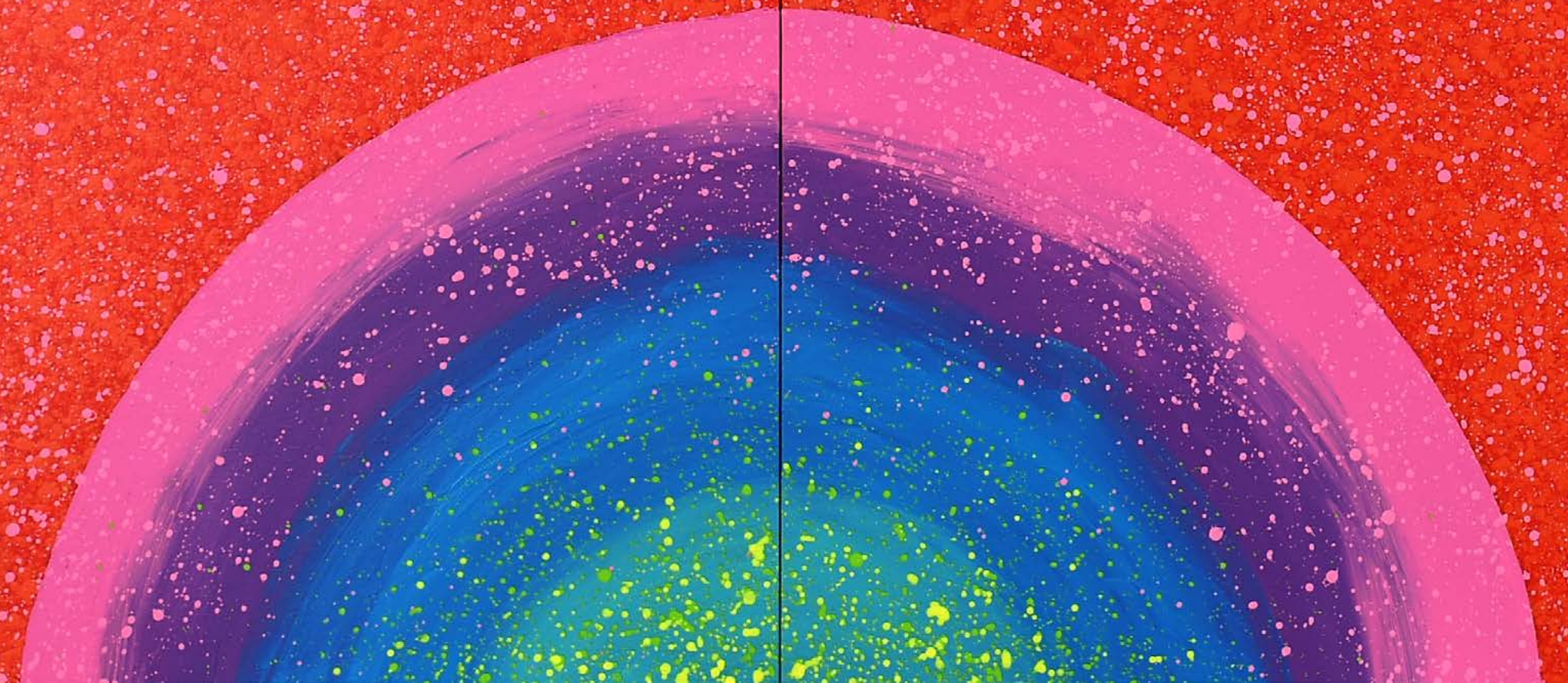


HSIAO CHIN

蕭勤



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3812 gallery

Endless Energy

HSIAO CHIN SOLO EXHIBITION

蕭勤 無盡能量 2016

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RETROSPECT AND PROSPECT OF HSIAO CHIN'S ART

Tsai Chao-Yi (Curator of Eighty Years of Energy: Hsiao Chin's Retrospect & Prospect)

For me, the utmost important thing about painting is not the act of painting itself, but to explore the origin of one's life, to record one's feelings and experiences and to envision one's future through the act of art-making.

Hsiao Chin, 1978¹

In an interview nearly 40 years ago, Hsiao Chin talked about his attitude on painting and life. Now approaching 80 years of age and at the summit of his life and artistic achievements, the artist remains the same level of intellectual and creative vibrancy as he once again makes a profound statement about art and life with *Eighty Years of Energy* as the title for his retrospective exhibition. In a convincing, decisive and ambitious manner, Hsiao Chin declares his continued passion and commitment for art which he has no plans of slowing down.

Looking at the longer span of Hsiao Chin's life, we need not be surprised that Hsiao Chin's whole life is defined by the pursuit of the meaning of life through endless learning. Central to Hsiao's subtle yet critical enquiry through his abstract painting is to advance the depth and scale of his life experience, and to interpret and explore the deeper meaning of life through the act of art-making.

Born in 1935, Hsiao Chin co-founded modern painting group Ton-Fan Art Group in 1956, and is one of the "Eight Pioneers" of the association. He is also a leading figure of Taiwan's first-wave modern art movement in the 1950s. Amid a time of hope for revolutionary changes, Hsiao broke away from the conservatism of the art academy and traditional painting styles to embark on a journey of self-discovery through art. He has been living abroad for 60 years, but has always looked back on his Eastern cultural roots for artistic inspiration while at the same time also incorporated the reflexive, dialectic of the Western critical tradition to develop a unique artistic perspective and creative vision. The unique feature of Hsiao Chin's art is the accumulation of his 60-year-long artistic journey which has seen the evolution of artistic styles, his dialectical vision of modern painting and his topological view of artistic form. His strong personal style in abstract painting owes a great deal to Eastern aesthetics and helps him win recognition and praises from the Western art world.

Hsiao Chin had left Taiwan for Spain prior to the founding of Ton-Fan Art Group (1956) and its opening exhibition (1957). In 1957, Hsiao began to write articles for the European Newsletter forum of the United Daily and continued to do so for the next two years. He also published articles that introduced the concepts and developments of the *avant-garde in Wen-Hsing Monthly* and other print media, and in so doing opened a window for Taiwanese readers to gain insights into the history and development of European arts. In the late 1950s and the 1960s, Hsiao Chin played a groundbreaking role in promoting interaction and exchange of Taiwanese and Western fine arts through exhibitions. Observing from the centers of European art world, Hsiao Chin has developed a broad and diversified vision of culture and arts. As an artist, Hsiao never ceases to look back on Eastern cultures that have shaped his artistic identity.

In 1957, Hsiao Chin, along with fellow members of Ton-Fan Art Group, participated in the first Ton-Fan Art Group *Exhibition* upon the founding of this modern painting society. In this exhibition, the artists upheld the core concept that "all the national and geographical boundaries between art forms will eventually collapse due to frequent exchange between various cultures of the world. Nevertheless, the essential spirit of each culture can still provide a strong foundation for new types of art-making."² With this manifesto, members of Ton-Fan Art Group demonstrated their strong desire to return to their cultural roots while at the same time to develop innovative art forms, as they emphasized that the kind of modern painting they practiced was a new art form which grew from the soil of national culture, but appealed to global audiences. Although

¹ See Ho Cheng-Kuan, "An interview with Hsiao Chin", in *Artist Magazine*, No. 38, July 1978, p. 97.

² Excerpts from the Manifesto drafted by member artists of Ton-Fan Art Group in 1957 upon the opening exhibition.
See Hsiao Chin, "Ton-Fan and the spirits of our time", in *Artist Magazine*, No. 199, December 1991, p.335.

they were motivated mostly by Western abstract art, Hsiao Chin and his fellow Ton-Fan members were ambitious in developing their abstract painting brand which would be distinguished from Western abstract art. They looked upon Eastern cultural traditions both ancient and modern in their quest for personal styles and artistic vocabulary.

Launched by Ton-Fan Art Group and another significant association, the Fifth Moon Art Group, this new wave of modern art movement is significant in the development of Taiwan Fine Arts in a number of ways. The anti-establishment attitude of these artists and their quest for innovation resulted in the awakening of cultural self-identification. Informed by Eastern cultural resources, their artistic experiments have led them to develop a set of aesthetic principles which differed from those that had governed Western abstract art traditions. Their emphasis on returning to one's own cultural roots in the spirit and cultural configurations in the content is an essentially Taiwanese experience as far as the modern art movement is concerned. Their experiments on the art form led them further into exploration of new mediums and techniques. With burning enthusiasm, these artists promoted the ideals and concepts of the art group. Consequently, heated debates between the Oriental and Occidental cultures broke out amid their tug of wars between the modern and the traditional, the innovative and the conservative, opening up further debates on the essence of art-making. Such debates also marked the first attempts made by Taiwanese artists to define the unique features of Taiwanese art.³

To understand Hsiao Chin's creative and spiritual journey, one needs to place his artistic experiences in the context of the overall milieu of Taiwanese society in which the artist lives and practices art, as well as the artist's own subjective views on art-making, with special attention to how the artist sees himself and his personal styles, or how, while living and practicing art abroad, Hsiao Chin re-oriented his artistic approach in the cosmopolitan centers of European arts and cultures. More specifically, one should enquire into why the artist from the Far East, having been through the direct experience of interacting with Western cultures, returned to Eastern cultures and philosophies for artistic inspiration, and how he has actualized the Oriental cultural traditions in art practice. One needs also look at how Hsiao Chin has responded to changes in the exterior environments and setbacks in personal life with a unique set of artistic vocabulary which reflects both his cultural heritage as well as personal experience. This essay looks at the inter-relations between Hsiao Chin's personal experiences and the evolution of his artistic styles, exploring how he has achieved greatness of his art through topological mapping of the meaning of life.

THE POINT OF ORIGIN: TOWARDS SELF-DISCOVERY

Hsiao Chin took up formal artistic training in 1951, and in the following year started taking lessons from Lee Chun-shan, whose maxim was "to think with your mind, to feel with your heart, to observe with your eyes, and to finally deliver with your hands".⁴ Lee encouraged students to explore their inner perception and to find and develop their own unique voice in art-making. This teaching style has helped Hsiao Chin gain self-awareness and set him on the path to self-discovery in the early stage of his art practice. His works of the 1950s covered a wide range of genres, themes and styles including, to name but a few, figurative portraiture, pictogram, Mandarin opera characters and abstract ink-painting. Characterized by the handcrafted feel of the lines, creative use of colors, transformation of forms, intuitive yet emotion-filled quality, all these work show Hsiao Chin's anti-establishment approach to art in that he made a brave attempt to walk away from the traditional teaching style of the art academy which had remained faithful to conservative painting styles and realist techniques, and instead to embark on a multifaceted exploration of the *avant-garde*.

Looking at Hsiao Chin's six-decade long artistic career from a meta-analytical point of view, we can see that many of his signature style elements can be identified even from his early works, such as an emphasis on intuition and introspection, strong and vibrant colors, symmetric bilinear

³ For more detailed discussions on this subject, see Tsai Chao-Yi, "Rolling! Visual Art in Taiwan – Development of Taiwan Fine Arts since the 1960s", in *Rolling! Visual Art in Taiwan*, Taichung, National Taiwan Museum of Fine Arts, 2013, pp. 18-23.

⁴ See Hsiao Chin, "Hsiao Chin on art-making", in *The Art Book*, Taichung, Taiwan Museum of Art, 1993, p. 209.

forms, use of varied lines, a strong sense of rhythm in the composition as well as uses of symbols and symbolism. Under the guidance of Lee Chun-shan, who encouraged his pupils to draw artistic nourishment from traditional Chinese culture, Hsiao's early works can be seen inspired and influenced by traditional Oriental art forms such as Buddhist statues, Chinese calligraphy, traditional ink painting, as well as the costumes of Chinese opera and folk arts. In 1957, Hsiao began to experiment on incorporating the lines and compositions of Chinese calligraphy in abstract painting, as he created images which blended together metaphorical and emotional content of expression. In 1958, Hsiao Chin began trying to shift from direct expression of emotion to a lyrical and contemplative mode of expression which can be seen articulated through symmetrical picture composition.

TOPOLOGY OF EASTERN AESTHETICS: REFLECTION, EXPLORATION AND EXPERIMENTATION

Hsiao Chin developed an interest in Zen and Taoism and especially the ideas of Lao Tzu and Chuang Tzu around the 1960's, drawing inspiration from these eastern philosophies for his abstract painting. As he broadened his interests to other fields such as the science of the outer space, the planets and the universe, Hsiao began to try to combine his understanding of such knowledge with his studies of Tibetan Buddhism, Indian Mandala painting and thangka art in his work. Hsiao's works from the years between 1960 and 1966 often highlight the contrast and harmonious balance between dichotomous elements, featuring the sun and other radiating objects and the rhythms of lights.

This period marked a crucial turning point in shaping the personal style and characteristics of Hsiao Chin's painting. Figurative aesthetic objects were replaced by complete abstraction, and the works were now focussed on the spirituality of art practice. During this period, Hsiao Chin made the quest for Eastern spirituality and modern artistic expression was his main artistic mission, and realized these ideals through establishing a strong personal style in his abstract paintings.

Hsiao Chin once recalled his parents and his upbringing, which he called "a mixture of humanism and mysticism". The liberal-humanism of his father and the Christian faith of his mother played a key role in shaping his early creative development:

On one hand, I am rather philosophical, empirical and philosophical on the conscious level, on the other hand, I am inclined to the spiritualism, mythicism and syncretism of Oriental religions. I seem to be born with such dichotomous thinking; ever since childhood I began to develop skepticism about my own life and the need for soul searching.

Hsiao Chin, 1978⁵

Throughout his artistic life, Hsiao Chin's aesthetic sensibilities have been characterized by the dichotomous thinking, which can be seen manifested through the composition of the image, the symbols and symbolism as well as colors that together create a visual counterpoint that evokes dialogues, and adds to the work a subdued yet strong sense of intellectual depth. In this early stage, Hsiao Chin tended to resort to symbolism and topological experiments of art forms in his interpretation and representation of Oriental spirit. He shifted from impulsive expression of feeling to contemplation and introspection as he turned to Zen Buddhism and the Taoism of Lao Tzu and Chuang Tzu for intellectual sustenance. Hsiao Chin drew inspiration from the cursive scripts of Chinese calligraphy that give rise to a sense of rhythm in art composition. The artist builds a metaphysical world with straight and curved lines, squares and cycles, black and white and the shades in between as well as penetrative blank-leaving. The pieces in the *Solar* series, created from 1963 to 1966, convey the contemplative world of Mandala using the shape of a radiating sun in contrasting primary colors, with the symmetrical composition disrupted by acute angles that symbolize spiritual jolts and expansion of the fields of energy.

⁵ See Ho Cheng-Kuan, *op. cit.*

It is worth noting here that these years saw Hsiao Chin embark on dramatic shifts in all areas of art practice including his creative habits, approach, medium and expressive forms. Such changes can be seen to reflect a profound sense of nostalgia and anxiety as he was confronted with environment and culture. On the other hand, however, Hsiao's topological exploration during this stage has also helped him build a strong foundation for his future art practice in a number of ways. First, in so doing, Hsiao Chin effectively embarked on a mission to advance his understanding of the dichotomous nature of the world, which he articulated through complex dialects between contrast and harmony, tension and balance, conflict and peace, the void and the solid, movement and immobility, Yin and Yang, strength and weakness as well as finite and infinity. Second, in his quest for balancing analytical and emotional appeal, Hsiao Chin challenged himself to more sophisticated use of colors and symbols which would enable translation of inner consciousness into metaphysical language that was to further inform his future art-making. Third, studying of Oriental cultures, philosophies and religions has enabled Hsiao to develop a humanistic and spiritual vision of Nature and the universe, and in so doing to set out the main focus of his future artistic pursuits which would be to develop a unique vocabulary of abstract painting from a broader cultural philosophical perspective.

INTUITIVELY MINIMAL: THE EASTERN-NESS IN THE *HARD EDGE* SERIES

Hsiao Chin visited the United States for the first time in 1966, and moved to work and live in this country a year later. Feeling a strong impact of cultural shock in American industrial civilization, Hsiao Chin chose to reduce direct emotional expression in his work in pursuit of a state of meditation as he turned to a more calm, subdued, simple yet powerful style. The *Hard Edge* series, which Hsiao Chin developed in the years between 1967 and 1976, placed great emphasis on color contrast, often featuring directional cones with square or acute angles, or asymmetric shapes which give off a sense of position and movement. This period saw Hsiao Chin transforming the tumultuous, depressing experience of the external physical world into an inner reflection, as the artist tried to articulate, through experimenting with art forms, the juxtaposition of rationality and emotion, invasion and absorption, finite and infinity, Yin and Yang, motion and stillness, and the tension that arise from these binary opposites. Hsiao Chin calls this "intuitive expression of Eastern-ness", to be differentiated from the en vogue art styles of the United States at that time i.e. the Hard Edge, field art and minimal art which draw heavily on mathematically-based rationality.

The drastic changes to Hsiao Chin's artistic style during this stage were a direct result of the artist feeling a sense of spiritual stagnation due to the lack of cultural-historical depth of American society. According to the artist himself, the *Hard Edge* series was "developed from a state of absolute solitude and absolute resolution which was the direct consequence of such solitude". This series is the hardest and sharpest set of works throughout Hsiao Chin's art career, placing great attention to precision in color and form as well as disciplines in the execution. As the artist has emphasized himself, the *Hard Edge* series was intended to construct "a symbolic space of the universe" which is also "a self-contained world of living things".⁷

Swiss aestheticist and art critic Günter Schönenberger has once commented on Hsiao Chin's works of this period,

*"His paintings are always supported by a solid religious-philosophical foundation which allows him to achieve more than a simple mathematical structure. Most importantly, the works are characterized by harmony and balance between living creatures and the universe. Hsiao's paintings serve as a starting point from which to contemplate on the nature of modern life."*⁸

It should be noted here that albeit largely minimalist in design, Hsiao Chin's *Hard Edge* series was far from a field of emptiness. On the contrary, this series is a rigorously planned and constructed set of colors, forms and structures that reflect the artist's understanding of Eastern philosophies as

⁶ See Hsiao Chin, "Artist's Preface", *Eighty Years of Energy: Retrospect and Prospect*, p8.

⁷ *Ibid.*

⁸ Quoted from Juan Yi-Chung, "The dichotomous world of Hsiao Chin", in *Lions Art*, No. 28, June 1973, p.42.

well as the dichotomous nature of humanistic thoughts. With calm rationality, Hsiao Chin brings into this series his multi-layered perceptions of the reality. Inscribed in the rigor of the composition is an intuitive hunch communicated not through the rhythmic combinations of symbols as he used to do previously, but mostly through rigorous structuring of emotional expressivity that helps him achieve a well-balanced combination of intellectual and emotional depth, evoking imagination amid the dialectics of the art form.

INFINITY OF CHI: PHENOMENON, ESSENCE AND THE WORLD

In the 1970s, Hsiao Chin resumed his interests in Taoism and Zen and began studying Buddhism, hence re-discovered the subtlety and profundity of Eastern humanism. In the years between 1977 and 1990, Hsiao Chin created the *Zen*, the *Chi* and the *Landscape of the Universe* series, drawing inspiration from the invisible, unnamable yet omnipresent vitality which he calls the “power of energy and Chi” as he looks back into the origin of the universe in his metaphysical and phenomenological contemplation. In these series, Hsiao Chin often creates dramatic grandeur with powerful brushwork to convey the flows of energy in the universe. Notably, he turns the blank-leaving into the main body of the painting to visualize the Great Vacuity and the what-is-not, making the invisible sea of Chi a tangible aesthetic form. In so doing, Hsiao Chin observes the motion of the universe as well as changes of attributes of all objects from both the macro and the micro perspectives. To date, the “infinity of Chi” has remained the main theme of Hsiao Chin’s art practice.

With a selfless state of mind, Hsiao Chin tries to achieve the art of Zen and Chi. By unforced exercise of brush strokes and intuitive exploration of color, the artist creates a spiritual space which communicates the movement and changes of the unnamable energies in the grand universe. What Hsiao Chin pursues is not personal enlightenment, but the creative connection between art and the state of Zen:

"Zen has never taught me how to paint a picture. Despite misunderstanding on the part of others, I do not practice Zen art. As far as I am concerned, Zen makes me see my own inner mind with a clearer vision, allowing more freedom for me show the true self on the painting. Most importantly, it lets this pre-existing internal energies be the driving forces of the brush strokes and the colors without any constraints. It also makes me unite with my own inner strength."

Hsiao Chin, 1983⁹

For Hsiao Chin, the power of Chi and energies signify the invisible, unnamable yet omnipresent vitality of the universe. Observing from the perspective of the natural law, Hsiao Chin’s interpretation of Chi is to be comprehended in two equally important contexts. First, he approaches the essence of things by way of observing the phenomena of the external world, so that he could penetrate through the physical appearance of things to enquire into the relationship between the physical being and the world. The inner essence of art should go along with the flows of nature, but not limited by the external appearance of nature. Hsiao’s *Zen* and *Chi* series both look through the spiritual core of the world through an intuitive and contemplative form of abstract expression. Second, Hsiao Chin also observes the external world from the point of view of the inner dimension. The *Landscape of the Universe* series features the artist’s sentimental yet detailed observation of the nature. Many of the pieces under this series provide visual representations of certain concepts. The seemingly simple shapes intensify the emotional tension and spirituality of the painting.

Hsiao Chin observes the motion of the universe as well as changes of attributes of all objects from both the macro and the micro perspectives. The “state of Great Vacuity” in Hsiao’s paintings is articulated in more than one way, and capable of evolving. We can feel, from some series such as *The Magnetic Waves*, *The Showers*, *The Waterfalls* and *The Storm Wind* series, the powerful vibration of the Chi (i.e. the energies) in the

⁹ “Letters to young artists (No. 11)”, in *Artist Magazine*, No. 104, January 1984, p. 86.

infinite expanse of space and time. Works in *The Black Clouds* series and *The Grand Volcanoes* series feature bursts of energy erupting across the face of the planet. In *The Whirlpool of the Universe* and *The Galaxy* series, we get to feel the vastness of the universe and the infinite spaces of the sky. From the 1990s onwards, Hsiao Chin has tried to express the “Chi” in a variety of forms, which include also circles that open up from the centers in a radiating direction such as the whirlpool, endlessly expanding and shrinking, inhaling and exhaling in the vast space of the universe. For Hsiao Chin, there can be a million ways of painting. To date, the “infinity of Chi” has remained the main theme of Hsiao Chin’s art practice.

INTUITIVE CRITIQUE OF POLITICAL REALITY: CHINA AND THE TIENANMEN SQUARE INCIDENT

From the 1980s onwards, Hsiao Chin created a series of works that addressed the grand theme of China. In terms of the art form, this series continues to reject the realist portrayal of the external reality, whereas in terms of the content, it draws attention to an object that invites closer observation and deeper contemplation. In a rare move, the artist yields to undisciplined subjective impulse, taking a sentimental and intuitive approach in his critical reflection on the social and political reality of China.

Born in Shanghai, China, Hsiao Chin sees China as his homeland, a place where short yet beautiful memories of his parents live, and one deeply associated with his own cultural identity. In 1980, Hsiao Chin returned to China for the first time in 31 years, hence began to pay closer attention to the changes and developments of the country. *Changes in China*, *The Rebirth of China* and *The Resurrection of China* series were created in response to the Beijing Spring, a brief of liberation that occurred in China during 1977 and 1978. The works under these series express a sense of optimism, joy and even excitement, showing the artist’s support for the power of the people. In 1989, the Tiananmen Massacre that occurred on the 4th of June was a huge, devastating shock to the artist. *The Tiananmen Square* series saw the artist abandoning the pursuit of balance and harmony, which had been an important theme in his previous works. Instead, this series is characterized by drastic dichotomy and a dark, dejected mood which can be seen as the artist’s unrelenting hatred for the murderous brutality of the Chinese regime, and his profound sadness and grief for the loss of innocent lives.

PASSAGE THROUGH THE GREAT THRESHOLD: EXPLORING THE MEANING AND ETERNAL NATURE OF LIFE

In 1990, Hsiao Chin lost his daughter Samantha in a tragic accident. The sudden loss of his beloved daughter dealt Hsiao Chin a major emotional blow, and drove him to a deeper spiritual quest for self-healing and transcendence. During this period, Hsiao’s paintings took a thematic shift from the heavenly bodies to the earth as the artist looked to explore deeper meaning of life. The works under the *Samantha’s Ascension* and *Passage through the Great Threshold* series show the artist’s quest for transcendence of mortal vision, which are rich in philosophical ideas of transmigration of the soul and religious ideas of redemption.

*"Once I have been through such heart-wrenching experience and understand the nature of it, it finally dawns on me that life is eternal and does not end with death. Rather, the seed of eternal life continues to grow on the brighter end of the Great Threshold."*¹⁰

Passage through the Great Threshold, a testimony to a new perspective on life, illustrates Hsiao Chin’s new take on life and death, as well as his optimistic outlook towards the future. As he translates his positive inner voice into aesthetic acts, Hsiao Chin employs color as the primary tool for creating a narrative of emotional experience. This series saw the artist trying on bright, vibrant colors and free-flowing lines that glow with the promise of a renewed spiritual life. Hsiao’s idiosyncratic dichotomous thinking is visually articulated to show his philosophical view on the holistic inter-relationship and co-dependency between this and the other side of life. The image is divided by a strip of blank-leaving to create

¹⁰ Hsiao Chin, *Me and Great All*, in Hsiao Chin: Great All, Taipei: Lin & Lin Gallery, 2013, p. 4.

a sense of vastness. The vast expanses of colors give off a sense of rhythm that evokes poetic imagination of the infinite, as if all lives were completely liberated in the free open space and hence quietly extend their being into the world beyond this world, once they had passed the Great Threshold.

Passage through the Great Threshold marks a significant turning point in Hsiao Chin's creative views. Prior to this series, Hsiao's works have tended to engage in the metaphysical exploration of mysticism. From the 1990s onwards, his paintings were further focussed on dialogues of emotional and spiritual experiences. *The Eternal Garden* was one of the themes that Hsiao Chin has worked on with greatest depth and focus in the 1990s. It can be seen as an extension of the *Passage through the Great Threshold* series in terms of the aesthetic form. However, this series differs from the *Passage through the Great Threshold* in the sense that whereas the latter series portray an unknown and uncharted territory of one's life, the former envision a promised land with abundant vitality and energy – a place where the artist, having been through the most devastating tragedy, finds a profound sense of spiritual belonging. The thematic shift in Hsiao Chin's works can be seen to reflect on changes to his inner world.

As far as Hsiao Chin's artistic context is concerned, *The Garden* is not real in the physical sense; neither is it created out of imagination or illusion. It is rather more like a mirror onto which one projects subjective thoughts. Or, it can be likened to a mind field which contains an infinite amount of inner energy. At this stage of Hsiao Chin's life, the artist began to write a new chapter of life in a way that is both retrospective and prospective. Although his state of being remained unchanged, the artist began to engage in the dialect between the interior and the exterior of self amid a constant flux of boundary-crossing between the two. *The Garden* is the place where the artist finds inspirations and possibilities for contemplation, self-discovery and spiritual attainments. It is also open to all kinds of contingent existence, and especially to the grand energy of the universe in which Hsiao Chin has always placed great faith. In this sense, the *Eternal Garden* can be seen as a unique space of special importance. It connects the artist's inner world with the infinite and eternal space-time of the universe, and adds a human touch to an Eastern worldview which subscribes to the union of one's soul and the universe.

ETERNAL ENERGIES: HARMONIOUS COEXISTENCE OF ALL LIVES AND THE UNIVERSE

In many of his artist's statements made from the year 2000, Hsiao Chin has repeatedly emphasized the inspirational impact of the "grand energy of the universe" to his art practice. It should be noted, however, that the "grand energy of the universe" refers to not only the internal energies of the galaxies and planets. Hsiao Chin places even greater emphasis on the harmonious relationship between human lives and the universe, as well as the profound spiritual power that enables the persistence and coexistence of all lives, objects, cultures and religions with or without a tangible form. Hsiao Chin's works of this period often employ mature yet diverse vocabulary of forms as well as rich, strong cold and warm colors to express the profound meaning of being as he delves into the deep human consciousness and to praise the sacred yet intangible energy that drives the gears of the entire universe.

At this stage of life, Hsiao Chin can now grasp the essence of Tao, and especially its emphasis on tolerance and inclusion with comfort and ease. For decades, he has studied extensively on both Eastern and Western arts, philosophies, religions, mysticism and space science, all of which are now providing him with a solid intellectual foundation, helping him understand the full essence of the universe and the meaning of life itself. The spiritual warmth and poetic temperament that fills Hsiao's works owes a great deal to the artist's holistic approach to learning and life.

Although “Chi” continues to take the center stage in Hsiao Chin’s painting, the artist no longer paints with wild brush strokes, but instead slowly builds up the image by interweaving subdued yet delicate artistic contents and creating a dynamic between these formal elements. Blurring of binary opposites and mutual dependence of the two remains central to Hsiao Chin’s idea of balance and harmony. As the clear boundaries between the binary opposites are dissolved, the energies – or Chi – would saturate the seemingly simple yet profound and penetrative work of art which beckons us to look at a colorful, vibrant yet mysterious world in which the feminine, gentle Yin coexists peacefully with the masculine, stern Yang. Through the artist’s uniquely personally touch, the eternal life energy is thus given a new outlook in the work of Hsiao Chin.

CONCLUSION: ART-MAKING AS AN ENDLESS JOURNEY OF SELF-DISCOVERY

The changes and shifts in Hsiao Chin’s creative style can be seen to provide a useful visual reference point of the cultures and thoughts that the artist has encountered in various stages of his life. It can be difficult to analyze Hsiao Chin’s artistic ideas by examining one single concept alone, because behind the seemingly simple and minimalist pieces of abstract art is a complex system of ideas and ideals which is the product of fusing together Eastern philosophies, Western artistic forms and the artist’s personal history. On the other hand, it would risk being imprecise and over-simplistic if one tries to comprehend the evolution of Hsiao Chin’s artistic style from an overall perspective, because changes to any specific art style of Hsiao Chin is usually associated with changes to his other styles. It is particularly worth noting here, throughout his artistic journey, Hsiao Chin has tended to search for new inspiration by selectively repeating, or returning to, his previous art styles. Hsiao Chin’s art never repeats itself and stands the test of challenges set out by the artist himself, largely because Hsiao is capable of turning an act of return into a new beginning. A retrospective review therefore becomes an important source of inspiration for future spiritual and creative pursuits.

As far as Hsiao Chin is concerned, there is not a governing rule that cannot be contested, and there is not an artistic style or approach that is un-negotiable. Hsiao Chin sees art-making as an ongoing intellectual and spiritual journey. His only belief is to be ready for change any time. Hsiao Chin’s artistic life is best summarized by his own comment that he has made many years ago,

*"Like the motion of this world and this universe, art is an endless stream of work and a never-ending journey of exploration. At every moment throughout this journey, one would inevitably encounter changes that bring about pleasant surprises as well as challenges and confusion. There are more twists and turns and changes to be expected in art than in life itself, because art-making is a reflection of the making of one's inner universe."*¹¹

An artist who is always ready for change and challenge throughout his long, obstacle-filled artistic journey, Hsiao Chin keeps an open, child-like mind about the ever-changing world even to this day. From his simple yet grand and profound abstract painting, we can feel the scale and depth of his spiritual universe. Embraced by the warmth and glow of *Eighty Years of Energy*, we look forward to join Hsiao Chin in his unfinished journey of artistic exploration.

¹¹ See Hsiao Chin, “Hsiao Chin on art-making”, *op. cit.*

以生命意義的拓樸為方法： 蕭勤藝術的回顧與展望

蔡昭儀（策展人）

對我來說，作畫這件事的第一重要性，並非「作畫」，而是透過作畫來對自己人生始源的探討，人生經歷的紀錄及感受，和人生展望的發揮。

蕭勤，1978¹

近四十年前，在不惑之年的蕭勤，曾以這段話來揭示他對於人生及繪畫創作的態度。時光荏苒，蕭勤今年邁入八十歲，在創作成就、經驗閱歷都已達飽和的高點之際，仍然抱持同樣鮮明的問題意識，並以「八十能量」為宣言，用一種評說、總結與承繼的豪情，宣告自己的藝術創作探索將與人生並轡前行，永不停歇。

拉開觀察的時間維度，我們當無需訝異，蕭勤「人生展望的發揮」即是在追求一個以「無止盡的學習」來錘煉生命意義的創作人生。而他繪畫中最幽微、卻也最具批判意識的創作思考，在於如何開拓自身生命經驗的深度與廣度，將創作化為一場思惟實踐的行動，詮釋與探索人類精神生命的深刻意涵。

出生於1935年的蕭勤，是1956年成立的「東方畫會」的創始成員及「八大響馬」之一，他亦是發軔於1950年代後期戰後臺灣第一波前衛思潮「美術現代化運動」的重要先鋒。在當時銳意革新的時代氛圍中，蕭勤以忠於自我個性開發的創作理路，從相對保守的學院風格及傳統繪畫形式中突圍，另闢一條別樣的創作道路。他羈旅海外60年，始終堅持以東方哲思為基礎，融會西方自我省思的辯證精神，發展出極富個人特色的藝術觀點與創作視野。其投身創作60餘年來的藝術歷程、風格轉折，以及他對抽象繪畫的觀點辯證、形式拓樸，創造了自身美術創作的獨特性，亦是以東方美學思維在抽象繪畫領域創造鮮明性格並獲西方藝壇肯定的藝術家。

蕭勤在「東方畫會」申請立案（1956）及第一屆「東方畫展」（1957）辦理之前即已遠赴西班牙，自1957年起持續二年為《聯合報》撰寫〈歐洲通訊〉專欄，並以一支敏思健筆在《文星》月刊與其他報章媒體陸續發表文字，介紹西方前衛藝術思想及潮流；蕭勤的洞見與觀照，為當時的臺灣藝壇開啟一扇了解歐洲藝術脈動之窗。1950年代末至1960年代臺灣美術與西方現代藝術的展覽互動，蕭勤亦在其中扮演引介連結的關鍵角色。作為一個親臨歐洲美術現場的觀察者，他的文化透視及藝術檢索角度可謂多元且開放；而作為一位藝術家，他始終不忘回歸東方文化本源去省察身為一個創作者的主體位置：

一個有思想的創作者的本責，在他的工作過程中，必須了解自我，分析自己個人，其傳統文化及精神的來龍去脈，敏感地接受生活及時代的考驗，然後來探討自己的路子。²

1957年蕭勤與「東方畫會」成員在臺北的第一次展出，即共同高舉「東方精神」為核心理念，不願單向接收西方現代美術的外在形式，轉而主動尋求中國傳統思想及美學觀點為奧援，主張「各種地域性的固有形式，必因世界各地文化頻相交流而漸漸消滅，但其精神則可為新的創作最強力的基本」³。「東方畫會」強調他們的現代繪畫是從民族性出發的一種世界性的藝術形式，並展現強烈的文化溯源及創新演繹意圖：「從中國文化精神本位出發，研究中國藝術及思想的各種不同的可能性，嘗試使之在現代藝術各種不同的形式中來發揮，創造具有世界性的中國現代藝術，使幾千年來豐富的中國藝術文化能去蕪存菁地在今日世界上有新的存在理由和表現的價值。」⁴蕭勤與他的「東方畫會」友群，對於建構個人獨特風格展現了強烈的自覺與企圖；他們打破創作成規、開拓視覺表現形式的革新訴求，為當時求新求變的創作實驗，找到一個連結東方美學思惟的接口。他們雖以西方的「抽象」為師，卻有蛻變出別於西方抽象圖式的宏大企圖；汲古潤今，在文化傳統中尋求養分，便成為他們建立個人化語彙的創作路徑。

¹ 參何政廣〈蕭勤訪問記〉，《藝術家》38期（1978年7月號），頁97。

² 蕭勤，〈我的一些藝術創作心得及看法〉，原刊《時報雜誌》第34期（1980年7月號），後收錄於《游藝札記》，頁199，臺灣省立美術館出版，1993。

³ 此段陳述係為「東方畫會」1957年第一次展覽時藝術家成員所草擬的〈我們的話〉，摘錄自蕭勤〈「東方」精神的時代意義〉，《藝術家》第199期（1991年12月號），頁335。

⁴ 同上註，頁337。

這一波由「東方畫會」及另一個重要美術團體「五月畫會」所共同推動的現代藝術風潮，在臺灣美術發展上具現幾個重要的歷史意義。藝術家的反學院、追求前衛，喚起了創作主體的自覺意識。他們雜揉東方文化因子的藝術實驗，開發出不同於西方抽象傳統的美感判準，使作品在精神上的「文化回歸」、在內涵上的「文化關涉」，成為美術現代化過程中生發於臺灣的特有經驗。他們在形式的實驗中觸發對新媒材、新技巧的探索；他們積極伸張畫派理念，在現代與傳統、創新與保守的防衛與拉鋸中，引發中西文化論戰，開啟了探討藝術創作本質的思辯意識，這也是臺灣美術史中，藝術家們首度企圖定義臺灣藝術特色的開端。

蕭勤作為那個狂飆年代的重要推手之一，在藝途發展之初，即以強調個人獨立思考、主動而自覺的追求時代性及獨特性，建立鮮明的創作主張。在解讀蕭勤的藝術歷程之時，因此必須將客觀的外在環境結構及主觀的創作思維一併納入，思索他在戰後臺灣美術的特殊時空下，如何尋求自我定位的風格建構；探討其負笈海外後，如何在國際藝術思潮崢嶸競技的歐洲藝術現場，錨定個人的創作方向；他作為一位來自東方的異鄉遊子，如何面對文化他者，並且在他者的激盪與刺激中回歸東方文化思想，堅定的建構藝術的實踐路徑；又如何在個體意識與時代氛圍互滲的創作理路中，回應社會、環境的變化以及個人的生命頓挫，發展出深具文化內涵及個人經驗特質的創作語彙。本文以蕭勤個人生命歷程的線性時間為經、繪畫形式風格的明顯轉折為緯，探討蕭勤如何以生命意義的拓樸為方法，開展其藝術人生的宏大面向。

源點：走向「自我探討」的創作道路

蕭勤於 1951 年正式習畫，1952 年進入李仲生臺北安東街畫室學習，李仲生所強調的「用腦去想，用心去感受，再用眼去觀察，最後用手來表現」⁶這種腦、心、眼、手並用的創作觀念，以及鼓勵學生開發內在感受、尋找自我特色及個人創作性格的教學方法，幫助蕭勤在藝涯初始階段即發展出「自我探討」的鮮明自覺。蕭勤 1950 年代的作品，從具像人物、象形文字、京劇角色到抽象水墨，題材多元、風格迥異，但不管在線條的手感、色彩的開發、造像的形變，都富含情感的、直覺的繪畫質地，顯示出蕭勤不願步隨傳統，企圖跳脫當時的學院保守畫風及寫實技法窠臼，進行多面向前衛探索的強烈用心。

從 1950 年代至今，蕭勤投入創作已超過 60 載，以後設式的回顧觀點來考察他的創作理路，可以發現蕭勤後續在繪畫上許多個人化的表現特色，在早期作品中已顯影出一定的脈絡及痕跡，如：著重直覺、強調內省、鮮明的色彩、對稱的造型、線條的運用、結構中的律動感、象徵性的意味等。蕭勤對這些創作美感的敏銳感應，仍然是經由一個循序漸進的「發現」過程，例如：從立體派塞尚（Paul Cézanne）作品學習深入觀察自然，從後印象派高更（Paul Gauguin）作品領悟色彩「內面性」的意義，由野獸派馬蒂斯（Henri Matisse）作品學習應用色面關係；對杜菲（Raoul Dufy）書法式線條、克利（Paul Klee）的書寫性圖畫（written picture）、康丁斯基的抒情抽象、米羅（Joan Miró）的圖解符號（pictorial sign）等，都曾投注研究的熱情，並嘗試在繪畫中轉化為個人創作語言。⁷

需要特別強調的一點是，蕭勤在李仲生的引導之下，很早就嘗試在中國的文化傳統中汲取養分，以尋求中西融合的新表現形式。他早期的許多作品即可明確索引到佛教造像、書法字形、傳統水墨筆勢的啟示與影響，亦曾自中國京劇服飾、民間藝術汲取造型及色彩養分。1956 年赴歐之後，遭遇西方藝術思潮的直接衝擊，蕭勤面對文化他者，反而更激發出他回歸東方文化根源來進行創作實踐的自覺與行動。1957 年他開始以書法線條或造型來進行抽象繪畫創作，初期受到非形象（Art Informel）藝術及行動繪畫（Action Painting）的影響，畫面中含融了意象與情緒的成份；1958 年蕭勤嘗試將情緒昇華為抒情與冥想，對稱性構圖亦開始在他的作品中浮顯出來。

東方拓樸：東方性的反省、探索與實驗

1960 年代前後，蕭勤開始對禪、道、老莊思想產生興趣，並試圖將東方的玄學思想及生命哲學思考轉化為繪畫上的抽象形式；隨著他將興趣領域擴延至太空、宇宙、外星文明，並結合後續對西藏密宗、印度「壇城（Mandala，或稱曼陀羅）」宗教畫造型及唐卡藝術的研究，在 1960~1966 年期間，二元性的對立與和諧、留白空間、光的律動、太陽、以圓為核心的輻射性構圖等，成為其作品中常見的意象或元素。

⁵ 相關論述，參拙文〈轉動藝臺灣－1960 年代以來的臺灣美術承轉〉，《轉動藝臺灣》，頁 18~23，臺中：國立臺灣美術館，2013。

⁶ 參蕭勤〈小談我的一點點創作心得〉，《游藝札記》，頁 209，臺中：臺灣省立美術館，1993。

⁷ 參考自本書藝術家自訂的〈年表〉，頁 214-215，及蕭瓊瑞〈流動的生命－以象成道的蕭勤〉，《蕭勤的歷程：1953-1994》，頁 10，臺北：臺北市立美術館，1995。

此一時期，可以說是蕭勤確立其「繪畫性格」的關鍵期。首先，早期作品中偶會出現、尚稱具象的審美客體在此時消失，畫面走向了完全的抽象追求。其次，藝術家雖然仍為繪畫過程保留了手隨心轉的自由表現空間，但富含思想內涵的「精神性」追求成為創作及美感凝注的焦點；具有東方意韻的象徵性符號，逐步成為「蕭勤式」個人創造性信息的載體。再者，儘管「追求現代表現、融會東方精神神髓」是蕭勤在出國前已建立的創作認知，但直到此時，這個認知才真正轉化為一種信仰，並且以鮮明的個人風格落實於抽象繪畫的實踐上。

在繪畫路線探索階段即寄跡海外的蕭勤，出國之初經歷了一小段透過認識他者來確立自我主體位置的顛簸過程。他走向對中國傳統、東方文化的認同與表達，與他的文化身份、學習歷程息息相關；但創作路向的發現、選擇與實踐，則存在著藝術家個人生活經驗、主觀感知、美感傾向的介入空間。蕭勤曾言及自己成長於一個人文主義及神秘學混合的家庭，父親秉持的是純粹人文主義的自由思想，母親則是虔誠的基督教徒，這個成長背景對他的創作心理發展產生重大的影響：

一方面，在意識上，我是屬於哲理的、分析的、實證的；另一方面，在潛意識上，我是屬於玄學的、宗教底神秘學的、綜合的傾向。我自己的「二元性」可說是從我一出生就開始，從小我就對自己的人生發生懷疑並時有做探討的需求。

蕭勤，1978⁸

仔細探究蕭勤的創作脈絡，我們當不難發現「二元性」是他美感思維的重要主體，而這個「二元性」不僅經由畫面的構圖、符號、意象、色彩等形式面來創造顯性的對位或對話狀態，更賦予了蕭勤作品一種隱性但卻強烈的知性意涵——由哲理性思維及玄秘的感性直覺所融鑄而成的自我風格。理性思維與感性投注，在蕭勤各階段的創作中分別有不同的強調與實踐。在此一時期，蕭勤對於「東方精神」的詮釋與呈現，傾向於符號及形式的拓模與實驗。他將衝動的直覺轉為內省，向道家思想、禪學、老莊尋求更深刻的思想支持，自中國草書中精練出文字律動的結構美，畫面以帶狀的直線或曲線、方與圓、黑與白或淡泊的色彩、具穿透性的留白空間等，創造一個形而上的經驗世界。蕭勤在 1961 接觸外星、太空知識，1962 開始研究西藏密宗、印度心靈哲學、壇城（Mandala，或稱曼陀羅）宗教畫，自 1963 到 1966 年期間創作了《太陽》系列。此系列以圓形太陽及直線幅射的光為造型元素，用原色及對比色來傳達壇城的靜觀冥想，但常在對稱的結構中加入尖銳的折線，作為精神震動、能量擴張的象徵性表現。

此段時間，蕭勤不管在創作慣習、手法、媒材或造型語彙上，皆有巨大的轉變，相當程度的映射出他作為一個流居異國的遊離者，在面對文化及生活的離散鄉愁中，試圖定位個人藝術主體性與歸屬感的不安與焦慮。但相對的，他的拓模式探索也為日後的繪畫創作打造了堅實的基礎。其一，他開展了個人對「二元性」的理解、詮釋與掌握，並以對立與和諧、張力與平衡、衝突與調和等相對卻不絕對的手法，來演繹虛與實、動與靜、陰與陽、強與弱、有限與無限等對照性的概念。其二，透過色彩及符號的自我挑戰與開發，追求概念、感性與知覺的相融滲，使內在意識轉化為形上語彙，帶引出意境聯想，成為蕭勤後續藝術發展的原型。其三，經由對東方思想、哲學與玄學的研究，建構了他兼具人文思考與性靈體悟的宇宙觀與自然觀，使得具有宏觀意象的抽象表現形式，成為蕭勤日後一貫的創作追求。

直覺性「極簡」：《硬邊系列》的東方本性表現

蕭勤 1966 年首次訪美，1967 年搬遷至美國發展，受到美國工業文明的衝擊，他轉向以沉靜、內斂、簡潔有力的色面抽象形式，來減低直接的情緒介入，追求一種「入定」的境界。1967-1976 期間《硬邊系列》的繪畫作品，重視平塗色面的色相對比，以突出的直角或銳角、具有方向性指涉的尖銳造型、非對稱性的結構與構圖，創造出一種「既靜止，又力動不息」的畫面動態感。此一時期的蕭勤，以形式來強化「理性／感性」、「侵入／吸收」、「有限／無限」、「陰／陽」、「動／靜」種種二元並存的對立與張力，並將之稱為「直覺的東方本性表現」，以此與美國同一時期追求數理性完美比例與理性構成的硬邊、色面及極限藝術時潮形成區別。

⁸ 同註 1。

從歐洲到美國之後，蕭勤的畫風從感性的冥想境界改變為理智「硬邊」風格的巨大轉折，主要肇因於美國這個缺乏文化及歷史縱深的國度帶給他精神生活上的侷限與困頓，依蕭勤自己的說法，此系列是「發展於一種絕對的孤獨，形塑而成的絕對堅毅」。⁹《硬邊系列》可以說是蕭勤創作生涯中，在形式上最鋼性、最強調造型的精確度及色面榫接紀律的作品。儘管它們在外部呈現上以結構性取代了表現性，以工業原料的壓克力彩取代具透明性的墨水，以形式的思索取代了哲理性的抒情表現，蕭勤仍強調他在其中所建構的，是「象徵性的宇宙空間」、一個自存自足的「生命世界」。¹⁰

瑞士批評家及美學教授修能培格爾（G.Schönenberger）曾對蕭勤此一時期的作品有十分深刻的詮釋：「蕭勤的畫總是保持著一種哲學的宗教性的根底，找出與生命有關的宇宙的和諧性與均衡性，而非單純的數理結構。他的畫是一個對現代生活對比的默思的起點。」¹¹蕭勤的《硬邊系列》並沒有在「極簡」的形式中成為空化或虛無的空場，形、色、結構是他作品的一體三面，他對形／色的安排、構築與計畫，融會了對東方哲學及人文思想中二元性本質的思考與體會。用非對稱結構、具動態及維度指意的尖銳造型在不穩定中創造和諧與均衡，或可解讀為是蕭勤創作意識中「對現代生活對比的默思的起點」，他理智地將對現實世界的多層次感受匯合為一，在精密設計的構圖中含融了當下的直觀，只是這種「直觀」不再用以往具象徵意味的形色律動來表現，而是以嚴謹的理性結構來演繹感性動勢，使作品在理性中兼具知性及感性，於形式辯證之中，誘發觀者的想像。

美國時期亦是蕭勤將創作實踐拓展到立體造型的開始，1969年他從塑膠材料的嘗試入手，風格與平面繪畫的《硬邊系列》呼應，皆以嚴謹而準確的造型為主。1970年運用不鏽鋼、銅等金屬創作幾何形浮雕，以光亮鏡面的物理性反射，使觀者、作品與環境之間，形成「從靜中觀動，由不變觀變」¹²的多層次互動關係。1972年蕭勤進一步將金屬浮雕擴大為占有空間的雕塑，他對天／人、物／我、虛／實的二元性探討，在三度空間的臨場互動中，為人與物、主與客間，增添了有機映照的動態關聯性。

大炁之境：從現象觀本質，從本質看世界

蕭勤1972年回返米蘭定居，在1973年重拾對「道」與「禪」的研究興趣，並開始接觸佛教思想。繪畫上雖然仍延續著以壓克力平塗、沈靜中帶有精確計畫感的類極簡風格，但隨著對東方哲學、神秘學、佛家學說越趨深入的鑽研與體悟，他以嶄新的視角重新發現東方人文精神的奧妙與深邃，畫風並轉向用放逸、舒展的筆跡墨痕來呈現當下直觀的性靈體悟。1976、77年以後的作品，蕭勤看似再度回歸他1960年代用書法線條的律動美來結構作品畫面的模式，但是，如果說1960年代的蕭勤尚需以「援引」的姿態向道家、禪學及老莊尋求繪畫形式更深刻的思想支持，此時的蕭勤，則進入到一種「無為」亦「無所不為」的創作狀態中，將感性靈思、知識體悟與生命經驗融會於一爐，信手捻來，即能精闢呈現自我思考的真實感受。

1977至1990年，蕭勤陸續創作了《禪》、《炁》、《宇宙風景》等系列，儘管表現方式、詮釋訴求各有不同，但靈感皆源自於宇宙間渾然大化、無形卻又無所不在的生命力，他將之稱為「精」的力量。蕭勤回返宇宙本源，引「炁」之流動，對萬事萬物的存有樣態進行一種形而上的現象學思考。他用大排筆在畫布上運筆造「勢」，表現宇宙中能量炁的運行，留白空間常常成為畫面的實體，將「太虛無形」、「有無相生」轉化為可感知的視覺美感形式。他亦強調無為、隨心所欲的發揮，但取徑對「道」與「禪」內在精神本源的體悟，由此漸層深入人的存有、世界本身、以及生發於這個世界的其他有形、無形的事物之中，呈現虛實能量的互動，體現其中空靈的狀態與氣場。

蕭勤以無我、忘我的心境諦觀「禪」與「炁」之境界，藉自然無為的筆勢以及直覺性色彩所創造的「空靈空間」，來傳達宇宙大世界中無可名之的能量律動與變化。蕭勤所欲追尋並表現的，並非己身的禪境修為，而是與藝術的創造性相連結的禪境體悟：

禪，並沒有教我如何去畫畫，而我的畫更不是在畫禪（有些人作如此的誤解）；禪，祇是讓我更清楚地看到我的內心，更自由地讓我的「本性」能活潑潑地呈現在畫面上，更無拘無束地讓這股本來就存在我內心中的力量來駕馭我的筆與顏色，它使我與我心中的力量合一，「萬法無滯」地印證禪的生機與泉源！

蕭勤，1983¹³

⁹ 參見本書的蕭勤〈自序〉，頁6。

¹⁰ 同上註。

¹¹ 引用自阮義忠〈蕭勤的二元世界〉，《雄獅美術》第28期（1973年6月號），頁42。

¹² 引用阮義忠對蕭勤鏡面金屬浮雕的詮釋，出處同上註，頁44。

¹³ 〈給青年藝術工作者的信十一〉，《藝術家》104期（1984年1月號），頁86。

蕭勤的「萬法無滯」，使他繪畫中的「炁」具有活潑多變的面貌。他的「炁」代表宇宙中無所不在的生命力，自然的造化之功則是「炁」生機與泉源之所在。從「道法自然」的角度來觀察，蕭勤對「炁」的詮釋與演繹，形成兩個重要脈絡：第一，他從現象觀本質，將自然物象的物質意義及外在形貌解構，探究其與存有世界間的關係；藝術的內涵與自然大化的運行法則相應和，卻無需被自然外象所困限，《禪》與《炁》系列即是透過冥想、直觀的抽象形式，直指世界運作的精神核心。第二個脈絡，則是從本質看世界。對蕭勤而言，藝術的精神性既與自然存在必要的關聯，即無需刻意地完全排除與外在視象連結的可能性，他的《宇宙風景》系列，築基於以感性之眼對自然的深刻觀察。此系列許多作品皆含融再現的暗示及觀念表現，有時亦藉作品命題及畫面的造型元素，將現實世界的意象或抽離、或簡化，直觀之下看似具有可辨識的形體，但在藝術家有意識地簡約下，反身強化了畫中的感性張力與精神性。

從現象觀本質、從本質看世界，本就是互為表裏、相互連動的概念。蕭勤巨視自然的運行、微觀現象的變化，他繪畫中的「大炁之境」始終沒有定於一宗的表現模式，反而在後續的創作歷程中，開展出一種不斷演化的生命力。因此，我們可以從《磁波》、《陣雨》、《瀑布》、《狂風》等諸系列，感受到「炁」在至大無邊的時空象限中的強烈波動；看到混沌初開的自然之力，在《黑雲》、《大火山》破湧而出的驚人能量；或者是從《宇宙漩渦》、《銀河系》中，體悟浩瀚宇宙、星雲空間的無限張力。1990 年以後，蕭勤的「炁」除了以前述變化萬千的形態出現在不同作品中，亦以漩渦、螺旋等具有向心性，同時又以圓為中心且向外擴散的造型，在宇宙的四方空間擴張與收縮、呼吸與吐納。對蕭勤而言，繪畫表現有萬法，而唯有那與宇宙大我生命力相結合的「炁」，才是他創作終極關懷之所在，並且持續延續至今。

「中國」與「天安門事件」凝思：感性直覺的現實批判

蕭勤的繪畫，始終以富含思維內涵的感性直覺彰顯自身；他對「抽象」的美學涵構，則以脫離物質世界的描繪、脫離與日常現實的聯想來建構一個可供冥想的視覺審美空間，以引領觀者進入畫中的精神世界。1985 年以後他創作了一系列與「中國」相關的作品，在形式上雖然仍以排拒物象的純粹形色為方法，在內涵上則浮現了一個據以觀照及思辯的客體，並罕見的以釋放主觀衝動的方式，展開其感性直覺的直觀反映與現實批判。

祖籍廣東省中山縣（原香山縣）、出生於上海的蕭勤，中國代表著故土，是一個他與早逝的父母建立短暫卻美好生活記憶之所在，亦是其文化歸屬感遙望的認同之地。1980 年他首次重訪睽違了 31 年的大陸，並開始關注中國的變化與發展。《中國之改變》、《中國之再生》、《中國之復活》諸系列，創生於他對「北京之春」的感觸與期許，蕭勤在畫中投注以一種樂觀、欣悅、甚至帶著興奮激情的感性情緒，對生發中的人民力量寄予支持與肯定。1989 年發生在中國北京的「六四天安門事件」，則帶給蕭勤巨大的震撼、憤慨與絕望，他描述了自己當時的心情：「我知道這種屠殺不是第一次，但卻是第一次經由衛星轉播，讓我們眼睜睜地看到屠殺，從懷抱希望，到希望的破滅…」。¹⁴ 蕭勤的《天安門》系列以外放的情緒來表達夢魘式的感受與心境，作品中紅、黑對峙的濃濁色彩、混沌凝窒的筆勢肌理，以幾近控訴的批判姿態，陳述創作者鮮明的立場與態度。

蕭勤作品的動人力量，來自於他對色彩鋪陳及畫面形態敏銳掌握下的詩性張力。他以往的繪畫儘管富含豐沛的內在情感，但創作者的感性情緒始終低調地伏潛於畫面之下，如 1975 年他曾以〈向東埔寨人民致敬〉對「紅色高棉」組織以大規模屠殺肅清潛在反對者的殘酷作為繪畫誌記。《天安門》系列的特出之處，在於畫幅中失卻了蕭勤慣以追求的和諧與平衡，代之以激烈且張揚的二元對立、瘡痍陰鬱且充滿威壓感的負面情緒，直面表達創作者對血腥鎮壓的深惡痛絕、對無辜犧牲者的痛惜與哀悼。

度大限：生命真諦的體悟及永恆性探討

1990 年女兒莎芒妲在花樣年華之際意外亡故，是蕭勤個人生命史中的巨大頓挫。愛女驟然湮逝的劇慟絕望，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。

人生至悲，莫若生死兩茫茫，如何在槁木死灰的悲傷執念中尋求救贖？《莎芒妲之昇華》、《度大限》等諸系列，呈現蕭勤經由性靈默想尋求超脫

¹⁴ 引述自林銓居〈往永久的花園：蕭勤返台新作·暢談往昔〉，《典藏藝術》第 7 期（1993 年 4 月號），頁 101。

由性靈默想尋求超脫與昇華的心境變化，在精神上極富東方生命哲學的「輪迴」內涵及宗教性的救贖意義。在刻骨傷懷但永不絕望的生命思考中，蕭勤「悟」出了死即是生，當生命在此生結束，便走入「無限」的大境之中，生命能量循環往復，永不消失。參破生死界限，並理解一切的不幸、死亡，終將在毀壞後重生，蕭勤透過繪畫及自我意識的不斷錘煉，追求一種超越死生侷限、天人合一的廣闊境界。

當經歷且參悟透了之後，終於明瞭，永恒的生命，並不僅僅止於此生、此世，而是在於生死「大限」度過後的化外光明彼岸。¹⁵

「度大限」作為一種諦觀生命的態度，展現了蕭勤對死生離散的重新詮釋及樂觀面對。這種正向的內在意識同步轉化為創作美學表現，色彩成為其個人化情感的敘事體；他開始採用燦爛鮮豔的色彩來作畫，畫面上大膽灑脫、宛若活水的流動線條，總是熒熒閃動著性靈光芒。蕭勤頗具個人特色的「二元性」思維，亦經由畫面的構成，透露出他對生命「此際」與「彼端」相互依存且具關聯性的哲學性思考。他以帶狀的留白來分隔色面，彼岸以一種龐大的存在感出現；大塊色面的動態韻律帶引出綿延不息的意境聯想，不管是蒸騰上升的昇華之力、靜謐含蘊的連漪波紋、或是櫛比鱗次的迂迴光流，都是生命之力的象徵，彷彿在跨越生死大限之後，生命的存有亦獲得了全然舒展的自由流動空間，它們皆以源源不絕的形態，靜靜展向無垠的宇宙時空。

在蕭勤的創作歷程中，「度大限」概念的出現，或可說是其創作觀照的重要轉折點，如果說他此前的作品偏向玄學式的、神秘主義的形上現象探討，1990 年代以後的繪畫，則更關注感性投注的精神性對話。「永久的花園」是蕭勤在 1990 年代最為專注及深入的主題之一，其美學表現方式與《度大限》系列一脈相承，不同的是，《度大限》指向一個未知的、等待開拓及詮釋的生命闕域，《永久的花園》則是充滿豐沛能量的性靈應許之地，一個藝術家歷經大悲大痛、浴火重生之後，心之歸屬的所在。命題思考的歧異性，標誌著蕭勤內心世界的轉折與變化。

「花園」在蕭勤的創作脈絡中，既非真實的自然，亦非虛幻的想像之域，它更像是一個反照與折射主體思緒的鏡屏，又或者是藝術家內在蘊藏無限力量的一方心田。在人生的此一階段，蕭勤開始以一種既回顧又展望的姿態，對生命存在狀態的變動不居，藉由內與外的飛越、穿越、超越等各種穿透與逾越方式來反覆辯證。「花園」成為藝術家繆斯的泉源，提供了靜定沉思與自我開發、召喚性靈能量的可能；「花園」亦開放給各種偶然性，並且向蕭勤一向服膺的宇宙自然大能敞開。「永久的花園」因此成為一個具有特殊意義的獨創空間，將藝術家內在的精神世界與遼闊無垠的宇宙時空相連結。凝練的充盈之炁在其間靜緩地流淌脈動，出入往返、交互參照，為藝術家「宇宙即吾心，吾心即宇宙」的東方世界觀注入更多的人間情思。

永恒能量：生命及宇宙和諧共生的深層精神力量

蕭勤在 2000 年以後的許多自述文字中，一再強調「宇宙的大能量」是其創作中源源不絕的靈感來源，但此「宇宙大能量」所指涉的卻不僅是宇宙中銀河星體運行的造化之力，它更強調與人類精神生命相關連的宇宙的和諧性，以及潛伏於所有有形、無形的生命、物態、文化、宗教中，最深層的、促使其存有且運行共生的靈性力量。此一時期的作品，蕭勤以圓融多變的造型語彙、飽和且強烈的冷暖色彩，呈現生命深邃的存在意義，直探人類深層的精神意識，並對創造整個宇宙神聖的、無以名之的意識能量獻上禮讚。

人生行進至此，蕭勤對於「道」所強調的兼容並蓄精神更能深得箇中三昧。他數十年來對東西方藝術、哲學、宗教、神秘學、太空文明的研究與體悟，成為其詮釋宇宙本質、演繹生命能量循環演化的雄厚知識資本；而他融會式的諦觀視角，則賦予作品以溫潤淳厚的精神性，且有濃郁的感性詩意蘊藏其間。「炁」仍是他繪畫中動能場域的主角，但再也不大肆張揚的躍然畫幅，而是低調細膩地隱流潛動，藉著交織、重疊、擴張的方式，在形象符號間創造牽引與對應的動態。二元併存、兩極相生仍是蕭勤探討和諧與平衡的重要法門，但截然對峙的局面消融於渾然，在看似淺平實則具滲透感的深邃時空裡，能量充盈飽和、陽剛與陰柔並濟、鮮妍卻神秘的色彩瀰漫。宇宙中生命能量的永恒性，以藝術家的創造之心為用，在蕭勤的作品中被賦予了嶄新的面貌。

¹⁵

蕭勤〈我與大能量〉，《蕭勤：大能量》，臺北：大未來林舍畫廊，2013，頁 4。

代結語：藝術創作是無止境的探索研究

蕭勤的創作之路，從個人的東方文化根源為始，以開發自我繪畫特色為方法，經由精神及心靈世界的探討，將創作視野拓展至禪、道、中國老莊、西藏密宗、印度壇城等東方哲學及宗教的研究，後續並融會了對天體物理及宇宙現象的探索發現，形成了其追求生命及宇宙和諧、均衡的創作路向。以巨視角度拉開觀察的時間維度，蕭勤的創作歷程，始終處於一種「變化中」的狀態。數十年來，他在創作上多面向的探索與開發，經由廣泛的興趣領域及知識涉獵，不僅豐富了作品對生命「內面性」的演繹與詮釋，並且促成了一環扣連一環的形式轉化，形成繪畫風格的多樣面貌。

蕭勤創作上的變化與轉折，為他接觸特定文化、思想後的理解與體會，提供了珍貴的線索，並且成為見證他人生各階段生命史的視覺印記。想要從一個固定的概念來分析蕭勤的創作理念是困難的，因為他看似簡約單純的抽象作品，其實是融合了東方哲學思想、西方藝術表現形式以及創作者個人化演繹後的一個複雜的信念系統。若是以時間段限或概括式的分類框架來界定他的創作承轉，則又略顯粗略而不能盡現真髓，因為蕭勤特定風格歷時性的生發與變化，常常伴隨其他風格共時性的交錯發展。饒富興味的一點是，蕭勤在尋索創作發展的新路向之際，往往是選擇性的「反復」或「回歸」自我已開發的風格或思想脈絡去尋求再前進的靈感。他的藝術之所以能經得起自己的挑戰與檢驗，而不落入自我複製的死胡同中，在於他將「復歸」轉化成一種「反動之道」，在回顧與沈澱中，以生命意義開發及性靈探索為養份，去開展新的創作方向。

對蕭勤而言，任何創作手法皆非顛撲不破的真理，亦沒有需要嚴格遵守的法則，他將創作當成是生命課題的追究與修行，保持改變的活力，就是他心中唯一的信仰，並且劍及履及地實踐在創作的道途上。蕭勤多年前的這段自述，適可成為他藝術人生的最佳註腳：

藝術是一件永恆沒有止境的工作與探索研究，它的道路曲折而永遠走不完；正像這個世界、這個宇宙是永遠走不完的一樣。它的創作經歷與境界，每時每刻不同，日新月異；時而使你獲得不期的驚喜，也時而使你陷入深沉的困惑，它是一個比生命本身還豐富多變的生命，正因為它的創造是一個內面的、心靈的雛形宇宙的創造與形成。¹⁶

蕭勤，這位在曲折的藝術探索中始終自我期許日新月異的創作者，至今仍以赤子心懷諦觀這個充滿變動的世界。我們可以從那越趨單純卻恢宏深邃的繪畫形構中，感受到他心靈宇宙睿智的熠熠神采，並充滿期待，循著「八十能量」的光與熱，共同展望他未竟的藝術探索旅程。

¹⁶ 同註 6。

Topology of Eastern aesthetics: reflection, exploration and experimentation

Hsiao Chin developed an interest in Zen and Taoism and especially the thinking of Tao Tzu and Chuang Tzu around the 1960s, drawing inspiration from these eastern philosophies for his abstract painting. As he broadened his interests to other fields such as the science of outer space, the planets and the universe, Hsiao began to try to combine his understanding of such knowledge with his studies of Tibetan Buddhism, Indian Mandala painting and thangka art in his work. Hsiao's works from the years between 1960 and 1966 often highlight the contrast and harmonious balance between dichotomous elements, featuring the sun and other radiating objects and the rhythms of lights.

This period marked a crucial turning point in shaping the personal style and characteristics of Hsiao Chin's painting. Figurative aesthetic objects were replaced by complete abstraction, and the works were now focused on the spirituality of art practice. During this period, Hsiao Chin made the quest for Eastern spirituality and modern artistic expression his main artistic mission, and realised these ideals through establishing a strong personal style in his abstract paintings.

東方拓撲 東方性的反省、探索與實驗

1960 年代前後，蕭勤開始對禪、道、老莊思想產生興趣，並試圖將東方的玄學思想及生命哲學思考轉化為繪畫上的抽象形式：隨著他將興趣領域擴延至太空、宇宙、外星文明，並結合後續對西藏密宗、印度「壇城 (Mandala，或稱曼陀羅)」宗教畫造型及唐卡藝術的研究，在 1960-1966 年期間，二元性的對立與和諧、留白空間、光的律動、太陽、以圓為核心的輻射性構圖等，成為他作品中常見的意象或元素。此一時期是蕭勤確立其「繪畫性格」的關鍵期：具象的審美客體消失，畫面走向了完全的抽象；富含思想內涵的「精神性」追求，成為創作及美感凝注的焦點；「追求現代表現、融會東方精神神髓」成為真正的創作信仰，並以鮮明的個人風格落實在抽象繪畫的實踐上。



DANCING LIGHTS - 8
光之躍動 - 8

Acrylic on canvas 布上壓克力
110 cm x 140 cm
1963



GATHERING THE FORCE - 1

力聚 - 1

Acrylic on paper 紙上壓克力

45 cm x 45 cm

1965

Infinity of Chi: phenomenon, essence and the world

In the 1970s, Hsiao Chin resumed his interests in Taoism and Zen and began studying Buddhism, rediscovering the subtlety and profundity of Eastern humanism. In the years between 1977 and 1990, Hsiao Chin created the *Zen*, the *Chi* and the *Landscape of the Universe* series, drawing inspiration from the invisible, unnamable yet omnipresent vitality which he calls the, “power of energy and Chi” as he looks back into the origin of the universe in his metaphysical and phenomenological contemplation. In this series, Hsiao Chin often creates dramatic grandeur with powerful brushwork to convey the flows of energies in the universe. Notably, he turns the blank-leaving into the main body of the painting to visualize the Great Vacuity and the what-is-not, making the invisible sea of Chi a tangible aesthetic form. In so doing, Hsiao Chin observes the motion of the universe as well as changes of attributes of all objects from both the macro and the micro perspectives. To date, the “infinity of Chi” has remained the main theme of Hsiao Chin's art practice.

大炁之境 從現象觀本質，從本質看世界

蕭勤在 1970 年代重拾對「道」與「禪」的研究興趣，並開始接觸佛教思想，他以嶄新的視角重新發現東方人文精神的奧妙與深邃，1977 至 1990 年陸續創作了《禪》、《炁》、《宇宙風景》等系列，靈感皆源自於宇宙間渾然大化、無形卻又無所不在的生命力，他將之稱為「精炁」的力量。蕭勤回返宇宙本源，引「炁」之流動，對萬事萬物的存有樣態進行一種形而上的現象學思考。他在畫布上運筆造「勢」，表現宇宙中能量的運行，留白空間常常成掄畫面的實體，將「太虛無形」、「有無相生」轉化為可感知的視覺美感形式，體現其中空靈的狀態與氣場。蕭勤巨視自然的運行、微觀現象的變化，「大炁之境」始終是他創作終極關懷之所在，並且持續延續至今。



ENERGY - 2

能量 - 2

Acrylic on paper 紙上壓克力

45.5 cm x 45 cm

1972



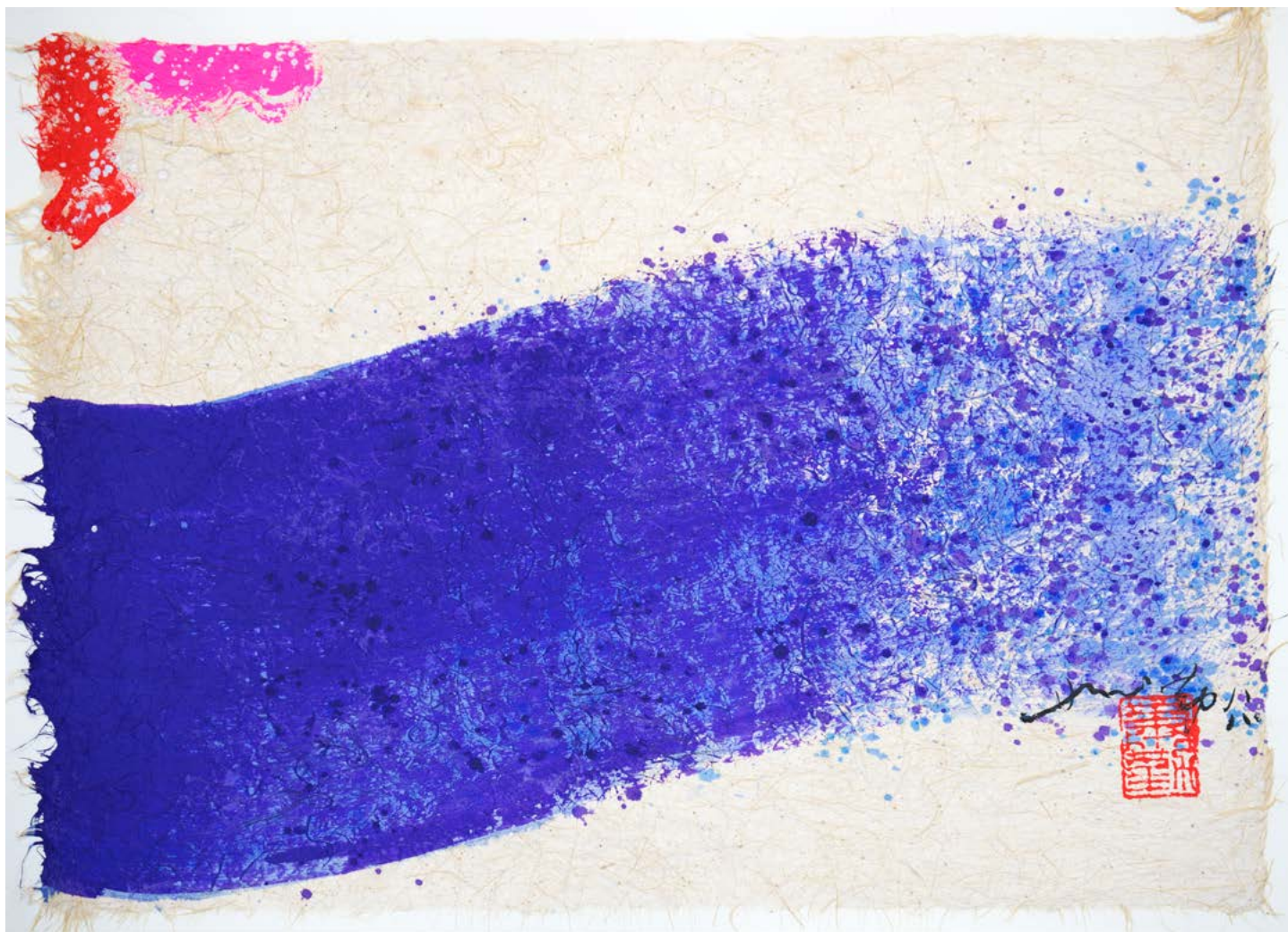
PASS OVER
逾

Acrylic on paper 紙上壓克力
36 cm x 65 cm
1973



IL PASSO 跡

Acrylic on paper 紙上壓克力
49 cm x 86.5 cm
1973



TO RAISE
揚

Acrylic on paper 紙上壓克力
48 cm x 68 cm
1988



L'ARMONIA
和諧

Acrylic on paper 紙上壓克力
67 cm x 100 cm
1988



BEGINNING OF CHI - 2
炁之始 - 2

Acrylic on canvas 布上壓克力
70 cm x 140 cm
1983



FOLD UP - 2

疊 - 2

Acrylic on paper 紙上壓克力

77 cm x 47.5 cm

1988



MEDITAZIONE DA SOLO

獨省

Acrylic on paper 紙上壓克力

63 cm x 34 cm

2012

Passage through the Great Threshold: exploring the meaning and eternal nature of life

In 1990, Hsiao Chin lost his daughter Samantha in a tragic accident. The sudden loss of his beloved daughter dealt Hsiao Chin a major emotional blow, and drove him to a deeper spiritual quest for self-healing and transcendence. During this period, Hsiao's paintings took a thematic shift from the heavenly bodies to the earth as the artist looked to explore deeper meaning of life. The works under the *Samantha's Ascension* and *Passage through the Great Threshold* series show the artist's quest for transcendence of mortal vision, which are rich in philosophical ideas of transmigration of the soul and religious ideas of redemption. On the other hand, *Passage through the Great Threshold*, a testimony to a new perspective on life, illustrate Hsiao Chin's new take on life and death, as well as his optimistic outlook towards the future. As he translates his positive inner voice into aesthetic acts, Hsiao Chin employs color as the primary tool for creating a narrative of emotional experience. His idiosyncratic dichotomous thinking is visually articulated to show his philosophical view on the holistic inter-relationship and co-dependency between this and the other side of life.

度大限 生命真諦的體悟及永恆性探討

1990 年女兒莎芒妲意外亡故，是蕭勤個人生命史中的巨大頓挫。愛女驟逝的劇慟絕望，讓他轉向性靈深處尋求精神創傷的自我度化，其繪畫的思維面向開始從宇宙自然的化外之境回返人間，創作觀照的主體亦挪移到生命意義的思索與探討。《莎芒妲之昇華》、《度大限》等諸系列，呈現蕭勤尋求超脫的心境變化，在精神上極富東方生命哲學的「輪迴」內涵及宗教性的救贖意義。「度大限」作為一種諦觀生命的態度，展現了蕭勤對死生離散的重新詮釋及樂觀面對。這種正向的內在意識同步轉化為創作美學，色彩成為蕭勤個人化情感的敘事體；他頗具個人特色的「二元性」思維，亦經由畫面的構成，透露出他對生命「此際」與「彼端」相互依存且具關聯性的哲學性思考。



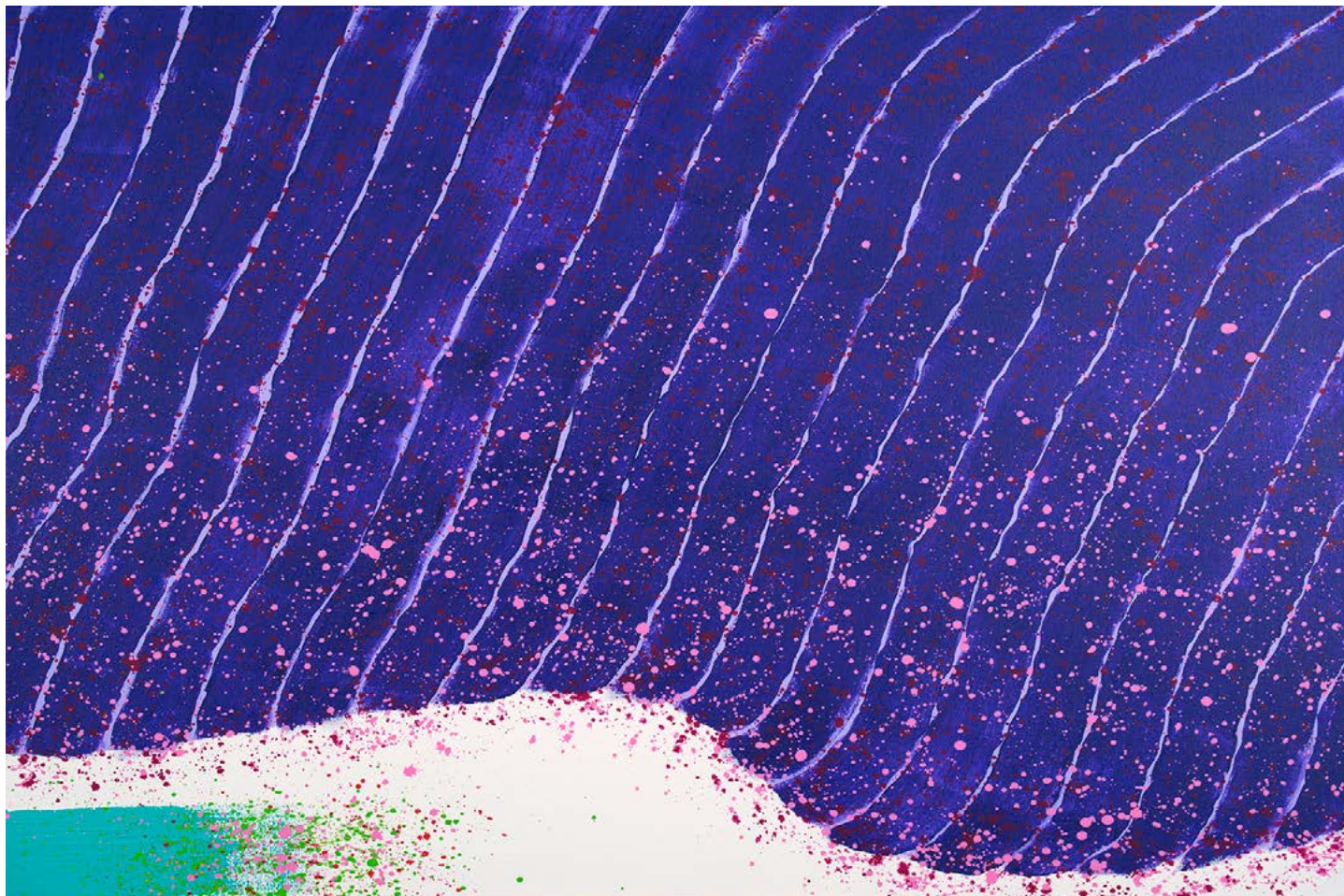
SAMANTHA'S ASCENSION - 6

莎蔓妲之昇華 - 6

Acrylic on canvas 布上壓克力

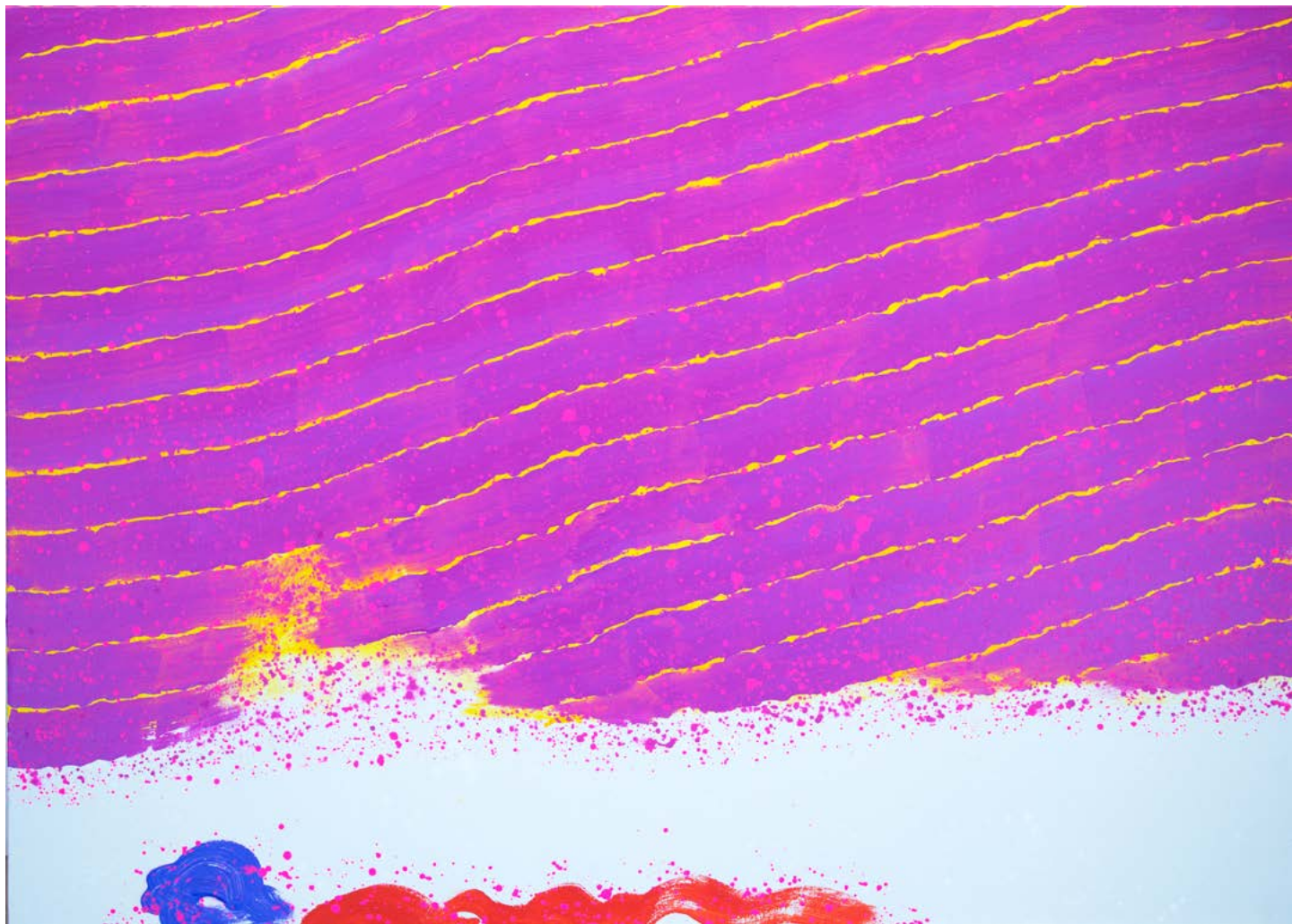
140 cm x 100cm

1991



A JOURNEY OF SELF-REFLECTION
省思之旅

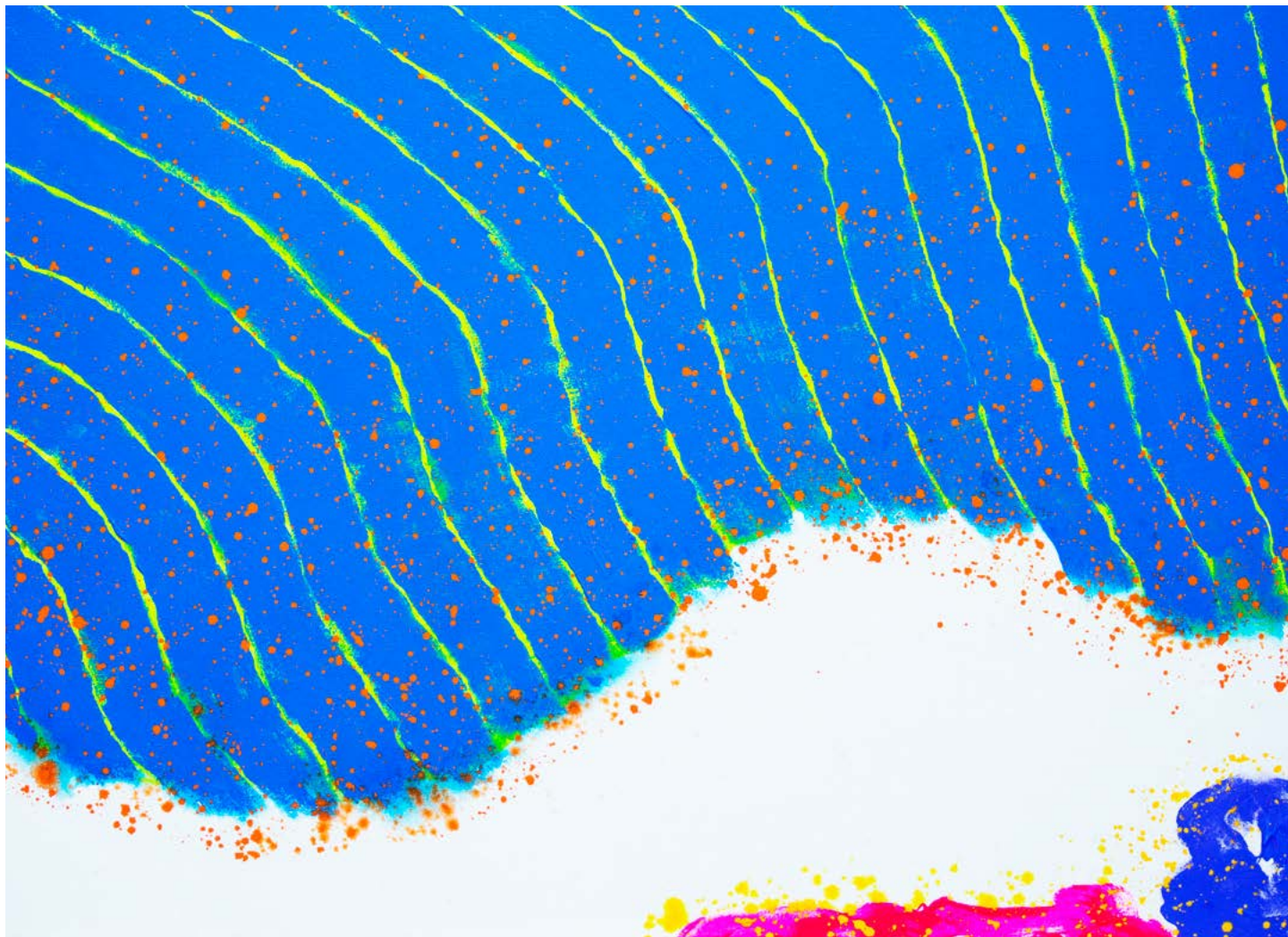
Acrylic on canvas 布上壓克力
90 cm x 110 cm
1995



TRANSCENDING BEYOND
THE GREAT THRESHOLD - 66

超越大限外 - 66

Acrylic on canvas 布上壓克力
100 cm x 140 cm
1995



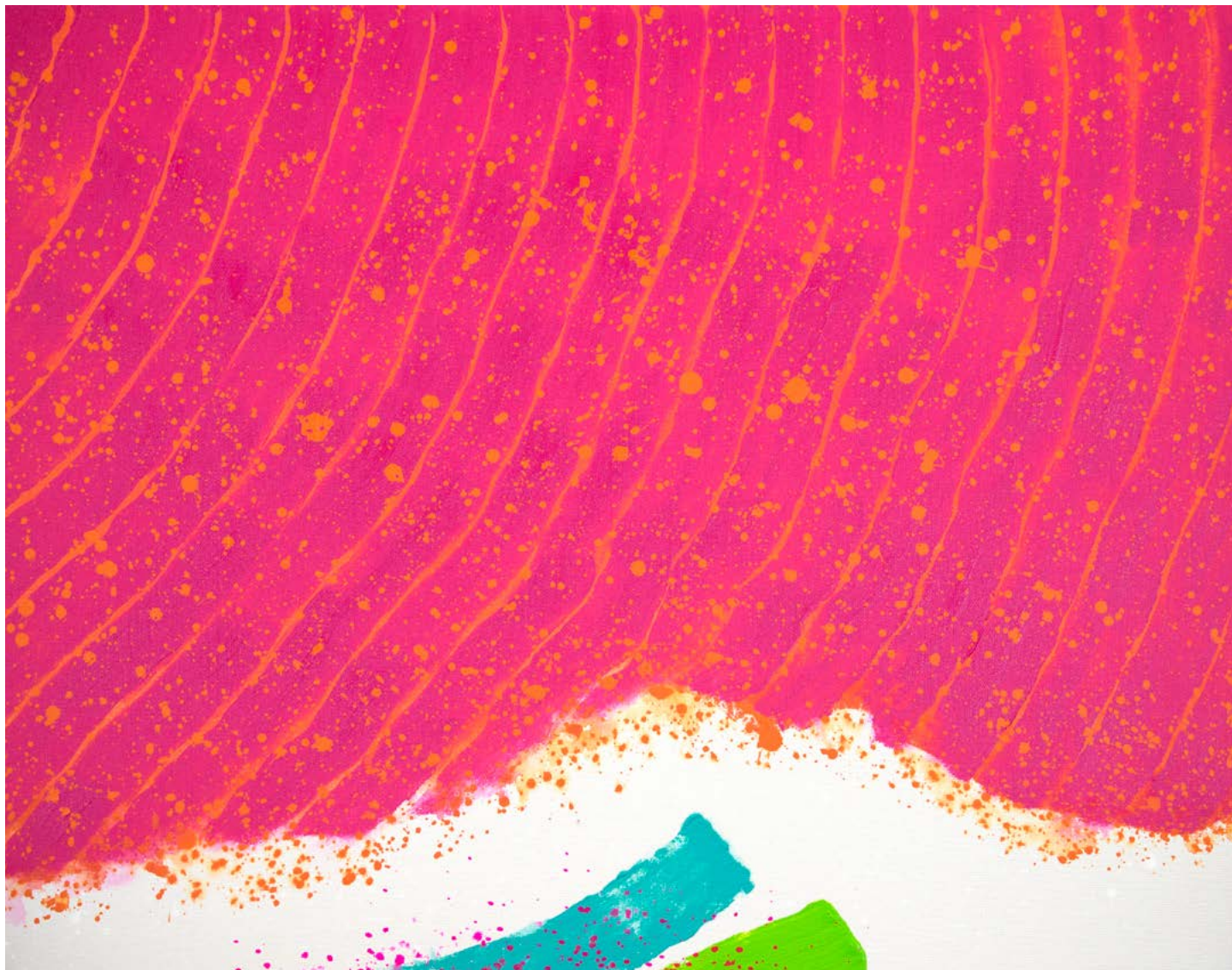
TRANSCENDING
BEYOND THE GREAT THRESHOLD
超越大限外

Acrylic on canvas 布上壓克力
80 cm x 110 cm
1996



CONTEMPLAZIONE SUPERAMENTO
DELLA GRANDE SOGLIA
超越大限之冥想

Acrylic on canvas 布上壓克力
80 cm x 110 cm
1996



XUAN PIN - 2

玄牝 - 2

Acrylic on canvas 布上壓克力

70 cm x 88 cm

2000



ENERGIES BETWEEN TWO DIMENSIONS 二界間的能

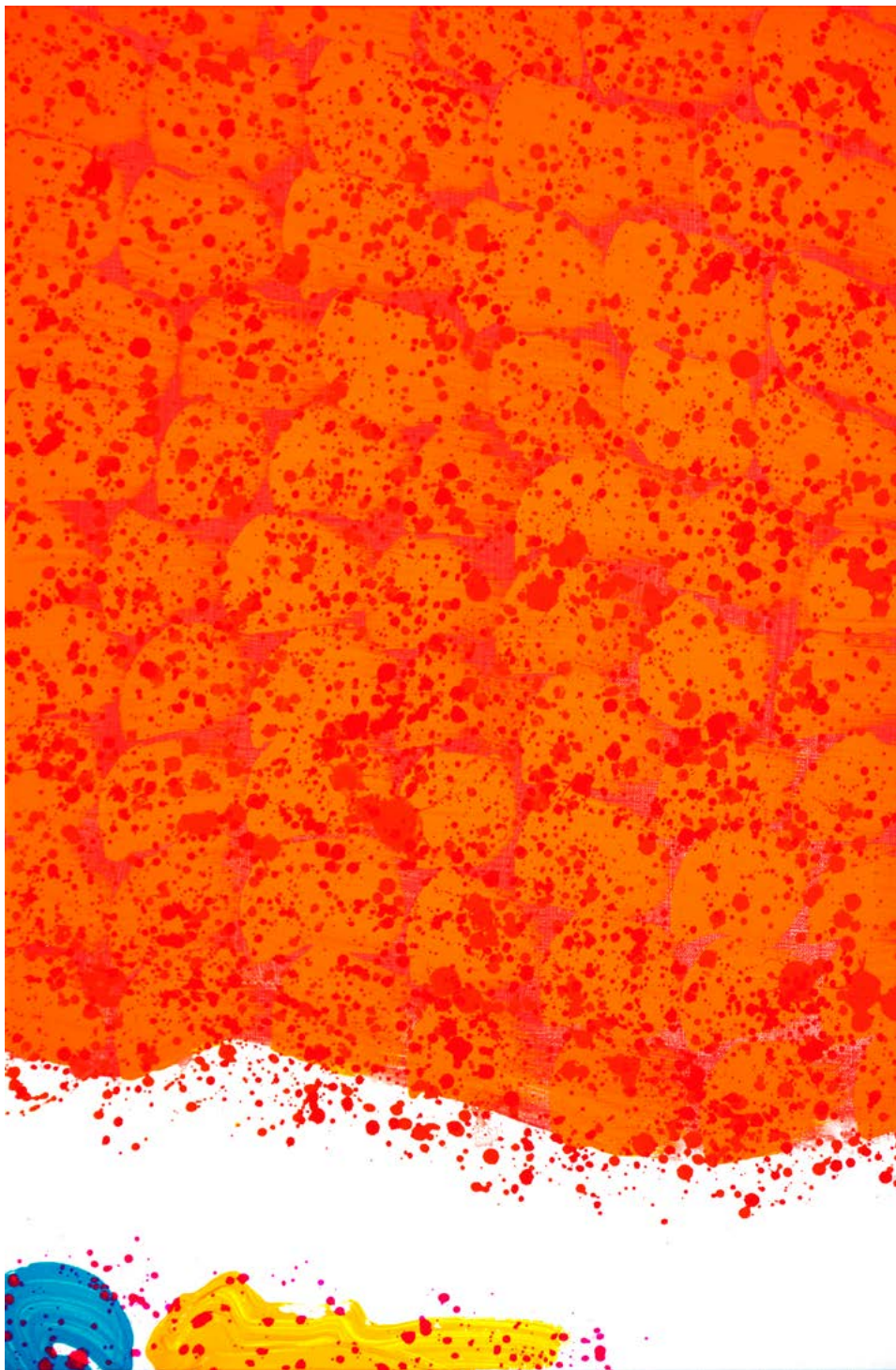
Acrylic on canvas 布上壓克力
110 cm x 140 cm
1997

The Eternal Garden: where the muses shine, where the heart belongs

The *Eternal Garden* was one of the themes that Hsiao Chin worked on with the greatest depth and focus in the 1990s. It can be seen as an extension of the *Passage through the Great Threshold* series in terms of the aesthetic form. However, this series differs from the *Passage through the Great Threshold* in the sense that whereas the latter series portray an unknown and uncharted territory of one's life, the former envision a promised land with abundant vitality and energy - a place where the artist, having been through the most devastating tragedy, finds a profound sense of spiritual belonging. "The Garden" is the place where the artist finds inspirations and possibilities for contemplation, self-discovery and spiritual attainments. It is also open to all kinds of contingent existence, and especially to the grand energy of the universe in which Hsiao Chin has always placed great faith. In this sense, the *Eternal Garden* can be seen as a unique space of special importance. It connects the artist's inner world with the infinite and eternal space-time of the universe, and adds a human touch to a Eastern worldview which subscribes to the union of one's soul and the universe.

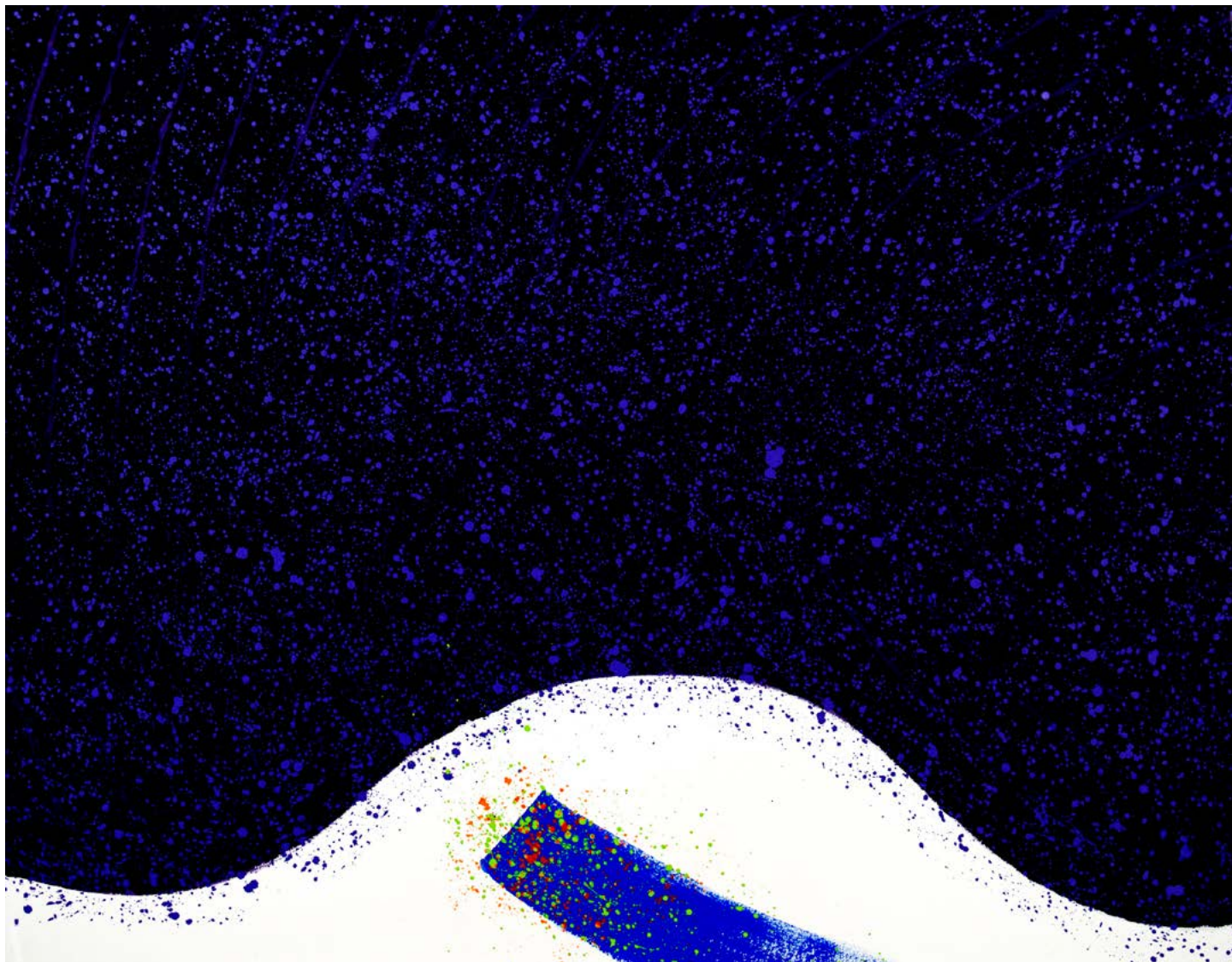
永久的花園 繆斯的泉源，心之歸屬的所在

「永久的花園」是蕭勤在 1990 年代最為專注及深入的主題之一，其美學表現方式與《度大限》系列一脈相承，不同的是，《度大限》指向一個未知的、等待開拓及詮釋的生命新境，《永久的花園》則是充滿豐沛能量的性靈應許之地，一個藝術家歷經大悲浴火重生之後，心之歸屬的所在。「花園」既是藝術家繆斯的泉源，提供了靜定沉思與自我開發、召喚性靈能量的可能；「花園」亦開放給各種偶然性，並且向蕭勤一向服膺的宇宙自然大能敞開。「永久的花園」因此成一個具有特殊意義的獨創空間，將藝術家內在的精神世界與遼闊無限的宇自時空相連結，並為其「宇宙即吾心，吾心即宇宙」的東方世界觀注入更多的人間情思。



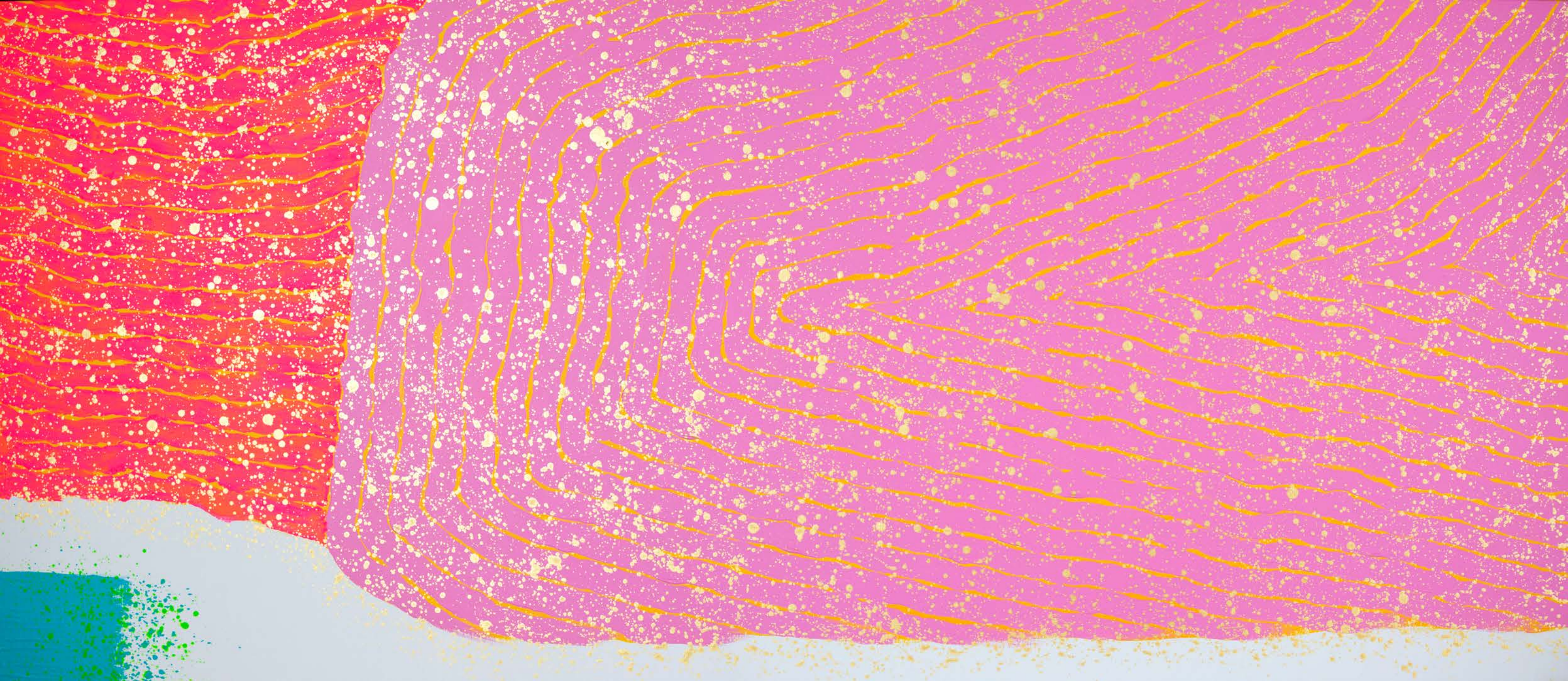
SAMADHI - 33
心靈的體現 - 33

Acrylic on canvas 布上壓克力
60 cm x 40cm
1996



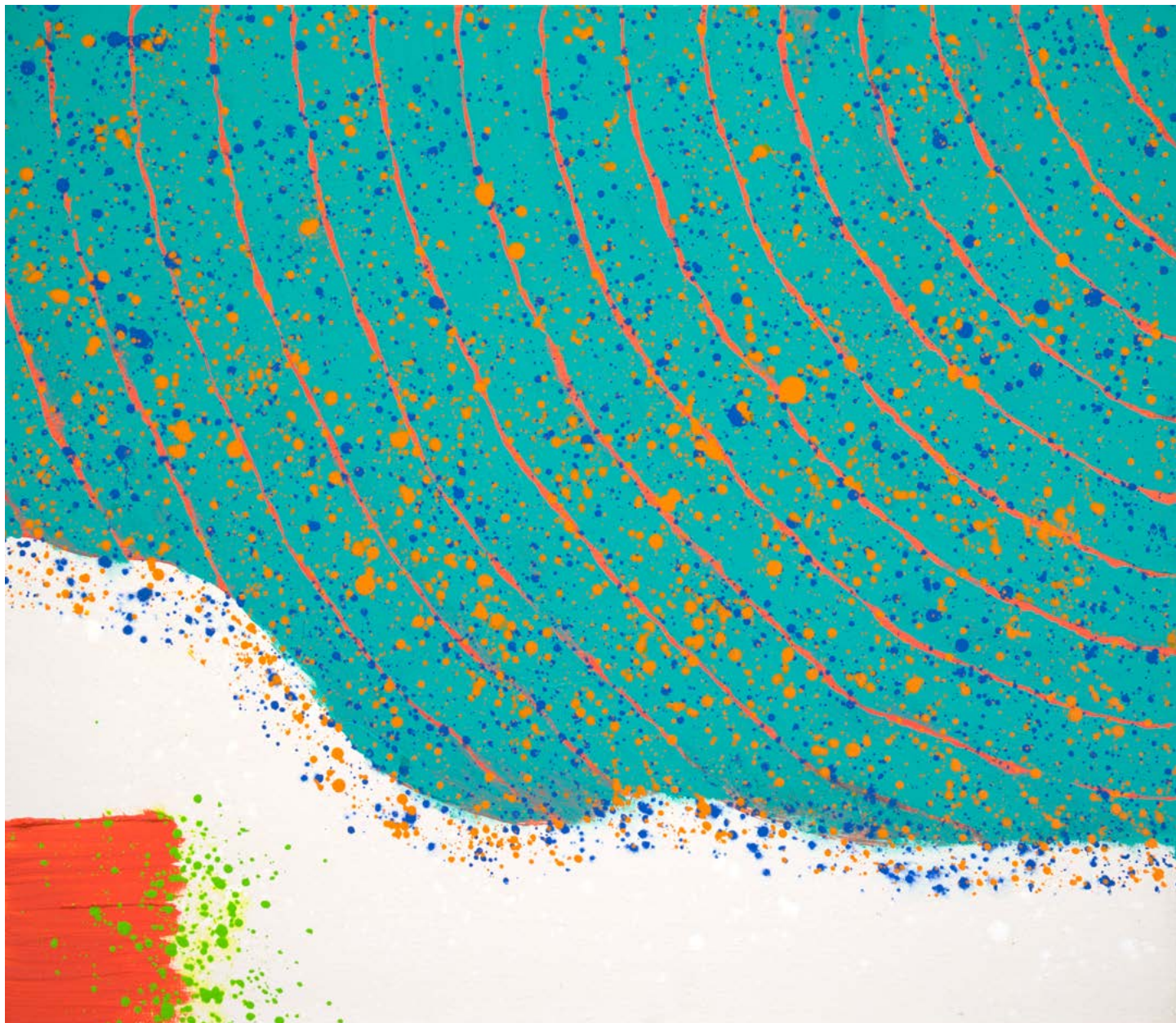
FLYING OVER THE ETERNAL GARDEN - 11
飛越永久的花園 - 11

Acrylic on canvas 布上壓克力
110 cm x 140 cm
1996



FLYING OVER THE ETERNAL GARDEN - 19
飛越永久的花園 - 19

Acrylic on canvas 布上壓克力
110 cm x 250 cm
1998



L'OTTIMISMO E' COME L'ACQUA
上善若水

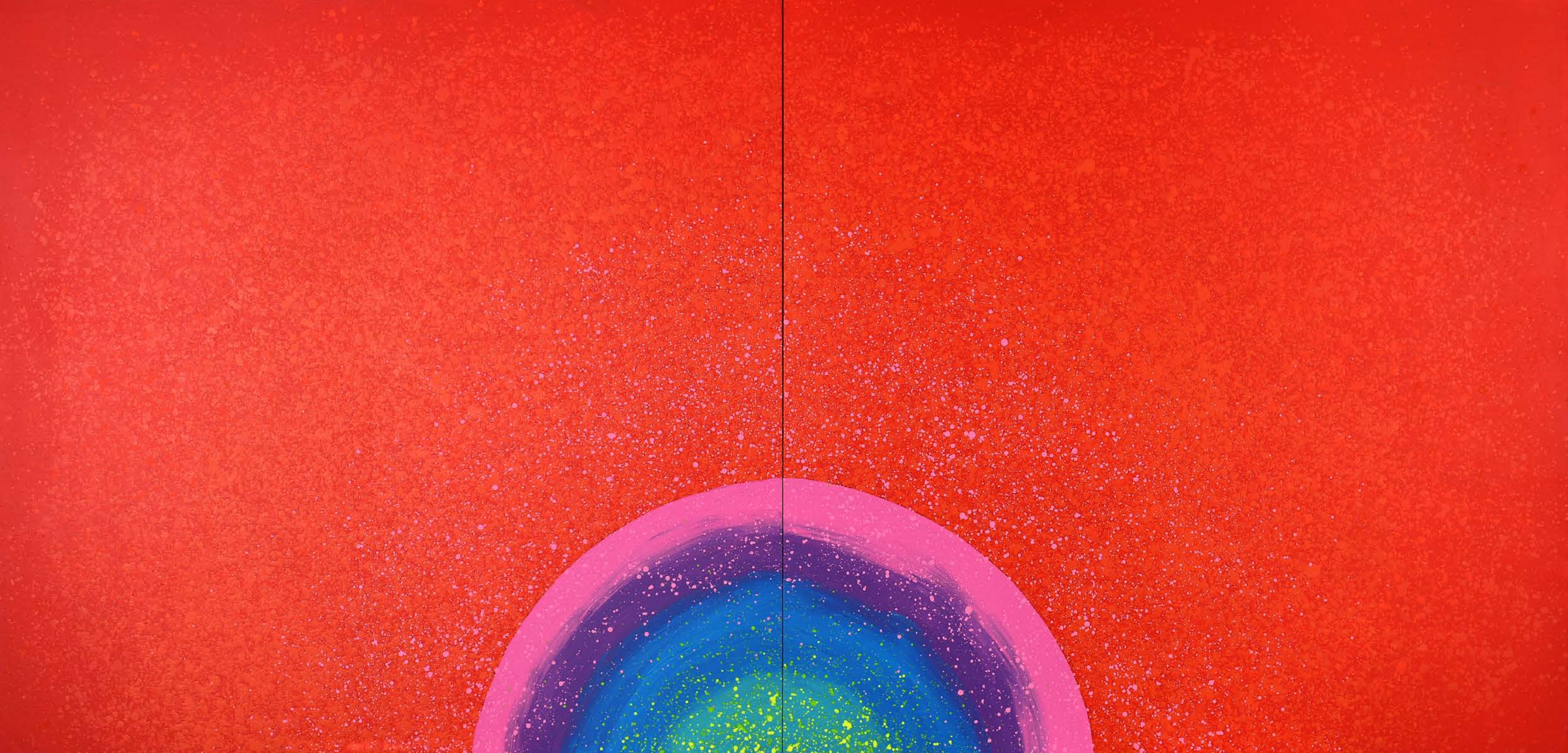
Acrylic on canvas 布上壓克力
70 cm x 80 cm
2000

Eternal Energies: harmonious coexistence of all lives and the universe

Hsiao Chin has repeatedly emphasised the inspirational in many of his artist's statements made from the year 2000. Hsiao Chin has repeatedly emphasized the inspirational impact of the “grand energy of the universe” to his art practice. It should be noted, however, that the “grand energy of the universe” refers to not only the internal energies of the galaxies and planets. Hsiao Chin places even greater emphasis on the harmony between human lives and the universe, as well as the profound spiritual power that enables the persistence and coexistence of all lives, objects, cultures and religions with or without a tangible form. Hsiao Chin's works of this period often employ mature yet diverse vocabulary of forms as well as rich, strong cold and warm colors to express the profound meaning of being as he delves deep into the human consciousness and praises the sacred yet intangible energy that drives the gears of the entire universe.

永恆能量 生命及宇宙和諧共生的深層精神力量

蕭勤在 2000 年以後的許多自述文字中，一再強調「宇宙的大能量」是其創作中源源不絕的最重要靈感，但此「宇宙的大能量」所指涉的卻不僅是宇宙中銀河星體運行的造化之力，它更強調與人類精神生命相關連的宇宙的和諧性，以及潛伏於所有有形、無形的生命、物態、文化、宗教中，最深層的、促使其存有且運行共生的靈性力量。此一時期的作品，蕭勤以圓融多變的造型語彙、飽和且強烈的冷暖色彩，呈現生命深邃的存在意義，直探人類深層的精神意識，並對創造整個宇宙神聖的、無以名之的意識能量獻上禮讚。



INNER JOY
內悅

Acrylic on canvas 布上壓克力
143 cm x 290 cm
2014

BIOGRAPHY

- 1935 Born in Shanghai. Father Hsiao Yu-mei, a pioneer in modern Chinese music education, founded China's first music school, the Shanghai Conservatory of Music in 1927.
- 1949 Accompanies uncle Wang Hsueh-ting to Taiwan. Enters Taichung No. 2 High School and later transfers to Taipei's Chengkung Middle School.
- 1951 Enters the Art Department at Provincial Taipei Teacher's College under adviser Chou Ying; studies sketching briefly under Chu Teh-chun.
- 1952 Joins Li Chun-shen's Antung St. studio, commencing formal study of modern art.
- 1954 Graduates from Taipei Teacher's College; begins teaching at Ching-mei Elementary School.
- 1955 Together with Hsia Yang, Wu Hao, Li Yuan-chia, Chen Tao-ming, Hsiao Ming-hsien, Ouyang Wen-yuan, and Huo Kang, participates in the founding of the first Chinese abstract painting movement, the Ton-Fan Art Group. In July, receives a scholarship from the Spanish government and heads to Madrid; upon discovering the extreme conservatism of the Academia de Bellas Artes de San Fernando, Madrid, resolves not to matriculate there and in November moves to Barcelona.
- 1957 Once again, perceiving the conservatism of the Escuela Superior de Bellas Artes La Lonja, Barcelona, determines not to pursue schooling and loses scholarship. Participates in French Circle Maillol Association and Royal Arts Association in Barcelona. The same year, Hsiao participates in the Barcelona Jazz Salon and is selected as one of the top ten outstanding painters; also, takes part in a series of May Salons, the most avant-garde national exhibition at the time in Spain. First ever solo show at the Mataro Fine Arts Museum near Barcelona. The first Ton-Fan Art Group Exhibition is at year's end simultaneously in Taipei and Barcelona's Galena Jardin.
- 1959 First solo show in Italy, at Florence's Galleria Numero; moves to Milan.
- 1961 In Milan, creates Punto Art Movement together with Italian artist A. Calderara; exhibitions are held in Milan, Barcelona, Albissola, Florence, Taipei, Rotterdam, Marerata, Roma, Bologna, and Zurich; numerous Spanish, French and Dutch artists join the movement. Holds first Milan solo exhibition at the Galleria Salone Annunciata, meets G. Marconi, with whom he enters a long-term collaboration.

BIOGRAPHY

1962	Marries Italian painter Giuseppa Pizzo.
1963	Marconi and M. D'Arquian assist Hsiao to enter contractual agreement with the prominent Galerie Internationale d'Art Contemporain, Paris.
1964	Works in Paris for three months; holds solo exhibition at Galerie Internationale d'Art Contemporain.
1966	Works in London for six months; exhibits at the Signals Gallery.
1967	Visits New York for the first time; remains there until 1971. Daughter Samantha is born in New York. Solo exhibition at Rose Fried Gallery, New York; meets Mark Rothko.
1969	Teaches painting and drawing at Long Island University's Southampton College; meets William De Kooning. Separates from Giuseppa Pizzo.
1971-72	Teaches visual theory at Milan's Istituto Europeo di Design.
1972	Teaches painting and drawing at State University of Louisiana, United States. Travels to Mexico to visits Aztec and Maya architecture.
1978	Founds the international Surya movement from Milan together with J. Tilson, G. Robusti and Kengiro Azuma. Returns to Taiwan by invitation as the first artist to participate in the National Reconstruction Council; proposes the construction of art museums and the sponsorship of various international arts exchange programs. Major solo exhibition at the National Museum of History in Taipei.
1980	Participates by invitation in events in Beijing and Shanghai commemorating the 40th anniversary of father Hsiao Yu-mei's death; Hsiao's lecture in the Red Flag Hall of the Ministry of Culture on 20th century Western art is well attended. This visit is Hsiao Chin's first return to China in 31 years.
1981	25th anniversary joint exhibitions of the Ton-Fan and Fifth Moon groups, Taipei.
1983-84	Teaches art dissection and picture analysis at the Accademia di Belle Arti in Urbino, Italy.
1984-85	Teaches at the Accademia di Belle Arti Albertina in Torino, Italy.

BIOGRAPHY

- 1985 Begins teaching printmaking at the Accademia di Belle Arti di Breta, Milan until 1997 as a fully tenured professor.
- 1986 Hsiao is invited by the Chinese government to take part in events celebrating 100th anniversary of the birth of Sun Yat-sen. Travels and exhibits in Brazil.
- 1988 Exhibition of Contemporary Italian Artists, Moscow; visits Leningrad (St. Petersburg). Major 30-year retrospective exhibit at the Studio Marconi, Milan.
- 1990 Daughter Samantha dies in Los Angeles.
- 1991 Aggrieved by the death of his daughter, creates a new series under the theme “The Great Threshold”, expressing his new outlook on life. Thirty-fifth-year anniversary exhibition of Ton-Fan and Fifth Moon groups, Taipei.
- 1992 Hsiao Chin Retrospective Exhibition, Taiwan Museum of Art in Taichung.
- 1994 Retrospective exhibitions at Beijing Central Art Academy and Hangzhou Chinese Art Academy, Hsiao's first exhibitions in China.
- 1995 *Hsiao Chin: the Odyssey 1953-1994*, Taipei Fine Arts Museum.
- 1996 Hsiao Chin one-man exhibition, at Dimension Endowment of Art, Taipei. Marries Austrian soprano Monika Unterberger in May. Teaches painting at Graduate Institute of Plastic Art in Tainan National University of the Arts from October to 2005.
- 1997 An exhibition *Gathering Force* on Hsiao's recent works from 1990 to 1997 organised by the Dimensions Art Center.
- 1998 Exhibition of recent works at Galleria Il Ponte in Florence, Galerie Di Meo in Paris and a retrospective exhibition from 1958 to 1998 at Institut Mathildenhöhe in Darmstadt, Germany.
- 2000 7th Venice International Architecture Biannual (Taiwan Pavilion)

BIOGRAPHY

- 2002 Milan Province's Oberdan Space dedicates to Hsiao a ceramic sculpture exhibit, Milan's Mudima Foundation dedicates to him a recent large-size painting exhibit, Milan's Giò Marconi Gallery dedicates to him a retrospective exhibit of paintings on canvas, also Lattuada Gallery in Milan a retrospective exhibit of Hsiao Chin's work on paper, both from 1958 to 2001. National Fine Art Prize from National Culture and Arts Foundation, Taiwan.
Won Do Forni International Print of Venice, Italy.
- 2003 Series of touring exhibitions in 6 universities in Taiwan, delivers speeches.
- 2004 *The Journey of Hsiao Chin's painting 1958-2004* at the Shanghai Art Museum.
- 2005 Conferred by the Italian President C.A. Ciampi the honorable title of "Knight of Italian Solidarity Star". Retires from Tainan National University of the Arts and becomes emeritus professor. Retrospective exhibitions *Hsiao Chin 1954-2004, a Journey back to the Source* at Guangdong Art Museum and Zhongshan Art Museum.
- 2006 *Glory to the Source, Hsiao Chin 1955-2005* retrospective exhibition at National Art Museum of China in Beijing.
Hsiao Chin Solo Exhibition, Lin & Keng Gallery, Taipei.
- 2007 Exhibition of heart-theme paintings at Spazio Mazzotta in Milan and in Monsummano Terme at the Museo di Arte Contemporanea e del Novecento, on the occasion of the 5th International Engraving Biennial Awards.
- 2009 Retrospective exhibition *Viaggio in-finito 1995-2008* on the occasion of Triennale di Milano, Bovisa, Italy.
- 2010 *Infinity of Chi: Retrospective of Hsiao Chin* at Kaohsiung Museum of Fine Arts.
- 2011 *Hsiao Chin 1955-2010 Art Works*, Lin & Lin Gallery, Taipei.
- 2012 *Abstract art in Taiwan*, Taipei Fine Art Museum, Taipei.
- 2013 *Great All*, Lin & Lin Gallery, Taipei.
- 2014 *Eternal Energy*, Lotus Art Gallery, Kaohsiung.
Hsiao Chin Infinite Energy, Kuo Mu Sheng Foundation, Taipei.
- 2015 *Hsiao Chin, A Solo Exhibition: 60 years of Abstraction, Harmony and Form*, De Sarthe Gallery, Hong Kong.

年表

- 1935 一月卅日出生於上海市，祖籍廣東省中山縣（原香山縣）。
- 父親蕭友梅（1884-1940）為同盟會成員，曾任 1927 年創立中國第一間音樂學院「國立音樂院」。
- 1940 父親病故上海。
- 1945 母親病故上海，輾轉由親戚照料。
- 1949 隨七姑父王世杰一家遷臺。入臺灣省立臺中第二中學，一學期後轉學至臺北成功中學。開始自學製作木刻版畫。
- 1950 入建國中學夜間部，發覺不符志趣。
- 1951 考入臺灣省立臺北師範學校藝術科（今國立臺北師範學院美術教育系）。從校外朱德群處學習素描。由後期印象派（Post Impressionism）入門。
- 1952 經學長霍剛介紹，入臺北安東街李仲生（1912-1984）畫室，正式開始研究現代藝術。
- 1953 李仲生週日在茶館開始室外教學，蕭勤經常與同學在臺北街頭速寫。
- 1954 臺灣省立臺北師範學校畢業。分發至景美國小任教。畫室同學每月例行聚會一次。
- 1955 開始作抽象畫，第一批作品受克利影響。
- 1956
 - 十一月與李元佳、歐陽文苑、吳昊、夏陽、霍剛、陳道明、蕭明賢等人決定成立畫會舉辦展覽活動，
 - 採用霍剛建議名稱「東方畫會」，申請案提出後，未獲批准。
- 1957
 - 參加巴塞隆納「皇家藝術協會」及法國文化中心的「馬約兒俱樂部（Cercle Maillol）」，自此結識當時最活躍的非形象藝術家：達比埃（A. Tapis）、固夏特（M. Cuixart）、達拉茲（J.J Tharrats）、蘇比拉克司（J. Subirachs）、沙烏拉（A. Saura）、米亞萊斯（M. Millares）等人。
 - 個展於巴塞隆納的馬達洛市立美術館（Museo Municipal de Matarò）。
 - 連續兩屆參加西班牙前衛的全國性展覽「五月沙龍」；「第一屆東方畫展 - 中國、西班牙現代畫家聯合展出」首展於十一月在臺北新聞大樓及巴塞隆納花園畫廊（Galleria Jardin）同時展出。

年表

1959

- 年底遷居米蘭。結識空間派（Spazialismo）創始人封塔那（L.Fontana）、克利巴（R.Crippa）、芒宗尼（P.Manzoni）、卡司代拉尼（E.Castellani）。開始在石版、絹印版上試做手繪版，印製版畫。
- 受義大利空間派造型空間的啟發，致力追求精神性的深化。年底對老莊思想及印度神秘學感興趣，開始以墨水在棉紙上創作。
- 個展於義大利佛羅倫斯數字畫廊（Galleria Numero）、義大利威尼斯 Galleria Cavallino、瑞士 Lausanne、西班牙 Valencia 等畫廊。
- 東方畫展於米蘭藍色畫廊（Galleria BLU）、義大利佛羅倫斯 Numero 2 畫廊、國立臺灣藝術館。

1960

- 在第三十屆威尼斯雙年展中結識美國行動繪畫畫家克萊因（F. Kline）及匹茲堡國際藝展（The Pittsburgh International Exhibition）主持人華許朋（G. Washburn），旋即獲華氏邀約參加次年之匹茲堡國際藝展。個展於德國斯圖加特賽那多來畫廊（Galerie Senatore, Stuttgart）、瑞士 Lugano Caffè Elite。
- 東方畫展於美國紐約米舟畫廊（Mi Chou Gallery）、義大利 Messina 畫廊、義大利都靈 La Bussola 畫廊、德國斯圖加特賽那多來畫廊；龐圖（PUNTO）國際藝術運動展於國立臺灣藝術館；地中海美展聯展於臺灣臺北。

1961

- 八月二十一日與友人義大利畫家卡爾代拉拉（A.Calderara）和日本雕塑家吾妻兼治郎（K.Azuma）發起龐圖國際藝術運動。與摯友芒宗尼至阿比索拉（Albissola）陶藝重鎮度假，與封塔那、杜瓦（R.Dova）、布禮（P.Bury）等藝術家嘗試陶繪。
- 開始接觸外星、太空事物，反映於稍後創作。同年開始在畫面題字。油畫的創作到此年結束，自此之後改用墨水、彩墨、不透明水彩及壓克力顏料創作，以流動及固定形式相互對照來表現中國特有的「空靈空間」。
- 60 年末開始嘗試版畫，結識版畫師烏比約（G. Upiglio），並以 George Upiglio 出版商出版版畫集，一套八張，三張石版畫，五張腐蝕版畫，無題，名蕭勤。

1962

- 開始研究西藏密宗及印度心靈哲學壇城 Mandhala（又譯曼陀羅）宗教畫，對稍後數年畫風有直接影響。
- 個展於義大利 Savona 羅馬聖路加（S.Luca）畫廊、米蘭司加奇葛拉可（Luca Scacchi Graco）畫廊、德國波洪法拉濟克（Wilm Falazik）畫廊。
- 龐圖國際藝術運動展於義大利米蘭迦達里奧畫廊（Galleria Cadario）、西班牙巴賽隆納維雷依那大廈（Palacio de la Virreina）、義大利陶藝中心阿爾比索拉（Albissola）；中國當代藝術家聯展於米蘭。
- 出版第一套版畫輯。
- 出版《道（Tao）老子文》，蕭勤石版畫，米蘭「東 128」（East 128）出版社。

年表

1963

- 透過馬爾各尼與比利時畫商達爾疆（M. D' Arguian）主持的著名巴黎國際當代藝術畫廊（Galerie Internationale d' Art Contemporain）締約三年。
- 開始以太陽及四射的光為造型，作精神震動、能量擴張象徵表現。造型由流動轉回到對稱結構，色彩仍保持淡薄透明，但日趨豐富。「太陽」系列約持續至 1965 年止。
- 「中國當代藝術家」展覽於西德萊凡庫森美術館（Städtisches Museum Leverkusen）；當代藝展於巴黎大皇宮；第七屆聖保羅雙年展於巴西；龐圖五展於臺北國立臺灣藝術館，主辦單位為國立臺灣藝術館、文星月刊社及現代文學雜誌社，記者會中首度使用「龐圖」為譯名，參加人數十一人，共計展出作品五十五件。；第七屆東方畫展同「第六屆現代版畫展」於國立臺灣藝術館。
- 《蕭勤（Hsiao Chin）》，萊翁哈特（K. Leohard）文，八張蕭勤版畫原作，米蘭版畫「一」社（Grafica Uno）出版。

1964

- 用色開始產生變化，多以原色對比色作畫，傳達壇城的靜觀冥想，而壇城概念對他的影響，則延續至 1966 年中期。
- 個展於法國巴黎巴黎當代藝術畫廊（Galerie Internationale d' Art Contemporain）、義大利米蘭山羊畫廊（Galleria Dell' Ariete）。
- 第三、五（1970）、十（1986）屆國際彩色版畫三年展於格蘭欣；第三屆全國希比翁乃（Scipione）繪畫展於馬皆拉塔；第八屆東方畫展於臺北國立臺灣藝術館。第八屆「東方畫展」於臺北國立臺灣藝術館舉行，蕭勤最後一次以私人名義參加。

1965

- 於瑞士巴塞爾訪問美國畫家托比，托比於三〇年代曾至遠東汲取中國書法的奧妙之處，賦予作品特別的含意，以及將中國書寫的技巧呈現在作品之中。
- 個展於南斯拉夫馬里堡（Maribor）美術館與帕雷摩（Palemo, Al Borgo）藝廊。
- 中國當代藝術家聯展於羅馬及邁西那及布魯塞爾；第六屆國際版畫展於留比阿那；第九屆東方畫展與十九位義大利藝術家聯展於臺北國立藝術館。
- 米蘭偕意維勒（V. Scheiwiller）出版社為八位藝術家個別印製畫冊，並合訂成套為「點」運動專輯。
- 出版《蕭勤（Hsiao Chin）》，萊翁哈特文，米蘭「伐尼・謝依維勒」（Vanni Scheiwiller）出版社。
- 東方畫會與東方畫展
十二月二十四日至二十七日「第九屆東方畫展」與十九位義大利藝術家聯展於臺北國立藝術館舉行，蕭明賢自此屆開始不再參展；蕭勤也因畫廊合約限制，以代表義大利的名義參展。李錫奇、李文漢、席德進及義大利藝術家馬佐拉（A. Mazzola）加入會員。

年表

1966

- ・ 與碧卓赴倫敦工作半年，在倫敦結識林壽宇等人。義大利藝評家暨理論家培洛利（C. Belloli）與雕刻家維雷依拉（M. Vireira）夫婦於 1980 至 1981 年間，曾以「點」思想為興發，在瑞士巴塞爾（Basel）創辦短期私人藝術學校。
- ・ 捨棄透明的墨水，採用壓克力顏料平塗出大塊色面，以降低情緒介入的成分，追求「入定」的境界以及強調二元併存的對立與張力，此作風一直延續至七五年左右。
- ・ 個展於法國巴黎、德國 Stuttgart Galerie Tangente 畫廊、德國克雷菲爾德（Krefeld）「123」畫廊（Galerie 123）、德國波洪法拉濟克畫廊（Bochum）、威尼斯運河「Il Canale」畫廊、邁西那（Il Fondaco）畫廊、德國波昂法拉濟克仁（Falazik）畫廊。
- ・ 聯展於信號畫廊（Signals Gallery）；「音樂之幾何」展於漢諾瓦藝術博覽會；米蘭青年畫家聯展於伐萊賽聯展；龐圖國際藝術運動展於義大利昂各那市（Ancona）法乃西畫廊（Galleria Fanesi）。
- ・ 《「哦！多麼令人眩惑」（Oh! che vertigine）》蕭勤九首詩、九張蝕版畫，米蘭烏比約（G. Upiglio Grafica Uno）出版社。
- ・ 五月十四日龐圖十三展於義大利昂各那市（Ancona）法乃西畫廊（Galleria Fanesi），展出者增為九人。吾妻兼治郎因故缺席，另由尼格羅（M. Nigro）及霍剛加入合展。此為「點」運動最後一次公開展覽。

1967

- ・ 移居紐約曼哈頓至 1972 年。十月女兒莎芒妲（Samantha）在紐約出世。
- ・ 個展於瑞士欣柏萊許布（T. Brech ü hi）畫廊、德國柏林維爾茨（Wirth）畫廊、米蘭馬爾各尼畫廊（Studio G. Marconi）、紐約蘿思·弗里特畫廊（Rose Fried Gallery）。
- ・ 第十屆東方畫展於臺北海天畫廊；第十一屆東方畫展於臺北文星藝廊。

1968

- ・ 榮獲義大利卡波多朗多市（Capo d' Orlando）繪畫獎。
- ・ 個展於加拿大多倫多波洛克畫廊（Pollock Gallery）、美國底特律斯提芬司畫廊（Lawrence Stevens Gallery）。
- ・ 中國藝術家聯展於德國萊凡庫森美術館；第十二屆東方畫展於臺北耕莘文教院。

1969

- ・ 開始以塑膠材料創作雕塑。七〇至七三年間，以徒手繪製曲線，以銅或不鏽鋼製作雕塑，其中部分金屬浮雕表面做鏡面處理，或部分施以噴漆著色，均為加強作品本身具備或與其周圍環境間的二元對照性。七二年加入尖銳的單純造型於金屬雕刻之上，藉以突顯張力。
- ・ 個展於義大利米蘭馬爾各尼畫廊（Studio G. Marconi）、德國斯圖加特賽那多來畫廊、美國紐約長島班森（Bensen）畫廊、德國多特蒙德（Interstil Schroer）畫廊。
- ・ 第一六四屆賓州美院展於費城；第九屆卡里藝術季展於哥倫比亞

年表

1970

- 參加第一屆瑞士巴塞爾「國際藝術博覽會」(Fiera Internazionale d'Arte)時結識蔡文穎，隨後與之創立紐約州立案「中華藝術交流協會」，結合旅美文藝人士周文中、江青等，促進東西文化交流工作之推動。
- 個展於德國紐思克申法拉濟克畫廊(Galerie Falazik)、德國弗瑞堡木豪夫(Muchow)畫廊、義大利米蘭聖昂特蘭(Santandrea)畫廊、海牙歐蘭茲(Orez)畫廊、新澤西州珊地那端(Centenary)學院、比利時根特(Gent)封克(Fonke)畫廊、德國諾恩克辛法拉茲克什(Falazik)畫廊、臺灣高雄朝雅畫廊。
- 第十四屆東方畫展於臺北聚寶盆畫廊；聯展於米蘭馬爾各尼畫廊、聖昂特蘭(Santandrea)畫廊；第五屆國際彩色版畫三年展於格蘭欣；第十七屆全國版畫展於布魯克林美術館；第三屆國際主流畫廊沙龍於洛桑及巴黎；第一至八屆國際藝術博覽會於巴塞爾至1977年。
- 《蕭之道(Via di Hsiao)》波倫札一馬皆拉塔(Polloenza-Macerata)新頁(La Nuovo Fogoglio)出版社。

1971

- 受聘於米蘭歐洲設計藝術學院(Instituto Europeo di Design)講授「視覺交流原理」課程，至1972年。東方畫會於年底解散。
- 個展於義大利Gaeta莫登那現代美術館(Galleria d'Arte Moderna)及德國烏柏林根恩斯特藝術工作室(Kunsthaus Ernst)。
- 義大利繪畫展於都柏林及貝爾法斯特；第二屆國際藝術博覽會於巴塞爾；第十五屆東方畫展於臺北凌雲畫廊。

1972

- 受邀至美國路易斯安那州立大學(State University of Louisiana)，擔任繪畫及素描客座教授五個多月，年底決定不留任教職。
- 個展於瑞士格蘭欣柏萊許布畫廊(Gallerie Tony Brechbühl)、米蘭的Schubert畫廊。
- 中國當代藝術家聯展於米蘭；第三屆國際藝術博覽會於巴塞爾。
- 《一個進入的過程(Un processo di penetrazione)》九張蕭勤之石版畫，米蘭烏比約出版社。
- 《蕭(Hsiao)》苟能伯格及阿爾布濟(E. Albuzzi)文，臺北雄獅出版社。
- 五張蕭勤絹印版畫，也西(Jesi)新藝術(Arte Nuovo)出版社。

1974

- 拋棄無機、化學的表現工具，以及刻板拘謹的結構，回復到運用淡泊的紙、墨水和不裝內框的棉布，此即「禪」系列之始，持續至八〇年代初。
- 個展於巴黎波布(Beaubourg)畫廊、義大利布雷夏貝內迪多(S. Benedetto)畫廊、法國巴黎波布(Beaubourg)畫廊。
- 「今日之亞洲：當代版畫展」於米蘭；第五屆國際藝術博覽會於巴塞爾。

1977

- 《禪》，文：阿爾布濟，五張蕭勤絹印版畫，米蘭馬爾各尼畫廊出版。
- 《蕭勤》，文：昂皆洛濟，七張蕭勤蝕板畫，馬皆拉塔新頁出版社。
- 《蕭之禪》，文：姆沙，七張蕭勤蝕板畫，馬皆拉塔三連音出版社。

年表

1978

- 於米蘭與人類學家羅索（L. Rosso）、哲學家比費·兼迪利（E. Biffi Gentili）、藝評家阿爾布濟（E. Albuzzi）、吾妻兼治郎、蓋格爾（R. Geiger）、羅布斯迪（G. Robusti）、通爾達司特（J. Torngust）及提爾遜（J. Tilson）等九人發起「國際 SURYA 運動」，宗旨為推展視覺藝術，更發起文藝思想運動，舉辦了幾次展覽。
- 個展於臺北國立歷史博物館國家畫廊、龍門畫廊、西班牙馬德里康定斯基（Kandinsky）畫廊、義大利巴蓋利亞（Il Peliedro）畫廊、義大利馬皆拉塔其公尼畫廊（Galleria Cicconi）、義大利邁西那。

1979

- 「古傳統、新傾向」於紐約；國際版畫展於邁西那；太陽展於米蘭。
- 《蕭勤，道之詩》，文：毛里濟，馬皆拉塔科拜底特出版社。
- 《蕭之道路》，文：答雅菲利、蕭勤、阿爾布濟、培爾格拉諾、比費·兼迪利馬皆拉塔新頁出版社。
- 《蕭》，文：比費·兼迪利及李瑞爽，米蘭茈妮沙出版社。

1980

- 三十一年來第一次重返中國大陸，北京與上海分別為其父蕭友梅舉辦逝世四十週年紀念活動。在北京文化部紅旗禮堂演講，談論西方二十世紀藝術。
- 個展於都林文字（Ideogramma）畫廊、臺北版畫家畫廊、臺北太平洋國際商社。
- 於臺北參與當代國際原作版畫展。
- 《蕭—無形之思維》，文：毛里濟，三張蕭勤石版畫，都林文字出版社。

1981

- 四月於彰化冰果店與李仲生會面相談。
- 個展於臺北阿波羅畫廊、義大利洛凡蕾多之邦蓋里（Pancheri）畫廊、義大利拉·斯貝濟亞布倫羅斯曼（Bloom & Rossamann）畫廊。
- 「東方」與「五月」兩個畫會在六月期間舉行成立二十五週年聯展於臺灣省立博物館，並發行紀念專刊。

1982

- 應邀主持上海音樂學院「蕭友梅紀念室」及蕭友梅紀念銅像揭幕式；並於南京藝術學院與學生談論現代藝術。
- 個展於帕雷摩之加思達尼亞畫廊（Studio Castagna）、義大利 Palermo、美國加州。
- 中國藝術家向利馬竇致敬展於馬皆拉塔；中國海外當代名家畫展於香港藝術館。

1983

- 應聘於義大利烏爾比諾國立美術學院（Accademia di Belle Arti di Urbino），教授藝術解剖及畫面分析課程。教學生如何從畫面分析、解構與思想。
- 個展於德國司都加特賽那多蕾畫廊、巴西阿勒格瑞港之 Tina Presser 畫廊。
- 於柏林參與義大利藝術展；於巴登巴登參與第三屆歐洲版畫雙年展；又於義大利伽那參加「理性嚴謹抽象極具體之幻想」展。
- 為「藝術家」雜誌社撰寫「給青年藝術工作者的信」，連載近兩年，共十七封信束。

年表

1984

- ・ 榮獲挪威費德崔克史代德（Fredrikstad）國際版畫雙年展金牌獎。應聘於義大利都林國立美術學院（Accademia di Belle Arti Albertina di Torino）教授裝飾藝術課程。
- ・ 個展於米蘭馬可尼畫廊、義大利利松內（Galleria D'Arte Radice）畫廊、義大利 Sciacca 畫廊、德國維伯那維吉富赫斯 Fuchs 畫廊、丹麥藍德斯 Randers 畫廊、巴蓋利亞 Ezio Pagano 畫廊。
- ・ 與羅布斯迪（G. Robusti）、皮尼（J.M. Pini）聯展於米蘭；於蒙札參與蒙札市全國繪畫展；於弗萊特烈斯達特參與第七屆挪威國際版畫展。

1985

- ・ 榮獲義大利伽拉代市（Gallarate）第十三屆全國藝術收藏獎。應聘於米蘭國立美術學院（Accademia di Belle Arti di Brera）教授版畫藝術課程至今，並為永久聘任。
- ・ 個展於義大利邁西那大學、義大利 - 古那而多陶作品展、香港中華文化藝術促進中心、瓦倫西亞點畫廊、荷蘭普邁蘭瓦特蘭美術館（Museum Waretland）、臺北市立美術館（與丁雄泉合展）、臺灣臺中名門畫廊、邁西那霍貝力克斯圖書館（Libreria Hobelic）、代萊賽布魯亞特（Bluart）畫廊。
- ・ 於格蘭欣參與第十屆國際彩色版畫三年展；於波隆那參與第十六屆波隆那藝術博覽會；與羅布斯迪、皮尼聯展於弗拉拉；於臺北參加第二屆國際版畫雙年展；於聖・吉米尼阿諾參與現代及當代美術館籌成展；於伽拉代市參加第十三屆伽拉代市全國藝術獎展；於米蘭參與「0」展。
- ・ 《蕭勤之新道畫》，文：張景雄、林年同、蕭勤及葉維廉，香港中韓文化促進中心出版

1986

- ・ 個展於哥本哈根市府尼哥拉依（Nikolaj）展覽廳、米蘭鹽市場（Mercato del Sale）畫廊、里約熱內盧之尼邁葉（AM Niemeyer）畫廊、巴西阿勒格瑞港蒲瑞舍畫廊、義大利 La Colonna 畫廊。
- ・ 於巴塞爾參與第十七屆國際藝術博覽會展；於里斯本及奧波爾多參加一九八六至八七當代藝術巡迴展；於香港大會堂參與中國當代藝術展。
- ・ 《蕭勤—無形》，文：老子與嬌爾坦諾，五張蕭勤蝕版畫，都林文字出版社

1987

- ・ 個展於阿姆斯特丹普里茲（Pulitzer）畫廊、香港藝倡畫廊；都林文字畫廊、東京千代田（Chiyoda）畫廊、丹麥阿爾胡斯福林特（Flindt）畫廊、義大利帕倫札 Arte e Dintorni。
- ・ 於米蘭參加第三十屆米蘭全國雙年展；於臺北參與第三屆國際版畫雙年展。
- ・ 《蕭勤》，文：蕭勤及老子，哥本哈根 BOA Tryk and Reklam 出版社。

1988

- ・ 個展於蘇黎士甸姆（Diem & Partne）畫廊、丹麥哥本哈根之葛羅德（Knud Grothe）畫廊、義大利歐美尼亞 Spriano、貝爾加莫 La Diade 畫廊。
- ・ 於莫斯科藝術宮參與義大利當代藝術家展。
- ・ 米蘭馬爾各尼畫廊舉辦「沒有時間的符號」大型 30 週年展覽（1959 至 1988 回顧展），並由馬卓塔出版畫冊。
- ・ 《莊子—其物觀》，文：莊子，八張蕭勤蛋彩畫，貝爾伽莫艾爾巴伽特出版社。

年表

1989

- 榮獲臺北李仲生基金會藝術成就獎。在丹麥哥本哈根發起「國際 SHAKTI」（炁）運動。臺中當代藝術股份有限公司辦展，並正式代理其畫作，至 1995 年為止。
- 對「北京之春」到「天安門事件」有所感觸，開始以濃濁的壓克力顏料創作「天安門系列」、「中國之再生」、「蛻變」等系列作品。
- 個展於巴多伐 La Chiocciola 畫廊、Randers 之 36 畫室畫廊、伯恩之 Ruth Mentha 畫廊、臺北龍門畫廊、義大利特拉潘尼 Andrea Carreca 畫廊、馬代拉 San Biagio 畫廊、哥本哈根畫廊 Galleriet Farvergade。
- 參加臺北第四屆國際版畫雙年展；哥本哈根參與國際 SHAKTI 展；臺灣 - 臺北 三原色藝術中心歐洲現代畫展。
- 在丹麥哥本哈根發起「國際 SHAKTI」（炁）運動，並於哥本哈根展出第一屆「Shakti」。SHAKIT 就是一種「精神能量」的意思，與義大利藝術家、丹麥藝術家一起組成畫會，共同在丹麥和義大利辦了好幾個展覽，後因為無多餘經費而停止。

1990

- 首次訪問韓國。離韓當日接獲女兒莎芒妲在洛杉磯意外亡故的消息。
- 個展於丹麥 Galerie Stender、瓦倫西亞點畫廊、都林培奧拉（A.Peola）畫廊、馬皆拉塔大學、新竹國立清華大學藝術中心、伯恩費特曼（H.Feldmann）畫廊、西班牙 Valencia、臺中當代藝術股份有限公司、臺北龍門及永漢畫廊。
- 義大利當代藝術展於臺中臺灣省立美術館；於奧魯斯參加國際 SHAKTI 展。

1991

- 九〇失去愛女莎芒妲一度中斷創作。
- 當看透生死大限的意義之後，蕭勤為自己與女兒創作一連串的大幅帆布、壓克力顏料作品，如「莎芒妲得超越」、「度大限」、「往永久的花園」、「大限外」等系列，以濃烈的色彩筆觸，沿用八五年開始出現的彩色斑點，使其充斥畫面，以此作為共通形式，延續至九五年。
- 個展於伽拉拉代十字（La Crocetta）畫廊、阿姆斯特丹布里茲畫廊、樓地桑樹（Il Gelso）文化中心。
- 東方與五月成立三十五週年聯展於臺北時代畫廊；於伽拉拉代參加國際 SHAKTI 展；於伐萊賽參與「物質中之色彩及符號」展；於帕多瓦參與「邏輯九一」展。

1992

- 在義大利沙逢納（Savona）的彩繪玻璃廠嘗試創作彩繪玻璃畫。與畫家柏耶森（C. Bojesen）合作，於丹麥製作直接在銅板上繪畫印製的銅板畫「四元」系列。
- 個展於法國尼斯西卡特 - 易貝爾帝基金會（Fondation Sicard-Iperti）、臺中當代藝術股份有限公司、柯尼亞尼市政廳（Villa Municipale Corniani）、維千札桑代・莫瑞多（Sante Moretto）畫廊、臺灣臺北時代畫廊。
- 《蕭勤》瓜爾東尼及各代忒，米蘭冬青出版社。

年表

1993

- ・ 協助臺灣省立美術館舉辦「臺灣訊息展」，並至北歐各國展出。
- ・ 和古桂英等人於米蘭創立「中華文化交流協會」，推廣與延展文化工作。
- ・ 個展於香港義倡畫廊、義大利阿爾皮索拉星圈（Circolo la Stella）畫廊。
- ・ 聯展於瑞典喀爾瑪及伊斯達參加「臺灣訊息展—中華民國當代藝術」；於哥本哈根參加國際 SHAKTI 展；於米蘭參與「布烈拉市」；參加「藝術家園地」；60 年代臺灣現代版畫展於臺北市立美術館。
- ・ 寫作「游藝札記」，編輯囊括多年以來的文章，共計二十七篇，由臺灣省立美術館出版。
- ・ 《走往色彩的追路》，文：各代忒與顧世勇，香港藝倡畫廊出版。
- ・ 《遊藝札記》，文：蕭勤，臺灣省立美術館出版。

1994

- ・ 榮獲二十一屆義大利蘇爾蒙那市（Sulmona, AQ）國際當代藝術獎首獎。
- ・ 與帝門藝術中心簽約，締結代理合作關係。
- ・ 個展於巴蓋利亞巴夏當代畫廊、米蘭瑪爾各尼畫廊、法安札市立畫廊（Comunale Molinella）、丹麥歐丹斯 torso（Torso）畫廊、義大利熱內亞大學（University degli Studi di Genova）
- ・ 北京中央美術學院及杭州中國美術學院皆為其舉辦歷程展；年底於米蘭為莎芒妲舉辦「度大限：莎芒妲紀念展」（Beyond the Great Threshold In Memory of Samantha Hsiao）（1967-1990）分別於米蘭、歐基努李維、裴魯基亞展覽。其他聯展於米蘭參加國際 SHAKTI 展；於丹麥腓德利克斯伐葉克參與臺灣訊息展—中華民國當代藝術」。

1995

- ・ 「蕭勤的歷程：1935-1994」回顧展於臺北市立美術館；個展於維千札桑代・莫瑞多（Sante Moretto）畫廊。
- ・ 於奧魯斯參加國際 SHAKTI 展；於伽拉拉代參加「非形象、本質、姿態、符號」展；於米蘭參與「九零年代 - 米蘭藝術」展；於依德拉參與「本土」展。
- ・ 《蕭勤的歷程 1953-1994》，文：蕭瓊瑞、葉維廉，臺北市立美術館。

1996

- ・ 五月十八日於薩爾茲堡近郊小鎮艾伯挪（Ebenau）與奧地利女高音莫妮卡（Monica Unterberger）結婚。十月起應聘於甫成立之國立臺南藝術學院造型藝術研究所擔任繪畫專任教授。
- ・ 「六〇年代」展於馬爾各尼畫廊；個展於義大利碧亞千札加利阿達（Galliatà）當代藝術畫廊、柯爾代諾斯莫若（A. Moro）文化中心、薩其勒（Ex Chiesa di S. Gregorio）、特雷維閃光美術館（Flash Art Museum）。
- ・ 聯展於哥本哈根參加國際 SHAKTI 展；於米蘭參加「六〇年代」展；於藍奇河諾、培斯加拉參與「本土」展。
- ・ 《蕭勤》，文：蕭瓊瑞、山姆・杭特與張芳薇，帝門藝術中心出版。

1997

- ・ 個展於帝門藝術中心舉行「聚合能量一度大限到新世界系列」，發表 1990-1997 年作品。
- ・ 聯展於臺北「東方畫會四十週年」；臺南參加版畫大展。
- ・ 《蕭勤—聚合能量》，文：山姆・杭特與黃海鳴，臺北帝門藝術中心出版。

年表

1998	<ul style="list-style-type: none">・ 個展於佛羅倫斯「橋畫廊」、巴黎 Di Meo 畫廊；於德國達姆斯塔市立美術館舉行 1958-1998 回顧展。・ 聯展於深圳參加第一屆深圳國際水墨畫雙年展；於臺北參與第十五屆全國美展；於上海參與上海雙年展。・ 《蕭勤》，文：克勞斯·伏拜特及山姆·杭特，德國達姆斯塔市立美術出版。・ 《蕭勤 - 單純的筆觸所表現出變化多端的世界》，文：昂特萊阿·阿里布朗迪，佛羅倫斯「橋」出版社出版。
1999	六月八日至七月八日東方畫會紀念展於上海美術館；於臺南參加「名家書畫大展」。
2000	<ul style="list-style-type: none">・ 「蕭勤的海外遺珍」個展於帝門藝術中心。・ 參展第七屆威尼斯國際建築雙年展（臺灣館）。
2002	<ul style="list-style-type: none">・ 榮獲義大利威尼斯 Do Forni 國際版畫獎與臺灣國家文藝獎美術獎。・ 於米蘭舉行四個大型回顧展：「馬爾各尼畫廊舉行 1958-2001 繪畫作品回顧展」、「姆迪瑪藝術基金會舉行 2001 大幅繪畫近作展」、「拉都阿達畫廊舉行 1958-2000 紙上作品回顧展」展出極具歷史性的紙上作品、「米蘭省榮獲第六屆國家文藝美術獎」。
2003	<ul style="list-style-type: none">・ 帝門藝術中心在臺灣六個大學舉行巡迴個展及演講，個展為「華人現代藝術先行者－蕭勤 2003 個展」。・ 「走向新世界－2003 蕭勤巡迴展」於美國舊金山、臺灣國立文藝基金會。
2004	「蕭勤繪畫歷程展 1958-2004」由上海美術館主持、帝門藝術中心策劃。
2005	<ul style="list-style-type: none">・ 榮獲義大利總統授與「義大利團結之星」（Star of Solidarity）騎士勳章。自國立臺南藝術大學退休，並獲聘「榮譽教授」。・ 「蕭勤 1954-2004 歷程展」於廣州廣東美術館；「蕭勤 1954-2004 歸源之旅」於廣東中山美術館；「蕭勤歷程展」於義大利阿德利市阿卦韋伐宮與萊珈那迪市立美術館。
2006	「榮源－蕭勤七十回顧展 1955-2005」（Glory to the source, Hsiao Chin 1955-2005）由中國美術家協會邀請，臺北大未來畫廊協辦，於北京中國美術館舉行；「蕭勤的心」個展於臺北大未來林舍畫廊。
2007	「北京大未來開幕聯展」於北京大未來林舍畫廊；「抽象中國」聯展；「蕭勤·王克平·熊秉明」三人聯展於嘉義泰郁美學堂。
2008	「蕭勤回顧展」於義大利巴爾瑪大學。
2009	回顧展「無限之旅 1955-2008」（Viaggio in-finito 1955-2008）於米蘭波維薩三年展（Triennale di Milano, Bovisa）會場。

年表

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| 2010 | 十月「向大師致敬系列 大炘之境 - 蕭勤 75 回顧展」於高雄市立美術館。 |
| 2012 | <ul style="list-style-type: none">· 應新成立之文化部部長龍應台之邀，創作「大同」大型畫作，陳設於文化部入口大廳。· 十月「臺灣美術雙年展」於臺中國立臺灣美術館；聯展於臺中大象藝術空間「藝拓荒原→東方八大響馬」；於臺北市立美術館「非形之形→臺灣抽象藝術」。 |
| 2013 | <ul style="list-style-type: none">· 十一月得到文化部第十一屆文馨獎 一以推動現代藝術不餘遺力而獲獎。· 四月紙上作品展於米蘭馬爾各尼畫廊；七月「大能量」個展於臺北大未來林舍畫廊。 |
| 2014 | <ul style="list-style-type: none">· 成立「蕭勤國際文化藝術基金會」暨辦公室，本人亦落籍高雄市。· 與居住於米蘭 Bergamo 的藝術家 Lino Reduzzi 正式合作玻璃鑲嵌畫作。· 「永恆能量」個展於高雄荷軒新藝空間；「無限能量」個展於臺北郭木生文教基金會美術中心。 |
| 2015 | <p>為將於 10 月在臺中國立臺灣美術館舉辦之『蕭勤 80 回顧・展望』做籌備工作。</p> <p>因此再從米蘭運回從未在亞洲展覽過的一系列立體作品、陶盤為紀念女兒莎芒妲去世所創作的多幅作。</p> |

SOLO EXHIBITIONS

- 2016 'Hsiao Chin Solo Exhibition: Endless Energy', 3812 Gallery, Hong Kong
- 2015 '60 Years of Abstraction, Harmony and Form' , De Sarthe Gallery, Hong Kong
'80 Years of Energy, Hsiao Chin's Retrospect & Prospect', National Taiwan Museum of Fine Arts, Taichung, Taiwan
- 2014 'Hsiao Chin Eternal Energy', Lotus Art Gallery, Kaohsiung Taiwan
'Infinite Energy', Kuo Mu Sheng Foundation, Taipei, Taiwan
- 2013 'Great ALL', Lin & Lin Gallery, Taipei, Taiwan
- 2010 'Infinity of Chi: Retrospective of Hsiao Chin', Kaohsiung Museum of Fine Arts, Taiwan
- 2009 'Hsiao Chin. In-finite journey 1955-2008', Triennale Bovisa, Milan
- 2008 'Retrospective Exhibition', University of Parma, Italy
- 2006 'Glory to the Source, Hsiao Chin 1955-2005', NAMOC (National Art Museum of China), Beijing, China
- 2005 'Hsiao-Chin 1954-2004 — A Journey Back to the Source', Guangdong Museum of Art, China
'Retrospective Exhibition', Civic Museum Villa Colloredo of Recanati, Italy
'Retrospective Exhibition', Palazzo Acquaviva, Atri, Italy
'Hsiao-Chin 1954-2004 — A Journey Back to the source', Zhongshan Museum of Art, Guangdong Province, China
- 2004 'The Journey of Hsiao Chin's Painting 1958-2004', Shanghai Art Museum, China
- 2003 'Solo Exhibition', Leda Fletcher Gallery, Geneva, Switzerland
'March to the New World: 2003 Hsiao Chin' Touring Exhibition, Taiwan
- 2002 '1958-2002: Retrospective Exhibition of Paintings', Giò Marconi Gallery, Milan, Italy
'Exhibition of Large-size Paintings', Fondazione Mudima, Milan, Italy
'1958-2000: Retrospective Exhibition of Works on Paper', Lattuada Gallery
'Ceramic Sculpture Artworks', Spazio Oberdan, Milan, Italy

SOLO EXHIBITIONS

- 1998 '1958-1998: Retrospective Exhibition', Il Ponte Gallery, Florence; Di Meo Gallery, Paris;
Das Institut Mathildenhöhe Darmstadt, Germany
- 1997 Dimensions Art Center, Taipei, Taiwan
- 1996 Dimension Endowment of Art Foundation, Taipei, Taiwan
- 1995 'Hsiao Chin: the Odyssey, 1953-1994', Taipei Fine Arts Museum, Taiwan
- 1992 'Retrospective Exhibition', National Taiwan Museum of Fine Arts, Taichung, Taiwan
- 1990 Punto Gallery, Valencia, Spain
Peola Gallery, Turin, Italy
Ente Regionale Studio Universitario, Macerata, Italy
National Tsing Hua University, Hsinchu, China
H. Feldmann Gallery
Contemporary Art Gallery, Taichung
- 1989 La Chiocciola Gallery, Italy
Lung-Men Art Gallery, Taipei, Taiwan
Contemporary Art Gallery, Taichung, Taiwan
- 1988 '30-year Retrospective Exhibition: 1958-1988', Giò Marconi Gallery, Milan, Italy
- 1987 Alisan Fine Arts, Hong Kong
- 1986 Nikolaj Contemporary Art Center, Copenhagen, Denmark
Mercato del Sale Gallery, Milan, Italy
AM Niemeyer Gallery, Rio de Janeiro, Brazil
- 1985 University of Messina, Messina, Italy
The Hong Kong Institute for Promotion of Chinese Culture, Hong Kong
Punto Gallery, Valencia, Spain
Museum Waterland, Purmerend, Holland
'Joint Exhibition with Walasse Ting', Taipei Fine Arts Museum, Taipei, Taiwan
- 1984 Giò Marconi Gallery, Milan, Italy

SOLO EXHIBITIONS

1981	Apollo Art Gallery, Taipei, Taiwan Pancheri Gallery, Roverto, Italy
1980	Ideogramma Gallery, Turin, Italy Printmakers Art Gallery, Taipei, Taiwan
1979	Municipal Gallery of Macerata, Italy
1978	National Museum of History, Taipei, Taiwan Lung-Men Art Gallery, Taipei, Taiwan Kandinsky Gallery, Madrid, Spain
1977	Palazzo del Turismo, Giò Marconi Gallery, and Zarathustra Gallery, Milan, Italy
1976	Punto Gallery, Valencia, Spain
1975	Museum d'Arte Moderna, Rome, Italy Palazzo Diamante, Ferrara, Italy
1974	Beaubourg Gallery, Paris, France
1973	Schubert Gallery, Milan, Italy
1972	Brechbuhl Gallery, Grenchen, Switzerland
1971	Galleria d'Arte Moderna, Rome, Italy
1970	Orez Gallery, Den Haag, Holand Fonke Gallery, Gent, Belgium Giò Marconi Gallery, Milan, Italy Santandrea Gallery, Milan, Italy
1969	Giò Marconi Gallery, Milan; Senatore Gallery, Stuttgart, Germany
1968	The Pollock Gallery, Toronto, Canada L. Stevens Gallery, Detroit, USA

SOLO EXHIBITIONS

1967	Brechbuhl Gallery, Grenchen, Switzerland Wirth Gallery, Berlin, Germany Giò Marconi Gallery, Milan, Italy Rose Fried Gallery, New York, USA
1966	Il Canale Gallery, Venice, Italy Falazik Gallery, Bochum, Germany
1965	Maribor Museum, Yugoslavia
1964	Galerie Internationale d'Art Contemporain, Paris, France Ariete Gallery, Milan, Italy
1962	S. Luca Gallery, Rome, Italy
1961	Trastevere Gallery, Rome, Italy S. Matteo Gallery, Genoa Hilt Gallery, Basel, Switzerland Salone Annunciata Gallery, Milan, Italy Dorekens Gallery, Antwerp, Belgium
1960	Senatore Gallery, Stuttgart, Germany
1959	Numero Gallery, Florence, Italy Il Cavallino Gallery, Venice, Italy
1958	Fernando Fe' Gallery, Madrid, Spain
1957	Mataro Fine Arts Museum, Spain

個展

2016	《蕭勤 — 無盡能量 2016 》，3812 畫廊，香港
2015	《八十能量 — 蕭勤回顧・展望》，國立台灣美術館，台灣 《抽象、和諧與形態的六十年歷程》，德薩畫廊，香港
2014	《蕭勤 無限能量》，郭木生文教基金會，台北，台灣 《蕭勤 永恒能量》，荷軒新藝空間，高雄，台灣
2013	《大能量》，大未來林舍畫廊，台北，台灣
2010	《大炁之境 — 向大師致敬系列：蕭勤 75 回顧展》，高雄市立美術館，高雄，台灣
2009	《蕭勤 — 無限 之旅 1955-2008》，米蘭三年展會場，米蘭，意大利
2008	《蕭勤回顧展》，意大利巴爾瑪大學，意大利
2006	《榮源 — 蕭勤七十回顧展 1955-2005》，中國美術館，北京，中國
2005	《蕭勤 1954-2004 歸源之旅》，廣東美術館，廣東，中國 《蕭勤 1954-2004 歸源之旅》，中山美術館，廣東，中國 《蕭勤歷程展》，萊卡那迪市立美術館，萊卡那迪，意大利 《蕭勤歷程展》，阿德利市阿卦韋伐宮，阿德利，意大利
2004	《蕭勤繪畫歷程展 1958-2004》，上海美術館，上海，中國
2003	《蕭勤作品展》，佛萊雀畫廊，日內瓦，瑞士 《「走向心世界」系列歷程展》，台灣
2002	《1958-2002 繪畫作品回顧展》，米蘭馬爾各尼畫廊，米蘭，意大利 《大幅繪畫近作展》，姆迪瑪藝術基金會 (Fondazione Mudima)，米蘭，意大利 《1958-2000 紙上作品回顧展》，拉都阿達 (Lattuada) 畫廊 《陶塑展》，米蘭省政府奧拜堂 (Spazio Oberdan) 藝術空間，米蘭，意大利
1998	《1958-1998 回顧展》，佛羅倫斯橋 (Il Ponte) 畫廊、巴黎迪・梅奧 (Di Meo) 畫廊、德國達姆司特市立美術館
1997	帝門藝術中心，台北，台灣
1996	帝門藝術基金會，台北，台灣

個展

1995 《蕭勤的歷程：1953-1994》，台北市立美術館，台北，台灣

1992 《蕭勤回顧展》，台中省立美術館，台中，台灣

1990 點畫廊，瓦倫西亞，西班牙
倍歐拉 (A. Peola) 畫廊，都林，意大利
馬皆拉答大學，馬皆拉答，意大利
國立清華大學，新竹，台灣
費特曼 (H. Feldmann) 畫廊，培恩，瑞士
當代藝術公司，台中，台灣

1989 基喬拉 (La Chiocciola) 畫廊，巴多伐，意大利
龍門畫廊，台北，台灣
當代藝術公司，台中，台灣

1988 《1959 至 1988 回顧展》，馬爾各尼畫廊，米蘭，意大利

1987 藝倡畫廊，香港

1986 市府尼可拉依 (Nikolaj) 展覽廳，哥本哈根，丹麥
鹽市場 (Mercato del Sale) 畫廊，米蘭，意大利
尼邁耶 (AM Niemeyer) 畫廊，里約熱內盧，巴西

1985 邁西那大學，意大利
中華文化促進中心，香港
點畫廊，瓦倫西亞，西班牙
瓦特蘭 (Museum Waterland) 美術館，普邁朗，荷蘭
台北市立美術館（與丁雄泉合展），台北，台灣

1984 馬爾各尼畫廊，米蘭，意大利

1981 阿波羅畫廊，台北，台灣
邦蓋利 (Pancheri) 畫廊，羅凡萊多，意大利

1980 文字 (Ideogramma) 畫廊，都林，意大利
版畫家畫廊，台北，台灣

個展

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| 1979 | 市立美術館，馬皆拉答，意大利 |
| 1978 | 台北歷史博物館，台北，台灣
龍門畫廊，台北，台灣
康定斯基 (Kandinsky) 畫廊，馬德里，西班牙 |
| 1977 | 旅遊大廈、馬爾各尼畫廊、查拉圖司特拉 (Zarathustra) 畫廊，米蘭，意大利 |
| 1976 | 西班牙瓦倫西亞點 (Punto) 畫廊 |
| 1975 | 莫登那市立美術館，羅馬，意大利
鑽石大廈 (Palazzo Diamante) 展覽廳，斐拉拉，意大利 |
| 1974 | 波布 (Beaubourg) 畫廊，巴黎，法國 |
| 1973 | 修伯特 (Schubert) 畫廊，米蘭，意大利 |
| 1972 | 伯萊許布畫廊，格藍欣，瑞士 |
| 1971 | 藝術畫廊 (Galleria d' Arte Moderna)，莫登那，意大利 |
| 1970 | 歐雷茲 (Orez) 畫廊，海牙，荷蘭
封克 (Fonke) 畫廊，根特，比利時
馬爾各尼畫廊、聖安德雷阿 (Santandrea) 畫廊，米蘭，意大利 |
| 1969 | 馬爾各尼畫廊，米蘭，意大利
賽那多萊畫廊，司都特卡，德國 |
| 1968 | 波洛克 (Pollock) 畫廊，多倫多，加拿大
斯狄芬司 (L.Stevens) 畫廊，底特略，美國 |
| 1967 | 伯萊許布 (Brechtbuhl) 畫廊，格藍欣，瑞士
維爾茲 (Wirth) 畫廊，柏林，德國
馬爾各尼 (Marconi) 畫廊，米蘭，意大利
若斯·弗理特 (Rose Fried) 畫廊，紐約，美國 |
| 1966 | 運河 (Il Canale) 畫廊，威尼斯，意大利
法拉濟克 (Falazik) 畫廊，波洪，德國 |

個展

1965	馬理堡 (Maribor) 美術館，南斯拉夫
1964	當代藝術畫廊，巴黎，法國 山羊 (Ariete) 畫廊，米蘭，意大利
1962	聖·路卡 (S. Luca) 畫廊，羅馬，意大利
1961	德拉司代凡勒 (Trastevere) 畫廊，羅馬，意大利 聖·馬代歐 (S. Matteo) 畫廊，熱拿亞，意大利 希爾特 (Hilt) 畫廊，巴薩爾，瑞士 阿農洽答沙龍 (Salone Annunciata) 畫廊，米蘭，意大利 多雷肯司 (Dorekens) 畫廊，安特威普，比利時
1960	賽那多萊 (Senatore) 畫廊，司都特卡，德國
1959	數字 (Numero) 畫廊，佛羅倫斯，意大利 小馬 (Il Cavallino) 畫廊，威尼斯，意大利
1958	馬德里費爾南多·費 (Fernando Fe') 畫廊，馬德里，西班牙
1957	馬達洛美術館，巴賽隆那，西班牙

GROUP EXHIBITIONS

2014	‘Abstract/Symbol/Oriental, Exhibition of Taiwan's Masters of Modern Art’, Liang Gallery, Taipei, Taiwan
2012	‘Abstract art in Taiwan’, Taipei Fine Art Museum, Taipei, Taiwan
2007	‘V Premio Internazionale Biennale d'Incisione’, Museo di Arte Contemporanea e del Novecento, Italy
2005	‘Identità e diversità’, Contemporary Art Museum, Moscow, Russia
2004	‘Identità e diversità’, Palazzo Medici Riccardi, Firenze, Italy
2000	‘The 7th Venice International Biannual of Architecture, Taiwan Pavilion’, Venice, Italy
1998	‘15th National Art Exhibition of the ROC’, Taipei, Taiwan ‘98 Shanghai Art Biennial’, Shanghai, China ‘1st International Ink Painting Biennial’, Shenzhen, China
1997	‘Memory of Ton-Fan Group’, Taipei, Taiwan
1996	‘Due secoli di Incisione, Accademia di Belle Arti di Brera’, Milan, Italy
1995	‘L'informale - Materia-Gesto-Segno’, Civica Galleria d'Arte Moderna, Gallarate, Italy ‘Anni 90 - Arte a Milano’, Milan, Italy
1991	‘Colore e Segno nella Materia’, Varese, Italy ‘Ton-Fan & Fifth Moon - 35th Anniversary Joint Exhibition’, Taipei, Taiwan
1990	‘Italian Contemporary Arts’, National Taiwan Museum of Fine Arts, Taichung, Taiwan
1989-1993, 1990-1995, 1991, 1994	‘International Shakti Exhibitions’, Copenhagen, Aarhus, Denmark; Gallarate, Milan, Italy
1988	‘Contemporary Italian Artists’, Art Palace, Moscow, Russia
1987	‘Contemporary Chinese Painting’, Hong Kong City Hall, Hong Kong ‘30th International Biennial Print Exhibition’, Milan, Italy
1986	‘Itinerari d'arte Contemporanea’, Lisboa and Porto, Portugal

GROUP EXHIBITIONS

1985, 1987, 1989	‘2nd, 3rd, 4th International Biennial Print Exhibition’, Taipei, Taiwan
1985	‘XIII Premio Nazionale Città di Gallarate’, Gallarate, Italy
1984	‘7th Norwegian International Print Biennial’, Fredrikstad, Norway
1983	‘Italian Art’, Berlin, Germany ‘3rd Biennial of European Graphic Art’, Baden-Baden, Germany ‘Rigori Astratti della Ragione e Fantasia del Concreto’, Ganna, Italy
1982	‘Omaggio Degli Artisti Cinesi a P. Matteo Ricci’, Macerata ‘The Chinese response - Paintings by Leading Overseas Artists’, Hong Kong Museum of Art, Hong Kong
1981	‘Ton-Fan & Fifth Moon - 25th Anniversary Joint Exhibition’, Taipei, Taiwan
1980	‘Contemporary International Original Prints Exhibition’, Taipei, Taiwan
1978-79	‘Exhibition Surya’, Milan and Macerata, Italy
1978	‘Ancient Heritage’, New Directions, New York, United States ‘Grafica '78 Internazionale’, Messina, Italy
1977	‘X Quadriennale Nazionale d'arte’, Rome, Italy ‘Grafici Italiani Contemporanei’, Ljubljana, Yugoslavia
1975	‘Momenti e Tendenze del Costruttivismo’, Milan, Italy
1974	‘Asia Oggi - Rassegna di Grafica Contemporanea’, Milan, Italy
1971	‘Italian Painting’, Dublin and Belfast, Ireland
1970	‘III Salon International de Galeries Pilotes’, Lausanne and Paris, France
1969	‘IX Festival de arte '69’, Cali, Colombia
1966	‘Muische Geometrie’, Kunstverein, Hannover, Germany
1965	‘VI Mostra Internazionale di Grafica’, Ljubljana, Jugoslavia

GROUP EXHIBITIONS

1964

‘International Triennial of Colored Graphic Prints’, Grenchen, Switzerland
‘III Premio Nazionale di Pittura «Scipione»’, Macerata, Italy

1963

‘Chinesische Künstler der Gegenwart’, Städtisches Museum, Leverkusen, Germany
‘Art Contemporain’, Grand Palais, Paris, France
‘The 7th São Paulo Art Biennial’, Sao Paulo, Brazil

1961

‘The Pittsburgh International Exhibition’, Pittsburgh, United States
‘Grand Prix de peinture et sculpture’, Monte Carlo, Monaco

1960

‘International Malerei 1960-61’, Eisenbach, Germany

1957-59

‘The 1st, 2nd and 3rd May Salon’, Barcelona, Spain

1957

‘Jazz Salon’, Barcelona, Spain

聯展

2014	《「抽象・符碼・東方情」－台灣現代藝術巨匠大展》，台北尊彩藝術中心，台北，台灣
2012	《「非行之行」台灣抽象藝術》，台北市立美術館，台北，台灣
2007	《第五屆國際版畫雙年展》，當代及 19 世紀美術館，蒙蘇馬諾泰爾梅，意大利
2005	《「似性及異性」展》，M' Ars 當代美術館，莫斯科，俄羅斯
2004	《「似性及異性」展》，佛羅倫斯麥地綺・理卡爾地宮，意大利
2000	《第七屆威尼斯國際建築展台灣館》，威尼斯，意大利
1998	《第十五屆全國美展》，台北，台灣 《上海美術雙年展》，上海，中國 《第一屆深圳國際水墨畫雙年展》，深圳，中國
1997	《東方畫會四十週年聯展》，台北，台灣
1996	《兩個世紀的版畫》，米蘭美術學院，米蘭，意大利
1995	《「非形象之材質、動作及符號」展》，迦拉拉代市立美術館，迦拉拉代，意大利 《90 年代米蘭藝展》，米蘭，意大利
1991	《「物質中之色彩及符號」展》，伐萊賽，意大利 《東方、五月三十五週年聯展》，台北，台灣
1990	《意大利當代藝術展》，台灣省立美術館（今國立台灣美術館），台中，台灣
1989-1993, 1990-1995, 1991, 1994	《國際 Shakti 展》，哥本哈根、奧魯斯，丹麥；迦拉拉代、米蘭，意大利
1988	《意大利當代藝術家展》，莫斯科藝術宮，莫斯科，俄羅斯
1987	《中國當代藝術展》，香港大會堂，香港 《第三十屆米蘭全國雙年展》，米蘭，意大利
1986	《當代藝術巡迴展》，里斯本、奧波爾多，葡萄牙

聯展

1985, 1987, 1989	《第二、三、四屆國際版畫雙年展》，台北，台灣
1985	《第十三屆迦拉拉代市全國藝術獎展》，迦拉拉代，意大利
1984	《第七屆挪威國際版畫展》，弗萊特列司達特，挪威
1983	《意大利藝術展》，柏林，德國 《第三屆歐洲版畫雙年展》，巴登巴登，德國 《「理性嚴謹抽象及具體之幻想」展》，迦那，意大利
1982	《中國藝術家向利馬竇致敬展》，馬皆拉答，意大利 《中國海外當代名家畫展》，香港藝術館，香港
1981	《東方、五月二十五週年聯展》，台北，台灣
1980	《當代國際版畫原作展》，台北，台灣
1978-79	《太陽展》，米蘭、馬皆拉答，意大利
1978	《「古傳統、新傾向」展》，紐約，美國 《國際版畫展》，邁西那，意大利
1977	《第十屆全國四年藝展》，羅馬，意大利 《意大利當代版畫展》，留比阿那，斯洛維尼亞
1975	《構成主義之時代及傾向展》，米蘭，意大利
1974	《今日之亞洲：當代版畫展》，米蘭，意大利
1971	《意大利繪畫展》，都柏林及悲爾法斯特，愛爾蘭
1970	《第三屆國際主流畫廊沙龍》，洛桑、巴黎，法國
1969	《第九屆卡里藝術季展》，卡里，哥倫比亞
1966	《「音樂之幾何」展》，漢諾威藝術協會，漢諾威，德國
1965	《第六屆國際版畫展》，留比阿那，斯洛維尼亞

聯展

1964

《國際彩色版畫三年展》，格蘭欣，瑞士

《第三屆全國西比翁乃（Scipione）繪畫獎展》，馬皆拉答，意大利

1963

《中國當代藝展》，萊凡庫森美術館，萊凡庫森，德國

《當代藝展》，巴黎大皇宮，巴黎，法國

《第七屆巴西聖保羅雙年展》，聖保羅，巴西

1961

《匹茲堡國際美展》，匹茲堡，美國

《繪畫與雕塑大獎展》，蒙地卡羅，摩納哥

1960

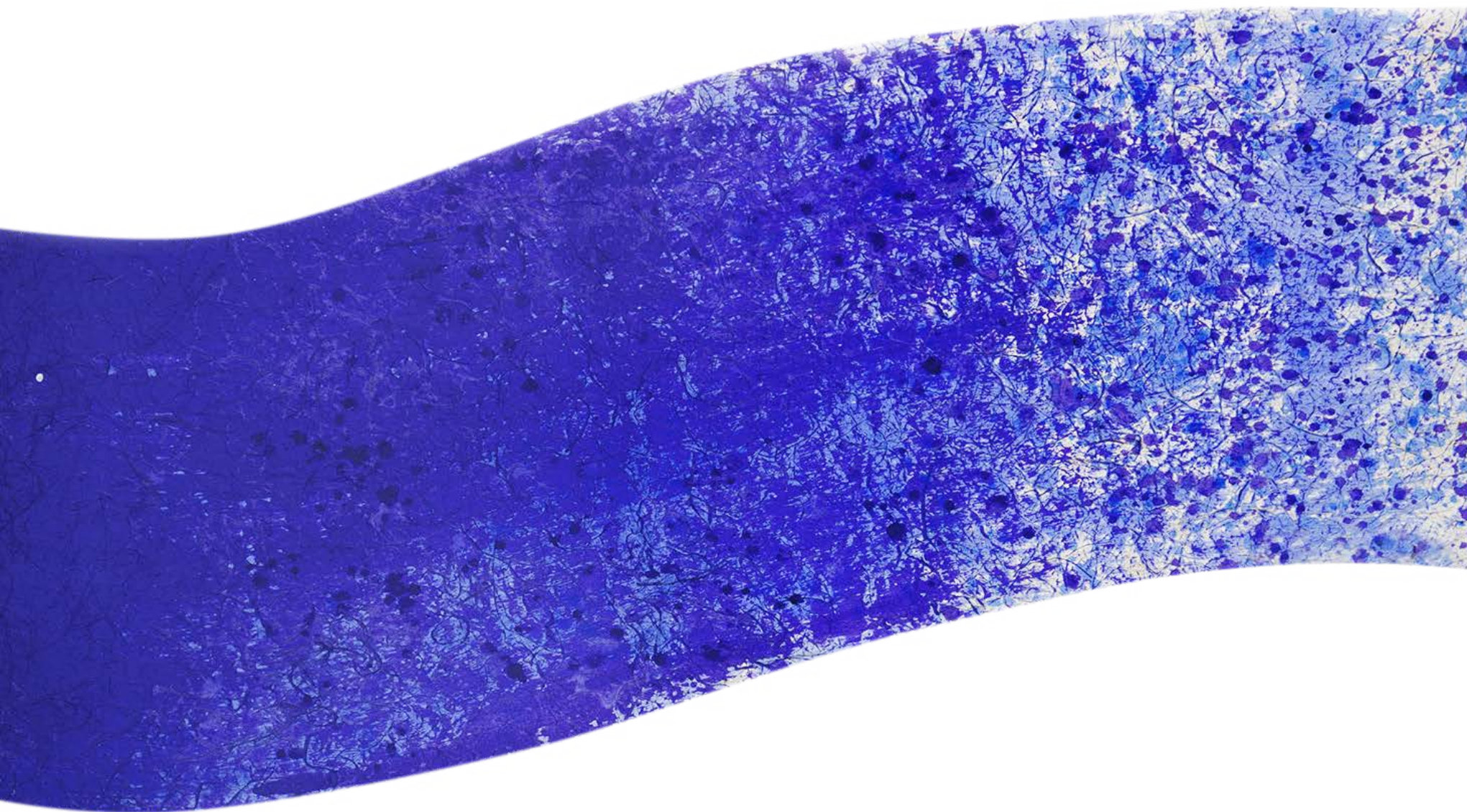
《1960/61 國際繪畫展》，W · 艾森巴赫，德國

1957-59

《第一、二、三屆五月沙龍》，巴塞隆那，西班牙

1957

《爵士沙龍》，巴塞隆那，西班牙



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