

The Myth of Printmaking: Revelations from Two Print Exhibitions in 2012

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Are prints serving the printmaking industry?

Are prints serving reproduction?

Are prints serving society?

Are prints serving politics?

Are prints serving promotion?

Are prints serving market economy?

Are prints serving collection?

Are prints serving the popularisation of art?

Are prints merely an art for art's sake?

In recent years, traditional printmaking in Hong Kong and around the world has encountered challenges posed by technological advance and art trends. In retrospect, the definition of prints has always been unbiased: images that are conceived and created by the artist, who also happens to be in charge of the production process of making plates and applying ink; handcrafted, technical and multiple. Compared to other media, prints are more characterised by its distinctive features and functions in terms of promotion, popularisation and collection. In late 19th century, western artists started to take the reproduction trend out of traditional prints and transformed it into personal expression of art. Consequently, more and more artists, for instance, Pablo Picasso, participated in the making of prints. After applying ink on the plate and putting the paper through it, the artist looks back at the image imprinted and receives the most bewildering and indescribable satisfaction in an instant. Contemporary print artists tend to explore the boundaries of prints (traditional or non-traditional) and they have had stimulating discussions over issues like the originality and craftsmanship of prints, digital printing, the embezzlement of images and copyrights, the value of prints and their being marginalised by the development of multi-media etc – all of which are majorly concerned with how the rationale behind traditional prints and their production means are challenged by the emergence of high and digital technology. In fact, the development of prints

as art has closely been related to the printing technique of the time. As technology innovates itself over time, new materials and devices have been introduced to the production process in order to catch up with social development. “Nowadays, artists are getting more aware of the texture of the materials... People who come into touch with prints... can establish a natural linkage and channel of transformation between print artists and the domain of ‘modern art’ through the use of materials.”¹ High and digital technology undoubtedly provides more possibilities for the development of prints. Nevertheless, this also causes the very nature and form of prints to be prone to other media, for examples, painting and sculpture. Contemporary prints can be either two- or three-dimensional, still or in motion, an independent or a heterogeneous work, explorative or cross-disciplinary; all these, though, have made the definition of prints blurrier than ever.

In 2012, two print exhibitions/retrospectives of the works by Huang Xinbo and Andy Warhol were held in Hong Kong. By juxtaposing the two with each other, some trends and characteristics of the recent development of prints might be pinpointed.

Held respectively at the Hong Kong Heritage Museum and the Hong Kong Museum of Art, “Imprint of the Heart: Artistic Journey of Huang Xinbo” and “Andy Warhol: 15 Minutes Eternal” in 2012 represented the dissimilar creative notions and ways of expressions possessed by these two artists, who lived in similar eras but different countries, had different social backgrounds and influenced by different ideologies.

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Plate 1 (left)
Huang Xinbo (1916 - 1980), *Scene at Happy Valley, Hong Kong*, woodcut, 36.5x21.5cm, 1948. Collection of the Hong Kong Heritage Museum. (Photo courtesy of Huang Yuan)

Plate 2 (right)
Huang Xinbo (1916- 1980), *Barren Mountain, a Name of the Past*, woodcut, 48.1x33cm, 1958. Collection of the Hong Kong Heritage Museum. (Photo courtesy of the Hong Kong Heritage Museum)

There were over two hundred exhibits in “Imprint of the Heart: Artistic Journey of Huang Xinbo”², most of which were woodcuts. After graduating from secondary school, Huang (1916-1980) entered Shanghai School of Fine Art to study art. The whole country was in turmoil then: civil wars had lasted for years while invasion by western powers did not cease. Under the circumstances at that time as well as for the sake of promotion and education, Lu Xun endeavoured to bring the prints by the Soviet and European artists and their techniques to China. He started the “New Woodcut Movement” and advocated the notion “Serve the Public, Serve the People”—art should be easily accessible and understood by the general public. In order to produce artwork that could touch people’s soul, an artist had to go out and experience life. Strongly influenced by the movement, Huang and the other young artists of the time strived to correlate woodcuts and their features with social movement so that art could be of greater significance in society. As the materials needed were simple and the production was easy, quick and convenient—one could duplicate words and images within a short time and the outcomes would look clear in black and white and of strong contrast—woodcuts became the best tool to spread anti-war messages and reflect the reality at a time when resources were scarce and life was tough. Huang’s works such as *Scene at Happy Valley, Hong Kong* (Plate 1) and *Barren Mountain, a Name of the Past* (Plate 2) can well demonstrate that.

Plate 3 (left)
Huang Xinbo (1916 – 1980), *After selling blood*, woodcut, 33x22cm, 1936. Collection of the Hong Kong Heritage Museum. (Photo courtesy of the Hong Kong Heritage Museum)

Plate 4 (right)
Huang Xinbo (1916 – 1980), *At the Wharf*, woodcut, 33.4x24.4cm, 1948. Collection of the Hong Kong Heritage Museum. (Photo courtesy of the Hong Kong Heritage Museum)

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As for the opening up of the print language, I believe that Huang’s woodcuts, especially those produced in the post-war period and his Human Art Club era, are very unique in style and there is a distinctive difference between his work and those by his contemporaries, who put more emphasis on realistic expression. Huang learnt about western painting in Shanghai School of Fine Art. When he was in Hong Kong in 1946-49, he also paid visits to foreign bookstores and read books about western artists. In particular, he fancied the works by two American painters, Ben Shahn (1898-1969)

and Rockwell Kent (1882-1971). During this era, in his works like *After Selling Blood* (Plate 3), *At the Wharf* (Plate 4), Huang tended to heighten the far and near space through dramatic close-up shots; or he would deliberately make the image disproportionate in order to highlight the theme and reveal the surreal gloominess within. Those works were intended to reflect the hardship which the lower class in society were going through. And from this era onward, the subject matter of Huang's work started to revolve around politics and society.

Another exhibition, "Andy Warhol: 15 Minutes Eternal"³, displayed majorly the prints and oil paintings by Warhol. Even though Andy Warhol (1928-1987), the pop artist, lived through the war age, as the World Wars never took place in the US, what he experienced was very different from Huang: Warhol had the opportunity to receive formal education in art; he obtained a Master's Degree in Pictorial Design and soon became an outstanding designer after his graduation. In the late 50s, he began to make prints which thoroughly showcased his talent in art.

Industrial production grew rapidly in America in the 1950-60s. Daily consumer and retail goods like cars and household products could be produced within a short time to meet the demand. The emergence of supermarket chains as a new retail business model, which attracted consumers with low-priced goods and self-service, also helped boost the postwar economy in America. At that time, the influence of popular culture, for instance, pop music, films, TV and leisure magazines etc, swept the entire country and beyond. Producers started to advertise their products through various media and payment by credit card was introduced. Soon, America became the world's leading economic power.

Plate 5 (left)
Andy Warhol (1928 - 1987), *Marilyn Monroe*, screenprint on paper, 91.4x91.4cm, 1967. Collection of The Andy Warhol Museum, Pittsburgh. (Reprinted with the permission of Andy Warhol Foundation and Artists Right Society)

Plate 6 (right)
Andy Warhol (1928 - 1987), *Heinz Tomato Ketchup Box*, Various Box Sculptures, Synthetic polymer paint and silkscreen ink on wood, various dimensions. Collection of The Andy Warhol Museum, Pittsburgh. (Reprinted with the permission of Andy Warhol Foundation and Artists Right Society)



Growing up and living through this era, Warhol was strongly influenced by popular culture and consumerism. Moreover, he was fond of befriending celebrities. It is thus said that his artwork and achievement were largely in line with the cultural development in America. Originated in the UK in the early 1950s, Pop Art first arose among designers. Afterwards, it was spread to America and became a popular art movement, which was widely interpreted as a reaction to the dominant ideas of Abstract Expressionism and abstract art at that time. In response to the thinking of the Pop Art Movement, a lot of artists then incorporated elements of daily life, including the popular commodities, industrial goods, political figures, socialites and celebrities etc into their works. The *Marilyn Monroe* series (Plate 5), the *Coca Cola* series, the *Campbell's Soup* series, the *Mao* series, the *Elvis* series etc from Warhol's works shown in Hong Kong in 2012 demonstrated the evolvement of daily mundane into symbols of the American pop culture. Reviews and magazines also referred to Warhol as "a successful and extraordinary 'merchandise creator'". Adapting the silkscreen printing technique, he scratched and pressed the ink as precise, bright and sharp-edged images onto canvas or paper. Meanwhile, as prints enable overlaid printing, he liked to overlap or create colour variations of images centred on recurring themes. The resulting artwork reminds audience of one of the identical products stacked on supermarket shelves while communicating Warhol's unique sense of colour.

Warhol silkscreened the logo of "Heinz Tomato Ketchup" on a number of wooden boxes in his work *Heinz Tomato Ketchup Box* (Plate 6). Displayed as a three-dimensional installation, they looked extremely similar to the original product packaging. This exceptionally avant-garde series of installation art then was said to have paved the road for the development of post-modern art. Taking advantage of the reproduction factor once again, Warhol printed repeated images on canvases so as to break-through the constraints of space available to contents on the limited area of a print. In *Hospital* (1963), Warhol photographed a group of healthcare professionals and printed it on a woven mesh. After that, he repeatedly rubbed the print on the canvas with black ink twelve times, producing images of various sharpness and blurriness. A sombre and depressing mood is conveyed through the black, white and grey colours which comprise the whole picture. The 1970s was a golden era of Polaroid instant cameras. Warhol, who loved photography, would print the high-contrast Polaroid photos onto a silk screen or canvas. Then, having outlined the image on the canvas, he coloured the work and waited for the paint to dry. After that, he applied ink on the top and finished up the entire colourful and animated piece. Another famous work of his, *Carolina Herrera*, was made this way.

From Andy Warhol's works, it is not difficult to find that his inspiration basically came from everyday life and that the commodity and consumer culture in American was what he concerned about, while the works by Huang Xinbo tend to reflect the political, cultural and social conditions in China. Despite the fact that both artists lived through the same decades, they were making art in two societies following different ideologies, which, consequently, led to their different conceptions of art as well as the different styles and works.



Plate 7 (left)
John Li Tung-keung
(born 1931), *Lady*,
Lithograph, 56x76cm,
2010. (Photo courtesy of
the artist)

Plate 8 (right)
John Li Tung-keung
(born 1931), *Lady*,
Lithograph, 56x76cm,
2012. (Photo courtesy of
the artist)

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Let us look back at the recent print exhibitions in Hong Kong and examine the various perceptions regarding the notion of prints and their production modes as possessed by the printmaking field. Before Hong Kong's return to China, we mainly received western education, which was, in particular, influenced by the colonial culture; not to mention in the earlier time, most of our print practitioners studied prints overseas. Apart from this group of artists who were directly nurtured by western education, those who stayed in Hong Kong were also strongly influenced by both Chinese and western cultures. They carried in themselves the root of Chinese culture and remained open to the western one, creating a diverse culture of the local prints.

I attempt to divide the development of prints in Hong Kong into two categories: the typical and the cross-media. The typical includes artists like Huang Xinbo, who produce multiple works from the perspective of traditional prints. They concentrate on expressing the unique language of prints by exploring how materials and techniques complement each other to form the main body of their work. For instance, Li Tung-keung John combines Chinese calligraphy with western drawing. His work, *Lady* (Plates 7 and 8), perfectly presents the countenance and traits of a certain character in sharp lines on a lithographic plate. Another example is Chung Wing-man, whose recent works majorly revolve around daily life and the nature. Through the depiction of clouds, trees, flowers, rocks and mountains, his works express the tranquillity and harmony in nature. Apart from relief printing, in *Sunset* (Plate 9) and *Lion Rock* (Plate 10), he also uses intaglio to make prints of photographic images. Based on the repulsion of oil-based paint and turpentine, some special patterns and effects have come up and added more visual elements to the picture. On the other hand,

Plate 9 (left top)
Chung Wing-man
(born 1939), *Sunset III*,
monoprint, relief print,
47.5x37.5cm, 2012.
(Photo courtesy of the
artist)



Plate 10 (right top)
Chung Wing-man
(born 1939), *Lion Rock*,
monoprint, planography,
40x30cm, 2009. (Photo
courtesy of the artist)

Plate 11 (left bottom)
Ma Kwai-shun
(born 1952), *Lake
Reflection*, mixed media,
ink and brush on Zhuan
paper, 64x64cm, 2010.
(Photo courtesy of the
artist)

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Plate 12 (right bottom)
Ma Kwai-shun (born
1952), *Untitled*, water-
based woodblock print,
65x105cm, 2011. (Photo
courtesy of the artist)

making reference to water-based woodcuts in traditional Chinese folk culture, Ma Kwai-shun has been exploring the nature of water, ink and colour in his prints, the relationship between the block of wood and carving by chisels, as well as how the thickness of ink makes differences on the print. Although *Lake Reflection* (Plate 11) and *Untitled* (Plate 12) are technically traditional water-based woodcuts, the concept and rationale behind the works are innovative. At the moment, artists who



make traditional prints in Hong Kong include Chung Tai-fu, Liu Siu-jane, Cheung Chung-chu, Liu Cheng-mui, Lau Wai, Hung Sau-lai Jane, Ho Dennis Gaion and Tsoi Wai-chung etc. Mainly done by intaglio, relief printing, lithography and screen printing, their works show a wide variety of styles.

Another thread goes to the cross-media category and its development is entangled with the emergence of technological, new materials and post-modern art. Artists started to make art that is concept-oriented, exploratory, integral or open-minded and their creative inspiration can be traced back to Andy Warhol and his pop art, conceptual art and installation art etc.

Since 2005, I have been trying to integrate digital technology into my printmaking, with the aim of broadening the scope of my works. In November 2011-January 2012, “Dancing In Water”⁴, an exhibition of my works, was held at CityU Gallery at the City University of Hong Kong. On the one hand, following traditional lithography as well as adapting the newly-invented waterless lithographic technique, I drew images on limestone or aluminium plates with lithographic ink or toner in order to show the elegant movement of jellyfish in water (*Dancing In Water no.22*) (Plate 15). On the other hand, I broadened the scope of my prints through computer technology, for instance, in *Dancing In water*, (Plate 13) the still print was transformed into a “dynamic image”, in which the visuals, time, space, music and light were all fused into one. In the series, there were also works where I made use of the light passing through or reflecting on transparent plastic sheets and transformed print images into light media digital installation art (*Dancing In Water L5*) (Plate 14). They demonstrated the relationship between lithography and other media, materials and art forms, as well as the possibility of their integration.

Plate 13 (left top)
Liu Siu-Jane (born 1953), *Dancing in Water*, animation, 2011. (Photo courtesy of the artist)

Plate 14 (left bottom)
Liu Siu-Jane (born 1953), *Dancing in Water L5*, light media installation art, various dimensions, 2011. (Photo courtesy of the artist)

Plate 15 (right)
Liu Siu-Jane (born 1953), *Dancing in Water no. 22*, waterless lithograph, 56x76cm, 2011. (Photo courtesy of the artist)



Plates 16-18
Tsang Kin-wah (born
1976), *Re-presenting
Hakka/Taiwan/Oriental/
Michael's Image in Various
Ways*, installation
(computer cut vinyl/
sticker, glass), 2011.
(Photo courtesy of the
artist)



Tsang Kin-wah, a conceptual artist, has been creating art based on his meditation on the notion of individuality since 2000. Converting words into exquisite images and symbols, he silkscreen-printed them on wallpaper and pasted them onto the walls of a specific space, making it a large piece of indoor installation art. In recent years, he even brought his indoor installation to the outdoors. The inspiration of his work *Re-presenting Hakka/Taiwan/Oriental/Michael's Image in Various Ways* (Plates 16-18) stemmed from the popular advertisement and product designs in today's Taiwan as well as those by Taiwanese artist Michael Lin. Taking the traditional Hakka floral patterns as a starting point, he examined the role of traditional eastern and Taiwanese culture in the information-oriented culture nowadays. In calligraphic style he transformed his original text into the Hakka floral pattern with which Taiwanese people are familiar. The pattern was then made into computer-cut stickers which were pasted onto the curtain wall of public architectural buildings as an attempt to provoke a new experience of Taiwanese culture in the viewers.

Concerned about the sense of alienation and estrangement in the hustle and bustle of city life, Leung Ching-man Castaly draws on daily experiences to advocate the importance of reflecting on oneself, society and nature. Her works *Pursue the Pleasure* (Plate 19) and *I sing a song for you* (Plate 20) are bursting with warmth and harmony. Integrating painting with printing, Leung expresses the themes in a simple yet precise way.

As a graphic designer, Wu Siu-ping Evan spends her day with product advertisements on magazines. She follows closely the development of consumer culture and looks out for the latest vogue and trends. It provokes her to ponder over the significance of various matters and symbols. Her understanding of the life cycle of magazines inspires her to visually explore the concepts of the new and the old, of multiplicity and singularity, and of deterioration and rebirth etc. Zhuangzi



Plate 19
Leung Ching-man (born 1979), *Pursue the Pleasure*, acrylic and relief print on canvas, 129x 99cm, 2011. (Photo courtesy of the artist)

Plate 20
Leung Ching-man (born 1979), *I sing a song for you*, acrylic and relief print on canvas, 91.5x91.5cm, 2011. (Photo courtesy of the artist)

dreamed he was a butterfly, and life was but a dream. By making butterfly a symbol of the magazine of life, Wu reveals that life and body are as ephemeral as a beautiful dream in the extravagant material world. In *Reborn Butterfly* (Plate 21), she silkscreen-printed a variety of butterflies on a specific magazine image. Although the work was printed by traditional means, it was exhibited as an installation with which the audience could interact. *Butterfly Dream* (Plate 22), on the other hand, interpreted similar idea through animation. Wu reproduced a moving butterfly and created a romantic and bewildering space of fashion symbols incessantly substituting each other, which intends to provoke the audience to ruminate on the overflowing information and illusion that blinds them to fall head over heels into the material world in advertisements.

Eva Wong has always felt that everything in this world is largely ephemeral and eternity is never ensured. In *Nothing can last forever* (Plates 23), adopting the silk screen printing technique, she replaced ink with corn flour and rubbed it against the smooth surface of the glass screen. A white layer of low relief was thus formed. The corn flour changed over time and space and might even completely disappear. Highly sensitive to the texture of various substances, Wong excels at seeking the most appropriate materials and printing method to thoroughly express her ideas. Including miscellaneous elements like light, shadow, dimensions and space etc and depending on the venues and locations, she has designed different combinations of the installation in order to go beyond the two-dimensional exhibition space on a traditional print.

As for another young artist Leung Hiu-yin Terrence, his works centred on social issues in Hong Kong, for examples, the June 4th Event, the underdog in society and the anti-national education movement⁵ etc. His installation work *Harmonised Hong Kong* (Plates 24,25,26) is divided into three parts in order to show how Hong Kong has been going downhill—from a society that upholds freedom and justice to a city ruled by a small group of influential and rich people and dictatorship. In an attempt to lead the audience to think about the issues, the main part of the work is composed of strong visual elements and it depicts the scene where the protestors are gathering outside the



Plate 21
Evan Wu Siu-ping,
Reborn Butterfly,
Installation (Serigraph,
magazine, acrylic), 2012.
(Photo courtesy of the
artist)

government headquarters. A Chinese city gate is added to the government building to symbolise the despotic and conservative government. To show the difference in power and resources between the government and the people, Leung adapted the principle and technique of producing rubber stamps and reproduced a great deal of protest-related images, for instance, guard rails, the police and pepper spray etc, on the canvas. In the second part, the protestors are handcuffed with their hands holding tight, representing their determination to resist. Lastly, in the third part, the protestors are confined in a mousetrap, symbolising the strait which activists in Hong Kong have to go through in reality. In order to break from the traditional way of exhibiting artwork, the artist produced background music for his prints by mixing the sound which he recorded at the protest with Beethoven's *Symphony No. 5* (the music which the police used to cover the sound made by protestors during the Hong Kong Handover Ceremony in 1997). The audio element supplements the visual effect. There was also a video playing next to the exhibited pieces to showcase the process of making the work, so that the prints, installation, music and video come nicely together into one



Plate 22
Evan Wu Siu-ping,
Butterfly Dream, video,
2012. (Photo courtesy of
the artist)



Plate 23
Eva Wong, *Nothing can last forever* (part), installation (Serigraphy, corn powder, mirror, acrylic plate, lighting), variable size, 2012.
(Photo courtesy of the artist)

entity. Other local print artists including Yung Sau-mui, Ho Yuk-ming, Wong Lai-lan, Lau Wan-tat and Mak Yuen-kwan etc are pursuing diverse and comprehensive development as well.

In recent years, cultural organisations in Europe, America and Asia (including China, Taiwan, Japan, Korea, Malaysia, Singapore) have been taking the lead to organise cross-sector international print exhibitions and seminars. Hong Kong Open Printshop has also organised large-scale international printmaking exhibitions, including “Convergence/Divergence 2010, Watershed: A Tale of Hong Kong and Belfast” (Plate 27) and “International University Students Exchange Exhibition” (Plate 28). For a few years, the “Art Specialist Course (Prints) Graduation Exhibitions 2012-2013” (Plate 29) held at the Hong Kong Visual Arts Centre has showcased how young artists have been exploring new techniques and materials in their works.

Recent development of prints has progressed beyond traditional, one-way production and display of prints. Artists endeavour to take printmaking to the next level by integrating prints with other art forms and encouraging audience interaction. Solely emphasising the form is barely adequate; following the post-modern art development, artwork nowadays should revolve around different themes on life, the balance between technology and humanity, environmental conservation, cultural diversity as well as other social issues. Moreover, unlike traditional print exhibitions which only focus on a singular point of view, exhibitions nowadays present more integrated and interactive installations. As for the prints themselves, it is the artists’ choice to select either the traditional or non-traditional approach to express their ideas. As Professor Paul Crof from Aberystwyth stated in “University Positivity in an Age of Doubts: A Time for Reflection”⁶

Being multi-displaying, printing in relief, intaglio, planographically, digitally, in layers, in black and white, and in colour facilitates directness and strength, as well as subtlety. As a cross-disciplinary activity, printmaking extends across the arts and is as pertinent for drawing as it is for painting, sculpture, photography, and now increasingly for installation, performance, film, and animation.

Plate 24 (left)

Terrence Leung (born 1982), *Harmonised Hong Kong*, relief print, ink, canvas, video, audio, installation, set of three, various dimensions, 2012. (Photo courtesy of the artist)

Plate 25, 26 (right)

Terrence Leung (born 1982), *Harmonised Hong Kong*, relief print, ink, canvas, video, audio, installation, set of three, various dimensions, 2012. (Photo courtesy of the artist)



On the other hand, Raymond Henshaw, print artist from Northern Ireland, believes that:

... Dialogues occurring locally and internationally between print artists are resulting in a broadening of narrative themes beyond the decorative; a defiant spirit is emerging calling for our medium to be taken seriously alongside other forms of contemporary expression.⁷

As Xu Baozhong, Director of the Printmaking Department of Lu Xun Academy of Fine Arts points out:

Prints as avant-garde, contemporary and experimental works have further enhanced the creative, aesthetic and visual space in art. Expanding the performative space of print art... there also hides more possibilities and interest...⁸

Prints have been flourishing in Hong Kong in recent years. Young artists emerged and produced cross-media works that remarkably break from the traditional way of exhibiting prints. I hope that these young people will devote themselves to making outstanding artwork and refresh the contemporary art scene in Hong Kong. In pursuing art, unique style and creativity are always of greater importance than techniques and forms. If our artists can keep on exploring and innovating and concentrate more on the expression of ideas in their works, the prospect of printmaking in Hong Kong is going to be promising.

For all intents and purposes, prints serve and only serve the pursuit of art.

Liu Siu-jane is a Hong Kong printmaker



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Plate 27 (left)
“Watershed: A Tale of Hong Kong and Belfast”, Hong Kong Visual Arts Centre, 2010

Plate 28 (middle)
“Xin Yi Dai: An International University Students Exchange Exhibition”, Exhibition Gallery, Sha Tin Town Hall, 2011

Plate 29 (right)
“Art Specialist Course (Prints) Graduation Exhibition 2012-13”, organised by the Art Promotion Office, showcasing nearly 80 painting, printmaking and sculpture works, 25 January-4 February 2013, Hong Kong Visual Arts Centre

- ¹ Xu Bing: On the meaning of multiples – an interview associated with the “Chinese Contemporary Prints Exhibition”, CAFA Art Info website, 31 Aug 2011. <http://www.cafa.com.cn/c/?t=542881>
- ² “Imprint of the Heart: Artistic Journey of Huang Xinbo”, 3 Nov 2011 to 27 Feb 2012, Hong Kong Heritage Museum. Presented by Leisure and Cultural Services Department.
- ³ “Andy Warhol: 15 Minutes Eternal”, 26 Dec 2012 to 1 Apr 2013, Hong Kong Museum of Art. Presented by Leisure and Cultural Services Department.
- ⁴ “Dancing in Water: Jane Liu’s Imagery in Art”, CityU Gallery, City University of Hong Kong, 30 Nov 2011-15 Jan 2012. Presented by Chinese Civilisation Center, City University of Hong Kong and CityU Gallery.
- ⁵ In 2012, HKSAR Government proposed to include national education as a mandatory subject in the primary school curriculum. The Hong Kong society expressed concern about this. A group of people formed an action group, demanding the government to withdraw the proposal. This incident was termed “anti-national education movement”.
- ⁶ “Convergence/Divergence 2010” exhibition catalogue, p.23. “Convergence/Divergence 2010 – Hong Kong Graphic ArtFiesta 2010”, 21 Dec 2010-31 Jan 2011, Exhibition Hall. Hong Kong City Hall. Presented by Hong Kong Open Printshop.
- ⁷ Foreword from the exhibition catalogue of “Convergence/Divergence – An International Prints Exchange Exhibition” and “Watershed: A Tale of Hong Kong and Belfast”, “Convergence/Divergence – An International Prints Exchange Exhibition” and “Watershed: A Tale of Hong Kong and Belfast”, 21 Dec 2010 to 25 Feb 2011, Hong Kong Visual Arts Center. Co-presented by Arts Promotion Office and Hong Kong Open Printshop.
- ⁸ Xu Baozhong: *Personal contemplation on the 2nd Chinese contemporary prints academic exhibition*, CAFA Art Info website, 31 Aug 2011, <http://www.cafa.com.cn/c/?t=542891>