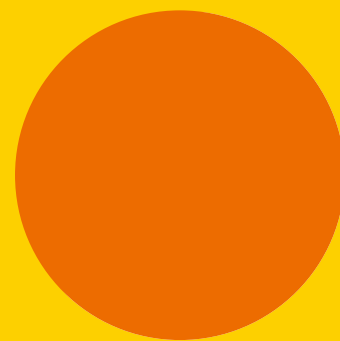
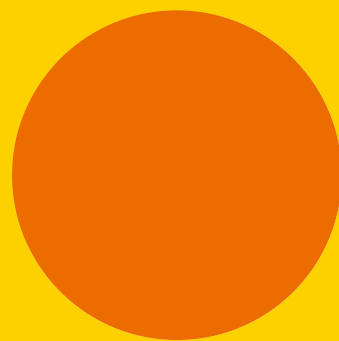
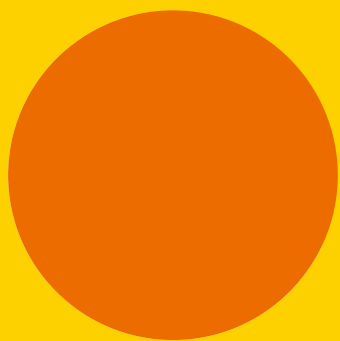
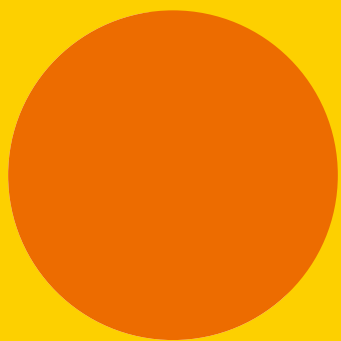


金沙中國呈獻

SANDS CHINA PRESENTS

快樂之泉多巴胺

DOPAMINE:  
FOUNTAIN OF  
HAPPINESS





Bienal Internacional de Arte de Macao



總策展人 / Curador Principal / Chief Curator

馮博一 Feng Boyi

聯合策展人 / Co-curadores / Co-curators

劉鋼 Liu Gang

吳蔚 Wu Wei

# 口海

19/07-19/10  
2025

## 你幹甚麼來了？



Olá,  
que  
Hey, fazes aqui?  
what brings  
you here?

### 澳門國際藝術 雙年展

## Macao International Art Biennale

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澳門文化薈

2025年澳門國際藝術雙年展

澳門文化薈



ART MACAO  
MACAO INTERNATIONAL  
ART BIENNALE 2025

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獻辭  
MESSAGE

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心  
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五  
洲

柯嵐  
澳門特別行政區政府  
社會文化司司長

# Diverse Visions, Shared Horizons.

**O Lam**

Secretary for Social Affairs and Culture of the Government  
of the Macao Special Administrative Region

# 總序

當澳門這座擁有四百餘年中西交融歷史的城市，以“嗨，你幹甚麼來了？”這句仿若海關人員的問候語開啟藝術對話——這既是一封面向全球藝壇的深情邀約，亦是當代文化工作者對時代命題的鏗鏘回應。

本屆總策展人馮博一先生秉持“提問即行動”的策展理念，於主場館鋪陳一個關於存在與時空的思辨場域：徐冰透過人造衛星拍攝的湖泊影像反觀人類文明；巴特·赫思以蠟衣捕捉時尚和人體微妙接觸；格雷戈爾·施耐特以建築裝置重構空間感知的物理法則；托比亞斯·雷貝格透過社交場域的系統性構建探討人與物理環境之間主客體相互滲透的辯證關係……眾多突破邊界的傑作，在現實與超現實的張力之間營造雋永詩境，引導觀眾在“我是誰？從何而來？向何而去？”的終極追問中，探勘個體與世界共生的奧義。

公共藝術展的主題為“來來，往往”，以流動性為主軸，展開一系列社會美學的觀念實驗：安·漢密爾頓採擷民間信仰形象煉就藝術符號，激活世遺建築作為歷史文化舞台的敘事潛能，致意澳門歷史城區申遺成功二十周年；尹秀珍將行李輸送帶的機械循環，升華為生命軌跡的哲學隱喻，以動靜並存解構線性時間觀；何志森以“社區客廳”構築參與式藝術的社會顯微鏡，萃取澳門社會肌理中的人文精神；此外，值此澳門榮膺“東亞文化之都”之際，特邀中、日、韓三國藝術家聯袂創作，以淬煉東方時空哲思的公共藝術傑構，銘刻東亞城市之間心神契合的文化情誼。

城市館板塊的規劃緊扣特區政府的施政方針，分別舉辦中國與葡萄牙的兩個城市館，以協同深化“中葡文化交流中心”戰略定位，對標瞄準“以中華文化為主流，多元文化共存的交流合作基地”（簡稱“一基地”）發展佈局。

由六大綜合度假休閒企業主辦的特展是“藝文薈澳”的獨特板塊。本屆的特展堪稱萬花筒式的藝術博覽，從畢加索版畫的現代性啟蒙、蔡國強 AI 算法驅動的跨維度煙花劇場，到布魯諾·默因納德對法國裝飾藝術的空間詩學解構；自哈斯兄弟封存工業記憶的光影裝置、Craig & Karl 的多巴胺美學狂想，至景德鎮窯火在 4K 投影中的數字涅槃……陣容之豪華與形式之多樣，皆創歷屆新高。

本地策展計劃，則從上屆四個名額增至六個，而且獲選團隊自動獲得威尼斯藝術雙年展澳門展區提案的初選資格，既體現特區政府“以展育才”的戰略遠見，更錨定“本地孵化 — 國際鏈結”的進階路徑，推動澳門創作與全球語境的對話。

平行展方面，本屆開始採取公開徵集形式，廣納本地各界力量，聚焦藝術教育和商業畫廊的面貌，豐潤產業生態的多樣性土壤。

綜觀全局，本屆“藝文薈澳”在多個維度實現突破：在匯聚更多國際名家傑作的同時，加強扶持本地創作；既走進社區和世遺建築，又聯動東亞文化合作；更在對接國際舞台方面作出了創新的機制設計。由此可見，這個年輕的雙年展品牌，正以探索之姿蓬勃成長，為澳門“一基地”的建設注入強大動能。

謹此，向總策展人馮博一先生、聯合策展團隊、全球參展藝術家及所有合作夥伴致以崇高敬意。在 2025 的盛夏金秋，讓我們以藝術為筆，在澳門這座中西文化交響之城，共繪屬於你我的時代篇章。

**梁惠敏**

澳門特別行政區政府

文化局局長

# GENERAL PREFACE

When Macao, a city with over four centuries of Chinese and Western cultural integration, initiates an artistic dialogue with greetings reminiscent of those of a customs officer: “Hey, what brings you here?” it is an earnest invitation to the global art scene and also a resounding response from contemporary cultural workers on the propositions of the times.

This year, the chief curator of the Biennale, Mr. Feng Boyi, upholds the curatorial concept of “questioning means action” and unfolds a reflective space about existence as well as time and space in the main exhibition venue. Xu Bing reflects upon the human civilization through satellite images of lakes. Bart Hess captures the subtle interplay between fashion and the human body with waxed clothing. Gregor Schneider reconstructs the physical laws of spatial awareness with architectural installations. Tobias Rehberger leverages the systematic construction of social spaces to explore the dialectical relationship between humanity and its physical environment that speaks of the mutual permeation of subject and object... Many boundary-breaking masterpieces have created a poetic realm from the tension between reality and hyperreality, guiding the audience to explore the profound meaning of the symbiosis between individuals and the world through ultimate questions: “Who am I? Where did I come from? Where am I going?”

Themed “Waves & Ways,” the Public Art Exhibition centers around fluidity, presenting a series of conceptual experiments on social aesthetics. Ann Hamilton extracts artistic symbols from folk religions and unleashes the narrative potential of a World Heritage building as a historical and cultural stage, celebrating the 20th anniversary of Macao’s inscription of the Historic Centre on the World Heritage List. Yin Xiuzhen sublimates the mechanical cycles of luggage conveyors into a philosophical metaphor of life trajectories, deconstructing the linear view of time with the coexistence of movement and stillness. Jason Ho constructs a social microscope with participatory arts through a “neighborhood living room,” extracting the humanistic spirit from the social fabric of Macao. With Macao designated as a “Culture City of East Asia,” artists from China, Japan, and South Korea are invited to jointly create a public art installation centered on the Oriental philosophy on time and space, commemorating the deep cultural bonds among East Asian cities.

The City Pavilion section is curated in close association with the Macao SAR Government’s administrative policies. It features two city pavilions, one from China and one from Portugal, fortifying Macao’s strategic positioning as a “cultural exchange center for China and Portuguese-speaking countries,” which aligns with the city’s development toward a “base for exchange and cooperation where Chinese culture is the mainstream and diverse culture coexist” (referred to as “One Base”).

The Special Exhibitions organized by the six integrated resort operators are a distinctive section of Art Macao. This year's Special Exhibitions form a kaleidoscopic art fair, featuring contents ranging from the Picasso's prints, which were inspirational to modernity, and Cai Guo-Qiang's AI-driven multi-dimensional fireworks theatre, to Bruno Moynard's the deconstruction of French Art Deco's poetic of space; from The Hass Brother's the light installations storing industrial memories and Craig & Karl's dopaminergic aesthetic fantasy, to a digital nirvana of Jingdezhen kiln fire in 4K projections... Compared to previous editions, the section this year boasts the most dazzling lineup of artists and the richest array of art forms.

The Local Curatorial Project have expanded from four to six entries compared to the previous edition and the shortlisted teams will automatically be qualified for the Preliminary Selection for the "International Art Exhibition of La Biennale di Venezia – Collateral Event from Macao, China." This not only reflects the Macao SAR Government's strategic vision of "fostering talent through exhibitions" but also opens a pathway for "incubating locally while connecting the world," facilitating the dialogue between the works from Macao and the global context.

There is an open call for proposals for the Collateral Exhibitions starting this year. This is aimed at gathering the creative power from all sectors of local society and enriching industrial diversity, with a focus on the landscapes of art education and commercial galleries.

Overall, Art Macao 2025 achieves breakthroughs in several aspects: further supporting local works while bringing together more masterpieces created by world-acclaimed artists; reaching out to the community and World Heritage buildings while also encouraging cultural collaborations in East Asia; and devising an innovative mechanism to interface with the international stage. As such, this biennale established in recent years is growing in strength and explorative spirit, injecting powerful momentum into Macao's development toward "One Base."

I hereby extend my great respect to chief curator Feng Boyi, the co-curatorial teams, participating artists from around the globe, and all our partners. In the summer and autumn of 2025, let us wield the arts to paint a chapter of our times together in Macao, a city embodying the fusion of Chinese and Western cultures.

**Leong Wai Man**

President of Cultural Affairs Bureau  
of the Macao SAR Government

# 總策展人言

“嗨，你幹甚麼來了？”

“嗨，你幹甚麼來了？”是一句通俗、簡單的日常用語，以詢問和確認對方到來的原因和目的。如果在一個友善的語境下，這句問話常常被用來打招呼或表示對來客的好奇心和興趣。反之，可能暗示著並不歡迎對方的到來，甚至是一種冷漠的拒絕。

以此作為“藝文薈澳：澳門國際藝術雙年展 2025”的主題，其主要目的是探討和對應於澳門“在地”的歷史、記憶和當下全球化的現實境遇。或藉由這一追問，直接涉及到“我是誰？我從哪裡來，我到何處去？”的終極問題。

如今，我們正身處一個不再熱衷談論航海遠方的時代。全球化的受阻和轉向，地緣政治的分裂與文化冷戰的加劇，導致了狹隘的保守、民族、民粹主義的甚囂塵上，磨損著我們對遠方的好奇。歷史輪迴不斷造成的有限視距，助長著人們的封閉與內卷。包括當下的貿易戰，加倍地將我們處於隔絕、疏離的境地。當代藝術也陷入了前所未有的雙重挑戰與困境之中，亟須尋求新的突破與發展的途徑共域。潮汐之時，且逐浪前行地重置和適應“全球化與在地性”的複雜局面。

我們好像從來沒有任何一個時代像現在這樣充滿了未知，利用這個問題意識作為線索，從提問到輸出，尋求相互鏈接的去往、依託與歸宿；又或者在網生文化中的數字化生存、人工智能的 AI 時代呼嘯而來之時，更需要對其進行迭代的思考、認知與覺知。所以，這是一種以主動姿態及藝術創作去思考、尋找人生意義、價值和責任的自我判斷、選擇和表達的顯現。

在這種背景下提出如此的大哉問，可能會比以往更加敏銳地感受著時代浪潮的流向和水溫的驟然轉變。我們希望通過這次澳門國際藝術雙年展的主題，並將參展藝術家作品以空間設置、嵌套和折疊的形態，串聯地呈現 47 位應邀藝術家的創作，展開在不同區域的自我與他者之間差異化的對話，在跨越地理界限和文化身份的藩籬之時，完成一次對澳門當代文化藝術的找尋和指認。

當門外響起咚咚的腳步聲，打開門，或湧進一片豁亮，不期而遇地看世間萬物生長。或旅遊考察，或藝術交流，或相識相知，以再現“藝文薈澳”多元文化的輝煌！

馮博一

「藝文薈澳：澳門國際藝術雙年展2025」

總策展人

# CHIEF CURATOR'S NOTE

“Hey, what brings you here?”

“Hey, what brings you here?” is an informal and simple everyday expression used to inquire about the reason and purpose of a visit. When used in a friendly context, it often conveys greetings or curiosity and interest in the visitor; otherwise, it may suggest an unwelcoming attitude or even indifferent refusal.

Taking this question as the theme, the “Art Macao: Macao International Art Biennale 2025” aims to explore and address the history and memories of Macao as well as its actual situation against the current backdrop of globalization. The theme can also be directly associated with the ultimate questions of “Who am I? Where did I come from, and where am I going?”

We live in an era when distant voyages are no longer a prominent topic. The impeded and redirected globalization, the divides caused by geopolitics, and the accelerating cultural cold wars have led to a rampant rise of narrow conservatism, nationalism, and populism, diminishing our curiosity for foreign lands. The limited perspective resulting from the historical cycles fosters isolation and involution. For example, the ongoing trade war has increasingly reduced us to a state of segregation and alienation. Contemporary art has also been stuck in unprecedented dual challenges and dilemmas, making the need to pursue new breakthroughs and shared paths for development all the more urgent. Navigating the ebbs and flows of development, contemporary art is constantly resetting and adapting to the complexities of “globalization and locality” based on the changes of the times.

The present epoch, filled with unknowns, is unlike any before. We need to take these uncertainties as a guiding thread, posing questions to arrive at various answers and seeking interconnected pathways, supports, and resolutions within. Or when confronted with the forceful emergence of digital existence in an Internet-based culture and the artificial intelligence era, it is even more important for us to keep evolving our thoughts, perceptions, and awareness of them. This question-oriented curatorial concept is therefore a way of exploring questions proactively and artistically, manifesting self-judgement, choices, and expressions in exploring the meaning, value, and responsibility of life.

By posing such a profound question against this background, we may perceive the dramatic change in the flow and temperature of the times more sensitively than ever. When conceiving the Main Exhibition, we hope to present the creative works of the 47 invited artists through connected spatial arrangements, embedded structures, and folded forms, initiating a dialogue of differentiation between self and others across different fields under the theme of the Macao International Art Biennale this year. This will allow us to explore and identify the contemporary culture and art of Macao by transcending geographical boundaries and barriers of cultural identity.

Hearing the sound of footsteps at the door, we open it to a bright vista which allows us to witness the growth of all things. Through travel, visits, art, cultural exchange, and encounters that blossom into friendships, we revive the splendor of diverse cultures in Art Macao together!

**Feng Boyi**

Chief Curator of Art Macao:  
Macao International Art Biennale 2025

# 序言

藝術是映照心靈的鏡子，它蘊藏著快樂的火種。本屆「藝文薈澳」以「嗨，你幹甚麼來了？」為題。看似隨心而發的問候，放在人生的語境下卻是一個值得反覆思考的終極問題。

藝術創作早已昇華為連接心靈的核心媒介。

澳門威尼斯人的建築，源於文藝復興搖籃——意大利威尼斯；而文藝復興的精髓正是以人為本，重拾古希臘羅馬文化和光輝。本次展覽的主軸是由九位國際藝術家創意聯乘經典《芝麻街》角色，重新演繹古羅馬神話之美，隆重其事，為澳門全新創作，全球唯一的雕塑。

我們刻意把作品遍佈在澳門威尼斯人多元建築肌理與公共空間之中，共同詮釋「快樂本該純粹」這動人的核心精神。

同期於金沙藝廊呈獻的平行展《無界藝象：國際當代藝術展》，與威尼斯人主場館相互輝映，國際級的展品充滿驚喜。

本次展覽得以順利舉辦，感謝澳門特別行政區政府、《芝麻街》、參展的國際藝術家、策展團隊的支持和積極參與，讓我們眾志成城，共同說好澳門故事。

誠摯邀請您踏上這場跨越國界、時空與文化的藝術之旅，感受藝術傳遞的無盡幸福與純粹快樂。

**王英偉 博士**

金沙中國有限公司

行政副主席

# PREFACE

This year, Art Macao poses a seemingly casual yet profoundly existential question: "Hey, what brings you here?" Within life's grand narrative, this simple greeting invites deep contemplation about our purpose and passions.

We believe art has evolved beyond creative expression to become a vital medium connecting human souls.

The architecture for The Venetian Macao traces back to Venice, the cradle of the Renaissance—a movement that revived classical Greco-Roman ideals by placing humanity at its core. In this spirit, nine international artists have reinterpreted ancient Roman mythology through creative collaborations with the iconic Sesame Street characters, creating globally exclusive sculptures crafted specifically for Macao.

These pieces are thoughtfully integrated into The Venetian Macao's diverse architectural spaces, collectively embodying the exhibition's poignant theme: "Joy Should Be Pure."

Complementing this experience, our collateral exhibition "Beyond the Frame: International Contemporary Masterpieces" at Sands Gallery promises delightful surprises, creating a dynamic dialogue with the main showcase at the Venetian Macao.

We extend heartfelt gratitude to the Macao SAR Government, *Sesame Street*, participating international artists, curatorial partner and our dedicated production team for jointly making this cultural storytelling possible.

Join us on this transcendent artistic journey across borders, time, and cultures—where pure, unbounded happiness awaits.

**Dr. Wilfred Wong**

Executive Vice Chairman of  
Sands China Ltd.

# 序言

在澳門這片中西文化交融的沃土上，這座城市不僅承載著世界旅遊休閒中心的定位，更是一座充滿文化活力、歷史底蘊與人文溫度的魅力之都。

本屆「藝文薈澳」， 金沙中國以「藝術傳遞快樂，文化豐富旅程」為核心理念， 精心打造特展《快樂之泉多巴胺》。貫徹深入民心的《芝麻街》與九位國際藝術家的聯動創新，這個盛夏，我們將以繽紛的色彩、創意和活力為城市注入多巴胺的力量。而澳門威尼斯人作為澳門著名的旅遊地標之一，將冠以全新衣裳，為廣大澳門市民及旅客發放通往創意無限、絢麗多彩的幸福快樂之匙。

文化是城市的靈魂，藝術是生活的點綴。我們將持續配合澳門特別行政區政府「文化澳門」的施政方針，持續引進多元文旅項目，讓藝術成為澳門的鮮活名片。未來，我們將繼續以創新思維和國際化視野，為這座魅力之城增添更多藝術華彩，讓每位到訪者都能感受到澳門的獨特旅遊文化魅力。

**鄭君諾**  
金沙中國有限公司  
行政總裁兼執行董事

# PREFACE

On this fertile land where East meets West, Macao stands not only as a World Center of Tourism and Leisure but also as a captivating city brimming with cultural vitality, historical depth, and humanistic warmth.

For this edition of "Art Macao," Sands China embraces the core philosophy of "Spreading Joy Through Art, Enriching Journeys Through Culture" to present the special exhibition “Dopamine: Fountain of Happiness”. Combining the beloved *Sesame Street* with innovative collaborations from nine international artists, this summer we will infuse the city with the power of dopamine through vibrant colors, creativity, and energy. The Venetian Macao, as one of the city's iconic landmarks, will don a new artistic attire, offering local residents and visitors alike a key to boundless imagination and dazzling, colorful happiness.

Culture is the soul of a city, and art the embellishment of life. We remain committed to supporting the Macao SAR Government's "Cultural Macao" policy, continuously introducing diverse cultural and tourism projects to make art a vibrant emblem of Macao. Moving forward, we will continue to harness innovative thinking and a global vision to add more artistic brilliance to this enchanting city, ensuring every visitor experiences Macao's unique cultural charm in tourism.

**Grant Chum**

Chief Executive Officer and Executive Director of  
Sands China Ltd.

# 澳門國際藝術 雙年展

Bienal Internacional de Arte de Macau

## Macao International Art Biennale



“藝文薈澳”是特區政府攜手各界共創的凝聚全球創意的藝術盛事，更是薈萃文明與思潮的時代萬花筒。“藝文薈澳：澳門國際藝術雙年展 2025”由蜚聲國際的馮博一擔任總策展人，以“嗨，你幹甚麼來了？”為主題，透過主場展、公共藝術展、城市館、特展、本地策展計劃、平行展六大板塊，串聯近三十場展覽，薈萃十多個國家/地區的前沿藝術家，包括徐冰、安·漢密爾頓(Ann Hamilton)、格雷戈爾·施耐特(Gregor Schneider)等當代巨匠，革新藝術敘事，活化歷史場域，深入社區肌理，激發人文動力。從盛夏至金秋，澳門將成為生活與藝術交織共鳴的繆斯之城，歡迎在此展開一場流轉都市、觸動心弦的美學旅程。

“Arte Macao” é um evento que abrange toda a cidade. Nele, o Governo da RAEM une esforços com diversos sectores para libertar a criatividade global. A Bienal é uma grande iniciativa de promoção cultural e desenvolvimento turístico. Orientada pelo curador principal, Feng Boyi, “Arte Macao: Bienal Internacional de Arte de Macau 2025” tem por tema “Olá, o que fazes aqui?”

Desta feita o público poderá visitar seis inesquecíveis exposições: a Exposição Principal, a Exposição de Arte Pública, o Pavilhão da Cidade, a Exposição Especial, o Projecto de Curadoria Local e a Exposição Colateral, que, no seu conjunto incluirão cerca de três dezenas de mostras de artistas de grande destaque vindos de mais de dez países e regiões. Entre eles, estarão mestres contemporâneos como Xu Bing, Ann Hamilton e Gregor Schneider, que criaram narrativas inovadoras, no intuito de revitalizar locais históricos, explorar o tecido cultural da comunidade e impulsionar o espírito da humanidade.

Entre o Verão e o Outono, Macau transformar-se-á numa cidade de inspiração onde a vida e a arte estão em consonância. Junte-se a nós e seja parte integrante deste evento e embarcando numa emotiva viagem estética pela paisagem urbana da cidade.

“Art Macao” is a city-wide event where the Macao SAR Government joins forces with various sectors to unleash global creativity, converging global creativity into a kaleidoscope of civilizations and intellectual currents. The Biennale is also a major initiative to simultaneously promote cultural and tourist development. Curated by renowned international curator Feng Boyi, “Art Macao: Macao International Art Biennale 2025” revolves around the theme, “Hey, what brings you here?”

The Biennale comprises six exciting sections: the Main Exhibition, Public Art Exhibition, City Pavilion, Special Exhibition, Local Curatorial Project, and Collateral Exhibition. Together, these will present nearly thirty exhibitions highlighting cutting-edge artists from more than ten regions and countries. Featured artists include contemporary masters such as Xu Bing, Ann Hamilton, and Gregor Schneider. They craft innovative artistic narratives, revitalize historical spaces, explore the community’s cultural tapestry, and ignite the spirit of the humanities.

From this summer to autumn, Macao will transform into a city of inspiration where life and art resonate. Join us and embark on an aesthetic journey that weaves through the cityscape and touches the heart.

Olá, que  
Hey, fazes aqui?  
what brings  
you here?

19/07-19/10  
2025

口海  
你幹甚麼來了?

? 主場展 *Exposição Principal*  
*Main Exhibition*

# 公共藝術展 *Exposição de Arte Pública*  
*Public Art Exhibition*

@ 城市館 *Pavilhão da Cidade*  
*City Pavilion*

! 特展 *Exposição Especial*  
*Special Exhibition*

Σ 本地策展計劃 *Projecto de Curadoria Local*  
*Local Curatorial Project*

// 平行展 *Exposição Colateral*  
*Collateral Exhibition*

2025/07/29— 10/15

快樂之泉

多巴胺

DOPAMINE:  
FOUNTAIN OF  
HAPPINESS

澳門威尼斯人  
THE VENETIAN MACAO



**CRAIG & KARL / BIBI LEI / GRAFFLEX /  
HEI LOK / ILYA MILSTEIN / JUN OSON  
/ JONNI CHEATWOOD / SONG ZHOU**



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## 2025 年，金沙中國誠邀您蒞臨 澳門威尼斯人，體驗《快樂之泉多巴胺》藝術盛宴！

匯聚九位國際知名的當代藝術家，跨越亞洲、歐洲、美洲三大洲的達人共同參與創作，匯聚各自風采，以顏料筆觸重新演繹古羅馬神話的永恆之美，並與國際知名《芝麻街》開展為《2025 藝文薈澳》跨越時空的色彩碰撞。在威尼斯人標誌性的歐式建築場景下，展演一場跨國界、跨時空、跨文化的藝術共融之旅。

色彩與神話交織，傳統與當代共鳴。一衆國際藝術家將以獨特的美學視角特製「快樂配方」，充滿驚喜！以最直接的創作方式詮釋「快樂本該純粹」的核心精神——今年盛夏就讓澳門威尼斯人成為你的多巴胺充電站！

## **In 2025, Sands China invites you to visit The Venetian Macao to experience the exhilarating art of Dopamine: Fountain of Happiness!**

This special exhibition brings together 9 renowned contemporary artists from Asia, Europe and America to reinterpret the eternal beauty of ancient Roman mythology in their own creative styles and fuse their artistic ideas with globally renowned *Sesame Street* for a colorful delight for Art Macao 2025. Amid the iconic European-inspired architectural scene of The Venetian Macao, let's embark on a cross-medium, cross-temporal, and cross-cultural artistic journey!

Colors and myths are intertwined, and tradition and the contemporary resonate in harmony. A group of international artists will craft their unique "formula to happiness" that is full of surprises! More than just a visual spectacle, this exhibition embodies the core message that "joy should be pure." This summer, let The Venetian Macao become your ultimate dopamine recharge station!

# 策展序言

## CURATORIAL PREFACE

在當代社會，情緒與心靈的療癒成為全球共同關注的重要議題。藝術不僅限於美學層面的賞析，更成為連結人心、激發情感共鳴的核心媒介。秉持此理念，我們於《藝文薈澳 2025》期間攜手金沙中國策劃《快樂之泉多巴胺》主題藝術展覽，期望透過色彩的力量與藝術的感染力，重新喚起人們對快樂的純粹感知與追求。

本次展覽以多巴胺美學為創作核心，透過鮮明的色彩、無限的想像空間，以及正向情緒的表達，我們希望讓藝術在城市脈絡中自然綻放，與心靈的能量悄然交匯，讓觀眾漫步其中時，能夠自然而然地感受到藝術所帶來的純粹喜悅與內在共鳴。

為此，我們邀請九位來自全球的知名藝術家，攜手深受全齡人士喜愛且充滿情感連結的國際知名《芝麻街》，透過鮮艷飽滿的色彩、具象與抽象交織的視覺語言，打造出真正與大眾相遇的藝術體驗。展品遍佈澳門威尼斯人不同的建築與公共場域，讓藝術脫離傳統畫廊的框架，融入城市的日常生活，每個藝術點位如同一處能量充盈的情感站點，邀請觀眾與作品對話，被色彩喚醒，被角色觸動，被藝術溫柔擁抱。

《快樂之泉多巴胺》不僅僅是一場對多巴胺的視覺詮釋，更是一場融合互動性、美學探索與情感交流的感官實驗。我們深信藝術不僅能引發深思，更能激發快樂，在此快樂之中，觀眾得以找到與自己及他人更深層次的共鳴與歸屬感。

In today's world, emotional and spiritual healing has become a shared global concern. Art is no longer confined to aesthetic appreciation—it has emerged as a vital medium for connecting people and evoking emotional resonance. Embracing this philosophy, we joint hands with Sands China to present the themed exhibition *Dopamine: Fountain of Happiness* during Art Macao 2025, hoping to rekindle a pure sense and pursuit of happiness through the power of color and the emotional impact of art.

This exhibition draws inspiration from dopamine aesthetics, which centers on vivid colors, boundless imagination, and the expression of positive emotions. We aim to let art blossom within the fabric of the city, where it gently meets the quiet pulse of the soul—inviting visitors to wander through and naturally experience the joy and emotional resonance that art can offer.

To realize this vision, we have invited 9 renowned artists from around the world to collaborate with globally renowned *Sesame Street* that is beloved by all-age audiences with deep emotional connection. Through vibrant color palettes and a visual language that blends abstraction and figuration, the exhibition brings art into genuine encounters with the public. Spanning across various architectural and public spaces within The Venetian Macao, the artworks break free from the traditional gallery format and integrate seamlessly into the fabric of everyday city life. Each art installation becomes an emotional station—radiating energy, inviting dialogue, awakening the senses, and offering the audience a tender embrace through art.

*Dopamine: Fountain of Happiness* is not only a visual interpretation of dopamine but also a sensorial experiment that fuses interactivity, aesthetic exploration, and emotional engagement. We firmly believe that art can do more than provoke thought—it can spark happiness. Within this joy, audiences can rediscover deeper connections and a true sense of belonging, both with themselves and with others.

**ARTICROSS:**

# 關於 策展團隊 ABOUT THE CURATORIAL TEAM

ARTICROSS 成立於 2016 年，是一家致力於當代藝術推廣與跨文化合作的專業藝術機構。我們專注於發掘新銳藝術家、推動其在亞洲市場的發展，並策劃具前瞻性的國際藝術項目。

以創新為核心理念，ARTICROSS 採取多元策略支持藝術創作與文化交流，為大眾呈現突破性的藝術體驗。我們跨越藝術、文化與科技的邊界，持續推動藝術生態的演進，探索藝術與城市空間的互動可能。

從上海、北京、澳門、香港，到東京、倫敦、首爾、泰國、杜拜，ARTICROSS 的足跡遍佈全球主要文化樞紐，累積了豐富的國際項目策劃經驗。如今，我們正融合全球實踐，構建一個連結東西方的創新藝術網絡。

# ARTICROSS:

Established in 2016, ARTICROSS is a professional art institution committed to advancing contemporary art and fostering cross-cultural dialogue. With a focus on identifying and supporting emerging artists, ARTICROSS organizes and curates forward-thinking international projects and facilitates their growth across Asian markets and beyond.

With innovation at our core, we employ multidisciplinary strategies to support artistic creation and cultural exchange, delivering groundbreaking art experiences to the public. ARTICROSS transcends boundaries between art, culture, and technology, continuously evolving the art ecosystem while exploring new dialogues between art and urban spaces.

With a global footprint spanning Shanghai, Beijing, Macao, and Hong Kong to Tokyo, London, Seoul, Thailand and Dubai, ARTICROSS has cultivated a rich body of experience in international programming across the world's most vibrant cultural capitals. Today, we draw on these global perspectives to build an innovative, future-facing art network that connects East and West.

# 展覽主題與理念

## EXHIBITION THEME & PHILOSOPHY

特展《快樂之泉多巴胺》  
由國際知名藝術組合 Craig & Karl 領銜，  
聯手國際知名《芝麻街》，共同打造  
跨越文化與世代的多巴胺藝術盛宴。

As a special exhibition of Art Macao 2025,  
Dopamine: Fountain of Happiness will be led  
by internationally acclaimed artist duo Craig &  
Karl, who will reinterpret the globally renowned  
*Sesame Street* through a cross-cultural and  
intergenerational artistic dialogue.

本次展覽呈現三大亮點：

● **以斑斕色彩傳遞快樂密碼：**Craig & Karl 運用標誌性高飽和色彩美學、精巧幾何構圖與前沿當代視覺語彙，全新詮釋《芝麻街》，深度探索快樂本源。

● **多元形式迸發火花：**匯聚多位藝術家的抽象表現、具象寫實、裝置藝術等多種形式，全方位展現《芝麻街》與當代藝術融合激發的無限可能，形成多元藝術對話。

● **城市空間藝術創新：**延續澳門「藝術 + 城市」的策展理念，構建藝術與公共空間全新互動模式。

它不僅是帶來愉悅視覺體驗的「快樂盛宴」，更是跨越國界、連接世代的藝術交流互鑑之旅，讓藝術點亮心情，使笑容成為最動人創作，引領快樂不斷湧現。

Three highlights of this exhibition:

● **Convey the joy-producing power of dopamine through colorful art:** Craig & Karl will showcase their signature highly saturated color-pop aesthetics, employing geometric compositions and contemporary visual language to reinterpret *Sesame Street* and convey pure happiness.

● **Multidimensional creative dialogues:** The exhibition will feature a wide array of artistic styles from its various artists, including abstract expressionism, figurative realism, and installation art, highlighting the vast possibilities of contemporary art in synergy with *Sesame Street*, forming a diverse artistic dialogue.

● **Innovative urban aesthetics:** Extending Macao's curatorial vision of "Art + City," the exhibition will redefine the interaction between art and public spaces, fostering new forms of engagement.

This exhibition is not just a "joyful feast" with a captivating visual experience, it is also a journey of artistic exchange that transcends borders and generations – brightening your mood with art, making you smile to become the most beautiful creation, and leading you to the origin of happiness.

# 關於《芝麻街》

## ABOUT SESAME STREET

《芝麻街》由具全球影響力的非營利組織「芝麻工作室」製作，是兒童電視節目的先驅，五十多年來以「寓教於樂」的方式陪伴無數孩子成長。1969 年開播時，創辦團隊便突破性地運用當時新興的電視媒體，通過嚴謹設計的課程、創新的布偶角色（如艾摩、甜餅怪和大鳥），幫助兒童在認知、健康和社交能力上全面發展。

作為電視史上獲獎最多的節目，榮獲 245 座艾美獎的《芝麻街》不僅教授識字與算術，更培養同理心、健康習慣等生活技能。其內容與全球夥伴合作在地化，觸及 150 多個國家，經典角色風靡全年齡觀眾。節目更延伸至線下教育、互動體驗和授權商品等領域，持續以創意推動兒童發展。



Produced by the globally impactful nonprofit Sesame Workshop, *Sesame Street* is pioneering children's television program that has been educating and entertaining generations of children for over 50 years. When it premiered in 1969, its creative team revolutionized early education by leveraging television, combining rigorously researched curriculum with innovative characters like Elmo, Cookie Monster and Big Bird, to holistically develop children's cognitive, health, and social skills.

As the most awarded TV show in history with a total of 245 Emmy awards, *Sesame Street* not only teaches literacy and numeracy but also fosters life skills like empathy and healthy habits. Its content is localized through global partnerships, reaching 150+ countries, with iconic characters beloved by audiences of all ages. The show has further expanded into offline education, interactive experiences, and licensed products, continuing to drive child development through creativity.

### 關於《芝麻工作室》

#### About Sesame Workshop

芝麻工作室是《芝麻街》等衆多知名節目背後具有全球影響力的非營利組織。五十餘年來，我們始終致力將教育、媒體與研究相結合，通過創造充滿歡樂的體驗來啓迪心智、溫暖人心，賦能每一代兒童以建設更美好的世界。從備受歡迎的角色到家喻戶曉的節目，從豐富的主題活動到多元的傳播渠道，我們爲 150 多個國家的家庭帶來寓教於樂的節目內容，並始終踐行「讓孩子更聰明、更強健、更友善」的使命。

Sesame Workshop is the global impact nonprofit behind Sesame Street and so much more. For over 50 years, we have worked at the intersection of education, media, and research, creating joyful experiences that enrich minds and expand hearts, all in service of empowering each generation to build a better world. Our beloved characters, iconic shows, outreach in communities, and more bring playful early learning to families in more than 150 countries and advance our mission to help children everywhere grow smarter, stronger, and kinder.



# 繽紛艾摩

## SPLASHY ELMO



玻璃鋼 Fibreglass  
170 (W) x 450 (L) x 180 (H) CM  
2025

此為金沙中國攜手策展團隊為《快樂之泉多巴胺》創作全球唯一的大型藝術雕塑，把《芝麻街》角色艾摩 (Elmo) 換上多巴胺色彩，轉化為一位自帶繽紛色彩、充滿童趣與傳遞歡樂的大使。他以一種親暱愜意的姿態伏在澳門威尼斯人戶外廣場，歡迎著每一位訪客。

This one-of-a-kind large-scale art installation was specially created by Sands China and the curatorial team for Dopamine: Fountain of Happiness. It reimagines the beloved *Sesame Street* character Elmo in vibrant dopamine-inspired hues, transforming him into a cheerful ambassador of color, joy, and childlike wonder. Sprawled comfortably across the Outdoor Lagoon area of The Venetian Macao, Elmo happily greets and welcomes every visitor with warmth and playfulness.



# 焦點 藝術家 FEATURED ARTIST

「對我們而言，多巴胺代表將平凡瞬間轉化為充滿喜悅的非凡時刻。」

Craig & Karl 作為享譽國際的藝術家雙人組，是由 Craig Redman (b.1978，澳洲出生，現居紐約) 與 Karl Maier (b.1978，澳洲出生，現居倫敦) 組成。他們活躍於紐約與倫敦之間，是當代藝術與設計領域中最具辨識度與創造力的組合之一。

自 2011 年創立同名品牌以來，他們的作品橫跨插畫、動畫、空間裝置、產品包裝、專輯封面與品牌形象等多個領域，持續打破藝術與設計之間的邊界。他們與 Apple、Google、Prada、Nike、Chanel、Vogue、The New Yorker 等頂尖品牌與國際機構展開深度合作，展現了極高的專業水準與影響力。Craig & Karl 的創作曾在巴黎的 Musée de la Publicité、雅典的 Onassis Cultural Centre、墨西哥的當代藝術博物館 (Museum of Contemporary Art) 等國際展館展出，廣受全球藝術圈與設計界的肯定。

即使身處不同國家，他們依然保持日常遠距創作，以高度協作的模式推動一系列兼具藝術性與話題性的作品。他們筆下的世界充滿色彩與生命力，是對當代視覺文化最鮮明、最具代表性的詮釋之一。

# CRAIG &

# “Dopamine, for us, is about turning the ordinary into joyful, extraordinary moments.”

Craig & Karl are an internationally renowned artist duo composed of Craig Redman (b. 1978, born in Australia, currently based in New York) and Karl Maier (b. 1978, born in Australia, currently based in London). Based respectively in New York and London, they are among the most distinctive and imaginative creative partnerships in contemporary art and design.

Since forming their namesake brand in 2011, their prolific output has spanned illustration, animation, spatial installations, product packaging, album covers, and brand identities, constantly pushing the boundaries between art and design. They have collaborated with some of the world's leading brands and institutions, including Apple, Google, Prada, Nike, Chanel, Vogue, and The New Yorker, showcasing an extraordinary level of professionalism and influence. Their works have been exhibited at major international institutions such as the Musée de la Publicité in Paris, the Onassis Cultural Centre in Athens, and the Museum of Contemporary Art in Mexico City—earning widespread recognition and acclaim from both the global art world and the design industry.

Despite living in different countries, they maintain a close and dynamic remote collaboration, consistently delivering projects that blend artistic merit with cultural relevance. Their colorful, energetic universe offers one of the most vivid and iconic interpretations of today's visual culture.



# KARL

# CRAIG & KARL

「Craig & Karl」是兩位來自美國洛杉磯的藝術家，他們在 1990 年代開始合作，以幽默、諷刺和社會批判為主題，創作出許多令人印象深刻的作品。他們的創作風格獨特，常常結合文字、圖像和裝置藝術，探討當代社會的種種現象。他們的創作風格獨特，常常結合文字、圖像和裝置藝術，探討當代社會的種種現象。

## 主要成就

曾獲《紐約時報》、《Vogue》與《Wallpaper》雜誌等國際知名媒體專題報導  
當代藝術與設計領域中最具辨識度與想像力的創意合作之一  
於 2011 年 D&AD 大獎中，榮獲插畫設計類別的 Wood Pencil 獎項  
曾於巴黎、雅典與墨西哥等地的美術館與文化中心展出  
合作品牌包括 LVMH、Google、Nike、Apple、Vogue、Microsoft、Converse、MTV 等

## 藝術博覽會、展覽與活動

2024.03.12–05.26  
《Duality》，時代美術館（個展），北京

2023.07.19–11.12  
《Inside-Out》，K11（個展），廣州

2023.06.04–10.05  
《Mini Golf》，Canary Wharf（個展），倫敦

2017.10.03–10.31  
《Hi Spirits》，樂天世界塔（個展），首爾

KEY ACHIEVEMENTS

- Featured by renowned publications and media outlets such as The New York Times, Vogue, and Wallpaper Magazine
- The most distinctive and imaginative creative partnerships in contemporary art and design
- Won the D&AD Wood Pencil in the Illustration for Design category at the 2011 D&AD Awards
- Exhibited at museums and cultural centers worldwide, including in Paris, Athens, and Mexico
- Worked with brands like LVMH, Google, Nike, Apple, Vogue, Microsoft, Converse, MTV, etc

ART FAIRS, EXHIBITIONS & EVENTS

- 2024.03.12-05.26  
"Duality", Times Art Museum (solo), Beijing
- 2023.07.19-11.12  
"Inside-Out", K11 (solo), Guangzhou
- 2023.06.04-10.05  
"Mini Golf", Canary Wharf (solo), London
- 2017.10.03-10.31  
"Hi Spirits", Lotte World Tower (soul), Seoul

作品介紹 THE ARTWORKS

你好  
HI



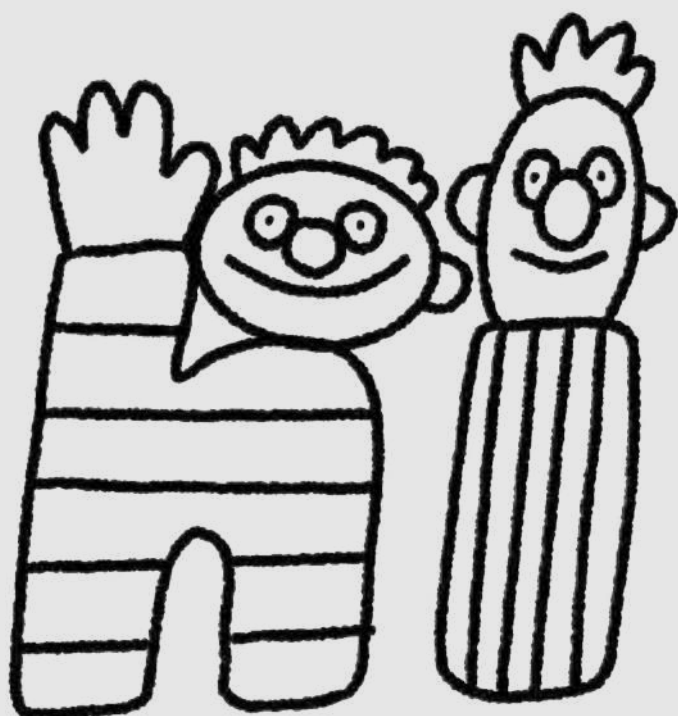
由國際知名藝術家雙人組 Craig & Karl 設計的《你好》充氣雕塑，以《芝麻街》角色厄尼 (Ernie) 和伯特 (Bert) 為創作靈感，將兩位性格鮮明又深受喜愛的角色巧妙轉化為字母 “H” 與 “I”，象徵熱情友好的問候。藝術家延續其一貫的大膽用色與幽默視覺語言，打造出兼具視覺衝擊與溫暖親和力的巨型裝置。

該作品設置於澳門威尼斯人正面陽台上，作為「藝文薈澳 2025」的迎賓裝置，透過角色形象與文字的結合，向來訪觀眾傳遞出充滿童趣與善意的歡迎訊號。

《你好》不僅是藝術創作，更是一種空間溝通語言，展現 Craig & Karl 在角色重構、字型設計與公共藝術應用上的獨到手法與創造力，為城市帶來一抹亮麗又溫暖的藝術風景。

Designed by Craig & Karl, the inflatable sculpture "HI" draws inspiration from the beloved *Sesame Street* characters Ernie and Bert. The duo cleverly transforms these two iconic personalities into the letters "H" and "I", symbolizing a warm and friendly greeting. Staying true to their signature style, the artists employ bold colors and a playful visual language to create a striking large-scale installation that radiates both vibrancy and charm.

Installed on the front balcony of The Venetian Macao, this piece serves as the welcoming artwork for Art Macao 2025. By blending character design with typographic form, the sculpture delivers a whimsical and heartfelt message to visitors from the very first glance. More than just a playful creation, "HI" functions as a form of spatial communication—demonstrating Craig & Karl's distinctive approach to character reinterpretation, type-based design, and public art. It brings a burst of joyful color and warmth to the urban landscape, setting a delightful tone for the entire exhibition.



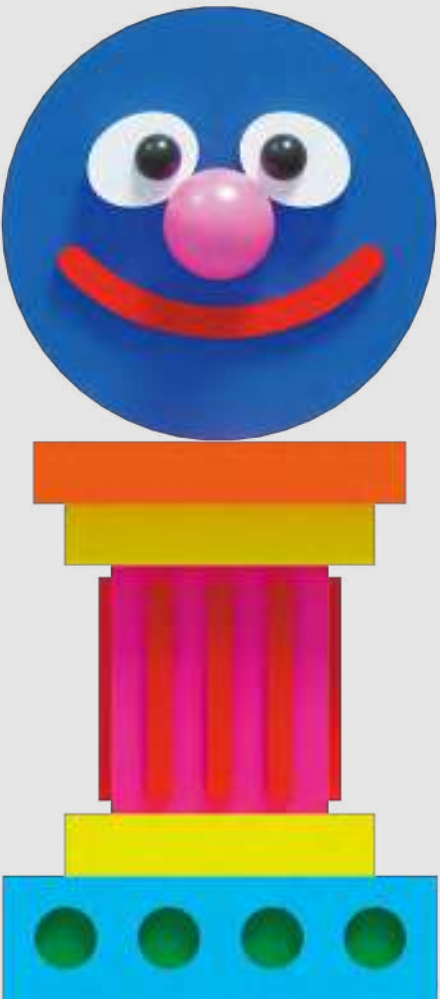
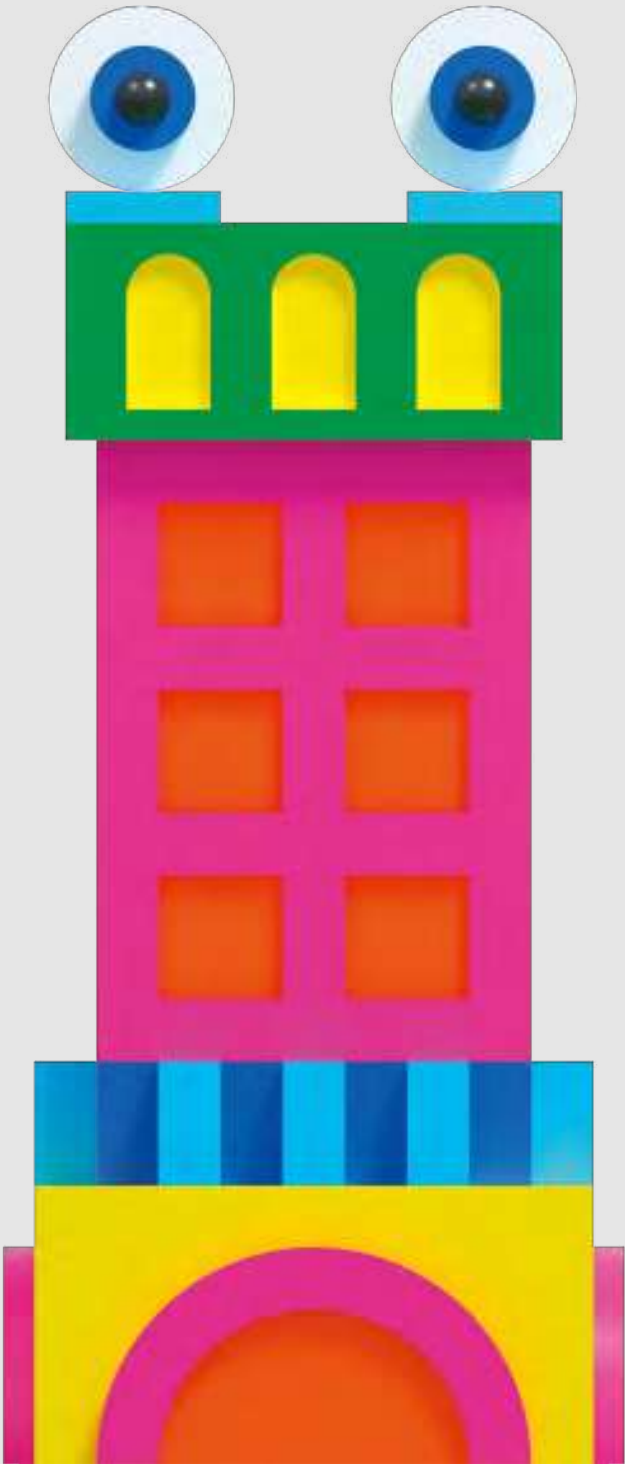
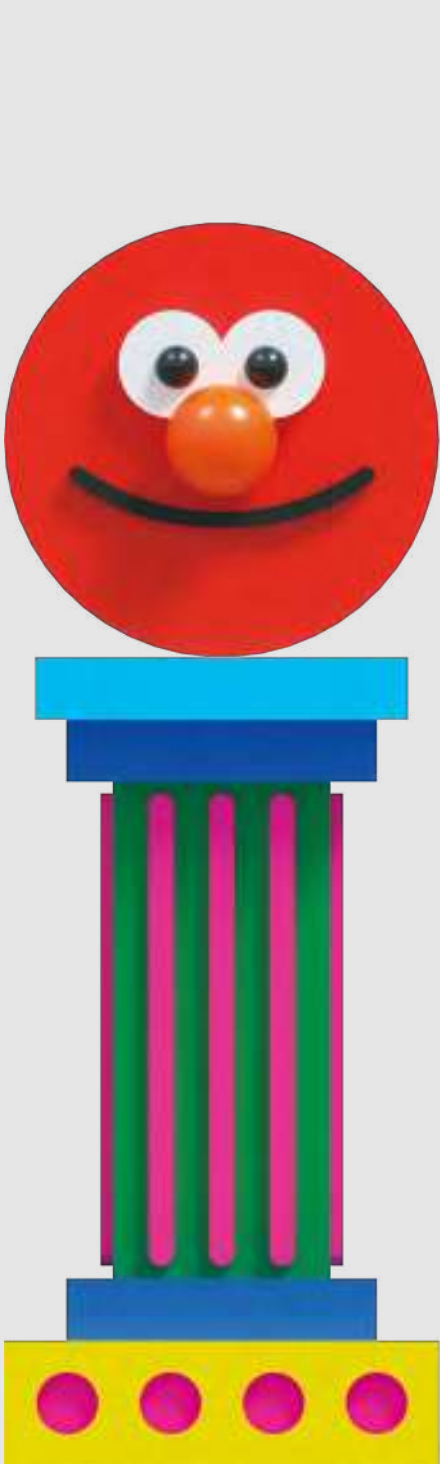


氣膜裝置 Inflatable  
(Left) 130 (L) x 200 (H) CM  
(Right) 63 (L) x 200 (H) CM  
2025



# 歡樂四重奏

## WELCOME PARTY



由 Craig & Karl 設計的作品《歡樂四重奏》，以澳門及威尼斯人建築語彙為靈感，融合古典羅馬柱的形式，並以其標誌性的幾何圖樣與繽紛色彩重新演繹歷史建築，呈現出「新舊交融」的當代藝術視角。

作品不僅致敬城市的演變，也加入擬人化角色元素，增添互動性與趣味性，讓觀眾在與雕塑互動的同時，思考建築與我們生活之間的關係。

這件雕塑透過歡樂、奇想與色彩交織的語言，將多元靈感融會貫通，轉化為一件兼具觀賞性與啟發性的公共藝術作品，完美體現《快樂之泉多巴胺》的精神核心——在日常中發現快樂，並用創意與連結豐富城市生活。

The Welcome Party sculptures by Craig & Karl draw from the architectural heritage of Macao and The Venetian Macao, blending the timeless elegance of classical Roman columns with the duo's bold use of color, geometry, and visual wit. This reinterpretation offers a playful yet thoughtful dialogue between past and present, tradition and transformation.

This fusion of old and new offers a contemporary artistic perspective that pays homage to the city's evolution. The addition of personified character elements brings a sense of whimsical engagement, inviting visitors to interact with the sculpture and reflect on the relationship between architecture and everyday life.

Through a joyful and imaginative lens, the sculptures bring together diverse cultural and visual inspirations into a dynamic, unexpected, and uplifting public artwork—perfectly embodying the essence of "Dopamine: Fountain of Happiness", where creativity sparks connection and delight in everyday life.



玻璃鋼、不鏽鋼 Fibreglass, Stainless Steel

① 70 (L) x 200 (H) CM

② 100 (L) x 235 (H) CM

③ 70 (L) x 160 (H) CM

④ 100 (L) x 210 (H) CM

2025

# 歡樂四重奏

## WELCOME

## PARTY



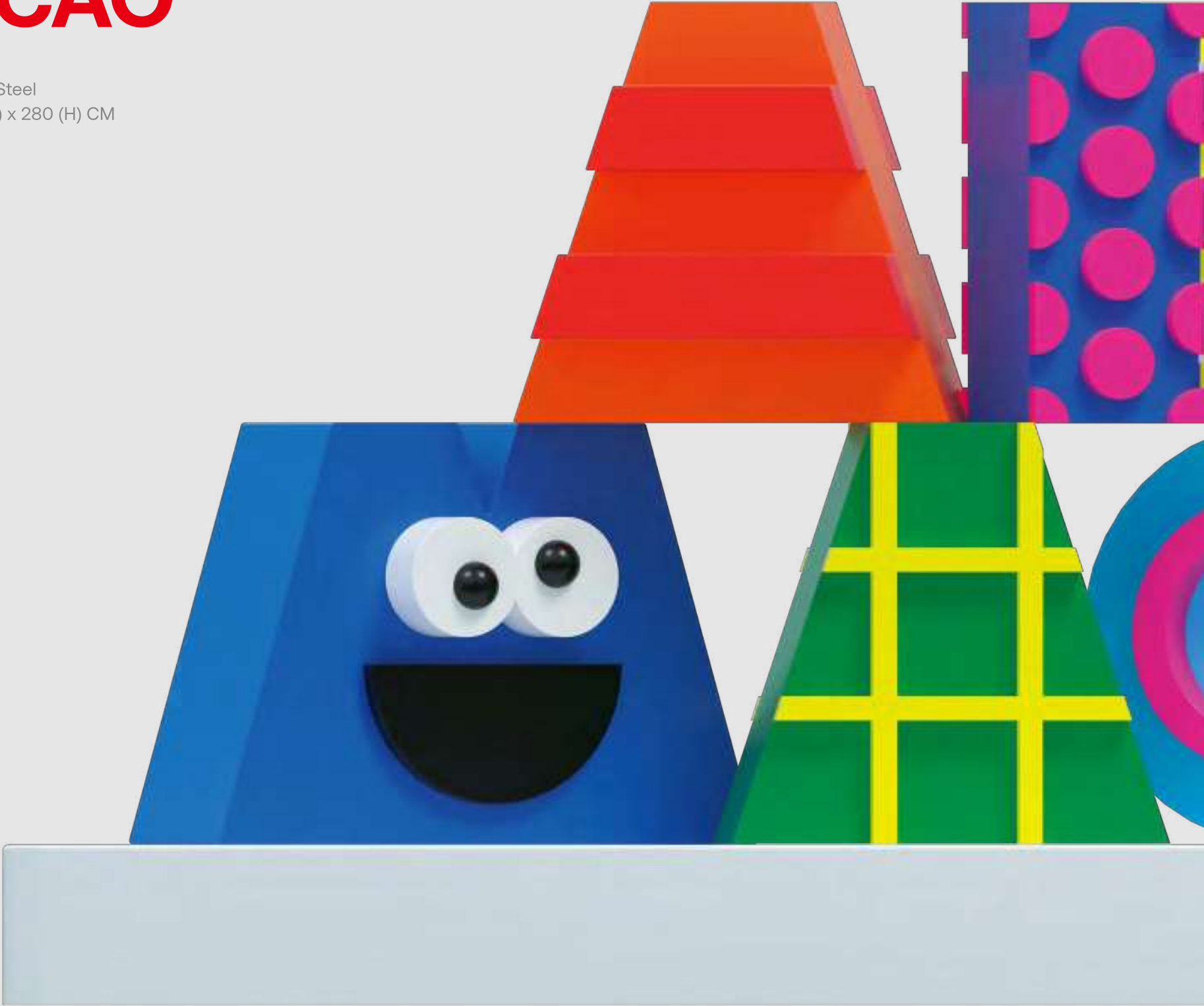


# 藝文薈澳

## ART FOR

### MACAO

不鏽鋼 Stainless Steel  
250 (W) x 600 (L) x 280 (H) CM  
2025





# 藝文薈澳 ART FOR MACAO

《藝文薈澳》大型藝術裝置由 Craig & Karl 設計，以其標誌性的鮮明色彩與幾何圖樣詮釋活潑、歡樂的視覺語言，並巧妙結合《芝麻街》角色，增添作品的趣味性與親和感。

以“ART MACAO”作為主體，不僅清晰標示出作品與「藝文薈澳」的聯繫，更進一步彰顯藝術與城市之間的緊密關係，彷彿成為城市文化與藝術自信的象徵。

此裝置不僅是觀賞性強的藝術作品，更是一座可供互動、拍照的公共藝術地標，吸引市民與遊客在輕鬆愉快的氛圍中參與藝術，體現 "Art for All" 的理念，亦呼應藝文薈澳所倡導的開放、多元與包容精神。

The large-scale "ART FOR MACAO" installation is created by Craig & Karl, showcasing their signature vibrant color palette and geometric motifs to express a lively, joyful visual language. Playfully incorporating beloved *Sesame Street* characters, the piece is infused with charm and approachability.

Using "ART MACAO" as the central visual element, the work not only clearly identifies its connection to the Art Macao 2025, but also highlights the close relationship between art and the city.

More than a visually striking artwork, the installation serves as an interactive public landmark that invites residents and visitors alike to engage with art in a relaxed and joyful setting. It embodies the spirit of "Art for All", and echoes the values of openness, diversity, and inclusiveness championed by Art Macao.

# 新雙子星 NEO DEUS



《新雙子星》雕塑融合了 Craig & Karl 標誌性的流行色彩美學與幽默視覺語彙，靈感來自《芝麻街》中充滿童趣與合作精神的角色雙頭怪 (Two-Headed Monster)，並結合古羅馬神話中象徵雙重視角、手足情誼與守護力量的雙子神，構築出一件橫跨神話與流行文化的當代表述。

作品以鮮明飽和的色彩與充滿張力的具象造型，傳遞出「快樂」與「合作」的主題，在充滿童趣的外觀之下，蘊含深層的人際關係思考與文化象徵轉譯。這件雕塑如同一場關於神話符號與當代設計語言的奇幻對話，不僅喚起觀眾對於童年與連結的記憶，也體現 Craig & Karl 一貫鮮明、幽默且充滿想像力的創作風格，是一件兼具視覺震撼與思辨趣味的公共藝術作品。

The sculpture *Neo Deus* blends Craig & Karl's signature pop color aesthetics and playful visual language. Drawing inspiration from *Sesame Street*'s character Two-Headed Monster, known for its childlike charm and spirit of cooperation, the piece also references the Dioscuri—the divine twins of Roman mythology who symbolize dual perspectives, brotherhood, and protection. The result is a contemporary artistic expression that bridges mythology and pop culture.

Rendered in bold, saturated colors and dynamic figurative forms, the sculpture conveys themes of joy and collaboration. Beneath its whimsical surface lies a deeper reflection on human relationships and symbolic reinterpretation. This work becomes a fantastical dialogue between mythological archetypes and contemporary design language. Evoking memories of childhood and connection, it exemplifies Craig & Karl's consistently vibrant, witty, and imaginative creative style—a public artwork that captivates visually while also inviting thoughtful engagement.

TWO HEADED MONSTER

+

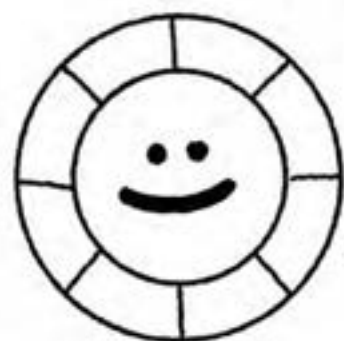
ROMAN CENTURION

+

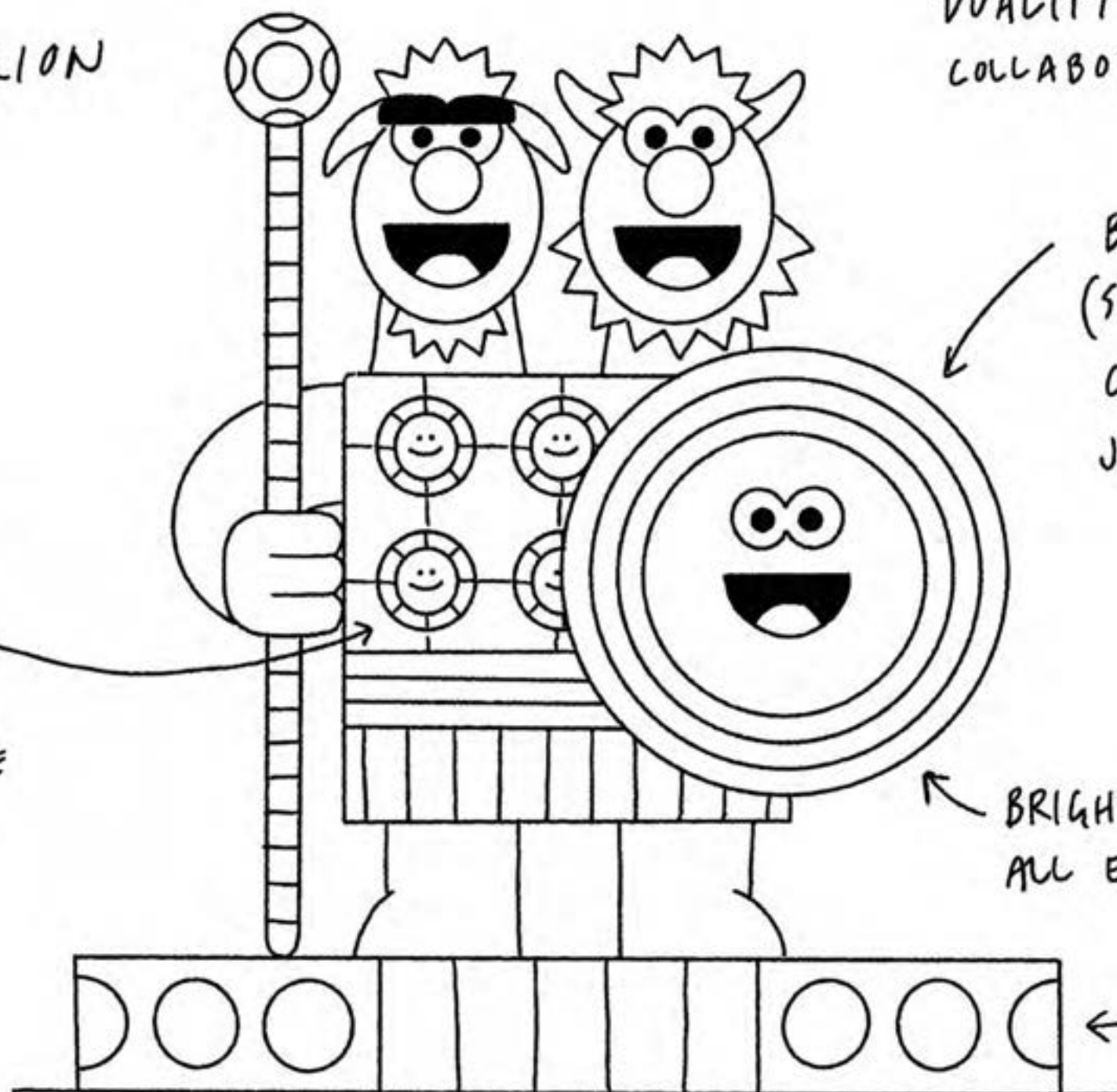
DOPAMINE

FRIENDLY +  
WELCOMING

TWO HEAD  
DUALITY  
COLLABO



MEDALLIONS ARE  
HAPPY FACES



BRIGHT  
ALL E

DS =

RATION

BATTLE ELEMENTS  
(SHIELD + ARMOUR)

CHANGED TO REFLECT  
LOY + COOPERATION

T COLOURS FOR  
ELEMENTS

— CIRCULAR  
PLINTH

CK 25

古羅馬神祇雙子神：

羅馬的守護神，視為勇敢、忠誠和友誼的象徵，  
代表雙重視角與兄弟情誼。

《芝麻街》角色雙頭怪：

象徵合作精神與溝通互動。

Ancient Roman deity *Dioscuri* —

symbolizes dual perspectives and brotherhood

Sesame Street character *Two-Headed Monster* —

represents collaboration and communication



玻璃鋼 Fibreglass  
220 (H) (180 figure + 40 pedestal) CM  
2025



# 幸福之泉 LOVE STRUCK



這件由 Craig & Karl 設計的《幸福之泉》裝置靈感源自羅馬噴泉，向澳門威尼斯人建築的歷史背景致意，從歷史中汲取靈感，並融入現代語境重新演繹，打造出一座兼具視覺美感與象徵意涵的公共藝術作品。

歷史上，噴泉象徵著繁榮與希望，是人們聚集、交流與祈願的場所。此作品重新詮釋這一傳統，承載著「奇蹟」、「發現」與「好運」的寓意。裝置中央是一位可愛的丘比特角色，以輕鬆俏皮的方式致敬古羅馬神話，傳遞「連結」與「美好願望」的主題，為觀眾帶來好運與祝福。

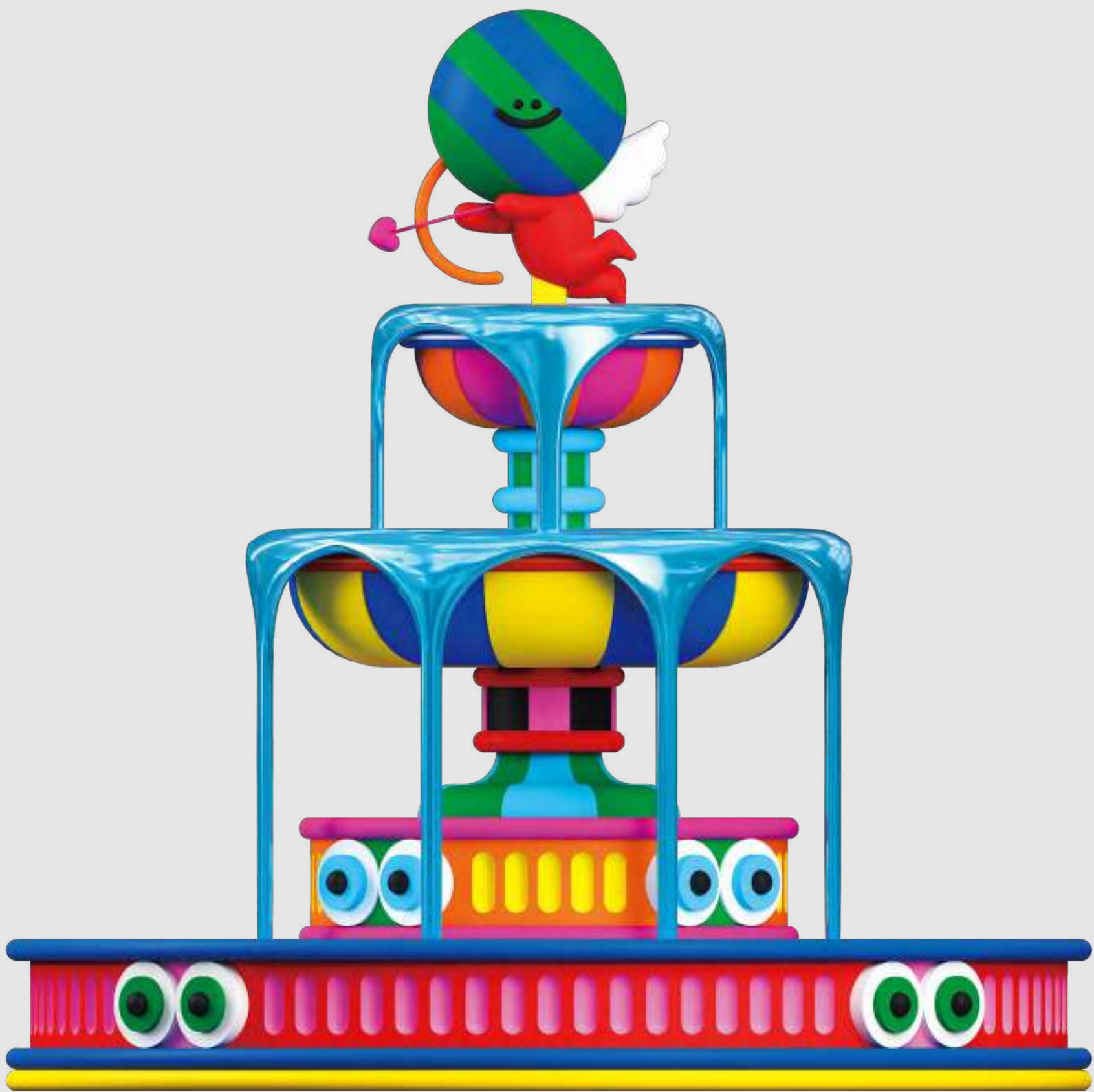
作品延續藝術家於 Island 系列中所發展的創作語彙與製作手法，透過鮮明色彩與水景的結合，將古典意象轉化為具有當代趣味與溫度的藝術體驗。

Love Struck by Craig & Karl draws inspiration from Roman fountains, paying tribute to the architectural heritage of The Venetian Macao. Drawing from history while reinterpreting it through a contemporary lens, the work becomes a piece of public art that balances visual beauty with symbolic meaning.

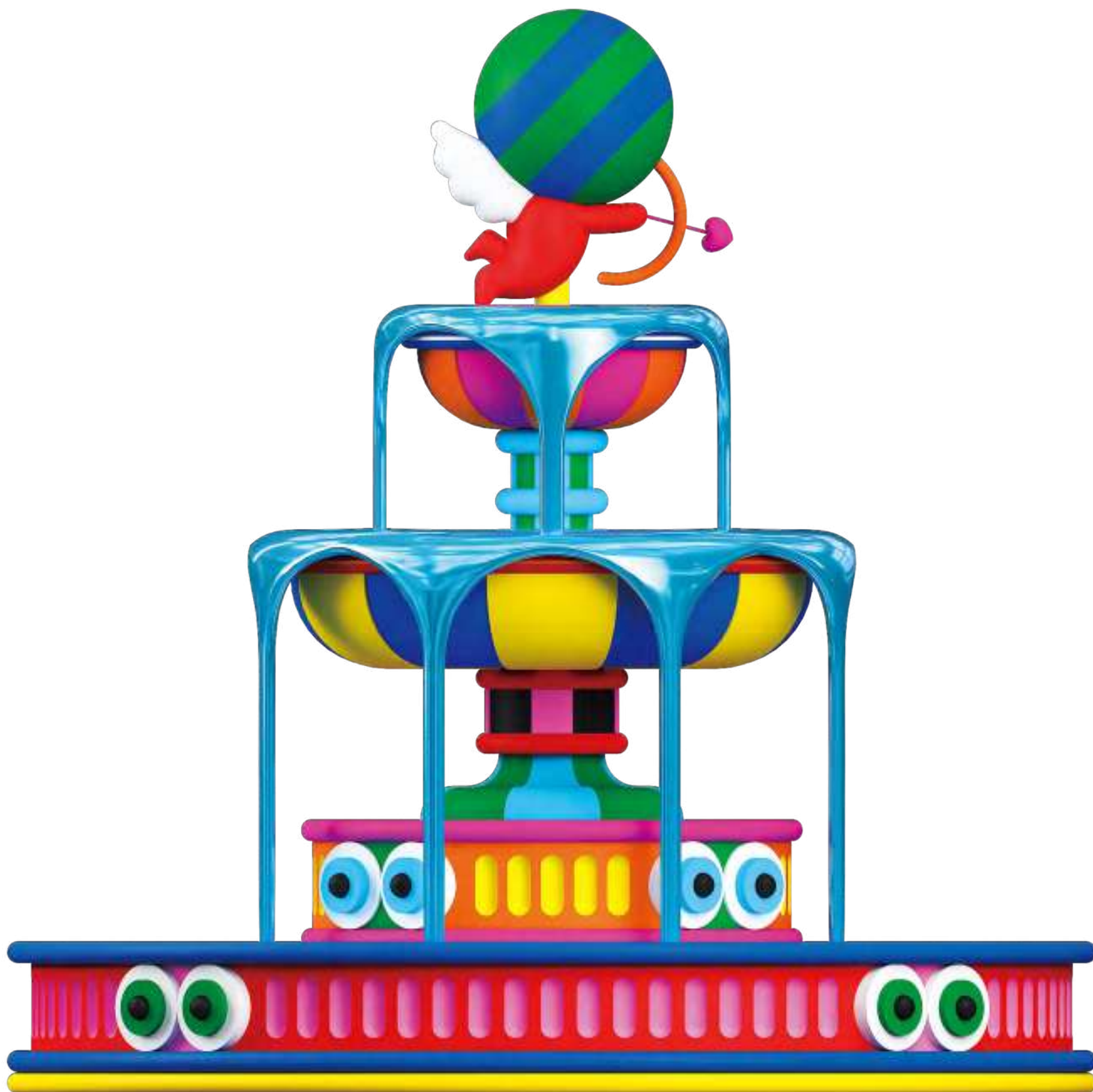
Historically, fountains have represented prosperity and hope—serving as communal spaces where people gather, communicate, and make wishes. This installation reimagines that tradition, embodying notions of wonder, discovery, and good fortune. At the center of the piece stands a charming cupid figure, playfully referencing Roman mythology and conveying themes of connection and heartfelt wishes, bringing blessings and joy to those who engage with it.

The work continues the visual language and fabrication techniques developed in the artists' Island series—merging vivid colors with dynamic water elements to transform classical symbols into a contemporary art experience rich with warmth and playfulness.





玻璃鋼 Fibreglass  
250 (W) x 250 (L) x 250 (H) CM  
2025



國際  
藝術家聯乘  
專章

INTERNAT  
ARTIST CR  
SHOWCAS

七位參展藝術家簡介  
及風格介紹

INTRODUCTION OF  
THE 7 PARTICIPATING  
ARTISTS

IONAL  
ROSSOVER  
SE

# 李綺婷 BIBI LEI

「畫畫時，我唔使諗太多，手指一郁，顏色就帶我走，嗰陣時腦入面充滿 dopamine。」

Bibi Lei 李綺婷（b.1985，澳門出生，葡中混血，現居東京）是一位迅速崛起的當代藝術家，以其夢幻童趣、色彩斑斕的繪畫風格在國際藝壇嶄露頭角。她自學成才，以直覺和手作畫，筆下常出現象徵純真與勇氣的「勇敢女孩」角色，穿梭於一個充滿希望與童心的幻想世界。她視藝術創作為一個自我演化的宇宙，透過色彩、能量與情感傳遞生命的純粹與力量。

Bibi 是首位也是最年輕的澳門出生藝術家在倫敦蘇富比拍賣創下成交紀錄，作品以高出估價193%的價格成交，成為澳門藝術界的重要里程碑。同時，她亦是首位參展 Art Basel Week 期間 Art Miami 的澳門女性藝術家。自2022年起，她的藝術事業迅速成長，作品受到日本、歐美及亞洲藏家的高度關注，在短短兩年間，已於12個國際城市（包括紐約、巴黎、倫敦、洛杉磯、東京、首爾、香港等）舉辦展覽，成為亞洲最受矚目的新銳藝術家之一。

Bibi Lei 的創作深受童年經歷影響，她在葡萄牙與擅長彩繪陶瓷的祖母共度時光，從小便沉浸於色彩的世界中。成為母親之後，她的創作熱情被重新點燃，並勇敢移居東京專注藝術發展，展現了她藝術與人生的雙重重生。

**“When I paint, I don’t think too much. Once my fingers move, the colors take over—and my brain just fills with dopamine.”**

Bibi Lei (b. 1985, born in Macao, of Portuguese-Chinese descent, currently based in Tokyo) is a rapidly emerging contemporary artist who has garnered international attention for her whimsical and vividly colorful painting style. A self-taught artist, she paints intuitively with her hands, often portraying a recurring character—the "Brave Girl"—who symbolizes innocence and courage, journeying through a dreamlike world filled with hope and childlike wonder. For Bibi, artistic creation is a process of self-evolution, where color, energy, and emotion come together to convey the purity and power of life.

Bibi became the first and youngest artist from Macao to achieve a sale record at Sotheby’s London, with her work selling at 193% above the estimated price, marking a significant milestone for the Macao art scene. She is also the first female artist from Macao to exhibit during Art Basel Week at Art Miami. Since 2022, her career has grown rapidly, attracting the attention of collectors across Japan, Europe, and Asia. In just two years, she has exhibited in 12 international cities, including New York, Paris, London, Los Angeles, Tokyo, Seoul, and Hong Kong, establishing herself as one of Asia’s most promising emerging artists.

Bibi’s artistic vision is deeply shaped by her childhood, especially the time she spent in Portugal with her grandmother, who specialized in painting ceramics. Immersed in a world of colors from an early age, her creativity was later reignited after becoming a mother. She then made the bold move to Tokyo to fully dedicate herself to her artistic journey—an act that represents both a personal and creative rebirth.



# 李綺婷

## BIBI LEI



### 主要成就

- 首位、亦是最年輕在蘇富比拍賣創下紀錄的澳門當代藝術家
- 首位參展 2023 年 Art Basel 周 Art Miami 的澳門女性藝術家
- 首位於短短兩年間，在紐約、邁阿密、洛杉磯、巴黎、倫敦、布魯塞爾、東京、首爾、釜山、台北、上海及香港等 12 個國際主要城市展出的澳門藝術家
- 作品被日本葡萄牙大使館收藏
- 曾參與多個國際知名藝術博覽會，包括：Art Miami、KIAF 首爾、Art Central 香港
- 曾於多個博物館與學術機構展出，包括：日本葡萄牙大使館、京都市立美術館別館、香港大學
- 作品被來自摩納哥、沙特阿拉伯、杜拜、泰國及印尼等地的皇室成員收藏

### 藝術博覽會、展覽與活動

- 2025.04.22 - 04.27  
《Art Jakarta》，Srisasanti畫廊（藝博聯展），雅加達
- 2025.03.26 - 03.30  
《Art Central》，Artify畫廊（藝博聯展），香港
- 2025.02.10-03.07  
《Casa Das Andorinhas》，葡萄牙駐日本大使館（個展），東京
- 2025.01.11-02.05  
《Majestic Lotus》，Volery畫廊（個展），杜拜
- 2024.09.04-09.08  
《KIAF Seoul》，SM畫廊（藝博聯展），首爾
- 2023.08.24-09.30  
《Bloombaya》，Ross+Kramer畫廊（個展），紐約

KEY ACHIEVEMENTS

- The first & youngest Macao-born contemporary artist to have an auction record at Sotheby's
- The first Macao-born female artist to exhibit at Art Miami in Art Basel Week 2023
- The first Macao-born artist to exhibit in 12 major international cities within just two years
- Work collected by the Embassy of Portugal in Japan
- Participated in renowned international art fairs, including: Art Miami, KIAF Seoul, Art Central Hong Kong
- Exhibited at museums and institutions, including: Embassy of Portugal in Japan, Kyoto Municipal Museum of Art Annex, The University of Hong Kong
- Works have been collected by royal family members from Monaco, Saudi Arabia, Dubai, Thailand, and Indonesia

ART FAIRS, EXHIBITIONS & EVENTS

- 2025.04.22 - 04.27  
“Art Jakarta”, Srisasanti Gallery, (Artfair Group) Jakarta
- 2025.03.26 - 03.30  
“Art Central”, Artify Gallery (Artfair Group) Hong Kong
- 2025.02.10-03.07  
“Casa Das Andorinhas”, Embassy of Portugal in Japan (Solo), Tokyo
- 2025.01.11-02.05  
“Majestic Lotus”, Volery Gallery (Solo), Dubai
- 2024.09.04-09.08  
“KIAF Seoul”, SM Fine Art Gallery (Artfair Group), Seoul
- 2023.08.24-09.30  
“Bloombaya”, Ross+Kramer Gallery (Solo), New York

作品介紹 THE ARTWORKS

# 純真箭友 THE ARROW OF PURE HEART

李綺婷 BIBI LEI





這座雕塑融合了東西方神話與童話元素，透過三個角色——來自西方魔法傳統的《芝麻街》角色艾比 (Abby)、來自東方的小仙女 BibiFa，以及古羅馬愛神丘比特——象徵愛與勇氣的跨文化對話。雕塑展現艾比與 BibiFa 化身愛與勇氣之使者，漂浮於空中，共譜童真與信念的魔法瞬間。作品呈現兩位少女在澳門這座東西文化交匯之地的相遇，化身為新的丘比特形象，展現友情、平衡與和諧的力量，她們共同創造了一個充滿愛與幻想的療癒世界。雕塑不僅傳達了童真與神話的融合，也深刻反映了藝術家 Bibi Lei 本身作為澳門葡中混血兒的文化身份，讚頌跨文化連結、女性力量及信念的變革魔力。

This sculpture blends elements of Eastern and Western mythology and fairy tales through three characters—Abby from the Western magical tradition of Sesame Street, BibiFa — the little fairy from the East, and Cupid — the Roman god of love: a cross-cultural dialogue symbolizing love and courage. The sculpture presents Abby and BibiFa as messengers of love and courage, floating gracefully in a magical moment of innocence and belief. The artwork depicts the encounter of two young girls in Macao, a city where Eastern and Western cultures converge. Transformed into new representations of Cupid, they embody the power of friendship, balance, and harmony, together creating a healing world filled with love and imagination. The sculpture not only conveys the fusion of innocence and myth but also deeply reflects artist Bibi Lei's own identity as a Portuguese-Chinese Macanese, celebrating cross-cultural connection, feminine strength, and the transformative magic of belief.

LOVE



heart shaped  
hair tie

The Arrow  
of Pure Heart

pink lotus hair

Abby

Original  
color  
tone

B.P.H have

Similar freckles

Iridescent color  
energy, heart  
Healing parts

heart shaped  
rock stand

Abby

Abby Cadabby is a 4 year old fairy  
in training from Sesame Street.  
Her mother is the Fairy Godmother.



古羅馬神祇丘比特：

愛神，象徵愛意、魔法與情感的力量。

《芝麻街》角色艾比：

來自《芝麻街》的見習小仙女，充滿愛心、魅力與魔法能力。她的母親是仙女教母。

經典 BiBi 角色：

BibiFa 是 Bibi Lei 創作的一位四歲的來自東方的見習小仙女，代表愛與勇氣。

**Ancient Roman deity Cupid** — The Roman god of love, represents affection, magic, and the power of emotions.

**Sesame Street character Abby** —

The fairy-in-training from *Sesame Street*, is full of love, charm, and magical abilities. Her mother is the Fairy Godmother.

**Classic BiBi Character: BibiFa** is a four-year-old apprentice fairy created by Bibi Lei, hailing from the East and symbolizing love and courage.



玻璃鋼 Fibreglass  
210 (H) (150 figure + 60 pedestal) CM  
2025



# GRAFFLEX

「我時常思考多巴胺與那些快樂的時刻。不僅是在結婚、生子等人生大事中，也在運動時、親近自然時、或靜心自省的片刻，感受到細微卻深刻的幸福。快樂的形式或許會改變，但我相信，內在總有一股如多巴胺般的能量，牽動著我們的情感。」

GRAFFLEX（b.1982，現居首爾）是來自南韓的藝術家，以繪畫、公共藝術與藝術玩具聞名。他自 2007 年以街頭塗鴉風格起步，發展出融合卡通、嘻哈與街頭文化的大膽黑線風格，創造出極具辨識度的個人符號與視覺語言也因此深受年輕世代與品牌的青睞。

隨著藝術實踐的拓展，GRAFFLEX 開始積極參與跨領域合作。他是韓國首位與 Be@rBrick 合作的藝術家，並曾與 NIKE、Sesame Street、YG Bear 等國際品牌與知名 IP 聯名合作。GRAFFLEX 同時擔任 Amoeba Culture（韓國最具影響力的嘻哈廠牌）與 Coolrain Studio 的藝術總監，參與眾多藝術玩具與角色開發項目。

除了大量品牌聯名合作之外，GRAFFLEX 亦持續透過個展累積其藝術語言的深度與豐富性。從早期於首爾舉辦的《GENUINE OR FAKE》、《INSIGHT》與《REALATION》，到近年的《UGLY SEED》（馬德里）、《ADDVENTURE》（倫敦）以及《UNREALITY》（首爾）。截至目前，他已舉辦超過 80 場聯展與 4 場個展，成為韓國最具國際影響力的新生代藝術家之一。

**“I often reflect on dopamine, the moments of happiness. Not only during major life events like marriage or the birth of a child, but also in small yet profound moments when I exercise, connect with nature, or reflect on myself. Happiness may change, but at its core I believe there is always an energy like dopamine that moves our emotions.”**

GRAFFLEX (b. 1982, based in Seoul) is an artist from South Korea known for his work in painting, public art, and art toys. Beginning in 2007 with a street graffiti aesthetic, he developed a bold, black-line style that fuses cartoon imagery, hip-hop, and street culture—creating a highly recognizable visual language and set of personal symbols. His distinctive style has earned him strong appeal among younger generations and widespread popularity with brands.

As his artistic practice evolved, GRAFFLEX began engaging in cross-disciplinary collaborations across fashion. He was the first Korean artist to collaborate with Be@rBrick and has worked with international brands and renowned IPs including NIKE, Sesame Street, and YG Bear. GRAFFLEX also serves as the Art Director for Amoeba Culture (one of Korea's most influential hip-hop labels) and Coolrain Studio, contributing to numerous art toy and character design projects.

Beyond brand collaborations, GRAFFLEX has also deepened and enriched his artistic voice through solo exhibitions. Notable shows include GENUINE OR FAKE, INSIGHT, and REALATION in Seoul, as well as more recent exhibitions such as UGLY SEED (Madrid), ADDVENTURE (London), and UNREALITY (Seoul). To date, he has participated in over 80 group exhibitions and held four solo shows, establishing himself as one of the most internationally influential emerging artists from South Korea.



# GRAFFLEX



## 主要成就

他是韓國首位與 Be@rBrick 合作的藝術家  
曾舉辦 80 場聯展 和 4 場個展，是韓國最具國際影響力的年輕藝術家之一  
曾與多個知名品牌與 IP 合作，包括 NIKE、YG Bear、Converse 及芝麻街  
擔任 韓國最具影響力的嘻哈音樂廠牌 Amoeba Culture 的藝術總監  
多件作品（如《Mickoin》）在國際拍賣會中取得中高價位的成交紀錄

## 藝術博覽會、展覽與活動

- 2024. 《SMILE EVERY DAY》（與 Smurfs 聯乘特展），東京
- 2024. 《WANCHAI ART PROJECT》（公共藝術企劃），香港
- 2023. 《UNREALITY》（個展），首爾
- 2023. 《SEOUL FESTA》（公共藝術企劃）首爾明洞
- 2022. 《ADDVENTURE》（個展），倫敦

KEY ACHIEVEMENTS

He is the first artist in South Korea to collaborate with Be@rBrick

Held 80 group exhibitions and 4 solo exhibitions, making him one of the most internationally influential young artists in South Korea

Collaborated with numerous brands and renowned IPs such as Nike, BANG&OLUFSEN, CASETiFY, SMURFS and SESAME STREET

The art director for Amoeba Culture, the most influential hip-hop label in South Korea

ART FAIRS, EXHIBITIONS & EVENTS

2024. SMILE EVERY DAY. Special exhibition with Smurfs, Tokyo

2024. WANCHAI ART PROJECT. Public art project, Hong Kong

2023. UNREALITY. Solo exhibition, Seoul

2023. SEOUL FESTA, Myeongdong. Public art project, Seoul

2022. ADDVENTURE. Solo exhibition, London

## 作品介紹 THE ARTWORKS

# 音樂之神 GOD OF MUSIC

GRAFFLEX



這是一尊結合童年記憶、古典神話與街頭文化的跨界創作。GRAFFLEX 將《芝麻街》角色伯特 (Bert)、古羅馬神話中的音樂之神阿波羅，以及現代都市音樂文化交織，創造出一件充滿想像力與文化對話的藝術作品。

在 GRAFFLEX 的童年記憶中，《芝麻街》是他第一次接觸到的國際電視節目，承載著他對友情與成長的情感。而其中的角色伯特，更因為與他童年摯友十分相似，讓他產生了深厚的連結。這次的創作中，他選擇以伯特為主角，賦予這位原本理性嚴謹的角色新的身份與敘事維度——化身為現代版的音樂之神。

GRAFFLEX 同時也對音樂有著濃厚的熱情，他曾在唱片公司工作，並深受紐約嘻哈文化的影響。他認為，如果古羅馬的音樂之神阿波羅生活在今日，很可能會是一位 DJ。因此，他將象徵古典音樂的七弦琴轉化為街頭文化標誌性的 Boombox，作為古典與現代、神話與都市之間的橋樑。

This is a cross-disciplinary creation that blends childhood memories, classical mythology, and street culture. GRAFFLEX brings together the *Sesame Street* character Bert, the Roman god of music Apollo, and modern urban music culture to create an imaginative artwork rich in cultural dialogue.

In GRAFFLEX's childhood memories, *Sesame Street* was the first international television program he encountered, carrying deep emotional connections to friendship and growth. Among its characters, Bert stood out as he closely resembled one of GRAFFLEX's childhood best friends, making the character especially meaningful to him. In this artwork, he chose Bert as the central figure, reimagining the typically rational and rigid character with a new identity and narrative—transforming him into a modern god of music.

GRAFFLEX also has a strong passion for music. He previously worked at a record label and has been deeply influenced by New York's hip-hop culture. He believes that if Apollo, the ancient Roman god of music, were to exist today, he would likely be a DJ. Thus, he reinterpreted Apollo's traditional lyre as a boombox, a symbol of street music culture.

古羅馬神祇阿波羅：

智慧、秩序與藝術之神，  
象徵紀律、智慧與結構。

《芝麻街》角色伯特：

以一絲不苟、嚴肅且有條理的個性著稱。

**Ancient Roman deity *Apollo* —**

The Roman god of wisdom, order,  
and the arts, represents discipline, intellect,  
and structure.

**Sesame Street character *Bert* —**

known for his meticulous,  
serious, and organized personality.







玻璃鋼 Fibreglass  
210 (H) (150 figure + 60 pedestal) CM  
2025



# 陸曦 HEI LOK

「多巴胺是一種催化劑，像看到某件事物令你感到很開心、眼前一亮、靈光一閃，尤其對創作人的靈感迸發至關重要。」

陸曦（b.1954，現居澳門），出生於澳門藝術世家，是備受矚目的藝術家、策展人及文化推動者。

受其父親——澳門藝術發展重要人物陸昌影響，自幼浸淫於藝術環境，早年從事廣告設計與展覽策劃，後參與多項大型藝術展覽，包括中國美協舉辦的全國美展。他的作品聚焦澳門風土人情，風格細膩、情感豐富，曾於澳門、香港及葡萄牙舉辦展覽，展現深厚的地方特色文化並廣被認同。

現任澳門美術協會會長、曾任中國美術家協會第八、九屆理事，致力推動澳藏文化交流，延續父親志願，促成藏澳兩地藝術交流與合作。

除藝術創作外，陸曦亦積極投入藝術教育，聯合發起「彩虹路」民族青少年藝術教育公益專案，深入內蒙、吉林、湖南、廣西、雲南、貴州、寧夏、四川、甘肅、貴州、湖北等地，為少數民族地區青少年學生帶來藝術啟蒙。

2014 年為向澳門回歸祖國十五周年獻禮，陸曦以纖維筆繪畫百米《鏡海歸帆圖》歷史長卷畫，之後在 2021 年策劃製作同名專題片《圖說鏡海——鏡海歸帆圖》，以新的跨界藝術展示本澳自開埠到回歸近 500 年的歷史，推動本地愛國愛澳的教育工作。

2022 年獲澳門特區政府頒授「文化功績勳章」，以表彰其對本地文化發展及區域藝術交流的長期貢獻。

是次首次參與普普藝術與國際知名《芝麻街》共創項目，為本澳藝術家樹立勇於創新和挑戰新嘗試的良好榜樣。

**“Dopamine is a creative spark — that joyful flash of insight that lights up the senses, essential for sparking creative inspiration.”**

Hei Lok (b. 1954, based in Macao) is a distinguished artist, curator, and cultural advocate, born into a renowned art family in Macao. Deeply influenced by his father Lok Cheong—an instrumental figure in Macao's art development—Hei Lok was immersed in the arts from a young age. Early in his career, he worked in advertising design and exhibition curation, later participating in major art exhibitions including the National Exhibition of Fine Arts in China.

Focusing on Macao's people, landscape, and heritage, his artworks are known for their refined technique and emotional depth. He has held solo exhibitions in Macao, Hong Kong, and Portugal, earning wide recognition for his vivid portrayal of local cultural identity.

As President of the Macau Artists Society and a two-term Council Member of the China Artists Association, Hei Lok has long been dedicated to fostering artistic and cultural exchanges between Macao and Tibet, continuing his father's legacy in cross-regional cooperation.

Beyond his artistic practice, he actively promotes art education, co-founding the "Rainbow Road" Ethnic Region Youth Art Education Charity Campaign, which has brought creative inspiration to ethnic minority students across Inner Mongolia, Guangxi, Yunnan, Guizhou, and other regions.

In 2014, he completed a 100-meter-long historical scroll painting *Macao: Back to Common Roots* with fibre-tip pens, later adapted into a documentary of the same name in 2021, offering a cross-disciplinary retelling of Macao's 500-year history and contributing to local patriotic education.

In 2022, Lok was awarded the Medal of Cultural Merit by the Macao SAR Government for his enduring contributions to cultural development and regional art exchange. His participation in this international pop-art crossover with *Sesame Street* marks a bold and innovative new step—setting an inspiring example for Macao's art community.



# 陸曦

# HEI LOK



## 主要成就

陸曦是第 99 位參加澳門藝術家推廣計劃的藝術家

現任澳門美術協會會長、曾任中國美術家協會第八、九屆理事

參加過歷年的澳門美術作品聯展，作品入選第十三、十四屆全國美展

曾在葡萄牙、香港、澳門舉辦“陸昌、陸曦、吳衛堅美術作品展”及舉辦多次個展

2022 年獲澳門特區政府頒授文化功績勳章

## 藝術博覽會、展覽與活動

2022年舉辦 “騁懷天下——陸曦遊蹤速寫展”

2021年舉辦 “家國人生” 陸曦人物畫作品展

2021年策劃並舉辦 “圖說鏡海——鏡海歸帆圖專題片”

2019年策劃並舉辦 “鏡海歸帆圖” 交響詩音樂會

2014年創作繪製 “鏡海歸帆圖” 百米畫卷

2013年舉辦 “線中遊——陸曦風景寫生作品展”

## KEY ACHIEVEMENTS

Hei Lok is the 99th artist to participate in the Macao Artists Promotion Project

The 8th- and 9th-term director of the China Artists Association, and currently serves as the president of the Macau Artist Society

He has participated in the joint exhibitions of fine art by local artists for many years, and his works were selected for the 13th and the 14th National Exhibition of Fine Arts, China

He featured in the “Lok Cheong, Lok Hei, Ng Wai Kin Fine Arts Exhibition” held in Portugal, Hong Kong and Macao

In 2022, he was awarded the Medal of Merit – Culture by the Macao SAR Government

## ART FAIRS, EXHIBITIONS & EVENTS

In 2022, held the exhibition "Embracing the World – A Quick Sketch Exhibition of Lok Hei's Footprints"

In 2021, held the exhibition "Patriotic Life: Exhibition of Lok Hei's Figure Paintings"

In 2021, curated and organized the screenings of "Macao: Back to Common Roots Narrative Film"

In 2019, curated and organized the "Back to Common Roots Orchestra Concert"

In 2014, created the 100-meter scroll Macao: Back to Common Roots

In 2013, held the exhibition "Strolling between Lines: Exhibition of Lok Hei's Landscape Paintings"

## 作品介紹 THE ARTWORKS

# 阿波羅的 明天 DAWN OF APOLLO

陸曦 HEI LOK



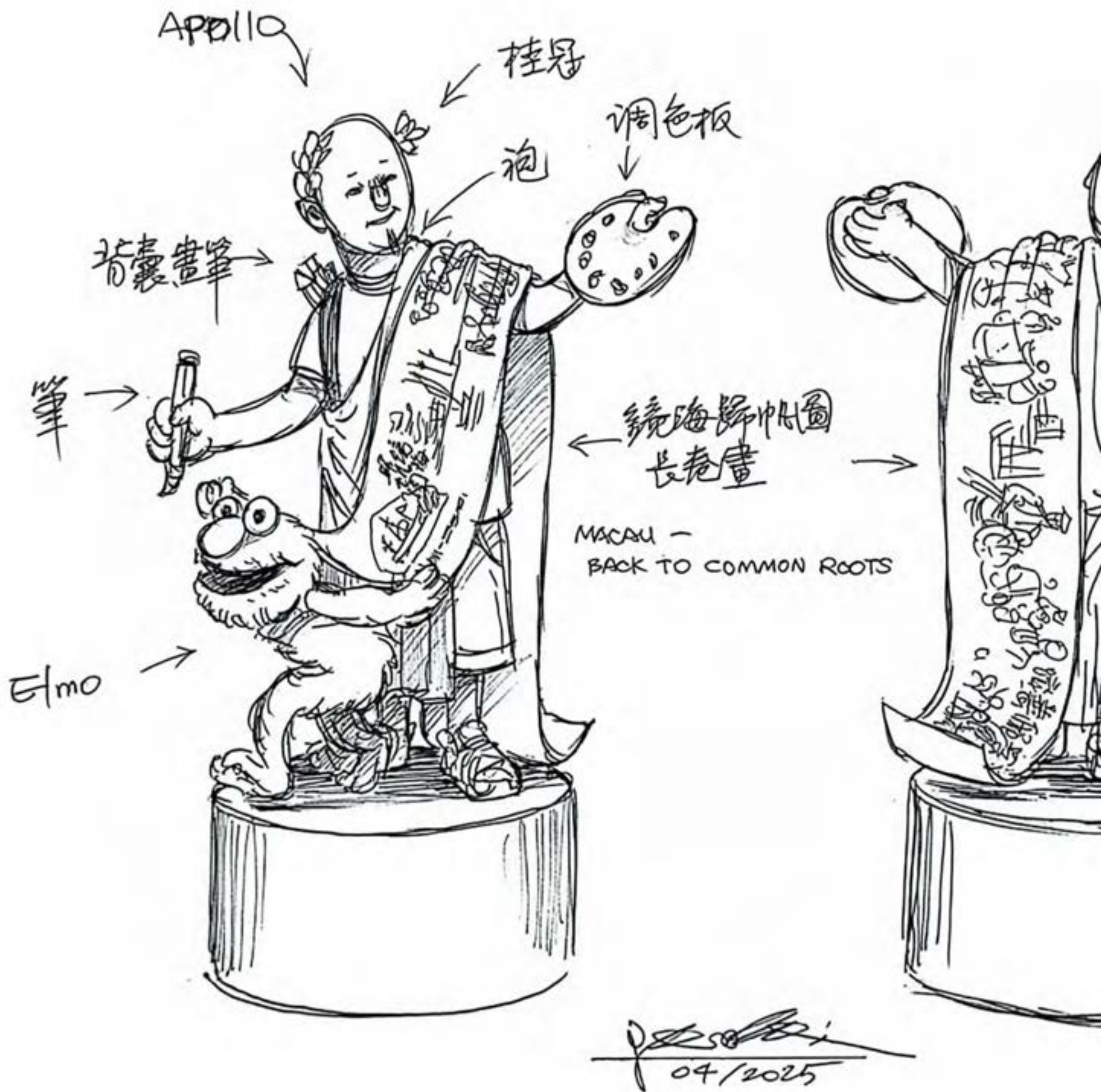
陸曦以其代表性的中國長卷繪畫風格，融合《芝麻街》角色艾摩 (Elmo) 與古羅馬神祇阿波羅，創作出這件融合古今中西的當代雕塑。作品中，阿波羅以現代裝束現身，手持毛筆，肩披由藝術家所繪的《鏡海歸帆圖》卷，象徵其傳承智慧與藝術的神聖職責；艾摩則以歡快奔跑、攜帶長卷的姿態登場，代表好奇心與快樂學習的精神，帶動這段文化旅程。

雕塑以阿波羅的智慧、紀律與藝術之神身份為核心，連結艾摩充滿同理心與對學習充滿熱忱的特質，傳達藝術與知識如何在時間長河中穿越古今、聯通中西。而《鏡海歸帆圖》所呈現的澳門歷史與文化融合，正好呼應這一跨文化、跨時代的對話，並由艾蒙傳承給下一代。

Hei Lok, through his signature Chinese handscroll painting style, created a contemporary expressive sculpture that fuses East and West, past and present, by integrating the *Sesame Street* character Elmo and the ancient Roman god Apollo. In the artwork, Apollo appears in modern attire, holding a calligraphy brush and draped with Lok's painted scroll "Voyage Home Across the Mirror Sea," symbolizing his sacred role in passing down wisdom and the arts. Elmo, joyfully running while carrying the end of the scroll, represents curiosity and the spirit of joyful learning, leading this cultural journey forward.

Centered around Apollo as the god of wisdom, discipline, and the arts, and connected to Elmo's embodiment of emotional development and eagerness to learn, the sculpture conveys how art and knowledge transcend time to bridge cultures. The scroll's depiction of Macao's rich history and cultural fusion resonates with this cross-cultural, cross-temporal dialogue—now passed on to the next generation through Elmo.







古羅馬神祇阿波羅：  
智慧、秩序與藝術之神，  
象徵紀律、智慧與結構。

《芝麻街》角色艾摩：  
代表好奇心、情感發展與快樂學習。

**Ancient Roman deity *Apollo* —**  
The Roman god of wisdom, order,  
and the arts, represents discipline,  
intelligence, and structure.

***Sesame Street* character *Elmo* —**  
Represents curiosity, emotional development,  
and joyful learning.



玻璃鋼 Fibreglass  
210 (H) (150 figure + 60 pedestal) CM  
2025



# ILYA MILSTEIN

「多巴胺關乎動力——它是一股驅使你接近或遠離某個物體、事件或結果的力量。對我而言，它與藝術有著密切聯繫。很少有事情能像邂逅非凡藝術那樣帶來強烈的衝擊，也沒有甚麼比藝術更能深刻連結人的情感與經驗。」

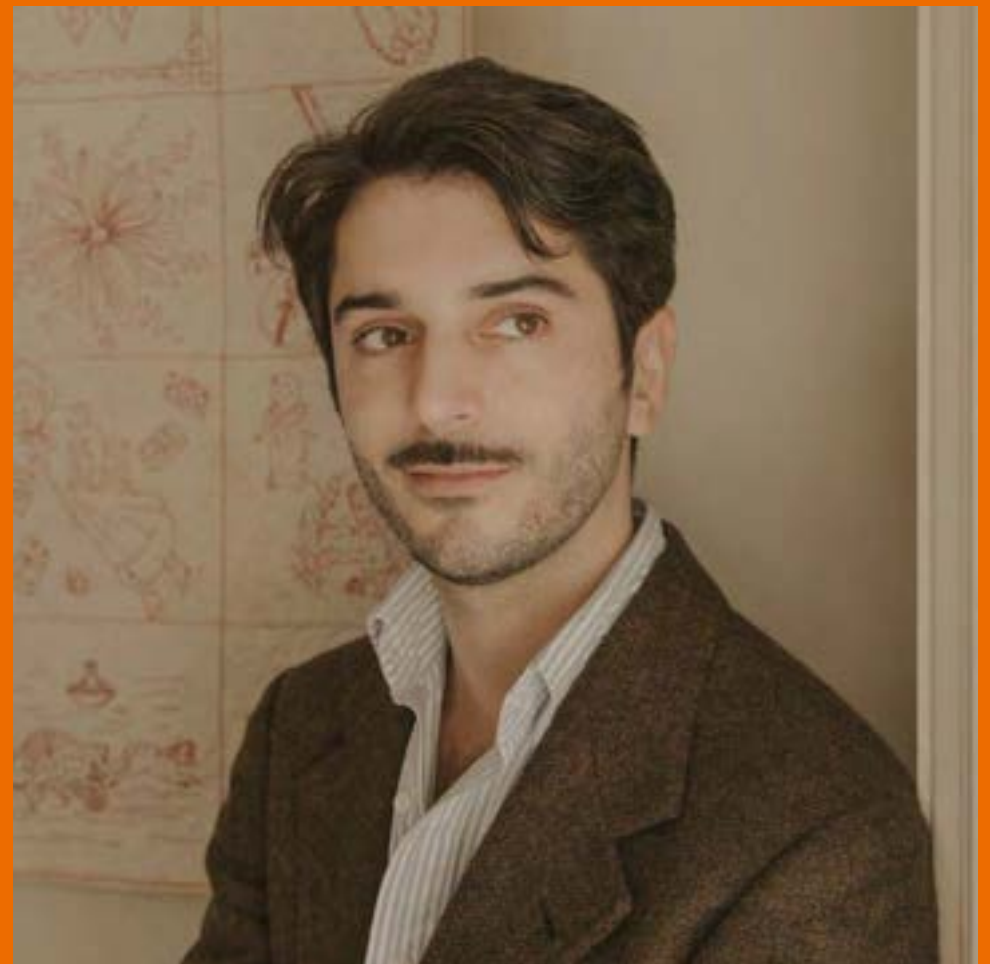
Ilya Milstein 是一位（b.1990，意大利出生，澳洲長大，現居紐約）知名的插畫藝術家。他以細緻且富有敘事性的手繪風格聞名，廣泛活躍於商業與編輯領域。Milstein 的作品曾獲得美國插畫年鑑（American Illustration）與《Communication Arts》雜誌的肯定，更三度獲得美國插畫家協會金牌獎，並被創意組織 The One Club 評選為 ADC Young Gun。如今，他是國際插畫界備受矚目的名字，活躍於歐美與亞洲市場。

邀約 Milstein 合作的商業機構橫跨藝術、時尚、科技與出版等領域，包括《The New Yorker》、《The New York Times》、Apple、Google、Spotify、Gucci、Disney、Meta、A24、The Met 等。他的插畫不僅出現在國際期刊與廣告之中，也延伸至品牌聯名與展覽設計。2023 年，他於首爾 My Art Museum 舉辦個展《Memory Cabinet》，展現其作品在藝術與商業之間的彈性張力，也進一步鞏固了其於亞洲市場的地位。他一步一个腳印，也讓插畫成為與世界對話的方式。

**“Dopamine is about motivation — the force that drives you toward or away from an object, event, or outcome. For me, it’s closely linked to art. Few things offer a greater rush than encountering extraordinary art, and there’s no more powerful way to connect with the human experience.”**

Ilya Milstein (b. 1990, born in Italy, raised in Australia, now based in New York) is a renowned illustration artist. Known for his intricate, and narrative-driven hand-drawn style, Milstein's work spans both commercial and editorial realms. His illustrations have been recognized by American Illustration and Communication Arts, and he is a three-time Gold Medal recipient from the Society of Illustrators. He was also named an ADC Young Gun by The One Club for Creativity. Today, Milstein is a prominent figure in the international illustration scene, working across the U.S., Europe, and Asia.

Ilya Milstein's client list covers a wide spectrum of industries—from art and fashion to tech and publishing—including The New Yorker, The New York Times, Apple, Google, Spotify, Gucci, Disney, Meta, A24, and The Met. His work appears not only in global publications and advertising campaigns, but also in branded collaborations and exhibition designs. In 2023, he held his solo exhibition Memory Cabinet at My Art Museum in Seoul, showcasing his versatility between fine art and commercial aesthetics, while solidifying his presence in the Asian market. He moves forward one step at a time, making illustration his way of communicating with the world.



# ILYA MILSTEIN



## 主要成就

- 曾獲《American Illustration》和《Communication Arts》認可
- 三度榮獲美國插畫家協會金獎
- 獲選為 The One Club for Creativity 所頒發的 ADC Young Gun
- 合作客戶橫跨藝術、時尚、科技與出版等多個產業，包括《The New Yorker》《The New York Times》、Apple、Google、Spotify、Gucci、Disney、Meta、A24 與大都會藝術博物館
- 2023 年於首爾 My Art Museum 舉辦個展《Memory Cabinet》，鞏固其在亞洲市場的地位

## 藝術博覽會、展覽與活動

- 2024，Ilya Milstein X Warby Parker 史泰登島門市空間設計
- 2023，《Memory Cabinet》，My Art Museum（個展），首爾
- 2020，《Abracadabra》，樂天畫廊（個展），首爾
- 2019，「Paypal For Money」廣告活動

KEY ACHIEVEMENTS

Recognized by American Illustration and Communication Arts

Three-time Gold Medal recipient from the Society of Illustrators

Named an ADC Young Gun by The One Club for Creativity

Client list covers a wide spectrum of industries—from art and fashion to tech and publishing—including The New Yorker, The New York Times, Apple, Google, Spotify, Gucci, Disney, Meta, A24, and The Met

Held solo exhibition Memory Cabinet at My Art Museum in Seoul in 2023, solidified his presence in the Asian market

ART FAIRS, EXHIBITIONS & EVENTS

2024, Ilya Milstein X Wary Parker Staten Island Store Interior

2023, "Memory Cabinet", My Art Museum (solo), Seoul

2020, "Abracadabra", Lotte Gallery (solo), Seoul

2019, "Paypal For Money" Ad Campaign

## 作品介紹 THE ARTWORKS

# 命運之輪 FORTUNE ROTA VOLVITUR

ILYA MILSTEIN





這件由藝術家 Ilya Milstein 創作的雕塑，幽默而詩意地將古羅馬幸運女神福爾圖娜與《芝麻街》角色厄尼 (Ernie) 結合在一起。厄尼坐在象徵命運循環的「命運之輪」上，手持象徵豐盛的「豐饒之角」，裡面塞滿了他喜愛的夥伴橡皮鴨。

靈感來自中世紀對福爾圖娜的描繪，Milstein 為這件作品注入了童趣與哲思。他在命運之輪上刻下了拉丁文銘文，靈感來自《芝麻街》中厄尼演唱的經典歌曲《Rubber Duckie》開頭歌詞——這也是藝術家母親在他童年時常唱給他聽的旋律。Milstein 幽默地將歌曲中的「橡皮鴨」翻譯為「柔軟的鴨子雕塑」，跨越時空與語言，在古典與當代表達之間尋找趣味聯繫。

透過獨特的繪畫風格與充滿奇思妙想的細節設計，Milstein 邀請觀眾感受日常生活中那些微小卻重要的幸福與驚喜。

This sculpture by artist Ilya Milstein humorously and poetically merges the Roman goddess of fortune, Fortuna, with the beloved *Sesame Street* character Ernie. Seated atop the symbolic "Wheel of Fortune," Ernie holds a cornucopia—traditionally a symbol of abundance—brimming with his cherished companion, the Rubber Duckie.

Inspired by medieval depictions of Fortuna, Milstein infuses the work with both whimsy and philosophical reflection. He engraves a Latin inscription onto the wheel, adapted from the opening lines of the iconic *Sesame Street* song "Rubber Duckie", famously sung by Ernie and fondly remembered as a lullaby from the artist's own childhood. With playful wit, Milstein translates "rubber duck" as "a flexible duck sculpture", creating a delightful anachronism that bridges time and language, connecting classical symbolism with contemporary expression.

Through his unique illustration style and imaginative details, Milstein invites viewers to experience the small yet meaningful moments of happiness and surprise in everyday life.

古羅馬神祇福爾圖娜：  
掌管幸運與繁榮的女神，  
象徵希望、好運與美好的結果。

《芝麻街》角色厄尼：  
深受喜愛的角色，  
以開朗、樂觀和愛玩耍的性格著稱。

**Ancient Roman deity *Fortuna* —**  
Goddess of luck and prosperity, symbolizes hope,  
good fortune, and favorable outcomes.

**Sesame Street character *Ernie* —**  
A beloved character, is known for his cheerful,  
optimistic, and playful personality.



DUCK  
AL

TOO CORNELIA?

OLD & NEW  
COMPLEX PALETTE, MIX OF  
VIBRANT & NATURALISTIC

CORNUCOPIA,  
ABUNDANCE,  
JUST DUCKS?

SNEAKERS AS  
MODERN  
TRAIT, PLACING  
TRADITIONAL  
SCULPTURE  
POSE IN  
PRESENT



ATOP ROTA FORTUNAE,  
MORE RIGID AND SYMMETRICAL  
AXE, INSPIRED BY  
MEDIEVAL DEPICTIONS OF  
FORTUNAE

MORE RELAXED  
AND HAPPY -  
CLOSER TO ERNIE'S  
PERSONALITY

LATIN  
INSCRIPTION?  
LATIN VERSION  
OF ERNIE'S  
RUBBER  
DUCKIE SONG?

WOOD GRAIN

FLOWERS & STONES,  
FINITE & INFINITE,

ILYA MILSTEIN



玻璃鋼 Fibreglass  
210 (H) (150 figure + 60 pedestal) CM  
2025



# JUN OSON

「當我聽到『快樂之泉多巴胺』這個主題時，我會把它想像成某種神話般的空間——一個不真實存在的樂園或烏托邦。」

Jun Oson (b.1979, 生於日本愛知縣) 是一位風格鮮明的當代藝術家與插畫家，自 2005 年起活躍於藝術與設計領域。他的作品深深植根於漫畫和動漫的視覺文化，經常注入一種「諷刺」的語氣，讓人想起安迪·沃霍爾和馬塞爾·杜尚等波普藝術先驅，用諷刺和智慧架起了大眾文化和高雅藝術的橋樑。

近年來，他從插畫轉型為當代藝術家，並由國際知名的 Gallery Target 代理，推出油畫創作，進一步強化其於國際藝壇的藝術家地位。

2020 年，他在東京 DIESEL ART GALLERY 舉辦了個人展覽《DISTANCE》，展出了大型繪畫和半三維作品，這是他藝術發展的一個重要轉折點。這次展覽標誌著他從商業插畫家向獨立藝術家的轉變，並引起了國際關注。此後，他在亞洲（包括中國內地、香港和韓國）以及英國、法國、西班牙、美國和阿聯酋等西方國家廣泛展出，作品廣受全球畫廊與收藏家關注。

近年，他從插畫跨足當代藝術領域，他曾與 Sesame Street、Stranger Things、Zara、Hello Kitty、E.T.、Edvard Munch 等品牌與文化 IP 合作，展現極強的跨界實力。曾獲 Adobe 插畫大獎，並入選《American Illustration 28》，是當今亞洲最具代表性的藝術家之一。

**“When I hear the theme ‘Dopamine: Fountain of Happiness’, I imagine it as something like a mythical space—a paradise or utopia that doesn’t quite exist. ”**

Jun Oson (b. 1979, born in Aichi Prefecture, Japan) is a distinctive contemporary artist and illustrator who has been active in the fields of art and design since 2005. Deeply rooted in the visual culture of comics and animation, his works often carry a tone of satire, reminiscent of Pop Art pioneers such as Andy Warhol and Marcel Duchamp, bridging popular culture and fine art with irony and wit.

In recent years, he has transitioned from illustration to contemporary art and is represented by the internationally renowned Gallery Target. His oil paintings have further solidified his position in the global art scene.

In 2020, he held a solo exhibition titled *DISTANCE* at DIESEL ART GALLERY in Tokyo, featuring large-scale paintings and semi-three-dimensional works. This exhibition marked a significant turning point in his artistic career, signaling his shift from commercial illustrator to independent artist and garnering international attention. Since then, he has exhibited widely across Asia (including mainland China, Hong Kong, and South Korea) as well as in the UK, France, Spain, the United States, and the UAE. His work has attracted strong interest from galleries and collectors around the world.

In addition to his contemporary art practice, Jun Oson has collaborated with numerous cultural and commercial IPs, including Sesame Street, Stranger Things, Zara, Hello Kitty, E.T., and Edvard Munch, showcasing his exceptional ability to work across disciplines. He has received the Adobe Illustration Award and was selected for American Illustration 28, making him one of the most representative artists in Asia today.



# JUN OSON



## 主要成就

曾獲得 Adobe Illustration Award，並入選 American Illustration 第 28 屆年鑑  
曾於 英國、法國、西班牙、杜拜、香港、首爾與北京展出及創作新作品  
其 2019 年北京個展《Share Land》與 2020 年東京 Diesel 藝廊個展《DISTANCE》，  
標誌著他從插畫家轉型為當代藝術家的重要階段  
與 Target Gallery 合作，該畫廊在國際藝術界具有豐富資源與深遠影響力  
作品曾於 Target Gallery 與巴塞爾藝術展及台北藝博會等國際場合展出

## 藝術博覽會、展覽與活動

- 2024，《PEOPLE, FLOWER, ONE》，倫敦 Moosey Art Gallery（個展）
- 2024，《LOITER》，美國 Harman Projects（個展）
- 2023，《BORE》，巴黎 Meson Osmen Gallery（個展）
- 2020，《D\_I\_S\_T\_A\_N\_C\_E》，東京 Diesel Art Gallery（個展）
- 2019，《Share Land》（個展），北京

KEY ACHIEVEMENTS

Received the Adobe Illustration Award and was selected for American Illustration 28

Exhibited and produced new studio work across the UK, France, Spain, Dubai, Hong Kong, Seoul, and Beijing

His solo exhibitions ‘Share Land’ (Beijing, 2019) and ‘DISTANCE’ (Diesel Art Gallery, Tokyo, 2020) marked his transition from illustrator to contemporary artist

Represented by Target Gallery, which has extensive resources and influence in the international art world

Exhibited internationally, including at Target Gallery during Art Basel and the Taipei Art Fair

ART FAIRS, EXHIBITIONS & EVENTS

2024, "PEOPEL, FLOWER, ONE", Moosey Art Gallery (solo), London

2024, "LOITER", Harman Projects (solo), USA

2023, "BORE", Meson Osmen Gallery (solo), Paris

2020, "D\_I\_S\_T\_A\_N\_C\_E", Diesel Art Gallery (solo), Tokyo

2019, "Share Land" (solo), Beijing

作品介紹 THE ARTWORKS

# 大大鳥 BIG BIG BIRD

JUN OSON



作品以古羅馬神話中的主神朱庇特為靈感，結合《芝麻街》中體型最高大的角色大鳥 (Big Bird)，構思出一尊融合神性與童趣的巨大神祇形象，展現出強烈的視覺震撼與張力。

藝術家形容：「我很喜歡表現『至高』或『最棒』這樣的概念，所以選擇了朱庇特。而大鳥是《芝麻街》裡最高大的角色——於是我想，把兩者結合起來，會是一個既有趣又有意義的搭配：最高大和最偉大的相遇。」

這位擁抱萬物的神祇手持雷電，肩上站立著作為力量夥伴的兩位天使，象徵守護與能量的匯聚。作品不僅體現藝術家對英雄神話與流行文化的巧妙重構，更以充滿想像力的視覺語言激發觀者的感官與情緒。

「你知道嗎，光是站在一件巨大作品面前，有時就能讓人感動。」Jun Oson 如此分享。「我想，當人們直面這樣一尊結合了朱庇特和大鳥的巨像時，腦中一定會瞬間釋放出多巴胺！」

Inspired by Jupiter, the supreme deity in Roman mythology, and fused with Big Bird, the tallest character from *Sesame Street*, this sculpture envisions a monumental figure that merges divine majesty with childlike whimsy—delivering powerful visual impact and presence.

"I've always enjoyed expressing the idea of being the greatest or most powerful," shares artist Jun Oson. "Jupiter naturally came to mind. And Big Bird is the tallest figure in *Sesame Street*—so I thought, why not bring them together? It's a pairing that's both fun and meaningful: the tallest meets the greatest."

The towering deity holds a thunderbolt in hand, with two angels perched on its shoulders as companions of strength—symbolizing protection and the convergence of energy. The work reimagines heroic mythology and pop culture through a playful and imaginative lens, sparking both the senses and emotions of its viewers.

"You know, just standing in front of something huge can be moving," Oson reflects. "I believe that when people face this giant fusion of Jupiter and Big Bird, a surge of dopamine will be instantly released!"

# Big Bird x Jupiter

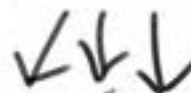
The powerful and mighty  
Supreme God!!  
On his shoulders are  
two angels who support  
Jupiter (Big Bird).



Weapon of  
Thunder



Thunder ⚡



*Am Am*



**古羅馬神祇朱庇特：**

眾神之王，天空與正義的主宰，  
為人民帶來穩定、繁榮與榮耀。

**《芝麻街》角色大鳥：**

以溫柔睿智的方式引導並教育年輕觀眾，  
象徵開放、好奇心與不斷探索的精神。

**Jun Oson 經典花生形頭角色：**

由一男一女角色組成，象徵力量、守護與美德。

**Ancient Roman deity *Jupiter* —**

King of the gods, ruler of the sky and justice.  
Provides stability, prosperity, and glory to the people.

**Sesame Street character *Big Bird* —**

Guiding and educating young audiences with a gentle and wise approach. Symbolizing openness, curiosity, and the spirit of continuous exploration.

**Classic Jun Oson *Peanut-shape Head*:**

Jun Oson's characters, one male and one female - symbolizing power, protection and virtue.



玻璃鋼 Fibreglass  
210 (H) (150 figure + 60 pedestal) CM  
2025



# JONNI CHEATWOOD

「每一幅畫都是一場追逐——是一閃而過的多巴胺、記憶的片段、湧動的色彩，以及對未知方向的興奮感。這種張力是真實存在的，而我必須在每一幅畫中穿越它、感受它。」

Jonni Cheatwood (b.1986, 生於美國加州千橡市，現居美國亞利桑那州) 是一位巴西裔美國當代藝術家，以融合抽象與具象繪畫、個人敘事與紡織實驗的創作風格著稱。

自學成才的他於 2008 年開始創作，最初是為紓解壓力而畫，後於 2011 年取得亞利桑那州立大學電影與媒體研究學士學位。2012 年，他以《Grace Series》作品於 Artspace 與 Tumblr 合辦的比賽中嶄露頭角，自此獲得廣泛關注與媒體報導。

Cheatwood 的個展曾於上海 Gallery All、洛杉磯 Over the Influence、倫敦 BEERS，以及芬蘭與台北 Makasiini Contemporary 等地舉辦；其聯展與藝術博覽會足跡遍及美國、歐洲、亞洲與澳洲，包括 Untitled Miami、Art 021、KIAF 與 Volta Basel 等。他也是 2015 年與 Yoobi 及 Usher 合作推出公益文具系列的重要藝術家之一，該系列銷售逾千萬件，幫助超過 70 萬名學生。

他持續探索繪畫的情感邊界與材質可能性，被視為當代藝術中探索媒材與敘事邊界的重要代表之一。

**“Each painting is a chase — a flash of dopamine, flickers of memory, surging color, and the thrill of not knowing where it’s all headed. That tension is real, and I have to move through it with every painting.”**

Jonni Cheatwood (b. 1986, Thousand Oaks, California, USA; currently based in Arizona) is a Brazilian-American contemporary artist known for his distinctive practice that fuses abstraction and figuration, personal narratives, and textile experimentation.

A self-taught artist, Cheatwood began painting in 2008 as a way to relieve stress, and later earned a BA in Film and Media Studies from Arizona State University in 2011. He first gained public attention in 2012 with his Grace Series, which was selected in "The Next Artspace Artist" competition co-hosted by Artspace and Tumblr, marking the beginning of widespread recognition and media coverage.

His solo exhibitions have been held at Gallery All (Shanghai), Over the Influence (Los Angeles), BEERS (London), and Makasiini Contemporary (Finland and Taipei). He has also participated in international group shows and art fairs across the United States, Europe, Asia, and Australia, including Untitled Miami, Art 021, KIAF, and Volta Basel.

In 2015, Cheatwood collaborated with Yoobi and Usher to launch a charitable school supply collection, which sold over 10 million items and supported more than 700,000 students.

Continuously exploring the emotional boundaries of painting and the possibilities of material, Cheatwood is regarded as a significant voice in contemporary art pushing the limits of both medium and narrative.



# JONNI CHEATWOOD



## 主要成就

曾舉辦多場個展，足跡遍及美國、歐洲、亞洲與澳洲，展覽場地包括：馬卡西尼當代藝術空間（芬蘭）、Gallery All（上海）、BEERS London、Muzeo 博物館與 Torrance 藝術博物館（加州）

2015 年與 Yoobi 和歌手 Usher 合作推出開學季系列商品，該系列總銷量超過 1,000 萬件，並為超過 70 萬名學生提供學習用品

2012 年首次於 The Next Artspace Artist 藝術競賽中嶄露頭角

其「Grace 系列」曾刊登於由 Milan Vukmirovic 發行的《Fashion for Men》第三期，以及 Ignant.de、Trendland、FFFFOUND 等多家國際媒體

## 藝術博覽會、展覽與活動

2024年，《Contemporary Selections》聯展，Hollis Taggart，紐約

2023年，KIAF藝術博覽會，G Gallery，首爾

2023年，《Toeing the Line》個展，Gallery All，上海

2021年，《It's Not Just a Portrait》聯展，Badr El Jundi，馬拉加

2021年，《Live! From Therapy》個展，BEERS London，倫敦

## KEY ACHIEVEMENTS

Solo exhibitions have spanned the U.S., Europe, Asia and Australia, including shows at Makasiini Contemporary (Finland), Gallery All (Shanghai), and BEERS London, Muzeo Museum and Torrance Art Museum (California)

Collaborated with Yoobi & Usher on a back-to-school collection that contributed to over 10 million units sold and provided supplies to more than 700,000 students in 2015

In 2012, Cheatwood was first noticed in The Next Artspace Artist competition

"Grace Series" series was featured in the third issue of Fashion for Men magazine by Milan Vukmirovic, Ignant.de, Trendland and FFFFOUND and numerous other publications

## ART FAIRS, EXHIBITIONS & EVENTS

2024, "Contemporary Selections", Hollis Taggart (group), New York

2023, KIAF, G Gallery (art fair), Seoul

2023, "Toeing the Line", Gallery All (solo), Shanghai

2021, "It's Not Just a Portrait", Badr El Jundi (group), Málaga

2021, "Live! From Therapy", BEERS London (solo), London

## 作品介紹 THE ARTWORKS

# 不羈如風 FLEET OF FOOT, FULL OF FELT

JONNI CHEATWOOD



Jonni Cheatwood 將這件雕塑作品視為一種立體的繪畫，充滿動感、質感與色彩。他結合了古羅馬神話中象徵智慧與訊息傳遞的墨丘利，以及童年回憶中充滿活力與幽默的《芝麻街》角色葛羅弗 (Grover)，打造出一件融合嚴肅與童趣、自我與神話的作品。

這件作品本質上是一個自我肖像創作——透過這兩個角色，Cheatwood 表達了自己看待世界的方式：永不停息、情感豐富，並帶著一絲混沌。雕塑既具深層意義，也玩味亦存，是對自我身份與生活狀態的視覺化呈現。對 Cheatwood 來說，這尊雕塑不只是可愛的形象，這是他內在世界的一個縮影，以色彩與形體記錄下來，更是他內心情感與思緒的具象化，是此刻他存在狀態的一部分。

Jonni Cheatwood sees this sculpture as a three-dimensional painting—full of movement, texture, and color. By merging Mercury, the Roman god symbolizing wisdom and communication, with Grover, the energetic and humorous character from his childhood memories on *Sesame Street*, he creates a work that blends seriousness with playfulness, mythology with personal identity.

At its core, this sculpture is a self-portrait. Through these two characters, Cheatwood expresses the way he navigates the world: in constant motion, rich with emotion, and touched by a bit of chaos. The piece carries both depth and a sense of play, serving as a visual representation of his personal identity and the rhythms of his life. For Cheatwood, this sculpture is more than just a playful figure — it is a reflection of his inner world, captured through color and form. It embodies the emotions and thoughts that shape his inner landscape, serving as a tangible expression of his current state of being.



**古羅馬神祇墨丘利：**

信使之神，以速度與敏捷著稱。

他是智慧、溝通與旅行的守護神。

**《芝麻街》角色葛羅弗：**

以活潑有趣、充滿活力的個性而聞名。

**Ancient Roman deity *Mercury* —**

The Messenger God, known for his speed and agility. He is the guardian of wisdom, communication, and travel.

***Sesame Street* character *Grover* —**

famous for his energetic and lively personality.



golden  
caduceus



almost like a melting  
roman helmet  
(make helmet look realistic)

NOTE: we can  
change drip colors,  
add more, subtract,  
etc...

fabric is flowing  
in the wind. Make it  
dramatic



possibly use these  
patterns as the fabric

drips anchor  
sculpture onto plinth

winged  
heels



"Stone"  
plinth

resemble ancient  
Roman Sculpture

drips puddle  
onto plinth & drip  
off the edge

finger prints  
& Random Marks.

form



玻璃鋼 Fibreglass  
210 (H) (150 figure + 60 pedestal) CM  
2025



# 周松

## SONG ZHOU

「多巴胺點燃心中的渴望與覺醒，  
照亮我們與世界的隱秘聯繫。」

周松（b.1982，生於江西，現居北京），2006 年畢業於天津美術學院油畫系，是中國當代超現實主義繪畫的重要代表藝術家之一。

他的藝術成就斐然，曾舉辦多個重要個展，包括上海寶龍美術館（2024）、德國哈根奧斯特豪斯美術館（2023）、德國波恩當代藝術中心（2023）、以及北京今日美術館（2009）等。他的作品也廣泛參與國際藝術展覽與項目，足跡遍及歐洲、北美、南美及亞洲多個重要藝術機構與雙年展，例如佛羅倫薩達巴索古堡、威尼斯歐洲藝術中心、布達佩斯 YBL 創意藝術中心、洛杉磯蘇富比、第 59 屆威尼斯雙年展平行展“PersonaStructures”等，展現其在國際藝術界的活躍度與認可度。

他曾榮獲多項藝術大獎，包括第十一屆佛羅倫薩國際雙年展“洛倫佐國際裝置藝術獎”（2017）、第五屆五四國際青年藝術節繪畫大獎（2012）等，是近年來中國青年藝術家中最具實力與影響力的一員。

周松的作品被眾多國內外重要藝術機構與基金會收藏，包括意大利貝納通學術研究基金會、美國哈佛大學 CAMLab 等。他的藝術語言融合了東方哲思與西方技法，承襲達利、杜尚等中西方藝術家的精神脈絡，不斷在傳統與現實之間搭建起獨特的視覺通道。

# “Dopamine ignites the desires and awakenings within our hearts, illuminating our hidden connections with the world.”

Song Zhou (b. 1982, born in Jiangxi, now based in Beijing) graduated from the Oil Painting Department of Tianjin Academy of Fine Arts in 2006 and is one of the leading figures in Chinese contemporary hyperrealist painting.

Zhou has held numerous major solo exhibitions, including shows at Powerlong Museum in Shanghai (2024), Osthaus Museum Hagen in Germany (2023), Bonn Contemporary Art Center (2023), and Today Art Museum in Beijing (2009). His works have also been featured in prominent international exhibitions and projects across Europe, North America, South America, and Asia, at institutions such as the Fortezza da Basso in Florence, the European Cultural Centre in Venice, the YBL Creative Art Center in Budapest, Sotheby's Los Angeles, and the collateral exhibition PersonaStructures at the 59th Venice Biennale. These appearances reflect his active presence and growing recognition in the global art scene.

Zhou has received several prestigious awards, including the Lorenzo International Installation Art Award at the 11th Florence Biennale (2017) and the Painting Prize at the 5th May Fourth International Youth Art Festival (2012), making him one of the most accomplished and influential young Chinese artists of his generation.

His work has been collected by numerous notable institutions and foundations, such as the Benetton Foundation in Italy and the CAMLab at Harvard University in the United States. Zhou's artistic language seamlessly integrates Eastern philosophical thought with Western techniques, drawing on the legacy of artists like Salvador Dalí and Marcel Duchamp. Through this synthesis, he continuously builds a unique visual bridge between tradition and contemporary reality.



# 周松

# SONG ZHOU



## 主要成就

- 27 歲時，他成為北京今日美術館歷史上最年輕舉辦個展的藝術家
- 31 歲，已有多幅作品突破 200 萬元成交，創下同齡藝術家的市場紀錄
- 曾榮獲 2017 年意大利佛羅倫薩雙年展 “洛倫佐國際裝置藝術獎”
- 2018 年獲得美國 ACC 超現實主義獎
- 2019 年，周松受邀出席在人民大會堂舉辦的《新春聯誼會》，並作為藝術家代表發言

## 藝術博覽會、展覽與活動

- 2025，《Supernatural-Algorithm》Volery Gallery，迪拜
- 2024，《Enigmatic Realm》（個展），上海寶龍美術館
- 2023，奧斯特豪斯博物館（個展），哈根
- 2022，《Personal Structure》，Reflections，歐洲文化中心（聯展），威尼斯
- 2022，《Mass-Energy》（個展），北京嘉德藝術中心
- 2018，《Poster Presentation》，Robo-Philosophy 2018 大會，維也納大學（聯展），維也納
- 2017，《第十一屆意大利佛羅倫薩雙年展》佛羅倫薩達巴索古堡，意大利

## KEY ACHIEVEMENTS

At the age of 27, he became the youngest artist in the history of Today Art Museum in Beijing to hold a solo exhibition

By 31, several of his works had surpassed RMB 2 million at auction, setting market records among artists of his generation

Recipient of the Lorenzo International Award for Installation Art at the 2017 Florence Biennale in Italy

Won the Surrealism Award from the American Contemporary Culture (ACC) in 2018

In 2019, Zhou Song was invited to attend the "Spring Festival Gala" held at the Great Hall of the People, where he delivered a speech as a representative of artists

## ART FAIRS, EXHIBITIONS & EVENTS

2025, "Supernatural-Algorithm: Zhou Song Solo Exhibition", Volery Gallery, Dubai

2024, "Enigmatic Realm", Powerlong Museum (solo), Shanghai

2023, Osthaus Museum (solo), Hagen

2022, "Personal Structure", Reflections, European Cultural Center (group), Venice

2022, "Mass-Energy", Guardian Art Centre (solo), Beijing

2018, "Poster Presentation", Robo-Philosophy 2018 Conference, University of Vienna (group), Vienna

2017, eARTh – Creativity & Sustainability, Florence Biennale, Fortezza da Basso, Florence, Italy

作品介紹 THE ARTWORKS

# 自然新寓 A FABLE OF NEW NATURE

SONG ZHOU



這座雕塑將《芝麻街》中象徵童真與歡樂的角色艾摩 (Elmo)，與象徵勝利和成功的羅馬女神維多利亞的莊嚴與神秘融為一體。透過將這兩個人物形象巧妙地融合，並將古典文明與當代流行文化聯繫起來，引導觀眾思考古代對勝利和卓越的追求如何與現代學習、遊戲和個人成就的理念產生共鳴。

艾摩手持維多利亞的桂冠、穿上雙翼與華麗裝束，象徵著勝利不僅僅是征服，也關乎培育成長、慶祝學習里程碑以及擁抱日常成就中的喜悅。這一充滿童趣的組合鼓勵所有年齡層的觀眾重新審視「勝利」——它不再只是歷史上專屬英雄與神祇的榮耀，而是人人都能在日常生活中獲得的幸福與成長時刻。

This sculpture unites Elmo, the beloved *Sesame Street* character who embodies childhood innocence and joy, with the Roman goddess Victoria, a symbol of triumph and success. Through the seamless fusion of these two figures, the work connects classical mythology with contemporary pop culture—inviting viewers to reflect on how ancient ideals of victory and excellence continue to resonate with today's values of learning, play, and personal achievement.

Elmo is adorned with Victoria's laurel crown, wings, and ornate attire, symbolizing that victory is not only about conquest, but also about nurturing growth, celebrating learning milestones, and finding joy in everyday accomplishments. This playful yet meaningful combination encourages audiences of all ages to reconsider what "victory" means—it is no longer a glory reserved for gods and heroes of the past, but something each of us can experience through small, personal moments of happiness and growth in our daily lives.



周子  
2025.



**古羅馬神祇維多利亞：**  
勝利女神，象徵著凱旋、慶祝與堅持不懈。

**《芝麻街》角色艾摩：**  
充滿喜悅、熱情，以及永不放棄的精神。

**Ancient Roman deity *Victoria* —**  
Goddess of victory, symbolizes triumph,  
celebration, and perseverance.

**Sesame Street character *Elmo* —**  
Full of joy, enthusiasm, and a never-  
give-up attitude.



玻璃鋼 Fibreglass  
210 (H) (150 figure + 60 pedestal) CM  
2025



藝術  
藏品介紹

FEATURED  
ART MERC

快樂之泉多巴胺

DOPAMINE:  
FOUNTAIN OF HAPPINESS

D  
CHANDISE

# 快樂之泉多巴胺 DOPAMINE: FOUNTAIN OF HAPPINESS

## C&K 獨家設計層層樂 ARTIST CREATION - JENGA

國際知名藝術家雙人組 Craig & Karl 為「藝文薈澳 2025」獨家打造限量紀念版層層樂，特別設計六款獨特圖案，致敬澳門的城市精神！每塊積木皆注入 Craig & Karl 標誌性的繽紛美學，將經典的堆疊遊戲轉化為充滿趣味的藝術收藏品。

Internationally renowned artist duo Craig & Karl have created an exclusive limited-edition Jenga for Art Macao 2025, specially designed to pay tribute to the spirit of the city. Featuring six unique patterns infused with their signature vibrant aesthetic, each block transforms the classic game into a joyful collectible.



設計靈感與包裝視覺  
DESIGN CONCEPT & PACKAGING AESTHETIC

藝術家以六款繽紛圖案致敬澳門的城市精神——多元、活力、充滿文化脈動與創意張力。

- 象徵多元交融，如同澳門融合中西文化的歷史脈絡。
- 象徵創意，展現出城市的無限活力。
- 象徵節慶活力，呼應《藝文薈澳》雙年展的藝術氛圍。
- 象徵澳門歷史文化脈動、深度與紋理。
- 象徵社會和諧與包容，寓意城市的穩健與海納百川。
- 象徵都市節奏與現代魅力，表達澳門城市現代化與流行文化的脈動。

The six vibrant patterns celebrate the spirit of Macao—diverse, dynamic, and alive with cultural rhythm and creativity.

- Symbolizes cultural fusion, echoing Macao's long history of East-meets-West integration.
- Represents creativity and the boundless energy of the city.
- Signifies festive vibrancy, resonating with the celebratory spirit of Art Macao.
- Evokes the cultural rhythm, depth, and texture of Macao's heritage.
- Reflects stability and inclusiveness, symbolizing a resilient and embracing city.
- Represents urban rhythm and modern charm, capturing Macao's contemporary spirit and pop culture pulse.

互動性與收藏價值  
INTERACTIVE APPEAL & COLLECTIBLE VALUE

這款限量版層層樂融合了趣味互動與藝術敘事：當玩家堆疊與拆解積木時，將與藝術家充滿活力的圖案產生互動，展現出嶄新的視覺組合。無論作為遊戲、桌面擺設，或作為文化紀念品，這套積木都以具體可感的方式，慶祝創意、色彩與連結的美好。其獨特紀念性與獨家設計，使它成為藝術愛好者、設計收藏家，以及參與「藝文薈澳 2025」觀眾的必備之選。

This limited-edition Jenga collectible merges playful interaction with artistic narrative. As players build and dismantle the tower, they engage with Craig & Karl's dynamic graphics, creating ever-changing visual combinations. Whether enjoyed as a game, displayed as a tabletop piece, or treasured as a cultural keepsake, the set offers a tactile celebration of creativity, color, and connection. With its exclusive design and commemorative value, it's a must-have for art enthusiasts, design collectors, and all who take part in Art Macao 2025.







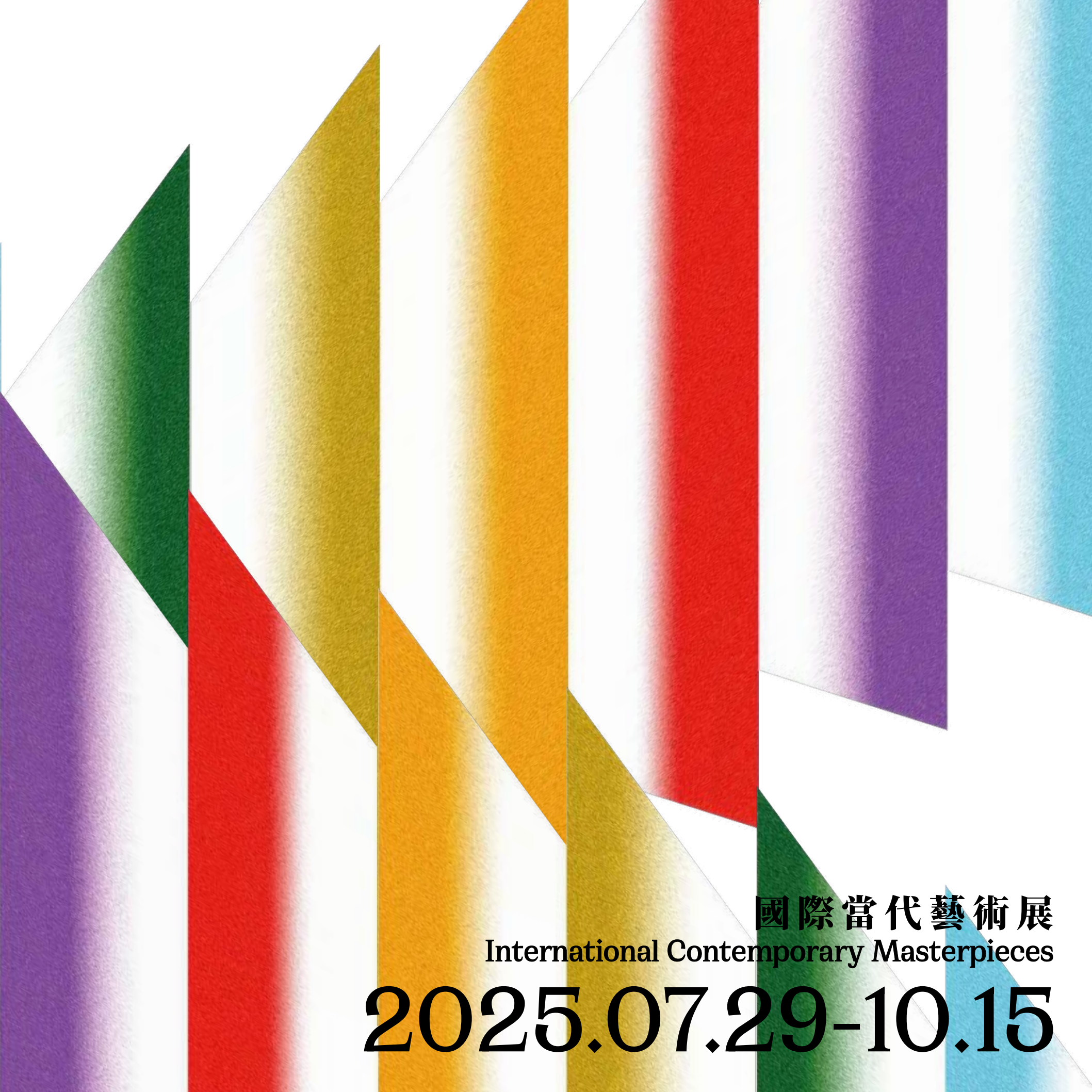
藝文薈澳2025 平行展 ART MACAO 2025 COLLATERAL EXHIBITION

# BEYOND THE FRAME

BIBI LEI 李綺婷  
GRAFFLEX  
ILYA MILSTEIN  
JUN OSON  
JONNI CHEATWOOD  
SONG ZHOU 周松

無界藝象

金沙藝廊，四季名薈六樓 Sands Gallery, 6th floor of the Grand Suites at Four Seasons



國際當代藝術展

International Contemporary Masterpieces

2025.07.29-10.15

**當代藝術之美在於用直覺觸動人心，藝術家透過色彩與想像，跨越疆界、文化和語言，引起普世共鳴。**

金沙藝廊作為澳門的國際文化窗口之一，持續發揮『交流、互鑑、提高』的平台作用。六位來自不同國家和地區的國際藝術家——周松、李綺婷、Jun Oson、GRAFFLEX、Jonni Cheatwood 及 Ilya Milstein 攜手於金沙藝廊呈獻《無界藝象：國際當代藝術展》，共同探索全球語境下藝術邊界的消融和蛻變。藝術家以獨特的創作語言突破傳統藝術的框架與邊界，透過繪畫、雕塑、裝置藝術、混合媒材等多元形式，在材質、空間與文化脈絡之間自由遊走，開拓藝術新境，構築充滿個人特色的藝術場域。除了觀賞以外，他們的作品更邀請您親身參與、深度思考，創造與藝術邂逅的時刻，展開與藝術的真正對話。

**Contemporary art reveals its beauty through intuitive resonance, as artists transcend borders, cultures and languages with colors and imagination to evoke universal connections.**

As one of Macao's international cultural portals, Sands Gallery continues to fulfil its role as a platform for "exchange, mutual inspiration, and elevation." Six distinguished international artists – Song Zhou, Bibi Lei, Jun Oson, GRAFFLEX, Jonni Cheatwood, and Ilya Milstein – converge at Sands Gallery to present the exhibition "Beyond the Frame: International Contemporary Masterpieces," collectively exploring the dissolution and transformation of artistic boundaries in a global context.

These artists break conventional frameworks through distinctive visual languages, employing diverse mediums including painting, sculpture, installation art, and mixed media. Their works navigate freely between materiality, space, and cultural narratives, forging new artistic frontiers while constructing deeply personal creative realms.

Beyond passive viewing, their creations extend an invitation to participate, to reflect, to create encounters with art, and ultimately, to engage in genuine dialogue with artistic expression.

# 策展人語 CURATORIAL MESSAGE

在這個碎片化資訊交錯的時代，藝術是否仍能超越形式與語言的限制，成為觸及人心與思維深處的媒介？《無界藝象：國際當代藝術展》正是圍繞這一核心問題展開策展與對話。

「無界」既是對物理與感知空間的突破，也是對藝術家在創作邊界、身份建構與文化流動性上的回應與探問。本展邀請六位來自不同文化背景的當代藝術家——周松、李綺婷、Jun Oson、GRAFFLEX、Jonni Cheatwood 及 Ilya Milstein ——透過繪畫、雕塑、裝置與混合媒材等形式，探索並擴張藝術創作的疆界。他們的作品跨越個人記憶、在地與全球的辯證張力，構築出一個多語、多維、多聲的視覺場域。

每一件作品都是一則觀看與詮釋的提案；每一個展區都是一個文化交匯的節點，引導觀者在感知的流動中，重構對藝術、自我與世界關係的想像。在碎片化的現代生活中，尋回某種整合與共鳴的可能性。

《無界藝象》不旨在給出結論，而是一場關於感知、形式與文化可能性的開放探索。當藝術不再受限於媒介的規範與定義的框架，當創作與觀看皆回歸直覺與本質，也許我們能在那灰色地帶，尋獲與世界對話的嶄新方式。

In an age oversaturated with fragmented images and information, can art still transcend the limits of form and language to touch the depths of human emotion and thought? Beyond the Frame: International Contemporary Masterpieces is conceived around this very question, as both curatorial proposition and ongoing dialogue.

"Beyond" here speaks not only to the breaking of physical and perceptual boundaries, but also to how artists confront and reimagine the limits of creative practice, identity construction, and cultural fluidity. This exhibition brings together six contemporary artists from diverse cultural backgrounds—Song Zhou, Bibi Lei, Jun Oson, GRAFFLEX, Jonni Cheatwood, and Ilya Milstein—who expand the scope of contemporary creation through painting, sculpture, installation, and mixed media. Their works traverse the tensions between personal memory and collective experience, the local and the global, forming a polyphonic, multidimensional, and multilingual visual landscape.

Each piece is a proposal for seeing and interpreting; each exhibition zone a point of cultural convergence, guiding viewers through a fluid journey of perception that reshapes our relationship with art, the self, and the world. Amid the fractured rhythms of contemporary life, the exhibition invites a return to cohesion and resonance.

Beyond the Frame does not offer conclusions—it opens possibilities. When art is no longer confined by the conventions of medium or the constraints of definition, when both creation and viewing return to intuition and essence, perhaps we may discover new, poetic ways of engaging with the world—in the undefined, in-between spaces where meaning emerges.

**ARTICROSS:**

## 日本 JAPAN

我想談一下關於  
「隨時間而變的事物」與  
「始終不變的某些東西」  
之間的關係。

來自日本的當代藝術家 Jun Oson，自 2005 年起展開創作生涯，擅長以花生形輪廓的人物角色為基礎，結合漫畫式線條與鮮明色彩，發展出具高度辨識度的個人風格。

他的作品深受日本漫畫與動畫文化影響，同時融入 James Jarvis、KAWS 等西方藝術元素，塑造出一種跨文化、無國界的視覺語言。

Oson 的畫面常描繪膚色各異的人物、怪物與機器人，具幽默與超現實感，展現對多元、包容與文化流動的關注。他遊走於藝術與流行文化之間，透過角色與場景探討當代社會、身份認同與人際關係。

Jun Oson is a contemporary artist from Japan, active since 2005. Known for his peanut-shaped characters, his work blends bold colors, clean comic-like lines, and a distinctly playful style. Influenced by Japanese manga and animation as well as Western artists like James Jarvis and KAWS, Oson has developed a cross-cultural, borderless visual language. His compositions often feature diverse characters—humans, monsters, and robots—reflecting a deep appreciation for inclusivity, imagination, and cultural fluidity. Straddling the worlds of fine art and pop culture, Oson uses stylized figures and surreal scenes to explore identity, society, and human relationships.

I wanted to talk  
about the things  
that change with  
time, and also  
about something  
that never  
changes.



# JUN OSON

多年來，我的繪畫與插畫工作密不可分——充滿色彩、以角色為核心，並深植於視覺敘事之中。直到 2024 年，我的大部分創作仍延續這樣的風格，自然地受到我職業背景的影響。

然而，當展覽的節奏逐漸放緩，我終於有機會停下腳步，問自己一個簡單卻關鍵的問題：如果不再受插畫背景的束縛，我真正想創作的是甚麼樣的繪畫？

這個提問引領我走向油畫，也帶我進入一種更直覺、以情感驅動的創作方式。我開始放下清晰的輪廓與熟悉的角色，讓畫面從感受而非敘事中自然生成抽象的形式與質感。這不僅是媒材的轉變，更是對多年來創作邊界的一次跨越。

在這次展覽中，我選擇呈現創作的兩個面向：一方面是早期以插畫為基礎的作品，另一方面是探索更自由、更抽象語言的油畫新領域。透過並置這兩類作品，我希望觀眾能感受到我視覺語彙的廣度，也能體會我這段邁向更開放、更忠於自我、跳脫框架的創作旅程。

*For many years, my paintings were deeply connected to my work as an illustrator—colorful, character-driven, and rooted in visual storytelling. Until 2024, much of my art followed that style, shaped naturally by my professional background.*

*But when exhibition schedules began to slow down, I finally had the chance to pause and ask myself: What kind of painting do I truly want to make, if I'm no longer bound by illustration?*

*This question led me to oil painting and a more intuitive, emotion-driven way of creating. I began letting go of clear outlines and familiar characters, allowing abstract forms to emerge from sensation rather than narrative. It was not just a shift in medium, but a step beyond long-held boundaries.*

*In this exhibition, I present two sides of my practice: earlier works grounded in illustration, and new oil paintings that embrace a freer, more abstract visual language. By placing them together, I hope viewers can feel both the range of my expression and the journey I've taken—toward something more open, instinctive, and unframed.*



三個女孩正在一起玩耍。乍看之下可能不太明顯,因為這件作品刻意沒有以寫實的方式呈現,但她們正在「多巴胺噴泉」中嬉戲。

*Three girls are playing together. At first glance, it may not be obvious, as the work is intentionally not rendered in a realistic way, but they are playing in the "Fountain of Dopamine".*

Three Girls 1  
布面油畫 Oil on Canvas  
130 (W) x 130 (H) CM  
2025



Three Girls 2  
布面油畫 Oil on Canvas  
73 (W) x 91 (H) CM  
2025

這裡同樣是三個女孩在「多巴胺噴泉」中玩耍。你也可以看到類似瀑布的東西，讓多巴胺瀑布傾瀉在頭上，一定是非常奇妙的感覺。

Here too, three girls are playing in the Fountain of Dopamine. You can also see something like a water-fall. Having a dopamine waterfall pour over your head must feel amazing.



女孩們在噴泉旁嬉戲，她們的波浪髮型讓人聯想到古羅馬的少女。背景中還可以看到類似樹木的景象。

Girls playing by the fountain, with wavy hair styles reminiscent of ancient Roman maidens, You can also see what appear to be trees in the background.

Three Girls 3  
布面油畫 Oil on Canvas  
73 (W) x 91 (H) CM  
2025



在這裡，看起來像是三個女孩緊緊依偎在一起，正在低聲談論著甚麼。她們會在討論愛情的故事嗎？還是，關於未來的種種想像？

Here, it looks as if three girls are huddled together, talking about something. What could they be discussing? A story about love? Or perhaps about the future?

Three Girls 4  
布面油畫 Oil on Canvas  
53 (W) x 65 (H) CM  
2025



Jun Oson 特別喜歡「三」這個數字所帶來的平衡感。因此在畫多人的作品時，常常會選擇描繪三個人。

在這件作品中，有三個關係不明的人一起乘坐在一艘船上。那是湖嗎？還是海？他們正要前往哪裡？又或者是剛從某處返回？從樹木的顏色來判斷，似乎是秋天。

When Jun Oson draws multiple people, he often chooses to depict three. There's something about the balance of three that he really likes.

In this piece, three people whose relationship is unclear are riding together in a boat. Is it a lake? Or the sea? Where are they going? Or perhaps they're coming back from somewhere. Judging by the colors of the trees, it seems to be autumn.

Boat  
布面丙烯與木框架  
Acrylic on canvas with wooden frame  
80 (W) x 65 (H) CM  
2024

Leaf 1  
布面丙烯 Acrylic on canvas  
65 (W) x 65 (H) CM  
2023



Jun Oson 特別偏愛短髮的女性。當然,長髮女性也很美,但他尤其被短髮,特別是鮑伯頭所吸引。這位女仕戴著太陽眼鏡,留著鮑伯頭,幾乎看不到她的臉,讓人完全無法猜測她在想甚麼。背景中有一種葉子般的圖案,並沒有特別的理由——只是因為葉子本身很美。

Jun Oson has a fondness for women with bob hairstyles. Of course, women with long hair are beautiful too, but he find himself especially drawn to those with shortcuts-particularly bobs.This woman is wearing sunglasses and has a bob haircut, so very little of her face is actually visible. That makes it impossible to guess what she might be thinking. In the background, there's a leaf-like pattern, there's no particular reason for it - leaves are simply beautiful.



Big Bole 1  
布面丙烯 Acrylic on canvas  
91 (W) x 116 (H) CM  
2023

這件作品名為《Bole》，靈感來自於長出許多枝幹、綻放出葉子與花朵的樹幹形象，對 Jun Oson 而言，它就像是生命本身。在這件作品中，他以樹幹作為生命的隱喻，並在上面安排了人類的身影。有些人會與他人產生連結，有些人則可能一生都未曾真正與他人連結。他們所能做的，就是在自己的「樹幹」盡頭，完整地活出自己的人生。

作品中描繪的人物體現了他風格的典型特色——象徵外星生命的人類與外星人、象徵死亡的骷髏，以及由人類創造的機器人。Oson 喜歡將他們一視同仁地描繪出來，不賦予任何特定的意義或階級性。

This piece, titled Bole, draws on the image of a tree trunk with many branches—from which leaves and flowers bloom. To Jun Oson, it feels very much like life itself. In this work, he used the bole as a metaphor for life and placed people along it. Some of them may connect with others, while some may go through life without ever forming a connection. All they can do is live their own lives fully, at the end of their own bole.

The figures depicted here are very characteristic of his style—humans, aliens symbolizing life beyond Earth, skeletons representing death, and robots created by humans. He likes the idea of depicting them all equally, without any particular reason or hierarchy.

#### Big Bole 2

布面丙烯 Acrylic on canvas

91 (W) x 116 (H) CM

2023



#### Big Bole 3

布面丙烯 Acrylic on canvas

91 (W) x 116 (H) CM

2023

# 中國澳門 MACAO, CHINA

色彩即情感，  
光即自由。  
最純粹的珍寶，  
藏於你的赤子之心。

李綺婷（Bibi Lei）是一位旅居東京的中葡混血藝術家，以手指作畫，結合童真直覺與鮮明色彩，創作出夢幻且富情感張力的藝術語彙。她筆下標誌性的「勇敢小孩」象徵內在未被磨滅的童心靈魂，傳達希望、純真與創造力。這些角色也是她作為女性、母親與藝術家之間的內在對話。

Bibi 的創作深受多元文化背景影響，將澳門的文化交融與日本生活的感知融入畫布。她稱創作為「媽媽與繆思」的對話，是一場遊走於母性、童心與靈性感知之間的旅程。在她的畫中，藝術是一次回歸——回到直覺、回到內在孩童、也回到最純粹的快樂與想像。

Bibi Lei is a Macanese-Portuguese artist based in Tokyo. She paints with her fingers, channeling childlike instinct and vivid color into dreamlike, emotionally charged works. Her signature Brave Children symbolize the untamed innocence that lives within us all—figures that float, leap, and explore with raw hope and imagination. They also reflect her inner dialogue as a woman, a mother, and an artist.

Influenced by her multicultural roots, Bibi blends Macao's cultural hybridity with the contemplative rhythm of life in Japan. She describes her practice as a dialogue between Mother & Muse—a journey through motherhood, inner child, and spiritual perception. In her work, creation is a return: to intuition, to the child within, and to the purest forms of joy and imagination.

Color is emotion.  
Light is liberation.  
The truest jewel  
lives in your inner  
child.



李綺婷 BIBI LEI

# 掌上明珠

## JEWEL IN THE PALM

在這系列作品中，我想觸碰的，不是外在的珠寶，而是每個人心中那顆最純粹的「寶石」——那個依然天真、勇敢、充滿神性的內在小孩。

作為澳門的女兒，我將蓮花化作貫穿系列的靈魂意象。它從渾濁中生長，卻始終向著光綻放——就像我心中的澳門，永遠是我靈魂的歸處。

《掌上明珠》系列是我的回家之旅，也是獻給澳門的一封信。在這裡，我回望自己的根，也邀請每一位觀者回歸內心，尋找屬於自己的那顆“明珠”——那個最真實、最光亮、也最珍貴的自己。

這次展覽是「藝文薈澳 2025」平行展《無界藝象》的一部分，我希望它能跨越物質的界限，帶大家走進一個神話般的想象領域，重新遇見自己。

In this series, what I seek to touch is not the external allure of jewelry, but the purest "gem" within each of us — the inner child who remains innocent, courageous, and divine.

As a daughter of Macao, I have chosen the lotus as the soul symbol throughout this series. It grows out of the murky depths, yet always blossoms toward the light — just like how I see Macao in my heart: a place where my soul will always belong.

"Pearl in the Palm" is my journey home — a love letter to Macao. Here, I revisit my roots and invite every viewer to return to their own heart, to rediscover their personal "pearl" — the truest, brightest, and most precious version of themselves.

This exhibition is part of Beyond the Frame, Art Macao 2025 Collateral Exhibition. I hope it transcends the boundaries of the material world and leads viewers into a mythic realm of imagination — a place where they may once again encounter themselves.



神奇療癒蓮花之力  
Magical Healing Lotus Power  
布面丙烯 Acrylic on Canvas  
230 (W) x 170 (H) CM  
2024



Bibi Lei 呈現了她的創作角色 Bibifa 於一顆閃耀珍珠中誕生，漂浮於象徵東方樂土的幻彩蓮池中。畫面中央是一位莊嚴穩重的母親形象，象徵著保護與生命的源泉。這位勇敢且純真的內在小孩作為藝術家的化身，描繪了其藝術宇宙的情感起點，一處未來之光與心靈純真交匯之地，勇氣與童心的源頭——「東方之屋」。

Bibi Lei unveils Bibifa—her brave, innocent alter ego—born from a shimmering pearl, floating in a radiant lotus pond symbolizing the mythical East. At the center stands a majestic mother, a protector of light and life. This marks the emotional foundation of Lei’s universe—House of East, a sanctuary of light, love, and future possibility, and where inner strength meets childlike purity.

House of East, Birth of Bibifa  
布面丙烯 Acrylic on Canvas  
117 (W) x 91 (H) CM  
2025

此作以童話幻想與堅毅母性巧妙融合，描繪一位手持棒棒糖湯匙與蓮花叉子的英勇母親形象，以身兼戰士、呵護者與家的靈魂，宣言：母愛是無比強大的能量，誓言保護這座充滿愛與守護力的神聖堡壘「甜蜜之家」，將所有噩夢與心靈怪獸隔絕在外，守護勇敢孩子們的夢境家園，準備好每天早上都「把怪獸當早餐吃下去」。

Blending fairy-tale fantasy with fierce maternal strength, Bibi Lei paints a towering mother figure holding a lollipop spoon and lotus flower fork—equal parts warrior, nurturer, and homemaker. She defends her "home sweet home" against nightmares and emotional monsters, declaring: motherhood is power, and love is strong enough to eat monsters for breakfast.



Home Sweet Home, I Eat Monsters for Breakfast  
布面丙烯 Acrylic on Canvas  
100 (W) x 100 (H) CM  
2025



澳門地標性的東望洋燈塔轉化為一位光芒四射的母親形象，以守護者的柔情之光，照亮著她的勇敢孩子們。畫面中閃耀著太陽、月亮與星星，象徵陪伴前行的光亮夥伴。此為與葡萄牙里斯本 Farol da Guia 燈塔呼應的《Lighthouse Mama II》之姊妹作，構築成連結東西文化的詩意橋樑。

Bibi Lei transforms Macao's iconic Guia Lighthouse into a radiant, maternal figure—her gentle light guiding Brave Children. Surrounded by sun, moon, and stars as celestial companions, this piece is the sister work to Lighthouse Mama II in Lisbon, forming a poetic bridge between East and West.

Lighthouse Mama I  
布面丙烯 Acrylic on Canvas  
91 (W) x 117 (H) CM  
2025



葡萄牙里斯本的 Farol da Guia 燈塔幻化為一位溫柔的母親形象，手垂七彩珍珠串化作雲朵鞦韆，為孩子創造夢幻空間。燕子歸巢環繞飛舞，象徵母愛的庇護與自由。此作為與澳門東望洋燈塔致敬的《Lighthouse Mama I》之姊妹篇，共同呈現了 Bibi Lei 的多元文化背景與心靈世界，在愛、光與童心之中交匯。

Lisbon's Farol da Guia becomes a gentle, maternal guardian in Lighthouse Mama II, her outstretched hands hanging a chain of colorful pearls, forming a floating cloud swing for her child. Swallows circle in a vision of love and freedom. As the sister work to Lighthouse Mama I, it reflects Bibi Lei's multicultural journey and inner landscape—where East and West meet in light and childlike wonder.

Lighthouse Mama II  
布面丙烯 Acrylic on Canvas  
91 (W) x 117 (H) CM  
2025



藝術家於此作中描繪了一對蓮花女孩與蓮子男孩的歡樂二重唱，於光影交錯中成為一首讚頌對比與連結的詩歌。女孩如花綻放，男孩如種子堅實，蓮花與蓮子的二重唱象徵陰陽、柔剛與生命循環的平衡。他們的歌聲是一種愛的頻率，為一家人之間的深厚情感而唱，提醒我們：擁抱彼此的不同，才能唱出最動人的合聲。

Bibi Lei depicts a joyful duet between a lotus flower girl and a lotus seed boy—a lyrical celebration of contrast and connection. She blooms, he grounds; together, they represent the balance of femininity and masculinity, light and shadow, and the cycle of life. Their song is a vibration of love, sung for family, reminding us that our contrasts—when embraced—create the most beautiful harmony.

The Lotus Singing Duo  
布面丙烯 Acrylic on Canvas  
72.7 (W) x 60.6 (H) CM  
2025



Bibi Lei 回到了她的家鄉澳門，以童年化身 Bibifa 與西方的好友、芝麻街角色艾比（Abby）展開一場跨越東西文化、童心與友誼的魔法冒險，穿梭於多個澳門標誌性景點：東望洋燈塔、蓮花廣場、大三巴牌坊與澳門威尼斯人。這幅充滿色彩與感情的回歸之作，同時與其另外的雕塑作品《純真箭友》相呼應，構築出一個圓滿的心靈循環，一場關於愛、身份與童心無限的詩意相遇。

Bibi Lei returns to her home, Macao, with her childlike alter ego Bibifa and playful companion Abby from *Sesame Street*, stepping into a shared dreamscape where East and West collide in friendship, imagination, and joy.

The canvas blossoms with iconic symbols of Macao—Guia Lighthouse, Lotus Square, the Ruins of St. Paul's, and The Venetian Macao. This vibrant homecoming piece echoes with her sculptural work, "Abby & Bibifa – The Arrow of Pure Heart," located nearby, forming a full-circle moment of love, identity, and imaginative unity.

Magical Macau, Abby & Bibifa  
布面丙烯 Acrylic on Canvas  
72.7 (W) x 60.6 (H) CM  
2025

## 南韓 SOUTH KOREA

我的作品是那些展現  
最真實自我時刻的紀錄。

GRAFFLEX 是來自南韓的藝術家，以融合街頭文化、卡通符號與極簡圖像語言的風格廣受注目。他擅長以粗黑輪廓、扁平色塊與幾何形狀構成鮮明視覺風格，並將童年記憶與流行文化符號進行重組，創造出趣味性與設計感兼具的當代語彙。

受卡通、嘻哈與街頭藝術影響，GRAFFLEX 的創作不僅具有懷舊感，亦反映出對身分、記憶與文化二次創作的關注。他的實踐橫跨插畫、公共藝術、潮流設計與裝置藝術，並與多個國際品牌合作，展現出強烈的跨界精神與圖像敘事力，實現藝術與流行文化之間的對話。

GRAFFLEX is a South Korean artist known for his distinctive style that merges street culture, cartoon symbols, and a minimalist visual language. His work features bold black outlines, flat color blocks, and geometric shapes, reassembling childhood memories and pop culture references into a contemporary vocabulary that is both playful and design-forward.

Influenced by cartoons, hip-hop, and street art, GRAFFLEX's creations evoke a sense of nostalgia while also reflecting on identity, memory, and cultural reproduction. His practice spans illustration, public art, fashion design, and installation, and he has collaborated with numerous international brands. Through his strong cross-disciplinary spirit and visual storytelling, he creates a vibrant dialogue between art and popular culture.

My work is a  
record of  
the moments  
when I revealed  
my truest self.



# GRAFFLEX

這次展覽對我而言意義非凡，因為它讓我有機會在同一空間裡展示多個不同系列的創作。

我從不局限於單一風格或主題，總是不斷往不同方向延伸自己的作品。這次展覽正好把不同作品匯聚一起，也希望觀眾能藉此一窺我創作背後的想法與過程。

這不僅是呈現完成品，更想分享作品背後的概念、掙扎，以及它們如何隨時間演變。

如果觀眾在觀賞作品時能產生自己的想法、提問，或激發出新的想像，對我來說就是一件很有意義的事。這些回饋與反思也會反過來啟發我，讓我有動力持續創作。

我相信，作品與觀眾之間自然產生的交流，是藝術創作中最珍貴的體驗之一。希望這次展覽能成為這種連結的起點。

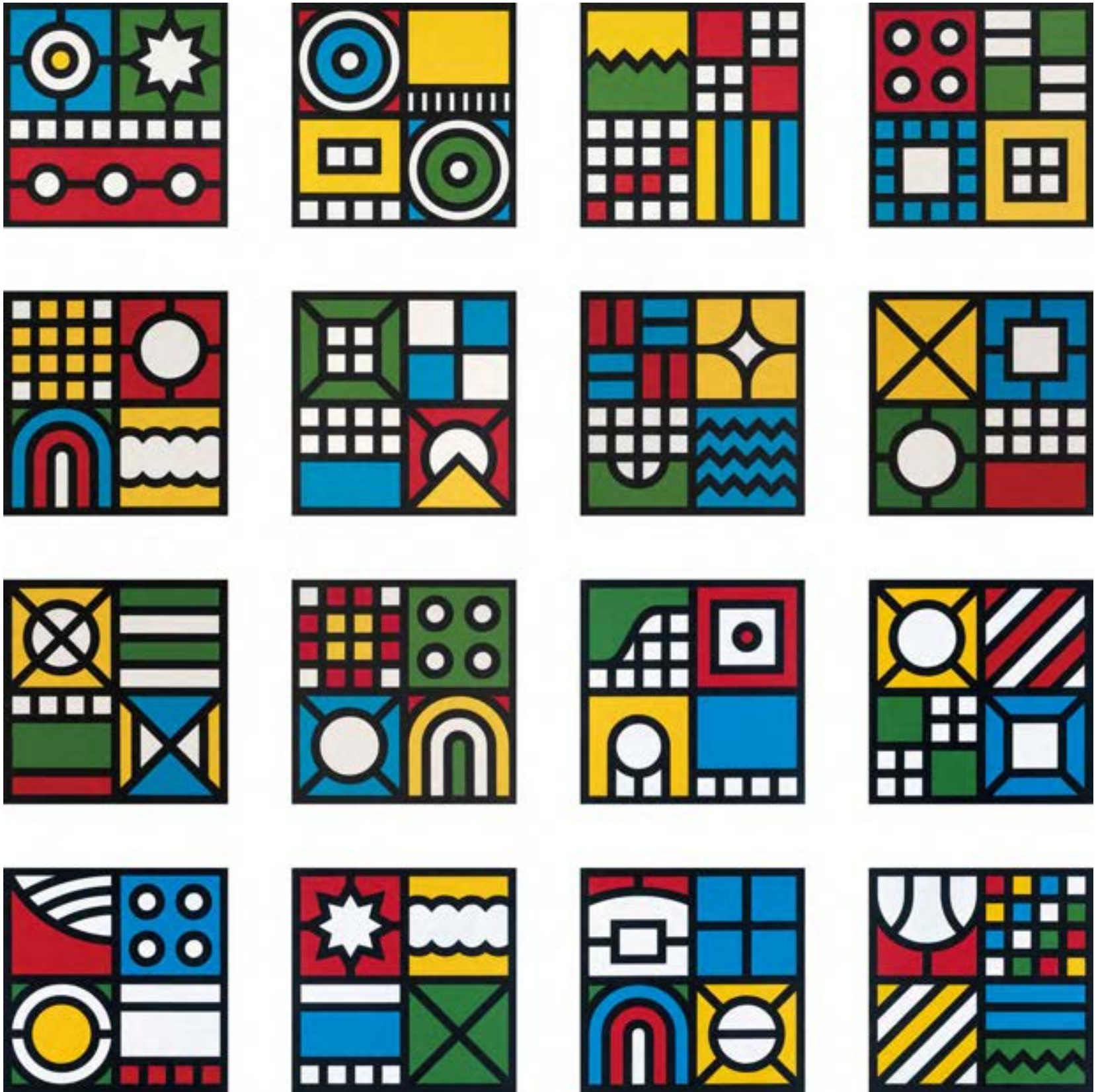
This group exhibition is really meaningful to me because it gives me the chance to show various series I've been working on all in one place.

I've never stayed confined to just one style or theme — I've always expanded my work in different directions. This exhibition brings those different works together, and I hope it gives the audience a chance to get a sense of the thoughts and processes behind how I create my art.

It's not just about showing finished pieces, but also sharing the ideas and struggles behind them, and how the work has evolved over time.

If viewers look at the pieces and come up with their own thoughts, questions, or imaginations, I think that's very meaningful. Those reflections and ideas also inspire me and give me energy to keep creating new work.

Ultimately, I believe this natural exchange between the artwork and the audience is one of the most valuable experiences as an artist. I hope this exhibition can be the starting point for that kind of connection.



FRAME SERIES  
布面噴漆 Spray Paint on Canvas  
24 (W) x 24 (H) CM x 25 EA  
2021



我在這次展覽中呈現的作品，乍看之下可能像是一幅幅獨立的圖像，但實際上，它們都在我的藝術視野中相互連結、貫通。

與其強調每件作品的單一意義，我更重視整體所營造出的氛圍、形式的感覺，以及作品之間自然融合的情感與結構。

在我的作品中，重複出現的幾何形狀和標誌性角色，是我長期探索的視覺語言核心，它們組合起來所產生的張力，是我創作的重點之一。

透過這次展覽，我希望展現這些元素如何彼此連結、形成流動，進而構築出獨特的世界觀，也藉此介紹我一路以來所嘗試的多種技法與風格。

「框架系列」（Frame Series）由多幅小作品拼接成一幅更大的畫面，靈感來自我日常生活中所觀察與感受到的場景與情緒。

四件圓形作品則源於我童年時期喜愛的卡通角色，並融合了我標誌性的「微笑」元素。

而那件大尺幅的作品，則從另一種角度出發，視覺化地呈現我們所處的世界以及人與人之間的關係。

此外，三件以芝麻街角色為基礎的作品，則是我將這些標誌性角色，透過童年記憶與當代視角重新詮釋的成果。

我不打算逐一解釋每件作品，而是希望觀眾能夠在觀看中自然感受到我如何透過這些創作來看待與詮釋這個世界。

The works I'm presenting in this exhibition may appear as separate, independent images at first glance, but in reality, they are all connected within the flow of my artistic vision.

Rather than focusing on the individual meaning of each piece, I place greater emphasis on the overall atmosphere, the sense of form, and the emotions and structures that naturally blend together when the works are viewed as a whole.

Repeated geometric shapes and iconic characters appear throughout the works, and the tension created by their combination lies at the core of the visual language I have long explored.

In this exhibition, I aimed to show how these elements connect to form a flow and create a unique world, while also introducing the various techniques and styles I have experimented with over time.

The "Frame Series," composed of several smaller works that come together to form a larger image, is based on scenes and emotions I have directly observed and felt in daily life.

The four circular pieces draw inspiration from cartoon characters I loved as a child, incorporating my signature "Smile" type.

The large-scale work takes a different type, visually expressing the world we live in and the relationships between people.

Additionally, the three *Sesame Street* character-based works were created by reinterpreting iconic characters through the lens of my childhood memories and a contemporary perspective.

Rather than explaining each piece individually, I hope viewers will naturally sense how I perceive and interpret the world through these works.



ABOY  
布面噴漆 Spray Paint on Canvas  
60 (W) x 60 (H) CM  
2022



HOME  
布面噴漆 Spray Paint on Canvas  
60 (W) x 60 (H) CM  
2022



KRST  
布面噴漆 Spray Paint on Canvas  
60 (W) x 60 (H) CM  
2022



WDPK  
布面噴漆 Spray Paint on Canvas  
60 (W) x 60 (H) CM  
2022

## 美國 UNITED STATES

在這樣的境地裡，  
沒有甚麼是靜止的，  
卻一切都迴盪著共鳴。

Jonni Cheatwood 是一位來自美國、無師自通的當代藝術家，以縫製畫布、混合媒材與個人敘事交織而成的作品聞名。他將牛仔布、麻布、舊紡織品等縫合為拼布畫布，並運用植物染與繪畫相結合，挑戰傳統繪畫形式。

Cheatwood 的畫風融合抽象與具象，筆觸鬆動奔放，常將人物面孔隱去，探討身份、匿名與記憶。其創作深受家庭照片啟發，藉由拼接畫布如同重組記憶，呈現集體與個人身份的情感紋理。他的藝術語彙遊走於街頭文化與表現主義之間，透過這種藝術觸覺、滿載情感和概念性的手法，Cheatwood 呈現了一種引人入勝的藝術語言，既反映出每個人的家族傳統，也反映了人類共同的經歷。

Jonni Cheatwood is a self-taught American artist known for his quilt-like canvases made from sewn fabrics such as denim, burlap, and found textiles. His works blend bold gestures in oil and acrylic with dyed natural materials, challenging the conventions of painting.

Cheatwood's practice interweaves abstraction and figuration, often obscuring his subjects' faces to explore themes of identity, anonymity, and memory. Deeply inspired by family photos, he transforms mundane yet emotional moments into layered compositions, using stitching as a metaphor for piecing together memories and selfhood. His expressive mark-making and dynamic compositions reflect influences from street art and Abstract Expressionism, bridging personal narrative with broader cultural dialogue. Through this tactile, emotional, and conceptual approach, Cheatwood presents a compelling artistic language that speaks to both individual heritage and shared human experience.

In this realm,  
nothing is static,  
yet everything  
resonates.



# JONNI CHEATWOOD

我的創作刻意突顯複雜性，規避單一的詮釋。  
它由布料、記憶與筆觸交織而成，並透過顏料打破秩序。  
在這次展覽中，「框架」並非限制，而是一個起點。我試圖拆解所謂結構的既定概念，探索抽象與身份之間流動而緊張的關係。

這些作品折射出一種在錯位中形成的生活：穿梭於多元文化的微妙肌理，在熟悉的語言與異國語言之間，尋覓著永恆的流動之家。

畫面表面是刻意的不穩定：縫合、粗糙、充滿干擾，對應於我們在紛亂世界中拼湊身份的碎片化現實。

所謂「超越框架」，便是永駐於流動的狀態—擁抱矛盾與重複性。在此境域中，無物具象，卻萬物共鳴。

My work embraces complexity and evades simple interpretations. It's woven from a tapestry of scraps - fabric, memory, and gesture - disrupted with paint. In this exhibition, the "frame" is not a constraint but rather a launching pad. I explore the dynamic interplay that arises when we deconstruct what I know to be structured. It is where abstraction meets identity.

These pieces reflect a life shaped by dislocation: navigating the nuances of diverse cultures, a familiar home, and languages. The surfaces are intentionally seen as unstable - stitched, rough, and disrupted - reflecting the fragmented nature of how we create our identities in a seemingly chaotic landscape.

To go beyond the frame is to remain in a state of flux, welcoming contradiction and multiplicity. In this realm, nothing is static, yet everything resonates.



Kinky Friedman

油畫顏料、油畫棒、染料、琺瑯漆、丙烯顏料、噴筆、醇酸樹脂、行李內襯布、  
柯達彩色正片照片與布料綜合媒材，創作於畫布上

Oil, oil stick, dye, enamel, acrylic, airbrush, alkyd, luggage liner,  
Kodachrome print and fabric on canvas

122 (W) x 152 (H) CM

2018



快樂之泉多巴胺

這些畫作是由承載個人與世代記憶重量的碎片組成——像是我父親在我出生前於香港購買的行李箱，還有我妻子的祖父在穿越美國時拍攝的 Kodachrome 照片。我將這些影像印在畫布上，與零碎布料縫合進作品中，讓其表面自成一座流動的檔案庫。

抽象的部分覆蓋於這些表面之上——層層疊加、富於筆觸，有時甚至顯得不穩定。但在充滿力量的顏料之下，潛藏著一脈靜默關於遷徙與流動的軌跡。這些不僅僅是材料，它們承載著記憶。而如同記憶本身，它們並不總是整齊劃一——它們會重疊、打斷，並以我無法完全掌控的方式重新拼接。這種張力，正是這些作品的核心所在。

These paintings are made from fragments that carry personal, and generational weight to them - a suitcase my father bought in Hong Kong before I was born, and Kodachrome photographs taken by my wife's grandfather as he traveled across the U.S. I printed those images on canvas and sewed them into the work along with scraps of fabric, letting the surface become an archive in itself. The abstraction sits on top of these surfaces - layered, gestural, sometimes erratic. But beneath the energy of the paint is a quiet lineage of movement and migration. These aren't just materials; they carry memories. And like memory, they don't always fit neatly - they overlap, interrupt and get reassembled in ways I don't always fully control. That tension is the point of these works.

Whistle at the Bottom of a Shoe

油畫顏料、油畫棒、琺瑯漆、丙烯顏料、噴筆、醇酸樹脂、牛仔布、行李內襯布、柯達彩色正片照片與布料綜合媒材，創作於畫布上

Oil, oil stick, enamel, acrylic, airbrush, alkyd, denim, luggage liner, Kodachrome print and fabric on canvas

122 (W) x 152 (H) CM

2018



My Beagle

油畫顏料、丙烯顏料、福喜顏料與醇酸樹脂，繪於織物上

Oil, acrylic, flashe and alkyd on textiles

106 (W) x 213 (H) CM

2023



Carolina Dangler  
油畫顏料、丙烯顏料、福喜顏料與醇酸樹脂，繪於織物上  
Oil, acrylic, flashe and alkyd on textiles  
106 (W) x 213 (H) CM  
2023



Petunia Indigo Lieberman

油畫顏料、油畫棒、醇酸樹脂與丙烯顏料於縫製紡織品上創作

Oil, Oil Sticks, Alkyd and Acrylic on Sewn Textiles

122 (W) x 152 (H) CM

2022



Chocolate Helps, Chocolate Hurts  
 油畫顏料、丙烯顏料、醇酸樹脂與珐瑯漆於上好底處理的縫製紡織品上創作  
 Oil, acrylic, alkyd and enamel on sewn primed textiles  
 107 (W) x 127 (H) CM  
 2022

## 澳洲 AUSTRALIA

我嘗試在日常生活中  
仍這麼做，花時間去  
細看那些我本會忽略  
的小事。

Ilya Milstein 是一位擅長手繪插圖的藝術家，結合傳統建築繪圖技法與數位上色，細緻描繪都市生活中的情感與故事。他的創作融合荷蘭文藝復興、日本浮世繪與法比漫畫等視覺傳統，發展出兼具古典美感與當代表現的敘事風格。畫面色彩自然、構圖縝密，經常呈現出靜謐的日常瞬間與內斂的情緒波動，使觀者彷彿置身畫中。

來自多元文化背景，Milstein 善於將個人記憶與跨文化符號轉化為富有溫度的視覺語言。他的作品既有設計的精準，也流露詩意的敘事魅力，是一種橫跨圖像與記憶的視覺敘事，邀請觀眾以細膩而詩意的視角重新凝視日常。

Ilya Milstein is a hand-drawn illustrator whose works blend architectural drafting precision with digital coloring to capture the poetry of everyday life. Drawing from Dutch Renaissance painting, Japanese ukiyo-e, and mid-century Franco-Belgian comics, his style merges classical influence with contemporary sensibility. His compositions are refined and detailed, often portraying quiet urban moments and emotional nuance, immersing viewers in nostalgic, story-rich scenes.

Rooted in a multicultural background, Milstein transforms personal memories and cross-cultural elements into a warm, human-centered visual language. His work balances the rigor of design with the tenderness of storytelling, forming a visual narrative that bridges image and memory. Each piece invites audiences to look again at the familiar—this time with greater care, reflection, and feeling.

I try to live like that in my daily life, taking the time to examine small things that I'd otherwise overlook.



# ILYA MILSTEIN

在這次展覽中，我將呈現一組全新的創作系列，靈感來自「超越框架」的藝術概念，並希望為觀眾帶來一種如多巴胺般的感官衝擊。我的創作一向以具象風格為主，聚焦於場域感的營造，常透過一些微小卻容易被忽略的細節，勾勒出空間的獨特氣質。這次的《從紐約到澳門》作品，我首次嘗試以接近實物大小的比例重現一個紐約街角——這是我創作中反覆出現的主題之一——邀請觀眾真實地「走進」我的插畫世界。

For the exhibition, I'll be presenting an entirely new body of work inspired by the idea of art existing "beyond the frame" and offering viewers a dopamine rush. My practice is figurative and often aims to evoke a sense of place, typically shaped by the minute, often-overlooked details that define it. With A Memory From New York To Macao, I wanted to recreate a New York street corner - one of my recurring subjects - at a near life-size scale for the first time, inviting visitors to quite literally step into one of my illustrations.





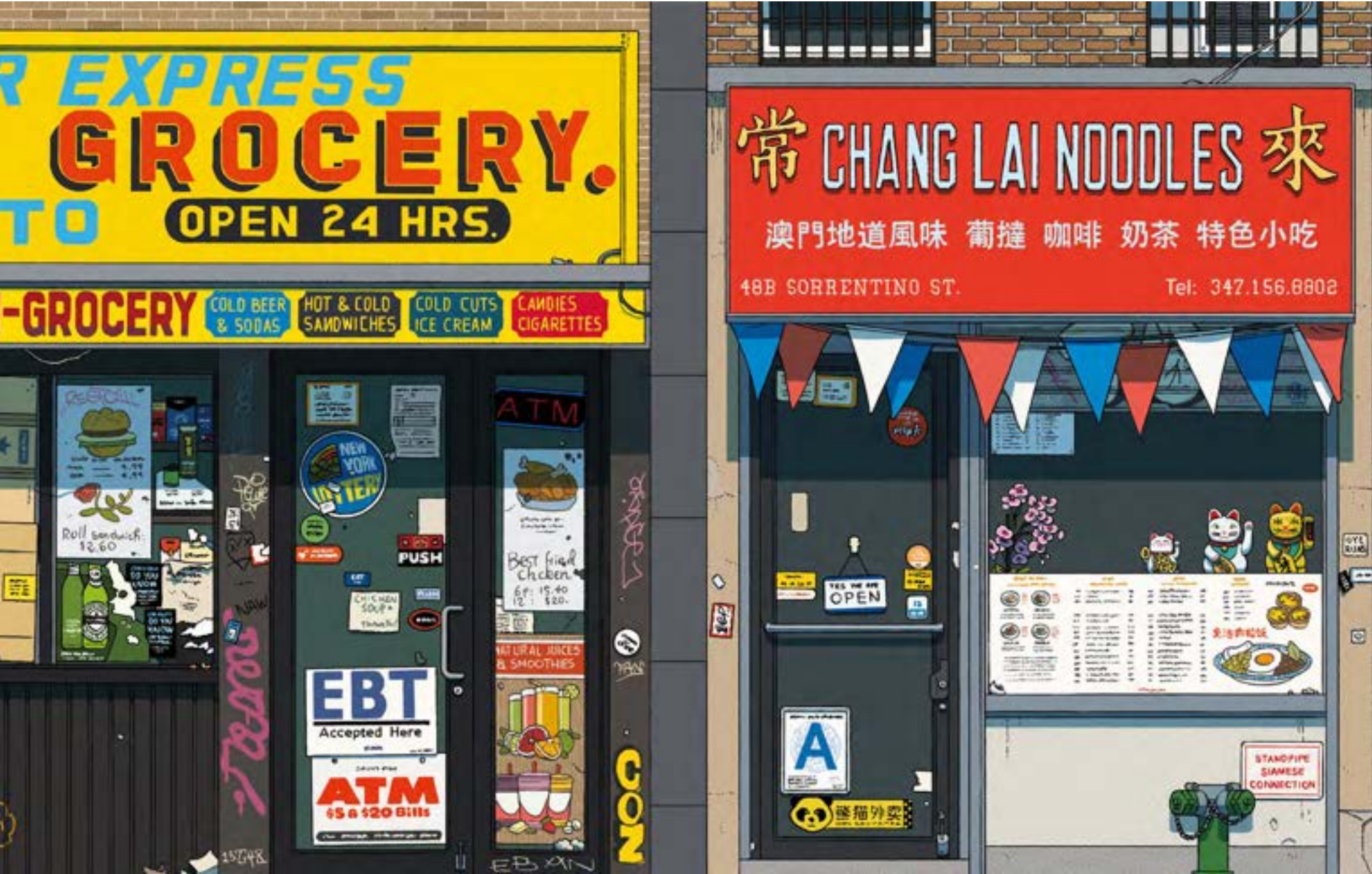
我希望這種空間的轉換能成為一種交流的形式。理想狀況下，觀眾能以我對紐約街景的感知來體驗這個環境——不論是溫暖的、批判的，或是帶點疏離感的。為了呼應文化交流的互動性，我也在作品中嵌入了與澳門相關的元素，探索澳門如何可能融入紐約多元的文化結構之中：一家供應澳門地道美食「免治牛肉飯」的餐廳、一家陳列著丹尼爾·卡尼 1985 年小說《Macau》初版的舊書店，或是一位手拿澳門導覽手冊的人物。

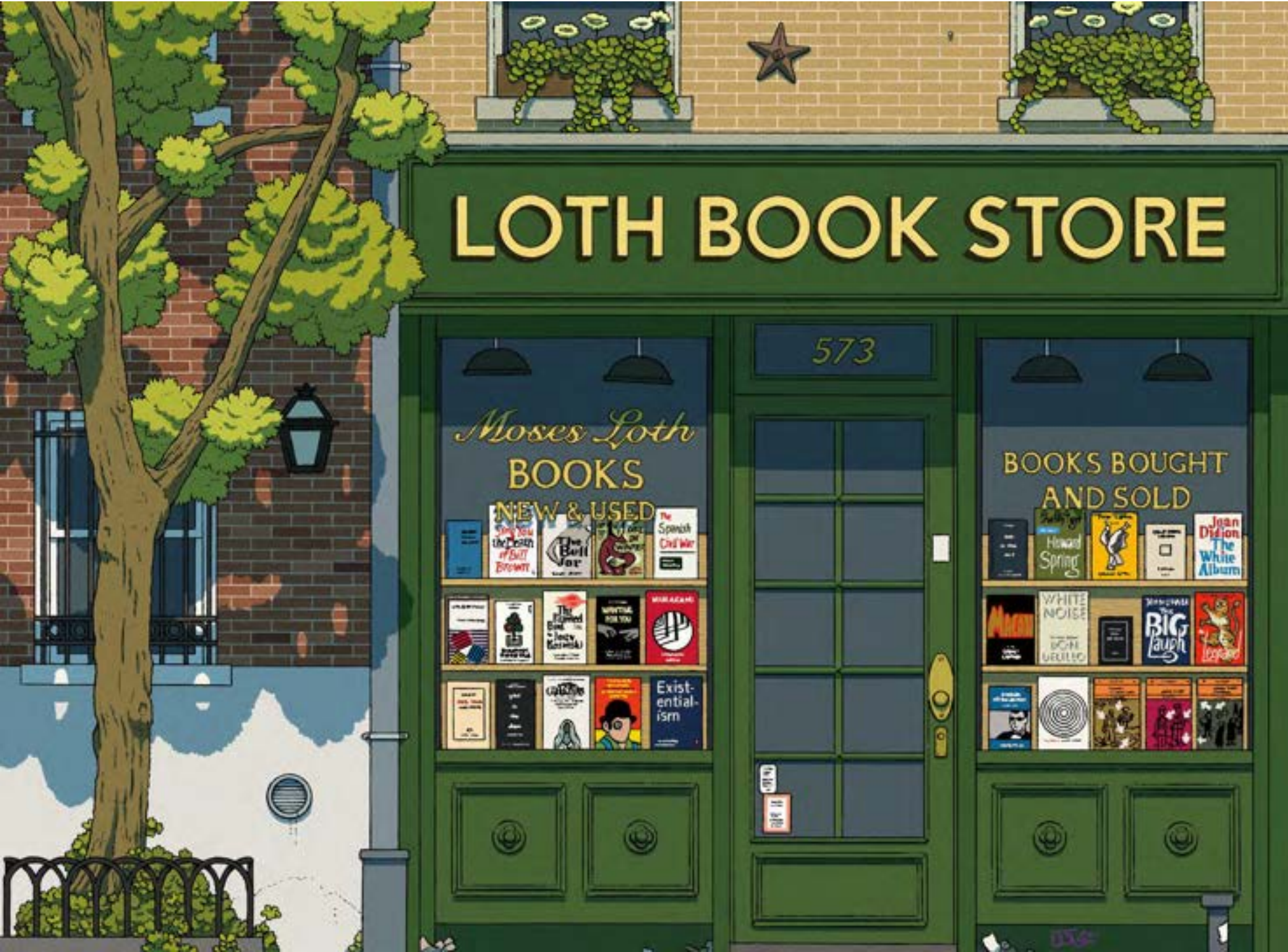
更深一層地說，《從紐約到澳門》與我大部分作品一樣，並不追求攝影般的寫實，而是一種「回憶中的真實感」：以記憶所保留下來的方式呈現場域的精粹感受。透過描繪那些我心中定義紐約的細節——像是餐廳窗戶上張貼的衛生局評級、牆面與人行道上的通風格柵——我希望觀眾在離開後，也能留心澳門街頭的種種細節，並在腦海中建構出屬於自己的城市版本。

I hope this transposition functions as a kind of exchange. Ideally, the viewer experiences my environment as I perceive it, whether that's warmly, critically, or with some measure of detachment. Reflecting the reciprocal nature of cultural exchange, I've embedded references to Macao within the piece, exploring how Macao might feature in New York's eclectic cultural fabric: a restaurant serving minchee, a used bookstore stocking a first edition of Daniel Carney's 1985 novel *Macau*, or a character holding a guidebook to the region.

On a deeper level, *A Memory From New York to Macao*, like much of my work, doesn't strive for photographic realism, but rather a kind of recollected realism: the distilled way places feel in memory. By drawing attention to small details that, for me, define New York - like the Department of Health letter grades displayed in restaurant windows or the grates embedded in walls and sidewalks - I hope to encourage viewers to notice the subtleties of Macao's streets after they leave, and to construct their own version of this work in their minds.









## 中國 CHINA

# 無界之處，非虛無， 而是另一種存在方式的展開

周松是一位持續突破自我、在視覺語言與思想體系上不斷創新的當代藝術家。他以超現實繪畫為基礎，融合科技、哲學與未來主義觀念，探索自然與意識之間的深層關聯。他提出「新自然」的創作理念，將自然元素與抽象形式巧妙融合，創造出兼具現實細節與象徵意涵的藝術語彙。

其畫面常見折斷鉛筆、象徵性葉片等元素，表達對認知矛盾與社會隱喻的思考。他的藝術在生物形態與機械結構、現實與未來之間穿梭，呈現出一種融合冷幽默與哲思的當代表達。周松邀請觀者走進一個真實與隱喻交錯的思想空間，展現其獨到的美學視角與文化深度。

Song Zhou is a contemporary artist known for his continual innovation in visual language and conceptual thought. Grounded in hyperrealistic painting, he incorporates elements of technology, philosophy, and futurism to explore the deep interconnections between nature and consciousness. His artistic concept of "New Nature" fuses natural motifs with abstract forms, creating a distinctive visual vocabulary that combines realistic precision with symbolic resonance.

Recurring elements like broken pencils and emblematic leaves reflect his inquiry into cognitive paradoxes and social metaphors. Zhou's work navigates between biomorphic structures and mechanical aesthetics, between the real and the speculative, weaving a space that is at once intellectual and emotional. Through this layered approach, he invites viewers to enter a realm where metaphor meets reality—expressing a unique aesthetic marked by cultural depth and subtle humor.

Beyond the frame  
lies not emptiness,  
but the unfolding  
of other ways  
of being.



周松 SONG ZHOU

在我看來，《無界藝象》不僅僅是一個策展概念——它更是一種邀請，促使我們重新思考在一個現實定義不斷變化的世界中，如何感知、想象與存在。當代藝術的魅力，正在於它能引領我們走出既定的觀看框架——不僅是畫布或媒材的邊界，更是文化、語言與意識的界限。它邀請藝術家在想象力與創造力的驅動下，進入那些無法被經驗與理性輕易捕捉的未知領域。

我的作品圍繞“後人類”語境中的超自然圖景展開，通過繪畫與雕塑交織構建出一個超現實的感知空間。在這裡，具象的物體不再只是物理的存在，而成為思維與能量的通道；它們既源於現實，又指向超越現實的可能。我試圖借由這些作品回應一個根本性的命題：當世界正被科技、意識與宇宙力量重新塑形，藝術是否也能成為一種連接有形與無形、物質與精神的界面？這正是“無界”的意義所在——不是失去邊界，而是超越邊界，以自由的精神與未知世界對話。

正如哈佛大學的終身教授汪悅進評論周松的作品：“我們正在見證一種賽博格生物形態藝術的誕生，它既是後人類的，也是深具人性的。”

To me, Beyond the Frame is not only a curatorial concept—it is an invitation to rethink how we perceive, imagine, and exist in a world where the definitions of reality are constantly shifting. The true power of contemporary art lies in its ability to go beyond the visible frame—not just of the canvas or the medium, but of thought itself. It allows artists to cross cultural, linguistic, and material thresholds, reaching toward realms that exist outside the boundaries of conventional experience.

My work explores supernatural imagery within a posthuman context, constructing a surreal perceptual space through the interplay of painting and sculpture. In this space, forms are more than objects—they become symbolic interfaces of energy, imagination, and metaphysical inquiry. They are rooted in the familiar yet reach beyond, hinting at forces that shape our world beyond what we can see. Through these works, I ask: as technology, consciousness, and cosmological forces continue to reshape our understanding of life, can art act as a bridge between the tangible and the intangible, the human and the more-than-human? This is what Beyond the Frame means to me—not the erasure of limits, but the expansion of perception. It is a space where imagination operates freely, and where the unknown is not feared, but embraced.

As Professor Wang Yuejin, a tenured faculty member at Harvard University, remarked on Song's work: "We are witnessing the birth of biomorphic art of cyborg, at once posthuman and deeply humane."



文明 Civilization  
布面油畫 Oil on Canvas  
118 (W) x 150 (H) CM  
2022



不朽的軀體 The Immortal Body  
布面油畫 Oil on Canvas  
380 (W) x 230 (H) CM  
2022

在《不朽的軀體》中，兩張人類面孔靜靜地“躲藏”於一雙尖銳、緊密包裹的皮鞋之中，彷彿被牢牢封印的個體生命。鞋身巨大，帶有一種非人尺度的幾何秩序，其鋒利、扭曲的造型彷彿象徵著某種宇宙的法則或造物者設定的絕對規則——在這宏大的機制下，人類變得渺小、被動，命運受限，難以逃脫。

纏繞其上的荊棘既是自然的象徵，也是苦難與試煉的隱喻，帶有強烈的“受難”意志，彷彿人類必須穿越困境與犧牲，才能接近某種超越性的意義。而一隻黃黑相間的蝴蝶悄然停駐於鞋底，成為畫面中唯一輕盈與柔軟的存在，它像是夢想、希望，或靈魂的象徵，在緊張、壓迫的結構中釋放出一絲關於重生與飛升的暗示。

作品以莊嚴而冷峻的方式，凝視人類處境的兩極：一端是不可違抗的秩序與約束，一端是微弱但恆久的希望與變形的可能。這是一具“軀體”的肖像，也是一則關於命運、造物與精神抗爭的寓言。

In *The Immortal Body*, two human faces lie quietly hidden inside a pair of sharp, tightly-bound leather shoes. These shoes, exaggerated in scale and rigid in geometry, appear less like ordinary footwear and more like cosmic instruments—embodying the abstract laws of a higher order or the inescapable logic of a creator. Within this immense structure, the human figure is rendered small, subdued, and subject to forces beyond its control.

Thorny brambles coil around the shoes, symbolizing hardship and tribulation. Their presence evokes a sense of divine suffering—an echo of sacrifice, as if struggle itself were a precondition for transcendence. In contrast, a yellow and black butterfly rests delicately near the sole, offering a quiet counterpoint. It embodies hope, transformation, and the dream of flight—fragile, yet persistent.

With solemn clarity, the work contemplates the tension between confinement and aspiration. It presents the human body not only as a vessel of limitation, but as a site of potential metamorphosis. *The Immortal Body* becomes both a portrait of containment and an allegory of faith, perseverance, and the enduring desire to rise beyond imposed boundaries.

一條扭曲的手臂蜿蜒展開，肢體兩端的雙手分別奉上果實與魚，似在提供生命所需的養分。魷魚的觸鬚彷彿與這條手臂形成某種共生結構，緊緊纏繞其中央結節。乍看之下，這幅畫似乎描繪著人類與自然間的和諧共存，然而細細觀之，卻流露出一種不安的預兆。

那些果實的幾何造型打破了自然的有機邏輯，更像是被人工編碼的物種——它們不再屬於現實的植物世界，而是後人類技術文明中模擬自然的產物。隱藏在方形蘋果之後的，是一支槍口——一個微妙卻冷峻的提醒：共生關係可以在瞬間轉化為壓制與毀滅。它不僅在暗示人與自然的裂變，也似乎預言了某種超自然秩序中，控制與犧牲的循環。

在這樣的視覺寓言中，雙手的姿態值得重新審視。它們所給予的，是否真的是饋贈？也許，它們正如魷魚的觸鬚，並非在溫柔地擁抱，而是在悄然收緊，窒息一切生命的可能。在這個看似豐盈卻充滿異化的世界中，人類的命運已不再掌握於自然之中，而漂浮於一個由人工智能、神秘力量與技術生命共同編織的後自然秩序中。

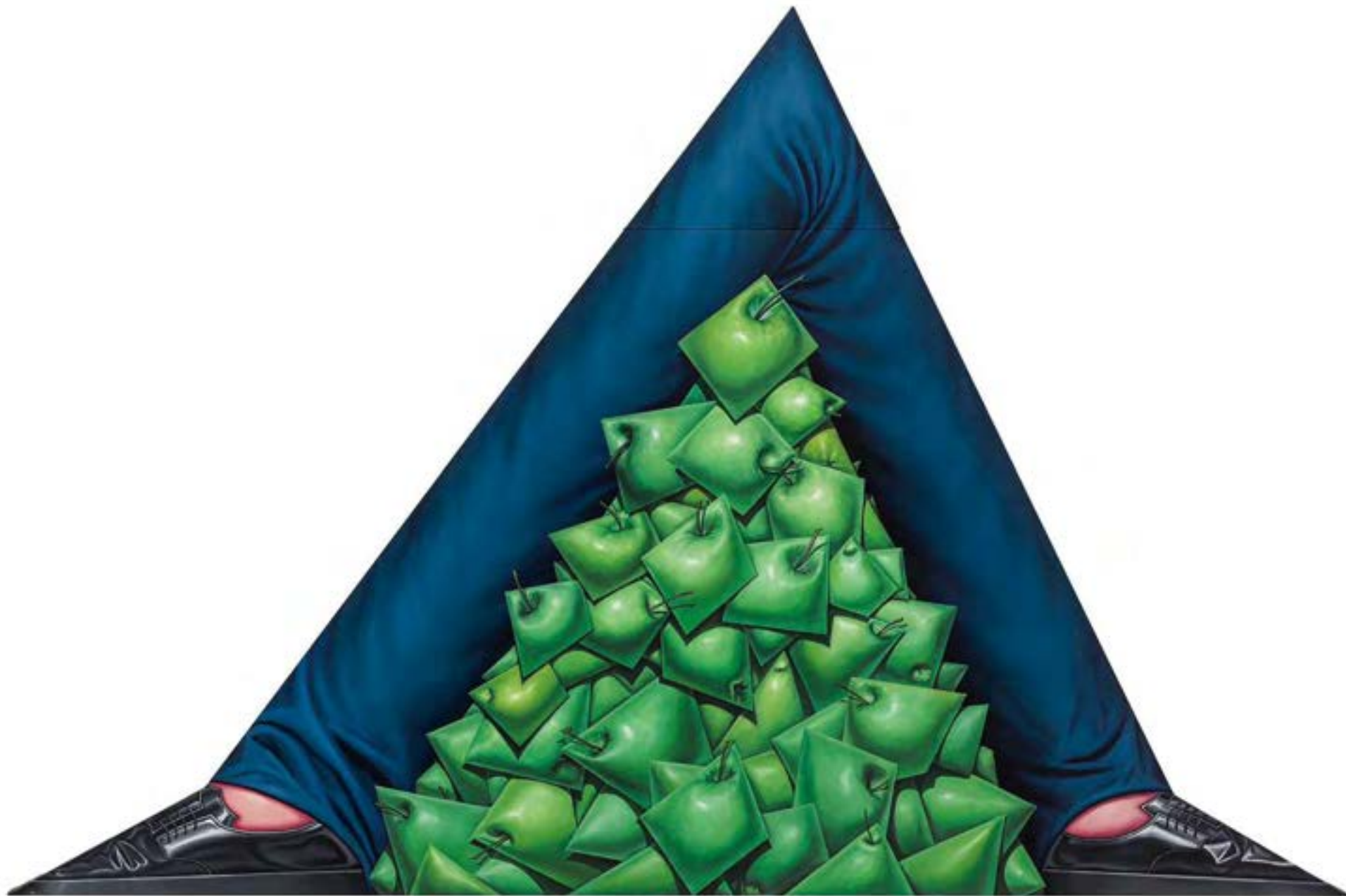
A twisted arm extends outward, with hands at either end offering up fruit and fish—seemingly symbols of nourishment and life. Wrapped tightly around the central knot of the limb, a squid's tentacles form an uncanny symbiosis, merging the organic with the alien. At first glance, the painting appears to celebrate a harmonious relationship between humans and nature. Yet a closer look reveals something far more unsettling.

The fruits, rendered in rigid geometric shapes, defy the logic of natural growth. They resemble not organic produce, but artificially engineered objects—coded simulations of life in a posthuman world. Peeking out from behind a square apple is the muzzle of a gun: a quiet but chilling reminder that mutualism can swiftly mutate into control, even violence. This is not merely a fracture between humanity and nature—it gestures toward a supernatural order where sacrifice, domination, and entropy are cyclic forces.

In this visual parable, the gesture of the hands deserves reevaluation. Are they truly offering sustenance—or tightening their grip? Like the squid's tentacles, perhaps the hands do not embrace, but constrict. Within this seemingly abundant yet eerily artificial ecosystem, human destiny no longer unfolds under the guidance of nature, but is suspended in a realm engineered by technology, shaped by invisible powers, and governed by a post-natural logic beyond comprehension.



共生 Symbiosis  
布面油畫 Oil on Canvas  
476 (W) x 120 (H) CM  
2022



賽博伊甸園 A Simulated Eden  
布面油畫 Oil on Canvas  
241 (W) x 161 (H) CM  
2022

在《賽博伊甸園》中，藝術家構造了一種虛擬卻充滿張力的生命景觀：一堆方形的綠色蘋果呈金字塔狀堆疊，錯落有致地堆置於一個三角形畫面結構的中心。這些蘋果不再圓潤，而是被壓縮、重塑為鋒利、有稜角的幾何形態。它們不屬於自然，也不屬於現實，而是一種全新物種的原型——人工設計的“果實”，預示著人類自身技術與創造力所孕育的異種生命。

這些果實是人工理性與數字邏輯介入自然的結果，它們的形狀似乎由算法決定、由系統排列，呈現出仿生卻非生的視覺悖論。方形蘋果既是對自然物種的再構造，也是對“進化”一詞的重新書寫。在此，藝術家提出一種充滿未來意味的設想：當有機物不再由自然演化，而是被人工意志所編碼時，人類是否已悄然步入一個“後人類”的新紀元？

這件作品以幽微而冷峻的方式召喚觀者思考：“生命”的邊界是否正在消融？這些人工果實是否預示著一個沒有伊甸、沒有原初罪的全新世界？它既不懷舊，也不批判，而是如一個視覺預言，揭示出在技術深度介入生命構造的當下，我們正面臨著一個被重新編碼的“伊甸園”。

In A Simulated Eden, the artist constructs a virtual yet tension-filled landscape of life: a pyramid of square green apples, stacked with geometric precision at the center of a triangular composition. These apples are no longer round and organic—they have been compressed and reshaped into sharp-edged forms. Neither fully natural nor entirely artificial, they suggest a prototype of a new species—engineered fruits born from human ingenuity, heralding the dawn of a posthuman era.

These fruits are the result of artificial logic intervening in the order of nature. Their forms seem dictated by algorithms, arranged with systemic intent, embodying a paradox: biomimetic, yet devoid of biological origin. As such, the square apple becomes a symbol of reconstructed nature and a rewriting of the idea of "evolution" itself. The artist gestures toward a speculative future in which life is no longer shaped by natural selection, but by human design. Have we already entered a new epoch—one where humanity gives birth to its own successors?

Rather than offering nostalgia or critique, the work operates like a visual prophecy. It questions the boundaries of life, the ethics of creation, and the meaning of transformation in a world increasingly shaped by technology. These synthetic fruits may not point back to Eden, but forward—to an Eden reimaged and reprogrammed.







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