

**Christopher Ku**











Ku Christopher Mun Chiu

painting



# Contents

A preface

1

Early works

12

Critical Existentialism series

28

Stencil series

40

Oriental series

50

Dot series

70

Lines series

86

A Chronology

100

# P r e f a c e

## A precursor at the junction between the East and the West

Born in Hong Kong in 1957, Christopher Ku learned painting when he was receiving his secondary education in Taiwan. At the age of 19 he went to the United Kingdom to further his studies. In order to devote himself to art he enrolled in the Gray's School of Art in Scotland. He was awarded a Master's degree by the Royal College of Art in London in 1990.

A Chinese artist trained in European academic institutions, Ku demonstrates in his paintings the capability of art to transcend national frontiers. He devotes his work to create a space for dialogue which is not confined to the tradition of Chinese ink wash painting while at the same time distinguishing from Western art. Although Eastern and Western cultures seem to be two completely different systems and modes of thinking, Ku strives to explore their common areas and to demonstrate the universal values of art.

Broadly speaking, ' Eastern culture ' is a general term for the regional cultures of countries in the East ( China, India, Arabian countries, etc. ). Different from the Western cultural

system whose formation is influenced by ancient Greek philosophy, Eastern culture, though sharing similar characteristics, is not a unified system. Eastern culture is undeniably both broad and profound. It embraces, for examples, from philosophical metaphysics and cosmology, Taoism of Lao Zi and Zhuang Zi of China's Spring and Autumn Period, to Islamic Sufism, and the ancient Indian Buddhism. In the past, Eastern thought was like a deep spring influencing the world in different ways. In the history of Western civilization, the development of European and American art always follows an 'intrinsic logic' based on formalism. This form of artistic creation, however, was almost exhausted in the nineteenth century. Its development would only lead to ceaseless reproduction according to old models and without any breakthrough.

In this regard the Eastern spirit opens a new path for artists. Examples are abundant in the history of European and American art. Chinese paper-cutting influenced the late works of Picasso and Matisse. Japanese ambience inspired Monet's impressionist series of lotus and Van Gogh's paintings. Even Gauguin and Mondrian were influenced by Eastern thought. Artists such as Arshile Gorky, the precursor of Abstract Expressionism from Armenia, Jackson Pollock, Mark Rothko and Franz Kline all found inspiration in Eastern philosophy. The emphatic 'brushwork' and 'immediacy' of Cy Twombly's works is reminiscent of

Chinese calligraphy. Traces of the East are obvious in the works of the German ‘ Neo-Expressionist ’ artists Baselitz and Kiefer. It is clear that Eastern culture has been a constant influence to the development of modern and contemporary art in America and Europe.

After reflecting profoundly on their own culture, the above-mentioned Western artists ingeniously absorbed the essence of Eastern philosophy to convert themselves into revolutionaries of Western art. In the case of China, one may wonder if there is such an example that Western art vitalizes the Eastern spirit. Among Hong Kong artists, who are exposed to international cultures, is there any pioneer that stands on the globalized, common ground to promote the Eastern spirit?

Convention has it that art is viewed in an Eastern-Western dichotomy. It is a methodological fault. Eastern culture cannot be truly understood by putting what happens in the East into a rigid Western theoretical framework. By stating ‘ orientalism ’, Edward W.Saïd argues that the hegemony of European and American cultures simplify and read Eastern art as something exotic. He also points out that seeing Eastern culture with the Western perspective is one of the major causes leading to the misreading.

Today, in order to discover the possibilities of ‘ Eastern culture ’, re-examining ‘ Chinese art ’ has become crucial. We have to be conscious of the clear line between history and future. As human beings are at the turning point of global changes, all knowledge, cultural consensus and frameworks that are passed down through history should be re-conceptualized and reconstructed. In pursuance of the continual development of Chinese culture, Chinese art must be understood within a forward-looking academic framework and the possibility of crossing national boundaries must be enabled. It has therefore become a trend to attempt to understand Chinese artistic culture from the outside by reflecting on the mode of Western culture. The foremost question to renew the artistic culture with the Chinese spirit is : in what attitude should artists understand and digest the essence of Chinese traditions?

As a Hong Kong artist, Christopher Ku has long reflected on the development of Chinese art. In an interview by the BBC Radio in 1996, he proposed ‘ the Experimental Principle Theory ’ stressing that ‘ Chinese culture ’ is not inexhaustible and thus it is necessary to carry out the kind of experiments that grasps the cultural fundamentals. This is not only important for the revitalization and rejuvenation of Chinese culture, but is also where the essence of artistic creation lies.

Only the art work itself can testify the validity of a theory. Ku's works demonstrate that he has abided by his belief by experimenting with media and materials while rigorously implementing the brushwork. Striving for breakthroughs in the creation on paper or canvas has always been his aspiration. His technique is thus eclectic and unrestrained. His use of media and materials ranges widely from pencil, acrylic, ink, bleach, to oil paint, etc. With each one of them he displays eloquently the elements of brush and ink in Eastern art. For his large-sized oil paintings he employs the techniques of Chinese folk art including stamping and paper cutting. Although his work does not evolve from Chinese art and he is not directly influenced by Chinese philosophy, the spirituality that his paintings demonstrate parallels the purity and eternity emphasized in Chinese painting.

A principal representation of Chinese painting and calligraphy, ink wash painting has a history of over a thousand years. As a pillar of traditional art form in China, it has long been regarded as the symbol of the Chinese nation and its cultural heritage. Because of its historical and cultural significances, the art of ink wash painting is very different from European and American art, and therefore has been conventionally treated as a separate realm regarding its development and interpretation. With the changes of times, this ancient art form faces unprecedented challenges in the contemporary discourse. Beauty is a result, not a

prerequisite. The history of Chinese art shows that schools, movements and regionalism dominate its development. The so-called ‘ bloodline inheritance ’ and rigid system of master and disciples have not only limited the potential of Eastern art from elevating into a higher level, but have also converted it into a superstitious cult. Without doubt an art that rigidly abides by norms means, distorted and false understanding, or even ignorance of art. The spiritual and cultural significance of art is also misrepresented. As a result, a culture of no inspirational significance has become the mainstream, in which vital, flexible and creative factors are suffocated. It is obviously a great danger. ‘ Traditional Chinese Painting ’ in a narrow sense implies that steadfast conviction supersedes knowledge that is, on the contrary, subject to changes. A rigid, closed system together with traditions becomes another kind of ignorance.

The development of Chinese art adhered to the medium of ‘ ink wash ’ is but a rigid, conservative, narrow and impoverished understanding of the gigantic spiritual richness of Eastern thought. If Chinese art could not be liberated from the dominance of materials and media, the closed mindset which is only at the service of authority would paralyze the progress of art and ultimately disable the Chinese cultural system to offer new philosophy, music and literature. ‘ The art of ink wash ’ has become a prisoner of the media whose

authority is unchallengeable. This kind of knowledge is isolated with reality and global changes. If 'ink wash painting' becomes a symbol for the 'Chinese-ness', and with it the oriental charm is packaged and built, then what is the value of this kind of art? More precisely, what would be left in the 'Chinese-ness' and the 'oriental-ness', if paper, brushes, inks, ink slabs, mountains, flowers and birds are removed?

Part of Chinese culture, the art of ink wash aspires to a freehand manner. What is important is the transmission of spirit, essence and prospect. Conceptions are not less important than images. This is the essential artistic value of ink wash painting. In this sense, Ku's works share the characteristics of Chinese landscape painting in projecting a perspective which is lofty, remote and profound. What makes them different, however, is Ku's attitude towards contemporary artistic creation. In order to foster novelty instead of repetitiveness, he insists on the necessity to rid it of the baggage of traditional culture and the blind adherence to materials, as well as to liberate it from the constraint of theories and techniques. Instead of being conditioned by inks, *xuan* paper, brushes, and cultural symbols such as flowers, birds, water and mountains, an artist should follow his/her own aesthetic judgment. Accordingly Ku breaks through the constraints of materials for ink wash to pioneer new techniques of glazing and scumbling by means of oil paints. The result is the evocation on the painting

surface of a kind of subtleness which is as weightless as clouds, as faint as fog. Light alternates with opaqueness. Transparent layers overlap each other. In addition, Ku's paintings suggest an even wider and deeper spatial distance and ambience than traditional Chinese paintings. The limitation of the two-dimensional space and time collapses on his canvas, where dots, lines and color patches overlap each other repetitively. His paintings thus open another space which is delicate, complex and multi-dimensional. Regarding brushwork, Ku demonstrates his techniques of ink wash painting. Although he hasn't been directly influenced by Buddhist philosophy, his paintings project the visual effects reminiscent of the randomness of Zen and evoke the sense of natural perfection in the art of ink wash. Ku's search for a new path for the art of ink wash and his contribution to the new cultural horizon has made him the first and foremost painter that perfectly integrates the techniques, media and materials of both the East and West on canvas. This breakthrough has surpassed the ink wash painting that is subject to figurative objects, tools and materials. Embedded in Ku's work is a unique, distinctive spiritual world. This is unprecedented in art history.

Ku is a precursor at the cultural junction between the East and the West. His artistic style and cultural judgment certainly owe to his 23-year stay in the United Kingdom. On his

experience as an academic he once commented, “ Since my graduation in 1990, my career in the art world as well as my personal life have undergone many changes and complications. During my stay in the UK, I had close contact and academic discussions with J. K. Rowling, nowadays famous Y.B.A. artists including Chapman Brothers, Chris Ofili, Anish Kapoor, and Tracy Emin, as well as some Chinese artists and curators living in Europe such as Leng Lin and Hou Hanru. It is indeed difficult to describe my direct and indirect linkage with art and culture in this period. To sum up my experience as an overseas Chinese, I would say that the differences between Chinese and Western culture have led to many inexplicable inequalities and discrepancies. As a Chinese artist under foreign cultural institutions, whether I have become a member or a sacrifice in this system, to be marginalized is inevitable. In fact, history has told us to that it is always the case. ”

In view of China’s social changes and the fate of the nation, discussions and thinking about Eastern and Western cultures have been ongoing since the 1930s. It is Chinese people’s exploration of the development of their own culture. As far back as the May Fourth Movement in 1919, it has been regarded as crucial to recognize the new historical stage brought forth by globalization and to deal with the relations between the Eastern and Western cultures. Comparative studies of the two cultures ever since their encounter have long been

the concern of Chinese intellectuals. The debate carries on and is up to now not yet concluded. This perseverance shows their senses of obligation and historical responsibility. At the time when China was undergoing transformation, radical social conflicts of all kinds have led the country to plunge into great crises. Ku, affected by the history of modern China, resists at all times to be subdued by the Western knowledge system while he distances himself from his own culture. Taking consideration of the historical background, it is evident that the vitality and insight of the artist's thinking fundamentally stems from his concern for the fate of the Chinese nation, as well as that of the humanity and the universe. This may explain the presence of Eastern essence in his paintings.

What is art? This is the foremost and indeed an universal question. A culture without being subject to analysis and critical study of its origin and problems is nevertheless a closed system. On a critique of the deficiency of his own Arabic Islamic culture, the Syrian poet Adunis asked, ' When will this culture, to which I belong, be no longer a dwelling for us to settle contentedly but rather a pinnacle from where we can see without obstacles, discover and explore the whole world? '. Ku's works show the artist's awareness of and reflection on the contemporary multi-cultural environment. As a Chinese educated in European fine art, he has set himself as an example of integrating the two cultures. Ku demonstrates Eastern

philosophical essence by using media other than ink. This does not only form a controversial contrast with the ‘ art of ink wash ’, but also opens up serious discussions on the art of ink wash and Eastern art all around the world.

Unlike artworks derived from the tradition of ink wash, Ku’s paintings rupture the stiff dichotomy between the East and the West. Besides, his works demonstrate an innovative aspect of representing ‘ ink wash ’. More than just media and materials, for the artist it is also an attitude, philosophy, world view and mode of thinking. This guiding and universal aspect offers an inspirational starting point for the thinking of contemporary art. For artists who strive after the oriental essence and attempt to link up the art of ink wash and international art movements, it is necessary to understand the ‘ Chinese-ness ’ and ‘ oriental-ness ’ within a broader academic conception of universal aesthetic value. Only in this way Eastern art can be revitalized and rejuvenated, and the Eastern spirit can be interpreted in a completely new manner.





# Early works





Early works 01 213.36 x 257.00cm oil on canvas 1987





Early works 02 213.36 x 243.84cm oil on canvas 1987





Early works 03 195.58 x 274.32cm oil on canvas 1988





Early works 04 213.36 x 274.32cm oil on canvas 1988





Early works 05 213.36 x 274.32cm oil on canvas 1993 Private Collection





Early works 06 213.36 x 274.32cm oil on canvas 1993 Private Collection





Early works 07 213.36 x 257cm oil on canvas 2002



# Critical Existentialism series





Critical Existentialism 01 304.80 x 426.72cm oil on canvas 2012





Critical Existentialism 02 304.80 x 426.72cm oil on canvas 2012





Critical Existentialism 03 243.84 x 304.80cm oil on canvas 2014





Critical Existentialism 04 243.84 x 304.80cm oil on canvas 2015





Critical Existentialism 05 243.84 x 304.80cm oil on canvas 2016



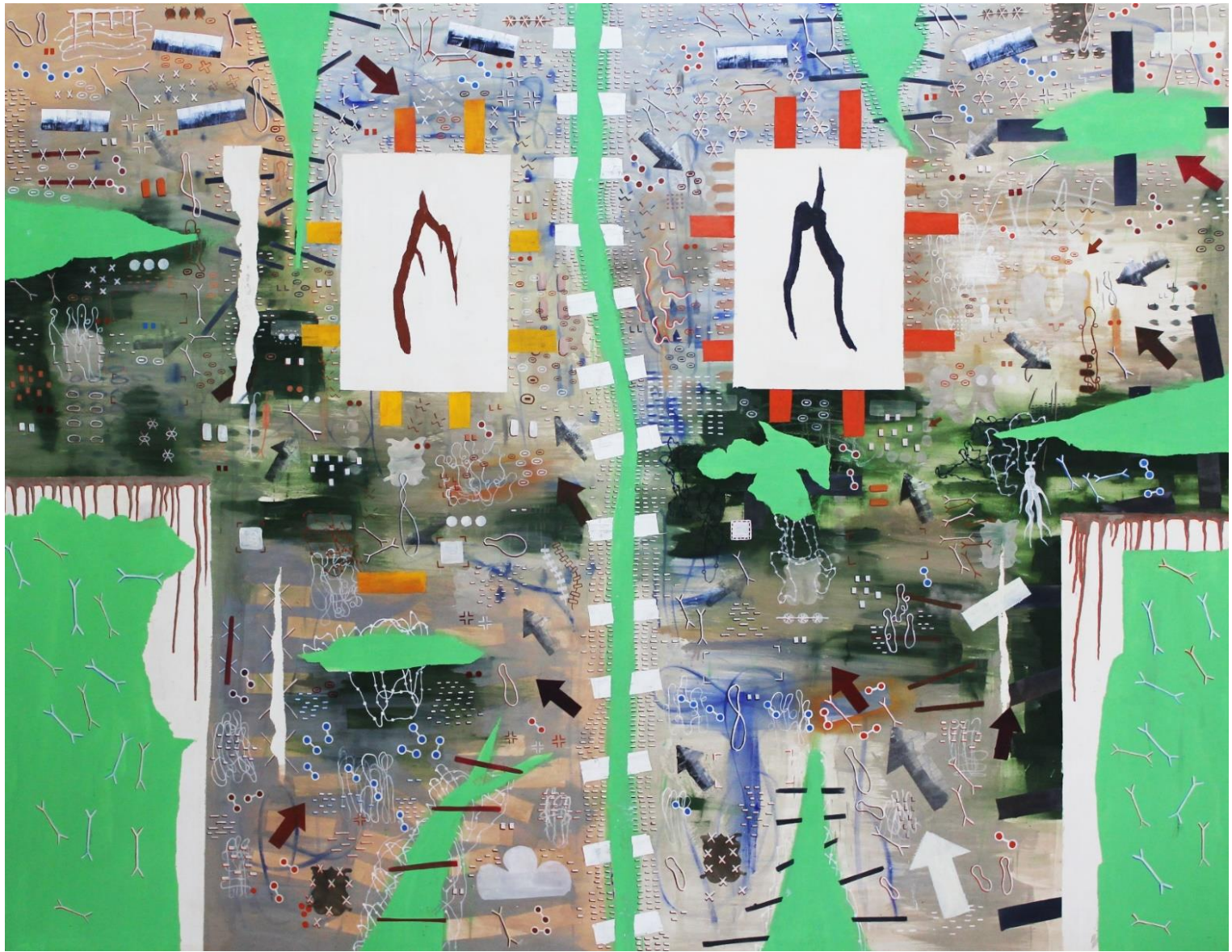
# Stencil series





Stencil 01 213.36 x 274.32cm oil on canvas 2008





Stencil 02 213.36 x 274.32cm oil on canvas 2011 Private Collection





Stencil 03 243.84 x 304.80cm oil on canvas 2013





Stencil 04 243.84 x 304.80cm oil on canvas 2015



# Oriental series





Oriental 01 152.40 x 152.40cm oil on canvas 2006





Oriental 02 152.40 x 152.40cm oil on canvas 2008





Oriental 03 213.36 x 274.32cm oil on canvas 2008





Oriental 04 243.84 x 304.80cm oil on canvas 2014





Oriental 05 243.84 x 304.80cm oil on canvas 2014





Oriental 06 243.84 x 304.80cm oil on canvas 2014





Oriental 07 243.84 x 304.80cm oil on canvas 2014





Oriental 08 243.84 x 304.80cm oil on canvas 2014



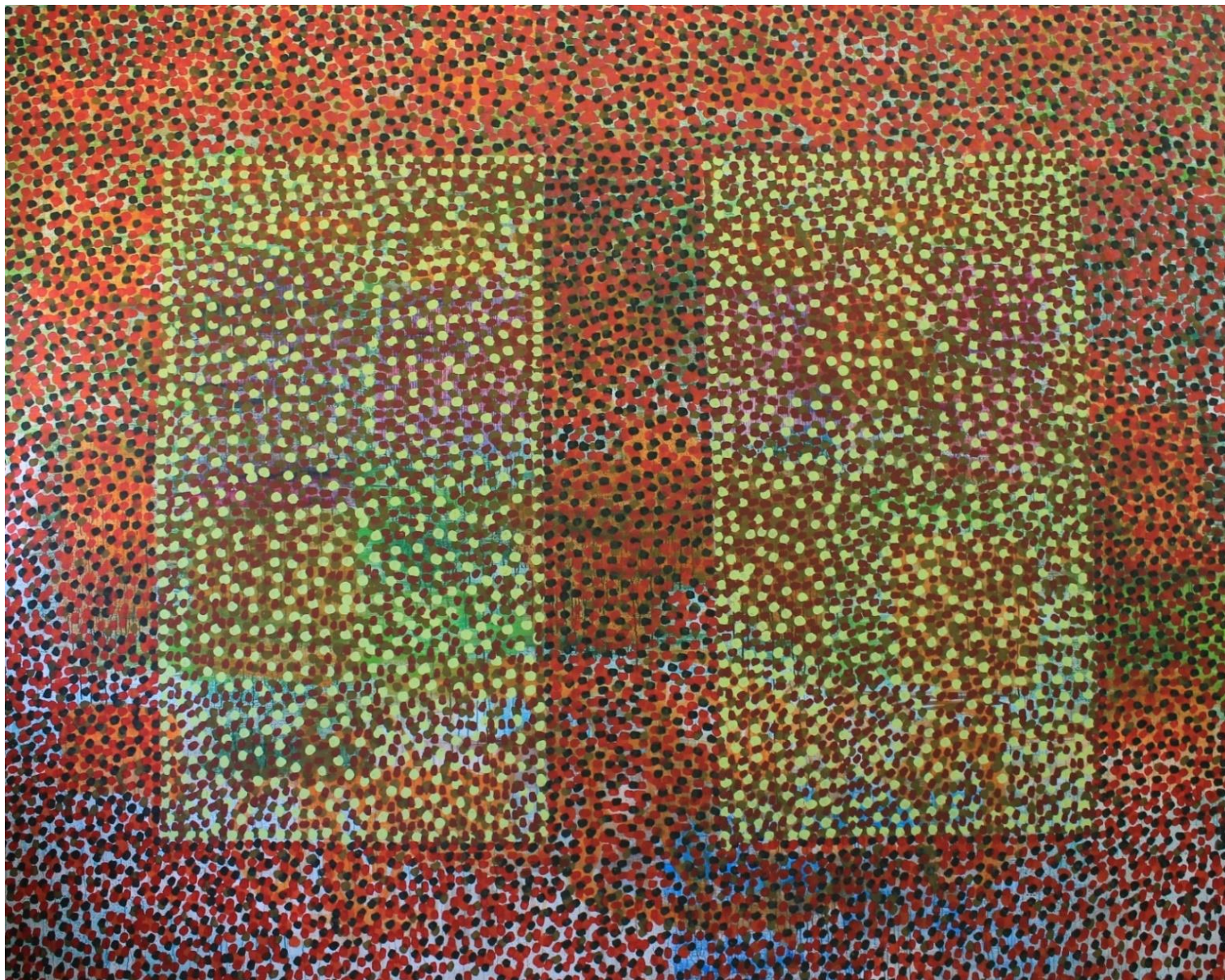


Oriental 09 243.84 x 304.80cm oil on canvas 2014



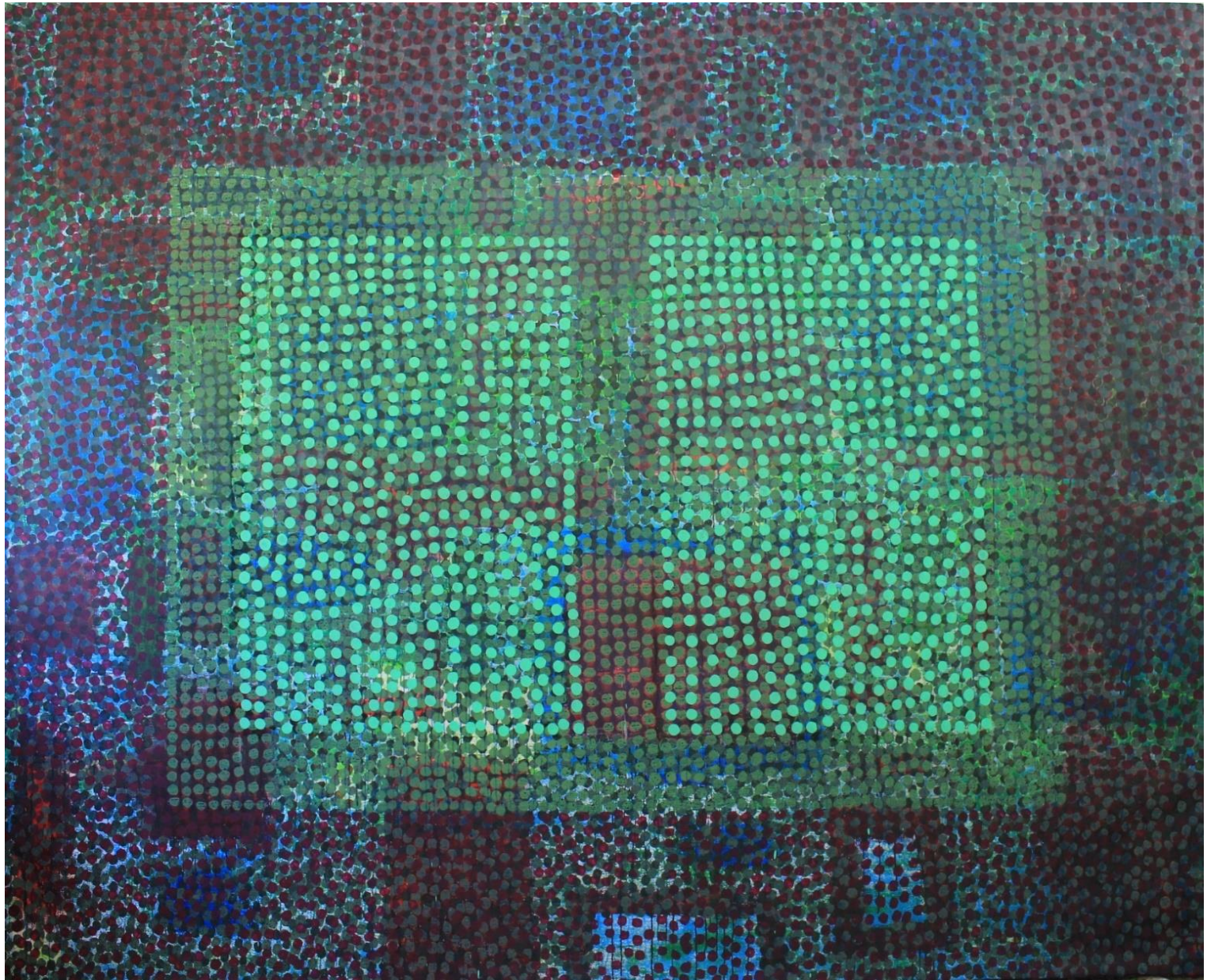
Dot series





Dot 01 243.84 x 304.80cm oil on canvas 2016





Dot 02 243.84 x 304.80cm oil on canvas 2016





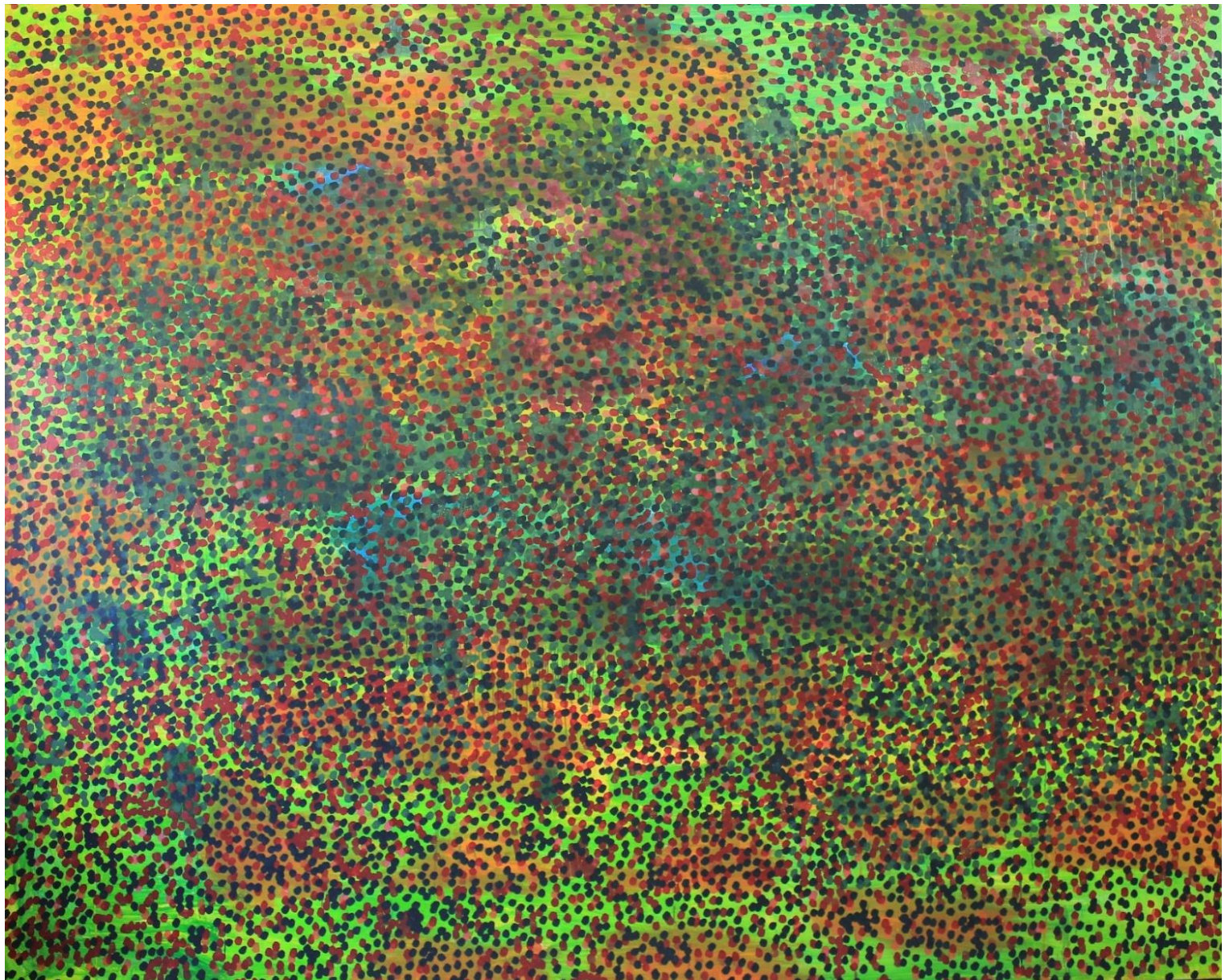
Dot 03 243.84 x 304.80cm oil on canvas 2016





Dot 04 243.84 x 304.80cm oil on canvas 2016





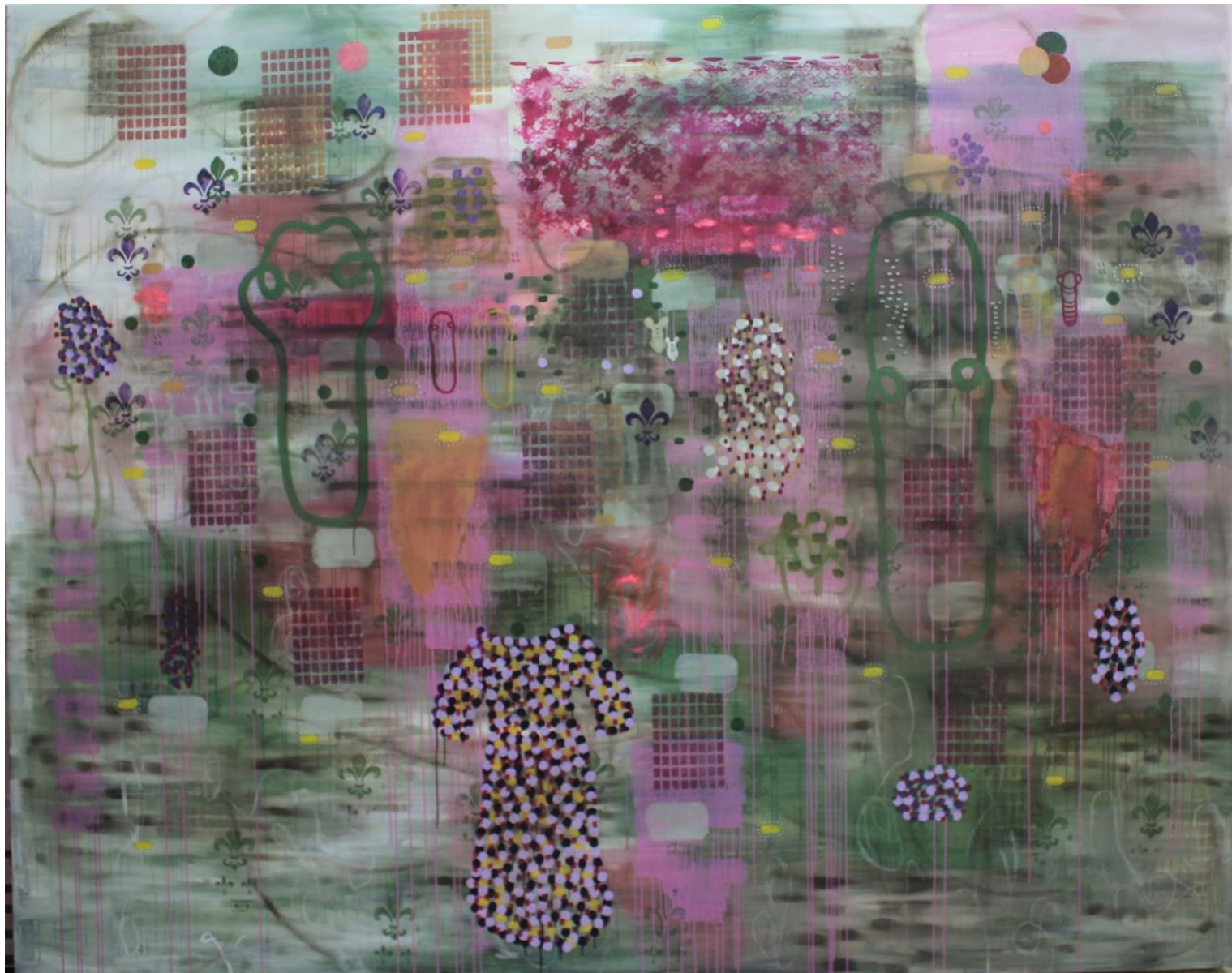
Dot 05 243.84 x 304.80cm oil on canvas 2016





Dot 06 243.84 x 304.80cm oil on canvas 2017





Dot 07 243.84 x 304.80cm oil on canvas 2018



Lines series





Lines 01 243.84 x 304.80cm oil on canvas 2014





Lines 02 243.84 x 304.80cm oil on canvas 2015





Lines 03 243.84 x 304.80cm oil on canvas 2015





Lines 04 243.84 x 304.80cm oil on canvas 2016





Lines 05 243.84 x 304.80cm oil on canvas 2016





Lines 06 243.84 x 304.80cm oil on canvas 2017



# A Chronology

# *A Chronology*

## ***Biography***

- 1990 *Royal College of Art · MA in Painting · London · United Kingdom*
- 1988 *Gray's School of Art · BA (Hons) 1st Class in Painting · Aberdeen · United Kingdom*
- 1981 *College of Commerce · Diploma in Art and Design · Aberdeen · United Kingdom*

## ***Awards***

- 1991 *Aberdeen Annual Exhibition – Highly Commented · United Kingdom*
- 1990 *Royal College of Art – John Milton Scholarship Award · United Kingdom*
- 1988 *Aberdeen Annual Exhibition – Shell Expo Award · United Kingdom*
- 1987 *Scottish Development Agency Mural Competition - Runner Up Prize · United Kingdom*
- 1987 *Royal Scottish Academic Annual Exhibition - Latimer Award · United Kingdom*
- 1987 *Royal Scottish Academic Student Exhibition - First Prize and Maclaine Watters Gold Medal · United Kingdom*

## ***Established***

- 2011 *KU ART Museum · Kaohsiung · Taiwan*

## ***Exhibitions***

### ***Solo Exhibitions***

- 2017            *Shin Kong Mitsukoshi Kaohsiung Zuoying Store · Kaohsiung · Taiwan*
- 2016            *“ Art Kaohsiung 2016 “ · The Pier-2 Art Center · Taiwan*
- 2016            *Formosa 101 Art Fair · Taiwan*
- 2014            *“2 1/2 Anniversary ” · KU ART Museum · Kaohsiung · Taiwan*
- 2012            *“Early Sketches of Christopher KU” · Nexto Contemporary Art · Hong Kong*
- 2011            *“Between thoughts and existence” · Blue Lotus Gallery · Hong Kong*
- 2011            *“ Desire, Extraction” Christopher Ku · KU ART Museum · Kaohsiung · Taiwan*
- 2008            *“Christopher Ku Solo Show” · Blue Lotus Gallery · Hong Kong*
- 2004            *“Paintings by Christopher Ku” · Hanart TZ Gallery · Hong Kong*
- 2004            *First Institute of Art and Design Gallery · Hong Kong*
- 2004            *“Unfinished Project” · State-of-the-Arts Gallery · Hong Kong*
- 2003            *“ Beyond Boundaries” · Cattle Depot Artist Village · Hong Kong*
- 2001            *“Time and Being” · Fringe Club · Nokia Gallery · Hong Kong*
- 2000            *Chouinard Fine Art · Hong Kong*
- 1998            *The Quaker Gallery · London · United Kingdom*
- 1997            *Noah’s Art Gallery · Lebanon*
- 1994            *Henrietta House · London · United Kingdom*
- 1994            *Colonnade Walk Shopping Center · London · United Kingdom*

- 1993 *Lochgelly Art Centre · Scotland · United Kingdom*
- 1992 *Wine From Paris Ltd · Edinburgh · United Kingdom*
- 1992 *Citizens Gallery · Edinburgh · United Kingdom*
- 1989 *Aberdeen Royal Infirmary · Scotland · United Kingdom*

### ***Group Exhibitions***

- 2018 *“Illuminati Fine Art “ Joint Exhibition· i Fine Art Gallery· Hong Kong*
- 2017 *“Links of Thought” Joint Exhibition· Cheer Bell Gallery· Hong Kong*
- 2015 *“Critical Existentialism”· Hong Kong Visual Arts Centre · Hong Kong*
- 2014 *“Painted Passion” · Hong Kong Visual Arts Centre · Hong Kong*
- 2013 *The 1st Art Macao 2013 · Macau*
- 2012 *“Form, Colour, Line : Contemporary HK Painting” · Hong Kong Baptist University  
Hong Kong*
- 2009 *“Summer Delights - Group exhibition by gallery artists” · Blue Lotus Gallery · Hong Kong*
- 2009 *“Primo Strokes” · Ground Sixteen · Hong Kong*
- 2009 *“Shore – International Literary and Visual Art Exhibition”· Central Plaza · Hong Kong*
- 2009 *“Figurative and Abstract” · Hong Kong Central Library · Hong Kong*
- 2004 *“20years of Hanart TZ Gallery” · Hong Kong Arts Centre · Hong Kong*
- 2003 *“Inseparable” · The Gallery of Hong Kong Art School · Hong Kong*

- 2003            *“Embracing The New Century · The third Chinese oil painting Exhibition” · China National Museum of Fine Art · China*
- 2002            *“A Love of Art” · University Museum and Art Gallery · the University of Hong Kong , School of Professional and Continuing Education (SPACE)*
- 2002            *“Space Art Ex” · Hong Kong Cultural Center · Hong Kong*
- 2002            *“Dancing in the Millennium” · Shatin Town Hall · Hong Kong*
- 2002            *“The Art School Lecturers Exhibition” · Pao Gallery · Hong Kong Art Center · Hong Kong*
- 2002            *“University of Hong Kong Lecturers Exhibition” · University Museum of Hong Kong Hong Kong*
- 1994-95        *“Journeys West” · British Art Council’s Touring Exhibition · United Kingdom*
- 1993            *“Auther Anderson Award” · London · United Kingdom*
- 1993            *“Studio Work” · Aberdeen City Art Gallery · Aberdeen · United Kingdom*
- 1990            *“Behind the Metal Shutter” · Citizens Studio · Edinburgh · United Kingdom*
- 1990            *“Museum 2000” · Germany*
- 1990            *“Into the Nineties” · The Mall Gallery · London · United Kingdom*
- 1990            *“The Decade Ahead” · The Scottish Gallery · Edinburgh · United Kingdom*

## ***Selected Exhibitions***

- 2012            *“Asia Top Gallery Hotel Art Fair Hong Kong 2012” · Blue Lotus Gallery  
· Hong Kong*
- 2011            *“Fotanian Open Studios 2011” · Hong Kong*
- 2010            *“Fotanian Open Studios 2010” · Hong Kong*
- 2009            *“Fotanian Open Studios 2009” · Hong Kong*
- 2009            *”The Preview of New West kowloon Exhibition Venue “ · C & G Artpartment · 2007-2008  
· Hong Kong*
- 2008            *“Fotanian Open Studios 2008” · Hong Kong*
- 2008            *“Fine Art Contemplation” · Artist Commune · Cattle Depot Artist Village · Hong Kong*
- 2007            *“Fotanian Open Studios 2007” · Hong Kong*
- 2006            *“Fotanian Open Studios 2006” · Hong Kong*
- 2005            *“Fotanian Open Studios 2005” · Hong Kong*
- 2005            *“Your Price - Interact Art Market” · Cattle Depot Artist Village · Hong Kong*
- 2004            *“Fotanian Open Studios 2004” · Hong Kong*
- 2004            *“Art is Life, Life is Art” · Para/Site Art Space · Hong Kong*
- 2001            *”Hong Kong Art Biennial 2001” · Hong Kong Museum of Art · Hong Kong*
- 1996            *“Absolut Secret” · Royal College of Art · London · United Kingdom*
- 1995            *“Delfina Studio Open” · Delfina Studio Trust · London · United Kingdom*
- 1994            *“The Whitechapel Open” · Whitechapel Gallery · London · United Kingdom*

1992            *“Scottish Society of Art” · RSA · Edinburgh · United Kingdom*

1991            *“Open Shutter” · Citizen Studio · Edinburgh · United Kingdom*

1991            *“Aberdeen Annual” · Aberdeen City Gallery · Aberdeen · United Kingdom*

1991            *“Paper Work 91” · Seagate Gallery · Dundee · United Kingdom*

1990            *“Contemporary View 1990” · Henry Moore Gallery · RCA · London · United Kingdom*

1990            *“Paper Work 90” · Seagate Gallery · Dundee · United Kingdom*

1990            *“MA Degree Show” · Royal College of Art · London · United Kingdom*

1990            *The Galerie Zur Alten Deutschen Schule · Switzerland*

1990            *“The International Contemporary Art Fair” · Olympia · London · United Kingdom*

1989            *“In The City” · The Young Unknown Gallery · London · United Kingdom*

1989            *“2nd Annual Competition” · The Square Gallery · London · United Kingdom*

1989            *“Art Direction” · The Art Directors’ Company Ltd · London · United Kingdom*

1989            *The Galerie Zur Alten Deutschen Schule · Switzerland*

1988            *“BA Degree Show” · Gray’s School of Art · Aberdeen · United Kingdom*

1988            *“Royal Scottish Academic Annual” · RSA · Edinburgh · United Kingdom*

1988            *“Aberdeen Annual Exhibition” · Aberdeen City Gallery · Aberdeen · United Kingdom*

1988            *“Royal Scottish Academic Student Annual” · RSA · Edinburgh · United Kingdom*

1988            *“Sketch Club Exhibition” · Aberdeen City Gallery · Aberdeen · United Kingdom*

1988            *“The New Generation” · Compass Gallery · Glasgow · United Kingdom*

- 1987 *“Royal Scottish Academic Annual” · RSA · Edinburgh · United Kingdom*
- 1987 *“Aberdeen Annual” · Aberdeen City Gallery · Aberdeen · United Kingdom*
- 1987 *“Royal Scottish Academic Student Annual” · RSA · Edinburgh · United Kingdom*
- 1987 *“Sketch Club Exhibition” · Aberdeen Art Gallery · Aberdeen · United Kingdom*
- 1987 *“Art & Literature” · Fruitmarket Gallery · Edinburgh · United Kingdom*
- 1987 *“Royal Glasgow Institute Annual” · Glasgow · United Kingdom*
- 1986 *Rank Xerox National Selected Touring Exhibition · United Kingdom*

## **Collections**

### **Public Collections**

- *Marlow Art Collection · United Kingdom*
- *Aberdeen Royal Infirmary · United Kingdom*
- *Gray's School of Art · United Kingdom*
- *Royal College of Art · United Kingdom*
- *PI Group · United Kingdom*
- *Museum 2000 Germany*
- *National Electronic, Hong Kong*
- *Rotary Club of Maten, Lebanon*
- *The New Cultural Revolution Restaurant · United Kingdom*  
(*Work in Permanent Display in King's Road, Chelsea and Camden Town Branch.*)

### **Private Collections**

*France; Germany; Hong Kong; Lebanon; London; Scotland; Taiwan; USA.*

### **School Collections**

- *“The Yellow Curtain” by Christopher Ku · 1988  
Art & Heritage Collections, Robert Gordon University · United Kingdom*
- *“Tiketie” by Christopher Ku · 1988 Art & Heritage Collections, Robert Gordon University · United Kingdom*
- *“Suzy's Choice” by Christopher Ku 1990 · Royal College of Art · United Kingdom*
- *“Painting of a Landscape” · 1990 · Royal College of Art · United Kingdom*

## ***Auction***

- 2013            *“Artemperor Auction 2013” · Artemperor Auction · Taipei · Taiwan*  
*Ku Christopher · Vanity fair (one) · 2009 · oil on canvas · 120x182 cm*
- 2003            *“Christopher – Pictorial Arpeggio 1995” · Sotheby’s Jun26, 2003 · London · United Kingdom*

## ***Newspaper Reviews***

- 2015            *Hong Kong Economic Times · Hong Kong*
- 2014            *News e2 · Kaohsiung · Taiwan*
- 2014            *China Times · Taiwan*
- 2014            *Taiwan Times · Kaohsiung · Taiwan*
- 2014            *Hong Kong Economic Journal Company Limited · Hong Kong*
- 2009            *Space Invaders “Artist’s Studios in Hong Kong “*  
*South China Morning Post, Hong Kong S.A.R., 15 April 2008, Life, p. 1.*
- 2004            *Dummies’ Guide to Collecting*  
*Sunday Morning Post, Hong Kong S.A.R., 8 Feb 2004, The Review, p. 6.*
- 2003            *“The Big Picture”*  
*Sunday Morning Post, Hong Kong S.A.R., 7 Sept 2003, The Review, p. 6.*
- 2001            *I Mall–Hong Kong Magazine · South ChinaPost · Hong Kong Economic Journal ·*  
*Ta Kung Pao · The Fringe Club Magazine · Hong Kong*
- 1998            *AI–Amwar · AI–Hawadeth · Sing Tao Weekly · Hay ashen · AI –Fares ·*  
*AI–Koudes · London · United Kingdom*

- 1997 *Monday Morning · The Magazine · Version · The Daily Star · La Revue · Du Liban · L'orient–  
Le Jour · Ararad · L'agenda Culturel · Ardzive Weekly · Aztag · Nor Gyank Magazine · Lebanon*
- 1994 *London Weekly · Times Series · United Kingdom*
- 1993 *The Scotsman · Herald & Post · United Kingdom*
- 1992 *The Scotsman · Scotland on Sunday · United Kingdom*
- 1991 *Glasgow Herald · Scotland on Sunday · United Kingdom*
- 1990 *Sunday Times · Observer Scotland · The Scotsman · What's on · Scotland United Kingdom*
- 1989 *Evening Express · Press and Journal · Glasgow Herald · United Kingdom*
- 1988 *Northern News · United Kingdom*
- 1987 *RGIT Round Up · Press and Journal · The Scotsman · United Kingdom*

### ***Publications***

- 2013 *Form Colour Line: Contemporary Hong Kong Painting · Asia One, 2013 · Hong Kong*
- 2012 *“Early Sketches of Christopher KU” Ebook · Nexto Contemporary Art , 2012 · Hong Kong*
- 2011 *“Catalogue” - The Extended Gallery for Exhibiting Experiments · Experimenting Exhibitions ·  
wrongplace · 2011 · HongKong*
- 2004 *Catalogue published in 2004, on the solo exhibition “ Christopher Ku” at Hanart TZ Gallery  
Hong Kong*

## ***Symposium***

- 2015            *“Critical Existentialism Forum” · Hong Kong Visual Arts Centre · Hong Kong*
- 2009            *“The Preview of New West kowloon Exhibition Venue ” · C & G Artpartment 2007-2008 · Hong Kong*
- 2008            *“Fotanian Open Studios 2004” · Hong Kong*
- 2008            *“Fine Art Contemplation” · Artist Commune · Cattle Depot Artist Village · Hong Kong*
- 2007            *3/4 Suggestions for A Better Living · Para/Site Art Space · Hong Kong*
- 2005            *“Your Price - Interact Art Market” · Cattle Depot Artist Village · Hong Kong*

## ***Radio Interviews***

- 2003            *Metro · 10mins · Hong Kong*
- 2001            *Radio 3 · 15mins · Hong Kong*
- 2001            *Radio 4 · 15mins · Hong Kong*
- 1998            *BBC World Service · 25mins · London · United Kingdom*
- 1998            *Spectrum · 60mins · London · United Kingdom*
- 1997            *Voice of Lebanon · 60mins · Lebanon · United Kingdom*
- 1997            *Radio Van · 60mins · Lebanon · United Kingdom*
- 1994            *BBC Radio · 15mins · London · United Kingdom*
- 1987            *Northsound Radio · 20mins · Scotland · United Kingdom*

### ***TV Interviews and Broadcasts***

2014            *CTiTV Inc. · Taiwan*

2003            *Cable TV · 5mins · Hong Kong*

2001            *I Cable TV · 5mins · Hong Kong*

1998            *Chinese Channel · 45mins · London · United Kingdom*

1998            *MBC · 15mins · London · United Kingdom*

1997            *MTV · 30mins · Lebanon*

1997            *ATV · 60mins · Lebanon*

1997            *LBCI · 30mins · Lebanon*

1997            *TL · 10mins · Lebanon*



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