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# LEUNG Mee-ping | 梁美萍

Made in Hong Kong

2007-2014

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*Image 1 of 23*



Image 2 of 23



Image 3 of 23



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Image 6 of 23



Image 7 of 23



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Made in Hong Kong

**2007-2014 (oil painting / performance)**

**Group Painting 396 souvenir paintings**

**10 mins DVD recording the process I study [Croatian Islands](#)**

**[Travel](#) souvenir painting in Shenzhen**

Back in the 1970s, the oil painting that catered for the western

tourists were filled with images of rickshaws, “Stone Clad Street”, trams, Victoria Harbor night scene, fishermen... These are commonly known as “trade paintings”. The variety of themes gradually diminished, leaving only, in the early ‘90s, the harbor night scene, and high-rise commercial buildings with junk in the foreground.

In 21 st Century, I tried to reinterpret trade paintings based on the impression and consumption of Mainland Chinese [musica gratis](#) tourists in Hong Kong. The “managed by Hong Kong, research and processed in Shenzhen” system became my platform. I advanced my learning in Shenzhen, [hermes kelly replica](http://www.cempyramid.com/hermes/kelly.php) produced Hong Kong-themed paintings. I painted Disneyland Mickey Mouse, Bruce Lee’s film still , electronic product shop, Victoria Harbor cyber night scene, Golden Bauhinia Plaza, young gang fill’s still, luxury brand shop, drugstores, border crossing kids, jewellery store...etc. The more important is rather the invisible cultural context of post 97 after 17 years than the painting images itself.

Made in Shenzhen looks at “souvenir painting” as a vehicle for understanding the nuances of Hong Kong sensibility. Often sold by street vendors and in tourist market throughout Hong Kong, souvenir painting has developed a distinctive style typically derived from artists learning the formulaic skills of souvenir painting from a revered Chinese trade painter over the course of a number of [iphone tricks](#) years. This form of painting has recorded and examined the manner in which Hong Kong has been depicted for the influx of trading routes and tourism over the course of four decades.

I also deal with the relationship to the production of these objects of craftsmanship and uniqueness by sourcing skills in Shenzhen, Mainland China, as the rest of the world does the same in other industries. By doing so, I uncover that the story of these “products” produced in China, share more with the development of mass manufacturing bases, and the demands of exported trade to Europe and the U.S.A.

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