

Poon Kan Chi Solo Exhibition :

2014 Flower ,

The Gallery of Hong Kong Art School ,

Hong Kong Arts Centre

2014 潘東芝個展 草花頭

香港藝術學院藝廊 香港藝術中心

<http://poonkanchiartwork.blogspot.com/2015/01/flower-poon-kan-chi-solo-exhibition.html>

<https://www.flickr.com/photos/130108555@N03/albums/72157649638001937>

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“Flower”, is a radical of Chinese Character, a common symbol in daily life and also Poon kan chi 's crucial creative elements.

Poon's process of creating a series of flower paintings was started purely for personal attraction towards flowers. It later developed into an exploration of memories associated with the symbol “Flower”.

To Poon, flowers' repetitive patterns and color collage are natural education of visual aesthetics and they are also senses of familiarity and traces for identity. Painting frame-like shapes on the canvas, they become entrances to audiences' private spaces, to reminisce and ponder the uncertainty of personal identity.

Date & Time: 3/12-29/12 10am-8pm

Opening: 5/12, 7pm

Venue: The Gallery of Hong Kong Art School (10/F Hong Kong Arts Centre)

Free Admission

POON KAN CHI from the questioning perspective interviews POON KAN CHI from the creative perspective, grass flower head

Date: 2014/12/03 Author: Poon Kanchi

December Exhibition at the Hong Kong Academy of Arts Gallery - Flower Head

Text: This article is interviewed by POON KAN CHI from the questioning angle interviewed by POON KAN CHI from the creative angle

Questioner: POON

Answered by: Chi

POON: Why is the exhibition called Grass Flower Head?

Chi: The grass flower head is a Chinese radical, the grass is the flower is the head, and it is also an element of POON KAN CHI 'S creation.

POON: When did you start using these creative elements?

Chi: I started to create a series of paintings about flowers in 2012. At that time, I just wanted to paint something that I liked. I found that "flowers" are things that I have special feelings for besides human faces. , wherever I go, the first thing that attracts me the most is the pattern of the petal design or the flower cloth and the like. It is now 2014. After about three years of continuous creation, I found that flowers are an element that returns to daily life, a symbol that often appears in a life situation. Pan: Does the symbol "flower" have any special meaning to you?

Chi: The symbol of "flower" is first linked to the memory of the bed and curtain patterns at home when I was a child, and then slowly develops to the floral dress that I wear when I grow up and the experience of receiving flowers. The pursuit of "flower", a symbol composed of a combination of dull and repetitive patterns and colors, brings a familiar sense of security. It can be said to be a materialised education about beauty, color, and natural plants.

POON : In addition to some flowers painted on canvas, I noticed that some objects like windows and photo frames appeared on relatively large canvas works. Is there any reason behind it?

Chi: In the process of creating pictures, there are many personal emotions and ideas, and these things need a space to contain them. The most natural and habitual space in life is the "room", a space where urban people must exist. And this private space is a personal world. In this world, we can do what we love as if no one else could see it. Whenever I am alone, in a daze until I fall asleep, it will constitute a good time for thinking. At that time, there will be a strong sense of loneliness. This feeling is like an unknown space full of infinite imagination. An invisible "window".

POON: Tell us about how you met the Hong Kong ART SCHOOL.

CHI : One day in summer, when I was leaving after visiting the book fair, it suddenly rained heavily. Of course, I immediately found a place to shelter from the rain. I stumbled across a mountain-high pile of guides for further studies at the Hong Kong Academy of Arts. Two days later, I got a chance for an interview and an acceptance message. That day I first learned about the Hong Kong ART SCHOOL.

POON : How has your creative journey changed since then?

CHI : In fact, since 2008, the second year of my admission to the HKAS, I have been thinking about the most primitive starting point for my creation. Back then, I traced back to my first desire to paint when I was a child, which was the love of beauty. A copy of the girl warrior cartoon. But after several years of precipitation, I was able to digest the real meaning of that discovery to me at that time, and thus began to create some more three-dimensional and simple works. It is hoped that these works can bring the audience some subtle resonances about memories in private space, or some feelings about the uncertainty of personal identity. Thanks!

Grass flower head, a Chinese radical, is grass, flower and head, a symbol of returning to daily life, and an element of POON KAN CHI 's creation. In the process of painting flowers, POON KAN CHI went from simply expressing her personal love for flowers to discovering memories connected with flowers, and then comprehending the natural visual beauty of flowers. For her, flowers are not only the combination of patterns and colors , but also the familiar sense of security and traceability of personal identity. The frame-like patterns are left on the works, as if to bring visitors a private space, imagine memories, and experience the uncertainty of personal identity.

Date & Time: 3/12-29/12 10am-8pm Opening: 5/12, 7pm Venue: Hong Kong ART SCHOOL Gallery (10th Floor, Arts Centre) Free admission "Flower", is a radical of Chinese Character, a common symbol in daily life and also Poon kan chi 's crucial creative elements. Poon's process of creating a series of flower paintings was started purely for personal attraction towards flowers. It later developed into an exploration of memories associated with the symbol "Flower". To Poon , flowers' repetitive patterns and color collage are natural education of visual aesthetics and they are also senses of familiarity and traces for identity. Painting frame-like shapes on the canvas, they become entrances to audiences' private spaces, to reminisce and ponder the uncertainty of personal identity. Date & Time: 3/12-29/12 10am-8pm Opening: 5/12, 7pm Venue: The Gallery of Hong Kong Art School (10/F Hong Kong Arts Centre) Free Admission

草花頭 Flower 潘東芝個展 POON KAN CHI SOLO EXHIBITION

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在繪畫花的過程中，潘東芝由單純表達個人對花的喜愛，到發現聯繫著花的回憶，再從花領悟到自然視覺美，花，對她來說，不但是圖案與顏色的拼合，也是熟悉的安全感和個人身份的追溯。在作品上留下似框圖案，仿如帶給參觀者私人空間，想像回憶，體會個人身份的不確定性。

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開幕: 5/12, 7pm

地點: 香港藝術學院藝廊（藝術中心十樓）

免費入場

發問角度的潘東芝訪問創作角度的潘東芝, 草花頭

日期：2014/12/03 作者： Poon Kanchi

香港藝術學院藝廊十二月份展覽——草花頭

文：這篇文章由發問角度的潘東芝訪問創作角度的潘東芝

發問者：潘

回答者：芝

潘：為什麼展覽叫做草花頭？

芝：草花頭是一個漢字部首，是草是花是頭，也是潘東芝創作的元素。

潘：什麼時候開始運用這些創作元素的？

芝：我從二零一二年開始創作了一系列關於花的繪畫，那時候純粹是想畫一些自己喜歡的東西吧，發現了「花」是我除了人臉之外，特別有感覺的東西，去到任何地方，第一時間最吸引我的都是花瓣設計的紋路又或者花布之類的東西。現在是二零一四年，經過大約三年的持續創作，我發現花朵是一種回歸日常生活的元素，是一種生活情境裡面常常出現的一個符號。潘：對你來說「花」這符號有什麼特殊意義嗎？

芝：「花」這符號，首先聯繫著小時候家裡的床鋪和窗簾花紋的記憶，再來慢慢發展到長大穿上的碎花裙和收到鮮花的經驗。追尋「花」這個由沉悶而重複的圖案與顏色的拼合所構成的符號，就帶著熟悉的安全感，可說是有關美感與顏色及自然植物的物化教育。

潘：除了一些畫在畫布的花卉之外，我注意到有一些類似窗和相框的物體出現在比較大型的畫布作品上面，背後有什麼原因嗎？

芝：在畫面創作過程裡面，有著很多個人的情感及想法，而這些東西需要一個空間去盛載，在生活中最自然與慣性的一個空間便是「房間」，一個城市人必然存在的空間，而這個私密的空間是一個個人的世界。在這個世界裡，我們可以做自己喜愛的事情，就像是沒有第三者看見似的。每當獨處的時候，發呆直至睡著之前，會構成一個很好的思考時間，在那個時間，會產生一種強烈的孤獨感，這種感覺就像是一個未知的空間，充滿無限想像的空白，一個看不清楚的「窗」。

潘：談談你是怎樣遇上香港藝術學院的吧。

芝：夏季的某一天，在逛完書展要離開的時候，突然下起大雨。我當然立刻找地方避雨啦，無意中看見堆著一座山那麼高的香港藝術學院的升學指南。兩天後，我得到一個面試的機會和一個取錄消息。那天我才第一次知道有香港藝術學院呢。


潘：從那時開始到現在，你在創作路上有什麼改變呢？

芝：其實自二零零八年，入讀藝術學院的第二學年開始，我便思考自己創作最原始的出發點是什麼，當時追溯到自己小時候第一個很想畫畫的慾望，就是對美少女戰士卡通的臨摹。但是經過好幾年的沉澱，我才能消化當時那個發現對我自身的真實意義，從而開始創造一些更立體和朴實的作品。希望這些作品能夠帶給觀眾一些有關私人空間裡面回憶的微妙共鳴，又或者是一些對於個人身份的不確定性之體會感受。謝謝！

草花頭，一個漢字部首，是草是花也是頭，是回歸日常生活的符號，也是潘東芝創作的元素。在繪畫花的過程中，潘東芝由單純表達個人對花的喜愛，到發現聯繫著花的回憶，再從花領悟到自然視覺美，花，對她來說，不但是圖案與顏色的拼合，也是熟悉的安全感和個人身份的追溯。在作品上留下似框圖案，彷彿帶給參觀者私人空間，想像回憶，體會個人身份的不確定性。

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潘東芝 個展
Poon Kan Chi Solo Exhibition
草花頭 Flower
THE GALLERY OF HONG KONG ART SCHOOL

Date 日期: 3 - 29 December 2014
Opening on 開幕: 5 December 2014, 7 pm
Location 地點: 10/F Hong Kong Arts Centre, 2 Harbour Road, Wanchai, Hong Kong 香港藝術中心十樓

THE GALLERY
of HONG KONG ART SCHOOL

HONG KONG ARTS CENTRE
香港藝術中心

HONG KONG ART SCHOOL
香港藝術學院
A Division of Hong Kong Arts Centre

「草花頭 Flower」香港藝術學院 x

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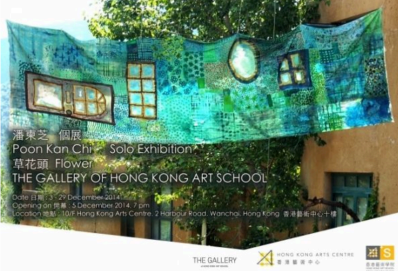
「草花頭 Flower」香港藝術學院藝廊展覽

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DETAILS CONTACTS COMMENTS

3 - 29 Dec 2014 (everyday) 10am - 8pm (10 hours)
The Gallery of Hong Kong Art School, 10/F, Hong Kong Arts Centre 2 Harbour Road, Wanchai, Hong Kong

free
contributed by 玩樂專頁



潘東芝 個展
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THE GALLERY of HONG KONG ART SCHOOL

HONG KONG ARTS CENTRE 香港藝術中心

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香港藝術學院藝廊十二月展覽——草花頭 The Exhibition at The Gallery of Hong Kong Art School in December – “Flower”

文：潘東芝 Text: Poon Kan-chi
香港藝術學院應用及媒體藝術文學士課程畢業生
Hong Kong Art School Bachelor of Arts in Applied & Media Arts Graduate

這篇文章由訪問角度的潘東芝訪問創作角度的潘東芝
發問者：潘
回答者：芝

潘：為什麼展覽叫做草花頭？

芝：草花頭是一個漢字部首，草是花是頭，也是潘東芝創作的元素。

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當獨處的時候，發呆直至睡覺之前，會構成一個很好的思考時間，在那個時間，會產生一種強烈的孤獨感，這種感覺就像是一個未知的空間，充滿無限想像的空白，一個看不清楚的「窗」。

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This is a self-interview by Poon Kan Chi

Interviewer: Poon
Interviewee: Chi

Poon: Why is the exhibition called “Flower”?

Chi: “Cou2 faat tau4” is a radical of Chinese character. Cou2 is grass. Faat is flower. Tau4 is head. Also, they formed Poon Kan-chi’s creative elements.

Poon: When did you start to apply these creative elements?

Chi: I have been creating a series of paintings about flowers based on a very pure personal fondness towards flowers since 2012. At that time I recognised that “flower” was a very attractive element that could be found in daily life such as the pattern design and cotton print. (Suddenly I discovered “flower” as another most attractive item besides the “human face”) Over three years of creating flowers’ paintings, till now, I am quite sure that flower functions as a common element that symbolises our daily life.

Poon: Does the symbol “Flower” contain any special meaning to you?

Chi: “Flower” is a symbol that embodies lots of my memories: patterns found in my childhood bedding and curtains, the small floral prints patterns on the dress that I wore and flowers that I received as a grown-up. “Flower” as a symbol is forming a familiar sense of security and from following and tracing boredom and repeating patterns and colour collage, it is also related to the physical education of aesthetics and understanding of natural plants.

Poon: Apart from those flowers painted on the canvas, I discovered that there are window- or photo frame-like objects on your paintings which are in bigger size, is there any reason for that?

Chi: The process of visual creation may contain many personal ideas and emotions, which need to be contained in a space. While the most natural and common space in everyday life is “Room”, our idea of the private space is actually our own planet, where we can do whatever we want as if no one would see us. Whenever there is a time to stay alone or when we are dazing before falling asleep, it is a good time for thinking. At those moments, a strong loneliness is proliferated, which is like the existence of an imaginative space of unknown or a window you cannot see through.

Poon: Let’s talk about the experience of how you cross your road with Hong Kong Art School.

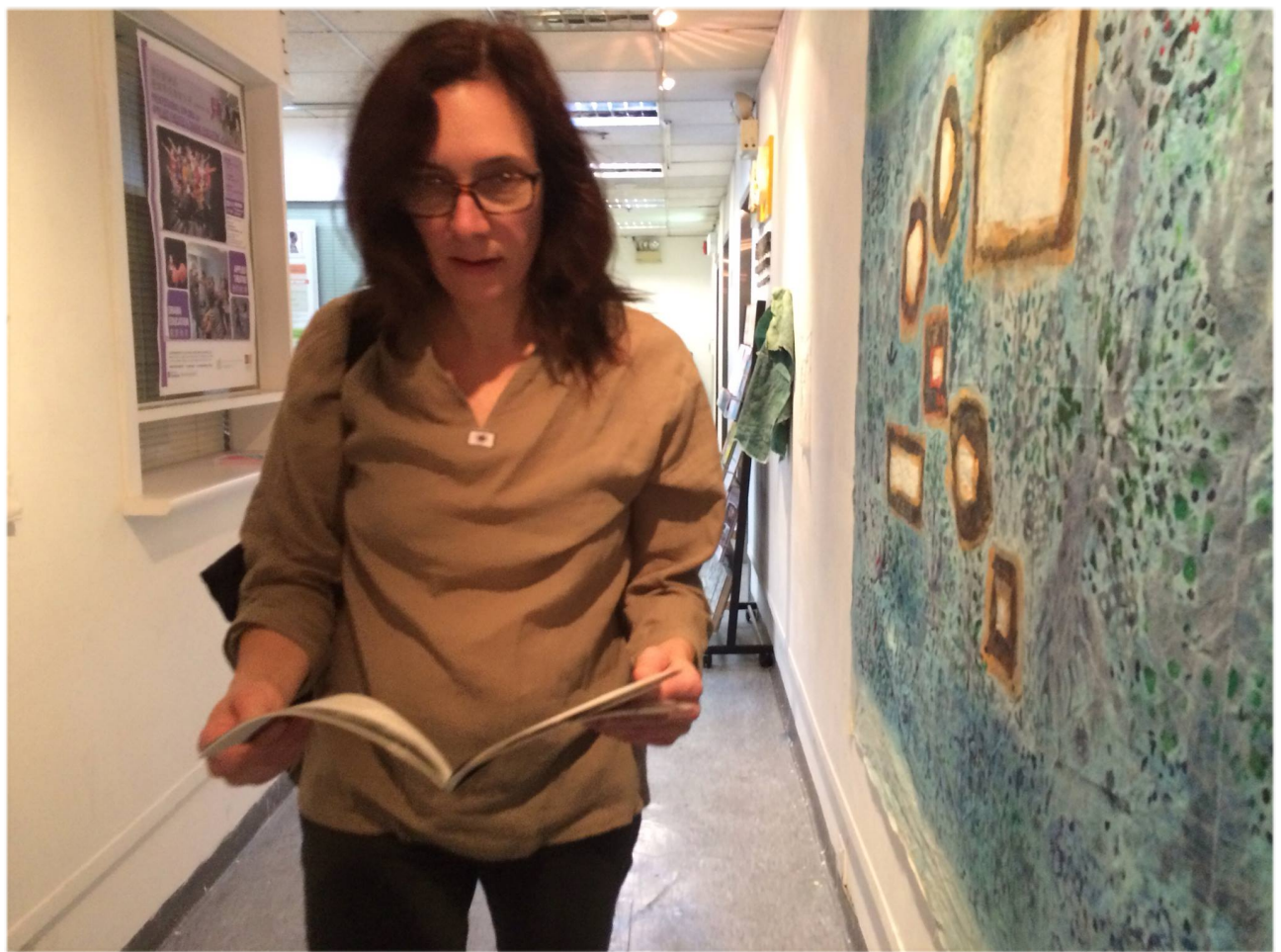
Chi: That was a day during the summer time, when I was leaving the Hong Kong Book Fair, that I was caught in a sudden heavy rain. As I tried to find a place for cover, there I saw a mountain of booklets and brochures featuring Hong Kong Art School’s art programmes. Two days later, I got an admission interview offered by the Hong Kong Art School and finally an offer to study arts there... The main point is that that was the first time that I came to know about the existence of the Hong Kong Art School.

Poon: How has your creative process been developing since then?

Chi: Tracing back to 2008, the second year of my study at the Hong Kong Art School, I started to think about the starting point of my creation. I discovered that my first desire of “controllable drawing” is the imitative sketching of the cartoon Sailor Moon. After a few years of precipitation, I tried to find the real meaning of this “revelation” and started to create the body of art work in a more concrete and simpler way. I wish this exhibition could bring a magic “click moment” for the audience about the memory and perception of private space, or/and the reflective experience of feeling uncertain about one’s personal identity. Thank you!

● 日期 Date: 09-20/12 ● 票價：免費入場 Ticket: Free admission
● 地點：香港藝術學院藝廊（香港藝術中心十樓）Venue: The Gallery of Hong Kong Art School (10/F Hong Kong Arts Centre)
● 節目詳情請參閱 p.48 頁 Please refer to p.48 for programme details.







展覽 Exhibition

香港藝術學院藝廊展覽——草花頭 The Gallery of Hong Kong Art School Exhibition—Flower



主辦：香港藝術學院藝廊 Presenter: The Gallery of Hong Kong Art School

🕒 日期及時間 Date & Time: 03-29/12 10am-8pm

📍 地點：香港藝術學院藝廊（香港藝術中心十樓） Venue: The Gallery of Hong Kong Art School (10/F of Hong Kong Arts Centre)

💰 免費入場 Free admission

📞 節目查詢 Programme Enquiries: 張小姐 Ms. Cheung 2824 5383

藝術家：潘東芝 Artist: Poon Kan-chi

開幕 Opening

🕒 日期及時間 Date & Time: 05/12 7pm

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Poon's process of creating a series of flower paintings was started purely for personal attraction towards flowers. It later developed into an exploration of memories associated with the symbol “Flower”.

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1987年
10月28日
1987年
1987年
1987年
1987年

kan chi







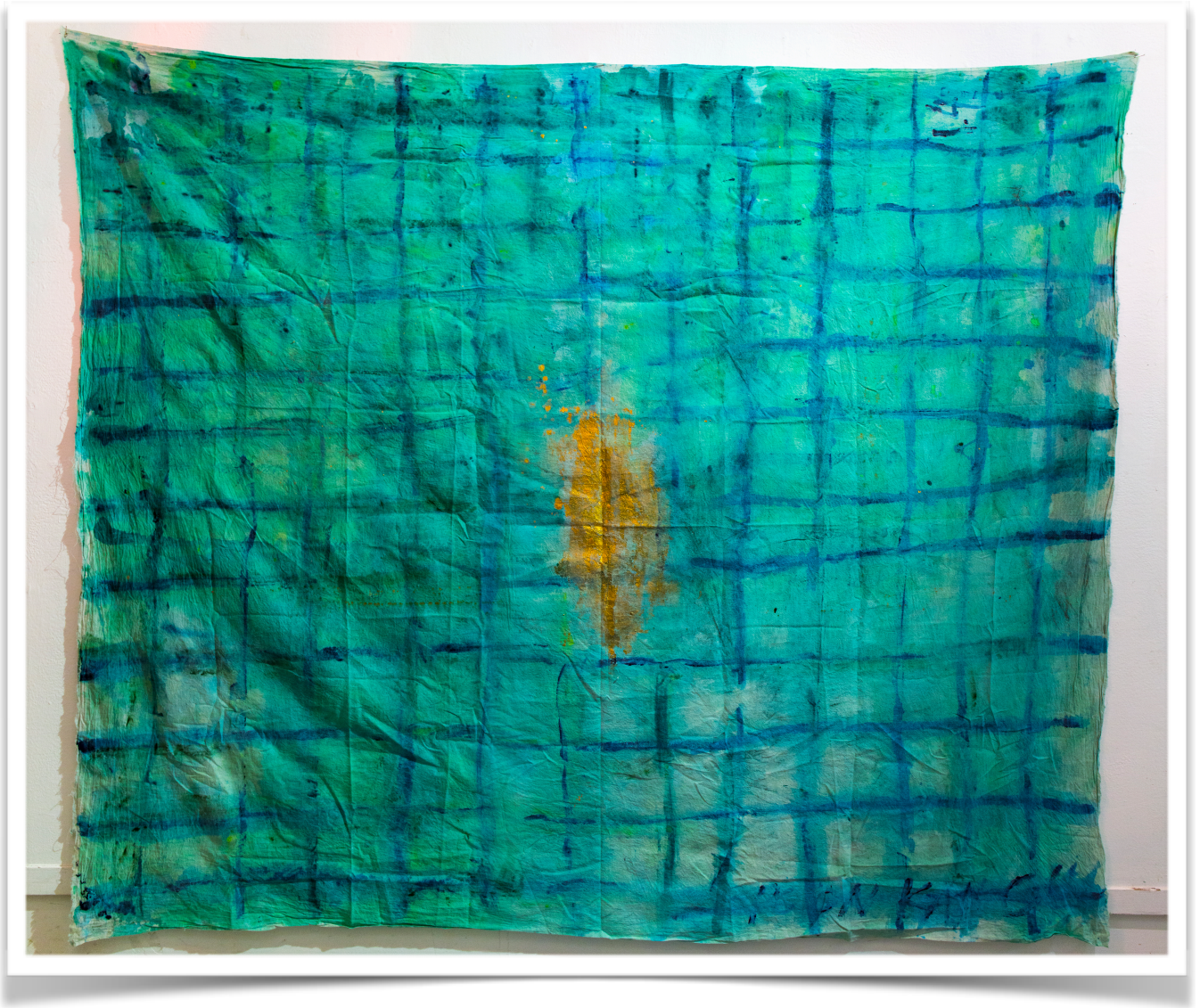














一只手臂

2019

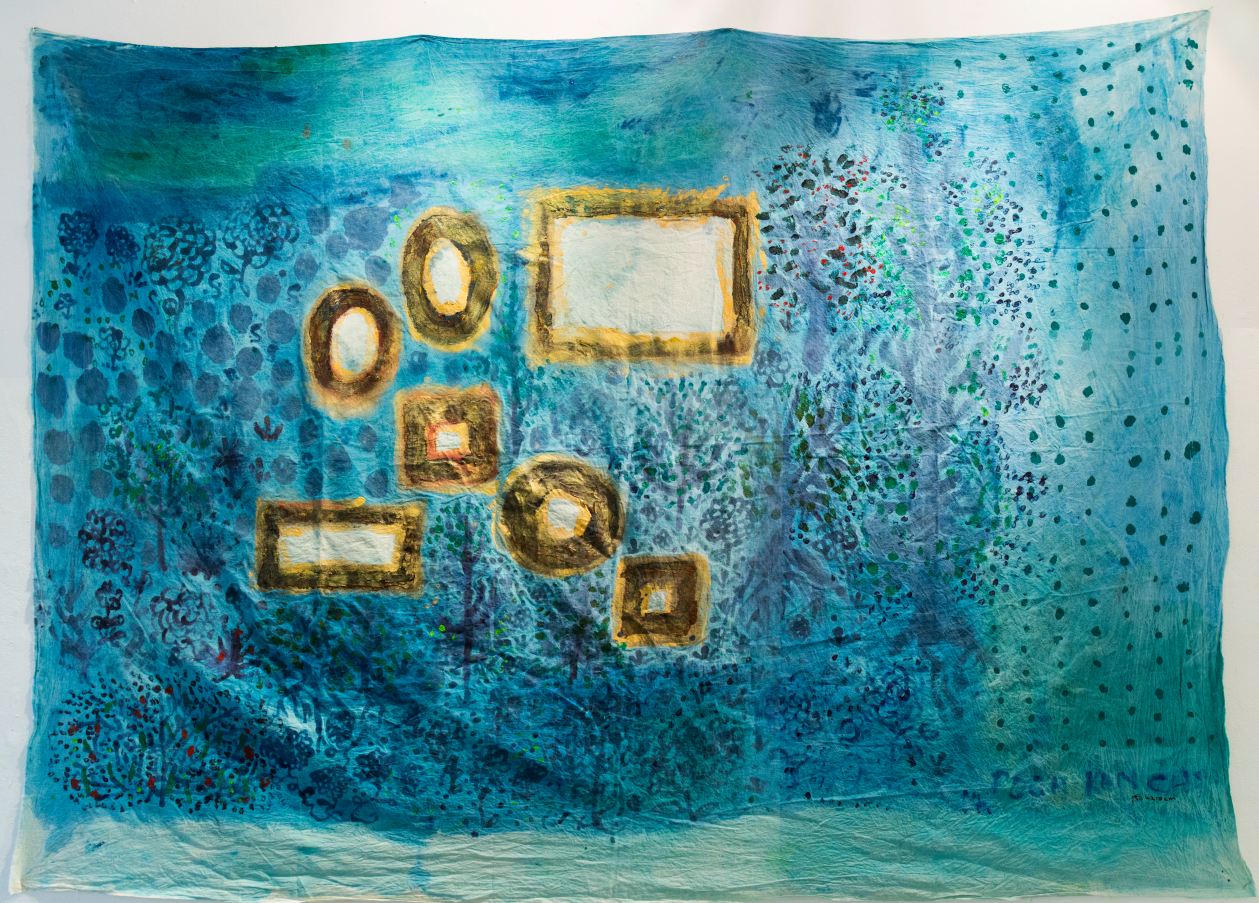
蜡笔、布、胶水

in 2019

2019

doll hand - from - glue







張美印家鄉記憶 210X145cm
 海峽兩岸畫家交流展 2019

Impression of familiar, absent Zhen Meiyin
 Hanyue on Strait Painter Exchange 2019

The blue color area contain the different shape of empty frames. In the middle of the blue tone flower sea and forest. The outdoor landscape base on the seven month Residency in Beijing country side. The nature provide a big shocked to the Hong Kong citizen. To rethink about the further in the off site.

藍色系的上面有幾個不同形狀的空
 白方格子，在一遍藍色花樹植物之
 中，戶外的景觀藍色系自在其中變遷
 離鄉時的生活經歷，在香港城
 市裏的人，被震野沖擊，在要鄉
 之中重新思考一個未知的未來。







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Complete return of parallel
1977 can't make it

Complete deficit can mean worse.
Evening happens with a touch.
Everything different moment of the
change can be referred by the
else system of retentively signals

一個完整的缺陷对时间有缺
陷感，一个事件的发生的缺
陷感，这由不同信号的产生
经过在它的缺陷变化，
用物理线的通路来
因往返是事故吧。

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