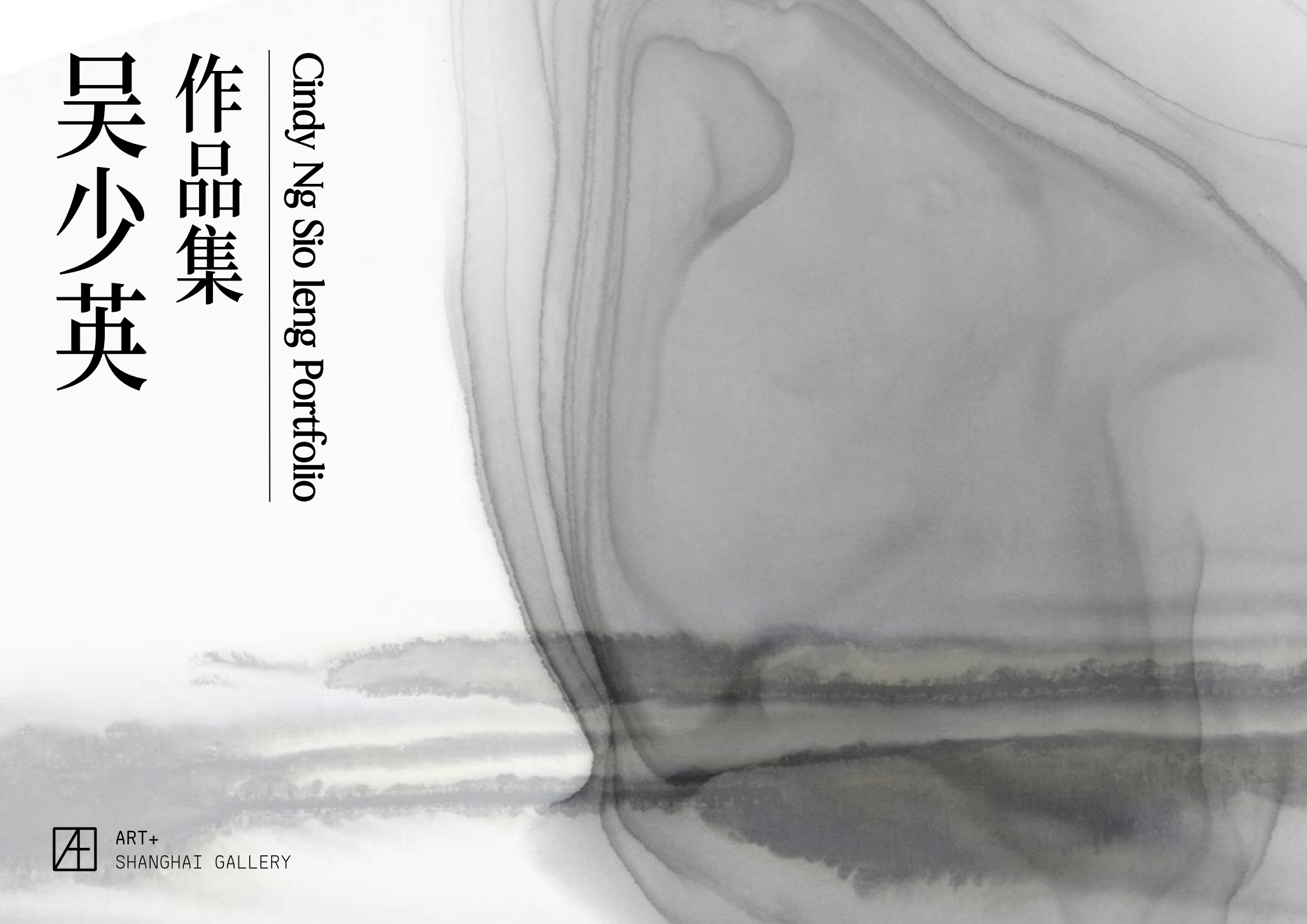
吴少英

作品集

Cindy Ng Sio Ieng Portfolio



ART+
SHANGHAI GALLERY

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艺术家简介
Artist Introduction

吴少英出生于澳门， 90 年代初曾游学伦敦，并且得到伦敦大学理斯艺术学院版画系主任勃度罗教授的推荐，于伦敦大英博物馆的中国书画藏品馆研究室修读馆内的中国藏画，这段时间对个人的思维得到很深刻的启发及影响。其后，1996 年移居台湾继续研究当代水墨，同年在台湾的台北市立美术馆举行个人画展。2008 年至 2021 年生活于北京，2022 年始创作及生活于深圳。

通过多年来对水墨的不断探索，试图把水墨从画笔的附属地位以及长期表达文字与图像中解脱，也消弭了水墨与画笔由来已久、密不可分割的组合及依赖性，涉及录像、摄影、宣纸、画布、互动科技、当代剧场领域，以跨媒介的水墨表现方式，來证明水墨有其自身的独特本质。以创新不离传统为原则，保有传统水墨深遂的根源，以当代的思维和现代媒材去阐释水墨之境。

她的实验延伸至新媒体领域，包括互动技术。她的水墨作品超越了地域和媒介的界限，揭示了水墨的独特本质。最近，她专注于为医院创作公共艺术作品。这些作品柔化了冰冷的医疗环境，为患者及其家属带来慰藉，既增添了温暖与艺术魅力，同时也探索了艺术的治愈潜力。

Cindy Ng Sio Ieng was born in Macau and raised in Macau and Hong Kong. A period of study in London in the early 1990s proved especially fruitful. On the recommendation of Bartolomeu dos Santos at the UCL Slade School of Fine Art, she studied the ancient Chinese paintings in the British Museum’s Chinese Painting Study Room. In 1996, she moved to Taipei to continue her studies in contemporary ink painting and she held a solo exhibition at the Taipei Fine Art Museum. She has lived and worked in Beijing since 2008.

For many years, she has attempted to liberate ink from its subservience to the brush and its long-standing purpose as vehicle for text and images. She ends the established and almost indivisible partnership between the ink and the brush, bringing ink to video, photography, paper, and oil painting.

Her experimentation extends to new media, including interactive technologies. Her ink works transcend both regional and medium boundaries, revealing ink's unique essence. Recently, she has focused on creating public art for hospitals. These works soften sterile medical environments and comfort patients and their families, bringing warmth and artistic appeal while exploring art's healing potential.

吴少英的绘画艺术没有脱离传统，因为她还是用墨。但是她可能受到刘国松老师的启发，刘国松老师曾说：“要革中锋的命”。就是让这个抽象的墨色不要有笔的感受，所以她用另外一些方式把墨色用流动的方式去表现。当然，其实她創作的原理上，还是回到唐宋美学上，还是搜尽奇峰打草稿，但她想用流动的抽象墨色表达传统水墨的章法，所以你看她在这个构图上还是很小心翼翼，而且很讲究。但是，中国画的意境表现方式即写意方式，它的最高目的是要表现抽象的感觉，是要抓住文人对造化能量的感受而来表现，7 所以她还是在表现高、平、正、象的能量，只不过她是用抽象的方式来做。

少英多年来一直用这种方式在表现，而且用影像记录墨的流动。当然，这里面掌控構图，掌控色墨的流动还是需要她自身本身的美学素养來抓住最后的结果。但是现在还有一个新的科技的发展对少英的作品有莫大的幫助，就是艺术微喷，因为艺术微喷的黑色墨水，现在能够用照相的方式来作輸出的时候，它可以百年抗光不变色。所以少英也有一些作品是用艺术微喷的方法来做，从而充分运用了新科技成果。

总而言之，创新没有离开传统，保有传统水墨的根，但追求当代一种不同的表现方式，这就是吴少英的水墨艺术。

陸潔民　台灣資深藝術顧問

“…Though Cindy works in ink—representing continuity with tradition—she draws inspiration from Liu Guosong's call to "revolutionize brush painting." Her abstract ink work appears brushless, as she expresses her ideas through flowing ink instead. Rather than returning to Tang-Song aesthetics or seeking beautiful mountains as prototypes, she uses flowing, abstract ink to reinterpret the structure of traditional ink paintings. Her compositions are meticulously constructed, yet they honor the spontaneous nature of Chinese ink painting, whose highest purpose remains the expression of abstract emotion and the artist's response to nature's power. While Cindy embraces traditional principles of height, levelness, moderation, and concept, she expresses them through abstraction.

Having refined this technique over many years, Cindy sometimes documents her process on video. Though she has mastered composition and color, the final result still depends on her artistic intuition. A technological breakthrough—inkjet art printing—has significantly enhanced her work. These prints resist color fading over time, and Cindy has incorporated them into her practice, embracing this modern innovation.

In Cindy's art, innovation coexists with tradition. She preserves the essence of traditional ink painting while pursuing her own contemporary mode of expression…”

Courtesy of Jimmy Lu & Cindy Ng

作品一览

Artworks Introduction

The Many Lives of Ink and Paper: Reflections on Cindy Ng Sio Ieng's Artistic Practice

Although ink painting on xuan paper has existed in China since the Tang Dynasty (618-907 A.D.), it was during the Yuan Dynasty (1271-1368 A.D.) that the genre reached its height. The medium has since become a leitmotif of traditional Chinese art and a genre painstakingly explored and constantly referenced by many artists over the centuries. Because of its philosophical and aesthetic implications and despite the theoretical disputes that have animated Chinese cultural circles over the past few decades, Chinese ink painting (shuimohua) has always been revered and cherished, but seldom considered part of the contemporary art world, not simply because of the new iconographic references it has accumulated, but also because of its semantic implications. The discussion of ink on paper has often been limited to the formal realm, instead of embracing the conceptual one. Cindy (Born in Macau, lives and works in Beijing) has contributed a rich and varied body of work to the genre, widening and updating the dialogue about this medium. In a daring yet visually compelling way, she revives this respected mode of expression, bridging the gap between tradition and contemporaneity and between aesthetic and conceptual needs. By doing so, she has breathed new life into a medium that might otherwise be considered ossified or traditional.

Cindy has been carrying out a silent revolution. She was educated in Macau, where she became familiar with etching, but she is artistically self- trained and nurtured by her travels around the world. A period of study in London in the early 1990s proved especially fruitful, as she was exposed to the wonderful ancient Chinese art collection at the study room of the British Museum. In her oeuvre, ink and paper are not simply eternal, sacred tools of tradition; they have become both the signified and signified of the dialogue between the work, the artist, and the contemporary world she inhabits. In her hands, the classic black and white of ink on paper is complemented with a varied palette, including shades of gray, green, yellow, blue, and violet, delicately mixed in a subtle yet unexpected way to create abstract forms and landscapes of the mind, where filled and empty spaces produce a strong visual tension and a specific rhythm that dominates the composition. It is no chance occurrence that these mind-scapes are totally devoid of any human presence and show no relation to a process of pure mimesis. These forms flow from the beauty of the ink, which is not just a tool, but a real protagonist; ink's specific yet variable texture, once placed on paper, (as the artist has been doing since the early 1990s), can convey a whole array of feelings, ranging from calm to uncertainty, from loneliness to contentment. Spontaneous changes in the ink seem to occur voluntarily on the chosen surfaces, but they are also controlled in such a subtle way that they perfectly echo the artist's mental state. The viewer fully grasps the meditative mood of these pieces, which aim to evoke rather than represent. As a result, the viewer is invited to transform himself from peripheral onlooker to active participant by metaphorically stepping into these landscapes, getting lost within them, in order to redefine his own relationship with nature and the cosmos and come to a new appreciation of the ancient precept of supreme harmony, Tian Ren He Yi(the unity of man and nature). The artist's simple, neat scenes may be a reaction to the cacophony of the outside world, becoming a refuge for the soul of both the artist and the viewer and offering visual and mental comfort.

However, Cindy is far from surrendering to mere aestheticism; the various natural changes in the ink do not merely represent a safe aesthetic fascination; they also stand for a highly conceptual innovation. In her most daring pieces, the high and the low, the orthodox and the unorthodox, the natural and the artificial co-exist and influence one another, producing unexpected visual twists and turns that nevertheless create highly poetic and pensive compositions. The artist sometimes mixes ink with milk, coffee, and soy sauce and the effects of such unusual encounters are registered on various surfaces. The support chosen, whether xuan paper, canvas, photograph, or even video, is not a mere backdrop, but the active recipient of a dialogue between materials and media, the visual proof that the artist believes ink to be not a static value inherited from tradition, but a dynamic force able to open up new possibilities and unexpected routes.

Courtesy of Manuela Lietti Art critic and curator (Italy) and Cindy Ng

水墨的多重生命——对吴少英艺术创作的思考

在中国，以宣纸作水墨画，始于唐，而盛于元。多个世纪来，以宣纸为介，创作水墨画，已成传统中国艺术之主流。艺术家们挥毫泼 墨，上下求索，一尽绘事之可能。水墨画合于中国人的哲学之道和审美情趣。过往的数十年里，与之有关的理论之争，大大活跃了中 国的文化圈。水墨画一直受到世人的推崇和珍爱，却很少被纳入当代艺术的世界。究其原因，并不是水墨已在人们心里留下了什么新 的刻板印象，亦有语义上的纠缠不清。可以说，对纸上水墨的讨论，每每局限在形式层面，而未进入到观念范围。吴少英（出生于澳 门，现生活工作于北京）以其丰富而多样的水墨实验，拓升了这一对话空间。她的创作大胆、夺目。她使得水墨这一受人尊敬的表现 方式苏醒过来，而越过了横在传统与当代、审美与观念之需求间的鸿沟。以此，她为这或已被人视为僵化或古早的媒介，注入了新的 生机。

吴少英的革命，一直是悄然无声的。她在澳门接受艺术教育，精通蚀刻。而为了完成艺术路上的自我训练和教养，她四处游学。1990 年代初，她来到伦敦，浸润于著名的大英博物馆中国书画藏品馆，中国书画藏品研究室，获益尤多。在少英的作品里，纸和水墨，并 不是什么永远不变的传统工具。它们既是作品、艺术家和她居住的当代世界之对话的能指，也是其所指。到她手里，经典的水墨的黑 与白，被衬以各样的色，有灰、有绿、有黄、有蓝、有紫，浓淡深浅，微妙又出人意料似的，汇合成为一幅抽象的画，一幅心灵之景。 虚实之间，气韵流动，张力十足。要说这些心象，了无人迹，亦无谓模仿，固不可能。这些形态，得自水墨之美。水墨不只是工具， 亦是真正的主角。水墨之质地，殊且多，泼洒于纸（早自 20 世纪 90 年代之初，吴少英就这样尝试了）、即可表达出种种心境，从安静到犹疑，从孤独到知足，范围甚广。水墨之流变，随所选料面不同，看着似是自发，却又幽微受引。其痕其迹，恰可返照画者之神思。 这些画，原不只为呈现什么，而更多，是希冀唤起观者之共鸣。以此，观者受邀，从一介旁观者，变为主动的参与者，“神入”画中， 恍然忘己，而重思一己与自然、与宇宙之关系，并对“天人合一”这古老的教导有新的认识。这些清且简意象，俨是对外界喧嚣的一 种抵抗，既赏心悦目，亦给画者与观者之灵魂予庇护。

虽如此，少英却从未顺服于唯美主义。水墨之百千变象，并不只为呈现一种无关痛痒的审美趣味。于少英，它们还意味着一种观念的新生。在她最见胆识的那些作品中，高与低，法与变，造化与人为，皆相反相成，混而为一。它们生成的意象，既出人意料，又颇具诗情，发人幽思。少英有时还将墨拌入牛奶、咖啡和豉油等俗世物料作画。这些不同寻常的勾兑，我们在许多不同的画面上都找得到踪迹。可备她选用的，宣纸、画布、摄影等等之外，甚至还有录像。它们并不只是简单的作为背景而存在，亦是她不同媒材之试验的承载者。少英相信，墨之为墨，在其传统固有的应用之外，还蕴藏着更多新的可能性，更多新的表现途径。

玛瑙 意大利评论家及策展人

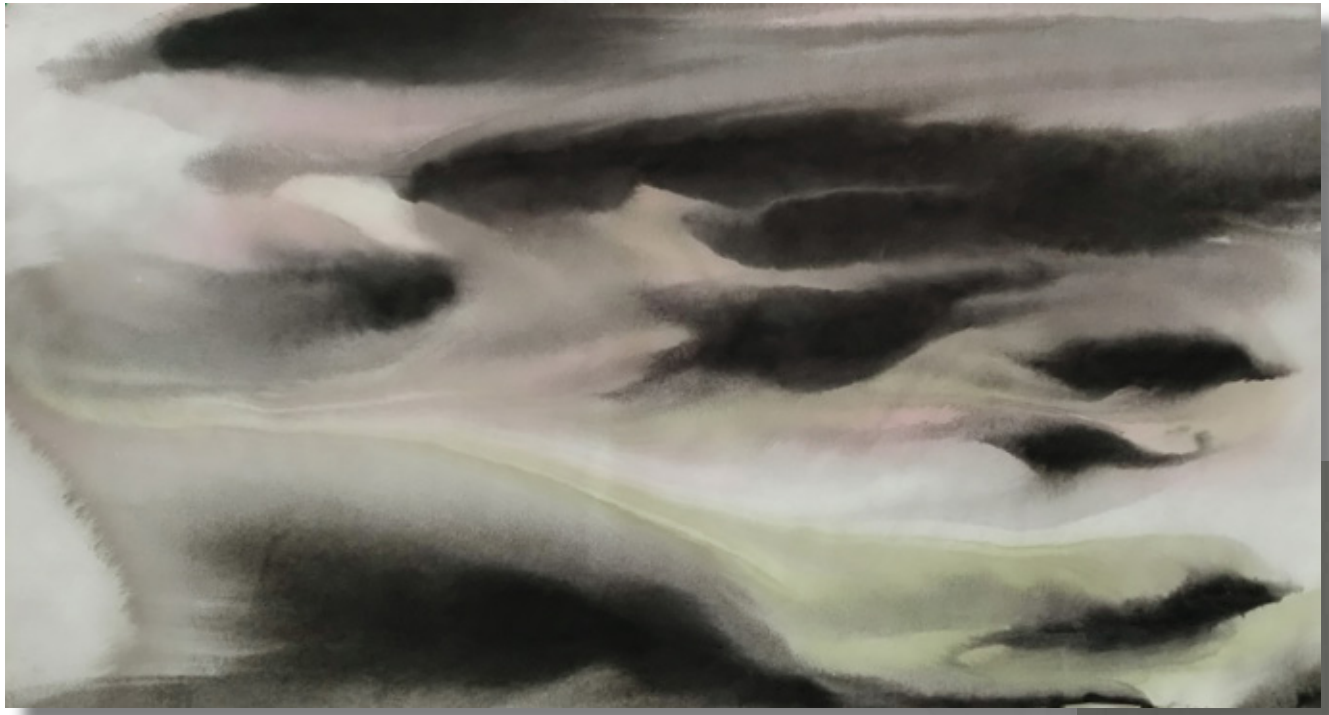
Ink 66
墨 66
Ink Acrylic on Canvas
布面水墨丙烯
92*174 cm
2013

Ink 2983
墨 2983
Ink on Canvas
布面水墨
76*145 cm
2012

Ink 5813
墨 5813
Ink on Canvas
布面水墨
96*176.5 cm
2013

Ink 4013
墨 4013
Ink on Paper
纸本水墨
90*85 cm
2013

Ink 2419
墨 2419
Ink Acrylic on Paper
纸本水墨丙烯
60*105 cm
2019



Ink 212019
墨 212019
Ink Acrylic on Paper
纸本水墨丙烯
60*105 cm
2019

Ink 202019
墨 202019
Ink Acrylic on Paper
纸本水墨丙烯
60*105 cm
2019

Ink 2310
墨 2310
Ink Acrylic on Paper
纸本水墨丙烯
60*100 cm
2019

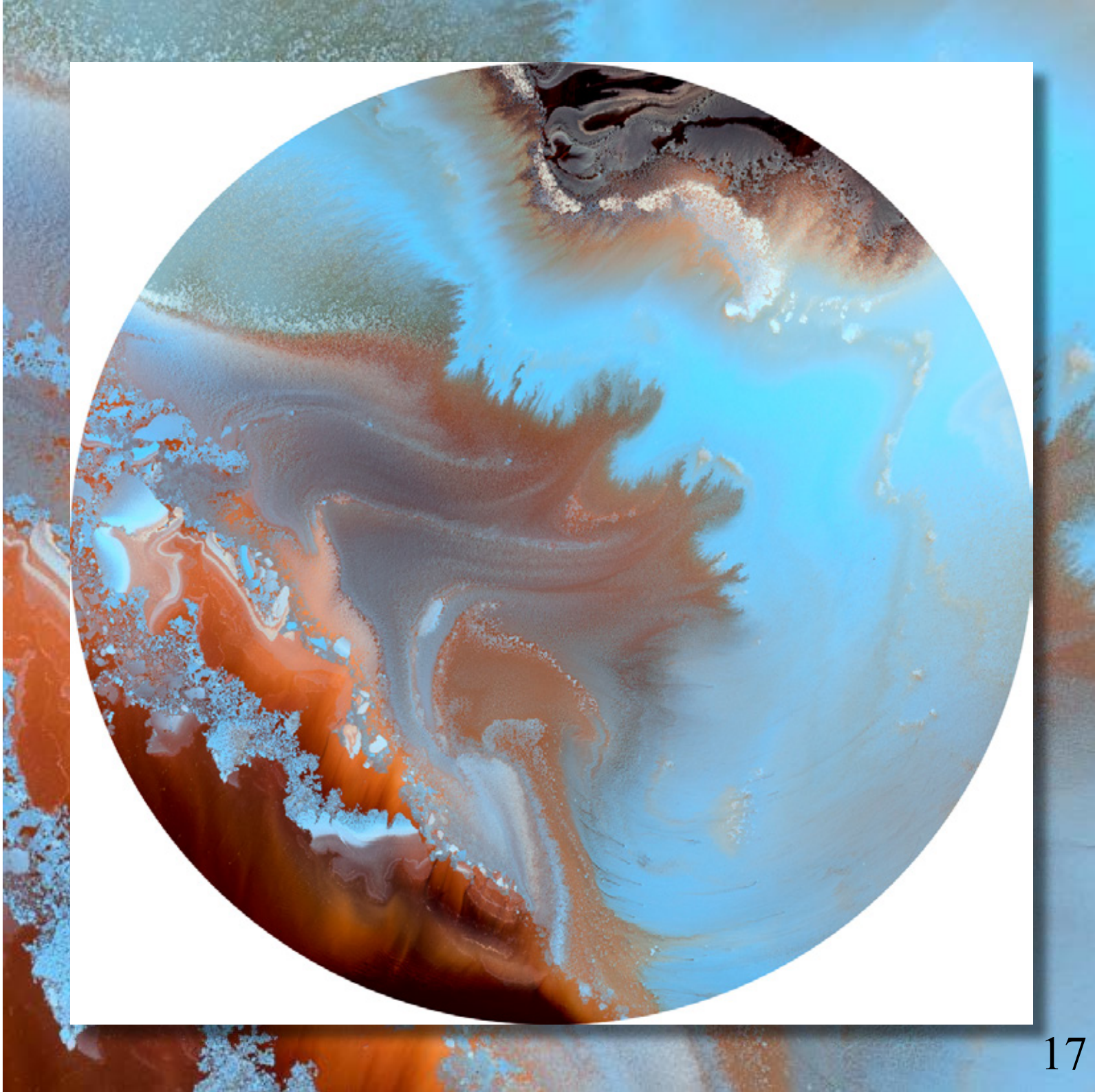
Ink 0319
墨 0319
Ink Acrylic on Paper
纸本水墨丙烯
40*50 cm
2019

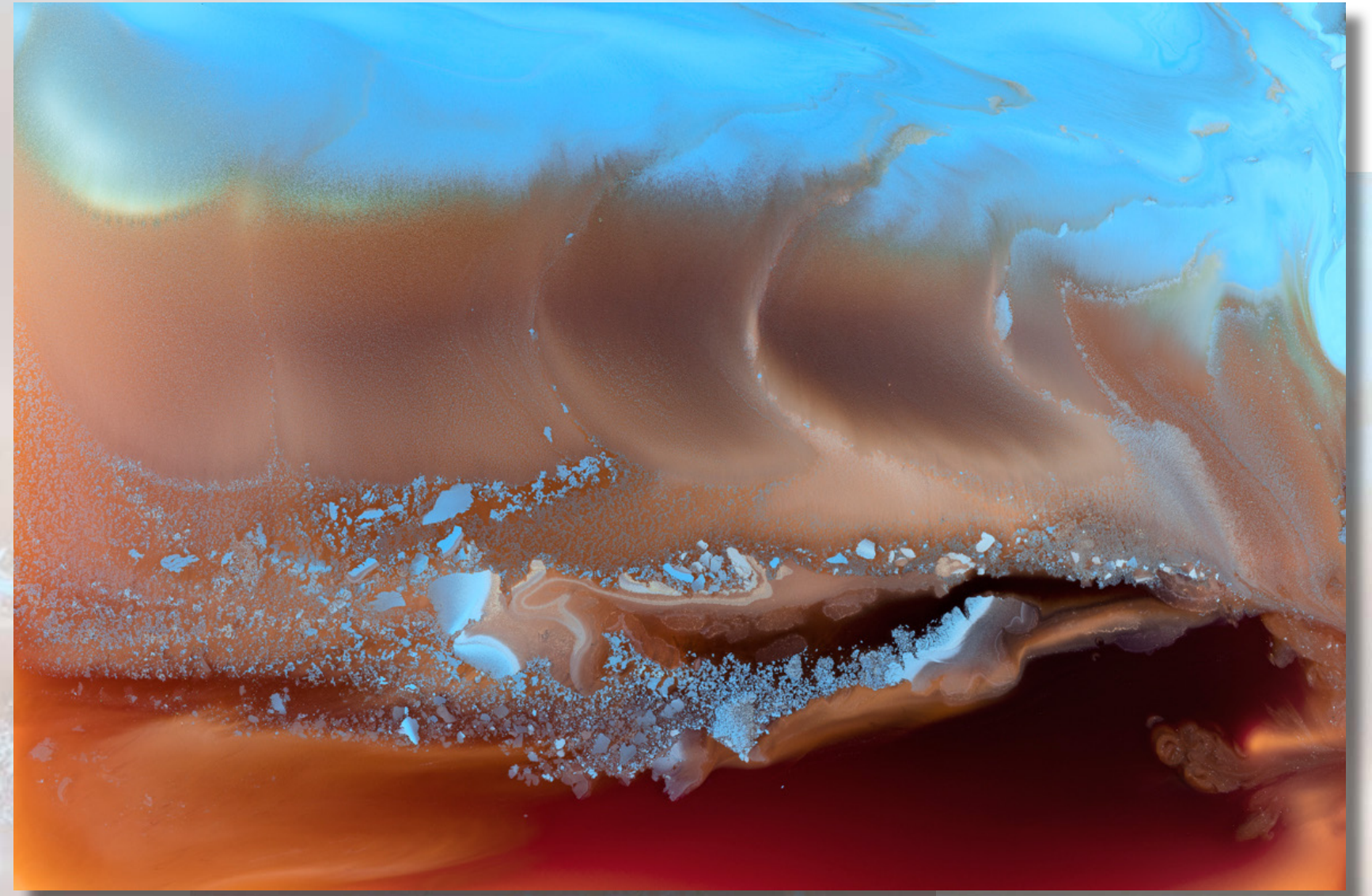
Ink 0519
墨 0519
Ink Acrylic on Paper
纸本水墨丙烯
50*40 cm
2019

Ink 0919
墨 0919
Ink Acrylic on Paper
纸本水墨丙烯
50*40 cm
2019

Vas 0714
浩 0714
Photo Giclee Painting
艺术微喷
D: 120 cm
2017

Vas 0432
浩 0432
Gilcee print on glass
摄影、玻璃微喷
D: 120 cm
2017

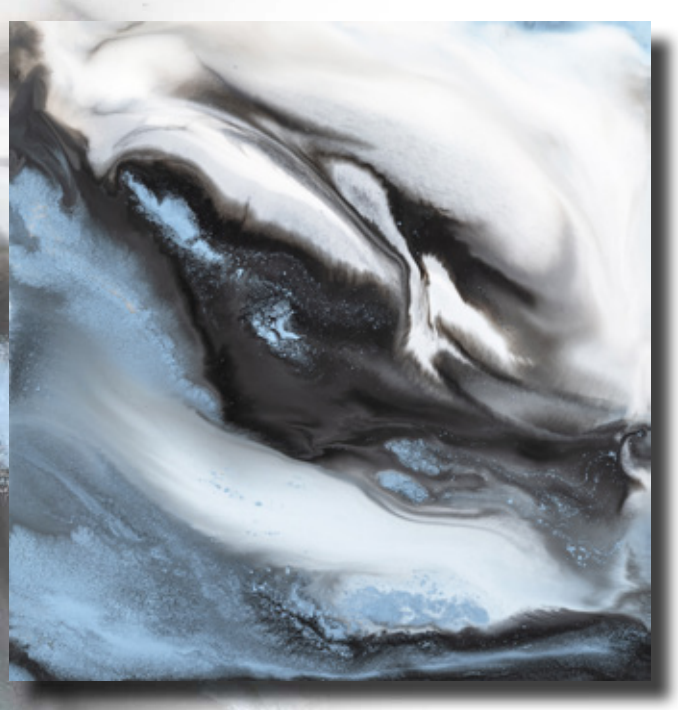




Vas 0421
浩 0421
Gilcee print on glass
摄影、玻璃微喷
100*150 cm
2017

Rhythm 5072
洄 5072
Photo Giclee Painting
艺术微喷
150*100 cm
2016

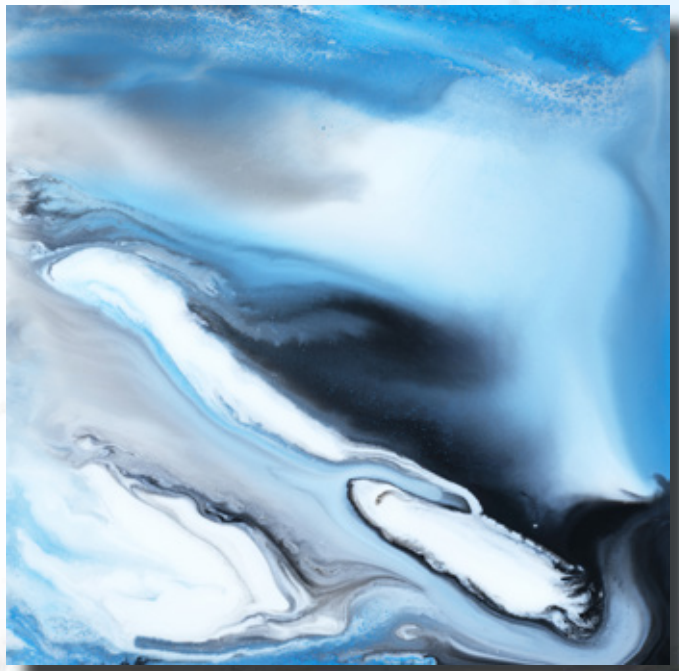
Rhythm 14
洄 14
Photo Giclee Painting
艺术微喷
150*100 cm
2016

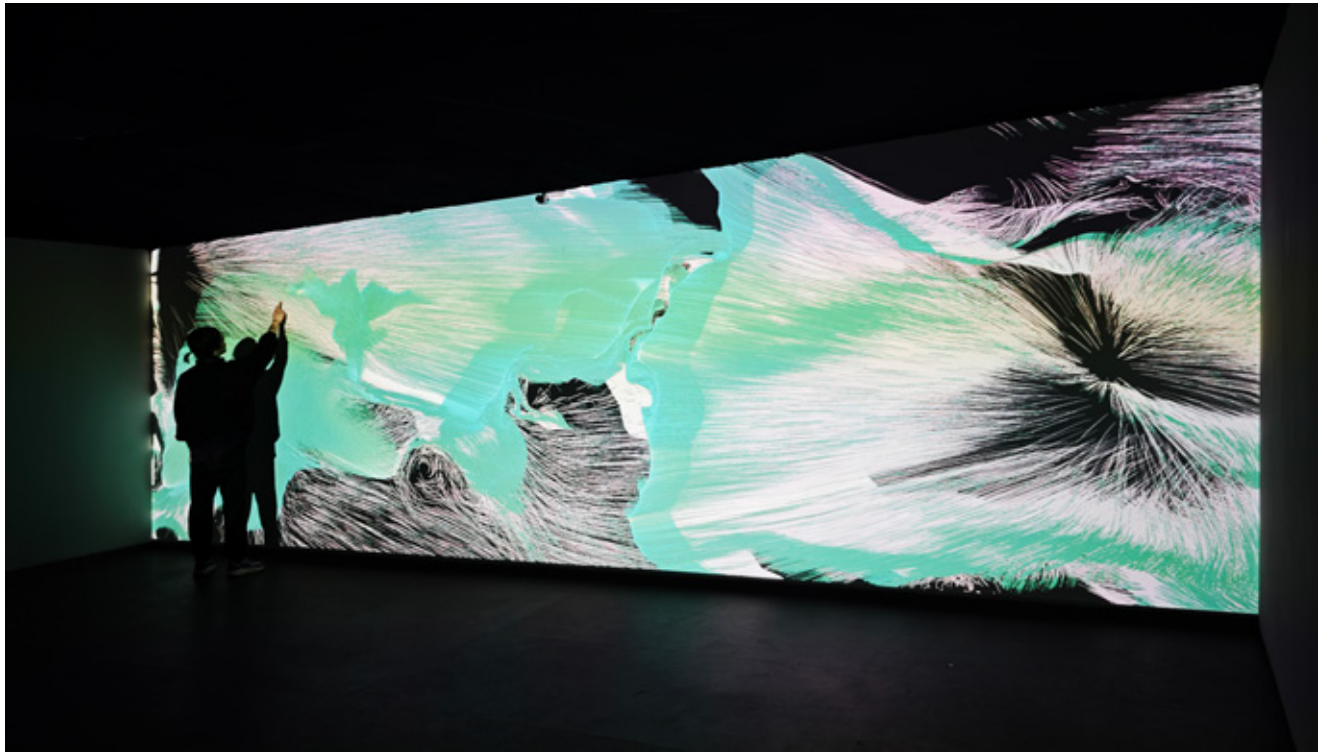


Abyss 291
洛 291
Photo giclee print
摄影、艺术微喷
330*250 cm
2022

Abyss 397
洛 397
Photo giclee print
摄影、艺术微喷
330*250 cm
2022

Abyss 369
洛 369
Photo giclee print
摄影、艺术微喷
330*250 cm
2022





Soulful Carving
时光刻痕
Generative Art
数字生成互动作品
300*500*500 cm
2023

版画独特的线条美交给程序，程序实时生成画面山峦起伏，水波荡漾时而千层沟壑、林草丛生。数字木刻版画结合了传统与现代、古老与新颖的元素，形成一种熟悉又陌生的画面。画面的变化又触发创意总监冯延为作品创作的声音随机组合，音乐根据程序所生成的流动画面激发相应音符，从而组成一段配合画面实时合成的优雅乐章，构成一幅幅无限不循环木刻版画的古意风景。同时观众可以参与作品的实时互动，通过线条的粗细、曲直、变化 ……，让人沉浸在虚拟匠心工艺的怀抱。

The concept of the work comes from the craftsmanship of woodcut prints which depict landscape. Our computer engineer Jiang Jun entrusted the unique line beauty of woodcut prints to the program, which generated a real-time image of undulating mountains, rippling water waves, and sometimes thousands of layers of ravines, forests and grasses. “Soulful Carving” combines traditional and modern, ancient and novel elements to create a familiar and strange motion. The changing picture triggers the serendipitous combination of sounds made by our Creative Director Feng Yan in order to form an infinitely dynamic ink art that is generated in real time. The work becomes an infinite and non-repetitive representation of the nostalgic scenery of woodcut prints. Additionally, the audience can engage in real-time interaction with the work, immersing themselves in the embrace of virtual craftsmanship through the variations of the lines.

公共艺术项目
Public Projects

台湾高雄凤山火车站 2021

车站大厅是宇宙旅人的驿站。各路旅人，如同星空中的星雨，悠悠地划过天际。作品以仿若宇宙星系的光谱，描绘宇宙空间的想像，亦如海洋高雄互相拥抱的海浪与沙滩；流动的色彩是高雄夜空中轨道相交的星团、碰撞燃烧的星子所交织出的火花，如车站中形形色色的相遇、擦肩、交流与激荡。

Fongshan Railway Station, Kaohsiung, Taiwan 2021

The station hall is a station for space travelers. Travelers from all walks of life, like a rain of stars in the starry sky, slid across the sky. The work uses the spectrum resembling the cosmic galaxy, with the unpredictable earth colors of Jupiter and Saturn, and the glow blue of Uranus, depicting the imagination of the universe, just like the ocean waves and beaches embracing each other in Kaohsiung; the flowing colors are the night sky of Kaohsiung The sparks intertwined by star clusters that intersect orbits and colliding and burning stars are like the ocean swaying, like stars flowing, like the various encounters, rubbings, exchanges and stirrings in the station.

Fongshan galaxy
凤山星光
Giclee print on glass light box
摄影、玻璃微喷
800*800*300 cm
2021

Risiing Sun
旭日
Giclee print on ceramic plate
摄影、陶板微喷
300*11000 cm
2020

深圳溪头地铁站 2020

深圳地铁已载着生活在这里的奋斗者奔向各自的岗位，奔向他们为之奋斗的诗与远方。奋斗者的生活绚烂多姿、汹涌澎湃，深圳地铁却以一抹镇定、有序的“浅蓝”一以贯之的奉献准时、流畅和站点必达。

一如旭日的画面，红蓝分明又融合，清新的蓝色虽不多却无处不在，反衬的那橙红色越发的红火、热烈。画面之外的旭日与海浪的交融与反衬中跃然脑海，的天空。深圳地以冲破天际的气势奔向遥远的天空。深圳地铁就像那抹定盘的蓝，服务、拥抱着每一位来去匆匆的旅客，让他们在晨曦中奔向为之奋斗的绚烂橙红，与年轻而充满活力的深圳开启了下一段瑰丽的旅程。

Xitou Metro Station, Shenzhen 2020

In an image that brings together the rising sun and lapping waves, the daylight seems to want to burst through the horizon and into the distant sky. Set off by traces of pure blue, that promising orange-red seems even brighter. The Shenzhen Metro is like that blue, serving and embracing all those striving and hustling, and giving them peace of mind at the first light of dawn as they hurry toward that blazing orange in the distance.

台湾新竹市台大医院 2020
National Taiwan University Hospital, Hsinchu, Taiwan 2020

Spring
初春
Giclee print on glass
摄影、玻璃微喷
74*100 cm / 55.5*55.5 cm / 75*111 cm
2020

The 24 Solar Terms
二十四节气
8 mins. video
8 分钟录像作品
2020

Summer
大暑
Giclee print on glass
摄影、玻璃微喷
78*78 cm / 56*56 cm / 92.5*92.5 cm
2020

Autumn
秋分
Giclee print on glass
摄影、玻璃微喷
52*93 cm / 56*56 cm / 70*137 cm
2020

台湾新竹市台大医院 2020
National Taiwan University Hospital, Hsinchu, Taiwan 2020

《流转之间》多媒体水墨舞蹈剧场由澳门英姿舞园编导刘楚华 Chloe、水墨多媒体艺术家吴少英、灯光及布景设计林俊熠共同构思。三人早在十多年前，经由《玩风景》的团队相互认识，时常回味当中的吉光片羽，相隔十年的沉澱，命运让我们在这个时间点一起思索关于 " 时、空、念 " 的一切。作品尝试透过对物料、形体、声音的实验，以水墨多媒体舞蹈剧场的形式，一起思索关于“时间与空间、虚无与实相、观察与游离”的种种关系，并共同探索当中的吉光片羽、记忆流转。

Multimedia Ink Dance Theater "Beyond tiME" was jointly conceived by Lao Cho Wa Chloe, director of Ieng Chi Dance Association, ink artist Cindy, and Lighting Designer Calvin Lam. Driven by a seed planted over a decade ago when they first met in the team of Playing Landscape, a performance tour they reminisced about from time to time. Over these years,They have continued their own artistic pursuits in theater, visual arts, and dance, and trodden their own paths of ups and downs like three parallel lines, until they would meet again at some magical intersections and leave subtle traces in one anther’s life trajectories.In 2023, Beyond time brings us together again to contemplate everything about “time, space and thoughts”.

《流转之间》多媒体水墨舞蹈剧场 2023
Playing Landscape Performance 2023

动态光影装置

在中国古代物理学中，光可理解为无形的气。春秋时期医和提到：“天有六气……六气曰阴阳风雨晦明也。”而在传统绘画理论里对光并没有太多的叙述，但对气的描述有谢赫六法的气韵生动。作品以光与影的结构来颠覆水墨的常态。试图把水墨回归到原点，甚至刻意隐藏了墨的成分，让观者在开放式的空间感受由光与影营造出来的水墨境。

Light installation

In the ancient Chinese understanding of physics, light was seen as intangible qi, or vital energy. During the Spring and Autumn Periods, Yi He noted, “Heaven has six vital energies… The six vital energies are yin, yang, wind, rain, darkness, and brightness.” In traditional painting theory, there are few descriptions of light, but Xie He vividly described this energy. Flowing Light uses the structure of light and shadow to subvert the conventions of ink. Cindy attempted to bring ink back to its point of origin, sometimes even painstakingly hiding the ink component and directly using light and shadow to present the essence of traditional Chinese painting. She wants viewers to feel the inky mood created by light and shadow in an open space.

Mindscapes
心·象
glass bottle, turntable, spotlight, projector
玻璃瓶、转盘、射灯、 显影布、 投影机、录像
2018

“玩·欣赏艺术展”，澳门美高梅酒店 2018
“Art is play”exhibition, MGM Hotel, Macau 2018

Light 01
光 01
metal plate、turntable、spotlight
动态光影装置 金屬片、转盘、射灯
2018

Light 02
光 02
glass bottle、turntable、spotlight
动态光影装置 玻璃瓶、转盘、射灯
2018

香港国际机场国泰航空贵宾室 2016
Cathay Pacific lounge, Hong Kong International Airport 2016

Blue 4045, 4105
蓝 4045，4105
Giclee print on paper
摄影、纸本微喷
80*150 cm / 80*150 cm
2016

Ink4207, 4228
墨 4207，4228
Giclee print on paper
摄影、纸本微喷
90*150 cm / 90*150 cm
2016

台湾新北市三重医院 2015
New Taipei City Hospital, San Chong Branch, Taiwan 2015

Realm of Life
生命诗篇
Giclee print on glass
摄影、玻璃微喷
D: 60 cm / D: 60 cm / 50*127 cm
2015

Blue Ocean
宁静海
Giclee print on glass
摄影、玻璃微喷
400*250 cm
2015

Realm of Life
生命之光
8 mins. video
8 分钟录像作品
2015

Dawn
曙暮光
Giclee print on glass
摄影、玻璃微喷
400*250 cm
2015

台湾新北市三重医院 2015
New Taipei City Hospital, San Chong Branch, Taiwan 2015

简历

Curriculum Vitae

吴少英

主要个展：

2022 年“与时偕行 –·吴少英个展”，慢闪艺术館，北京
2018 年“春汐·吴少英个展”，采泥艺术，台北
2017 年“流光·吴少英个展”，山水美术馆，北京
2015 年“似近似远吴少英个展”东方基金会博物馆，里斯本
2015 年“墨延吴少英个展”，方由美术，香港
2014 年　吴少英作品个展，澳门教科文中心展览廳
2013 年“墨立吴少英个展”，方由美术，香港
2007 年“墨影的凝动”，今日美术馆，北京
2007 年“墨的凝动”，西雅图艺术博物馆，西雅图
2005 年“太和”，朱铭美术馆，台湾
2004 年“大音希声”，纽约第一银行画廊，纽约
2004 年“大音希声”，龙环葡韵住宅博物馆，澳门
1996 年“冥游”，臺北市立美术馆，台湾

主要联展：

2026 年 "Let's Stay Together" 当代艺术展，上海
2024 年“墨韵华光 , 从岭南画派到大湾区当代水墨展 – 深圳美术館
2023 年“制作真实”, 影像展 , 謝子龙影像艺术馆 , 湖南
2023 年“Buds　that May”, 数码艺术联展，方由美术，香港
2023 年“数字天堂”沉浸式科技艺术体验展 , 三亚
2022–2020 年“臆象 – 粤港澳当代水墨艺术谱系”，澳门艺术博物馆及广东美术馆 , 中国
2022 年“寻季”, 澳门城市艺穗节 , 澳门
2021 年“万重山 –– 中国水墨年鉴”展 , 安美术館 , 北京
2021 年　区块链数学艺术周 , 北京、深圳
2021 年“异体 – 雕塑及装置项目”, Art Central 艺术博览会 , 香港
2021 年“多棱·互观 – 国际当代艺术邀请展”，澳门艺术博物馆 , 澳门
2020 年“ARTFEM 国际女艺术家澳门双年展”，澳门
2018 年“引伸自然”, 方由美术，香港
2018 年“玩·欣赏艺术展”，澳门美高梅酒店
2018 年“虚异 – 京港澳水墨新媒体展 , ”炎黃艺术馆
2017 年“影窟”，墨斋，北京
2016 年“墨啟未來”兩依藏博物馆 , 香港
2015 年“时空书写 : 抽象艺术在中国”上海当代艺术博物馆
2015 年 – 2016 年“墨变：中国大陆、台湾、香港当代艺术展”, 堪培拉博物馆暨美术馆、本迪市美术馆、悉尼新南威尔士大学艺术馆及布里斯班博物馆，澳大利亚
2015 年“无声诗”中国当代艺术巡迴回展，悉尼中国文化中心，阿德莱德艺术节中心，澳大利亚
2014 年　第三届美术文献展 , 湖北美术馆
2014 年　中国当年青年水墨年鉴展 , 北京
2014 年　澳门美术家作品展，中国国家博物馆，北京
2012 年“幻花”艺术展，红域画廊，瑞士
2012 年　混合媒介艺术展，亚仙画廊，澳大利亚
2011 年“道法自然”中国抽象艺术展，上海当代艺术馆
2011 年　草场地摄影季：阿尔勒在北京，北京
2010 年“乱花”影像展，威尼托影像艺术档案馆，意大利
2010 年“白驹过隙，山动水行”，台北市立美术馆，台湾
2009 年　典雅录像艺术节，希腊
2007 年　第 3 届成都双年展，世纪城新会展中心，成都
2007 年“Videonale”第 11 届当代录像艺术节，波恩 Kunst 美术馆，德国
2006 年“第五届深圳国际水墨画双年展”，关山月美术馆，深圳
2006 年“入境：中国美学”首届文献展，上海当代艺术馆，上海
2005 年　美术高雄 2005 — 影像高雄，高雄市立美术馆，台湾
2005 年“艺术科技与未来的探索”多媒体艺术特邀展，大田市立美术馆，韩国

主要奖项：

2014 年 Covela 酒庄驻村艺术家，葡国
2006 年 录像作品《无界》入选第十届新媒体艺术祭评审委员会推荐作品，日本
2006 年 草山行馆驻馆艺术家，台湾
2005 年 录像作品《轮迴》入选第十届 V–art 国际录影艺术节，意大利
2005 年 录像作品《混吨》入选第二届黑白影音艺术节最佳实验录像，葡萄牙
2004 年 第十八届夏利豪基金会艺术比赛绘画季军，香港

作品主要收藏：

北京今日美术馆
湖北美术館
深圳关山月美术馆
澳门艺术博物馆
国立台湾美术馆
台湾新竹市台大医院
台湾新北市立联合医院三重院区
台湾高雄鳳山火车站
台湾桃园国际机场国泰航空贵宾室
香港国际机场国泰航空贵宾室
香港中国银行
紐約大董
赛勒斯新濠天地酒店
巴黎半岛酒店
北京嘉里中心酒店
上海素凯泰酒店
上海中欧国际工商学院
上海凯宾斯基酒店
上海浦东四季酒店
上海路易威登旗舰店
南京丽思卡尔顿酒店
苏洲洲际酒店
广州晓庐凯悦酒店
深圳溪头地铁站

Cindy Ng Sio Leng

Selected solo exhibitions:

2023 “Go with the Time”Cindy Ng Solo Exhibition”, TanKo Art Museum, Beijing
2018 “Spring tide” Cindy Ng Solo Exhibition”, Chi Ni Gallery, Taipei
2017 “Flowing Light Cindy Ng Solo Exhibition”, Riverside Art Museum, Beijing
2015 “So Far, So Close Cindy Ng Solo Exhibition”, Orient Foundation Museum, Portugal
2015 “Inkality Cindy Ng Solo Exhibition”, Galerie Ora-Ora, Hong Kong
2014 Works by Cindy Ng Sio Ieng, Solo Exhibition, The Exhibition Hall of the UNESCO Centre, Macau
2013 “Ink-formation Cindy Ng Solo Exhibition”, Galerie Ora-Ora, Hong Kong
2007 “Ink in Motion Shadow”, Today Art Museum, Beijing
2007 “Ink in Motion”, Seattle Art Museum, Seattle
2005 “Peace”, Ju Ming Museum, Taiwan
2004 “Sounds of Silence”, Amerasia Bank Gallery, New York
2004 “Sounds of Silence”, The Taipa Houses - Museum, Macau 1996 “Traveling”, Taipei Fine

Selected group exhibitions:

2026 "Let's Stay Together" Contemporary Art Exhibition, Shanghai
2024 "The Glory of Ink - From Lingnan School of Painting to Contemporary Ink Painting Exhibition" - Shenzhen Art Museum, Shenzhen
2023 “Digital Paradise”, Digital Art Exhibition, Sanya
2022-2020 “Wild Imagination-Contemporary Ink Art in Guangdong-HongKong-Macao”, Macao Museum of Art and Guangdong Museum of Art.
2022 “Finding Season”, Macau City Fringe Festival, Macau
2021 NFT Art Week, Beijing, ShenZhen
2021 “The Mountains of the Endness-Chinese Ink Yearbook Exhibition”, An Art Museum, Beijing
2021 “Yi Tai Sculpture & Installtion Projects, Art Central, Hong Kong
2021 “Multi-prismatic Mutial Views: International Invitational Exhibition of Contemporary Art, Macao museum of art.
2020 “Wild Imagination-Contempory Ink Art in Guangdong-HongKong-Macao”Guangdong museum of art.
2020 “ARTFEM2020“ARTFEM Women Artists International Biennial of Macau”
2018 “Amplified” Juri Markkula and Cindy Ng exhibition, Galerie Ora-Ora, Hong Kong
2018 “Art is play”exhibition, MGM Hotel, Macau
2018 “Virtual” Beijing Hong Kong Macau# ink new media, Yan Huang Art Museum, Beijing
2017 “Luminous Shadows” Ink studio, Beijing
2016 “Futuristic Ink” , Liang Yi Museum, Hong Kong 2015 “Calligraphic Time and Space” Abstract Art in China, Power Station of Art, Shanghai
2015 “Emptiness: The Dialogue of Landscape” Contemporary Ink Art Exhibition, Ming Yuan Art Museum, Shanghai
2015-2016 “Ink Remix” Contemporary Art from Mainland China, Taiwan and HK Canberra Museum and Gallery, Bendigo Art Gallery, University of NSW Gallerie, Sydney and the Museum of Brisbane, Australia
2015 “Spirit-Resonance” A New World of Ink Painting Exhibition, Robin Gallery, New York
2015 “Silent Poetry” Chinese Contemporary Art Exhibition, China Cultural Centre, Sydney and Adelaide Festival Centre, Adelaide
2014 Chinese Contemporary Youth Ink Yearbook Exhibition, Beijing
2014 The 3rd Documentary Exhibition of Fine Arts, Hu Bei Museum of Art
2014 Macau Artists Exhibition, National Museum of China, Beijing
2012 “Dream Flowers” Exhibition, Red Zone Gallery, Switzerland
2012 Mixed Media Exhibition, Austin Tung Gallery, Australia
2011 “Tao of Nature” Chinese Abstract Art Exhibition, Museum of Contemporary Art, Shanghai
2011 Cao Chang Di Photo Spring: Arles in Beijing, Beijing
2010 “Time Unfrozen” New Media Art Exhibition, Taipei Fine Art Museum, Taiwan
2010 “Flower of Chaos” Video Art Exhibition, Video Art Verona, Italy
2010 “Making Waves“ Contemporary Art Exhibition, The 6th Chinese Character Festival, Taiwan
2008 GrünDerZeit - Landschaftsarchitektur in und aus Peking, Institute of cultural foreign relations, Germany
2007 Videonale 11, Festival for Contemporary Video Art, Germany
2007 The 3rd Chengdu Biennial, Chengdu
2006 The 5th International Ink Painting Biennial of Shenzhen, Guan Shan Yue Museum of Art, Shenzhen
2006 “Entry Gate: Chinese Aesthetics of Heterogeneity” The 1st envisage, Museum of Contemporary Art, Shanghai
2005 “Unseen History” Art of Kaohsiung, Kaohsiung Museum of Fine Arts, Taiwan
2005 “Macao Image” Daejeon Fast, Daejeon

Awards

2014 Artist in Residence, Covela Wine project, Portugal
2006 The 10th Media Arts Festival Jury Recommended Work, Japan
2006 Artist in Residence, Grass Maintain Chateau, Taiwan
2005 The 10th “V-art” International Video-Art Festival Selected Finalist, Italy
2005 The 2nd Audiovisual festival B&W Selected Work-Experimental Video, Portugal
2004 The 3rd Runner-up in The 18th Art Competition The 2nd Runner-up in painting Philippe Charriol Foundation, HK

Collections:

Today Art Museum, Beijing
Hu Bei Museum of Art
Guan Shan Yue Museum of Art, Shenzhen
Macao Art Museum, Macao
Taiwan Museum of Art, Taiwan
New Taipei City Hospital, San Chong Branch, Taiwan
Fongshan Railway Station, Kaohsiung, Taiwan
Cathay Pacific lounge Tao Yuan International Airport, Taiwan
Cathy Pacific lounge, Hong Kong International Airport, Hong Kong
Bank of China, Hong KongN
Da Dong, Time Square, New York City
Peninsula Hotel, Paris
Kerry Centre Hotel, Beijing
The Sukhothai Hotel, Shanghai
China Europe International Business School, Shanghai
Louis Vuitton, Shanghai
Grand Kempinski Hotel, Shanghai
Four Seasons Hotel Pu Dong, Shanghai
Intercontinental Hotel, Suzhou
Shen Zhen Xitou Metro Station

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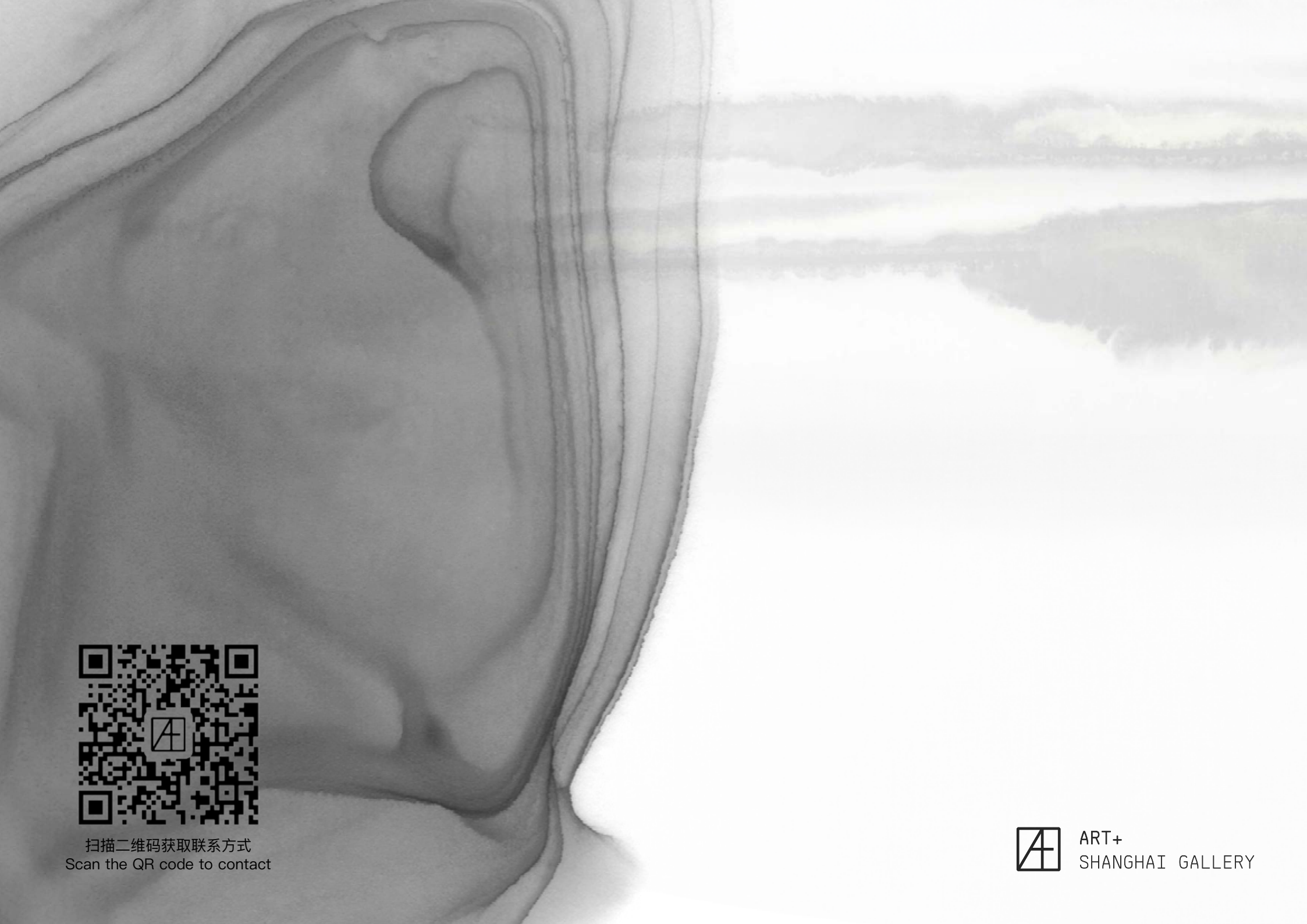

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