

enLIGHTenment

有了光

曲  
石  
石  
石

QU  
LEILEI

曲  
石  
磊  
石  
磊

QU  
LEILEI

enLIGHTenment 有了光

Date | 23 September to 11 November, 2017

Address | 3812 Gallery (G/F - 1/F, 118 Queen's Road West, Sai Ying Pun, Hong Kong)

展期 | 2017 年 9 月 23 日 - 11 月 11 日

地點 | 3812 畫廊 ( 香港西營盤皇后大道西 118 號地下至一層 )



## Contents | 目錄

- 01 Foreword | enLIGHTenment - Elaine Du
- 08 A Distinctive School of Synthesis between China and the West - Chen Chuanxi
- 14 Qu Leilei: A Series of Natural and Spontaneous Changes - Rose Kerr
- 21 About Qu Leilei - Michael Sullivan
- 25 Artist Biography
  
- 02 前言 | 有了光 - 杜亨馳
- 09 意該中西，專為一家 - 陳傳席
- 15 曲磊磊：一系列自然且自發的變化 - 柯玫瑰
- 22 關於曲磊磊 - 蘇立文
- 26 藝術家簡介

Foreword

# Qu Leilei enLIGHTenment

Elaine Du

There is light, and so there is thought. This is called “enlightenment”.

Light can be external to people, and it can also be within the heart. Light illuminates all things, just as it illuminates the mind. Thus, light is at once reasonable, and inevitable. Light, in its essence, is like art. It can be creative or subversive, two sides to the same coin. Qu Leilei’s Hong Kong Solo Exhibition “enLIGHTenment” attempts to capture the essence of human nature through the properties of light, so that the two may illuminate each other, and lead us on a pursuit of the presence of light.

This exhibition features two major challenges undertaken by Qu Leilei in recent years. The Facing the Future series uses human hands to express ideas which transcend class, race, gender and culture to represent the opportunity, challenge and crisis of facing the world, and call to explore the commonality of humanity around the world. The series Brush, Ink, Light, Shadow depicts full-size nude figures in a return to the pure pursuit of art, faces classicalism with a modern spirit, and pursues the lighting and depth of European Renaissance painting in Chinese ink and scroll paper, with a clear goal of expanding the language of Chinese ink painting.

For celebrated art historian Rose Kerr, Qu Leilei represents a successful fusion between the painting of East and West: “Some ink painters have chosen to push boundaries by making traditional styles more abstract or ornamented. By contrast Leilei has sought to blend descriptive, realistic styles of the European Renaissance with Chinese ink painting.”

The challenge in contemporary ink painting is in how to use a uniquely personal style to present universal, profound ideas. Unlike other artists who seek revolution in subject matter, Qu Leilei, dubbed a “master of chiaroscuro in ink,” has chosen a much more difficult path-to harmonize Western painting and Chinese ink art on a technical level. “Light contrast” is a painting technique developed in the European Renaissance which uses intricate layering of light and shadow to create a sense of three-dimensional “verisimilitude.” Qu Leilei employs the same technique in his ink paintings, rather than in oil. In order to affect this clash between East and West, Qu Leilei discarded the line-based principles of Chinese ink painting in favor of forming brushstrokes from the three colors black, white and grey. In traditional Chinese painting, these three colors represent yin, yang and the balance between them. In Western painting, the light and shadow in shapes conveys a three-dimensional effect.

How can Chinese ink painting without lines use a modern visual language to realize what Qu Leilei dubs “creative heritage”? The answer is to use light. Traditional Chinese ink painting does not depict light, but Qu Leilei employs methods that emphasize the sense of light. The light, shadows and shapes in his paintings all depend on light. Such distinctions as distance and volume are distinguished through light. In this way, his works diverge markedly from traditional Chinese painting. This is the “creative” side. But deep down, Qu Leilei carries on the traditions of the Chinese literati, insisting on using only Chinese brush, ink and scroll paper. This is the “heritage.” In this way, his

paintings possess the verisimilitude of Western painting as well as the spiritual resonance of Chinese painting. “I hope to use my own forms to create a quality akin to sculpture.” Qu Leilei’s insight into beauty explains what the “perception of beauty” is-he sets these beautiful, marble-like forms against flower, plant and vine patterns, not only creating contrasts between structure and texture, but also reaching a touching harmony between circle and line, motion and stillness. Michael Sullivan has called Qu Leilei’s skillful interpretation of the integration between Western realism and Eastern conceptual imagery a “new literati painting” that best approximates the Chinese literati ideal.

Before the Renaissance, light only lingered on the head, limited to the realm of the halo. But after the Renaissance, light was no longer just decoration. It could cause transitions between bright and dark, light and shadow, radiate real experience, and reveal burning passions. What followed, whether it was in the round mental illumination of Impressionism, or the direct penetration of Expressionism, light has always remained the root of life and a symbol of eternity. As an artist with a sense of historical mission, Qu Leilei is well aware of the importance of “light,” and the importance of how it is used. Light is a source of energy on which all life depends, and has been bestowed with implications of enlightenment, freedom and democracy. Though light is fleeting, it is also expansive and contagious. It can spread its brightness infinitely in all directions, and extend its force so much that it can be transformed into sound. And the times summon it. The awakening of the humanist spirit summons it.

There is light, and so there is thought. This is called enlightenment.

In Michael Sullivan’s summation, Qu Leilei has “combined brilliant brush and ink technique with sympathetic insight into the character of the subject.” Influential art historian and critic Chen Chuanxi says, “To paint well and enter the annals of art history, one must meet the following conditions: technique, originality or clear individuality, beauty, and social influence. Qu Leilei’s works meet the four conditions for entry into the annals of art history.” Qu Leilei says, “I just hope to express the reality of life with as much clarity as possible, to present an interpretation of the world that also takes into account the thoughts of others. I can learn more this way.”

With thought, there is enlightenment.

Art is a carrier for light, and also arises from it. We imbue art with our insights and emotions, and internalize its power, making it the presence of light. “Lei”, in Chinese, draws from the meaning and substance of light in a pursuit of the essence of art. And so, there is light.



前言

—

# 曲磊磊 有了光

杜亨馳

有了光，因而有思辨，此謂之啟蒙。

光可以外在於人，也可以內在於心；光照亮萬物，也照亮心智。於是，光既是理所當然，也非必然而然。光的本質恰如藝術，或創造或顛覆，一體兩面。曲磊磊香港個展「有了光」，試圖藉光之實，捕捉人性之本，讓兩者互為闡述，引領我們追求光的所在。

是次展覽囊括曲磊磊近年的兩大挑戰。《面對未來》系列提出了用人類的手來表達跨越階級、種族、性別和文化的想法，代表了人類面對世界的機遇、挑戰和危機時發出的緊迫宣告，試圖從觀念層面上向世界疾呼對人類共性的探討；《筆墨光影》系列則以描繪真人大小的裸體為主題，回歸純粹的藝術本體中，以現代精神面對古典主義，試圖以中國筆墨宣紙去實現歐洲文藝復興時期光影立體效果的追求，明確地把中國水墨語言的開拓作為主要目的。

在著名藝術史學者柯玫瑰（Rose Kerr）眼中，曲磊磊代表著東西方繪畫的成功融合。「他憑藉良好的視覺語言，突破其他水墨畫家在傳統風格中融入抽象性和裝飾性元素的做法，用中國水墨畫將歐洲文藝復興的描述性和現實風格融為一體。」

當代水墨之難，難在如何以獨具一格的視覺語言呈現普遍應用的深刻概念。不同於其他在題材上尋求革命性的藝術家，被諳為「明暗大師」的曲磊磊選擇了一條難上加難的道路——從技法層面去調和西方繪畫和中國筆墨藝術。「明暗對照法」是歐洲文藝復興時期發展出的繪畫技法，通過巧妙又極其細微的光影層次，來創造出具有三維效果的「實感」。同樣的技法，曲磊磊用水墨入畫，而非油彩。為實現這種東西方的碰撞，曲磊磊捨棄了傳統中國水墨畫以線條為主的法則，以黑白灰三色構成筆墨。這三種顏色，在傳統中國畫中代表陰陽平衡，而在西方的理解中，其塑造的光和陰影則傳達出三維立體的效果。

沒有了線條支撐的中國筆墨藝術，如何用現代的視覺語言實現曲磊磊口中的「創造性的繼承」？答案是，用光。傳統的中國水墨畫是不畫光的，曲磊磊則用「光居其首」的方法去強調光感。他畫中的明暗、形影，皆靠光而成，遠近濃淡，亦靠光而辨，因此他的畫大異於傳統的中國畫，此之謂「創造」；而骨子

里，曲磊磊是堅持對中國文人畫傳統的繼承的，他堅持只用中國的毛筆、水墨、宣紙作畫，此之謂「繼承」。因而，他的畫既有西洋畫的實感，又有中國畫的神韻。「我希望用我自己的形式去創造一種雕塑般的品質」，曲磊磊用對美的領悟，詮釋了何為「美的感受」——他將這些如白色大理石般精美而充實的形體，放在與花、植物和捲鬚的蔓藤花紋中相對應，他不僅營造了結構和肌理間的對比，同時在團塊和線條、靜和動中都達到了動人的和諧。曲磊磊這種將西方寫實和東方寫意繪畫技巧相結合的詮釋，也被邁克·蘇立文稱之為最接近文人畫理想的中國「新文人畫」。

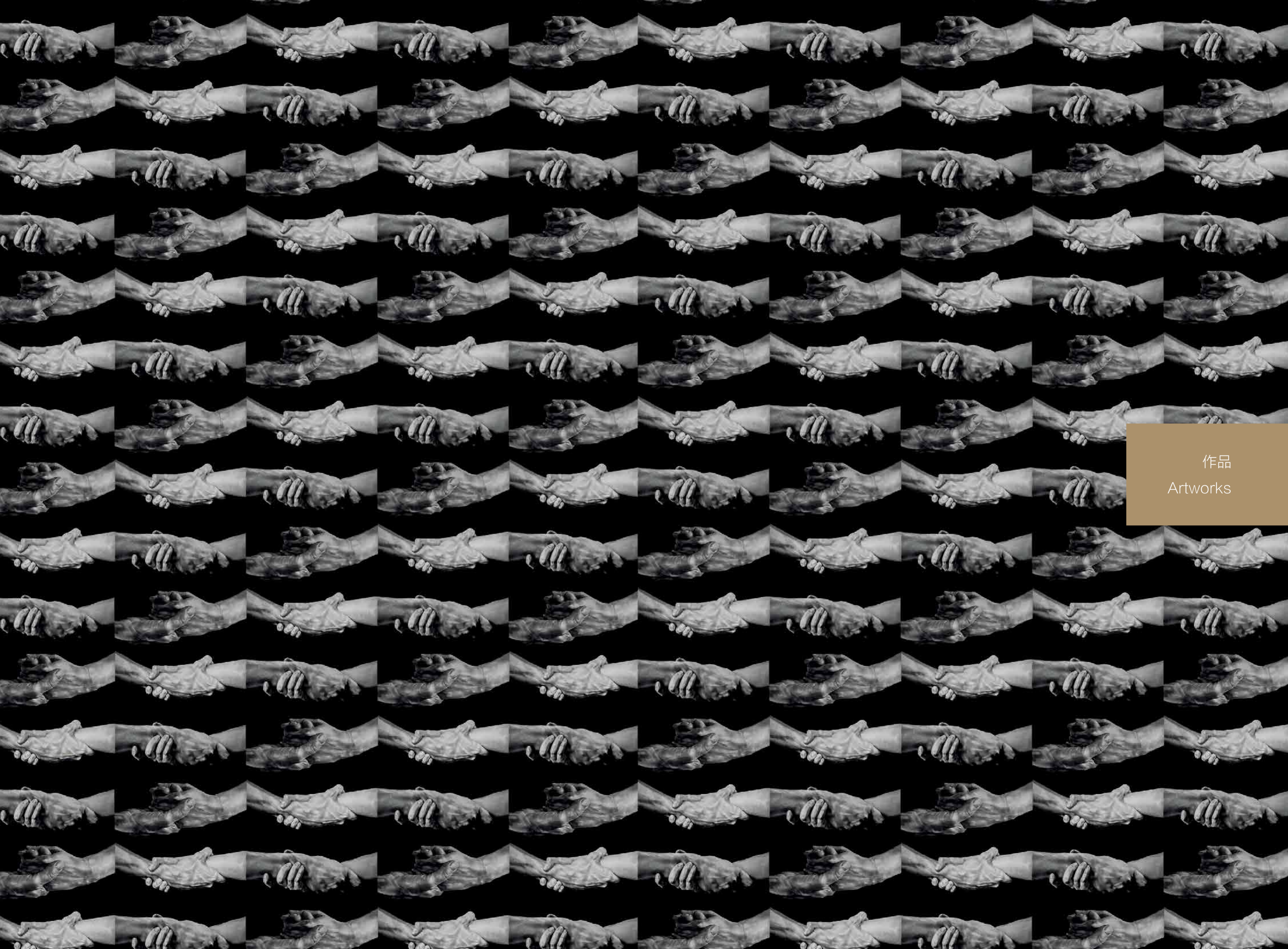
歐洲文藝復興之前的光，縈繞在頭頂，光圈只停留在光圈；歐洲文藝復興之後，光不再只是裝飾，它可以將明與暗、光與影的景象轉化，散發真實的經驗，展現激昂的情緒；其後的其後，無論印象派式的同心圓照耀，還是表現主義的直線式穿透，光始終是生命的根源和永恆的象征。作為一名具有歷史使命感的藝術家，曲磊磊深諳「光」的重要性，深諳「用光」的重要性。光，具有萬物賴以為生的能量之源，也被賦予了啟智、自由、民主等啟蒙意義。雖然光會轉眼即逝，卻具有延伸性，具有感染力，可把自身的光芒以最大程度四散釋放，甚至其延伸力量大得可以把自身轉化成聲音。因而，時代在呼喚它，人文精神的覺醒在呼喚它。

有了光，因而有思辨，此謂之啟蒙。

邁克·蘇立文（Michael Sullivan）口中的曲磊磊，「把精湛的筆墨技巧和對被描繪物件的富有同情心的深刻洞察傾注在作品中，從而達到藝術的高峰」。著名藝術史學家、評論家陳傳席稱，「畫好而能進入藝術史者，必備四個條件：技術性、具有鮮明特色的獨創性、審美性和社會影響力，曲磊磊憑藉其的繪畫，必將留名藝術史冊」。而曲磊磊說，「我只想盡可能清晰地表達生活的現實，闡述對世界的解讀，同時把別人的觀點考慮進去，這樣我才能學到更多。」

有此思辨，因而有啟蒙。

藝術既是光的載體，也以光為主體。我們寄智慧和情感於藝術，並內化其帶來的力量，成為光的所在。「磊」，取光明之意，藉光明之實，追逐藝術之本。如是，才有了光。



作品  
Artworks

Star  
星星

Ink on paper 水墨、紙本  
91 cm x 162.5 cm  
2012





Synergy

協力

Ink on paper 水墨、紙本

92 cm x 169 cm

2017





Antonia Standing in the Dark (Details) 站在暗背景中的安東尼婭 (局部)

Antonia Standing in the Dark  
站在暗背景中的安東尼婭  
Ink on paper 水墨、紙本  
162 cm x 92 cm  
2016



United  
同心

Ink on paper 水墨、紙本  
92 cm x 169 cm  
2017



United (Details) 同心 (局部)





## A Distinctive School of Synthesis between China and the West — on painter Qu Leilei and his painting

Chen Chuanxi

In his preface to the Biographies of Writers in the Book of Wei, Wei Shou wrote, “Students are like the hairs on an ox’s back, while the accomplished is like the horn of the unicorn.” Confucius said, “Is it not said that talent is hard to find?” There are perhaps more hairs on an ox’s back than there are people in Europe, but the unicorn is the rarest of species. Confucius said that talented people are hard to find. Is that not the case? Wei Shou (506–572 CE) wrote those words over 1500 years ago, but it feels like he is talking about the present. Today, there really are as many people studying art and literature as there are hairs on an ox’s back, but very few of them succeed.

Qu Leilei must be one of the unicorn horns. After first emerging at the famous Stars Art Exhibition (he was the youngest painter in the Stars group), he decided to make painting his life’s endeavour. Chinese traditional literati were raised on Confucian ideas such as “aspire to the way, hold to virtue, abide by benevolence, and find release in the arts,” and “Over-extension of one’s achievements can make them lose their effect. This is not the way of gentlemen.” Under this influence, they saw painting as a diversion. The true gentleman should be involved in the affairs of the state and society, not such trifles as painting. When traditional literati painted, they merely dabbled, smearing the ink or laying down a few lines for self-amusement, because Confucianism held that painting could not be one’s main pursuit. In devoting his life to painting, Qu Leilei aspired to change the literati view of painting as a lowly act. He travelled to England in the 1980s to study Western painting. Today, Qu is renowned both in China and abroad for his painting. In recognition of his accomplishments, he was named chairman of the UK Chinese Brush Painting Society.

To paint well and enter the annals of art history, one must meet the following conditions: technique, originality or clear individuality, beauty, and social influence.

Qu Leilei diligently studied both Chinese and Western painting techniques. He researched anatomy as well. His skill is sufficient to express any content he so desires. We could say he has the technique.

His works also have clear individuality and originality. His paintings are neither Western painting nor Chinese painting, yet they possess the tactile values of Western painting as well as the spirit resonance of Chinese painting. His art could be said to be a synthesis of Chinese and Western that draws from the best aspects of the two, but stands as its own fully independent school. He is particularly accomplished in the use of light. Traditional Chinese painting does not depict light. In his book *Manuscripts from the Studio of Superfluous Arts*, famous Qing dynasty author Cao Xueqin discussed painting, and held that the

painters of the time “dare not to break out of their confines, and clear out the accumulated shortcomings and bad habits, leaving them hard pressed to reach the realm of the sublime. The reason they stagnate at the lower levels is precisely because they dare not use light.” Cao stated that if Chinese painting was to innovate, it “must study nature. That is the true way.” More importantly, “light comes first and foremost.” He advocated the depiction of light. With light, there is also darkness. “The light is visible, the darkness, obscure. Where there is form, there must be shadow. How could the painter cast it aside? When we see the paintings of our predecessors, none seem to know that appearance is only possible through light, and that form cannot be revealed without it. Brightness and darkness emerge from light. Colours are differentiated through light. Distance, volume and many others are all made clearer through light.” Thus, he stated, “among all of the elements, light comes first and foremost.” Cao Xueqin, however, dedicated most of his life to literary creation, and had no time to put his theory of light into practice. Qu Leilei, on the other hand, is able to “break out of the confines, and clear out the accumulated shortcomings and bad habits,” and he did so by placing light “first and foremost.” His recent nudes place particular emphasis on light. The lighting, shadows and shapes in his paintings all depend on light. Distance and volume are also differentiated through light. In this way, his paintings differ greatly from traditional Chinese painting. But since he paints with a Chinese brush, ink and scroll paper, they also differ greatly from Western painting. This is the clear individuality of his painting, as well as its originality.

Any painting with clear individuality must make choices about what to adopt, and what to discard. Qu Leilei adopts the magic of light, while discarding the line-centric principles of Chinese painting. This makes his paintings even more distinctive.

Beauty: art must give a sense of beauty, otherwise it has no value. His nudes are very beautiful. This can be directly perceived from his paintings, so there is no need to discuss it at length here.

Social influence: Since 1979, Qu Leilei has taken part in many famous exhibitions in China and Europe. Many famous individual and institutional collectors have paid high prices to collect his paintings. Many scholars and art historians have written about his paintings, researched his path to success, and enlisted him as an adjunct professor and researcher. This demonstrates his great social influence.

Qu Leilei is one of the select few successful artists in the world today. His works meet the four conditions for entry into the annals of art history, which is guaranteed by his “distinctive school of synthesis between China and the West.”

# 意該中西，專為一家

## — 記畫家曲磊磊及其畫

陳傳席

昔魏收著《魏書》，於《文苑傳一序》中說：「學者如牛毛，成者如麟角。孔子曰：『才難，不其然乎。』」牛毛之多，比歐洲的總人口恐怕還多，麟就是極其珍稀的動物麒麟，麒無角，只有麟是獨角，更是見不到。孔子說天才人物是很難得到的。不正是這樣嗎？魏收（506-572）講這話，距今已一千五百多年了，好像講的就是現在。如今學畫學文的人真多如牛毛，但能成功者寥寥無幾。

曲磊磊應該是這「麟角」之一。他於1979年至1980年在著名的「星星畫展」中嶄露頭角之後（他是「星星畫展」中最年輕的畫家），就決定以繪畫為自己終身事業。而中國傳統文人受儒家「志於道，據於德，依於仁，游於藝」以及「致遠恐泥，是以君子不為也」思想的影響，繪畫只作為遊玩的手段，君子應從事經國為民之大事，不可從事繪畫這樣小事。所以，傳統文人畫畫，只隨意點染，或以書法線條勾寫幾筆，聊以自娛而已。因為儒家們認為繪畫不可以成為專業的。而曲磊磊自以繪畫為終身專業，他就立志改變文人把繪畫作為自娛的頹唐行為。為了研究繪畫，上世紀八十年代，他又負笈英國，學習西方繪畫。而今曲磊磊的繪畫在中外都獲得了很高的聲譽，因為他成就卓著，他被推選為英國中國畫畫家學會主席。

畫好而能進入藝術史者，必備以下四個條件：一、技術性。二、獨創性或鮮明特色。三、審美性。四、社會影響。

曲磊磊刻苦學習過中西繪畫技術，他還研習過人體解剖。所以，凡是他想表達的內容，他的技術都能達到。可謂技術好。

曲磊磊的畫既有鮮明的特色，也有獨創性。他的畫既非西洋畫，又非傳統的中國畫，但既有西洋畫的實感（tactile values），又有中國畫的神韻，可謂意該中西，集眾所善，更自立意，專為一家。尤其在用光方面，他有獨到的成就。傳統的中國畫是不畫光的。清代著名小說家曹雪芹在其著作《廢藝齋集稿》中談到中國的繪畫，認為當時的畫家「不敢破除藩籬，革盡積弊，一洗陳俗之套，所以終難臻入妙境。不免淹滯於下乘者，正以其不敢用光之故耳。」因而曹雪芹提出，中國畫要革新，首先要「必也取法自然，方是大法。」更重要的是「光居其首」，主張畫中要表現光，有光則有明暗，「明則顯，暗則晦。有形必有影，作畫者豈可略而棄之耶。每見前人作畫，似不知有光始能顯象，無光何以現形者。明暗成於光，彩色別於光，遠近濃淡，莫不因光而辨其殊異也。」因而他提出「敷彩之要，光居其首。」但曹雪芹一生主要忙於小說創作，無暇在繪畫上實踐

他的「光居其首」的理論。曲磊磊的繪畫則能「破除藩籬，革盡積弊，一洗陳俗之套」，用的就是「光居其首」的方法。尤其他最近畫的人體，強調光感。他畫中的明暗、形影，皆靠光而成。遠近濃淡，也靠光而辨。因而他的畫大異於傳統的中國畫。因為他用中國的毛筆、水墨、宣紙而畫，也大異於西方畫。這是他的畫的鮮明特色，也是他的獨創。

凡有鮮明特色之畫，必有取捨。曲磊磊取其用光之妙，捨棄了傳統中國畫以線條為主的法則。故爾他的畫特色更加鮮明。

審美性。美術必須給予人美的感受，否則便無價值。他的畫的人體是十分美的，這從他的畫中可以感受到，無須多論。

社會影響。曲磊磊自1979年來，以自己的畫參加了中國和歐洲很多著名的畫展，很多著名收藏家和機構都高價收藏他的繪畫作品。很多學者、藝術史論家著文評論他的畫，研究他的成功之路，聘請他做客座教授以及研究員，這說明他的社會影響是十分大的。

曲磊磊是當今世界上少數繪畫成功的畫家之一，他的畫符合進入藝術史的四條標準，因而他的「意該中西，專為一家」的繪畫，也必將進入藝術史冊之中。



Antonia on the Floral Blanket  
花毯上的安東尼婭  
Ink on paper 水墨、紙本  
90 cm x 170 cm  
2014

Antonia on the Floral Blanket (Details)  
花毯上的安東尼婭 (局部)





Compassion  
愛的時空

Ink on paper 水墨、紙本  
107 cm x 190 cm  
2016



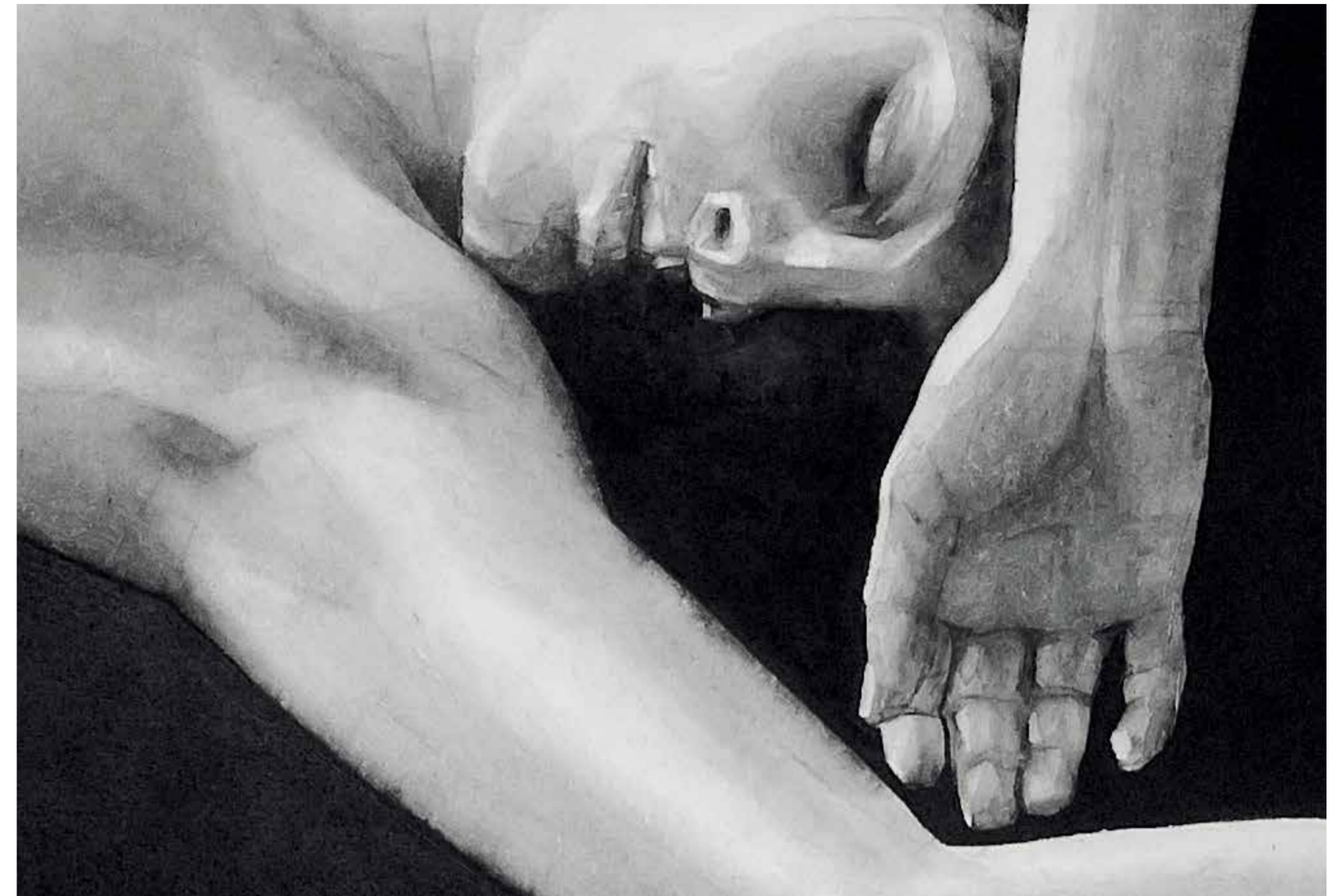
Natalie Lying in the Dark

躺在暗背景中的娜塔麗

Ink on paper 水墨、紙本

93 cm x 167 cm

2015



Natalie Lying in the Dark (Details)  
躺在暗背景中的娜塔麗 (局部)



## Qu Leilei: A Series of Natural and Spontaneous Changes

Rose Kerr



The great Daoist philosopher Laozi wrote: Life is a series of natural and spontaneous changes. Don't resist them; that only creates sorrow. Let reality be reality. Let things flow forward naturally in whatever way they like.

[ 致虛極，守靜篤。萬物並作，吾以觀復。夫物芸芸，各復歸其根。歸根曰靜，靜曰覆命。覆命曰常，知常曰明。不知常，妄作凶。知常容，容乃公，公乃全，全乃天，天乃道，道乃久，沒身不殆。(ch.16 第十六章)]

The words seem to me to express the essence of Qu Leilei's work, that has constantly sought to renew itself, while expressing life's realities. The range and richness of his work have reflected both personal and political concerns. Through the course of his career he has made changes in style and subject, and I have no doubt that he will evolve new ideas and subjects in the future, their expression flowing forward in a natural way.

In the first part of his career, Leilei, who had a thorough training in drawing, painting and calligraphy, used those skills on experimental work. In 1976 he employed line drawing for a series called "World Famous Scientists", expressing his longing for China to modernise through science and democracy. The ending of the Cultural Revolution enabled thoughts and feeling which had been prohibited for years to flow from the nib of his pen. He utilised papercuts and collages in such works as "Motherland" and "Enigma of an Ancient Country" and created oil paintings like "Filling up the Sea" and "Shooting the Sun". Their titles are redolent of a struggle to understand the past and present of his troubled country. In this period Leilei worked for China Central Television, where he was involved in the excavation of the famous terracotta army. In 1981 he painted a series of oil paintings themed around the terracotta warriors including "Awakening" and "Descendants of the Dragon"; they acted as precursors to his recent work in the "Empire" series. Over the next four years he studied and experimented with western 20th century art styles, in order to enrich his art practice. He poured his thoughts into hundreds of visual diaries, posing himself questions: "who am I, where am I from and where am I going". In 1985 he left China for the UK, thereby entering a new phase in his life and his career as an artist.

His early life in England was characterised by a wish to introduce Chinese ink painting to his new-found western environment, while allowing that foreign environment to influence and shape his own work. These ideas are exemplified in the brush paintings on "English Life", a wry, affectionate series accompanied by humorous poems and captions. Studies of cathedrals, townscapes and landscapes are inescapably English, though painted in calligraphic Chinese inks. Leilei undertook a number of painted and drawn nude studies, and spent considerable time in museums and art galleries scrutinising European masters. He studied to reconcile their achievements with his own experiences in Chinese painting.

This ruminative period was brought to an abrupt end with the events in Beijing of June 1989. Leilei dropped what he was working on, to concentrate on more focussed images. "Tian'an Men 1989" was a turning point in his art and in his life. The work was followed by the series "The Sun in My Dream, The First Half of my Life" and other works such as "The Man's Tear", "Between Sky and Earth", "Just wait", "Civilisation Creator", "Carry the Sun to My Land" and "Here and Now". As an expatriate Leilei was able to reflect on events in China in a savage and uncompromising manner. He began to incorporate various elements of painting, calligraphy, poetry, colour and collage into his style. He described this effort as a "creative continuation" of the Chinese art tradition.

As the twentieth century drew to a close, Qu Leilei started his "Facing the New Century" series, attempting to express universal sentiment with all mankind. He came up with the idea of using simple pictures of the human hand that would transcend class, race and gender. But the paintings were more than straightforward visual images, they represented an urgent proclamation to humankind to confront the opportunities, challenges and crises of the world. Their technique was interesting, because although they appeared realistic in a western style they were in fact painted entirely in Chinese brush-and-ink. When exhibited in 1999 the paintings surrounded a central installation of ancient stones, collected from the British coastline and arranged so that their natural striations spelled out the message "the whole of history appears in silence". The installation was completed by an audio track of breaking sea waves.

When the new century started, Qu Leilei turned his whole energy towards the lives of ordinary people, with the idea that they reflected the value and dignity of humanity. "Everyone's Life is an Epic" consists of paintings of Asian and European people from many walks of life, all of whom were active participants in the project. After talking with his subjects at length about their experiences, hopes and beliefs, Leilei completed each work by encouraging participants to write a message in their own hand on

the finished work. In 2005 the giant portraits were hung in the Ashmolean Museum, surrounding another stone installation that read "Everyone's life is an epic" and with a soundtrack. This series is technically extremely competent, and it also indicates a fusion of east and west in terms of subject matter and technique.

Around 2005 Leilei set up a new challenge for himself. Still employing the traditional Chinese brush on xuan paper he set out to attain the effects of light, shadow and three-dimensional form achieved by European Renaissance painters. The subjects were a series of life-size nudes. The figures were anatomically correct, for Leilei had studied anatomy at Beijing medical university. Their appearance was naturalistic, the ink following every contour of the body and gradation of the skin. I think it is true to say that no other ink painter has managed to capture modelling and chiaroscuro with such skill. The pictures are chiefly composed of black, grey and white. In Chinese terms these provide balancing tonalities of yin and yang, in western terms they convey three-dimensionality through light and shade.

From 2010 onwards, Qu Leilei started the project "A Thousand Years of Empire". The pictures depict warriors in the terracotta army merged with the image of Mao's hero, Lei Feng. Lei Feng was a soldier who became an icon of selfless and patriotic devotion to party and country, whose exploits were used as a role model in both art and literature. The meaning behind the pictures was Leilei's realisation that 2,000 years of Chinese history had not changed the position of the individual within society. Soldier figures both modern and ancient served as single cogs within a highly organised system, sacrificing their lives for the needs of the state and the commands of a despotic ruler. In a more recent work, "Soldiers", the artist's intention was to broaden the discourse to encompass an international perspective. Warfare is a repeating scar on world history, from the battles of Qin Shihuangdi in the 3rd century BCE to the struggles in present-day Afghanistan, Iraq and Syria.

The exhibition at the Ashmolean Museum is a retrospective, a view of the body of work Qu Leilei has produced until the present day. Certain broad themes can be divined: a burning interest in the history of China, and what can be learned from it; a loving concern for human beings and their individual achievements; an absorption in the anatomy and depiction of the human body; an urge to warn against the perils of the world; and a heartfelt desire to integrate Chinese and western art practice and techniques. Those themes have been pursued with ever-growing skill down the years. Qu Leilei now stands as a technically accomplished master, capable of handling brush and ink with the utmost competency. His visual language is well established, and it represents a fusion of east and west. Some ink painters have chosen to push boundaries by making traditional styles more abstract or ornamented. By contrast Leilei has sought to blend descriptive, realistic styles of the European Renaissance with Chinese ink painting. Moreover, he has constantly worked to achieve profound concepts in his work, ideas that have universal application. These goals have not been achieved with ease. As Leilei himself has said: "It is easier to talk about events, and even to an extent to write about them. But to paint pictures about them was and is not easy. I only wanted to show what I thought, as clearly as possible and with as much integrity as I could find. This is only my interpretation of the world and I want to take other peoples' views into account, so that I can learn more."

## 曲磊磊： 一系列自然且自發的變化

柯玫瑰（Rose Kerr）

偉大的道家哲學大家老子有云：「致虛極；守靜篤。萬物並作，吾以觀復。夫物芸芸，各復歸其根。歸根曰靜，靜曰覆命。覆命曰常，知常曰明。不知常，妄作凶。知常容，容乃公，公乃王，王乃天，天乃道，道乃久，歿身不殆。」（《道德經》第十六章）

在我看來，這段文字展示了曲磊磊作品的核心思想：在表達生活與現實的同時，也不斷地尋求自我更新。其風格豐富和廣泛的作品反映了他個人與政治兩方面的關注。在他的職業生涯中，他作品的風格和主題幾經轉變。我堅信在未來他將逐步提出新的想法和主題，自然而然地向前發展。

於職業生涯起始階段，磊磊在繪畫及書法方面受過全面的訓練，他把這些技巧都運用在作品上作試驗。1976年，他運用白描法畫出《世界著名科學家》一系列作品來表達其對中國通過科技和民主來實現現代化的渴望。隨著文化大革命的結束，被禁錮了多年的思想和感受得以從他的筆尖流淌出來。他在《祖國》和《古老國度之謎》等作品中採用了剪紙和拼貼，又創作了《填海》和《射日》等油畫。這些標題能令人不禁想起並理解他在祖國那多災多難的過去和現在。在那個時期，磊磊在中央電視台工作，在那裡參與了著名的兵馬俑的挖掘工作。1981年他圍繞兵馬俑創作了一系列的油畫，包括《覺醒》和《龍的傳人》；這些都是近期作品《帝國》系列的雛形。在之後的四年裡，為了豐富其藝術實踐，他學習和嘗試了20世紀西方的藝術風格。他將自己的想法傾注到上百個視覺日記中，並撫心自問，「我是誰？我從哪裡來？我要去哪裡？」1985年他離開中國來到了英國，從此進入了藝術家職業生涯及人生的新階段。

在英國的早年，他一直希望把中國水墨畫引進到新發現的西方環境，同時允許外國環境影響和塑造自己的作品。這些想法在《英國生活》的毛筆畫中得到了體現，這是一個飽含感情的伴有著幽默詩歌和標題的系列。雖然磊磊是用中國筆墨進行作畫，但避免不了英式的大教堂、城市景觀和風景。他對裸體油畫和素描進行了大規模的研究，並花了相當多時間在博物館和藝術畫廊裡仔細研究歐洲大師的傑作。磊磊以其中國畫的經驗來追上這些大師的成就。

1989年6月北京發生的事件使這個反芻的時期戛然而止。曲磊磊放棄了他當時從事的工作，專注於焦點時事。《天安門1989》是他藝術生活的轉捩點。在這幅作品之後，又誕生了《夢中的太陽——我的半生》系列，以及《男人的眼淚》、《天地之間》、《等待》、《文明創造者》、《把太陽帶到我的土地》和《此時此刻》等作品。作為一名外地人士，曲磊磊能夠以一種野蠻而不妥協的方式來反思中國的事件。他開始把繪畫、書法、詩歌、色彩和拼貼等各種元素融入到他的風格中。他將這一努力稱為中國藝術傳統的「創造性延續」。

二十世紀末，曲磊磊開始了《面向新世紀》系列，試圖表達人類的普遍情感。他提出了用人類的手的簡單圖片來超越階級、種族和性別的想法。但是這些畫不僅僅是直觀的視覺形象，它們代表了人類面對世界的機遇、挑戰和危機緊迫的宣告。這些作品的技術很有趣，因為儘管它們在西方風格上看起來很寫實，實際上卻完全是用中國的筆墨畫出來的。於1999年的展出，這些畫圍繞著從英國的海岸線上收集的古代石頭組成的裝置藝術，將其

並排列起來，伴隨播放海浪聲音的揚聲器，使它們的自然條紋傳遞出「整個歷史在沉默中顯現」的信息。

新世紀伊始，曲磊磊把其全部精力都轉移到平民生活的主題中，他認為這些反映了人類的價值和尊嚴。《每個人的生活都是史詩》包括來自各行各業的亞洲人和歐洲人的繪畫，他們都積極參與這個項目。在與他的研究對象詳細討論他們的經歷、希望和信仰之後，曲磊磊通過鼓勵參與者在已完成的作品中親手寫一則留言，總結每一幅作品。2005年，這幅巨幅畫像懸掛在阿什莫林博物館，周圍環繞著另一組石頭裝置藝術，伴隨配樂，上面寫著「每個人的生活都是史詩」。從技術層面來說，這一系列作品極之出眾，它也表明了東西方在主題和技術方面的融合。

2005年左右，曲磊磊給自己設立了新的挑戰。他採用中國傳統的毛筆和宣紙，但目標卻是歐洲文藝復興時期畫家的光、影和三維的效果。主題則是一系列真人的裸體。因曲磊磊曾在北京醫科大學學習過解剖學，所以這些人物形象皆符合解剖學的標準，外觀自然。筆墨遵循身體的每一個輪廓漸變。我確信沒有其他水墨畫家能用如此技巧成功地捕捉到模型和明暗對比。這些繪畫主要由黑白灰三色構成。這三種顏色，在中國傳統中提供了陰陽平衡，在西方的理解中，它們通過光和陰影傳達三維。

從2010年起，曲磊磊開始了《千年帝國》項目。這幅作品描繪的是兵馬俑中的戰士與毛澤東時代的英雄雷鋒相融合的圖像。雷鋒是一名士兵，他成為了對黨和國家的無私和愛國的象徵，他的功績在藝術和文學中被視為楷模。這些照片寓意著曲磊磊認識到：經過二千年歷史的洗禮，並沒有改變個人在社會中的地位。無論現代古代，士兵都是在一個社團的制度下作為單一的齒輪，為了國家的需要和專制統治者的命令而犧牲自己的生命。在最近的一部作品《士兵》中，他的意圖是拓寬話語，以涵蓋國際視野。戰爭是世界歷史上的重複的傷疤，從西元前三世紀的秦始皇到現在的阿富汗、伊拉克和敘利亞的鬥爭，一直痛苦的延續著。

早前阿什莫林博物館舉辦的是曲磊磊作品的一個回顧展。對某些廣泛的主題可以推測為：對中國歷史炙熱的興趣，以及能從中學到什麼；對人類及其個人成就的關懷；對人體解剖學和描述的吸收；對人們發出的警惕世界危險的提醒；將中西藝術的實踐與技術結合起來的衷心希望。多年來藝術家們一直以不斷增長的技能追求著這些主題。

曲磊磊現在是一位技術嫺熟的大師，筆墨處理上已達極致的境地。他優秀的視覺語言，促進了東西方的融合。一些水墨畫家選擇把傳統風格變得更抽象或更有裝飾性來突破界限。相反，磊磊試圖用中國水墨畫將歐洲文藝復興的現實風格融為一體。他亦一直致力於在他的作品中注入深刻的概念和想法。要實現這些目標並不容易，正如曲磊磊所說：「我只想盡可能清晰地闡述自己的想法。這僅僅是我對世界的解讀，若我能參考別人的觀點，我學到的就更多了。」



Miracle  
奇跡

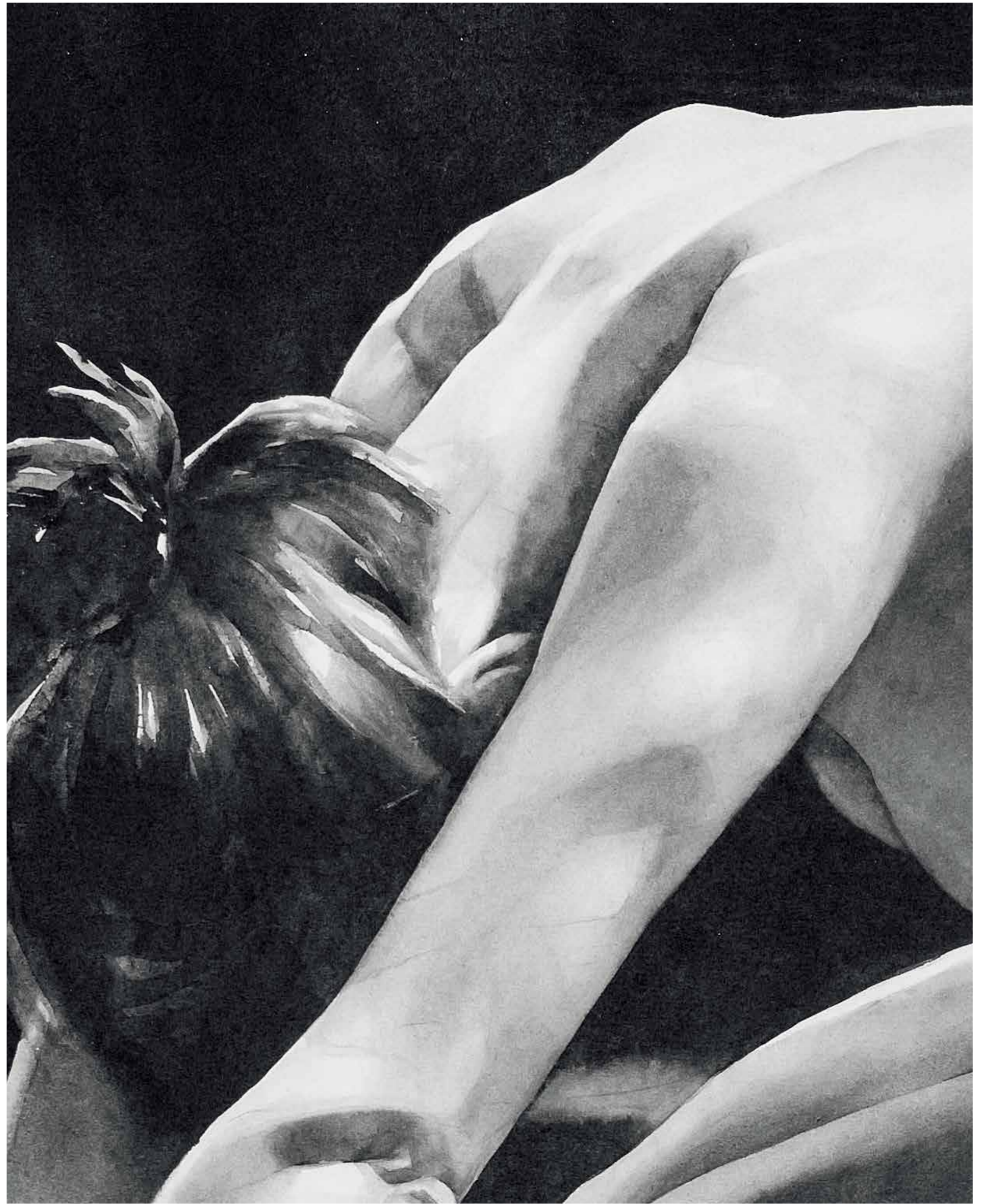
Ink on paper 水墨、紙本  
115 cm x 64 cm  
2014



The Side Kneeing Antonia  
側跪的安東尼婭

Ink on paper 水墨、紙本  
92 cm x 139 cm  
2017

The Side Kneeing Antonia (Details)  
側跪的安東尼婭 (局部)





On We Go  
向著未來

Ink on paper 水墨、紙本  
93 cm x 145 cm  
2014



On we go (Details)  
向著未來 (局部)





## About Qu Leilei

Michael Sullivan

The American art historian and critic Bernard Berenson famously declared that one of the essential elements in painting was what he called “tactile values”. By contrast with the Renaissance arts he so much admired, Oriental painting he felt lacked that quality and as a result, as he put it, “the arts of the Orient soon weary”. What would he have thought of the work of Qu Leilei? Most probably he would have said that it was not Chinese, merely an attempt to imitate Western art. But were he alive today — he died in 1959 — he might see things differently. For Chinese art has undergone profound changes in recent decades, as Chinese artists have taken from Western art what they needed for their own purposes. This process is not new. It began soon after the Revolution of 1911, when artists of the Lingnan School heard about Western art in Japan and attempted, following the Japanese, to adapt their own tradition to take account of new forms and technique.

What, then, is so special about Qu Leilei? Three things, I feel, mark him out. The first is sheer talent. As a painter and draftsman, there is nothing he cannot do. Surely the human hand is one of the most difficult things to draw; but not only does he draw hands beautifully; he makes of them a powerful image expressive of thoughts, feelings, humanity, and love.

The second thing, is that while some of the most successful modern Chinese artists, having achieved a popular style or subject-matter, keep on repeating themselves. Qu Leilei, when he has fully explored the possibilities of one form, or subject, moves on to explore another. So he has never stayed still for long. From his first naïve work in the 1979 and 1980 Beijing exhibitions of the radical Stars, of which he was one of the youngest members, he has moved on to develop one theme after another, culminating in the splendid paintings in the Hands series, and the striking large-scale portraits *Everyone’s Life is an Epic*, which combined brilliant brush and ink technique with sympathetic insight into the character of the subject. And now — the nudes.

The nude has never (except in erotic art) had a place in the Chinese traditional repertoire.

So, can Leilei’s nudes be called Chinese? Unquestionably. For here is a Chinese artist, using a Chinese medium to express his experience and feeling as a Chinese, and what could be more Chinese than that? In any case, the battle over the nude, which Liu Haisu fought in the early 20s, has long been won, and even Zhou Enlai in the 1950s defended drawing the nude as essential training for the figure painter. So, it is not the subject of Leilei’s new painting that is revolutionary, but that — and this is the third thing that marks him out — he shows how the Chinese medium of brush and ink, which is traditionally a linear art, can, through skilful and extremely subtle gradations of light and shade, produce those “tactile values” that Berenson thought to be at the heart of all good art — or at least of the art that he admired.

It seems that, in achieving this, Leilei has sacrificed the expressive, calligraphic quality of the line (*xieyi*) of the scholars for the descriptive line, and carefully graded ink-tone (*gongbi*) of the professionals, for only thus could he bring about the sculptural quality of his forms. Yet, by setting these figures, so like white marble in the delicate solidity of their modelling, against arabesques of flowers, plants and tendrils, he produces not only a satisfying contrast of texture but an interplay of mass and line, stillness and movement, that is both intriguing and satisfying.

Nothing is final in art. Art moves on, and Leilei will move on, but it is good to pause a moment, at this important exhibition, to see how far he has come. He is still in mid-career, and the future possibilities for the development and maturing of his talents are limitless. Only he knows where he will go. Or perhaps he does not know, but will discover when the time comes. In the meantime, we must thank him for the range and richness of his work, to which we can respond in so many different ways with equal pleasure.





## 關於曲磊磊

蘇立文 (Michael Sullivan)

美國藝術史學家兼評論家 Bernard Berenson 提出過一個著名的概念：繪畫的基本要素之一是其所稱的「實感」。與他最為讚賞的文藝復興藝術相比，他認為東方藝術缺乏「實感」，並評論說，「東方藝術很快使人厭倦」。那他將對曲磊磊的作品作何評論呢？他很有可能會說，他的作品缺乏中國特色，只是一味地模仿西方藝術。倘若 Berenson 至今還在世（他於 1959 年逝世），或許他對磊磊的作品會有不同的見解。在近幾十年裡，中國藝術家們從西方藝術中汲己所需，導致中國藝術發生了巨大的變化。其實這個變化並不稀奇。早在 1911 年辛亥革命後不久，嶺南派畫家打聽到日本的西方藝術，於是像日本人一樣，改變自己的傳統風格以適應新的藝術形式和技法。

那麼，曲磊磊究竟有什麼特別之處呢？我認為有三點使其卓爾不群。第一點是他純粹的才華。作為一個畫家和起草家，他無所不能。無可否認，人的手是最難描繪的物體之一。而他不僅能將其畫得極其優美，還把它們變成了用以表達思想、感情、人性和愛的圖像。

第二點是，一些最成功的現代中國藝術家在確立了時尚的風格或題材之後，便不斷重複其風格。而曲磊磊則不然，他在充分地探索了一種形式或題材後，便轉而進行新的探索，他從不在原地停滯不前。他是 1979 到 1980 年北京激進的「星星畫會」最年輕的成員之一，當時他也展出了自己青澀的作品。從那時起，他進行了一個接一個主題的發展——他在《手》系列的精彩作品中自我積累，在引人注目的大型人物肖像畫《每個人的一生都是一部史詩》中，他把精湛的筆墨、描繪物件的技巧和具同理心的洞察能力傾注於作品中。現在，他又創作了裸體系列。

在中國傳統藝術中（除了色情藝術），裸體從未佔有過一席之地。

那麼，曲磊磊的裸體作品能被稱作「中國風」嗎？毫無疑問，作為一名中國藝術家，用本國的媒介來表達其作為中國人的經驗和感情，還有什麼比這更具中國風呢？無論如何，早在二十世紀二十年代，圍繞裸體問題的鬥爭，劉海粟就已經打贏了，甚至周恩來在五十年代還為畫裸體是人物畫的基礎訓練辯護。所以這第三點使磊磊脫穎而出的並非是因為新畫題材的革命性，而是因為他展現了中國的筆墨藝術——在傳統上稱為線性藝術的筆墨藝術。筆墨藝術是通過巧妙又極其細微的光與影的層次，來創造出貝倫森認為是所有優秀藝術（或至少是他本人崇尚）的藝術的靈魂「實感」。

由此看來，能夠取得今日的成就，磊磊犧牲了具有表現力的書法性線條（寫意），也就是文人畫家所表述的線，而採用專業畫家精心畫出層次分明的墨的色調（工筆），只有這樣他才能在他的形式中創造出雕塑般的品質。同時，在設計這些畫像時，將這些如白色大理石般精美而充實的形體，放在與花、植物和捲鬚的蔓藤花紋中相對應，不僅形成了結構和肌理的對比，而且在形狀和線條，靜和動中都達到了動人與和諧。

藝無止境。藝術在不斷發展，磊磊也將與時俱進，但是在這個重要的展覽中，我們不妨駐足片刻，看看他走了多遠。他仍然處在事業的中期，他的才華在未來的發展無可限量，技術更趨成熟。只有他知道他的下一步——或者他自己也不知道——到時候自然會發現。此時此刻，我要感謝他創做了如此豐富的作品，使我們可以從不同的途徑中感受到同樣的快樂。



The Kneeing Claire  
蹲著的克雷爾

Ink on paper 水墨、紙本  
146 cm x 92 cm  
2015



The Kneeing Claire (Details)  
蹲著的克雷爾 (局部)



Claire with a Silk Scarf (Details)  
披絲巾的克雷爾 (局部)



Claire with a Silk Scarf  
披絲巾的克雷爾  
Ink on paper 水墨、紙本  
93 cm x 169 cm  
2016



## Artist Biography

# Qu Leilei

1951

Born in Hei Longjiang Province, China

Currently works and lives in London

## Major Exhibitions

- |      |  |      |   |
|------|--|------|---|
| 2017 | 'enLIGHTenment', solo exhibition, 3812 Gallery, Hong Kong<br>Ink Global 2017, Hong Kong Convention and Exhibition Centre, Hong Kong<br>'Economic Transition and Entrepreneurial Innovation', public speaking,<br>The 17th Annual Conference of Yabuli China Entrepreneurs Forum, Heilongjiang<br>Solo show, The Ashmolean Museum, Oxford | 1999 | 'Here and Now - to Face a New Century', solo show, The Trueman Brewery Gallery London's East End<br>48th BIENNALE DI VENEZIA Venezia, Venezia<br>'Nude', solo show, The Redfern Gallery, London |
| 2016 | '3812 Artists' Group Exhibition', Ink Asia 2016, Hong Kong Convention and Exhibition Centre, Hong Kong   | 1998 | 'Chinese Contemporary Art' Mountboron Castle, Beaumont-en-Beine<br>'5000+1', Bilbao   |
| 2015 | 'Hand Series and Lei Feng', British Museum, London<br>'Silent Revelations', solo show, Hua Gallery, London   | 1997 | Chinese Contemporary Gallery, solo show, London<br>'Far From Shore' Pitshanger Manor and Gallery, London  |
| 2014 | 'Modern Brush and Ink', solo show, Frank Page Gallery, Geneva  | 1996 | 'Contemporary Chinese Art' Gallery Asur, Oslo<br>'Fine Chinese Work of Art' Christie's, Paris   |
| 2011 | 'Brush, Ink, Light, Shadow' , solo show, The National Art Museum of China, Beijing   | 1995 | Join Exhibition, The Blue Gallery, London   |
| 2009 | Solo show, Leda Fletcher Gallery, Geneva   | 1993 | 'East Going West' Tricycle Gallery, solo show, London   |
| 2008 | 'Brush, Ink, Light, Shadow' solo show, Littleton & Hennessy Asian Art, New York  | 1992 | 'Linear Rhythm' Calligraphy Exhibition, The Central Gallery<br>'Covent Garden', solo show, London   |
| 2007 | 'Brush, Ink, Light, Shadow', solo show, Leda Fletcher Gallery, Shanghai  | 1991 | Barclays Business Centre, Covent Garden, solo show, London  |
| 2006 | Campbell Gallery, solo show, South Kensington London, London   | 1989 | 'Never Forget' Pompidou Centre, Paris<br>The 'Stars' 10th Anniversary, Hanart Gallery, Hong Kong and Tai Pei  |
| 2005 | The 2nd Beijing Biennale, Beijing<br>'Everyone's Life is an Epic' One-man Show, The Ashmolean Museum, Oxford   | 1988 | 'Artists and Places' Barclays Business Centre, Covent Garden London, London   |
| 2004 | Blunden Oriental, 'Art on Paper' Royal College of Art, London  | 1987 | 'Contemporary Chinese Art' Royal Festival Hall, London  |
| 2003 | Joint Exhibition with Caroline Deane, The Aldeburgh Gallery, Suffolk   | 1986 | 'East Meet West' Joint Exhibition, Holland Gallery, London  |
| 2002 | Galerie Leda Fletcher, solo show, Geneva   | 1985 | 'National Ceramics' Exhibition, Beijing   |
| 2001 | The Paragon, The Cape of Good Hope Gallery, solo show, Singapore<br>49th Biennale di Venezia, Venezia  | 1980 | The 'Stars' Exhibition 2, Beijing   |
| 2000 | Galerie Leda Fletcher, solo show, Geneva<br>'Art Towards Reconciliation', Guernica Museum, Spain<br>The 'Stars' 20th Anniversary Exhibition, Tokyo, Japan  | 1979 | The 'Stars' Exhibition 1, Beijing   |

## 藝術家簡介

# 曲磊磊

1951

出生於黑龍江

現工作／生活於倫敦

## 主要展覽

- 2017 《「有了光」個展》，3812 畫廊，香港  
《全球水墨畫大展 2017》，香港會議展覽中心，香港  
《同心，協力：轉型與創新》演講，第 17 屆亞布力企業家論壇，黑龍江  
個展，阿什莫林博物館，牛津
- 2016 《3812 藝術家聯展》，《水墨藝博 2016》，香港會議展覽中心，香港
- 2015 《水墨畫的傳承和發展，與顧愷之〈女史箴圖〉並列展》，大英博物館，倫敦
- 2014 《當代水墨》弗朗克·帕奇畫廊，日內瓦
- 2011 《筆墨光影——曲磊磊畫展》中國美術館，北京
- 2009 《曲磊磊畫展》雷達·弗萊徹畫廊，日內瓦
- 2008 《筆墨光影》個展，李特爾頓·韓尼詩亞洲藝術，紐約
- 2007 《「中國當代繪畫」展》，L&H 畫廊，紐約
- 2006 個展，坎博爾畫廊，倫敦
- 2005 《第二屆北京雙年展》，北京  
《「每個人的一生都是一部史詩」個展》，阿什莫林博物館，牛津
- 2004 《「紙上藝術」》，英國皇家美院，倫敦
- 2002 個展，雷達·弗萊徹畫廊，日內瓦
- 2001 《「曲磊磊畫展」》，好望角畫廊，百利宮，新加坡  
《第 49 屆威尼斯雙年展》，威尼斯

- 2000 個展，雷達·弗萊徹畫廊，日內瓦  
《「藝術通向和平」國際展》，格爾尼卡博物館，比爾堡  
《「星星」二十年展》，東京畫廊，東京
- 1999 《「人體」個展》，Redfern 畫廊，倫敦  
《「此時此地——面對新世紀」個展》，倫敦  
《第 48 屆威尼斯雙年展》，威尼斯
- 1998 《「中國當代藝術」展》，博蒙昂
- 1997 個展，中國當代藝術畫廊，倫敦  
《「遠離海岸」中國現代藝術展》，倫敦
- 1996 《「中國藝術」》，佳士得巴黎總部，巴黎
- 1995 《「書法」展》，倫敦藍色畫廊，倫敦
- 1994 《「二十世紀中國藝術」展》，東方白蘭畫廊，倫敦
- 1993 《「從東到西」個展》，倫敦三輪車畫廊，倫敦
- 1991 《「線的韻律」個展》，倫敦考文特花園中心畫廊，倫敦
- 1989 《「永不忘記」國際展》，巴黎蓬皮杜中心，巴黎  
《「星星」十年展》，香港漢雅軒，香港
- 1988 《「畫家與地域」展》，倫敦巴克萊中心，倫敦
- 1986 《「東西會」雙人展》，倫敦荷蘭畫廊，倫敦
- 1980 《第二屆「星星美展」》，北京
- 1979 《第一屆「星星美展」》，北京



## About 3812 Gallery

3812 Gallery is a contemporary art space located in a traditional neighbourhood in Sai Ying Pun, Queen's Road West, on a slope that was once called "Squirrel Bridge" or 雀仔橋 in Chinese. 3812 Gallery is unique in Hong Kong, with its own garden, terrace, a private salon and a dedicated exhibition space with a ceiling height of more than 4 meters. Aside from gallery exhibitions, we offer a diverse range of cultural programmes and collector's events.

3812 exhibits artworks, design pieces and collectibles from both the 20th and 21st century, our interest spans from that of modern to contemporary periods with a specific focus on ink art.

## Our Story

Founded in 2010 by Mr. Calvin Hui and Mr. Mark Peaker, 3812 Gallery is recognised as one of Hong Kong's leading contemporary Asian art galleries.

## The Name

So what's with the numerical composition of 3812 I heard you asked: The name was chosen after a group of friends completed the Vallée Blanche in Chamonix, France. The starting point to this off-piste run is a long, precarious ridge, 3812 meters above sea-level. As we descended in the shadow of Mont Blanc, crafting our paths admits the powder snow as though an artist's brush travelling across the canvas. That moment, the inspiration for 3812 was born and the name is an homage to that memorable day in the French Alps.

## 關於香港 3812 畫廊

3812 畫廊樓高三層，座落於香港西營盤皇后大道西的雀仔橋上，乃香港少數同時擁有獨立花園、露台和私人沙龍，而且主要展覽空間樓底高逾四米的畫廊。除了藝術展覽，我們亦會舉辦文化活動及收藏家聚會。

3812 畫廊主要展示 20 至 21 世紀的現當代藝術、設計、收藏品，尤其注重水墨藝術的收藏及發展。

## 我們的故事

3812 畫廊由許劍龍先生及 Mark Peaker 先生於 2010 年創立，被譽為香港具有影響力的亞洲當代藝術畫廊之一。

## 3812 的由來

一群友人抵達了法國莎慕尼 (Chamonix)，站在海拔 3812 米高的白色山谷 (Vallée Blanche) 上，俯瞰著陡斜的雪山，欣賞著白朗峰 (Mont Blanc) 的壯麗景致。在這巍峨雪嶺上滑雪，彷彿置身於美麗的油畫中；滑雪者在白愷愷的雪地上遊轉，就像藝術家剎那的筆觸，用色彩在畫布上留痕。頃刻之間，3812 的意念由是誕生，以之紀念阿爾卑斯山上難忘的一天。

Artistic Director		Calvin Hui
Exhibition Manager		Elaine Du (3812 Gallery)
Exhibition Team		Kary Woo, Frankie Chan, Christy Cheung (3812 Gallery)
Catalogue Designer		Dorothy Chan

藝術總監		許劍龍
展覽策劃		杜亨馳（3812 畫廊）
展覽團隊		胡寶雯、陳嘉權、張子渝（3812 畫廊）
畫冊設計		陳嘉瑩

# 3812 gallery

開放時間 Opening Hours	:	星期一至星期五 Mon to Fri 10:30 am – 7:30 pm 星期六 Saturday 11:00 am – 5:00 pm
電話 Telephone	:	+852 2153 3812
地址 Address	:	香港西營盤皇后大道西 118 號地下至三層 G/F – 3/F, 118 Queen's Road West, Sai Ying Pun, Hong Kong
電郵 Email	:	info@3812cap.com
網址 Website	:	www.3812gallery.com
微信號 WeChat ID	:	cap3812
雅昌畫廊專頁 Artron Page	:	shop.artron.net/8516



