

Ha Bik Chuen (1925–2009) was a self-taught Hong Kong artist renowned for his diverse artistic practices, including sculpture, paper reliefs and printmaking, photography, and collage. Born in Xinhui, Guangdong Province, China, he relocated to Hong Kong in 1957, embarking on a prolific artistic journey that significantly contributed to the region's art scene.

In the 1960s and 70s, Ha and his family sustained themselves by manufacturing paper flowers and other crafts. Despite financial challenges, he remained committed to his art, Ha's perseverance paid off in 1976 when he became a full-time artist, primarily through the sale of his collagraphic reliefs. Two years later, he secured a prestigious sculpture commission for Hong Kong's Aberdeen Square with his work *Sailing in the Sun*, a testament to his growing recognition in Hong Kong's public art sphere.

Beyond his creations, Ha was an avid documentarian of the art world. He meticulously photographed exhibitions he attended and amassed a vast collection of art-related materials, including exhibition catalogues, art books, magazines, and newspaper clippings. This extensive archive, now known as the Ha Bik Chuen Archive, offers invaluable insights into Hong Kong's art scene from the 1960s to the 2000s.

Ha Bik Chuen's legacy is characterized by his relentless pursuit of artistic excellence and his dedication to documenting the evolving art landscape. His works and archival efforts continue to inspire and inform contemporary artists and scholars, cementing his place as a pivotal figure in Hong Kong's cultural heritage.

For this edition of Condo 2026, Galerie Nordenhake Mexico City is hosting Rossi & Rossi for a featured exhibition of the seminal Hong Kong artist Ha Bik Chuen

Founded in London in 1985 and established in Hong Kong since 2013, Rossi & Rossi is a global authority on Asian art. The gallery is uniquely positioned at the intersection of classical Himalayan art and contemporary Asian practices. Under the leadership of Fabio Rossi, they have become pioneers in fostering dialogues between traditional craftsmanship and the international avant-garde, collaborating with elite institutions such as the Louvre Abu Dhabi, the MET, and Tate Modern

CONDO 2026

HA BIK CHUEN

MOTHERBOARDS & RELIEFS

Among the different practices of Ha Bik Chuen's oeuvre, his motherboards and collagraphs are perhaps the most inventive and tactile. In the 1970s, Ha experimented and began his printing practice, and later coined the term motherboard to describe the relief-like printing plates he built from multitude of materials. These plates were not simply a means to produce reliefs— they were artworks in themselves, revealing the artist's fascination with the physical qualities of his media and his resourceful approach to image-making.

The uniqueness in Ha's motherboards lies in his material. Constructed from a mix of wood, cloth, leaves, glue-sawdust mixture, corrugated fiberboard and other found materials, each motherboard became surfaces that are full of textures and forms. Ha used them to produce collagraphic reliefs, a technique in which many layers of thin wet sheets of paper are pounded into the raised and recessed elements of a plate to create richly textured paper reliefs. Ha's reliefs are considered as a series due to the completely hand-made nature allowing the difference in textural details and coloring.

His approach differed from conventional printmaking in both method and spirit: the components, sometimes picked up from the street or repurposed from household and industrial waste, gave his motherboards a strikingly material presence. When printed, they produced collagraphs that carried the impressions of these humble materials, transforming what was once peripheral or disposable into part of a modernist visual language.

Visually, these works bridged the local and the international. Their abstract geometries and layered compositions are reminiscent of modernist art, from Cubist fragmentation to the material sensibility of assemblage. At the same time, the specific textures such as wood grains, jute fibres, fabric weaves and leaf imprints anchored the works in a tactile vocabulary shaped by Hong Kong's urban-industrial environment.