

I love both science and arts, either being expression of human creativity to seek answers of the unknown.

Science and Arts are increasingly appreciated as pillars of the developing global creativity-innovation based societies, affecting our worldviews with the advent of artificial Intelligence. **ScienceArts Reciprical is a new form of arts to harness the shared creativity-innovation axis between science and arts. Whereas as many initiatives attempting to link scientists and artists to seek the synthesis of cross-fertilization, what if the scientist and the artist were the same person ??** My pioneering effort in more inclusive ScienceArts, aiming for cross-fertilizing the more inclusive science with arts, assisting in the shortening of lag time between science publication to public knowledge. This was illustrated with COVID-19 leveraging the spread of PCR, DNA and RNA for the necessary explanation to public the different choices of detection and vaccines.



General ScienceArts communication is appreciated in early education and is included as part of science extension in grants. Many science societies have annual art competition which is strategic to cover the different realms of the increasing depth of the different subsections. Whereas art departments commonly have annual graduation exhibitions to showcase to parents and interested audiences, science/engineering schools will benefit from ScienceArts exhibitions for encouraging cross-disciplinary collaborations (including further arts-science collaborations), cross-campus communications, and to attract new attention, including potential philanthropists (for university events). With Hong Kong having some of the global arts events in auctions and exhibitions and HK government in developing HK as major science-technology hub, education brand as well as creativity-innovation centers, ScienceArts Reciprocals will be strategic in fulfilling value-added gap. This includes the continuing conversations between Climate Change and the ScienceArts role in bringing attention of public support in different to pass policy, under the auspices of COP 28, 29 and 30.

Ch.1 Whirling in Waters

<https://www.openscience.fr/ScienceArt-Commune-1-Whirling-with-Waters>

Ch. 2 Engagement with Relevancy:

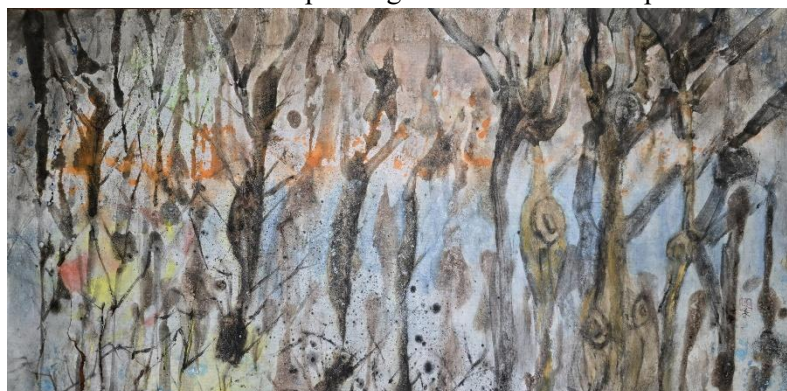
An ArtScience interpretation of GPCR biology

Ch. 3 From Diagnosis to Cancer Survivor: An ArtScience interpretation

Some exposure of my artworks:

Trees For Forest Fathom Deep, Seasoned Silhouette Echo painting with Chinese and Japanese colors, calligraphy ink, and water colors on paper. (34 x68 cm)

Aesthetic design the four seasons color, from spring to winter, from dawn to dusk (red and yellow), cosmic rays, under canopy, displaying the shared feelings from the trees in forest.



Animal musk, deep soil scents strong, sound of insect season change, canopy to forest under-leverage.
Verum Ultimum Art Gallery Tree II jury art exhibition 2026

<https://www.verumultimumartgallery.com/tree-2-breath-of-humanity?pgid=mqioqm8e-3161c2c3-2e52-4af3-84b3-ec963aba4e96>

Fusion Arts 'Waterscape' 2026

<https://ape01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fwww.fusionartps.com%2Fwaterscapes-2026-art-exhibition-may-2026%2F&data=05%7C02%7Cbotin%40ust.hk%7C29ca128583d34c1f994508deccf41622%7C917f3e2932249269bb3daca730413ca%7C1%7C0%7C639173545882606680%7CUnknown%7CTWFpbGZsb3d8eyJFbXB0eU1hcGkiOnRydWUsIlYiOiIwLjAuMDAwMCIsIlAiOiJXaW4zMlslkFOlJoiTWFpbCIsIldUljoiQ%3D%3D%7C0%7C%7C%7C&sdata=nKXA5RktAbPYunEwcYapEspXmwrFvXZ5300Kh%2BHIIe%3D&reserved=0>

Fusion Arts 'Leaves and Petals' 2026

<https://ape01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fwww.fusionartps.com%2Fleaves-and-petals-2026-art-exhibition-july-2026%2F&data=05%7C02%7Cbotin%40ust.hk%7C8c0192d8e62e4fd3cf8908deccf1db6a%7C917f3e2932249269bb3daca730413ca%7C1%7C0%7C639173536350710657%7CUnknown%7CTWFpbGZsb3d8eyJFbXB0eU1hcGkiOnRydWUsIlYiOiIwLjAuMDAwMCIsIlAiOiJXaW4zMlslkFOlJoiTWFpbCIsIldUljoiQ%3D%3D%7C0%7C%7C%7C&sdata=TGgoPIWIDTmJvup9NlwrOG0KfITjDNF0g6TQM%2BkBM%3D&reserved=0>

Fusion Arts 'Lines and Objects' 2026 29, and 30

<https://www.fusionartps.com/lines-shapes-objects-art-exhibition-july-2026/29>

3rd prize in 2023 Golden Bauhinia Cup New Ink Painting Competition (HK)

Three paintings (*The Poppy Fields*, *Seasons Returns* and *the Benthos Crying*.)

Gold Award 2024 Louvre International Art Competition. "*Three over two*"

Arts training started at home. Arts training at home started with my parents communicated who are good amateur pencil figurative and Chinese painting. Woodwork was trained at home by my British guardian, who was a dedicated relic musical instrument builder and Metrological Office pioneer in computation, following training at woodwork workshop through the Leighton Park School years. On returning to Hong Kong, I received private tutition in chinese paintings, bamboo crafts, lacquer molding, and elemental western arts. I continued my art practices through the busy career path of an academic scientist. 'Encouraged' by my mother who was destined to do an art degree but brutally disrupted by the second world war. My major interests to to express in surreal/conceptual ways and to represent Zen buddist stories. I naturally started to represent some of my sciences in arts beraing in mind my scientific interests have been with the microscopic algae and with corals. These were accumulated to be curated as a ScienceArt recipricate '*Whirling in Waters*' to describe my beloved dinoflagellates. An unfortunate episode of hepatatis A led me to take extended an sick leave during which I could only write scientific papers for two hours a day, with the rest of time doing artwork. This developed into, with time during covid-19, over a hundred pieces each of my paintings and my wood-copper patina crafts. At the beginning only planned to connect wood pieces with 8mm air conditioning copper pipes, which then progrssed to larger diameter water pipes and their fixtures., and soon captured with the copper patina colors. Being half trainned as a chemist, I got addicted to develop new patina color and effects; the wood rings turned out to fit the fine and thick lines of water pipe fixtures. These captivated my recent efforts in bringing new forms, for instance with colored glass rods, into the weathered texture of driftwoods. I shall continue to curate some of these to celebrate the beuties of science, and to point out the shared Art/Science ground of abstract modeling along the creativity-innovation axis.

My Paintings often come with a fictional with a storyline, The subconscious judgement inherent a complementary presentation to reinforced with photography. I normally dealt with mixed media in my painting, with ink highlighting the passage of a process and superimposed on surrealist or conceptual objects. Many of my stories are inspired by Zen Buddhist points of realization in our restriction in our own languages, especially those of us who have only primary language. My other inspiration is the non-worshipping lifestyle Buddhist sultra. My Chinese painting style is undertone by the Lignan style (maternal heritage, emphasis on the process) on conceptual arts.

Driftwood Crafts with Copper Patina. My recent **driftwood crafts** enter a period of fusion with copper patina, deploying the copper fixtures-piping directions to generate element of movements. The sharp patina and the metallic copper colors complemented the wood rings and darker color to give lives especially in the series of Take Two to Tangle and Tango.

. I have been developing non-traditional colors of copper patina, in addition to the off-green series, and have mastered some coverages of the seasons.

All (95%) of my wood pieces were sourced from HKUST shores, necessitated time-effort in fixative prior to carving.



. The copper patina collections (of water and air conditioning pipes + fixtures), inspired by my chemistry background, were developed myself with increasing coverage of seasons colours. The metallic element supplements the time-frozen wood rings with bright colours



Forest Spirits (art series)

R. Colors of Fruit

Driftwood with bayan air roots laden with copper patina whereas glass rods tipped with autumn colors.

(~ 80cm x 30cm x 10 cm)



L. Senses from Which End ?

The saprophyte-laden branches are arranged to show an impressionist face with an animal body and as the forest is living. In the same series as the painting. The 4+1 design signifies the 4 seasons turning with the yearly unicorn and of

the Maitreya.

Acacia wood harvested from landscape management

L:

(~ 100cm x 32cm x 20 cm) 2026 Fusion Arts open competition and online exhibition.

Photography inherent elements of truth and deception, under the auspices of seeing is believing. It offers a medium to seek answers and questions different from painting and sculpture. This can be deployed in positive or negative contrast to a theme whereas audiences are given subjective or objective contrasts, fair-valued to poising their own questions.

Photography executes 3D-2D transformation with options of reflection and refraction through space, and directional light sourcing for viewers' 4D interpretation. (Aesthetics) Amongst these contextures, I commonly deploy polarized light filters, panorama's auto-stitching, and shadow reduction to transform images with selective reflection-refraction., superposition over the light-dark focusing of the object in question. Collaging scientific graphics with corresponding arts offers an attention seeking for non-scientists in normally 'won't be interested to seeing'.



Fusion Arts 'Leaves and Petals' 2026 '*Two of the Same Plant*' Open art online competitions.

My Science Statement (for my artist friends)

I have always been at cross-roads, mostly resulted in fascinating insights. Joint honours in Chemical oceanography and marine biology (North Wales). Population genetics and aquacultural management at Stirling. I was amongst the first laboratory to applied molecular biology in the study of marine biology (as Research Fellow at the Marine Biological Association of U.K.), after postdoctoral training in molecular genetics in two Oxford laboratories (virology DHL Bishop; yeast cell cycle Paul Nurse).

Seeking the unknown requires extensive abstract modelling and re-modelling. My full c.v. is available at <https://life-sci.hkust.edu.hk/wp-content/uploads/2026/05/Biosketch20.2.pdf>
