



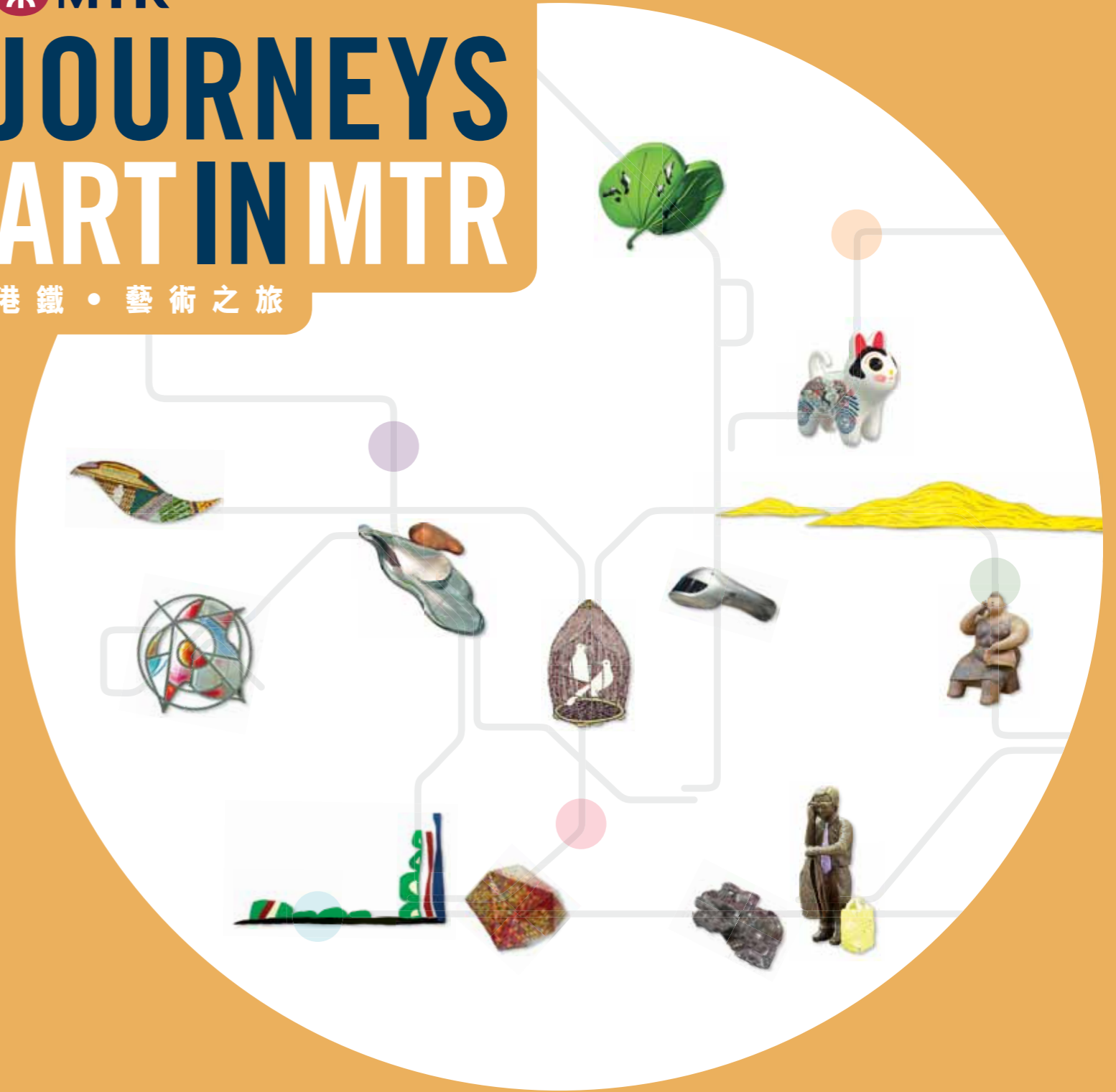
JOURNEYS: ART IN MTR

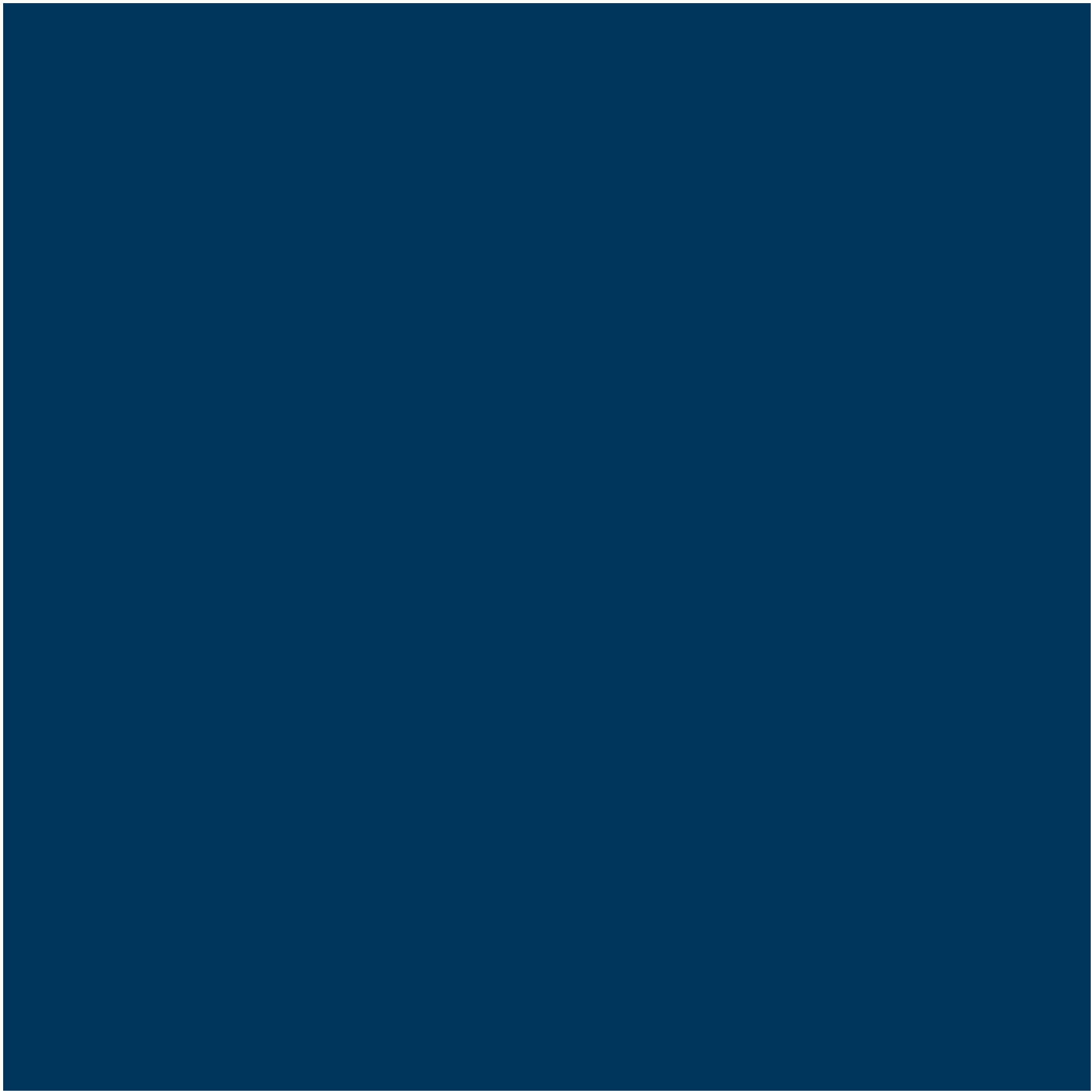
港鐵 · 藝術之旅

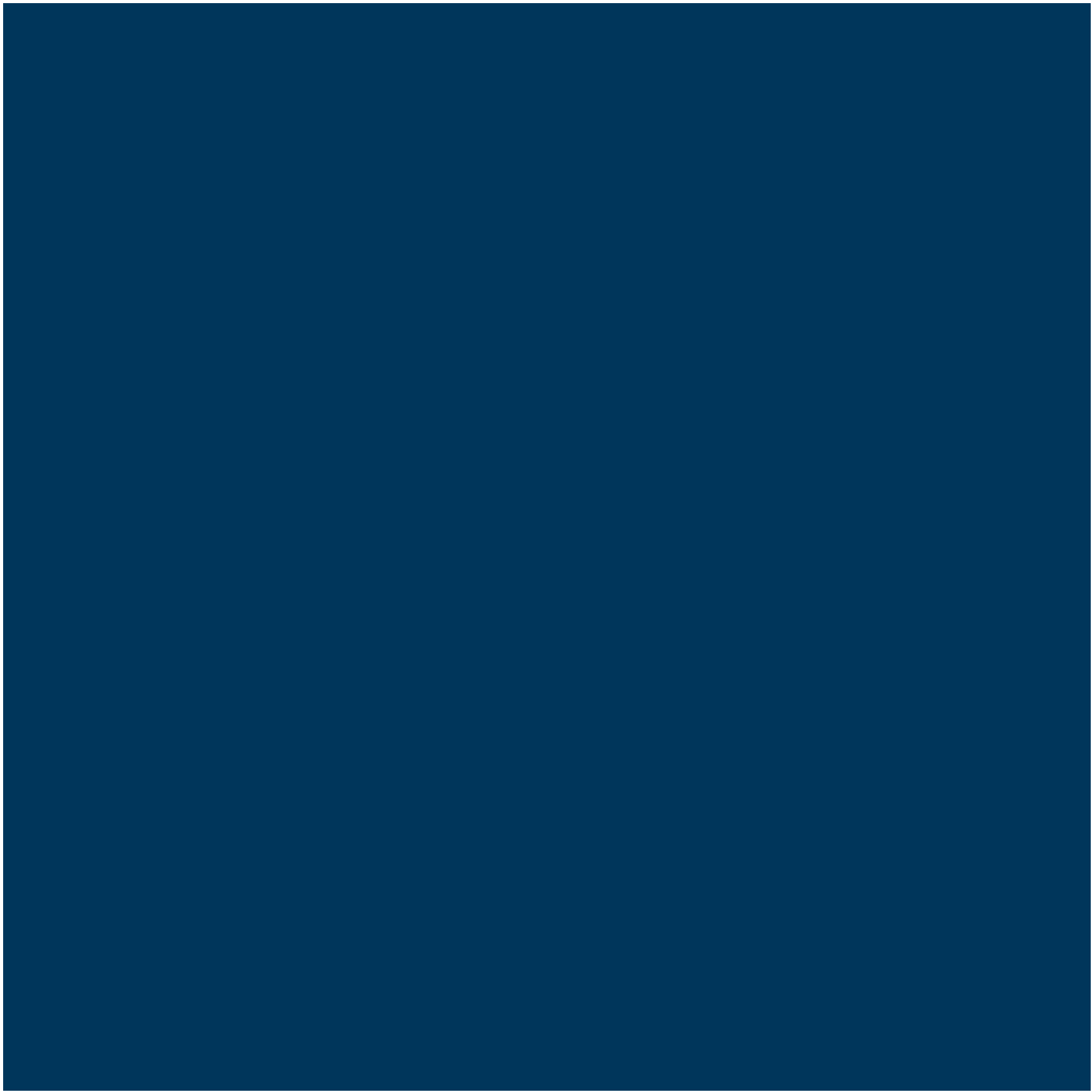


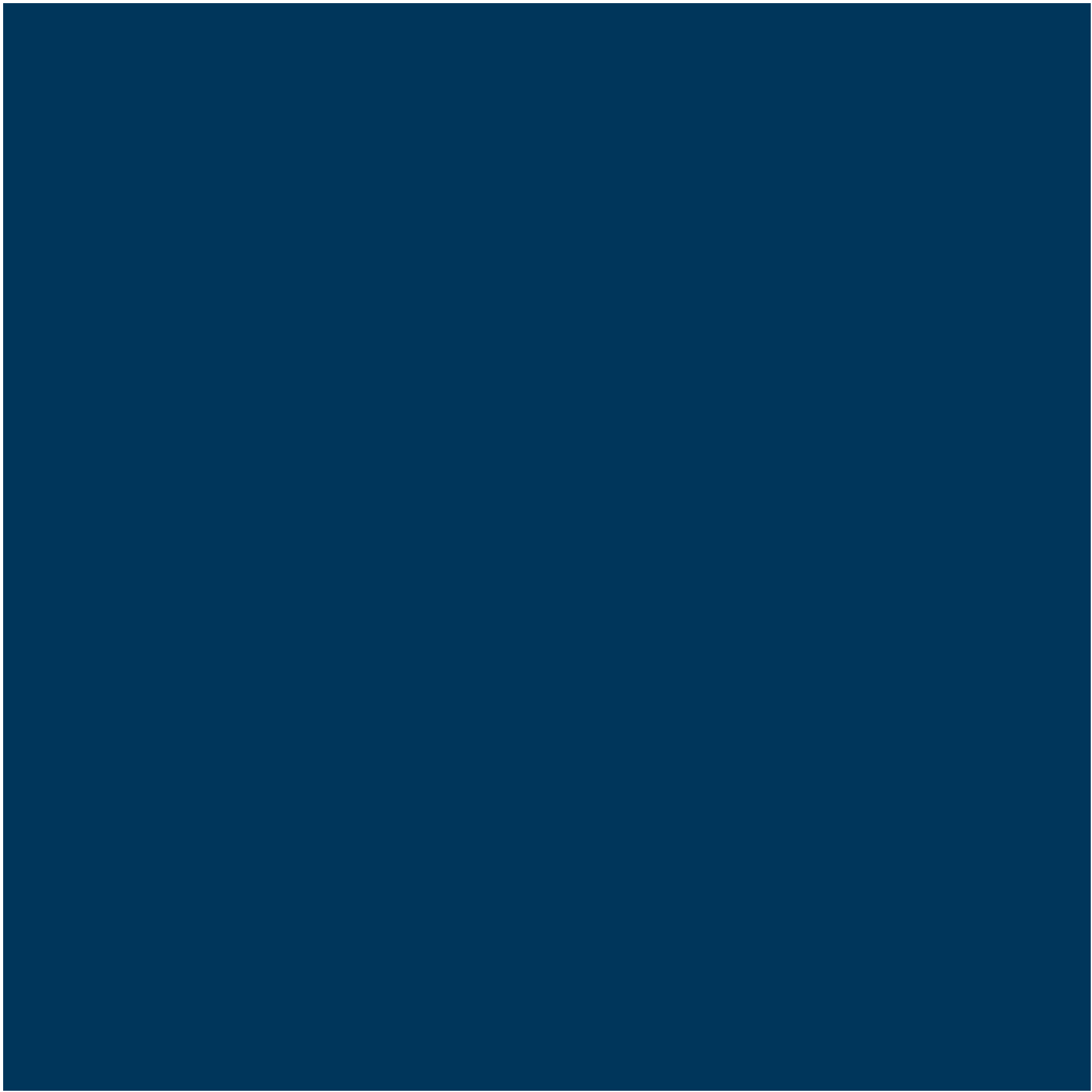
JOURNEYS ART IN MTR

港鐵 · 藝術之旅











WELCOME TO JOURNEYS: ART IN MTR

歡迎踏上「港鐵藝術之旅」

What do art and the MTR have in common? One draws on engineering and the other emerges largely out of emotion, so you might be inclined to say “not much”. But the way I look at it, there is a great deal in common.

One of the wonderful things about working with a public transport system is you are not just working for a company. Instead, you are building a city; you are improving people's lives; and contributing to a future that will flourish long after you are gone. And in that way I see immense similarity between art and rail. What we do here everyday has a deeper meaning than the metrics we apply to daily business.

What does it mean to move nearly five million passengers a day? Well, it means at least five million different things because each life we touch is its own story; each adds a different layer to the big picture. And that is an incredibly vital connection between our service and the community.

Our stations are not just places within the city; in a very real way they are the city. Nearly everyone in Hong Kong rides our trains, walks through our concourses and stands on our platforms. We have a responsibility to create clean and safe environments, of course, but we have a choice to go further.

Hong Kong is home to an incredible number and variety of people. And people from all over the world ride the MTR. We make an impression with our efficiency and please many with our speed and cleanliness. Very few public transit systems in the world handle the same volume of passengers and deliver the same high standard of safe, fast and reliable travel as we do.

The art we display will signify our commitment to delivering a world-class environment as well as a world-class service. The real beauty of public art is that it is there for everyone's enjoyment on a daily basis. If we are thinking about that in the context of MTR, that means millions of people seeing it each and every day. Even with limited space and with constraints in some stations we will make the effort to inspire and enhance our passengers' experience.

Art is most often an affirmation of life and since MTR is such an integral part of life in Hong Kong, it is fitting that we take every opportunity to push for a greater city and a better way of life. That is invigorating and moving, and exactly why art is so much like the MTR.

Jay H Walder
Chief Executive Officer
MTR Corporation

韋達誠
行政總裁
港鐵公司

藝術與港鐵有甚麼相同之處？或許你會答：「沒有甚麼」，因為港鐵令人聯想到工程，而藝術則主要發自情感。不過，我卻認為兩者之間有很多共通點。

在公共運輸系統工作的奇妙之處，在於你不僅為一家公司服務，而且參與整個城市的建設，改善市民的生活，並為未來跨越世代的發展作出貢獻。從這個角度看來，藝術與鐵路之間的確有很多相類似的地方，因為我們每天的工作，意義遠重於達到日常業務指標。

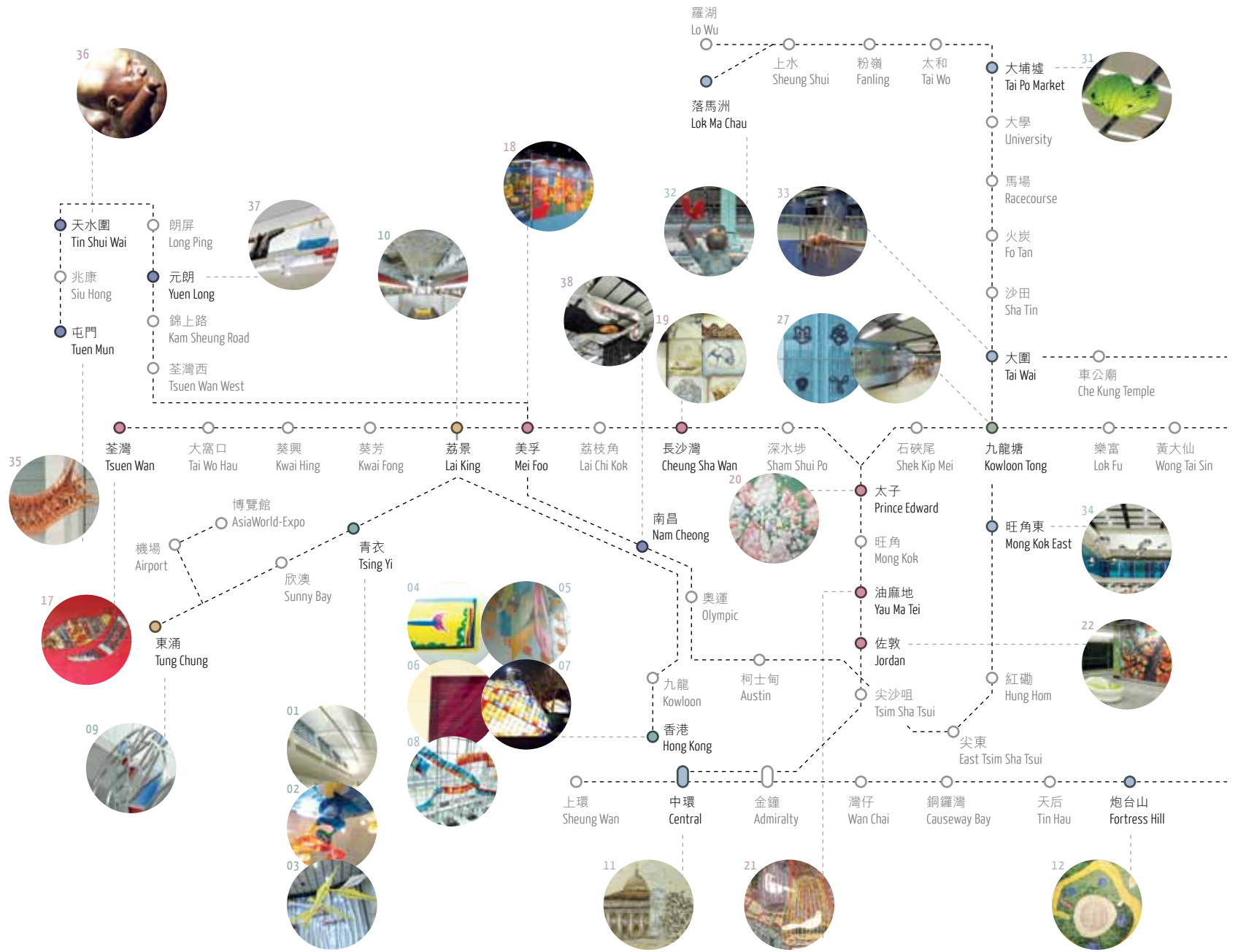
我們每天把接近500萬乘客送到目的地，究意有何意義？我認為至少有著500萬個意義，因為我們接觸的每位乘客都有各自的故事，而每一個故事都會令社會整體面貌更豐富多彩。這正是港鐵服務與社區之間非常重要的聯繫。

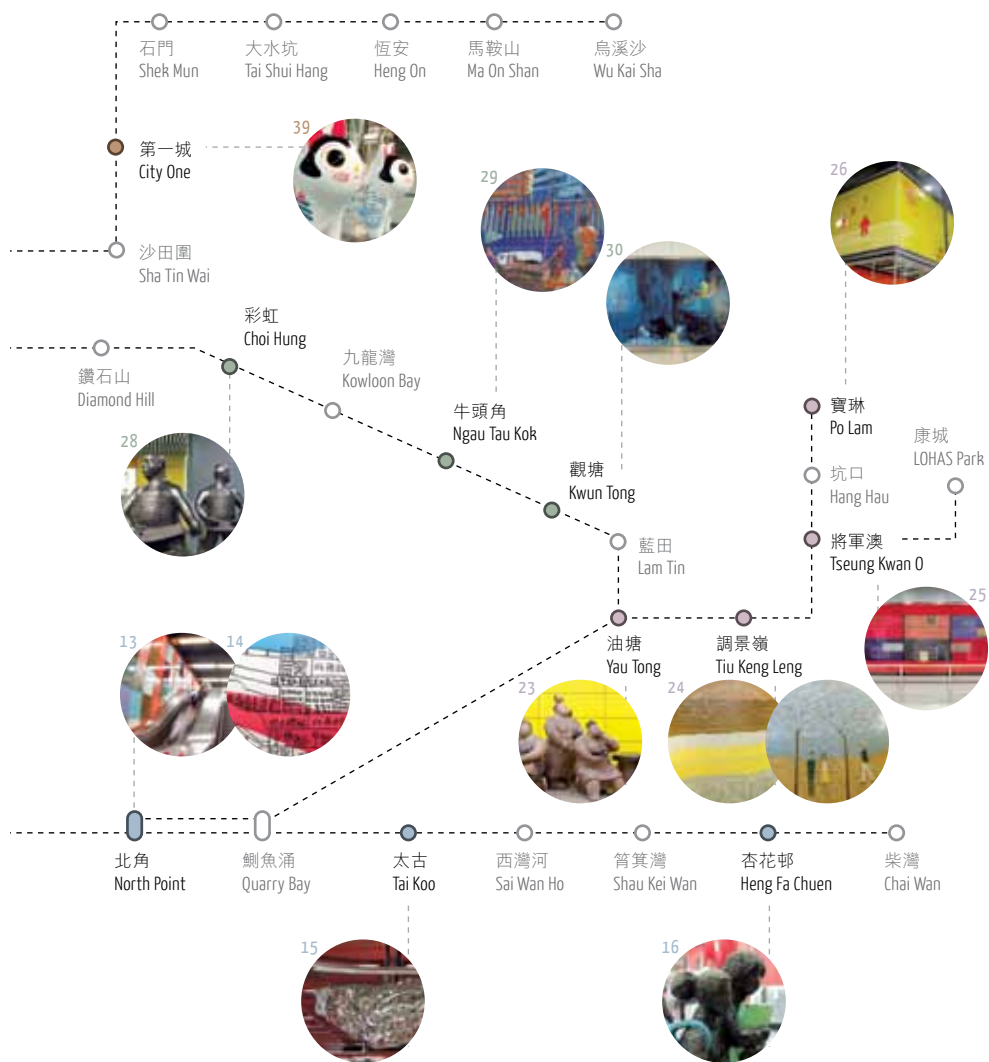
港鐵的車站不僅是城市內的某個地點，而是城市的縮影。在香港，幾乎每人都會乘坐我們的列車，走過我們的車站大堂，並在我們的車站月台上候車。我們固然有責任締造清潔和安全的乘車環境，但我們還可選擇多走一步。

香港是人煙稠密的大都會，各種各樣的人以此為家，而乘坐港鐵的人亦來自世界各地。我們的工作效率為乘客留下深刻印象，列車的速度和清潔程度贏得外間讚賞。全球只有極少數公共運輸系統能像港鐵般，可以處理龐大的乘客量，並能提供安全、快速和可靠的優質旅程。

港鐵在車站展示藝術作品的目的，是為實踐提供世界級車站環境、世界級列車服務的承諾。公共藝術的特色，是任何人每天都可以享受及欣賞得到，而在港鐵的環境下，這意味每天數以百萬計的乘客都能觀賞到藝術作品。所以，即使一些車站的空間有限，並受到其他限制，我們仍會努力，務使乘客的乘車體驗更豐富和更有意義。

藝術往往是對生命的一種肯定。港鐵與香港的生活息息相關，我們會抓緊每一個機會，協助推動香港的發展和追求更美好的生活方式。這項工作鼓舞人心、令人感動，亦印證了為何藝術和港鐵如此接近。





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連

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山高水長

Central Station

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044 Recreation of Being

再創存在

Fortress Hill Station

炮台山站

046 Lumina, Anchor and Loops

明亮，錨及環

North Point Station

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048 I Love North Point, North Point is My Home

我愛北角，北角是我家

North Point Station

北角站

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假山石71#

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Yau Tong Station
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080 **The Pink Mountain
and Landscape
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粉紅嶺峰及美景漫遊
Tiu Keng Leng Station
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層層疊疊的傳統
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樓樓起樓樓
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彩虹站

092 **Healthy City**

健康城市
Ngau Tau Kok Station
牛頭角站

094 **Dripping Green**

滴翠
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098 **Footsteps of Nature**

微足之路
Tai Po Market Station
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100 **Bauhinia Rider**

洋紫荊騎士
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104 **Post Period of Insects**

後昆蟲時代
Tai Wai Station
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106 **Tadpole**

蝌蚪機群
Mong Kok East Station
旺角東站

West Rail Line 西鐵綫

110 **Dragon Boat**

龍舟
Tuen Mun Station
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112 **Climbing Up**

攀登
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114 **Weaving for
Collective Memory**

編織集體憶記
Yuen Long Station
元朗站

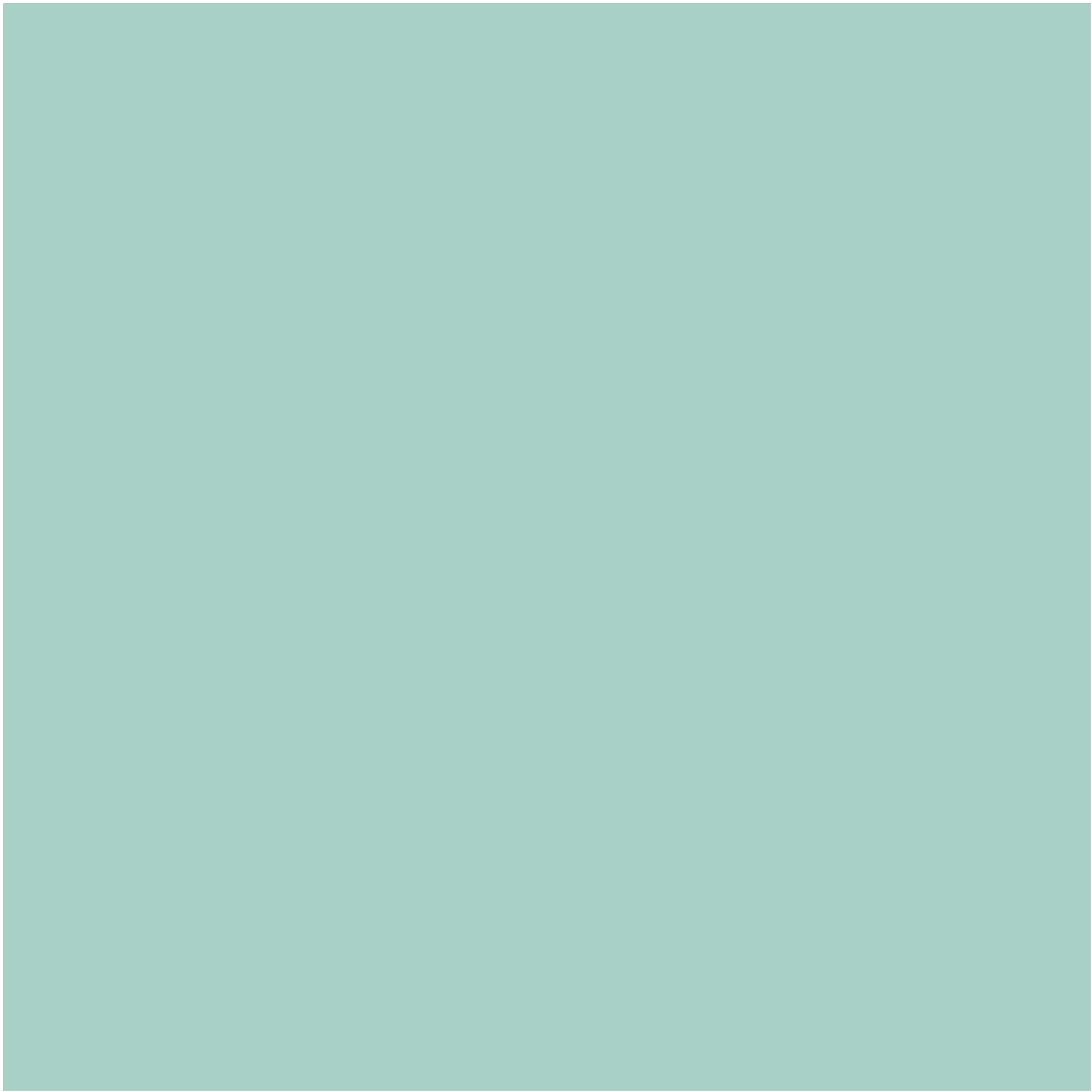
116 **Integration**

融
Nam Cheong Station
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Ma On Shan Line 馬鞍山綫

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Carp & Dragon**

犬張子 — 鯉躍龍飛
City One Station
第一城站



AIRPORT EXPRESS

機場快綫

-

Tsing Yi Station 青衣站
Hong Kong Station 香港站

-

Birds of a Feather

— 縷羽毛



Neil Dawson
New Zealand 紐西蘭

New Zealand's Neil Dawson studied at the Ilam School of Fine Arts, Christchurch and the Victorian College of the Arts, Melbourne. A recipient of the Laureate Award from the New Zealand Arts Foundation in 2003 and the New Zealand Order of Merit in 2004, his public sculptures can be found in New Zealand, Australia, Asia and the United Kingdom.

紐西蘭藝術家Neil Dawson曾就讀紐西蘭Christchurch的Ilam藝術學校及澳洲墨爾本維多利亞藝術學院。Neil Dawson先後於2003年及2004年分別獲頒紐西蘭藝術基金桂冠獎 (Laureate Award from the New Zealand Arts Foundation) 和紐西蘭功績勳章 (New Zealand Order of Merit) · 他的公共雕塑作品足跡遍佈紐西蘭、澳洲、亞洲各國及英國。

LOCATION 地點

Tsing Yi Station, Airport Express Departure Hall
青衣站機場快綫離境大堂

ARTWORK TYPE 藝術品種類

Suspended Sculpture
懸掛雕塑

DIMENSIONS 尺寸

37m (l) x 2.8m (d), 3m (h), weight 250kg
37米(長) x 2.8米(闊) x 3米(高) · 重250公斤

COMPLETION DATE 完成日期

July 1997
1997年7月

SPONSORS 贊助商

Sponsored by Cheung Kong (Holdings) Ltd.,
Hutchison Whampoa Ltd. and Citic Pacific Ltd.
由長江實業(集團)有限公司、和記黃埔有限公司及
中信泰富有限公司贊助

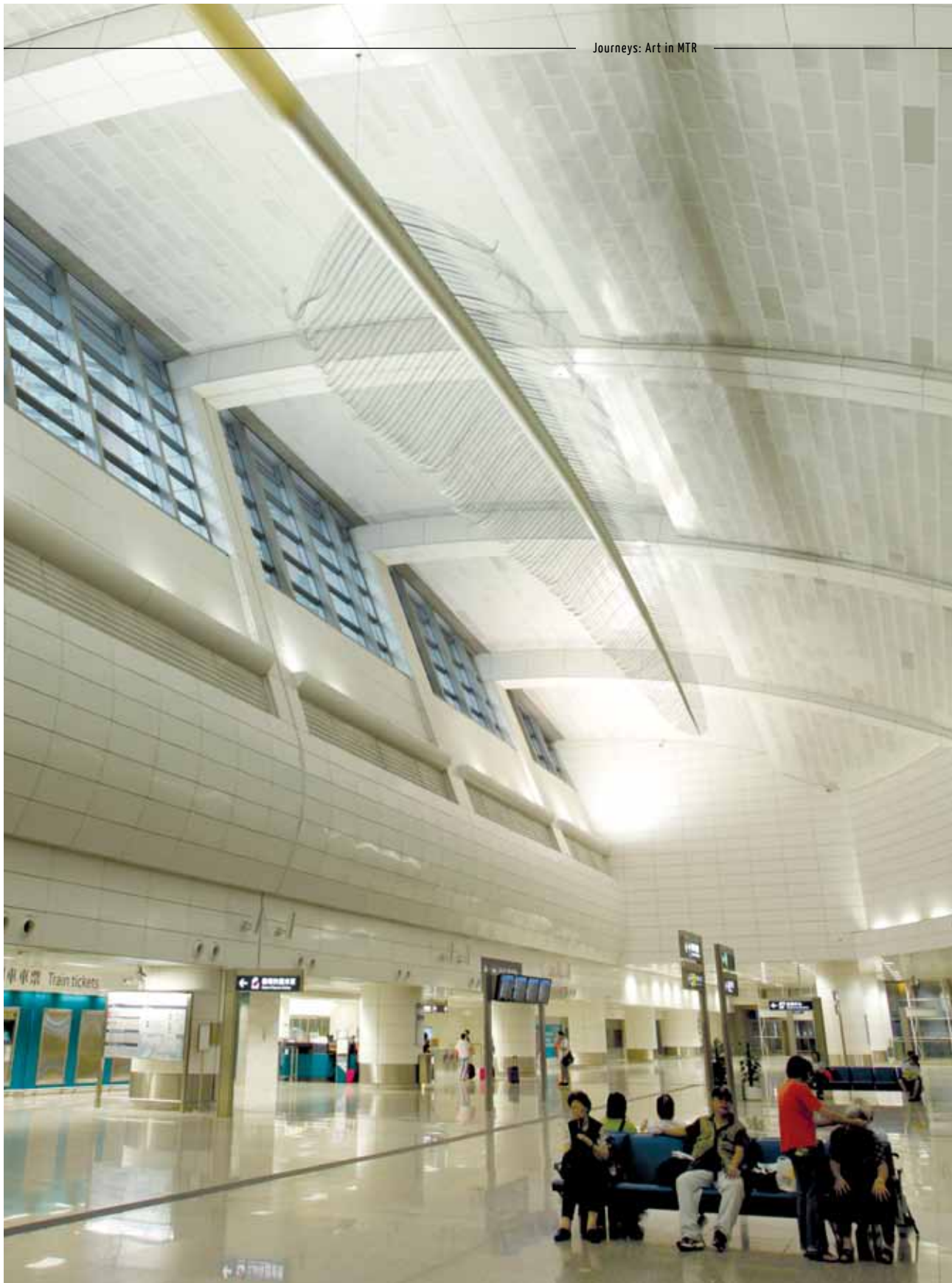
Along with the other artworks on the Airport Express Line, *Birds of a Feather* takes inspiration from the theme of a flight. For this sculpture, the motif is a primary flight feather enlarged 100 times, measuring 35 metres in length. Primary flight feathers are usually the longest and narrowest of a bird's feathers. Following the curvilinear architectural design of the Airport Express Departure Hall at Tsing Yi Station, the natural light from the skylights filters through the feather barbs during daytime, leaving a criss-cross pattern of shadows on the station ceiling.

The play of natural light is essential to the appreciation of the sculpture. In this way, the sculpture is not simply an addition to the station environment, but becomes an integral part of the architecture.

正如機場快綫的其他藝術品，「縷羽毛」同樣以飛行作為創作靈感。「縷羽毛」是一件35米長的鋁材和不銹鋼雕塑，尺寸是實際主翼羽毛的100倍。主翼羽毛通常是鳥類羽毛中最狹長的。雕塑與青衣機鐵站大堂的曲線形設計相融合，天然光透過羽毛之間的空隙，在天花上營造出光影交錯的效果。

採用自然光線是這件作品的精髓所在，雕塑不單是車站的裝飾，更成為整體建築的主要組成部分。





Ocean Garden

海洋大觀園



Jun Lai Tsun-tsun 賴純純
Taiwan 台灣

Born and raised in Taiwan, Jun Lai Tsun-tsun credits her broad artistic horizons to her extensive education and experiences in the USA, Japan, France and Switzerland.

Her work has been displayed in more than 100 exhibitions internationally.

賴純純生長於台灣，她將其藝術造詣歸功於她在美國、日本、法國及瑞士廣泛的受教育和生活經歷。賴純純的作品曾在全球超過100個展覽中亮相。

LOCATION 地點

Tsing Yi Station, Arrival Hall
青衣站機場快綫入境大堂

ARTWORK TYPE 藝術品種類

Suspended Sculpture
懸掛雕塑

DIMENSIONS 尺寸

40m (l)(overall) x 6m (d) x 3m (h)
40米(全長) x 6米(闊) x 3米(高)

COMPLETION DATE 完成日期

February 2005
2005年2月

SPONSORS 贊助商

Sponsored by Cheung Kong (Holdings) Ltd.,
Hutchison Whampoa Ltd. and Citic Pacific Ltd.
由長江實業(集團)有限公司、和記黃埔有限公司及
中信泰富有限公司贊助

Like the artist's other public installations, the organic, colourful shapes of *Ocean Garden* create a lively oceanic atmosphere in the station. The semi-transparent forms, made from a combination of glass, plexiglass and stainless steel, glow under the station lighting, casting iridescent shadows around the arrival hall. The final effect is whimsical, encouraging passengers to imagine themselves as being in a different environment entirely.

For Jun Lai Tsun-tsun, appealing to the imagination is one of the main functions of public art. Her work inspires its viewers to dream freely and imparts a bit of magic into everyday life.

如賴純純的其他公共裝置藝術一樣，「海洋大觀園」有機而多彩，在車站內創造出鮮活的海洋氣氛。半透明的作品由玻璃、樹脂玻璃及不銹鋼混合材料構成，在入境大堂的燈光下熠熠生輝，投射出五彩的光影。作品呈現出光怪陸離的效果，彷彿帶領乘客進入到一個完全不同的空間。

賴純純認為公共藝術的主要功能之一就是激發人們的想像力，她的這件作品鼓舞觀眾自由幻想，賦予了生活一絲神奇。







Ocean Garden
海洋大觀園

Jun Lai Tsun-tsun
賴純純



Beginning of Journey

旅程



Yoichi Takada 高田洋一
Japan 日本

A graduate of Osaka University of Arts, Yoichi Takada specialises in kinetic sculpture installations. His work has been exhibited in both solo and group shows, and has been commissioned for public spaces throughout Japan.

高田洋一畢業於大阪藝術大學，專修動態雕塑。他的作品多次於各類個展和群展以及日本全國多處公眾空間中展出。

LOCATION 地點

Tsing Yi Station, Tung Chung Line Concourse
青衣站東涌綫大堂

ARTWORK TYPE 藝術品種類

Lightweight Metal and
Fabric Kinetic Sculpture
輕巧金屬及纖維動態雕塑

DIMENSIONS 尺寸

7m (l), with six sails, each piece 5m (l)
7米(長)，具有六塊風葉，每塊5米長

COMPLETION DATE 完成日期

September 2006
2006年9月

SPONSORS 贊助商

Sponsored by Cheung Kong (Holdings)
Limited, Hutchison Whampoa Limited and
Citic Pacific Limited
由長江實業(集團)有限公司、和記黃埔有
限公司和中信泰富有限公司贊助

Beginning of Journey, a kinetic sculpture made from metal and fabric, moves gently with the air flowing through the atrium of Tsing Yi Station. To Yoichi Takada, art “makes invisible things visible”, and his other pieces have incorporated the natural forces in one way or the other. In designing this sculpture, the artist and his team researched extensively the air currents and wind speed in the concourse and selected materials and design that best reflect the airflow. The sculpture defers to the natural movement within its allocated space, creating an artwork of international appeal, understood by everyone regardless of culture or age.

動態雕塑「旅程」以輕巧金屬及纖維製成，懸掛於青衣站車站大堂的天海上並隨風輕輕擺動。對於高田洋一而言，藝術將「無形之物變為有形」，他的是次創作及其他作品都以各種手法表現無形的大自然現象。藝術家及其團隊特別收集了大量青衣站大廳的氣流風速等數據，並以最佳材料和設計將風具象化。

作品將大自然的律動帶入了青衣站大堂的空間，其國際化的設計視角使得各個文化或年齡的觀眾都能理解作品傳遞的資訊。





Swift and Safe

快而安



Gaylord Chan 陳餘生
Hong Kong 香港

A self-taught artist, Gaylord Chan was the co-founder of the Hong Kong Visual Arts Society. Specialising in acrylic painting, his artwork has been shown in more than 100 local and international exhibitions.

陳餘生是一名自學成才的藝術家，並參與創建了香港視覺藝術協會。他專長於塑膠彩繪畫，並先後參加了超過100場香港及海外展覽。

LOCATION 地點

Hong Kong Station, Central Subway
香港站中環行人隧道

ARTWORK TYPE 藝術品種類

Metal Relief
金屬浮雕

DIMENSIONS 尺寸

9m (l) x 0.5m (d) x 6m (h)
9米(長) x 0.5米(闊) x 6米(高)

COMPLETION DATE 完成日期

July 1997
1997年7月

SPONSOR 贊助商

Sponsored by Hang Seng Bank
由恒生銀行贊助

The simple mural, depicting some spaceships and satellites on a bright yellow background, is made by using "Paint", a computer software for basic illustrations. Unlike the sophisticated advertisements around it, images that have been resized, recoloured and reshaped, *Swift and Safe* is almost crude in its childlike simplicity. Yet this is precisely what makes it appealing to the weary and wary passengers bombarded with a profusion of advertisements every day. To us, the uncomplicated composition, saturated colours and cheerful imagery makes the mural an endearing sight.

「快而安」由為基礎圖形設計的「繪圖」程式 (Paint) 完成，在豔麗的黃色背景之上寥寥數筆繪製了衛星及太空船，幾乎如同孩童的筆觸，這與周圍繁複的商業廣告截然不同。而每天面對著充斥周遭各類廣告的乘客們，正是這樣的作品能將他們深深打動。簡單的構圖、飽滿的色彩和愉悅的圖像共同構成了一幅惹人喜愛的畫作。





Flight of Fancy

夢幻之旅



Larry Kirkland
USA 美國

With degrees in environmental design and fine art, US artist Larry Kirkland is known for designing public spaces, with installations in numerous cities, from New York City to Osaka. He is a recipient of a Fellowship from the National Endowment for the Arts.

美國藝術家Larry Kirkland擁有環境設計和藝術學位，並憑其公共空間設計蜚聲國際，作品遍佈紐約及大阪等國際大都會。此外，他亦曾獲頒美國國家藝術基金會獎學金。

LOCATION 地點

Hong Kong Station, In-town Check-in Hall
香港站市區預辦登機大堂

ARTWORK TYPE 藝術品種類

Suspended Sculptures
懸掛雕塑

DIMENSIONS 尺寸

Two pieces,
each piece 10m (l) x 8m (d) x 10m (h)
共兩件，
每件10米(長) x 8米(闊) x 10米(高)

COMPLETION DATE 完成日期

July 1997
1997年7月

SPONSOR 贊助商

Sponsored by Henderson Land
Development Company Ltd.
由恆基地產有限公司贊助

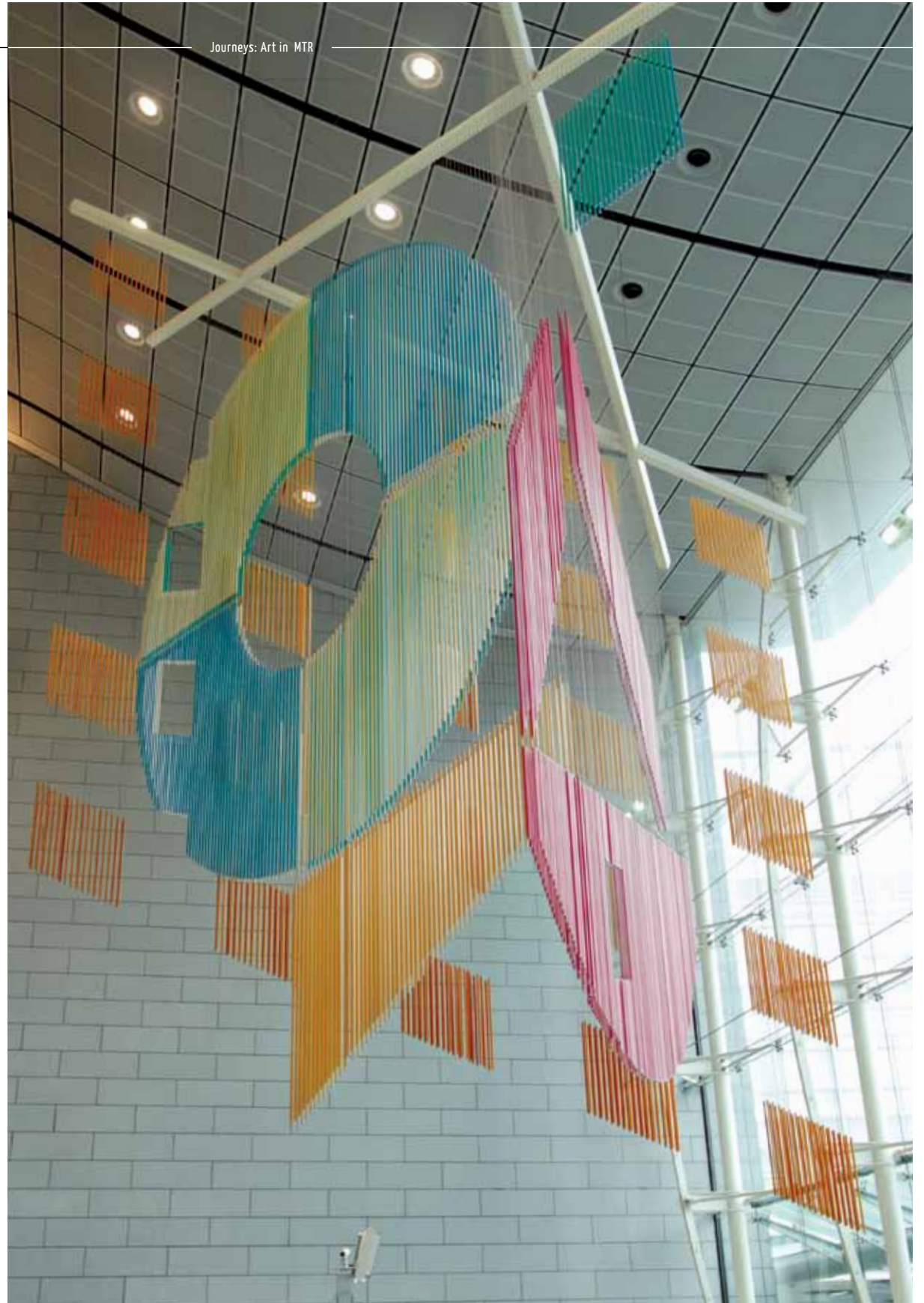
Created from painted aluminium and stainless steel cables, *Flight of Fancy* ripples gently above the heads of passengers at the In-town Check-in Hall. The abstract shapes formed by the cables reveal very little at first glance, but images of the city slowly emerge as the passenger walks by and the angle changes. Features of the cityscape are alluded to within the piece: the reflective windows of skyscrapers, the flight of airplanes, the curve of the sun and moon between buildings. The hollow circle denotes centre, an apt symbol for Central, Hong Kong's bustling financial district.

The most complex part of the project was during the actual installation. The shapes were assembled on the ground, fixed into brackets, and then slowly winched to the ceiling. As Larry Kirkland describes it, when on the ground, the cables were like "a bowl full of noodles, but as it was raised higher, the tangles were all fixed ... Kind of like combing tangles out of long hair!"

「夢幻之旅」由彩色鋁材及不銹鋼鋼纜構成，懸掛於香港站市區預辦登機大堂之中。雕塑本身抽象的造型很難第一眼即端詳其意，但人們在行走的過程中隨著角度的變化便可逐漸看出其所呈現的城市景象。摩天大樓的窗戶，穿越雲霄的飛機，樓宇間日月的剪影，各種城市元素都被投射到了雕塑之上，而中空圓環代表的則是香港最具活力的金融中心地區——中環。

這件作品最具挑戰的部分是最後的吊裝環節。雕塑各部分的造型在地面上組裝完成並由支架支撐，之後再緩緩吊裝至天花板。藝術家Larry Kirkland稱：「這些鋼纜在地面上就如同一碗裝得滿滿的麵條，當其被吊起時，所有的造型必須保持固定，好比將一堆亂了的長髮理順。」





Four Seasons

四季



Tetsuo Kusama 草間喆雄
Japan 日本

Tetsuo Kusama is a professor at Okayama Prefectural University with a Master's degree in Fine Art from Cranbrook Academy of Art, Michigan, USA. He is known for his fibre and textile art, which is exhibited worldwide.

草間喆雄是岡山縣大學的教授，並擁有美國密歇根州克朗布魯克藝術學院的美術碩士學位。他的纖維和織物藝術作品聞名於世界，大作遍佈全球。

LOCATION 地點

Hong Kong Station, ifc2 Offices 1/F Entrance
香港站國際金融中心2期寫字樓1樓入口

ARTWORK TYPE 藝術品種類

Tapestries
織錦掛毯

DIMENSIONS 尺寸

Four pieces, each piece 1.8m (l) x 0.2m (d) x 4.7m (h), weight 60kg
共四幅，每幅1.8米(長) x 0.2米(闊) x 4.7米(高)，重60公斤

COMPLETION DATE 完成日期

March 2004
2004年3月

SPONSOR 贊助商

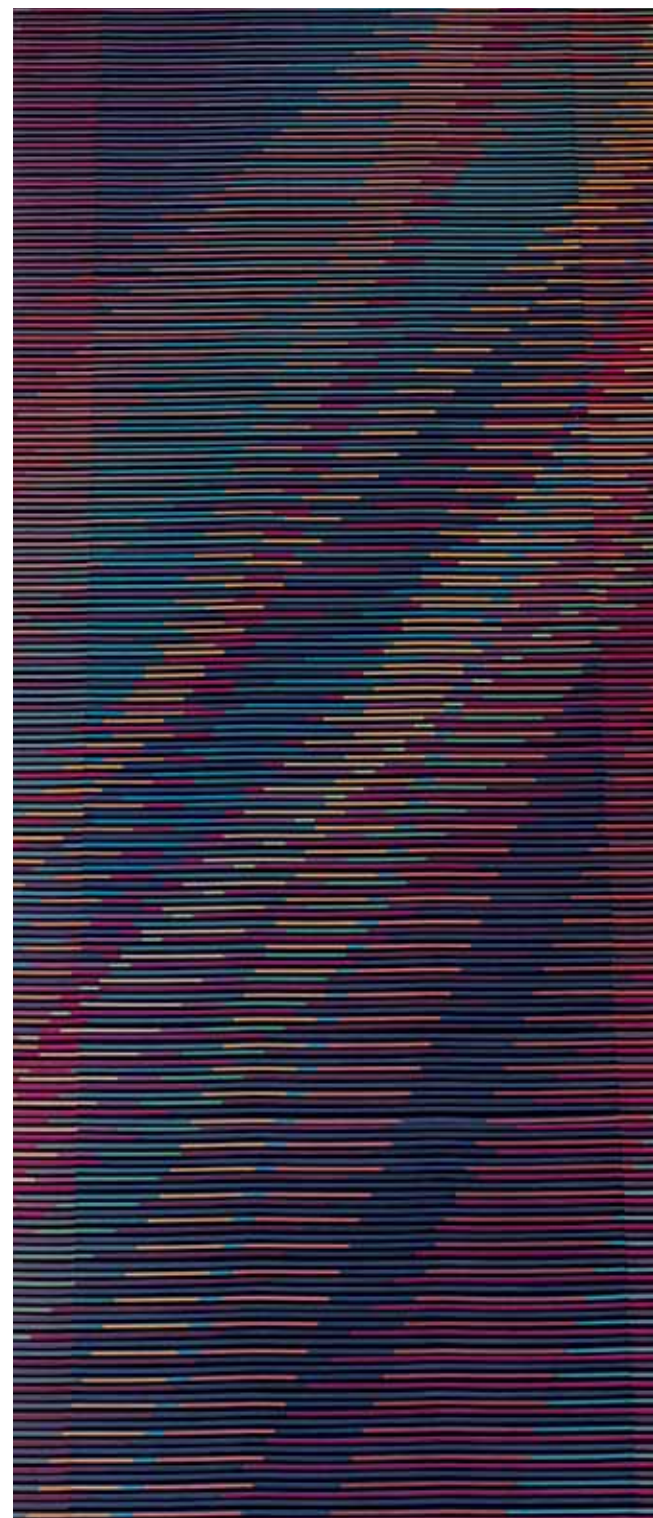
Sponsored by Henderson Land
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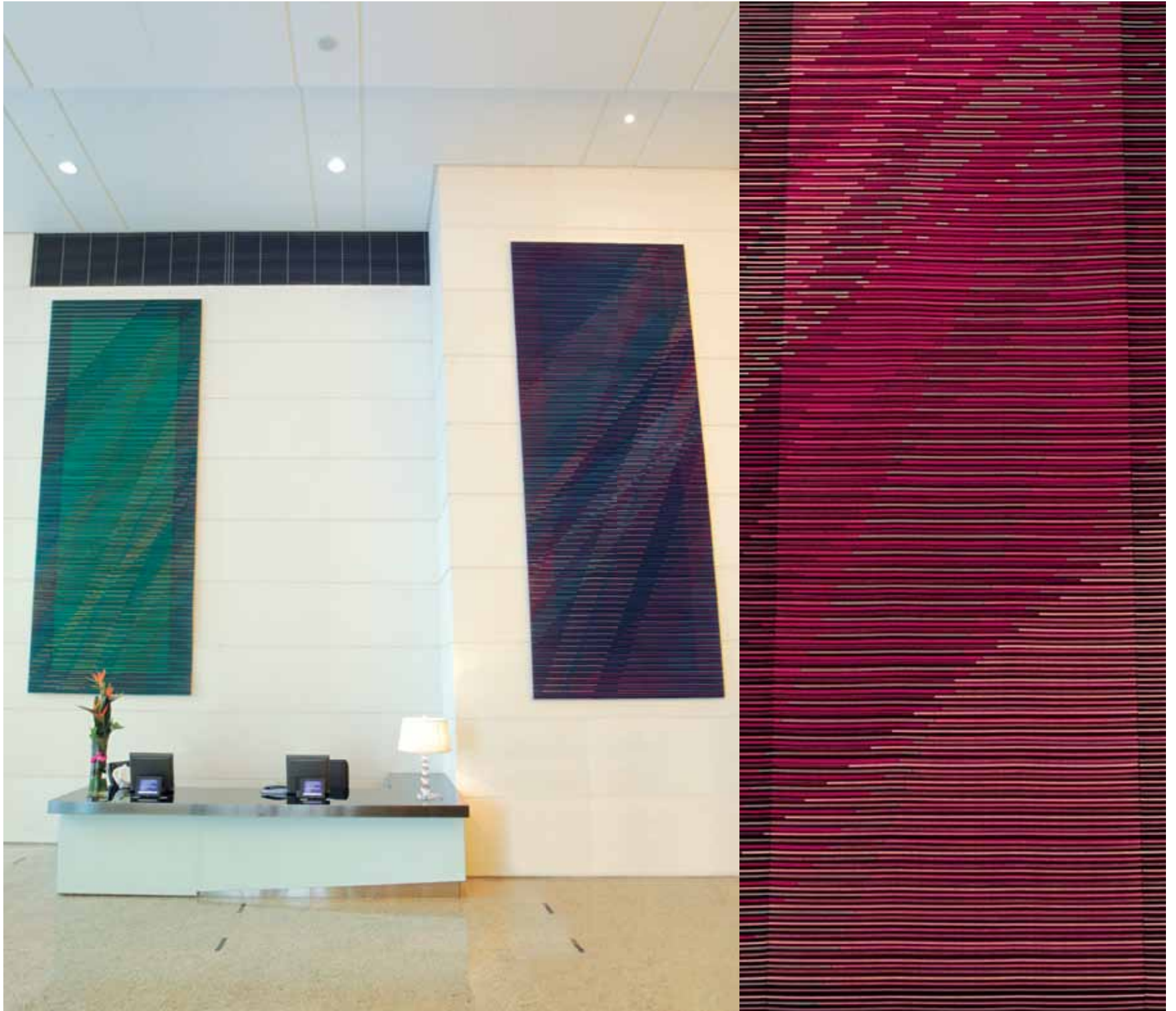
The four tapestries, each representing a different season, are elegant additions to the office entrance at ifc2. From afar, the tapestries are sensual ripples of colour, and it is only up close that the intricacy of their construction is visible. Each section is woven from various coloured threads, some of them only slightly different from each other to form subtle undulations of colour. The zigzag pleats of the woven fabric also contribute to the graduating effect.

Tapestry art, which originated from the 14th century, has been adopted and reinvented by contemporary artists. Tetsuo Kusama is part of a group of Japanese artists who are active in fibre-art, updating dyeing and weaving techniques to create sculptures and pictures. *Four Seasons* is a celebration of craftsmanship and heritage, a statement particularly poignant in the lobby of one of the most advanced buildings in Hong Kong.

這四幅掛毯，分別代表不同季節，是國際金融中心二期寫字樓入口的高雅點綴。遠望，這些掛毯恰似給人以觸感的彩色波紋；近觀，其精密繁複的手工則依稀可見。掛毯的每個部分都是用多彩絲線織成，其中一些僅與其他絲線有非常細微的不同，因此形成了微妙的顏色起伏。織物結構的之字形褶皺同樣也幫助形成了最終的視覺效果。

掛毯藝術起源於14世紀，如今已經被當代藝術家採用並再創造。草間喆雄是活躍在纖維藝術領域中的一群日本藝術家之一，他不斷在更新染色和編織技藝以創作雕塑和圖畫作品。「四季」是對手工藝人的技藝和藝術遺產的歌頌，尤其在香港最先進大廈之一的大堂中會是一件最為注目，風格最為強烈的藝術品。





The Flux

雨後 太陽 潮水



Ahn Pilyun 安畢妍
South Korea 南韓

Ahn Pilyun studied sculpture at the College of Fine Arts, Seoul National University. Her work, a combination of Western art technique and Korean tradition, has been showcased in solo exhibitions and in many collaborative shows.

安畢妍曾於韓國首爾國立大學藝術學院學習雕塑，作品融合了西方和韓國傳統技藝，曾多次亮相於不同的個展及群展。

LOCATION 地點

Hong Kong Station, ifc2 roof garden
香港站國際金融中心2期平台花園

ARTWORK TYPE 藝術品種類

Sculptures
雕塑

DIMENSIONS 尺寸

Four pieces,
each piece 3m (l) x 3m (d) x 2m (h)
共四件，每件3米(長) x 3米(闊) x 2米(高)

COMPLETION DATE 完成日期

March 2004
2004年3月

SPONSOR 贊助商

Sponsored by Henderson Land
Development Company Ltd.
由恆基地產有限公司贊助

The hexahedral installations on the ifc2 roof garden are patterned with glass panels of multiple colours. Some of the glass panels feature a scissor motif. For Ahn Pilyun, scissors are involved in moments of creation: from cutting up fabric to make clothes, to snipping the umbilical cord when a baby is born. Scissors are also made up of twin blades, mirroring the symmetrical pairings that abound in the world, male and female, light and dark.

In daytime, sunlight glances off the faceted surface to create multicoloured shadows, but *The Flux* become a truly mesmerising sight as the sun sets, and they light up like glimmering jewels. The emphasis is on visual pleasure, with the sculpture offering vastly different views at different angles and times.

該作品位於香港站國際金融中心2期平台花園，由一組六邊形箱構成，而箱子的表面粘貼有不同色彩的玻璃片。部分玻璃片呈現剪刀的圖案，而對於安畢妍來說，剪刀是與創造相連結的，例如製衣時用於布料剪裁或嬰兒誕生時用以剪斷臍帶。剪刀的兩面刀鋒亦折射出世上如男女、光明黑暗等對稱的元素。

白天太陽的光照由玻璃表面幻化成多彩的影像，而日落後這些亮燈的箱子更璀璨如珠寶。人們可以在不同的時間從不同的角度感受到這件雕塑作品所帶來的視覺享受。







The Flux
雨後 太陽 潮水

Ahn Pilyun
安畢妍



Dancing Ribbons

彩網舞



Sheng Shan-shan and Mark Dziewulski

盛姍姍及馬克 杰渥斯基

USA 美國

Chinese American artist Sheng Shan-shan has completed over 25 large-scale public projects internationally. London-born Mark Dziewulski is an architect based in San Francisco. Together, the pair has collaborated on several public projects.

美籍華人藝術家盛姍姍已經在全球完成超過25個大型公共藝術項目。生於倫敦的馬克 杰渥斯基是來自美國三藩市的建築師。他們已一起合作完成了多個項目。

LOCATION 地點

Hong Kong Station, Integrated Entrance
香港站國際金融中心2期入口

ARTWORK TYPE 藝術品種類

Suspended Sculpture
懸掛雕塑

DIMENSIONS 尺寸

55m (l) x 14m (d) x 21m (h)
55米(長) x 14米(闊) x 21米(高)

COMPLETION DATE 完成日期

June 2004
2004年6月

SPONSOR 贊助商

Sponsored by Henderson Land
Development Company Ltd.
由恆基地產有限公司贊助

The graceful *Dancing Ribbons* is constructed from cold-cast glass, a technique developed specifically by the artist and architect. The glass is not only durable and strong, but also very light, meaning that it can be supported by ultra-thin cables invisible from below. The 120 panels were each individually painted by the artists using a complex method of applying layers of colour fused into the material. The colours change fluidly from panel to panel, with deep saturated tones gradually fading out and merging with each other.

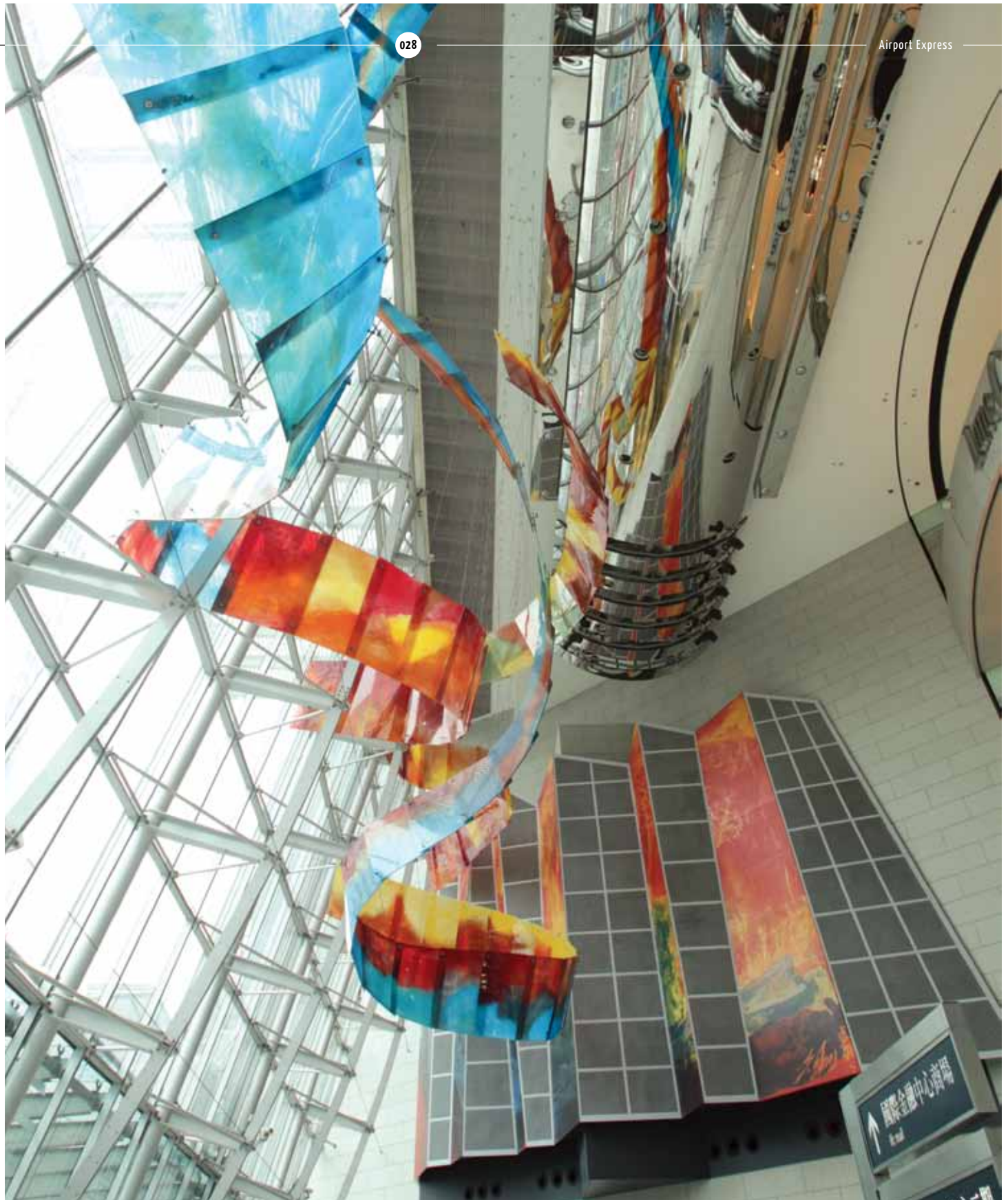
Swirling ribbons and banners are universally used to greet visitors, a symbol that crosses culture and geography. This festive sculpture, located at the integrated entrance of ifc2, gives a warm welcome to MTR passengers and visitors to the shopping mall.

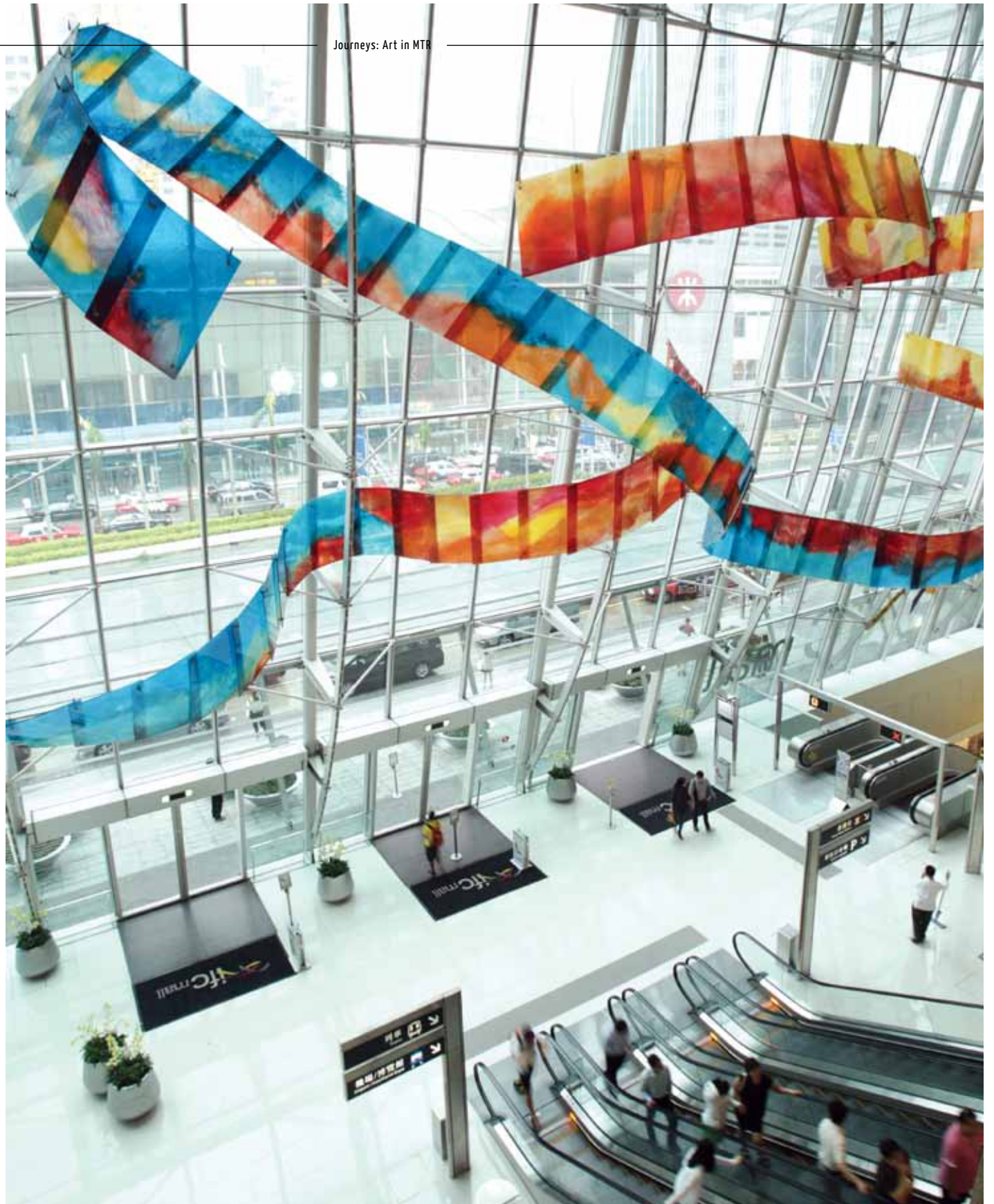
優雅的雕塑以冷鑄玻璃製成，這是由雕塑家和建築師特別研發的一種技術。此玻璃耐久堅固，而且還非常輕盈，用幾乎不可見的極細線纜就可以從底部承托支撐。藝術家採用將顏料分多層融入材料的複雜方法將120塊玻璃板分別塗上顏色。板塊之間的顏色婉轉流動，其飽滿的色調逐漸變變並互相融為一體。

作品中大量使用了旋渦狀的彩網和橫幅旗幟迎向參觀者，成為一個跨文化和跨地理的象徵。該件充滿節日氣氛的雕塑作品位於香港站國際金融中心2期入口，向來往的港鐵乘客和購物中心遊客表達熱烈的歡迎。



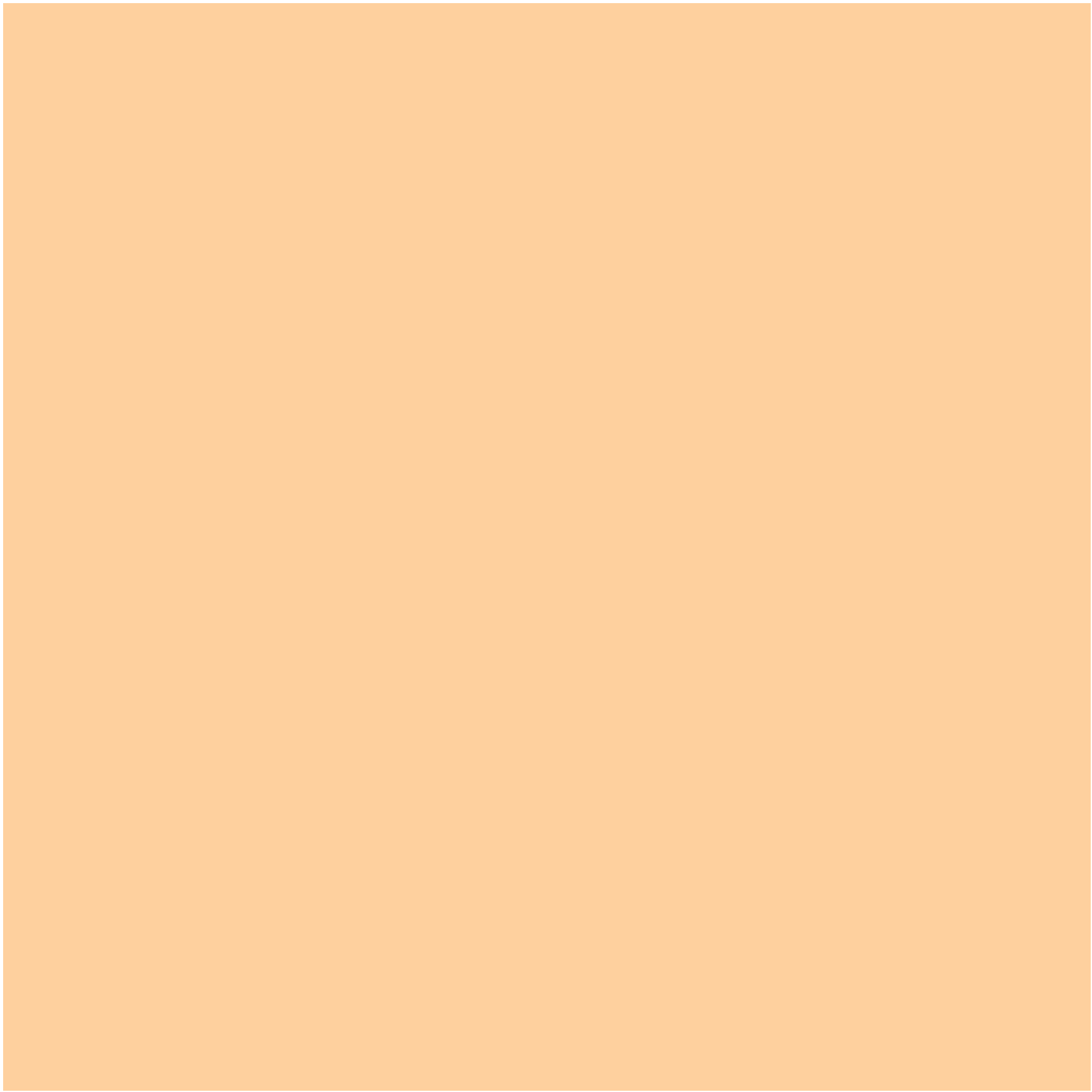






Dancing Ribbons
彩綢舞

Sheng Shan-shan and
Mark Dziewulski
盛姍姍及馬克·杰渥斯基



TUNG CHUNG LINE

東涌綫

-

Tung Chung Station 東涌站
Lai King Station 荔景站

-

Link

連



Freeman Lau 劉小康
Hong Kong 香港

Freeman Lau is a prominent local artist and designer who has amassed over 300 awards in international and local art and design competitions. He is known for his consistent promotion of local design and design education.

生於香港的劉小康是著名的設計師及藝術家，分別於國際及本地設計比賽中奪得超過300個獎項。劉小康一直於推廣本地設計及相關教育工作方面，不遺餘力。

LOCATION 地點

Tung Chung Station, Concourse Level
東涌站車站大堂

ARTWORK TYPE 藝術品種類

Suspended Sculptures
懸掛雕塑

DIMENSIONS 尺寸

Eight pieces, each piece 2.4m (diameter)
共八件，每件2.4米(直徑)

COMPLETION DATE 完成日期

December 2003
2003年12月

Freeman Lau's *Link*, made from metal and tinted glass, is a modern take on stained glass artwork. Suspended under skylights on the concourse of Tung Chung Station, the sculptures cast fragmented coloured shadows onto the station below as light filters through them. At certain times of the day, such as dusk when the shadows are long and golden, the effect is almost unearthly, changing the passengers' journey into a sedate and restful experience.

The multiple facets of the sculptures echo the grid-like structure of the station concourse, while the regular spacing between the eight medallions follows the even rhythm of the architecture. Recalling the lavish designs of the Art Deco era, the sculptures blend effortlessly with their thoroughly modern surroundings, their streamlined form a subtle tribute to the efficiency of the MTR.

出自劉小康的作品的「連」，由金屬框架和彩色花窗玻璃構成，是一次現代花窗玻璃藝術的成功嘗試。八件雕塑分別懸掛於東涌站大堂的天窗下，當光線投射其上，可見不同的光影效果。在每日特定的時段，尤其是日暮時分，金黃的悠長光影甚至有些超脫的感覺，為乘客帶來一份難得的安寧。

雕塑中採用多塊玻璃物料，與車站大堂的設計互相輝映。而八件雕塑之間的距離一致，亦與車站工整的建築風格和應。作品帶著裝飾運動藝術創作的氣息，同時巧妙地融入先進的車站環境，默默向港鐵的高效運作致敬。







Link
連

Freeman Lau
劉小康



COSMOS

宇宙



Naomi Kobayashi 小林尚美
Japan 日本

Japanese artist Naomi Kobayashi trained in textile printing and weaving. She is the recipient of several awards for her textile art and contributions to culture. Her handcrafted works have been exhibited internationally, and can be found in museums worldwide.

日本藝術家小林尚美主修織物印染及編織藝術，她曾因織物作品及其對文化的貢獻多次獲獎，她的手工製品亦在全球各地展出，並獲眾多博物館收藏。

LOCATION 地點

Lai King Station, Upper Platform
荔景站上層月台

ARTWORK TYPE 藝術品種類

Metal Wire-Frame Suspended Sculpture
金屬網狀懸掛雕塑

DIMENSIONS 尺寸

2.3m (diameter)
2.3米(直徑)

COMPLETION DATE 完成日期

August 2009
2009年8月

The ethereal wire-frame sculpture adds to the airiness of the high-ceilinged Lai King Station, incorporating, as Naomi Kobayashi explains, “the air and wind” into the station.

COSMOS was originally intended to be created in paper, but as paper is too fragile for a public installation, the artist and designers from MTR worked together to find a tough material that retains the delicacy of paper. The finished sculpture is constructed in metal wires with a translucent alabaster sheet.

The piece was inspired by spiderwebs stretched across rice paddies that the artist came across one morning. The beauty of nature is brought within the station walls, adding a bit of wonder for passengers interchanging at Lai King.

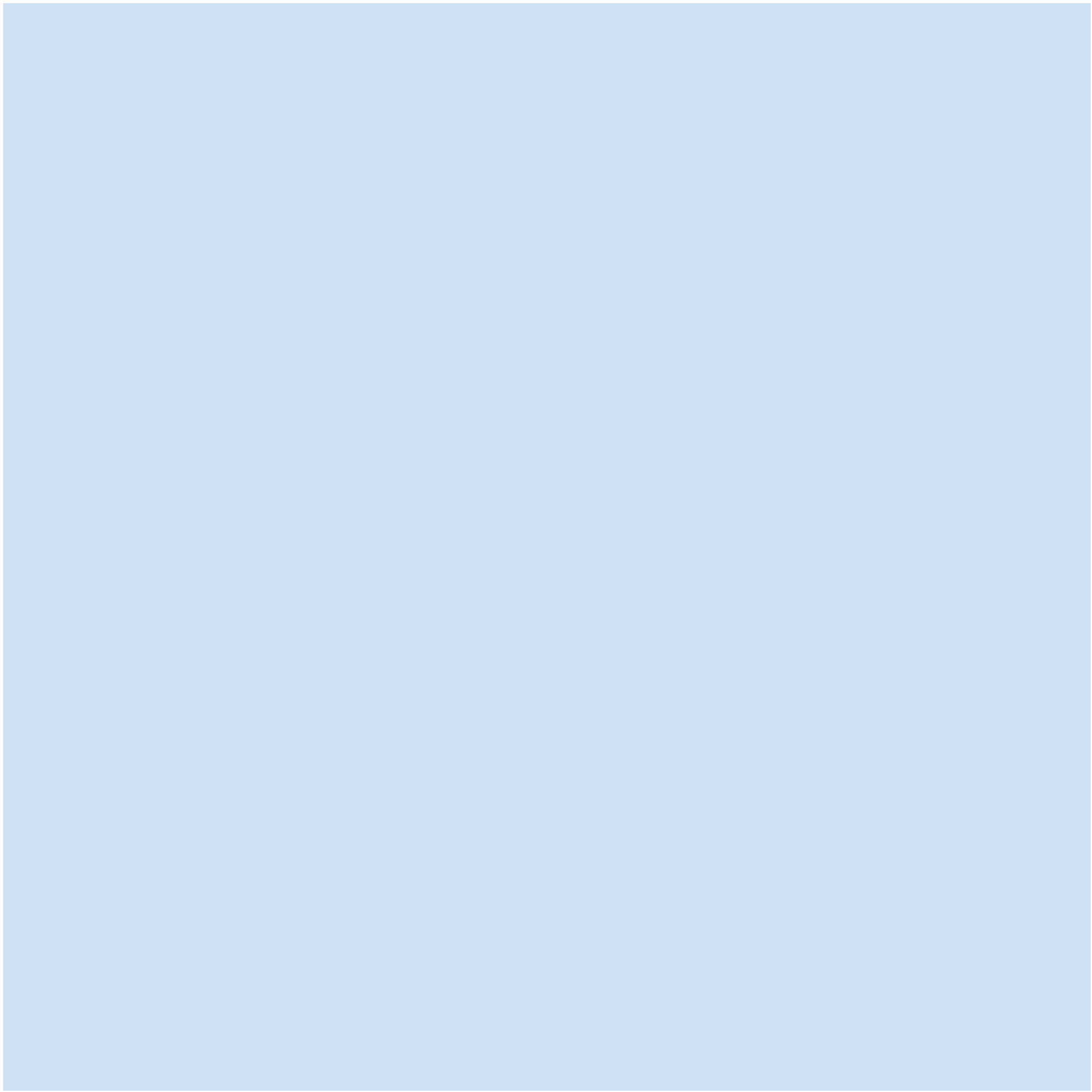
此件網狀雕塑為高挑的荔景站增添了飄逸感，而藝術家小林尚美本人則認為作品為車站帶注入「空氣和風」。

雕塑本以紙為材質，但因紙對於公共空間陳列來說過於脆弱，於是藝術家與港鐵的設計師共同努力尋找一種兼具金屬強度與紙之柔韌的材料，最終雕塑由鋼絲及透明雪花石膏板搭建而成。

「宇宙」的靈感來源於藝術家某日清晨看到的稻田中結過的幾縷蛛絲，藝術家為荔景站增添了一件自然優美的傑作，也為往來乘客帶來了一絲奇妙感覺。







ISLAND LINE

港島綫

-

Central Station 中環站
Fortress Hill Station 炮台山站
North Point Station 北角站
Tai Koo Station 太古城站
Heng Fa Chuen Station 杏花邨站

-

Home with a View

山高水長



Lucia Cheung 張雅燕
Hong Kong 香港

Born in Macau, Lucia Cheung has lived in Hong Kong from an early age. She studied language and fine arts in Italy before completing her studies of Chinese painting under Professor Yang Shanshen, the late master of the Ling Nam School. She has participated in 15 solo exhibitions and numerous group exhibitions.

張雅燕生於澳門，年幼時移居香港，並在港長大。在意大利完成了語言及藝術課程後，張雅燕跟隨嶺南派大師楊善深學習國畫。張雅燕的作品先後於15場個展或群展中展出。

LOCATION 地點

Central Station, Lower Platform
中環站港島綫下層月台

ARTWORK TYPE 藝術品種類

Mosaic Mural
馬賽克壁畫

DIMENSIONS 尺寸

17m (l) x 2.8m (h)
17米(長) x 2.8米(高)

COMPLETION DATE 完成日期

November 2003
2003年11月

Occupying a 17m expanse of wall on the lower platform of Central Station, *Home with a View* combines mosaic art with the quintessentially Chinese art form of ink painting. Up close, each tile is a beautiful object of colour and texture, and only by stepping back could one see how individual pieces connect together. The relationship between the individual and the community is very much the same: everyone exists as a part of a larger picture, unique on our own but with additional purpose within a wider context.

The landscape mosaic makes a seamless transition from the station wall. Instead of overtly drawing attention to itself, it subtly adds to the daily passenger experience at this bustling station.

「山高水長」位於中環站低層月台一幅高17米的牆壁上，是一幅由成千上萬小石塊構成的中國山水壁畫。如靠近端詳，每塊石料的色彩及材質甚為亮麗；而如若遠觀，千萬石塊所呈現的整體意境亦魅力不凡。這正如我們和社區的關係，每個個體如同獨特的石塊，而當大家聯合起來的時候則有了更廣闊的群體意義。

畫作的小石塊與月台牆壁巧妙地融合在一起，富吸引力而絕不突兀，成為了站內乘客心中的一抹亮色。









Home with a View
山高水長

Lucia Cheung
張雅燕

Recreation of Being

再創存在



Zhao Haitien 趙海天
Hong Kong 香港

Zhao Haitien was among the first mainland Chinese artists of her generation to study contemporary art abroad. She attended the School of Visual Art in New York in 1964, and was awarded a scholarship to study at the prestigious Cooper Union. Since the 1970s, she has had 16 solo exhibitions, including a major show at the Shanghai Art Museum. Her works can be found in museums and collections around the world.

趙海天是第一批遠赴海外深造當代藝術的中國大陸藝術家之一。她於1964年考取紐約視覺藝術學院並獲頒獎學金前往久負盛名的柯伯聯盟學院深造。自七十年代以來，趙海天已成功舉辦了16場個展，包括在上海美術館舉辦的大型展覽。趙海天的作品遍佈世界各大博物館及私人收藏。

LOCATION 地點

Fortress Hill Station, Entrance/ Exit B
炮台山站B出入口

ARTWORK TYPE 藝術品種類

Mosaic Mural
馬賽克藝術

DIMENSIONS 尺寸

18.8m (l) x 2.55m (h)
18.8米(長) x 2.55米(高)

COMPLETION DATE 完成日期

September 2002
2002年9月

The vibrant symphony of colours, reminiscent of the large-scale artworks by Abstract Expressionists, follows the curve of the staircase at Fortress Hill Station.

Recreation of Being is an adaptation of an oil painting, entitled "Being", created by the artist in 1997. Like the original, it represents the artist's vision of the fundamental elements of life and expresses the interaction and relationship of all beings in the family of the world. The result is an organic and kaleidoscopic work of entwined lines in contrasting colours.

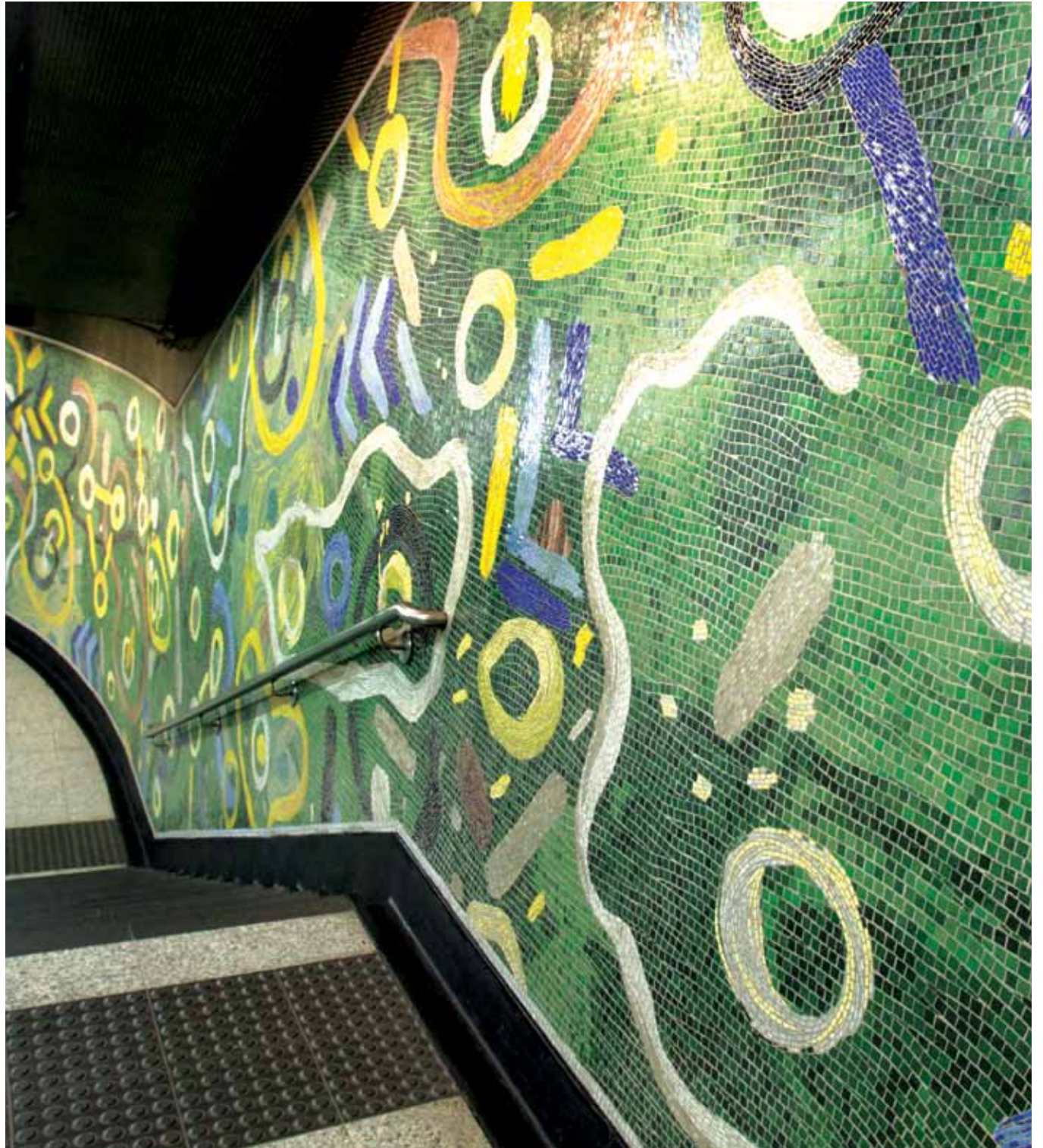
Positioned at a busy pathway leading in and out of the station, the random patterns of the mural seem to reflect the serendipitous encounters experienced by passengers as they pass each other.

「再創存在」的各種色彩和諧共鳴，神似抽象印象派藝術家的大幅畫作，與炮台山站的階梯完美融合。

「再創存在」是由藝術家在其1977年所創作，題為「芸芸眾生」的原油畫基礎上進行的重新創作。與原作一樣，作品描述了藝術家對於生活中基本元素的見解，並表達了世界大家庭中各方的關係及相互影響。「再創存在」通過大膽的色彩對比及交纏的線條以一種有機且全方位的視角展示了藝術家的構思。

該畫作位於車站一條繁忙通道中，畫面映射出由此經過彼此交會的芸芸眾生。





Lumina, Anchor and Loops

明亮，錨及環



John Young 楊子榮
Australia 澳洲

Based in Australia, Hong Kong-born John Young studied sculpture and painting at the Sydney College of the Arts. Since the mid 1980s, he has held 60 solo exhibitions and participated in more than 160 group exhibitions internationally, including at the Solomon R. Guggenheim Museum in New York.

藝術家楊子榮生於香港，現居澳洲，曾在悉尼藝術學院學習雕塑及繪畫。自1980年代至今，楊子榮已在全球各地舉辦過60場個展並參加過超過160場群展，其中包括紐約所羅門·R·古根海姆博物館。

LOCATION 地點

North Point Station, between Upper and Lower Platform (Lumina), Concourse Level (Anchor) and the floor of the Upper Platform, Lower Platform and First Basement (Loops)
北角站上層月台與下層月台之間 (明亮)、車站大堂 (錨) 以及上層月台、下層月台及地庫地面 (環)

ARTWORK TYPE 藝術品種類

Vitreous Enamel Wall Panels (Lumina & Anchor)
搪瓷藝術 (明亮及錨)
Coloured Tiles (Loops)
搪瓷及彩色地磚藝術 (環)

DIMENSIONS 尺寸

Lumina 明亮
11m (l) x 5m (h), 11米 (長) x 5米 (高)
Anchor 錨
9m (l) x 3m (h), 9米 (長) x 3米 (高)
Loops 環
6m (l) x 6m (d), 6米 (長) x 6米 (闊)

COMPLETION DATE 完成日期

March 2002
2002年3月

It is easy to walk past *Lumina*, *Anchor* and *Loops* without stopping. However, this is John Young's intention.

Simple rectangular vitreous enamel wall panels in single colours, the artworks are an unassuming part of the daily experience at the station. *Loops*, meanwhile, forms a pattern on the floor on the platform level. Instead of demanding full attention, they appeal to a more primitive level of understanding. Through insistent repetition of elementary images at the passengers' peripheral vision, the artworks are built into their memories of North Point Station, an integral part of the station itself rather than a standalone feature.

Loops, a pattern resembling flattened mobius strips, symbolises information technology in this age, perpetually circulating in motion. In *Lumina*, two panels are painted with landscape images taken from Chinese porcelain. Set within a modern station, these panels provide a reminder of older, perhaps gentler, times.

人們在經過「明亮、錨及環」時也許不會特意駐足，但這正是楊子榮創作的意願所在。

作品由兩套藝術搪瓷板組成，以抽象色彩為裝飾，與北角站巧妙地融合。而在月台地面上的「環」，則以環形組成圖案。作品採用簡單而絕不喧賓奪主的表達方式在來往行人心中產生共鳴，其基本的圖形和色彩成為車站整體的一部分，完美地融入了周圍環境並投射在了往來乘客的心中。

在作品裡看似壓扁了的莫比烏斯帶的環型圖案，象徵著現代的資訊科技，恆久不止地循環轉動。作品「明亮」採用了中國傳統陶瓷上的山水紋飾及其柔和光澤，令人在這個現代的空間中聯想到過去更加柔軟的質感。





I Love North Point, North Point is My Home

我愛北角，北角是我家



Tao Ho and Children of North Point 何弢及北角區小朋友
Hong Kong 香港

Born in Shanghai, Tao Ho studied art history and architecture in the US before setting up his design studio, TaoHo Design, in Hong Kong in 1968. Since then, he has gained international recognition as an architect, planner, artist and designer.

何弢生於上海，曾在美國學習藝術史及建築學，1968年移居香港並設立何弢建築設計有限公司，並以建築師、規劃師、藝術家及設計師身分，蜚聲國際。

LOCATION 地點

North Point Station, Entrance/ Exit A
北角站A出入口

ARTWORK TYPE 藝術品種類

Decal Mural
壁貼藝術

DIMENSIONS 尺寸

100m (l) x 2m (h)
100米(長) x 2米(高)

COMPLETION DATE 完成日期

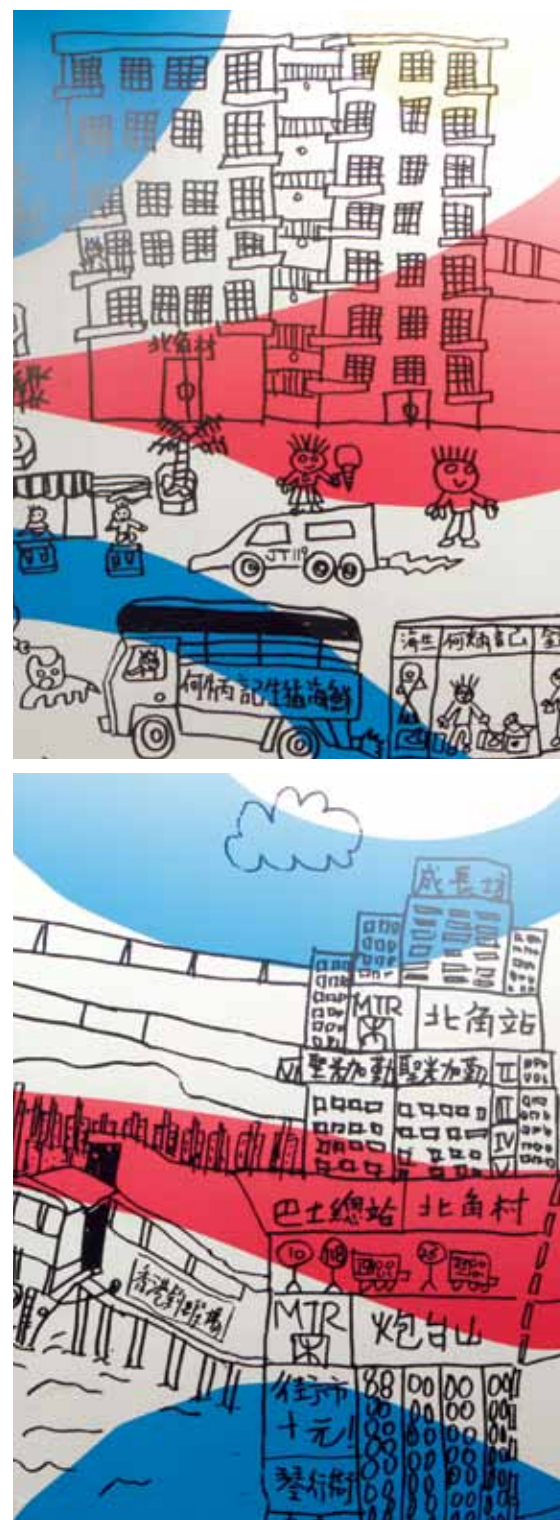
September 2001
2001年9月

The impressive wall mural, running along the 100-metre long entrance adit, is a montage of drawings and autographs done by children living around North Point. Collected from a drawing carnival organised by MTR, the drawings were later compiled and composed by Tao Ho to create a warm, homely artwork that emphasises the minutiae of daily life.

Many of Tao Ho's other artworks incorporate his key value of deferring to local culture. This installation for North Point Station is no exception. Made by local children to tell stories about ordinary lives, the artwork does not try to impose any highbrow aesthetic or narrative, giving passengers a true sense of ownership of the station.

這幅蔚為壯觀的牆板壁畫由入口開始綿延百米，是由在北角居住的孩子們的繪畫及簽名拼集而成。每幅單獨的作品都是在一次由港鐵舉辦的繪畫嘉年華中挑選出來的，其後又由藝術家何弢創作拼接而形成了一幅意在表現本地社區生活的溫馨畫作。

與此次北角站的作品一樣，何弢的很多其他創作亦都表達了他對於社區文化的關注。畫作的內容是由本地孩童講述的日常生活故事構成，而並非束之高閣的單純美學表達，給來往的乘客送上居於此區的真摯歸屬感。





The Artificial Garden Rock #71

假山石71#



Zhan Wang 展望
China 中國

Beijing-born modern sculptor Zhan Wang studied at the China Central Academy of Fine Art. Since 1993, his works – which include installations, video and photography – have been showcased in more than 125 exhibitions worldwide.

當代雕塑家展望生於北京，畢業於中國中央美術學院，他的創作類型包括裝置、視覺以及攝影藝術。自1993年起，他的作品先後在世界各地超過125個展覽中展出。

LOCATION 地點

Tai Koo Station, Concourse Level
太古城車站大堂

ARTWORK TYPE 藝術品種類

Stainless Steel Suspended Sculpture
不銹鋼懸掛雕塑

DIMENSIONS 尺寸

1.85m (l) x 1.65m (d) x 1m (h)
1.85米(長) x 1.65米(闊) x 1米(高)

COMPLETION DATE 完成日期

June 2006
2006年6月

Tai Koo Station is built on an excavated rock cavern. Suspended above the concourse as an ironic nod to the origins of the station is The *Artificial Garden Rock #71*, an unashamedly artificial stainless steel rock. A glittering, beguiling mass, it seemingly resists interpretation and comprehension. The sculpture is inspired by traditional Chinese scholars' rocks, collected by intellectuals in the past for contemplation. The purpose of these rocks was to open up the scholars' minds allowing for a continual stream of evocations and connotations as the eye traces the subtle shadings and contours of the rock surface.

In today's world, the modern person has little time for meditation. While historical scholars' rocks call for a gradual appreciation, this artwork, reinvented as a stainless steel sculpture, makes a striking first impression. This combination of new and old, technology and history, gives passengers something to ponder even after they have left the station.

太古站是建於挖空花崗岩的地底空間。「假山石71#」是凌空懸掛於車站大堂的不銹鋼大石雕塑。展望所創作的這方大石迷人而炫目，似乎拒絕被演繹或闡釋。

這件作品是藝術家系列雕塑之一，該系列的靈感源於古時文人收集的山石。山石在古時被藉以啟明心智，文人在細賞其表面輪廓與明暗起伏間亦不斷思考。

與傳統山石的慢慢品鑒不同，這件雕塑因其不銹鋼材質給欣賞者帶來強烈的第一印象。當下人們在現代生活中少有機會思考或冥想，而這件融合了科技與歷史等新舊元素的山石作品讓乘客在離開車站後仍能流連遐想。





All Walks of Life

人來人往



Kevin Fung 馮力仁
Hong Kong 香港

An engineer by training, Kevin Fung obtained a Diploma in Contemporary Sculpture from the University of Hong Kong in 1993, studying under renowned sculptor Tong King-sum. Since 2011, he has devoted himself full-time to his art, with multiple exhibitions locally and overseas.

本身是工程師的馮力仁於在1993年獲得香港大學當代雕塑證書，並師從著名雕塑家唐景森。自2011年起，他全職投身藝術事業，並參加了香港及海外的多次展覽。

LOCATION 地點

Heng Fa Chuen Station, Concourse Level
杏花邨車站大堂

ARTWORK TYPE 藝術品種類

Bronze Sculpture
青銅雕塑

DIMENSIONS 尺寸

Nine sculptures, each piece 0.28m (l) x 0.12m (d) x 1.5m (h)
共九件雕塑，每件0.28米(長) x 0.12米(闊) x 1.5米(高)

COMPLETION DATE 完成日期

June 2007
2007年6月

All Walks of Life is a group of nine bronze figurines engaged in various everyday activities, from a housewife laden with shopping bags to schoolchildren on their way to school. The figures are based on Kevin Fung's observations of residents going about their daily business as they pass through Heng Fa Chuen Station and pay homage to the minute stories that make up life in the area. Small in scale, the figures are set on pedestals below eye level. Passengers have to stop and stoop to look closely at the details, encouraging them to see life from a slightly different angle.

「人來人往」由一組九尊銅質人像構成，描繪了主婦購物、孩童上學等日常生活的場景。銅像的靈感來源於馮力仁對杏花邨站周圍社區生活點滴及往來於此的乘客們的觀察。

銅像的高度低於視平線，因此匆匆的乘客必須放慢步履方可細細欣賞雕塑的細節，這也為人們提供了另一個觀察生活的獨特視角。



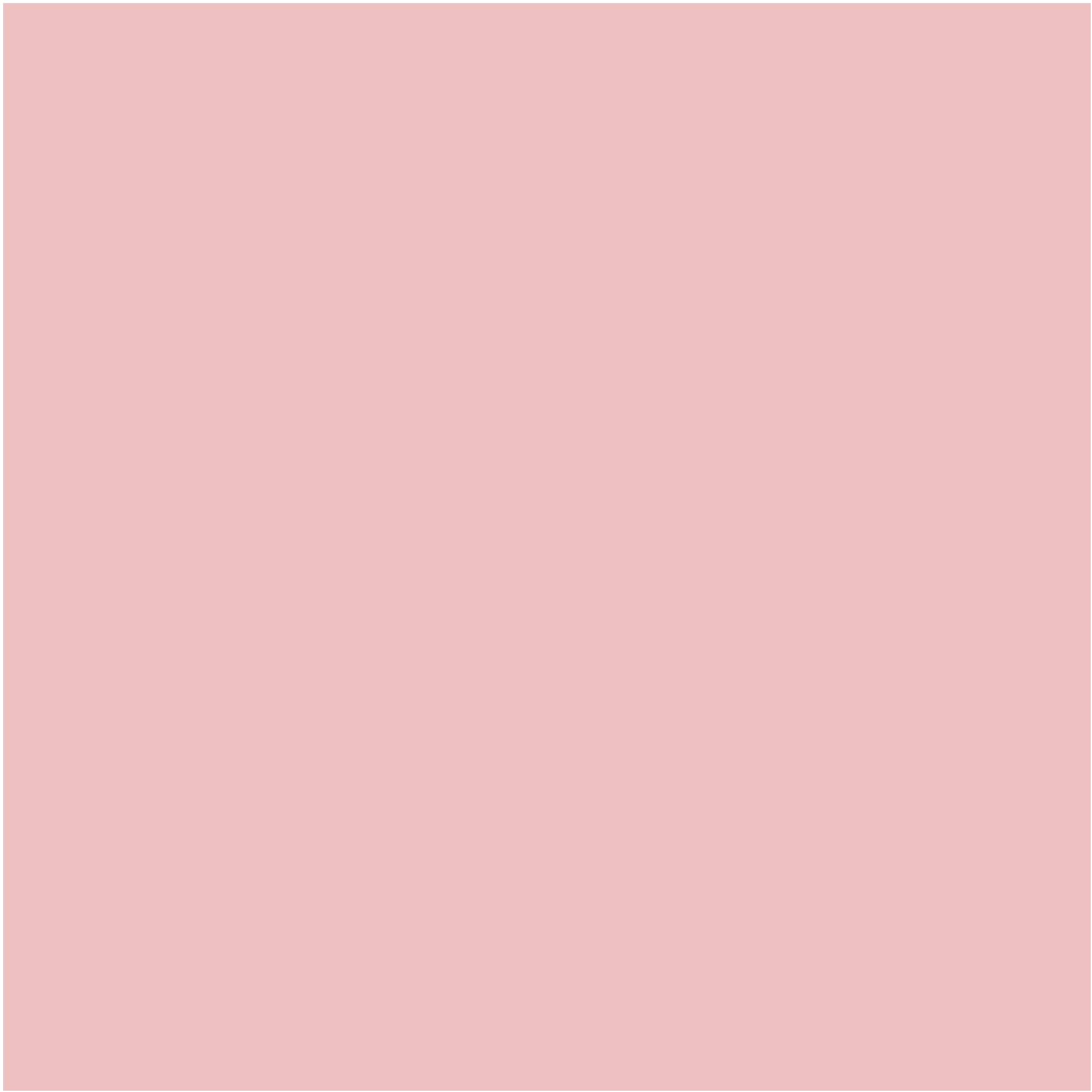






All Walks of Life
人來人往

Kevin Fung
馮力仁



TSUEN WAN LINE

荃灣綫

-

Tsuen Wan Station 荃灣站

Mei Foo Station 美孚站

Cheung Sha Wan Station 長沙灣站

Prince Edward Station 太子站

Yau Ma Tei Station 油麻地站

Jordan Station 佐敦站

-

Urban Flow

流動城市



Gareth Dunster, Karen Pow and Students from the Tsuen Wan and Kwai Tsing Districts
家樂，鮑卓薇及荃灣和葵青區學校及青年中心學生
Hong Kong 香港

A Londoner resident in Hong Kong since 1996, Gareth Dunster specialises in mosaic artworks for public spaces. Karen Pow is also a mosaic artist who has been involved in numerous community education and commercial initiatives. This project was organised with the Hong Kong Youth Arts Foundation.

來自倫敦的家樂自1996年起定居香港並專業從事公共空間馬賽克藝術創作。鮑卓薇亦是馬賽克藝術家，並曾多次參與相關社區教育和商界發起的活動。是次創作是與香港青年藝術協會共同協辦。

LOCATION 地點

Tsuen Wan Station,
Corridor Outside Station
荃灣站外行人走廊

ARTWORK TYPE 藝術品種類

Mosaic Art
馬賽克藝術

DIMENSIONS 尺寸

2.8 square meters, along 22 walls
2.8平方米，共22幅拼貼於牆身上

COMPLETION DATE 完成日期

July 2010
2010年7月

An arresting red wall with irregular mosaic shapes, *Urban Flow* is the crystallisation of the concerted efforts of over 500 youths from 22 secondary and primary schools in Tsuen Wan and Kwai Tsing. Under the direction of Gareth Dunster and Karen Pow, the participants learnt the techniques and composition of mosaic art. After assembling the individual shapes, each piece was then installed on the walls of the walkway.

The vividly coloured fragments offer passers-by an abstract glimpse of Tsuen Wan. Certain elements of the district can be discerned: the outline of a building, for example, or the curve of a street. Rather than giving them a literal view of the district, however, the swooping shapes express the dynamic and vibrant spirit of the community and its people.

「流動城市」由一面耀眼紅牆和不規則的馬賽克畫作構成，並由來自荃灣和葵青22所中小學超過500名學生共同完成。在家樂和鮑卓薇的指導下，學生們領會了製作及裝配馬賽克藝術的技藝，他們在組裝了單獨的部分後再將其拼貼在行人走廊的外牆上。

作品中色彩亮麗的馬賽克部分為行人提供了一瞥荃灣景致的機會，人們可以隱約從中看到當區的建築或街角。這些景象並非以具體細節呈現，而是以富有張力的形狀來表現該區及其居民的活力。







Urban Flow
流動城市

Gareth Dunster, Karen Pow and
Students from the Tsuen Wan and
Kwai Tsing Districts
家樂·鮑卓薇及荃灣和葵青區學校
及青年中心學生



Life in Mei Foo – Now and Then

美孚今昔



Ng Yuen-wa 吳炫樺
Hong Kong 香港

Ng Yuen-wa, also known as Ng Ching-wa, graduated from the Guangzhou Academy of Fine Arts. A recipient of numerous art prizes, her works are owned by the Hong Kong Museum of Art, Hong Kong Heritage Museum, and art collectors both in China and overseas.

吳炫樺，又名吳清華，畢業於廣州美術學院。吳炫樺曾多次獲得各類獎項，香港藝術館、香港文化博物館及中外私人收藏家均收藏了其作品。

LOCATION 地點

Mei Foo Station,
New Interchange Subway
美孚站新轉車行人隧道

ARTWORK TYPE 藝術品種類

Vitreous Enamel Wall Panels
搪瓷藝術

DIMENSIONS 尺寸

Each set 4m (l) x 1.6m (h)
每組4米(長) x 1.6米(高)

COMPLETION DATE 完成日期

November 2003
2003年11月

Ng Yuen-wa spent her teenage years in Mei Foo in the 1980s, when the estate was newly developed, and the murals reflect a fresh and unaffected view of the district. With bright, non-naturalistic colours, clear outlines and limited perspective, the scenes represent Mei Foo as many residents remember it: warm, comfortable and family-orientated.

The 16 panels, divided into four sets of four, illustrate different aspects of life past and present in the district. The first set, *On the Night of the Mid-Autumn Festival*, depicts a full moon celebration during Mid-Autumn festival. The second, *Memory of the Seashore*, harks back to a time when the seashore was still visible from Mei Foo. The last two sets, *Apartment in the Starry Metropolis* and *A Delightful Weekend*, focus on the daily life around the estate.

吳炫樺的青少年時期是1980年代在美孚度過的，當時各項社區發展方興未艾，而這幅大型壁畫展現的正是當時美孚在開發前的自然景象。壁畫通過強烈大膽的用色、清晰的線條和獨特的視角還原了居民們的共同記憶，一個溫暖、舒適和充滿人情味的美孚。

畫作共有16塊鑲板，可分成四組由四塊鑲板組成的畫面，分別是：「中秋節之夜」描繪了中秋月圓之夜居民共敘天倫的景象；「海灘追憶」追憶當時美孚曾有的美麗海灘；「星夜大都會公寓」和「歡樂週末」則描繪了居民的日常生活。





Tea Pots, Bowls, Cups and Some Spoons

茶壺、碗、杯及匙



Mariko Jesse 萬里子
Hong Kong 香港

Born in Japan, raised in Hong Kong and educated in the UK, Mariko Jesse works as an illustrator and printmaker, specialising in etching and Japanese woodblock printing. Her art can be found in international publications and many private collections around the world.

生於日本的萬里子是一名在香港長大，後赴英國學習的插畫及版畫藝術家。她擅長銅版畫和日本傳統木版畫，作品可見於許多國際刊物及私人收藏。

LOCATION 地點

Cheung Sha Wan Station
長沙灣站

ARTWORK TYPE 藝術品種類

Vitreous Enamel Wall Panels
搪瓷藝術

DIMENSIONS 尺寸

Various dimensions for each piece
每件不同尺寸

COMPLETION DATE 完成日期

December 2002
2002年12月

Illustrated in Mariko Jesse's distinctive feminine style, *Tea Pots, Bowls, Cups and Some Spoons* feature homely objects commonly found around the house. Each object is greatly enlarged and sometimes fragmented, such that an individual panel can be a study of texture and pattern, or part of a larger drawing. The eight groups of panels found at different entrances portray different objects, while the central group is a cabinet, gathering the various items into one location, just as the station collects passengers from around the district into one place.

In presenting a beautifully stylised view of domestic objects, the artist draws our attention to the commonplace objects in our everyday life. This makes the murals very much a celebration of the district. Cheung Sha Wan is mainly a residential district, and it is the little things, the home cooking and playground alliances, neighbourly gossip and grocery shopping, that matter most to its residents.

萬里子用她特有的女性視角在長沙灣站描繪了茶壺、碗、杯及匙等家居用品，這些物品或被放大數倍體現其材質紋飾等細節，或以局部展示。八組背板分別載有不同物件，並分佈於車站不同出口。作品的核心部分則以一儲物櫃作為主題，寓意收納所有物件，就像車站從四方八面集合乘客於一處。

藝術家以抽象的表達詮釋了人們應該透過這些普通物件關注生活的深意。這幅畫作呼應了本區的環境，作為以居住社區為主的地區，長沙灣及其居民的生活正是由一日三餐、孩童嬉戲、鄰居嘘寒問暖和市場購物等的日常小事構成。





A Flower in Blossom

心花怒放



Qiu Deshu 仇德樹
China 中國

Born in Shanghai, Qiu Deshu is internationally known for his Chinese ink painting, calligraphy and seal carving. Known for his signature style of “fissuring”, his work has been displayed in solo and group exhibitions around the world.

仇德樹生於上海，並憑其國畫、書法及篆刻技藝聞名國際。「裂變」技法是仇德樹獨特的標誌，他的作品曾多次在全球各地的個展及群展中亮相。

LOCATION 地點

Prince Edward Station, Lower Platform
太子站下層月台

ARTWORK TYPE 藝術品種類

Mosaic Mural
馬賽克壁畫

DIMENSIONS 尺寸

4.2m (l) x 2.8m (h)
4.2米(長) x 2.8米(高)

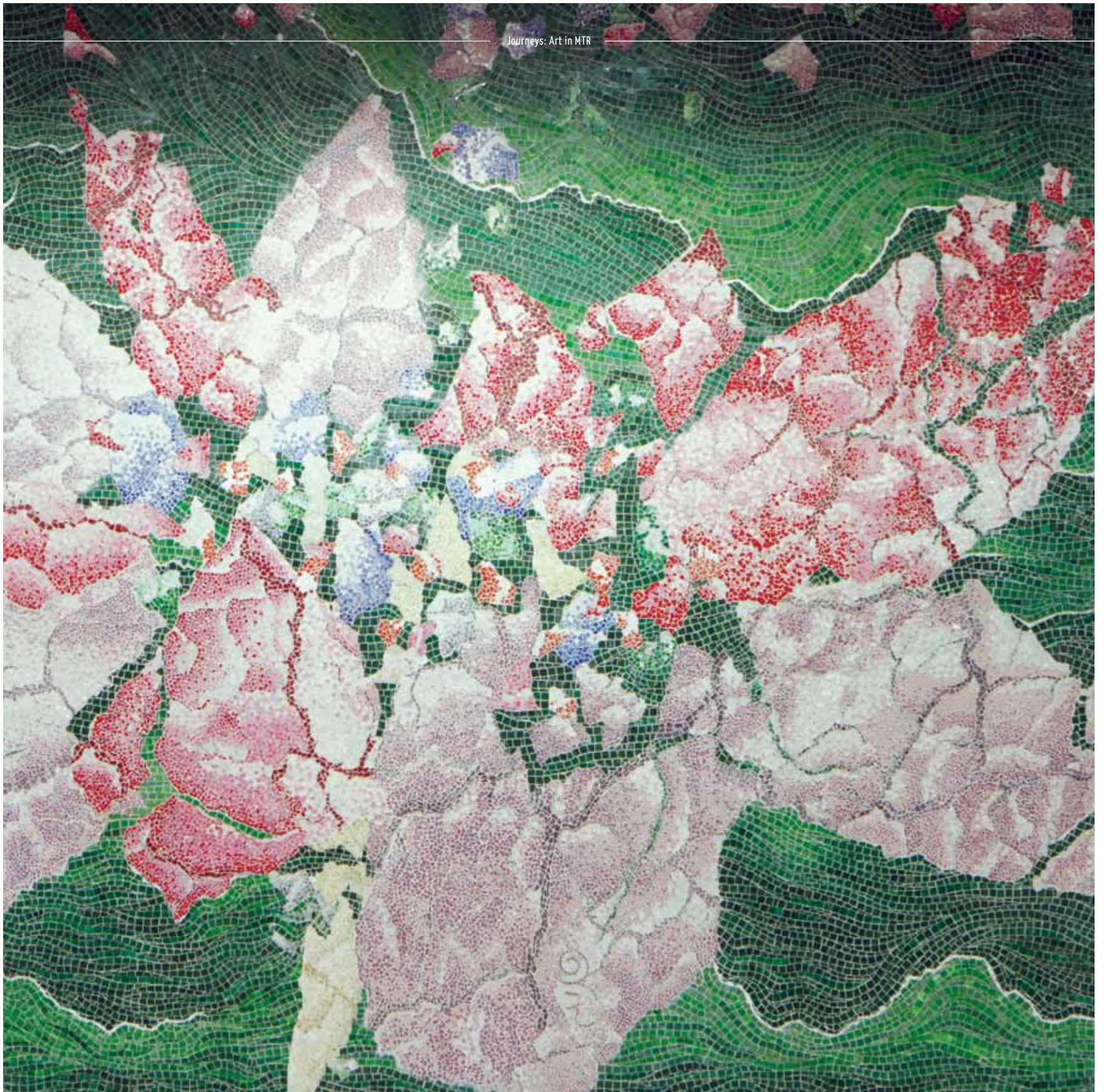
COMPLETION DATE 完成日期

January 2006
2006年1月

This mural demonstrates Qiu Deshu’s well-known technique of “fissuring”, in which vividly inked papers are mounted on a base layer to create a fissured surface. This technique was discovered by the artist in the early 1980s, and refined in the past two decades. Used in his previous works to express the flux of changes and disruptions in society, fission is applied in this piece to portray flowers in bloom. According to the artist, Hong Kong is like a flourishing flower, developing rapidly as an international metropolis.

這幅畫作巧妙地呈現了仇德樹著名的「裂變」技法，該技法是將各色調的宣紙裱於畫布上，其中每層宣紙都有自己的色調而形成獨特的線條效果。這種技法是藝術家在1980年代早期偶然間發現的，經過其20多年的提煉演化而愈加嫺熟。裂變技巧在仇德樹的創作中常被用來表達社會的變遷，而在這件作品中則用來描繪一朵盛開的花朵。在藝術家仇德樹的眼中，香港猶如這朵綻放的花朵，正在蛻變為一個國際大都會。





My Home

我的家



Chu Hung 朱紅
China 中國

Hailing from Suzhou and trained in traditional Chinese painting, Chu Hung combines Western painting concepts and techniques into his artwork. He is currently an assistant professor of landscape painting at the China Academy of Art.

朱紅來自蘇州，曾學習中國傳統繪畫，並善於將西方繪畫概念融入其創作中。朱紅現任中國美術學院山水畫助理教授。

LOCATION 地點

Yau Ma Tei Station, Concourse Level
油麻地站車站大堂

ARTWORK TYPE 藝術品種類

Mosaic Mural
馬賽克壁畫

DIMENSIONS 尺寸

8.3m (l) x 2.8m (h)
8.3米(長) x 2.8米(高)

COMPLETION DATE 完成日期

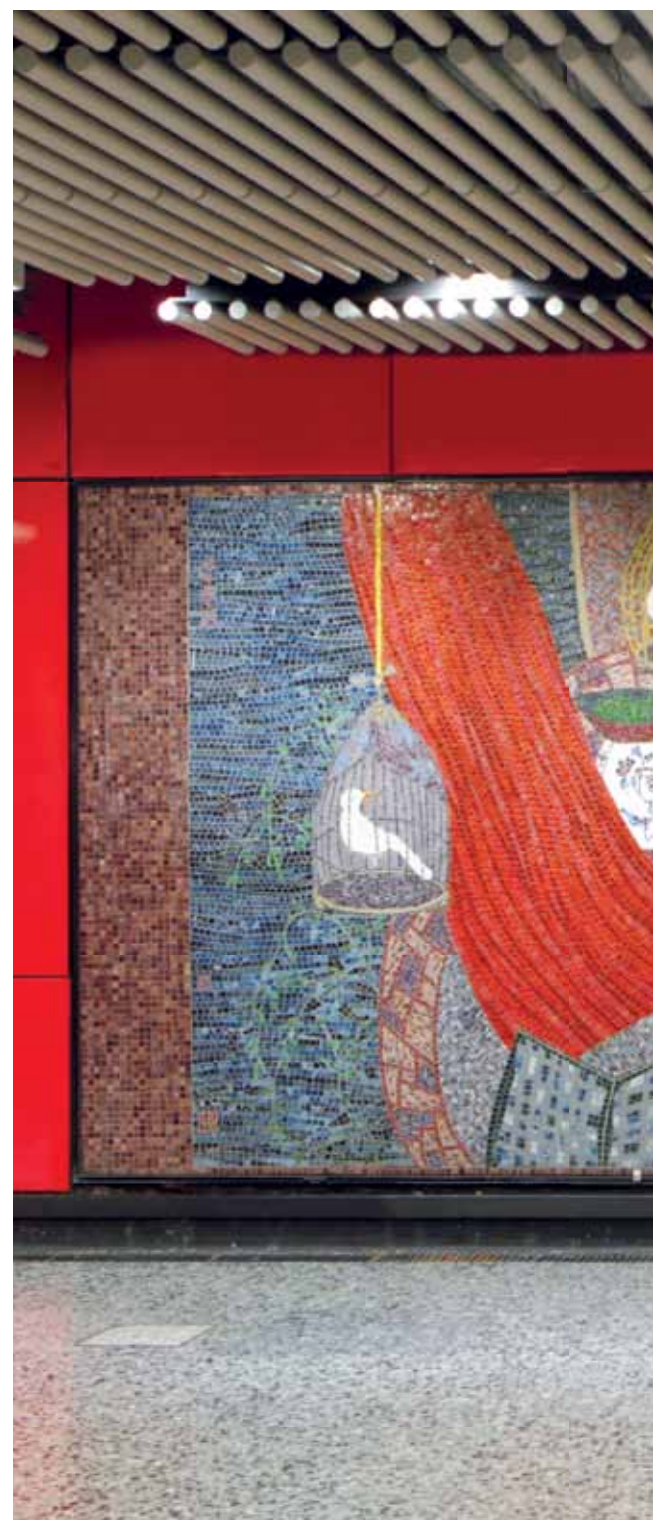
June 2003
2003年6月

The charmingly stylised mural is filled with objects found in traditional Chinese residences, from birdcages to silk screens, porcelain vases to carved furniture. Like Chu Hung's other artworks, this mural is influenced by both Chinese and Western art. The shallow, slightly tilted space resembles the composition of Chinese ink paintings, while the bright palette, thick outlines and profusion of patterns call to mind decorative works by Art Nouveau artists. The resulting work is luxurious and lively, reminding passengers of the finer aspects of Chinese culture.

Yau Ma Tei previously had a popular bird market, and the many birds and birdcages are also a reminder of local street culture. Combining street and high culture, East and West, *My Home* represents the diversity of the district.

這幅引人注目的畫作以抽象的風格描繪了例如：鳥籠、絲屏、陶瓷、傢俱等傳統中國庭院中之物件。朱紅在創作此畫時一如既往地融合了東西方藝術元素，較淺的景深和傾斜的角度都取法於傳統國畫，而鮮明的色彩、硬朗的線條及大量的色塊則頗具法國新藝術運動的風格。生動富麗的畫作讓乘客們聯想到中國精緻的生活文化。

油麻地站曾有一個頗具名氣的雀鳥市場，畫中的鳥兒和鳥籠亦體現了本地區的文化特色。中西合璧的「我的家」結合了精緻生活與街頭文化，反映出了油麻地的地區特色。







My Home
我的家

Chu Hung
朱紅



Persimmon

柿子樹



Liu Tung-mui 廖東梅
Hong Kong 香港

Not one to let her disability hinder her, Liu Tung-mui started creating art pieces when she was 18 years old. She has since received numerous awards, including The Outstanding Disabled Persons Award 2002 and The Ten Outstanding Young Persons Award in 2005.

廖東梅18歲起開始藝術創作，並從未因身體的殘疾而停止對藝術的追求。她曾多次獲頒各類獎項，包括2002年香港傑出殘疾人士獎及2005年香港十大傑出青年獎。

LOCATION 地點

Jordan Station, Platform Level
佐敦站車站月台

ARTWORK TYPE 藝術品種類

Mosaic Mural
馬賽克壁畫

DIMENSIONS 尺寸

4.115m (l) x 2.855m (h)
4.115米(長) x 2.855米(高)

COMPLETION DATE 完成日期

February 2007
2007年2月

Made from 50,000 pieces of mosaic tiles, *Persimmon* depicts a persimmon tree laden with fruits. Persimmon trees remain lushly green throughout spring and summer until harvest time, when they turn into a brilliant shade of golden-red. Also known for their resilience and adaptability, the trees are able to thrive in a wide range of climates. A typical persimmon tree can bear fruit for seven to eight years continuously, providing a yield of as much as 250 kg per tree.

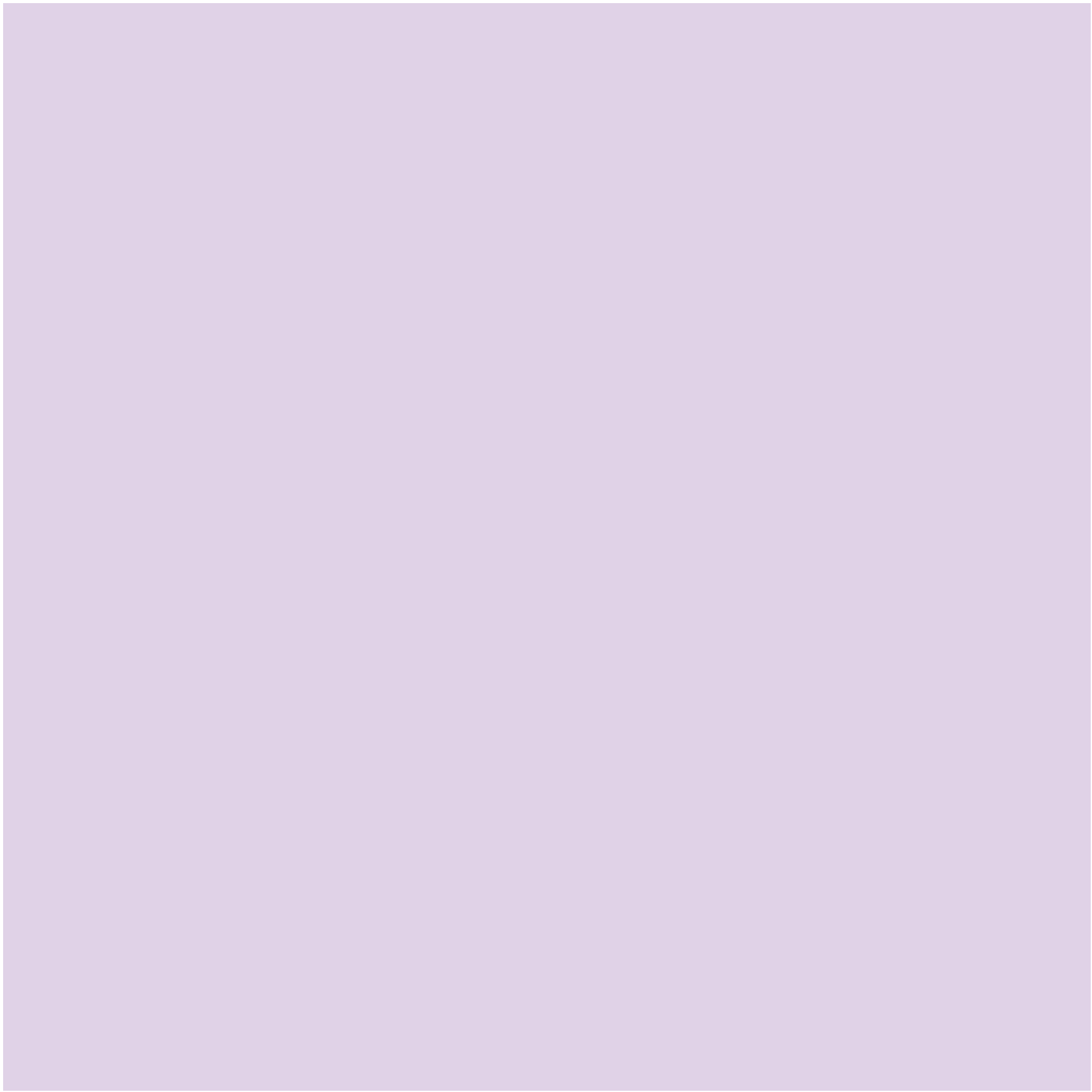
Liu Tung-mui sees the trees as a symbol of unyielding life and unyielding willpower, inspiring passengers to achieve their dreams in the face of challenges.

「柿子樹」由5,000塊不同顏色的馬賽克磚鑲嵌組成，描繪了一株結滿果實的柿子樹。柿子樹在春夏之際長滿繁茂的綠葉，而金秋時節則滿樹金黃。柿子樹具有很強的適應能力，可以在不同的氣候條件下生長，一顆柿子樹可連續結果7至8年，每年產出250公斤的果實。

廖東梅將柿子樹視為生生不息的生命和鍥而不捨的精神之象徵，並希冀以此激勵人們不懼挑戰實現夢想。







TSEUNG KWAN O LINE

將軍澳綫

-

Yau Tong Station 油塘站

Tiu Keng Leng Station 調景嶺站

Tseung Kwan O Station 將軍澳站

Po Lam Station 寶琳站

-

People Passing By, People Lazing By

行人、閒人



Rosanna Li Wei-han 李慧嫻
Hong Kong 香港

Rosanna Li Wei-han is a ceramicist and design educator. She studied at The Hong Kong Polytechnic University before training in Liverpool, UK. Her sculptures have been widely exhibited in Hong Kong and the rest of the world.

李慧嫻是陶藝及設計教育工作者，她曾先後就讀於英國利物浦及香港理工大學，其雕塑作品在香港及世界各地廣泛展出。

LOCATION 地點

Yau Tong Station, Entrance/ Exit A Forecourt
油塘站A出入口

ARTWORK TYPE 藝術品種類

Ceramic Sculptures
陶瓷雕像

DIMENSIONS 尺寸

Six sculptures, each piece
3.6m (l) x 1.2m (d) x 1.7m (h)
共六件雕塑，每件3.6米(長) x
1.2米(闊) x 1.7米(高)

COMPLETION DATE 完成日期

January 2005
2005年1月

The group of six ceramic figures gathered at the forecourt of Yau Tong Station is happily engaged in their own activities. One is talking on a mobile phone, another one eating a doughnut while the rest are happily lounging around. Like Rosanna Li's other ceramic figures, they have generous proportions and innocent expressions, conveying an untainted way of looking at the world.

One interesting aspect of *People Passing By, People Lazing By* is the relationship between the sculptures and the passenger. Among the figurines is an empty seat for passengers to sit down and take a break, allowing us to become part of the artwork. In a modern city, where everyone has packed schedules, taking a minute out to enjoy life becomes a form of art.

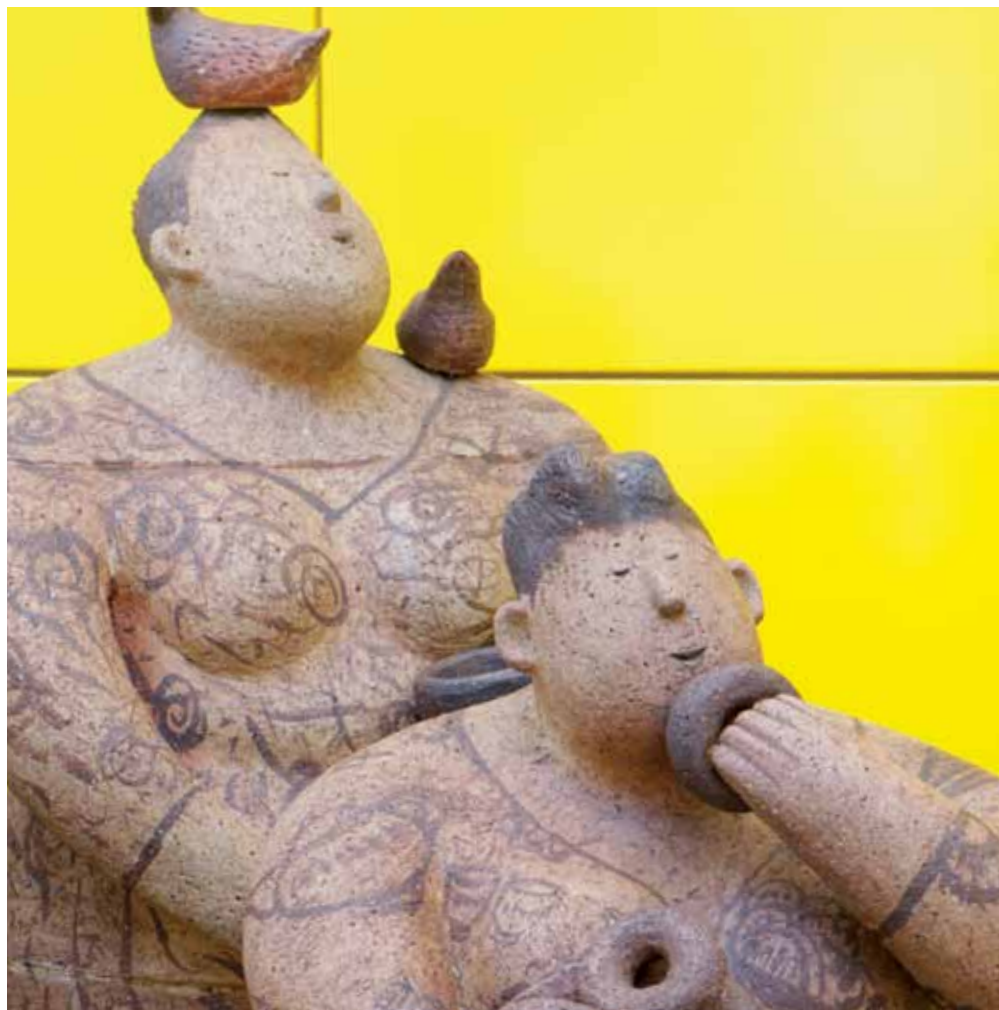
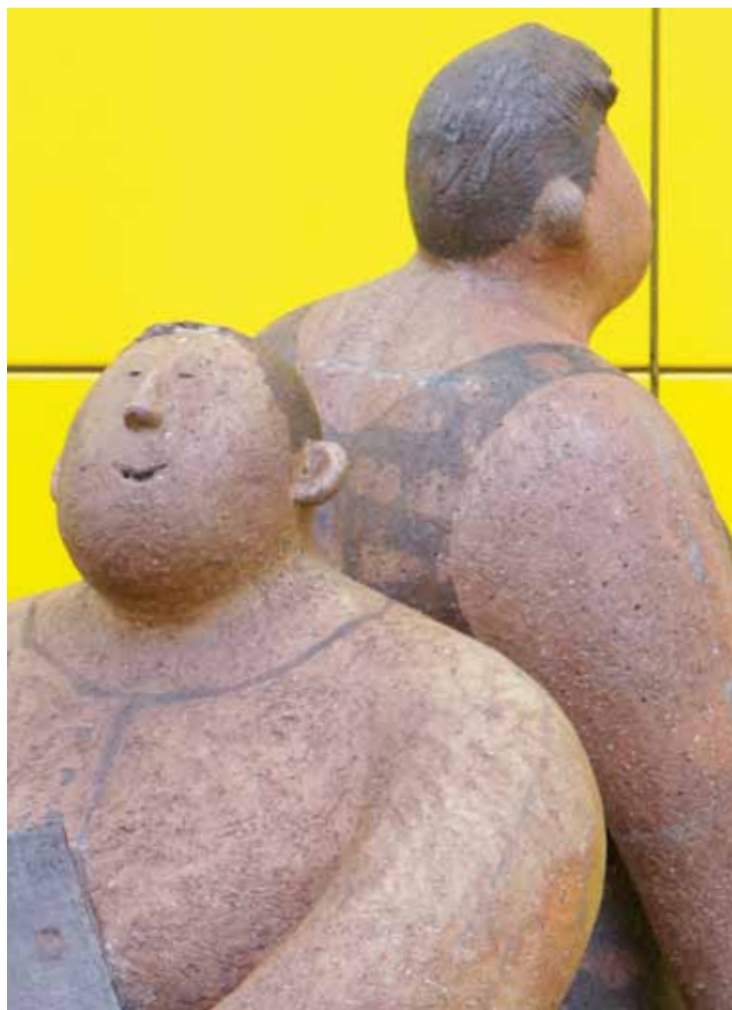
這六尊陶質雕塑位於油塘站，各自在做著自己的尋常事。一位在打手提電話，另一位則在享用甜甜圈，剩下的則歡愉地環繞四周。李慧嫻此次創作以一貫的風格刻畫出體態誇張的人物及其單純地打量周遭的神情。

乘客跟「行人、閒人」的互動關係是作品有趣的一面。藝術家特意在雕塑之間預留了一個座位，讓乘客可以坐下小憩片刻，成為藝術創作的一部分。都市人生活忙碌，能夠放緩腳步來享受生活，彷彿成為一種藝術。









People Passing By, People Lazing By
行人·閒人

Rosanna Li Wei-han
李慧嫻

The Pink Mountain and Landscape of Leisure

粉紅嶺峰及美景漫遊



Chu Hing-wah 朱興華
Hong Kong 香港

With a long career in psychiatric nursing prior to moving into art, Chu Hing-wah infuses elements of psychosis and chaos in his work, while using simple techniques. His works have been exhibited in Hong Kong and internationally.

朱興華在成為藝術家前曾長期從事精神科護理工作，他善於在作品中用簡潔的技巧融入之前工作的無序狀態等元素，其作品成功在香港及海外展出。

LOCATION 地點

Tiu Keng Leng Station, Concourse Level
調景嶺站車站大堂

ARTWORK TYPE 藝術品種類

Mosaic Murals
馬賽克壁畫

DIMENSIONS 尺寸

Two murals,
each piece 2.8m (l) x 4m (h)
共兩幅壁畫，每幅2.8米(長) x 4米(高)

COMPLETION DATE 完成日期

July 2004
2004年7月

Even the names of the two artworks at Tiu Keng Leng Station, *The Pink Mountain* and *Landscape of Leisure*, suggest a tender dream-like atmosphere. Chu Hing-wah intentionally refrains from adopting a naturalistic approach to the two murals. Soft pastels are used and perspective is eliminated altogether, with different scenic features on top of each other. Scale is similarly distorted, with trees and figures occupying approximately the same width.

Soothing and evocative, the murals prepare passengers for the day ahead.

調景嶺站的「粉紅嶺峰」及「美景漫遊」僅從畫作的名字便可體味出些許夢幻的味道。藝術家朱興華刻意地避免寫實技法，他用彩色蠟筆繪畫，模糊景深並將不同層次的景物層疊，而畫中物體比例亦採用此法，例如大樹與人物幾乎同樣大小。

這些溫婉且引人遐想的畫作也讓過往的人們昂首面對全新的一天。





Layers of Tradition

層層疊疊的傳統



Maria Lobo
Hong Kong 香港

A painter who uses elements from both Western art methods and history and Eastern influences, Maria Lobo's artworks reflects her Eurasian heritage. She currently lives in San Francisco and enters international exhibitions.

現居美國三藩市的Maria Lobo在使用西方藝術理念及技法的同時亦深受東方的影響，歐亞文化交融的痕跡清晰可見，其作品常在國際展覽中亮相。

LOCATION 地點

Tseung Kwan O Station, Concourse Level
將軍澳站車站大堂

ARTWORK TYPE 藝術品種類

Printed Decal Murals
拼貼畫

DIMENSIONS 尺寸

Five murals,
each piece 2.2m (l) x 1.5m (h)
共五幅壁畫，每幅2.2米(長) x 1.5米(高)

COMPLETION DATE 完成日期

December 2003
2003年12月

Featuring pages taken from the Chinese Almanac layered translucently over each other, *Layers of Tradition* makes reference to the passage of time on several levels.

As a calendar, the almanac is closely related to time, referring to the past and future. The Chinese Almanac is historically significant; for centuries, many households would own a copy, and consult it as a guide for everyday events.

By layering parts of the almanac, painted later in the artistic process on top of those done earlier, the technique itself reflects the moving nature of time.

Few passengers walking by this artwork may pause to think about this. Their fleeting interaction with the murals is, perhaps, exactly the point Maria Lobo wants to make.

「層層疊疊的傳統」將中國黃曆中的冊頁疊加粘貼，表現了時代變遷的層次感。

中國黃曆不僅作日曆使用，更連接過去未來，代表了永恆。數千年來，中國家家戶戶都會參考黃曆中之每日宜忌。

藝術家創作時將新近製作的黃曆冊頁粘貼在舊冊頁上，這也恰恰呼應了時間向前推移的本質。

很少有人會放慢腳步細看這件畫作，但這樣匆匆的相會也許正是藝術家Maria Lobo透過作品所要表達的訊息。





City of Towers

樓樓起樓樓



Kacey Wong 黃國才
Hong Kong 香港

An assistant professor of environmental and interior design at The Hong Kong Polytechnic University, Kacey Wong's experimental art work has been featured at the Venice Architectural Biennale in 2008, and at the Hong Kong & Shenzhen Bi-City Biennale of Urbanism/ Architecture exhibitions in 2010 and 2012.

作為香港理工大學設計學院環境及室內設計系的助理教授，黃國才的一系列具實驗性的藝術作品曾先後於2008年威尼斯建築雙年展和2010及2012年香港深圳城市/建築雙城雙年展中展出。

LOCATION 地點

Po Lam Station, Entrance/ Exit A1 and B1
寶琳站A1及B2出入口

ARTWORK TYPE 藝術品種類

Graphic Etch on Glass Panels
噴沙玻璃壁畫

DIMENSIONS 尺寸

18 panels,
each piece 2.2m (l) x 1.1m (h)
共18幅壁畫，每幅2.2米(長) x 1.1米(高)

COMPLETION DATE 完成日期

August 2002
2002年8月

The cheery yellow glass etching along Po Lam Station was made with a traditional sandblasting technique, where sand of different coarseness has been blasted onto a piece of glass at high pressure to carve out designs of varying textures. A technique commonly used for decorative glass works in Chinese restaurants, the artist wished to revive the process to produce an innovative yet familiar piece of artwork.

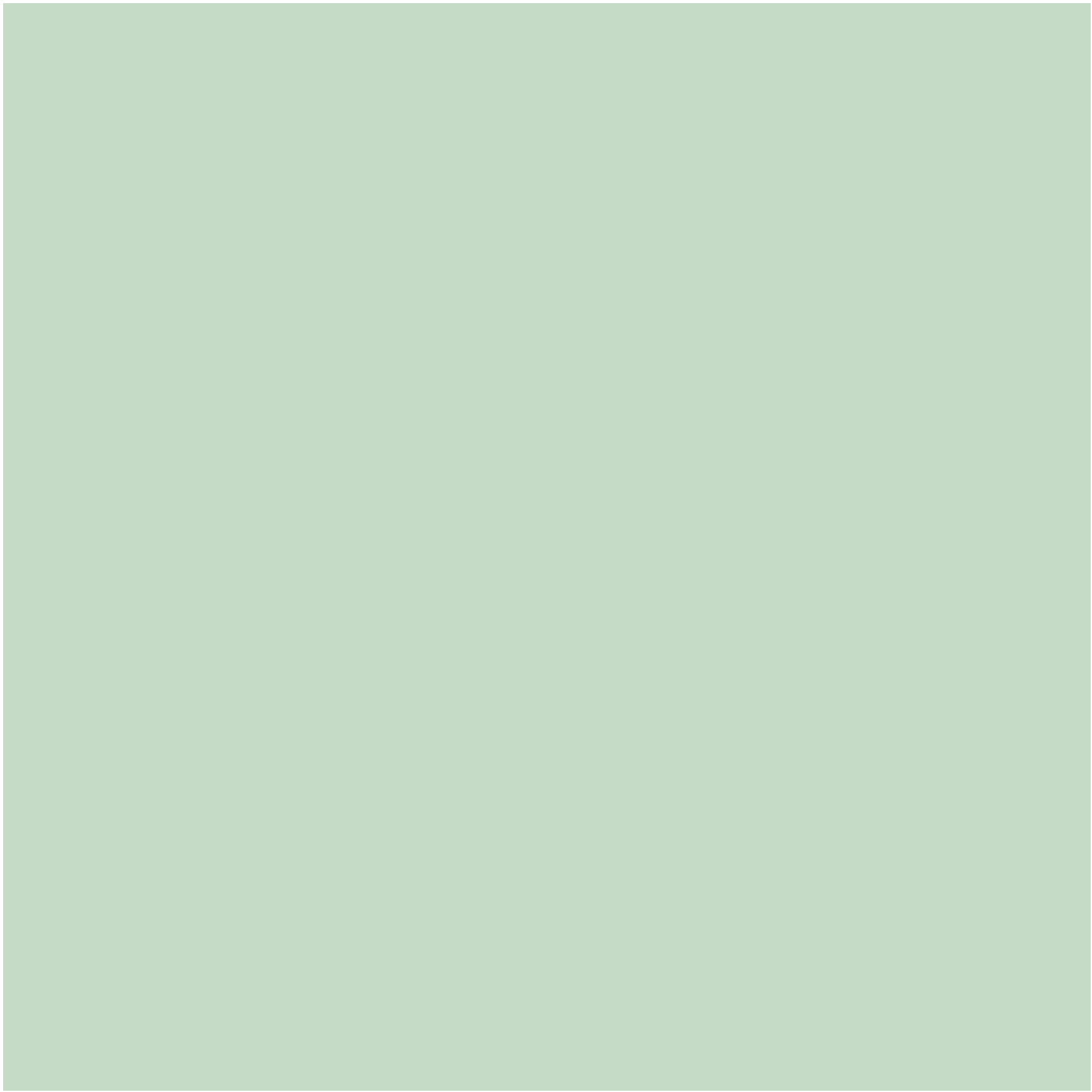
A history of architectural design is etched on the panels, from traditional village houses and huts to modern skyscrapers. Parts of the panels are left blank, allowing the surrounding architecture in Po Lam to blend in with the design. This also creates an intriguing play of light and shadow inside the station at different times of the day, transforming the escalator ride into a unique experience.

寶琳站的這幅鮮黃色調的作品是以傳統噴沙技藝製成，此技藝是以高壓將粗細不一的沙粒噴到一面玻璃上來實現變幻的造型及材質之效果。噴沙技藝常被用於傳統中餐廳的玻璃裝飾上，藝術家希望以此在這件創新的作品上為觀者營造熟悉的感官味道。

畫作描繪了建築設計由傳統村屋茅舍到現代摩天大樓的歷史軌跡，其中部分版面通過留白來映襯寶琳周圍的建築圖景，而這也在一天的日升月落間投射出不一樣的光影，由此人們在搭乘這段電梯時可以體驗獨特的感受。







KWUN TONG LINE

觀塘綫

-

Kowloon Tong Station 九龍塘站

Choi Hung Station 彩虹站

Ngau Tau Kok Station 牛頭角站

Kwun Tong Station 觀塘站

-

Eight by Eight

八乘八



Bing Lee 李秉罡
China 中國

After receiving his Bachelor's degree in fine arts in the USA, Bing Lee emigrated from Hong Kong to New York in 1979. He established Bing Lee Studio in 1990 and focuses on large-scale installations and public projects.

李秉罡在美國學習並獲得藝術學士學位，其後於1979年從香港移居紐約，並於1990年創立Bing Lee Studio，專注於大型公共裝置藝術創作。

LOCATION 地點

Kowloon Tong Station, External Lift Shaft and New Interchange Subway
九龍塘站外升降機及新轉車隧道

ARTWORK TYPE 藝術品種類

Glass and Vitreous Enamel Wall Panels
玻璃及搪瓷藝術

DIMENSIONS 尺寸

External Lift Shaft 外部升降機

3.5m (l) x 11m (h)

3.5米(長) x 11米(高)

Interchange Subway 轉車行人隧道

12m (l) x 1.6m (h)

12米(長) x 1.6米(高)

COMPLETION DATE 完成日期

November 2003

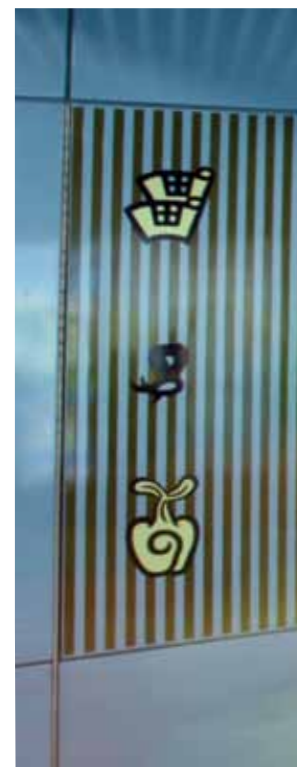
2003年11月

A wall of puzzling pictograms greets passengers walking to and from Kowloon Tong Station. Inexplicably familiar yet defying reason, the organised grid of repeated images tempt the viewer into constructing meaning for the symbols. The resulting ambiguity, however, is exactly what Bing Lee is aiming for. As he explains, he wants to capture the "pictographic impulse" from which culture originates, when ideas were communicated visually rather than verbally.

The design of the symbols is based on I-Ching, the ancient Chinese art of divination. The external lift shaft contains the original eight symbols from which the 64 permutations along the interchange subway are derived. In reviving that aura of mystery, the artist is perhaps trying to return passengers to a simpler past, when wonders and miracles could be found in the least likely of places.

這幅牆面的複雜象形圖案在乘客出入九龍塘站時便可映入眼簾。在看到整齊的網格及嵌入其中的圖形時會因某種似有亦無的衝動而對其涵義浮想聯翩，雖然最終仍有可能對其捉摸不定，但正是藝術家李秉罡希望傳達的訊息。藝術家稱其希望借此還原那個依託圖形而非文字溝通的年代，並捕捉作為文化傳播源動力的「象形衝動」。

這些圖形的設計取材於《易經》，圖像代表的八卦及六十四卦，正如九龍塘轉車站多元化的特質。在喚起一種神秘氛圍的同時，藝術家亦意在將乘客帶回一個更為簡單的過去，那時各類奇跡都可能在最意想不到的情境下發生。





The Grace of Ballerinas

陶醉的芭蕾舞者



Yin Zhixin 尹智欣
China 中國

Yin Zhixin is an emerging Chinese sculptor who studied at the Tbilisi National Academy of Fine Arts, Georgia, and the Lu Xun Academy of Fine Arts, Hangzhou, China. He has exhibited in numerous international exhibitions.

尹智欣先後就讀於中國杭州的魯迅美術學院和格魯吉亞的Tbilisi National Academy of Fine Arts，並曾多次參加各類國際展覽。

LOCATION 地點

Choi Hung Station, Concourse Level
彩虹站車站大堂

ARTWORK TYPE 藝術品種類

Bronze Sculpture
青銅雕塑

DIMENSIONS 尺寸

Three sculptures, each piece 1.8m – 2m (h)
共三件雕塑，每件1.8米—2米(高)

COMPLETION DATE 完成日期

February 2009
2009年2月

Rounded and smooth, Yin Zhixin's ballerinas are perpetually graceful, captured in a brief second in time that is prolonged infinitely. Though their baldness, small eyes and voluptuous bodies mean they deviate from contemporary standards of beauty, there is no denying that they are majestic. Rather than being agreeably pretty, the three ballerinas uncompromisingly command the passengers' attention, asking our values to conform to their form of beauty and not the other way round.

Occupying the centre of the concourse, the ballerinas seem to be holding court, or giving their blessings to everyone who passes through the station.

尹智欣創作的這些芭蕾舞者圓滑而流暢並鎖定了她們優雅的瞬間。雖然光頭小眼於臃腫身體並不符合當下的主流審美觀，但卻絲毫無法掩蓋她們的高貴氣質。三個芭蕾舞者以堅定和自信牢牢地吸引著路過的乘客，並使人們認同她們所流露那非世俗的美態。

芭蕾舞者佔據了車站大堂的中央位置，一派悠然自得，亦似給每個經過的乘客送上祝福。





Healthy City

健康城市



Tse Sum-sum and Students from Kwun Tong District
謝銀心和觀塘區學生
Hong Kong 香港

After studying fine art, Tse Sum-sum now focuses on animation and digital arts, and has designed several installations for public spaces and exhibitions. This project was organised with the Hong Kong Youth Arts Foundation, which aims to provide inclusive artistic experiences for disadvantaged youths.

謝銀心主修傳統藝術，現在則側重於動畫及數碼藝術，曾多次參與設計佈置公共空間和各類展覽。這次創作是與香港青年藝術協會合作，旨在為弱勢青年群體提供參與藝術創作的機會。

LOCATION 地點

Ngau Tau Kok Station,
Viaduct Outside Station
牛頭角站外高架路段橋身

ARTWORK TYPE 藝術品種類

Mosaic Art
馬賽克鑲嵌瓷磚畫

DIMENSIONS 尺寸

Various dimensions for each piece
每件不同尺寸

COMPLETION DATE 完成日期

May 2008
2008年5月

Capturing a childlike view of the district, *Healthy City* uses bold colours and strong outlines to portray daily life in Kwun Tong. The scenes depicted echo the surrounding environment, allowing the passenger to think, even for a moment, that it might just very well be him or her within the artwork.

The mosaic artwork was assembled and designed by students from eight local primary schools. Tse Sum-sum then organised the pieces into two murals. Through involving the community in its execution, the artwork epitomises public art at its best.

「健康城市」以孩童的視角通過強烈的色彩和硬朗的線條描繪了觀塘的日常生活。畫作中的場景與周圍環境相互呼應，來往的乘客甚至可能在某個瞬間感覺自身即為畫中人。

馬賽克畫作均由八所本區小學學童設計拼裝，謝銀心又將其組合成為兩幅完整的壁畫，而社區的參與更讓此作品成為公共藝術創作的典範。





Dripping Green

滴翠



Hon Chi-fun 韓志勳
Hong Kong 香港

One of Hong Kong's masters of contemporary painting, Hon Chi-fun fuses traditional Chinese art with Western methodology in his artwork. Self-taught, he was the founder of the Circle Art Group, which helped to bring modern art to Hong Kong in the 1960s and exhibits internationally.

韓志勳是香港大師級當代繪畫巨匠，善於將傳統的中國藝術元素與西方技藝相結合。韓先生自學成才，是Circle Art Group創立者之一，該組織於1960年代致力將現代藝術引入香港並將香港作品帶進國際展覽。

LOCATION 地點

Kwun Tong Station, Entrance/ Exit D
觀塘站大堂近D出入口

ARTWORK TYPE 藝術品種類

Mural Painting
壁畫

DIMENSIONS 尺寸

7.2m (l) x 2.25m (h)
7.2米(長) x 2.25米(高)

COMPLETION DATE 完成日期

December 2005
2005年12月

At once a Chinese ink landscape and a Western oil painting, the subject of *Dripping Green* could be very different for different people: some may see rugged mountains, others a riverside. The variations are immaterial, as Hon Chi-fun explains, and passengers should "look beyond brushstrokes to appreciate nature's beauty". What is represented matters very little, and it is the feelings evoked that are the most essential.

A poem was especially written by the artist to express these feelings:

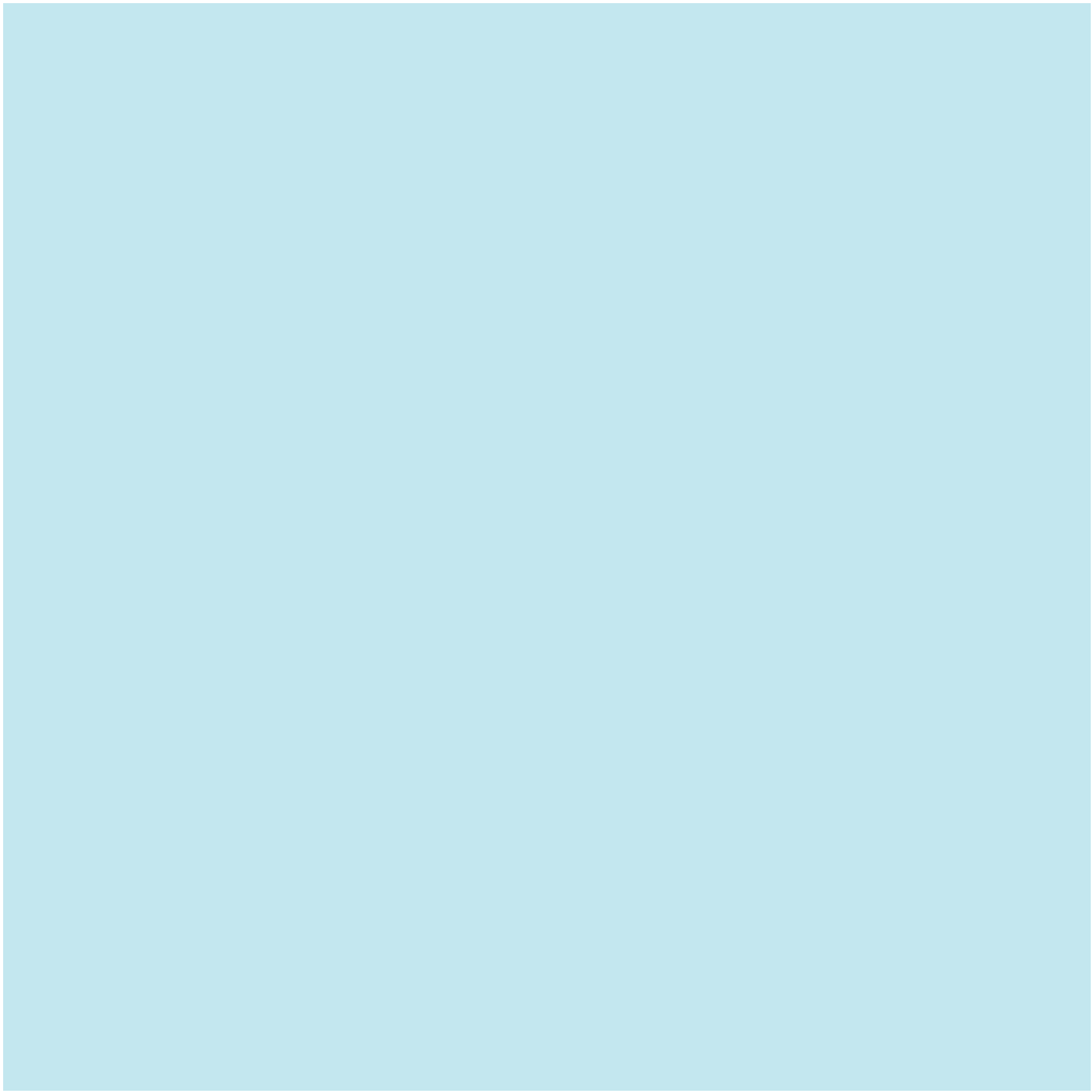
Away from that urban dust
Mountain light fills my sight
All greenness hugs me tight

「滴翠」是一幅中國山水畫但同時亦是一幅西方油畫，而且不同的人可能會看到山巒或水岸等不同的主題。韓先生說這些具象的變化並不重要，人們應該在筆觸之上體會到大自然悠然的意境。因此與畫作描繪的景物相比，人們心中的感受才是要義所在。

韓先生更特別寫下詩作以表達此番創作理念：
「畫雲滴翠、去彼囂塵
山光在目、蔥鬱彌身」







EAST RAIL LINE

東鐵綫

-

Tai Po Market Station 大埔墟站
Lok Ma Chau Station 落馬洲站
Tai Wai Station 大圍站
Mong Kok East Station 旺角東站

-

Footsteps of Nature

微足之路



Mok Yat-san 莫一新
Hong Kong 香港

A fine arts graduate, Hong Kong-based Mok Yat-san established the CHIC Studio Artists' House in 1993, where he works as a teacher and artist. He has participated in numerous group shows in Hong Kong and Asia and has received several awards.

專業學習藝術的莫一新現居香港，1993年創辦the CHIC Studio Artists' House並擔任教師及藝術家。他曾多次參加在香港及亞洲其他地區舉辦的展覽並獲得多個獎項。

LOCATION 地點

Tai Po Market Station
大埔墟站

ARTWORK TYPE 藝術品種類

Stainless Steel and Brass Sculpture
不銹鋼及黃銅雕塑

DIMENSIONS 尺寸

2m (l) x 1.6m (d) x 0.3m (h)
2米(長) x 1.6米(闊) x 0.3米(高)

COMPLETION DATE 完成日期

May 2011
2011年5月

The artworks on the East Rail Line all celebrate the beauty of nature, taking inspiration from local flora and fauna. *Footsteps of Nature* in Tai Po Market Station epitomises the theme. The sculpture consists of nine stainless steel bauhinia leaves suspended from the ceiling and one brass leaf embedded in granite, each with a tract of footprint shaped cut-outs. The footsteps, according to Mok Yat-san, symbolise the traces left by all living beings on Earth, regardless of their size.

Bauhinia, a local tree with distinctive butterfly shaped leaves, allude to Fung Yuen butterfly reserve and nature education centre near Tai Po. Through displaying the leaves prominently throughout the station, passengers are reminded to respect and protect the local environment.

東鐵綫的藝術品悉數以當區的自然物種為題材，而「微足之路」同樣呼應此一主題。作品由九片懸於天花的不銹鋼洋紫荊葉及一片嵌在花崗石中的黃銅葉子組成，其上分別都有足印形狀的鏤空，這些足印代表了地球上所有生命留下的印記。

洋紫荊是一種香港特有樹種，其花瓣形狀與展翅的蝴蝶神似，作品以此遙指大埔蝴蝶保育區及自然教育中心「鳳園」。莫一新的作品通過在大埔墟站的展示提醒市民尊重及保護本地生態環境。





Bauhinia Rider

洋紫荊騎士



Jiang Shuo 蔣朔
China 中國

One of the few women to study sculpture at Tsinghua University in the 1960s, Jiang Shuo emigrated to Austria to study and subsequently established a studio there. Her artwork is sold through private and public auctions and exhibitions.

蔣朔是上世紀60年代在清華大學學習雕塑為數不多的女性之一，後來移居奧地利深造並在當地建立了自己的工作室。目前私人 and 公共拍賣行和展覽都有出售她的作品。

LOCATION 地點

Lok Ma Chau Station,
Departure Concourse
落馬洲站離境大堂

ARTWORK TYPE 藝術品種類

Cast Bronze Sculpture
青銅雕塑

DIMENSIONS 尺寸

1.5m (l) x 1.8m (d) x 2.6m (h)
1.5米(長) x 1.8米(闊) x 2.6米(高)

COMPLETION DATE 完成日期

January 2010
2010年1月

Bauhinia Rider features Jiang Shuo's iconic Red Guard figurine riding a carp, with a red bauhinia flower in one hand and a red packet in the other. The artist's Red Guards sculpture series wryly comments on the rapid modernisation and commercialisation of Chinese society, while relieving Chinese politics of its serious undertones. Rounded and winsome, her Red Guards are usually engaged in modern activities such as eating fast food or singing karaoke.

Likewise, this sculpture provides a humorous view of the past, while offering blessings for the future. The Red Guard holds a bauhinia flower, which serves as a reminder of Hong Kong's link with mainland China. In his other hand, he holds a red packet, a traditional sign of good fortune, while the carp represents success and determination.

「洋紫荊騎士」這件作品同樣使用了蔣朔標誌性的紅衛兵人偶形象，人偶騎著一尾鯉魚，一手持著洋紫荊花，另一手則拿著一封紅包。她的紅衛兵雕塑系列戲謔地描繪著中國社會快速的現代化和商業化，為中國嚴肅的政治氣氛添上一份輕鬆。她的紅衛兵形象經常是圓潤歡快的，並加入時興活動，例如：吃快餐或唱卡拉OK等。

該雕塑提供了一種幽默的回顧過去的視角，同時對未來也予以祝福。紅衛兵手持紫荊花，而紫荊花正提醒著香港與內地的聯繫。紅衛兵的另一隻手中則拿著一封紅包，這是中國象徵好運氣的傳統符號，而鯉魚則代表了成功與堅定決心。





Bauhinia Rider
洋紫荊騎士

Jiang Shuo
蔣朔



Post Period of Insects

後昆蟲時代



Feng Shu 馮澍
China 中國

Beijing-born Feng Shu holds a bachelor's and master's degree from the Central Academy of Fine Arts in Beijing. His sculptures use traditional Chinese ceramics combined with modern industrial techniques, and have been showcased in many exhibitions in China and abroad.

馮澍生於北京，擁有中國中央美術學院學士及碩士學位。他的雕塑作品將中國傳統陶瓷與現代工業技藝相融合，並多次與中國及海外展覽中展出。

LOCATION 地點

Tai Wai Station, Interchange Platform
大圍站轉綫月台

ARTWORK TYPE 藝術品種類

Porcelain and Stainless Steel Sculpture
陶瓷和不銹鋼雕塑

DIMENSIONS 尺寸

Butterfly Sculpture 蝴蝶雕塑

Four pieces, each piece 0.6m (l) x 0.4m (d) x 1m (h)
四件雕塑，每件0.6米(長) x 0.4米(闊) x 1米(高)

Dragonfly Sculpture 蜻蜓雕塑

Four pieces, each piece 0.86m (l) x 0.43m (d) x 0.6m (h)
四件雕塑，每件0.86米(長) x 0.43米(闊) x 0.6米(高)

COMPLETION DATE 完成日期

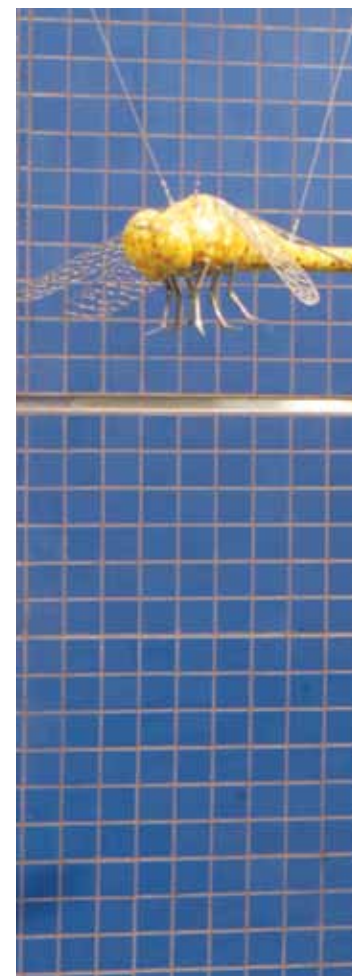
March 2010
2010年3月

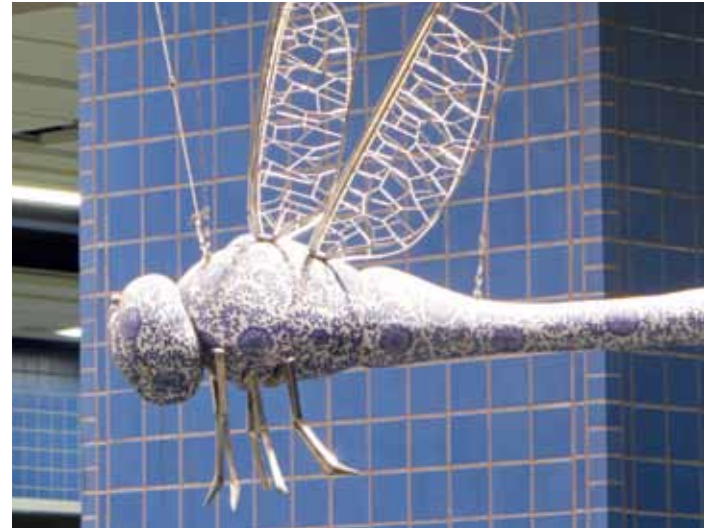
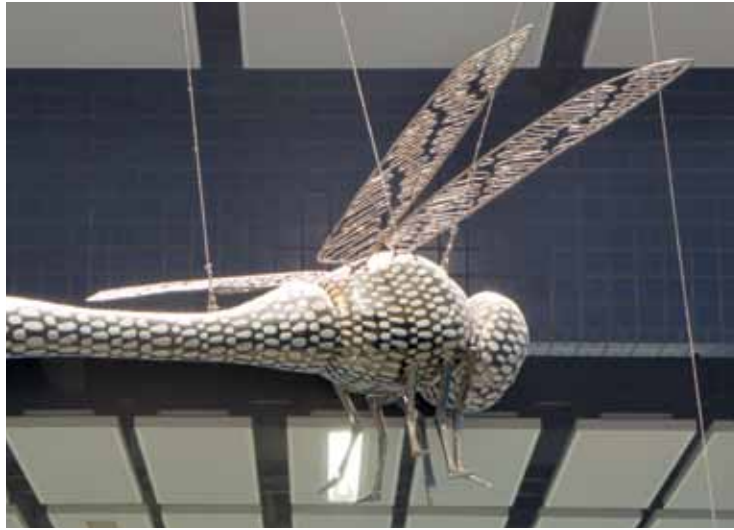
Hovering delicately over Tai Wai Station, Feng Shu's butterflies and dragonflies are inspired by his childhood fantasy of possessing a squad of insects at his command. Enlarged and painted with pastel floral patterns, the insects give off a dream-like quality, adding a sense of tranquility to the busy interchange platforms.

Post Period of Insects is crafted from a combination of traditional Chinese and Western industrial techniques. The bodies of the insects are porcelain, a tribute to ancient ceramic art that has flourished in China since the Song Dynasty. Latticed wings and limbs are welded from highly polished stainless steel rods, giving a modern spin to the sculptures.

馮澍從小便夢想擁有一支自己的昆蟲部隊，此次通過製作由蝴蝶及蜻蜓組成的雕塑實現夢想。雕塑輕巧地懸於大圍站大堂，放大數倍的昆蟲身上繪有傳統中國陶瓷紋飾，更具夢幻質感，同時也為繁忙的轉綫月台增添了一份寧靜的感覺。

「後昆蟲時代」是一件結合了中國傳統元素及西方工業技藝的作品。昆蟲身軀由陶瓷製成，以表達對這種自宋代便繁盛至今的古老藝術的崇敬，而網格狀的翅膀及足部則是由光潔的不銹鋼金屬條製成，為雕塑增添了現代感。





Tadpole

蝌蚪機群



Zhao Guanghui 趙光暉
China 中國

Based in Beijing, Zhao Guanghui's sculptures have appeared in solo and group exhibitions around the world, including in Dubai, Venice and Paris.

趙光暉現居北京，他的雕塑已在迪拜、威尼斯、巴黎等世界各地的個人展覽和群體展覽中展出過。

LOCATION 地點

Mong Kok East Station, Concourse Level
旺角東站車站大堂

ARTWORK TYPE 藝術品種類

Galvanised Mild Steel Sculpture
鍍鋅鋼雕塑

DIMENSIONS 尺寸

Nine pieces,
each piece 1.7m (l) x 0.5m (d) x 0.4m (h)
共九件雕塑，
每件1.7米(長) x 0.5米(闊) x 0.4米(高)

COMPLETION DATE 完成日期

December 2010
2010年12月

The nine steel tadpoles by Zhao Guanghui are sleek and shiny, mimicking the agility and speed of MTR trains. The combination of nature with mechanics makes *Tadpole* intriguing and slightly bizarre. While the forms of the sculptures are undoubtedly tadpole-like, with a round head and curly tail, their steel exterior and black reflective faces divorce them entirely from nature, transforming them into creatures that embody the best of both worlds. This makes the sculptures apt metaphors for the MTR, which aims at employing the latest technology while respecting nature.

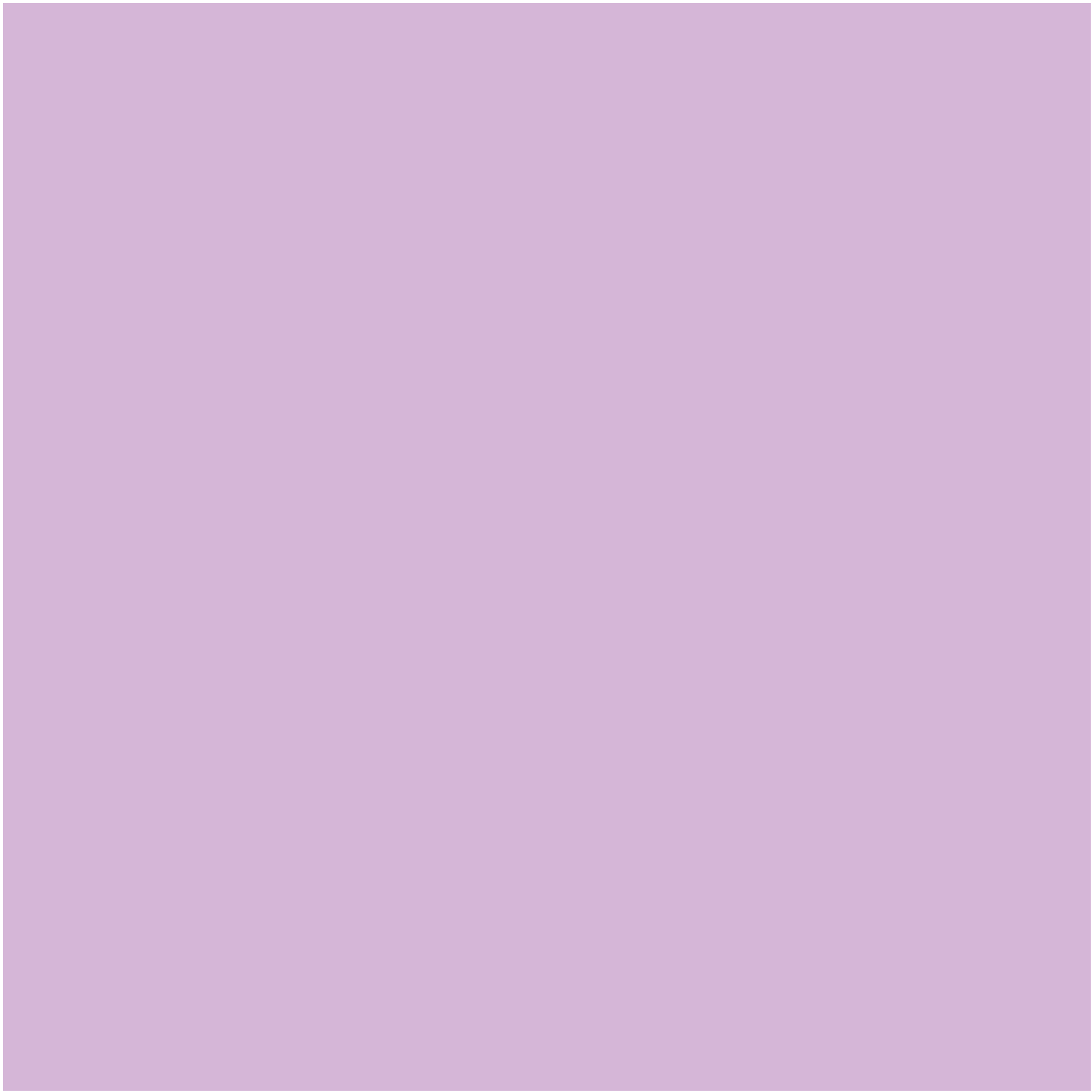
Each tadpole is slightly different: some have longer tails, whereas others have more pointed heads. Yet together they form a united fleet swimming above the heads of the passengers crossing the concourse at Mong Kok East Station.

趙光暉的九隻鋼製蝌蚪光滑閃亮，象徵著香港鐵路列車的便捷。「蝌蚪機群」這個結合自然和機械的組合，奇妙得來帶點奇異。雖然雕塑的造型無疑是圓頭彎尾的蝌蚪，但是其鋼鐵的外殼和黑色反光的面孔不僅完全說明了它們並非自然的產物，而且將它們變成了能同時充分體現自然和機械兩個世界的生物。通過如此的藝術創作，這組雕塑成為了港鐵靈巧的隱喻—應用了最先進的科技，亦同時尊重及愛護大自然。

每一隻蝌蚪的神態都稍有不同：有的尾巴長一點，而有的腦袋則尖一點。蝌蚪群形成了一個隊伍，在旺角東站大堂上空浮游，在乘客頭上掠過。







WEST RAIL LINE

西鐵綫

-

Tuen Mun Station 屯門站
Tin Shui Wai Station 天水圍站
Yuen Long Station 元朗站
Nam Cheong Station 南昌站

-

Dragon Boat

龍舟



Zheng Lu 鄭路
China 中國

Based in Beijing, sculptor Zheng Lu has participated in various local and international solo and group exhibitions. Awarded the LVMH grant in 2006, he spent three months training at the Emmanuel Saulnier Studio in Paris.

雕塑家鄭路現居北京，曾多次參與本地及國際展覽。2006年鄭路獲得LVMH集團獎學金並於其後在巴黎的Emmanuel Saulnier Studio受訓三個月。

LOCATION 地點

Tuen Mun Station, Platform Level
屯門站車站月台

ARTWORK TYPE 藝術品種類

Suspended Sculpture
懸掛雕塑

DIMENSIONS 尺寸

6m (l) x 1.2m (d) x 1.92m (h)
6米(長) x 1.2米(闊) x 1.92米(高)

COMPLETION DATE 完成日期

March 2012
2012年3月

The intricately crafted *Dragon Boat* adds a unique modern twist to traditional Chinese architecture, capturing the dynamic motion of a dragon boat. The entire sculpture is hand-painted to resemble wood, though it is actually constructed from metal. Created using interlocking brackets from ancient wooden Dougong architecture, the sculpture conveys the motion of a boat swaying and cutting through the waves.

Dragon boat races are held annually in Tuen Mun, and passengers crossing Tuen Mun Station can appreciate this ancient tradition in a contemporary art piece.

造型獨特的「龍舟」，以中國傳統建築技術巧妙地將龍舟展翅航行的景象活靈活現於車站的月台上空。作者以精湛的繪畫手藝為金屬物料塗上木紋的顏色，令整件作品看似是以木製成，效果幾可亂真。採用中國古代木建築特有的「斗拱」技術，營造出龍舟在波濤起伏中展翅航行的效果。

由於屯門區每年均會舉行龍舟競渡，將這件作品放置於屯門站，實為最合適不過。而乘客亦定能感受到這件當代藝術品所交織著的中國傳統文化氣息。





Climbing Up

攀登



Ren Sihong 任思鴻
China 中國

Beijing-based Ren Sihong majored in oil painting at China Academy of Art, but has since become equally adept in sculpture. His work has been displayed at numerous international exhibitions.

任思鴻現居北京，曾就讀於中國美術學院專攻油畫，但亦精通雕塑藝術。他的作品曾多次在國際展覽中展出。

LOCATION 地點

Tin Shui Wai Station, Concourse Level
天水圍站車站大堂

ARTWORK TYPE 藝術品種類

Bronze Sculpture
青銅雕塑

DIMENSIONS 尺寸

1.15m (l) x 0.92m (d) x 1.96m (h)
1.15米(長) x 0.92米(闊) x 1.96米(高)

COMPLETION DATE 完成日期

September 2009
2009年9月

Climbing Up is a bronze sculpture of a giant book, detailed with famous icons of Hong Kong, including the harbour, junk boats, the bauhinia and mountains. On the book are small figurines of Mao Ze-dong, all climbing determinedly to the top. According to Ren Sihong, this climb to the top symbolises the pursuit of knowledge and the dedication to fulfilling one's goals. Since Tin Shui Wai has a large student population, this sculpture will hopefully inspire them to work hard and persevere despite circumstances.

「攀登」是一件青銅製的雕塑，製成書的形狀，並加上了香港的特色，如海港、帆船、楊紫荊花及高山作點綴。書上附有多個毛澤東的銅像，努力往上攀爬，銳意向最高處進發。根據雕塑家任思鴻先生，作品中的攀爬象徵我們對知識的追求，達成人生目標的決心。天水圍的人口中有很多學生，作者希望作品能夠啟發及鼓勵他們無論身處任何環境，均要努力堅毅，跨越重重挑戰，向目標邁進。





Weaving for Collective Memory

編織集體憶記



Man Fung-yi 文鳳儀
Hong Kong 香港

Man Fung-yi holds a degree in fine arts from the Chinese University of Hong Kong. Winner of the Hong Kong Art Biennial Exhibition Award in 2003, she has participated in exhibitions in Hong Kong, China and Spain.

文鳳儀擁有香港中文大學美術學位，並是2003年香港藝術雙年展的得獎者。她曾參加過在香港、中國和西班牙舉辦的展覽。

LOCATION 地點

Yuen Long Station, Platform Level
元朗站車站月台

ARTWORK TYPE 藝術品種類

Stainless Steel and Brass Sculpture
不銹鋼和黃銅雕塑

DIMENSIONS 尺寸

5.5m (l) x 0.2m (d) x 1.8m (h)
5.5米(長) x 0.2米(闊) x 1.8米(高)

COMPLETION DATE 完成日期

July 2011
2011年7月

Weaving for Collective Memory captures the moment when clothes drying on a clothes-line are blown about by the wind. The homely and graceful style of the sculptures is typical of Man Fung-yi's art. Her pieces often feature clothes knitted from metal wires, inspired by the elaborate needlework embroidered by the older generation of Chinese ladies. An interesting visual juxtaposition is produced when the tough, almost masculine stainless steel and brass wires are manipulated into feminine clothing shapes.

The sculpture narrates a quintessential image from traditional life in the local community, when families hung out their clothes on bamboo poles from their windows. Suspended at the platform of Yuen Long Station, the sculpture creates a cheerful and cosy environment for passengers waiting for their train.

「編織集體憶記」捕捉了衣服在晾衣繩上曬乾時被飛吹起的那一刻。該作品平凡而優雅的風格是文鳳儀藝術作品的典型表現。她的作品中經常使用鐵絲織成的衣服，這是受到了中國上一代婦女繁複精致的刺繡技藝的啟發。最有趣的視覺效果是將堅固的不銹鋼和銅絲編織為女性化的衣裳。

雕塑展現了本地社區中傳統生活的典型形象，各家各戶從窗戶中伸出竹竿晾曬衣服。作品懸置在元朗站車站月台上，為候車的乘客營造愉快且親切的環境。





Integration

融



Danny Lee Chin-fai 李展輝
Hong Kong 香港

A graduate from the Swire School of Design at Hong Kong Polytechnic University, Danny Lee has been active in the local art scene ever since, and is currently Chairman of the Hong Kong Visual Arts Society. His works have been exhibited in eight solo exhibitions and other group exhibitions. His public art installations can also be found around Hong Kong.

李展輝畢業於當時名為「太古設計學院」(Swire School of Design)的香港理工大學設計學院。李展輝一直致力於香港本地藝術的發展，現任香港視覺藝術協會(Hong Kong Visual Arts Society)主席，他的作品先後於八場個展及其他群展中展出，其公共裝置藝術品更遍佈香港各區。

LOCATION 地點

Nam Cheong Station, Concourse Level
南昌站車站大堂

ARTWORK TYPE 藝術品種類

Black Stone, Stainless Steel and
Copper Sculpture
黑大理石、不銹鋼及銅製雕塑

DIMENSIONS 尺寸

5.5m (l) x 0.2m (d) x 1.8m (h)
5.5米(長) x 0.2米(闊) x 1.8米(高)

COMPLETION DATE 完成日期

November 2007
2007年11月

Integration offers a surprising contrast between its material and its finished form, with fluid pieces sculpted from stone, stainless steel and copper.

As the name *Integration* suggests, the piece is made to celebrate the merger between the MTR and the KCR. The sculpture marks the location of the previous division between the two railways. Lee likened the development of the MTR's extensive network to the growth of a tree, hence suspended pieces branch off from a pillar etched with geometric lines representing a tree trunk. This futuristic rendition of a tree, which combines nature with technology, makes for an intriguing study, particularly installed in this modern and brightly lit station.

The sculpture blends serenely with its environment, making full use of the space in the station. Its uneven reflective surface provides passengers a blurred glimpse of themselves and their surroundings as they make their way through the station towards their destination.

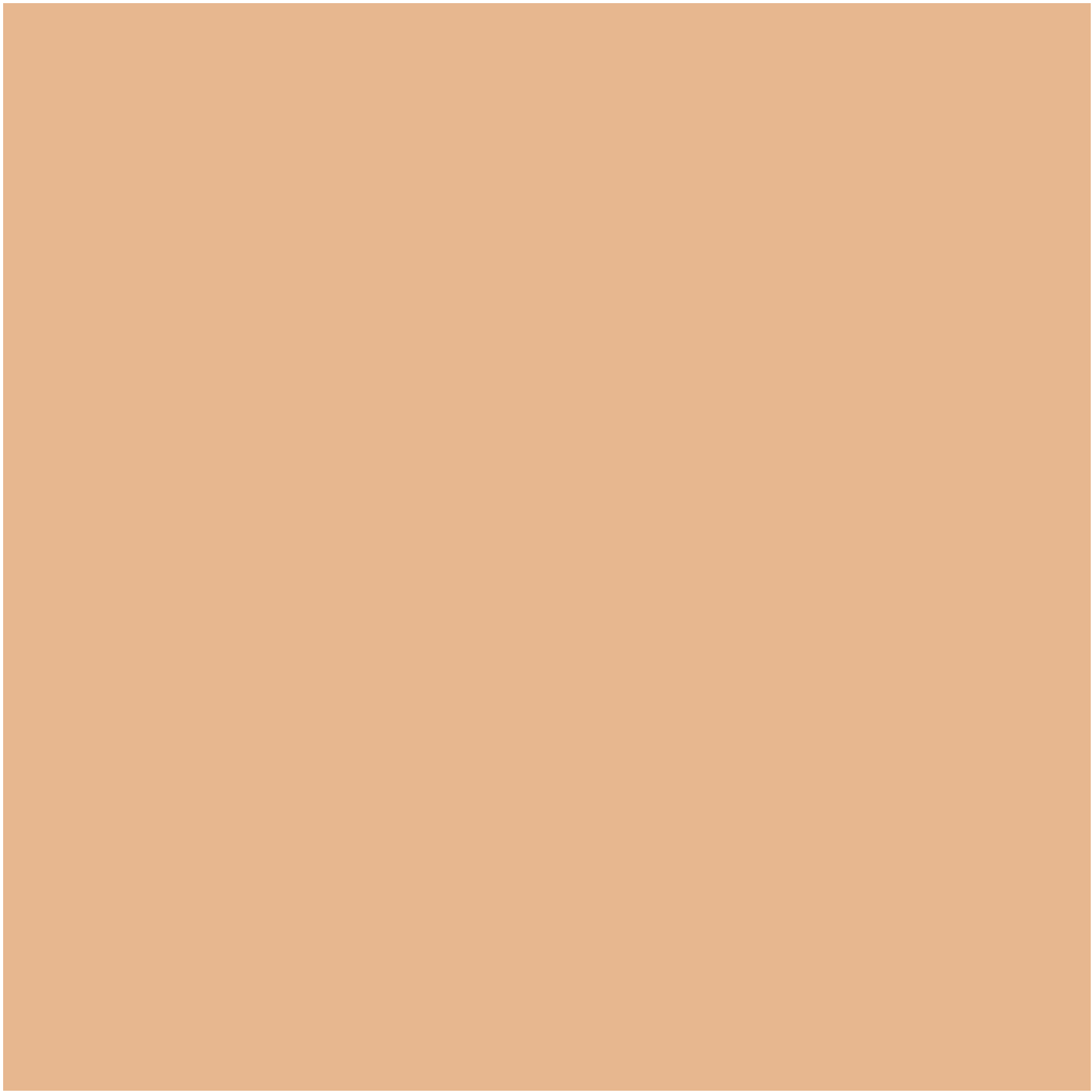
該作品的形態及製作物料構成了強烈對比，以石材、不銹鋼和銅創造了柔軟流動的「融」。

正如名稱「融」所指，作品是為了慶祝兩鐵合併而創作，而作品所在地是兩鐵的交匯處。藝術家以站內一支柱表面加以幾何線條為樹樁，其他懸吊的物件為枝葉，以此來表現香港鐵路網路不斷的擴展。頗具未來感的樹形融合了自然與科技，在現代化的南昌站中展出，別具趣味。

該作品融合月台的環境，充分利用了車站的空間。其起伏反射的表面讓乘客路過時能隱約看到自己及周圍的環境。







MA ON SHAN LINE

馬鞍山綫

-

City One Station 第一城站

-

Inu Hariko – Carp & Dragon

犬張子 — 鯉躍龍飛



Akira Yoshida 吉田朗
Japan 日本

Akira Yoshida was born in Kanagawa, Japan, and graduated from Tama Art University in 2002. His sculptures made out of fibreglass-reinforced plastic have been displayed at art fairs and exhibitions in Japan and internationally.

吉田朗生於日本神奈川，2002年畢業於多摩美術大學。他的雕塑作品由纖維玻璃加強的塑膠製成，並曾在日本及世界各地的藝術大會和展覽上展出。

LOCATION 地點

City One Station
第一城站

ARTWORK TYPE 藝術品種類

Cast Aluminium Sculpture
鋁製雕塑

DIMENSIONS 尺寸

Two sculptures,
1.16m (l) x 0.55m (d) x 1.22m (h) and
0.88m (l) x 0.42m (w) x 0.93m (h)
共兩件雕塑。

1.16米(長) x 0.55米(闊) x 1.22米(高)及
0.88米(長) x 0.42米(闊) x 0.93米(高)

COMPLETION DATE 完成日期

March 2011
2011年3月

The pair of folkloric dogs standing in City One Station is an immediate attraction. Adorable and brightly coloured, they do not require deep meditation or critical thinking to understand their appeal. These sculptures embrace their immediate and photogenic charm, welcoming passengers to admire and exclaim over them.

Inu Hariko dolls are traditionally given to Japanese children for protection and luck. The sculptures have patterns of a carp and a dragon painted on their sides, both also auspicious symbols: the carp of success and hard work, and the dragon of strength and fortune. City One is a large residential area with many young families, and the pair of sculptures stands guard over the children frequenting the station every day.

一對富民俗色彩的「守衛犬」駐守在第一城站，吸引乘客目光。「犬張子 — 鯉躍龍飛」色彩鮮明，形態可愛。此作品擁有直接且適合拍照的魅力，直教往來的行人喜愛和讚嘆。

在日本傳統中，人們會把犬張子娃娃給兒童以祈求保護和好運。這件雕塑作品的兩側繪有鯉魚和龍的花紋，這些都是吉祥的符號。鯉魚代表著成功和努力工作而龍則象徵著力量 and 財富。第一城站周邊是有許多年輕家庭的大型住宅區，這對狗形立偶會保衛著每天進出這座港鐵站的兒童。





OTHER “ART IN MTR” INITIATIVES

其他「港鐵車站藝術」計劃



LIVING ART

Comprising live musical and theatrical performances at MTR stations, the “living art” programme provides an interactive and immersive experience for passengers. Since October 2004, the Central Subway in Hong Kong Station has been converted occasionally into a stage for professional and amateur performers to demonstrate their talents to the public.



ARTTUBE

Located near Entrance/ Exit J of Central Station, the “arttube” is a mini art gallery showcasing the works of aspiring artists and designers. Since its inception in December 2003, it has hosted numerous exhibitions of both two-dimensional and three-dimensional artworks.



ROVING ART

As the name suggests, the “roving art” programme features temporary art exhibitions at various MTR stations, inviting schools and non-profit organisations near the station to exhibit their works. The aim of this programme is to provide a community venue for local artists. Since July 2000, numerous such exhibitions have been held in various MTR stations.



COMMUNITY ART GALLERIES

“Community art galleries” were initiated in February 2000, when two footbridges adjoining Lam Tin Station were converted for the display of paintings and drawings by students and artists from nearby schools and non-profit organisations. This has since extended to other stations in the network, with a total of 53 community art galleries currently.

車站藝術表演

透過舉辦現場音樂及舞台藝術表演，「車站藝術表演」為「港鐵車站藝術」計劃增添互動元素。自二零零四年十月起，香港站中環行人隧道已變成表演舞台，讓專業藝術家及業餘藝術表演者在公眾前展示藝術才華。表演節目於逢星期五黃昏六時至六時四十五分進行，乘客可在煩囂的生活稍微偷閒，鬆弛一下緊張的神經。

藝術管道

「藝術管道」設於中環站近J出入口，是一處讓藝術創作者和從事創意工作人士展示其創作的小型畫廊。自二零零三年十二月啟用以來，「藝術管道」舉辦了多項視覺藝術展覽，展示平面和立體的藝術作品。

藝術之旅

「藝術之旅」的構思是在港鐵沿綫各站舉辦短期藝術展覽，邀請鄰近港鐵站的不同學校和非牟利團體參展，為本地藝術家提供一個社區展出場地。這項計劃自二零零零年七月展開以來，曾先後在不同的港鐵站舉行了無數的展覽。

社區畫廊

二零零零年二月，港鐵公司在連接藍田站的兩條行人天橋上，設立了第一個「社區畫廊」，專為展出區內學生或非牟利團體的創作。繼藍田站的「社區畫廊」深受歡迎後，「社區畫廊」繼續伸延至其他港鐵站，現時在港鐵系統內共有53個「社區畫廊」，並已成為社區內展示藝術作品的一個熱門渠道。





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