿敵，牠便犯難了，究竟選擇放棄面對糾纏不清的寂寞，抑或狠心把伴侶（小鼠）滅掉？

In Li Bai's poem, he invites the moon to join the banquet. But when they are having a drink, the poet finds out including his shadow, there are three of them at the table.

In this scene, our host (the cat) unfortunately discovers the true identity of the moon is in fact his lifelong enemy (the mouse) in disguise. He has to decide whether or not he should kill his drinking companion and face loneliness hereafter...



大江東去  
CH03-East Running River of No Return

Screen Print  
28 x 39 cm  
Edition 1-23

大江東去浪淘盡  
千古風流人物  
故壘西邊人道是三國周郎赤壁  
亂石崩雲驚濤裂岸卷起千堆雪  
江山如畫一時多少豪傑  
遙想公瑾當年小喬初嫁了  
雄姿英發羽扇綸巾  
談笑間檣灰飛煙滅  
故國神遊多情應笑我早生華髮  
人間如夢一尊還酹江月



蘇軾的《赤壁懷古》委實太有氣勢，談論的周瑜、孔明、曹操、魯肅、孫權、劉關張全都一時豪傑，不世英雄，相對於陽光下身無長物，只曉得往水中暢泳的平凡人，咱們的逝水東流又是什麼？

Su Dongpo's poem "Chi-Bi Nostalgia" is an absolute classic of legends. In contrast to all the warlords and ancient heroes, all we have here is a naked body and a buoy. The lifetime achievement of an ordinary man is shamefully minimal, like a man flowing downstream in a river of no return.

拒絕被愛的小狗  
CH04-The Anti-Affection Puppy

Screen Print  
28 x 39 cm  
Edition 1-23

問世間是否此山最高  
或者另有高處比天高  
在世間自有山比此山更高  
但愛心找不到比你好  
無一可比你  
一山還比一山高  
真愛有如天高千百樣好  
論武功俗世中不知別個高  
或者絕招同途異路  
但我知無論愛心找不到更好  
待我心世間始終你好



「問世間……」是一首香港流行曲，高聲歌唱「始終你對我好」，然則困難萌生於相戀這事兒並非單方面的一廂情願，必須兩隻手掌才拍得響亮，就像圖中主角的小狗，早有自知之明，提腿一腳把老子不愛的心踢翻了！

"Legend of the Condor Heroes" is the title of a Cantonese pop song. The lyrics conclude with "In the end, you are the person who loves me most" . A harsh reality arises when love is unrequited. As the saying goes, "It takes both hands to clap loud". In this scene, not only the doggie does not love his suitor back, he forcefully kicks his suitor's heart (with all his might) in repulsion to the intrusive/ pervasive love.



男兒愛鴨子  
CH05-Man Loves Duckie

Screen Print  
28 x 39 cm  
Edition 1-23

摹仿古人  
始乃惟恐不似  
既乃惟恐太似  
不似則未盡其法  
太似則不為我法  
法我相忘平淡天然  
所謂擯落筌蹄方窮至理  
畫有畫而意無畫故人各以意運法



孔夫子有云：食色性也！男子本來就愛把玩鴨子，根本屬人性表現，又何苦假惺惺援引哲賢明言，摹仿古人搖頭擺腦……藝術亦該如是，我們悉性將心事說個清楚，情深志誠，自能大步跨越文創的門檻。

Confucius says, "Appetite and lust are only natural". Some men enjoy playing with their duckies. It is merely a matter of human nature. Why does one have to be suppressed by the morals of society, and put up the pretense as an asexual? Art creation is indifferent; all it needs is honesty. Pour your hearts out... sing loud, and the rest is history.

兩兔傍地走  
CH06-Identifying Gender

Screen Print  
28 x 39 cm  
Edition 1-23

當窗理雲鬢 對鏡帖花黃  
出門看火伴 火伴皆驚忙  
同行十二年 不知木蘭是女郎  
雄兔脚撲朔 雌兔眼迷離  
雙兔傍地走 安能辨我是雄雌



內容取材自《木蘭辭》，文本有趣地方是古代已經存在性別的混淆及討論，即所謂「安能辨我是雄雌」，恰如圖中疑惑的小豬，猜測半天還沒法弄明白穿上比堅尼游泳衣的小姐，到底屬男屬女，你說呢？

"Can you tell if I'm male or female?" In an abstraction of the poem "Mulan", one could note its intriguing exploration on the existence of gender in ancient China.

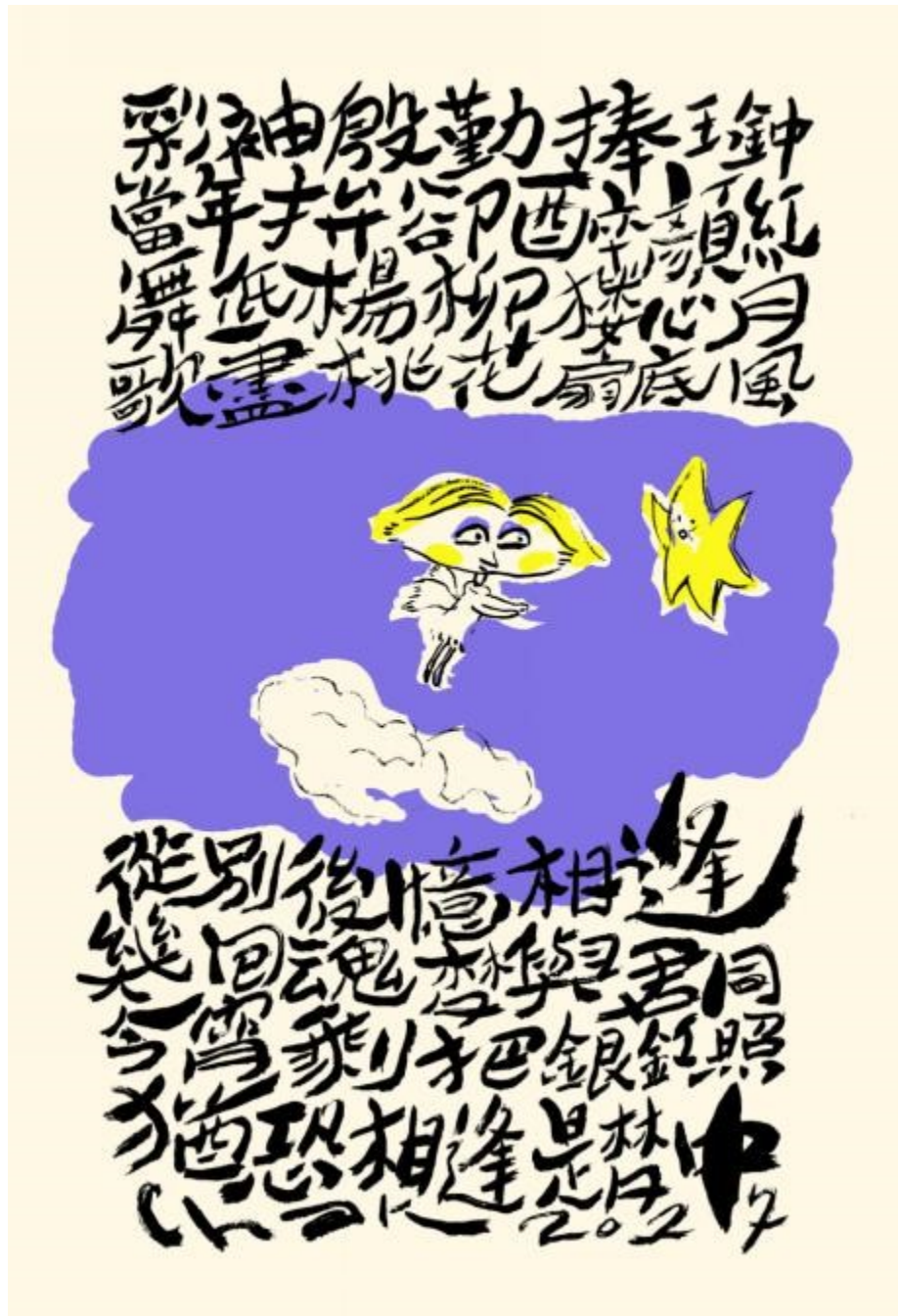
In this scene, Mr. Pig is scratching his head, as he is trying hard to figure out if the person in the bikini is a man or a woman. What do you say?



天使的夢  
CH07-Angel's Dream

Screen Print  
28 x 39 cm  
Edition 1-23

彩袖殷勤捧玉鐘  
當年拚卻醉顏紅  
舞低楊柳樓心月  
歌盡桃花扇底風  
從別後，憶相逢  
幾回魂夢與君同  
今宵剩把銀釭照  
猶恐相逢是夢中



一直在遐想，聖潔的天使難道不存欲望？譬如畫中「歌盡桃花扇底風」的安琪兒，原來也抱擁癡心夢想，渴望與依戀的小星星相聚，好一對牛郎織女朝朝暮暮，天各一方，及至相逢仍舊誤會自己只在夢境裏！

I always wonder if the angel has desires. The fairy in this scene echoes the Chinese poem in the background, 'after singing all the cheery songs...' our sweet friend with wings does have a dream. She misses her boyfriend (the Little Star) badly and would love to meet him in the Milky Way.



誰是點心？  
CH08-Who is the Desert?

Screen Print  
28 x 39 cm  
Edition 1-23

有雨不分天地不辨東西  
有風無雨只看樹枝有雨無風樹頭低壓  
行人傘笠漁夫蓑衣  
雨霽則雲收天碧薄霧霏微  
山添翠潤日近斜暉  
早景則千山欲曉  
霧靄微微朦朧殘月氣色昏迷 晚景則霧  
銜紅日帆卷江渚  
路行人急半掩柴扉春景則霧鎖烟籠  
長烟引素水如藍染山色漸清  
夏景則古木蔽天綠水無波 穿雲瀑布近  
水幽亭



這幅圖畫表面要探討貓、蛋糕和小鼠的關係，究竟在強者眼中（例如資本家、財閥、地產大鱷）誰是誰的點心？至於筆錄王維的朔雪寒，抄寫當時實在搞不清到底是什麼誘因，現在回頭細想，說不定是刻畫現代人的文明病，即後現代主義所講的精神分裂症……人們不斷需要面對不同文化的挑釁，一時是洋蛋糕、米老鼠，下一瞬卻換作中國古詩，兩者完全風馬牛，喘不過氣者被稱作神經錯亂亦不為奇。

This scene explores the power relationship of stakeholders in a capitalist society. Does the cat set the piece of cake as bait for the mouse? Or is the cat having both for dessert? Amongst tycoons, financiers, property developers, others and us, who will ultimately be at the bottom of the food chain?

美人魚的圍巾  
CH09-Beautiful Scarf of the Mermaid

Screen Print  
28 x 39 cm  
Edition 1-23

薄雨收寒斜照弄晴 春意空闊長亭柳色才黃  
倚馬何人先折烟橫水漫 映帶幾點歸鴻  
平沙銷盡龍荒雪  
猶記出關來恰如今時節 將發畫樓芳酒  
紅淚清歌便成輕別  
回首經年杳杳音塵都絕 欲知方寸共有  
幾許新愁  
芭蕉不展丁香結憔悴一天涯  
兩厭厭風月



繪畫時，腦海裏總想着要演譯一回美人魚孤芳自賞、紅豆相思的心情，故此刻意配上賀鑄的石州慢，正因為有所思，結果一直找不到完稿的妥善方案，直至某一天在櫥窗瞧見 Gucci 圍巾的式樣，忽然有了覺悟，舉手投足間加插過紅黑二色的十字架，代表着宗教的貞潔，影射魚美人只能思凡，不具實幹，結果憶君令人老，歲月忽已晚，現世中茫茫人海，難道還欠缺雷同故事？

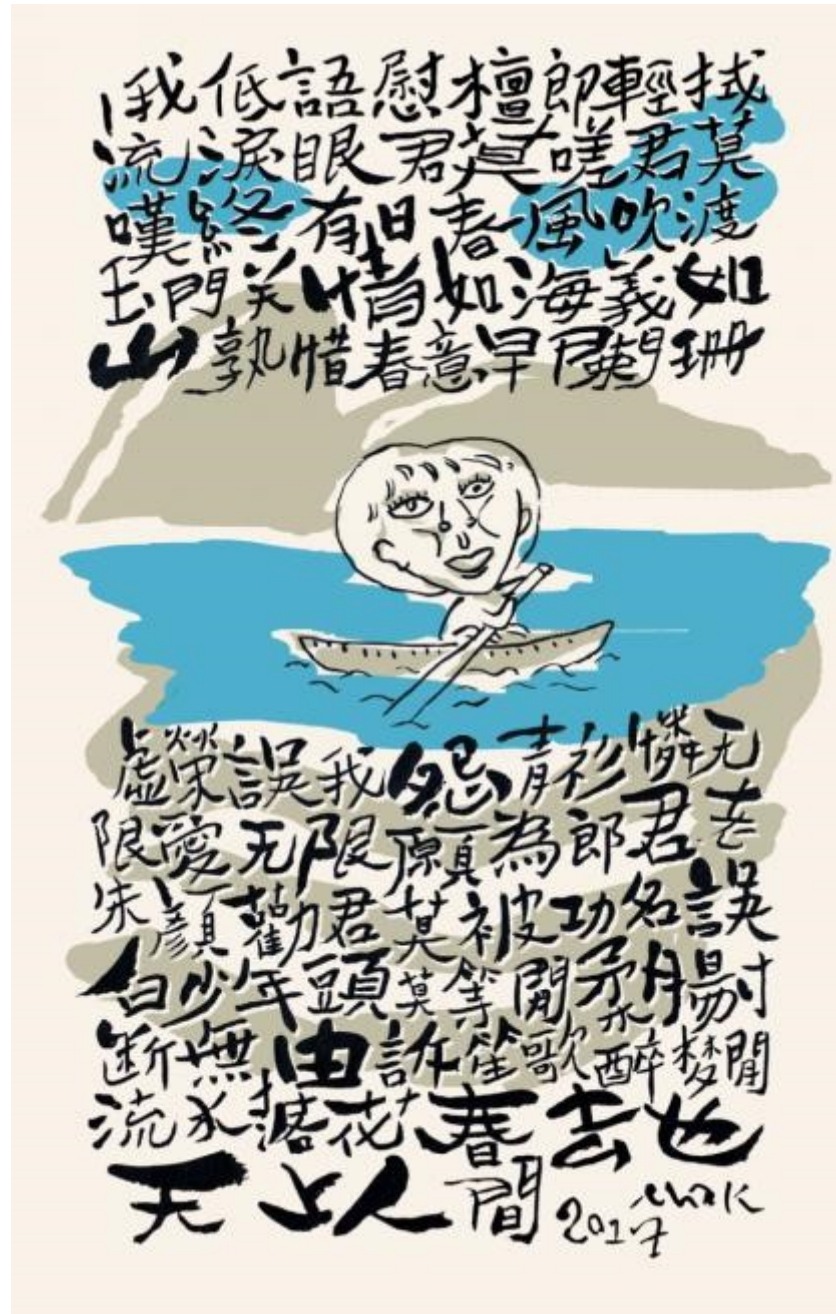
When I began this piece, I found difficulty visually depicting the innermost feelings of the mermaid who longed for love but was barren with no admirers for her beauty. While window dressing one day, I saw a Gucci scarf which inspired me to draw the red and black crosses as the backdrop. As for this mermaid, longing for love is a misfortune, for she is deprived of any sexual organ (except her breasts), and is incapable of having an orgasm.



鳳閣恩仇  
CH10-Monorail Love

Screen Print  
28 x 39 cm  
Edition 1-23

我低語慰檀郎  
輕拭流淚眼  
君莫嗟君莫歎  
終有日春風吹渡玉門關  
情如海義如山  
孰惜春意早闌珊  
虛榮誤我怨青衫  
憐無限愛無限願為郎君老朱顏  
勸君莫被功名誤白少年頭莫等閒  
柔腸寸斷無由訴笙歌醉夢間  
流水落花春去也天上人間



此乃粵劇紅伶 鳳凰女和麥炳榮手本戲，當中有「虛榮誤我濕青衫……君莫嗟、君莫嘆，終有日春風吹渡玉門關」字句，催人聯想好一對癡男怨女，分隔天涯，倩女僅能於湖光山色處搖櫓輕舟一葉，對江猶唱，泣血世間情為何物。

“The Love and Death of the Palace” is a famous Cantonese opera. The lyric goes, ‘Vanity has ruined my life and has made me weep.... Please don't feel despaired, one day the spring wind of love will blow again.’ Until then the couple is pulled apart. Now all the girl can do is row a boat, and sing melancholic songs to her lone self.

弄雀為樂的他

CH11-He cannot Stop Playing with Birdie

Screen Print

28 x 39 cm

Edition 1-23

春歸何處  
寂寞無行路  
若有人知春去處  
喚取歸來同住  
春無踪跡誰知  
除非問取黃鸝  
百轉無人能解  
因風飛過薔薇



這一篇以黃庭堅的《清平樂》為主線，重點在於兩句：「若有人知春去處，喚取歸來同住」，意謂人皆偏愛春和日麗，走起路來地格外帶勁，猶似圖中的先生（人本位）和狐狸（獸性的象徵符號），這一位四眼紳士為求朝晚逢春，不惜把歌聲婉轉的小鳥玩弄掌上，期待欣然暢快終日源源不斷。

A poem by Huang Tingjian reads, "If someone knows the whereabouts of spring, please bring it back". People yearn for nice, sunny days, and they walk lively, with spring in their steps, just like the gentleman and Mr. Fox (symbolic of man's beastly nature) here in this scene. To ensure that the feeling and excitement of the season is always with him, the gentleman carries his birdie with him wherever he goes.



動物農莊  
CH12-Our Leader, Comrade Napoleon

Screen Print  
28 x 39 cm  
Edition 1-23

聰明的拿破崙豬  
以崇高的理想為號召  
推翻了人類主子  
所有動物以為從此可以自己做主不再  
有壓榨，弱肉強食，勾心鬥角 不料，  
初嘗權力滋味的拿破崙 開始整肅異己  
趕盡殺絕，一心鞏固領導地位  
維護尊榮享受。能言善道的尖叫者幫  
著拿破崙粉飾太平  
勤懇老實的拳擊手不疑有詐 只知犧牲  
奉獻 甚至賠上性命也在所不惜



George Orwell 的著作 ‘Animal Farm’ 面世之後，輾轉已成為學校課程的讀本，內容生動處莫過於動物取代了農莊主人等比喻，直指政權張替，卻要求出身根正苗紅，罷黜黑五類，衍生出新一輪階級鬥爭與不公平，恍惚香港地產霸權取締英國政府的統治，以合法卻一面倒的經濟手段，高壓剝削小島升斗市民，頓成圖中哪獨裁的拿破崙豬。

George Orwell's Animal Farm was taught when I was in secondary school. The story unfolds with a group of farm animals stirring up a revolution against their human owner and establishing a new society where everyone is equal. However, the animals soon come to realize that nothing has changed and that some animals, led by Napoleon the Pig, were behaving much like their former human master as they began to walk on two legs. One can identify the parallels in this book with the political development in Hong Kong; the local citizens have replaced the colonial master, yet commoners' livelihood remain in the hands of a few real estate developers. In the name of "free economy and competitiveness", the government is taking a back seat while more and more people are squeezed into subdivided, caged-like apartments.

男兒的懺悔  
CH13-Redemption of A Man

Screen Print  
28 x 39 cm  
Edition 1-23

我們在天上的父  
願人都尊你的名為聖  
願你的國降臨  
願你的旨意行在地上  
如同行在天上  
我們日用的飲食  
今日賜給我們  
免我們的債  
如同我們免了人的債  
不叫我們遇見試探  
救我們脫離兇惡  
因為國度權柄榮耀全是你的  
直到永遠阿們



文本乃耶教的祈禱經，即筆者小學 6 年、中學 6 年每天大清早必須頌唸之物，其實人生而性惡性善終究不會有結論，大家信奉宗教不就是買個保險、求取心安？然則人生在世，欲望無窮，那一宗能不遠離良知，好歹屈膝下跪，當風發誓，乞天求憐。

The Lord's Pray (in Chinese) is rather popular in local Christian schools. Students are required to recite it every morning for 12 years until they finish high school. Whether faith in our Lord has any bearing on thy fate and fortune has yet to be scientifically proven. Nonetheless we pray, just in case...



俠客羅賓的戀情

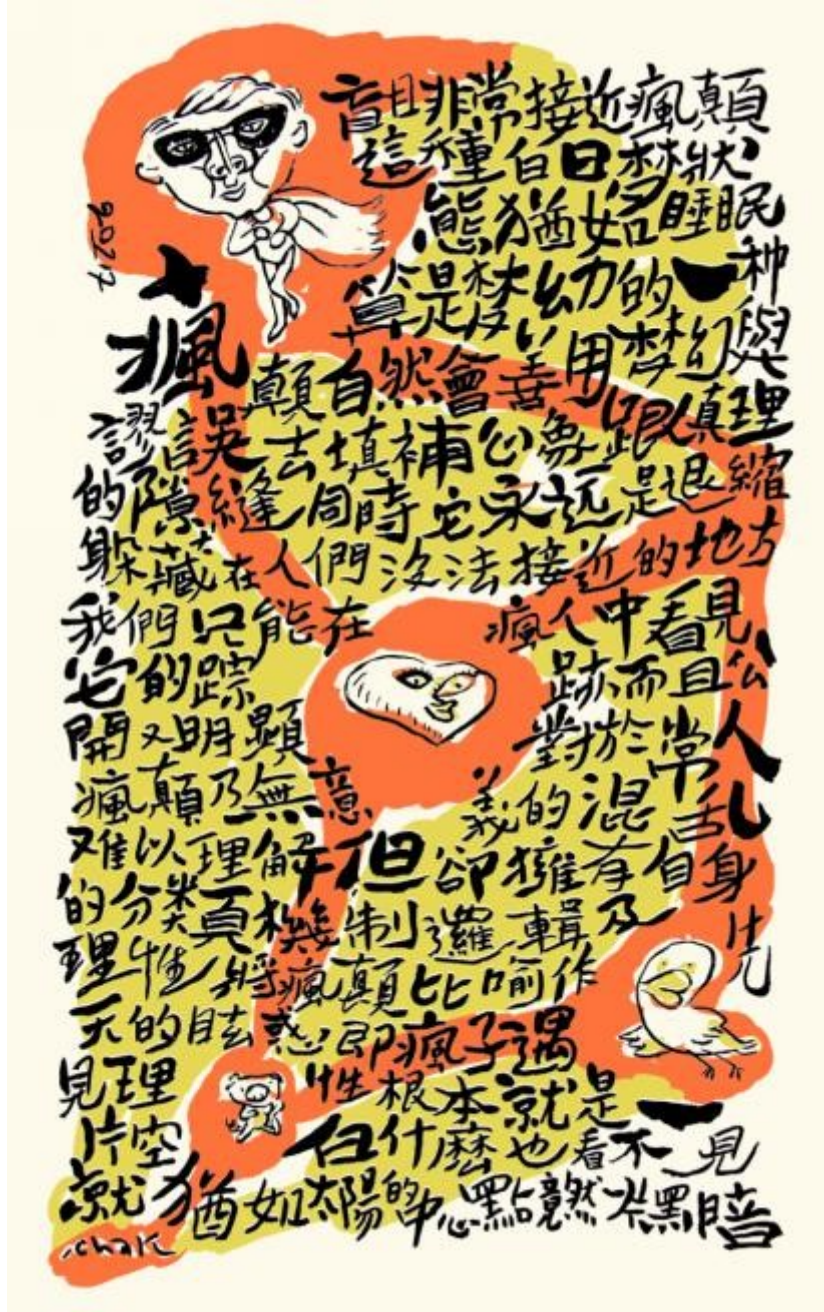
CH14-The Intimacy of Robin (and Batman)

Screen Print

28 x 39 cm

Edition 1-23

盲目非常接近瘋癲這種白日夢狀態  
猶如睡眠算是夢幻的一種  
瘋癲自然會善用夢幻與謬誤去填補心  
象跟真理的隙縫  
同時它永遠是退縮躲藏在人們沒法接  
近的地方  
我們只能在瘋人中看見它的踪迹  
而且公開又明顯對於常人瘋癲乃無意  
義的混亂  
難以理解但卻擁有自身的分類機制邏  
輯及理性  
將瘋癲比喻作先天的眩惑即瘋子遇見  
理性根本就是一片空白  
什麼也看不見就猶如太陽的中心點竟  
然一片黑暗



特別喜歡法國人 Foucault 對瘋癲的詮釋：瘋子遇見理性，根本就是一片空白，什麼也看不到，猶如太陽的中心點，竟是一片黑暗。現實中不管當事人身手不凡，在追尋恩愛過程，並不比小豬與雀鳥明智，往往一頭栽進利必多的陷阱沒法自拔，同時又樂在其中，生命之謂也！

I am particularly fond of Foucault's interpretation of the insane: When a madman is confronted with rationality, he becomes a total blank. It's like a journey to the core of the sun, a complete darkness, in which the lunatic sees nothing. No matter how sane one is, once trapped in the labyrinth of love, he or she is no different to another. Lovers feel the pleasure, as well as pain. That is what we call, life.

不如一起尋夢

CH15-Let's Gang Bang our Daydream

Screen Print

28 x 39 cm

Edition 1-23

閑夢遠 南國正芳春

船上管弦江面綠

滿城飛絮輕塵

忙殺看花人

閑夢遠 南國正清秋

千里江山寒色遠

蘆花深處泊孤舟

笛在月明樓



這作品是與友誼的歌頌，刻意選擇李煜的《望江南》：「南國正芳春，船上管弦江面綠，滿城飛絮輕塵，忙殺看花人」，旨在訴說一段無奈情操，要描述圖中美女尋春，可恨千帆過盡，閱人無數卻獨缺知心，失望之餘只好跟朋友結伴，集體仰天，一笑白雲芻狗。

This piece is about "friendship". I picked Li Yu's poem "Looking at Jiang- Nan" to depict the naked girl's disappointment in her numerous search for a true relationship. It seems that modern men and women cannot have happily-ever-after. Eventually she gave up and decided to keep pets and watch the changings of clouds instead.



小妹妹真快樂  
CH16-A Joyful Little Girl

Screen Print  
28 x 39 cm  
Edition 1-23

天上低昂似舊  
人間兒女成狂  
夜來處處試新妝  
卻是人間天上  
雲淡風輕近午天  
傍花隨柳過前川  
時人不識餘心樂  
將謂偷閒學少年



雖說擷取了劉辰翁的宋辭《西江月》，卻無意描述七夕跟故國懷鄉，只是特別喜歡「天上低昂似舊，人間兒女成狂」兩句，敢問誰不曾年輕過？更嘗試側筆描繪小朋友初長成，一手緊執玩具，一邊幻想將來，正大踏步往天高地闊處載歌載舞，及時行樂。

One of the poems of Liu Chen Weng of the Song Dynasty is about his memory and kinship with his country. Two of its verses remind me that we have all been young once: "Like before, the sky is hanging low. On Earth, boys and girls are becoming crazy." With one hand holding onto the string of a balloon, the girl is skipping and daydreaming of a wonderful future.

童詩一首  
CH17-A Children's Poem

Screen Print  
28 x 39 cm  
Edition 1-23

小山拉著雲兒的手 壹起溜進噴香的春日小園 小山輕輕問壹聲辛夷著花末雲兒聽著小山描繪著花樹 似筆鋒指向天空似火焰燃燒枝頭拐個彎小山和小英站在辛夷樹下小山壹見驚呼春來了似火焰雲兒聽見小山的話說妳說得太美了雲兒也說壹朵朵花兒就像壹只只小鳥高立枝頭



此詩是朋友陳芳的作品，以白雲跟小山對話，傾訴美哉大自然，故此運用了可愛的白兔和鳥兒偶遇，配合表徵山山水水的綠調子，然後當中一枚十字架，隱喻一朝回歸山野，現代城市人的諸多疾苦定當不治而癒。

The scene is based on a children's poem written by a friend of mine, Ms. Chan Fong. From coming across a happenstance meeting between a rabbit and a bird, to a conversation between a white cloud and a mountain in the wilderness, the anxiety of the modern man is soothed. The yellow-green corners that form a cross in the center depict rejuvenation of our soul in being close to nature.



薔薇之戀  
CH18-The Love of Rosie

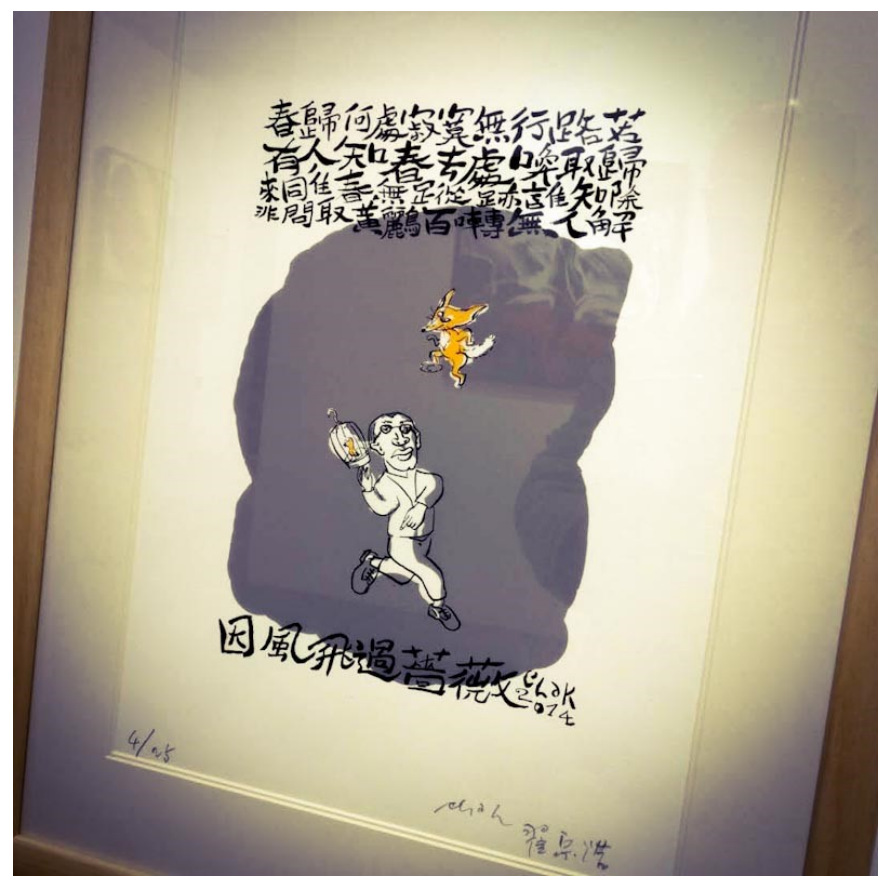
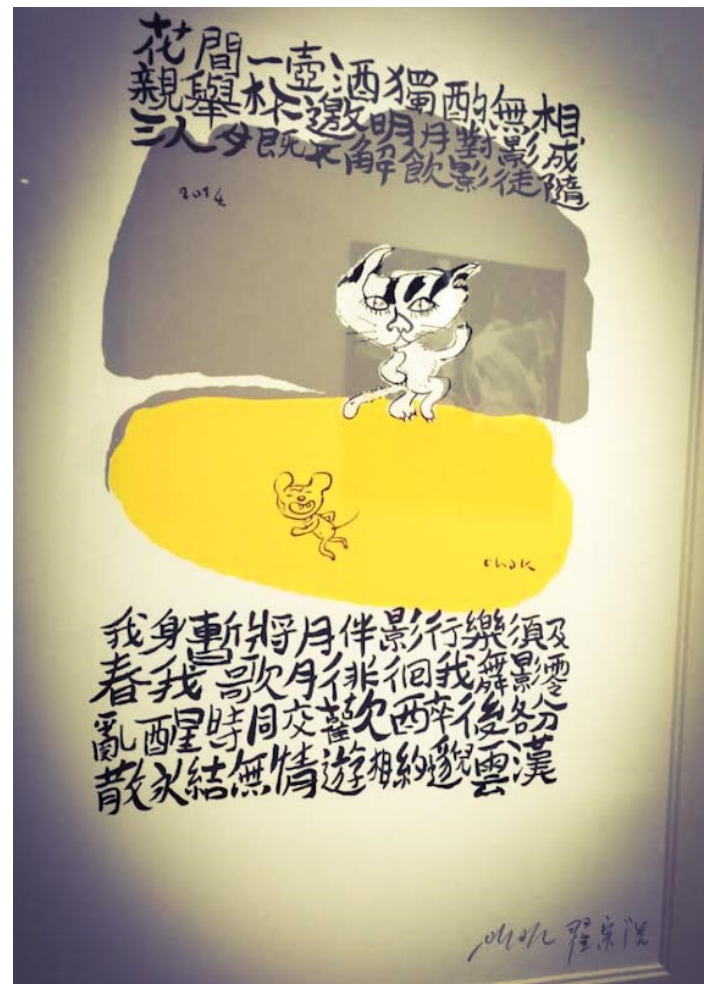
Screen Print  
28 x 39 cm  
Edition 1-23

小姐好奇欲登高  
看個究竟吩咐男朋友支撐一陣  
然後沉吟道  
白日依山盡  
黃河入海流  
欲窮千里目  
跟上一層樓  
是時間換BF了shan

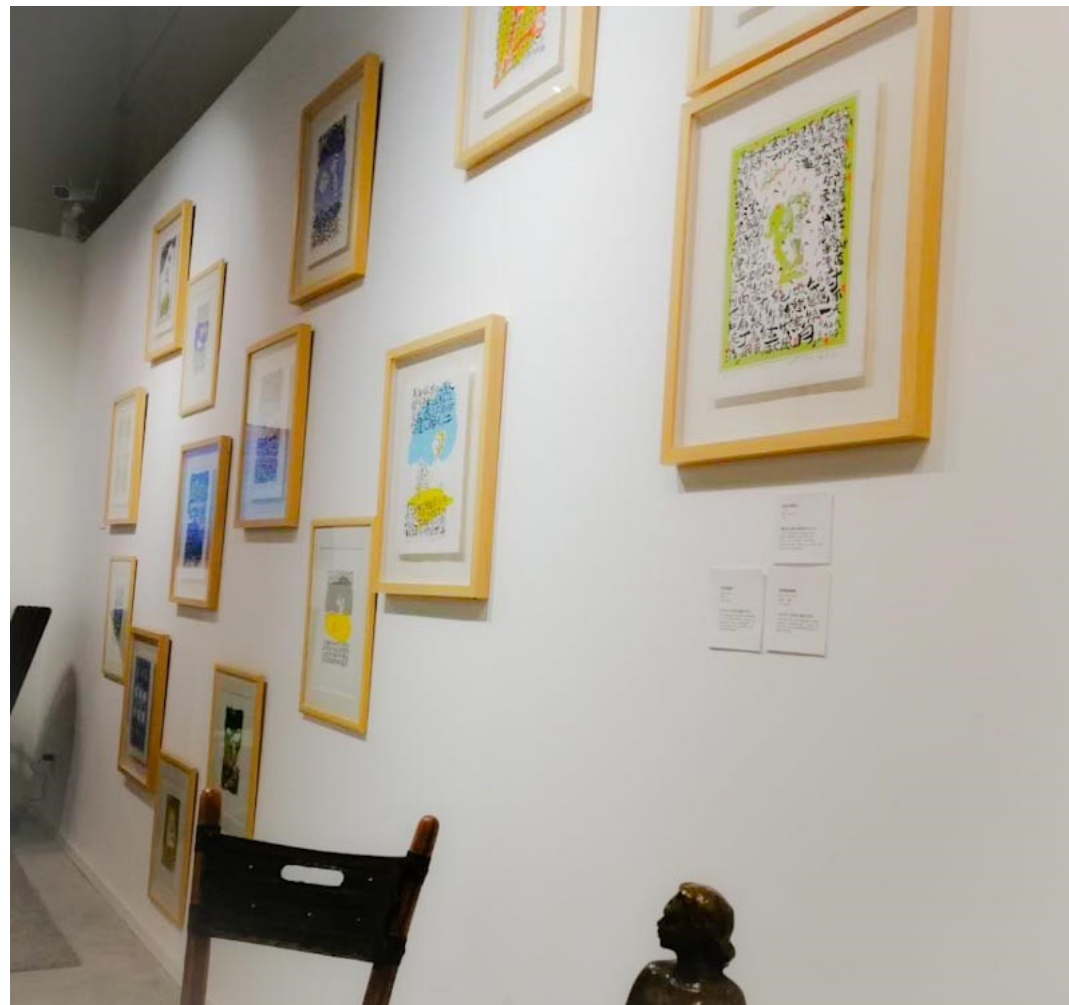


這一章算是「小妹妹真快樂」的續篇，漂亮女孩須與長大，顯得婷婷玉立，既言淑女，自不免好逑君子絡繹不絕，小女子初覺長成，定當人望高處，兀立追求者肩膀上翹首遠眺，風光可真明媚極！（文中 BF 是 boyfriend 的縮寫）。

This scene may be regarded as a sequel to 'A Joyful Little Girl'. The little girl has grown and turned into a fine young lady. Naturally, she has many suitors/ admirers. While standing on the shoulders of one such pursuer, she looks forward to a marvelous future.







## 教育

- 1989 紐約Studio School, Artist in Residence 研修
- 1988 緬因州史高希根油畫雕塑學校研修
- 紐約市立大學皇后書院藝術碩士MFA
- 1986 印度安納波奧州立大學文學碩士MA
- 1982-8 東京藝術大學大學院油畫科第四研究室研究生
- 1979-81 香港中文大學藝術系文學學士BA

## Honor

- 2019 香港藝術館永久收藏
- 2018 香港大學馮平山美術館永久收藏
- 2014-16 伙炭藝術工作室開放日Board member 委員
- 2012- HKADC 香港藝術發展局評審委員
- 2011 台灣「竹圍藝創工作室」AIR 獲選藝術家
- 2010 菲律賓「BBIEAF 藝術節」香港代表
- 2009-17 藝術評論員香港信報



## Education

- 1989 Studio School, Artist in Residence, New York
- 1988 Skowhegan School of Painting and Sculpture, Maine
- Queens College, New York, M.F.A.
- 1986 Ball State University, Indiana, M.A.
- 1984 Tokyo National University of Fine Art 東京藝術大學, Tokyo, 大學院修了
- 1981 Chinese University of Hong Kong 香港中文大學, Hong Kong, B.A.

## Honors

- 2019 Permanent Collection, Hong Kong Museum of Art, Hong Kong
- 2018 Permanent Collection, Museum of Art, Hong Kong University, Hong Kong
- 2014- 16 Board Member, ‘伙炭Fotania’, Shatin, Hong Kong
- 2012- Assessor, Visual Arts Section, Art Development Council, Hong Kong
- 2011 Artist Residency, Taiwan [Bamboo Curtain] , Taipei, Taiwan
- 2010 Invited Artist, BBIEAF 2010 Arts Festival, Philippine

- 1994- 09 Board Member, Chinese-American Arts Council, New York City, USA
- 1990 P.S. 1, National Studio Program, Clock Tower, New York City, USA
- 1989 Artist in Residence, Studio School, New York, USA
- “Waterville 100 Anniversary Art Exhibition” (Grand Award), Waterville, Maine, USA
- 1988 Fellowship, Skowhegan School of Painting and Sculpture, New York and Maine, USA
- 1987 Queens College Foundation Grant, Queens College, New York City, USA
- 1986 Queens College Foundation Grant, Queens College, New York City, USA
- 1982- 84 Japanese Government ‘文部省 Monbusho’ Scholarship, Tokyo, Japan
- 1980 “Youth Art Now: Asia” (Commended Award), Hong Kong Art Center, HK
- The Ling Pau Ability Develops Award, Chinese University of Hong Kong
- 1979 “Contemporary Hong Kong Biennial Years Exhibition 當代藝術雙年展” (Winner of the Year), Museum of Art, Hong Kong



## 展覽

2021 香港藝穗會，個展，香港

2020 香港大學馮平山美術館，個展，香港

西貢「Black Smith Cafe」聯展，香港

2019 香港中文大學新亞書院，許氏文化館，個展，香港

廣州「享道咖啡」個人展，廣州，中國

西貢「Black Smith Cafe」潘源良+翟宗浩二人展，香港

2018 深圳國際藝術博覽會，深圳，中國

2018 聚匯美術作品聯展，VAC 視覺藝術中心, 香港

Art Formosa 福爾摩沙藝術博覽會/ 誠品，台灣

西貢「Black Smith Cafe」個展，香港

香港中文大學藝術系2018 系友展，香港

嘉義好思當代文化基金會巡迴個人展，台灣

新竹好思當代文化基金會巡迴個人展，台灣

新竹藝術博覽會，台灣

藝術深圳2018, 深圳會展中心, 深圳，中國

2017 台北好思當代文化基金會巡迴個人展，台灣

香港中文大學藝術系60 周年邀請展，香港

One-Art 畫廊開幕展，無錫，中國

香港中文大學藝術系2017 系友展，香港

2016 「梁家泰70」回顧邀請展，香港大會堂，香港

2015 法國Arches Paper 素描手稿展示，法國

沙田火炭藝術家畫室開放日，香港

2014 台北伊通公園「生活空間」聯展，台灣

2013 台北伊通公園「生活空間」聯展，台灣

2012 台北伊通公園「尋找101：跨年袖珍藝術展」聯展

沙田火炭藝術家畫室開放日，香港

2011 台北「竹圍藝創工作室」個人展覽，台灣

2010 沙田火炭藝術家畫室開放日，香港

2009 沙田火炭藝術家畫室開放日，香港

2008 香港精藝軒畫廊個人展覽，香港

2005 『香港藝術雙年展』邀請展，香港

2001 紐約BBDO 廣告公司畫廊『年終獎金』個人展覽，美國

1999 紐約Studio School Gallery 『舊生聯展』，美國

1998 紐約堅尼街319 Gallery 『畫廊年展』聯展，美國

1995 紐約美華藝術中心456 畫廊 『藝術家聯展』，美國

1994 台北皇冠藝文中心 『皇冠六號』個人展覽，台灣

台北伊通公園 『低科技, 低級藝術』個人展覽，台灣

1993 紐約Studio School Gallery 『大自然, 新看法』聯展，美國

紐約美華藝術中心456 畫廊 『在烹什麼菜』聯展，美國

台北帝門畫廊 『1993 年聯展』，台灣

台北阿普畫廊 『小型作品展』聯展，台灣

1992 台北阿普畫廊 『開幕聯展』，台灣

香港市政局 『大會堂30 週年大展』聯展，香港

紐約下城醫院畫廊 『藝術聯展』，美國

香港美術館 『1992 香港藝術雙年展邀請展』，香港

紐約林肯藝術中心畫廊 『中港台...新視野聯展』，美國

紐約美華藝術中心456 畫廊 『阿翟來了！』個人展覽，美國

1991 紐約林肯藝術中心畫廊 『素描1991: 美國/日本/中國』聯展，

日本東京日本畫廊 『素描1991: 美國/日本/中國』聯展，日本

1990 紐約長島市P.S.1 美術館 『翟宗浩的私人計劃』個人展覽，

Drawing Center 『第48 屆入選者作品展』聯展，美國

紐約威廉斯堡與綠點藝術家聯盟 『憲法第一章』聯展，美國

華盛頓首府國會人權基金會 『天安門紀念藝術展』聯展，美國

台北誠品畫廊 『當代畫家素描展』聯展，台灣

1989 紐約Studio School Gallery 『阿翟的最後通牒』個人展覽

紐約林肯藝術中心畫廊 『天安門紀念藝術展』聯展，美國

紐約城市大學雅濃.戴維斯會館 『遠方的素描』聯展，美國

紐約布能.夏路文畫廊 『中國6 月4 日』聯展，美國

1988 紐約冠立朋畫廊 『聯展』，美國

緬因州水村市 『水村市一百週年紀念藝術展』聯展，美國

香港中文大學 『藝術系系友作品展』聯展，香港

紐約市立大學皇后書院嘉里會館 『翟宗浩近作展』個人展覽

1979 至1987 從略



## Exhibition

2021 Fringe Club Hong Kong, Solo Exhibition, Hong Kong

2020 Hong Kong University Museum, Solo Exhibition, Hong Kong

Black Smith Café, Group Exhibition, Sai Kung, Hong Kong

2019 CUHK, New Asia College, Hsu Cultural Center, Solo Exhibition, Hong Kong

B/Shang Art & Graphic, Solo Exhibit, Guang Zhou, PRC, China

Black Smith Café, Poon & Chak Joint Exhibition, Sai Kung, Hong Kong

2018 Shen Zhen International Art Fair, Shen Zhen, PRC China

「Haus Hsin-chu 好思新竹」 Solo Exhibit, Hsin-chu, Taiwan

「Haus Chia-yi 好思嘉義」 Solo Exhibit, Chia-yi, Taiwan

Taipei Formosa Art Fair, Taipei, Taiwan

Black Smith Café, Solo Exhibition, Sai Kung, Hong Kong

CUHK FAA 61th Anniversary Exhibition, Alumni Association, HKVAC, Admiralty, Hong Kong

Hsin-chu Art Expo, Fleur Lis Hotel, Hsin-chu, Taiwan

No.14 Gathering Art Exhibition, HKVAC, Admiralty, Hong Kong

「Haus Taipei-好思台北」, Voice of Taiwan, 中央廣播電臺「週5 文化台灣」

節目, 1/12/2018 Interview, Taiwan

Art Shen Zhen (藝術深圳) 2018, Shen Zhen 深圳會展中心, PRC China

2017 「Haus Taipei 好思台北」 Solo Exhibit, Taipei, Taiwan  
1-Art Gallery, Group Show, Wuxi, PRC China  
《 香港中文大學藝術系六十周年專題展覽 》, Cattle Depot Artists Village, HK  
CUHK FAA 60th Anniversary Exhibition, Alumni Association, Causeway Bay, Hong Kong  
2016 70.40 Leong Ka Tai Photo Moments + Response Art Show, Central, Hong Kong  
2015 Arches Paper, Drawing Showcase, France  
Fo Tan Open Studios Program 2015, Shatin, Hong Kong  
2014 IT-Park, Living Space Annual Exhibition, Taipei, Taiwan  
2013 IT-Park, Living Space Annual Exhibition, Taipei, Taiwan  
2012 IT-Park 【尋找101：跨年袖珍藝術展】 , Taipei, Taiwan  
Fo Tan Open Studios Program 2012, Hong Kong  
2011 Taiwan 「Bamboo Curtain」 , Solo Exhibit, Taipei, Taiwan  
2010 BBIEAF 2010 (Bagasbas Beach International Eco Arts Festival), Philippine  
Fo Tan Open Studios Program 2010, Hong Kong  
2009 Fo Tan Open Studios Program 2009, Hong Kong  
2008 Art Beatus Gallery, Solo Exhibit, Hong Kong  
2005 “Contemporary Hong Kong Biennial Years Exhibition”, Museum of Art, Hong Kong  
2001 BBDO, Lounge Gallery, “Annual Bonus” Solo Exhibit, New York.....



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