

Collect

Art Journal

10th ANNIVERSARY EDITION

January 2022

3812 gallery
London | Hong Kong



Raymond Fung, *Breathing (23)*, Ink and colour on paper, 2021 (Detail)
馮永基，《呼吸（二十三）》，水墨設色紙本，2021（局部）

Collect Art was set up in 2017 as a way to further elaborate co-founders Calvin Hui and Mark Peaker’s shared passion and philosophy in art collecting, one that moves outside the purview of the white cube.

A sister company of 3812 Gallery, Collect Art is a concept that reflect its mission to foster dialogues in art and deepen cultural understanding with like-minded collectors, artists and friends based on four core values – Appreciate, Collect, Cultivate and Share.

Published by 3812 Gallery with its debut edition in December 2017, Collect art journal is part of such effort to bring the experience of art collecting to a deeper level.

Special acknowledgement to Christy Cheung,
Chief editor and writer of Collect art journal since 2017.

《修·藏》於 2017 年成立，是 3812 畫廊的姊妹公司，旨在跳出畫廊白盒子內幾道白牆的框框，分享聯合創辦人許劍龍和 Mark Peaker 先生對藝術收藏的熱愛和哲學。

本著四個核心觀念 — 賞、藏、養、享，《修·藏》旨在促進藝術對話，並與志同道合的藏家、藝術家和朋友共同增進對藝術文化的理解。

3812 畫廊自 2017 年 12 月首度出版《修·藏》藝術讀本，一直致力為大眾帶來更深層次的藝術收藏體驗。

特別鳴謝總編輯張子渝從 2007 年至今為《修·藏》撰文



JUN 2017



DEC 2017



SEP 2019



JAN 2022

Between One and Zero

在壹與零之間

As 3812 Gallery gratefully enters its second decade, not only are we humbled by the amount of rewarding experiences and growth that the past ten years has brought, but we also find ourselves pondering the two intriguing numbers that themselves make up the number 10. 1's and 0's, the two components that form the binary logic of computing, and enable infinite innovations within digital technology that are bringing unprecedented disruption to the art world.

These two unique numbers remind us that we are living through art history, where the definitions of authenticity, ownership, materials and even art itself, are being rewritten. Such sci-fi and technological terms as the metaverse, AR, VR and NFT are suddenly buzzwords in art circles, and the interactions between artists, their art and viewers, as well as the experience of art appreciation and collection, are all being radically transformed. The paradox between the unequivocal nature of programming language and its tendency to break boundaries, leads us to wonder what it is that makes us continue to subvert existing orders, often at an increasingly rapid rate. Then came the pandemics, which was a wake-up call for all of us to slow down and reflect on our responsibilities for both nature and one another, to look between the binary of I and others, he and she, East and West, one and zero. Afterall, we are more similar than different, and human experience is too complex and nuanced to be coded.

As a way to mark our tenth anniversary in this momentous year, we dived into the issue of human connection and investigated the role of art and technology, and the combination of both for that matter, in this regard. We hope to initiate a meaningful dialogue in a broader social and historical context that focuses on our common experience with both nature and machines, transcending differences and enhancing cross cultural understanding. We celebrated the anniversary by opening a new gallery space in Hong Kong and organising Terry Frost's first exhibition in Asia, where the relationship between the local and global is examined by situating the St Ives school in a wider context beyond the town itself. It was then followed by Liu Guofu's articulation of blandness, through which the artist makes visible the mysterious force of nature and the fluidity of meaning in the convergence of Chinese and Western traditions. Liu's concern for a world in flux is further explored in the following two-part exhibition "After Nature," a dialogue between artists from China and Britain during the rapid change of modernisation and the multiplicity of our identities in the digital age. In London, we examined the past, present and future of Hong Kong ink art and also brought to the fore the urgency of environmental protection through the works of Raymond Fung. These exhibitions set out to define the depth and breadth of our focus in the next decade, one that not only looks forward but also connects.

This 10th anniversary edition reinstates the core value of the gallery as we prepare to embrace the unpredictable future. In "Origin and Originality," we discuss the inseparable link between tradition and innovation through contemporary ink art, and that art, whether it is ink, oil or digital, physical or virtual, is authentic when it reflects the artist's inner truth. These ideas are further elaborated in "Oneness" and "Art-ppreciation," a discussion on the impact of technological advancement in art and artists' responses to it. In "Beyond Binary," we reiterate our belief that art is the distillation of an artist's personal experience, cultural heritage, local and international influence, knowledge and belief, a wide range of factors that cannot be reduced to a single category. Rather than focusing on the dichotomy of East and West, the articles in this section, from the survey of St. Ives school to the close analyses and comparisons between four Chinese and British artists, reveal how artists communicate with each other across time and space, through the most basic elements in art, bringing attention to our connection and common experience.

10 is a number that symbolises a significant milestone, and this year is as much a milestone for everyone as for the gallery. We hope that this special issue and the upcoming programmes of the gallery will serve as a catalyst for deeper discussions on the topics of universality and coexistence, with both nature and technology.

3812 畫廊欣然踏入第二個十年，這些日子我們獲得不少寶貴經驗並從中成長，為此我們深感欣慰。在回看這段以 10 年計的時日的同時，我們亦對組成「10」這個數目的兩個有趣數字——1 和 0，作出了思考。它們是電腦二進制中僅有的兩個組成部分，而數碼科技無止盡的創新亦由此而發，並為藝術界帶來前所未有的顛覆。

這兩個獨特的數字提醒了我們正活在藝術歷史進程的風口浪尖上，藝術品的真偽、擁有權、所採用的物料，甚至藝術本身的定義都正被改寫，元宇宙（metaverse）、擴增實境（AR）、虛擬實境（VR）和非同質化代幣（NFT）這些科幻無比的科技術語，突然成為藝術圈的流行詞彙，藝術家及其作品和觀者之間的互動，以及藝術鑑賞和收藏體驗都正在發生根本性的改變。電腦程式語言擁有著絕對性和突破框架的特質，這使我們不禁好奇，到底是什麼促使著人們不斷打破自身創造出來的既有秩序，而且往往以極快的速度進行。然後是全球疫情，這給我們所有人敲響了警鐘，讓我們放慢腳步，反思自己對大自然以及人與人之間的責任；在我和別人、他和她、東和西、1 和 0 這些二元關係之間尋覓。終究，我們的相近之處比相異的地方多，而人類經驗是如此複雜縝密，無法被寫成電腦程式。

去年是我們畫廊充滿里程碑意義的十周年，我們潛心研究人與人之間的聯繫，探討藝術和科技所扮演的角色，以及兩者二合為一後的模樣。我們希望就此議題，在更開闊的社會和歷史背景下展開有意義的對話，透過聚焦我們與大自然和科技的共同經驗，從而跨越彼此差異，並加深不同文化之間的理解。在畫廊成立十年之際，我們在香港開設了一個全新的畫廊空間，並策劃了泰瑞·佛洛斯特（Terry Frost）在亞洲的首個展覽藉著將聖艾夫斯畫派（St Ives School）置放在一個比其同名小鎮更寬廣的背景當中，我們討論了本地和全球之間的關係。隨後是劉國夫的「淡之頌」，藉由對「淡」的闡述，藝術家展現了大自然的神秘力量，以及藉由融和中西方傳統文化，展現意涵的可變性。在之後由兩部分組成的展覽「天地·蹤」當中，進行了更深入的討論；那是中國和英國藝術家就現代化的急劇轉變，以及我們在數碼年代的多重身分而進行的一場對話。另一方面，我們在倫敦談論了香港水墨藝術的過去、現在和未來，亦透過馮永基的作品揭示環境保護的迫切性。這些展覽為我們未來十年的發展重點奠下廣泛而深入的基礎，不但前瞻未來，亦同樣與時代緊扣。

這本十周年紀念特刊在面對未知未來作好準備的同時，也重新確立了 3812 畫廊的核心價值。在「源起與原創」一章，我們透過當代水墨藝術，討論傳統與創新之間密不可分的关系，而不論是水墨、油彩還是數碼，是虛擬抑或實體，只有反映藝術家真實的內心，這件藝術品才是情真意摯的。這點在「合一」和「藝賞」當中，藉著探討科技發展對藝術的影響以及藝術家們對其的回應，獲得更進一步的了解。而在「超越二元」，我們重申每件作品都是藝術家的個人經驗、文化傳承、當地和國際影響，以及知識和信念，經提煉處理過後的結晶；而這一系列因素，都無法被概括成為單一類別。這部分的文章，從對聖艾夫斯學派的研究到將四位中國和英國藝術家作品進行深入賞析和比較，著重的並不是東西方的二元對立，而是揭示藝術家如何以最基本的藝術元素，跨越時間和空間界限作出交流，從而令我們注視到彼此之間共同連結與經驗。

10 是一個具有里程碑意義的數字，而去年對每個人來說都充滿意義，對 3812 畫廊來說亦然。踏入第二個 10 年，我們希望這特別的一期，將連同畫廊接下來舉辦的連串活動，促進大眾更深入討論大自然和科技的普及與共存。

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Collect/
ART

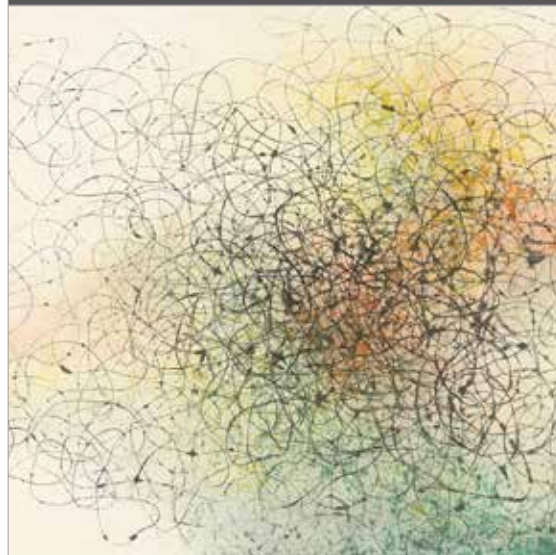
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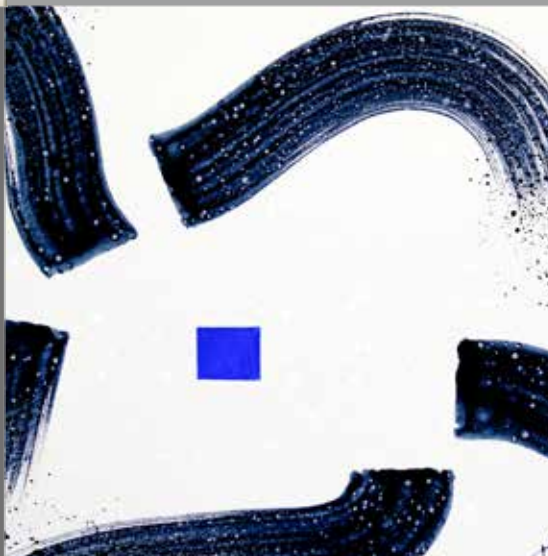
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CHAPTER 1

Origin & Originality

源起與原創

Eastern Origin and Contemporary Expression
東方根性，當代表現

Ink as a verb
當水墨作為動詞

Eastern Origin and Contemporary Expression

東方根性，當代表現

CULTURAL LANDSCAPE

Can it be argued that in the current pace of technological advancement, which not only precipitates the proliferation of digital reproduction but also redefines the cultural landscape with the multiple temporalities and slippery system of signification (think meme culture) of the cyberspace, that the question of aesthetics and its originality require a renewed investigation? One that is not confined by time and space in their traditional sense? Can it then be held that contemporary art, in what is coined the post-internet age, cannot merely be understood in chronological terms; but rather, it is a reconstruction of human experience seen from countless different perspectives, a fragmented dimension where multiple universes coexist? Like shining a light through a stack of overlapping photographic films, it is impossible to capture certain contemporary experience without also revealing the endless others, of which meanings are under constant transformation and negotiation. Hence, instead of obsessing over finding the answer to the multivalence of the shifting future, the question we should be asking is: what kind of light do we use to guide our vision in order to make sense of the direction we are heading?

文化景觀

如今，科技的飛越進步不僅促進了數碼複製的擴散，也通過網絡空間 (Cyberspace) 的多重時間性和流通（試想像網絡迷因文化）重新定義了文化景觀。在此背景下，人們對於美的迷思、重申其原創性，以及它們能否不受限於傳統意義上的時間和空間維度等觀點被提出。當代藝術在後數位時代背景下不能僅從時間的角度來解讀；而需要從一個多元宇宙並存的碎片化次元解讀——當代藝術是對人類經歷的重構。就如同，即使光束穿過感光底片捕捉某些當代瞬間，卻無法展現人類文明無盡的所有瞬間，其中的意義也正在不斷的演變和協調。因此，與其癡迷於尋找未來變化的多元性的答案，我們應該思考：怎樣的一道光能指引我們的願景，讓我們了解前進的方向？



Co-founders of 3812 Gallery
(Left: Mr. Mark Peaker; Right: Mr. Calvin Hui)
3812 畫廊聯合創辦人
(左：Mark Peaker 先生；右：許劍龍先生)

“ORIGIN” AND “CONTEMPORARY”

Anchored in the notion of “Eastern origin and contemporary expression”, 3812 Gallery approaches contemporary art as a site of self-reflection and cultural grounding that can initiate an Eastern aesthetic discourse outside of the Western framework. While “origin” and “contemporary” seem to stand in juxtaposition signifying the past and present, the essence of its methodology will be overlooked if one simply dismisses it as a modern inquiry into traditional values. As discussed above, contemporary art is more than a chronological concept, it embodies the susceptibility to changes of our hyperconnected world and the malleability of its perception and values, when the line between the virtual realm and reality is increasingly blurred. By emphasising the idea of origin, which indicates the fundamental of things, the gallery underlines the creative instinct that comes from within the artists, a quality that is grounded in one’s cultural root but also adapts and evolves with changes. Here, origin is not a specific time and place, but a cumulation of one’s belief, cultural heritage, identity and personal experience across time that gives rise to his or her unique perspective of the world in relation to the true self. Such singularity of the self also highlights the plurality within Eastern aesthetics, a refutation of the monolithic understanding of Chinese culture in the West. In its focus on the agency of an artist’s inner spirit, “Eastern origin and contemporary expression” is a guiding light that leads the diverse development of Chinese art into the precarious future, while preventing it from being swept away by the relentless current of mass media culture.

「根性」和「當代」

立足於「東方根性，當代表現」的宗旨，3812 畫廊將當代藝術視為自我反思和文化基礎的場所，在西方框架之外發起東方美學論述主題。「根性」和「當代」可並置代表過去和現在，如果人們跳出視它們是傳統價值的界限，以更廣闊的角度去探討，則其方法論的本質將被忽視。正如前文所提，當代藝術是凌駕於時間排序概念之上的。當虛擬世界與現實之間的界限越來越模糊時，當代藝術體現了對如今超連結世代變化的敏銳度以及對感知和價值觀的可塑性。基於主張代表事物本質的「根性」這一概念，3812 畫廊強調藝術家的創作本能，一種根植於藝術家的文化根源，但也會隨世代變化而適應和發展的品質。此處所講的根性並非指特定的時間和地點，而是一個人的信仰、文化遺產、身份、跨越時間的個人經歷的累積，從而產生了他或她真實本我的獨特世界觀。這種自我的單一性也突顯了東方美學的多元性 (plurality) 特質，駁斥了西方對中國文化的單一解讀。「東方根性，當代表現」著眼於藝術家內在精神，是引領中國藝術在有較多不確定性的未來道路上多元發展的明燈，同時又不讓中國藝術被無情的大眾媒體文化潮流沖走。

INK SPIRIT

Returning to the discussion of authenticity in the digital age where reproduction of images is almost an ineluctable part of our culture, aesthetics can hardly be judged by the degree of novelty. In fact, the question of originality was already raised more than thirty years ago by the Picture Generation as well as the Pop Art movement, where artists manipulated mass media images to create new meanings rather than new visual languages. However, when meaning itself is also an unstable variable in the 21st century, where does the significance of contemporary art lie? Perhaps the answer can be found in the word “originality”, a quality that is inseparable from “origin”. Thus the origin of originality is the fundamental of human creativity, the way we conceive, make connection and empathise; in other words, it is in connecting with our human nature, our soul, that we find something truly original. This is why ink holds such a special position in Chinese contemporary art. More than an art material, ink embeds the long history of Chinese culture, aesthetics and philosophy. In ink, Chinese artists find the origin of their creativity, or what is called the ink spirit, which allows them to connect their inner self with the rapidly changing world. And it is also for this reason that for over a decade, 3812 Gallery has continuously endeavoured to promote Contemporary Ink art as a historically and culturally important expression of our time, strengthening the link between Eastern origin and the future of Chinese contemporary art.

水墨精神

回到數字時代對真實性的討論，圖像的複製幾乎是當今文化中不可避免的一部分，因此美學很難通過創新程度來判斷。事實上，原創性的問題早在三十多年前就已經被圖像世代 (The Pictures Generation) 和波普藝術運動 (The Pop Art Movement) 提出。在這些運動中，藝術家們操縱大眾媒體圖像來創造新的意義而不是新的視覺語言。然而，當意義本身也是二十一世紀的不穩定變量時，當代藝術的意義又為何？或許答案可尋於「原創性」，一種與「根性」密不可分品質。因此，原創性源於人類創造力的基礎，是我們構思、建立聯繫和同理心的方式；換句話說，正是通過與我們的人性、我們的靈魂的聯繫，我們才能找到真正原創的事物。這就是為何水墨在中國當代藝術中佔有如此殊榮的地位。水墨不僅是一種藝術物料，還蘊含著中國文化、美學和哲學的悠久歷史。中國藝術家在水墨之間找到了他們創造力的根源，也就是所謂的水墨精神，讓他們將內心的自我與瞬息萬變的世界聯繫起來。也正因如此，3812 畫廊在發展的十年間一直致力於將當代水墨藝術視為我們這個時代在歷史和文化上的重要表現形式，強調「東方根性」與中國當代藝術於未來的聯繫。

Ink as a Verb – from Material to Materiality

當水墨作為動詞——從物料到其物質性

Yu Yang, *Ink Object - The Eight Horses*, Recycled materials, reproduction painting, wood, 2019
于羊，《水墨物體 - 八駿圖》，創作廢棄材料、複製畫、木，2019



A critical examination and an informed dialogue on contemporary ink art require not only a profound historical understanding, but also a forward-looking vision of ink aesthetics. In its encompassing nature and fluidity, ink, like the properties of water, is an indispensable substance as well as the philosophical basis of the art form. Ink art has been carried over through centuries, like the perpetual cycle of water, passing on long-lived traditions whilst continuously absorbing streams of new ideas and influences, merging the past, present and future. In its perennial journey that rejects a linear reading of its development, ink comes in a myriad of forms and styles to an extent that as a medium, it can be unrecognisable.

Consequently, what defines contemporary ink is not the physical presence of ink, but the cultural identity embedded in the material. Whether it is in solid, liquid or gaseous state, water maintains its essence in its most amorphous forms, a ubiquitous and vital force that gives and sustains life. So contemporary ink art in its numerous forms, from traditional landscape to abstraction and from sculpture to generative art, is a rich yet also intangible cultural heritage and an artist's intellectual investigation on the intriguing relationship between man's spirituality and the universe, culture and nature. In other words, to approach contemporary ink is to look beyond the properties of the material itself and instead examine its materiality, which is innate to eastern culture. Examining the tension between one's subjectivity and the physical quality of an art piece, it is only through understanding the materiality of ink art, that we are able to realise its infinite potential and preserve its past tradition without being confined to it. "Ink" should be considered as a verb rather than a noun, as it continues to metamorphose, pushing boundaries of not only techniques and styles but also cultures and time.



Chloe Ho, *Nature Embodied #15*, Chinese ink and acrylic on rice paper, 2013
何鳳蓮，《自然的體現 #15》，中國水墨、壓克力、紙本，2013



Wang Huangsheng, *Tracing Vision 161015*, Ink rubbing on paper, 2016
王璜生，《痕象 161015》，紙本水墨拓印，2016

若想對當代水墨藝術進行批判性審視和深入剖析，我們不僅需要對歷史有深入的解讀，還需要具備水墨美學的前瞻性視野，即水墨美學似水的包容性與流動性是藝術形式不可或缺的物质和哲學基礎。如同水的永恆循環，水墨藝術隨時代發展的同時，傳承傳統也吸納新思想。在這個漫長的歷程中，水墨融合過去、現在和未來，並拒絕以線性思維對其解讀；如同水的各種狀態，水墨藝術有無數的形式和風格，甚至水墨未必是水墨藝術的唯一創作媒介。

因此，能夠定義當代水墨的不是水墨其本身的存在，而是水墨文化身份體現。無論是固態、液態還是氣態，水都以其無定形體結構、無處不在和賦予生命力的特性保持其本質。同樣，從傳統山水到抽象，從雕塑到數字衍生藝術，當代水墨的內涵始終蘊含著豐富的非物質文化遺產，是藝術家對人類精神和宇宙、文化和自然之間微妙關係的精神探索。換言之，要想走近當代水墨，則需要超越其物料屬性去審視水墨的物質性。這是對水墨的文化態度，也是一種藝術主體性與物理性之間的張力。只有理解了水墨藝術的物質性，我們才能傳承且不受限於傳統的同時，發揮其無限潛力。「水墨」應被視為動詞而不是名詞，正如它不斷地演變，不僅突破了繪畫技法和風格的界限，還突破了文化和時間的界限。



Resonating with the above mentioned materiality of ink and the associated dialectics of tradition and innovation, Shitao explains in his *Treatise on the Philosophy of Paintings* that our predecessors found their own expressions within the established rules, balancing between creativity and tradition amid ceaseless changes of the world.* His prescient remark speaks to the notion that art, even those that bear the weight of time-honoured traditions, responds to the progress of time. Such vision is also shared by 3812 Gallery, which, over the past ten years, has collaborated with a roster of artists to materialise the relevance and potentiality of ink art. Deconstructing and reconstructing the language of ink through diversity of media and techniques, these artists confront the binary between the old and new, East and West, integrating the Chinese culture of millennia in the contemporary dialogues of globalisation and digitalisation. Below are just a few examples of how they test the limits of this long-standing yet ever-changing art form.

Playing with spatial sensitivity and innovative techniques, Raymond Fung reinterprets traditional shanshui landscape achieving an immersive effect and almost tangible textures. He creates an interaction between the physical and pictorial space and reflects on global warming and recent pandemic events. On the other hand, Liu Guofu's adept use of oil in rendering light and shadow owes as much to Chinese as to Western tradition, where, in making each and every meticulous brushstroke so that one can visualise the movements of the brush, Liu manifests the way an artist's spiritual self is channelled through the dynamic yet meditative lines, the connection that is at the heart of Chinese calligraphy. Despite the countless layers of paint and restricted palette of white, blue and grey, his canvases are permeated with feathery lightness that alludes to Chinese porcelain and jade. The misty atmosphere hints at an infinite depth or void that is hidden behind the translucent surface.

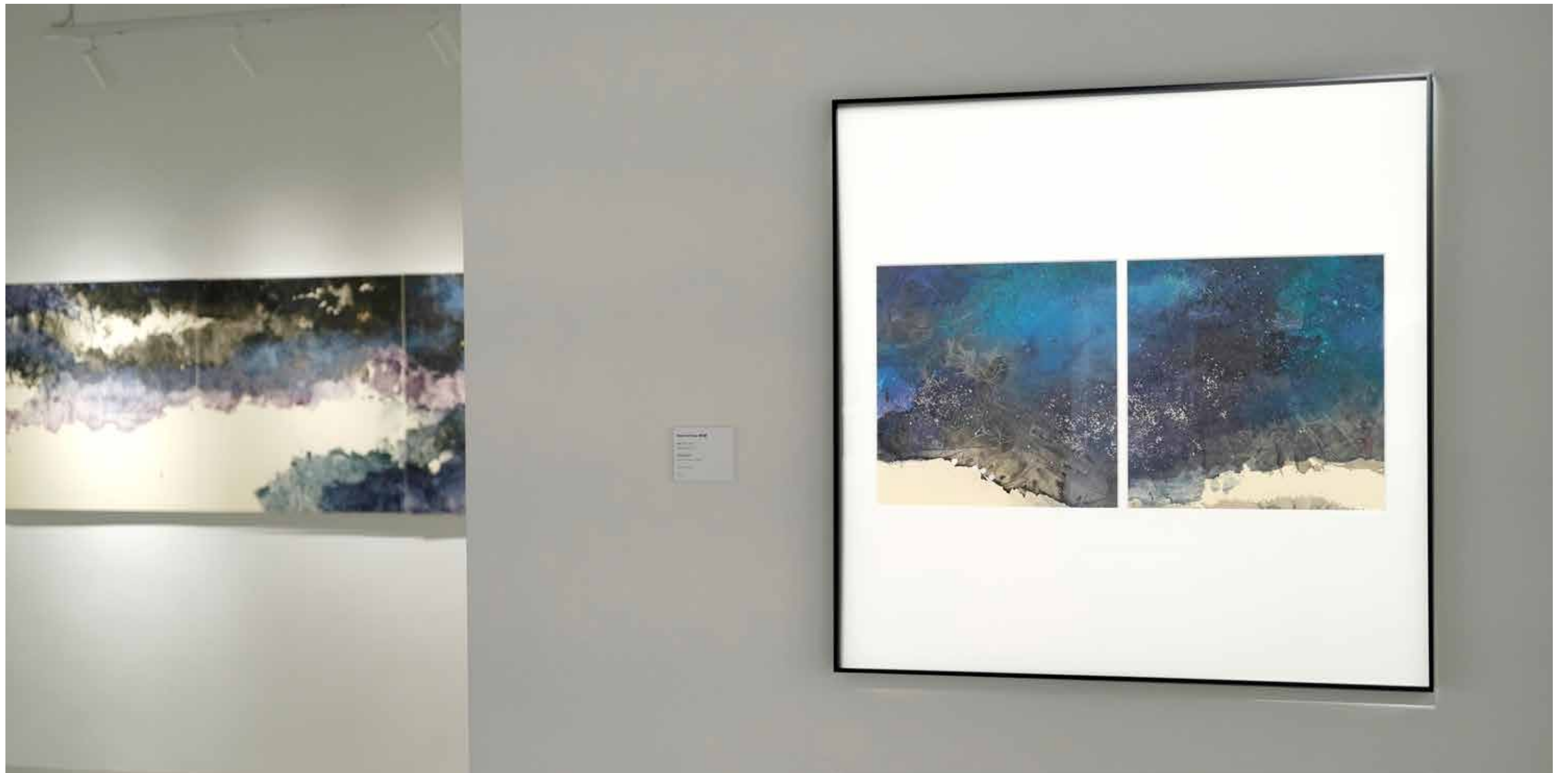
回應上述對水墨的物質性以及與之相關的傳統與創新的探討，石濤在《畫語錄》中如是道：「古之人未嘗不以法為也。」無法則於世無限焉。他預知了藝術回應時間進程的概念，即使是歷史悠久的藝術更是如此。基於同樣的願景，3812 畫廊在過去十年裡與眾多藝術家合作，將水墨藝術的相關性和可能性具體化。藝術家通過多樣的媒介和創作技法解構和重構水墨語言，直面新舊和東西文化的碰撞，將中華千年文化融入全球化和數字化的當代語境之中。下文是一些藝術家如何不斷挑戰歷史悠久卻又不斷變化的藝術形式的例子。

馮永基憑藉其對空間的敏銳度以及嶄新的創作技法詮釋傳統山水景觀，使現實空間與畫面空間互動。他畫作中豐富多層的紋理是物料與水墨顏料相互作用而產生的效果，這也是藝術家對全球暖化和全球新冠肺炎疫情影響等問題反思與回應。劉國夫對光影的運用，吸納中西方傳統，將每一筆細緻的筆觸都呈現的淋漓盡致，通過生動而又令人深思的線條詮釋藝術家的精神自我，這與中國書法有著緊密的聯繫。如中國瓷器和玉石一般，劉國夫的畫作即使層疊著數層白、藍、灰色的油彩，畫面仍如羽毛般輕盈；畫中蘊含的朦朧的氣韻暗示著隱藏在這虛薄圖像背後的無限深度。

Calvin Hui, founder of INK NOW in INK NOW Art Expo, Taipei, 2019
「水墨現場」創辦人許劍龍在 2019 年台北展博會現場

If Raymond Fung and Liu Guofu translate the poeticism of Chinese art with their new sense of space and texture, then Hsiao Chin and Li Lei express their philosophical depth with the bold use of colour, alongside their minimalist and abstract expressionist styles. They not only seamlessly incorporate traditional Eastern thoughts in the modern expressions of the West, but also open new paths for Chinese abstract art through their introspective choices of artistic vocabulary. Whether it is calligraphic brushstrokes or the geometric symbols, hard edge colour blocks or undulating colour fields, Hsiao's careful choices of form, colour and contrast imbue his works with a deep metaphysical depth in a modern mood, communicating such notions as universal energy, transcendence, yin and yang, with a renewed sense of immediacy. In contrast, Li eschews the language of shapes or representational forms, and directly expresses his appreciation of nature through his gestural movements and colours, essentially performing his love of poetry on the canvases. While both artists adopt abstraction and acrylics as their principle style and material, their works are nevertheless solidly grounded in Chinese cultural heritage and share the same profound spirituality of traditional ink art.

若說馮永基和劉國夫以其對空間和材質的全新解讀來詮釋中國藝術中的詩意，那麼蕭勤和李磊則以大膽的色彩和極簡抽象的表現主義風格將其畫中的哲學深度提升至新層面。不僅將東方傳統思想融入西方當代表達中，他們對藝術詞彙的內省選擇也為中國抽象藝術開闢了新的道路。無論是書法式的筆觸還是幾何符號、硬邊色塊、起伏的色域，蕭勤對形式和色彩對比的精心選擇為他的作品注入了一種當代意境中的形而上的深度——傳遞宇宙能量、超越大限、陰陽之間新的當代感。另一方面，李磊則避開具象的藝術詞彙，以揮灑的筆觸和色彩表達對自然的欣賞，在畫布上表現他對詩歌的熱愛。雖說兩位藝術家的作品皆為抽象風格並以壓克力作為主要媒材，但他們的作品仍根植於中華文化底蘊且具有傳統水墨藝術的深厚精神。



Raymond Fung, *Breathing (10)(11)*, Ink and colour on paper, 2020
馮永基，《呼吸（十）（十一）》，水墨設色紙本，2020

Moving to a younger generation, Chloe Ho and Yu Yang investigate the relationship between the forces of nature and modernity by experimenting with a diversity of materials. Expanding the expressive power of ink through their multimedia works, they touch on various contemporary issues, such as the environment, materialism, identity, and gender. Human bodies, nature, animals, plants and universe are repeated motifs in Ho's art. By using a combination of ink, coffee, acrylics and spray paint in both a controlled and accidental manner, her subjects are often rendered in undefined and amorphous forms, simultaneously forming into being and dissolving. Her work insinuates both the ephemerality of modern experience and the in-between-ness of Chinese aesthetics. Conversely, Yu's art is calculated and precise, speaking to the grid and the self-imposed order of urbanisation and the ever more rationalised human experience. Rather than arranging colours and forms with paintbrush on the picture plane, Yu composes by organising painted wooden pieces in the physical space, deconstructing the properties of ink and emphasising the literalness of an art object.

Indeed, as the works of Ho and Yu denote, the line between the real and unreal is increasingly blurred in modern life, especially when we can no longer separate the real world from the digital and virtual one. Perhaps observing the uncanny similarity between algorithm and water in relation to human life, Victor Wong and his invention, A.I. Gemini - the first robot ink artist - began to experiment with tech ink creating landscape art. Like water, data flows in and shapes every aspect of our life. In addition to the sublimity of mountain and water, we see in Wong's works the power of algorithm and its potential to push the limit of ink art while preserving its legacy at the same time.

新生代藝術家何鳳蓮和于羊也嘗試運用不同物料來探索自然與當代性之間的張力。以混合媒介作品放大水墨表現力的同時，他們也關注各種當下議題，如環境、唯物主義、身份、性別等。何鳳蓮主要圍繞人體、自然、動物、植物和宇宙等主題創作，她所創作的對象總以非具象的形式呈現。何鳳蓮巧妙結合水墨、壓克力、噴漆和咖啡，從物料的相互融合到構築的非具象對象的誕生，皆暗示著當代體驗的轉瞬即逝和中國美學的中庸之道。相反，于羊的作品是經過精確計算的，回應著藝術家與城市網格化和自定秩序的加強，以及更為理性的人類經驗。于羊不選用畫筆在畫面上繪製，而是通過在物理空間中組建繪制好的木條，解構水墨的屬性的同時也強調了創作對象的字面意義。

正如何鳳蓮和于羊的作品所呈現的，現實與虛擬之間的界限在當代生活中趨近模糊，尤其當我們不再能夠將現實世界與虛構的世界分開對待時。或許正因察覺到數據演算與水在人類生活中有驚人的相似性，黃宏達發明了全球首位人工智能水墨藝術家 A.I. Gemini，並開始實踐於科技水墨的風景創作。數據似水一般流入和塑造著我們生活的各方面，除了對山和水的敬畏之情，我們在黃宏達的作品中也能感受到演算法的力量以及保留水墨藝術本質的同時又突破限制的潛力。



Yu Yang, *Disorder and in Order No.4*, Ink on paper, wood, 2018
于羊，《無序與有序 No.4》，水墨紙本、木，2018

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CHAPTER 2

Oneness

合一

Oneness

合一



Wang Huangsheng, *Daily-Practice, the Prose Poetries*, Ink and colour on paper, 2018
王瑛生·《日課·雜詩》·水墨設色紙本·2018

The recent boom of digital and NFT art is like seismic wave shaking up and permanently changing the landscape of the art world, not only driving new tastes but also challenging our belief system. Suddenly, an alternate virtual universe, or metaverse, that has thus far existed only in sci-fi fictions is becoming probable and much coveted for. This paradigm shift underlines the utopic desire of a decentralised community, one that gives every being equal right of expressions and access to resources. In a way, such technologically enabled movement ironically reflects human's primitive yearning for a world free of hierarchical organisations and stereotypical social constructs, or what philosophers term the state of nature, in which men act according to their human nature rather than social contracts. Are we building all these super machines and virtual worlds just to go back to the time before social organisation? While such technological development is still in its infancy, it is not too early to ask what exactly we are trying to achieve. Could what we are attempting to attain in the technological space be found within ourselves and in nature?

Rooted in a tradition in which such introspective inquiry in relation to nature is at its core, Chinese contemporary art offers a unique departure point to discuss this intricate relationship between this technological revolution and nature. As we enter the new year, not only do we need to fix our gaze on the future, but it is also important to look inward into our true self and desires as well as the past that brought us to where we are today. While humans are both anxiously and enthusiastically anticipating the moment of the singularity, where artificial intelligence transcends the ability of the human brain leading to the convergence of man and robot, it is all the more important to be reminded of the interconnectedness of the universe. If there comes a point when we have to choose to be one with nature or machine, it would probably be the biggest and last question for mankind.



Victor Wong & A.I. Gemini, *The Shouson Hill 05*, Artificial Intelligence, Chinese Ink, acrylic & gold paint on rice paper, 2021
黃宏達、A.I. Gemini，《壽臣山 05》，人工智能、水墨、壓克力、金粉顏料紙本，2021

近年數碼藝術和非同質化代幣藝術 (NFT ART) 的崛起就如同地震波一般震撼並永久改變了藝術世界面貌，這不僅推動了新審美的誕生，還挑戰了我們的信仰體系。霎那間，一個迄今為止只存在於科幻小說中的虛擬宇宙或元宇宙成為可能並令人嚮往。這種範式轉變 (paradigm shift) 強調了去中心化社區的烏托邦願景，賦予個體平等的表達權和獲取資源的權利。某種程度上也意味著，這種技術驅動的藝術運動諷刺地反映了人類對一個沒有等級制度和刻板社會結構的世界有著本能渴望，或者，像哲學家所說的自然狀態，一種人類出於本能反應而非社會契約而產生的舉動。我們創造這些超級機器和虛擬世界只是為了回到社會構建之前的時代嗎？儘管此類技術仍處於起步階段，但此刻問我們究竟要實現什麼目標還為時尚早。我們試圖在技術領域實現的目標能否從人類自身和自然界中找到答案？

基於對自然的內省探究為核心傳統，中國當代藝術提供了一個獨特的出發點來討論這場技術革命與自然之間的錯中複雜關係。步入新一年，我們不僅要著眼未來，更要面對內在真實的自我和願景，以及將自己帶至過去。在人類既焦急又熱切期待人工智能超越人類大腦的能力致使人機融合的同時，更重要的是要提醒宇宙的相互聯繫。如果有一天我們不得不選擇與自然或機器合而為一，這可能是人類最至關重要也是最終要面對的問題。

11

CHAPTER 3

Art-ppreciation

藝賞

Blessings
萬象萌生

ART-ppreciation

藝賞

To welcome the lunar new year and the beginning of its second decade, 3812 Gallery presents the exhibition *Blessings* which showcases 12 representative artworks of 12 different Chinese contemporary artists that are selected based on the four seasons, celebrating the perpetual cycle of nature and its power to restore and rejuvenate. In their own unique expressions, these works reflect on our deep connection between Chinese culture and nature in the context of the rapid development of our civilisation. These carefully selected works prompt us to ask mindful questions about tradition and innovation as we embrace the future.

為迎接新一年的來臨，以及畫廊第二個十年的啟程，3812 畫廊推出「萬象萌生」展覽，將同場展出 12 位中國當代藝術家的代表創作。作品以四季為題，寓意著時節更替下的四季新生及循環，影射在人類文明快速發展的語境下人類與自然有著深層聯繫。這些精選的作品也促使我們對前進的道路提出深思熟慮的問題。

3812 Gallery x Citi ULTIMA 3812 畫廊與花旗銀行 Citi ULTIMA

In collaboration with Citi ULTIMA, 3812 Gallery has designed red envelopes and calendars that feature the 12 artworks from the exhibition, sending our blessing to the wider public.

3812 畫廊與花旗銀行 Citi ULTIMA 合作，設計出以 12 位中國當代藝術家的作品為主題的紅封包和月曆，為大眾送上祝福。





Hsiao Chin, *Hope*, Acrylic on canvas, 1964 (Courtesy of Hsiao Chin Art Foundation)
蕭勤，《希望》，布上壓克力，1964（圖片提供：蕭勤國際文化藝術基金會）

“

Artist should be the spiritual oracle and conceptual voice of humanity. And I hope that the respect for the universe, for nature and for life force conveyed in my works can inspire enlightenment in those who view them, and inspire them to look on the world with the same compassion, positivity and joy.

”

Hsiao Chin

Hope

“

藝術家應是人類精神的神諭和概念發聲。我希望我作品中所呈現的對宇宙、自然和生命的尊敬，能讓觀者有所感悟，並以慈悲、樂觀與喜悅之心看待世界。

”

希望
蕭勤

“

My creation is an attitude towards existence ...
The context we live in reminds us
how much we need to take care of each other,
protect ourselves and enjoy the
beautiful times we spend together.

”

Hung Yi
Rich Tiger



“

我的創作呈現對存在的態度：
我們生活的環境提醒著我們，
我們需要相互關照、保護自己、
享受彼此共同度過的美好時光。

”

福虎**洪易**

Hung Yi, *Rich Tiger*, Painting on steel plate, 2010 (Courtesy of Mr. Hung Yi Art Studio)
洪易，《福虎》，鋼板烤漆，2010（圖片提供：洪易先生藝術工作室）

“

I hope my work's response to this scientific advancement will rekindle interest in Chinese ink painting in the 21st century.

”

Victor Wong & A.I. Gemini

The Fauvist Dreams of Gemini 01

黃宏達、A.I. Gemini
Gemini 的野獸派之夢 01

“

我希望我的作品對科學進步的回應能重燃人們在二十一世紀對水墨畫的興致。

”



Victor Wong & A.I. Gemini, *The Fauvist Dreams of Gemini 01*, Artificial Intelligence, Chinese Ink, acrylic & gold paint on rice paper, 2020
黃宏達、A.I. Gemini，《Gemini 的野獸派之夢 01》，人工智能、水墨、壓克力、金粉顏料紙本，2020

“ Avoiding fashionable artistic expressions,
I display the prevalent spiritual status of Chinese
people in fantastic mental scenery ... The aura and
concern about humanism are permanent,
while the purpose stays the same the whole time.
”

Liu Guofu

Flower No. 9



Liu Guofu, *Flower No. 9*, Oil on canvas, 2020
劉國夫，《花－9》，布面油彩，2020

劉國夫

花，9

“ 避開時尚的藝術表現形式，
我選擇在夢幻的精神風景中展現
中國人普遍的精神狀態：人文主義的光環和關注是永恆的，而目的也是永恆的。”

“

Moving Vision emphasizes building a bridge between 'cultivation' in traditional Chinese culture and freedom, which is the ultimate ideal of contemporary culture and human beings. Cultivation, which is a combination of self-cultivation, moral character, artistic conception and craftsmanship.

”

Wang Huangsheng

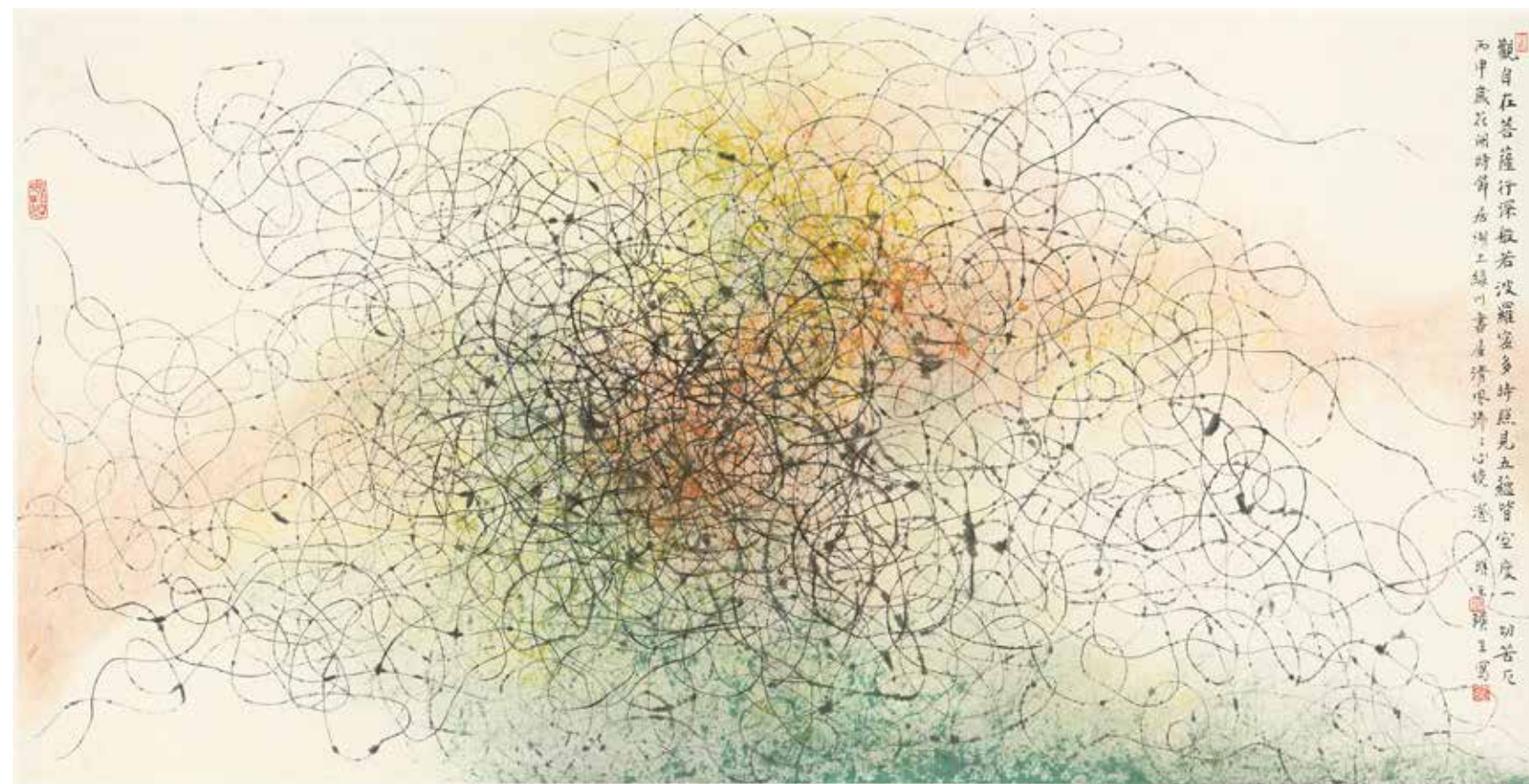
Moving Vision: Avalokiteśvara

王璜生
游象：觀自在

“

游象強調建立中國傳統文化的一內在修養一與自由的橋樑是當代文化與人類的終極理想。修養，可為修身養性、品德修養、藝術觀念和工匠精神的結合。

”



Wang Huangsheng, *Moving Vision: Avalokiteśvara*, Ink and colour on paper, 2017
王璜生，《游象：觀自在》，水墨設色紙本，2017

“An artist's painting is like a cross-section of a tree,
which reflects the tree's age in its rings.
The reason that painting is able to kindle such resonance
in others is that it conceals such a code of life within it.”



Wang Jieyin, *Green Skies*, Acrylic on canvas, 2017
王劭音，《綠天》，布上壓克力，2017

Wang Jieyin

Green Skies

王劭音
綠天

“畫家的一幅畫如同樹的一個橫斷切片，
從這個年輪切片上，大致可以看出這
樹的經歷。
畫之所以能引起他人的共鳴，
就因為其中隱藏著這樣的生命密碼。”

Raymond Fung

Our Land



Raymond Fung , *Our Land*, Ink and colour on paper (Polyptych), 2021
馮永基，《河山》，水墨設色紙本（多聯屏），2021

“
Through the absorbance and transmittance of ink on the paper that depicts the details of the natural scenery, I hope to speak out for the desperate and helpless situation of the Earth.
”

馮永基
河山
“
借用水墨在紙張上的一呼一吸，
衍生山脈肌理，
為地球的生存作出無奈的呼喚！
”



Chloe Ho, *Narcissus in Blue*, Chinese Ink and acrylic on paper, 2019
何鳳蓮，《藍水仙》，中國水墨、壓克力、紙本，2019

“
It is a searching for self, broadly or personally,
it is an expression of human identity entwined with nature.
It is a look at the edge of human consciousness poised between
wakefulness and sinking into a fragile fluctuating center.
There we can find insights into
identity, needs, desires and vitality.
”

Chloe Ho Narcissus in Blue

何鳳蓮
藍水仙

“ 該作品是從普世和個人角度對自我的探索，是對與自然交織在一起的人類身份的表達。它是對介乎於清醒和脆弱中心的人類意識邊緣的觀察。在內裡，我們可以深入了解身份、需求、慾望和生命力。 ”

“

Burning is the means by which I create ... From destroying to rebirth, life runs a circle. The images in my work have also gone through a circle when they are "reborn". They have been freed from their original meanings and given new meanings. My work connects historical memories with realities, contemporary culture, and modern perspectives.

”

Xue Song

The Silent Morning in Autumn - Feng Zikai's Poetry

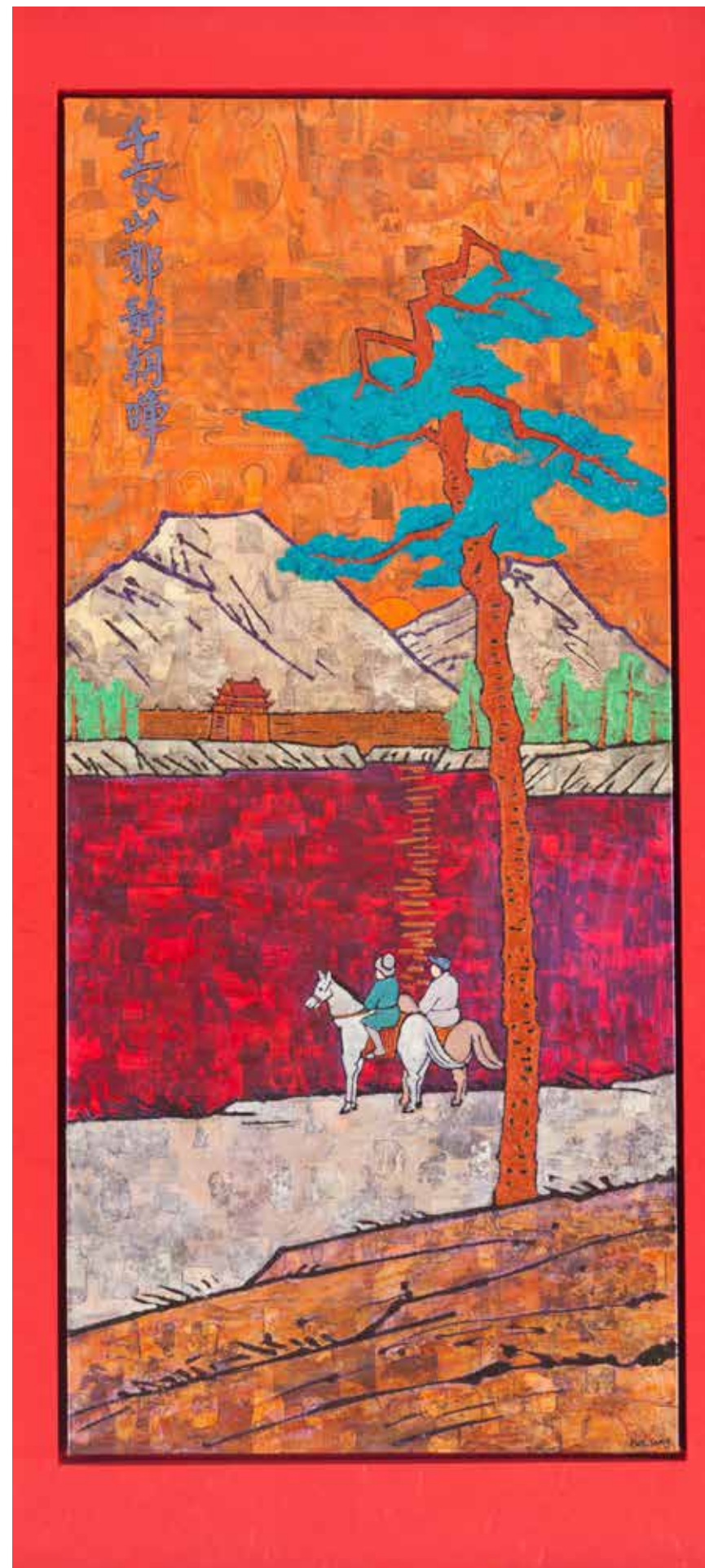
“

燃燒是我創作的技法：從毀滅到重生，生命在循環。我作品中的形象在一重生一時也經歷了一段循環。它們已經從原本的含義中解脫，並被賦予新的含義。我的作品建立了歷史記憶與現實、當代文化和現代觀點的聯繫。

”

薛松

千家山郭盡朝暉——豐子愷詩意



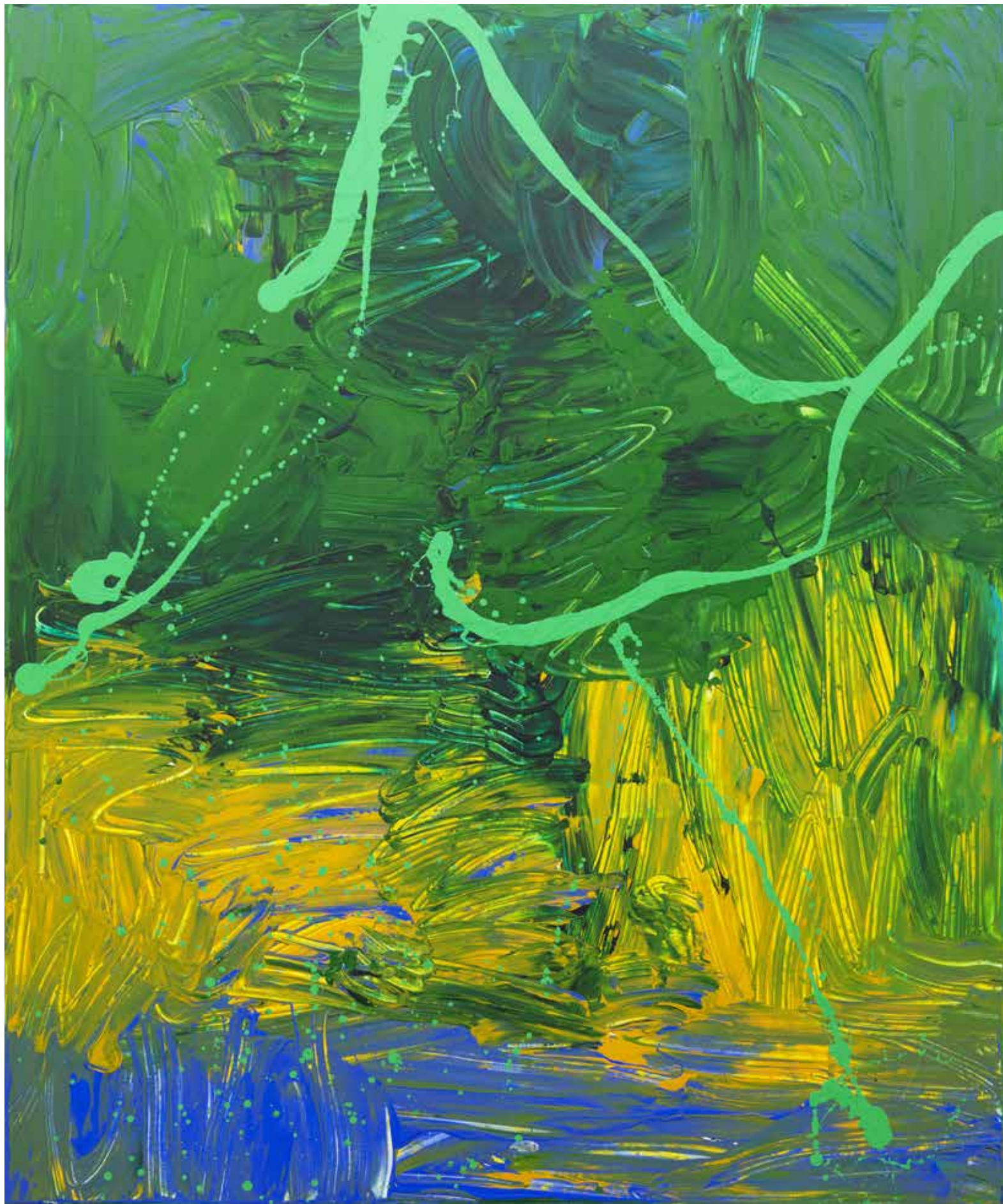
Xue Song, *The Silent Morning in Autumn - Feng Zikai's Poetry*, Mixed media on canvas, 2018
薛松，《千家山郭盡朝暉——豐子愷詩意》，綜合媒材畫布，2018

“ ”

The main questions that I think about are: 1. the origin and evolution of the universe; 2. the relationship between the spiritual and the material; 3. the relationship between time and space; 4. The composition of life; 5. the individual life and life of the group; and 6. spiritual power and dissemination; 7. life in other space and times; 8. self-expression and liberation of the self; 9. Sensory language and transmission of the spirit, and so on.

Li Lei

Mad Water - 20



Li Lei, *Mad Water - 20*, Acrylic on canvas, 2017
李磊，《疯狂的水 - 20》，布上壓克力，2017

李磊

疯狂的水 - 20

“

我思考的主要問題有：
一、宇宙的原點和演化；
二、精神與物質的關係；
三、時間和空間的關係；
四、生命結構；
五、個體生命和群體生命；
六、精神力與傳播；
七、其他時空生命；
八、自我表達和自我解放；
九、感官語言與精神傳遞等等。

”

高杏娟
光的追憶系列
#11

“ 無論發生什麼，
大自然都在不斷前進，
人類也在不停向前和生活。
我們只需要找出養份
才能持續發展。 ”

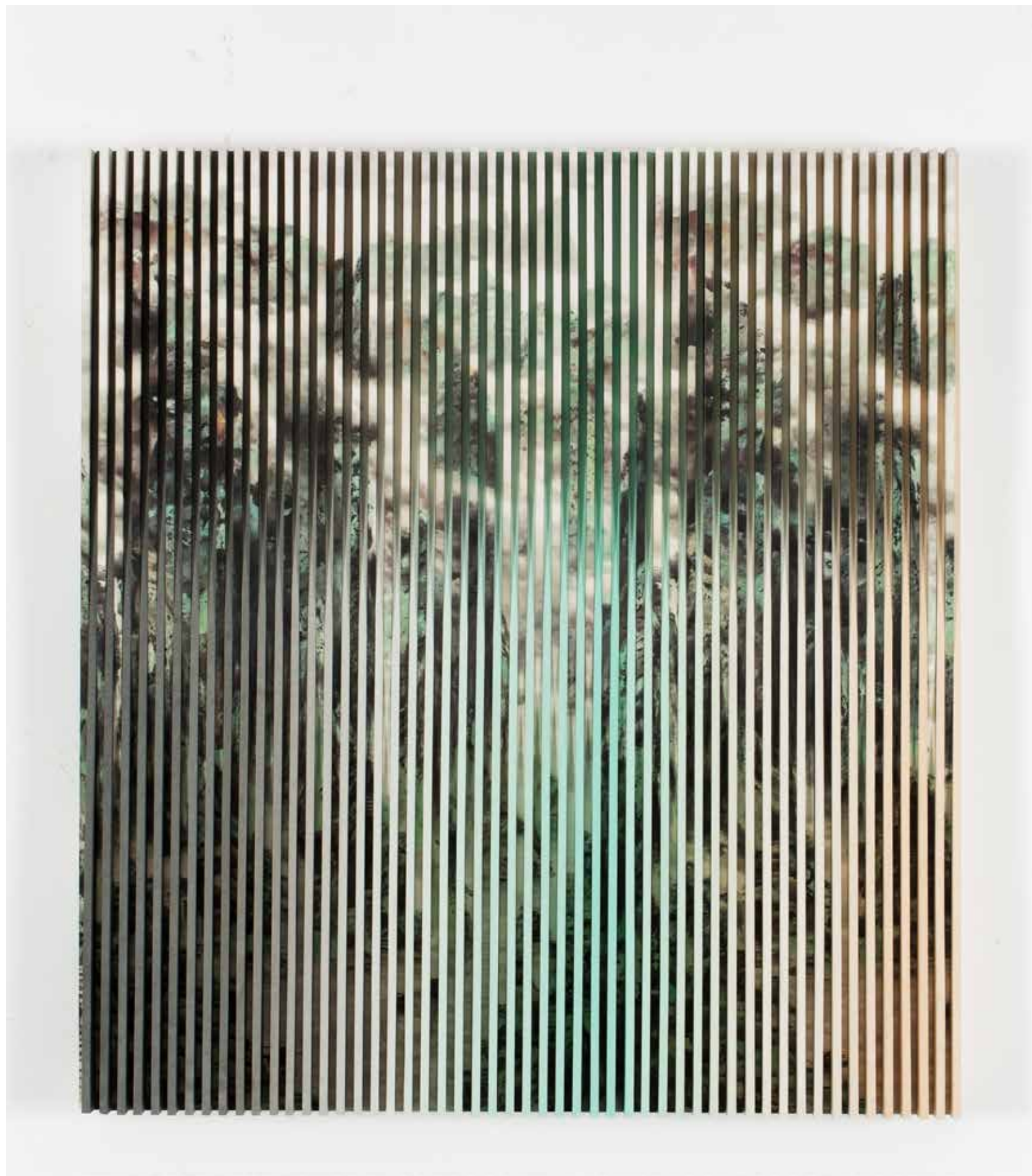


Kassia Ko, *Tracking Light Series #11*, Ink and color on paper, 2020
高杏娟，《光的追憶系列 #11》，水墨設色紙本，2020

Kassia Ko

Tracking Light Series #11

“
Regardless of what is happening,
nature continues to move forward, and human also
keep moving on and living. We just need to find out 'nutrition'
in order to continue to develop.
”



Yu Yang, *Ink Object - Green Gradient*, Ink and colour on paper, reproduction painting, wood, 2019
 于羊，《水墨物體 - 青綠色階》，水墨設色紙本、複製畫、木，2019

“

It is for certain that technology could be transformed into productivity and economic power, while philosophy contributes to the politics. Meanwhile, art can play an important role in mediating and healing the tragedies brought by conflicts through evoking a time of reflection.

”

Yu Yang

Ink Object - Green Gradient

”

于羊
水墨物體，青綠色階

“

科技可以轉化成生產力可以轉化成經濟，哲學可以轉化成政治，而藝術具有縫合性，能起到調和的作用，確實是重要。

CHAPTER 4

Beyond Binary

超越二元

Looking East: St Ives Artists and Buddhism
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Reassessing St Ives School through
the Works of Terry Frost
透過泰瑞・佛洛斯特的藝術重新審視聖艾夫斯學派

Chromatic Spirituality - The Transcendental Art
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亞伯特・厄文和李磊的抽象藝術

3812 Gallery's upcoming exhibition

3812 畫廊來年重點展覽

3812 GALLERY, HONG KONG

2022.02

Looking East: St Ives artists and Buddhism

放眼東方：聖艾夫斯藝術家與佛教

A cultural dialogue on the relationship between art, nature, philosophy and universal ideals, to rethink cross cultural interaction and the role of Buddhism in the history of British modern art.

展開一場關於藝術、自然、哲學與普世思想的文化對話，重新思考跨文化互動和佛教在英國現代藝術史上擔當的角色。

In 1959, the great American artist Mark Rothko journeyed to meet artist friends in St Ives, once a small fishing village in Cornwall in the far south west of England. Rothko's visit was only one sign of St Ives' importance to the modern art world. For forty years and more it was the unlikely crucible where avant-garde and modern artists from around the world - from Hong Kong, Russia, Japan - as well as well as other part of Britain - lived and worked, arrived and departed. The artists in St Ives were part of a larger movement of artists across Europe who left metropolitan centres to discover different ways of life and experiences which could feed their modernist appetites - and these groups included those who abandoned Paris and settled in the south of France.

1959 年，美國藝術家馬克·羅斯科前往聖艾夫斯與其藝術家朋友交流，而羅斯科的到訪只是聖艾夫斯這座城市對於現代藝術界而言的標誌性事件之一。聖艾夫斯曾是英格蘭西南部康沃爾郡的一個小漁村，四十多年來，這裡一直是擁抱藝術的文化熔爐，來自世界各地如香港、俄羅斯、日本，以及英國其他地區的前衛和現代藝術家在這裡居住、工作，從無間斷的往來此地，形成了多元的國際藝術環境，逐漸被稱作英國現代藝術的發軔地。聖艾夫斯的藝術家是參與歐洲大型藝術家運動的重要分子，他們離開大都會中心，探索另類的生活和經歷以滿足自身對現代主義的追求，當中包括那些離開巴黎並於法國南部定居的藝術家。



Bernard Leach, Hamada Shoji and the Leach Pottery staff, St Ives, c.1960
Courtesy of Crafts Study Centre, University for the Creative Arts
伯納德·里奇、濱田庄司和里奇陶器的員工於聖艾夫斯合照，攝於約 1960 年
圖片提供：創作藝術大學工藝研究中心



Terry Frost, Mark Rothko, Mell Rothko and Peter Lanyon at Paul Feiler's Cornwall home, 1959
Courtesy of the Estate of Terry Frost
1959 年，泰瑞·佛洛斯特、馬克·羅斯科、瑪爾·羅斯科和彼得·蘭永在保羅·費勒的康沃爾家中
圖片提供：泰瑞·佛洛斯特家族遺產

A testament to the importance of St Ives in the story of modern art was the founding of Tate St Ives in 1993; another testament is the number of museums across the world – from New York's MOMA to London's Tate, from the Peggy Guggenheim Collection in Venice to Seoul's National Museum of Contemporary Art – which have work of these artists in their collections.

The modern British artists of St Ives have global recognition. This exhibition will focus on the post-war St Ives artists with the glance back to the 20s and 30s. Held at 3812 Gallery Hong Kong, the exhibition will show how the great post-war abstract artists of St Ives invented a way of making art that was true to the Buddhist principle that they imbibed from the Hong Kong-born Bernard Leach as well as from the great Buddhist scholar D.T. Suzuki who visited St Ives in '55.

1993 年成立的泰特聖艾夫斯美術館印證著聖艾夫斯對現代藝術的重要性。而世界各地的藝術館收藏亦進一步印證此事實，例如紐約現代藝術博物館、倫敦泰特現代藝術館、威尼斯佩姬·古根漢美術館、首爾國立現代美術館等，都珍藏了這些藝術家的作品。

聖艾夫斯的英國現代藝術家享譽全球。本次展覽於香港 3812 畫廊舉行，將聚焦於上世紀戰後聖艾夫斯藝術家，並以此回看 20、30 年代時期英國現代藝術發展的前沿。1955 年，香港出生的伯納德·里奇 (Bernard Leach) 以及偉大的佛教學者 DT Suzuki 旅居聖艾夫斯，當地的重要戰後抽象藝術家因而深受佛教啟迪，並發展出一種具有禪學哲思的藝術創作方式。



St Ives, Cornwall, England
聖艾夫斯，康沃爾郡，英格蘭

Courtesy of Calvin Hui
圖片提供：許劍龍



Peter Lanyon, *Field Landing*, Oil on wood and board with Perspex and metal, 1964 (Courtesy of the Estate of Peter Lanyon)
彼得·蘭永，《著陸》，板上油彩、有機玻璃、金屬，1964（圖片提供：彼得·蘭永藝術家遺產）



Bernard Leach, *Rare early vase*, Stoneware, dark celadon glaze with painted and incised design derived from Thai, 1923
伯納德·利奇，《罕有早期瓶子》，石器、黑色青瓷釉料，1923



Trevor Bell, *Image with Many Movements*, Oil on canvas, 1959
特雷弗·貝爾，《多重運動影像》，布上油彩，1959

Reassessing the St Ives School through the Works of Terry Frost

透過泰瑞·佛洛斯特的藝術 重新審視聖艾夫斯學派

The unimaginable destruction and merciless rampage of the second world war had prompted artists, particularly those who came from the war ridden continent of Europe, to question, or even distrust, the notion of beauty and the promise of progress. From the primitive and decidedly brutish figures of Jean Dubuffet and Karel Appel, to the distorted portraits and dismembered body parts painted by Francis Bacon and Jean Fautrier, the traumatic aftermath of the war and the inner struggle of the artists are as palpable as they are indelible. However, in St Ives, a small town in Cornwall, Southwest England, there emerged a group of artists whose diverse practices are connected not by the horrific experience of the war but by their engagement with the picturesque environment of the Cornish landscape, as if nature had a way to turn unpleasant memories into unparalleled creativity.

Terry Frost, who was captured by the Nazis while serving in Greece, moved to St Ives in the 1950s to pursue his artistic career, a passion which he discovered during his distressing time as a prisoner of war. Finding his personal expression in this thriving artistic community under the influence of both local and international artists, Frost produced a prolific oeuvre that is not merely a response to the arresting atmosphere of the area; but more precisely, it is the culmination of the artist's intellectual inquiries and emotions triggered by the sublimity of nature. His abstract works epitomise the distinctive yet variegated aesthetics of what is collectively known as the St Ives School, with their interpretation of the world and human existence explored through the fundamental elements of nature, namely colours, shapes, senses, space and time, to look beyond the darkest time in human history and seek solidity in these timeless qualities.

在第二次世界大戰的災難性無情打擊之下，對於尤其是來自飽受戰爭摧殘的歐洲大陸的藝術家而言，他們開始質疑，甚至不相信美的概念，對社會進步的期望亦被抹滅。從尚·杜布菲 (Jean Dubuffet) 和卡雷爾·阿佩爾 (Karel Appel) 原始而粗暴的肖像畫，到法蘭西斯·培根 (Francis Bacon) 和尚·福特里埃 (Jean Fautrier) 所描繪的扭曲肖像及被肢解的身軀，可見戰爭為藝術家帶來難以磨滅的心靈創傷。然而，在英國南部康沃爾郡聖艾夫斯小鎮出現了一批藝術家，他們不是因可怕的戰爭而相聚，而是被康沃爾郡的絕美風景吸引，彷彿大自然能將所有不愉快的思緒轉換成無與倫比的創造力。

泰瑞·佛洛斯特在希臘服役期間被納粹俘虜，在戰俘監獄的日子縱然無比痛苦，但他從中尋到對藝術的熱忱。1950 年代，泰瑞·佛洛斯特搬至聖艾夫斯，並在那裡開展他的藝術生涯。受到聖艾夫斯本土以及國際藝術家的影響，泰瑞·佛洛斯特在這裡找尋到了屬於自己的藝術表達，並創作了大量作品。這些畫作不僅回應了聖艾夫斯引人入勝的景色與氛圍，更是他對自然的偉大所產生的知識探索及觸情的結果。他的抽象作品體現了聖艾夫斯學院派的獨特多樣的美學——通過自然的基礎元素，即顏色、形狀、感官、空間和時間，來詮釋世界和人類的存在，並超越這段人類歷史上最黑暗的時期，在這些永恆的特質中尋求穩固。



Terry and Kathy Frost on a boat in St Ives Bay
with Anthony in her arms and Adrian in Terry Frost's arms
泰瑞·佛洛斯特和凱薩·佛洛斯特在聖艾夫斯港灣的船上分別抱著安東尼和阿德里安



Terry Frost painting in front of an easel
作畫中的泰瑞·佛洛斯特

Although natural beauty was undoubtedly a significant source of inspiration that challenged the aesthetics of this group of artists, it is the dynamic artistic exchange and interaction with international movements that gave rise to their diverse approaches and styles, greatly contributing to the development of British modern art. Yet, as the centre of influence moved from Europe to New York after the war, artistic discourse was dominated by Greenbergian formalism which hailed Abstract Expressionism of the New York School as the international standard of modern art. Despite the vigorous and experimental artistic development that was happening at the same time in St Ives, the works by these artists are often casted with a shadow of localism, hardly garnering a well-deserved position in art history. With an artistic career of six decades working alongside such visionaries as Barbara Hepworth, Ben Nicholson and Peter Lanyon, Terry Frost provides a suitable entry point for a reassessment of the historical significance of the St Ives School: situating it in a broader sociocultural context and critically examining the deeper meaning of these artists' engagement with the place in relation to the global artistic discourse, rather than a simple association of their works with the Cornish landscape.

Dominated by imperfect circles and semi-circles of highly saturated and contrasting colours, Frost's canvases reflect his decades long inquiry on the interplay between colours and shapes which, to him, is entirely subjective. Simply titled with descriptions of colours or formal qualities, the majority of Frost's works resist representation and suggested imagery, giving colours and forms the full authority to communicate with viewers. The artist once talked

about the perplexity of man's preconception: "If you know before you look, you can't see for knowing." What he meant is how our received knowledge and previous experiences determine the way we understand not only a piece of art but also the world at large. After the war when artists were agonising over the loss of beauty, Frost asked the fundamental question of what constitutes the ideal. What makes us prefer certain colour and form over others? Is there such thing as perfection in art and in life? Is modernisation really taking human civilisation to a better place? In their imperfection and asymmetry, Frost's rough circles and semi-circles explore the artist's existential concerns of man's place in the world by presenting us with a harmony that is made up of seemingly irregular shapes and disordered patterns. While geometry is human's way to make sense of the world, nature operates in its own mysterious order where every shape, pattern and line are unique and cannot be reduced into one single formula. Such is the wonder of nature and the awe that it instils in us, and that permeate the canvases of Frost and many of his peers from St Ives. Although there appear more overt references to such natural elements as the sun, the moon and trees in his works later in his career, the same intuitive treatment of forms remains. They are often rendered in such a way that suggests the artist is looking up from somewhere far below, emphasising the monumentality and unpredictability of nature and confronting man's anthropocentrism.

是什麼讓我們更喜歡某種顏色和形態？藝術和生活中是否存在完美的事物？現代化是否能把人類文明引領至更好的階段？在非完美和非對稱中，佛洛斯特的圓形和半圓形通過向觀者呈現由看似不規則形狀和無序圖案拼湊成的平和畫面，探究藝術家對人類在世界上的地位的存在關注。雖然幾何是人類理解世界的方式，但大自然卻有一套自己的神秘的運作秩序，即每一個形狀、圖案和線條都是獨一無二的，不能簡化為一個單一的公式。這便是來自大自然的奇蹟。佛洛斯特和聖艾夫斯畫派的同時期藝術家將他們對大自然的敬畏之情滲入畫作中。儘管太陽、月亮和樹木等自然元素更為頻繁地出現在他藝術生涯的後期，但他對形式的直觀處理手法仍在，並往往以仰望的角度呈現，強調自然的雄偉和不可預測，直面人類中心主義。

泰瑞·佛洛斯特的作品通常以高飽度和對比度的非完整圓形和半圓形為主，反映了其長達數十年對色彩和形狀之間相互關係的研究。他大部分的作品都以對顏色或形質的描述作為標題，而不採用象徵和意象命名，希望賦予顏色和形態與觀者交流的權利。藝術家曾談到人類先入為主的偏見：「如果你在看之前就知道會發生什麼，那你永遠無法從觀察中獲得真知。」這也正是他希望通過作品而表達和避免的觀點，即我們所獲得的知識和經驗如何決定我們理解的方式，不僅理解一件藝術品，更可以理解世界。戰後，當眾多藝術家仍為美好的缺失而苦惱時，泰瑞·佛洛斯特提出了一個基本問題，即理想的構成要素。



Terry Frost, *Stacked Red Pisa*, Acrylic on canvas, 1971
泰瑞·佛洛斯特，《堆疊的紅色斜塔》，布上壓克力，1971

當你是一個被鐵鏈困住的囚犯，
當見到鳥兒自由飛翔、樹木及雲彩時，一切都會具觀賞價值。

A negotiation between representation and abstraction, Frost's works challenge the purely formalist reading of modern art that dominated the post-war era. Living in the tranquillity of St Ives with its breathtaking seaside scenery after undergoing many torturous years in prison, the artist experienced first-hand the tension between nature and modernisation, and his works, like many of his peers', cannot be separated from such situatedness; however, being inspired by certain conditions of a place does not necessarily suggest that the subject matters are confined to the locality of that place. In fact, in his inquiry on man's existence through the subjective use of shapes and colours, Frost also converses with the global art movements and art history. On one hand, his geometric compositions with large solid forms responded to the colour field painting and Minimalism prevalent in the late 50s and 60s; on the other hand, his approaches reveal the artist's rumination on the historical development of modern art. For instance, his use of collage in works such as *Suspended Forms* (1967) and *Suspended Colour Collage* (1968-70) pays homage to Picasso, who, together with Braque, pioneered the creative method. However, unlike his predecessors who used everyday objects as materials, Frost cut out unstretched canvases, on which he experimented with colour relations, into various shapes and overlaid them on larger canvases. His approach not only echoes with the modernist emphasis of flatness, but also further interprets the Cubist representation of three dimensionality on a two-dimensional plane through his careful choice of colours, "suspending" the circular forms above an imaginary space above the canvases.

when you're a prisoner surrounded by wires, and there are birds so free
and the trees and the clouds, it puts everything in perspective.

泰瑞·佛洛斯特的作品遊走在具象 (representation) 和抽象 (abstraction) 之間，挑戰了主導戰後時期對現代藝術的純粹形式主義者 (Formalist) 的解讀。在經歷了多年牢獄之災後，他選擇生活在海邊風光旖旎的寧靜小鎮，並親身體驗到自然與現代化之間非比尋常的關係。而他的作品也受這相同境遇經歷的影響，如其他同期藝術家一樣。然而，受到一個地方的某些因素的啟發並不一定意味著創作主題也侷限於該地區。事實上，泰瑞·佛洛斯特在通過對形狀和顏色的使用來探究人類存在的過程中，也與全球藝術運動思潮和歷史進行了一場對話。一方面，他畫中的幾何圖形以巨大的實體形式出現，回應了五十年代末和六十年代盛行的色域繪畫 (Color-field painting) 和極簡主義 (Minimalism)；另一方面，他的創作手法也揭示了藝術家對現代藝術歷史發展的反思。例如，他在《懸浮之形》(*Suspended Forms*, 1967) 和《懸浮的色彩拼貼》(*Suspended Colour Collage*, 1968-70) 中運用了拼貼技法，向共同開創這種創作技法的布拉克 (Georges Braque) 和畢加索 (Pablo Picasso) 致敬。區別於兩位藝術家使用日常物品作為物料，泰瑞·佛洛斯特將未經處理的畫布剪裁成各種形狀，並將它們疊加至更大的畫布上。他的創作技法不僅是對現代主義所主張的平面性 (Flatness) 的呼應，同時他對顏色的精心選擇也進一步詮釋了立體主義在二維平面的三維表現，即將圖形「懸浮」在畫布上方的虛構空間之上。

While St Ives artists are often associated with the Russian artist Naum Gabo, who escaped his country and brought the ideology of Constructivism to Cornwall during the war years, the connection between Frost and other avant-gardes should not be overlooked. The use of primary and monochrome colours and the juxtaposition between a grid background and his signature imperfect circles, as seen in *Stacked Red Pisa* (1971), *Summer Collage* (1976) and *Spring Dream* (2002), seems to offer an antithetical response to Mondrian's utopian abstraction – the rigid linearity of the grids gives way to his curvilinear compositions, and between the primary colours emerge more variations of hues, once again bringing forth his concern of the tension between preconception and perfection. Furthermore, Frost's recurring motif of the colour black can find its root in Kazimir Malevich, whose seminal work *Black Square* (1915) was chosen by Frost himself to be displayed alongside his oeuvre in his retrospective exhibition. Believing in the supremacy of colour and shape, both Malevich and Frost considered black as an all-encompassing colour that symbolises the origin of painting where no representation or logic is needed. Frost's series of Through Blacks paintings, in which coloured semi-circles with various degrees of blackness are aligned along horizontal bands of different dark hues, analogise the essence of art or what Malevich coined the "new realism in painting" – just as there are no two identical colours among the semi-circles, despite all being mixed with the colour black, art is a subjective decision and unique creation of the artist that comes from his or her inner thoughts. Not only do these paintings recall the hidden colours behind Malevich's black square but they also share the avant-garde's belief in the purity of art.

Perhaps it was its remoteness from the battlegrounds of both the war and the art world that allowed St Ives artists to develop the kind of unique languages that were entirely their own. Yet their achievements reached far and wide around the world and attracted many influential artists and critics to visit the place, earning itself the name "the cradle of British modern art" and fostering meaningful cultural exchanges. To define their works based on where they were made is to take away a significant piece from the timeline of art history. Last year, 3812 Gallery organised Frost's first exhibition in Asia, making a case for a cross cultural and multi-perspective understanding of art in the globalised art scene. The gallery will deepen this line of inquiry this year by surveying a significant group of St Ives artists and their connection with Buddhism and Eastern thoughts. As much as St Ives artists should be re-examined through a broader perspective, as demonstrated by Frost's works in this article, the study of contemporary art should also move beyond the binary thinking of East and West, old and new. Instead of asking where, we should seek for what and how local and global cultures interact and generate meaningful conversations.

俄羅斯藝術家瑙姆·加博 (Naum Gabo) 在戰爭時期逃離了他的國家，並將建構主義 (Constructivism) 的意識形態帶至康沃爾。雖然他常被用以與聖艾夫斯畫派的藝術家相提並論，然而泰瑞·佛洛斯特與其他前衛藝術家之間的關係亦不容小覷。如《堆疊的紅色斜塔》(*Stacked Red Pisa*, 1971)，《夏日拼貼》(*Summer Collage*, 1976) 和《春之夢》(*Spring Dream*, 2002) 等作品似乎是對蒙德里安 (Mondrian) 作品中的烏托邦抽象概念的對立回應——曲線組合蓋過網格的剛性線性，並且在原色之間出現更多色調變化，這也再次引發了他對「先入為主」和「完美」之間的張力的關注。此外，佛洛斯特畫中反復出現的黑色圖形可以追溯至卡濟米爾·馬列維奇 (Kazimir Malevich) 的作品。馬列維奇 1915 年創作的《黑色方塊》(*Black Square*, 1915) 也被佛洛斯特本人選中，與他的作品一併展於他的回顧展中。馬列維奇和佛洛斯特都尊崇顏色和形狀至上的理念，認為黑色是一種包羅萬象的顏色，象徵著繪畫的起源，且不需要過多的表現或邏輯。他的《穿越黑暗》(*Through Blacks*) 系列作品，將不同程度黑色的半圓沿著不同深色調的水平帶排列，與藝術的本質或馬列維奇提及的「繪畫中的新寫實主義」類比——儘管這些半圓融和了黑色，這些黑色卻是完全不同的。藝術是藝術家的主觀表達和獨特創造，多來自於藝術家的內心想法。這些畫作不禁讓人回想起馬列維奇的《黑色方塊》背後隱藏的色彩含義以及他對藝術純粹性的追求。

也許正因為遠離戰爭和藝術界紛爭的緣故，聖艾夫斯的藝術家才得以形成完全屬於自身的獨特藝術語言。這讓他們的藝術成就影響世界各地，並吸引許多有影響力的藝術家和藝評人參觀到當地參觀，讓聖艾夫斯被譽為「英國現代藝術的搖籃」，促進了當地文化的交流。若以創作地點定義他們的作品，那就如同在藝術史上刪去重要的一段。去年，3812 畫廊舉辦了泰瑞·佛洛斯特爵士首個亞洲個展，為全球化藝術語境中跨文化和多維度的藝術理解提供了一個成功例子。今年，畫廊會透過一批重要的聖艾夫斯藝術家及他們與東方佛家思想的聯繫來深化這一主題。正如本文中提及的泰瑞·佛洛斯特的作品所展示的那樣，人們應該從更廣的維度重新審視聖艾夫斯學派的藝術家，對當代藝術的研究也應超越東西方和新舊的二元思維。與其問作品出自何處，我們更應該尋覓本土和全球化文化互動的方式及更具意義的對話。

Chromatic Spirituality –

The Transcendental Art of Hsiao Chin and Mark Rothko

色調信仰：蕭勤和馬克・羅斯科的超驗藝術



Mark Rothko, *Untitled*, Acrylic on canvas, 1960 (Courtesy of Daugavpils Mark Rothko Art Centre)
馬克・羅斯科，《無題》，布上壓克力，1960（圖片提供：馬克・羅斯科藝術中心）



Hsiao Chin, *Il silenzio*, Ink on canvas, 1962 (Courtesy of Hsiao Chin Art Foundation)
蕭勤，《靜》，布上墨水，1962（圖片提供：蕭勤國際文化藝術基金會）

One year before Picasso completed *Les Femmes d'Alger*, which would change the course of modern art, German art historian Wilhelm Worringer published his seminal dissertation “Abstraction and Empathy” in which he associated the aesthetics of different cultures with their individual world views. As one of the first theorists on abstraction, Worringer asserted that, whilst representational art reflects an artist’s confident understanding of the world as it appears, abstraction points to one’s primitive fear or self-questioning towards the endless flux of the vast cosmos. Or what he terms, the “spiritual dread of space”, which is often suppressed by the progressively rationalistic thinking of human civilisation. Using ancient Oriental art as a case in point, he explains that abstraction is an attempt to untangle the deeper order of the universe by reducing the ephemeral materiality of the external world down to its purest form, and compressing the illusory perspective until an image is no more than a flat surface. In other words, abstract art transcends the material world and reconnects one’s inner and primitive self to the universe, acknowledging its interconnectedness and its sublime yet unknowable nature.

在畢卡索完成《亞維農的少女》(Les Femmes d'Alger), 並因此徹底改變現代藝術進程的前一年，德國藝術史學家威廉・沃林格 (Wilhelm Worringer) 發表了他的開創性論文《抽象與移情》(Abstraction and Empathy)，將不同文化的美學與他們所屬的世界觀聯繫起來。作為最早的「抽象說」理論家之一，沃林格斷言，表象藝術反映了藝術家對世界現狀的自我理解，而抽象則指向個人面對變幻無常的浩瀚宇宙時，所引申而來的原始恐懼或自我質疑，又或是他所說的「對空間的精神恐懼」，而這份恐懼，往往被人類文明逐漸發展而成的理性思維壓抑。他以古代東方藝術為例進一步解釋說，「抽象」是一種試圖透過將在外部世界無法永存的物質實體，簡化至最純粹的形態，然後再壓縮虛幻的視角，直至圖像成為完全的平面，從而釐清宇宙的深層秩序。換句話說，藝術史家認為抽象藝術是一種超越物質世界的方式，將一個人的內在和原始自我與宇宙重新連結起來，覺察當中的相互關聯，以及令人崇敬卻又未可知的本質。



Hsiao Chin, *Dancing Light - 15*, Acrylic on canvas, 1963
蕭勤，《光之躍動 - 15》，布上壓克力，1963



In my beginning is my end: the art of Hsiao Chin, Daugavpils Mark Rothko Art Centre, Daugavpils, 2020
「在我的開始是我的結束：蕭勤的藝術」，馬克·羅斯科藝術中心，陶格夫匹爾斯，2020

Worringer constructed his theory at the inception of modern abstract art; the style of pure abstraction had yet to emerge. His idea would be picked up by Kandinsky in his “Concerning the Spiritual in Art” a few years later, setting off a revolution in art. Nevertheless, his concept of spirituality in relation to space brings the works of two important post-war abstract artists into an intimate conversation. Believing in the transcendental power of art, both Hsiao Chin and Mark Rothko utilised elemental forms, symbolic colours and tonal contrast to convey the infinite depth of the universe. Their reductionist visual vocabularies and chromatic grammar, engender a kind of spatial dynamic that takes viewers beyond the plane of the picture itself, while their compositions remain true to the quality of the canvases. Breaking down the boundary between the material world and spiritual world through colours and sign systems, the two artists profoundly answer to the “spiritual dread of space” by creating another dimension where depth is not measured by perspective but one’s connection to the inner self, as if the more one understands the wholeness of the world, the further he or she can go into their paintings.

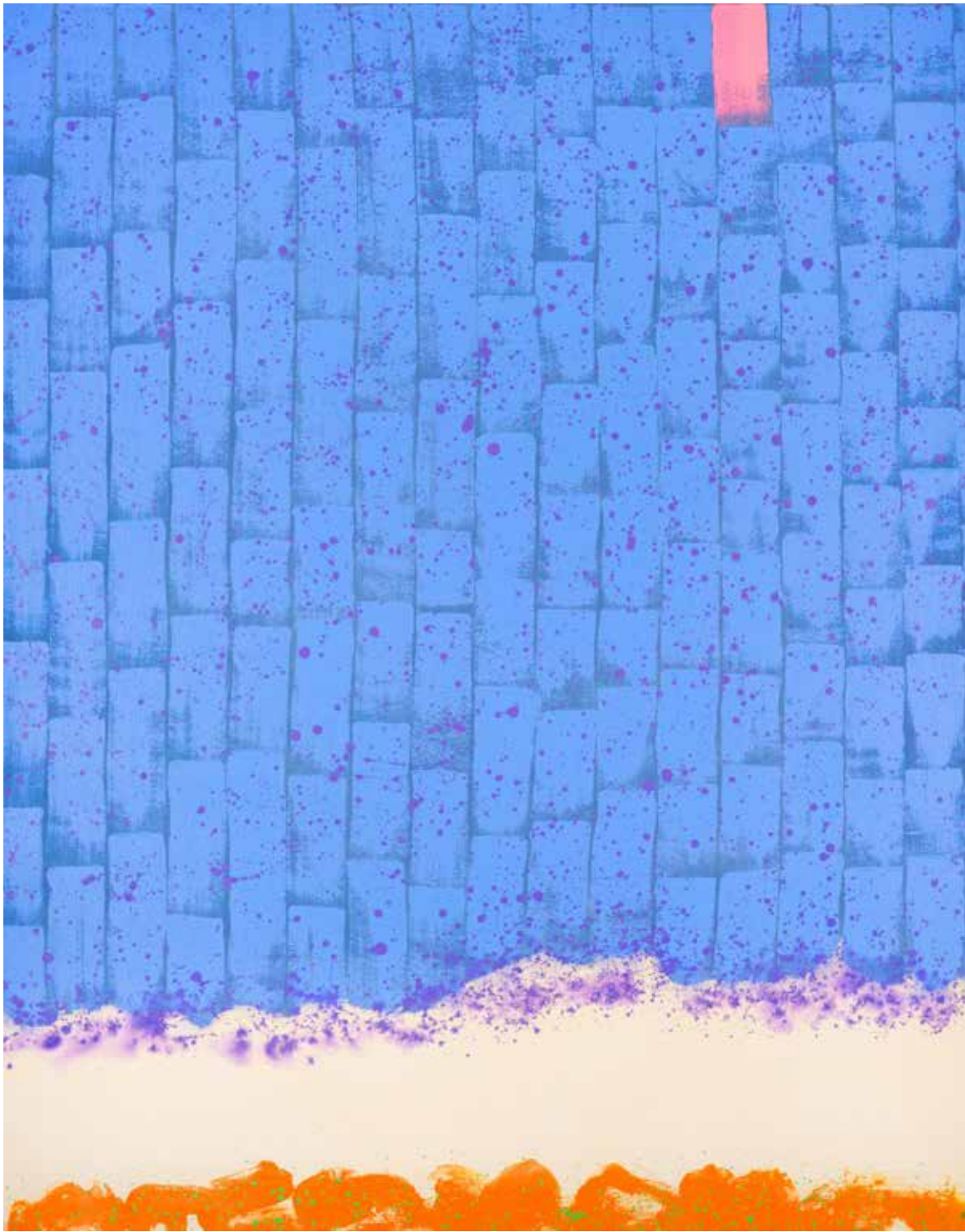
Born in Shanghai in 1935 and then moving to Milan early in his career, Hsiao Chin made it his mission to foster cultural exchange between the East and West. Throughout his career, spanning six decades, he has actively engaged in Eastern traditions and philosophies, such as Taoism, Buddhism, Confucianism and ancient mythology, and incorporated them in the modern forms of expression he has absorbed from the West. His founding of the Punto Movement in 1961, attests to his endeavour to bridge the two cultures with the spirituality of Eastern thoughts, advocating meditative qualities and philosophical expressions in art, in a series of exhibitions across Europe and Asia. Hsiao’s prolific oeuvre can be divided into several periods; however, the use of rectangular and circular symbols derived from the concept of “round heaven and square earth” of traditional Chinese philosophy, as well as thick and gestural brushstrokes or concentric chevron patterns representing the endless energy of nature, continue to be the compositional basis of his works, communicating the eternal flux and oneness of the universe.



Solo exhibition in London, 1965
1965 年攝於倫敦個展

沃林格在現代抽象藝術發展的關鍵時刻構建了他的理論，而當時純抽象風格尚未成形。幾年後，康定斯基 (Kandinsky) 在他的《藝術中的精神》(Concerning the Spiritual in Art) 中採納了他的觀點，從此在藝術界掀起一場前所未有的革命。然而他對於空間的精神概念，為兩位重要的戰後抽象派藝術家的作品造就了一場親密對話。蕭勤和馬克·羅斯科都相信藝術的超驗力量，他們運用基本形態、具象徵性的色彩和色調對比，來表達宇宙的無限深度。藝術家以具備簡化主義的視覺詞彙和色彩語言，構成一種空間動態；作品貌似只存在於畫布之上，卻早就引領觀者的視野與想像超越畫作表面。透過一系列的色彩與符號，兩位藝術家打破物質世界和精神世界之間的界限，向「空間的精神恐懼」作出確切回應，開創新觀點解析空間深度並非以視角來量度，而是取決於人與內在自我的聯繫；只要越了解世界的整體性，就越能走進他們的畫作之中。

蕭勤 1935 年出生於上海，在他的藝術生涯早期移居米蘭，並以促進東西方文化交流為使命。在他六十多年的藝術生涯中，蕭勤在其作品中積極投入東方的傳統和哲學，如道教、佛教、儒家思想、古代神話，並將其融合他從西方汲取的現代表達方式中。他在 1961 年成立的「龐圖國際藝術運動」(Punto Movement) 體現了他致力以東方哲思來連繫兩種文化，通過在歐洲和亞洲的一系列展覽，提倡藝術中的冥想特質和哲學思想。蕭勤數量龐大的作品固然可以被劃分為不同時期，然而在他的畫中，衍生自中國傳統哲學「天圓地方」概念的方形和圓形符號，以及代表自然界無盡能量的厚重肆意筆觸，又或是延綿不斷的山形紋，一直都是他作品的構成基礎，傳達了宇宙的永恆流動和一體性。



Hsiao Chin, *Samantha nel giardino eterno-1*, Acrylic on canvas, 1999
蕭勤，《在永久花園的莎芒妲 – 1》，布上壓克力，1999

Courtesy of Hsiao Chin Art Foundation
圖片提供：蕭勤國際文化藝術基金會

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One should always try to explore the limited physical space to the ultima and to generate maximum energy in the confines of space, to learn in a material world that transcends the boundaries of time, and in so doing to grasp the deeper meanings of life.

And it is through my awkward brush work and the bright primary colours that I achieve such goals.

– Hsiao Chin

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Hsiao Chin's metaphysical expression achieves its most profound effect through his signature high saturation and contrasting colour palette, which has persisted throughout his long career. His sophisticated choice of colours not only responds to the duality of *yin* and *yang* and chakra (the energy centre in the body) colours from Eastern traditions, but it is also based on colour and optical theories from the West, again bringing together elements from both cultures and emphasising spirituality as a universal concept. In *The Vibration of Sun*, two identical circles of green with concentric rings of red and yellow, are placed horizontally in the centre of the canvas. The intense hues of red and yellow send the circles forward whilst the dark blue background recedes into what looks like an infinite void, and this depth is accentuated by flecks of ultramarine, creating space for the concentric rhombus pattern of purple in between. The powerful colour scheme enhances the symbolism of the round heaven floating above the square earth, and both heaven and earth are enveloped by the bottomless void, suggesting the wholeness of the universe. Furthermore, the purple lines of the rhombuses contrast starkly with the yellow rings, causing an effect of illusory motion as if the circles are pulsating, sending energy to the rhombuses which are continuously radiating outwards, manifesting the perpetual cycle of life.

Hsiao's hard-edge compositions in the 60s and 70s, partly influenced by Minimalism and Op Art Movement during his sojourn in the U.S, can be considered as the artist's more rational understanding of the order of nature. From the 90's however, geometric shapes and bold straight lines give way to undulating brushstrokes and amorphous forms. Having overcome the agony of losing his daughter to a tragic accident, Hsiao created works that exude a softer and more sentimental, but equally powerful atmosphere, conveying his elevated spiritual state. Similar to *The Vibration of Sun*, *La Forza di Vita-1* utilises highly saturated colours and colour relationships, to lend the picture a sense of hopefulness. The harmonious combination of the yellow colour field and green strokes calms the rhythm of the composition, in which one can imagine the artist steadily applying the brief and free flowing green lines as if they are steps towards transcendence. The contrasting colour of bright pink at top centre, draws viewers' attention to the edge of the painting, inviting them to go beyond the picture frame. Whether it symbolises the artist himself or his daughter, the pink stroke appears to be floating on top of the vast green field, ready to leap into the great beyond.

蕭勤的形而上學，透過他標誌性的濃厚而對比強烈的色彩，獲得淋漓盡致的發揮，這點在他漫長的職業生涯中一直存在。他精準巧妙的選色，不僅呼應了東方傳統中的陰陽二元以及脈輪（身體中的能量中心）色彩，同時亦建基於西方的色彩和光學理論；藉此他再次將兩種文化的元素結合起來，重申精神性是一種普世存在的概念。在《太陽之躍動》中，兩個相同的綠色圓形均被紅、黃色環形圍繞，並被水平放置在畫布中心。紅、黃兩種強烈色彩使圓形向前移動，而深藍色的背景則不斷往後退到一個猶如虛空的空間，並以群青色點強調當中的深度，為中間紫色的同心菱形圖案創造了空間。這種強而有力的配色增強了「天圓」漂浮在「地方」之上的意象，而且天與地都被深不見底的虛空所包圍，暗示著宇宙的整體性。此外，菱形的紫色線條與黃色的圓環形成鮮明對比，造成一種虛幻的移動效果，彷彿圓形在震動，向菱形輸送能量，而菱形則不斷向外擴散，展現出生命的永恆循環。

蕭勤在六十年代和七十年代的「硬邊」作品，部分受到他在美國逗留期間的極簡主義和奧普藝術運動影響，可以說是藝術家對自然秩序更理性的理解。然而，從九十年代開始，幾何形狀和大膽線條被起伏有致的筆觸和無以名狀的形態所取代。在克服了因悲慘意外而導致的喪女之痛後，蕭勤的作品更顯柔和感性，卻依然內含強大力量，傳達出他高漲的精神狀態。與《太陽之躍動》相近，《生命力 -1》運用高飽和度的色彩以及色彩關係，使畫面滿載希望的感覺。黃色的色塊和綠色的筆觸和諧地結合在一起，緩和了構圖節奏，可以想像藝術家在畫布上平穩地塗畫出短促而流動的綠色線條，彷彿線條就是走向超然的步伐。頂部中央的鮮粉紅色構成對比，將觀者的注意力吸引至畫作邊緣，引導他們將視線與思考超越畫框以外。不論它是象徵藝術家本人還是他的女兒，這抹粉紅色筆觸都恍如漂浮在廣闊的綠地之上，準備躍入偉大的無垠之外。

“

「人們須在有限的空間中達到一種無限大的能量和探索，在超越時間的非物質性世界中去學習、瞭解生命深刻的意涵。而我笨拙的筆，和原始的色彩，來表達一點這樣的觀念。」

- 蕭勤

”

While Hsiao uses vibrant and highly saturated acrylic colours to direct viewers to the infinite, Mark Rothko, using a large spectrum of colours, applying layers of relatively thin oil paints on unprimed canvases to create an effect between veiled and unveiled, giving his paintings a kind of mysterious undertone and oblique radiance that envelops viewers in an immersive experience. Stripped of any recognisable image, the works of Rothko consist of only soft-edged rectangles and colour bands. Alluding to doors and windows, which could be open or closed, these colour blocks seem to be channels to the other side of the paintings, an undefined space, hinted by the subtle colours in the background, that can only be accessed by one's spiritual self. Despite the seeming simplicity of his compositions, Rothko, like Hsiao Chin, also drew on a wide range of historical, philosophical, religious and mythological sources, most notably Nietzsche's idea of tragedies, Judeo-Christianity, ancient Greco-Roman culture as well as frescos from the Renaissance. For instance, the contrast of primary colours and warm and cold tones in *Number 10 (1950)* and *Number 61 (Rust and Blue)*, echo with the juxtaposition of extreme emotions and dramatic turns of events typical of tragedies in Greek theatre; at the same time, the feathery edges of the rectangles and the dark backgrounds allow the colour blocks to appear floating, suggesting that there is another world hidden behind. Perhaps Rothko attempted to invite viewers to look beyond the ups and downs of the mundane world, and extend our vision beyond in order find the higher truth.

蕭勤用鮮豔而高飽和度的壓克力顏料將觀者引向無限，而馬克·羅斯科則使用大面積的色彩，在未施底色的畫布上塗抹一層相對較薄的油畫顏料，創造出一種介乎掩蓋與揭示之間的效果，使他的畫作具有一種神秘底蘊和隱晦光芒，讓觀者被籠罩於一種沉浸式的體驗當中。除去任何可被辨認的圖像，羅斯科的作品只由柔邊矩形和色塊組成。這些色塊暗指門窗，可以打開或關閉，似是通往畫作另一邊的通道、一個未定義的空間，只能透過背景中的微妙色彩提出暗示，並只有一個人的靈性自我才能得其門而入。儘管他的構圖看似簡單，但羅斯科和蕭勤一樣，也借鑑了大量的歷史、哲學、宗教和神話資料，最明顯的是尼采的悲劇思想、猶太教和基督教、古希臘和羅馬文化以及文藝復興時期的壁畫。例如《10 號》（1950 年）和《61 號》（鏽色和藍色）中原色和冷暖色調的對比，呼應著希臘悲劇中常見並置的極端情緒和戲劇性情節；同時，矩形的毛邊和背景的黑暗讓色塊猶如在當中漂浮，暗示其背後隱藏著另一個世界。也許羅斯科試圖引導觀眾超越世俗世界的盡頭，將我們的目光延伸至外，從而尋得更高真理。



In my beginning is my end: the art of Hsiao Chin, Daugavpils Mark Rothko Art Centre, Daugavpils, 2020
「在我的開始是我的結束：蕭勤的藝術」，馬克·羅斯科藝術中心，陶格夫匹爾斯，2020



Courtesy of the Museum of Contemporary Art, Los Angeles, The Panza Collection,
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圖片提供：洛杉磯當代藝術館（潘扎收藏，© 凱特·羅斯科及克裏斯托弗·羅斯科 / DACS 2021）

Mark Rothko, *Number 61 (Rust and Blue)*, Oil on canvas, 1953
馬克·羅斯科，《61 號（鏽色和藍色）》，布上油畫，1953

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I'm not an abstractionist. I'm not interested in the relationship of color or form or anything else. I'm interested only in expressing basic human emotion: tragedy, ecstasy, doom, and so on.

– Mark Rothko

我不是一個抽象主義者。我對色彩、形式以及其他的關係並沒有興趣……
我感興趣的只是表達人的基本情緒：悲劇的、狂喜的、毀滅的等等。

- 馬克·羅斯科

”

Although their artistic visions are derived from different cultural sources, both Hsiao and Rothko initiate a transcendental dialogue that speaks to the deeper meaning of humanity and universal oneness, and through colours they open another dimension that reconciles the material and spiritual worlds. Rather than filling up space, they create spaces to provoke thought. The two artists crossed paths in New York in the late 60s, but it was more than half a century later that their works were brought together for the first time. In 2020, Hsiao Chin's exhibition *In the Beginning is my End* was held in Daugavpils Mark Rothko Art Centre in Latvia, where the works of these two important post-war masters were placed alongside each other, picking up the deeply spiritual conversation that they left off many years ago.

儘管他們的藝術視野來自不同的文化根源，但蕭勤和羅斯科都發起了一場超驗對話，講述了人類和宇宙一體的深層意義，並通過色彩打開另一個維度，調和物質和精神世界；他們並非填滿空間，而是創造空間，繼而引發思考。兩位藝術家於六十年代末在紐約相識，但直到半個多世紀後，他們的作品才第一次被相提並論——2020年，蕭勤的展覽「在我的開始是我的結束」於拉脫維亞的馬克·羅斯科藝術中心舉行，這兩位重要的戰後藝術家的作品被放在一起，重拾多年前未完成的對話。



Mark Rothko, *Number 10*, Oil on canvas, 1950
馬克·羅斯科，《10 號》，布上油畫，1950

Courtesy of the Museum of Modern Art (Floor 4, 404, The David Geffen Galleries, © Kate Rothko Prizel and Christopher Rothko / DACS 2021, Image: 2021, © MOMA, N.Y. / Scala, Florence)
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IN PRAISE OF BLANDNESS 淡之頌

Liu Guofu solo exhibition 劉國夫作品展

2022 April | 3812 Gallery London

Liu Guofu 劉國夫, Flower No. 7 花 - 7, 2020, Oil on canvas 布面油彩

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Wang Jieyin, *The Fall of Loneliness*, Acrylic on canvas, 2017 (Detail)
王劫音，《孤星冷泉》，布上壓克力，2017（局部）



Peter Lanyon, *Porthleven*, Oil on board, 1951 (Detail) (Courtesy of Tate Modern)
彼得·蘭永，《坡特利文》，油彩木板，1951（局部）（圖片來源：泰特現代藝術館）

Abstract Realism

The Landscapes of Wang Jieyin and Peter Lanyon

With a thousand years between the beginnings of the genre in the East and West, Chinese ink landscape, or *shanshui*, and Western landscape are two fundamentally distinctive forms of art, albeit with a shared interest in natural scenery. The emblem of Chinese culture and its Taoist value, *shanshui* began to flourish during the Tang Dynasty. Having long been understood as a kind of abstraction, Chinese landscape depicts the inner spirit, the mindscape of the painter through the subjective interpretation of nature, of its unknowability and sublimity that symbolises the highest virtue and ideals. While the art form continues to evolve, this cultural heritage of spirit resonance, the vital energy that channels from the artist to the painting, endures. On the other hand, landscape as a genre emerged in the West during the Renaissance, when science entered the realm of art. To perfectly delineate nature was to demonstrate man's mastery over nature. Under the influence of Enlightenment, nature seemed to become secondary to reason and humanity for the most part of Western art history; landscape in its conventional sense is considered almost a cliché in the modern era.

抽象現實主義： 王劫音和彼得·蘭永的風景畫

東方山水畫和西方風景畫，彼此的開端相距千年。儘管兩者都是源於對自然景觀的熱愛，但中國山水畫和西方風景畫在根源上是兩種截然不同的藝術形式。山水畫自唐代開始興起，是中國文化及道教價值觀的象徵。長久以來，中國山水被理解為一種畫家對自然界的主觀抽象闡釋，描繪其內在的精神和心境；而自然界深不可測而又崇高無比的特質，在古人心中象徵著至臻至高的美德和理想。在藝術形式不斷發展的同時，這種引發精神共鳴的文化傳承，以及藝術家由心而發反映於畫作之上的蓬勃生命力，一直流存至今。另一方面，西方風景畫在文藝復興時期漸成一種流派，當時科學開始與藝術領域有了交集，而能夠完美勾勒自然界的一事一物，就相當於展示出人類對大自然的掌控。在啟蒙運動的影響下，於西方藝術史的大部分時間裡，大自然似乎不如理性（reason）和人文（humanity）般重要；傳統意義上的風景畫，在現代社會幾乎被認為是一種陳腐老套的存在。

Despite bearing upon the traditions of two divergent cultures, the landscapes of Wang Jieyin and Peter Lanyon evoke an intriguing dialogue as the two artists re-examine their very traditions in relation to their time, without fixating their views on either the past or future. Their reconstructions of figurative elements into symbolic semi-abstract forms envelope viewers, not in a framed space and time, but in a cross spatial-temporal and multi-sensory experience. Their sculptural compositions offer a multi-perspective narrative to rethink the topography of human existence, one that is intertwined with the past and present, ups and downs, seen and unseen, and is constantly changing. Adopting abstract forms to capture the intractable and indescribable reality, their landscapes can be considered as forms of Realism.

Characterised by spontaneous and raw brushstrokes juxtaposed with careful arrangement of overlapping geometric patterns, the oeuvre of Wang Jieyin situates viewers in a dimension that oscillates between the bustling reality and an ethereal ancient landscape like a mirage encounter. Seemingly emerging from the picture plane and being erased simultaneously, the elusive images exude a kind of tension that is not so much a negotiation between the purity of nature and the rigidity of urban life, but as a reconciliation between the distant past and the incessantly forward marching present. A reminder that our culture, no matter how fast changing, builds on our traditions, history and shared memories.

儘管承載著兩種不同文化的傳統，王劼音和彼得·蘭永的風景畫卻促成了耐人尋味的對話，因為這兩位藝術家重新審視了與其所屬時代相關的傳統，而沒有把自身觀點侷限於過去或未來。他們將具象的元素重構為象徵性的半抽象形態，讓觀者置身在一場跨越空間和時間以及多元感官的體驗，而非被封閉於有框架的空間和時間之中，他們具結構性的構圖提供了一個多視角的敘事，重新思考人類生存的地貌：一個扣連過去與現在、高峰與低谷、可見與不可見，並且不斷變化的地貌。他們的風景畫採用抽象手法來捕捉難以捉摸和無法描述的現實，可被視為現實主義的另一種形式。

王劼音的作品特徵是純樸的原始筆觸和精心安排的重疊幾何圖案，將觀者置於一個擺盪於繁華現實與空靈古老景觀之間的空間，就像遇上海市蜃樓一般。這些難以捉摸的圖像似乎同時自畫面中出現又被抹去，散發出一種張力；與其說是大自然的純粹與城市生活的刻板之間的一場拉鋸，不如說是遙遠的過去和不斷前進的現在之間的一番調和，提醒著我們無論世界如何快速變化，文化都建立在我們的傳統、歷史和共同記憶之上。

Wang Jieyin, *The Fall of Loneliness*, Acrylic on canvas, 2017
王劼音，《孤星冷泉》，布上壓克力，2017



“

中國當代繪畫不同於西方在於充分接納時間與歷史留下的蒼茫印記，並接納自然造化的原初記憶，在散淡的閒筆與高古的意境之間，繪畫的內在力量可以讓我們獲得內心的純淨與安詳，王劼音的作品就體現出此「水墨性精神」的現代性救贖價值。

- 夏可君博士

Contemporary Chinese painting differs from Western painting in its full acceptance of hazy traces left by time and history as well as memory of natural evolution. Between the carefree strokes and high antiquity, painting's inner force allows for inner purity and peace. Specifically, Wang Jieyin's works incarnate the redemption value of modernity through such 'ink spirit.'

– Dr. Xia Kejun

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Coming of age in the remnants of the Chinese Civil War and later having witnessed the chaos of the Cultural Revolution, Wang began his artistic career in woodcut printing, where the intertwined but ruptured relationship between man and nature was already the artist's major concern, as seen in his *Eden* series. With sharp and decisive lines, the artist crafted rudimentary forms that allude to prehistoric cave paintings. Wang carries this sense of primitiveness through to his painting practice, which has become his focus since the turn of the millennium, and constructs a new kind of landscape that is both ancient and modern in their traditional subject matters and experimental approaches. Taking inspiration from traditional *shanshui*, the artist maintains its poeticism in the silent interaction and aloofness of the natural environment; the lack of fixed perspective and the use of blank space and contrast similarly engender an imaginary dimension between likeness and unlikeness. However, unlike the meticulous naturalistic depictions in the thousand-year-old classical art form, Wang's dreamy imageries are composed of roughly outlined forms like afterimages, as if it requires the memory and imagination of viewers to complete the works. For example, in *Song of Dawn* and *The Fall of Loneliness*, rocks, mountains and trees are sketched with only a few simple lines; small houses are outlined directly on the background sceneries without solid colours. Seemingly transparent or unfinished, they are the disappearing simplicity of the past, existing only in those who seek for them.

王劼音在中國內戰的餘波中長大，後來又見證了文化大革命的混亂，他的藝術生涯由木刻版畫開始，從那時起，人與大自然之間相互緊扣卻又已然破裂的關係，已經是藝術家的主要關注所在，這從他的《伊甸》系列中可見一斑。通過銳利而果斷的線條，藝術家刻畫出以史前洞穴壁畫為比附的簡陋形態。王劼音將這種原始感實踐在他的畫作之中，這亦成為他在2000年後的創作重點，並構建出一種新景觀，不論在傳統題材和實驗性手法上，都顯得既古老又現代。從傳統的山水畫中獲取靈感，藝術家保留了自然環境中的無聲互動和冷漠疏離，畫中沒有固定的透視，卻透過運用留白與對比，同樣在相像與不相像之間產生虛幻的距離與空間。然而，與擁有千年歷史的古典藝術當中細緻入微的自然主義描繪手法不同，王劼音的夢幻意象是由粗略勾勒的方式構成，就如殘影一樣，大概需要觀者以記憶和想像力，才能完成這些作品。例如在《晨曲》和《孤星冷泉》中，岩石、山脈和樹木只用幾筆簡單線條勾勒出來，小屋被直接輕描於背景物之上，沒有填上顏色。它們似乎是透明的甚或未完成的，是消失在過往的簡單殘像，只存在於那些尋找它們的人身上。

While Wang Jieyin retains the tranquillity and ethereality of traditional landscape with his drybrush technique and earth tone palette that imbue the pictures with a kind of ancientness, on closer look, the black lines are acrylic rather than ink, and they are swift and impromptu like graffiti; furthermore, the artist's repeated use of negative space or white paint to construct abstract line patterns, most notably in works such as *Grand Landscape* and *Dwelling 2*, alludes to stencil images commonly seen in street art. The juxtaposition of the old and new takes viewers through not only time and space, but also the artist's personal journey. The "carved-out" line patterns and the traces of pressing and rubbing recall the practice of woodcut printing that Wang has studied for decades. The amalgamation of the two art forms – printmaking and painting – narrates his artistic devotion that is built on previous experience and cultural heritage. The allusion to manual carving also adds to the tactility of the semi-abstract forms, a way to search for solidity in the increasingly fragmented and abstract modern world. Wang's more recent ink works, such as *Xiao Shan Ping Hu* and the *Structural Landscape* series, have a more abstract tendency, using only geometric shapes or ink dots to form the entire picture like an aerial view of an overcrowded cityscape. On one hand, these works are undoubtedly reflections of the rapidity of urbanisation; on the other hand, the sublimity of nature continues to permeate the pictures with the power of the historically charged material, ink. In Wang's works, time becomes space, where the relationship between the past, present and future is not linear; rather, they interact with each other.

If time is part of the materials in Wang Jieyin's imaginary landscape, then an artist's bodily experience of and sentiment towards an actual place, form the backbone of Peter Lanyon's oeuvre. A leading figure of post-war British art, Lanyon redefined traditional landscape by confronting the sole reliance on visual perception in scenery painting. Combining the culture, historical events, geological features and his personal experience of a place into one single composition, Lanyon introduced a distinctive approach to abstraction that is based on his active engagement with the natural environment both corporeally and culturally. Like Wang, Lanyon sought to represent the truth that may not immediately meet the eyes.

如果說時間是王劭音畫中虛幻風景的組成部分，那麼藝術家對一個真實地點的親身體驗與確切情感，則構成了彼得·蘭永作品的主幹。作為戰後英國藝術的領軍人物，蘭永透過反思風景畫當中單靠視覺感知為唯一依賴的做法，重新定義了傳統風景畫。蘭永將一個地方的文化、歷史事件、地質特徵和他的個人經驗結合在一起，引入一種獨特的抽象手法，這種手法是基於他與自然環境在實質上和文化上的積極交流。就像王劭音一樣，蘭永試圖表現出那些或許不會立即被肉眼看見的真相。

雖然王劭音用他的乾筆皴擦技巧和大地色調，保留了傳統山水的靜謐與空靈，使畫面充滿了一種古老的氣息，但仔細一看，黑色的線條是壓克力而非水墨，筆觸就像塗鴉一樣迅速而即興；此外，藝術家也反覆使用負空間或白色顏料來構建抽象的線條圖案，這點最明顯見於《大山水》和《幽居（二）》等作品中，皆暗合了街頭藝術常見的模板塗鴉。新與舊的並置，不但帶領觀者穿越時間和空間，同時也將他們帶進藝術家的個人旅程。那「雕刻而成」的線條圖案以及壓印和摩擦的痕跡，都讓人想起王劭音已鑽研數十年的木刻版畫做法。版畫和繪畫這兩種藝術形式的融合，將他建立於過往經驗和文化傳承而來的藝術精神，充分體現出來。對手工雕刻藝術的參照，也令半抽象形式的畫作更具觸感，成為一種在日益碎片化和抽象化的現今世代中，尋找實在感的方式。王劭音近年的水墨作品如《蕭山平湖》和《結構山水》系列，有更為抽象化的傾向，只以幾何圖形或墨點來構成整個畫面，就如一幅擁擠城市景觀的鳥瞰圖。一方面，這些作品無疑反映城市化的快速發展；另一方面，大自然的莊嚴依然透過水墨這種具歷史性的物料滲透到畫作之中。在王劭音的作品裡，時間變成了空間，過去、現在和未來之間的關係並不是線性的；相反，它們互相影響著。



Wang Jieyin, *Long Beach*, Acrylic on canvas, 2015
王劭音，《長堤》，布上壓克力，2015



Peter Lanyon, *Headwater*, Gouache on paper, 1962
彼得·蘭永，《水之源》，水粉紙本，1962

“
I believe that landscape, the outside world of things and events larger than ourselves is the proper place to find our deepest meaning ...
I want to make the point that landscape painting is not a provincial activity ...
but a true ambition like the mountaineer who cannot see the clouds without feeling the lift inside them.

— Peter Lanyon

”



Peter Lanyon, *Porthleven*, Oil on board, 1951 (Courtesy of Tate Modern)
彼得·蘭永，《波特利文》，油彩木板，1951（圖片提供：泰特現代藝術館）

Born and raised in Cornwall, Lanyon was an important member of the St. Ives School, the cradle of British modernism after the war. Like his peers, Lanyon's art is deeply influenced by the idyllic landscape of the historic site in the Southwest of England, manifesting his close affinity to the Cornish coast; however, instead of pursuing pure abstraction on an emphatic flatness of a picture plane prevalent at that time, the artist constructs semi-representational imageries which incorporate his knowledge and multi-dimensional engagement with a place, creating a kind of depth that is not only spatial but also temporal and cultural. For example, in his work *Trevalgan*, what at first sight appears to be an aerial view of the eponymous village in St. Ives, with patches of green fields and hedgerows floating on the sea of blue, slowly takes on a more complex form, one where lands of various elevations begin to reveal themselves, suggesting different topographic features viewed from multiple angles as hinted by the horizon on the left and the sky on the right. More than a delineation of natural scenery, *Trevalgan* is a record of human activities such as farming and mining that make up the history and culture of the place. Besides the Cubist and Constructivist-influenced rendering, Lanyon also integrates his memory of the climate and environment, as well as his movements and emotions at different moments through gestural brushstrokes and symbolic forms. Accordingly, the central spherical form composed of numerable elements packed closely together is inspired by the Aztec goddess Coatlicue, the earth mother who is associated with agriculture and warfare, symbolising both fertility and death. It is likely that Lanyon, who served in the Second World War, was ruminating on the meaning of the irrational destructions of man in the perpetual cycle of nature, resonating with Wang's primitive language and evanescent landscapes.

To borrow Alois Riegl's idea of artistic volition, rather than merely a depiction of nature, a more precise definition of landscape should be a depiction of nature *through the eyes of man* – a subjective representation or personal expression, rather than pure mimesis. In fact, similar ideas were already proposed hundreds of years ago by a prominent scholar of the Song Dynasty, Su Shi, who writes that, “if anyone discusses painting in terms of formal likeness, his understanding is merely that of a child.”^{*} Whether it is figurative or abstract, East or West, landscape represents our history, worldview and cultural identity. By synthesising traditional and modern languages, as well as the steady pace of nature and the relentless forward march of human civilisation, the landscapes of Wang Jieyin and Peter Lanyon expand our horizon, allowing us to find ancientness in the new, vigour in ruins, and solidity in the increasingly virtual and abstract world.

蘭永在康沃爾郡（Cornwall）出生和成長，是戰後英國現代主義的搖籃——聖艾夫斯畫派（St. Ives School）的重要成員。跟他的友輩一樣，蘭永的藝術深受英格蘭西南部歷史遺跡的田園風光影響，體現出他與康沃爾郡海岸的親密關係。然而，藝術家沒有跟隨當時潮流，在平面畫面上追求純抽象，而是構建出半具象性的畫面，將他對一個地方的了解以及多角度的接觸經驗摻合融入其中，創造出一種不僅是空間上，同時也是時間上和文化上的深度。例如在他的作品《Trevalgan》中，乍看是聖艾夫斯同名村莊的鳥瞰圖，成片的綠地和灌木樹籬漂浮在藍色的海洋上，然後逐漸呈現出更複雜的形態，不同海拔的土地開始顯露出來，暗示著從不同角度所看到的各種地形特徵，這點從左邊的地平線和右邊的天空上也有所提示。《Trevalgan》不僅是對自然風光的描繪，更包含了對人類活動的記錄，例如構成此地歷史和文化的農業和採礦業。除了受到立體主義和構成主義的影響，蘭永還將他對氣候和環境的記憶，以及他於不同時刻的動作和情緒，通過姿態性的筆觸和象徵性的形態加以整合。與此相應的例子，正是在畫面中央由許多元素緊密結合而成的球體，其靈感來自阿茲特克女神 Coatlicue，這位大地之母與農業和戰爭有關，象徵著生育和死亡。參加過二戰的蘭永，很可能在思考人類在永無止盡的宇宙循環中各種非理性破壞的意義；這與王劼音的原始語言和瞬逝風景產生了共鳴。

借用李格爾（Alois Riegl）關於藝術意志的觀點，與其說是對大自然的描繪，風景畫的更精準定義應該是，透過人的肉眼對大自然的描繪——是一種主觀的呈現或個人表達方式，而不是純粹的臨摹。事實上，類似的想法早在幾百年前就由宋代著名文學家蘇軾提出，他曾言：「論畫以形似，見與兒童鄰。」不論是具象還是抽象、東方抑或西方，風景畫都代表著我們的歷史、世界觀和文化認同。通過揉合傳統和現代語言，以及大自然的平穩進程和人類文明的不懈前行，王劼音和彼得·蘭永的風景畫擴闊了我們的視野，使我們能夠在新事物中覓得古意，在荒蕪中找到生機，也在日益虛擬和抽象的世界中尋得堅實的所在。

^{*} 蘇軾：「論畫以形似，見與兒童鄰。」

“
我堅信風景，一個外界比自身更大的事物，
是一個適合探索自身深層意義的地方…
我想說的是風景畫並非是一種地方性創作…
而是像雄心勃勃的登山者一樣，如果沒有向上爬升，就不會看到雲朵。
——彼得·蘭永

”

The abstract art of Albert Irvin and Li Lei

亞伯特·厄文和李磊的抽象藝術



Albert Irvin, *Patmos*, Acrylic on canvas, 1987
亞伯特·厄文，《帕特莫斯》，布上壓克力，1987

Albert Irvin OBE (RA) was hugely influenced by 'St Ives' artists, such as Sir Terry Frost and in particular the works of Peter Lanyon. His familiarity with maps, acquired during his time in the air force in the second world war, and seeing the ground from the air, laid out as a flat expanse, stimulated his thoughts about his use and direction of marks on the canvas. Though they at first seem carefree, the directions and use of these marks was considered, evoking a sense of space and travel through which Irvin explored the urban environment he experienced on a daily basis. Irvin eventually moved away from these figurative sources of inspiration for his paintings, and as his good friend Basil Beattie explained, Irvin 'recognised he was searching for a language that wasn't dependent on looking and seeing and strove towards other aspects of human experience'.

亞伯特·厄文深受泰瑞·佛洛斯特爵士和彼特·蘭永爵士等「聖艾夫斯學派」藝術家的獨特風格影響。第二次世界大戰期間，厄文被徵召成為空軍，因此對地圖尤其熟悉，加上經常從高空俯瞰大地，由此激發了他在畫布上使用標記的想法。儘管這種風格看似隨意，但線條和標誌的運用實際都經過厄文的深思熟慮，藝術家透過作品展示其身處的城市空間，認觀者如同親歷其境。隨著時間的推移，厄文最終擺脫了以象徵性為繪畫靈感的限制，並逐步邁向抽象主義。正如他的好友巴茲爾·比蒂（Basil Beattie）所提到的，厄文「意識到自身正在尋找一種不依賴於觀看的藝術語言，並努力朝著人類的別樣體驗探索。」

In *Patmos*, the reference to Irvin's early figurative influences is still clear in the bold, grid like lines of the painting, whilst the splashes and gestural brush marks of his unconscious mind traverse the canvas in his developing abstract expressionist style. The music that was so vital to Irvin, helping to sustain his rigorous work routine, is present in the rhythm and flow of the painting. The intense painterly style and many layers of pigment epitomise the idea of painting as the expression of the life force within the space of the image. Irvin's works are a canvas of his hopes, joys, aspirations and reversals—a drama in paint.

Though Irvin used vibrant, primary colours he did not wish for the colours to be associated with any particular emotion, since the way we experience colour is relative to and modified by context and time, and a similar approach towards the use of bold colours can also be observed in Li Lei's work.

厄文早期的象徵性繪畫風格仍清晰體現在「帕特莫斯」中，藝術家大膽地運用網格狀的線條，其潛意識中飛濺奔放的筆觸以極具抽象表現主義的風格橫貫畫布。音樂對於厄文的創作風格是至關重要的，其畫作體現出豐富的韻律與節奏感。厄文以強烈的繪畫風格與層層疊加的顏料表達無盡的生命力，他的作品象徵生活中的希望、歡樂、抱負和起伏，如戲劇般呈現在畫布上。

儘管厄文在作品中運用了富有活力的色彩，但他不希望將顏色與特定的情感關聯起來，因為人們對色彩的感受會隨著時間和環境影響，而我們也不難從李磊的作品中看到類似的大膽色彩運用。



Li Lei, *Mad Water - 33*, Acrylic on canvas, 2017
李磊，《瘋狂的水 - 33》，布上壓克力，2017

“

抽象直接指向視覺的本質，具象的本意則容易被表象所干擾

- 李磊

Abstraction speaks right to the heart of visual perception,
and the figurative essence is often obscured by representation.

– Li Lei

”

Li Lei has described his paintings as 'landscapes of the heart' and the improvised, winding lines, expansive primary colours and unconstrained, gestural brushstrokes, alongside the more considered, meditative brush marks within *Mad Water-20* illustrate the tension between Li's inner and external world. His painting style evolved from combining core concepts of Chinese culture and philosophy, and Western abstract art to depict the beauty of nature within the commotion of 21st Century society. No distinct forms can be identified. An abstract landscape, reminiscent of traditional Chinese ink landscapes, is created layer by layer with light and heavy, quick and slow strokes of the brush; through cold or warm, bright or dark colours; the thickness and curve of the lines. Li allows colour and brush reciprocity to reach a kind of tacit understanding, diminishing the traces of conflict between them and expressing the artists' inner world.

Li's spirit of contemplation evolved in the 1990s when he developed an interest in Buddhism, and through his practice began to question the deeper meanings of life, death and reincarnation. Whilst analysing the connection between the environment and self, Li came to realise that abstract art gave greater freedom and room for creative expression in comparison to traditional Chinese art, where life-like depiction of objects was the norm.

As Li Lei says: 'Abstraction speaks right to the heart of visual perception, and the figurative essence is often obscured by representation.'

'Viewing his abstract painting is like looking at the calligraphy of Huaisu, with line and colour covering the whole surface of the painting, full of internal tension and rhythm, unrestrained yet quiet. There is poetry in the painting, a poetic quality surging in the flowing space; there is music in the painting, the solidification of rhythm in the dense colour fields'.

李磊將他的作品形容為「心景」——即興蜿蜒的線條、膽的配色、不受束縛的豪邁筆觸，以及在作品「瘋狂的水-20」中深思熟慮的運筆方式，都表現出李磊內心與外界之間的拉扯張力。他的繪畫風格融合了中華文化、哲學理念與西方抽象藝術，描繪了 21 世紀動盪社會中的自然之美，構成一種從未出現過的全新形態。一幅抽象的山水畫是由筆墨的輕重、快慢、堆疊、冷暖明暗的用色、線條的粗細與弧度而創造出來的，讓人聯想到中國傳統的水墨山水。李磊精妙的用色，配合獨特的筆觸使用，認兩者之間達到一種默契，淡化視覺上的衝突，也反映出藝術家的內心世界。

李磊從 1990 年開始對佛教產生興趣，並思考生、死、輪迴的深層含義，止觀禪修。在探索自然與自我之間的聯繫時，他意識到相比起以靜物繪畫為常態的中國傳統藝術，抽象藝術給予他更大的創造自由和表達空間。

正如李磊所說「抽象直接指向視覺的本質，具象的本意則容易被表象所干擾。」

「觀看他的抽象畫作如同在看懷素的書法作品，線條和色彩充斥整個畫面的同時，又滿載著內在的張力和韻律，奔放而不失沈穩。畫中有詩，流動的空間裡湧動著詩意；畫中有音樂，節奏凝結於濃郁的色彩場域之間。」節選自《詩與思的對話：論李磊的抽象繪畫》



Li Lei, *I See the Heaven on Earth 2*, Acrylic on canvas, 2018
李磊，《我看是天上人間 2》，布上壓克力，2018



Albert Irvin, *Beacon*, Acrylic on canvas, 1994
亞伯特·厄文，《燈塔》，布上壓克力，1994

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CHAPTER 5

Exhibition Highlight

重點展覽

Exhibition Highlight

重點展覽

With galleries in both Hong Kong and London, 3812 Gallery is dedicated to fostering cultural interaction and understanding between two of the largest art centres in the world, by providing a platform for creative exchange and academic discourse. At the core of the gallery's approach is a cross temporal and cultural perspective that transcends the boundaries between past and present, East and West, local and global, as well as different disciplines of art. In exploring sameness in difference, tradition in innovation, we strengthen human connection, weaving a multicultural fabric of endless possibilities.

3812 畫廊在香港和倫敦均設有畫廊空間，提供一個文化交流和學術討論的平台，並促進全球兩大藝術市場之間的文化互動和協同。畫廊透過跨空間和文化的視野，超越過去與現在、東方與西方、本地與全球，以及不同藝術學科之間的界限，積極在異中求同，在創新中探索傳統，以加強人與人之間的聯繫，並創造出多元文化格局的無限可能。



The Art of Terry Frost 1948 - 2003 – Here Comes the Sun

「日出東方：泰瑞·佛洛斯特的藝術—1948 至 2003」

Curator: Calvin Hui

Special thanks to the Estate of Terry Frost and Philip Dodd

策展人：許劍龍

特別鳴謝：泰瑞 · 佛洛斯特家族遺產及菲利普 · 多德

Taking as the point of departure Terry Frost's repeated motif of the sun, the centre of the solar system governing the orbit of the earth and the daily activities of human life, this exhibition highlights the rhythm of nature that connects every part of the world in its eternal symphony, guiding Hong Kong audiences to view Frost's semi-abstract works under the same light as that of the West. Like a force of nature, Frost's palette is at times monochromatic and absolute, at times eclectic and unpredictable; his subjective use of colours reflects his philosophy in both art and life and was affected by the mesmerising scenery of St Ives, where a burgeoning art community was building, where a burgeoning art community was building the foundation for British modern art through local and international exchange since early twentieth century. The foundation for British modern art through local and international exchange. Deeply informed by historical and contemporary art movements, Frost's works position the art of the St Ives school on an international map and exemplify the universality of artistic expression. The sun in his works sheds light on not only what is immediately in front of us, but also other parts of the world with which we share the earth and breathe the same air.

As Philip Dodd, renowned British curator, commented: "Terry Frost is a major artist, and friend of Mark Rothko, whose first exhibition in Hong Kong is a wonderful opportunity to see his connections with the aesthetics of Asian art. As important Western artists go East, they will be metamorphosed in a new context. In a globalised artworld, we should be bringing Western and Eastern artists together, seeing what connects them, what makes them different. The Frost show is an exemplary case."

泰瑞·佛洛斯特 (Terry Frost) 常在作品中重複使用太陽圖案。作為太陽系的中心，它支配著地球的運行和人類的日常活動。展覽以此出發，強調太陽作為連接世界各地的永恆交響曲，形成一股自然韻律，引領香港觀眾在西方語境下欣賞佛洛斯特的半抽象作品。佛洛斯特的用色單一而絕對，如同大自然的力量，相容並蓄且不可預測。他對色彩的主觀運用反映了他受聖艾夫斯迷人風景影響而產生的藝術和生活哲學。上世紀初，聖艾夫斯藝術社區發展蓬勃，本地和國際交流頻繁，成為了二十世紀英國現代藝術前沿的搖籃。佛洛斯特深受歷史和當代藝術運動的影響，他的作品將聖艾夫斯學派的藝術定位於國際之上，體現藝術表現的普遍性。作品中的太陽不僅照亮我們眼前的事物，也照亮了地球上與我們同呼吸的每一個空間。

正如知名英國策展人菲利普·多德 (Philip Dodd) 所評論，「泰瑞·佛洛斯特是重要的藝術家，也是馬克·羅斯科 (Mark Rothko) 的好友，他在香港的首展提供一個難得的機會，讓大眾得以認識到他與亞洲藝術美學之間的關聯。隨著重要的西方藝術家來到東方，他們將在新的語境下演繹出別樣的意義。在全球化的藝術世界中，我們應該讓西方和東方藝術家聚首一堂，探討彼此之間的聯繫及其本身的獨特性，是次展覽就是一個完美典範。」





The Artist as Astronaut: Hsiao Chin

宇宙人蕭勤

Co-curators: Philip Dodd, Calvin Hui

聯合策展人：菲利普 · 多德、許劍龍



Held at the Song Art Museum in Beijing, *The Artist as Astronaut* was a large-scale retrospective exhibition of Hsiao Chin co-curated by Calvin Hui and Philip Dodd, featuring 79 works, including paintings, ceramics and sculptures spanning nearly seven decades of the artist's career. Additionally, the exhibition also commissioned two immersive digital art installations by Hong Kong TECH-iNK artist Victor Wong that brought viewers into both the outer space and inner space of the artist, emphasising how Hsiao's lifelong interest in the cosmos has informed his art and philosophy; at the same time, in charting the trajectory of his career, they demonstrated the impact and legacy of the artist in the broader context of contemporary art.

"The Artist as Astronaut – Hsiao Chin" art talk was held by Sotheby's on the 16th of March and featured Felix Kwok (Director & Head of Modern Art, Sotheby's Asia), Calvin Hui (Co-founder of 3812 Gallery), and Wang Duan (Director of the Song Art Museum), as they explored Hsiao Chin's influence on post-war Asian art and the artist's first immersive exhibition at the Song Museum.

戰後中國抽象藝術家蕭勤（1935年生）大型回顧展，「宇宙人蕭勤」於北京的松美術館舉行。是次展覽由菲利普·多德（Philip Dodd）以及許劍龍先生共同策展，展出藝術家藝術生涯近七十年中所創作包括繪畫、陶瓷和雕塑的79件作品。展覽更首次呈獻由科技水墨藝術家黃宏達及其團隊所創作的兩件沉浸式數位藝術裝置，帶領觀者進入藝術家的內外世界，強調他對宇宙的興趣如何影響其藝術和哲學觀念。作為此次展覽的重要組成部分，黃宏達的作品將展示蕭勤在更廣泛的當代藝術語境中的影響與傳承。

蘇富比於3月16日舉行「宇宙人蕭勤」線上座談會。蘇富比亞洲區現代藝術部主管專家郭東杰、3812畫廊創辦人許劍龍與華誼藝術公司副總裁、松美術館負責人王端詳談蕭勤對全球戰後藝後的影響，以及他在松美術館舉辦的首場全方位體驗展覽。



Hsiao Chin, From Beijing to Paris

「蕭勤：從北京到巴黎」全球美術館精品展

Curator: Calvin Hui

策展人：許劍龍

Hsiao Chin: From Beijing to Paris in our Hong Kong gallery allows you to dive into the master painter's otherworldly works created in the 1990s. These works have been widely exhibited in major museums from the Song Art Museum in Beijing, through the Daugavpils Mark Rothko Art Center in Latvia to the Musée Guimet in Paris.

The sudden death of his daughter Samantha, in Los Angeles in 1990, was a heavy blow to Hsiao Chin and left him with great grief. Since then, the style of his paintings transformed again from this point. Making mortality the subject matter of his works, particularly in his signature series such as Passage through the Great Threshold and The Eternal Garden, he continued the quest for the origin of life and where it leads to.

Bringing these well-travelled works into one space, the exhibition in 3812 Gallery Hong Kong brings attention to the different ways these international museums contextualised the works of Hsiao Chin, initiating diverse yet interrelated dialogues and charting the intercultural artistic development of the artist and the significance of his role in promoting creative exchange between the East and West.

「蕭勤：從北京到巴黎」全球美術館精品展展出了華人抽象藝術大師蕭勤 90 年代所創作的一系列標誌性作品。這些作品曾至世界各地頂級美術館展出，包括松美術館（北京）、陶格夫匹爾斯馬克·羅斯科藝術中心（拉脫維亞）和吉美國立亞洲藝術博物館（巴黎）。

1990 年，蕭勤之女莎芒妲（Samantha）在洛杉磯意外去世，成為其個人生命的巨大頓挫，愛女驟然溘逝的劇慟絕望，讓他轉向性靈深處尋求精神創傷的自我度化，繪畫的思維面向開始從宇宙自然的化外之境回返人間，他所觀照的主體，亦挪移到生命意義的思索與探討，也因此了悟生命的真義。創造了《度大限》、《永久的花園》、《超越永久的花園》、《生命力》等經典系列作品。

3812 香港畫廊的展覽將這些美術館級數的作品帶到同一空間，讓大眾思考過去各展覽以不同方式設置作品，從而發起多樣而又相互關聯的對話，並描繪了藝術家的跨文化藝術發展，及其促進東西創造性交流的重要角色。



In Praise of Blandness: Liu Guofu Solo Exhibition

「淡之頌」—— 劉國夫作品展

Curator: Calvin Hui

Academic advisor: Dr Joshua Gong

策展人：許劍龍

學術顧問：龔之允博士



A visual response to the book, *In Praise of Blandness*, by renowned French philosopher François Jullien, who is known for his approach in reconciling Eastern and Western thoughts, Liu Guofu's eponymous exhibition interprets the aesthetics of the bland in Chinese culture through the interaction between the Western material of oil and Chinese calligraphic brushstrokes. Seemingly in a state between formation and dissolution, between existence and nothingness, Liu's rocks, flowers and landscapes in muted palettes, refuse to be confined in certain forms; neither do they fit comfortably in the category of Western abstraction or traditional Chinese poeticism. Such in-betweenness is at the core of Jullien's notion of blandness which, according to the philosopher, has the power to neutralise oppositions, hence opening up new possibilities.

Considered as a continuation of his show, *Vibrating Double Shadows*, three years ago in London, this exhibition marks a subtle change of perspective on Liu's canvas. From a distant view of misty landscapes, where only light and shadow are perceptible, to a close-up of rocks and flowers in his new series. It is as if the cross country exhibitions are inviting viewers to step out of their roles as distant observers and actively explore each other's culture in details, free from the confines of preconceived categorisation.

劉國夫以視覺回應法國著名哲學家朱利安（François Jullien）以調和東西方思想而著稱的《淡之頌》一書，其同名展覽通過西方油畫材料和中國書法筆觸的互動，詮釋出中國文化中平淡的美學。作品色調柔和，當中的岩石、花卉和山水彷彿處於形成與消散、存在與虛無之間的狀態，拒絕拘泥於某一種形式。它們既不屬於西方抽象類別，也不是中國傳統詩學的範疇。這種狀態正正是朱利安所提及的淡的核心，它能抵消對立，從而開闢新的可能性。

作為藝術家三年前在倫敦展覽 – 「劉國夫的繪畫：顫動的重影」的延續，是次展覽呈現著藝術家作品中的微妙變化，從感知光影的朦朧遠景，到新系列中對石和花的特寫，彷彿在邀請觀眾跳出觀察者的角色，並在沒有先入為主的區分下積極探索彼此的文化脈絡。



Between Breaths: Raymond Fung

馮永基：息／間

Curator: Calvin Hui

Academic advisor: Dr Malcolm McNeil

Special thanks to SOAS, University of London

策展人：許劍龍

學術顧問：莫友柯博士

特別鳴謝：倫敦大學亞非學院

An acclaimed architect and artist, Raymond Fung addresses the global concern for climate change and environmental degradation in his first solo exhibition in Europe, iterating the universal human experience with nature and shared responsibilities for our home planet, through the common language of art. In explaining the connection between cultural heritage and contemporary experience, Fung states that “more urgent issues of global concern await Chinese painters’ exploration. The *Breathing* series evaluates the challenges we face in protecting the environment; whereas the *Life* series, as suggested by its name, calls attention to the critical living conditions of all lives of nature and humans, flora and fauna.”

The exhibition title, *Between Breaths*, underlines the fact that we are breathing the same air regardless of our identities, and that something as natural as breathing should not be taken for granted. With his architectural sensitivity, Fung manifests the brief moment between each inhalation that often goes unnoticed, offering a contemplative space for reflection of the Anthropocene age. By combining the traditional medium of ink with such experimental materials as cling-film, and presenting the works in polyptych and carefully curated immersive environment, Fung situates viewers in the intersection between tradition and innovation, the cityscape and the natural landscape.

3812 Gallery co-presented an art talk with SOAS University of London as Malcolm McNeill (Director of the SOAS Postgraduate Diploma in Asian Art, Senior Lecturer in Arts Education) and Shelagh Vainker (Curator and Associate Professor of Chinese Art, Ashmolean Museum) discuss the contemporary ink landscapes and artistic development with Raymond Fung.

作為著名建築師和藝術家，馮永基在其首次歐洲個展中表達了對全球氣候變化和環境退化的關注。藝術家以藝術為共同語言，重申人類對自然的種種體驗，以及對我們家園肩負的共同責任。在闡述文化遺產與當代體驗之間的聯繫時，藝術家提到「更緊迫的全球關注問題正等待中國畫家探索。呼吸系列評估著我們在保護環境方面面臨的挑戰；而生命系列正如其名字所示一樣，為要喚起人們對所有生物，包括人類、植物和動物的關鍵生活條件的關注。」

展覽以「息／間」為題，強調著不論我們的身份是什麼，我們都在呼吸著同一空氣，因此不應將呼吸此等自然的事情視為理所當然。藝術家藉著他對建築的敏銳觸覺，表達出一呼一吸之間經常被忽視的短暫時刻，為人類世時代的反思提供了一個空間。藝術家通過將傳統的水墨媒介與保鮮紙等實驗材料相結合，並以多聯屏畫和精心策劃的沉浸式環境呈現作品，將觀者置於傳統與創新、城市與自然景觀的交匯場景。

3812 畫廊就是次展覽與倫敦大學亞非學院聯合呈獻藝術研討會。莫友柯博士（倫敦大學亞非學院亞洲藝術研究院總監、藝術教育資深講師）及希拉·梵克女士（英國牛津大學阿什莫林博物館中國藝術策展人及副教授）與藝術家馮永基共同探討當代藝術的趨勢及發展。





MGM Chairman's Collection – "Awakening" Special Exhibition

美高梅主席典藏「甦醒」特展

Co-curators: Pansy Ho, Calvin Hui

聯合策展人：何超瓊、許劍龍

A landmark exhibition during Art Macau 2021, *Awakening* showcases a thoughtfully curated body of work from the MGM Chairman's Collection that illuminates the rich history of Chinese tradition as well as the outstanding growth and forward-looking vision of the country, highlighting both of its solid cultural identity and global mindset. Drawing from the imagery and symbolism of a waking lion in Chinese culture, the exhibition reaffirms the pivotal position of Chinese contemporary art in the international artistic discourse through the cross cultural and temporal aesthetics of the participating artists. At the same time, the first Greater Bay Area Symposium on Contemporary Art was also organised during the exhibition period to bring attention to the tremendous potential of the region in redefining and strengthening Chinese culture in the contemporary context through collaborative cultural policies, bringing our valuable past to the future.

"In this post-pandemic era where the world is gradually returning to normal, we must all muster our courage, and use the shared language of arts and culture to rekindle hope and revive our self-confidence," noted Ms Pansy Ho, co-chairperson and executive director of MGM China Holdings Ltd., in her speech at the opening ceremony of Awakening. As explained by Calvin Hui, the co-curator of the exhibition, "Awakening speaks of 'Eastern Origin' responding to the specific context of the times. It is an expression of concern for the future, a forward-thinking, development-oriented mindset. Awakening is also a stance of 'contemporary expression,' of interaction and collaboration between art, scholarship, collection and a glocalized market that pushes forward the development of the Chinese contemporary art ecosystem." Carrying the values and hopes of the past, present and future, the image of a waking lion brings positive energy to the post-pandemic era, firmly grounded in traditional values while confidently striding towards the future.

“

本著獅子精神，美高梅承諾致力打造澳門成為交流合作基地，進一步深化大灣區的文旅共融，推進高質量人文灣區建設。

- 何超瓊女士

In keeping with the spirit of the lion, MGM promises to help Macau to become a base for exchange and cooperation, furthering the fusion of cultural tourism in the Greater Bay Area, and promoting the enhancement of the region's socio-cultural development.

– Ms Pansy Ho

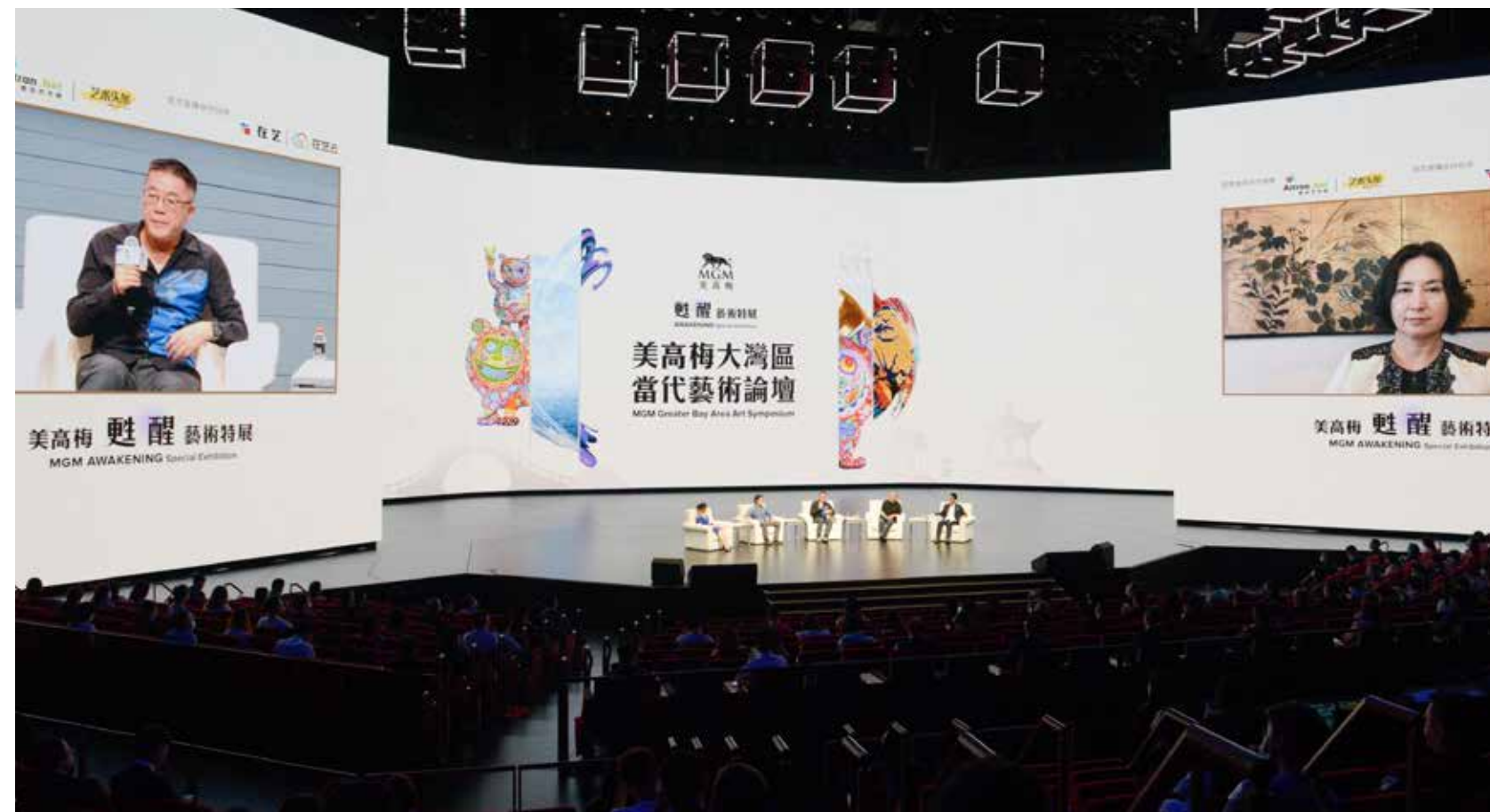
”

作為 2021 澳門藝術節期間的標誌性展覽，美高梅主席典藏「甦醒」特展展示了一系列精心策劃的作品，這些作品闡明了中國傳統的豐富歷史以及國家傑出發展和前瞻性視野，突出了其深厚的文化底蘊和全球思維。展覽從中國文化中醒獅的意象和象徵意義出發，通過參展藝術家的跨文化和美學，重申中國當代藝術在國際藝術話語中的關鍵地位。同時，展覽期間還舉辦了首屆大灣區當代藝術論壇，讓人們在當代語境中重新定義中國文化和著眼其巨大潛力，回首過去，展望未來。

美高梅中國控股有限公司聯席董事長及執行董事何超瓊女士在《甦醒》藝術特展的開幕致辭中表示：「在這個世界逐漸恢復正常的後疫情時代，我們

都必須鼓起勇氣，用藝術和文化的共同語言重燃希望，重振自信。」正如聯合展覽策展人 Calvin Hui 所說，「『甦醒』所表述的『東方根性』回應著一個時代的特定語境，是表達關注未來性，具有前瞻性和發展性的定位方針。『甦醒』也是『當代表現』的一種姿勢，是藝術、學術、收藏與全球在地化 (Glocalisation) 市場的互動合作，推動中國當代藝術生態發展。」在後疫情時代，能有一個大企業如美高梅中國般傾力支持以全方位探討藝術的影響力，承載力，可塑性，展示藝術力量如何凝聚和團結全人類走向美好，實在難得。





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CHAPTER 6

Artist Diary

藝術家日記

Artist Diary

藝術家日記

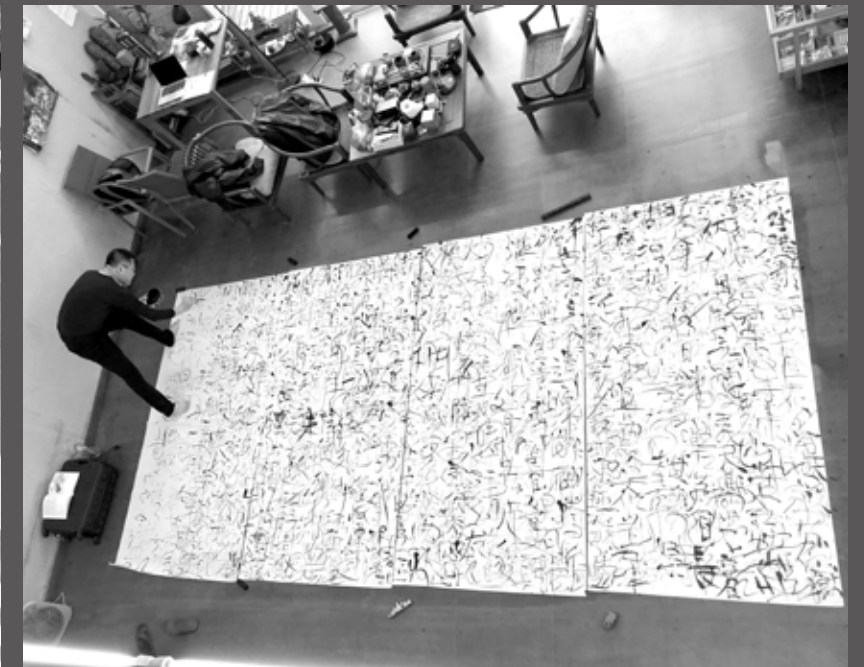
When does art happen? Does it take place at the moment when an artist picks up his or her tools, or when an artwork is being displayed at galleries and museums? And by extension, does the meaning of a piece of art have a life span? Does it begin to exist in the mind of the artist or viewers? And does it end when it is appropriated and taken out of context? These are questions that artists have been trying to challenge by pushing the boundaries of art in all fronts since the late eighteenth century.

The concept of art has become ever more ambiguous since, trying fruitlessly to catch up with the fleeting reality. Artist diary brings attention to this fluid state of art, where it looks into artists' creative process beyond the studio and gallery walls. It discusses how artists respond to changes by revealing the moments before, after and in between the realisation of a work of art. Instead of attempting to define art, this section aims to understand art as a process, a cumulation of thoughts and emotions that is built on the experiences of one another. With the world getting ready to reopen, this issue focuses on artists' meditation on the pandemic and how it has informed their creations.

藝術於何時發生？是在藝術家拿起工具的那一刻發生，還是作品在畫廊和博物館展示的那一刻發生？繼而，一件藝術品的意義是否有壽命？它是否開始存在於藝術家或觀者的腦海中？當它被挪用和斷章取義時，它的生命是否就此結束？自 18 世紀後期以來，藝術家一直嘗試通過在各方面超越藝術的界限來挑戰這些問題。

從那以後，藝術的概念變得越來越模糊，縱然試圖趕上轉瞬即逝的現實，卻徒勞無功。藝術家日記喚起大眾對這種流動的藝術狀態的關注，它站在工作室和畫廊之外審視藝術家的創作過程，並討論了藝術家如何通過揭示藝術作品實現前、後和過程的時刻來應對各種變化。本文並不是試圖定義藝術，而是將藝術理解為一個過程，一種建立在彼此經驗之上的思想和情感的累積。隨著各國準備疫後重開，本期會重點關注藝術家對新冠疫情的思考以及它如何影響他們的創作。

Photos: Courtesy of Chloe Ho, Yu Yang and Wang Huangsheng
圖片提供：何鳳蓮、于羊、王璜生



CHLOE HO – EMERGING FROM THE UPSIDE DOWN IN THE CYCLE OF NATURE 何鳳蓮——在大自然的循環顛倒中脫穎而出

Chloe Ho
何鳳蓮



Chloe Ho, *Sunlight*, Ink on paper
何鳳蓮，《日光》，水墨紙本

Staying in her second home in California during the pandemic, Hong Kong artist Chloe Ho found herself absorbed in the grandeur of nature. Observing this natural masterpiece day and night, noticing the changes through the seasons, the artist was mesmerised by the steady and almost hopeful rhythm of its cycle, where seemingly opposite elements are in fact mirror images of each other: life and death, hot and cold, dark and light, they all give meanings to each other in the perpetual cycle of oneness.

Realising that “the cycle is important and something to cling to, so far creating happiness and new tomorrows in the face of sadness and loss,” Ho created two paintings, *Moonlight* and *Sunlight*, on two sides of the same paper as a way to express their deep connection. Painted in cold and hot colours respectively, both *Moonlight* and *Sunlight* portray a female form in similar postures. They are like film stills capturing a sequential movement, narrating the passing of time and the hope for a better tomorrow.



Chloe Ho, *Moonlight*, Ink on paper
何鳳蓮，《月光》，水墨紙本

疫情期間，香港藝術家何鳳蓮一直留在她加利福尼亞州的第二個家中，被大自然的壯麗深深吸引。她日夜觀察大自然的傑作，留意四季的變化，漸漸被它穩定而近乎充滿希望的循環節奏所吸引——看似相反的元素實際上是彼此的鏡像：生與死、熱與冷、黑暗和光明，它們都在永恆的合一循環中賦予彼此意義。

何鳳蓮意識到「循環是重要和值得堅持的事，因為迄今為止它在悲傷和失落中創造幸福和新的明天」，於是她在同一張紙的正背兩面創作了兩幅畫《月光》和《日光》，以此來表達他們的深層聯繫。月光和日光分別以冷色和暖色繪製，描繪了姿勢相似的女性形象。它們就像電影劇照，捕捉連續運動，講述時間的流逝和對美好明天的期盼。

YU YANG – TRAVELLING TO TRAVEL IN TIME 于羊——穿越時空

Yu Yang
于羊



Yu Yang, *Ink Object - Encounter No.2*, Ink and colour on paper, reproduction painting, foil, wood, 2020
于羊，《水墨物體－相遇 No.2》，水墨設色紙本、複製畫、箔、木，2020

The sudden onset of the pandemic had brought the country to a screeching halt. Yu Yang therefore decided to take some time off to travel around Sichuan, China. Taken by the magnificence of the Anyue stone carvings, which date back to the Southern and Northern Dynasties, the artist felt as if he was travelling back in time and reliving so many moments in history where art was the one and only channel through which humans could make sense of the calamities, violence and struggles of humanity. Yu talked about the catharsis in Picasso's *Guernica* and Jiang Zhaohe's *The Picture of Refugees*, the way they are capable of releasing man's rage and grief and transferring these burdens upon themselves, carrying through time these emotions as heavy as those ancient stones so stately sitting in front of the artist.

Reflecting on the pandemic, Yu asked how contemporary art can heal this global crisis the way the works of Picasso and Jiang Zhaohe “stitch up the wounds” of human's souls after the wars. Perhaps we can take a glimpse at his insight in his recent *Ink Object series – Encounter*, in which different human experiences, past and present are intersected through the artist's calculated arrangement of painted wooden planks that produces distinct visual effects depending on the viewing angles, prompting us to understand the world through multiple perspectives with a composed and rational mind.



Photographed by Yu Yang at Anyue Stone Carvings, Ziyang City, Sichuan Province, China © Yu Yang
于羊攝於四川省資陽市安嶽石刻 © 于羊

疫情突如其來的襲擊令整個國家忽然停頓下來，于羊因此決定放下工作到四川遊歷。在那裡，他被那些可追溯到南北朝的壯麗安岳石刻所吸引。藝術家感覺自己彷彿穿越過去，重溫了歷史上許多只有藝術能讓人類去理解災難、暴力和鬥爭的時刻。于羊談到畢加索的《格爾尼卡》和蔣兆和《流民圖》中的宣洩，他們釋放人類的憤怒和悲傷的能力，並將這些重擔轉移到戶作品本身，承受著這些沉重的情緒，就像那些莊嚴地屹立在他面前的石刻。

回顧這場疫情，于羊就當代藝術如何像畢加索和蔣兆和的作品一樣，在戰後「縫合」人類靈魂的傷口般治癒這場全球危機作出提問。或許我們可以從他最近的作品《水墨物體－相遇》中窺見他的洞察力。在這個系列中，不同的人類經歷，無論是過去還是現在，都相交在藝術家精心設計的彩繪木塊中。從不同角度觀看時會產生不同的視覺效果，提示我們以沉著而理性的思維，以多角度來理解世界。

Courtesy of Yu Yang
圖片提供：于羊

WANG HUANGSHENG – CRISIS AS READYMADE 王璜生——危機當前

Wang Huangsheng
王璜生



Wang Huangsheng, *Diary of an Epidemic 20200213*, Ink rubbing on paper, 2020
王璜生，《疫期日記 20200213》，紙本水墨拓印，2020



Wang Huangsheng's Chuang/He 20200205 was sold in an online charity auction on 16 February 2020. The funds it raises will be donated to the Beijing United Charity Foundation to provide supplies for the frontline medics.
2020年2月16日，王璜生《創／合 20200205》在三聯生活傳媒、單向空間、北京聯益慈善基金會聯合主辦的線上公益拍賣中拍出，善款用於採購醫護關愛物資。

While some chose to forget the consequential impact of the pandemic by readily accepting our new normal, which in turn is speeding up human's migration to the virtual reality, Wang Huangsheng dealt with the crisis and its ensuing social climate head on with his *Diary of an Epidemic series* and *Small Objects for Epidemic Prevention series*. As a way to document the precarious development of the global crisis and the artist's own thoughts and emotions, Wang created new works on a daily basis using everyday objects which have become so common in our daily life that we have lost sense of their significance.

Take gauze and oxygen tanks as examples. By recontextualising the medical equipment, which we often take for granted, in his aesthetics, Wang brings to the fore our wilful blindness to the imminent dangers and damages in our society. The banal yet essential objects in his works not only signify injuries and traumas but also our habitual attitude towards them, our hastiness to move on with the flow of mass media and scientific advancement where crises are becoming an everyday encounter. Approaching crises as readymade, Wang urges us to face our problems rather than evading them by creating more.

有些人選擇通過欣然接受社會的新常態來忘記疫情帶來的後果，這反過來加速了人類向虛擬現實的遷移，而王璜生則用他的《疫期日記》和《防疫小物件》系列來應對危機及隨之而來的社會新氣候。為了記錄全球危機的不穩定發展以及藝術家自身的思想和情感，王璜生每天使用日常生活中已經變得普遍以至於我們而言失去意義的日常物品創作。

以紗布和氧氣瓶為例，王璜生在他的美學中重新定義我們視為理所當然的醫療設備，反映出我們對社會迫在眉睫的危險和損害故意視而不見。作品中平庸而不可缺少的媒材不僅意味著傷害和創傷，而且還意味著我們對它們的慣性態度。我們匆忙隨大眾媒體的資訊和科學進步而前進，而危機正成為日常遭遇。面對面前的危機，藝術家敦促我們正視問題，而非通過製造更多問題來逃避它們。

Photos: Courtesy of Wang Huangsheng
圖片提供：王璜生



3812'S ART TALK

THE ART OF TERRY FROST

Wednesday 24 Mar 2021
6 PM (HKT) / 10 AM (GMT)

Nicholas Orchard
Senior Director and Head of
Modern British Art at
Christie's London

Phillip Dodd
Renowned British Curator
and Collector

Calvin Hui
Co-Founder and Chairman
of 3812 Gallery

Join us at www.zoom.com
Webinar ID: 872 7649 7916
Passcode: 3812

Or scan QR code
to join the webinar

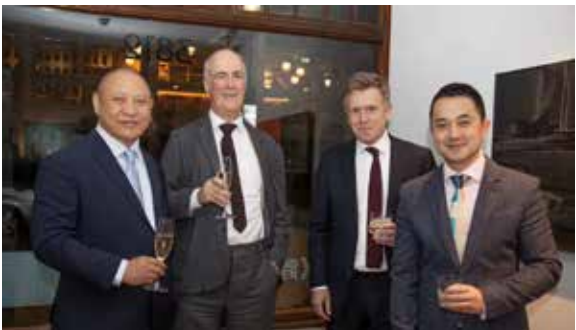
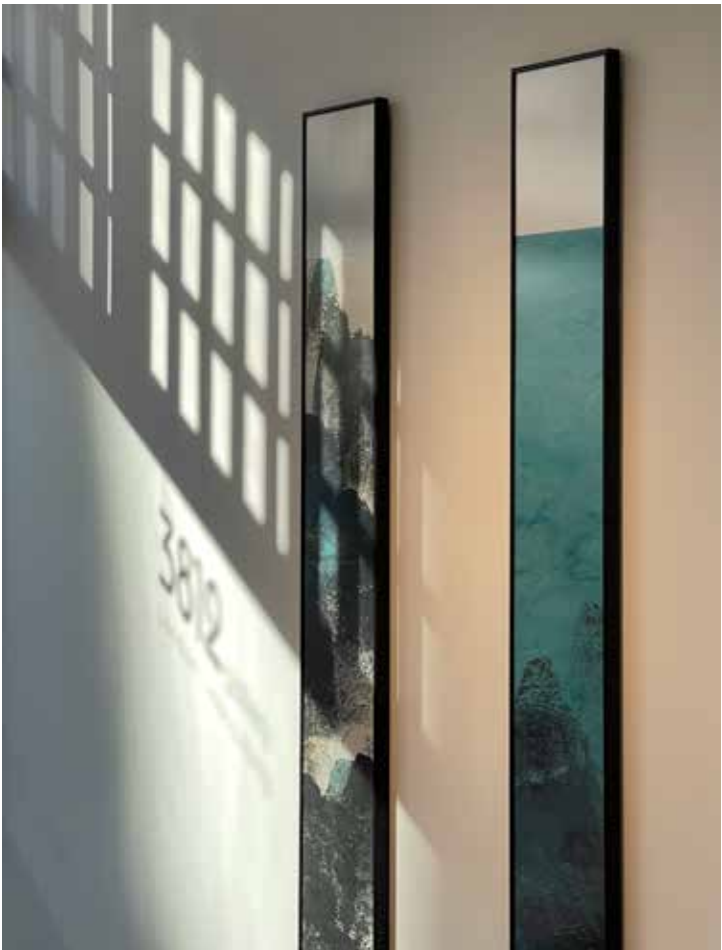


3812
GALLERY











王瑞生 薛松 刘国夫
何超琼 许剑龙

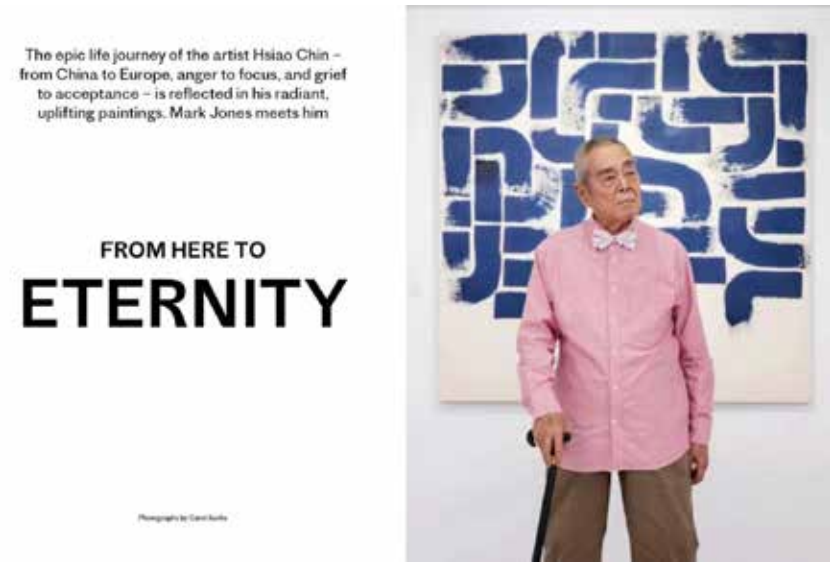
美高梅大湾区当代艺术论坛
中国文化觉醒的当代话语

2021.07.16
14:15 - 15:30 美高梅剧院

在艺 在艺 在艺
MGM 美高梅







蕭勤：我们的故事就是宇宙的故事

生活家 2021-04-03 05:00

在所有的浪漫中，关于“宇宙”的浪漫总是史诗级的。“如果不做画家，我会做宇宙探险家。”人本来就是宇宙极为小的一部分。至今我仍然很沉醉在不同主题的创作当中，而且无时无刻不想在想象宇宙的一切事物。这样天真稚气的口吻，很难想象是出自一位86岁高龄的老人之口。要说人类迷恋宇宙那遥不可及又千丝万缕的联系，萧勤算得上是位痴人。

今年3月13日到6月13日，战后欧洲及中国抽象艺术家萧勤的回顾展“宇宙人萧勤”在北京松美术馆举行。本次展览由香港3812画廊的联合创始人许剑龙以及英国知名策展人Philip Dodd共同策展，展出艺术家自20世纪60年代至今横跨中国、欧洲及美国等地近70年职业生涯的79件作品。许剑龙在接受21世纪经济报道记者采访时评价道：“尽管他不同年代的‘宇宙’在画面上的呈现不尽相同，但实际上‘宇宙’已经构成了萧勤作品的整体主题，也使他从独有的艺术视野中建立了专属的艺术语言，向大众不断地呈现他对自我、生命和宇宙观点的转变。”



86岁抽象艺术大家萧勤作品亮相松美术馆

北京日报客户端 | 记者 王广燕 2021-03-14 20:27

如果没有成为艺术家，他或许会做一名“太空人”。3月13日，华人抽象艺术大师萧勤的回顾展览“宇宙人萧勤”于松美术馆展出，丰富的画作与数字沉浸式作品引领观众走进萧勤充满东方哲思的艺术宇宙。



近日，3812画廊宣布将于2021年2月25日至香港400呎画廊开设一个占地3,600平方呎的全新展览空间，借此庆祝画廊成立十周年。2021年开年第一档展览开幕展是萧勤回顾展及当代艺术展，由香港著名现代抽象艺术家萧勤、香港策展人 Sir Terry Frost RA、香港当代艺术界重要人物——1948至2003，并合展萧勤十周年之际所策划及策展展览。以下，「凤凰艺术」为读者带来专访。

3812 Gallery Opens New Space In Hong Kong To Celebrate 10th Anniversary



By Jianne Soriano February 23, 2021

The homegrown gallery's inauguration exhibition showcases the art of late modern British artist, Sir Terry Frost—his first solo exhibition in Asia as part of the new gallery space opening

With industries affected by the ongoing pandemic, many businesses have been forced to close down. But 3812 Gallery is making a bold statement by being one of the few to open up a new space.

In celebration of its 10th anniversary, the homegrown gallery opens a new 3,600 square-foot gallery space in Central, Hong Kong. It showcases the works of the late Sir Terry Frost RA for its inauguration exhibition, titled, *Here Comes the Sun – The Art of Terry Frost, 1948–2003*. Despite being a renowned British artist in modern and post-war British art, the exhibition marks Frost's first solo exhibition in Asia and will feature 20 oil on canvas collage paintings.

The exhibition's title is a nod to Frost's signature use of warm and shining colours, alluding to the "pearl of the east" with rich historical and cultural significance. His paintings took on the feel of the landscape around him as he explored the idea of natural forms as emblems of abstract forces, with the sun and moon as a common motif.

3812 Gallery was founded by Calvin Hui and Mark Peakor in Hong Kong in 2011, specialising in Chinese contemporary art that adheres to the gallery's curatorial vision of eastern origin and contemporary expression. To coincide with this, a new gallery space opened in 2018 in London, becoming the first and only Hong Kong-rooted gallery to open a space in Europe that year. The London outpost specialises in Chinese contemporary art and Hong Kong ink art.

【展覽】3812畫廊十週年 展出英國抽象大師泰瑞佛洛斯特作品-藝術狂想-橙新聞



「日出東方：泰瑞 佛洛斯特的藝術——1948至2003」展覽現場

本次展覽圓封封面選用作品《藍浪》是泰瑞 佛洛斯特傑出代表作之一。湛藍的海水和燦爛的陽光令人聯想到藝術巨鎮英國康沃爾郡聖艾夫斯小鎮的沿海風光。泰瑞 佛洛斯特以大膽的筆觸及拼貼手法創造出充滿活力的畫作，將自然形態作為抽象象徵徵的經典呈現，太陽和月亮是他創作中的「雙神」，是永恆的象徵。



《香港文匯網記者 李乃珍 澳門報導》「藝文薈源：澳門國際藝術年展2021」展覽開幕，7月10日，一場名為《甦醒》藝術特展在澳門美高梅開幕，開幕亦舉行了「大灣區當代藝術論壇——中國文化變遷於當代話語」活動，以當代藝術喚起文化啟蒙，將舊人心，作後疫情時代為社會帶來正能量和信心，營造積極正向的氛圍。



《甦醒》藝術特展開幕儀式。（香港文匯網記者李乃珍攝）



美高梅中國控股有限公司聯席董事及執行董事何麗雲女士在論壇開幕禮致詞時表示，今年「藝文薈源」以「回歸造訪美好」為主題，在後疫情時代的香港中營造積極正向的氛圍，希望透過這一系列的活動，以藝術發達一步思考，究竟用什麼方法和角度去觸動人民真正的文化藝術。美高梅會繼續於星文文化倡導下，以原創及創新精神，因美善用再創造「夢中有你，我中有你」的藝術新面貌。



美高梅中國控股有限公司聯席董事及執行董事何麗雲女士致詞。（香港文匯網記者李乃珍攝）

在《甦醒》藝術特展上，展示了「美高梅主辦典藏」多件來自公開的優秀作品，聯誼了當代著名中國藝術家所繪畫及裝置藝術作品。

「大灣區當代藝術論壇」上，邀請了藝術界重要人物，包括何麗雲、許樹強、王煥烈、劉國英及徐和華等主講嘉賓，圍繞中國文化對當下發展，討論中國藝術以及如何創新的問題，共同探索中國藝術文化創新和發展之路。

美高梅《甦醒》藝展疫下傳遞正能量 2021年07月17日



抽象艺术大师萧勤在中国的回顾展“宇宙人蕭勤”于2021年3月12日正式开幕。

蕭勤作为50年代中叶推动中国现当代艺术的急先锋，是在欧洲推动中、西方当代艺术交流的重要人物；他的作品源自道家及禅宗的哲学思想，在抽象绘画领域创造鲜明性格并获得西方肯定；他创办了影响深远的“庞图国际艺术运动”，也是唯一一位发起欧洲现代艺术运动的华人艺术家。



LIFELINES
WANG HUANGSHENG
2019



IN MY BEGINNING IS MY END
THE ART OF HSIAO CHIN
2020



BETWEEN BREATHS
RAYMOND FUNG
2021



UNCONFINED ILLUMINATION
CHLOE HO
2019



HSIAO CHIN AND PUNTO
MAPPING POST-WAR AVANT-GARDE
2020



THE ARTIST AS ASTRONAUT:
HSIAO CHIN
2021



HERE COMES THE SUN, THE ART OF TERRY FROST
TERRY FROST
2021



ABOUT 3812 Gallery

Established in Hong Kong in 2011, 3812 Gallery is recognised as the city’s foremost gallery dealing in Chinese contemporary art. Launching 3812 Gallery firmly onto the international stage in 2018, it opened the new flagship space in London’s exclusive St James’s arts district. Coinciding with the 3812 Gallery’s 10th anniversary in 2021, it opened a brand new 3,600 square feet space in Hong Kong, to expand its cultural and artistic landscape as an international gallery. 3812 Gallery is dedicated to fostering cultural understanding of Chinese contemporary art with “Eastern Origin and Contemporary Expression”. It strives to establish international dialogue and exchanges by uniting artists, academics, collectors and the general public through its thoughtfully curated art program. 3812 believes that this sharing of cultural identity is essential in the understanding and appreciation of Chinese contemporary art.

Our Name

People often ask what 3812 means? The name was born in 2010 in the French ski resort of Chamonix when founders Calvin Hui and Mark Peaker joined friends to ski the infamous La Vallée Blanche off-piste run. La Vallée Blanche route starts atop the Aiguille du Midi where the treacherous ‘arête’ ridge (3,812m) must be navigated. The descent that day, under the clear blue skies and towering peaks of Mont Blanc, as we carved our turns in the white powder of La Mer de Glace inspired our passion and imagination. From this inspiration and in homage to the challenges overcome, our name was decided, and 3812 Gallery was born.

關於 3812 畫廊

3812 畫廊於 2011 年在香港成立，是一家被公認為專營中國當代藝術的知名畫廊。2018 年是 3812 畫廊發展史中的重要一年。11 月，3812 坐落於倫敦聖詹姆斯區的畫廊隆重開幕，標誌著 3812 畫廊進軍國際的發展宏圖。於 2021 年 1 月，3812 香港畫廊於中環雲咸街的全新藝術空間亦正式揭幕。3812 致力以「東方根性，當代表現」的精神，推動中國當代藝術的發展以及文化交流。 我們竭力透過各種精心策劃的藝術項目為藝術家、學術界人士、收藏家以及公眾創造一個國際交流的平台。我們深信，若要進一步提高觀眾對於中國當代藝術的理解和認受性，這種以中國文化交流為核心的平台是不可或缺的。

3812 的由來

人們經常問 3812 有何含義？ 2010 年，畫廊創辦人許劍龍和 Mark Peaker 與友人到法國莎慕尼（Chamonix）著名滑雪勝地白色山谷（La Vallée Blanche）旅遊，並挑戰難度，在正規跑道外滑雪。我們從南針峰（Aiguille Du Midi）頂上開始，雪山海拔 3812 米，危機四伏。那天，在晴朗的藍天及巍峨的白朗峰（Mont Blanc）上，我們在茫茫白雪的冰川之海自由穿梭，激情及想像力就此迸發。這瞬間的靈感啟發我們把畫廊命名為 3812 畫廊。



Li Lei, *Blossom in Spring 1, 2, 3*, Acrylic on canvas, 2015
李磊, 《春江花開 1、2、3》, 布上壓克力, 2015

Hong Kong 香港

Opening Hours 開放時間

Monday - Friday 星期一至星期五 11:00 am - 7:00 pm

Telephone 電話

+852 2153 3812

Address 地址

26/F, Wyndham Place, 40-44 Wyndham Street,
Central, Hong Kong
香港中環雲咸街 40-44 號雲咸商業中心 26 樓

Email 電郵

hongkong@3812cap.com

London 倫敦

Opening Hours 開放時間

Monday - Friday 星期一至星期五 10:00 am - 6:30 pm

Telephone 電話

+44 (0)20 3982 1863

Address 地址

G/F, 21 Ryder Street, St James's, London, SW1Y 6PX
英國倫敦聖詹姆斯萊德街 21 號 SW1Y 6PX

Email 電郵

london@3812cap.com

Website 網站

www.3812gallery.com

Facebook/Instagram

  3812 Gallery

WeChat

 3812 畫廊

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3812 gallery
London | Hong Kong

Albert Irvin

First solo exhibition in Asia
at 3812 Gallery Hong Kong

coming soon

Albert Irvin, *Untitled*, Oil on canvas, 1970 (Detail)
亞伯特·厄文，《無題》，布上壓克力，1970（局部）

Collect

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