

JUNE 2017

# Collect

An art journal

COVER STORY  
Qu Leilei  
at Ashmolean Museum

SPOTLIGHT  
Hsiao Chin's  
Dancing Light

FEATURE  
Contemporary Ink Art  
Development through the Decade

3812 gallery



LIN GUOCHENG

林  
國  
成

相 即

INTERBEING

Lin Guocheng Salon Show 林國成作品沙龍展

06.23 - 08.31

### Screening History

Welcome to the first issue of COLLECT, an art journal by 3812 gallery that is devoted to sharing our knowledge and passion in all aspects of art and culture, from art history and artwork analysis to exhibition reviews and insights in the art market. It all began with an aimless swiping on the phone screen of endless information. In this era of information overload, things seem to only exist for a split of a second that could barely leave a mark in our memory. This art journal is aimed to provide an enjoyable and informative channel to art appreciation, a continuation of profound discussions that often take place in the gallery but hardly anywhere else.

In response to this ever-changing modern society, the first issue focuses on two great masters Hsiao Chin and Qu Leilei, who made history by resisting from blindly conforming to tradition and Westernisation and developing their time-honored modern styles that are unique and personal. Featured article covers the development of contemporary ink art to put the well-deserved attention on those innovative artists who create works while preserving Chinese cultural heritage.

COLLECT is not a history book but a record of artists and their works which deserve a place in art history.

### 細嚼歷史

歡迎閱讀由 3812 畫廊出版的「收藏」藝術讀本，本刊致力於分享我們對各類藝術和文化方面的知識與熱愛。從藝術歷史到藝術品分析，由展覽回顧至市場見解。在這個訊息過量的時代，我們整天漫無目的地盯著手機屏幕閱讀無數的資訊，在腦海裡的印象不過停留幾秒便瞬間即逝。此藝術讀本的目的，是為讀者提供一個愉快而翔實的藝術欣賞渠道，延續在畫廊以外其他地方難以尋覓的交流平台。

今期刊號特別聚焦蕭勤和曲磊磊兩位大師，他們既不盲目順從傳統，亦不會一味迷信西化，發展出具有強烈當代個人風格的作品。「專題」研習當代水墨藝術的發展，反映當代水墨藝術家在堅持創新的同時，又傳承了中國的傳統文化。

「收藏」並非一本歷史書，而是一本記錄值得在藝術史上佔有一席之地的藝術家及他們作品的讀本。





About 3812 Gallery

Founded in 2010 by Mr. Calvin Hui and Mr. Mark Peaker, 3812 is recognised as one of Hong Kong's leading contemporary Asian art galleries. Aspired to fostering the dialogue on oriental culture and heritage, 3812 represents established and emerging artists who communicate their artistic and cultural experience with their unique contemporary vision. 3812 exhibits artworks, design pieces and collectibles from both the 20th Century and the 21st Century, our interest span from that of modern to contemporary periods with a specific focus on ink works.

To address the importance of promoting cultural value, 3812 organizes exhibitions, cultural programs, art fairs and collector's events throughout the year at our tripled-decked gallery space, the only gallery in Hong Kong with its own garden, terrace, private salon and a dedicated exhibition space with a ceiling height of more than 4 meters.

The Name

3812's name was formed by its founders after completing 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, carving our paths in the powder snow much as an artist's brush traveling 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

由許劍龍先生與 Mark Peaker 先生於 2010 年共同創立的 3812 畫廊， 被公認為香港領先的當代亞洲藝術畫廊之一。致力於培養東方文化與遺產的對話，3812 畫廊代理不同成熟藝術家以及新興藝術家，他們以自己獨特的當代視角去傳達他們對藝術與文化的體驗。3812 畫廊展出包括藝術品，設計作品，20 世紀及 21 世紀的收藏品，主要範圍貫穿現當代藝術，且由其關注於水墨作品。

為了強調推廣文化價值的重要性，在 3812 有著三層樓高的畫廊空間整年組織展出包括展覽，文化項目，藝術博覽會以及收藏家活動等各式各樣的節目。畫廊也是香港唯一一家同時擁有屬於自己的花園、天台、沙龍空間以及足 4 米高展覽空間的畫廊。

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，彷如置身於美麗的油畫中；滑雪者在白愷愷的雪地遊轉，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。



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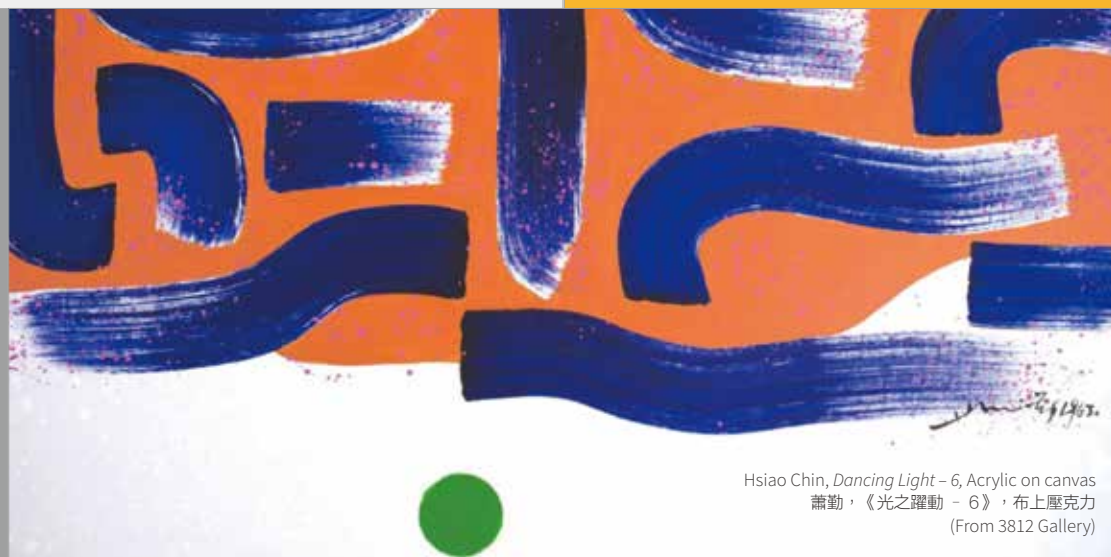
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# QU LEILEI

## MASTER OF CHIAROSCURO IN INK

### Upcoming Exhibition at Ashmolean Museum, Oxford

Historic and renowned Ashmolean Museum of Oxford University is going to have a retrospective exhibition of accomplished Chinese artist Qu Leilei to honor his well-established visual language and achievements.

Qu Leilei is revered as the master of chiaroscuro, which is a shade and light treatment technique developed during the Renaissance, but Qu applies this method with ink instead of oil, effectively establishing his style that is not only highly technical but also personal and original in that it reflects his identity as a traditionally trained Chinese artist who moved to England to practice art where he explored ways to reconcile Western art with Chinese ink.

Qu Leilei's photo-realistic paintings of human hands and bodies are the combination of the realist painting technique from the West and "xieyi" from the East, resulting in works that are beyond depiction of the reality. Qu's expressive portrayal of the subjects is his interpretation of the world, it communicates profound concepts of humanity, history, politics and love, also calling to the power of the universal body language.

The words by Dr. Rose Kerr, who wrote the foreword for this exhibition, fully reflect Qu Leilei's extraordinary talent:

"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."

"Around 2005 Qu 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 Qu 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."

The exhibition runs from 7 November 2017 to 15 April 2018.

Facing The Future Miracle  
面對未來系列：奇跡

Ink on paper 水墨紙本

145 cm x 93 cm

2014

From 3812 Gallery



# 曲磊磊

## 水墨明暗法大師

即將在倫敦阿什莫林博物館舉辦展覽

牛津大學歷史悠久且著名的阿什莫林博物館將舉辦中國代表性畫家曲磊磊的回顧展覽，以表彰他成熟的視覺語言及獲得的成就。

明暗對照法是文藝復興時期發展出的繪畫技法，曲磊磊被視為深諳明暗的大師。同樣的技法，曲氏卻是用水墨入畫，而非油彩，因此有力地確立了他自己的風格。不僅具有很高技術性的同時，也屬於個人原創，反映了他作為一名受傳統訓練的中國藝術家的身份，遷居英倫之後不斷探索調和西方藝術與中國水墨的方法。

曲磊磊筆下逼真的手部和身體特寫，是西方寫實，東方寫意繪畫技巧的一種結合，從而獲得超越現實描繪的作品。曲氏對題材傳神的寫照是他對世界的詮釋，他傳達了人文、歷史，政治和愛情的深刻觀念，也呼喚了普世身體語言的力量。

下面這段文字由撰寫本次展覽前言的 Rose Kerr 博士所寫，充分反映出曲磊磊非凡的才能：

「在二十世紀逐漸步入尾聲之際，曲磊磊開始了「面對未來」系列的創作，嘗試以此表達全人類的普世情感。他的想法，是以代表超越階級，種族和性別的簡單的人類手部作為題材。而畫裡有的不僅僅是簡單的視覺圖像，更代表了人類在世界所面臨的機遇，挑戰和危機的一份迫切宣言。其技巧十分生趣，儘管在西方風格中看起來十分逼真，實則卻完全以中國的筆墨繪製而成。」

「大概 2005 年的時候，曲氏為自己設立了新的挑戰。在宣紙上繼續使用傳統中國筆墨，以達至歐洲文藝復興時期畫家所達到的光影和立體形式的效果。描繪的對象為一系列真人裸體，曲氏曾就讀於北京醫科大學，作品中的人物在解剖學上的比例是正確無誤的。他們的外觀是自然的，墨水跟隨著身體的每一個輪廓，和肌膚的每一寸變化而走動。我想沒有其他的水墨畫家能夠設法捕捉到如此的造型和明暗對比技巧。這些畫主要由黑，灰和白三種顏色組成。以中國的角度來看，這種組合達至了陰陽之間的平衡；而從西方的角度來看，則是通過光和影的組成傳達了立體性。」

該展覽將從 2017 年 11 月 7 日展至 2018 年 4 月 15 日。

### To Master Our Own Fate 掌握自己的命運

Ink on paper 水墨紙本  
85.5 cm x 131 cm  
2015  
From 3812 Gallery



### On We Go 向著未來

Ink on paper 水墨紙本  
93 cm x 145 cm  
2014  
From 3812 Gallery







# CONTEMPORARY *Ink Art*

## Development through the Decades

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How did this genre of age-old medium that was fading from the contemporary art scene transform itself into what the market calls “hot stock”?

## 現代水墨藝術的發展

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究竟這項古老藝術的形式產生了怎樣的改變從而變成如今市場的「香饃餚」呢？





Yang Yongliang, *From the new world*, Photography  
楊詠梁，《來自新大陸》，攝影  
(Courtesy the artist 圖片由藝術家提供)

For more than a thousand years, ink has been the principal medium for painting and calligraphy in China. As the backbone of Chinese traditional art and aesthetics, ink art has long been revered as the symbol of Chinese national identity and cultural heritage. Albeit its significance, ink art's role in the contemporary art scene was notably undermined due to new approaches and avant-garde movements introduced from the West, which presented a stark contrast to the rigorous paradigm and practice of classical ink art that focus on depicting the inner world of the artists, detaching from the modern society.

Since the first decade of the new millennium, ink art has received tremendous attention from academia and art institutions both locally and internationally. Prestige museums, such as Beijing's CAFA Museum, National Museum of China, New York's Metropolitan Museum of Art, Boston's Museum of Fine Arts, the British Museum etc., have organised exhibitions addressing the dynamic revival of the art form in the contemporary context. Even on the market front, the auction giants have opened sales dedicated to contemporary ink art since 2013 in different locations across the globe. In 2015, Ink Asia was launched in Hong Kong, an annual art fair specifically focuses on contemporary ink art. How did this genre of age-old medium that was fading from the contemporary art scene transform itself into what the market calls “hot stock”?

水墨作為中國主要的繪畫和書法媒介有著上千年的歷史。作為中國傳統藝術和美學的支柱，水墨藝術長久以來被尊為中華民族和文化遺產的象徵。話雖如此，然而水墨藝術在當代藝術界的地位卻不及那些從西方引入的新概念與前衛藝術運動，而與傳統水墨藝術嚴謹的範式和實踐也形成了鮮明的對比，傳統水墨側重於描繪藝術家的內心世界，脫離了現代社會。

於新千年伊始，水墨藝術受到國內外學術界和藝術機構更大的關注。各大著名博物館相繼舉辦展覽，著重強調這項古老的藝術形式在當今時代語境下生機勃勃的復興，當中包括中國國家博物館、中央美術學院美術館、紐約大都會博物館、波士頓美術館及大英博物館等等。在市場方面，自 2013 年起，國際兩大拍賣巨頭公司均相繼於香港開辦了「當代水墨」拍賣專場。而自 2015 年開始，一個專注於當代水墨藝術的年度藝術博覽會——「水墨藝博」在香港首次舉辦。究竟這項古老藝術的形式產生了怎樣的改變從而變成如今市場的「香餠餅」呢？





Lui Shoukwan, *Zen Painting 1970*, Chinese ink and colour on paper  
呂壽琨，《禪畫 1970》，水墨設色紙本  
(Courtesy the artist and Alisan Fine Arts 圖片由藝術家及藝昌畫廊提供)

“THIS IS THE AGE OF MODERNITY,  
A PERIOD OF SYNTHESIS  
BETWEEN EAST AND WEST,  
WE MUST ADOPT WHAT WE SEE  
AS BENEFICIAL FROM THE WEST.”

It can be traced back to the early twentieth century, following the outbreak of Xinhai Revolution which overthrew the Chinese imperial system, returnee students from Europe and Japan advocated the idea of fusion between East and West. Liberal educator, then President of Beijing University, Cai Yuanpei, once said, “this is the age of modernity, a period of synthesis between East and West, we must adopt what we see as beneficial from the West.” Under the influence of the revolution, artists Gao Jianfu, Gao Qifeng and Chen Shuren returned from their study in Japan and founded Lingnam School in Guangdong, dedicated to transforming Chinese painting by integrating Eastern and Western elements. Other artists such as Lin Fengmian, Xu Beihong issued a manifesto that declared rejection of traditional literati paintings and erasing the boundary between Chinese and Western art. These revolutionary artists were the forerunners of the transformation of traditional Chinese art, not only did they develop their distinctive personal styles, but they also sowed the seed of new ink art movement.

Against the backdrop of political turbulence, many artists fled the country and resided in different places such as Hong Kong, Taiwan, Europe and the United States, where they experienced cultural differences and started to explore new language of expression with ink. At the forefront during the 1960s and 70s were Liu Guosong of Taiwan and Lui Shoukwan and Wucius Wong of Hong Kong. Liu Guosong co-founded Fifth Moon Group in 1957, transforming Chinese traditional ink paintings into modern art by challenging its reliance on the brush with abstract and pop art elements, his *Space series* inspired by the photograph of the first space mission in human history, Apollo 8, is the epitome of his pursuit of modernity. Lui Shoukwan initiated Hong Kong New Ink Movement and created a series of *Zen* paintings with an idiosyncratic style. He also brought forth a new branch of ink painting – Cityscape, which depicts an array of metropolitan experiences using the traditional medium but individualised brushstrokes.

「近世為東西文化融合時代，  
西洋之所長，吾國自當用。」

追溯到二十世紀初，推翻了滿清帝國的辛亥革命之後，一班從海外留學歸國的學生倡導東西方思想的融合。著名教育家，曾任北大校長的蔡元培先生論中國畫時就曾指出「近世為東西文化融合時代，西洋之所長，吾國自當採用。」在此影響之下，東渡日本習畫的「嶺南畫派」奠基者高劍父、高奇峰及陳樹人的創作，折衷中西，融彙古今，掀起革新國畫的潮流。其他藝術家例如林風眠及徐悲鴻亦發表了反對傳統文人畫審美的宣言，支持將中西方繪畫的區分抹去。這批革新的藝術家們是對中國傳統藝術實現轉型的先驅，他們不僅發展出自己獨特的個人風格，也為日後新水墨運動播下了種子。

後來在政治動蕩的背景下，許多藝術家背井離鄉，遠居香港、台灣、歐洲和美國等，他們在他鄉經歷了文化差異后，開始發掘新的水墨語言表達方式。走在這時前列的藝術家有台灣的劉國松、香港的呂壽琨和王無邪等。劉國松於 1957 年創立「五月畫會」，他利用源自西方的抽象元素和多種創新材料及技巧，給傳統文人畫的「筆墨」予以全新詮釋。他的「太空系列」作品創作靈感，便來源於美國太空飛船阿波羅 8 號在太空拍攝地球的照片，也正是他追求現代性的縮影。呂壽琨發起「香港新水墨運動」，並創作出一系列具有其特殊風格的水墨禪畫。他還提出了水墨畫新的一個分支——城市水墨，以傳統的媒介卻不失個人特色的筆觸入畫，描繪出一抹抹都市風情的景觀。



Wang Wuxie, *Purification #15*, Ink and colour on paper  
王無邪，《滌懷之十五》，紙上墨彩  
(Courtesy the artist and Grotto 圖片由藝術家及嘉圖提供)





Liu Kuosung, *The composition of Distance No. 18*, Ink on paper  
劉國松，《距離的組織 18》，紙本水墨  
(Courtesy the artist 圖片由藝術家提供)

For decades of exploration, the road to modernising Chinese ink art was not without obstacles. While new ink painters attempted to reform the traditional art form by adopting Western modern art as reference, their works were often regarded as modernisation via Westernisation, unable to reflect the cultural development of the nation. Another challenge was the seemingly dichotomous relationship between ink and contemporaneity. Besides a strict aesthetic framework, traditional ink art is also characterised by orthodox traditions and system of values and philosophical theories set by ancient elitists. It is at this crossroad that more artists were prompted to re-examine their identity and goals. Over the past thirty years, artists have been deconstructing and reconstructing the traditional art form, their agenda is no longer about Westernising ink art, but to create a new artistic expression that can communicate Chinese heritage and their national identity in a modern international context, and this new expression has opened the door to the development of “contemporary ink”.

經過了幾十年的探索，中國的水墨藝術在通往現代化進程時並非沒有阻礙。新水墨畫家試圖通過借鑒西方現代藝術，繼而改造傳統的藝術形式，然而他們的創作常常被當作不過是被西化了的作品，無法反映民族文化的發展；另一個挑戰是水墨與當代性兩者之間看似二分的關係。除了嚴格的審美框架之外，傳統水墨藝術的另一個體現，是被古代精英分子設定好了的正統價值體系和哲學理論。正是在這樣一個十字路口，促使藝術家們重新審視自己的身份立場和目標。在過去的 30 年裡，藝術家們不斷解構與重構傳統藝術形式，議題已不再是關於西化水墨藝術，而是在現代的國際語境下建立一種可以傳達中國傳統文化與民族認同的新的藝術呈現，這種新的表達打開新一扇門，預示「當代水墨」的發展。



After the Cultural Revolution, numerous art groups and exhibitions were organised in response to the contemporary ink movement. In 1980, Qiu Deshu's "Grass Society" had its first exhibition in Shanghai which was seen as the milestone for revolutionising Chinese ink paintings. Many young ink artists invented their personal styles with modern consciousness and made a name in the art scene during the "85 Art New Wave", Gu Wenda and Xu Bing were a few examples. Their works fully expressed modernity and social development; therefore were widely received by the international art circle. As China is gradually opening up to the world, its rising international status and economic power have enabled more artists to travel abroad and learn about new media, new art forms as well as global art trend. Regardless of the penetration of Western culture, it is acknowledged that the culture-rich medium ink provides artists with unique way of expression in addressing Chinese identity and heritage that Western mediums cannot afford.

To this date, with the question of reflecting cultural reality and modernity in mind, contemporary ink artists have devised different ways and utilized various symbols and styles to negotiate with ink art, which can be generally categorised into: calligraphy, new landscape, abstract, sculpture, installation, conceptual art, and new media works. There artists have set off their journey on a challenging path towards a new dimension with countless possibilities.

The development of ink art in the twentieth century can be regarded as the process of exploring and understanding modernity in the context of Chinese history and culture. As we turn to the new millennium, many artists have found their idiosyncratic approaches and directions to demonstrate their contemporaneity as well as the potential of contemporary ink art which transcends the traditional properties of ink, the relationship between ink and brush, and the boundary between East and West. The long history of Chinese cultural heritage and value embedded in ink art are to be understood through a contemporary lens as the art form continues to develop.

文革結束不久，當時一批不滿左傾路線及現狀的年輕藝術家，引導了數個輻射全國的重要美術運動。1980 年，仇德樹創立的「草草社」在上海舉行的第一個展覽被視為中國實驗性水墨的里程碑。「85 美術新潮」當中的佼佼者，包括谷文達、徐冰等人，在這段時間的探索過程中，注重反映社會的當下性和現實性，投入文化與社會變遷相關的議題，從而發展出各種新概念，創作出一批具有豐富時代精神意義的作品，他們也在國際上獲得認同。藉著中國對外開放，國家的綜合實力不斷提升，更多藝術家有機會走出中國，吸收世界各地新興的藝術媒介與風格。無論西方文化對中國當代藝術的影響程度有多少，中國當代藝術家們以文化豐富的水墨為載體，用創新的表達方式，強調他們的中國身份和文化遺產，這是西方繪畫使用的媒介所無法達到的境界。

現在，當代水墨藝術家在思考文化現實性和現代性的問題上運用不同手法、符號和媒材進行創作，有書法、新山水、抽象、雕塑、裝置、觀念及新媒體作品，向著一個充滿挑戰的未知新領域前行。

二十世紀水墨藝術的發展，可以看作是一個在中國歷史文化和語境下對現代性的探索與理解的過程。到了新千年的年代，許多藝術家已找到自己特有的方式和方向，來展示他們作品的當代性以及當代水墨藝術的潛力，這個新的藝術語言已打破傳統筆墨之間的關係，以及東西之間的邊界。水墨藝術所包含的歷史悠久的中國文化遺產和價值，需要以創新的方法和現代的視野繼續去審視及發展下去。



Qiu Deshu, *Fissuring*. Acrylic on Xuan paper and canvas  
仇德樹，《裂壁》，布面宣紙丙烯  
(Courtesy the artist and Pearl Lam 圖片由藝術家及藝術門提供)



# Path to Modernity

## 走向現代之路

Inspired by the photograph of the first space mission in human history, Apollo 8, Liu Guosong created the internationally renowned *Space series*, challenging the traditional relationship between ink and brush and emphasising innovative use of materials.<sup>3</sup>

受到美國太空飛船阿波羅 8 號在太空拍攝地球照片的影響，劉國松由此受啟發而創作「太空系列」作品，挑戰傳統墨與筆的關係，並且強調材料的可塑性。<sup>3</sup>



Ton Fan Group co-founded by Hsiao Chin and Fifth Moon group co-founded by Liu Guosong were established in the same year, setting forth a new wave of modern art movements in China and Taiwan.

蕭勤等藝術家創立的「東方畫會」和劉國松的「五月畫會」先後成立，於國內和台灣掀起了現代藝術的浪潮。



During the "85 Art New Wave", many artists such as Gu Wenda and Xu Bing pushed forward the development of Chinese modern art with their unique styles which received tremendous international attention.

以谷文達，徐冰等人為代表，領導「85 美術新潮」運動。他們獨特的風格在國際藝術界受到極大注目。



Yang Jiechang, Gu Dexin and Huang Yongping were invited to the ground-breaking exhibition "Les Magiciens de la Terre" at the Centre Georges Pompidou, which highlighted the contributions of artists from countries beyond the West, questioning the hierarchy of modernism.

The China/Avant-Garde exhibition opened in the National Art Museum of China in Beijing. It was the first public modern art exhibition shown in a Chinese national museum

楊詰蒼，顧德新，黃永砅的當代水墨作品被邀參加巴黎蓬皮杜美術館「大地魔術師」展覽，展覽強調西方以外的藝術家的貢獻，對現代主義的體制提出疑問。

首個在官方美術館舉行的公眾現代藝術展覽——「中國現代藝術大展」，在北京中國美術館舉行。



The 2nd Shanghai Biennale focused on "Inheritance and Expansion", it contextualized the recent development of ink art and discussed its future development. Participating artists included Liu Guosong, Hsiao Chin, Qiu Deshu etc.

The first International Ink Biennale of Shenzhen was held

Inside Out: New Chinese Art organised by Asia Society Galleries and PS1 Contemporary Art Center was the first major international exhibition to explore the impact of contemporary Chinese artists.

上海雙年展以「融合與拓展」為主題，主要展示了水墨藝術在近年來的發展動態，並深入探討水墨在世界範圍內多樣發展的可能性。參展的藝術家包括劉國松、蕭勤、仇德樹等等。

第一屆深圳國際水墨畫雙年展開幕。

「內外：中國新藝術展」由美國紐約亞洲協會和 PS1 當代藝術中心所策劃，是第一個有影響力的國際展覽去探討中國現代藝術的發展。



Ink Asia was launched in Hong Kong, the first international annual art fair that focuses on contemporary ink art.

「水墨藝博」成立，是全球首個以當代水墨為主題的大型國際藝術博覽會。



—1990s—1957—1960s—1969—1979—1980—1985—



Inspired by the revolution through Westernising art in Japan, Gao Jianfu, Gao Qifeng and Chen Shuren Shuren founded Lingnam School where they introduced fusion between East and West, old and new to revolutionise Chinese art.<sup>1</sup>

「嶺南畫派」奠基人高劍父，高奇峰，陳樹人，受日本學習西方繪畫帶來的革新現象所啟發。學成歸國後，其作品的表現形式折衷中西，融彙古今，掀起革新國畫的潮流。<sup>1</sup>



Lui Shoukwan, Wucius Wong etc. led the Hong Kong New Ink Movement, influencing many artists to create individual styles in ink art and bringing forth a new branch ink painting – Cityscape.<sup>2</sup>

呂壽琨、王無邪等人在香港積極推動「新水墨運動」，以創新形式表現中國文化精粹，又開啟了獨特的「城市水墨」。<sup>2</sup>



Chen Jialing and Qiu Deshu founded the Grass Society in Shanghai, which asserted individualism in 3 aspects: Spirit, technique and style. Although short-lived, the group remains a milestone of Chinese contemporary ink art.

Ma Desheng, Huang Rui and Ai Weiwei, etc. founded the Start Art Group which advocated in avant-garde Chinese art.

仇德樹與陳家冷在上海成立「草草社」，提出「三獨綱領」：獨立精神、獨特技法，獨創風格。雖然它維繫不久，但至今仍被視為中國當代水墨早期試驗的印證者和領軍者。

馬德升，黃銳，艾未未等實驗性藝術家在北京成立「星星畫會」。



Artist and historian Li Xiaoshan published his essay "My View of Today's Chinese-style Painting" in Jiangsu Art Journal, commenting that "Chinese art has already reached the end of its days". His criticisms triggered heated debate about modern art in China.

李小山在《江蘇畫刊》發表文章《當代中國畫之我見》，提出「中國畫已到了窮途末日的時候」的觀點，成為水墨革命的導火索。

—1986—1989—1993—1998—2013—2014—2015—



New Literati Movement was initiated by Bian Pingshan, prominent adherents included Zhu Xinjian and Li Jin. These artists adopted traditional ink to communicate modern subject matters and social issues.<sup>4</sup>

「新文人畫」運動由邊平山組織發起，代表性人物包括朱新建、李津等等，他們以傳統筆墨來描寫現代社會的話題。<sup>4</sup>



13 Chinese artists were invited to the "Passage to the Orient" exhibition in the 45th Venice Biennale, the first international art fair exhibiting Chinese modern art. The participation of ink artists Xu Bing and Yu Youhan strengthened the role of ink art in the modern art scene.

13 位中國藝術家被邀參加第 45 屆威尼斯雙年展的「東方之路展覽」為中國當代藝術史上的一次重要事件；參展的當代水墨藝術家包括徐冰、余友涵等等，這批藝術家後來也成為了當代水墨的中堅力量。

In 2013, Sotheby's launched the first new ink art auction in Hong Kong, termed "Contemporary Literati".

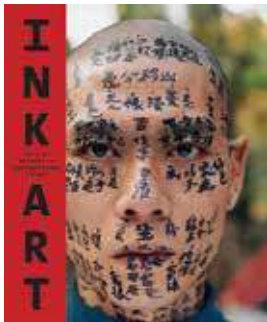
New York's Metropolitan Museum of Art organised the first large-scale exhibition, "Ink Art: Past as Present in Contemporary China", that focused on the development of Chinese ink art

In 2014, Christie's launched the first new ink auction in Hong Kong, adopting the term "Contemporary Ink".

2013 年蘇富比成立「當代水墨畫專場」拍賣。

紐約大都會博物館首次推出大型中國當代藝術展「水墨藝術：當代中國藝術的今夕與共」，呈現多位中國著名當代水墨藝術家的作品。

2014 年佳士得成立「當代水墨畫專場」拍賣。



1. Courtesy Metropolitan Museum of Art 圖片由大都會藝術博物館提供  
2. Courtesy the artist and Alisan Fine Arts 圖片由藝術家及藝昌畫廊提供  
3. Courtesy the artist and Galerie de Monde 圖片由藝術家及世界畫廊提供  
4. Courtesy the artist and Lucie Chang Fine Arts 圖片由藝術家及 Lucie Chang Fine Arts 提供



# CONTEMPORARY INK AT A GLANCE

## 一瞥當代水墨

### Calligraphy

Different from alphabetic languages, each Chinese character carries both semantic and graphic elements. Because of its aesthetic value, it not only represents long history of Chinese culture but also the personality of the writer. Breaking away from the traditional practice of imitating writings by the old masters, contemporary artists adopt individual approach to interpret their state of mind and the modern society through deconstruction and reconstruction of the language, using it as a visual medium rather than a form of communication.

### 書法

有別於拼音文字，每一個漢字都帶有語義上及象形上的底蘊。由於其美學價值，其不僅代表了中國文化源遠流長的歷史，也能顯示出每一位寫字的人的性格。不同於傳統大師們一直以來對古代書法孜孜不倦地模仿，當代藝術家們採取個人的手法，通過解構與重構語言從而解讀他們內心的心境，並將書法視為一種視覺上的媒介，而非溝通的手段。





“

## COUNTRY IS RUINED, BUT MOUNTAINS AND RIVERS REMAIN

”

DU FU, POET FROM THE TANG DYNASTY.

「國破山河在，城春草木深。」

源自《春望》，作者：杜甫，唐代

## New Landscape

Landscape has long been emblematic of Chinese cultural values as the depiction of mountains and rivers is not about realistically representing nature but communicating the artist's state of mind. As modernity continuously influences and alters the nature, contemporary ink artists revive the traditional theme of landscape with expressive individual vision relevant to the modern society while maintaining the poeticism and spirituality.

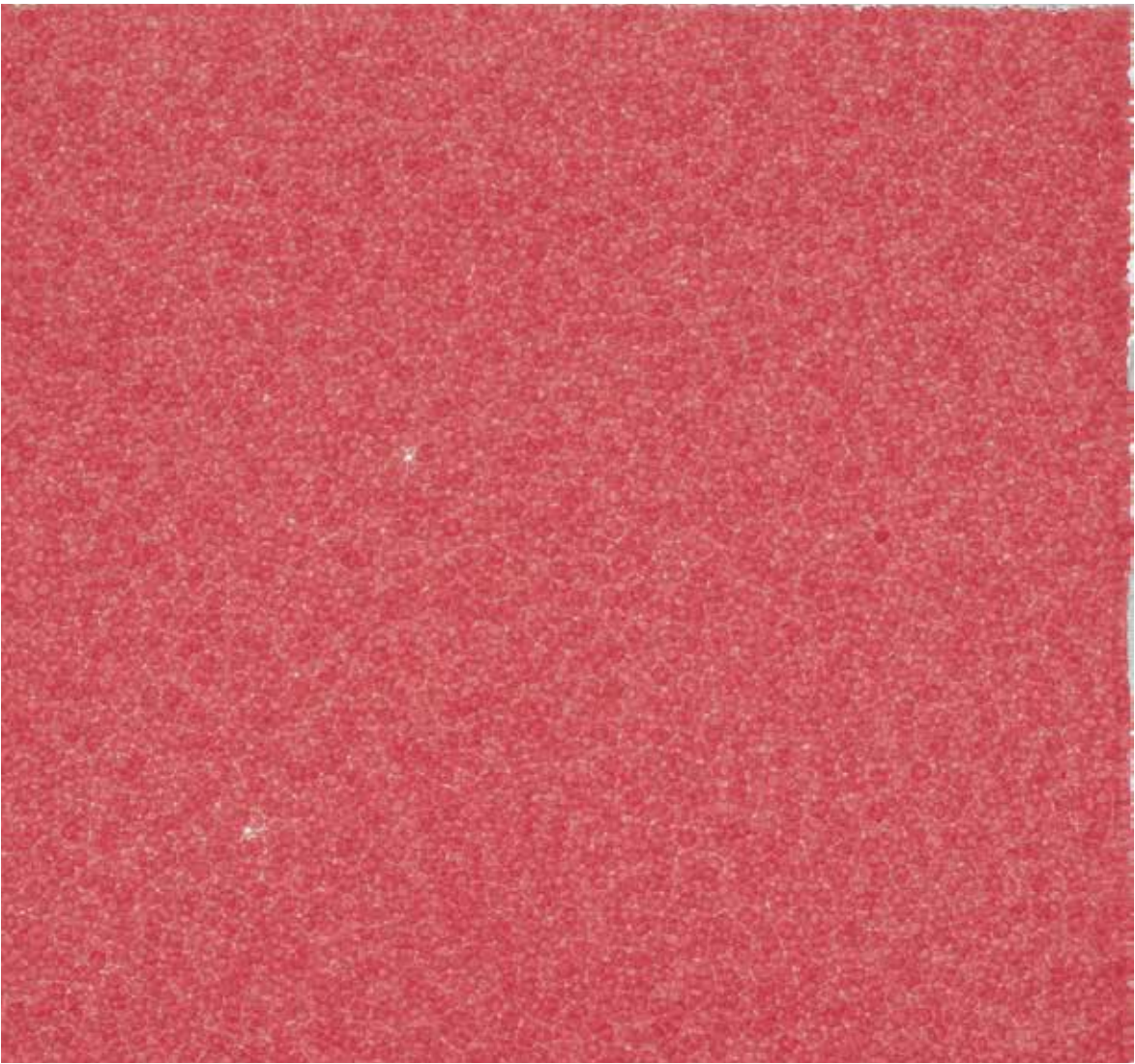
## 新山水

長久以來山水畫被視為中國文化價值觀的體現，畫中的山川河流並非寫實地描繪出自然的景色，而是與藝術家內心心境的對話。隨著現代化不斷地影響及改變著大自然，當代水墨畫家以富有個人表現力的視野復興傳統山水題材，回應現代社會生活的同時，又保留著當中的詩性與靈性。



Li Huayi, *Landscape in the Mist*, Ink and colour on paper, framed  
李華弼，《微雨芳草岸》，設色紙本、鏡框  
(Courtesy the artist and Chelesa Fine Art 圖片由藝術家及潔思圖畫廊提供)





Zhang Yu, *Fingerprints 2005.6-3*, Vegetable pigments on paper  
張羽，《指印 2005.6-3》，宣紙，植物質顏料  
(Courtesy the artist and Da Xiang 圖片由藝術家及大象藝術提供)

## Abstraction

Abstract ink art breaks out of the traditional relationship between ink and brush, and even challenges the prominent role of the brush by adopting innovative techniques such as splashing, pouring, spraying, rinsing as well as collage. Besides continuing to study the use of lines, contemporary artists also focus on the gesture, process and materials in their own expressive language, resulting in a new aesthetics of speed, power and tension, which recalls the dynamic quality of calligraphy. While the form was inspired by post-war Western abstract expressionism, the cursive brushstrokes and techniques such as blank-leaving in traditional Chinese ink art also influenced many artists in the West; for example, American artists Franz Kline and Robert Motherwell. Abstract ink art in the East is an expression unique to Oriental cultures where the artistic depiction of spirit and Oriental philosophy still remain the core of the practice.

## 抽象

抽象水墨突破了傳統水墨當中筆和墨之間的關係，其採用的創新技巧例如潑墨、倒墨、灑墨、漂墨及拼貼等，甚至挑戰了筆在水墨畫中原本顯著的地位。在不斷研習線條的運用之餘，當代水墨藝術家們還關注自身表現語言當中的動作、過程及材料，繼而在速度、力量及張力上產生了的美學，這使得我們回想起書法中的動態美。也許形式上受到戰後西方抽象表現主義的啟發，但草書的筆法和技巧，例如傳統中國水墨當中的留白，也影響了許多西方的藝術家；舉例，當中有美國藝術家弗朗茲·克蘭和羅伯特·馬瑟韋爾。抽象水墨藝術是一種東方特有的文化表現形式，對意境及東方哲學的藝術描繪，依舊是其實踐的核心。

## Sculpture, Multimedia and Installation

The development of ink art has brought the art form beyond ink, brush and paper, leaving its definition up for interpretation. Although the boundaries have been blurred, these artworks share the ink spirit which for more than a thousand years informs the cultural heritage of China. By referencing to traditional symbolism, metaphysical and philosophical subject matters, pictorial concept, history and culture, contemporary ink artists recreate the ink aesthetics with modern consciousness and materials such as sculpture, digital media, photography, large scale installation as well as performances. Infusing traditional and contemporary techniques and resources, these artists reveal the identity of China in the modern world.

## 雕塑，多媒體與裝置

水墨藝術的發展帶來了更豐富的藝術形態，超越了筆墨紙硯的界限，留下更多可供闡述定義的空間。雖說與水墨之間的界限因而變得模糊，但雕塑，多媒體與裝置藝術品，與超過千年歷史的中國文化瑰寶有著相同的水墨精神。借鑒傳統的象徵主義、玄學以及哲學主題、圖像上的概念、歷史及文化等方面，當代水墨藝術家繼而重新塑造水墨美學，並創造出具現代意識的雕塑、數字媒體、攝影作品、大型裝置以及表演等等。這些藝術家糅合了傳統及當代的技巧和資源於一身，揭示了中國在現今世界的身份。



Zheng Lu, *Water Dripping - Clouds*, Stainless Steel  
鄭路，《淋漓 - 雲》，不鏽鋼  
(Courtesy the artist 圖片由藝術家提供)



# CONVERSATION

## 對話



KATHERINE DON

Deputy Director  
Head of Department  
Contemporary Ink Art

“  
Since the first Contemporary Ink auction in 2013, could you describe the development of the market?

Sotheby's has a pioneering role in introducing contemporary ink art to the international marketplace, which gives this innovative category extraordinary momentum with collectors. Contemporary ink art encompasses a wide range of art works that transcend geographic boundaries and the traditional ink medium paradigm.

In Sotheby's sales of contemporary ink works, we see the range of explorations by 20th century Chinese artists who used acrylic, collage, back-painting, etc techniques to build upon the ink tradition. It was a privilege for me to showcase art of historical importance and from prestigious collections of Asian works of art. In addition, it was exceptionally exciting that the sale engaged seasoned collectors to enter a contemporary category for the first time at auction. I aspire for our Contemporary Ink auctions to continue to introduce and inspire a discerning audience with works of such quality and innovation.

自 2013 年起蘇富比舉辦了首場當代水墨拍賣，妳可以描述一下市場的發展嘛？

向國際市場引進當代水墨藝術，這方面蘇富比起到了具開創性的角色，並給收藏家們帶來一個有著非凡勢頭的新穎收藏種類。當代水墨藝術涵蓋了一系列超越地域界限及傳統水墨媒介範式的藝術作品。

在蘇富比當代水墨專場中，可以發現二十世紀中國藝術家們在傳統水墨的基礎上，利用壓克力、拼貼及紙背著色等技巧進行了新的探索。對我來說，能展示具歷史意義的藝術，和重要的亞洲藝術收藏是一種榮幸。此外令人格外興奮的，是經驗豐富的收藏家們也能在拍賣會上參與到這一當代藝術新種類。我寄望未來的當代水墨拍賣，能繼續推出高質量及具創意的作品，並啟發眼光敏銳的觀眾們。

“  
When it comes to collecting contemporary ink art, which aspect should one focus on?

For all contemporary art, there are many aspects that attract collectors, such as history, rarity, provenance, size, subject matter, quality, or even fashion. Here are my thoughts on a few:

Quality. Ink as a medium has been around for thousands of years and patiently trained artists who understand their medium are able to perpetuate the same quality that has endured for centuries.

Rarity. Seek advice from trusted collector friends, ethical dealers, and other experienced art professionals -- especially artists themselves -- to both ask and answer the questions about an artist or specific work. Specialists are always eager to share their passion for the arts with collectors and patrons.

Fashion. No one knows how history will judge the future value of a work. If value is of great importance, aim to make a market, don't just follow one. Like being a part of an angel fund, it is exciting to be on the ground for an emerging market with undervalued or overlooked works.

For contemporary artists using ink, many apply innovative and creative processes to the traditional media -- mixed with acrylic, mounted as sculpture, merged with video/animation, etc. Some provide a historical or social narrative in their works -- refer to classical concepts, combine multi-cultural influences, etc. It can be difficult to put your finger on what exactly strikes each collector, be it aesthetics, technique, narrative or a combination of these things. After seeing an exhibition or art display, close your eyes to remember what stands out the most -- that is one way of developing a passion for art you could live with and art that you love.

”  
**AFTER SEEING AN EXHIBITION OR ART DISPLAY, CLOSE YOUR EYES TO REMEMBER WHAT STANDS OUT THE MOST - THAT IS ONE WAY OF DEVELOPING A PASSION FOR ART YOU COULD LIVE WITH AND ART THAT YOU LOVE.**

妳認為有哪些方面是收藏當代水墨藝術所需要留意的？

對於所有當代藝術而言，能吸引收藏家的原因有許多，其歷史、稀有度、來源出處、尺寸、題材、質量，甚至是潮流。以下是我的一些觀點：質量。水墨作為一種媒介已經有著數千年的歷史，經驗豐厚的藝術家們對它有著充分的了解，創造出來的作品有著可傳承與延續數百年的質量。

稀有度。向具信譽的收藏家朋友，具道德操守的畫廊，及其他有經驗的藝術專家——特別是藝術家本人徵求意見，對藝術家或藝術品發出提問或回答。專家們總是渴望與收藏家和客人們分享他們對藝術的熱情。

潮流。沒有人知道歷史將如何判斷一件作品未來的價值。如果意味著巨大的重要性，那目標是創造市場，而非去跟隨市場。如同成為天使基金一部分，能以腳踏實地的眼光去發掘市場上被低估或被忽視的作品，確實是一件叫人興奮的事情。

當代藝術家加以諸多創新、創意的手法用「墨」這一傳統媒介——混合壓克力、裝置雕塑、結合錄像 / 動畫等等。當中一些作品裡面帶有關於歷史或社會的敘事——指的是古典概念與多元文化相結合產生的影響。想要確切指出到底什麼作品能迎合一位藏家的口味，是一件不容易的事情，考慮的範圍包括審美、技巧、敘事，或是這些所有的結合。在觀看完一場藝術展覽之後，閉上眼睛回想，哪一件作品是在腦海里最突出的——這便是一種培養藝術熱情的方法，讓藝術與你的生活息息相關，並對此充滿熱愛。

”  
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## What conclusion could you draw from the last Contemporary Ink sale? What do you think is the future of Contemporary Ink art?

In 2016, Sotheby's held two ink art auctions totaling HK\$73.5m, which was more than double the aggregate total for the previous year. That year we were able to feature the world's first single owner collection of ink art, The Origo Collection, which brought a greater variety of artist's works to market from our category, including the delicate brushwork by academic painter Zhu Daoping, the monumental calligraphies by Wei Ligang, and the abstract conceptual works by Zheng Chongbin. In addition, we set the current world's auction record for *Poppy* by Liu Dan selling at HK\$6.92m. However it is interesting to note that comparable private sales of works by such masters are often even higher, sometimes double than the records achieved at auction. This suggests that even today there is room for increased value and growth for artists at auction now.

In contrast to previous years, the most recent sale in April 2017 sold distinctive early period works by established artists including C.C. Wang, Liu Dan and Qiu Deshu.

These results point to a strong auction market for historically relevant, technically virtuosic, and conceptually rigorous works of art. And among galleries and institutional exhibitions there is even greater variety for works of art in the ink medium. As demonstrated by the 2013 exhibition of Ink Art at the Metropolitan Museum of Art in New York, if just looking at China alone, there are dozens of important works of art and masters who challenge the traditional notions and framework of evaluating ink painting and the ink medium.

In the future, I believe we will see a progressive influence of intercultural dialogue on scholarly traditions in artistic styles over time. While the geographical boundaries and definitions of ink art may be blurred with pieces categorised as everything from written calligraphy, to landscape painting, to abstract and conceptual art--its history and influence are clearly richly felt in the fantastic breadth of artists that have indulged in the medium over the centuries.

**// IN THE FUTURE,  
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OF INTERCULTURAL DIALOGUE  
ON SCHOLARLY TRADITIONS IN  
ARTISTIC STYLES OVER TIME.**

從最近的當代水墨拍賣成績來看，妳有得出什麼結論嘛？妳認為當代水墨藝術的未來將如何呢？

蘇富比在 2016 年的兩場當代水墨藝術拍賣當中，共取得了 7,350 萬元港元的成績，相較 2015 年的成績達到了雙倍以上的增長。去年我們打造了全球首次當代水墨私人收藏「墨源新思」的拍賣會，給市場帶來了不同類別，各種各樣藝術家的作品。其中，有來自於學術畫家朱道平細膩的筆觸、魏立剛恢宏的書法，還有鄭重賓的抽象概念作品。此外，我們為劉丹的《罌粟花》作品創造了拍賣歷史上最高的成交記錄。不過更值得注意的是，在私人銷售當中，這些大師作品的價格往往更高，甚至雙倍於拍賣會上所成交的價格。這表明即使在當下的情況，這些水墨藝術家作品的價格在拍賣會上還會有繼續增值的上升空間。

與前些年有所不同，在今年四月份拍賣會上賣出的，較多為已建立起名聲的藝術家們創作於早年間的獨特作品，包括王己千，劉丹及仇德樹。

這些結果表明，拍賣市場上對與歷史相關的，技巧深厚的，以及概念嚴謹的藝術作品依然有著堅實的需求。而更多樣化的水墨媒介作品還在畫廊與機構展覽當中。正如 2013 年紐約大都會藝術博物館「水墨藝術：當代中國藝術的今夕與共」展覽所展示的，單看中國就有許多藝術大師的作品，他們挑戰了傳統的觀念，評價水墨的框架及水墨的媒介。

我相信隨著時間的推移，我們將看到跨文化對話對學術傳統中藝術風格的影響。從藝術家應用歷史悠久的水墨媒材創作，同時地理上的界限及對於水墨藝術的定義也會漸漸模糊——從書法、山水畫，到抽象與概念藝術，開闊當化水墨未來的廣度。

## Do you believe one needs to understand Chinese history and its culture in order to appreciate contemporary ink art?

One should appreciate the ink medium for its inherent qualities and sophisticated historical legacy in Asian cultures. Ink as a medium transcends cultural boundaries. To appreciate contemporary art from China today, it is useful to understand the historical and current context in which it is created. However such issues may relate to cultures around the world. For example, one may draw parallels to the Islamic tradition of the written image and use of ink as a medium for calligraphy, or to the historic Indian tradition of using ink for fine miniature paintings. Just as history provides an endless source of inspiration, so does the innovation of contemporary artists today.

妳認為是否需要了解中國的歷史及文化之後，才能夠欣賞當代水墨藝術呢？

認識當代水墨藝術，前提是要懂得欣賞水墨的內涵及她在亞洲文化中的歷史淵源。水墨是一種超越文化界限的媒介。了解相關歷史及其當下的語境，對於欣賞中國當代藝術是有用處的。然而同樣的問題可能涉及到世界各地的文化。例如，借鑒伊斯蘭傳統中，書寫的造型及使用水墨來作為書法的媒介；或是歷史悠久的印度傳統裡，使用水墨繪製而成的精緻微型畫。正如歷史為藝術家提供了無盡的靈感源泉，而當代水墨藝術家的創新也是如此。

**我相信隨著時間的推移，我們將看到跨文化對話對學術傳統中藝術風格的影響。**

Liu Dan, *poppy*, Ink on paper  
劉丹，《罌粟花》，水墨紙本  
(Courtesy the artist 圖片由藝術家提供)



## Do you believe the rise of contemporary ink art brings traditional ink art en vogue?

Make a market, don't follow it. The focus on contemporary ink art is a well deserved spotlight on highly innovative artists creating works against a unique backdrop of a rich artistic tradition. There are unlimited ways that artists, not only in Asia, are creating works that may be related to, inspired by, a reaction to, the ink tradition and philosophy. Contemporary ink art provides continuity to the past. As witnessed for centuries, the best works will challenge established notions and provide innovation for creativity in the future.

妳認為當代水墨藝術的興起，會為傳統水墨帶來什麼影響？

創造市場，而不是隨波逐流去跟隨市場。具高度創造力的藝術家們定必備受關注，他們的當代水墨藝術作品不僅擁有創新的理念，還以各式各樣的方法創造出與水墨傳統及哲理相關的、受啟發的和相對應的作品。當代水墨藝術提供了一種延續性。幾個世紀以來，最好的作品往往都向曾幾何時既定的觀念提出挑戰，並為未來的改革創新提供了革新性的創意。



## HSIAO CHIN'S DANCING LIGHT

Radiating Throughout 60 Years

蕭勤的光之躍動  
60年後光芒畢露



Featuring bands of dynamic straight and curved lines that suggest energy flowing rhythmically and endlessly against the bright dazzling backgrounds of the universe; circles or rectangles at the bottom to represent the spiritual and physical world, a total of 19 paintings of Hsiao Chin's *Dancing Light* series completed between 1963 and 1964 not only represent the artist's milestone, but are also the nexus of the master's oeuvres, the key to enter his world of more than 65 years of artistic endeavors characterised by a lifelong pursuit of artistic advancement and self-reflection based on his deep comprehension of Eastern philosophy.

一條條動態的直線和曲線，比喻著能量在明亮動人的宇宙背景之下不停歇地、並有節奏地流動著；圓形或矩形的底部則代表了精神與物質的世界。蕭勤創作於1963年至1964年間的19幅「光之躍動」系列作品，不僅代表著藝術家在創作上的里程碑，也見證他對東方哲思的深刻理解及自我反思關鍵年代，同時也是一道進入了解他逾65年藝術創作生涯的大門。

Hsiao Chin, *Dancing Light - 8*, Acrylic on canvas  
蕭勤，《光之躍動 - 8》，布上壓克力  
(From 3812 Gallery)



## Hsiao Chin visualised the dynamics of the energy in the spiritual universe which gives rise to light and darkness in the physical world and all things in nature, and *Dancing Light* is one important series that embodies all the elements unique to Hsiao Chin's abstract art.

*Dancing Light* is one of the earliest completed series of Hsiao Chin's abstract paintings and is the emblem of his artistic practice. The works bridge the gap between Eastern and Western aesthetics and value, and most importantly, they are the key to understand the master's individualised abstract style. At the beginning of the 1960s, Hsiao developed an interest in Taoism from which he drew inspiration and created the *Tao* and *Chi* series between 1961 and 1963. The use of calligraphic brushstrokes, blank-leaving and meditative symbols in *Dancing Light* are notably continuation from the prior two series, reflecting the origin of the artist's lifelong exploration in integrating Eastern spirituality and Western abstract art. On the other hand, the variation of vibrant colours of the “light” in *Dancing Light* series accounts for the chromatic elements used in Beijing opera, on which the artist conducted extensive research during the 1950s and adopted in his artistic practice; at the same time, the infinite energy that the dazzling colours represent was the source of inspiration for the subsequent *Solar* and *Landscape of the Universe* series created between 1963 and 1966, which feature radiating sun emitting energy with contrasting colours. Hsiao Chin visualised the dynamics of the energy in the spiritual universe which gives rise to light and darkness in the physical world and all things in nature, and *Dancing Light* is one important series that defines Hsiao's lifelong study of abstraction, symbolism and philosophy, and it embodies all the connotations of Eastern spirituality and elements in abstraction.



Hsiao Chin, *Origin of Chi - 3*, Ink on canvas  
蕭勤，《炁之源 - 3》，布上水墨  
(From 3812 Gallery)

「光之躍動」是蕭勤早期其中一個最完整的抽象繪畫系列，也是蕭勤式藝術語言的象徵性作品。這些作品彌補了東西方美學與價值觀之間的隔閡，更重要的是，這批作品對於了解蕭勤式抽象繪畫至為關鍵。在 60 年代初，蕭勤對道教產生了濃厚的興趣，並從中獲得靈感後在 1961 至 1963 年間創作出「道」和「炁」系列作品。在「光之躍動」裡面，延續在「道」與「炁」系列時期發展的書法筆觸、留白和冥想的符號，反映當時是藝術家在畢生探索關融合東方精神與西方抽象藝術的源點。另一方面，在「光之躍動」系列中關於「光」的色彩與變化，是藝術家於 50 年代對京劇進行了廣泛的研究之後，運用了京劇當中鮮艷色彩的元素於其抽象繪畫創作中。同樣的，這些耀眼色彩所代表著的無限能量，也正是接下來於 1963 至 1966 年間創作的「太陽」和「宇宙風景」系列作品靈感的來源或延續。「太陽」系列描繪了太陽向四周散發出顏色對比鮮明的宇宙能量，蕭勤視化了存在於他精神宇宙中主宰現實世界及自然界萬物中的光明與黑暗能量的動態。可以說「光之躍動」奠定了蕭勤一生探索抽象繪畫的語言系統、符號及哲理，並將所有象徵性的東方精神及抽象藝術元素於此系列作品中完整地呈現出來。



*Dancing Light* series accounts for the chromatic elements used in Beijing opera, on which the artist conducted extensive research during the 1950s

As the first Chinese artist advocated in infusing Eastern connotations and spirituality in abstract art in Europe when the art world was very much led by the West, Hsiao Chin's contribution has undoubtedly left an important mark in art history. After founding Ton Fan Group in 1957 which set forth a new wave of modern art movements in Taiwan, Hsiao founded Punto International Art Movement in Milan in 1961 which became immensely influential in Europe during the 1960s and 1970s. The movement introduced the concept of art as a means of contemplation and spiritual exploration, and it was also in this period that Hsiao developed the defining style in *Dancing Light*, which was exhibited many times in Punto's exhibitions. Resonating with the ideology of Punto Movement, *Dancing Light* is a manifestation of his spiritual growth, a cultivated positive energy through his understanding of ancient wisdom rooted in Eastern culture. Central to his art is the notion that the duality of yin and yang energy moves infinitely and maintains the harmony of the universe that transcend time and space, this state of eternal orbit is called Tao, the beginning and destination of all things. Through the rendering of meditative symbols and brushstrokes, Hsiao Chin translates his personal experience and enlightenments with his powerful visual language.

Hsiao Chin is a Chinese abstract artist of great significance. He applies his broad cultural philosophical perspective rooted in Eastern culture on his works by combining Chinese and Western aesthetics, contributing to the development of Chinese contemporary abstract art. His works are internationally acclaimed and are collected by many influential institutions such as New York's MoMA and Metropolitan Museum, National Art Museum of China, Museum of Modern Art, Barcelona, and National Taiwan Museum of Fine Art.



Hsiao Chin, *Dancing Light - 7*, Acrylic on canvas  
蕭勤，《光之躍動 - 7》，布上壓克力  
(From 3812 Gallery)

蕭勤可視化了存在於他精神宇宙中，主宰現實世界及自然界萬物中，光明與黑暗能量的動態。而「光之躍動」也是一個包含了蕭勤抽象藝術當中所有重要元素的系列。



在當時被西方引領的藝術世界中，蕭勤是第一位提出將東方內涵和精神，與西方抽象藝術相融合的中國藝術家，他所作出的貢獻毫無疑問地在藝術史上留下重要的印記。蕭勤於 1957 年在台灣成立的「東方畫會」，使當時的台灣掀起一股現代藝術運動的新風潮。而於 1961 年在米蘭成立「龐圖國際藝術運動」，也在 60 和 70 年代的歐洲產生了極大的影響力，這項運動將內省沉思和精神探索作為一種手段引入到藝術概念當中，「光之躍動」正是蕭勤在熱熾的龐圖時期創作的代表作，並於多次龐圖運動展覽中發表。「光之躍動」與「龐圖運動」的思想理念相通，是蕭勤精神成長關鍵期的體現。通過對深扎於東方文化中古代智慧的理解，繼而培養而成的積極能量。蕭勤藝術的核心是陰陽二元的運轉，這股能量保持著宇宙間超越時空的和諧，而這種恆久幻變的狀態便稱為「道」——自然界萬物的起點和歸宿。通過呈現這些冥想的符號和筆劃，蕭勤以他個人的經驗與啟示將其轉變成為強而有力的視覺語言。

蕭勤是一位具有深遠影響力的中國抽象畫家。他的作品植根於具淵博的東方文化哲學視角，通過結合東西方美學，為中國當代抽象藝術的發展做出了貢獻。他的作品在國際上知名的同時，也被多間世界頂尖藝術機構收藏，包括紐約現代藝術博物館，紐約大都會博物館，巴塞羅納現代藝術博物館，中國美術館，國立台灣美術館等等。





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One should always try to explore the limited physical space to the maximum and to generate maximum energy in the confines of space, to learn in a material world that transcends the boundaries of time, and in so doing to grasp the deeper meanings of life. And it is through my awkward brush work and the bright primary colors that I achieve such goals.

– Hsiao Chin

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

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## The Sky and The Earth - The circles and squares in Dancing Light 天圓地方

Taoists believe that the world began with a featureless, empty void called Tao. Tao then generated energy and split into two complementary aspects, Yin and Yang, and created the sky and the earth. Yin is an inactive energy that sank and formed the earth which was understood to be square because it is situated stably in one place; while yang energy is active to form the sky where the sun, the moon and stars move ceaselessly in circle. Hence, there is a theory of “circular sky and square earth”. The two aspects of energy harmonize to balance all things in the universe.

道家將天地未分、渾沌初起之狀稱為太極，太極生兩儀，就劃出了陰陽，分出了天地。由於大地靜悄悄地處於同一位置，恰如一個方形的物體靜止穩定，而日月等天體卻是在周而復始、永無休止地運動，好似一個圓周無始無終。於是「天圓地方」的概念便由此產生。而陰陽兩種力量在宇宙中平衡萬物。

## MARKET INTELLIGENT 市場探究

### Dancing Light – Shedding Light on a New Market

Whether it is from the perspective of the academic circle or the art market, the study of twentieth century Chinese artists, who connect Eastern and Western cultures in their arts, has been mostly focusing on those who resided in France. However, the recent outstanding auction result of master Hsiao Chin's iconic work, *Dancing Light - 16*, has awakened the awareness of Chinese artists who underwent their artistic journeys in another part of the continent, Italy. It has also demonstrated a different kind of context on the development of Chinese and Western art with Italy as the link.

Currently, the understanding of the fusion between East and West is mostly based on the post-war period where, with the influx of Western abstract art, abstract expressionism was applied in the expression of Taoism and calligraphy. Hsiao Chin's artistic journey and idiosyncratic style have left an important mark in art history. In the cultural rich country Italy, the birth place of Western civilization and the Renaissance, Hsiao embraced Eastern spirituality and expressed his enlightenment from Eastern philosophy, from Chinese Confucianism, Taoism to Indian Buddhism and the cosmic philosophy, in his works. His approach effectively reveals the essence of Chinese culture, which in result emulates the significance of Italian culture in history. Not only has Hsiao Chin visualized Chinese culture with Western abstraction, he has enriched Chinese culture, art and philosophy by associating them with Western art and culture.

*Dancing Light* is invaluable not only because of its rarity (only 19 pieces) and reasons laid out in the article “Hsiao Chin’s Dancing Light – Oriental Spirituality in Calligraphic Abstraction” in this issue, but also because of the fact that academic value and market value always go in parallel. With the academic and historic analysis based on the aforementioned angle, Master Hsiao Chin's importance in the art market is going to be more distinct, building a whole new context for Italian-Chinese artists (as opposed to the Parisian-Chinese artists the market has been focusing on) and spearheading a new market inspired by the spirit of Ton Fan Group and Punto Movement.

### 「光之躍動」－照出新市場

就目前市場而言，學術界也好、市場也好（但主要是以市場主導），對於二十世紀溝通中西的華人藝術家的理解，以旅法派系為主，而蕭勤最近成功的拍賣成績，有力地讓他們開始認識到旅居意大利的華人藝術家的重要性，以及以意大利為銜接點所帶來的截然不同的中西文化藝術成就與面貌。

現時藏家對中西融合的認知，主要落在抒情抽象主義對於道家思想與書法藝術在戰後抽象浪潮的應用，但蕭勤的作品，由於他在藝術史上的獨特歷程，突顯他以中國道家、道教、佛學以至整個東方（包括印度等國家）宇宙哲學如何在西方羅馬文明與文藝復興發生之地的意大利碰撞交匯，使得中國文化跟與之歷史對等悠久，尤以從文藝復興作為新起點的歐洲文明，在現代藝術發展中以嶄新形式呈現，在透過中國文化創作西方抽象之餘，亦借鑒西方文化、宗教與藝術來豐富了中國文化、藝術與哲學的內涵。

「光之躍動」之珍貴，除了是因為它罕有（一共只有 19 張）以及這一期書中「蕭勤的光之躍動－抽象書畫中的東方精神」裡所陳述的原因外，也因為藝術本身的學術成就與市場價值成正比，所以憑以上學術及歷史脈絡進行梳理及定位時，蕭勤在市場上的重要性便將加倍鮮明，由此確立“中國－意大利”藝術家的新脈絡（有別於過去一直探討的「中國－巴黎」系統），領導以東方畫會及龐圖運動諸君凝聚而成的市場。



# LIU GUOFU

## MARTELL ARTIST OF THE YEAR 2016

劉國夫

2016 年馬爹利推薦藝術家



Installation view at Fine Art Asia Martell VIP Lounge  
2016 典雅藝博馬爹利貴賓廳現場

Liu Guofu's iconic otherworldly landscapes, in which the bittersweet and sublimity of nature are manifested by dreamy aura and blurry images of trees in repeated broken brushstrokes, won him the title of "Martell Artist of the Year" in 2016. His work *Open Space No.28* was also chosen to be presented in Martell's VIP Lounge at Fine Art Asia the same year.

The artist uses Western medium to bring out the Chi that is fundamental in Chinese painting, bestowing life on his canvas. Yet, his colour system and rendering of space produce a sense of void, a lifelessness or eternity. It is this tension that calls to the temporality of being, and Liu searches for his spiritual self in between the overlapping brushstrokes.

劉國夫超凡脫俗的抽象山水畫中，重複的破碎筆觸，營造出了夢幻般的虛筆及樹木模糊的影像，體現了自然界中的苦樂，名不虛傳獲得 2016 年馬爹利推薦藝術家。其作品《敞 28》被選為同年在「典雅藝博」中的馬爹利貴賓廊公開展示。

藝術家以西方繪畫的媒介，帶出中國繪畫當中的基礎——「氣」，從而給他的畫布平添了生命。然而，他筆下的顏色系統和空間渲染卻有一種莫名的空虛，同寂靜永恆一般。正是這種張力叫人想起時間性的本質，而劉國夫正是在這種重疊的筆觸裡，尋求精神自我的存在。



Open Space No. 43 敞 43  
Oil on canvas 布面油彩  
150 cm x 180cm  
2015  
(From 3812 Gallery)



Open Space No.28 敞 28  
Oil on canvas 布面油彩  
180 cm x 150cm  
2015  
(From 3812 Gallery)



# 3

Mindscape III / 心·景三



"Mindscape III" was the **3rd** annual group exhibition by 3812 gallery that concentrates on the artists' introspection of their creating process: to look closer with their eyes, sense more with their mind and create with their hands.

「心·景三」是 3812 畫廊舉辦的第三屆年度聯展，集中表現了藝術家在他們創作過程中的內省：以眼觀察、以心感受、以手創造。



# 8

Decoding Art / 作品解構



Delve into the **8** - meter long roll of ink painting by renowned artist Peng Kanglong and feel his profundity and sensuality in this distinctive landscape painting where the delicate yet vivid lines and brushstrokes interweave into a lyrical grace.

研究著名藝術家彭康隆的 8 米長卷水墨作品，並感受他與眾不同的山水畫當中的深密與性感。細膩而又生動的線條和筆觸，交織成一個深情、優美且深刻的雋永畫面。



# 1

Wang Jieyin Solo Exhibition / 王劫音個展



Chinese master painter Wang Jieyin had his **1st** solo exhibition in Hong Kong at 3812 gallery! The collection of his poetic landscape paintings with contemporary aesthetics is a breath of fresh air in the hustle and bustle of Hong Kong.

中國大師級畫家王劫音於 3812 畫廊舉辦了他在香港的第一場個展！他那充滿詩意，而又富有當代美學氣息的山畫作，仿佛給節奏匆忙的香港帶來了一絲清新的空氣。



# 2

3812 Salon / 3812 沙龍空間



During the first half of 2017, 3812 gallery has organised **2** shows at the gallery's salon for Hsiao Chin and Lin Guocheng. The cutting edge interior design of the salon provides a cozy and elegant atmosphere for art lovers to not only appreciate art but also to socialise, inspire and get inspired.

2017 年的上半年，3812 畫廊在畫廊的沙龍空間舉辦了兩場藝術家個展 - 分別為蕭勤與林國成的個展。沙龍空間時尚的內飾設計為藝術愛好者們提供了一個舒適且優雅的環境，可以在欣賞藝術品的同時，也與志同道合的人們互相交流，互相啟發。







# Mind-Scape III

## 心·景 三

"I shut my eyes in order to see", said Paul Gauguin, the master of Impressionism who believed that artists should observe not only the object but also the inner side of themselves in order to create intensive experiences. The history, spirit and magnetism of Chinese culture and spiritual traditions defined and altered the experiences of ancient poets, artists and intellectuals, and they continue to be inspiration of today's artists as they encounter and contemplate the cultural legacy of their ancestors. An annual exhibition of 3812 Gallery, "Mind-Scape" rediscovers the "naturalness" of Chinese spiritual culture and explores the latest artistic expression.

The exhibition presented a series of contemporary ink artworks by six artists - Wang Huangsheng, Sang Huoyao, Peng Kanglong, Lin Guocheng, Yu Yang and Chloe Ho, who interpreted mindscape with their distinctive individual styles.

印象派大師高更認為一個藝術家除了用眼睛觀察外在的自然，更應去觀察他的內心，而表現他主觀的感受。這般的藝術追求，可追溯至悠遠的中國文人修養及精神傳統：文人對自然山水之感應、順應生活之經歷，從精微處感悟大千世界，於有限畫幅裡生成無限「意境」。作為 3812 畫廊的年度展覽，「心·景」始終立足於中國文化的心性自然，同時致力探求屬於當下的藝術表現。

參展的六位現代水墨藝術家－王璜生、桑火堯、彭康隆、林國成、于洋、何鳳蓮－他們對「心·景」都有著不同的演繹。



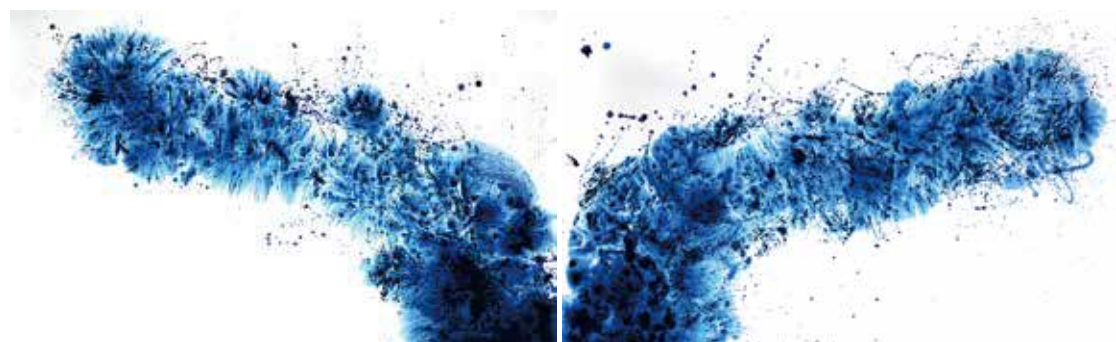
Sang Huoyao, *Between Cloud and Water*, Ink on silk  
桑火堯，《水雲間》，水墨、絹本  
122 cm x 122 cm, 2016  
(From 3812 Gallery)



Wang Huangsheng, *Trace Vision 161003*, Ink on paper  
王璜生，《痕·象 161003》，紙本水墨  
70 cm x 140 cm, 2016  
(From 3812 Gallery)



Peng Kanglong, *Blue River*, Ink on paper  
彭康隆，《藍溪》，水墨、紙本  
144 cm x 77 cm, 2016  
(From 3812 Gallery)



Chloe Ho, *Wellspring*, Chinese ink and acrylic on rice paper  
何鳳蓮，《泉源》，中國水墨、丙烯、紙本  
124 cm x 205 cm x 2, 2016  
(From 3812 Gallery)



Yu Yang, *The Bending Artistic Conception No.1*, Ink on paper, wood  
于洋，《被折彎的氣韻 No.1》，紙本水墨、木  
140 cm x 100 cm x 3, 2016  
(From 3812 Gallery)



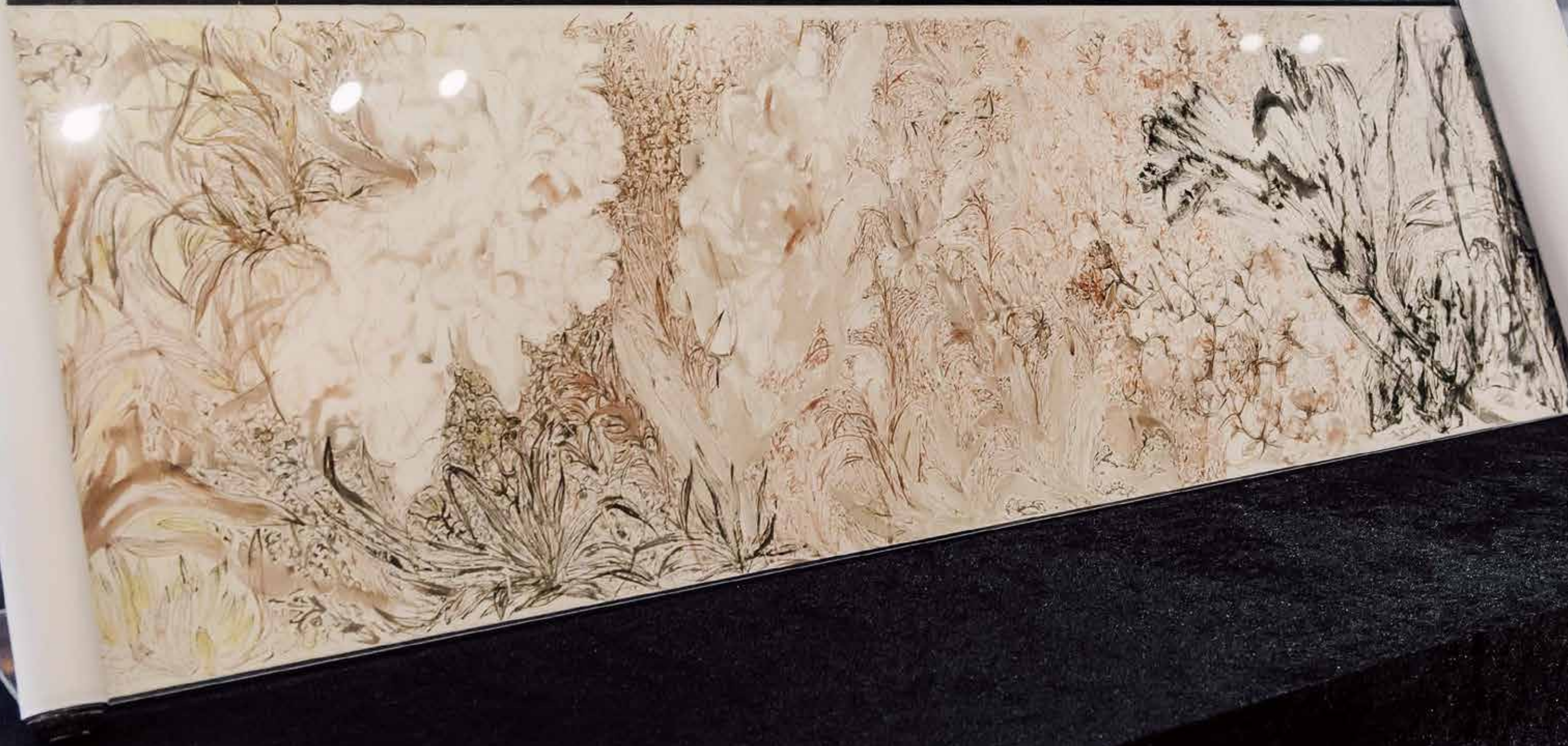
Lin Guocheng, *Form and Current 201605*, Pen and Chinese ink on paper  
林國成，《形與流》，鋼筆水墨、紙本  
152.5 cm x 72.5 cm, 2016  
(From 3812 Gallery)



# DECODING ART :

## PENG KANGLONG'S 8-METER LONG ROLL

### 作品解構：彭康隆的 8 米長卷



Highlight 亮點

# 8

The 8-meter long painting of Peng Kanglong, *Omnipresence*, was undeniably the center of attention during the opening night of Peng's solo exhibition at 3812 gallery, held on the 24th of May. Peng mentioned that he worked on the painting every single day for four straight months, and each time the first brushstroke was always spontaneous without looking back at where he left off, a reflection of his bold and genuine character. As he slowly rolled out the jaw-dropping long roll, we could not help but wonder how his state of mind changed between those painstakingly intricate lines against the background of his favorite classical music.

Collected by a prominent collector in Taiwan, Peng Kanglong's arresting painting is poetic yet wild, caught between the representational landscape of the ancient masters and abstract expressionism. His labyrinth of nature requires one to read, not see, with imagination. Each line, drop of colour and even every little space are stem cells that give life to his landscape, and still growing.

在 5 月 24 日開幕夜當晚，彭康隆的 8 米長軸畫作品《芳蹤不盡》無疑是彭康隆在 3812 畫廊本次個展中，重中之重的作品。彭康隆提到創作這幅作品他花了足足 4 個月的時間，當中的每一天都沉浸在這幅畫的創作當中，每一次下筆都是出於自發的，直到收筆前從來不會回望，這也正是他大膽和真實性格的寫照。在他將卷軸慢慢鋪開的時候，我們不禁想像，究竟那些複雜的線條，如何與他的內心及精神狀態，與其最喜愛聽的古典音樂交織在一起？

該作品由一位台灣著名收藏家惠藏。彭康隆筆下的畫卷既富有詩意，又充滿野性，看著像是一幅古代大師具象的山水畫，但又像是一幅富有抽象表現主義風格的畫作。他筆下錯綜複雜的自然迷宮，需要每一位觀者加以想像力去讀，去看。每一條線，每一滴色彩，甚至每一個小小的空間，都是給予他山水畫卷生命當中的幹細胞，並且還在無盡地生長著。



# Decoding Art

## 作品解構



Peng Kanglong, *Omnipresence*, Ink on paper  
彭康隆, 《芳蹤不盡》, 水墨、紙本  
48 cm x 800 cm, 2016  
(From 3812 Gallery)

### 1

The beauty and delicacy of the flower is manifested by emptiness. Life is bestowed upon it in the possibility of it being blown away any time by the breeze.

花的漂亮和精緻體現在其空虛。生命賦予的意義，卻在任何時候都可能會被風所吹散。



### 2

What is hiding behind the intertwining grass? A mountain or a waterfall?  
The magic of Peng Kanglong's imagination of ink opens countless possibilities.

深藏在這些纏繞雜草的背後，究竟是一座山？還是一抹瀑布？呈現在彭康隆水墨作品中的想像力，有著無數奇幻的可能性。



### 3

The use of stone green colour and the depiction of rocks recall the ancient literati painting; however, at a closer look, one will find what Peng Kanglong was trying to describe is not the reality but sensuality.

石綠的運用及對石頭的描繪，讓我們回憶起古代文人畫的味道；然而近一步看，卻能發現彭康隆並非在嘗試描繪一種真實的實體，而是一種性感。



### 4

Breaking out of the conventional rules of perspective, planes and proportion, Peng Kanglong's natural scenery not only is amusement to read, but it also opens a new path for the development of contemporary ink.

打破常規的角度、平面和比例，看彭康隆筆下的自然景觀不僅是身心上的愉悅，更為當代的发展開闢了一條新的道路。



彭康隆  
Between Breaths 噓 息 之 間  
FIRST SOLO EXHIBITION IN HONG KONG 首次香港個展 24.05-30.06

Decoding Art: Peng Kanglong's 8-meter long roll  
作品解構：彭康隆的 8 米長卷



## 1

**Wang Jieyin's  
1<sup>st</sup> Solo Exhibition in Hong Kong**  
王劫音在香港的首次個展

3812 gallery was honored to present master painter Wang Jieyin's first solo exhibition in Hong Kong, "Coalescence of Clouds and Mist", from March 24 to April 30. The exhibition was situated on the ground and first floor of the gallery, its poetic rhythm gracefully resonated with the peacefulness of the gallery's private garden, offering a breath of fresh air in the hustle and bustle of Hong Kong.

3812 畫廊非常榮幸呈現大師級畫家王劫音在香港的首次個展「雲煙集翠」，展覽期間由3月24日至4月30日。展覽座落於畫廊地下與一樓空間，其如同詩歌般節奏優美的作品與畫廊的專屬花園寧靜地形成於一體，仿佛給節奏匆忙的香港帶來了一絲清新的空氣。

**Coalescence of Clouds and Mist  
Wang Jieyin Solo Exhibition****雲煙集翠** 王劫音個展





Light of Dawn 晨光  
Acrylic on canvas 布面丙烯  
130 cm x 230 cm  
2015





**Long Beach 長堤**

Acrylic on canvas 布面丙烯  
70 cm x 150 cm x 2  
2015

The master's works embody the poetic elements of traditional literati paintings with modern aesthetics, and nature is the core element in his works with landscape and flower being the common motifs. The engagement between ink and acrylic paint is the artist's embracement of traditional Chinese culture in the contemporary era. The both figurative and abstract composition with graffiti-like brushstrokes pays homage to the beauty of being in between likeness and unlikeness in literati painting while accounting for Western aesthetics in its deconstruction of landscape into stylistic symbols. What appears at first to be abstract encompasses the undulating profile of nature, showing us this old artist's great courage in delving into the profound depths of existence.

In his 70s, master Wang Jieyin possesses a spontaneous and pure yet romantic attitude towards art practice, creating his timeless and innovative style which revives the beauty of nature as well as the elegance of Chinese painting.

這位大師的作品涵蓋了傳統文人畫中充滿詩性元素的同時也兼具現代美學的審美情趣，「自然」二字是他作品當中的主要元素，山水及花草都是他作品裡主要的主題。水墨與壓克力之間的共存，是藝術家對傳統中國文化在當代語境下的回歸擁抱。具象與抽象的結合以及那如同塗鴉般的筆觸，是向似與不似之間的一種審美致敬，並以西方美學的方式解構山水畫，從而形成了獨具他個人風格的符號。在乍看之下抽象的東西，超越了起伏不平的自然輪廓，向我們展示了這位年長藝術家深入研究關於存在的深度的勇氣。

步入古稀之年，王劭音對藝術實踐依然保持著自發而單純，且又浪漫的態度。創造出他既永恆又創新的風格，不僅重現了自然之美，又再現了中國畫的優雅。





# 2

## The 2 Salon Shows 沙龍展

What sets 3812 gallery apart is its “art of living” concept. The gallery aspires to infusing art in our life by providing a unique and holistic space for art lovers and collectors to experience the social, academic, emotional and aesthetic aspects of art. The third floor of the gallery is a private salon dedicated to this end.

The cutting edge interior design of the salon exudes an intelligent elegance with French-style black and white flooring matching with violet purple walls, while the mix of vintage and modern designer furniture resonates with the cultural texture of the traditional neighborhood seen through the floor-to-ceiling glass windows. During the day, natural light is projected through the glass windows, creating another warm and cozy atmosphere for art appreciation.

注重「生活中的藝術」的哲學令 3812 畫廊獨樹一幟。畫廊致力把藝術融入生活，並於三樓提供一個與別不同的沙龍空間，與藝術收藏家及藝術愛好者交流和體驗藝術在社會上、學術上、情感上及美學上的價值。

沙龍空間內前衛的內飾設計空間散發著一種智慧的優雅，相襯著法式風格的黑白地板，以及紫色的牆壁。窗外是老香港鄰里，有著文化積澱的質感，一抹景色恰好與復古和現代並置的設計師傢俱搭配得相得益彰。白天柔和的陽光灑進室內，營造出另外一種溫暖舒適的藝術欣賞氛圍。



# 1960's, An Important Era Hsiao Chin Salon Show

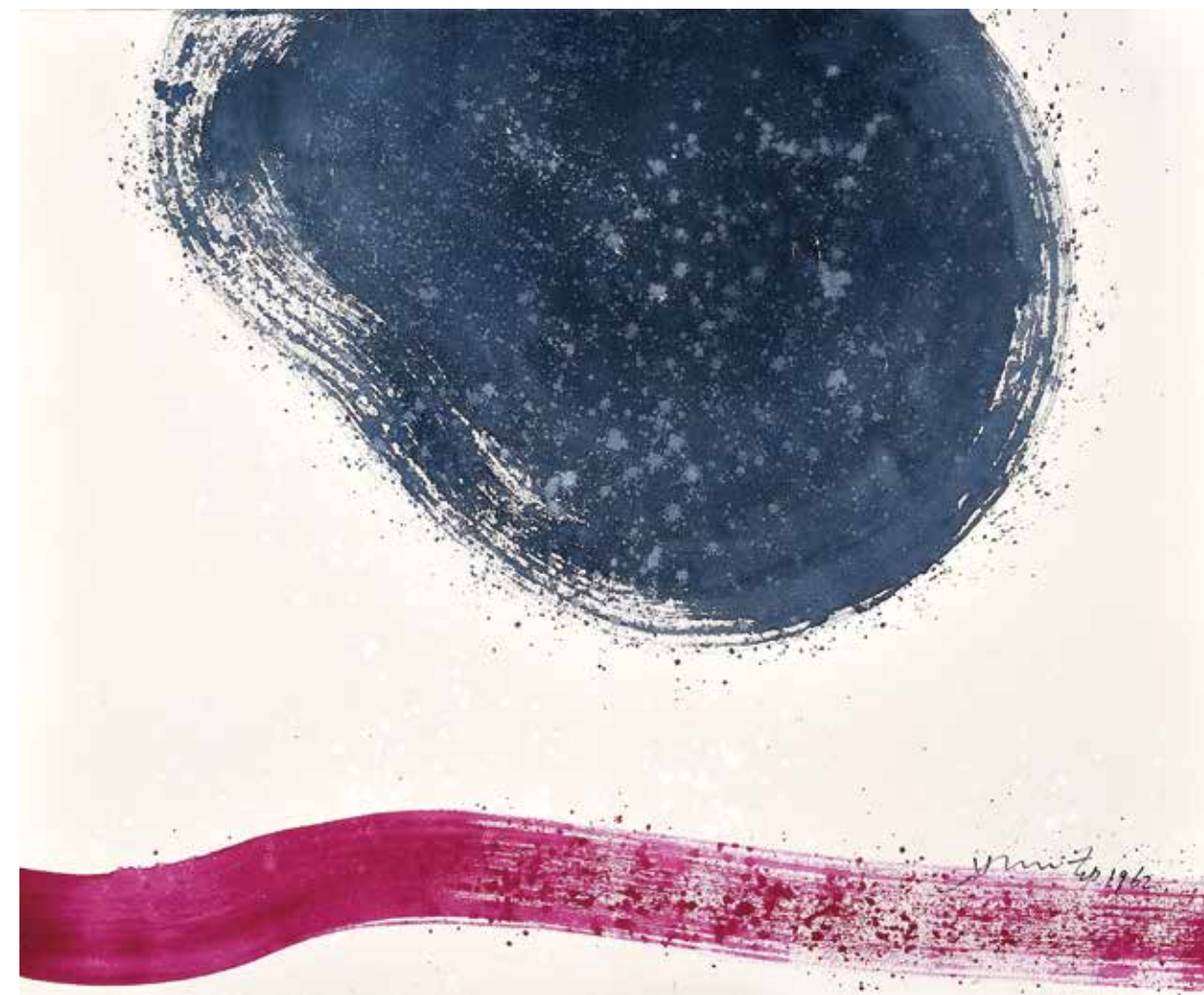
重要的六十年代 蕭勤作品沙龍展

24.03/2017 – 30.04/2017



Dancing Light -15 光之躍動 -15

Acrylic on canvas 布上壓克力  
140 cm x 110 cm  
1963  
(From 3812 Gallery)



Il Tornare 迴旋

Acrylic on canvas 布上壓克力  
98 cm x 110 cm  
1962  
(From 3812 Gallery)

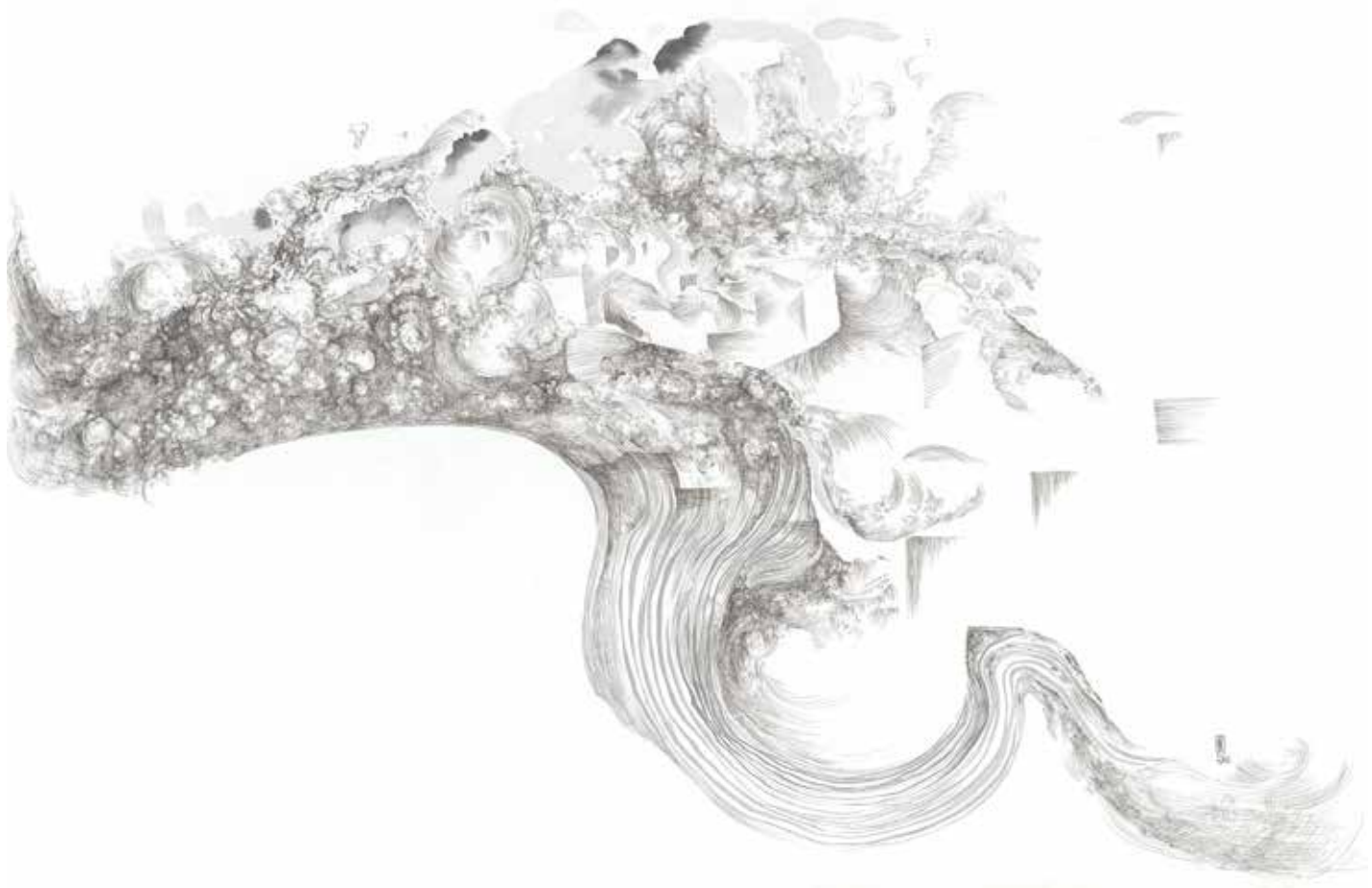
Chinese abstract master Hsiao Chin's important works from the 1960s opened a deep and meaningful dialogue on the long history of Chinese culture and spirituality as well as the development of Chinese modern art.

中國抽象藝術大師蕭勤 60 年代的重要作品，  
為我們展開了深度而有意義的，  
關於源遠流長的中國文化和精神的對話。



# 相即 INTERBEING

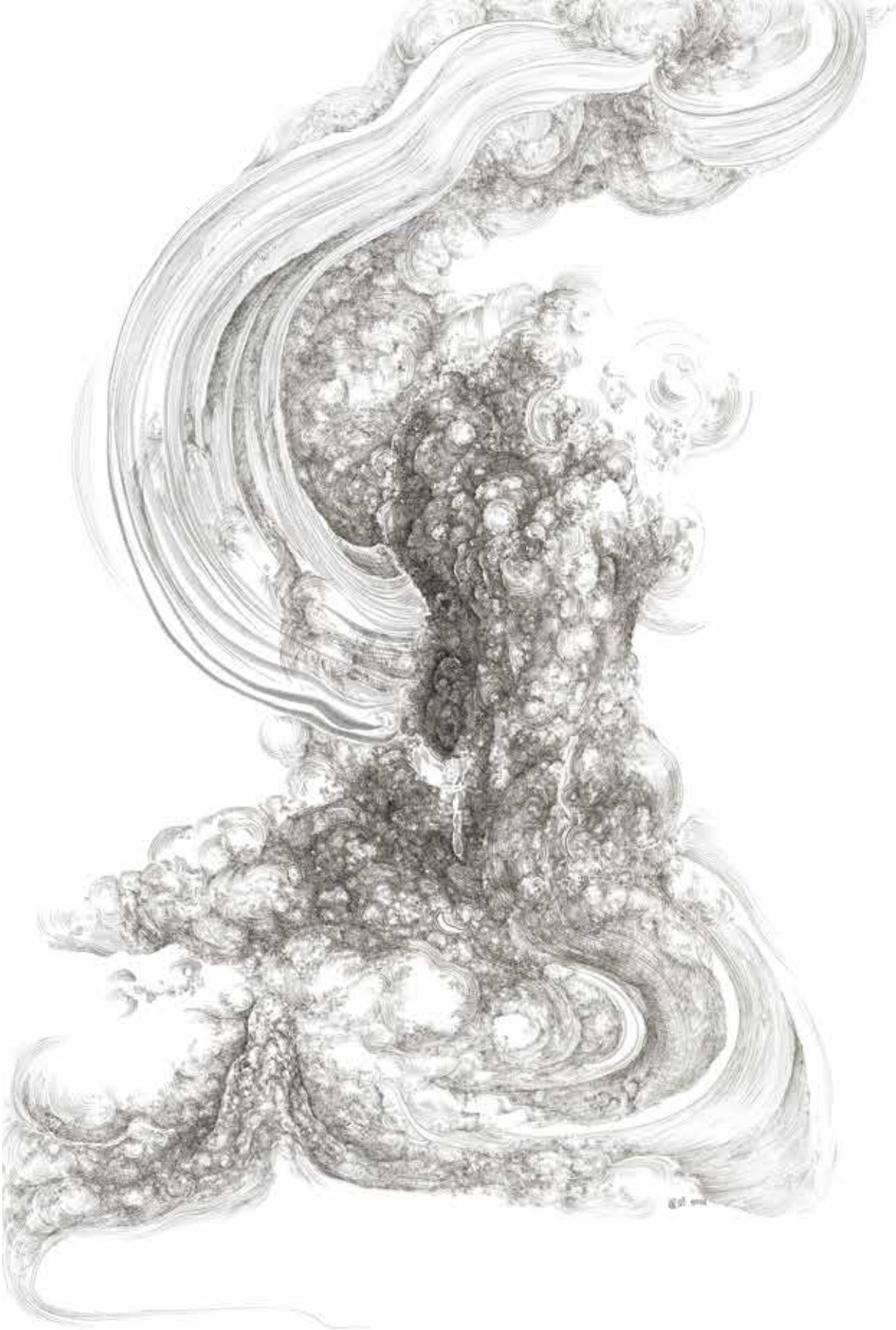
Lin Guocheng Salon Show 林國成作品沙龍展  
06.23 - 08.31



**Current Flowing in Half Mountain 半山形流**  
Pen and Chinese ink on paper 鋼筆水墨、紙本  
66 cm x 100 cm  
2016  
(From 3812 Gallery)

Lin Guocheng's mysterious labyrinth of ever-growing lines in his landscapes resembles the circulating veins of nature, in which he captures the interconnected relationship among all the beings in the world through his heart.

在林國成筆下的山水畫中，一條條迷宮般無限生長的線條就像世界流動的脈絡，畫家用心來觀看宇宙萬物間互相連繫交織的存在。



**Soar 騰**  
Pen and Chinese ink on paper 鋼筆水墨、紙本  
98 cm x 66 cm  
2016  
(From 3812 Gallery)



COLLECT Experience

# ART IN RESIDENCE

藝術・家



With 3812 gallery's expertise in Chinese contemporary ink art and the state-of-the-art Italian designer furniture from B&B Italia, this pioneering crossover concept is an East and West rendezvous in the dimension of artistic contemporary living.

3812畫廊對中國當代水墨藝術知識廣博，而 B&B Italia 的義大利傢俱又獨一無二且舉世知名，這次中西合璧可說是現代生活美學的先導示範！





在 3812 畫廊的字典中，收藏 (COLLECT) 二字不僅僅在於購藏和欣賞，同時更為志同道合的藝術愛好者提供一個互相啟發的地台去討論、分享及交流。COLLECT 平台把藝術與生活融合，用心策劃不同藝術範疇且獨一無二的文化活動。藝術「家」是畫廊最近與 colourliving 合作為期一年的項目，在 B&B Italia 旗艦店空間內舉行一系列的藝術「家」展覽。

藝術「家」把 3812 畫廊的專業藝術顧問和 B&B Italia 的意大利工藝合二為一，將中國當代藝術的美學概念跟西方設計工藝創造出和諧的結合，同時把文化藝術注入生活空間裡，創造出一個新東方生活美學體驗！



In 3812 gallery's definition, COLLECT is not only about purchasing and displaying art, but a means for like-minded people to inspire and get inspired, to exchange ideas, and to cultivate our culture. 3812's COLLECT platform is therefore set up to connect art with life and to provide art lovers with unique curated experience in diversity of artistic engagement and cultural events. The latest project is Art in Residence, a year-long partnership with colourliving to organise a series of "art home exhibition" at B&B Italia Hong Kong Flagship store.

Art in Residence brings 3812 gallery's professional art consultancy and B&B Italia's refined craftsmanship into one place, harmoniously infusing contemporary Chinese aesthetics and spirituality into Western design, and enriching living space with artistic and cultural elements, a modern Oriental lifestyle!

# Collect MOMENT 「收藏」時刻



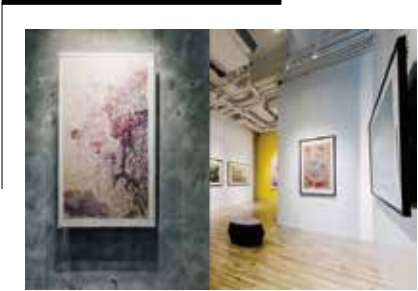


# CALENDAR

## 展覽及文化活動

### JUNE 六月

Peng Kanglong's first solo exhibition in Hong Kong  
彭康隆首次香港個展



Clifford Chance  
高偉紳律師事務所慈善藝術展



Lin Guocheng salon show  
林國成作品沙龍展

相即  
**INTERBEING**  
06.23 - 08.31

### JULY - AUGUST 七至八月

3812 Summer Show  
3812 夏季展覽

MGM Cotai "The Chairman Collection" Exhibition  
at Beijing Minsheng Art Museum  
澳門美獅美高梅「主席典藏」於北京民生現代美術館展出  
**13 - 26 August**



### SEPTEMBER 九月

Book launch of Hsiao Chin's memoir at Hong Kong Arts Centre  
蕭勤回憶錄於香港藝術中心進行發佈會

Hsiao Chin salon show  
蕭勤作品沙龍展



Fine Art Asia 2017  
典雅藝博 2017  
**FINE ART ASIA 2017**

Art in Residence at B & B Italia  
「藝術·家」展覽

### OCTOBER 十月

Chloe Ho Solo Exhibition at Hong Kong Arts Center  
何鳳蓮於香港藝術中心進行個展

Art Taipei 2017 -  
Liu Guofu and Wang Jieyin Duo Exhibition  
台北國際藝術博覽會 2017 劉國夫, 王劼音雙個展

**ARTAIPEI**  
台北國際藝術博覽會  
20-23, OCT. 2017

### NOVEMBER 十一月

West Bund Art & Design 2017 - Lin Guocheng Solo Exhibition  
西岸藝術與設計博覽會 2017 - 林國成個展



Chloe Ho solo show  
何鳳蓮個展

### DECEMBER 十二月

Ink Asia 2017  
水墨藝博 2017  
**INK ASIA**  
水墨藝博

Mindscape IV  
心·景四

Art in Residence at B & B Italia  
「藝術·家」展覽



3812gallery

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
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HUANG  
GUANYU

SOLO EXHIBITION  
30 SEP - 3 OCT, 2017

FINE ART ASIA 2017



# FINE ART ASIA 2017

## 典亞藝博

ASIA'S LEADING INTERNATIONAL FINE ART FAIR 精典美術·亞洲盛薈



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# ART IN RESIDENCE

## 藝術·家

"Home is a museum of oneself, 3812 gallery and colourliving invite everyone to be the artist and curate a home that can enrich the quality of life and reflect one's unique cultural quality."





3812 gallery