

brush with a hard-tipped drafting pen to create traditional landscape in *Honeymoon* series. Instead of varying the amount of water in the brush, his shading was done by building up lines on the coarse paper, creating a multitude of lines by drafting pen, which have a nervous quality and results in a flattening illusion. Yao uses handmade Khadi paper from India instead of traditional thin *xuan* paper. When gold leaf is used on the surface of Khadi paper, it has the natural charm and rustic feel of a shrine mural.

Yao Jui-chung was born in 1969 in Taipei. He graduated from the National Institute of the Arts (Taipei National University of the Arts) with a degree in art theory. An artist, critic, and curator, he teaches at the Taipei National University of the Arts and the National Taiwan Normal University. In 1997, he represented Taiwan in *Facing Faces – Taiwan* at the Venice Biennale and took part in the *International Triennale of Contemporary Art Yokohama* in 2005. He is also invited to the coming *Taipei Biennial 2010*.

Hanart TZ Gallery is located at Room 202, Henley Building, 5 Queen's Road, Central. Tel: (852) 2526 9019. Website: www.hanart.com.

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AUSTRALIA

Illuminating Abstract

Illume is an exhibition of new paintings by Annie Hsiao-Wen Wang. The colorist's abstract paintings seek to fill the viewer's field of vision, providing an opportunity to meditate on the numinous and emotional. The exhibition will be held at Perth Galleries, September 24 through October 17, 2010.

Referencing the techniques and fascinations of painters ranging from Rembrandt and Turner to Rothko, Wang provides views for a reflective state of human consciousness.

Grand and cinematic,



Annie Hsiao-Wen Wang, *Inhale*, 2010, oil on canvas, 102 x 122 cm. Image: Courtesy of the Artist.

these paintings suggest the bruised light behind the lids while listening to sublime music, personal and universal. This body of work of luminosity is achieved through slow glazing, providing a complex play of color, light, and shadow.

Wang, an inter-disciplinary, emerging artist, graduated from Edith Cowan University in 2008, though she has been exhibiting throughout Western Australia for the past five years. She has won several awards, including the 2009 Young Artists with Attitude Award and the 2008 NAVA Ignition Prize; and she has been short-listed for the 2010 Fiona Stanley Hospital public art project. *Illume* is her second solo exhibition.

Perth Galleries is located at 92 Stirling Highway, North Fremantle, Western Australia. For further information, please visit www.anniewangartist.com.

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HONG KONG

A Master Painter

In memory of the artist Ma Jir-Bo, his family and a number of his former students have jointly organized a retrospective

to commemorate the 25th anniversary of his death. The exhibition will be held on October 7 to 13, 2010, in Hong Kong City Hall Low Block. The show will include art by both Ma Jir-Bo and his students.

Ma Jir-Bo was born in 1927 in Haifung, Guangdong province. He began to paint at the age of nine, an art he learnt from his father. He moved to Hong Kong in 1949. He learnt Chinese traditional painting from Kao Chien-fu (1879–1951), a master of the Lingnan School. He later learnt Western-style painting from Li Tie-fu (1869–1952), who passed on his artistic techniques to Ma.

By the 1970s, Ma had reached the height of his creativity. His art possessed the spirit of humanity and the heart of patriotism. He created modest and rustic landscape sketches, as well as still life painting and portraits that recorded the social changes. Through these his reputation as a leading realist was established. But Ma also devoted time to art education as well.

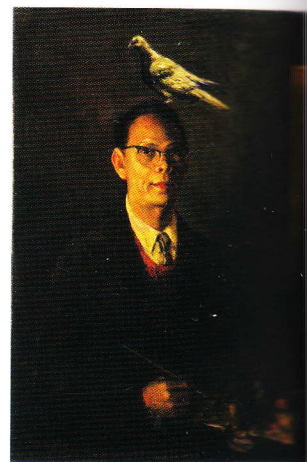
After the 1960s, Ma moved to Cheung Chau and various parts of New Territories, where he engaged himself in the manipulation of light and

color. He used to draw in the morning, taught in his studio in the afternoon, and took his pupils to sketch in the countryside during weekends. He lived a simple yet disciplined life in a fast-changing art world.

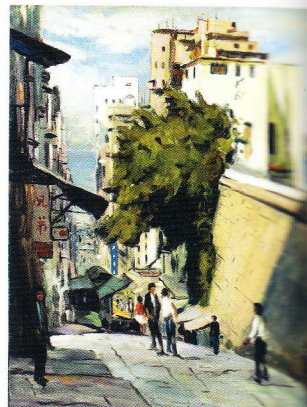
Through his art, viewers today can recapture something of Hong Kong's collective memories, including those of Victoria Harbor before reclamation; Eastern Street, Caine Road and Shelley Street before intense redevelopment; and Pak Tin Lam Abattoir, Praya of Western District, Causeway Bay Typhoon Shelter, and sparsely populated outlying islands.

Ma blended art into his daily life. His artistic concept embodied the beliefs of Li Tie-fu, who believed in "painting with virtue and morality." Ma believed that only art that revealed people's spirit and sympathy could last forever.

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Ma Jir-Bo, *Self Portrait*, 1964



Ma Jir-Bo, *Eastern Street Central*, 1975.