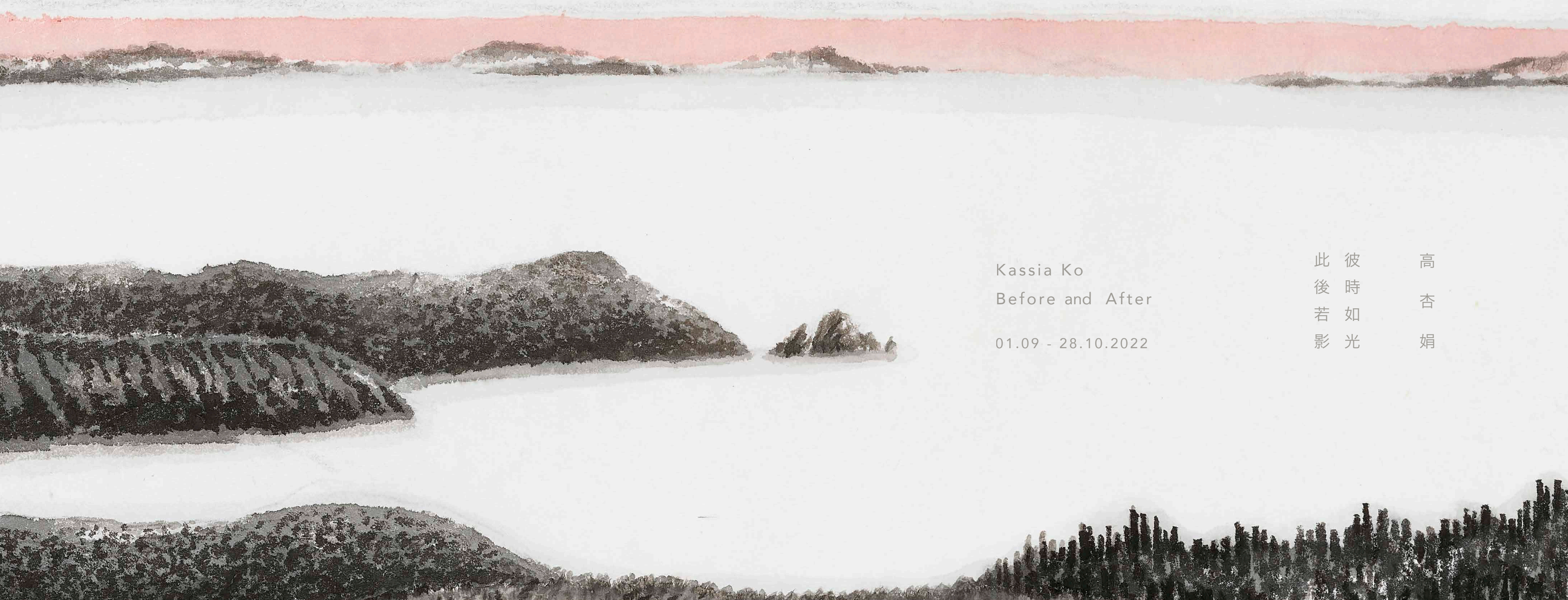


3812 gallery
London | Hong Kong

BEFORE and AFTER

Kassia Ko



Kassia Ko
Before and After
01.09 - 28.10.2022

此 彼 高
後 時 杏
若 如 娟
影 光

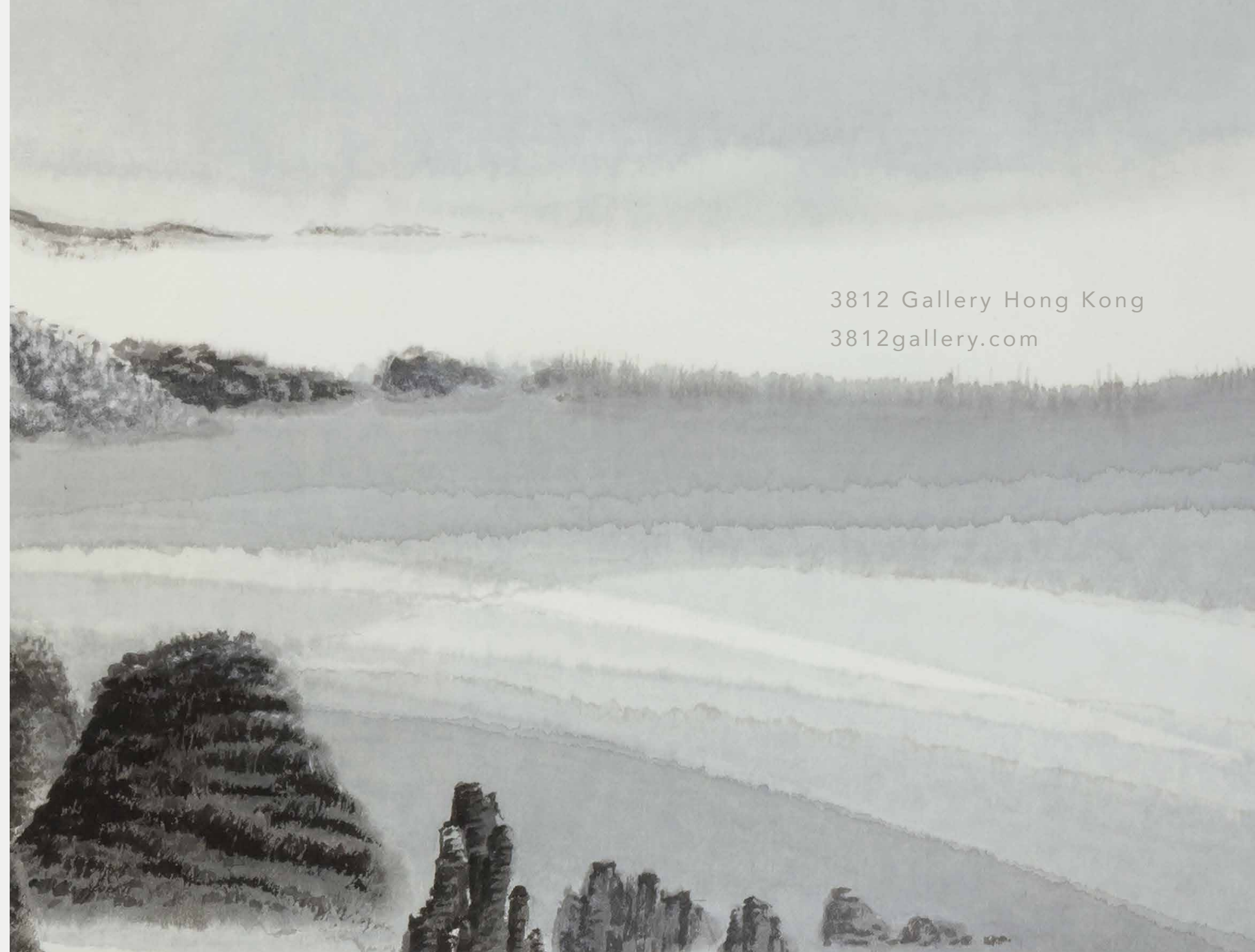
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3812 Gallery Hong Kong
3812gallery.com



Exhibition Foreword

Text / 3812 Curatorial Team

‘Empty your mind of all thoughts, let your heart be at peace. Watch the turmoil of beings, but contemplate their return.’ This famous quote from *Tao Te Ching* chapter sixteen is the perfect encapsulation of *Before and After*, Kassia Ko’s solo exhibition.

Learning under the tutelage of ink painting master Hung Hoi, Kassia is passionate about the beauty of natural landscapes as well as the profundity of Chinese art. Kassia’s ink painting breaks boundaries with the interlace of light and shadow which is inspired by not only nature, but also her inner self.

In light of this solo exhibition, the 3812 curatorial team is delighted to present an in-depth interview with Kassia, where we can feel her desire and passions towards natural landscapes including the cordillera and skyline, the islands and beaches, the lights and shadows. Her creations and style of naturalism echoes with the ideology of nature and humanity. In *Tao Te Ching*, credited to the sage Laozi, humans should ‘empty your mind of all thoughts, and let your heart be at peace’ so that we can ‘watch the turmoil of beings, but contemplate their return’ with calmness in this chaotic world. This perfectly portrays this solo exhibition.

Artistic creation is a process of continuous improvement and exploration. *Before and After* is not only an exhibition, but also an extraordinary and valuable journey where we can experience the artist’s inner world to sense the feelings and emotions that she would like to convey through her artworks: her gratitude towards nature is expressed in her interlacing of light and shadow at the scene of dawn and dusk in *Momentary Series*, and her strong emotions evoked by the sudden changes in life are symbolised in *Red Series*, while her relief from struggle and chaos is portrayed in *Parallel Series*.

Before and After breaks through the traditional concept of time and space. What’s more, it visualises and sustains the memory and hope of the artist. As time goes by, the strong emotion of a certain moment is sublimated into nutrients fostering her growth. ‘Remembering the experiences in the past, following the rhythm of nature and walking towards the goal,’ is Kassia’s motto and also the soul of this solo exhibition. Let us walk into Kassia’s picturesque world of landscape, appreciate her inspirations and realisations from life and nature, and nourish our minds with spirituality and landscapes.

展覽序言

文 / 3812 策展團隊

「致虛極，守靜篤。萬物並作，吾以觀復。」出自老子《道德經》第十六章的這句名言，最適合用來形容是次高杏娟的個展。

師隨水墨名家熊海老師，高杏娟熱愛大自然的好山好水，傾心於中國美學的博大精深。水墨之間，光影交錯，高杏娟的作品不拘一格，師從自然，寫真寫心。

在籌備是次個展期間，3812 策展團隊有幸與高杏娟進行訪談，她的一字一句流露出她對山脈雲霧、小島淺灘、光影澄空等大自然景色的嚮往與鍾愛。她順自然而行的創作和生活態度，與道家提倡天人合一，順應自然的哲學不謀而合。老子《道德經》中所謂的「致虛極，守靜篤」是形容人的心境空明寧靜，方能在「萬物並作」的紛擾世道裏，保持「吾以觀復」的平靜心境面對生活的起伏循環，這正正是這次個展的寫照。

藝術創作是一個不斷追求進步和探索的過程，「彼時如光 · 此後若影」不只是一個展覽，更是一趟難能可貴的旅程，讓我們從藝術家細膩的筆觸中，感受她這些年來透過作品傳遞的感受與溫度：從《光的追憶系列》中，體會日出日落的光與影為她帶來的情感觸動；從《紅色系列》中，感受藝術家面對生活突變時流露的澎湃情緒；從《平行系列》中，領悟藝術家從紛亂煩擾中坦然釋懷的恬然豁達。

「彼時如光 · 此後若影」突破時間與空間維度的固有概念，承載着藝術家的回憶與展望。當下強烈的感受經過時間的洗鍊，最終昇華成她成長的養分。「記着往日歷程，順自然而行，依目標而進。」這是她的感悟，也是本個展的靈魂，淡然而堅定。這次，讓我們走進藝術家的山水世界，感受她對生命與自然的體悟，以靈性與風景潤澤我們的心田。

Artist's Preface

Text / Kassia Ko

Background and Education

Every artwork is deeply rooted in a veil of the artist's background, experience and growth, presenting numerous changes over the years. With the global boom of the economy back in the 70s, Hong Kong has become a hub of the world economy, where the government and organisations have spurred on its culture, art, and design, and I'm one of the artists who benefited.

I was born in Guangzhou, Mainland China, and studied in Hong Kong public institutions from primary school to post-graduate courses. I have been participating in drawing and design competition since primary school. After I graduated from the Hong Kong Polytechnic University in industrial design, I received an offer from the first Japanese design firm in electronic devices in Hong Kong. My works blended in the European design concept of the company quickly afterwards: precise and accurate products of high quality. With Hong Kong design and Mainland style of mass production, the development of art and culture prospered.

When SARS hit Hong Kong in 2003, it stimulated the reboot of Hong Kong's economy. By then, I was at the crossroads of further studying Eastern or Western art. I re-encountered the line drawing of female portraits by chance, which led to my self-study of portrait drawing. I enrolled in a course in Chinese Ink Painting at The University of Hong Kong School of Professional and Continuing Education. I completed the Master of Fine Arts program at the Royal Melbourne Institute of Technology, and I learned under the tutelage of ink painting master Hung Hoi, where I started by imitating Song Dynasty paintings, sketching, and finding inspiration from nature. Mr Hung pays great respect to our ethnic art while exploring various topics. He not only specialises in literati painting and capturing landscapes, but also creates images from his mind by rendering western materials. Under his guidance, I established the foundation for Chinese painting

and began my creations through sketching. Mr Rhett D'Costa is my Indian professor who advocates understanding and practice in research. Therefore, I spent six months sketching on my terrace daily and writing my essay *Ma Wan landscape: From Distance and Up-close* in Ma Wan Village. I finished two research projects for my master's degree through the on-site exploration that laid out my future creative process and direction.

After my solo exhibition at the Hong Kong Cultural Centre in 2014, I became a member of the Chinese Ink Painting Institute Hong Kong, where I received the opportunity to investigate ink painting in Hong Kong more broadly. Apart from maintaining the characteristic of Chinese painting and further developing my style as well as broadening my horizons, it is essential to attend study tours, sketch while travelling, communicate with senior artists and visit museums.

Creative Direction

The idea of polyptych expands from my MFA essay *Ma Wan landscape: From Distance and Up-close*, where each panel is independent but can tell more stories cohesively and even guide the audience's attention beyond the frame. Translucence is a method I usually apply to express the movement of light and shadow, representing the past and future while adding a sense of variety and mystery to the panel. Moreover, polyptychs constitute a broader picture and offer more room for imagination.

The concept of 'blank space' has been adopted in paintings from the Song Dynasty, such as the composition of paintings initiated by Xiagui 'to only show half of the landscape' and the landscape paintings by Gongxian and Shitao. The idea behind my design tends to be simple and plain, of which I leave more space for interpretation that is naturally demonstrated in my sketches and works. The blank leaving ('liubai') of ink painting contains the flow of connotation, and more rooms are created without adding touches.

Artist's Preface

I enjoy sketching the most, where I capture the scenery through ink. After my trip to Qinghai, I created a triptych by using heavy ink, delicate touches and broad compositions to portray the magnificence of Qinghai landscapes. Later, I had a chance to read Professor Jao Tsung-I's *North Western Landscape Painting Theory*, which exactly describes my feeling. Therefore, I put all the sketching I have done in Silk Road, Tibet and Dunhuang together in a row, and finished all nine panels in a couple of months. The panels can be displayed independently or continuously.

Parallel Series, Red Series

During these two years of the pandemic in Hong Kong, I maintained a stable mind and continued my local sketches and the daily routine of doing sports and voluntary work. In January this year, the epidemic hit again, and the situation worsened at the end of February. As the bad news was overwhelming, no pedestrians were seen on the pavement for days. The sea was unusually calm, and as I faced the lonely, moored giant cruise ships floating every day, the image of Lion Rock burning by fire first came to my mind, and the terror expanded to the whole of Hong Kong and the rest of the world. I put the red colour on old works and sketched two or three extra pieces each day, resonating with the colour and picturing the sunrise and sunset on the terrace...eventually, I was relieved... It felt like the cycle of life, where the exact location brought along different experiences and expressions. I found a way of alleviation: record the past, live in the moment and look forward to the future. Thus, I first completed *Parallel Series* which restored my expectations for the ever-changing natural landscapes. Afterwards, I looked back into the fiery 'red' works and combined them with the concept of *Parallel Series* by using the unique landscape in northwest China as a background to show the cycle of nature. It is a spot of fire in nature, perhaps it represents a warning, or a symbol of rebirth, but I will leave it to the viewer to interpret it.

Outlook

Looking back, I reckon that the up-and-down cycle resembles the sun's movement. It is my great fortune to have a good teacher, precious friends and my beloved family. I hope to advance further and more abundantly with you all in the future.

From the 10th anniversary edition of 3812 Gallery, I witness each of its painters' ways of artistic expression with unique and solid cultural background. The Gallery stands firmly on its philosophy of 'Eastern Origin and Contemporary Expression'. It is genuinely gratifying for me to be a part of it.

Kassia Ko

3rd August 2022, The Peak, Hong Kong

藝術家自序

文/高杏娟

背景與進修

每項藝術的背後帶著作者背景、自身經歷、成長，展示不同變化。香港在上世紀七十年代隨著世界經濟起飛而躍升成為一個重要的國際經濟體，文化、藝術、設計亦由政府與國際機構推廣至高峰，我便是其中一個受惠的香港人。

我在中國廣州出生，由小學至專業進修都在香港公立學校修業。中小學時不停參加繪畫、設計比賽。我在香港理工大學工業設計系畢業後，獲香港第一所日本電子產品設計公司選聘，我的設計工作很快融入公司的歐洲高端品牌設計理念：準確而精簡的高質素產品，在香港設計，並以內地生產的模式蓬勃發展，藝術文化也是百花齊放。

2003年的「沙士」疫情令香港的經濟模式重新開始，我在這個時候正在選擇進修東方藝術或西方藝術的十字路口上。因為一個機緣，我再次看到白描仕女圖，亦因如此，我由自修人物畫出發，報讀香港大學專業進修學院的中國繪畫課程，及香港藝術學院和澳洲大學聯辦的藝術碩士課程。熊海老師是中國繪畫課程的統籌，他教授的課程由臨摹宋畫開始，然後寫生，師從自然。他尊重自身民族藝術特色，創作風格開放，善繪文人畫的真山真水，亦能用西方素材寫心中意象山水。在他的指導下，建立中國繪畫基礎，然後借景寫生創作。另外，我也承蒙印度籍澳洲大學教授Mr. Rhett D’Costa的指導，他主張研究項目必需有真實理解，並深入實踐，於是我連續六個月每日在露台進行寫生和撰寫馬灣村沒落論文《既遠且近》，從實境探索中完成碩士課程的兩個研究項目，奠定我的創作過程和方向。

我在2014年策劃我於香港文化中心的個展後，成為「中國畫學會香港」的成員，這給予我機會廣視香港的水墨創作道路。在保持中國繪畫特色和自我創作面貌外，我亦希望廣闊自己的視野，而參加遊學，旅遊寫生，與前輩畫家交流和參觀博物館等都是進修的不二之選。

創作方向

「聯屏」的創作意念發展自我撰寫的《既遠且近》碩士論文：每一屏本身是獨立的作品，而聯屏可以講更多故事，甚至將意境引導至畫外。另外，「透貼」是我其中一種我很喜歡用來表現光影移動的手法，它代表時間過去或未來，增加畫面豐富性和神秘感，與「聯屏」構成更廣闊畫面，更多想象空間。

「留白」早在宋畫中出現，如南宋的「夏半邊」構圖是一種寄意，而清代先賢龔賢、石濤等山水冊作品中的留白，則有空靈的藝術意境，這些意念皆令我嚮往。我的設計概念亦傾向樸素簡約，追

求更多空間，這種風格在寫生和創作上自然流露，水墨留白是畫作中連繫內涵流動的重要元素，不需言語，不留痕跡，留白自然而生。

我最享受「寫生」，用水墨演繹當前景觀，借景創作。在青海寫生後，我用厚重水墨、細緻筆觸、深遠構圖完成三聯屏，呈現壯麗青海景色。後來有機會讀到饒宗頤教授的《西北山水論》，其內容與我的感受完全一致，於是我把我在絲綢之路、西藏、敦煌等地的寫生紀錄重新排列，完成「連」與「不連」的九屏作品《西北山水》。

《平行系列》、《紅色系列》

在過去兩年的疫情中，我仍然保持良好的心境狀態，寫生、做運動和義務工作不停。直至今年一月受到新一波疫情衝擊下，被迫要再次留家工作，疫情在二月底更趨嚴重，壞消息排山倒海。記得我連續幾天散步時沒有見到其他人，海面都異常平靜，每日看到對面孤獨停泊的巨型郵輪隨水流轉動，第一時間想到的是獅子山被「火燒」，緊接着是香港、地球，感受到從來沒有過的恐懼。我把這些感覺投放在往日的寫生畫上，加上紅色，每日畫兩三幅，再在露台上寫生，記下日出日落，最後情緒在不自覺間釋懷……我突然感覺到這是生活常態的循環，生活就如日出日落般千變萬化。即使在同一地點，也會有不同感受，日復日的潮漲潮退，亦在同一地點下有不同的程現。最後我找到了讓自己釋懷的方法：記錄往日，面對當下，前望將來。接着我完成了《平行系列》，恢復我對自然景色變幻的期望，再回望我寫過十幾張的「火紅」作品，並將之融入平行系列，以西北山水的不平凡結構作背景，表現自然力量的循環。這是大自然的一點火焰，或是一個警示，或一個重生的開始，至於要怎樣看待這點火，或這片紅色，可以留待觀者自行決定。

展望

回望過去歷程，循環起伏，亦如日落日出，幸得身邊有良師益友、親人相伴輔助，期望繼續與你們一起走得更遠、更豐盛。

從3812畫廊的十週年年刊看到旗下每一位畫家都有強烈自我文化背景的藝術表現方式，畫廊立足宗旨「東方根性，當代表現」，能夠參與行列，至為欣慰。

高杏娟

2022年8月3日 香港太平山山頂

Kassia Ko's Solo Exhibition Foreword

Text / Wucius Wong

In the last century, Chinese paintings have faced the challenges of Western culture. With their upbringings and backgrounds, interests and visions, and opportunities encountered, Chinese painters responded proactively for breakthroughs. For those who already had the foundation of traditional Chinese painting, they carried on the classical aesthetics while exploring new inspirations; for those who did not, they experimented extensively with new media, tools, shapes, themes, ideas and techniques. Together they developed a new style of ink painting which had become the mainstream of contemporary Chinese art today, and Hong Kong, as an international city as well as a special region of China, has been a leading role of it.

In her early years, Kassia Ko studied product design at the Hong Kong Polytechnic University. After graduation, she worked in the design industry, and later devoted herself to ink painting. It had not been too long since she started painting, therefore, in order to strengthen her foundation of Chinese painting skills, she enrolled in a diploma course of Chinese Ink Painting in The University of Hong Kong School of Professional and Continuing Education, and completed the Master of Fine Arts program at the Royal Melbourne Institute of Technology, conferred in conjunction with the Hong Kong Art School. After that, she devoted most of her time to ink painting and was determined to explore her personal artistic style. Enthusiastically, she participated in the activities of the Hong Kong ink art circle. With her elegant landscape paintings, her works are often selected to exhibit in major local and international art exhibitions. Within only a few years, she has become one of the bright new stars in the Hong Kong ink art circle.

Kassia loves sketching in the countryside, immersing herself in the landscapes and projecting them into her sketches. Painting at home, overlooking the placid sea, gazing at the rippled water, as well as the obscure cordillera, drifting clouds, and experiencing the endless changes of nature at different times, seasons and weathers; these visual explorations advance her creations. In her works, she applies fine and light brushstrokes, layers of tint, and renders them with large brushes, depicting the undulating landscapes, such as long belt-like beaches, and the shore being touched by the gentle wave, presenting them by paneling series in a tranquil and intimate artistic scenery.

Hong Kong has always been a well-developed international city, and many artists here are influenced by various cultures and designs. Design itself represents a contemporary style. Kassia has been a designer for decades and her experience as a designer also informs her the sense of aesthetics in her art. She has developed her open-minded thinking and established a strict visual structure. She quickly formed a distinctive personal contemporary style, and her works in this exhibition will shine and gain extensive attention.

Thanks to various exhibition activities, Kassia is often invited to participate in group tours which offer her opportunities to sketch in different cities and places in the country, as well as exchange painting skills with fellow masters and Mainland artists. She also traveled to famous attractions in Europe and America at her own expense, visiting art museums and famous scenic spots. She is rooted in Chinese traditional ink painting while also embracing Western industrial design, with no intention to follow the style like hyperrealism, abstraction, decorative, surrealism or avant-garde.

Kassia is in her prime – she is knowledgeable, energetic and determined. There are many possibilities for her to develop in the future which is highly expected.

Wucius Wong, BBS
30 July 2022

高杏娟個展前言

文 / 王無邪

中國繪畫在上世紀，迎向西方文化挑戰，畫家憑其成長背景、教育師承、志趣品味、機緣遇合，個別尋求革新。已有傳統國畫基礎者，或堅持繼往開來，承古立新，而未有傳統筆墨基礎者，則在工具、器材、造形、主題、意念、技巧等方面，廣泛實驗。他們共同發展新水墨畫路線，今日已成當代中國藝術主流，而長期國際化的香港，作為中國特區，在此方面曾佔領先地位。

高杏娟早年攻讀香港理工大學產品設計，畢業後從事設計專業，現則全心全意投入水墨畫創作。她的畫齡不算長，因要打下繪畫基礎，曾報讀香港大學校外課程水墨畫科，另又在澳洲墨爾本皇家學院與香港藝術學院合辦的藝術課程深造，獲藝術碩士學位。之後她以絕大部分時間，致力水墨畫創作，銳意探索個人藝術路線，並積極參與香港畫壇活動。她以其清雅山水畫，常獲選入國內外重要的大型畫展，不數年躍為香港水墨畫壇耀目新星之一。

她喜到郊野寫生，直接感受不同地區與視點的景象，鉤成畫稿。在家中作畫，俯望大海，諦視水紋起伏，遠山顯隱，雲朵飛揚，體會在不同時日、季節、天氣，大自然之變幻無窮，作為靈感主要泉源。她主要的作品，常見細筆淡墨，寫下層層幼線，再以大筆渲染，繪出岡巒起伏，長灘如帶，輕波拍岸，呈現一片恬靜而富有親切感的意境，間以拼幅構成廣闊深邃的畫面。

香港一向是高度國際化的都市，受設計影響的藝術家大不乏人。設計有助呈現當代風格，但杏娟本來就是設計師，早具設計的審美觀，能作多元化的思考方式、建立嚴格的視覺秩序，所以很快就能夠建立個人當代化畫風，作品在展覽中光芒四射，廣受注目。

因展覽活動關係，杏娟常獲邀參加旅行團，到國內大江南北寫生，並得與同團畫友及國內畫家切磋畫藝。她亦曾自費赴歐美名城旅遊，參觀美術館及畫廊，並到著名景點瀏覽。她植根中國傳統，同時也接受西方文化，但無意追隨極度寫實，抽象化，裝飾化，超現實，或激烈的前衛路線。

她時當盛年，春秋正富，見識廣博，精力旺盛，意志堅強，未來在藝術上的發展，她要探索的方向仍多，我們都可寄以厚望。

王無邪, BBS
2022年7月30日



高杏娟女士的速描

Conversations

Calvin Hui (Co-founder of 3812, Art Consultant, Curator and Collector)

Kassia Ko (Artist)

Hui: Kassia, thank you very much for joining me today. I love your works very much. I can feel your passion and enthusiasm towards the natural landscape from your artworks. From the light and shadow you portray in the paintings, we can see your realisation of the passing of time. Do you think you are a nostalgic person? How do you trace the imprint of time and memory in your art creation?

Ko: I believe I am a nostalgic person because I love tracing the 'imprint'. Even they are far away from now, as long as there is a trigger point, my memory will be evoked. Looking back at the past, life has cycles of ups and downs, such as sunrise and sunsets. There are joys and sorrows, and I could feel the decline of the villages when I was working on my dissertation, it is just like the passing of time – no traces are left, and no records are kept. When I was sketching, I wanted to find ways to deduce and keep traces of the memories. As a result, I created the presentation method of translucence.

Hui: Why would you choose to learn Chinese ink art? How were you inspired and influenced when you were educated by the ink art master Mr Hung Hoi?

Ko: When I was studying in the Industrial Design department, I had a chance to visit Furama hotel where they placed a huge stone engraving of Tang Dynasty females at its entrance. I loved it so much. In 2003, I saw another line drawing portraying a female again by chance. I started to learn Chinese painting from the line drawing characters, and then I took a course on Chinese Ink Painting at The University of Hong Kong School of Professional and Continuing Education. Mr. Hung Hoi is the coordinator and in charge of landscape painting. He specialises in realist landscape painting. He taught us to start from imitation, then live sketching. He guided us to be inspired by nature, and to express ourselves through painting. He is loyal to himself, respectful to his own national artistic characteristics and has an open creative attitude. He is good at painting mountains and rivers, and he can also portray the cities in his mind which symbolise the landscape by using Western media. To students like me, who started with Western design, then devoted ourselves to Eastern aesthetics and eventually realised the profundity of Chinese art which we could never explore enough throughout our lives, Mr Hung Hoi is a perfect role model to learn from and it is an honour to learn under his supervision.

Hui: Let us also talk about the structure and skills used in the landscape paintings. 'The blank space', which is also called *liubai*, is a key element of Chinese landscape paintings as well as your artwork. How do you make good use of 'the blank space' to instil spirit and meaning into the artworks?

Ko: After graduating from the Hong Kong Polytechnic University in 1980s, I was employed by a Japanese electronic product design company whose the clients were mostly noble brands such as B&O, General, Sony, etc. who preferred precise and simple styles. This style is naturally revealed in the creation of ink paintings. 'The blank space' is an important component involving simplicity and continuity. The emptiness allows us to relieve and imagine. It leaves a beautiful artistic conception for appreciation. It is natural in my composition process. I like reading the works created by sages Gongxian, Shitao and Sanyu, which help me to understand the artistic conception of space as 'ethereal'.

Hui: Your artworks are usually presented in diptychs and polyptychs and adopt 'analogue time lapse', this meticulous technique to conjure light and shadow. What is the relationship between these presentations and techniques? How do they help convey your message?

Ko: I remember when I started working on the thesis for my master's degree, I had chances to appreciate polyptychs in local and overseas museums. The most impressive one is Claude Monet's Water Lilies in MoMA and the lotus ink painting drawn by Pan Gongkai in the Museum of Contemporary Art Shanghai. They inspired me to create ink painting polyptych, one of which was a 'diary' recording seven consecutive days of my life, and another one which portrayed my feeling during the period when typhoon Nesat struck Hong Kong. After graduation, I created a polyptych about Hong Kong with eight panels. I love polyptych because each panel can be presented independently while placing them together can tell more stories. Polyptychs can expand the visual sense beyond the panels. It brings me more fun to create, and allows the artworks to convey more messages. 'Analogue time lapse' is a meticulous technique to conjure light and shadow. I love using it in my paintings because it can present the time as well as the harmony between human and nature which increases the richness and mystery of the picture. It also forms a more majestic view which allows us to explore it with more imagination.

A Study of Silk Road Series #11, 2017 (Detail)



Conversations

Hui: Series of sketching will be exhibited in the solo exhibition this time as it is a crucial part of your artistic practice. Would you mind sharing with us how you start with sketching before you paint with ink? Is sketching your daily practice or a part of your process of creation? How important sketching is to you?

Ko: To me, no matter the sceneries I portray or the ways I use to sketch, they provide me unlimited space for development. It is spiritually satisfying, and I have substantial gains from it. Whenever I capture a special situation, or develop my sketching skills, for example, sketching the torrential rain, the sea surface being suddenly cut, a long cloud emerging from the bottom of the valley, the fog filling the air, the sound of the ship's horn or the silence of the night, portraying and recording them in sketching offers me much satisfaction. When enough feelings, experiences, and records are collected, I am able to create the artwork naturally. The series of *An Overview.HK* as well as *North Western Landscape* are good examples. I originally planned to portray the mountainous Qinghai in three or four panels, but later, I read Professor Jao Tsung-I's North Western Landscape Theory, which exactly describes my feeling. Therefore, I put all the sketching I have done in Silk Road, Tibet and Dunhuang together in a row, and finished all nine panels in a couple of months. The panels can be displayed independently or continuously.

Hui: The exhibition title this time is *Before and After*, which is related to time and space, may I know if it has special meaning to you?

Ko: The original meaning of *Before and After* is to record the past and look forward to the future. There is no limitation in time and space. The poetic Chinese name presents the exhibition in a more artistic and elegant way, and reminds us to remember what we have experienced, to go with the flow and to work hard towards the goal. During this difficult period, many of us are still working very hard, but the hardship is just a transition which will pass eventually. Why shouldn't we have more faith in the future? I do believe it will get better and I am working hard towards my goals as well.

Hui: Could you share why you chose to work with 3812 Gallery? How do you comprehend our philosophy of 'Eastern Origin and Contemporary Expression'?

Ko: Few years ago, I started noticing the exhibitions curated by 3812 Gallery. They are very attentive and conscientious. They put much effort to understand the background and life of the artists thoroughly to curate personalised exhibitions for them. As an artist, I feel respected and valued. During the difficult period of the past year, the 3812 team worked very hard to present excellent projects, especially the 10th anniversary publication, a series of exquisitely designed artist calendar and red packets they published during the Lunar New Year. Under the 'extreme atmosphere', they instilled the community with affection and positive value, which also shows their professionalism and fulfilment of social responsibility. For the philosophy of 'Eastern Origin and Contemporary Expression', my understanding of it is the respect towards Eastern art and the continuous effort of looking for the root of Eastern aesthetics. They share their experience and insight with the artists, and strive for diversified development of the arts. When I started to learn ink painting, I was sure that ink painting is Chinese art painting. It was a very clear concept to me and deserved my utmost respect and value. Therefore, I highly appreciate 3812 Gallery's effort on accepting, seeking and developing more diversified opportunities. I hope I can not only be a part of the Chinese ink art development, but also help advocate it. As a Chinese art painter, I hope we can develop in a diversified way while maintaining the root of our aesthetics.

Hui: Thank you for your recognition for the philosophy of 3812 Gallery. What expectation do you have for the solo exhibition curated by 3812 Gallery this time?

Ko: From the Gallery's 10th anniversary annual publication, I saw that each of its artists had an impressive presentation with their strong cultural background. In addition, I learned that the Gallery is rooted in the philosophy of 'Eastern Origin and Contemporary Expression' which I agree and feel proud of. I am pleased to help promote Chinese art. I believe my solo exhibition will surely be a sincere and genuine one.

對談

許劍龍（3812聯合創辦人、藝術顧問、策展人及收藏家）

高杏娟（藝術家）

我熱愛創作由寫生開始，真實理解，深入實踐，並以紮實創新技法演繹。

大自然和人類在不斷向前發展，我們只需要從中找到推動進步的動力和養份，便可以持續前進。



高杏娟女士的速描

許：高杏娟女士，非常感謝你今天與我對談。我十分喜歡你的作品，從你的作品中，我感受到你寄情山水的情感。從你捕捉光的敏銳度，看到你對時間流逝的領悟，請問你是一個懷舊的人嗎？你如何在藝術創作過程中留下時間和記憶的痕跡？

高：我相信我是一個愛懷舊的人，因為我喜歡「痕跡」。即使它們距離現在已很久遠，但只要有一個觸發點，就會喚醒我的回憶。回望過去，生活起伏循環，好像日出日落，有喜亦有憂，特別是做碩士論文期間，我目睹了鄉間的沒落，如日光流逝，不留痕跡、不存紀錄，所以我在寫生時，想尋找一個平面演繹的方法，把痕跡和記憶留着，結果創作了「透貼」這種表現手法。

許：你當初為何會選擇學習中國水墨？師隨水墨名家熊海老師對你的藝術生涯有甚麼啟發和影響？

高：我在修讀工業設計系時，曾有機會到訪富麗華酒店，我一直很喜歡酒店正門的一張巨幅石刻仕女圖，至 2003 年一個偶然下再看到一幅白描仕女圖，驅使我由白描人物畫開始學習中國畫，接着我修讀香港大學專業進修學院的中國繪畫課程。熊海老師是該課程的統籌，負責教授山水畫，他的授課由臨摹開始，繼而寫生，師從自然，寫真寫心。他為人忠於自己，尊重自身民族藝術特色，創作態度開放，善於文人畫的真山真水，亦能用西方素材寫心中城市，意象山水。熊海老師對我這個以西方美術設計起步，然後傾心學習東方美學，再認識到中國美學的博大精深，明白終此生亦難以博覽中國藝術的學生而言，他是一個完美的學習榜樣，在老師的藝術修養薰陶下進修，是我的榮幸。

許：你一直創作許多以山水及郊外景色為主要的作品，是甚麼啟發你不斷創作，並透過繪畫為香港時代留下一些印記？

高：我的碩士論文第一個項目，便是連續六個月每日在家中露台進行寫生。我練習從景象中尋找特色、意趣，這個過程對我後來的創作有很大幫助；第二個項目的觸動點是當時正在消逝的馬灣村，激發起我強烈的情緒及產生一份責任感要去記錄它的一景一物。我用水墨速寫、左手線描、攝影、即場裝置、文字記錄等方式完成寫生，當中穿插我喜愛的香港島嶼、山脈，時有雲霧繚繞，自成一格。剛好過去兩年有充足時間留在香港，能達成此心願，完成了以「宏空下的香港」為主題的作品。

許：請問你為甚麼對大自然景觀情有獨鍾？這是與中國的哲學思想有關嗎？

高：我自小喜歡大自然，舊居前面看到獅子山日出，後面看到大嶼山日落，最喜歡行山踏水，下雨不帶傘的自然體驗。我的山水繪畫訓練由臨摹宋畫開始，郭熙的《早春圖》、范寬的《溪山行旅圖》、黃公望的《富春山居圖》等借為藍本，以宏大視野和細緻筆鋒描寫中國大山大水，當中融入個人演繹方法與生活哲學：「自由自在，借景創作」。香港的城市建築美倫美奐，咫尺之間，新舊交替，因此我由城市寫生開始。後來進入山境時，我參考近代石濤的山水圖錄、李可染的寫生系列等等，他們的作品令我感覺到山水畫的無限境界，無盡的想像空間。每次遊歷國內名勝，例如黃山、華山、太原梯田、太行山等等，我都想體驗先賢的心境來演繹眼前的景象，期望能更深入體會自然景觀，表現自然藝術。

許：我們也來談談山水畫的構圖與技巧。「留白」是中國山水畫中重要的構成元素，亦常見於你的畫作中，請問你在構圖時，怎樣巧妙地運用「留白」，為作品注入精神與靈魂？

高：1980 年代，我在理工學院畢業後，受聘於日本電子產品設計公司，當時合作的客戶包括 B&O、General、Sony 等等高端品牌，其設計傾向精準而簡約，而且十分重視空間感，因此這種風格亦很自然地在我的水墨畫中流露出來。「留白」是一種簡約而帶連貫性的組成部份，蘊含內涵於其中，給我們留下了一個空間，從一個層次進入到另一個層次。身處一個大自然的空間，你放眼遠望，「留白」已自然地出現。觀看作品時，我追求那份空間感，並從中呼吸，這在我的構圖過程中，是最自然不過的。就如先賢龔賢、石濤、常玉等的作品，我最喜歡閱讀他們的畫作，能讓我理解空間帶來「空靈」的意境。

許：你多以雙聯或多聯屏的形式呈現作品，並經常使用「透貼」這種表現光影的藝術探索手法，請問這幾種呈現方式之間有何關聯？這些方式怎樣助你表達所感所思？

高：我記得最早期我做碩士論文期間，在國內國外的藝術博物館看見一些巨幅連屏作品，最深印象的是美國現代藝術博物館中莫奈的睡蓮聯屏，和上海當代藝術館中潘公凱的水墨荷花，當時我覺得我可以借鑒這些名作，於是我創作了幾幅連屏水墨小品，其中一件作品是連續七日記錄生活點滴的日記，還有另一幅作品記錄了颱風尼莎 (Nesat) 襲港十多小時期間我的感受。畢業後，我也創作了八幅以香港為主題的聯屏。我喜歡聯屏作品，因為每屏是一個故事、一件獨立作品，而聯屏放在一起則可以講更多故事。每屏可以獨立呈現，也可以拼在一起觀賞。聯屏可使視覺空間無限延伸至畫外，令我的創作更添趣味，作品的內容更豐富。「透貼」是一種表現光影移動的方法，我很喜歡在創作時使用這種方法，它既能表現時間的維度，代表過去或未來，呈現天地融和，增加畫面豐富性、神秘感，亦可左右連續聯屏氣勢，構成更廣闊的畫面，在畫中遊走，給予觀者更多想象空間。



《絲路行系列 #9》，2016（局部）

許：這次的展出作品包含一系列寫生畫作，因為這是你藝術實踐中不可或缺的一部分。請問你在完整地創作一幅水墨畫之前，你是如何從寫生開始的？寫生只是你的日常練習，還是發展整幅，以至整個水墨畫系列概念的過程？寫生對你來說有多重要？

高：寫生的範圍、對象、演繹方法，對我來說是一個無限發展的空間，是一個很寬闊的世界，最重要是我很享受寫生。寫生帶給我精神上的滿足，得到實質收穫，每當捕捉到特別的情景或演繹方法，例如在大雨滂沱的時候、海面突然有一線劃破，長雲從谷底湧現的情景，大霧瀰漫時船的號角聲，黑夜低垂的寂靜等等，在寫生中成功把這些情景表現出來，就是我最大的收穫。當提取足夠的感受、體驗、記錄，創作靈感自然就會出現，很自然地就會有一股衝動把這些經驗組織起來，例如《宏空下》。

許：今次展覽主題為「Before and After」，中文名為「彼時如光·此後若影」，從主題中可看到是次展覽與時間、空間維度相關，這個主題對你有甚麼特別的意義嗎？

高：「Before and After」原意記錄往日，前望將來，沒有時間性和無限空間的維度，可以用於任何時段，中文名為「彼時如光·此後若影」，堅持中帶詩意的溫柔，非常優美；記著往日的歷程，順自然而行，依目標前進。我們在面對當下的境況，仍然有很多人努力地生活著，而現在的艱難是個過渡期，總有一天會過去的，倒不如回顧以前的成果，樂觀地放眼未來。我對未來有正面的展望，並依目標前進。

許：能夠分享一下你為何選擇與3812畫廊合作嗎？你如何解讀3812提倡的「東方根性，當代表現」這個文化理念？

高：幾年前我開始留意3812畫廊的策展，他們很用心去認識及了解作者的背景、生活，而且策展方式因應每位藝術家而設，別出心思。作為一個藝術家，我感到受尊重和重視，深受感動。在過去一年的艱難時期，他們都非常努力地做好每一個項目，特別在農曆新年時推出慶祝畫廊十週年年刊、設計精緻的藝術家系列月曆和利是套裝。在如此「極端氣氛」下，3812畫廊為社會注入一股暖流，表現出策展人和團隊的專業精神，及願意承擔社會責任。至於3812畫廊提倡的「東方根性，當代表現」理念，我解讀為尊重東方藝術、持續東方的藝術根源，與每位藝術家分享文化根源、經歷累積，在當下各方面快

許：謝謝您對3812畫廊文化理念的認可，請問你對於今次在3812的個展有甚麼寄望呢？

高：從畫廊的10週年年刊中，我看到旗下每一位畫家都有強烈自我文化背景的藝術表現方式，加上我理解的畫廊立足宗旨為「東方根性，當代表現」，所以我對於自己能夠加入及參與推動中華民族藝術的行列，至為欣慰。我的個展在3812專業的團隊策展下，必定可以展示一個真誠、真心的展覽。



Tracking Light Series #6
Ink and colour on paper (Diptych)
33 x 160 cm (total)
2015

《光的追憶系列 #6》
水墨設色紙本（雙聯屏）
33 x 160 厘米（總長）
2015



Tracking Light Series #21
Ink and colour on paper (Diptych)
30 x 118 cm
2016

《光的追憶系列 #21》
水墨設色紙本（雙聯屏）
30 x 118 厘米
2016



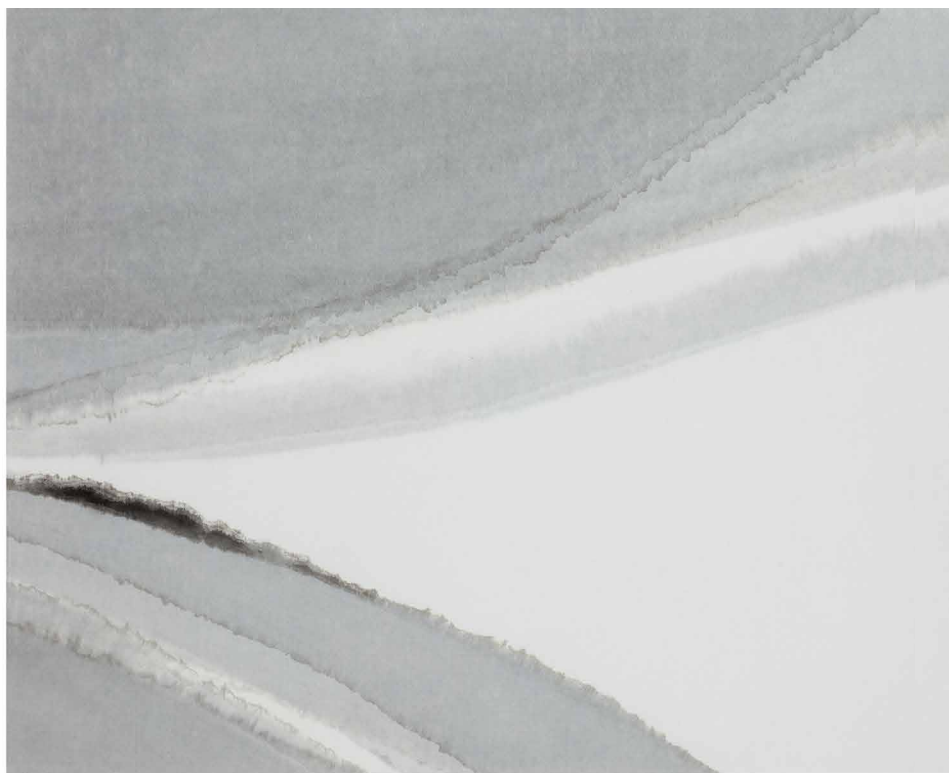
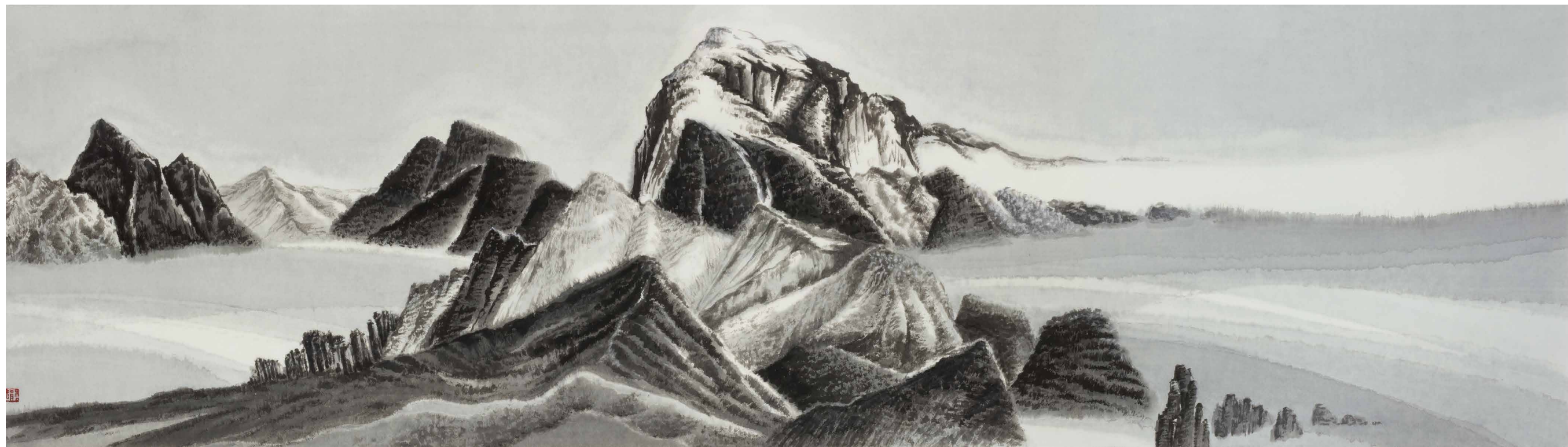
Tracking Light Series #22
Ink and colour on paper
30 x 118 cm
2016

《光的追憶系列 #22》
水墨設色紙本
30 x 118 厘米
2016

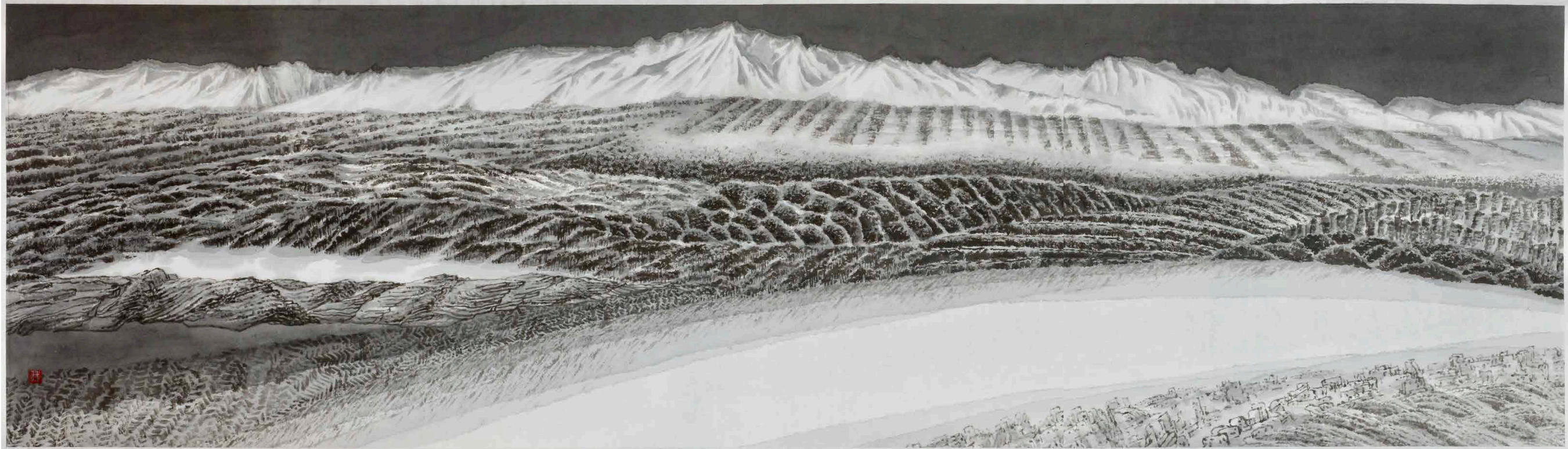


Tracking Light Series #11
Ink and colour on paper
36 x 138 cm
2020

《光的追憶系列 #11》
水墨設色紙本
36 x 138 厘米
2020



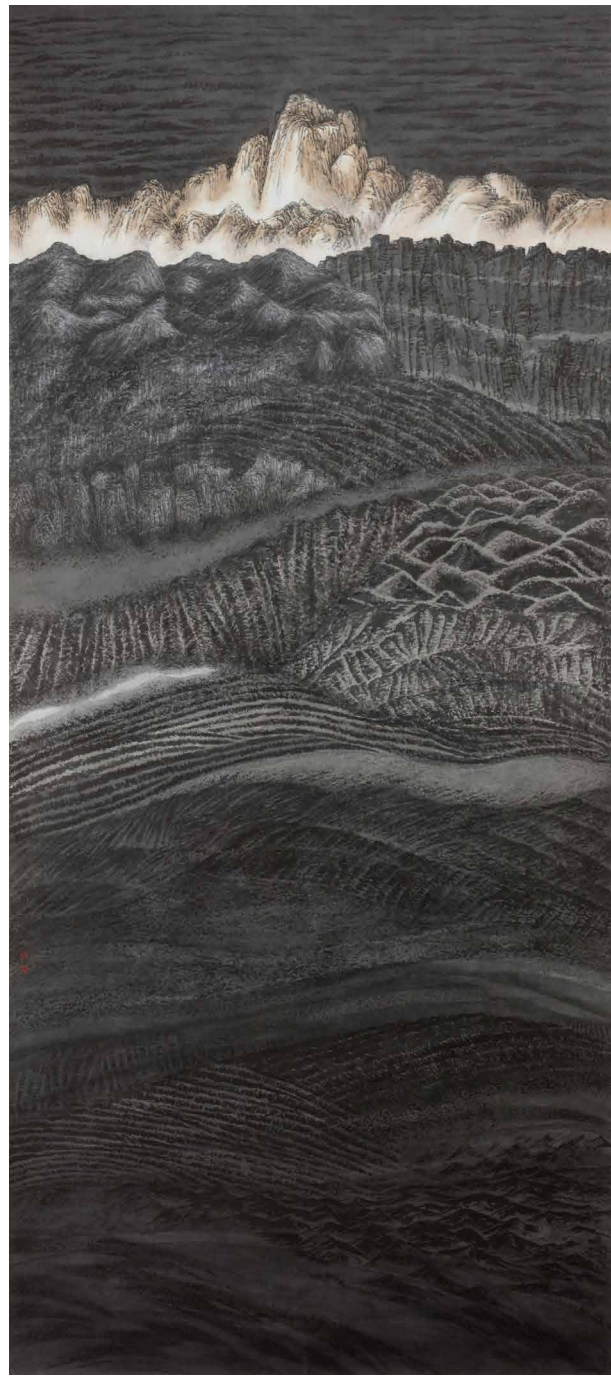
A Study of Silk Road Series #9 《絲路行系列 #9》
Ink and colour on paper (Diptych) 水墨設色紙本 (雙聯屏)
33 x 164 cm (total) 33 x 164 厘米 (總長)
2016



A Study of Silk Road Series #11 《絲路行系列 #11》
Ink and colour on paper (Diptych) 水墨設色紙本 (雙聯屏)
33 x 164 cm (total) 33 x 164 厘米 (總長)
2017

A Study of Qinghai #2
Ink and colour on paper
202 x 90 cm
2017

《青海行 #2》
水墨設色紙本
202 x 90 厘米
2017





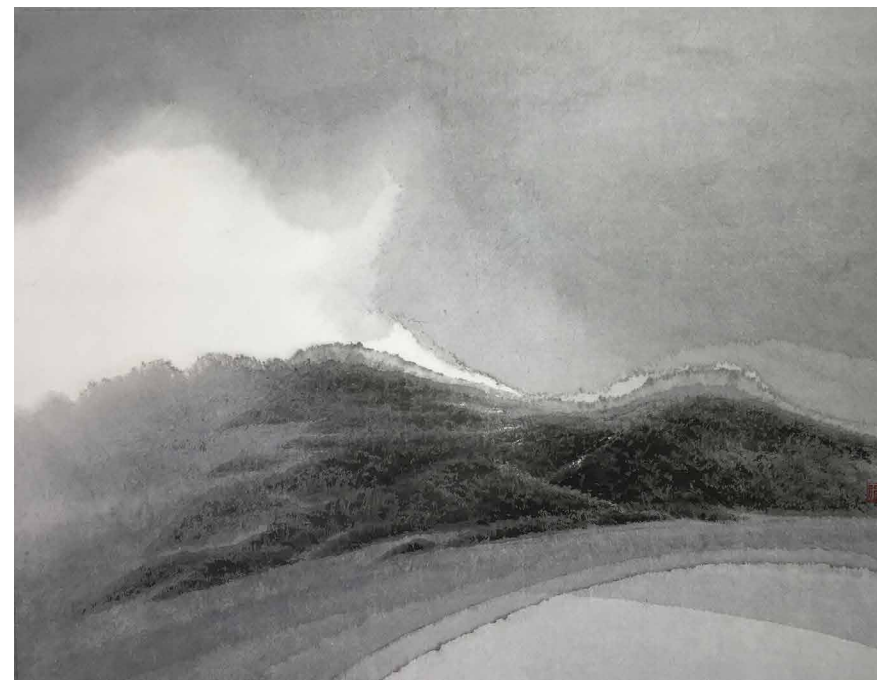
Momentary Imprint
 Ink and colour on paper (Polyptych)
 270 x 90 cm (total)
 (30 x 30 cm x 13 panels) (30 x 60 cm x 7 panels)
 2017

《瞬間流影》
 水墨設色紙本 (多聯屏)
 270 x 90 厘米 (總長)
 (30 x 30 厘米 x 13 屏) (30 x 60 厘米 x 7 屏)
 2017



Momentary Series #25 #26
Ink and colour on paper
36 x 47 cm (x2)
2018

《瞬間系列 #25 #26》
水墨設色紙本
36 x 47 厘米 (x2)
2018





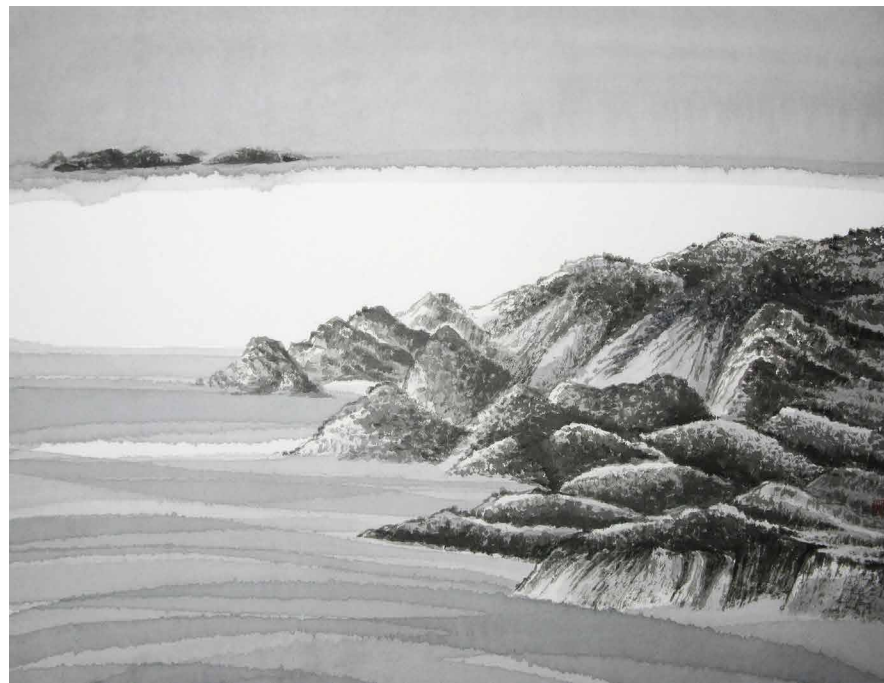
Momentary Series #27 #28
Ink and colour on paper
36 x 47 cm (x2)
2021

《瞬間系列 #27 #28》
水墨設色紙本
36 x 47 厘米 (x2)
2021

Momentary Series #29 #30
Ink and colour on paper
36 x 47 cm (x2)
2019

《瞬間系列 #29 #30》
水墨設色紙本
36 x 47 厘米 (x2)
2019



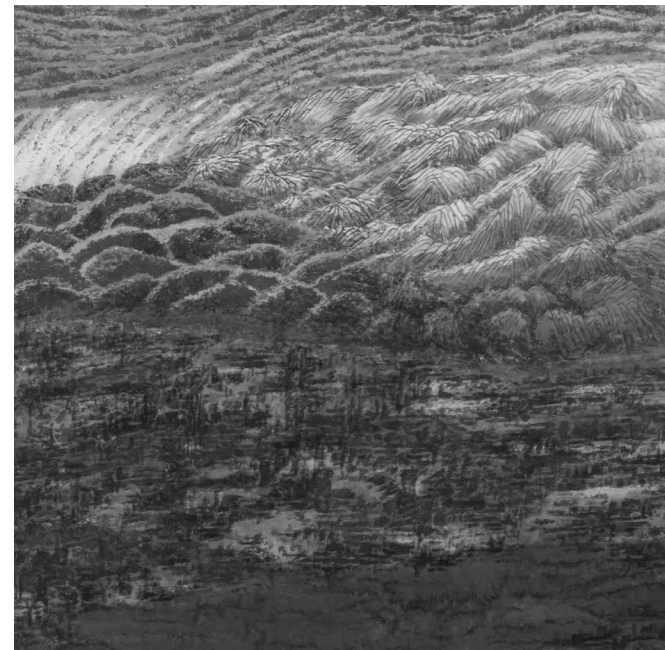
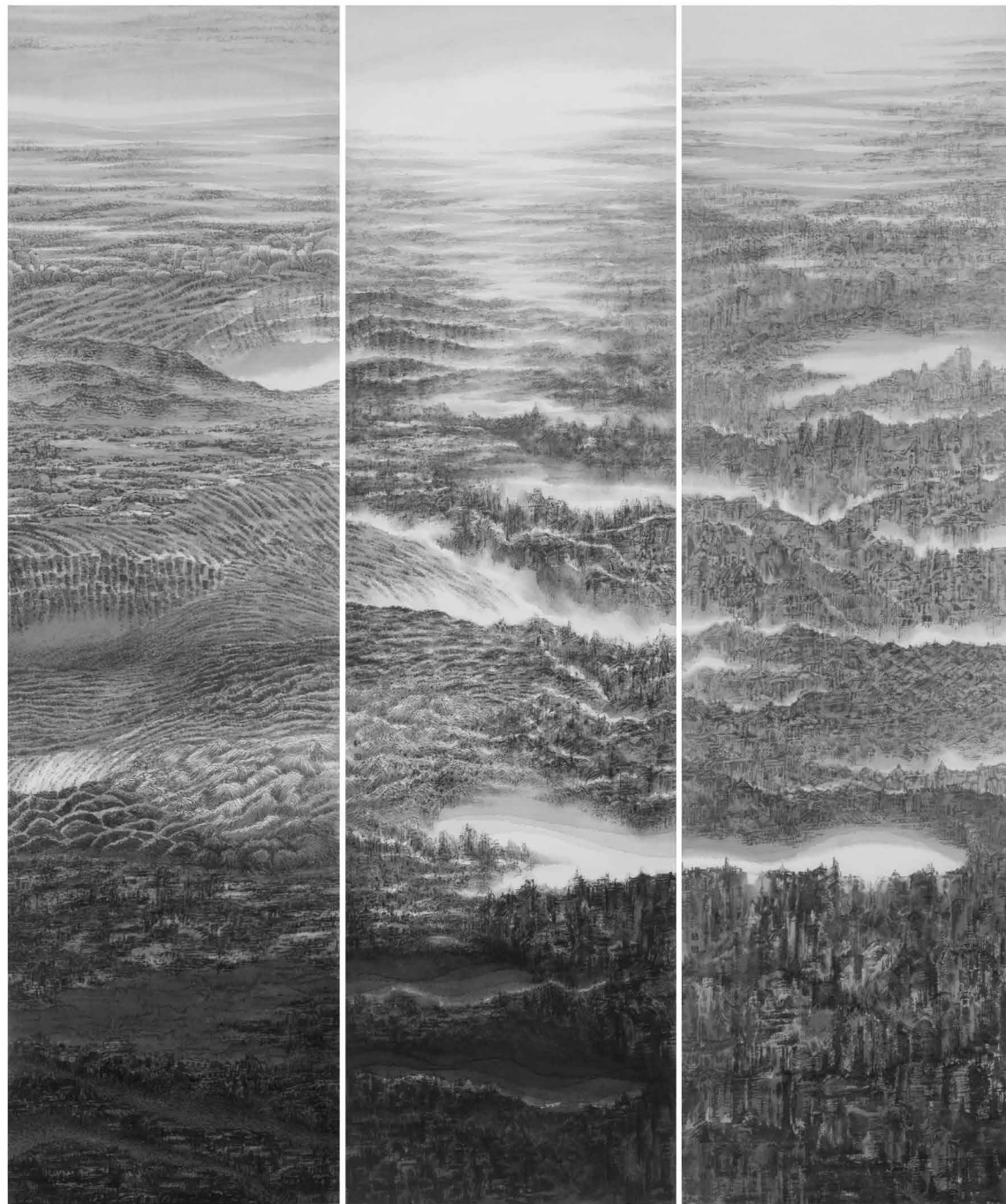


Momentary Series #38 #39
Ink and colour on paper
36 x 47 cm (x2)
2020

《瞬間系列 #38 #39》
水墨設色紙本
36 x 47 厘米 (x2)
2020

The Transform
Ink and colour on paper (Triptych)
186 x 150 cm (total)
2019

《變奏》
水墨設色紙本 (三聯屏)
186 x 150 厘米 (總長)
2019

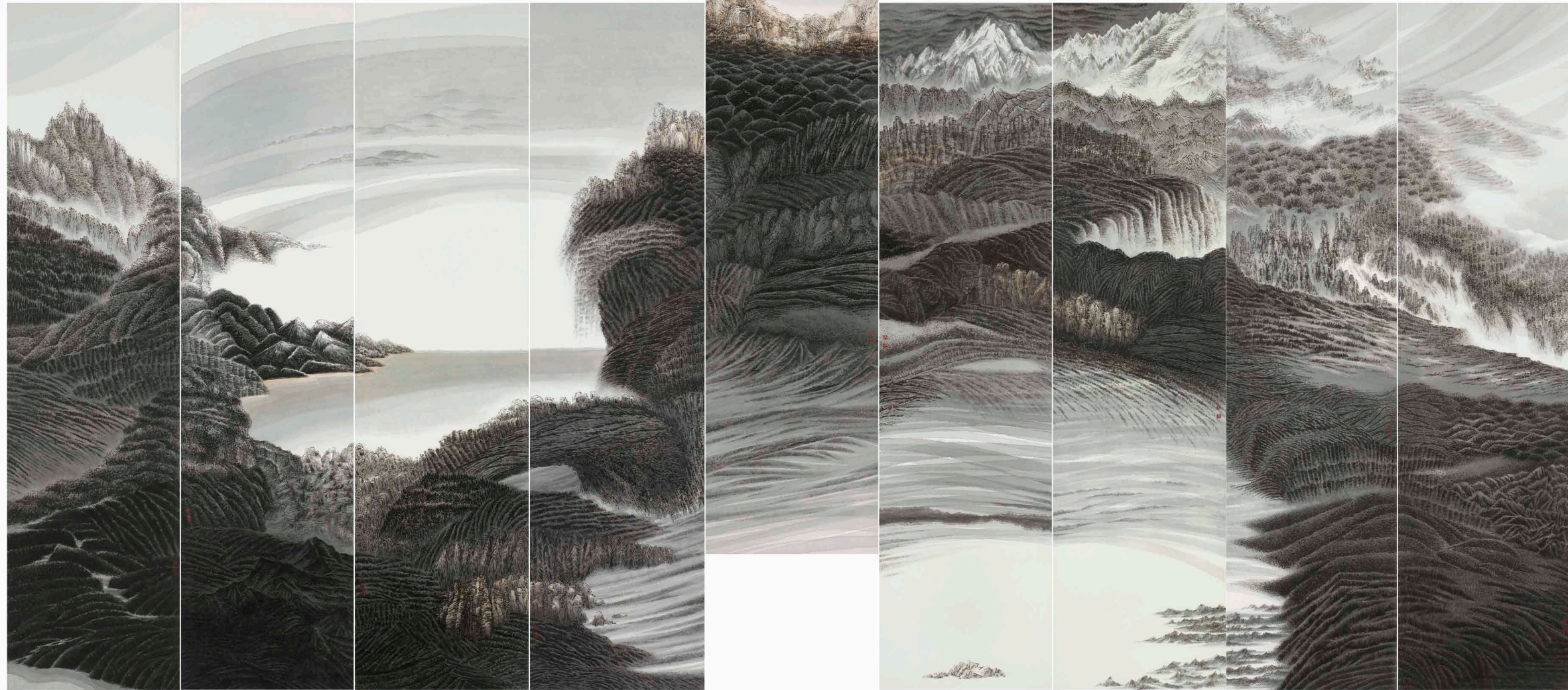


The Transform, 2019 (Detail)
《變奏》, 2019 (局部)

Inspiring Whisper #7 #8
Ink and colour on paper
39 x 50 cm (x2)
2020

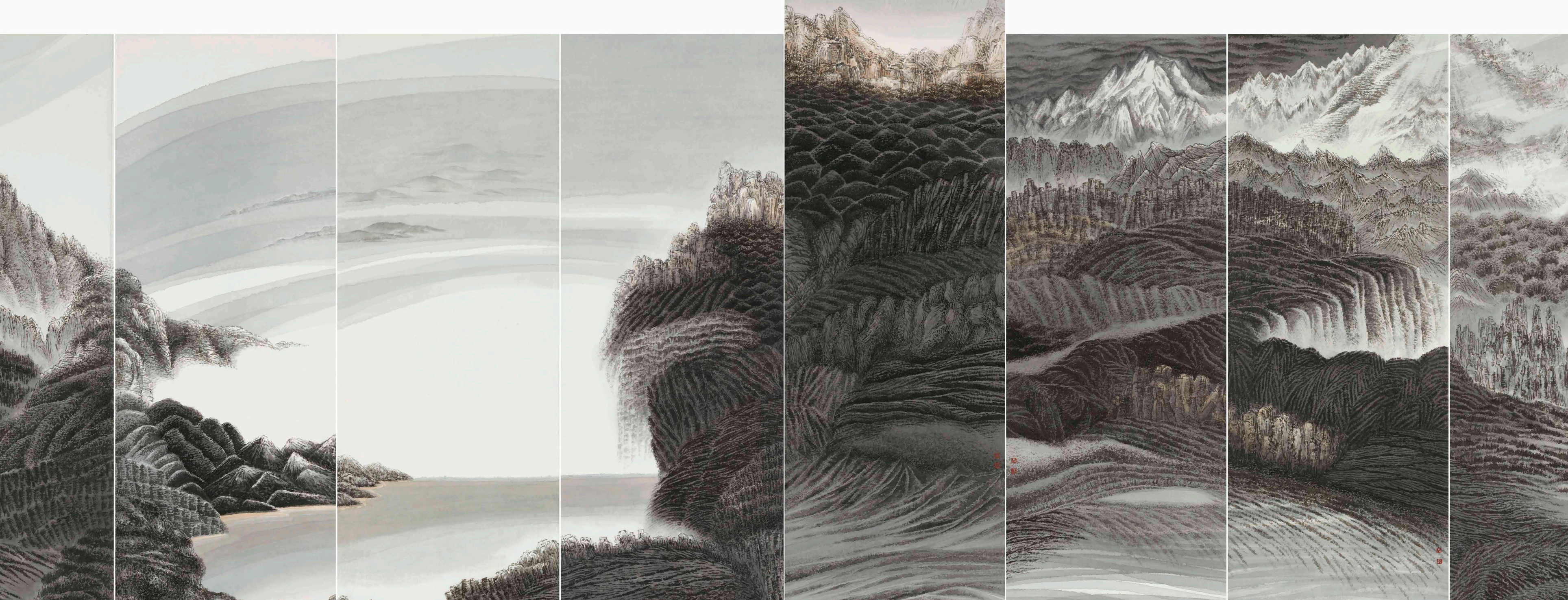
《山語系列 #7 #8》
水墨設色紙本
39 x 50 厘米 (x2)
2020





North Western Landscape
Ink and colour on paper (Polyptych)
186 x 421 cm (total)
2021

《西北山水》
水墨設色紙本 (多聯屏)
186 x 421 厘米 (總長)
2021



I completed *Parallel Series* to restore my expectations for the ever-changing natural landscapes. Afterwards, I looked back into the fiery "red" works and combined them with the concept of Parallel Series by using the unique landscape in northwest China as a background to show the cycle of nature. It is a spot of fire in nature, perhaps it represents a warning, or a symbol of rebirth, but I will leave it to the viewer to interpret it.'

- Kassia Ko

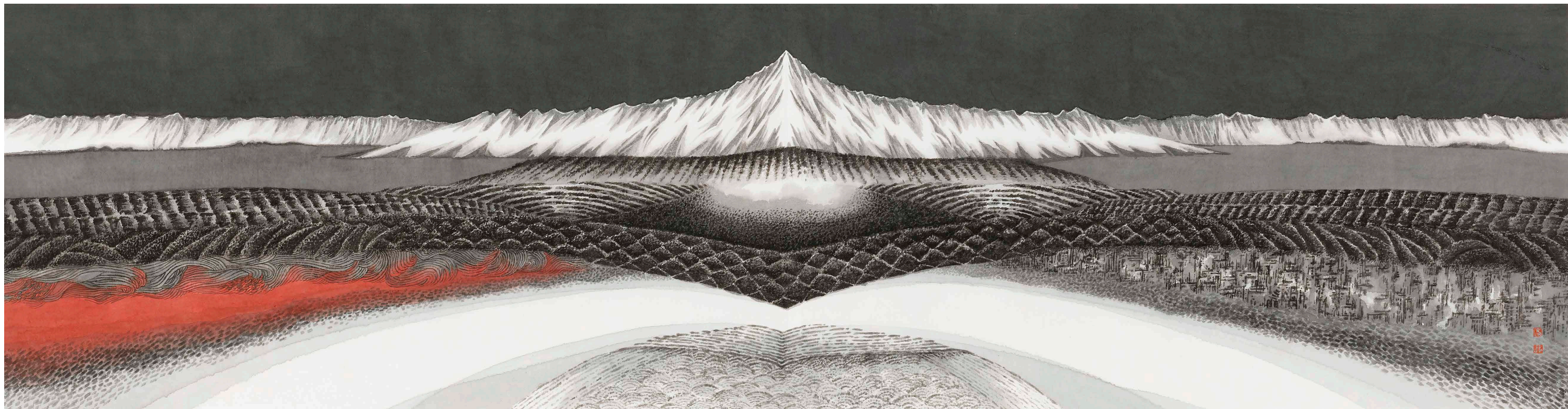
「《平行系列》是我恢復對自然景色變幻的期望，再回望我寫過十幾張的『火紅』作品，並將之融入平行系列，以西北山水的不平凡結構作背景，表現自然力量的循環。這是大自然的一點火焰，或是一個警示，或一個重生的開始，至於要怎樣看待這點火，或這片紅色，可以留待觀者自行決定。」

— 高杏娟



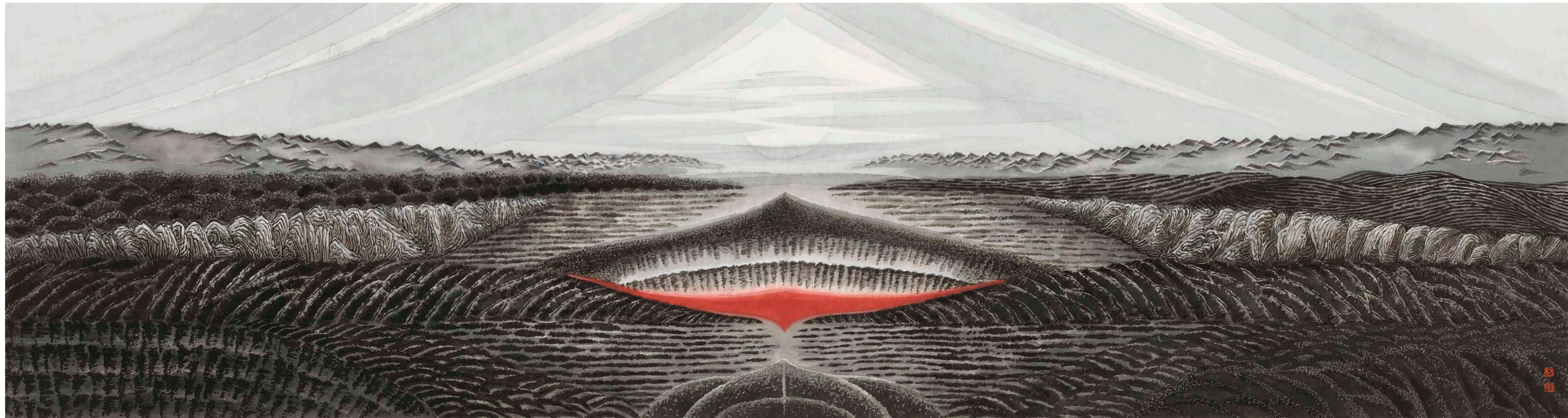
Red Series #1
Ink and colour on paper (Diptych)
36 x 94 cm (total)
2022

《紅色系列 #1》
水墨設色紙本 (雙聯屏)
36 x 94 厘米 (總長)
2022



Red Series #2
Ink and colour on paper
48 x 183 cm (total)
2022

《紅色系列 #2》
水墨設色紙本
48 x 183 厘米 (總長)
2022

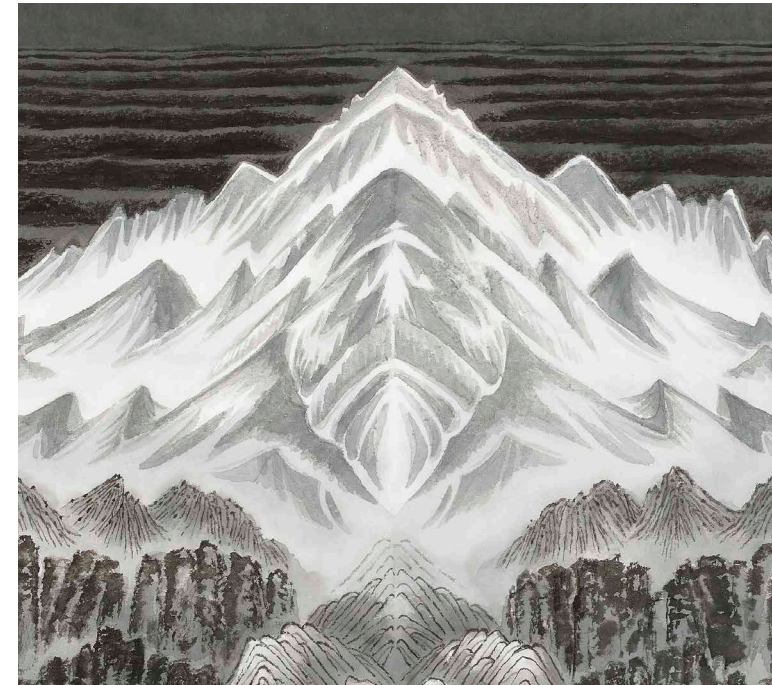
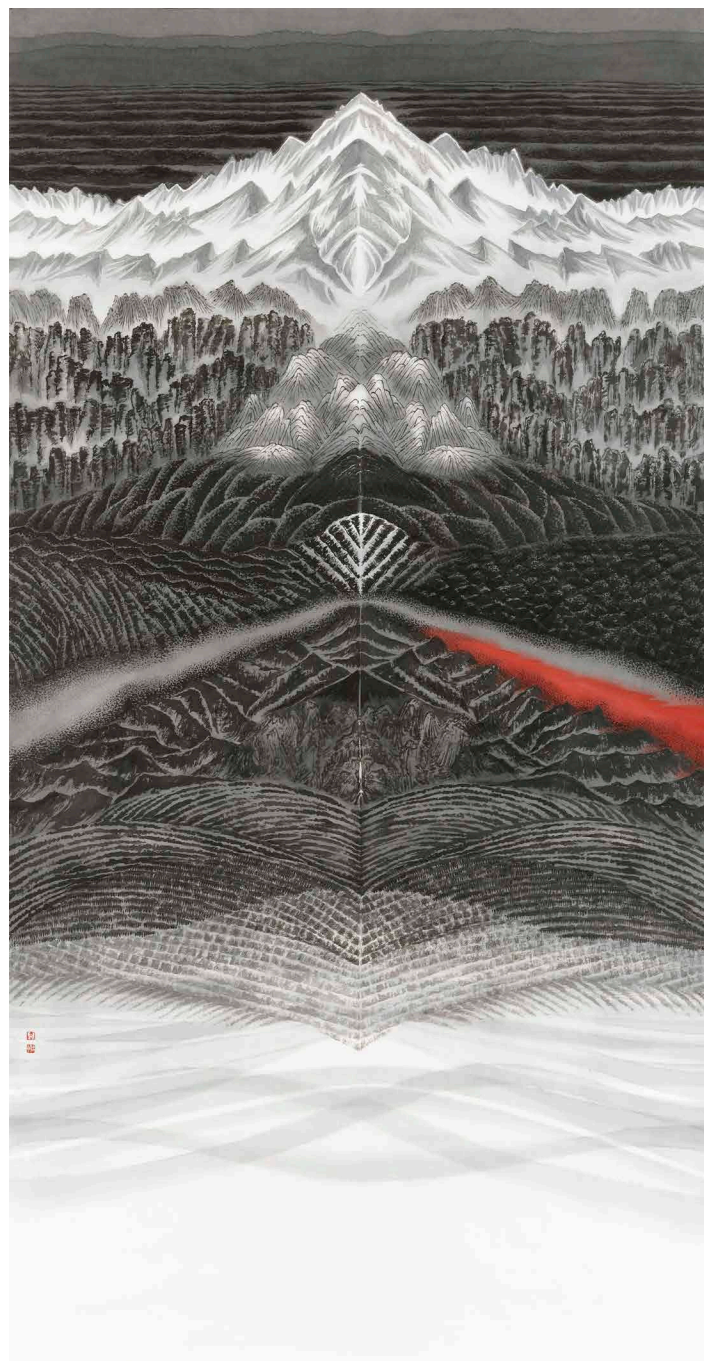


Red Series #3
Ink and colour on paper
48 x 182 cm (total)
2022

《紅色系列 #3》
水墨設色紙本
48 x 182 厘米 (總長)
2022

Red Series #4
Ink and colour on paper
200 x 104 cm (total)
2022

《紅色系列 #4》
水墨設色紙本
200 x 104 厘米 (總長)
2022



Red Series #4《紅色系列 #4》, 2022 (Detail) (局部)



Parallel Series #1
Ink and colour on paper (Diptych)
36 x 94cm (total)
2022

《平行系列 #1》
水墨設色紙本 (雙聯屏)
36 x 94 厘米 (總長)
2022

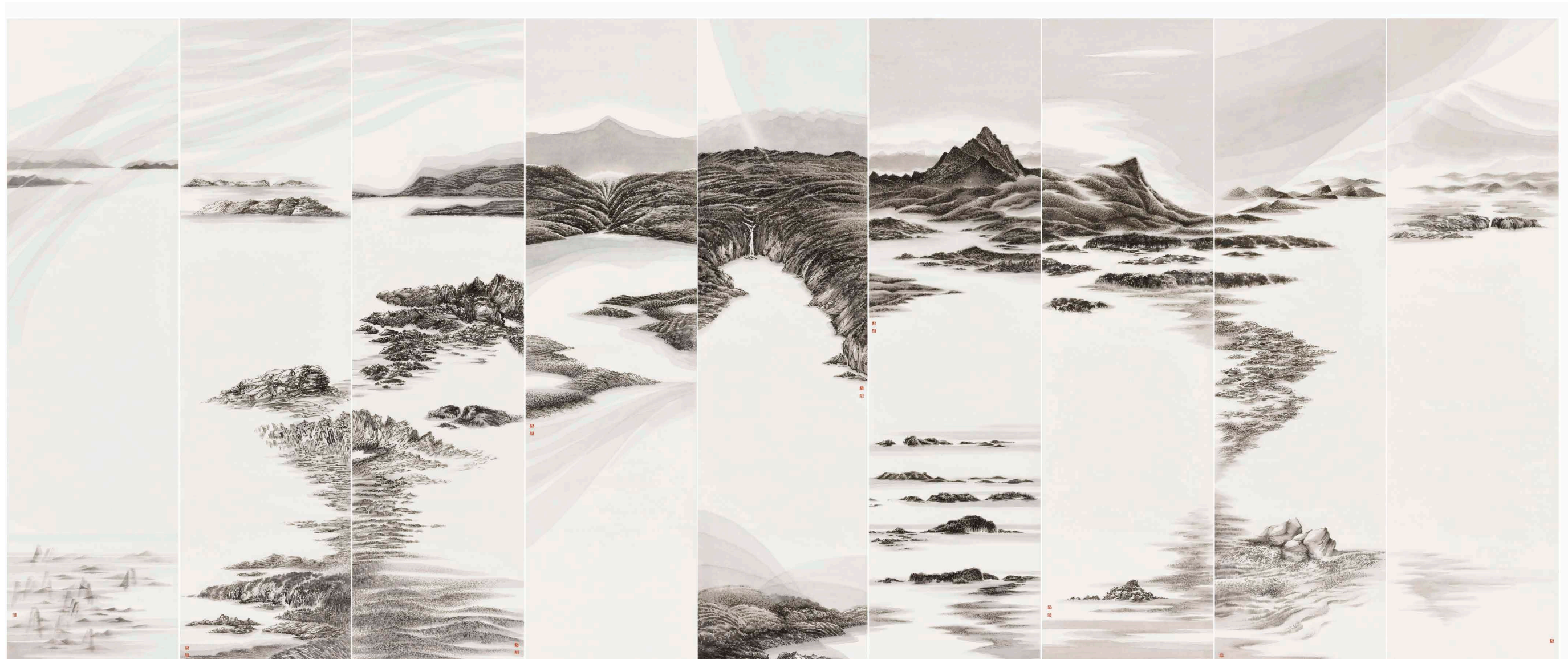


Parallel Series #2
Ink and colour on paper (Diptych)
36 x 136 cm (total)
2022

《平行系列 #2》
水墨設色紙本（雙聯屏）
36 x 136 厘米（總長）
2022

An Overview. HK #1
Ink and colour on paper (Polyptych)
181 x 423 cm (total)
2022

《宏空下 #1》
水墨設色紙本 (多聯屏)
181 x 423 厘米 (總長)
2022



'Looking back at the past, life has cycles of ups and downs, such as sunrise and sunsets. There are joys and sorrows, and I could feel the decline of the villages when I was working on my dissertation, it is just like the passing of time – no traces are left, and no records are kept. When I was sketching, I wanted to find ways to deduce and keep traces of the memories. As a result, I created the presentation method of translucence.'

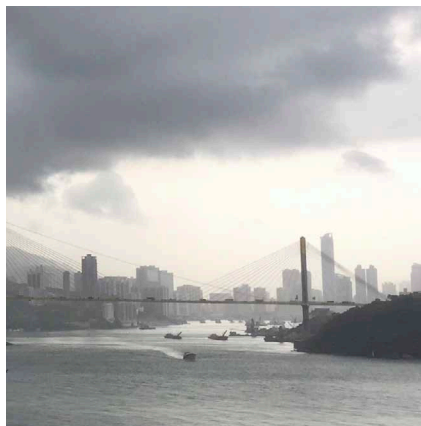
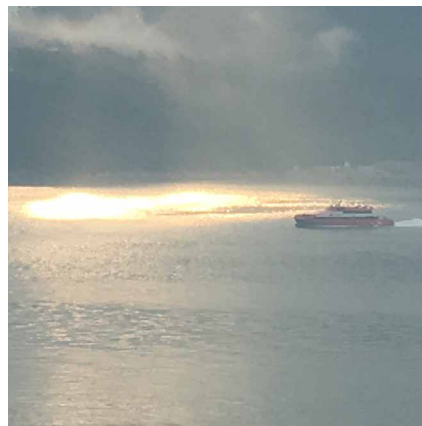
- Kassia Ko

「回望過去，生活起伏循環，好像日出日落，有喜亦有憂，特別是做碩士論文期間，我目睹了鄉間的沒落，如日光流逝，不留痕跡、不存紀錄，所以我在寫生時，想尋找一個平面演繹的方法，把痕跡和記憶留着，結果創作了『透貼』這種表現手法。」

— 高杏娟



Hong Kong Sketch Diary
隨筆遊港



「寫生帶給我精神上的滿足，得到實質收穫，每當捕捉到特別的情景或演繹方法，例如在大雨滂沱的時候、海面突然有一線劃破，長雲從谷底湧現的情景，大霧瀰漫時船的號角聲，黑夜低垂的寂靜等等，在寫生中成功把這些情景表現出來，就是我最大的收穫。」

'It is spiritually satisfying, and I have substantial gains from it. Whenever I capture a special situation, or develop my sketching skills, for example, sketching the torrential rain, the sea surface being suddenly cut, a long cloud emerging from the bottom of the valley, the fog filling the air, the sound of the ship's horn or the silence of the night, portraying and recording them in sketching offers me much satisfaction.'



'I love the creativity that sketching sparks from nature - through this practice, I analyse, experience, and ultimately develop new techniques to translate that experience. Nature and people are continuously evolving. We only need to find what drives us to progress.'

- Kassia Ko

「我熱愛創作由寫生開始，真實理解，深入實踐，並以紮實創新技法演繹。大自然和人類在不斷向前發展，我們只需要從中找到推動進步的動力和養份，便可以持續前進。」

— 高杏娟

Kassia Ko

Kassia Ko graduated in early 1980s from Hong Kong Polytechnic's Department of Industrial Design and worked as an electronic product design consultant. In 2008 she completed a diploma course of Chinese Painting in The University of Hong Kong School of Professional and Continuing Education, majored in landscape and figure painting. After graduation she continued contemporary cityscape painting under the tutelage of Mr. Hung Hoi. In 2013, she completed the Master of Fine Arts program at the Royal Melbourne Institute of Technology, conferred in conjunction with the Hong Kong Art School. Since then, she has been invited by the RMIT University to annually run an artist talk to MFA and BA students on her graduation project 'Ma Wan Landscape: from Distance and Up Close'. This thesis has been taken as a study case in both programmes and collected by the library of the University of Hong Kong and Asia Art Archive.

Currently, Ko is the secretary of the Chinese Ink Painting Institute Hong Kong, member of China Female Artists' Painting Association and Hong Kong Artists' Association. She is a volunteer ink instructor & committee member of the Young Artists Development Foundation (HK). She is invited as a member of the assessor board of Ink Global 2020.

After curated her first solo ink exhibition 'Imprint' at the Hong Kong Cultural Centre in 2014 and 'The Art of Kassia Ko' in Ink Asia 2017, her works have been featured at various art events in Hong Kong, such as Art Basal, Ink Asia, Fine Art Asia, Art Central, and Shenzhen, Guangzhou, Shanghai, London, Melbourne, Singapore and St. Petersburg as well as extensive international organisations, hotels and private collectors. Kassia has been represented by 3812 Gallery since 2022.

Kassia insists on sketching for creation. By immersing herself into landscapes, experiencing endless changes of nature at different times, seasons and weathers; she is able to convey these visions into sketches. This visual exploration in turn advances and inspires her creations. In her works, she applies fine and light brushstrokes, layers of tint, rendering with large brushes, depicting the undulating landscapes and serving as an analogue time lapse, presenting by paneling series in a tranquil and intimate artistic scenery.

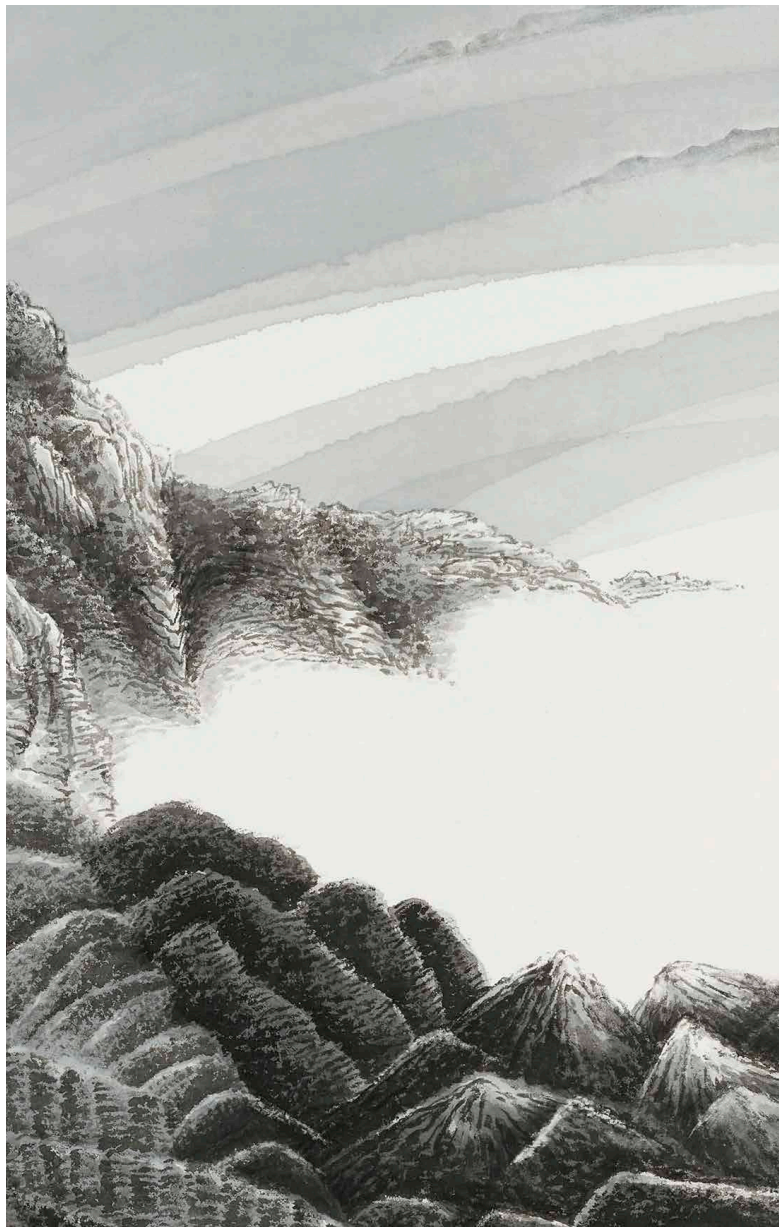


Selected Solo Exhibitions

- 2022 *Before and After*, 3812 Gallery, Hong Kong
- 2014 *Imprint*, Kassia Ko Solo Ink Exhibition, Hong Kong Cultural Centre, Hong Kong
- 2013 *Ma Wan Landscape, from Distance and Up Close*, Ma Wan, Hong Kong

Selected Group Exhibitions

- 2022 *Blessings*, 3812 Gallery, Hong Kong
- 2021 *Ink Global 2021*, Hong Kong Central Library, Hong Kong
Shenzhen & Hong Kong Ink Painting and Metropolis Exchange Exhibition, Shenzhen Fine Art Institute, Shenzhen
After Nature II, 3812 Gallery, Hong Kong
Searching for Eternity, Rosewood Hong Kong, Hong Kong
- 2020 *Uniquely Hong Kong: A Celebration of Hong Kong Art*, Alisan Fine Arts, Hong Kong
Ink Global 2020, Hong Kong Central Library, Hong Kong
- 2019 *Hong Kong Waters Korean Mountains: Hong Kong And Korea Art Exchange Exhibition*, Hong Kong Central Library, Hong Kong
Hong Kong Artists Invitational Exhibition, Hong Kong City Hall, Hong Kong
Art Basel Hong Kong, Alisan Fine Arts, Hong Kong Convention, and Exhibition Centre, Hong Kong
Oriental Charm - Chinese Painting Institute Hong Kong's 3rd Member Paintings Exhibition, Hong Kong Central Library, Hong Kong
- 2018 *Ink Global 2018*, Hong Kong Central Library, Hong Kong
Ink Elegance, Hong Kong Women Ink Artists Exhibition, Wan Fung Art Gallery, Hong Kong
Hong Kong Contemporary Female Artists Exhibition 2018, The Diaghilev Museum of Modern Art of St Petersburg State University, St Petersburg
Selected Ink Artists 4th term Invitation Exhibition, Wan Fung Art Gallery, Hong Kong
HOPE: A charity exhibition celebrating the works of outstanding contemporary Chinese women artists, Alisan Fine Arts, Hong Kong
- 2017 *'The Art of Kassia Ko' in Ink Asia 2017*, Hong Kong Convention & Exhibition Centre, Hong Kong
Two Cities: Hong Kong & Shenzhen 2017 Works Exhibition of Ink Painting and Metropolis, Hong Kong Central Library, Hong Kong
Ink Global 2017, Hong Kong Conventional & Exhibition Centre, Hong Kong
Emblazoned with Inks and Images, International Arts Gallery, Vancouver, Canada
'Hong Kong 20' Shenzhen & Hong Kong Art Exhibition, Shenzhen Fine Art Institute, Shenzhen, China
Walk Together Beautifully 2017, Female Artists of China, Shenzhen, China
- 2016 *Ink Asia 2017*, Hong Kong Convention & Exhibition Centre, Hong Kong
Two Cities: Hong Kong & Shenzhen 2017 Works Exhibition of Ink Painting and Metropolis, Hong Kong Central Library, Hong Kong
Ink Global 2017, Hong Kong Conventional & Exhibition Centre, Hong Kong
Emblazoned with Inks and Images, International Arts Gallery, Vancouver
'Hong Kong 20' Shenzhen & Hong Kong Art Exhibition, Shenzhen Fine Art Institute, Shenzhen
Walk Together Beautifully 2017, Female Artists of China, Shenzhen
- 2015 *Ink Asia 2015*, Hong Kong Convention & Exhibition Centre, Hong Kong
Hong Kong/Shanghai/Macau: Joint Exhibition of Modern Ink Painting 2015, Hong Kong
Two Cities: Hong Kong & Shenzhen 2015 Works Exhibition of Ink Painting and Metropolis, Hong Kong
A Tale of Two Cities, KY Fine Art Gallery, Hong Kong; Shanghai, China
Shanghai Federation of Literary and Art Circles, Shanghai
A Legacy of Ink Lui Shou-kwan 40 Years on, Alisan Fine Art, Hong Kong Arts Centre, Hong Kong
Cityscape Impression, Kassia Ko and Students Ink Exhibition, Jao Tsung-I Academy, Hong Kong
Art Central 2015, Hong Kong



高杏娟

高杏娟上世紀八十年代在香港理工學院畢業，主修工業設計。2008年完成香港大學專業進修學院的中國繪畫文憑班，主修山水畫和人物畫；課程後隨熊海老師研習現代城市水墨藝術；2013年完成澳洲墨爾本皇家學院和香港藝術學院聯辦的藝術碩士學位。每年均獲邀請為學士生及碩士生主講其畢業論文《馬灣：既遠且近》，該論文更被納入課程學習內容，及由香港大學圖書館和亞洲藝術文獻庫收藏。

高杏娟現為中國畫學會香港秘書長、中國女畫家協會和香港美協會員、「藝育菁英」理事和水墨工作坊義務導師，以及「水墨大展2020」評審委員。2014年她在香港文化中心策劃首個個人水墨創作展「流·影」；2017年在「水墨藝博」籌辦「高杏娟的藝術」。其作品多次參展於香港的巴塞爾藝術展、水墨藝博、典亞藝博、Art Central；及在深圳、廣州、上海、倫敦、墨爾本、星加坡、聖彼得堡等多地展出。作品獲海內外多家藝術機構、國際酒店及私人收藏。

高杏娟堅持寫生、借景創作，直接感受不同地區與視點的景象，體會在不同時日、季節、天氣下大自然之變幻無窮，並將其體會化成靈感泉源。她的主要作品中，常見細筆淡墨，寫下層層幼線，再以大筆渲染，採用「透貼法」，表現光影和時間流逝，亦多以聯屏方式，呈現廣闊深邃的畫面。

主要個展

- 2022 「彼時如光·此後若影」，3812畫廊，香港
- 2014 「流·影：高杏娟水墨創作展」，香港文化中心，香港
- 2013 「馬灣：既遠且近個人畢業展」，馬灣，香港

主要聯展

- 2022 「萬象萌生」，3812畫廊，香港
- 2021 「全球水墨畫大展2021」，香港中央圖書館，香港
「水墨雙城——第十一屆深港都市水墨畫作品交流展」，深圳畫院，深圳
「天地·蹤II」，3812畫廊，香港
「尋找永恆」，香港瑰麗酒店，香港
- 2020 「頌讚香港藝術」，藝倡畫廊，香港
「全球水墨畫大展2020」，香港中央圖書館，香港
- 2019 「港水韓山——港韓藝術交流展」，香港中央圖書館，香港
「香港藝術家邀請展」，香港大會堂，香港
「香港巴塞爾藝術展」，藝倡畫廊，香港會議展覽中心，香港
「東方墨韻—中國畫學會香港第三屆會員作品展」，香港中央圖書館，香港
- 2018 「全球水墨畫大展2018」，香港中央圖書館，香港
「水墨嫵情」香港水墨女畫家作品展，雲峰畫苑，香港
「香港當代女藝術家2018」，聖彼得堡國立大學現代藝術博物館，聖彼得堡
「水墨畫精英邀請展—第四期」，雲峰畫苑，香港
「抱負：讚頌中國當代女藝術家慈善展覽」，藝倡畫廊，香港
- 2017 「『高杏娟的藝術』水墨藝博2017」，香港會議展覽中心，香港
「水墨雙城2017：深港都市水墨作品展」，香港中央圖書館，香港
「水墨大展2017」，香港會議展覽中心，香港
「墨影傳情」，國際畫廊，溫哥華，加拿大
「香港20：深港美術作品交流展」，深圳畫院，深圳，中國
「美麗同行2017：中國女畫家優秀作品展」，深圳，中國
- 2016 「水墨藝博2016」，香港會議展覽中心，香港
「Art London 2016」，倫敦
「水墨雙城2016：深港都市水墨作品展」，深圳畫院，深圳
「天下·往來：當代水墨文獻展2001-2016」，廣州紅專廠當代藝術館，廣州
「東方墨韻2016：港滬水墨藝術交流展」，香港中央圖書館，香港
劉海粟美術館，上海
徐州美術館，徐州
- 2015 「水墨藝博2015」，香港會議展覽中心，香港
「港滬澳當代水墨交流展」，香港中央圖書館，香港
「水墨雙城2015：深港都市水墨作品展」，香港中央圖書館，香港
「情繫雙城：滬港名家書畫展」，繼遠美術，香港
上海市文聯展覽廳，上海
「呂壽琨水墨傳奇四十年」，藝倡畫廊，香港藝術中心，香港
「城市水墨師生展」，饒宗頤文化館，香港
「Art Central 2015」，香港

About 3812 Gallery

With gallery spaces in the heart of Hong Kong and London, 3812 has both Europe and China written into its DNA. It represents Hsiao Chin, one of the major postwar painters whose work can be found in M+ and New York's Metropolitan and who lived in Milan for 40 years and some important ink artists, including Raymond Fung from Hong Kong, whose works are in The Asian Art Museum of San Francisco and Hong Kong Palace Museum as well as Nanjing based painter Liu Guofu, whose meticulous works are in Macau's MGM Chairman's Collection and Shanghai Art Museum; and it stages 'fascinating' exhibitions (to quote Colin Gleadell, the art market expert) such as 'Looking East: St Ives Artists and Buddhism' - exploring the debt of British art to Asian philosophy.

Co-founded by Calvin Hui and Mark Peaker, 3812 represents and exhibits both modern and contemporary Chinese and British artists, fostering dialogues between them. The gallery regularly places their work in major public and private collections - and has participated in important art fairs such as Masterpiece. 3812 continues to develop its vision through representing contemporary artists of various genres such as the much-acclaimed Beijing-based Zhao Zhao, the Artist of the Year Award of Art China (AAC) in 2019, whose works were exhibited extensively, including in New York's MoMA PS1 and his one person show at the Long Museum in Shanghai in 2022 and the sensuous porcelains of Li Hongwei, collected by the Art Institute of Chicago and the British Museum among many other museums.

Our Name

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

關於 3812 畫廊

3812 畫廊由許劍龍和 Mark Peaker 於 2011 年在香港創立，並於 2018 年拓展至英國倫敦聖詹姆斯萊德區。2021 年，於香港中環雲咸街再開設另一全新畫廊空間。

3812 是一個擁有中英文化基因的品牌，分別於香港和倫敦的黃金地段開設畫廊。從 2016 年開始，3812 代理旅居米蘭愈 40 年的戰後華人抽象藝術大師蕭勤，其畫作可見於全球各大博物館，包括香港 M+ 及紐約大都會藝術博物館等；3812 亦與多位水墨藝術家合作，包括香港的馮永基，其作品被美國舊金山亞洲藝術博物館及香港故宮文化博物館等收藏；而南京藝術家劉國夫細膩獨特的油畫廣被重要私人及企業收藏，包括澳門美高梅主席典藏及上海美術館等。資深藝術市場作者 Colin Gleadell 曾稱讚 3812 主辦的藝術展覽獨具匠心，如「放眼東方：聖艾夫斯藝術家與佛教」，此展為探討東方哲學對英國現代藝術發展的影響與關連提供了一個新視覺。

3812 聚焦代理現當代中國和英國藝術家，促進藝術文化的對話及交流。畫廊曾發表「東方根性·當代表現」的文化理念，致力推廣其藝術家的作品給公共及私人收藏，同時亦參與重要的藝博會，如倫敦巨匠臻藏藝術博覽會。並將透過與來自不同領域的當代藝術家合作，持續地實踐其策展與文化視野，如榮獲 2019 年 AAC 藝術中國年度藝術家大獎、駐北京藝術家趙趙，其作品曾於世界各地展出，包括紐約現代藝術博物館 PS1，並於 2022 年在上海龍美術館舉行其大型個展；以及蜚聲國際的當代陶藝大師李鴻章，其作品被芝加哥藝術博物館及大英博物館等國際級美術館收藏。

3812 的由來

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



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彼時如光，此後若影

高杏娟