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FLOWERS X KOKI ARTS

MOVANA CHEN

KEN CURRIE

AIDA TOMESCU

Booth C13

Art Collaboration Kyoto  
October 28 - 30, 2023  
ICC Kyoto

**Movana Chen** (b.1975)  
*Words of Heartbeats #05*, 2019 - 2023  
Knitted shredded map & dictionary  
145 x 20 cm  
57 1/8 x 7 7/8 in



**Movana Chen** (b.1974) is a Hong Kong-based artist who studied at the London College of Fashion and received a Bachelor of Fine Arts from the Royal Melbourne Institute of Technology University in Hong Kong.

Since 2004 she has been weaving people's stories through KNITerature - a genre that involves the deconstruction and reconstruction of meanings and content through knitting books, maps and dictionaries. Chen's multidisciplinary practice is rooted in the exploration of communication across cultures, often shredding and repurposing dictionaries, maps and books from different languages to create sculptural installations that represent new forms of language.

*Words of Heartbeats #05* (2019 - 2023) is the continuity of her communication to connect and tell stories. Many of her materials are collected while travelling and bonding with people from diverse backgrounds. This work has been completed over the course of the year, and is assembled as a patchwork, where the seams and boundaries reflect divisions in today's society. Created through the process of knitting fragmented maps from different countries, they form a new communication code connecting people with different cultural backgrounds.

Movana Chen's works have been collected by the Hong Kong Heritage Museum; M+ Museum, Hong Kong; CHAT (Centre for Heritage, Arts and Textile), Hong Kong; Hong Kong Museum of Modern Art, Hong Kong; Louis Vuitton Collection and private collections globally. Movana Chen will exhibit in the Thailand Biennale, Chiang Rai in December 2023.









Movana Chen (b.1975)  
*Love Letter #04* (1990), 2023  
Knitted shredded love letters  
21 x 13 cm  
8 1/4 x 5 1/7 in



**Ken Currie** (b. 1960) is renowned for his unsettling portrayal of the human figure and melancholic still lifes. The artist's rich, luminous paintings depict mysterious rites, rituals, and quasi-medical practices, offering a meditation on violence in its many guises.

Currie studied at the Glasgow School of Art from 1978-1983 and rose to attention within a generation of painters known as the "New Glasgow Boys" in the 1980s. Through the 90's deeply affected by humanitarian events in Eastern Europe Currie's works evolved, his focus shifting to confront ideas of mortality and corruption, both physical and moral. Over the last 10 years, Currie's work has addressed the horrors of the contemporary world, without shying away from their brutality or grotesque nature. In 2009, Currie was commissioned to paint the theoretical scientist Peter Higgs following his receipt of the Nobel Prize, the painting now hangs at The University of Edinburgh.

Currie has exhibited widely internationally, including a 2013 solo exhibition at the Scottish National Portrait Gallery which also commissioned his painting *Three Oncologists*. Currie's work is held in many major public collections including Tate, London; Scottish National Portrait Gallery, Edinburgh; Scottish National Gallery of Modern Art, Edinburgh; New York Public Library; Imperial War Museum, London; Campbelltown Arts Centre, New South Wales; Yale Center for British Art, New Haven; Gulbenkian Foundation, Lisbon; and the British Council, London.

**Ken Currie** (b.1960) *Study (Sleeping Greenfinch)*, 2023  
& *The Executioner (III)*, 2022



**Ken Currie** (b.1960)  
*The Executioner (III)*, 2022  
Oil on gesso panel  
25.5 x 30.5 cm  
10 x 12 in







**Ken Currie** (b.1960)  
*Study (Sleeping Greenfinch)*, 2023  
Oil on gesso panel  
30.5 x 25.5 cm  
12 x 10 in



Aida Tomescu (b.1955) *Your Hand Full of Hours II*, & *Your Hand Full of Hours*, 2021



One of Australia's foremost abstract painters, Aida Tomescu's works combine a vital physical presence with a powerful handling of scale. Throughout her career spanning over 40 years, she has developed and enlarged the themes and content of her work to arrive at 'living structures', forming from within. The title of the two paintings quotes a verse from a poem by Paul Celan, underlining the important connection Tomescu sees between the cadence and structure of language and painting. Her works have long incorporated literary references, and build their rhythm during the journey of their making.

Born in Bucharest, Romania in 1955, Aida Tomescu has been living and working in Sydney, Australia since 1980. Tomescu studied at the Institute of Arts, Bucharest, was awarded a Diploma of Visual Arts in 1977, and shortly after her arrival to Australia completed a postgraduate degree at the City Art Institute in 1983. Tomescu has exhibited regularly since 1978 with over forty solo shows to date, and has participated in national and international exhibitions and events including Know My Name, (2020-22), National Gallery of Australia; Abstraction, National Gallery of Australia touring exhibition, (2017-2018); The Mind's Eye, Art Gallery of South Australia, (2013); Out of Australia: Prints and Drawings, The British Museum, London, (2011); and Contemporary Encounters, Ian Potter Centre: National Gallery of Victoria, (2010). In 2009, a major survey exhibition of Tomescu's works was held at the Drill Hall Gallery, Australian National University, Canberra. Tomescu is represented in all major art museums in Australia and in international collections including the National Gallery of Australia; the National Gallery of Victoria; the Art Gallery of New South Wales; the Art Gallery of South Australia; Queensland Art Gallery; Heide Museum of Modern Art; Auckland Art Gallery, New Zealand; and the British Museum, London, UK. Tomescu is the recipient of many prestigious art prizes including 1996 Sulman Prize; the 2001 Wynne Prize; and the Dobell Prize for Drawing, awarded by the Art Gallery of New South Wales in 2003

## Your Hand Full of Hours

*Your hand full of hours, you came to me - and I said:*

*Your hair is not brown.*

*So you lifted it lightly on to the scales of grief;  
it weighed more than I...*

*On ships they come to you and make it their cargo, then  
put it on sale in the markets of lust -*

*You smile at me from the depth, I weep at you from the  
scale that stays light.*

*I weep: Your hair is not brown, they offer brine from  
the sea and you give them curls ...*

*You whisper: They're filling the world with me now,  
in your heart I'm a hollow way still!*

*You say: Lay the leafage of years beside you - it's time  
you came closer and kissed me!*

*The leafage of years is brown, your hair is not brown.*

Paul Celan



**Aida Tomescu** (b.1955)  
*Your Hand Full of Hours II*, 2021  
Oil on Belgian linen  
35 x 25 cm  
13 3/4 x 9 7/8 in



**Aida Tomescu** (b.1955)  
*Your Hand Full of Hours*, 2021  
Oil on Belgian linen  
35 x 25 cm  
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**Flowers**  
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