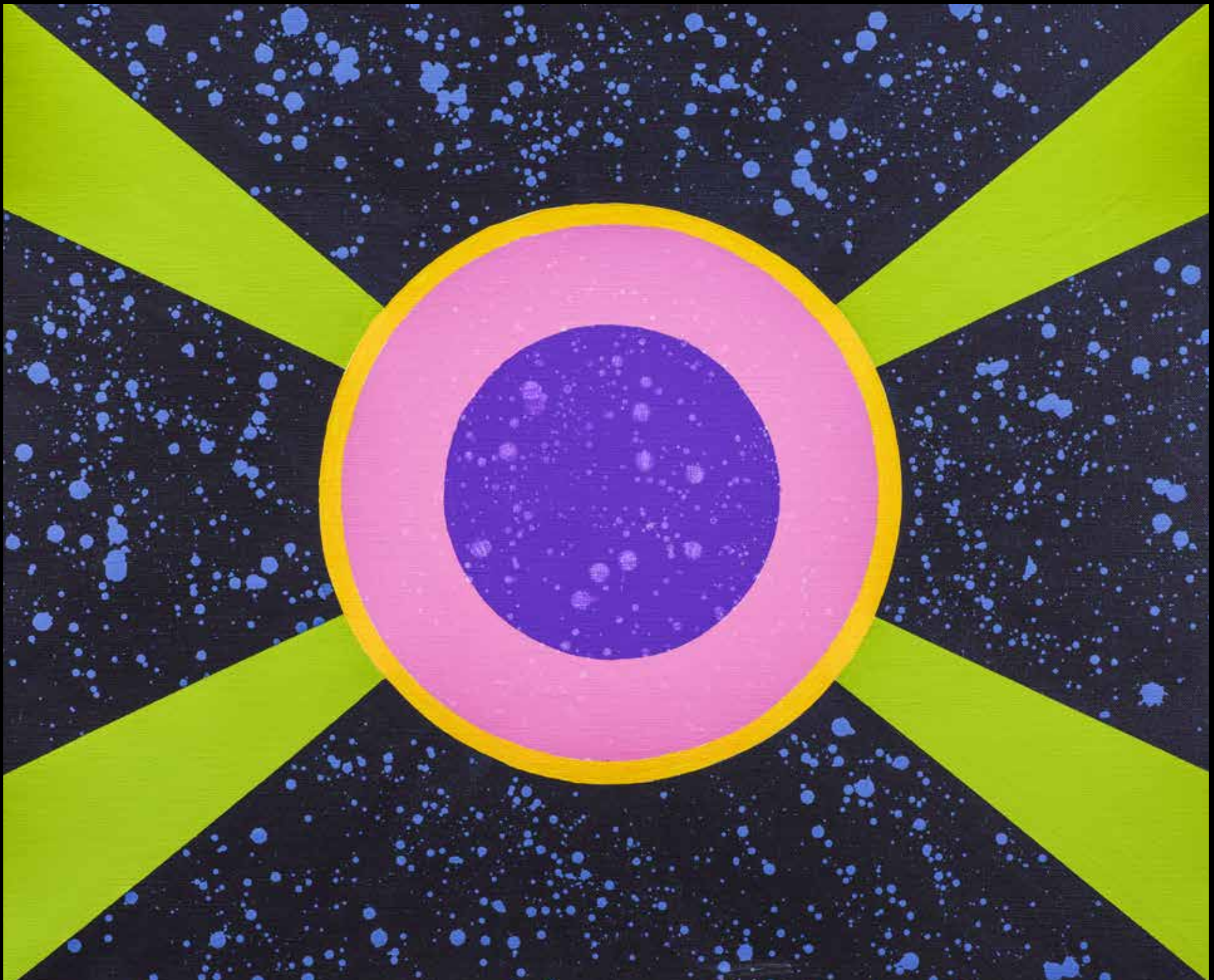


3812_{gallery}

Collect

An Art Journal

DEC 2017



COVER STORY
Hsiao Chin
One Point at a Time

FEATURE
Artificial Intelligence
and Visual Arts

SPOTLIGHT
Huang Guanyu's Lotus
The Spirit of Tondairen

One Step Back, Two Steps Forward

A reverse of the familiar phrase “one step forward, two steps back”, the theme of this COLLECT issue focuses on the need of looking back at our history and cultural heritage in the development of art in future.

Certainly, artists carry with them the responsibility of opening new epoch in art history, influencing artists in generations to come, yet as Andy Warhol famously predicted, “in the future, everybody will be world famous for 15 minutes”, the rapid changes in the art scene leave little room for the trendsetter’s impact. This brings us to the discussion of evolution within the lineage of our culture in order to ensure continuity of meaningful dialogue that can stand the test of time.

The featured article of this issue brings up the heated topic of artificial intelligence in the art world and discusses the role of humanity amid these unprecedented breakthroughs. The inspiring stories of master Hsiao Chin and Huang Guanyu resonate each other in their reinventions of traditional cultural spirit. The special section *Mind-Scape IV*, an annual exhibition of 3812 gallery at Ink Asia 2017, surveys a group of artists spanning few generations who have developed their own artistic languages to reinterpret cultural heritage in the global village.

Welcome to the second issue of COLLECT, let’s look back in order to look further.

以退為進

「收藏」藝術讀本 (COLLECT) 今期以英語名言 *One step forward, two steps back* (直譯為「進一步，退兩步」，意指不思進取，進度落後) 的相反意思作為主題，旨在追溯歷史和文化遺產在藝術發展的重要性，所以我們要 *One step back, two steps forward* (「退一步，進兩步」)，即是「以退為進」。

為藝術史開新、啟迪後世固然是藝術家們崇高的理想和責任。可惜，藝術界開始湧現一股追逐潮流的風氣，製造曇花一現的短暫名聲，根本不足以為藝術界帶來任何方面的貢獻。就如安迪·沃荷所預言：「每個人都會有十五分鐘的成名。」只有在遵循自身的文化背景下進行討論，才能確保對話具有意義及延續性，並經得起時間的考驗。

本期的專題文章將討論近來備受關注的議題：人工智能與視覺藝術——希望能引領讀者探討人類在探索這個史無前例的科技突破時的角色；關於蕭勤和黃冠余兩位前輩大師的文章重提大師們重塑傳統背後的汗馬功勞，極具啟發性；「心·景四」是 3812 畫廊於「水墨藝博 2017」舉辦的年度大型展覽，參展藝術家們生於不同年代，各自以獨特的藝術語言重新演繹全球化進程下的傳統文化，與現今地球村對話交流。

歡迎閱讀第二期的「收藏」藝術讀本，讓我們一起返本開新，以退為進。



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

Our Story

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

The Name

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

3812 畫廊樓高三層，座落於香港西營盤皇后大道西的雀仔橋上，乃香港少數同時擁有獨立花園、露台和私人沙龍，而且主要展覽空間樓底高逾四米的畫廊。除了藝術展覽，我們亦會舉辦文化活動及收藏家聚會。3812 畫廊主要展示 20 至 21 世紀的現當代藝術、設計、收藏品，尤其注重水墨藝術的收藏及發展。

我們的故事

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

3812 的由來

一群友人抵達了法國莎慕尼 (Chamonix)，站在海拔 3812 米高的白色山谷 (Vallée Blanche) 上，俯瞰著陡斜的雪山，欣賞著白朗峰 (Mont Blanc) 的壯麗景致。在這巍峨雪嶺上滑雪，彷如置身於美麗的油畫中；滑雪者在白愴愴的雪地遊轉，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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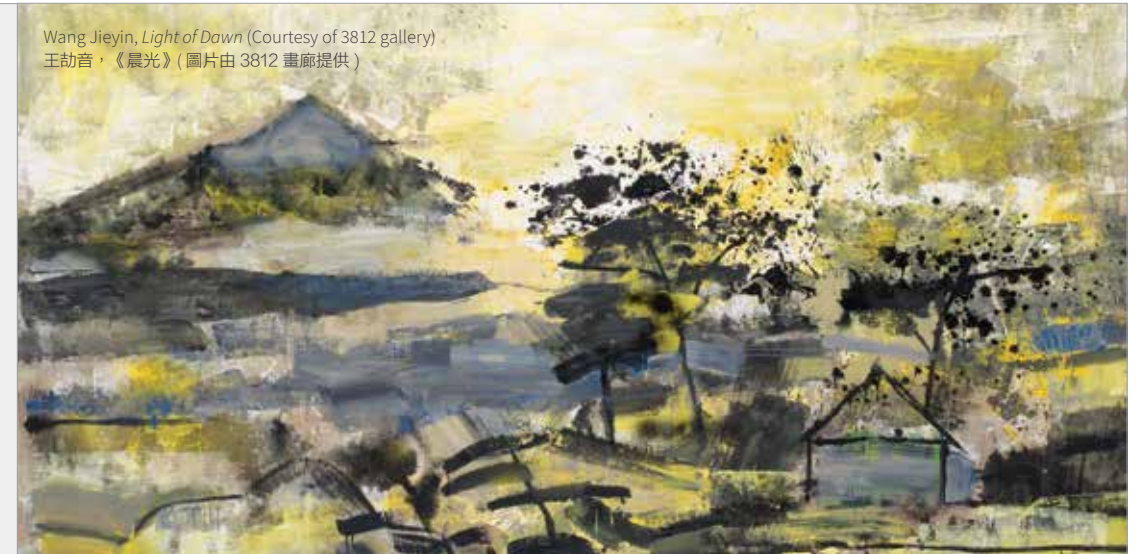


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HSIAO CHIN

ONE POINT AT A TIME

On September 14, China Art Museum in Shanghai announced the large-scale retrospective exhibition for Chinese abstract art pioneer, Hsiao Chin, a nod to the master's significant contribution to the development of Chinese modern art in the 20th century. The name of the exhibition, "Coming Home", ingeniously conveys the master's all-embracing life philosophy and his emphasis on one's cultural root throughout over 60 years of his artistic career.

蕭勤

以「點」牽引世界

9月14日，上海中華藝術宮宣佈為中國抽象藝術大師蕭勤舉辦「回家」大型回顧展，以表彰這位大師為二十世紀中國當代藝術發展所作出的重大貢獻。世界「大同」，蕭勤「回家」的展覽主題巧妙地傳達了蕭勤相容並包的人生哲學，以及他在六十多年的藝術生涯中，對自己文化根基的重視。

自幼離開中國的蕭勤，為了弘揚東方藝術精神而走遍世界，經歷漫漫長路，才有今天的成就。正如他極具代表性的符號——圓圈或點：代表著萬物無窮無盡的能量。職業生涯伊始，蕭勤秉承自己的文化，在獨具一格的藝術風格中弘揚東方精神。正如蕭勤在新聞發佈會上細述的，他從一開始就明白到藝術家「找出自己的文化根底」至關重要，「那個時候我重新研究中國傳統經典學說，例如老莊思想。中國傳統文化極為深奧，與每個人息息相關。」

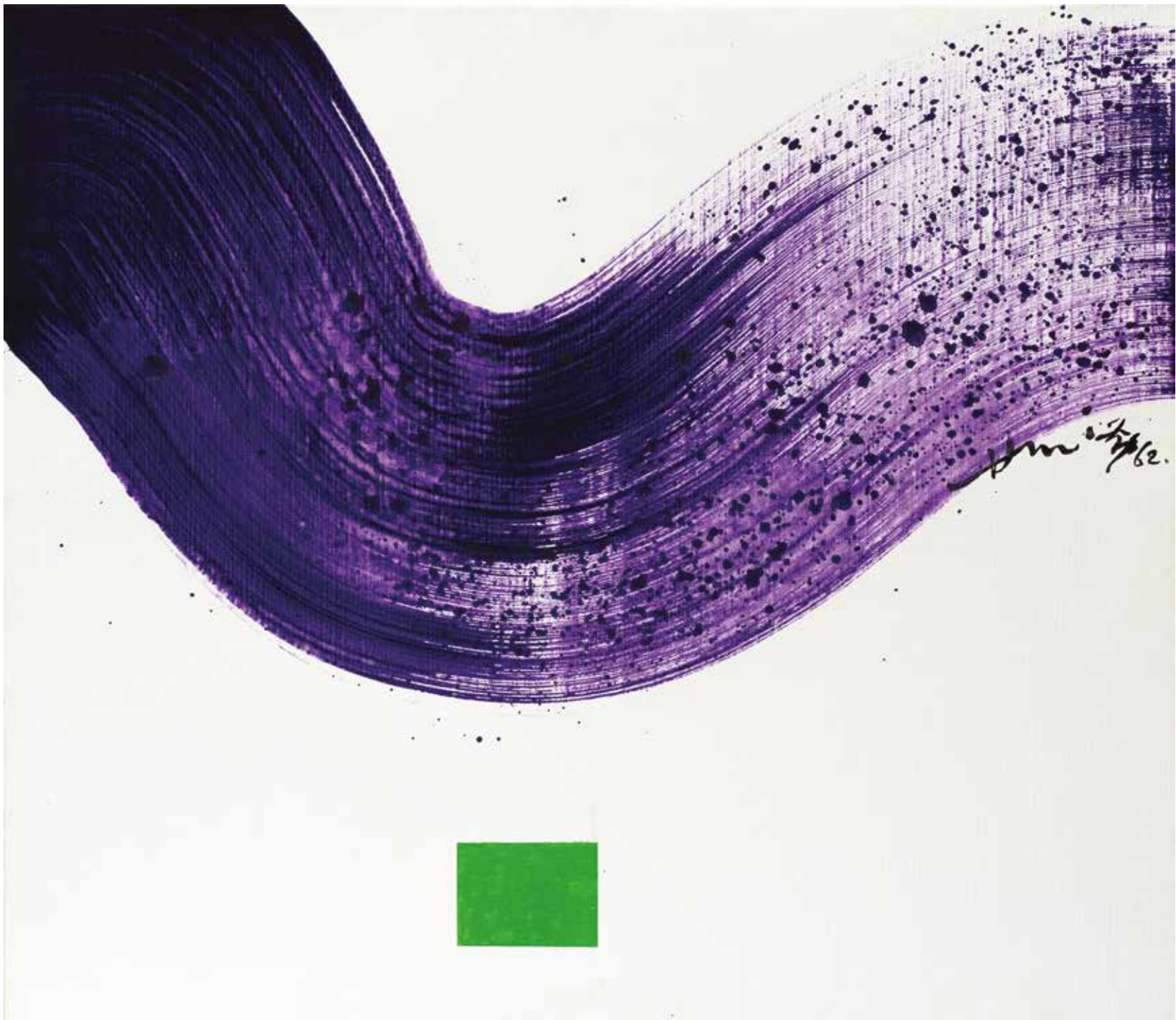
六十餘載後，蕭勤大師憑著其巨大的影響力，回到了原「點」——他的出生地上海，分享自己無盡的創作之旅。

Having left China since he was a child, Hsiao Chin has come a long way to become one of the most influential artists in art history, traversing the world to promote Eastern artistic spirit. Just as his iconic symbol, the circle or point, that represents the beginning of all things with endless energy, Hsiao strove to cultivate his unique style in accordance with his own culture and promote Eastern spirituality since the beginning of his career. The artist explained in the press conference that he understood from the very beginning that it is crucial for an artist to “discover his cultural root, hence [he] began to ardently study traditional Chinese philosophy and religions, and realised the profundity and individuality of Chinese ideologies.”

Over 60 years later, Hsiao Chin has come back to his original “point”, his birthplace Shanghai, with unquestionable influence to share his endless journey of creation.



Hsiao Chin, *Le forze di Quattro Porte* (Courtesy of 3812 gallery)
蕭勤，《四方能量》（圖片由 3812 畫廊提供）



Hsiao Chin, *L'inizio del Dao-3* (Courtesy of 3812 gallery)
蕭勤，《道之始-3》（圖片由 3812 畫廊提供）

The Starting Point Ton Fan Group

Hsiao Chin co-founded the first avant-garde art group in Taiwan, Ton Fan Group, in 1956. The revolutionary spirit of the group earned the eight founders the title of “The Eight Great Outlaws” after their first exhibition, *A United Display of Chinese and Spanish Painters*, which presented the works of post-war Chinese artists alongside Western avant-garde art, emphasising the individuality of Eastern aesthetics while adopting the abstract art form from the West. The name of the group, “Ton Fan” (Eastern), evidently suggested that the fundamental of the group was based on Chinese traditions and culture; through the innovative minds, vanguard approaches and international vision of Hsiao Chin, Ton Fan Group broke the stagnation in the art circle of Western dominance, fusing Eastern philosophy into their personal visual languages and opening a new path for Chinese modern art.

Hsiao Chin went to Spain in 1957 to further develop his personal style, and he eventually settled in Milan where his career began to flourish. With his art being widely recognised in the European art circle, Hsiao spearheaded the cultural exchange between East and West, significantly contributing to the development of Chinese modern art.



“

Instead of a conclusion of his artistic journey, Hsiao's return is another step forward in his cultivation of life and philosophical insights, the home to his spirituality.

**他的回歸，
不是其藝術旅程的終點，
而是他對生活和哲學見解的
進一步修煉，是他的精神歸根。**

”

起點 東方畫會

1956 年，蕭勤與幾位藝術家共同創辦了台灣第一個前衛藝術畫會——東方畫會。畫會的革命精神讓八位創始人在第一次畫展——「中國和西班牙畫家聯合展」後榮獲「八大響馬」的稱號。此畫展為觀眾展現戰後中國藝術家的作品及西方前衛藝術，既強調東方美學之個性，又採用西方抽象的現代藝術形式。畫會的名字「東方」赫然強調了該畫會植根於中國傳統文化；透過蕭勤及其他創始人的創新思維，前衛手法和國際視野，東方畫會突破了滯後於被西方主導的藝術圈，從而將東方哲學融入個人視覺語言，為中國現代藝術開闢了新道路。

1957 年，蕭勤遠赴西班牙，尋找屬於自己的藝術旅程，最後定居米蘭，並在當地取得一番成就。他的藝術廣受歐洲藝術界的認同，繼而積極宣揚東西文化交流，為中國現代藝術貢獻良多。

Punto International Art Movement The Converging “Point” between the East and West

Not only was Hsiao Chin instrumental in promoting the achievements of Chinese artists by curating over forty exhibitions of Ton Fan Group in the West, but he was also the key to the success of the art historic Punto International Art Movement which he co-founded together with Italian artist Antonia Calderara, Japanese artist Azuma Kenjiro and Ton Fan Group co-founder Li Yuanchia in Milan in 1961.

Punto means “point” in Italian, it is the smallest and most basic creative element in Western art where a point can extend into lines which then construct different forms. From a philosophical perspective, “point” symbolises the origin and the end of all things in traditional Chinese culture, illustrating the notion of “all things as one” from ancient Chinese wisdom. Essentially, Punto Movement was the artist's aspiration to introducing Eastern spirituality into modern Western art, it is the continuity of Ton Fan Group's endeavor but in a larger scale, spreading across Europe throughout the entire 1960s and becoming an influential international movement that effectively forged cultural exchange between the East and West. Having a close friendship with Hsiao Chin, renowned Italian Spatialist Lucio Fontana supported the movement by frequently lending his works to Punto Movement exhibitions, contributing to the promotion of Punto spirit. In 1962, the second Punto exhibition was held in the historical landmark of Barcelona, Palacio de la Virreina, and was endorsed by the local government, the exhibition was largest in scale with twenty-six participating artists from eleven countries. The third exhibition was held in 1963 with comparable scale, where 18 artists from seven countries displayed their works in the Italian ceramic center Albisola Superiore.

Asserting that an artist in a foreign country must draw inspiration from his or her culture of origin in order to find personal strength and direction, Hsiao Chin not only found his artistic voice in Western artistic circle but also established the role of oriental spirit in the avant-garde development in the West. The significance of Punto Movement is manifold. Firstly, the Eastern idea of internal spirituality were introduced at a time when the world was still recovering from the catastrophe of the Second World War, the introspective nature of art became necessary in the revitalisation of civilisation. Secondly, people started to appreciate abstract art at a philosophical level instead of a superficial art form for displaying technique and visual pleasure. Thirdly, it significantly forged cultural exchange between East and West, broadening the perspective of generations of artists.



Hsiao Chin, *Gathering the Force - 1* (Courtesy of 3812 gallery)
蕭勤，《力聚－1》（圖片由 3812 畫廊提供）

龐圖國際藝術運動 東西方融合的「點」

蕭勤除了在西方積極籌辦了四十餘場「東方」畫展，以宣揚中國藝術家在西方藝術界的成就外，他亦是龐圖國際藝術運動的成功關鍵。龐圖運動在藝術史的角色舉足輕重，於 1961 年由蕭勤、意大利畫家安東尼亞·卡爾代拉拉、日籍藝術家吾妻兼治郎和東方畫會創始人之一李元佳共同創辦的。

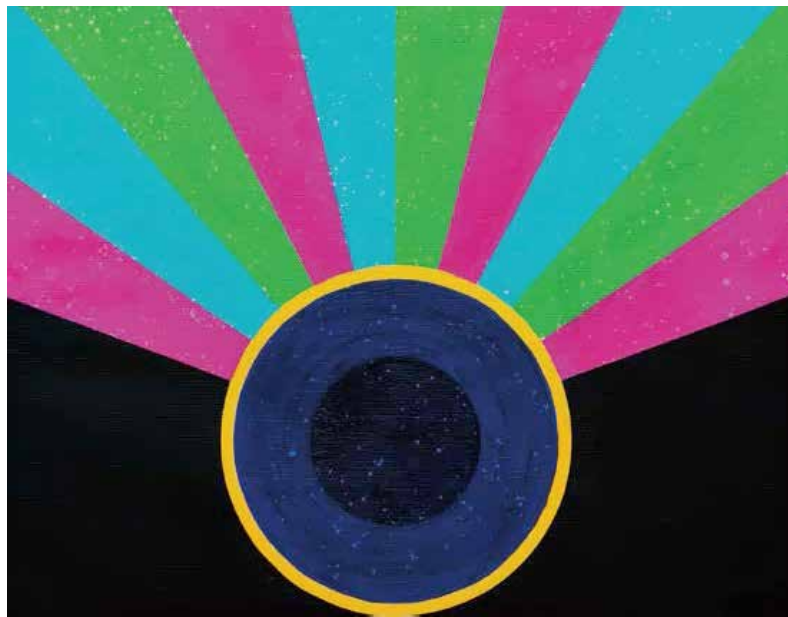
「龐圖」在意大利文是「點」的意思。點是西方藝術中最小、最基本的創意元素：點可成線，線可成形。從中國哲學觀之，「點」象徵著萬物的起源和終結，其闡述了中國古代智慧的「萬法歸宗」。從本質上，龐圖運動是蕭勤將東方精神引入現代藝術的願景，是「東方」精神的延續，而且規模更大。龐圖運動在二十世紀六十年代蔓延歐洲各地，成為一個東西方文化交流的國際平台，意義甚大。意大利著名的空間主義者盧西奧·豐塔納與蕭勤結下深交，並全力支持龐圖運動，經常借出其畫作於龐圖展出，大力推動龐圖精神。1962 年，在當地政府的支持下，第二屆龐圖展覽在巴塞隆納的歷史性地標總督府廣場舉辦，其規模之大史無前例，有來自世界十一個國家 26 位藝術家參展。1963 年，第三屆展覽在意大利的陶瓷中心阿爾比索拉舉辦，規模與上一屆旗鼓相當，有來自七個國家 18 位藝術家參展。

蕭勤相信每一位身處海外的中國藝術家都必須從自己的文化根底去尋找靈感，才可以確立其目標和發揮其實力。他在西方的旅途中，成功找到了自己獨特的藝術語言，更於當地的現代藝術發展中佔一席位。龐圖運動的成就影響深遠：第一，當時世界各地仍處於二次大戰的陰影當中，而龐圖所主張的東方內省思想藝術則被視為是文明復興的道路；第二，藝術界受龐圖運動影響，重新定位抽象藝術：抽象藝術不只流於表面，宜以哲學的角度去欣賞它；第三，龐圖運動大大增加了東西文化交流，擴闊了後代藝術家的視野。

Dancing Light, Cosmic & Sun Series Connecting Life Philosophy to the Pinnacle of His Career

The ideology of Punto Movement called for the mindfulness and the pursuit of spirituality in art, which is the process of contemplation and self-discovery rooted in one's heritage yet unconstrained by cultural boundaries. Exhibited in various Punto exhibitions and conceived to be the most distinctive work of the artist's oeuvres, Hsiao Chin's *Dancing Light* series (1963 to 1964) and *Sun* series (1962 to 1966) not only epitomised the spirit of Punto but also served as a record of the artist's expansive cultural philosophical perspective as well as his tireless cultivation of spiritual life and artistic career.

While lots of earlier works were executed with ink on canvas or on paper, *Dancing Light* and *Sun* were painted with the then newly innovated medium, acrylics, and the vibrant colours, dynamic brushstrokes, colourful spatters and geometric composition appear to be even more expressive, translating ancient ideas into a modern language. Moreover, Hsiao was influenced by both Chinese and Western mythologies, Tibetan Buddhism as well as the rationalism from the Western hard-edge period, which are reflected by his rendering and expansion of colours, shapes and symbols. These masterpieces are testaments to the artist's melding of Eastern and Western aesthetics and techniques, and it is also the manifestation of Hsiao's life philosophy and experiences cultivated through his continuous exploration of Eastern and Western cultures. They are the nexus of Hsiao Chin's artistic career, blending the artist's inner spirit into the compelling yet meditative abstract composition, transcending cultures and attaining international recognition.



Hsiao Chin, *Il sole viola* (Courtesy of 3812 gallery)
蕭勤，《紫太陽》(圖片由3812畫廊提供)

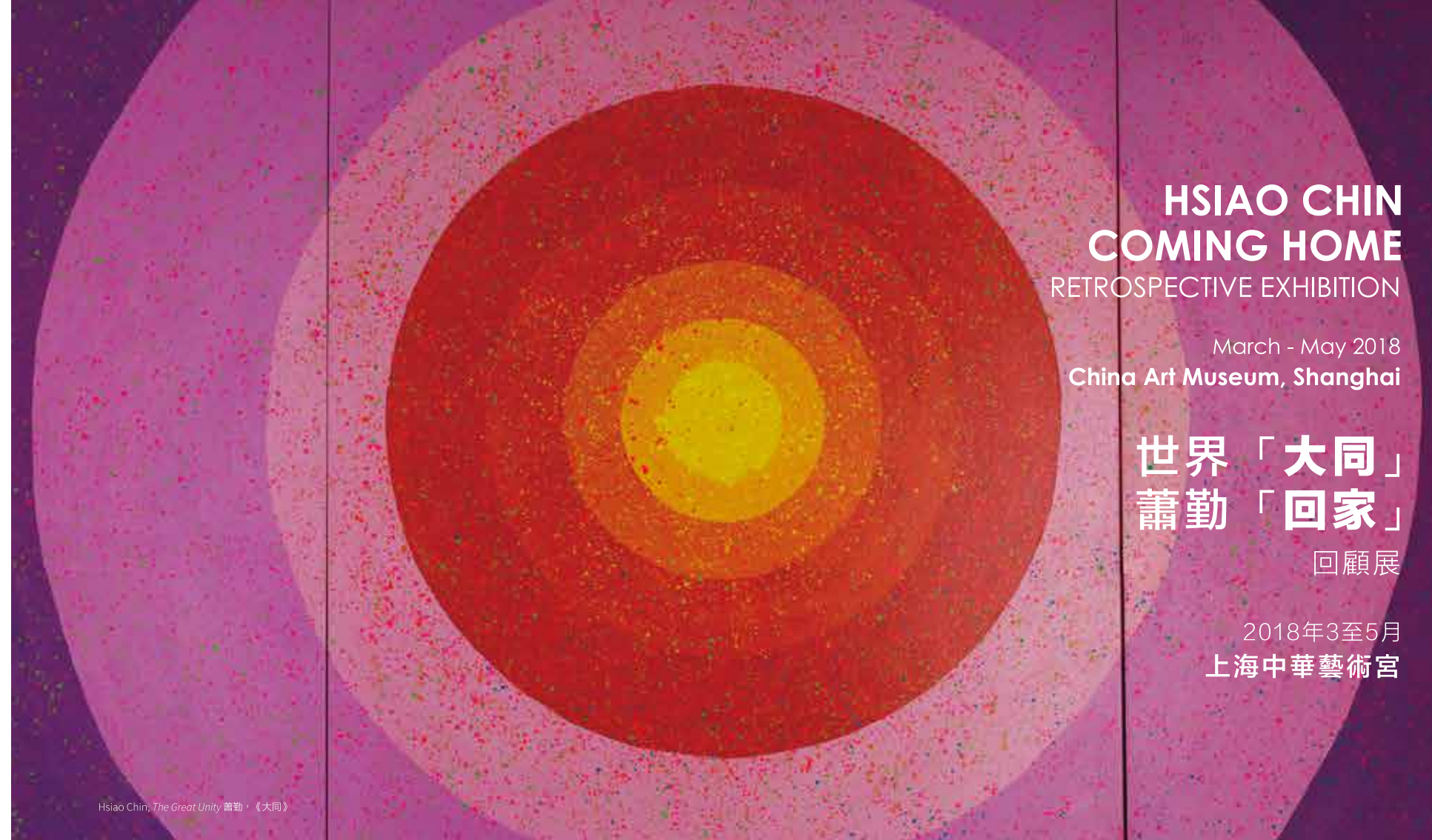


Hsiao Chin, *Dancing Light - 7* (Courtesy of 3812 gallery)
蕭勤，《光之躍動-7》(圖片由3812畫廊提供)

光之躍動、宇宙能量及太陽系列 從人生思哲 探藝術之巔

龐圖運動提倡內省的精神追求，這是植根於傳統而不受文化束縛的深思和自我發現的過程。蕭勤的「光之躍動」(1963-1964)、「宇宙能量」和「太陽」系列(1962-1966)曾於多個「龐圖」展覽展出，被認為是藝術家最具代表之作品系列。不僅體現了龐圖精神，更是蕭勤廣闊的文化哲學視野、孜孜不倦的生活精神，以及記錄其藝術生涯的重要標誌。

蕭勤早期作品大部份是用水墨畫在畫布或紙本上，而「光之躍動」、「宇宙能量」和「太陽」則是採用當時最新研發的媒體——壓克力，當中鮮明的色彩、行雲流水般的筆鋒和五彩斑斕、墨點、色塊以及幾何的構圖，令作品更加富有表現力，將古代的思哲轉化為現代的語言。此外，蕭勤對顏色、形狀和符號的運用反映了他受到中西神話、藏傳佛教和西方鋒刃派時期理性主義等多方面的影響。這些傑作是蕭勤將東西方美學和技法融匯自如的證明，亦是他人生哲學和藝術經驗的體現。他將之融匯到引人入勝的抽象構圖中，其意象超越了單一文化的隔閡，獲得國際的認同，造就了蕭勤藝術生涯的巔峰。



Hsiao Chin, *The Great Unity* 蕭勤，《大同》

HSIAO CHIN
COMING HOME
RETROSPECTIVE EXHIBITION

March - May 2018
China Art Museum, Shanghai

世界「大同」
蕭勤「回家」
回顧展

2018年3至5月
上海中華藝術宮

藝術。禪
向昇華致敬
蕭勤作品展

2018年2月3至4日
慈山寺

2018年2至5月
3812畫廊

ART • CH'AN
HOMAGE TO ASCENDENCE
HSIAO CHIN SOLO EXHIBITION

3 - 4 February 2018
Tsz Shan Monastery

February - May 2018
3812 gallery



Hsiao Chin, *Homage to Ascendence* 蕭勤，《向昇華致敬》

與藝術的歷史對話 連接東西方、過去與現在

蕭勤的作品能在視覺上為觀者留下深刻的印象，其在龐圖國際藝術運動的重要地位讓他在藝術史上烙下印記。然而，他的貢獻不僅限於手中的畫筆和調色板：在他的藝術生涯中，蕭勤為台灣媒體撰寫了許多文章，給當地藝術家介紹歐洲前衛藝術的概念及其發展，為他們開啟瞭解西方藝術的道路。另外，蕭勤亦經常給年輕藝術家們寫信，鼓勵他們尋找自己的藝術之道，並強調文化根源的重要性。

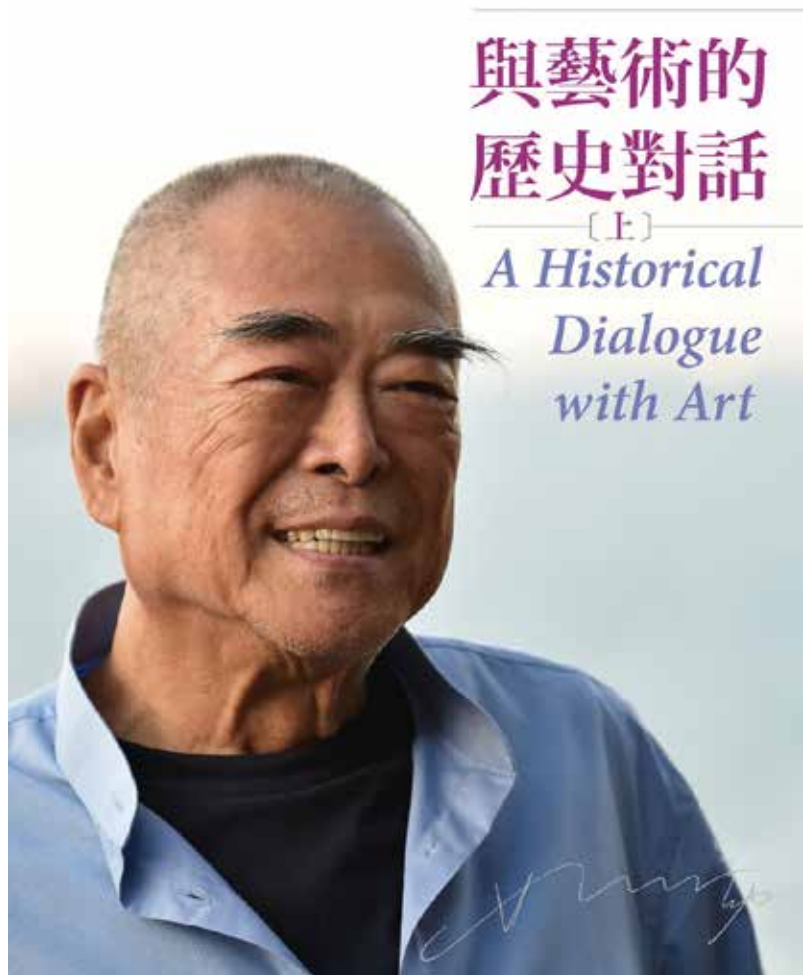
半個世紀已過，蕭勤的著作和畫作一樣，同樣極具啟發性。他的新著《與藝術的歷史對話》將其所撰過的文章、書信和採訪合併收錄一起，通過他自己的文字和獨到的見解，讓讀者一睹過去幾十年來中西藝術的發展和他個人的藝術主張。香港藝術中心更與蕭勤國際文化藝術基金會攜手在 2017 年 9 月舉辦了新書發佈會和學術研討會，以表彰蕭勤非凡的成就和無私的貢獻。



A Historical Dialogue with Art Bridging East and West, Past and Present

The visual power of Hsiao Chin's works continues to impress viewers and his pivotal role in Punto International Art Movement has left an important mark in art history, yet the master's contribution is not limited to his brush and palette. Over the course of his career in the West, Hsiao wrote numerous articles for Taiwanese press to introduce the concepts and development of avant garde art in Europe, opening a window for local artists to learn about Western art. He also regularly wrote letters to encourage young artists to find their own path while emphasising the importance of one's cultural root.

Although half of a century has passed, the writings of Hsiao Chin remain to be as inspiring as his art. His book series *A Historical Dialogue with Art*, which consolidates the artist's past articles, letters and interviews, was published in September 2017, offering readers a glimpse of the development of Chinese and Western art in the past decades as well as Hsiao's artistic ideology through his own words and insightful comments. Hong Kong Arts Centre and Hsiao Chin Art Foundation also co-hosted a book launch and academic sharing with the master in September to honor his impeccable achievements and contributions.



Returning to the Origin Retrospective Exhibition in China Art Museum

Although already in his 80s, Hsiao Chin has shown no sign of slowing down. In March 2018, Hsiao is returning to his birthplace Shanghai to have a large-scale retrospective exhibition in China Art Museum, followed by a five-year academic and research program that aims to educate the younger generation and promote the art of Hsiao Chin. Instead of a conclusion of his artistic journey, Hsiao's return is another step forward in his cultivation of life and philosophical insights, the home to his spirituality.

Director of China Art Museum, Li Lei, described the works of Hsiao Chin as “the highlight of the museum collection and the epitomes of Chinese art”, and his remark certainly resonates with the international recognition of the master's profound contribution and accomplishment. Hsiao's works are widely collected by prestigious museums such as MoMA and Metropolitan Museum of Art in New York, National Art Museum of China, Museum of Modern Art in Barcelona, and National Taiwan Museum of Fine Arts. Moreover, the recent auction sales in Hong Kong also featured the historic significance of Hsiao Chin and Punto Movement, the successful auction results once again confirmed Hsiao's profound influence.

回到原點 中華藝術宮回顧展

即使年過八十，蕭勤卻從未放緩創作的腳步。他將於 2018 年 3 月重返其出生地上海，並在中華藝術宮舉辦大型回顧展。緊隨其後的，是一個五年的學術研究項目，旨在教育年輕一代，發揚「蕭勤式藝術」。他的回歸，不是其藝術旅程的終點，而是他對生活和哲學見解的進一步修煉，是他的精神歸根。

蕭勤的成就與貢獻不但得到國際認同，中華藝術宮館長李磊更讚譽他的作品為「美術宮收藏的亮點和中國藝術的縮影」。他的作品被廣泛收藏，包括紐約的現代藝術博物館和大多會博物館、中國美術館、巴塞隆拿現代藝術博物館和國立台灣美術館等著名展館。此外，最近的香港拍賣會的破紀錄佳績再次證明蕭勤對藝術界的深遠影響，亦彰顯了蕭勤以及龐圖運動的歷史意義。



Hsiao Chin, *L'ombra della luna* (Courtesy of 3812 gallery)
蕭勤，《月形》(圖片由 3812 畫廊提供)



Hsiao Chin, *Il silenzio* (Courtesy of 3812 gallery)
蕭勤，《靜》(圖片由 3812 畫廊提供)

Punto International Art Movement

「龐圖」國際藝術運動

Declaration of Punto International Art Movement

Purity of concepts and reasons for creation are conditioned on the understanding of the “finite” within the “infinite”, and on the grasp of the reality of thought and the true meaning of life.

「龐圖」國際藝術運動宣言

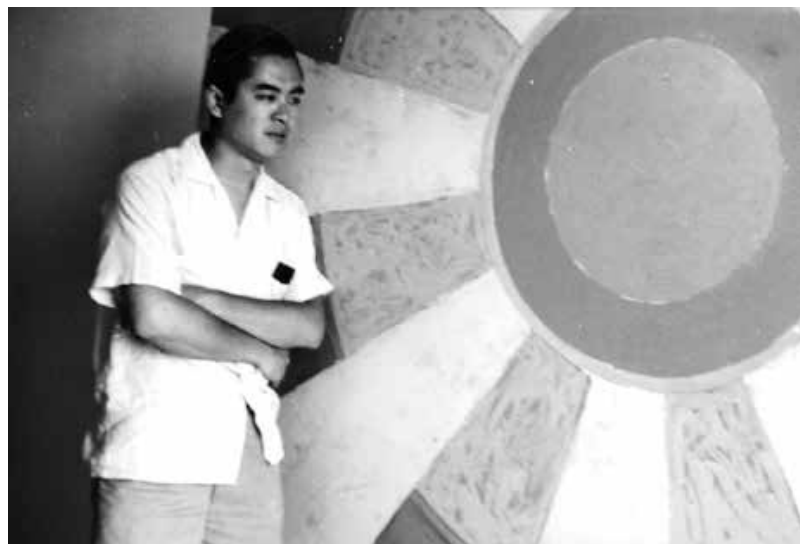
觀念的純粹性及創作的理由，是在於了解在「無限」中之「有限」條件，其思想的現實性及對生命真諦之領悟。



The seventh Punto Exhibition (Courtesy of Hsiao Chin International Art Foundation)
龐圖第 7 次展覽 (圖片由蕭勤國際文化藝術基金會提供)

In 1961, Hsiao Chin founded Punto International Art Movement in Milan with Italian artist Antonio Calderara, Japanese sculptor Kenjiro Azuma, and Li Yuan-jia. The movement made a statement against the sentimentality and non-representation pervasive in abstract art in that period, in favour of a deeper level of spiritual pursuit. They believed that artists should take on the role as the messengers of this spiritual revelation.

1961 年在米蘭與意大利畫家卡爾代拉拉、日本雕刻家吾妻兼治郎及李元佳創辦「龐圖」國際藝術運動，抵制非形象與感性的泛濫及走向更深層面之精神追求，主張藝術家作為生命精神之領悟和傳遞者。



Hsiao Chin, *La proiezione dell'Universo*, Acrylic on canvas (Courtesy of 3812 gallery)
蕭勤，《宇宙之放射》(圖片由 3812 畫廊提供)



The fourth Punto Exhibition (Courtesy of Hsiao Chin International Art Foundation)
龐圖第 4 次展覽 (圖片由蕭勤國際文化藝術基金會提供)

Total of 13 Punto exhibitions were held during the 1960s and its influence was extended from Milan to other European countries, and even to Taiwan. The Punto International Art Movement was one of the few international art movements that was founded together by both Asian and Western artists. Being the first Chinese leading member in the movement, Hsiao Chin's achievement in forging cultural exchange between the East and West was extraordinary.

「龐圖」國際藝術運動貫徹整個 1960 年代，始於米蘭，逐步拓展至歐洲各大城市以至台灣，總共舉辦展覽多達 13 次，匯聚了東西方多位藝術家，更是藝術史上少數由亞洲與西方藝術家共同發起之國際運動。蕭勤作為運動中首位華人主導者，對於連結中西藝壇之成就顯赫。



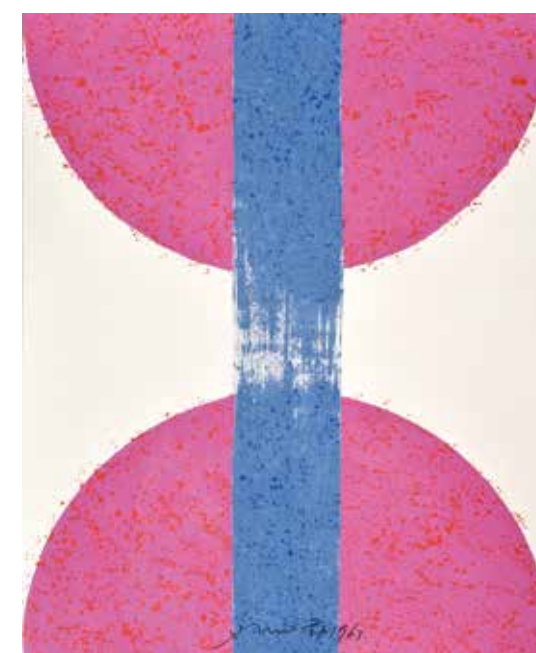
Hsiao Chin's Home in Milan
(L.Forges Davanzati, Kenjiro Azuma, Pizzo Greco, Hsia Yeh)
(Courtesy of Hsiao Chin International Art Foundation)
蕭勤米蘭家
(L.Forges Davanzati 建築師、吾妻兼治郎、Pizzo Greco、夏曉)
(圖片由蕭勤國際文化藝術基金會提供)



Hsiao Chin, *The God from Origin* (Courtesy of 3812 gallery)
蕭勤，《源神》(圖片由 3812 畫廊提供)



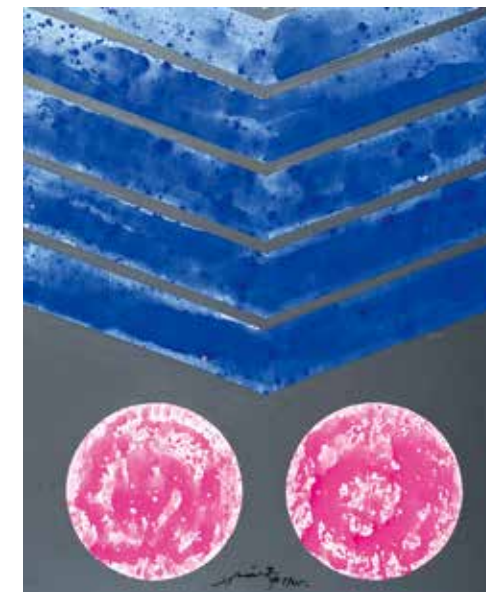
The Ninth Punto Exhibition (Courtesy of Hsiao Chin International Art Foundation)
龐圖第 9 次展覽 (圖片由蕭勤國際文化藝術基金會提供)



Hsiao Chin, *The Link* (Courtesy of 3812 gallery)
蕭勤，《連》(圖片由 3812 畫廊提供)

Italian writer and philosopher Francesco Saba Sardi described that The Punto International Art Movement was an artistic movement that did not follow fashions and trends, which was timeless, boundaryless, and constructive, and that it utilised fresh signs. Though each member had different roots and styles, they all shared common goals and ideals.

意大利文學家兼哲學家沙巴·沙爾蒂認為「龐圖」國際藝術運動是一個不隨波逐流的、無時間性的、無地域限制的、建設性的、用嶄新符號的藝術運動，每個人雖有他不同的根源、不同的風格，但有共同的目標和理想。



Hsiao Chin, *Expansion* (Courtesy of 3812 gallery)
蕭勤，《擴張》(圖片由 3812 畫廊提供)

ARTIFICIAL INTELLIGENCE VISUAL ARTS

人工智能與視覺藝術



One of the most debated topics in recent years is the threat of artificial intelligence replacing human across a broad range of activities and jobs. While it is still believed that creativity and intuition are innate features exclusive to human, nevertheless, this growing concern of technology rivaling human has infiltrated in the art field, pushing the boundaries of the role of artificial intelligence in creative endeavours and challenging the meaning of art as we know it. Many experts contend that we have barely scratched the surface of the potential of artificial intelligence, and French painter Paul Delaroche's declaration in 1839, "from this day on, painting is dead", once again resonates in the art world. His remark was a response to the invention of photography, which posed challenge to realistic paintings prevalent in that period.

It goes without saying that painting and visual art in general are far from being dead even in this increasingly digitalised world. If history is any guide, perhaps the issue is not about coexistence, but our position as human, the creator and end-user of these terrifyingly intelligent machines. By presenting some of the latest developments of artificial intelligence in the artistic realm and interviewing different figures in the field, this article addresses the root questions in the nature of creative process, the limits of both machines and human, as well as the challenges and opportunities technology could generate.

近年來，人類生活中的各種活動正面臨被人工智能取代的危機，議題備受爭議。雖然我們的創造力和直覺仍被認為是人類獨有的天性，但人工智能以技術戰勝人類的威脅日益加劇，且已滲透到藝術的領域之中。人工智能在創造性工作中的限制正在被突破，我們對藝術長久以來的認知也受到挑戰。許多專家認為，人工智能現時被發掘出的潛力僅是冰山一角。1839年，攝影技術的發明挑戰了時興的現實主義繪畫，當時的法國畫家保羅·德拉羅什（Paul Delaroche）宣稱「今起，繪畫已死」。而今，這句話再次引起藝術界的共鳴。

毋庸置疑，即使在當今日漸數碼化的世界裡，繪畫和視覺藝術仍抱持著其重要性。若以史為鑒，可能問題並非人與人工智能可否共存，而在於我們——這些令人畏懼的智能機器的創造者和終端使用者的地位。本文試圖透過介紹人工智能在藝術領域的最新發展及對各界人物的採訪，探討植根於創作過程中的本質問題，包括機器與人類發展的極限，與技術上帶來的挑戰與機遇。

DISRUPTING THE ART WORLD

In 2013, Galerie Oberkampf in Paris held an exhibition in which all the artworks on display were created by “The Painting Fool”, a computer program that only needs minimal direction and can come up with its own concepts by going online to source material. It produces art that is meaningful to the audience because it essentially draws on the human experience as we live our lives inseparable from the screen and increasing communicate and express our opinions on the web. Undoubtedly, machine-learning has the ability to create based on information, but can we call their creations art? Does it have the unique skills that even not every human possesses? It turns out that this question is not difficult to answer at all.

In 2016, a painting was unveiled in the Rijksmuseum, Amsterdam. It astounded the art world with its skill that emulates one of the greatest masters in history. The 3D printed painting is the result of “The Next Rembrandt”, a project that performed extensive study of Rembrandt’s oeuvres and created software that generated the painting based on data. “The Next Rembrandt” painting features the artist’s masterful techniques, “[o]nly this time, data is the painter, and technology the brush.” While many would react to this technology by pointing out the idea of originality and emotional response in the value of art, unsurprisingly, the tech world is already getting ahead of the subject.

Last June, Art and AI Lab at Rutgers University published an impressive finding that some artworks generated by the deep learning technology, Creative Adversarial Networks, were ranked higher by human in terms of their communicative and arousal-raising properties. The machine has been trained to generate artworks that do not fall under any known artistic genre hence appear to be “creative”, and it is able to evaluate its own artworks.

藝術界的騷動

2013 年，法國巴黎的奧貝坎普畫廊舉辦了一場展覽，所有展品均由一個叫做「傻瓜畫師」（The Painting Fool）的電腦程式創作。該電腦程式僅需極少的引導，便可搜集網上的相關資料以塑造出自己的藝術理念。我們愈發頻繁地在網路上交流和表達觀點，電子產品已成為生活中不可或缺的一部分。該電腦程式從網路上借鑒了人類經驗，創造出觀眾能夠領會到意義的藝術品。毫無疑問，機器學習有蒐集資訊和進行創造的能力，但我們可以將其成品稱之為藝術嗎？它是否又具備一些大眾缺乏的獨特技能呢？事實證明，這個問題並不難回答。

2016 年，阿姆斯特丹國立博物館展出了一幅立體列印的繪畫，這幅畫來自一個名為「下一個林布蘭」的項目，其模仿林布蘭（Rembrandt）——歷史上最偉大的畫師之一——的技巧震驚了藝術界。該項目深入鑽研了林布蘭的作品，並基於所得出的資料開發了繪畫程式。此程式在繪畫中著重突顯藝術家的高超技巧：「惟獨這次，資料成為了畫家的角色，技術成為了揮灑的畫筆。」雖然很多人瞭解這技術後都指出，藝術的價值在於原創的理念和情感的回應，但毫無疑問地，科技早已超越此局限。

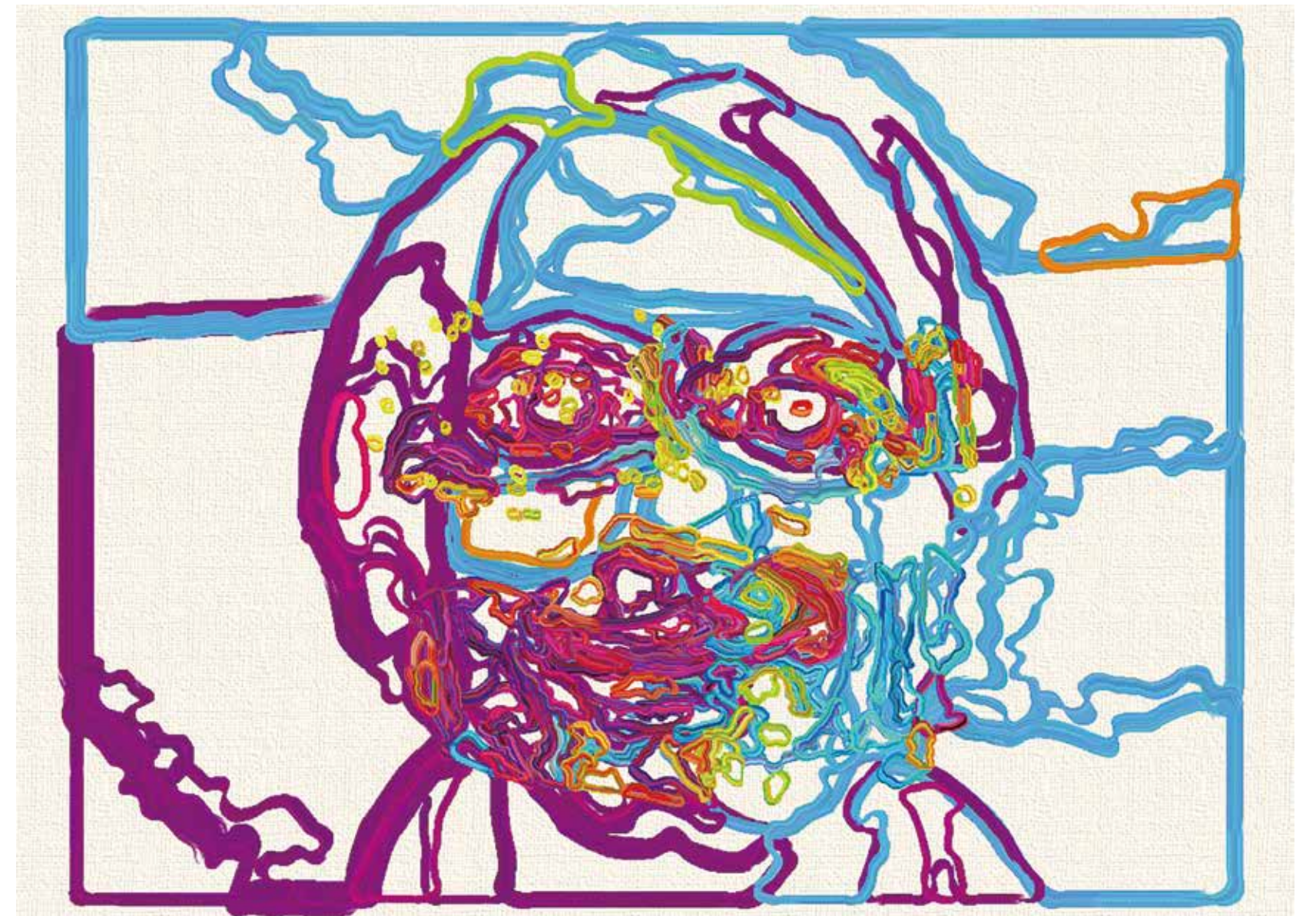
去年六月，羅格斯大學（Rutgers University）的藝術與人工智能實驗室發表了一個極具影響力的發現，一些由深度學習技術「生成對抗網路」所製成的藝術品獲較高評分，因為評審認為該藝術品意涵更為豐富，且更能引起共鳴。此機器擅長於創造出風格獨特的藝術作品，因而使作品貌似更具「創意」。除此以外，它亦會自我評估、改善其作品。

“

If we know for a fact that this virtual artist is artificial, why are we trying to look for its “soul”? Does it even require a human factor at all?

倘若起初創造藝術毫無目的，又何來創作背景，與觀者共鳴呢？若果此「藝術家」是死物，那麼我們又何必去追尋它的「靈魂」呢？它又是否真的需要人類特徵呢？

”



Emotional Aware Portrait #3
(相片來源 Photo Source: <http://www.thepaintingfool.com>)



“

隨著人工智能與世界的持續互動，
並通過深度學習技術來模仿人類，
也許它將積累出自己的一套「經驗」，
發展出特有的個性甚至情感，
並得以將「個人感觸」添加到
藝術創作當中。

”

IS CREATIVITY EXCLUSIVE TO HUMAN BEING?

There is no shortage of evidence that demonstrates artificial intelligence can replicate human's artistic techniques and generate works that are considered original, appreciative and imaginative, all-too-familiar ways to describe a young emerging artist, only this time this talented artist is a machine. Artificial intelligence is capable of generating something novel, but so far what it has created are based on human's experience and input, so can we call this creative or simply random result of an algorithm that has been trained to exploit human's expressions?

The investigation of artificial intelligence ultimately leads us to a deeper understanding of the concept of creativity and what it means artistically. Artists often explain their creative ideas with such mysterious concept as inspiration and intuition, which essentially are the combination of historical and cultural knowledge as well as lived experiences, data that machines can source from the immense digital world and create based on a set of instructions. One would argue that creativity must involve a personal texture, the nuance emerged only during the creative process that has no guideline to follow; for example, a good singer is not about how well he or she can catch the notes but the way the singer performs between each note; a painting is not just about how precisely it represents an object or idea but the painter's decision behind each brushstroke. However, as artificial intelligence continues to interact with this world and imitate human beings through the deep learning technology, it is possible that it would gain its own “experience”, develop its own character or even emotions, hence it would be able to add its “personal touch” to its art.

創造力為人類所獨有嗎？

證據表明人工智能可以複製人類的藝術手法，以創造出新穎、具欣賞價值且充滿想像力的作品，這與我們評價新興藝術家的方式並無區別。只是這次，這位才華橫溢的藝術家是一台機器。人工智能的確能夠創造新鮮事物，但迄今，它的創造產物均源自人類的經驗和輸入。因此，這一過程究竟是創造，抑或只是一個善於模仿人類表達方式的隨機演算程式呢？

對於人工智能的研究最終使我們對於創造力這一概念及其藝術意義有了更深刻的理解。藝術家們常常用靈感和直覺等神秘的概念來闡釋他們的創作意念，這些概念本質上是歷史文化知識以及生活經驗的結合。機器也可以從廣博的數碼世界中獲取這些資訊，並依據一系列指令進行創造。人們會爭辯說，創造力必定包含其個人特質，而不同創作者之間的細微差別只有在無界限、自由發揮的創作過程中才會萌生。例如，一個歌手的才能不在於每個音調的音準，而在於每個音節間的表現方式。繪畫不僅著重於將主體或想法再現的精確程度，更在於畫家每一筆揮毫背後的含義。然而，隨著人工智能與世界的持續互動，並通過深度學習技術來模仿人類，也許它將積累出自己的一套「經驗」，發展出特有的個性甚至情感，並得以將「個人感觸」添加到藝術創作當中。

“

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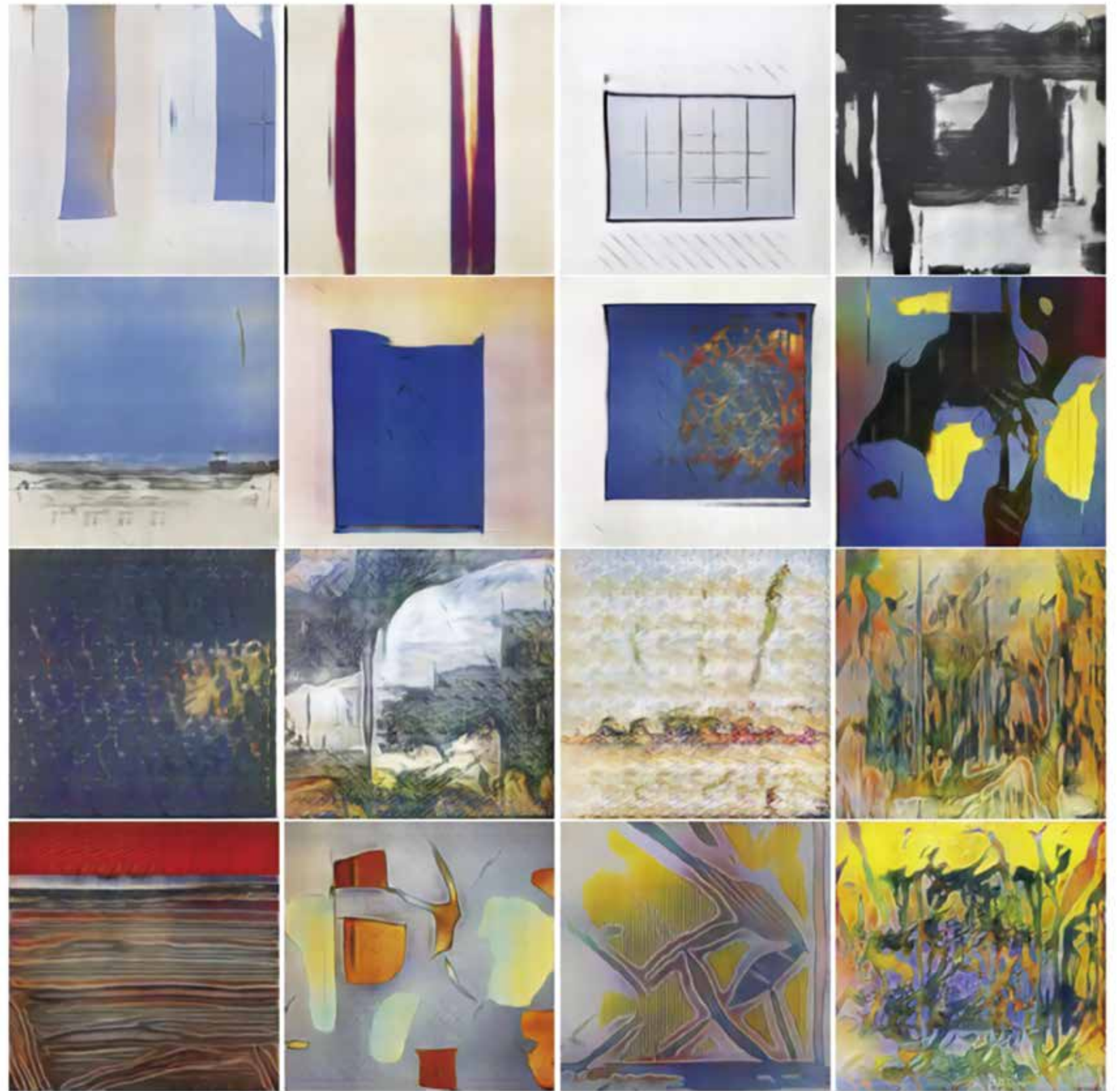
THE INNER QUALIFICATION OF ART

Arguably, computational creativity cannot work the same way as human’s creativity, but some suggest that it does not make their works less artistic and appreciative; the study conducted by Art and AI Lab at Rutgers University, in which people ranked machine generated artworks higher than those by human artists, is a good example. However, the real question should be, under full disclosure, would the test result remain the same? “All in all, the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualification and thus adds his contribution to the creative act.” The words by one of the greatest disrupters in art history Marcel Duchamp point to the importance of the “inner qualification” of art, the consciousness in both the viewers and the artists.

Artificial intelligence learns to understand the process of human brain through data and analysis, but applying its perfectly logical thinking on the subjectivity of art, which is a complex interplay between social, emotional, cultural, historical and psychological factors that are too deep and expansive to be quantified, means that it lacks the consciousness behind artistic creation. From the perspective of artists, the meaning of art comes from their aspiration to express and transform their thoughts at a particular time and place through a unique visual language that is both improvisational and intentional. This creative spirit also involves rumination on one’s own works as well as contributions to an artistic movement and culture. For viewers, different levels of appreciation towards an art piece not only are the results of individual aesthetic standards but also their subjective interpretations of the work based on the understanding of the artist’s background and shared experiences.

Artistic Director of 3812 gallery, Calvin Hui, who specialises in Chinese contemporary ink art pointed out a thought provoking subject concerning particularly the relationship between long history of Chinese culture and technology. Undoubtedly, ink art has the most profound “inner qualification” as ink not only is the medium but also the spirit of thousands of years of Chinese cultural heritage. According to Calvin, unless the programmers have a thorough understanding of Chinese spirituality deeply rooted in the traditional philosophy of Taoism and Confucianism, it is unlikely that artificial intelligence could challenge the art form. Organised by 3812 gallery, the recent large-scale exhibition “Ascendance” by Hong Kong based contemporary ink artist, Chloe Ho, attempts to further investigate this subject. Having worked for years with ink on paper, Chloe for the first time has brought her art to the third and virtual dimension, creating a space where the past and future converge. Chloe states in her artist statement, “I ask can we or will we lose aspects of being human as we enter this new technologically dominated era? For humanity was the very thing that allowed us to build the ever-ascending structure of our accomplishments.”

Artificial intelligence is programmed to execute based on codes, it does not need any motivation or aspiration to create, neither does it need to reflect on its own works. If it does not have a reason to create in the first place, does it need to have stories of its own that resonate with viewers? If we know for a fact that this virtual artist is artificial, why are we trying to look for its “soul”? Does it even require a human factor at all? These questions have no definite answers, however, as artist Chloe Ho reflects, they confront us with new issues of humanity, calling for our attention on the direction of technological development.



Artworks created by Creative Adversarial Networks (CAN) artificial intelligence
由人工智能「生成對抗網絡」製成的作品集
(相片來源 Photo Source: <https://sites.google.com/site/digihumanlab/>)



Chloe Ho, *Step Ink Side* (Courtesy of 3812 gallery)
何鳳蓮，《步進水墨中》(圖片由 3812 畫廊提供)



藝術的內涵

按理說，電腦的創造方式與人類不同，但對某些人來說，這並不代表其作品的藝術和欣賞價值比人類所創作的少。羅格斯大學藝術與人工智能實驗室的研究正是一個很好的例證——該實驗發現人們對於機器創作的藝術品評價更高。但是，真正的問題在於如果評審們事先知道作品的創作方式，測試結果會否保持不變？藝術史上偉大的干預者之一馬塞爾·杜尚（Marcel Duchamp）曾說過：「總之，創作行為絕非藝術家的個人成果，觀賞者通過闡釋並解讀其內涵，將作品與外部世界聯結起來，從而成為創造過程中的一員。」他指出了藝術的內涵，以及觀賞者和藝術家雙方的意識對作品意義的重要性。

人工智能通過資料和分析學習瞭解人腦的運作，但藝術涉及情感、文化、歷史和心理因素的複雜交互，這些因素太過深刻和廣泛，難以被量化。倘若人工智能試圖將其完美的邏輯思維運用到帶有主觀性的藝術上，這意味著它將缺乏藝術創作背後的靈動意識。在藝術家看來，藝術的意義源於一種能夠在特定時空，通過既即興又暗含目的的個性意象語言，表達和轉化出內心想法的欲望。這種創作精神還包括對自我作品的反思以及對藝術進程和文化的貢獻。對於觀賞者來說，對一件藝術作品的不同層次的欣賞，不僅被審美標準的差異所影響，並且源於他們因為對藝術家背景及共同經歷有著不同理解而形成的主觀詮釋。

3812 畫廊的藝術總監許劍龍，是中國當代水墨藝術的專家。他提出了一個引人深思的話題：中國文化與技術的歷史關係。毫無疑問，水墨藝術「內涵」深厚，因為它不僅是傳播數千年中國文化遺產的媒介，也是文化的精神所在。許劍龍稱，除非程式設計師深入瞭解植根於傳統道教和儒家哲學的中國精神，否則人工智能將無法挑戰水墨這種藝術形式。近期，3812 畫廊舉辦了香港當代水墨藝術家何鳳蓮的大型展覽「昇華」，以試圖進一步探究這一主題。何鳳蓮以水墨作畫多年，今次更首次將藝術帶到虛擬的立體世界，創造一個過去和未來交匯的空間。何鳳蓮在藝術家語中談到：「我想知道，當我們邁進這個以新技術主導的時代後，我們會否失去人類的本質？畢竟人的本質是我們建立昇華的基礎。」

人工智能依賴代碼運作，它沒有創造的動力或願景，也無反思其作品的意識。倘若起初創造藝術毫無目的，又何來創作背景，與觀者共鳴呢？若果此「藝術家」是死物，那麼我們又何必去追尋它的「靈魂」呢？它又是否真的需要人類特徵呢？這些問題都沒有確切的答案。然而，正如藝術家何鳳蓮所說，人工智能帶來了關乎人性的新議題，喚起了我們對於科技發展之路的關注。

As the creator and user of technological innovations, human's decisions and actions are key to the direction of the evolution. At the end of the day, it is not the codes that make us human, it is human that makes the codes.

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FOR THE BETTER OR WORSE?

One of the arguments for the development of artificial intelligence in the art field is the “democratisation of creativity”, enabling those without particular skills to have creative expressions, thus allowing more creative possibilities and pushing the boundaries of art practice and sensory experience. Essentially, machines are the studio assistants who execute artworks based on the artist’s instructions, which has long been a common practice since the eighteenth century, only this time the assistants are highly efficient and have the ability to create unprecedented forms of art. Another argument is the restoration of old and lost paintings. With the capability of perfectly replicating skills of any artist, museums and galleries would have no problem discovering quality artworks, but is it a solution or a problem?

We must know that our reliance on technology is a two-way street. As we continue to have exponential growth in technology, we are slowing down at certain skills such as language, communication and mathematics. As artificial intelligence continues to progress in the art space, challenging our skills, creativity, originality etc., many worry that this very act of human’s personal expression would be replaced, leaving little role to human artists and diminishing the value of art. As the creator and user of technological innovations, human’s decisions and actions are key to the direction of the evolution. At the end of the day, it is not the codes that make us human, it is human that makes the codes. The intent of this article to is to act as a starting point for further discussion on the role of art and its value in humanity.

Renowned digital artist Eyal Gever’s recent project in collaboration with NASA, #Laugh, will end the article on an inspiring note. Gever 3D printed a sculpture fabricated from a sound simulation of crowd-sourced laughter, then released it into the space. “The earliest cave paintings were of human hands which were a way of proclaiming and celebrating the presence of humanity,” Gever explained. “#Laugh will be the 21st century version of that -- a mathematically-accurate encapsulation of human laughter, simply floating through space, waiting to be discovered.”

The talented artist ingeniously depicted a future of technology and human coexisting in harmony, and most importantly, the essence of humanity.

前路是明是暗？

「自由創造」是支持人工智能在藝術領域發展的其中一個理由，它使得沒有特定藝術技巧的人也有機會去創造，以此容納更多創意，突破藝術實踐和感官體驗的界限。就其本質而言，自十八世紀起，機器本來就是藝術家的助手，根據其指令完成藝術作品。如今，此「助手」尤為高效，能夠創造前所未有的藝術。另一個支持的理由是人工智能有助於修復古畫。借助人工智能，博物館和畫廊人員能完美模擬任何藝術家的技巧，亦同時能發掘高品質的藝術品，但這到底是福還是禍？

我們必須明白，對技術的依賴好壞參半。隨著技術的急劇發展，我們在語言、溝通和數學等方面的技能發展減慢。人工智能在藝術領域的持續進步不斷挑戰著我們的技能、創造力、原創性等，許多人擔心人類的自我表達途徑將被取代；藝術家的發揮空間和藝術價值都將被壓縮。然而，作為創新技術的創造者和使用者，人類的決策和行動才是革新方向的關鍵。說到底，代碼沒能力賦予人類生存的價值，反而是人類創造了代碼，為其賦予了價值及意義。本文意在拋磚引玉，帶出對藝術的角色及藝術對人性的價值的進一步探討。

文章最後引用著名數碼藝術家 Eyal Gever 在近期與美國國家航空暨太空總署（NASA）合作的項目（#Laugh）中說的一段鼓舞人心的話作為結尾。他收集了人群笑聲的聲波，將其整合為視覺上可觀的雕塑，並以立體列印技術創作出來，發射到太空中。他解釋道：「最早的洞穴畫主要描繪人類的手，以宣揚和慶祝人類的存在。#Laugh就是二十一世紀的洞穴畫，以精確的數碼化技術將人類的笑聲重新展現出來，它靜靜地漂浮在太空中，等待下一次與人類重逢。」

這位才華洋溢的藝術家總結了科技與人類和諧共存的未來，亦彰顯了人性的本質。



“

作為創新技術的創造者和使用者，
人類的決策和行動才是革新方向的
關鍵。說到底，代碼沒能力賦予人
類生存的價值，反而是人類創造了
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”

ART TALK

藝術談

ART TAIPEI 2017

ART SALON: THE DIVERSITY OF EAST ASIAN INK

藝術沙龍「東亞水墨的多樣性」

During Art Taipei 2017, Co-founder and Artistic Director of 3812 gallery, Calvin Hui, was invited to deliver a speech and share his experience and insights in East Asian ink art at their Art Salon. By comparing the art form and its development across different countries in the region, Calvin explained that ink art is in a challenging situation in face of internationalisation and the rapid change in the art scene. To understand the value of ink art, one must look back in history to see its future.

3812 畫廊創辦人及藝術總監許劍龍先生獲邀到 Art Taipei 2017 的藝術沙龍進行演講，分享他對於東亞水墨的經驗和的看法。「比較各國的水墨藝術及發展，國際化的藝術市場變化莫測，為水墨藝術帶來挑戰。要了解『水墨』的價值，必須從歷史入手，才能看到將來。」



CALVIN HUI

Co-Founder and Artistic Director of 3812 gallery

許劍龍

3812 畫廊創辦人及藝術總監

Terminology – “Ink” or “Shui-mo”?

“We normally use the English term ‘ink’ for the traditional medium, but is it able to convey the essence of ‘Shui-mo’? For example, from Japanese ‘Mono-ha’ (School of Things) and Korean ‘Dansaekhwa’ (Monochrome painting) to Chinese ‘Kung fu’, the pronunciations of these terms are culturally tie to their originating places, yet they do not affect their status in the global context.

Terminology is the realisation of the confidence cultivated in a culture as well as the subjectivity of its language. To establish such distinctive position, ink must face the challenges of this contemporary world in terms of its spirituality, core value and language system. At the same time, ink needs to be understood, interpreted and promoted in a broader context. On the other hand, one must be culturally conscious in order to understand the depth of spirituality and subjectivity of the language encompassed in ink art. To be at the frontier is to delve into the profundity of history.”

「水墨」的命名 – 是 “Ink” 還是 “Shui-mo”?

我們習慣用 “Ink” 來表達水墨的概念，但這個詞彙能否準確地詮釋「水墨」的全部內涵？「物派」的英文是 “Mono-ha”，韓國的「單色繪畫」是 “Dansaekhwa”，而中國功夫則叫作 “Kung fu”，從語音上看，這些詞彙的發音來自起源地的文化背景，但其意涵早已走遍世界。

「命名」一詞本身已體現了一種文化的自信和話語的主體性，表達了鮮明的態度：「水墨」在其精神建構、價值判斷、語言系統等諸多方面，都必須面對當代的挑戰和現代性的命題，同時必須在當下的藝術環境中，以遠大的目光去觀看、解讀和傳播；另一方面，我們要有文化自覺的領悟，追求精神內涵的昇華，審視話語的主體性。「下學而上達」—— 只有往歷史的深處進發，才能站在時代的前沿。

Common Ground for Diversity

The diversity of ink art comes from different visions, identities and regions, and there even appears contradictions in some perspectives. At the core of this problem is a more complex situation that involves subjects such as ideology and geo-cultural transformation. Under different circumstances, we will have different points of view, which lead us to different conclusions and judgements – this is also the beauty of ink.

Now if you explore this subject as “Shui-Mo” instead of “ink”, do you see a completely new outlook?

不同面向，求同存異

基於視角、身份、地域的差異，甚至是各持觀點的摩擦，讓「水墨」展現出不同的面向，造就了水墨的現狀。在「水墨」問題的背後，是一個個關於理論建構、文化轉型、地緣演變等等更深層次而環環相扣的命題。在不同的語境下，站在不同的立場上，能讓我們對這一命題得出截然不同的感知與判斷——這也正是水墨的魅力所在。

因此，我們換一種角度，將「水墨」當作 “Shui Mo” 去看待，你是否看到了與以往截然不同的風景？

To establish such distinctive position, ink must face the challenges of this contemporary world in terms of its spirituality, core value and language system. At the same time, ink needs to be understood, interpreted and promoted in a broader context. On the other hand, one must be culturally conscious in order to understand the depth of spirituality and subjectivity of the language encompassed in ink art.



Path to Modernisation – China, Japan and Korea

For those countries and regions of which the cultures were built upon Confucianism, many artists and intellectuals have done many experimentations on modernising ink.

走向現代的道路

儒家文化圈內的國家和地區，都不斷有藝術家、知識分子進行這方面的實驗：

In China, Xu Beihong, Jiang Zhaohe and Zhou Sicong's revolutionised works were inspired by Western Realism; Lin Fengmian, Zao Wouki, Chu Tehchun, Wu Guanzhong incorporated Western Cubism and Fauvism into ink art; also, in the 80s, there were "New Literati Movement", "Experimental Ink" etc. that challenged the tradition of ink art.

在中國，有從徐悲鴻而至蔣兆和再到周思聰的「以西式寫實方法改造水墨」之一路；有林風眠以至趙無極、朱德群、吳冠中的「借西方立體主義、野獸派嫁接水墨」一路；上世紀八十年代以來亦有「新文人畫」、「實驗水墨」等截然相反地對待水墨傳統的嘗試。



Xu Beihong, *Six Galloping Horses*, Ink on paper
徐悲鴻，《六駿圖》，水墨紙本
(相片來源 Photo Source : <https://beihongchinaarts.com/>)

In Japan, Jiro Yoshihara and Kazuo Shiraga of "Gutai" integrated abstraction and Taoism with gestural brushstrokes; Yuichi Inoue pioneered "bokusho (abstract calligraphy)" and "Single Character Painting" in Japan and was widely recognised internationally; Lee Ufan's minimalist approach "yohaku (the art of emptiness)" was seminal and influential.

日本「具體派」吉源治良、白髮一雄將書法的禪意與抽象表現主義相結合；「墨象」「少字書」憑藉井上有一為世界所知；李禹煥則以「余白」的筆刷繪畫開創先河。



Yuichi Inoue, *Buddha*, Ink on paper
井上有一，《佛》，水墨紙本
(相片來源 Photo Source : <http://www.sothebys.com/>)

If we look at East Asia and compare the artistic development in China, Japan and Korea, we will discover that, although each of them has their own tradition (all ink related), during the process of modernisation, they have chosen different paths to reform their arts; and Japan has been the most avant-garde with the most impressive modernist movements while successfully retaining their distinctive cultural characteristics. However in China, as the place of origin of ink art, its artistic development seems to be constantly oscillating between two extremes; restoration or revolution, tradition or westernisation, resulting in multi-directional development of the art form."

因此，當我們放眼東亞，橫向比較中、日、韓區域時，將會發現到：雖然各自都有其藝術傳統（皆與水墨有關），但這些地域，在走向現代的過程中，對於傳統的態度、革新的路徑，則大有不同。其中，日本無疑比起其他地區走得更前。雖然其現代主義運動最為全面而深刻，卻同時有著很鮮明的自身文化特色。在中國，作為「水墨」的發源地，則似乎在兩種極端和矛盾之間跳躍著、抗衡著。「復古」與「革命」交替成為時代的主題；「傳統特色」與「西化潮流」各執一端，而水墨在此二元對立的意識中，因而呈現出截然不同的面相。

Water and Ink (Shui and Mo) – The Eastern Root and its Dilemma

"For thousands of years, ink is not just a medium in East Asian art circle, it is the symbol of culture, a vessel that carries its cultural heritage and traditions, encompassing Oriental philosophies, values, aesthetics etc. As the East undergoes modernisation, as the symbol of Oriental art, ink art spearheaded this historic transformation and, in fact, still continues to do so.

Although ink is the most unique medium for Chinese and East Asian artists in expressing cultural and artistic concept, it is set in a strong contradiction: it can express the Oriental's assurance of aesthetics and it is yet irreplaceable; however, it is also facing the matter of expressing itself to the world."

水與墨，東方之根性及現代之矛盾

千百年來，「水墨」在東亞文化圈，絕非單純的繪畫媒介。它是文明的象徵，更是一種古老文化傳統的物質載體。「水墨」與東方人的哲學、人生觀、審美意識等融匯一體，不分彼此。近代以來，東方地區開始步向藝術的現代轉型。「水墨」作為東方藝術領域的標誌，更是首當其衝。事實上，這個極具歷史性的轉折，持續至今。

「水墨」作為中國和東亞地區的藝術家最為獨特的文化和藝術觀念之表達媒介，正身處於這個深層矛盾之中：雖然它能完美地表達東方人對於審美的十足把握，至今無可代替；同時卻面臨著打開自身，面對當下，向世界表達自己的課題。

表達了鮮明的態度：「水墨」在其精神建構、價值判斷、語言系統等諸多方面，都必須面對當代的挑戰和現代性的命題，同時必須在當下的藝術環境中，以遠大的目光去觀看、解讀和傳播；另一方面，我們要有文化自覺的領悟，追求精神內涵的昇華，審視話語的主體性。



(Courtesy of Ink Asia 2016 圖片由水墨藝博 2016 提供)

Ink Asia Hong Kong – From Local to International

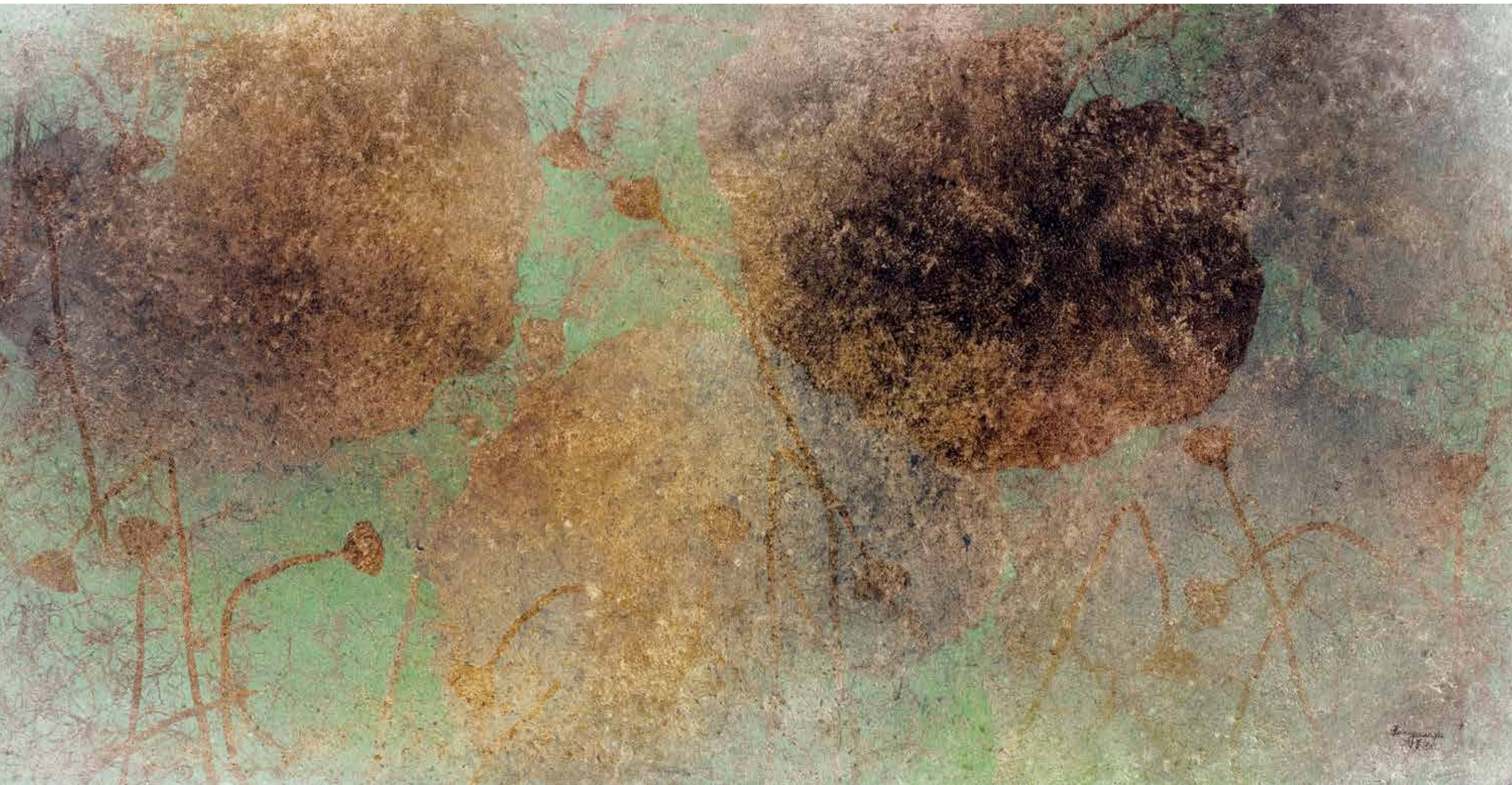
Since its establishment in 2015, Ink Asia, harnessing the geographical advantage of Hong Kong, has adhered to its mission of promoting mutual understanding of ink in Asia, as well as the cultural exchanges between the East and the West. The orientation of Ink Asia is to create a unique and international platform for the ink art which is currently undergoing the transition of modernity: We can see very "ink" and "non-ink" works at the same time, which are both believed to be influenced by traditional ink and merely embark on different artistic paths today.

Hong Kong is a multi-cultural metropolitan that respects individual expressions, where the value of "Shui-Mo" and the visions of the artists are established through their arts.

香港水墨藝博，從本土走向國際

「水墨藝博」創於 2015 年，利用香港獨特的地緣位置優勢，致力推動亞洲水墨的相互瞭解，促進東西方之間的文化交流。我們在這裡會看到最「水墨」的作品，也會看到非常「不水墨」的作品。或許，他們都是出自於水墨傳統的薰染，只是選擇了走上不同的藝術路途罷了。

香港是國際大都市，尊重表達自由和多元文化。你將在這裡找到「水墨」的價值，發掘到「水墨」的市場發展路向。

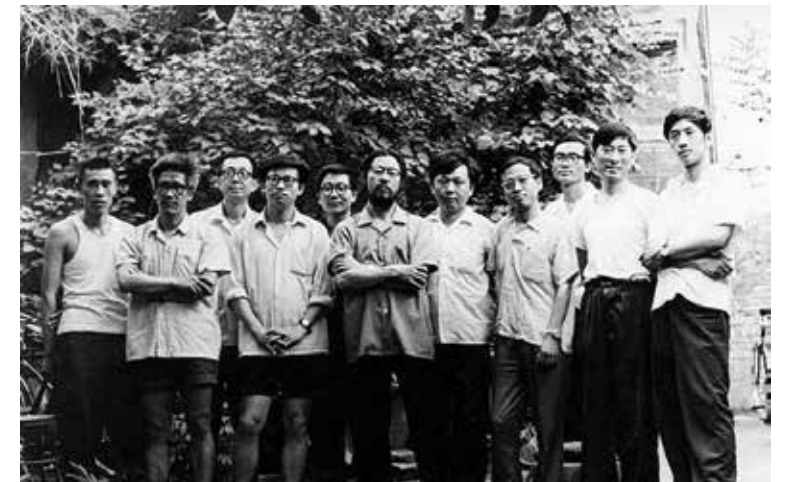


Huang Guanyu, *Monologue*, Oil and Mixed Media on Canvas (Courtesy of 3812 gallery)
黃冠余，《獨語》，麻布、油彩、綜合材料 (圖片由 3812 畫廊提供)

HUANG GUANYU'S LOTUS

The Spirit of Tongdairren

黃冠余：畫荷，非荷
「同代人」精神



Members of Tongdairren, 1980 (Courtesy of the artist)
1980 年「同代人畫會」部分成員 (圖片由藝術家提供)

Born in Beijing in 1945 and graduated from Central Academy of Craft Art in 1969, Huang Guanyu was the student of renowned artist Wu Guanzhong, a leading figure in the modernisation of Chinese paintings whose strong belief in formalist aesthetics and his virtuosity in both Eastern and Western forms of art opened the path to nationalising oil paintings in China. Under the influence of his teacher, Huang strove to develop a personal style that not only defines the identity of his country but also himself as an individual artist, inheriting the innovative spirit and solid foundation of Wu while refraining from working in his teacher's shadow.

黃冠余，1945 年生於北京，1969 年於中央工藝美術學院畢業，師承著名藝術家吳冠中——中國繪畫現代化的重要人物：他熱衷於形象主義美學，憑著其東西方藝術的精湛技藝，將油畫技術應用於中國民族宣傳的層面上。黃冠余受到其老師的影響，積極發展出一套個人的風格，讓其藝術不但能定義其國家的地位，更能代表他作為獨立藝術家的角色。他繼承了吳冠中老師的革新精神及豐厚底子，卻免於盲目追隨師長的藝術影子。

The Spirit of Tongdairen 「同代人」的精神

Huang Guanyu was the member of Tongdairen Group. Tongdairen, “contemporaries” in Chinese, was formed in the 1970s by a group of young painters who advocated in creative independence and self-expression during the oppressive era of Cultural Revolution. Prior to the end of Cultural Revolution, these aspiring painters often met at a garage on weekends, painting and studying Western modern art. Under the aegis of political orthodoxy, the garage became the only space for these artists to release their creative spirit, allowing them to pursue self-expression and aesthetics free of socialist elements. In July 1980, they organised the exhibition “Tongdairen Oil Paintings” in National Art Museum of China, heralding a new era of Chinese modern art.

Featuring over eighty artworks, Tongdairen’s seminal exhibition gave the stagnant art scene a breath of fresh air and attracted widespread attention. Unlike the subsequent Stars Art Group and 85 New Wave Movement which were formed as direct response to the repressive situation amid the radical politics in China and used art as the means to renounce the old system, Tongdairen turned their heads away from politics to search for the true meaning of art, and most importantly, to revive Chinese art. Besides being the first unofficial group to exhibit in a national museum, Tongdairen’s influence was manifold. First of all, the non-radical and non-thematic nature of the exhibition effectively brought the spotlight back on the visual language itself, emphasising painting as a form of expression, not a political vehicle. Secondly, although the artists shared similar educational background, they exhibited myriad of artistic approaches and personal styles, broadening artistic expressions and opening more possibilities in artistic practice. Thirdly, their works which focused on the formalism in aesthetics drew inspiration from normal people and their normal life; by connecting art to the reality, these artists reintroduced art as art instead of political propaganda.



Huang Guanyu, *Lotus Glow*, Oil and Mixed Media on Canvas (Courtesy of 3812 gallery)
黃冠余，《荷光》，麻布、油彩、綜合材料（圖片由 3812 畫廊提供）

“

To me, it is lotus and it is not lotus. There are many people who paint lotus precisely like a lotus, and there are even more who depict lotus that does not look like one at all, yet there are only a few who are in between, it is a new dimension, my own artistic creation.

我畫的荷，是荷，又非荷。畫荷的人太多了，畫成像荷的人很多，畫的不像荷的人更多。但是畫的是荷又非荷的人，卻很少，這是一種境界，也是我個人在藝術上的創造。

”

黃冠余是「同代人畫會」其中的一員。「同代人畫會」於上世紀七十年代創立，其時正值中國文化大革命的壓迫時期；顧名思義，畫會是由一群追隨獨立思維的年輕畫家所創立，呼籲各界表達自我。這些畫家甚有抱負，在文革其間於車庫裡碰面，以便習畫和學習西方現代藝術。在當時的政治環境下，車庫成為這些藝術家發揮創意的唯一空間，讓他們追求自由表達和有別於社會主義的一套美學。1980 年七月，這群年輕藝術家在中國美術館舉辦了「同代人油畫展」，開創了中國現代藝術的新紀元。

「同代人」的開創性畫展共有八十件藝術作品，為當時停滯不前的藝術環境注入了新的氣息，受到了廣泛的關注。「同代人」與隨後成立的「星星畫會」和「八五運動」的表達手法不同：後兩者多以直接回應的方法應對中國的激進政治打壓，以藝術為傳播手段，鼓吹推翻舊制度；「同代人」則擺脫政治牽引，尋求藝術的真諦，追求中國藝術的復興。「同代人」除了是首批在國家級博物館展出的民間組織外，其影響力亦極之深遠。首先，展覽性質溫和，策展主題包容性高，成功引起觀者對視覺語言的關注，從而強調繪畫是藝術的表達形式而不是政治工具。其次，雖然藝術家們有著相似的教育背景，但他們所展示的藝術手法和個人風格各有不同，擴闊了藝術表現的可能性，為藝術實踐開闢了更多的空間。第三，「同代人」的作品以美學形式主義為主，從百姓和其生活中取得啟發，把藝術與現實聯繫起來，讓藝術回歸藝術，摒棄以藝術用作政治宣傳。

Huang Guanyu’s Lotus 黃冠余的荷花



Huang Guanyu, *Ripples*, Oil and Mixed Media on Canvas (Courtesy of 3812 gallery)
黃冠余，《漣漪》，麻布、油彩、綜合材料（圖片由 3812 畫廊提供）

Soon after receiving the award of *Work of Excellence* from the National Art Exhibition in 1984, Huang further developed his career in America and Europe. In the wake of cultural differences and his experience in the avant-garde movements in the West, Huang was compelled to seek for a transformation in his art. When he returned to China, the artist receded from the art scene for more than a decade to search for a new direction. Living in a secluded small village allowed him to explore negative space and abstract form in an entirely new light, creating a series of lotus paintings that stands as a testament to Huang’s strong artistic language and the innovative spirit of Tongdairen.

In a deserted village, Huang Guanyu found a new path; in a pond full of withering lotuses, he found beauty, inspiration and his own artistic language. Lotus is the symbol of purity, delicacy and elegance in Chinese culture, its beauty has been a common subject in traditional Chinese paintings. Yet, unlike the old masters’ noble imagery of lotuses, Huang’s quasi-abstract works depict lotuses that are dark and withering, bleak and disarranged. There is lotus in the pond, but no flower can be seen. Huang Guanyu explained, “To me, it is lotus and it is not lotus. There are many people who paint lotus precisely like a lotus, and there are even

more who depict lotus that does not look like one at all, yet there are only a few who are in between, it is a new dimension, my own artistic creation.”

A lotus, and not a lotus. Between likeness and unlikeness is the backbone of Eastern aesthetics, not only is it the notion that sets Chinese and Western art apart, but also a reflection of Huang Guanyu’s pursuit of both innovation and aesthetics. While Huang draws on Western technique of oil painting, his works evoke a rich sense of Eastern aesthetics, a manifestation of the artist’s profound understanding of being in between likeness and unlikeness. The President of The Central Academy of Fine Arts, Fan Di’an, described the art of Huang Guanyu as “The tension between Eastern and Western art”. This tension, however, is not a conflict but a creation of painterly concept and individual artistic language cultivated through continued exploration and experimentation.

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Tongdairen turned their heads away from politics to search for the true meaning of art, and most importantly, to revive Chinese art.

「同代人」則擺脫政治牽引，尋求藝術的真諦，追求中國藝術的復興。

”

The all-over composition, the pictorial flatness, the use of mixed media and negative space can trace their roots to Abstract Expressionism in Western art; however, the calligraphic elegance of his brushstrokes, the translucent colours and dream-like atmosphere inform the poetic imagery in traditional Chinese paintings. The emphasis of Eastern spirituality through the use of Western medium has harmoniously nurtured Huang’s innovative and sensational works. Facing the end of life, the lotuses nevertheless bear a sense of endurance and hope, this anticipation for new life is the true beauty of life. Employing Western medium in an Eastern rhythm, the artist expresses his passion towards life and his admiration of nature, in which his subjects transcend beyond materialism to the state of spiritual peacefulness.

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Employing Western medium in an Eastern rhythm, the artist expresses his passion towards life and his admiration of nature, in which his subjects transcend beyond materialism to the state of spiritual peacefulness.

藝術家以東方的節奏運用到西方的媒介上，表達了他對生活的熱愛和對大自然的崇拜；他的主題超越了物質主義，達致心神靜觀的境界。

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Huang Guanyu, *Dynamic Song 2*, Oil and Mixed Media on Canvas (Courtesy of 3812 gallery)
黃冠余，《大音希聲 2》，麻布、油彩、綜合材料（圖片由 3812 畫廊提供）



黃冠余在 1984 年獲得全國美術作品展覽優秀獎後，即前往美國和歐洲，繼續他的藝術生涯。在文化差異的激盪環境之中和其參與西方先鋒藝術運動所得的經驗下，激發黃冠余改變其藝術風格。當他回到中國後，為了尋找一個新的路向而選擇隱退十多年。生活在一個僻靜的小村莊，使他以全新的思維探索負空間和抽象形式藝術，創造出一系列的蓮花作品，表現出黃冠余強烈的藝術觸覺和創新精神。在一個偏遠的村莊裡，黃冠余找到了一條新的「道路」，源於一個充滿枯萎菱荷花的池塘中，他找到了美麗的化身、創作的靈感和屬於自己的藝術語言。在中國文化中，荷花有「出淤泥而不染」的純潔，亦有精緻、優雅的含義，因而被廣泛用作中國藝術的創作題材，同時代表文人的高雅情操與風骨。黃冠余畫中的荷，卻有所不同，黑色的花朵，枯枝殘葉，錯落參差，池塘里看的見荷，卻看不見花，正如黃冠余本人所說「我畫的荷，是荷，又非荷。畫荷的人太多了，畫成像荷的人很多，畫的不像荷的人更多。但是畫的是荷又非荷的人，卻很少，這是一種境界，也是我個人在藝術上的創造。」

是荷，又非荷。似與不似之間，是東方美學的內核，是中西繪畫的界限，更是黃冠余藝術創新和審美追求的體現。黃冠余用西方油畫這一舶來的藝術手法，本著對中國自古以來的創作理念——在似與不似之間的深刻理解，刻畫出富有東方內涵的審美意境。正如中央美術學院院長范迪安在評價黃冠余時說：「他的作品足以站在東方和西方藝術之間抗衡。」這種抗衡不是絕然的對立，而是在探索中展現了全新的繪畫理念和有個性的繪畫語言。

縱使黃冠余的作品充滿著西方抽象表現主義的元素：全景的構圖、平坦的畫面、混合的媒介，以及負空間的運用，其中更多的是來自中國傳統繪畫的成分：如書法般細膩的一筆一畫、半透明的色彩和夢幻般的氣氛，詩意無窮。透過西方媒介的表達，東方精神得以彰顯，孕育出黃冠余創新而轟動的作品。荷花來到生命的盡頭，仍然保留著一種忍耐和希望——這種期待著新生命的美讓人讚歎。藝術家以東方的節奏運用到西方的媒介上，表達了他對生活的熱愛和對大自然的崇拜；他的主題超越了物質主義，達致心神靜觀的境界。

Lotus in Haze in Fine Art Asia and Guardian Fine Art Asia

香港《典亞藝博》及北京《嘉德·典亞》的「荷，非荷」



Fine Art Asia (Courtesy of 3812 gallery)
典亞藝博（圖片由 3812 畫廊提供）

Epitomising the fusion of East and West and his teacher Wu Guanzhong's celebrated notion of the nationalisation of oil painting, Huang Guanyu's lotus series not only represents the pursuit of creative freedom of his contemporaries but also shares the vision and mission of 3812 gallery, which aims to promote Chinese art and culture through modern aesthetics and innovative approach. Huang's solo exhibition *Lotus in Haze* organised by the gallery was presented in both Fine Art Asia 2017 in Hong Kong and Guardian Fine Art Asia 2017 in Beijing, visualising the shared vision between the artist and the gallery.

黃冠余的荷花之作既融匯了東西方的藝術精髓，又蘊含了吳冠中老師著名的油畫民族化概念。《荷花》系列不僅代表了他與「同代人」對創作自由的追求，也體現了 3812 畫廊的共同願景和使命——以現代美學和創新的方式推動中國的藝術和文化。由 3812 畫廊策劃的黃冠余個展「荷，非荷」在香港《典亞藝博 2017》和北京《嘉德·典亞 2017》展出，實現了藝術家與畫廊的共同願景。



Guardian Fine Art Asia (Courtesy of 3812 gallery)
嘉德·典亞（圖片由 3812 畫廊提供）



Guardian Fine Art Asia (Courtesy of 3812 gallery)
嘉德·典亞（圖片由 3812 畫廊提供）



BE CURIOUS

PLEASE ENJOY RESPONSIBLY

CHLOE HO

MARTELL ARTIST OF THE YEAR IN HONG KONG

Chloe Ho has been named Martell Artist of the Year in Hong Kong. Not only is the honourable title an acknowledgment of Chloe's achievement in her artistic career but also an attribute of the shared value between Martell and Chloe. Chloe communicates the essence of traditional oriental spirituality integral in ink through her innovative style, resonating with the brand image of Martell which is also rich in heritage and timeless in taste.

Martell, the oldest of the great cognac houses since 1715, forged by the passionate "unique and insightful" appreciation towards art, has been actively engaging with the art world and is committed to acknowledging talented and inspirational artists. In the world of delicacy where their cognac is made, Martell and the artists go hand in hand in pursuit of advocating critical thinking and infinite creativity in the realm of art.

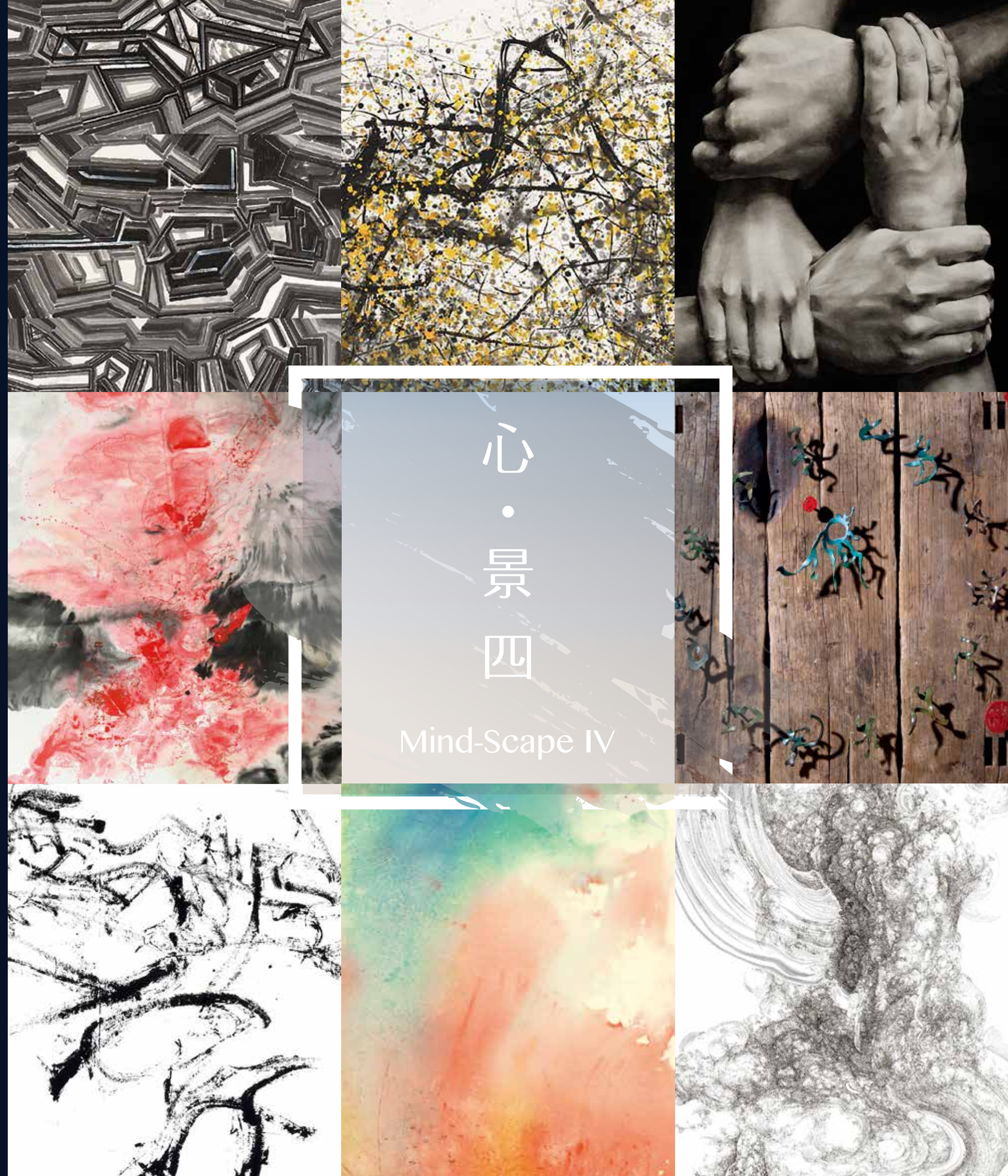


何鳳蓮

香港馬爹利非凡藝術人物

何鳳蓮被名為「香港馬爹利非凡藝術人物」，這不僅是對何鳳蓮的藝術成就的肯定，亦意味著馬爹利和何鳳蓮有著共同的價值。何鳳蓮以創新的風格體現了傳統東方性靈的觸覺及水墨的美感，與馬爹利富有傳統文化的品牌形象及其永恆經典的味道互相呼應。

馬爹利源自 1715 年，乃干邑世家的標誌。聲望卓越的干邑世家馬爹利始終推崇「獨具慧眼、領悟非凡」的藝術品鑑目標，與藝術世界保持著緊密的聯繫，並致力於褒獎那些充滿才華與靈感的藝術人士。在干邑的世界裡講求藝術的馬爹利，與在藝術的世界裡崇尚獨立思維和無限創意的藝術家們有著異曲同工的領悟與追求。



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Mind-Scape IV

Globalisation and digitalisation have given rise to countless artistic experimentations and diversity of art forms in the name of contemporary ink art that challenge the very definition of ink painting, its aesthetic value and the continuation of its legacy. In this global village, contemporary artists draw their inspiration from intercultural sources, fleeting moments of modernity, and shared experience in many aspects of life that their artistic discourses are not so much about originality but rather the depth of their artistic expressions in relation to Chinese tradition and their contribution to the global dialogue.

Notably, traditional ink painting was the manifestation of the spiritual world of the old masters through the depiction of landscape and personification of nature, the “mindscape” that became the spiritual habitat of the artists in the tension between the temporality of human life and the eternity of nature. The Chinese character for “mind (心)” denotes both the physical and emotional features of the heart, alluding to the aesthetics of ink art which transcends its physical properties and bears spiritual and historical value. On the other hand, the character for “art (藝)” came from the image of planting or cultivation that suggests the conception of growth to which water is the most essential element. Thus, since the very beginning, artists have been delegated the mission of cultivating culture, carrying on traditions while “growing” art, and the property of water in ink takes the form of art to the profoundly philosophical level where water is the symbol of life that governs the balance of nature in Taoism.

In its fourth edition, 3812 gallery's annual exhibition *Mind-Scape* brings together a group of artists who not only have expanded the horizon of ink practice but also developed their unique and universal language in the depth of their understanding of the “mind” of ancient wisdoms and “art” as self-expression that materialises through the sense of time, transcending past, present and future. Their contemporary ink works are both forward-looking and grounded in Chinese traditions, planting the seeds for the development of ink art in a global context.

Wang Huangsheng challenges the boundaries in art and life with his signature gesture of calligraphic lines and poetic composition, and ultimately transcends these boundaries through his investigation of the dichotomy between figurative and abstract art, freedom and control, tradition and innovation, rapidity of urbanisation and eternity of nature, reality and desire, life and death. Rooted in traditional philosophy and ink art, Wang's art is the representation of the Chinese notion, “the greatest form has no shape (大 象 無 形)”; in his highly intuitive compositions, lines and space become the subject matter themselves through which the artist takes viewers to trace their collective memory in history while reflecting on modern social issues.

The unraveled visual power of Qu Leilei's photorealistic portrait of hands and Wang Jieyin's collage-like landscapes stands as a testament to the two masters' virtuosity in both Eastern and Western forms of art, and it also challenges the conventional perspective on ink art with their masterful melding of techniques from the East and West. Qu and Wang dissolve lines which are essential in traditional ink paintings and boldly reinterpret traditions with their own unique language. Qu applies the technique of chiaroscuro originated from the Renaissance period in Italy with Chinese traditional medium ink. Using the power of universal body language through a pair of human hands, Qu expresses his humanistic concerns in the contemporary world. Wang's minimalist depiction of landscapes with blocks of ink and geometric shapes informs the eternal force and simplicity of nature which stand in stark contrast with the complexity of modernity.

Emerging young artist Chloe Ho and Lin Guocheng unfold the enigmatic relationship between humanity and the universe in this contemporary world characterised by technological and scientific advancements. Well versed in both Eastern and Western philosophies and cosmologies, Chloe innovatively uses diversity of mediums to delve into the unknown and questions the essence of human existence and fluidity of our identities through her investigation of the interaction between human and nature. Lin uses fountain pen to painstakingly draw interwoven lines to illustrate the interdependent relationship between our cities and nature; incorporating geometric structures in his lyrical and poetic composition, Lin reflects on human's role in the universe while expressing his admiration for nature.

Jin Feng and Zhang Dawo reinvent Chinese calligraphy in their exploration of dimensionality, textures and lines. Translating Chinese calligraphy into cursive metal sculptures and using lights to project the characters back on the two-dimensional planes, Jin explores the relationship between shadow and its subject, where shadow is reflective of only the shape but not the texture, bringing viewers' attention to the role of language in one's culture in this increasingly globalised world. Zhang deconstructs traditional calligraphy and gives full play to the naturalness of lines, developing his unique language in abstraction. Dancing rhythmically across traditional paper, Zhang's meticulous yet dynamic lines seem to be constantly moving and growing, taking viewers' beyond the two-dimensional planes into the ethereal world of nature, a contemporary reconstruction of literati ideals. On the other hand, based on his thorough understanding of brush and ink, Fung Yatfung has developed a unique chromatic approach to create poetic works that are between figurative and abstract, and his installation work offers a new perspective on space and colours.

With open minds and broad perspectives, these artists turn their observation into introspection and establish a universal language to communicate their mindscapes rooted in Chinese culture and heritage. Exhibiting in Ink Asia 2017, *Mind-Scape IV* shares the same mission of examining the future development of ink art through the forward looking visions, individuality and artistic spirit of the eight aspiring artists.

在全球化和數碼化時代，藝術界重新審視水墨的定義及本義、現在及未來的審美價值及延續性，出現了無數以當代水墨藝術為名的實驗性作品。同處於地球村內，當代藝術家的靈感跨越單一文化，亦取材於現代生活中轉瞬即逝的片段，以及在生活中各個層面的共同經歷。相比起不斷挑戰藝術的原創性，這些藝術家必須具備更有深度的藝術追求——以他們精湛的創作傳達中國文化精神及其對國際藝術市場交流的貢獻。

值得注意的是，傳統水墨的傑作來自大師們的感性思維，並透過對具個性化的自然景觀加以描繪。於是，在短暫的人生與永恆的大自然之間，「心景」便成為藝術家們的精神棲息地。「心」意指：形體上的「心臟」和情感上的「心靈」；水墨的美學同樣如此，其意義超越物理屬性，具有豐富的精神與歷史價值。而「藝」的造字概念來自種植或栽培，與生長有緊密的關係；於是，水亦扮演著一個核心的元素。在水墨藝術中，「水」由單純的藝術形式昇華到哲學的層面，汲取傳統學說中「五行相生」傳統哲學思維；萬物元素環環相扣，缺一不可，象徵著大自然平衡的元素；同時亦體現了聖賢老子的道家學說，「水善利萬物而不爭」的高尚情操。

第四屆《心 · 景》藝術家聯展，3812 畫廊與參展藝術家們透過對水墨創作的實踐，對前人提出的「心」和「藝」有了更深刻的理解，發展出獨特的藝術語言，創作出以傳統為基礎，兼備前瞻性的當代水墨作品。

王璜生以其著名的書法式線條和富詩意的構圖來挑戰藝術與生活的界限，並透過具象與抽象藝術、自由與控制、傳統與創新、急速的城市發展與大自然的永恆、現實與慾望，以及生與死等二元對立的關係，逾越界限。王璜生植根於傳統哲學和水墨藝術之上，其藝術被稱為是「大象無形」的體現。他常以直覺作畫，讓線條和空間成為藝術的主題，帶領觀者在追尋其集體記憶時，亦不忘關注現今社會的議題。

曲磊磊的《面對未來》水墨作品系列如照片般逼真，而王劭音的山水畫蘊含拼貼畫的元素，帶來繪畫的新語言。兩位大師在東西方藝術形式上的精湛技術，同時為水墨藝術的傳統角色帶來了挑戰。兩位大師對色調的細微差別十分敏感，卻大膽地將一直被視為不可或缺的線條，淡化於水墨中，並用自己獨特的語言重新詮釋傳統。曲磊磊以中國傳統水墨為媒介，配合源於意大利文藝復興時期的「明暗法」去創作水墨作品，透過世界通行的身體語言為創作主題，表達對現今人文的關注；王劭音的幾何形狀的景觀描繪，與現代的複雜背景形成鮮明的對比，彰顯了大自然的樸素和永恆的能量。

年青藝術家何鳳蓮和林國成的藝術作品與科技發展息息相關，他們在探索人類與宇宙之間的神秘關係。何鳳蓮對於東西方哲學和宇宙學有著濃厚的興趣，並嘗試利用各種媒介探索未知的領域，並透過對人類與大自然關係的思考，帶出人類存在的本質和身份等議題。林國成的作品融合了他對西方藝術形式的深刻體會，又繼承了傳統的繪畫風格，具有獨特的古典韻味。透過鋼筆水墨，林國成的視野從宏大的宇宙出發，繼而在微觀的世界探索，刻畫出緊密厚重的線條，構成嶄新的視野。林國成重提了中國山水畫的餘韻，是為當代水墨與素描畫的文藝復興苦行者。

金鋒和張大我的藝術創作重新審視了中國書法的維度，重提對於紋理和線條的問題。金鋒將中國書法的曲線轉化成金屬雕塑，輔以燈光將字體投射到平面上，折射影子與其主體之間的關係；影子只反映雕塑的形狀而缺少了本質，從而反映在全球化的語境下，語言在其文化中的角色。張大我解構了傳統書法，充分發揮線條的自然性，在抽象藝術的領域中發展出獨特的語言。他那細緻而有動感的線條在傳統的書法紙上肆意探索，彷彿被賦予了生命，遊走著、生長著，讓觀眾超越平面空間，進入大自然的無形世界，以當代的手法追求文化復興，實現了古文人的追求。馮一峰則憑著他對筆墨的徹底領會，繼而以獨特的色彩風格創造出極富詩意的作品，足以在具象與抽象之間抗衡；而他的裝置藝術則探討著空間和色彩的新視角。

參展藝術家以包容的心態和廣闊的視野，將其對世界的感悟內化為「心景」的反思，以藝術建構出國際語言，宣揚中國文化和歷史遺產。《心 · 景四》於「水墨藝博 2017」展出，八位極有抱負的藝術家攜手以他們前瞻性的視野、獨立的思考精神，一同探索當代水墨的未來發展。

“

In this era of globalisation and digitalisation, how should we approach our tradition with thousands of years of history? When you exhibit these artworks to the market, can they relate to the contemporary world? These problems are beyond the experience of the ancient masters.

Through the platform of Ink Asia, I aim to promote the discussion on the future of ink art and construct a thorough and systematic analysis from an academic angle. Academics is the most important aspect of all, without academic value, there is no market value. Only through academic research can we achieve a meaningful artistic and cultural exchange hence the value of the art piece and the growth of the market. Amidst the rapid development in China, I hope that our artists will also develop a more forward-looking vision and broad perspective in order to communicate with the world with their individual artistic spirit and cultural confidence, then the value of ink art will arise and gain respect on the international stage.

在這個全球化和數碼化的時代，我們應當如何看待歷史沉澱下來的優良傳統？當你將這些作品帶向市場，它們又能否和現代社會產生共鳴？這些問題皆遠遠超出了前人的既有經驗範疇。

我希望能通過『水墨藝博』這個平台，促使大家探討水墨藝術的前景，並期盼能深層次、系統化和學術性地梳理水墨這個議題——學術是一切的前提，沒有學術價值的藝術作品，亦不存在真正的商業價值。只有透過學術研究來發掘藝術的價值，才能體現藝術交流的功能，而藝術市場才會穩定成長。當中國變得越來越強大，當我們的藝術家擁有更宏觀的視野，當我們帶著更獨立的藝術精神和更深厚的文化自信去與世界對話的時候，水墨藝術的價值才會被彰顯，才會在國際舞台上備受注視。

”

Calvin Hui, Director of Ink Asia
許劍龍，水墨藝博總監

Wang Jieyin 王劼音



Wang Jieyin, *Classical Landscape I - IV*, Ink on paper
王劼音，《古典山水》（一至五），水墨紙本
139 cm x 35 cm x 5, 2006/2011
(Courtesy of 3812 gallery 圖片由 3812 畫廊提供)

Artist Biography & Artworks
藝術家簡介及參展作品





Wang Huangsheng, *Metaphor Visions Series I - IV*, Ink on paper
王璜生，《箴·象系列》1-4，水墨紙本
45 cm x 50 cm x 4, 2017
(Courtesy of 3812 gallery 圖片由 3812 畫廊提供)

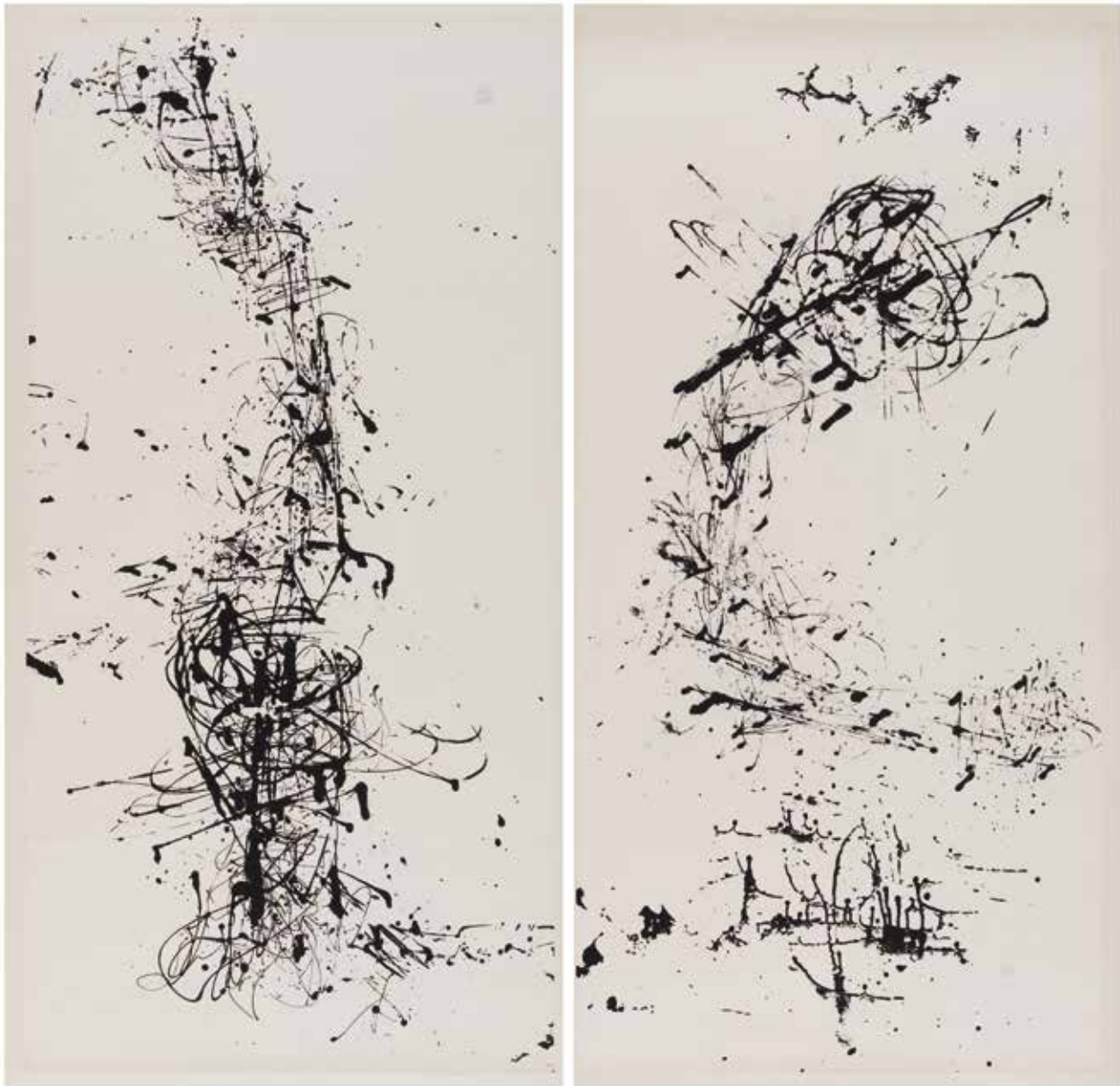
Artist Biography & Artworks
藝術家簡介及參展作品



Qu Leilei, *Compassion*, Ink on paper
曲磊磊，《愛的時空》，水墨紙本
107 cm x 190 cm, 2016
(Courtesy of 3812 gallery 圖片由 3812 畫廊提供)

Artist Biography & Artworks
藝術家簡介及參展作品



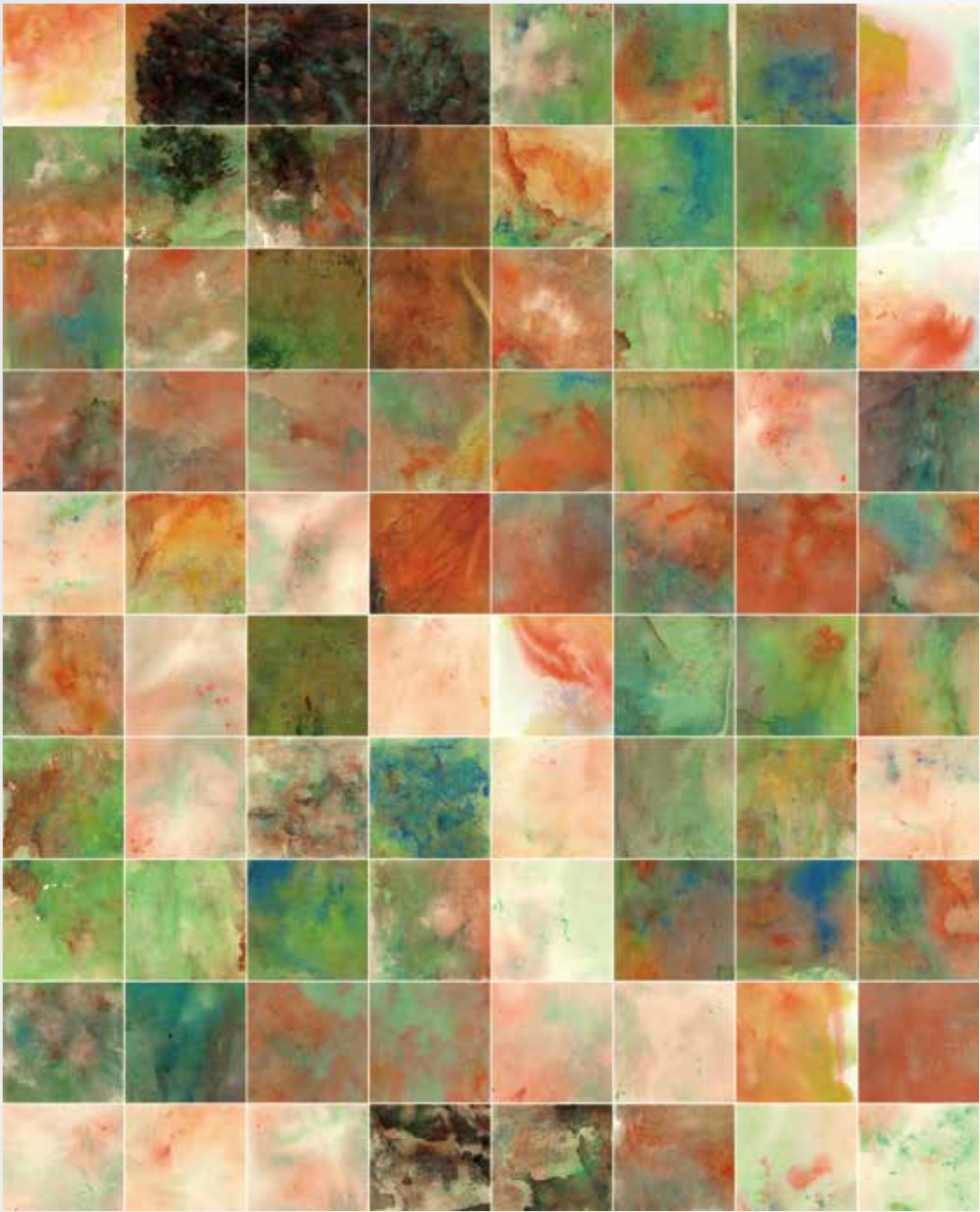


Zhang Dawo, *Barehanded Lines - Lacquer Script Diptych 08 & 09*, Acrylic on paper
張大我，《徒手線——漆書雙聯 08 及 09》，丙烯紙本
136 cm x 68 cm x 2, 2007
(Courtesy of 3812 gallery 圖片由 3812 畫廊提供)



Jin Feng, *New Bronze Age No.2*, Copper and stainless steel
金鋒，《新青銅時代 No.2》，銅、不鏽鋼
200 cm x 400 cm x 15 cm, 2014
(Courtesy of 3812 gallery 圖片由 3812 畫廊提供)





Fung Yatfung, *The Wall - Mountains in Heaven*, Ink and color on mixed media
馮一峰，《五嶽穹蒼》，水墨設色及綜合材料
340 cm x 280 cm, 2017
(Courtesy of 3812 gallery 圖片由 3812 畫廊提供)

Artist Biography & Artworks
藝術家簡介及參展作品



Lin Guocheng, *Current Flowing in Half Mountain*, Pen and chinese ink on paper
林國成，《半山形流》，鋼筆水墨、紙本
66 cm x 100 cm, 2016
(Courtesy of 3812 gallery 圖片由 3812 畫廊提供)

Artist Biography & Artworks
藝術家簡介及參展作品





Chloe Ho, *Volcano*, Chinese ink, acrylic and coffee on rice paper
何鳳蓮，《火山》，中國水墨、丙烯、咖啡、紙本
155 cm x 126 cm (with frame 連畫框), 2017
(Courtesy of 3812 gallery 圖片由 3812 畫廊提供)

Artist Biography & Artworks
藝術家簡介及參展作品



Mind-Scape IV - Artists Group Exhibition

Exhibition | 15 December - 17 December 2017
Venue | Booth C1, Hall 5B, Hong Kong Convention and Exhibition Centre

心景·四－藝術家聯展

展期 | 2017 年 12 月 15 日 — 12 月 17 日
地點 | 展位 C1，展覽廳 5B，香港會議展覽中心

3

Chloe Ho's Artistic World / 何鳳蓮的藝術世界



Explore the **3** realms in Chloe's Ho artistic world – Cosmos, Human and Nature.

進入何鳳蓮的藝術世界中的 3 個領域 – 宇宙，人類與大自然。



8 Must-see Artworks at MGM Cotai / 8 個美獅美高梅的必看作品

8



Appointed as Curator and Art Consultant for the enormous collection of MGM Cotai, Calvin Hui has selected the **8** must-see artworks that visualise MGM Cotai's corporate statement of "bringing the world to China and China to the world".

美獅美高梅企業藝術收藏的藝術顧問及策展人許劍龍先生精選了 8 組必看作品，它們各自演繹出企業的宗旨 —— 「將世界帶到中國，與中國聯繫世界」。

1



Qu Leilei's Solo Exhibition / 曲磊磊個展



Master painter Qu Leilei's **1st** solo ink exhibition in Hong Kong, "enLIGHTenment", attempted to capture the essence of human nature through the properties of light, enlightening us while illuminating each other.

大師級畫家曲磊磊在香港的首次個展「有了光」試圖藉光之實，捕捉人性之本，讓兩者互為闡述，引領我們追求光的所在。



2



The **2** exceptional Chinese painters – Wang Jieyin and Liu Guofu, held the duo exhibition *Elements* at Art Taipei 2017, showcasing the Chinese "elements" in their works that set themselves apart from the art form in the West.

兩位中國優秀畫家——王劼音與劉國夫於台北國際藝術博覽會 2017 舉行雙個展「元素」，讓觀者審視他們作品中與別不同的中國「元素」。



Art Taipei 2017 / 台北國際藝術博覽會 2017



C o s m o s 宇 宙

We have become masters of multiple dimensions through technology. We have created an ever ascending structure of our accomplishments to the cosmos through scientific and technological advancement. In our ascension we have created new powerful forces through AI, dimensional manipulation and virtual reality. We still must ask: Is our ascension positive or negative, and where will it lead us?

透過科技，人類進一步讓自己成為多個領域的主人。我們努力不懈地通過科技來提升自己，從而在宇宙中創造了不斷昇華成就的架構。在這昇華過程中，我們從人工智能、對多元空間的操控及虛擬現實世界中營造出新力量。但我們更需要問：這樣的昇華過程究竟是正面或是負面？它會帶我們去哪裡？



Infinity

無 量

Chinese ink, acrylic and coffee on rice paper
中國水墨、丙烯、咖啡、紙本
218 cm x 277 cm
2017
(Courtesy of 3812 gallery 圖片由 3812 畫廊提供)

The 3 Realms of Chloe Ho's Artistic World

何鳳蓮藝術世界的 3 個領域

Chloe Ho, who belongs to a new generation of talented artists born in the 1980s, makes bold statements in her contemporary ink art that reflect her innovative vision and multicultural background. All presented from an original perspective, Chloe investigates the issues of self and identity with the traditional medium ink. The fundamental idea of human existence is the core of Chloe's art, and there are three realms in her artistic world: Identity/Man, Cosmos, and Nature.

As science and technology continue to advance and decode the law of nature, the questions of where we came from and where we are heading remain up for debate. With her remarkable insight and attention to nuance, Chloe questions what art means and how to value its aesthetics and spirit of craftsmanship in the digital age through her own artistic language.

作為極具潛質的八十後新晉藝術家，何鳳蓮長期探索關於自我與身份的哲學問題，並運用性質較傳統的水墨作為主要媒材。何鳳蓮的畫作充滿現代水墨的元素，充分反映其多元文化背景及獨特的藝術視野。何鳳蓮的創作靈感主要來自人類的起源。其中最主要的領域包括：身份／人類，宇宙，及大自然。

縱使現今科技發達，我們對自然界的認識漸趨增加，但人類的起源和將來的發展依然在不斷被探索發現之中。這個數碼世代中，何鳳蓮憑著敏銳的洞察力和細膩的生活觀察，透過其獨特的藝術語言重新審視藝術的定義，以及藝術價值和藝術精神等問題。

昇 華
ASCENDENCE

Nature

大自然



We continue to seek an understanding of our place and role in nature. Not only are we the one with our landscape (Shan Shui), but we also shape the world in which we live. Artists speak to the world and nature through their art. They embrace creative journeys that bring them to the brush. As we ascend in the natural world, we are encouraged to consider: What is the essence of our connection to nature? What is the power of the visual experience?

我們不斷試圖理解自己在大自然的角色，和每個人所屬的地方與身份，我們不但受一切風景（山水）所影響，更同時塑造了現今居住的世界。藝術家以藝術與世界和大自然溝通，他們通過畫筆呈現了個人的心路歷程。當我們在大自然世界昇華的同時，亦需考慮：我們與大自然的關係在於甚麼？視覺體驗的力量又是什麼？

Perfect Unity Diptych 完美結合 雙聯屏

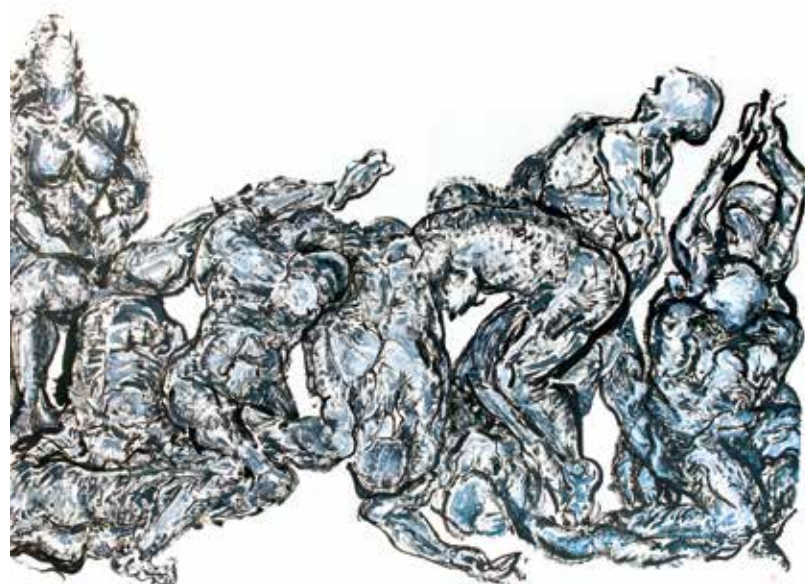
Chinese ink and acrylic on canvas
中國水墨、丙烯、油畫布
152 cm x 101.5 cm x 2
2017
(Courtesy of 3812 gallery 圖片由 3812 畫廊提供)

Identity/Man

身份 / 人類

Man is indeed a singular creature whose dominance and understanding of the universe continues to increase exponentially. We ascend on both broad and personal levels through the use of our unique imaginative gifts and sense of identity. Yet, we still explore: What is the essence of that identity? How are we the same or different? Which is the true self?

人類確實是唯一一種與日俱增地掌管和理解宇宙的生物。透過使用獨特的想像力和身份的認同感，我們努力不懈地在社會和個人層面上提升自己，但是我們仍在探索：身份的本質是什麼？我們的生命旅程有何相同之處？抑或是全然不同？哪個才是真我？



Ascendence 1 昇華 1

Chinese ink and acrylic on rice paper
中國水墨、丙烯、紙本
218 cm x 277 cm
2017
(Courtesy of 3812 gallery 圖片由 3812 畫廊提供)

ASCENDENCE 昇華

Chloe Ho's Solo Exhibition

Exhibition | 15 November - 30 December 2017

Venue | 3812 Gallery

Exhibition | 14 - 17 December 2017

Venue | Ink Asia 2017
Booth C1, Hall 5B,
Hong Kong Convention and Exhibition Centre

何鳳蓮當代水墨個人作品展

展期 | 2017 年 11 月 15 日 - 12 月 30 日

地點 | 3812 畫廊

展期 | 2017 年 12 月 14 日 - 17 日

地點 | 水墨藝博 2017
展位 C1，展覽廳 5B，香港會議展覽中心

Chloe's Ascendence Solo Exhibition at Hong Kong Arts Centre was held successfully in early November 2017, which has led us to the second part of the exhibition at 3812 gallery. Part 2 of the exhibition turns the investigation of human existence to a personal level, taking viewers to experience the ascendence of Chloe's art. Through her works, we also question what art means and how to value its aesthetics and spirit of craftsmanship in the digital age.

於香港藝術中心舉行的何鳳蓮「昇華」當代水墨個展獲得空前成功。於 3812 畫廊舉行的第二部分將探討人類起源的命題提升到個人層面上，帶領觀者體驗何鳳蓮在藝術上的昇華。展覽同時亦帶出在這個數碼世代，我們對於藝術的定義，以及藝術價值和藝術精神等問題的反思。



8 MUST-SEE ARTWORKS AT MGM COTAI

8 個美獅美高梅的 必看作品



Highlight 亮點

8

8 Must-see Artworks at MGM Cotai

Opening in 2018, MGM Cotai will be the home of over 500 valuable artworks that narrate the unique heritage, history and future of Macau. Well known for her immense support in art and culture, MGM co-Chairman Ms. Pansy Ho is committed to forging a sophisticated image of Macau and enhancing its cultural landscape through this enormous art collection. We are very proud that the co-Founder and Artistic Director of 3812 gallery, Calvin Hui, has been appointed as the Art Curator and Art Consultant for this project which aims to “bring the world to China and China to the world” through artistic dialogue between East and West.

8 個美獅美高梅的必看作品

美獅美高梅將於 2018 年開幕，新酒店將會展出美高梅為此項目收藏的 500 件藝術品，闡述澳門的文化遺產、歷史和未來。一向致力推動藝術文化的美高梅聯席董事長何超瓊女士將藉著此龐大的藝術收藏來構築一個更多元文化彙聚的澳門及提升其文化地景。而我們很榮幸 3812 畫廊的創辦人及藝術總監許劍龍先生被聘任為這個收藏項目的藝術顧問及策展人，以「將世界帶到中國，與中國聯繫世界」為目標，促進中西文化交流。



Hsiao Chin, *Dancing Light* 2016, Acrylic on canvas (Courtesy of MGM Cotai Art Collection)
蕭勤，《光之躍動 2016》，丙烯、油畫布 (圖片由澳門美獅美高梅藝術收藏提供)

HSIAO CHIN DANCING LIGHT 2016

Being the largest work of not only the Dancing Light series but the entire oeuvres of one of the most important artists in the 20th century, Hsiao Chin, *Dancing Light 2016*'s cultural value and market potential are as significant as its size. In the early 1960s, Hsiao began the *Dancing Light* series during the height of Punto International Art Movement, which he co-founded in Milan and soon became a lasting and influential movement across Europe, introducing Eastern spirituality to Western art circle and calling for the post-war cultural and artistic exchange between East and West. A paragon of Punto Movement, *Dancing Light* embodies the philosophies, aesthetics and techniques from the East and West, and manifests the spiritual nature in art that transcends cultural differences, which aptly visualises the corporate statement of MGM, "bring the world to China, and China to the world".

The series remains the highest achievement in Hsiao Chin's career, its contribution to the development of Chinese abstract art is widely recognized by the academics. An invaluable work in MGM collection, *Dancing Light 2016* not only is the continuation of the master's legend, but also the manifestation of MGM's forward-looking vision.

蕭勤 光之躍動 2016

《光之躍動 2016》的文化價值和市場潛力之大，在於其幅面之廣——它不僅是《光之躍動》系列之中的最大尺幅作品，更是二十世紀重要藝術家蕭勤的藝術生涯中最巨型的畫作之一。早在六十年代初期，蕭勤已在米蘭創辦「Punto 龐圖國際藝術運動」（下稱龐圖運動），並於當時期創作《光之躍動》系列。龐圖運動的名氣很快便走遍歐洲，並以其影響力，將東方的哲學引入西方藝術界，激起東西方的文化藝術交流。《光之躍動》系列體現了東西方哲學、美學和技術的整合，體現了超越文化差異的藝術精神，與美高梅的企業精神不謀而合：「把世界帶到中國，與中國聯繫世界。」

這一系列作品被視為是蕭勤藝術生涯中至高無上的成就，其對中國抽象藝術發展的貢獻得到了學術界的廣泛認可。本作品在美獅美高梅收藏系列中則可謂為無價之寶，《光之躍動 2016》不僅是蕭勤大師藝術傳奇的延續，更彰顯美高梅企業的前瞻視野。



Liu Kuosung, *The Composition of Distance No. 18*, Ink on paper (Courtesy of MGM Cotai Art Collection)
劉國松，《距離的組織 18》，水墨紙本（圖片由澳門美獅美高梅藝術收藏提供）

LIU KUOSUNG THE COMPOSITION OF DISTANCE NO.18

The composition of Distance No.18 has long been regarded as one of the most important works of the leading figure of Chinese modern art, Liu Guosung. Inspired by the photograph of the first space mission in human history, Apollo 8, in the 1960s, *The composition of Distance No.18* epitomises the artist's pursuit of modernity in his art practice, his combination of expressionist brushwork and defined forms have influenced the next generation of painters. As one of the co-founders of Taiwan's Fifth Moon Group in 1957, which advocated the idea of the modernisation of Chinese painting, Liu Kuosung sought for a new approach to art which combines traditional Eastern art forms with the aesthetics of Abstract Expressionism from the American avant-gardes, he also challenges the reliance on brush and uses special texture paper, heralding a new era of ink art.

In revolutionising the study of Chinese painting, Liu advocated the teaching philosophy of "difference first, excellence second" and "the studio is a laboratory", his innovation vision has earned him to title of the "Father of Modern Chinese Ink Painting".

劉國松 距離的組織 18

《距離的組織 18》早被視為是劉國松的重要代表作之一。劉國松受到「阿波羅 8 號」執行人類歷史上第一次太空飛行任務的照片所啟發，在其作品的構圖中充分表現了現代化的元素。其表現手法和藝術形式感染無數後代的藝術家。劉國松乃台灣「五月畫會」的創辦成員之一，提出了東西方藝術的現代化融合，帶出以中國傳統藝術形式與美國前衛美學相結合的新風格。他亦挑戰筆刷墨守成規的用法，繼而專注研究特殊紋理的紙張，預示了水墨藝術的新時代。

劉國松對中國水墨藝術展開了革命性的研究，提倡「創意為先，優越第二」和「寓實驗於工作」的教學理念。這些前瞻性理念使他榮獲「中國現代水墨之父」的尊稱。

LI LEI

THE NINTH HEAVEN NO.2

A materialisation of the artist's endeavour to infuse the core of Chinese culture into a universal language and abstract expression, Li Lei's *The Seventh Sky* series refers to the Chinese classical mythological cosmology, in which immortal beings need to cultivate to pass through divisions of heaven to achieve the ultimate happiness. The vivid and captivating composition of the piece is the representation of the artist's spiritual harmony, which he achieves by communicating with the universe in his visceral brushworks.

Li Lei treats the creation of abstract art as a way of meditation, believing that the world is inter-connected and sentient beings are inter-penetrable, and that through knowledge acquiring and critical thinking, we find ways to adapt to the law of the universe and the inherent law of life. As the Deputy Director of China Art Museum, Shanghai, Li Lei aspires to embark upon the practice and research of Chinese Abstract Art, his effort and art have contributed greatly in the art circle in China.

李磊

吉祥九重天 2

李磊以抽象的形式將中國文化的核心思想注入藝術語言之中：《吉祥九重天 2》出自中國神話傳說，意指眾生在各道途中修成正果，以達致涅槃境界。他的創作過程正代表著宇宙萬物的相互交流，與大自然互相呼應著。李磊將他的抽象藝術與神話宇宙觀結合，透過朝氣躍動的表象，呈現出一個性靈和諧的意境。

李磊把創作抽象畫視為冥想的途徑：他認為這個世界是圓融、通透的，而眾生有互相滲透的影響力。我們必須透過學習，思考和磨礪內心，才能順應宇宙，發掘人生內在的規律。作為上海中華藝術宮的執行館長，他積極從事中國抽象藝術創作和研究，力求將中國文化的核心理念與國際上成熟的抽象藝術語言相結合，走出一條中國的抽象藝術之路。



Li Lei, *The Ninth Heaven No. 2*, Acrylic on paper (Courtesy of MGM Cotai Art Collection)
李磊，《吉祥九重天 2》，丙烯紙本 (圖片由澳門美獅美高梅藝術收藏提供)



Liu Dan, *Contraction and Extension of the Twilight*, Ink on paper (Courtesy of MGM Cotai Art Collection)
劉丹，《西風殘照漢家陵闕》，水墨紙本 (圖片由澳門美獅美高梅藝術收藏提供)

LIU DAN

CONTRACTION AND EXTENSION OF THE TWILIGHT

For the last three decades, Liu has produced an exhilarating legacy of physical grandeur, spiritual immensity and delicately rendered lyrical power in the medium of ink—be it monumental landscapes, large-scale and multi-faceted portraits of scholar's rocks, or distinctive representations of flowers and traditional Chinese dictionaries. Hauntingly beautiful and technically challenging, this complex work is the manifestation of Liu's theory of "a micro exploration through macro understanding", in which he attempts to detach the object from its surroundings, and to unhinge their established association by enlarging and concentrating on the depiction of the object so as to gain a wider understanding of both the physical and spiritual world.

Emerged as one of the most talented Chinese artists, Liu Dan was trained as a traditional Chinese ink painter; nonetheless, his innovative response to the stimulus of cultural legacy has transformed his "traditional" painting into a strikingly creative and profoundly philosophical one. Under the confluence of Eastern and Western cultures, he has developed inimitable techniques that take the tradition of ink painting to another dimension.

劉丹

西風殘照漢家陵闕

過去三十載，劉丹以水墨創造出為之驚艷的壯麗作品，其精神之寬廣和感性之深刻——無論是綿延的山水，轟烈而視覺豐富的寶石，抑或是富有代表性的花卉和中國傳統詩詞——其內涵簡直驚人。本作品無論在視覺上或技術上皆達到登峰造極的境界，亦體現了劉丹「從宏觀世界的認知進入了微觀世界的探索」的山水畫創作理論，其作品將物象從大環境中抽離，並通過放大和聚焦將畫中的物體與現實拉開距離，讓觀眾感覺畫面中的景象既熟悉又陌生，即真實又不確定。

作為中國最具才華的藝術家之一，劉丹自小被培養成中國傳統水墨畫家；儘管如此，他對文化遺產的創新思考卻使他的「傳統」繪畫演變成一個引人注目的創造性哲學。在東西方文化融合的環境下，他的獨特技法將水墨的傳統提升到更高境界。

WANG HUANGSHENG

DAZZLING AND NEVER-ENDING NIGHT

Dazzling and Never-ending Night depicts nature in its entirety with Wang Huangsheng's expressive lines and rhythmic drips of ink and colours. The dense composition with occasional blank leaving narrate the life cycle of the flowers which seems at once chaotic and natural, a contemporary way of the artist to reinterpret the literati's ideal where there is no interference of humanity and modernisation. Through the juxtaposition between the disorderly development of the plants and the innate equilibrium of nature, Wang expresses his yearning for going beyond the mundane world and bringing viewers to the realisation of the complex relationship between nature, human beings and the rapid changing society.

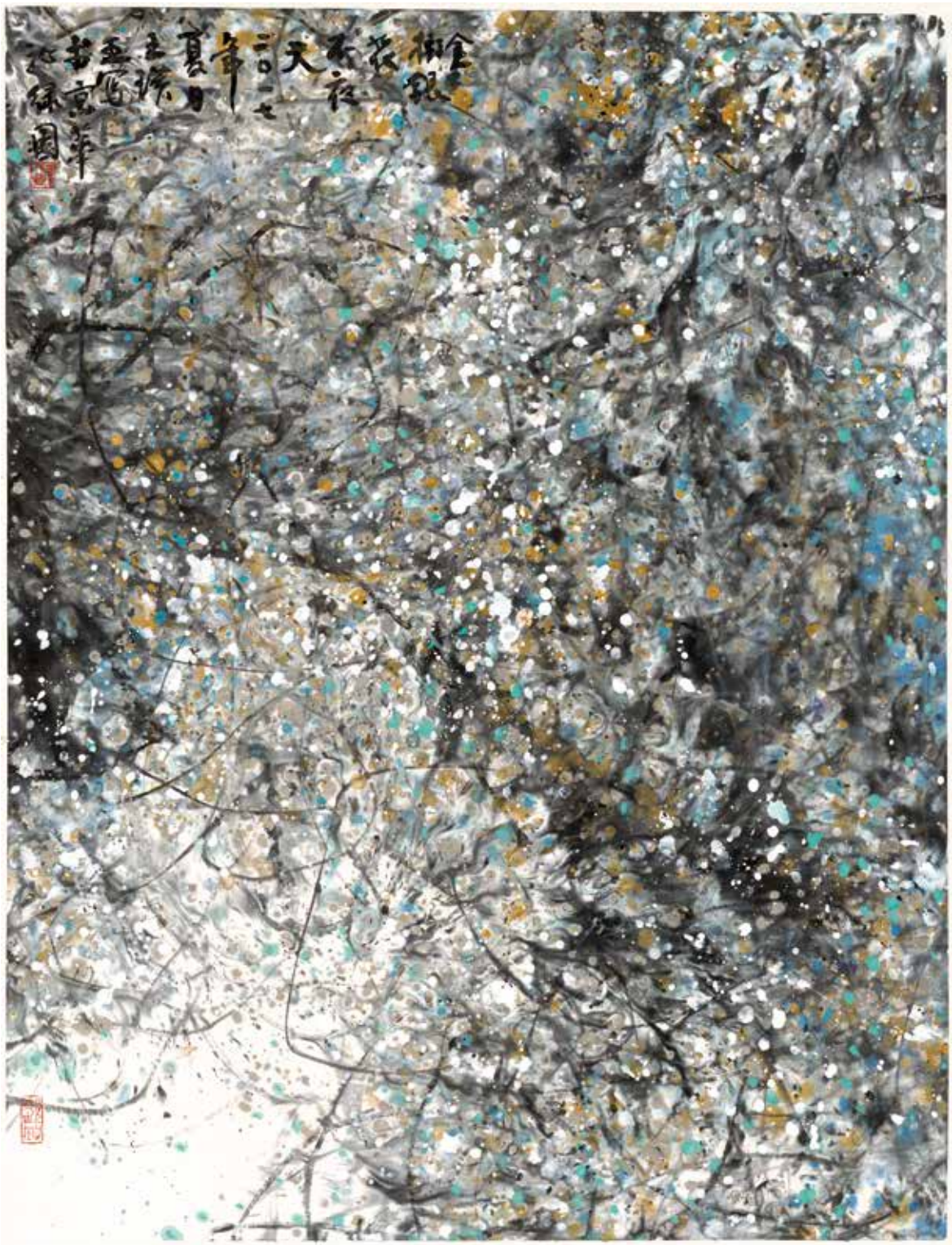
As former Director of the Art Museum of the Central Academy of Fine Arts, Wang's rich cultivation in classical literature and with his poem compositions have enabled him to bring poetry naturally into the brushstrokes in painting. One can sense Wang's formal training through his expressive brush lines, the way the ink ebbs and flows in varying saturations across the paper, reminiscent of Chinese calligraphy. He honours and establishes a foothold in tradition, but finds self-expression in a fluid, unrestrained yet controlled touch that evokes both physical and metaphysical depth, often with a single extended gesture.

王璜生

金樹銀花不夜天

王璜生的作品《金樹銀花不夜天》，主題圍繞着大自然的整體意念——澎湃的線條和節奏鮮明的墨水色彩貫穿了整幅作品。畫面構圖豐富，以留白之空間處理敘述著花兒的生命週期，在無序中孕育出自然的氣息，是藝術家以當代的手法重新詮釋文人所追求的理想：遠離塵世和現代發展的干擾。

王璜生作為前任中央美院美術館館長，在古典詩詞書畫方面的修養極高，他將詩歌帶到繪畫的筆觸上，作畫時所運用的線條，水墨在紙張上吐納與律動，傳承了中國書法的技法。他尊重傳統，並以此基礎繼續發展，創作出一種流暢、無拘無束而又收放自如的觸感，在一筆一線之間，勾畫出物質與形而上的深度。



Wang Huangsheng, *Dazzling and Never-ending Night*, Ink on paper (Courtesy of MGM Cotai Art Collection)
王璜生，《金樹銀花不夜天》，水墨紙本（圖片由澳門美獅美高梅藝術收藏提供）



Ma Desheng, *Dreaming Rocks*, Stainless steel (Courtesy of MGM Cotai Art Collection)
馬德升，《夢石》，不銹鋼材 (圖片由澳門美獅美高梅藝術收藏提供)

MA DESHENG DREAMING ROCKS

A famous motif of the artist to express the essence of life, Ma Desheng's stone sculptures possess hard and definite contour yet carefully carved surface with dynamic lines that suggest the motion enveloped inside. His stones are both solid and fleeting: they embrace the visual elements of being static and universal, yet simultaneously contain the features of being fluid and timeless. Through the paradoxical elements Ma expresses the complexity of life in which we need to find the balance between equilibrium and disequilibrium.

Co-founder of the historical avant-garde art group, The Stars in Beijing, Ma brings viewers beyond the material envelope to re-visit the source of energy from within, and invites us to re-discover the representation of traditional Chinese landscape in which the body is often represented as a mountain.

馬德升 夢石

本作品乃馬德升面對生命本質的思考命題。在馬德升的雕塑中，石頭的紋理和線條展現了粗大及幼細的種種線條，以刻畫當中的流動性。他的石頭雕塑既抱著固態的視覺元素，又包含了流動與永恆的隱喻。對馬德升來說，問題在於平衡與不平衡之間的對抗：我們應當學會「取其所當取，捨其所當捨」當中的道理。

作為北京前衛藝術團體「星星畫會」的創辦成員之一，馬德升引領觀者重新探索能量之源，讓大家重新審視傳統中國山水畫以山為題的意義，並讓觀者嘗試以道家的思想出發：放下一切物質佔有，追求人性心靈上的領悟。

XUE SONG

EIGHT VIEWS OF MACAU

Xue Song’s unique language in collage emerged after an unfortunate fire that took place in his studio in the early 1990s, which destroyed all of his work to date. For Xue, ash is a reminder of fate and a symbol of rebirth. Using the charred leftovers of pictures as fragments in the new works, the collages hence became a tactile site of remembrance and reflection. Just as he found new meaning in the ashes of burned paintings, Xue offers a new perspective to understand the reality through his innovative and metaphorical manifestation of collective memories.

Xue collected local printed materials to put together *Eight Views of Macau*, vividly depicting the eight iconic sceneries of Macau to explore the relations between the Macanese historical heritage and contemporary life.

薛松

澳門八景系列

薛松的工作室於 1990 年發生火災，啟發了他開始把過去的作品，書籍和其他財物的灰燼結合，並視這些殘骸為警醒的作用及重生的象徵。從此，「燃燒」和「拼湊」便成為他獨特的藝術語言，而他的灰燼亦具有特別意義：命運早有主宰。他在新作品中使用燒焦的圖畫殘屑作為創作的碎片，所拼貼出的圖像既具有紀念價值，亦叫人深刻反思。薛松為其作品的灰燼賦予了新的意義，結合了創新的意念和其對集體回憶的意象表達，為觀者帶來嶄新的藝術觀感。

薛松把從澳門當地收集到的印刷材料拼貼出澳門的八大風景地標，藉此探索澳門的歷史遺產與現代生活之間的關係。

Xue Song, *Eight Views of Macau*, Mosaic (Courtesy of MGM Cotai Art Collection)
薛松，《澳門八景系列》，馬賽克 (圖片由澳門美獅美高梅藝術收藏提供)



GAO XIAOWU LION OF FUTURE

The significance of *Lion of Future* is reflected on the shared vision between one of the most sought after Chinese artists Gao Xiaowu and MGM Cotai: the revitalisation of the forgotten. One of the highlights of the collection, the pair of sculptures is situated at the main entrance of MGM Cotai. Symbols of divinity, dignity and authority, lions as totems are highly venerated in Chinese culture. Nevertheless, Gao appropriates this highly revered animal onto a big balloon, its humorous depiction is the artist's comment on the loss of respect toward tradition in the materialised society.

Gao's artistic notion is the positive energy that he believes art can bring to everyone in the society and draw their attention to humanistic concern, criticism and reflection of social issues. As he aspires, "The future is mysterious and unpredictable; the future is beautiful and we shall dream."

高孝午 未來獅

高孝午乃中國備受矚目的重要藝術人物之一，其作品《未來獅》的價值反映於其藝術家及美獅美高梅的共同願景：振興被遺忘的文化。本雕塑乃美獅美高梅收藏系列的重中之重，將會於酒店正門口展出。在中國文化中，獅子圖騰一直被視為是神明、尊嚴和權威的象徵，受到世人崇敬；雖然如此，高孝午特意將如此嚴肅的意念與外形談諧有趣的大氣球結合，以此喚起世人在物質世界中淡忘及輕視傳統文化的關注。

高孝午相信藝術要有容納所有人的空間——這亦是他在藝術上的堅持。他認為藝術可以讓各界關注社會問題，深思對人文的關懷，並作出理性批判和反思。他曾寄語過：「未來是神秘而不可預測的；我們夢想的未來是美麗的。」



Gao Xiaowu, *Lion of Future*, Stainless steel (Courtesy of MGM Cotai Art Collection)
高孝午，《未來獅》，不銹鋼材 (圖片由澳門美獅美高梅藝術收藏提供)

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Qu Leilei's 1st Solo Exhibition in Hong Kong

3812 gallery was honoured to present master painter Qu Leilei's first solo ink exhibition in Hong Kong, "enLIGHTenment", from 23 September to 11 November 2017. The exhibition, taken place on the ground floor and first floor of the gallery, attempted to capture the essence of human nature through the properties of light, enlightening us while illuminating each other. In order to highlight Qu Leilei's chiaroscuro technique in his revolutionary ink works and to anticipate the artist's major retrospective exhibition at Ashmolean Museum, Oxford, in November 2017, the gallery dimmed the environment with careful lighting to give viewers a unique museum-like viewing experience.

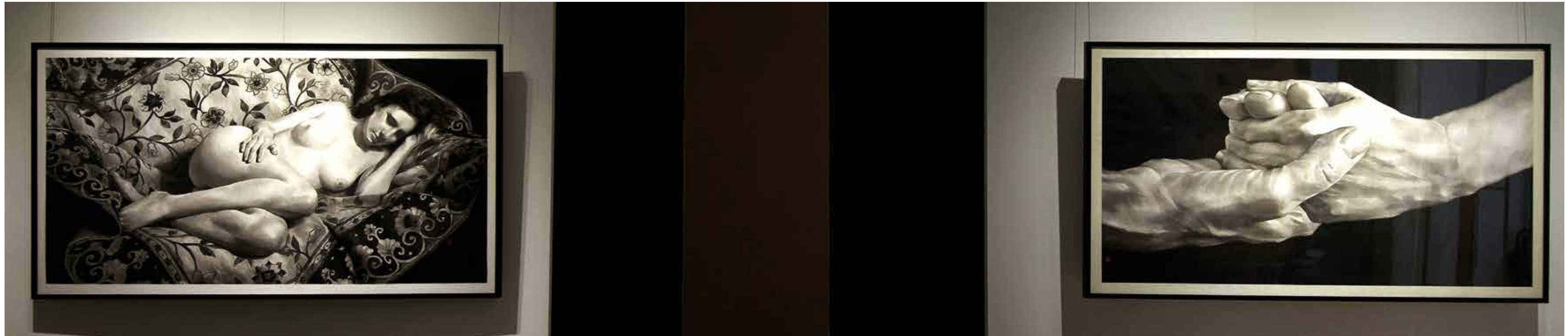
曲磊磊在香港的首次水墨個展

3812 畫廊非常榮幸為藝術愛好者呈現大師級畫家曲磊磊在香港的首次個展「有了光」。展覽期間由 2017 年 9 月 23 日至 11 月 11 日，展覽座落於畫廊地下與一樓的空間。本次個展試圖藉光之實，捕捉人性之本，讓兩者互為闡述，引領我們追求光的所在。為了讓曲磊磊的「水墨明暗法」更為突出，以及呼應藝術家在 2017 年 11 月於牛津阿什莫林博物館舉辦的主要回顧展，3812 畫廊特意營造出類近博物館的環境——將燈光調暗，輔以專業調光，聚焦作品的細節。

曲
石
磊
磊

QU
LEILEI

enLIGHTenment 有了光



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

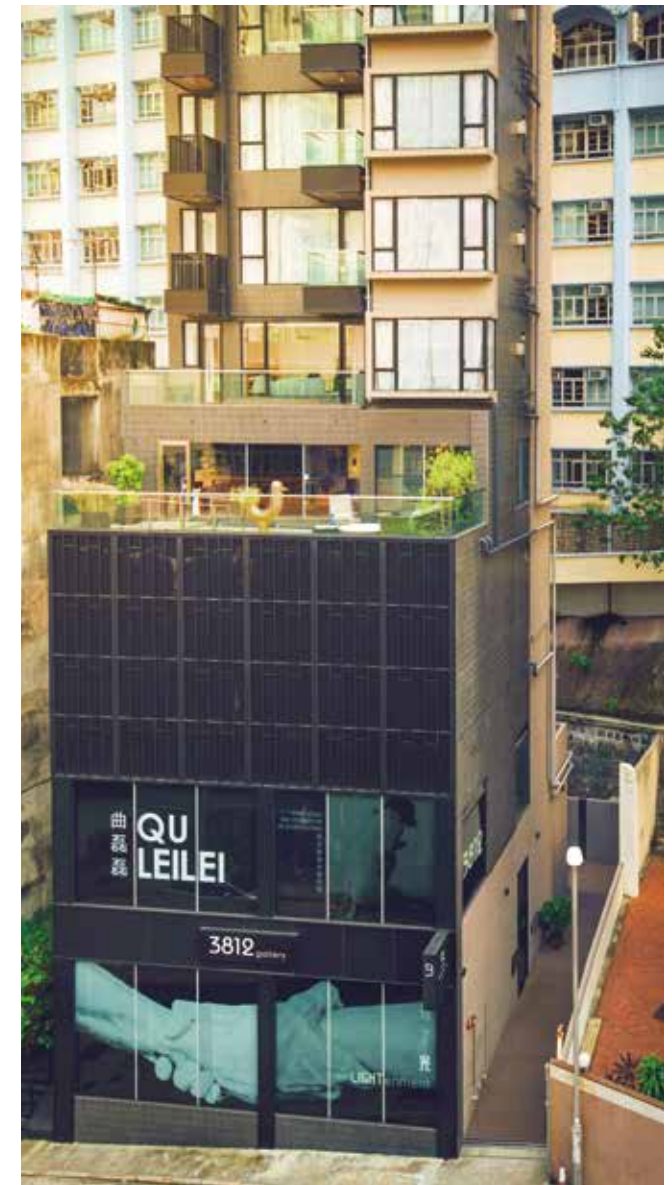
The challenge in contemporary ink painting is in how to use a uniquely personal style to present universal, profound ideas. Unlike other artists who seek revolution in subject matter, Qu Leilei, dubbed a “master of chiaroscuro in ink,” has chosen a much more difficult path-to harmonize Western painting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

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

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

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

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



QU Leilei's Artistic Journey

曲磊磊的藝術旅途

We are honoured to have Qu Leilei at the opening reception and the art talk section, in which he shared his inspiring artistic journey and the seven major periods of his artistic development with collectors and art lovers.

展覽開幕當天，我們很榮幸藝術家曲磊磊抽空與藏家及藝術愛好者分享了他的藝術旅途以及他的七個藝術時期。



Born in Heilongjiang, China
出生於中國黑龍江省

1951

1985-90

Encounters in the U.K 旅英早期

Qu Leilei left for London for an in-depth expedition of Western art. He spent tremendous efforts on developing his personal style that incorporates the Chinese "xieyi" (conceptual imagery) into the Western representation of forms, adding a poetic interpretation to realism with his expressive brushstrokes.

曲磊磊離開中國遠赴倫敦，以鑽研西方藝術，同時向西方介紹和傳播中國文化藝術。他把中國寫意精神和西方的表現方法相結合，以印象派對光的觀察，將中國式的筆墨和透視法則進行了西式的融匯。



• Life in U.K. Series 《英國生活》系列



• Life in U.K. Series 《英國生活》系列



• Life in U.K. Series 《英國生活》系列

1979-84

"The Stars" Movement 「星星」時期

Qu Leilei was a founding member of the "Stars", one of the first avant-garde art group in China that advocated in freedom of expression and opened a new path for Chinese contemporary art.

曲磊磊是「星星畫會」的創辦成員之一。「星星畫會」作為中國首個前衛藝術團體，主張言論表達的自由，並開創了中國當代藝術發展的先河。



• Wind 《風》 1976



• The Law 《不公正的法律》 1978



• "Stars" Exhibition 星星美展 1979

1989-95

Self-reflection and Internalisation 反思與自省

The June Fourth Incident in China during 1989 led to a turn in Qu Leilei's artistic journey. His coarse and uncompromising works of collage reflect his shattered memories and thoughts from his past. Through serious introspection and profound understanding of the ideologies from the East and West, he achieved a sense of "constructive continuation".

1989 年的六四事件為曲磊磊的藝術路途帶來極大轉變。他那野蠻而不妥協的拼貼作品就是他思想的碎片，如殘碑斷簡般，在現代視覺中碰撞、顯現，他稱此為「創造性的繼承」。



• Sun in My Dream Series 《夢中的太陽》系列



• Sun in My Dream Series 《夢中的太陽》系列



• Sun in My Dream Series 《夢中的太陽》系列

1996-99

From Universality to Personality 從共性回歸個性

The "Facing the Future" series uses human hands to communicate universal ideas which transcend class, race, gender and culture, through the means of recollecting the past and anticipating the future.

「面對未來」提出了用人類的手表達超越階級、種族和性別的想法，在對過去的回憶和對未來的思考中提請人們關注我們面對的機遇、挑戰和危機。



• Facing the Future Series 《面向未來》系列

2005-10

Brush, Ink, Light and Shadow: The Contemporary Search of Beauty in Human Body 筆墨光影：人體美的現代探索

In a return to the pure pursuit of art, the series "Brush, Ink, Light, Shadow" approaches classicalism with a modern spirit, and pursues the perspective of light and depth of European Renaissance painting with Chinese ink, in order to expand the visual language of Chinese ink painting.

回歸純粹的藝術本體中，以現代精神面對古典主義，試圖以傳統的筆墨宣紙去實現歐洲文藝復興大師們的追求，明確地把中國水墨語言的開拓作為主要目的。



• Brush, Ink, Light and Shadow Series
《筆墨光影》系列

From
2010

Returning to the Origin: Reflection on Chinese Culture and History 回到當代原點，反思中國文化與歷史

With his international vision, Qu reflects and interprets Chinese history and culture from a contemporary perspective. For Qu, the ignorant and chaotic perspective of the Chinese people on hisotry has made it difficult for us to make the right choice when facing the reality and crisis in the future. He therefore takes on the responsibility for his nation to provide a window through which people can learn about history objectively – a crucial and beneficial decision to make for the sake of a constructive development of our nation.

曲磊磊秉承中國精神和國際視野，以當代人的視角，反思和詮釋中國的歷史和文化。曲認為，中國人那不嚴肅的、混亂的歷史觀，導致我們面對現實和未來重大問題時，難以做出正確的選擇。因此，要對自己的民族負責任，就要對歷史有一個客觀公正的認識，這對民族的健康發展和未來，極為重要。



• Empires Series 《千年帝國》系列



• Empires Series 《千年帝國》系列

• Everyone's Life is an Epic Series 《每個人的生活都是史詩》系列



2000-05

Embracing Humanity and Universal Value 弘揚人性與普世價值觀

The start of the new century has brought Qu to the determination of embracing humanity. The vitality of each individuals, he believes, represents merely the characteristics of a certain era. The exploration of people in proximity allows Qu to reveal the value, the purpose, and the dignity of life.

新世紀伊始，曲磊磊把全部精力投入對普通的個體生命的關注。他認為，大家的生命力正代表了時代的特徵。他要通過對身邊隨時隨地共處的你我他的研究和表現，去揭示生命的價值，生活的意義和人性的尊嚴。



• Everyone's Life is an Epic Series 《每個人的生活都是史詩》系列



• Empires Series 《千年帝國》系列



2

Art Taipei 2017: Wang Jieyin and Liu Guofu Duo Exhibition

Elements – Duo Exhibition of Wang Jieyin and Liu Guofu was successfully held at the 24th edition of ART TAIPEI, at which 3812 gallery showcased a series of Wang Jieyin and Liu Guofu's oil paintings for viewers to explore the elements of contemporary Chinese oil paintings that set themselves apart from the art form in the West.

As Dr. Xia Kejun concludes, "the works of Wang Jieyin and Liu Guofu featured in this exhibition are the successors to Zao Wou-ki on the path of Chinese oil painting to transform the properties of oil paint, bestow them with greater penetration and jade texture, to transform the concepts of abstraction to bestow it with more natural, empty growth, to transform visual logic to make it more infra-mince and transparent, and to transform the brushstroke, to make it pure and rich with polyphonic tension. This 'infra-chrome aesthetic' succeeds Mono-ha in Japan and Dansaekhwa monochrome painting in Korea to become the most representative art of the East."

台北國際藝術博覽會 2017： 王劭音與劉國夫雙個展

「元素——王劭音與劉國夫雙個展」於第二十四屆台北國際藝術博覽會順利舉行，3812 畫廊展出了藝術家王劭音與劉國夫多幅油畫作品，讓觀者審視當代中國油畫與西方藝術形式的區別，共同探索將西方媒材帶到中國藝術的「元素」。

夏可君博士概括了本次展覽的要點：「王劭音與劉國夫參加此次香港 3812 畫廊於台北國際藝術博覽會的展覽作品，乃是繼趙無極之後，中國油畫在改造油性使之更為滲透且具有玉質感，改造抽象觀念使之更為自然虛化的生長性，改造視覺邏輯使之更為虛薄透明，改造筆觸使之更為具有單純而複調的張力，這是在『日本物派』與『韓國單色畫』之後，最為代表東方的『虛色美學』藝術。」

WANG JIEYIN AND LIU GUOFU JOINT SOLO EXHIBITION

王劫音與劉國夫雙個展



Liu Guofu, *Open Space No.53*, Oil on canvas
劉國夫，《敞 - 53》，布面油彩
180 cm x 230 cm, 2016
(Courtesy of 3812 gallery 圖片由 3812 畫廊提供)



Liu Guofu, *Pervading No.11*, Oil on canvas
劉國夫，《瀰漫 - 11》，布面油彩
200 cm x 140 cm, 2016
(Courtesy of 3812 gallery 圖片由 3812 畫廊提供)



Wang Jieyin, *Mountains in the Misty Spring*, Acrylic on canvas
王劫音，《春色煙嶺》，布面丙烯
130 cm x 65 cm, 2017
(Courtesy of 3812 gallery 圖片由 3812 畫廊提供)



Wang Jieyin, *Time on the Green Island*, Acrylic on canvas
王劫音，《綠島時光》，布面丙烯
60 cm x 90 cm, 2017
(Courtesy of 3812 gallery 圖片由 3812 畫廊提供)

DECODING ART :

LIN GUOCHENG, MOUNT ECLIPSE

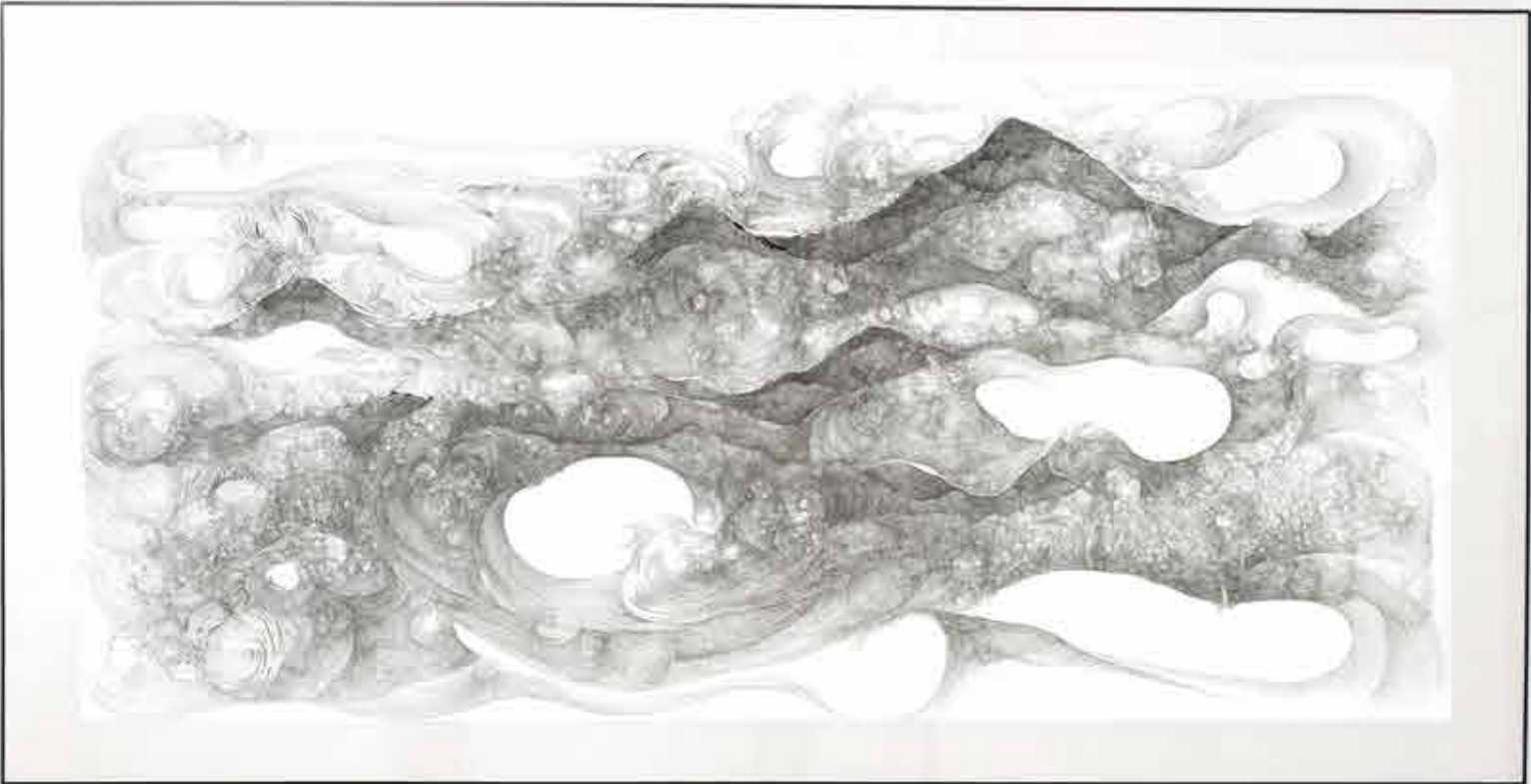
作品解構：林國成一雲山

3812 gallery proudly presented Lin Guocheng's solo exhibition *Indefinite Order* at West Bund Art and Design 2017, Shanghai.

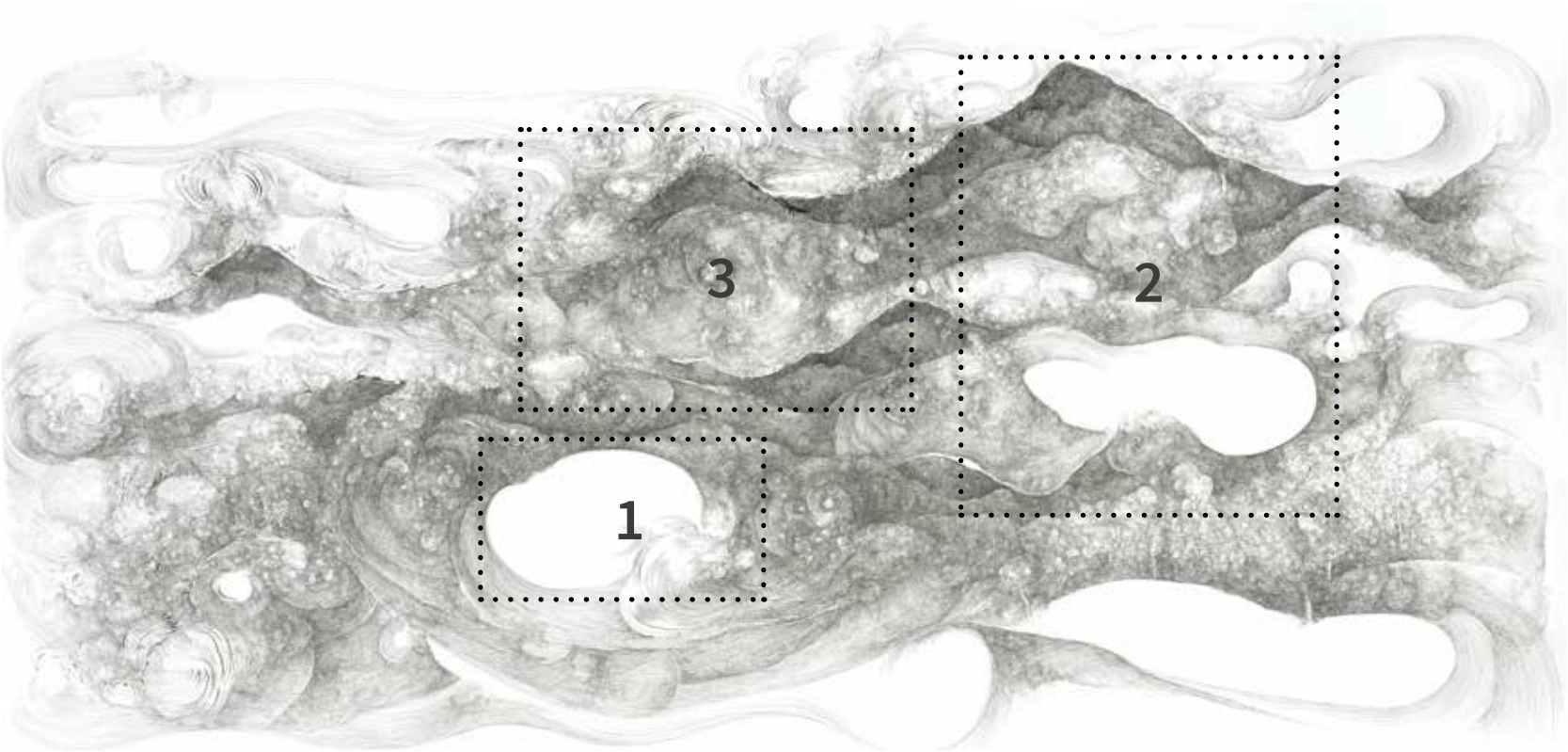
Fascinated by the law of nature and its intriguing relationship with the modern society, artist Lin Guocheng uses ink pen to painstakingly compose mysterious landscapes of intricate and interwoven lines to decipher the order of the universe and humanity. The collection of works visualises the enigmatic relationship among all things in the universe by discovering how Lin reimagines the “great landscapes” by ancient wisdoms through the lens of modernity. The artist opens a dialogue that is at once philosophical and scientific to explore the physical world and beyond.

3812 畫廊於上海西岸藝術設計博覽會 2017 舉行了林國成個展「不確定的秩序」。

林國成對於大自然定律的奧秘及其與現代社會的複雜的關係深感興趣，他透過繪畫去體驗自然的昇華，藉此尋找自我在浩瀚宇宙中的位置，用神秘交織的線條來探索浩瀚的宇宙及人類的角色。他的作品將宇宙萬物微妙的關係形象化，並以現代的角度來演繹宇宙古代的大山水大智慧，開拓了一個既有科學前瞻性又有哲理的對話來探討超乎我們想像的世界。



Decoding Art 作品解構



Lin Guocheng, *Mount Eclipse*, Pen and Chinese Ink on Paper
林國成，《雲山》，鋼筆水墨、紙本
134 cm x 267 cm, 2017
(Courtesy of 3812 gallery 圖片由 3812 畫廊提供)

Lin Guocheng Solo Exhibition 林國成個展
INDEFINITE
ORDER 不確定的秩序

1

A distinctive artistic concept in Chinese traditional landscape painting in which emptiness is used to define forms and mood, blank-leaving is also applied by Lin Guocheng in his ink pen work to depict what seems to be at once cloud, mist, lake and river. The artist ingeniously uses different forms and property of water to manifest the circle of life as well as the inseparable relationship between heaven and earth.

留白是中國傳統山水畫重要的藝術表現手法之一，以虛空來描寫物象與意境。林國成的鋼筆作品亦以留白的手法來畫出一種「似雲又近煙、彷彿是湖又像河流」的意象，藝術家巧妙地利用了水的不同形態和特性來描繪生命的循環和天地合一的意境。



2

The painstakingly repetitive and interweaving lines of Lin are reminiscent of the sketching technique from the West, yet in depiction of the monumental landscape the artist is able to create different depths with shades by layering of lines, achieving the principle of perspective, “the three distances” in traditional landscape painting – plane, high and deep.

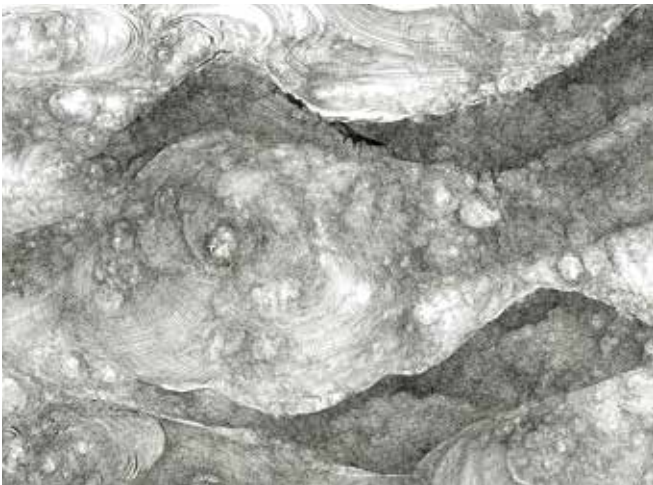
林國成通過長時間的鋼筆書寫，畫出繁密厚重的線條，一方面令人聯想起西方的素描技巧，另一方面，其細緻的線條帶出不同程度的陰影，從而營造了不同深度的大自然宏觀，體現了中國傳統繪畫中的特殊透視法——「三遠法」——即平遠、高遠和深遠。



3

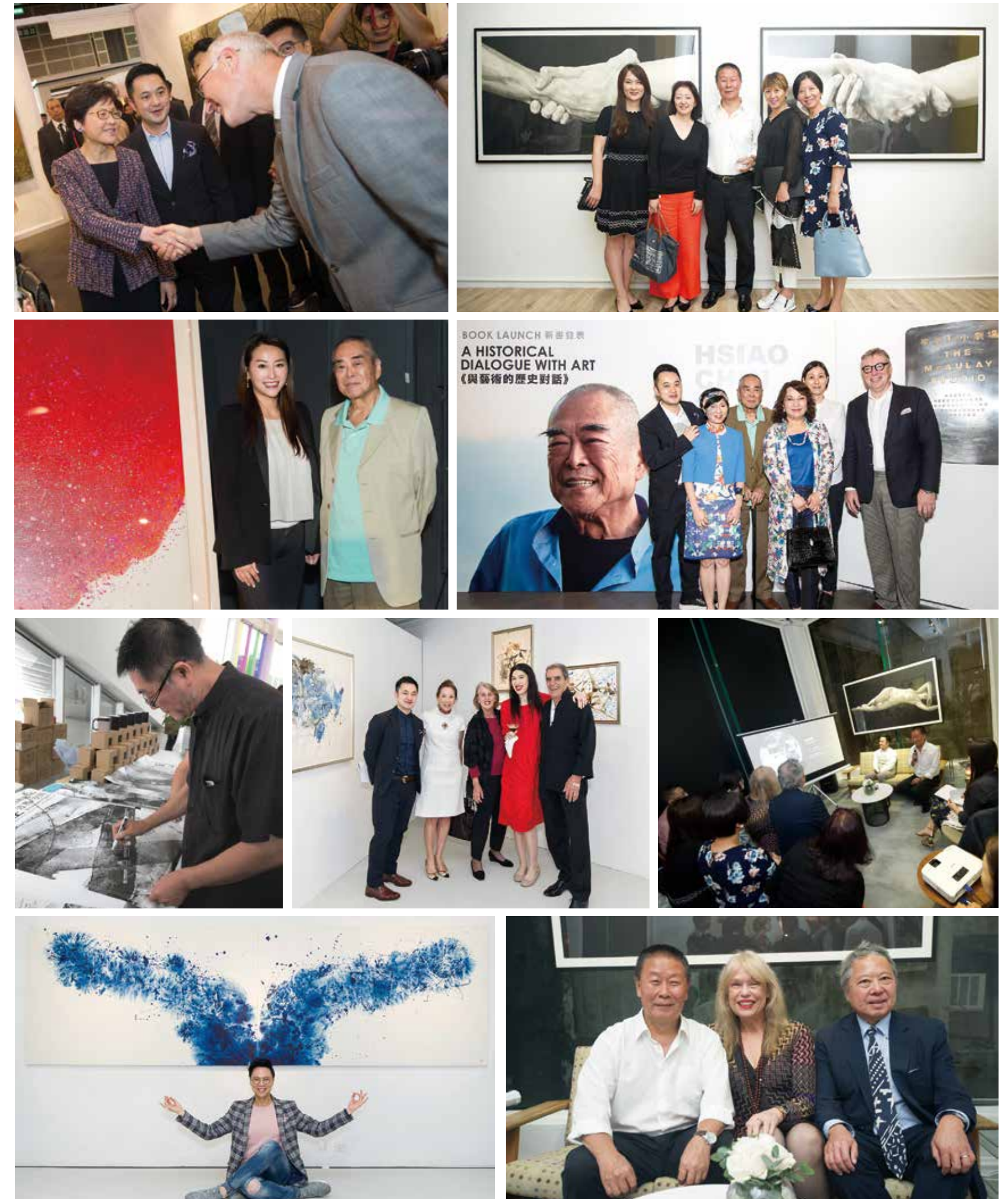
Lin uses seemingly never-ending and interweaving lines to depict the solid form of mountains which paradoxically connect to the flowing rivers and floating clouds, the landscape in his works therefore appears to be forever moving and growing, conveying the notion of the eternity of nature.

林國成以連綿不絕的線條來描繪山脈的固態，卻與流動的河流與煙雲連繫一起，呈現出一個延綿不斷地流動和生長的景觀，以表達大自然的無窮永恆。



Collect

MOMENT 「收藏」時刻



Collect

EXPERIENCE「收藏」體驗

ART COMES IN MANY FORMS 無盡的藝術形式

To acknowledge Chloe Ho's milestone achievement in contemporary ink art as well as to encourage people to "be curious", 3812 gallery collaborated with Martell and the Grand Hyatt Hong Kong to create and curate special cocktails and canapes based on Chloe's inspirational ink works. These edible works of art not only brought us memorable sensual enjoyment, but also allowed us to delve into the inner world of Chloe in all senses.

為了肯定何鳳蓮在當代水墨藝術上的成就，並鼓勵「為好奇而生」的生活態度，3812 畫廊與馬爹利和香港君悅酒店合作，以何鳳蓮的水墨作品為靈感，創造出一系列特色雞尾酒及法式點心。這樣的烹廚及調酒藝術，不但帶來感官上的昇華享受，更跨越了藝術媒介的局限，以嶄新視角探索何鳳蓮的內心世界。



ESPRESSO PEBBLE, CACAO NIBS

Inspired by Chloe's *Mountain Song*, the petit four in blue and black tone has a rich coffee flavor which Chloe loves and uses it as medium.

這款法式點心靈感源於何鳳蓮的作品《山之歌》，伴隨著何鳳蓮最喜愛的媒材之一咖啡，散發出香濃的咖啡餘香味，色調以藍色和黑色為主。



DRIED SHIITAKE MUSHROOMS, SWEET CORN CRÈME, TAPIOCA CRISP

Based on Chloe's unique use of coffee as medium, this canapé is in brown colour tone with hints of pale yellow and beige, reminiscent of Chloe's splashing and dripping with coffee.

何鳳蓮喜愛以咖啡作畫，這款法式點心亦採用啡色為主調，滲透著淡黃色和米色，讓人聯想起咖啡在紙本上吐納揮灑的視覺元素。

BIG BANG



The expressionism and mysteriousness in Chloe's *Big Bang* inspired the bittersweet taste and the sensual presentation of the drink.

何鳳蓮大作《宇宙大爆炸》中的表現主義元素和神秘感孕育了這個雞尾酒——澀中帶甜，刺激感官。

BLOOMING LOBSTER COCKTAIL, PARMESAN BISCUIT

Inspired by Chloe's work *Fleur*, the canapé is dominated in colour red with autumn tone. The lobsters sit on the parmesan crisp which resembles a picture frame.

靈感來自何鳳蓮的《花兒》，這款法式點心以紅色為主調，滲透著秋季的氣息。龍蝦與芝士脆酥的配搭巧妙，將烹廚藝術提升到更高層次。



CALENDAR

展覽及文化活動

JANUARY 一月

Ascendence
Chloe Ho's Solo Exhibition (part 2)
3812 Gallery

「昇華」
何鳳蓮個展 (二)
3812 畫廊

FEBRUARY 二月

Art · Ch'an - Homage to Ascendence
Hsiao Chin Solo Exhibition

3 - 4 February
Tsz Shan Monastery

February - May 2018
3812 Gallery

「藝術。禪 – 向昇華致敬」
蕭勤作品展

2018 年 2 月 3 至 4 日
慈山寺

2018 年 2 至 5 月
3812 畫廊

Wang Huangsheng Solo Exhibition
Museum DKM, Duisburg, Germany

王璜生個展
德國杜伊斯堡 DKM 博物館

MARCH - MAY 三月至五月

Art · Ch'an - Homage to Ascendence
Hsiao Chin Solo Exhibition

February - May 2018
3812 Gallery

「藝術。禪 – 向昇華致敬」
蕭勤作品展

2018 年 2 至 5 月
3812 畫廊

Hsiao Chin - *Coming Home*
Retrospective Exhibition
China Art Museum, Shanghai

世界「大同」，蕭勤「回家」
回顧展
上海中華藝術宮

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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微信號 WeChat ID	:	cap3812
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Wang Huangsheng, *Silver Dew in Autumn Wind (Details)* (Courtesy of 3812 gallery)
王瑛生，《金風銀露》(局部) (圖片由 3812 畫廊提供)



3812_{gallery}