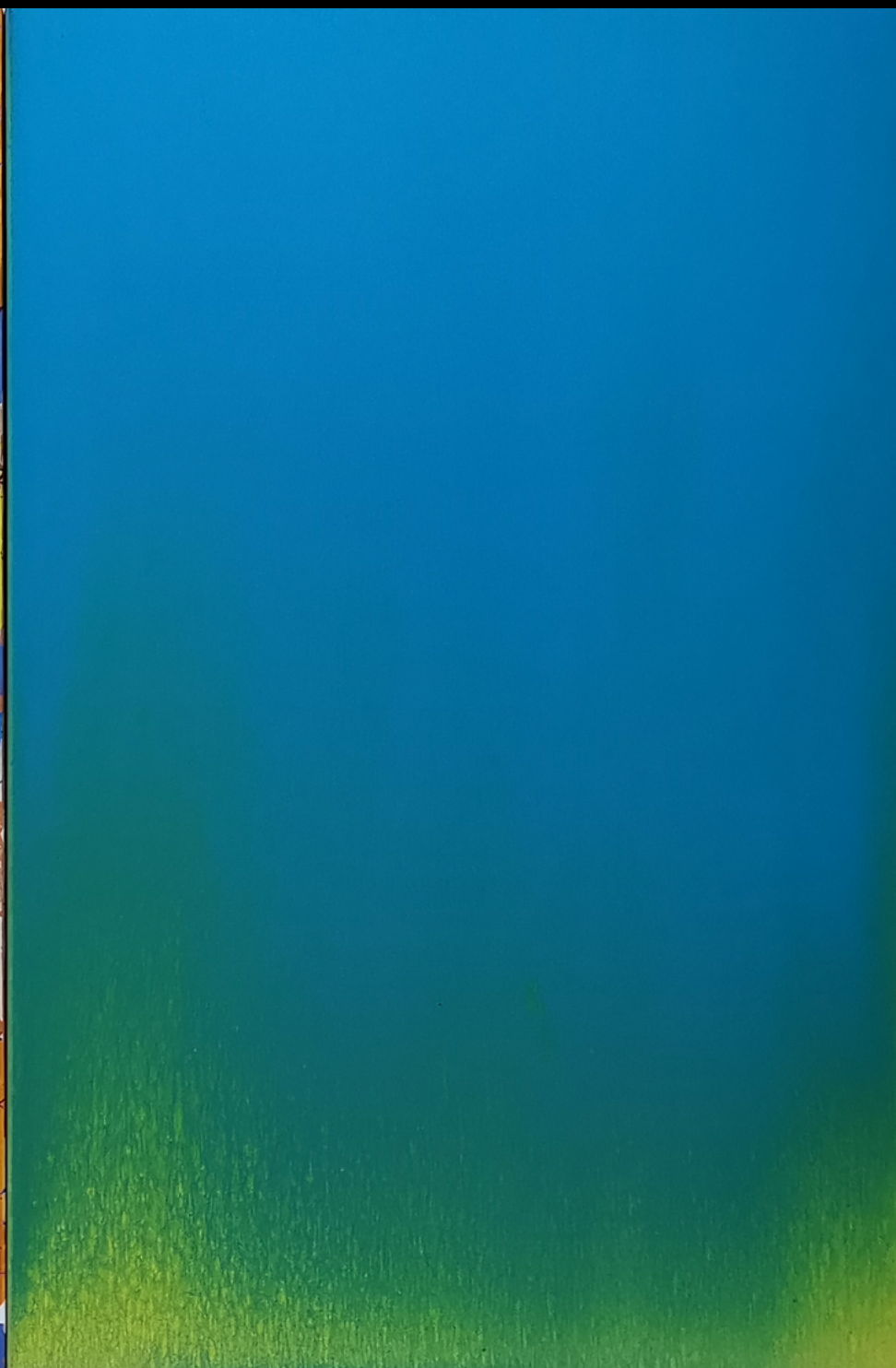


3812/
LONDON
HONG KONG

Collect

Art Journal

SEPTEMBER 2019



COVER STORY
Li Lei - Poetic Abstraction

FEATURES
Wang Huangsheng & Wang Jieyin

3812 JOURNEY
8 Years of Establishment



HSIAO CHIN 蕭勤
Enormous Cosmic Whirlpool
宇宙大旋渦
Mosaic glass 玻璃馬賽克
1983

From Gallery to Art Enterprise, From Hong Kong to Global

Since its opening in 2011, 3812 Gallery sees itself as a catalyst for the contemporary expression of the uniqueness of Eastern culture.

In eight years, the gallery has evolved into an art enterprise owing to its diverse approach to the promotion of Chinese contemporary art, the close relationship with artists, scholars and collectors, and most importantly, the understanding that art development and heritage preservation take more than a few white walls in the age of globalisation.

From exhibitions in the two 3812 gallery spaces in Hong Kong and London to the newly launched cross-regional venture INK NOW and the diversity of collector events organised by Collect Art, this issue of Collect Art Journal looks into the group's approach to establishing Chinese identity in the rapidly changing global art scene through multiple platforms. To understand the future of Chinese contemporary art is to turn it inside out, allowing its traditional core values to interact with current trends locally and internationally, the group's core value of "Eastern origin in contemporary expression" is not about old and new but the connection and overarching perspective.



從香港畫廊到跨地區藝企集團

自 2011 年開辦以來，3812 畫廊一直以東方獨特文化的當代表現作為使命。

在短短的八年裡，我們已由一間本地畫廊發展成一個橫跨歐亞的多元平台。在現今全球化的年代，我們相信藝術的發展和文化的傳承已不能再局限於自家畫廊中的幾道白牆，而是更著重於從各個方面深化與藝術家、學者、藏家的之間的關係，從而推動中國當代藝術在國際舞台上的發展。

由 3812 香港及倫敦兩地畫廊的展覽，以至跨地區性的新嘗試「水墨現場」，以及由「修·藏」策劃的一系列收藏家活動，這期 Collect Art Journal 將會展示我們的藝企集團怎樣透過旗下的不同平台，在這個一日千里的全球藝術市場下進一步確立中國當代藝術的獨特性。要瞭解中國當代藝術的未來，我們不得不以「翻箱倒籠」的方式，使其傳統價值與現今本地以及國際潮流相互銜接。作為我們集團的核心價值，「東方根性，當代表現」並不是一個有關新與舊論述，而是對於「海納百川，有容乃大」的堅持。

3812 / LONDON
HONG KONG

FINE ART COMMISSIONS

MULLANY
WIGGINS

THE LONDON GALLERY

About 3812 Gallery

Our Story

Established in Hong Kong in 2011 by Calvin Hui and Mark Peaker, 3812 Gallery is recognised as the city's foremost gallery dealing in Chinese contemporary art.

The Name

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

關於香港 3812 畫廊

我們的故事

3812 畫廊由許劍龍和 Mark Peaker 先生於 2011 年在香港成立，公認為當地首屈一指的專營中國當代藝術的畫廊。

3812 名字的由來

於 2010 年兩位創辦人與一群友人抵達了法國莎慕尼 (Chamonix)，站在海拔 3812 米高的白色山谷 (Vallée Blanche) 上，俯瞰著陡斜的雪山，欣賞著白朗峰 (Mont Blanc) 的壯麗景致。在這巍峨雪嶺上滑雪，彷彿置身於美麗的油畫中；滑雪者在白愷愷的雪地遊轉，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。

THIS ISSUE

01

Spotlight
焦點



09

Cover Story
封面故事

Li Lei
“Poetic Abstraction”
李磊
「詩意的抽象」

15

Features
專題

- 15 Wang Huangsheng
“Lifelines”
王璜生
「不息之線」
- 23 Wang Jieyin
“Grand Landscape”
王劭音
「大 山水」
- 29 Chloe Ho
Chance & Control
何鳳蓮
偶然與掌控



37

Market & Trend
市場動態

TECH-iNK: A.I. and A.I.
Artificial Intelligence and Ancient Intelligence
科技水墨：A.I. 與 A.I. 人工智能與古代智慧



Collect

Art Journal

45

3812 Journey
之旅

47 3 Pillars
3 大基石

49 8 Years of Establishment
成軍 8 載

51 1 Mission
1 大宗旨

53 2 Galleries
2 個畫廊



63

INK NOW
水墨現場



71

COLLECT
Art
「修・藏」

75 [Appreciate 賞]
UOB Presents "The Huge Brush Ink" by Victor Wong
大華銀行呈獻黃宏達的《巨墨繪》

77 [Acquire 藏]
Conversations on Hsiao Chin
對話 - 蕭勤
Collector's Talk: Henry Tang 藏家分享 - 唐英年
Market Insight by Sotheby's 蘇富比的市場洞察

87 [Cultivate 養]
Collector Events in Asia 藏家活動回顧

91 [Share 享]
TEFAF: Chinese Art Market Report 2019 -
Interview with Calvin Hui
《TEFAF 藝術市場報告：中國藝術市場 2019》許劍龍專訪

99

COLLECT
Moments
「收藏」時刻

HONG KONG 香港



3812 畫廊的新篇章

2018 年是 3812 畫廊發展史中的重要一年。11 月，3812 香港畫廊於香港中環雲咸街的全新藝術空間正式揭幕；同月，3812 坐落於倫敦聖詹姆斯區的畫廊隆重開幕，標誌著 3812 畫廊進軍國際的發展宏圖。

3812 畫廊致力以「東方根性，當代表現」的精神，推動中國當代藝術的發展以及文化交流。我們竭力透過各種精心策劃的藝術項目為藝術家、學術界人士、收藏家以及公眾創造一個國際交流的平台。我們深信，若要進一步提高觀眾對於中國當代藝術的理解和認受性，這種以中國文化交流為核心的平台是不可或缺的。



LONDON 倫敦

A New Chapter of 3812 Gallery

2018 was an important year for 3812. In November, the gallery established a new space in Wyndham Street, Central, Hong Kong, and in a major step, launching 3812 Gallery firmly onto the international stage, opened the new flagship space, 3812 London Gallery, in the exclusive St James’s district.

3812 Gallery is dedicated to fostering cultural understanding of Chinese contemporary art with “Eastern Origin and Contemporary Expression”. We strive for establishing international dialogue and exchanges by uniting artists, academics, collectors and the general public through our thoughtfully curated art program. We believe that this sharing of cultural identity is essential in the understanding and appreciation of Chinese contemporary art.



OXFORD 牛津



Qu Leilei: A Chinese Artist in Britain 7 Nov 2017 to 15 Apr 2018 The Ashmolean (the University of Oxford's Museum of Art and Archaeology)

The display featured a variety of images ranging from small sketches of life drawing to larger highly refined figural paintings created from 1985 to the present, showing Qu Leilei's progression from calligraphic collage to an exploration of a new vocabulary of ink language. His confident use of brush and ink, allows him to blend Western techniques with Eastern aesthetics. Most of the works displayed were drawn from the Ashmolean's own collection with additional works on loan from the artist.



曲磊磊：居於英國的中國藝術家 2017 年 11 月 7 日至 2018 年 4 月 15 日 英國牛津大學阿什莫林藝術與考古博物館

展覽精選藝術家 1985 年至今豐富多樣的畫作，從小幅寫生草圖到尺幅較大的精細人像繪畫，展現出曲磊磊從書法拼貼到探索出一套嶄新水墨語言的發展。他對毛筆及水墨的自如運用，使他能夠糅合西方技法及東方美學。大部分展出的作品來自阿什莫林博物館的館藏，另有部分為向藝術家借展。

PARIS 巴黎

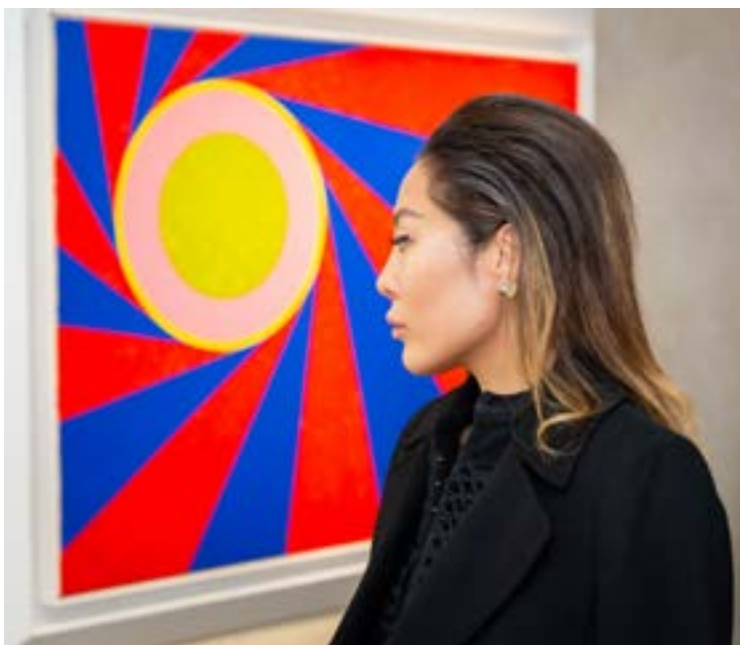
Hsiao Chin - Les Couleurs du Zen: Peintures de Hsiao Chin

13 Mar – 3 Jun 2019
Musée Guimet, Paris

Held by Musée national des arts asiatiques Guimet (Musée Guimet) with the support of Hsiao Chin Art Foundation, *Les Couleurs du Zen: Hommage à Hsiao Chin*, a significant solo exhibition of the renowned post-war abstract master Hsiao Chin was opened in March 2019 in Paris. Curated by Dr. Jerome Neutres, this exhibition marks a new milestone for the artist's return to Paris since 1964.

蕭勤「禪色：蕭勤繪畫展」
2019 年 3 月 13 日至 6 月 3 日
巴黎吉美國立亞洲藝術博物館

2019 年 3 月，蕭勤的重要個人展覽「禪色：蕭勤繪畫展」（*Les Couleurs du Zen: Peintures de Hsiao Chin*）在巴黎吉美國立亞洲藝術博物館拉開帷幕。是次展覽由 Dr. Jérôme Neutres 策展，是蕭勤自 1964 年後載譽重回巴黎的重要里程碑。



SHANGHAI 上海



Hsiao Chin - Coming Home 16 Mar – 2 May 2018 China Art Museum, Shanghai

Co-organised by China Art Museum Shanghai, Hsiao Chin Art Foundation and supported by Hong Kong 3812 Gallery, a retrospective exhibition *Coming Home* by renowned post-war abstract artist Hsiao Chin, took place in China Art Museum in March 2018. The exhibition showcased around two hundreds paintings and sculptures from Hsiao Chin's sixty years' artistic journey, reviewing the artist's significant contribution to the modern abstraction scene in China.



蕭勤「回家」藝術大展 2018年3月16日至5月2日 上海中華藝術宮

2018年3月，由上海中華藝術宮、蕭勤國際文化藝術基金會合辦，香港3812畫廊全力支持的國際抽象藝術大師蕭勤「回家」藝術大展在上海中華藝術宮拉開帷幕，展覽展出了近二百件其繪畫及雕塑原作，全面回顧他六十餘年的創作生涯以及對中國現代抽象藝術發展所作出的重大貢獻。

BEIJING 北京



Wang Jieyin's Grand Landscape Art Symposium 26 April 2019 CHAO, Beijing

Hosted by Calvin Hui, Co-Founder of 3812 Gallery, the Symposium took place in CHAO, Beijing. Curator Xia Kejun (Associate Professor, Renmin University of China), Jia Fangzhou (Renowned Art Critic and Curator), Zheng Gong (Researcher, Chinese National Academy of Arts), Niu Hongbao (Director and Philosophy Professor, Renmin University School of the Arts), Wang Chunchen (Head of the Department of Curatorial Research of CAFA Art Museum at the Central Academy of Fine Arts China), Yang Guang (Doctor of Philosophy, the University of Freiburg, and Professor, Tongji University), Beate Reifenscheid (Director, Museum Ludwig), Xu Hong (Researcher, National Art Museum of China) and Tsao Hsingyuan (Director, Zhu Naizheng Research Center of Art), etc. attended to share their academic insight on Wang Jieyin's Grand Landscape.



王劫音「大山水」學術研討會 2019 年 4 月 26 日 北京三里屯 CHAO 回聲劇場

此次展覽的研討會於 4 月 26 日下午在北京三里屯 CHAO 回聲劇場舉行，研討會由香港 3812 畫廊總監許劍龍主持，策展人中國人民大學夏可君教授，著名評論家與策展人賈方舟，中國藝術研究院博士生導師鄭工、中國人民大學教授、研究所所長牛宏寶、中央美院教授美術館副館長王春辰、留德博士、上海同濟大學教授楊光，德國路德維希美術館館長貝亞特、中國美術館研究員徐虹、美國大學教授曹星原等嘉賓出席研討會。

MACAU 澳門



The MGM COTAI Art Collection in Macau

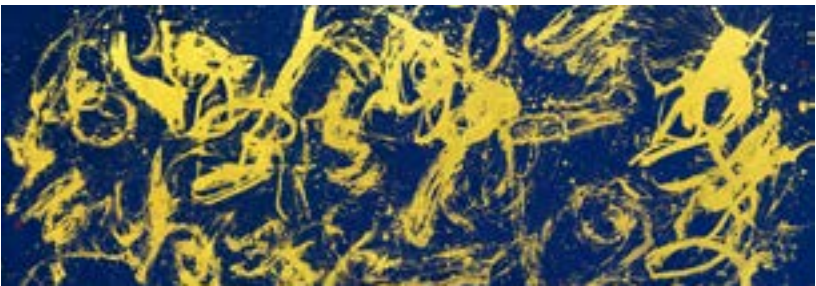
In 2017, MGM proudly announced the establishment of a major permanent art collection for Macau. Connecting East and West and blending tradition with innovation, the MGM COTAI Art Collection features over 300 captivating and thought-provoking works that seamlessly integrate with MGM COTAI’s public spaces, including antique carpets dating from the Qing Dynasty, modern and contemporary Asian paintings and sculptures by renowned artists, freshly-commissioned works by local and regional rising talents, and large-scale installations. Contributing artists include Hsiao Chin, Liu Dan, Liu Kuosung, Macau’s own Ung Si Meng, Xue Song, Chloe Ho and many more.

Curated by Mr. Calvin Hui, the Chairman’s Collection is comprised of highly-collectible artworks – paintings, sculptures and installations – rooted in Eastern aesthetics with contemporary flourishes and Western influences by 20th century modern and contemporary master artists.

澳門美高梅藝術

2017 年，美高梅隆重宣佈在澳門設立大型永久藝術收藏。「美獅美高梅藝術收藏」聯繫東西古今，囊括超過 300 件頂級藝術珍品，與美獅美高梅的內部公共空間完美融合。藏品包括清朝古董地毯、出自著名藝術家手筆的現代及當代亞洲畫作和雕塑、本地和鄰近地區新進藝術家的委託創作，以及大型裝置藝術品等。而藝術名家如蕭勤、劉丹、劉國松、澳門本地藝術家吳仕明，薛松以及何鳳蓮等均一一在列。

「主席典藏」由許劍龍先生策展，植根東方美學之餘同時受西方藝術大師所影響，散發二十世紀的當代氣息，極具收藏價值。



TAIPEI 台北



The inaugural edition of INK NOW Taipei Art Expo 18-21 January 2019 Expo Dome, Taipei Expo Park *Winner of Taiwan Interior Design (TID) Award*

The inaugural edition of INK NOW, Taipei was successfully launched in January this year. Founder and Chairman of INK NOW, Calvin Hui, said, “It is my honour to launch the first edition of INK NOW in Taipei. Ink symbolises the spirituality in Eastern culture, it is my sincere hope to pass on this unique Chinese heritage starting from Taipei; hence instead of presenting it in the conventional art fair format, I decided to put more emphasis on the interior design, to provide visitors with a brand new art fair experience by immersing them in the ambience of Chinese garden. As I mentioned before, INK NOW is “more than an art fair”, we are also planning a diversity of art events in different cities, such as Shanghai, London and Hong Kong, so that we can continue to pass on the spirit of INK NOW.”



首屆「水墨現場」台北展博會 2019 年 1 月 18 至 21 日 台北花博公園爭艷館 **台灣室內設計大獎 得獎者**

首屆「水墨現場」台北展博會於 2019 年 1 月中正式揭幕。「水墨現場」創辦人兼主席許劍龍表示：「非常高興能夠在台北辦首屆的『水墨現場』，水墨是華人文化的精神象徵，我非常希望在台北開始，把這種獨有的華人文化傳承下去，所以我不希望用傳統的藝博會形式去呈現，而是在場地設計方面多下功夫，把中國園林的設計融入到展博會當中，為的就是讓觀眾有一種有別於傳統藝博會的新體驗。就如我之前所提到的，『水墨現場』是一個不止於藝博會的展博會，所以我們未來將計劃在上海、倫敦以及香港等不同地方辦不同的活動，讓『水墨現場』的精神能夠一直延續下去。」





LI LEI

POETIC
ABSTRACTION

李磊

詩意的抽象

Calming Abiding Awareness 31
止觀 31 - 金陵花重
Acrylic on canvas 布上丙烯
2015-2017



Calming Abiding Awareness 18
止觀 18 - 金陵花重
Acrylic on canvas 布上丙烯
2015-2017

July 18th

I dress up music,
Write poems on my face,
Fold the rainbow, put it in my pocket,
And hang the stars on the tips of my eyebrows.

I am a tadpole while swimming in a pond.
I am a grasshopper while lying on a leaf.
I am a firefly while flying to the sky.

I open my mouth,
From which fly out a hundred species of flowers.
Then I close my eyes
To count the countless beams of light in my heart.

- Li Lei

7 月 18 日

我把音樂穿在身上
把詩寫在臉上
把彩虹折在口袋裡
把星星掛在眉梢上

我游在水塘裡就是蝌蚪
趴在葉子上就是螞蚱
飛到天空中就是螢火蟲

我張開嘴
吐出一百樣鮮花
閉上眼
去數無際心光

- 李磊

Perhaps the best way to understand the art of renowned Chinese artist Li Lei is through his poetry, and the most direct way to travel into his inner world is through his thought-provoking poetic abstraction. Best known for his diligent undertaking to develop abstract art in China that speaks to its national traditions and cultural identity, the Former Deputy Director of China Art Museum translates the impulsive aesthetic vocabulary in Western Abstract Expressionism into the state of Ch'an and Tao (The Way), a metaphysical narrative deeply rooted in the philosophy of Taoism and Buddhism which the artist never stops contemplating in relation to today's life. Through his bold chromatic approach and rhythmic brushworks, Li Lei magically composes one after another modern yet idyllic pieces that strike an emotional chord in viewers.

Well versed in both poetry and visual art, Li Lei once said that “poetry is the most expressive and inspiring way to convey emotions in Chinese culture. Because the poems are closely related to our lives, they allow me to communicate my deepest thoughts in abstract art in a powerful way”. Notably, his melodic poems emanate the depth of his emotionally colourful paintings while the dynamic brushstrokes permeate the canvases with the lyricism of his poems.

理解著名中國藝術家李磊最好的方式也許是讀他寫的詩，而進入他內心世界最直接的途徑就是品味他發人深省的詩意抽象作品。李磊多年來以專注發展中國抽象藝術著稱，作為中華藝術宮前副館長，李磊的創作回溯民族傳統和文化身份，將西方抽象表現主義中衝動的美學語匯轉化為「禪」與「道」的狀態。這形而上的思考深植於道教和佛教的哲學理念，而藝術家長久以來不斷地思考著這兩種東方教義與當今生活的聯繫。通過大膽的色彩運用和張弛有度的筆觸，李磊源源不斷地創作出既現代又寧靜祥和的作品，深深地打動著觀眾的心弦。

李磊精通詩歌與視覺藝術，他曾經說過：「詩歌是中國文化中最直接、最具抒發性的情感表達方式。因為詩歌與我們的生活關係密切，它們讓我以有力的方式傳達我對抽象藝術最深刻的思考」。顯而易見地，他優美的詩句中處處散髮著情感豐富的繪畫之深度，同時他的恣意筆觸亦為畫布滲入其詩作的抒情風格。



Between Cloud and Water Series - 5
雲水間第五集之 5
Acrylic on canvas 布上丙烯
2012



Calm Abiding with Awareness 19 - Spring Tide Flows 2
止觀 19 — 大潮起兮 2
Acrylic on canvas 布上丙烯
2015-2018

In his poem “July 18th”, Li immerses himself in the immensity of the universe through the musicality of his poem. In this void, rainbow, stars and everything else are all within his reach, one is all, and all is one. At the same time he is a tadpole, a grasshopper and a firefly, which, however small and short-lived, are part of the perpetual circle of life; the microcosm of their world is a glimpse into the macrocosm of the universe. Then, Li lets go of “a hundred species of flowers”, as in everything in the material world, despite their myriad shapes and colours, their beauty is but temporal. To avoid being obscured by all kinds of worldly matters, to “leave all delusions” emphasised by Ch’an, Li closes his eyes in pursuit of the eternal light in his spiritual world, the light of enlightenment that can only be attained in the artist’s lifelong investigation on the question of life and the relationship between man and the universe. The eternity of nature is also implied in the title of the poem, a date without a year, because the truth never changes, and time is only relative.

Just as the rainbow and stars in the poem are the reflection of the light in his heart, Li Lei’s abstract art is the materialisation of his thorough understanding of the profundity of Chinese traditional philosophies, through which the artist finds deeper meaning of life and attains transcendence. In his poem one can almost see his composition of intense colours and rhythmic brushstrokes. The colours of the rainbow, stars, a hundred species of flowers and the eternal light engage in a silent dialogue with the dynamic gesture of the brush, at times undulating like tadpole swimming in a pond, at times rapid and vigorous like a firefly crossing the sky. Sometimes his tableau exudes a sense of endless depth yet with a suggestion of subtle movement, while enveloping viewers in an infinite void, this profound stillness that the artist creates is not stagnant, it is rather in a state of flux, like clouds of heavy fog moving imperceptibly in the vastness, like a grasshopper resting on a leaf, action within inaction.

在他的詩篇《7月18日》中，李磊通過詩歌的樂感將自己置身於浩瀚無際的宇宙之中。在這片虛無中，彩虹、星星以及所有的一切都觸手可及，天人合一。同時他又變成了蝌蚪、螞蚱和螢火蟲，皆為渺小短暫的生物，是生生不息的生命循環的一部分，它們的微觀世界是宇宙宏觀的縮影。然後李磊又吐出「一百樣鮮花」，它們與物質世界的萬物一樣，無論多麼色彩各異、千奇百怪，它們的美都只是短暫的。為放下塵世的繁雜，如「禪」所強調的「拋開雜念」，李磊閉上眼睛，追尋精神世界的永恆光輝。這啟明之光唯有在藝術家對生命的疑問以及人與宇宙關係的一生探索後方可獲得。詩的題目也暗喻了自然的永恆 — 一個沒有年份的日期 — 因為真理永不改變，而時間卻只是相對的。

正如詩歌中的彩虹與星星是藝術家心靈之光的投射，李磊的抽象藝術也是他對深奧的中國傳統哲學透徹理解的具體表現，他通過傳統哲學發掘出生命的深層意義並達到超然之境。人們在讀他的詩篇時就彷彿可以看到色彩鮮明的構圖和富有韻律的筆觸，彩虹、星星、百樣鮮花和永恆之光的色彩與畫筆的動態形成了無聲的對話，有時像是蝌蚪在水塘中游泳時激起的微弱波瀾，有時又如飛過天空的螢火蟲一般迅捷有力。他的畫作常常滲透出無盡的深度，同時又有微妙的動感，將觀眾包裹在無邊無際的虛無之中，但藝術家營造出的深邃沈靜之感並不是一潭死水，而是一種絕妙的流動之美，彷彿是廣漠空間中的茫茫雲霧，在葉上稍作停歇的螞蚱，動中有靜，靜中有動。

Exhibition Information 展覽資訊

Li Lei: Poetic Abstraction 「李磊：詩象」

3812 London 倫敦：21 Nov 2019 - 18 Jan 2020

3812 Hong Kong 香港：3 Dec 2019 - Jan 2020

In his poetic abstraction constructed through the cultural awareness of aesthetics, the metaphysical interpretation of humanity and the liberation of his inner self, Li Lei turns the viewing experience into an intimate and emotional conversation about the deeper meaning of life, from the origin and evolution of the universe to the composition of life and the relationship between time and space. His diptych series *Calm Abiding with Awareness*, to be exhibited for the first time in his upcoming solo exhibition “Poetic Abstraction” concurrently held in 3812 Gallery London and Hong Kong, is the epitome of the artist’s approach to art. The juxtaposition between the expressionistic composition with boldly contrasted colours and the expanse of meditative colour fields with subtle gradation creates a tension between the emotional and the rational, the material and the spiritual, and the “hundred species of flowers” and the inner light.

As an important addition to the roster of artists of 3812 Gallery, not only will Li Lei feature his masterpieces of “Eastern origin with contemporary expression” in his exhibitions in London and Hong Kong, but also further discuss his artistic inspiration and visual language to cement the position of Chinese abstraction in the contemporary art scene through an academic forum and talk in collaboration with London’s Royal Drawing School and Unicorn Publishing.

李磊對美學的文化感知、對人性的形而上演繹和對自我的釋放，塑造了其詩意的抽象風格。他將作品的觀看體驗轉變為一場親密、情感的對話，探討生命更深層次的意義，從宇宙的起源與進化，到生命的構成和時空關係。他的雙聯畫系列《觀》是其藝術實踐的典範，將在他於 3812 畫廊倫敦與香港空間同期舉行的個展《詩象》中展出。藝術家將表現主義式的構圖與大膽鮮明的對比色彩，與令人沈思的漸變色塊並置，營造出一種感性與理性、物質與精神以及「百樣鮮花」與內心之光之間的強烈張力。

作為 3812 畫廊藝術家陣容的重要一員，李磊不僅將在倫敦和香港的個展中呈現其「東方根性，當代表現」傑作，還將與英國皇家繪畫學院合作帶來學術講座，並與倫敦獨角獸出版社舉行新書發佈儀式，進一步地討論他的藝術靈感和視覺語言，以鞏固中國抽象藝術在當代藝術界的地位。



Yangyun 6 養雲 6
Acrylic on canvas 布上丙烯
2018

Wang Huangsheng's “LIFELINES” Exhibition

curated by Katie Hill

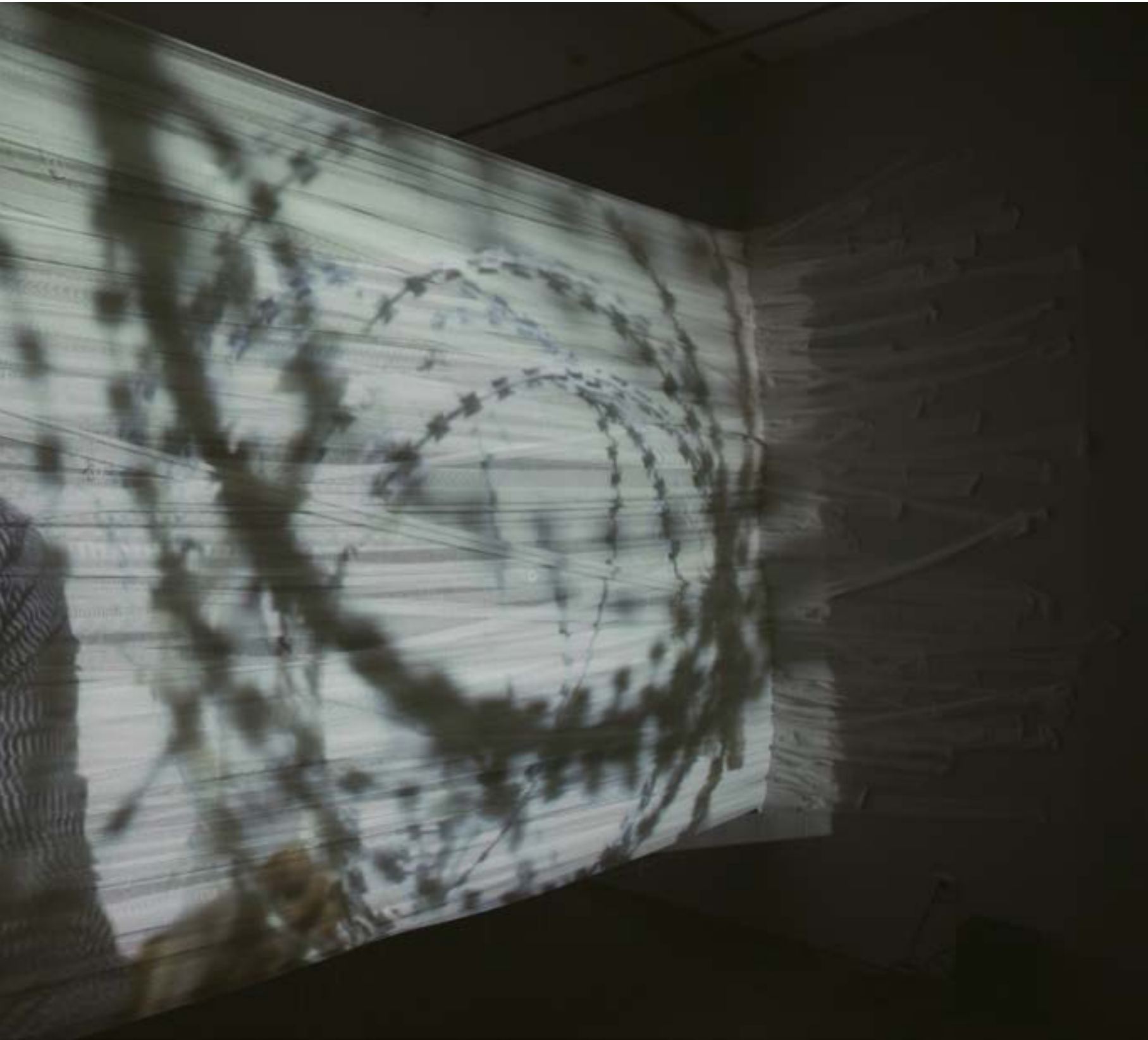
When it comes to artistic language that is at once intellectual and spiritual, Wang Huangsheng's impeccable oeuvre is undoubtedly one of the most prominent and influential, unravelling the complexity of human existence, civilization and modernity with his personal poetic rhythm. A crucial figure in the art world, Wang not only is an artist but also a museum director, art historian, advisor of several cultural institutions, and founder of some of the game changing art events in China. Widely collected by major museums around the world, his art speaks as much to his own professional development as a scholar as the broader artistic and historical context of Chinese contemporary art.

王璜生個展「不息之線」

由何凱特（Katie Hill）策展

當談到既蘊含深刻思考又直擊心靈的藝術語言時，王璜生的傑作毫無疑問地是其中最重要且最具影響力的代表之一。他以自己富有詩意的韻律闡述著人類存在、文明和現代性的複雜問題。作為藝術界的關鍵人物，王璜生不僅是一位藝術家，同時也是美術館館長、藝術史學家、多間文化機構顧問，以及中國多個顛覆性藝術活動的創辦者。他的作品被全球多間重要美術館收藏，它們在紀錄下藝術家個人職業發展的同時，也訴說著中國當代藝術更廣闊的文化和歷史背景。







Daily Practice-the Prose Poetries 日課 - 雜詩 181130
Ink on paper 紙本水墨
2018

Daily-Practice, the Prose Poetries

Wang Huangsheng: It is a way for Chinese to cultivate cultures. We would waste thousands of paper sheets just for practicing calligraphy, but poetry writings are more like playing a game of expressing emotions. In this work, I rewrote some classical poetries created by myself in the 1970s, and during this Daily-Practice of calligraphy, I reread and released my feelings of being a youth who had a classical sensibility.

日課 · 雜詩詞

王璜生：日課是中國人文化修為的一種方式，書法練習，廢紙三千；而文寫作，抒懷遊戲。《日課 · 雜詩詞》來自於對自己二十世紀七十年代少年古典詩詞集作的重新書寫，在這樣的書法練習日課中對當年「古典少年」情懷的重讀與釋放。

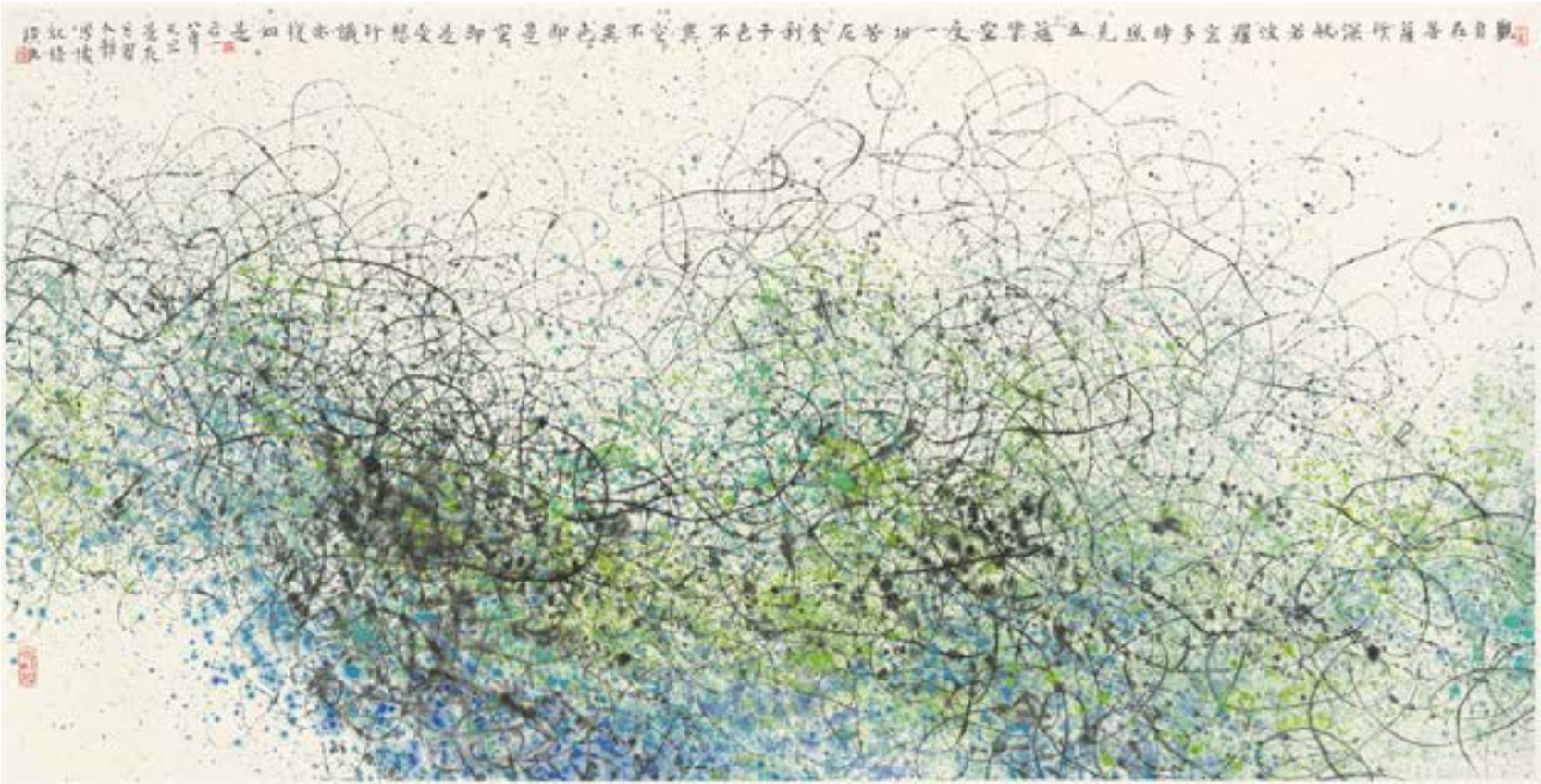




Daily Practice-the Prose Poetries 日課 - 雜詩
181220/181222/181223/181224
Ink and colour on paper 紙本水墨設色
2018

This convergence point of his distinctive status in the development of Chinese contemporary art and his personal artistic practice is the thread taken up by renowned curator Katie Hill in Wang Huangsheng's new solo exhibition “*Lifelines*” to explore the artist's use of the physicality of lines as his artistic language to communicate political, social and cultural issues, weaving a symbolically powerful dialogue of deep social cultural sensibility with the undertone of profound self-consciousness.

王璜生在中國當代藝術發展中獨特的地位與他個人藝術實踐的交匯點正是著名策展人何凱特（Katie Hill）本次在藝術家最新個展「不息之線」中抓住的主線。展覽探索了藝術家如何將線的物質性作為自身的藝術語言以表達政治、社會及文化議題，並將深刻的社會文化感受與強烈自我意識的潛在情感交織為有力的對話。



Moving Vision Heart Sutra 游象：心經
Ink on paper 紙本水墨
2018

Moving Visions

Wang Huangsheng: The Moving Vision series emphasises on building a bridge between the “cultivation” in traditional Chinese culture and the “freedom” which is the ultimate ideal of the contemporary culture and human beings. Between the two ends, which are seemingly paradoxical, may lie the tension among life, being, work and art.

游·象系列

王璜生：游·象系列強調的是在傳統中國文化中的「培養」與當代文化和人類的終極理想「自由」之間搭建起一座橋梁。在看似矛盾的兩端之間，它蘊含著生命、存在、工作與藝術的張力。

A major exhibition in Hong Kong Arts Centre in September, *"Lifelines"* offers an extensive survey of Wang's works in diversity of media and materials, from ink and brush to gauze and bandages, from moving images to light installation with barbed wire. The combination of his technique and creativity offers a captivating viewing experience that goes beyond the traditional and technical sense of lines, compelling the audience to read between the lines and find deeper meanings in his works. Often created in series, his art prudently narrates his perspective on art and life in multiple layers, as if pulling a line on both ends, the artist generates a tension between history and the present, boundary and freedom, the global society and individuals, as well as the physical and the psychological.

作為香港藝術中心九月的重量級展覽，「不息之線」廣泛地審視了王璜生作品中多元的媒介和材料運用，從水墨與毛筆到紗布與繃帶，從動態影像到帶鐵絲網的燈光裝置。他的技巧與創造力的結合為觀眾提供了一個迷人的觀看體驗，超越了對線的傳統和工藝上的認知，引導觀眾體會線條之間的言外之意，發掘他作品中更深層的含義。王璜生通常以系列的方式創作，這些作品謹慎地從多個層面敘述著他對藝術與生命的見解，就好像拉扯線的兩端一樣，藝術家在歷史與當下、界線與自由、全球社會與個人，以及物質與精神之間營造出一種特殊的張力。



Tracing Vision 痕象 161005
Ink rubbing on paper 紙本水墨拓印
2016



Tracing Vision 痕象 171020
Ink rubbing on paper 紙本水墨拓印
2017

Tracing Vision series

Wang Huangsheng: The print of the cotton gauze and ink constitutes a metaphor of injury and protection, restoration and sublimation, with the realistic and cultural information on the newspapers and rice paper. The delicate, fragile and sensitive prints, provide a subtle contrast for the streaming lines, blocks, ink and water on the painting. All of them reveal my special attention and concern for reality and life.

痕·象系列

王璜生：以紗布和水墨在印有真實文化資訊的報紙和宣紙上進行的拓印構成了對傷害、保護、恢復與昇華的隱喻。這些精緻、脆弱、敏感的拓印為繪畫中的流線、色塊與水墨提供了一種鮮明的對比。它們都體現了我對現實與生命的特別關注與憂慮。

As explained by the curator, “*Lifelines*” is a metaphor for the artist’s crucial role as a “cultural thread”, which connects not only Chinese contemporary art and its heritage but also people across cultures, underlining his contribution to the art world. Wang’s calligraphic ink lines and use of inscriptions on his paintings call to mind traditional Chinese art practice, yet at the same time the visual perception embodies the urge for pictorial freedom, as if the lines are undulating of their own accord, breaking free of forms and representation. With his skilled treatment of space and ink tonality which are deeply rooted in Taoist and Buddhist thoughts, the artist further expands the expressive gesture of lines by applying ink imprints of gauze which in turn is the metaphor of injury and protection, opening a philosophical dialogue on the reflection of our society and current events around the world. On the other hand, his moving image and light installations are an interplay between light, shadow and mirrors, in which the artist presents multiple angles to look at history, life and reality. In their intense negotiation of space, materials and forms, Wang’s works undoubtedly are an important thread in the fabric of art history.

如策展人所說，「不息之線」是對藝術家作為「文化引線」這一關鍵角色的隱喻，強調了他對藝術世界的貢獻。他不僅連接起中國當代藝術與中國傳統，也串聯起不同文化背景的人們。王璜生的書法水墨線條以及在繪畫中的題詞讓人想起傳統中國藝術，但同時它們的視覺感知又體現了對繪畫自由的渴望，彷彿線條在憑自身意識波動起伏，打破了形式與表現的束縛。藝術家對空間和墨色的精湛處理深植於道家和佛家思想，而且他運用紗布的墨水拓印更進一步地延展了線條的表現形式，暗喻著傷害與保護，開啟了對當今社會和世界各種議題的哲學對話。另一方面，他的動態影像和燈光裝置作品包含了光、影與鏡面的相互作用，呈現出觀看歷史、生命與現實的多種角度。王璜生的作品蘊含著對空間、材質和形式的激烈思考，無疑是藝術史這塊巨大織物上重要的一線。





Metaphor series

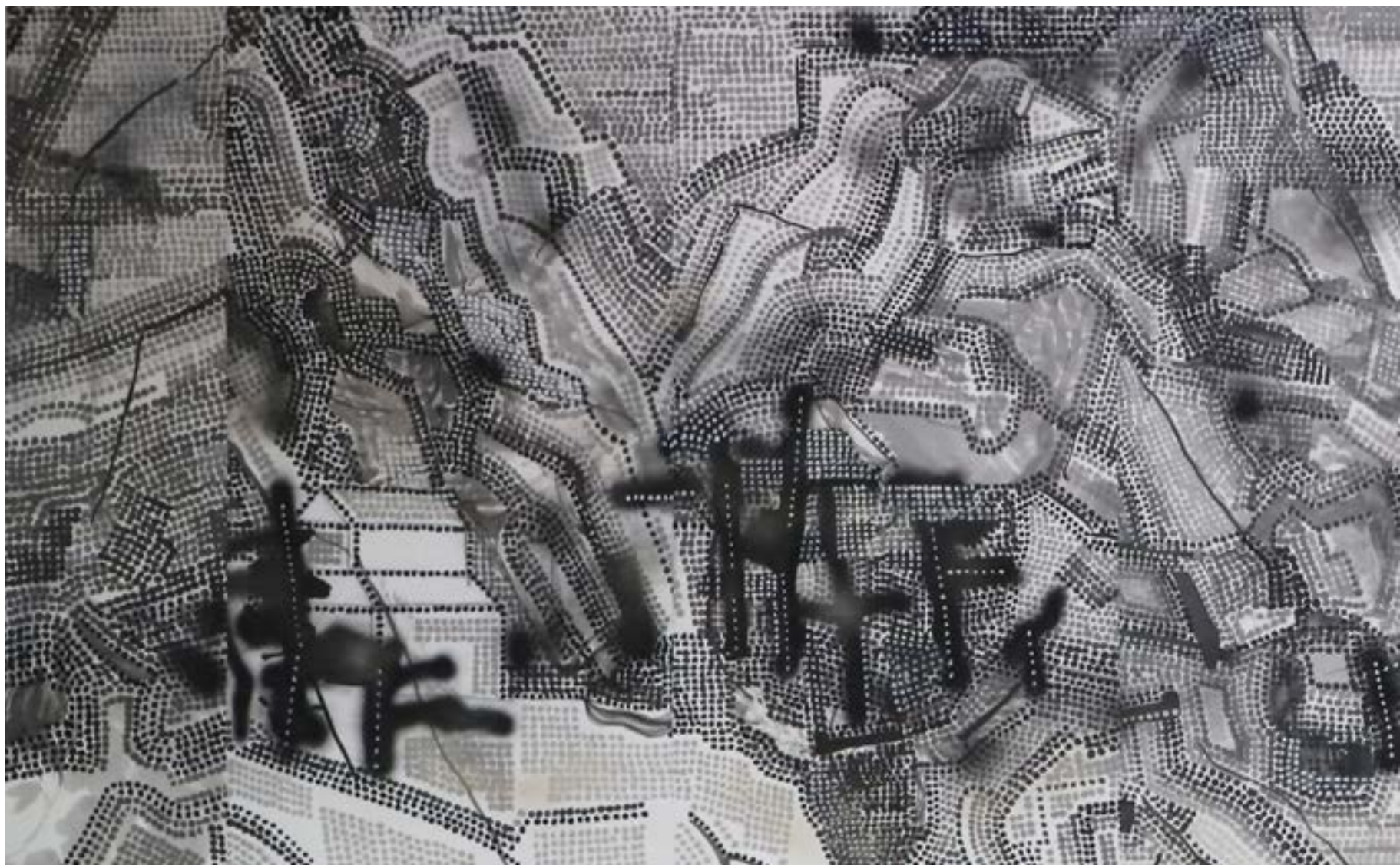
Wang Huangsheng: It is inspired by the world we live in, which is full of suffering, uneasiness, anxiety, pain, and turbulence. Refugee issues and a series of problems arising from them are some of the examples: war and quasi war, conflict and quasi conflict, regional and global, left and right, poverty and disease, economy and crisis, etc. Taking on a new approach with a fresh angle, this time I dip the cotton gauze in red and rub it on paper to express a kind of complex emotions of suffering and redemption.

箴·象系列

王璜生：這個系列正是受到我們所生活的這個世界的啟發，這裡充滿了苦難、不安、焦慮、痛苦和動蕩。難民議題以及它所帶來的一系列問題就是鮮明的例子：戰爭與半戰爭、衝突與半衝突、地區與全球、貧窮與疾病、經濟與危機，等等。這一系列中我用全新的角度處理創作方法，我先將紗布蘸在紅色顏料中，再於紙上摩擦以表達一種苦難和救贖的複雜情緒。

Metaphor Vision 箴象 2014-1
Colour rubbing on paper 紙本設色拓印
2014

Wang Jieyin's **GRAND LANDSCAPE** at Hong Kong Arts Centre



Since the Industrial Revolution, humans have affected and altered nature so much that at the turn of the millennia an entirely new term has been created to characterise this era of no turning back, the Anthropocene. While there is no shortage of artists who criticise the problematic relationship between modernisation and the environment or those who reminisce the purity of nature, Shanghai based artist Wang Jieyin is one of a few who see the reality as it is, take it lightly and find beauty within the

damaged, reasons within paradoxes. His tour de force solo exhibition at Hong Kong Arts Centre, “*Grand Landscape*”, is a panoramic view of the artist’s broad horizon, in which the past comes to terms with modernity and together they celebrate life as a whole. Carefree yet emotionally charged, Wang’s oeuvre expresses his love for nature and more so his reverence for the omnipresent life force which can encompass all complexities of life.

香港藝術中心
王劭音個展

大山水

Xiaoshan Pinghu 蕭山平湖
Ink on paper 紙本水墨
2018



自工業革命以來，人類深深地改變和影響了自然，以至於在新千年之際誕生一個全新的術語來形容這個無法回頭的世紀——人類世（Anthropocene）。儘管一直以來批評現代化與環境問題或懷念自然之純淨的藝術家屢見不鮮，但上海藝術家王劭音是少數一批接受現實的藝術家之一，他淡然面對當前的自然處境，在破敗中尋找美，在

矛盾中尋求理性。他在香港藝術中心的精彩個展「大山水」全面展現了藝術家的廣闊視野，在這裡過去與現代妥協，共同奏起生命的頌歌。王劭音的作品酣暢淋漓、情感充沛，表達了他對自然地熱愛，以及更多地是他對在紛繁複雜的生活中無所不在的生命力量的敬畏。



Dwelling 2 幽居 (二)
Acrylic on canvas 布面丙烯
2017

Coexistence of Nature and Modernity

Stepping into the exhibition, viewers are immediately confronted by a few large-scale landscapes executed with a diversity of approaches, as if the past, present and future are collapsed into one dimension. Placed in the centre is the monumental ink work Xiaoshan Pinghu (immense mountains and tranquil lake). Measuring more than four meters long, the masterpiece is composed of countless ink dots in various tonalities forming into what appear to be enormous mountains, a meandering river and small houses. At the same time, the picture looks like a digitally rendered image of a chaotic city with numerous dazzling lights. Wang's skillful use of gradation and negative space creates such an optical effect that gives the picture a sense of depth and the overlapping shapes a shifting illusion as if the image is constantly changing itself like an electronic billboard. This coexistence of nature and modernity is conceptually juxtaposed by the ink circles and geometric shapes which call to mind the notion of "round sky and square earth" in Chinese tradition, a reminder of the eternity of nature and temporality of humanity.

The enormous ink works are flanked by two groups of landscapes in acrylics. On one side, the landscapes are mainly outlined by expressive and almost childish brushstrokes in black with traces of rubbing and spray paint, the vitality of the works is accentuated by the touch of azure. On the other side are vertical works of a muted palette and minimal compositions with black mountains and hazy skies, suggesting a rather gloomy and desolate ambience. Despite the different emotions they elicit, these pieces exude both the ancient elegance of landscape and the heaviness of the destruction from industrialisation.



The Hanging Lake 懸湖
Acrylic on canvas 布面丙烯
2018



Temple in the Deep 深寺
Acrylic on canvas 布面丙烯
2018



The Black Pavillion 玄亭
Acrylic on canvas 布面丙烯
2018



The Hollow Valley 空谷
Acrylic on canvas 布面丙烯
2018

自然與現代性的共存

步入展覽，首先引入眼簾的是幾幅以不同技法創作的大尺幅風景畫，彷彿過去、現在和未來墜入了同一緯度。位於中間的作品是一件宏偉的水墨畫《蕭山平湖》。這件傑作橫跨超四米，由無數深淺不一的墨點匯聚成一幅描繪重重山巒、蜿蜒小河與零星屋宇的畫面。同時，這幅畫卷又看似像是一座燈光燦爛、繁雜混亂城市的數碼影像。王劼音對漸變和負空間的巧妙使用營造出一種獨特的視覺效果，讓畫面極具深度，而互相重疊的色塊亦產生了一種轉瞬即逝的幻覺，彷彿圖像在如電子廣告牌一樣不斷地變化。這種自然與現代性的共存與墨點和幾何形狀產生觀念性的並置，讓人想起中國傳統中「天圓地方」的觀點，提醒著人們自然的永恆與人類的短暫。

這件大型水墨作品的兩側是兩組丙烯山水畫。一側的風景畫主要以粗獷、甚至可以說如孩童般的黑色筆觸勾勒，伴以摩擦和噴漆的痕跡，而一抹抹藍色顏料更是為作品增添了活力。另一邊的豎直作品則色彩克制、構圖極簡，黑色的山巒和朦朧的天空反映出極為陰鬱、荒蕪的氣氛。儘管它們表達的情感南轅北轍，但這些作品都同時流露出山水畫古老的藝術魅力與工業化帶來的毀滅之沉重。



Old and New

The second section of the exhibition features a unique work that Wang created onsite. Painted on a reflective material, the work is placed next to the window so that sunlight becomes a raw material that gives the painting a special visual effect. This inventive piece is then juxtaposed by the artist's woodcarving works Eden created two decades ago. Beginning his career as a woodblock artist, Wang establishes his endless inspiration and tireless endeavor in modernising Chinese art and reinventing tradition. In fact, many of his recent paintings displayed throughout the exhibition reveal traces of these woodcarving works and his techniques in printmaking; the raw and loose brushworks, the montage-like compositions together with his constrained palette of earthly tones suggest not only the early phase of the artist's career, but also a sense of nostalgia, a glimpse at the ancient Dun Huang murals, an admiration of the simplicity of the past.

舊與新

展覽的第二部分是由王劼音現場創作的特別作品。繪製於反光材料上，該作品被放置於窗邊，因此陽光也成為了它的原材料，為畫面營造了特殊的視覺效果。這件別出心裁的作品旁邊展出的是藝術家20年前創作的木刻版畫《伊甸》。王劼音在職業生涯初期是一名木雕藝術家，並不懈地以中國藝術的現代化與重塑傳統作為自己永無止境的靈感。實際上，許多貫穿展覽的近期繪畫也顯露出木刻版畫以及藝術家版畫製作技藝的痕跡——原始鬆散的筆觸、拼貼式的構圖以及克制的褐土色運用，不僅讓人想起藝術家的生涯早期，亦蘊含著一股懷舊之感，彷彿是對敦煌壁畫的驚鴻一瞥，和對昔日質樸之美的欽慕。

Grotto Hidden in Greenery 幽岫綠意
Acrylic on canvas 布面丙烯
2017



The last section exhibits Wang's ink abstraction works. *Structural Landscape* series is an illustration of the bustle and hustle, repetitive routines and hyper connectivity of modern life all reduced into an all-over geometric composition. The clever gradation creates a sculptural effect as if they are the aerial view of a busy city. On the other hand, in between those thick and emotionless lines, tinges of blue and green can be found occasionally, triggering the memory of the once abundant natural landscape.

展覽的最後一部分帶來了王劭音的抽象水墨畫。《結構山水》系列將當代生活中的喧囂瑣事、枯燥日常與超速連接的特點全部濃縮於布滿畫布的幾何構圖中。精妙的漸變色彩給予畫面高度的立體感，看似是一幅繁華城市的鳥瞰圖。另一方面，在這些厚重、冷漠的線條之間有些許藍綠色點綴，觸發起人們對曾經豐茂的自然景觀的回憶。



The exhibition is a window through which we can see the world in the eyes of the artist, whose unpretentious and carefree temperament explains his broad range of approaches and spontaneity in the creative process that is free from the constraints of both traditional Chinese and Western art forms. In his works, we find harmony between tradition and modernity, order in chaos, and hope in devastation. And as the Director of Museum Ludwig, Beate Reifenscheid pointed out in the Grand Landscape Symposium, the exhibition “is a desire to pursue ideal greatness in ‘sublime landscape’; it has a kind of rupture experience, realising that simply returning to tradition’s sublimity is impossible. Mr. Wang’s paintings can always let us see the dialectics in it”. At once coherent and versatile, Wang tells his own story of the evolution of Chinese art.

展覽為觀眾提供了從藝術家視角觀看世界的窗口，他謙遜、樂天的氣質反映出其創作過程中豐富的技法和自發性，並且不受任何中國傳統與西方藝術形式的束縛。在他的作品中我們可以發現傳統與現代、秩序與混亂、希望與毀滅的和諧之美。正如路德維希美術館總監貝阿特·萊芬塞德（Beate Reifenscheid）在「大山水」學術論壇中指出的，該展「旨在追尋『崇高山水』的偉大。它蘊含著一種斷裂的體驗，藝術家意識到簡單回溯傳統的莊嚴感是不可能的。王先生的繪畫總是能讓我們看到其中的辯證邏輯。」王劼音的創作條理清晰、豐富多元，他訴說著中國藝術發展中屬於自己的故事。



Artist Wang Jieyin
藝術家王劫音

Chloe Ho

CHANCE AND CONTROL

Curator: Calvin Hui

“I always remember as a child being able to see auras and colours around people, to feel energy even before I could really express myself. It is an awareness, a connection that is deep and vivid. I think this strong inner and visual sensibility led me to be an artist”, up-and-coming Hong Kong-based artist Chloe Ho reminisced the very first award she received from Time Magazine at the young age of eight. If this early discovery and recognition of her artistic gift is called destiny, then her confident yet unpredictable brushstrokes and use of creative media, her audacious yet contemplative expression are the young artist's declaration that she is in control of her own fate.

何鳳蓮

偶然與掌控

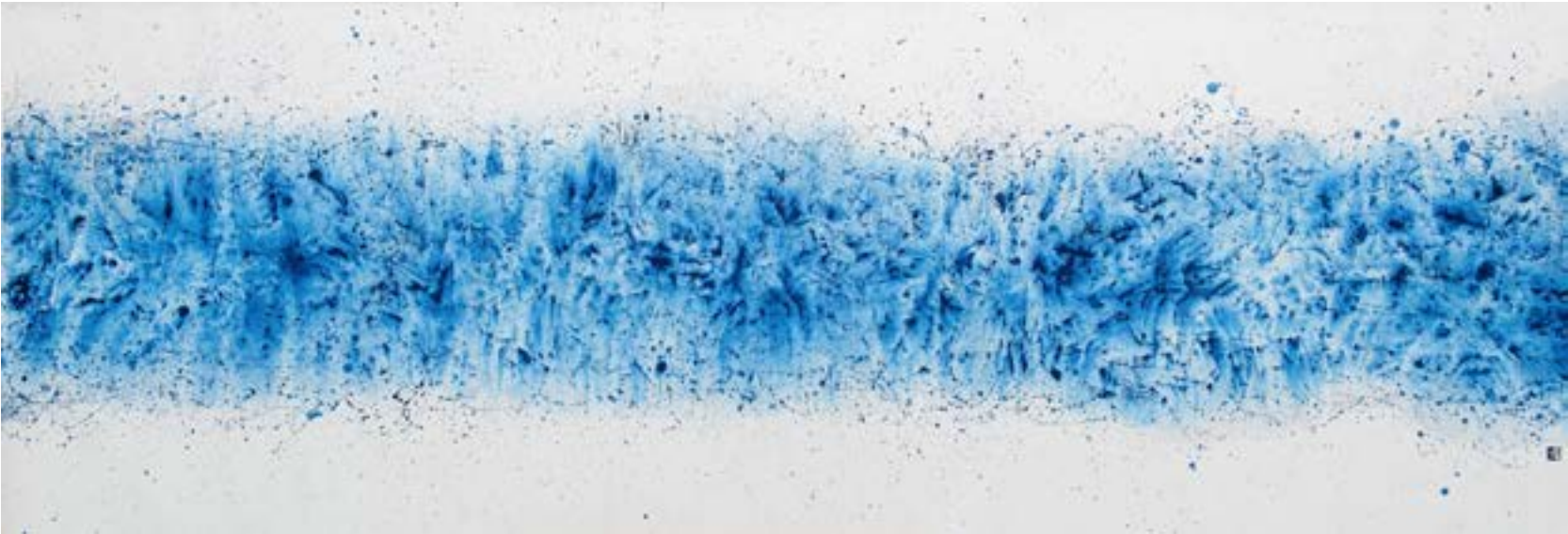
策展人：許劍龍

「我總記得小時候能看到圍繞著人們的光環與色彩，甚至在能表達自己之前我就可以感受到能量。這是一種認知，一種深刻且生動的聯繫。我想是這種強烈的內在和視覺敏感性一路引導著我成為一名藝術家」新晉香港藝術家何鳳蓮回憶起她八歲時首次獲得的由《時代》雜誌評選的獎項。如果說早年她的藝術天賦被發現和認可是命運使然，那她自信但變幻莫測的筆觸、創意媒介的運用，以及無畏但沈靜的表達方式則是這位年輕藝術家對掌握自身命運的宣言。





Perfect Perception 完美感知
Ink and acrylic on canvas 布面水墨丙烯
2019



Flowerverse 花宇宙
Ink and acrylic on canvas
布面水墨丙烯
2019

In the Eye of a Storm

Subjectively ambiguous, Chloe Ho’s tableau calls to mind both the allure and poeticism of traditional Chinese landscape as well as the intensity and exuberance of Abstract Expressionism from the West. Perhaps the unpredictability and the delicate balance between chance and control shared between the ancient medium ink and modern abstract approach are where the artist finds clarity of the linkage between her art and life, as if she is standing in the calmness of the eye of a storm, observing the swirl and twirl of life while allowing her creative being to embrace the unknown. Born in California to an American mother and Chinese father then settled in Hong Kong in the age of five, Ho came from a distinguished family who have allowed her to be nourished in both Eastern and Western cultures and receive education in both art forms in different parts of the world. Although her multicultural and promising background is the artist’s fate that could not have been chosen by her, it is her boldness to take a path less travelled and her tireless effort to experiment in a myriad of techniques and creative media, such as Chinese ink, acrylic, spray ink, charcoal and coffee, in pursuit of her own voice that place her on a solid ground in her artistic career. Such is the fascinating relationship between chance and control in life, which the artist utilizes as the raw material to narrate her profound understanding of the complexity of our identity, the connection between man and nature, and our evolution in relation to the mysterious universe.

暴風之眼

何鳳蓮繪畫的主題總是模糊不清，令人同時聯想起傳統中國山水畫的魅力與詩意，以及西方抽象表現主義的強烈與活力。也許這種不確定性，以及古代水墨與現代抽象兩者共享的偶然與掌控之間的精妙平衡，正是藝術家發現的藝術和生活的聯結，彷彿她身處在暴風之眼的寧靜中，看著生活的旋渦不停轉動，讓她的創造力擁抱未知。何鳳蓮的母親是美國人而父親是中國人，她出生於加利福尼亞州，在五歲時回到香港定居。她顯赫的家庭讓她得以同時在東西方文化中成長，並且在世界各地接受兩種不同的藝術教育。儘管藝術家的多元文化和優秀背景是她不可選擇的命運，但她的大膽魄力讓她選擇了一條鮮有人至的道路，並且為了追尋屬於自己的聲音，她不懈地嘗試著各種藝術技巧，以及包括中國水墨、丙烯顏料、噴墨、木炭及咖啡在內的不同創意媒介，這為她的藝術生涯奠定了堅實的基礎。何鳳蓮將偶然與掌控之間的絕妙平衡作為原材料，敘述著她對我們的身份複雜性、人類與自然的聯繫，以及在神秘宇宙中人類演變過程的深刻思考。



Summer 夏之藍
Ink and acrylic on cloth
布上水墨丙烯
2019



Autumn 秋之紅
Ink and acrylic on cloth
布上水墨丙烯
2019

Art and Life, the Unconfined Illumination

Her works *Autumn* and *Summer* are fine examples of Ho's approach to art, verging between representation and abstraction, challenging preconceived ideas of how things should be, while bringing out the spirituality of ink in her expressive and intuitive compositions. Blending the amorphous human nude forms into the emotions of the seasons and the otherworldliness of landscape through the harmonious balance between ink and colours, Ho illustrates nature in permanent flux and its relationship with man whose ambiguous identity is the result of both the uncompromising force of nature and their own decisions in the process of evolution. Painted on fabric, the works reveal her deliberate brushstrokes as well as those unconscious splashes of ink and colours with a unique sense of physicality. These two works together with some of the most iconic and well received works by Chloe Ho will be featured in her first exhibition in Europe, "Unconfined Illumination", to be held in 3812 Gallery, London. This major exhibition is a nod to the distinctive achievement of the progressive young artist. From her dream-like delineation of the animals and ethereal human landscapes to the psychologically complex portraits and expressive ink abstraction, Chloe Ho has displayed her insightful comprehension of the world through her increasingly mature skills.

藝術與生活，自由的覺醒

何鳳蓮的作品《秋》與《夏》是她藝術實踐的絕佳代表，它們徘徊於具象與抽象之間，挑戰著人們對事物的固有認知，同時在其表達強烈但憑直覺的構圖中突顯出水墨的靈性。透過水墨與色彩的和諧平衡，何鳳蓮將模糊的裸體形象融合在四季的情感以及異世界的風景當中，她描繪的是自然的永恆變換以及自然與人類的關係——我們模糊的身份既來自於自然不可抗拒的力量，也是人類在進化過程中的自主選擇。這些繪製於布料上的作品呈現出藝術家經過深思熟慮的筆觸，以及無意識中揮灑的一抹抹具有獨特物質感的水墨與色彩。這兩件作品和一系列其他經典佳作將在何鳳蓮於倫敦 3812 畫廊舉辦的歐洲首場個展「覺醒」中展出。展覽充分肯定了這位漸入佳境的年輕藝術家取得的獨特成就。從對動物的夢幻般描繪和優雅的人文景觀，到心理層面複雜的肖像和肆意揮灑的抽象水墨，何鳳蓮通過日益成熟的技巧展現出她對世界的深刻洞察與見解。



Hong Kong Bloom 香港綻放
Ink and acrylic on paper 紙本水墨丙烯
2019

Back to her hometown Hong Kong, Chloe Ho's presence is beyond the white cubes of the gallery space, connecting art and life in the third largest art hub in the world. Her recent projects include the collaboration with the new five-star hotel Rosewood, where her ethereal abstract painting *Ocean's Vase* is printed on many hotel items such as key cards and notebooks, eliciting the natural beauty of Hong Kong throughout the hotel. Ho also works with artists of other disciplines to promote art in the city; for example, her collaboration with Hong Kong ballet in its "Hong Kong Cool" showcase gave the city's art scene a breath of fresh air. Printed on the dancers' costumes and projected on stage in the dance performance *Mellifluous*, Ho's work added to the visual effect of the show. She is also an important member of First Initiative Foundation, a charity that support the development of art in the community.

回到家鄉香港，何鳳蓮已經超越了普通畫廊空間的限制，在這個世界第三大藝術中心連接著藝術與生活。她的近期項目包括與全新五星級酒店瑰麗酒店（Rosewood）的合作，其抽象水墨畫《Ocean's Vase》被印在酒店的門卡與記事簿上，在整個酒店空間里喚起香港的自然之美。何鳳蓮亦與其他領域的藝術家一同合作推廣本地藝術，比如她與香港芭蕾舞團合作的活動《香港酷》就為本地藝術界帶來了一股新風。何鳳蓮為舞團設計了表演服裝以及舞台背景，進一步昇華了表演的視覺效果。她也是領賢慈善基金的重要成員，致力於支持本地社區的藝術發展。



Artist Chloe Ho
藝術家何鳳蓮

In recognising the artist's talent in an interview, Christie's magazine mentions that "Chloe Ho earns her privilege in this space in her own right". This compliment is echoed by the Marie Claire Inspiring Women Award the artist earned in 2014 and Martell Artist of the Year in 2017. Indeed, her works are more than the apple of the eye, but also food for thought, waking up the subconscious and compelling viewers to ponder on such important subjects as our identity and our relationship with nature. Most importantly, she shows us that fate is only the starting point of a picture, it is up to us to decide how to finish it.

《佳士得》雜誌曾對何鳳蓮的藝術天賦給予高度認可，文中寫道：「何鳳蓮憑借自身的努力與才華在藝術界贏得了一席之地。」這一評價也呼應了藝術家在 2014 年獲得的瑪麗嘉兒「Inspiring Women」獎項，以及 2017 年馬爹利非凡藝術人物獎。的確，她的作品不僅僅是視覺的享受，也是思想的源泉，它們可以喚起觀者的潛意識，引導人們思考諸如身份以及自然關係的重要主題。最重要的是，她的經歷讓我們明白命運只是事物的起點，而如何完成則掌握在我們自己手中。





Far Side of the Moon 月球背面 0006
Artificial Intelligence,
Ink on paper 人工智能, 水墨紙本
2019

TECH-iNK: A.I. and A.I.

Artificial Intelligence and Ancient Intelligence

科技水墨：A.I. 與 A.I.

人工智能與古代智慧

Tech ink, seemingly an oxymoron, is a new cultural paradigm initiated by Hong Kong artist Victor Wong to discover the connection between technology and the ancient Chinese art form, bringing the past and future in two parallel dimensions. With a rich background in special effect productions for many blockbuster movies, Victor is no stranger to the space between the possible and impossible, the digital and physical realms; alluding to the in-between space of likeness and unlikeness permeated throughout traditional ink art, his works blur the line between human and machine, tradition and invention, past and future. If there is one characteristic that is shared between Victor and ancient Chinese literati, it is their genuine investigation into human civilization in relation to their origin, which then with their own means is conceptualized in their creative process. Whether the input is data or human emotion, it is the liminal space they generate that opens up a leeway to a deeper layer of truth.

「科技水墨」這個看似矛盾的名詞正是香港藝術家黃宏達開創的最新文化項目，他將過去與未來帶入平行的維度，探索科技與中國古典藝術形式的聯結。黃宏達曾為多部賣座大片製作特效，因此對於可能與不可能、數字與物質領域之間的探索毫不陌生。暗指滲透於傳統水墨藝術中相似與差異的中間地帶，他的作品模糊了人類與機器、傳統與創新、過去與未來的邊界。如果說黃宏達與古代中國文人有著一點共通之處的話，那就是他們對人類文明與自身傳統起源關係的切實研究，他們以各自不同的方式將這一思考觀念化地融入了創作過程中。無論輸入的是數據還是人類情感，是他們創造出的銜接空間揭露了真相的一隅與更深刻的層次。

The Most Advanced Technology Takes on the “Ink Spirit”

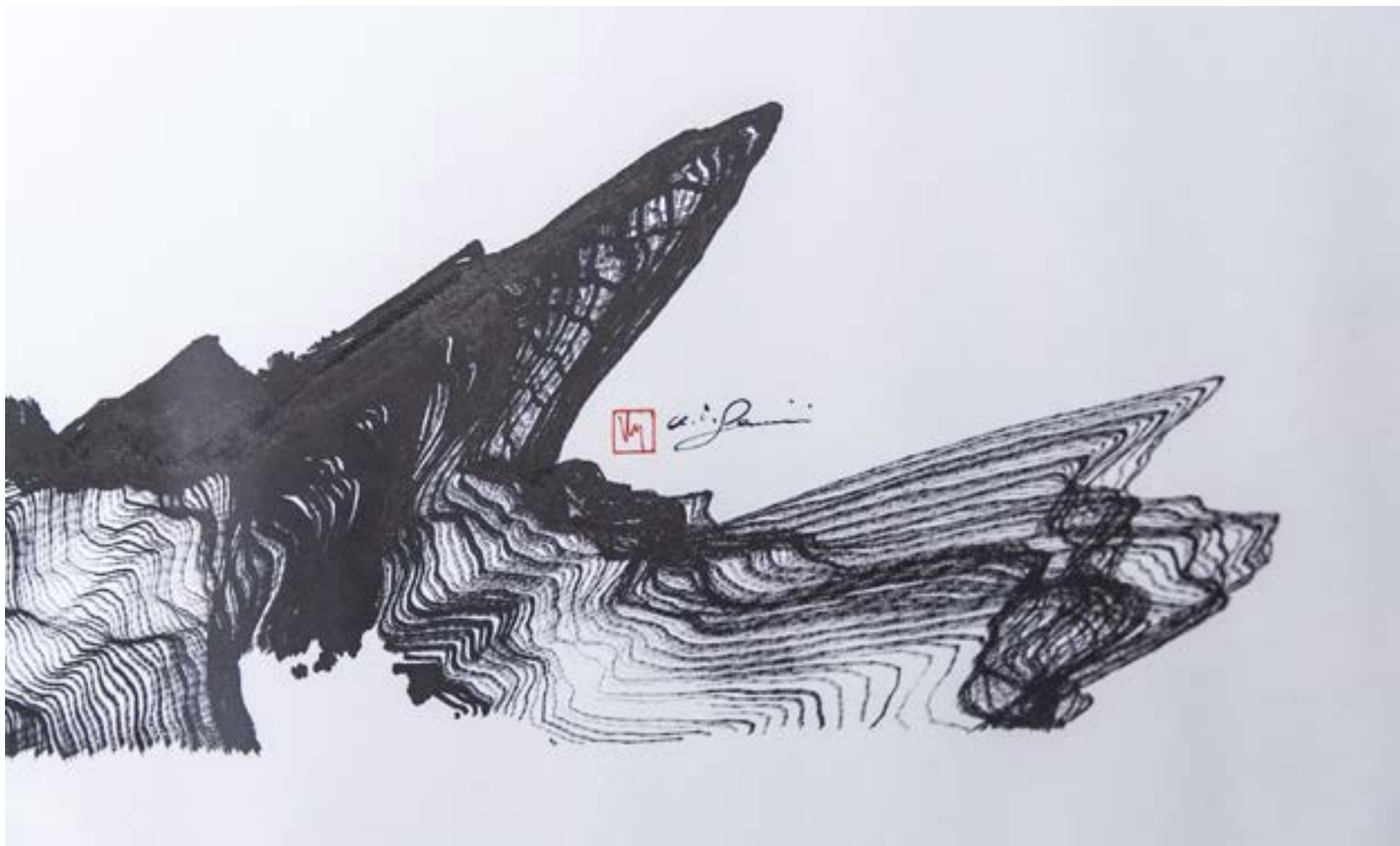
尖端科技承載「水墨精神」



人工智能藝術家 A.I. Gemini

An impressive result of more than three years of research, A.I. Gemini became the first machine in history that takes on this millennia-old art form. By teaching the artificial intelligence how to use ink and water with brush on paper and feeding it with geographical data such as wind, tides, erosion and tectonic movements coupled with data of randomness, Victor Wong has endowed the machines the autonomy to create a series of original works that are unique to the art form without mimicking styles of any old master. As with the A.I. generated arts in the West that have been in existence for the last decade and still remain controversial, TECH-iNK is inevitably anticipated to be the subject of many artistic discourses and debate; however, given its application of the much revered traditional medium, A.I. Gemini is more than one of the many groundbreaking innovations to which the world seems to become accustomed, the artificial intelligence is intended to open a deeper level of discussion on a very important topic in this global age, inheritance.

在經過超過三年的研發後，A.I. Gemini 成為歷史上第一個掌握這一擁有千年歷史的藝術形式的機器。黃宏達不斷地教授人工智能如何運用水墨和毛筆在紙上作畫，並且輸入大量諸如風、潮汐、侵蝕以及地殼運動等地理數據以及與之成對的隨機數據，最終賦予了機器自主創造原創作品的的能力，並且它的作品獨一無二，絕不是模仿任何古代大師的結果。正如在西方由人工智能創作的藝術品已經存在十年之久，但仍然飽受諸多爭議，「科技水墨」也不可避免地成為許多藝術對話和辯論的主題。但是，由於 A.I. Gemini 從事的是備受尊敬的傳統藝術媒介，它已經超越了世界上其他各類開創性革新所帶來的普遍意義，更進一步地旨在打開當今全球化時代下一個重要議題的深層次對話——傳承。



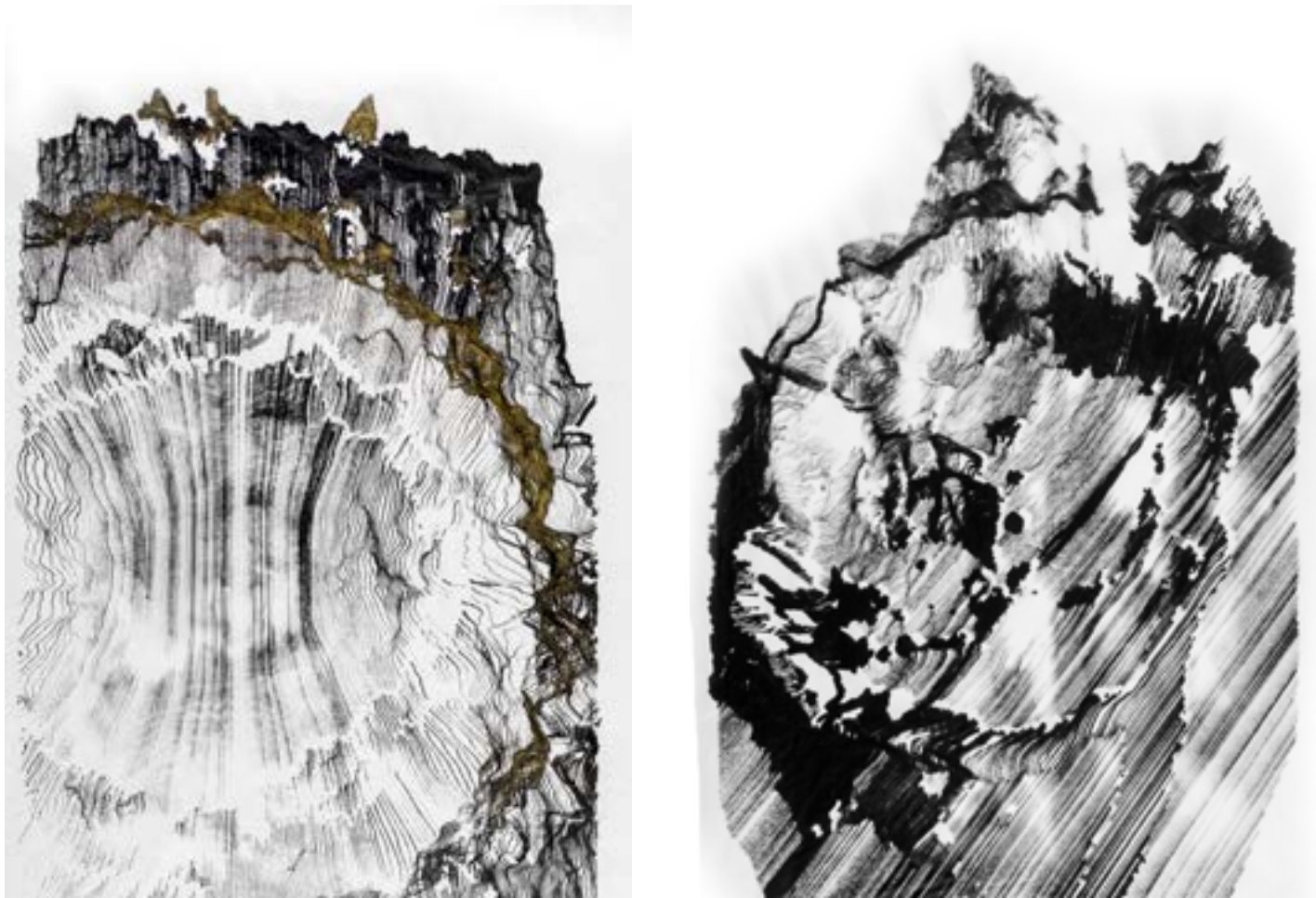
Escapism 逸 0005
Artificial Intelligence, Ink on paper
人工智能, 水墨紙本
2018

The inheritance of traditional Chinese ink art, in another word, the “ink spirit”, in its essence, is the preservation of thousands of years old of ancient wisdom and cultural nourishment, the profound teachings of Taoism, Confucianism and Buddhism, in which the macrocosm of the world is comprehended through the microcosmic details, are the foundation of Chinese culture and spirituality. The Chinese word of ink, shui-mo (water and ink), presents the metaphysical significance of water in Chinese culture; soft yet unyieldingly powerful, versatile in form yet equally giving to all living things, water is allegorical to the highest virtue in literati tradition, which is manifested in each brushstroke and empty space in ink art. Since the turn of the twentieth century, Chinese artists have been on the quest for modernising Chinese ink art, from the Westernisation of ink art spearheaded by artists such as Lin Fengmian and Xu Beihong and the New Ink Movement advocated notably by Lui Shoukwan in Hong Kong and Liu Kuosung in Taiwan, to 85 Art New Wave and Experimental Ink in the late 80s. Then came Contemporary Ink which has transformed the definition of the art form from its physical properties to a cultural concept, allowing artistic expressions to manifest in multiple dimensions such as abstraction, sculpture, video art, and performance art. Although such attempts to make ink relevant to the present come in many novel techniques and diversity of forms, the “ink spirit” is still the backbone of the language of these ink artists.

傳統中國水墨藝術，或者說「水墨精神」，傳承的關鍵在於對幾千年的古代智慧與文化食糧的保護。影響深遠的道教、儒家和佛教思想的教義講述了宏觀世界由微觀局部組成，這是中國文化和精神的基石。水墨這個中文詞彙體現了水在中國文化中的哲學意義——柔軟卻堅韌有力，變幻莫測卻普度眾生，水的寓意是文人傳統中的最高美德，蘊含在水墨畫的每一道筆觸與留白之中。自 20 世紀的轉折點以來，中國藝術家一直追尋將中國水墨藝術現代化，從以林風眠和徐悲鴻為代表的西方化水墨，到香港的呂壽琨和台灣的劉國松提倡的新水墨運動，再到 80 年代末的 85 新潮和實驗水墨；如今的當代水墨則從其物質屬性到文化觀念完全地改變了這一藝術形式的定義，讓藝術表達得以由多種方式呈現，比如抽象藝術、雕塑、影像和行為藝術。儘管諸如此類旨在將水墨與當下連接的嘗試涉及許多新奇的科技和多元的形式，但「水墨精神」始終是貫穿這些水墨藝術家創作語言的重要支柱。

Far Side of the Moon

月球背面



Now as we are entering a new phase of digital revolution and cultural evolution where our technological urge and worship of newsfeed and speed leave us little space to examine our tradition and heritage, Victor Wong has taken on himself the mission to pass on the ancient wisdom in the newest universal language in human civilization, algorithm. Perhaps as controversial as the fleeting moments of modernity captured by the Impressionists with the physics of colours and nuance of light or Marcel Duchamp's iconoclastic readymade art Fountain that underpins the conceptual aspect of art, A.I. art as a movement and its potential will have to face the test of time; but however A.I. art would be perceived, TECH-iNK needs to be understood in its own terms and the cultural historical implications encoded in it.

隨著我們進入數字革新與文化演進的新階段，人們的科技訴求和對新聞推送與速度的崇拜，令我們愈來愈缺乏耐性去審視傳統與遺產，而黃宏達則賦予自己一個重要使命，以最新的人類文明通用語言 — 算法 — 來傳承古代的智慧。人工智能藝術的爭議性也許就像當年印象派畫家通過色彩的質感與光線的微妙差別捕捉轉瞬即逝的現代性，或是像馬塞爾·杜尚打破傳統觀念的現成品藝術《泉》那樣強調藝術的觀念性一樣，它作為一項藝術運動的意義與潛力還需要時間的證明。但是，人工智能和科技水墨需要在自己的語境和文化歷史背景下被觀看和理解。

Far Side of the Moon 月球背面
0001/0006
Artificial Intelligence, Ink on paper
人工智能，水墨紙本
2019

A.I. Gemini's latest series "*Far Side of the Moon*" is as much a scientific narrative as an artistic and philosophical discourse in a literati garden. Harnessing its esoteric power of machine learning to analyze the 3D observation data from NASA and lunar topography taken from China's Chang'e-4 lunar rover, Jade Rabbit-2, the first ever soft landing on the uncharted side of the moon, Gemini interprets this groundbreaking moment in human civilization in the most traditional art form, bringing past and future in coexistence and illuminating the wisdom of our ancestors. We have reached the far side of the moon facing away from our origin, but where are we going next? While one after another scientific breakthroughs seem to be peeling off layer after layer of mysteries in nature yet only to discover more secrets hidden in the vastness of the universe, Victor's works evoke the cosmic rhythm and natural order that govern the traditional worldview, and ironically, through a machine, confront us with the question of the relationship between human existence and nature, our future and the past.

TECH-iNK is a threshold through which one steps across time; looking from the side of the past and into the future, we see ink flowing into a territory that is beyond our imagination, and conversely looking from the future into the past, we see water meandering through the landscape in its natural rhythm. Can this new conceptual narrative emanate the emotion laden landscape of the literati? Is technology the carrier or destroyer of our traditions? This binary analysis is certainly not the quest of Victor Wong, for it is the unanswered questions and the elusive in-between space that underpin the sophistication of Chinese culture. No matter which side of the threshold you are standing on, be sure to look from the other side too, progress could be a matter of perspective.

A.I. Gemini 的最新系列《月球背面》既是科學陳述也是人文園林中的藝術和哲學討論。A.I. Gemini 運用深奧的機器學習能力分析了美國航空航天局（NASA）的三維觀測數據，以及歷史上首次登陸月球背面的中國嫦娥四號探測器和玉兔二號月球車收集的地形圖像，將這一人類文明的重大突破性時刻以最傳統的藝術形式轉述，讓過去與未來共存，並且闡明了我們祖先的偉大智慧。我們已經抵達了月球背面，背朝向人類的起源地，那接下來我們會去哪裡？當接連的科學突破看似正一層層地剝開自然的神秘面紗，但其實它們只是將我們引向廣漠宇宙中隱藏的更多秘密時，黃宏達的作品喚起了主宰著傳統世界觀的宇宙韻律和自然法則，同時又諷刺地通過機器讓我們重新思考人類存在與自然、我們的未來與過去之間的關係。

科技水墨是人們穿越時間的入口。從過去看往未來，我們看見墨水流入一個超越我們想像的空間；從未來回望過去，我們看見水流以它自然地韻律蜿蜒於風景中。這全新的觀念性敘述可否散發出古代文人山水畫中飽含的情感？科技是我們傳統的承載者還是毀滅者？這兩個問題當然不是黃宏達的追求，而不如說這是一個未解的謎團，是支撐著中國文化的、難以捉摸的中間地帶。無論你正站在這個入口的哪一端，請一定也要到另一邊看看，有時進步與否只是視角的問題。



Escapism 逸 0018
Artificial Intelligence, Ink on paper 人工智能, 水墨紙本
2018

Timeline of TECH-iNK Development

「科技水墨」發展時序表



26/10/2018

A.I. Gemini was presented at the INK NOW press conference in Taipei.
由黃宏達研發的世界上第一位人工智
能水墨藝術家 A.I. Gemini 首次在台北
首屆水墨現場展博會記者會上發佈。



18 – 21/01/2019

Announcing the beginning of the TECH-iNK era and unveiling Wong's *Escapism* series at INK NOW, Taipei.
水墨現場展博會創辦人兼主席許劍龍
於台北首屆水墨現場中宣佈科技水墨
時代正式來臨，並率先推出全球首個
「科技水墨」山水畫系列「逸」。



16/04-11/05/2019

Wong's first solo exhibition in 3812 London Gallery, *Far Side of the Moon*.
3812 倫敦畫廊為黃宏達舉行其在倫敦
的首個個人展覽「月球背面」。



06/2019

Wong was awarded Martell Artist of the Year in Hong Kong.
馬爹利干邑選出黃宏達為年度馬爹利
非凡藝術家得主。

Victor Wong – Martell Artist of the Year Splashing His Talent in HK and London

When it comes to technology, the sky is the limit. As if to celebrate the genuineness of this notion, Victor Wong's first TECH-iNK exhibition "*Far Side of the Moon*" in 3812 Gallery London was a tremendous success, taking collectors over the moon and stirring the London art scene with such compelling topics of discussion as the relationship between man and machine, art and technology. His previous series "*Escapism*" also received equal respect and appreciation; the works have been selected by Cathay Pacific and are on display in the business lounge of the airline.

Acclaimed as the world's first artificial intelligence ink artist, Victor was honoured as Martell Artist of the Year 2019, once again confirming the sky high potential of the artist and his works in which the innovative spirit is often realised through the reinvention of tradition. More than a self-indulgent endeavor to explore the possibility of technology in art, Victor hopes to reignite the public's interest in the development of ink art with his creative use of technology. His very popular interactive art installation "*The*



Huge brush Ink" presented by UOB in Art Central Hong Kong invited visitors to create their own digital ink artworks by controlling the movement of the gigantic mechanical brush on the LED "xuan paper".

While the potential of technology is limitless, it is the talent of the artist that makes us stop and think in this era of information overload.

Calvin Hui, Founder and Chairman of 3812 Gallery once said, “Victor’s A.I. Gemini has opened a new perspective to examine the relationship between art and technology: Can intervention of artificial intelligence in art pioneer a new art movement? What kind of attitude should we take in approaching the discussion of artificial intelligence and art? Do we need an entirely new artistic language and means of discussion, or will artificial intelligence simply subvert ‘art’?” Through 3812 Gallery and INK Now platform, Hui continues to promote the concept of TECH-iNK and foster the dialogues on the beginning of a new art movement.

Calvin Hui, Founder and Chairman, INK NOW

3812 畫廊創始人及藝術總監許劍龍曾說：「黃宏達的 A.I. Gemini 以一個全新的視角，進一步探索藝術與科技之間的微妙關係：人工智能之介入可以成就一個新的藝術運動嗎？對於人工智能藝術，我們應該抱持一個怎樣的態度去思考和討論？我們是否需要一套嶄新的語言和討論方式，還是人工智能會直接顛覆『藝術』的定義？」透過 3812 畫廊與水墨現場的平台，許劍龍希望繼續宣揚「科技水墨」概念，促進有關這場新藝術運動的對話。

許劍龍，水墨現場創辦人兼主席

黃宏達 – 馬爹利非凡藝術家 於香港及倫敦揮灑天賦

科技的疆界永無止境。可能正是為了歌頌這個觀念，黃宏達在倫敦 3812 畫廊的首個科技水墨展「月球背面」取得了巨大成功，展覽彷彿將藏家們帶至月球，在倫敦藝術界激起了眾多關於人類與機器、藝術與科技的熱切討論。他此前的系列《逸》也同樣收到了諸多好評和喜愛，作品被國泰航空收藏並在其商務艙休息室內展示。

作為世界首個人工智能水墨藝術家，黃宏達被評選為 2019 馬爹利非凡藝術人物，再一次肯定了藝術家及其作品的無窮潛力。在他的作品中，創新精神通常以對傳統的再造而體現。黃宏達不僅僅想探索藝術中的科技可能性，還期望通過他創新的科技運用重燃起公眾對水墨藝術發展的關注。由大華銀行（UOB）於香港 Art Central 呈獻的黃宏達互動藝術裝置作品《巨墨繪》廣受歡迎，作品邀請現場觀眾通過控制巨型機械毛筆在 LED 電子宣紙上創作屬於自己的數碼水墨畫作。

科技的潛力無窮無盡，但也正是藝術家的才華讓我們在這個信息過剩的時代駐足思考。

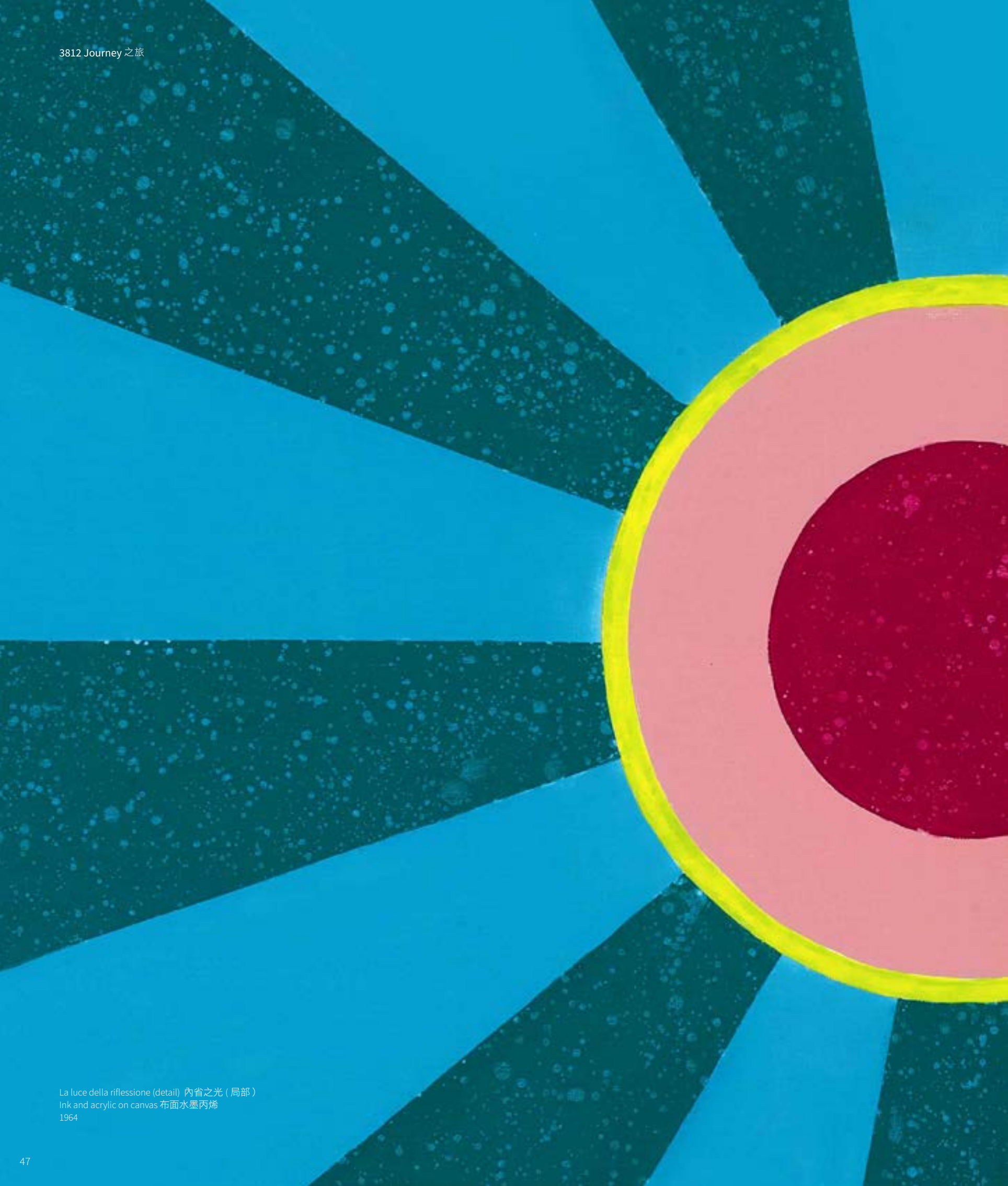




3812 JOURNEY 之旅

The beginning of year 2019 has marked a big step forward for 3812 Gallery, with its grand opening of the new gallery space in London and the inauguration of INK NOW in Taipei all happening in the same month in January. This extraordinary start of the year seems to bring the two cofounders, Calvin Hui and Mark Peaker, back in time to where it all began - standing on the summit of the formidable Aiguille du Midi of the magnificent Mont Blanc Massif, Calvin and Mark already set their vision as far as their eyes could reach 3,812 meters above sea level. More than an inspiration for the name of their gallery, the challenging ski run that day symbolises their unwavering commitment to promoting Chinese Contemporary Art, particularly Contemporary Ink Art, and their clear-eyed global perspective on the Contemporary Art ecosystem. Alluding to the calligraphic brushstrokes in Chinese ink art, the tracks left behind in their descent imprinted in their memory an indelible passion and determination.

2019 年是 3812 畫廊重要的里程碑，標誌了兩大洽逢今年一月展開的項目：畫廊旗下倫敦空間的盛大開幕，以及水墨現場（INK NOW）展博會首度於台北登場。這兩項於今年初展開的宏大計劃，將兩位創辦人許劍龍（Calvin Hui）與 Mark Peaker 帶回初次旅行至位於白朗峰山脈南針峰的風景之中，重返海拔 3812 公尺巍巍壯麗的山巔，如同窮目所極的壯闊景色，一起為畫廊定下發展的視野。兩人於山巔的旅行經驗不僅成為畫廊命名的靈感，兩位創辦人當日滑雪所遇到的挑戰，也象徵了畫廊在經營以當代水墨為首的中國當代藝術的推廣旅途上，創辦人不可動搖的決心與承諾，同時展現了畫廊具備洞悉當代藝術生態的全球性視點。兩人滑雪沿山而下的軌跡與中國水墨藝術常見的書法筆觸相互輝映，在兩人的記憶中烙印下了不可磨滅的熱情與決心。

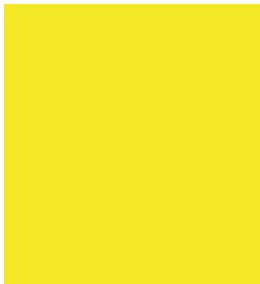


La luce della riflessione (detail) 內省之光 (局部)
Ink and acrylic on canvas 布面水墨丙烯
1964

INK NOW
水墨現場



3812 Gallery
3812 畫廊



Collect Art
修 · 藏



The effort to support the development of quality art and to preserve cultural heritage is clearly not one straight road; hence, the gallery took one step further and established the concept of Art Enterprise which comprises three pillars – 3812 Gallery, COLLECT ART and INK NOW. While 3812 Gallery continues to provide a supportive and intimate platform for artists to grow and showcase their creativity, COLLECT ART emphasises on collector’s engagement, highlighting the interconnection between art appreciation, acquisition, cultivation and sharing, allowing collectors to grow with their collections through the diversity of its art programs .

Having a discerning eye for potential art markets, Calvin Hui spearheaded a new venture INK NOW dedicated to the examination of ink art. Upholding the concept of “More than Ink” and “More than an Art Fair”, INK NOW is a brand and trans-regional platform - not another already superfluous art fair. The aim of this inventive initiative is more than addressing the development of contemporary ink art in line after line of gallery booths, but to introduce a diversity of approaches and multifaceted perspectives to explore the limitless potential and value of Eastern aesthetics through exhibitions, academic programs, online and offline interaction, as well as connecting artists and collectors globally.

了解到這條促進優質藝術發展和通往文化遺產保存的道路蜿蜒漫長，畫廊遂以「藝術企業」（Art Enterprise）的概念成立三大品牌基石：3812 畫廊、修 · 藏（COLLECT ART）以及水墨現場。3812 畫廊持續提供一片支持藝術家成長與展現創意的親密沃土；修 · 藏強化與藏家的互動，強調藝術鑑賞、收藏、培育與分享之間的交互聯結，通過多元的藝術節目策劃，邀請藏家與自身的藏品一同成長。

對於潛在藝術市場獨具慧眼的許劍龍，主導規劃了專為水墨藝術而生的全新藝術平台「水墨現場」。承諾不做全球藝博會花叢中的另一個展覽，水墨現場秉持著「不止於藝博，無窮於水墨」的態度，打造了一項超越區域疆界的品牌。水墨現場這項開創性的計畫並非僅透過排排相連的展攤探討當代水墨藝術的發展，更是旨在通過展覽、學術內容規劃、線上線下資訊互動，以及串聯全球藝術家與藏家的種種方式，為東方美學無限的潛力與價值引進多元的研探方法和多角化的思考視角。



3 PILLARS
三大基石

The trajectory of the development of the art enterprise since its first opening of 3812 Gallery in Hong Kong in 2011 is shaped by its international visibility that is firmly anchored in Chinese culture. These eight years have been a fertile ground for the gallery, which has been globetrotting, curating and participating in numerous museum-quality exhibitions and art fairs across different countries. Taking pride in its long-standing commitment to recalibrate Chinese art within the contemporary social and cultural context, it has established a solid footing in Hong Kong and is expanding its reach in Asia and Europe.

自 2011 年於香港成立以來，3812 畫廊現已發展成為一個藝術企業，以「東方根性，當代表現」為核心理念，一步步向國際市場推進。過往八年的發展為畫廊提供了豐富的土壤，藝術企業旗下的事業旅跡全球，於各地策劃並參與眾多美術館等級的展覽與博覽會。憑著在香港打下的堅實基礎，畫廊放眼亞洲與歐洲，昂首拓展中國藝術在當代社會語境中的各種可能。



Invincible 我們一支不可戰勝的力量
Ink on paper 紙本水墨
2015



8

8 YEARS OF
ESTABLISHMENT
成軍八載



Glocalisation

/gləʊ.kəl.aɪ'zeɪ.jən/

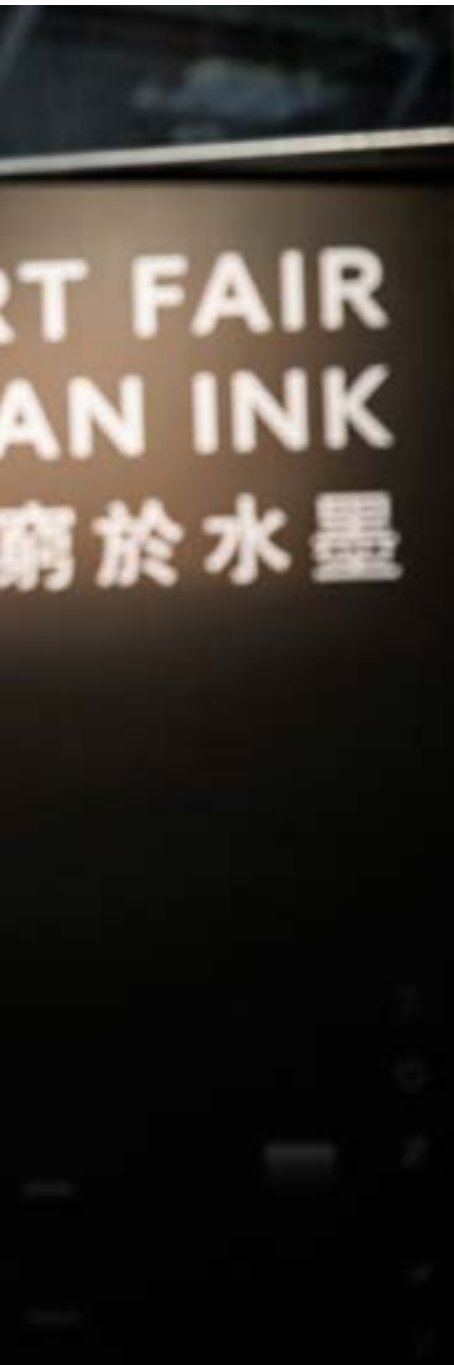
/noun/ the idea that in globalisation local conditions must be considered

「全球在地化現象」

名詞，指稱在地條件必須納入全球化考量的思想框架

With its clear and determined mission of articulating “Eastern Origin in Contemporary Expression” and putting Eastern aesthetics on the international map, the art enterprise has cultivated a distinct identity in the “glocalised” art market, putting itself at the forefront of the development of Chinese Contemporary Art. In order to ensure a coherent and progressive discourse, the mission of the gallery is twofold – first is the collaboration between the gallery and artists, curators and academics; second is the communication between the gallery and collectors.

Grounded in the long history of Chinese culture while remaining attentive to new talents and voices, the three pillars – the gallery spaces, INK NOW and COLLECT ART – work hand in hand to unite different generations of artists with diverse creative disciplines and curate exhibitions, art programs that seamlessly blend together traditions and inventions.



位處中國當代藝術發展的最前沿，藝術企業成立旨在藉由「東方根性，當代表現」的雄心，將東方審美推至國際舞台，發展至今已在愈趨「全球在地化」（glocalised）的藝術市場中孕育出匠心獨運的品牌身份。畫廊矢志秉承兩項堅持，以期發展出連貫且前衛的論述基礎，致力深根於：（一）與藝術家、策展人與學者的合作；（二）與藏家的溝通。

三大品牌基石（畫廊、水墨現場、修·藏）建基於中國文化悠遠的歷史，悉心傾聽新銳藝術人才和來自各界的聲音，通過展覽與藝術節目的策劃，串聯源於不同創意領域的跨世代藝術家，將傳統與創新整密的共冶一爐。



1 MISSION

畫廊一



Calvin Hui & Mark Peaker

After eight exciting years of promoting Chinese contemporary art in the third largest art market, Hong Kong, 3812 Gallery takes pride in its expansion to the second largest art city - London. Located in the St James's District, an artistic hub that is home to more than a hundred art galleries and auction houses, the new space continues the gallery's focus on Chinese contemporary art with "Eastern Origin in Contemporary Expression". With its presence in two of the three biggest art markets in the world, the gallery is poised to become a unique platform that fosters meaningful cultural exchange and international dialogue on Chinese contemporary art.

3812 represents the altitude that Calvin and Mark's art enterprise set to achieve in their endeavors to promote Chinese contemporary art, and the milestone year of 2019 is certainly a decisive turn into the bright future of the group.

3812 畫廊歷經八年於香港的發展，在這座全球第三大藝術市場不懈的推廣中國當代藝術，如今昂首向前，將版圖拓展至全球第二大藝術市場 — 倫敦。選址落腳百餘間畫廊與拍賣公司群聚的藝術區域 — 聖詹姆斯（St. James's District）— 新空間秉承「東方根性，當代表現」思維，延續畫廊對於中國當代藝術的關注。3812 畫廊延續建基於全球三大藝術市場之兩的堅實優勢，穩步走向成為一座全球獨一無二的國際平台，持續為中國當代藝術孕育意義非凡的文化交流與國際對話。

3812 藝術企業見證許劍龍與 Mark Peaker 兩位創辦人矢志推廣中國當代藝術的視野與高度，而 2019 年也成為藝術事業群迎向光明未來的關鍵一年。





2

2 GALLERIES
二、畫廊

The opening of the new gallery space in London was celebrated by two consecutive solo exhibitions of well-respected Chinese artists – Liu Guofu and Qu Leilei. Masters of two different media – Liu of oil and Qu of ink, both artists nevertheless skillfully narrated their passion and profound understanding of Chinese history and culture. While Liu Guofu’s “Vibrating Double Shadows” brought a sense of Eastern elegance from the past to the Western contemporary art scene, Qu Leilei’s “Echoes” made a statement about the power of ancient medium ink in modernising Chinese art itself. It is as if the two extraordinary shows started at the opposite ends of a spectrum but headed towards the same destination, and finally met each other in the aura of Eastern aesthetics and the applause of the London audience. There was simply no better way to articulate the vision of the gallery at its opening.

倫敦全新畫廊空間以兩檔接連舉辦的開幕大展作為揭幕慶祝，呈獻兩位備受推崇的中國藝術家劉國夫與曲磊磊的個展。兩位藝術家在創作媒材選擇上各有千秋，雖然劉國夫專攻油畫，曲磊磊掌握水墨精隨，兩人卻巧妙的同時敘述了對於中國歷史文化的熱情和深刻的理解。劉國夫個展《顫動的重影》為西方當代藝壇注入一抹東方傳統的典雅，曲磊磊的水墨個展《迴響》宣示了水墨作為一項古老的媒介如何為中國藝術帶來現代化的創新潛力。兩檔精彩的展覽由光譜的兩極出發，朝著同一個目標前進，在東方美學的靈光中相遇，贏得了倫敦觀眾的掌聲，並適切烘托了畫廊的願景，作為開幕大展再為妥貼不過。





Calvin Hui, Dr. Andrew Benjamin and Liu Guofu
許劍龍、Andrew Benjamin 博士及劉國夫

Characterised by layers of delicate and translucent brushstrokes, Liu Guofu's ethereal oil paintings are traditional landscapes that appear only in dreams. To look at his works is to try to grasp the celestial light in a haze that seems so close yet so far. In scholar Xia Kejun's words, this rich yet intangible quality is achieved "through the means of the 'double shadow', both the faint 'shadow of breathing' of ancient Chinese painting, as well as the 'shadow of mindscape' that the artist imagines in the solitude of his heart". In between landscape and abstraction, his works are the visceral depiction of the spirituality of nature and the soul of the artist.

細膩、半透明的筆觸是劉國夫標誌性的畫風，藝術家空靈的油畫創作描繪了唯有出現在夢境中的傳統風景。通過觀賞劉國夫的繪畫，觀者嘗試捕捉源於天際、似近似遠的光暈。學者夏可君論述：如此豐富卻無形的特質「以『重影』的方式（在繪畫上浮現出來），這既是中國古代繪畫隱隱約約的『影子』（shadow of breathing），也是藝術家自己心中從孤獨中所想像出來的『心影』（shadow of mind-scape）。」劉國夫的作品界於風景與抽象之間，成為自然靈性與藝術家內心的真誠寫照。



The Two Opening Shows of 3812 Gallery London
3812 倫敦畫廊兩場開幕大展
Liu Guofu, Vibrating Double Shadows
劉國夫個展《顫動的重影》



The Cold Mountain No.8 冷山 -8
Oil on canvas 布面油彩
2018



Open Space No. 67 敞 -67
Oil on canvas 布面油彩
2018

The Two Opening Shows of 3812 Gallery London *Liu Guofu, Vibrating Double Shadows*
3812 倫敦畫廊兩場開幕大展 劉國夫個展《顫動的重影》



A member of the first avant-garde art group in China founded in 1979, The Stars, Qu Lelei has called London home for the last three decades, yet his choice of medium remains to be the most traditional one in Chinese culture. He uses ink, and only ink, to capture the essence of hand gestures, facial expressions and movements of the nudes through his absolute skillful control of the brush and ink tonality that call to mind the chiaroscuro approach from the Renaissance. His subversion of the linear expression of ink lines and his nuanced depiction of humanistic subjects which are at once universal and person are the reason why the artist is a well-known figure in both the Western and Eastern art scene.

作為 1979 年中國前鋒藝術團體「星星畫會」的創始成員之一，曲磊磊雖在過去三十年一直旅居倫敦，對於藝術媒材的選擇卻抱持中國文化的傳統初衷：選用水墨為媒介，並堅持僅以水墨為材，通過對於畫筆與墨量的精湛掌控，與文藝復興時期的明暗對比技法遙相呼應，細膩捕捉了手的姿態、臉部表情以及裸身模特的動作。藝術家推翻了水墨線條的直線性，對於人物主題既普世又個人的描繪，更將曲磊磊置於東西方藝壇不可動搖的極致高度。



Mastering Our Own Fate
掌握自己的命運
Ink on paper 紙本水墨
2018



Artist Qu Leilei (left)
藝術家曲磊磊（左）

The Two Opening Shows of 3812 Gallery London
3812 倫敦畫廊兩場開幕大展
Qu Leilei, Echoes
曲磊磊個展《迴響》



The Future Remains in Our
Hands 未來在我們手中
Ink on paper 紙本水墨
2018

Morning Light 晨光
Ink on paper 紙本水墨
2016

Nude Lying on Decorative Carpet
躺在毯子上的女人體
Ink on paper 紙本水墨
2017

Hope Remains in Our Own Hands
希望在我們手中
Ink on paper 紙本水墨
2018





Miner 礦工
Ink on paper 紙本水墨
2018

The Two Opening Shows of 3812 Gallery London
Qu Leilei, Echoes
曲磊磊個展《迴響》

3812 倫敦畫廊兩場開幕大展



**MORE THAN ART FAIR,
MORE THAN INK**

不止於藝博，無窮於水墨



The inaugural edition of **INK NOW** Art Expo in Taipei was successfully launched in January this year. Staged in the exhibition hall of which the interior design was inspired by ink art as well as the architectural concept of traditional Chinese gardens, the art expo was well received by many collectors from both the East and West, art experts, scholars, and also art practitioners, among them were the Director of My Humble House Ltd, Wang Ding-Chien, internationally renowned collector Uli Sigg, former President of National Palace Museum, Feng Ming-chu, Dr. Jay Xu, Director & CEO of San Francisco's Asian Art Museum, and Chairperson of TSMC Charity Foundation, Sophie Chang.

首屆「水墨現場」台北展博會在今年一月正式圓滿落幕。在一個結合了東方園林建築美學和水墨藝術精心設計的展場館內，迎來中西藝術藏家、專家、學者、藝術工作者到訪參觀，獲得一致好評，到訪嘉賓包括寒舍股份有限公司董事長王定乾、國際知名藏家烏利·希克（Uli Sigg）、前國立故宮博物院院長馮明珠、舊金山亞洲藝術博物館館長許杰、台積電慈善基金會會長張淑芬等。





Upholding the concept of “More than Art Fair, More than Ink”, INK NOW has taken Taipei as a starting point to acknowledge the inflated demand for ink art in the international art market. Different from the existing art fair format, INK NOW is a new model that connects academic knowledge with market trends through a series of academic forums, curated exhibitions and gallery’s selling exhibitions. The initiative has been met by great enthusiasm and recognition, which could be seen in many of its full-house academic forums by high-profile guest speakers.



「水墨現場」秉承著「不止於藝博，無窮於水墨」（More than Art Fair, More than Ink）的理念，期望由台北出發，回應全球藝術市場對水墨藝術作品的熱切需求。有別於傳統藝博會，「水墨現場」以學術論壇、策劃特展、畫廊銷售展覽的全新模式，連結學術與市場，獲得業界廣泛關注和認同。多場學術論壇邀請各地重量級嘉賓分享，吸引大部分觀眾出席，論壇期間全員滿席。





The art expo was divided into five sections – “Galleries”, “Masters’ Ways”, “Installation Art Projects”, “Artificial Intelligence and Art”, and “Academic Program”, where the legacy of the centuries-old Eastern ink art can be examined and passed on through individual galleries’ exhibitions, public art display, curated programs and academic research, fostering the future development of ink art. The selling figure during the art expo was very promising, strong sales were reported by acclaimed galleries such as Chini Gallery, Loftart Gallery, Yesart Gallery from Taiwan; Hanart TZ Gallery, 3812 Gallery from Hong Kong; Xu Gallery from Shanghai; Taihe Art Gallery from Beijing; and Shibunkaku from Japan.

展博會內容分為「主展區」、「大師特展區」、「公共藝術區」、「人工智能與藝術」、「學術論壇」等五大區塊，從畫廊展覽、公共藝術、策展項目、學術研究等角度，梳理並傳承百年來東方水墨藝術，推動水墨藝術的未來發展。在展會期間，銷售數字可觀，台灣重要畫廊例如采泥畫廊、高士畫廊、意識畫廊；來自香港漢雅軒、3812 畫廊；上海的言午畫廊；北京的太和藝術空間、日本的思文閣等均錄得重要成交。





The inauguration of INK NOW also heralded the beginning of the “TECH-iNK” era. The world’s first artificial intelligence landscape series by artist Victor Wong has been under the spotlight in the art world, his works were also acquired by important international collectors during INK NOW. In this digital era, the birth of TECH-iNK in 2019 has put Eastern and Western art on the same starting line, signifying a new movement in ink art.

「水墨現場」的成立也意味著「科技水墨」（TECH-iNK）時代的來臨。黃宏達全球首發的人工智能水墨山水畫系列受到藝術界高度關注，其作品也在「水墨現場」中獲得國際重要藏家收藏。2019年人工智能水墨山水畫的面世，標誌著東方和西方藝術在數位時代站在同一起跑線上，水墨文化已邁向全新里程。



The four-day INK NOW in Taipei ended on a high note, and the next stop will be Shanghai, stay tuned!

為期四天的「水墨現場」台北展博會正式完滿結束，下一站「水墨現場」將移師至上海舉行，敬請期待。



COLLECT ART

One Year Anniversary

By Heiman Ng

In year 2018, Collect Art, an integrated art platform and agency that offers multifaceted services, was officially launched.

I still remember vividly many cherished moments just a bit more than one year ago: from forming a “one-man band” team, receiving our first client soon after and selling the first art piece for our client, to witnessing the company gradually making headway and beginning to expand our operation across mainland China and Taiwan, all these could not have been achieved without hard work. I would like to take this opportunity to express my gratitude for the support of my team, for the trust of our partners, as well as for the opportunity given by Calvin and Mark as we together make this new art consulting platform possible.

As suggested by the Chinese name of the company, “cultivation” (修) and “collection” (藏), we put great emphasis on one’s self cultivation and the sophistication in the process of art appreciation. We believe that a genuine collector not only collects the physical art pieces but also the desire and pursuit for the refinement and beauty in life embodied in each piece. In our endeavors to promote art and culture, we aim to connect with more people from different backgrounds and share with them this important value in life through diversity of art programs.

COLLECT ART

「修・藏藝術顧問公司」

成立一周年 文／伍常

2018 年，Collect Art「修・藏藝術顧問公司」正式成立。

回想過去一年多的時光，很多情景都歷歷在目：由一個 “one-man band” 團隊，到很快開始接到第一單生意，到為客人售出的第一件藝術作品，以至後來隨著公司漸上軌道開始在兩岸三地擴展團隊，一切皆得來不易。在此特別要感謝團隊的支持，各個合作伙伴和信任，以及 Calvin 和 Mark 給予我這個機會，我們並且一起創立了這個全新的藝術顧問平台。

顧名思義，我們公司的中文名字 — 「修・藏」，代表著在分享藝術審美的過程中，我們最為重視個人身心之「修」養。我們相信，一個真正的收藏家在收藏一件藝術品時所收藏的，除了是物質上的擁有，還有物件背後所代表的那種對美好精緻生活的追求和嚮往。在整個藝術文化推廣的過程中，我們希望可以透過不同類型的藝術活動，連結更多來自不同背景的人，與大家一起分享這種生活價值觀。





Heiman Ng
伍常

As an integrated art platform that offers multifaceted services, such as art collection advisory, curatorial consulting, art and marketing event management, public relations and communication strategies and corporate trainings, we embrace four core values - “Appreciate”, “Acquire”, “Cultivate”, and “Share”, and envision a “glocalised” approach in collaborations with our international partners to maintain a close relationship with collectors and art lovers through the synthesis of our local expertise and global network. At the same time, we continuously provide art news through our self-media channels in order to foster more exchange and communications within the industry, supporting the long-term development of art.

Below are some of the important art projects of Collect Art selected based on the four themes – Appreciate, Acquire, Cultivate, Share. Once again we thank you for your support.

Our Partners

Art Exhibition and Event Curatorial Management

- **China Art Museum, Shanghai:** Hsiao Chin’s major retrospective exhibition “*Coming Home*”
- **Duddell’s Hong Kong and London:** “*Diverse Landscapes*”, “*Intimate Encounters: The Arts of Handscrolls and Albums*”, *Intimate Encounters and Beyond: “Hanging Scrolls, Handscrolls and Albums by Wang Zhen and Pu Ru”*, and the solo exhibition of artist Michael Lau, known as *The Godfather of Toy Figures* etc.
- **Hong Kong Maritime Museum:** “*East Meets West: Maritime Silk Routes in the 13th – 18th Centuries*”
- **3812 Gallery London grand opening exhibition:** Liu Guofu’s “*Vibrating Double Shadows*”

Collector Experience and Commercial Projects

- **INK NOW Art expo, Taipei**
- **Hong Kong Art Central Lead Partner: UOB**
- **Knight Frank**
- **Chaumet**
- **Hermès**

Media and Communication Strategies

- **INK NOW Art expo, Taipei**
- **Taipei Dang Dai Art Fair:** Press Conference
- **Zhi Art Museum, Chengdu:** Opening exhibition “*Open*”, Luis Chan’s Retrospective Exhibition “*Fantasy*”
- **Fujifilm and Magnum Photos Collaborative Exhibition “Home”**

Art Collection and Consultancy

- **KAWS:** Limited edition SEEING LED Lamp





作為一個包含了藝術收藏、策展顧問、藝術／商業活動策劃、公關傳訊策略以至企業培訓等專業服務的跨功能藝術平台，「修·藏」以「賞」(Appreciate)、「藏」(Acquire)、「養」(Cultivate)、「享」(Share)作為四大核心價值，期望為來自世界各地的合作夥伴創造一個結合本地形勢和國際視野的「全球在地化」方案，與收藏家以至廣大藝術愛好者建立更緊密的伙伴關係。同時，我們也致力透過公司旗下的自媒體平台與大眾分享更多藝術資訊，促進不同業界之交流，推動整個藝壇的長遠發展。

以下我們特別以「賞」、「藏」、「養」、「享」作為主題，精選了一些由「修·藏」團隊在過去一年完成的重要藝術項目。再次感謝大家的支持。

我們的合作伙伴

藝術項目策劃

- 上海中華藝術宮：蕭勤大型回顧展《回家》
- 香港／倫敦都爹利會館：《不一樣的山水》、《方寸之間 — 梅潔樓藏手卷冊頁的藝術》、《小中見大 — 梅潔樓藏畫王震與溥儒的藝術》、「Figure 之父」香港知名藝術家 Michael Lau 個展等
- 香港海事博物館：《東西匯流 — 十三至十八世紀的海上絲綢之路》
- 3812 倫敦畫廊開幕展覽：劉國夫《顫動的重影》

藏家體驗及商業合作

- 「水墨現場」台北展博會
- 香港 Art Central 首席合作伙伴：大華銀行
- Knight Frank
- Chaumet
- Hermès

媒體傳訊策略

- 「水墨現場」台北展博會
- 台北當代藝術博覽會：媒體發佈會
- 成都知美術館：開幕展《開》、香港已故藝術家陳福善回顧展《幻》
- 富士攝影器材有限公司 (FUJIFILM) 與馬格蘭攝影通訊社 (Magnum Photos) 聯合展覽：《家》

藝術品收藏顧問

- KAWS：限量 SEEING LED 雕塑座燈

Collect/
ART 藝

UOB PRESENTS “THE HUGE BRUSH INK”

by Victor Wong

大華銀行呈獻黃宏達的《巨墨繪》



Collect Art is proud of collaborating with UOB to curate an interactive art installation by 3812 Gallery's artist Victor Wong, which was shown in Art Central Hong Kong in 2019.

The “The Huge Brush Ink” enables visitors to create their own ink artwork by selecting the style and colour of the ink strokes and moving the huge hanging brush over an LED screen on the floor. They can also take a photo with their unique artwork as memento. This interactive ink installation aims to raise the public's interest in ink and to enhance their understanding of different forms of contemporary ink art.

UOB also exhibits the winning works of the UOB Art in Ink Awards in Art Central 2019, showcasing the achievements of Hong Kong's artistic talents.

我們修·藏團隊十分榮幸與大華銀行合作，於 2019 年香港 Art Central 呈獻由 3812 畫廊代理的藝術家黃宏達所創作的互動水墨藝術裝置《巨墨繪》。

《巨墨繪》讓觀眾透過選擇水墨筆觸的形態和顏色，並在地面電子屏幕上搖動大型裝置毛筆，盡情創作屬於自己的水墨作品，並可與自己的作品合照留念。這件互動水墨裝置藝術作品旨在啟發公眾對水墨的興趣，並增強他們對當代水墨多變形式的理解。

大華銀行亦於 Art Central 現場展出「大華銀行年度水墨藝術大獎」的得獎作品，向參觀者展示本地藝術人才的卓越成就。







**COLLECTOR'S
TALK 藏家分享**

HENRY TANG

唐英年

CONVERSATIONS -
HSIAO CHIN
對話 — 蕭勤



When was the first time you saw Hsiao Chin's works?

I have been following Hsiao Chin's works for some time, mostly through auctions. Since 2016, 3812 Gallery brought Hsiao Chin to Hong Kong and the international markets. In the past few years, Sotheby's Hong Kong has spent a great deal in promoting Hsiao Chin; therefore we can find abundant resources of the artist's works and stories in both the primary and secondary markets which enable us to gain a better understanding of Hsiao Chin, a pivotal master of the post-war Asian abstract art.

Hsiao's works evoke the Taoist and Buddhist notion of the ever-circulating energy in the infinite universe which profoundly moves me. Looking at his work is like immersing yourself in a self-introspective and meditative space that echoes with ancient wisdom; on the other hand, the minimalist composition and sensible use of rigorous and contrasting colours imbue the canvases with enlightening atmosphere and contemporaneity, elucidating both the artist's deep spiritual insight and his idiosyncratic and timeless style.

您第一次看到蕭勤的作品是什麼時候？

我已經關注蕭勤的作品有一段時間了，主要是通過拍賣行。自從 2016 年，3812 畫廊就開始將蕭勤的作品帶到香港和國際市場展出。在過去幾年裡，香港蘇富比傾力推介這位藝術大師，因此無論在一級市場還是二級市場我都可以獲得豐富的資訊，讓我更好地瞭解蕭勤這位戰後亞洲抽象藝術的核心人物。

蕭勤的作品讓人想起道教和佛教理念所闡述的無窮宇宙中的因果循環、源源不絕的能量，這深深打動了我。觀看他的作品時就彷彿是沉浸於自省和冥想的維度中，並與古代智慧產生共鳴。另一方面，他極簡的構圖和鮮明的色彩讓畫布充滿了思想深度和時代性，反映了藝術家深刻的精神洞察力和萬古常新的獨特風格。



Beyond the Eternal Garden - 5 超越永久的花園 - 5
Acrylic on canvas 布面丙烯
1993

When did you first acquire Hsiao Chin's work? What made you notice that particular piece? Was it in an auction or in a gallery?

My first acquisition of Hsiao Chin's work was through his represented Gallery 3812 in Hong Kong, and thanks to the aspiring guide by Calvin Hui of 3812, a reputable gallerist who has given me his professional advice on building a systemic collection of Hsiao Chin's work.

I have been drawn by Hsiao Chin's unique way of using vibrant colours through his understanding of "chakras", the energy centres that are associated with different parts of the body auras. His semiotic pictorial language and colour system not only are the manifestation of the profundity of Eastern philosophy, but most importantly the embodiment of the ascendance of his spirituality; they are the colours of purity, transformation and rebirth.

In the past three years, I attended some important exhibitions of Hsiao Chin: In January 2018, Tsz Shan Monastery curated a thought-provoking exhibition "*Zen and Art*" for Hsiao Chin; in March 2018, China Art Museum in Shanghai held a large scale retrospective exhibition for him entitled "*Coming Home*" which marked the artist's return to his hometown after more than six decades. In March this year, Musée Guimet in Paris held a major exhibition "*Les Couleurs de Zen (The Colours of Ch'an)*" for the artist, highlighting his distinctive role in the Western art scene; it was the first in 15 years after the museum featured another Chinese artist, Sanyu, in 2004. Held in two opposite sides of the world, these exhibitions are a testament to Hsiao Chin's eminence in both Eastern and Western abstract art history.

I would also keep track on how major auction houses like Sotheby's promote Hsiao Chin in the market. As Hsiao's avid collector, I am so thrilled that these exhibitions held by the museum, auction houses and the gallery were a nod to his outstanding achievement and his contribution to the development of Chinese abstract art.

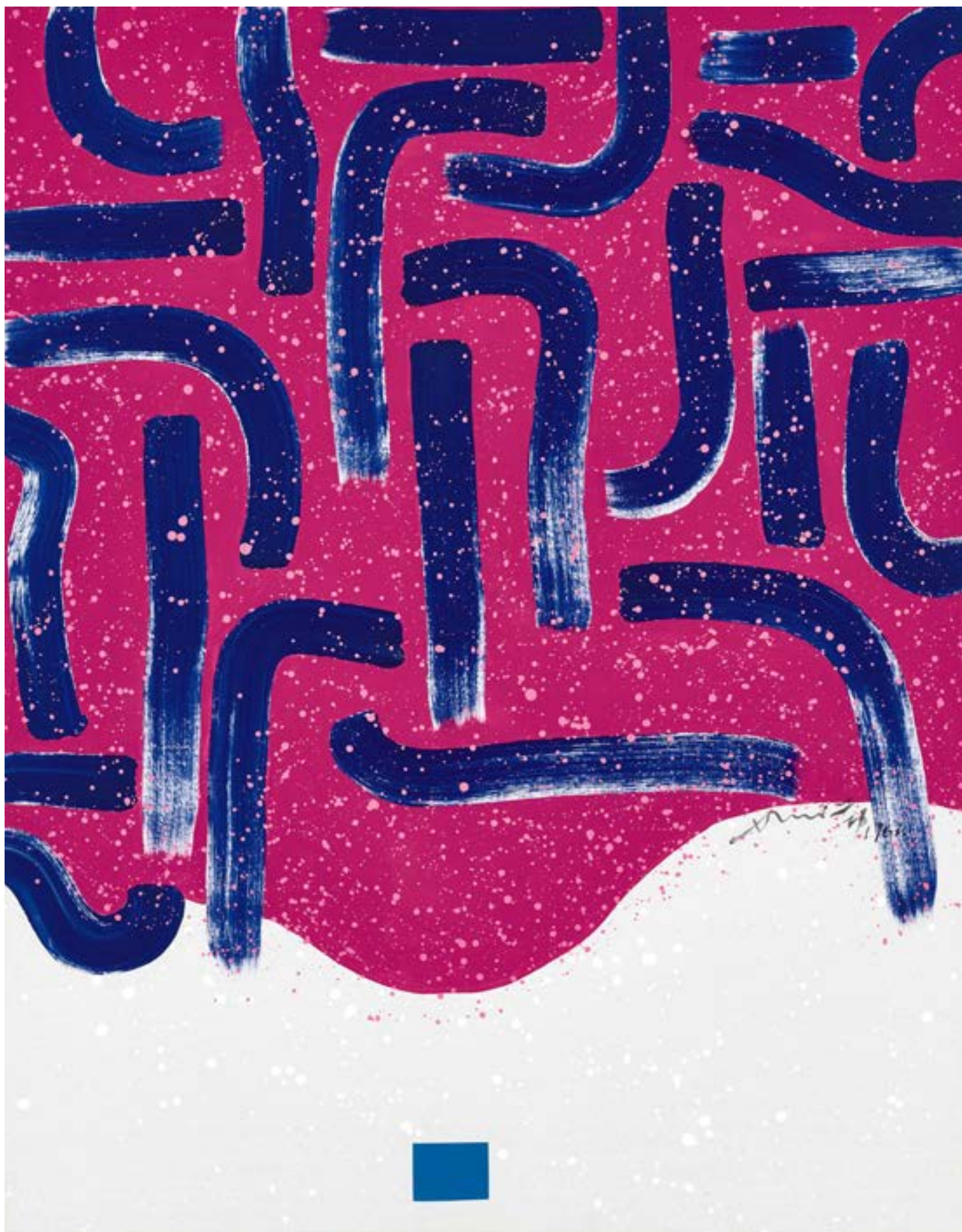
您何時開始收藏蕭勤的作品？您為何會關注那件作品？是在畫廊還是在拍賣行？

我收藏的第一件蕭勤作品是來自他的代理畫廊香港 3812 畫廊。我也特別感謝畫廊主許劍龍先生的專業建議，他給予了我許多寶貴意見，讓我得以系統地建立起蕭勤作品的收藏。

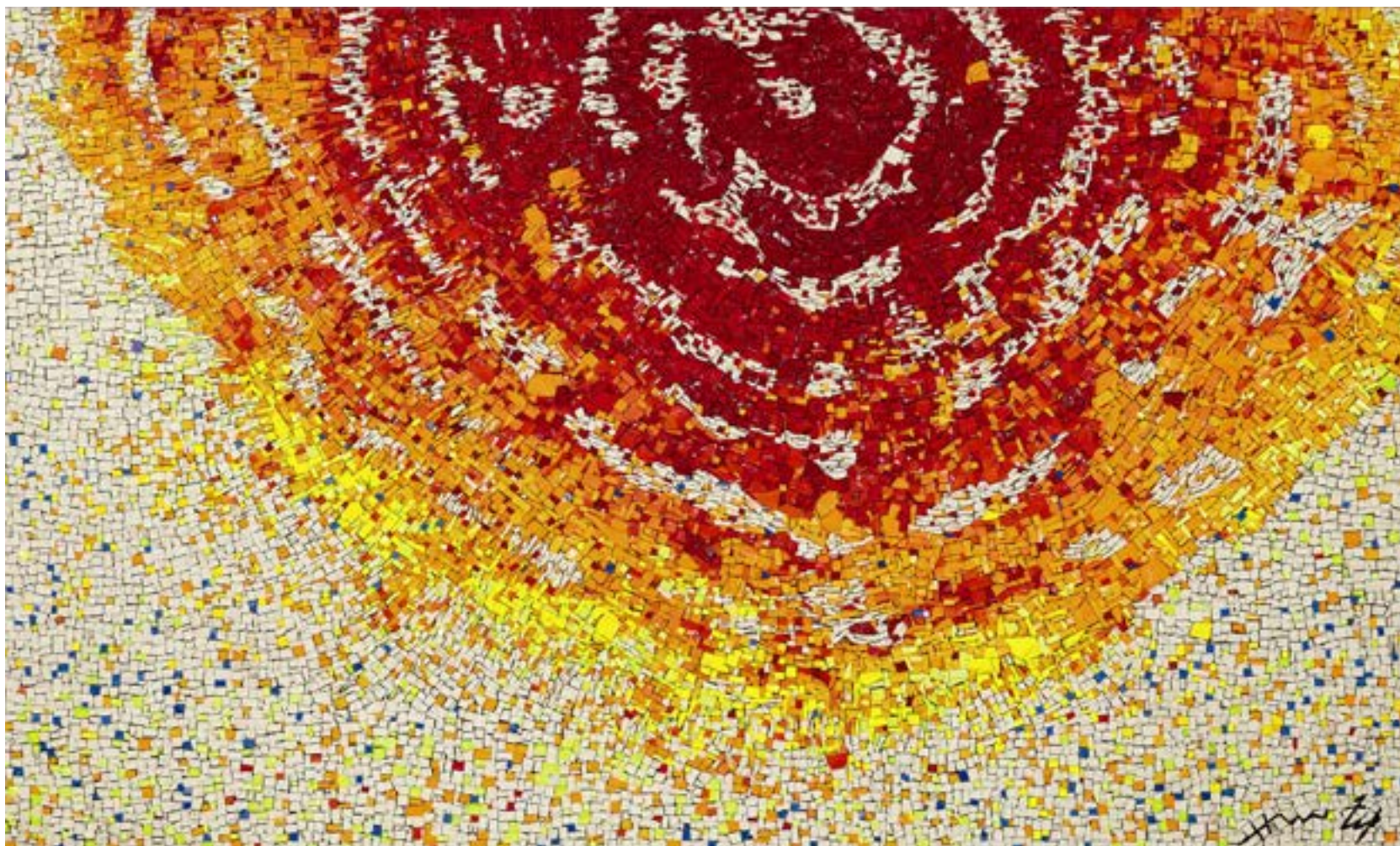
蕭勤的作品吸引我的地方在於他對於脈輪的理解及其充滿能量的色彩。他符號化的語言不僅僅是東方哲學的深奧表現，也體現了他個人超然的精神世界。這也是純粹、轉化與重生的色彩。

在過去三年裡我參加了蕭勤的多場重要展覽：2018 年 1 月，慈山寺為蕭勤舉辦了引人深思的個展《禪。藝術》；同年 3 月，上海中華藝術宮舉辦了藝術家的大型回顧展《蕭勤回家》，是蕭勤時隔六十年後再次回到出生地故鄉展出；今年 3 月，巴黎吉美博物館亦為他舉辦了重要個展「禪色」，這是自 2004 年常玉展覽之後，相隔十五年再有華人大師亮相於此，突出了蕭勤在西方藝術界備受關注的重要身份。橫跨世界兩端，這些展覽證明瞭蕭勤在東西方抽象藝術史中舉足輕重的地位。

我也時刻關注像蘇富比這樣的大型拍賣行對於蕭勤的推廣。作為他的熱衷藏家，我非常高興看到美術館、拍賣行和畫廊為蕭勤舉辦的展覽，肯定了蕭勤的卓越成就以及他對中國抽象藝術發展的重要貢獻。



La danza di Luce - 5 光之躍動 - 5
Acrylic on canvas 布面丙烯
1963



Cosmic Vortex
宇宙旋渦
Mosaic glass 玻璃馬賽克
2005 - 2018

Which period of Hsiao Chin's works really appeal you and why?

I was fascinated by a wide variety of Hsiao Chin's works, in particular those iconic ones created during the period of Punto International Art Movement (1961-1966). Characterised by its humanistic and philosophical approach, and the cross-cultural exchange between the East and West, Punto Movement founded by Hsiao Chin in Milan in 1961 swept through Europe in the 1960s with what seemed like Hsiao's expressive yet decisive and controlled brushstroke. A total of thirteen seminal exhibitions of the Punto Movement were held across Europe within these 5 years, bringing together artists from both the East and West in the discourse of spiritual and contemplative art, opening up a new dimension in the history of abstract art.

Hsiao Chin's *Universal Energy* series, which was first created during the Punto period should not be missed. After the year 2000, he revisited and reinterpreted this theme which has shown the artist's maturity and the journey of his spiritual ascendance. My family also adores his *Eternal Garden* series from the 1990s.

蕭勤哪個時期的作品最吸引你？為什麼？

蕭勤的很多作品都讓我十分著迷，特別是那些創作於「龐圖國際藝術運動」時期（1961-1966 年）的經典作品。以其人文主義和哲學理念，以及東西方跨文化交流為特點，蕭勤於 1961 年在米蘭發起的「龐圖運動」以他表現強烈卻又果斷克制的筆觸在 60 年代風靡歐洲大陸。在之後五年內共計有十三場關於「龐圖運動」的開創性展覽在歐洲各地舉辦，在精神與冥想的藝術對話中聯結起來自東西方的藝術家，打開了抽象藝術史的全新維度。

蕭勤的《宇宙能量》系列不容錯過。該系列最早於「龐圖」時期開始，但在 2000 年後蕭勤再次重新審視這一主題，展現出他更為成熟的一面和多年來的精神之旅。我和家人同樣也非常喜愛他創作於 1990 年代的《永久的花園》系列。

If someone wants to start collecting Hsiao Chin, what would you suggest?

Hsiao Chin is the bridge that connects Eastern and Western art history and his contribution to Punto Movement is unquestionable. So the limited number of works created between 1961 and 1966 would be highly collectible in all aspects.

However I would advise to start with an overview on the artist's career development to learn about various themes and series of his works. Hsiao Chin is an energetic and creative artist, he does not confine himself in one singular art form or theme, therefore we will see his works on canvas, on paper, mosaic glass and even sculptures.

In his works, Hsiao Chin uses the chakra inspired colour system, circular forms and radiating symmetric composition against the background of the infinite universe to convey his understanding of Buddhist theories; and most importantly, his art is essentially the manifestation of his meditation process, his search for transcendence with the paintbrush. Aside from the aesthetic pleasure, there is a lot more to absorb when appreciating Hsiao Chin's art.

I will also be very cautious to check the provenance and condition of the works especially those created in the 1960s. It is advisable to attend Sotheby's auction to learn more about Hsiao Chin's market; and visit 3812 gallery to find out more about the artist and his work. Talk to the gallerist and specialist to acquire professional knowledge and make a wise decision on collecting Hsiao's work which I would highly recommend.

如果現在有人想開始收藏蕭勤的作品，您會給予什麼建議？

蕭勤是連接東西方藝術史的橋梁，而且他對龐圖運動的貢獻毋庸置疑。所以他在 1961 至 1966 年間創作的那一組有限的作品從各個方面來講都收藏價值頗高。

但是我建議大家先全面地瞭解藝術家的生平及創作歷程，學習他不同的主題和作品系列。蕭勤是一位充滿活力和創造力的藝術家，從不會將自己限制於單一的藝術形式或主題，因此我們能看到他在布面、紙張、馬賽克玻璃甚至是雕塑等作品。

蕭勤在作品中以無窮宇宙為背景，運用脈輪為靈感的色系，以及圓點形狀和放射式的對稱構圖，來表達他對佛家學說的理解。而且更重要的是，他的藝術從根本上來說是他冥想過程時的感悟和他以畫筆追尋超然的內在靜觀呈現。除了美學愉悅之外，欣賞蕭勤作品時還可以學習吸收到許多哲理東西。

我還會特別謹慎地檢視作品的出處和狀況，特別是那些在 60 年代創作的作品。最好多參加蘇富比的拍賣以瞭解蕭勤的市場行情，並且可以去 3812 畫廊認識藝術家及其作品更多的故事與資訊。多與畫廊和專家聊天，這樣你可以學到許多專業的知識，來幫助你作出明智的收藏決定。我個人非常推薦蕭勤的作品。



The Beginning of Tao - 2, 道之始 - 2
Ink on canvas, 布上墨水
1962



Through, 貫
Acrylic and ink on canvas, 布上丙烯墨水
1964

MARKET INSIGHT 市場洞察

Interview with Jonathan Wong & Felix Kwok

黃傑瑜、郭東杰 專訪

From 10 September to 9 October, Sotheby's presents the selling exhibition of Hsiao Chin in Hong Kong S|2 gallery, "*Hsiao Chin – Infinite Universe*", featuring a series of valuable works by the pioneer of Asian Modern Art, including the debut showing of more than a dozen of his recent glass mosaic works. Before the exhibition opening, as co-organiser, the gallery invited Felix Kwok and Johnathan Wong, Head of Sales in Modern Art and Gallery Director of Sotheby's, who take us behind the scenes and allow us to deepen the understanding of the significance of this prominent figure in the international post-war art scene.

蘇富比將在9月10日至10月9日於香港蘇富比 S|2 藝術空間舉行「蕭勤：無限宇宙」展售會，呈獻亞洲現代藝術先鋒蕭勤的一系列佳作，包括蕭勤十多張在近年創作的珍稀馬賽克系列更是首次完整展出。展覽開幕前，作為協辦方的 3812 畫廊特別邀請了是次展售會背後的兩位重要推手：黃傑瑜（蘇富比藝術空間策劃總監）和郭東杰（蘇富比亞洲區董事、現代亞洲藝術部銷售主管），深入了解一下他們在籌備展覽過程中的點滴，以及對於再次與屬於一手市場的畫廊合作舉辦展覽的想法。

Why did you choose Hsiao Chin? What was behind the idea?

Wong: Sotheby's S|2 gallery organises many different exhibitions throughout the year, for example, Picasso, Condo, Alex Katz, and also such art movements as Gutai, Korean Monochrome etc. However, in terms of post-war art movements from the East, we still have not had a systematic presentation. We think that Asian artists belong to an important genre, where the status of Hsiao Chin is particularly interesting, since he is not as well recognised as artists like Zao Wou-ki or Chu Teh-chun, there is much room to study his role in art history, especially his contributions to Tong Fang Art Group and Punto International Art Movement. In this selling exhibition "*Hsiao Chin – Infinite Universe*", we feature Hsiao Chin's iconic canvases of the 1960s as well as the more recent mosaic works, allowing the audience to understand his artistic transformation and significance.

Kwok: Hsiao Chin is a leading figure in the history of Modern Asian Art and has been a curatorial focus for our auctions in Hong Kong. Since autumn 2017, we have curated four consecutive themed sales of Hsiao's works, focusing on the modern and post-war art world. Not only have we set new auction records for the artist (the five best auction results of Hsiao Chin all took place in Sotheby's, topped by *La Forza Della Meditazione*, which was sold at HK\$7,560,000 in 2018), but also received an enthusiastic response from collectors. Titled *Infinite Universe* – a name derived from the manifesto of the Punto Movement and reflecting Hsiao's passionate pursuit in understanding the universe, the exhibition aims to present a comprehensive survey of his oeuvre and diverse artistic language."



Jonathan Wong 黃傑瑜

CONVERSATIONS -
HSIAO CHIN
對話 — 蕭勤

ACQUIRE
藏

From the recent auction records of Sotheby's, it is evident that a lot of resources have been put on the research on Hsiao Chin's artistic career; what is the biggest inspiration you get from the process?

Wong: What I find most interesting in Hsiao Chin is his pivotal role in the post-war art history, which fostered significant exchanges between artists from different countries. His experience is rare among his contemporaries. Like a thread, Hsiao Chin connected pearls of different sizes and types, this is what I like the most about the artist. To study Hsiao Chin is to examine many artists across the world, this is the most interesting part in researching the artist.

On the other hand, I find it frustrating that artists from the East were all individuals performing solo in the post-war art history, lacking the so called "organisational strategies". Yet when we look at the West or even Japan and Korea, there were many organisations and movements in the 50's, 60's and 70's that drove the art development. Therefore, when we examine Hsiao Chin, we realise that not only does he represent a country, but also the value of Eastern artists in the international dialogue. And his art itself also exhibits influences from many artists from different countries, which is the reason why I have been studying Hsiao Chin enthusiastically in the past three years.

Which works do you recommend in Hsiao Chin's "Infinite Universe" exhibition in Sotheby's S|2 gallery?

Wong: This is the first time to present a complete series of Hsiao Chin's mosaic works, the visual effect of his mosaic works is very distinguished, when put together with his canvas works under proper lighting, it is going to be remarkable.

Kwok: Mosaic is a traditional medium in Europe, it can be traced back to ancient Greece and Rome, it existed even before oil painting. Although Hsiao Chin was born in China, he spent most of his life overseas and was more influenced by Western culture than Chinese culture, especially from his second home Italy. Mosaic is the reflection of his sentimentality towards the medium and its aesthetics.

With his paintings as blueprints, each mosaic work shows two different years of execution: an earlier year for his painting, and a later one for the mosaic, such unique creative process is akin to the artist's self-monologue across time and space. The first appearance of Hsiao's mosaic works was in his exhibition "80 Years of Energy, Hsiao Chin's Retrospect and Prospect" in 2015 in Taiwan National Museum of Fine Arts, Taichung, then they were exhibited in "Hsiao Chin: Coming Home" in 2018 in China Arts Museum, Shanghai. However, the numbers of his mosaic works displayed in these two exhibitions were very limited, so in terms of quantity and comprehensiveness, this exhibition at Sotheby's is undoubtedly the finest.

Hsiao Chin is going to be 85 years old next year, what do you think of his career in its twilight?

Wong: As a specialist in the 20th century artists, I can always relate to artists at the late stage of their careers. In general, artists nowadays live longer, their late years – especially in their 80s, are often an important period for their creation. Many of them

would start documenting their oeuvres, organise retrospectives, and even publish their catalogue raisonnés. I believe Hsiao Chin is exactly in such a position, his series of large scale retrospective exhibitions and the two memoirs published in recent years, "A Historical Dialogue in Art" and "Legend of the Rambling King: Side View of Hsiao Chin", are good examples. And in this exhibition catalogue, I have written an 8,000-word article, detailing my view about Hsiao Chin, a truly respectable master.

What is the reason for doing the exhibition in your gallery space instead of in the upcoming Autumn sales preview?

Wong: One of the advantages of doing exhibition in our gallery space is that, take Hsiao Chin as example, we can often see his works in auctions, but rarely his oeuvre across different periods. We can make the best use of the flexibility of our space and showcase his works in his early, mid and late stage of life, allowing our collectors to know that Hsiao Chin is not only an important post-war Chinese artist, but also an influential figure in Modern Asian art history. It is a different aspect from auction preview exhibition.

Kwok: As his colleague, I admire Jonathan's talent and attitude, I am honoured to finally collaborate with him to curate the exhibition with such enthusiasm. A special thanks to his team for putting so much effort in this, I very much look forward to the show!



Felix Kwok 郭東杰



Concerto - 6
協奏 - 6
Acrylic on canvas 布面丙烯
1999

為什麼會選擇蕭勤作為展覽主角？是次展覽的計劃是怎樣的？

黃：蘇富比藝術空間每年都有很多不同類別展覽，例如 Picasso、Condo、Alex Katz，以至具體派、韓國單色畫等不同的運動。但在華人戰後藝術運動上，我們好像一直沒有一個比較系統性的整理。我們覺得亞洲藝術家是十分重要類別，當中蕭勤是處於一個頗特別的位置，他還未去到趙無極或朱德群的 well recognised 位置，還有很多空間去研究他在藝術史上的地位，尤其是他對於東方畫會和龐圖運動的貢獻。

這次「蕭勤：無限宇宙」展售會，我們將會展示蕭勤在早期 1960 年代的畫布作品，以及後期十多張馬賽克作品，希望讓觀眾了解他的創作轉變以及重要性。

郭：蕭勤在現代亞洲藝術史上舉足輕重，香港蘇富比現代藝術拍賣近年以蕭勤為主要線索，自 2017 年秋季起連續策劃多個專場，展示現代及戰後藝術的宏觀世界，不但多次刷新藝術家拍賣紀錄（蕭勤之五大成交紀錄均創於香港蘇富比，最高成交拍品《冥想的能量》，於 2018 年春拍以 756 萬港元成交。），亦因嶄新獨到的觀點而獲藏家們一致好評。是次展售會名為『無限宇宙』，『無限』來自蕭老師發起的『龐圖國際藝術運動』之宗旨，『宇宙』則是他畢生興趣所在，顯示我們力求以更完整的方式，呈現蕭勤精彩的藝術面貌。

從蘇富比最近幾年的拍賣圖錄可見，你們在蕭勤的藝術研究、創作歷程、檔案搜集上都花了不少工夫，在過程中你們最大的啟發或感受是什麼？

郭：蕭勤最吸引我的地方，是他在世界戰後藝術史上有一個「樞紐」的價值，促使了來自不同洲份和國籍的藝術家互相交集。這些經歷是在同時期的華人或亞洲藝術家中十分罕見的。蕭勤就像是一條「線」，串連起不同的珍珠的作用，這是最吸引我注目的。當我們研究蕭勤的時候，你好像把許多世界各地的藝術家都閱讀了一遍，這是研究蕭勤最好玩的地方。

還有一點值得一提，也是令我感到十分「不忿氣」的地方，就是華人在戰後藝術史上一直都是處於一個「單打獨鬥」或「一枝獨秀」的狀態，沒有一個所謂打「組織戰」的情況；但當我們對照西方甚至日韓的時候，他們在 50、60、70 年代都有很多不同的組織或運動去推動整個藝術發展……所以，研究蕭勤時我們便會發覺，他所代表的其實不只是一個國家，他更是代表著華人在國際文化交流上所帶來很大的價值。而他自己的創作本身其實也吸納了很多不同國籍藝術家的養份，這是十分值得我們去品嚐的，也是我在過去三年樂忘不疲地研究蕭勤的主要原因。

香港蘇富比 S|2 藝術空間舉行的《無限的宇宙》蕭勤個展，有什麼特別推薦的作品？

黃：今次是歷來第一次這樣完整地呈獻蕭勤的馬賽克作品。他的馬賽克作品在視覺效果上跟平面作品很不同，相信在展場放在一起，加上燈光，將會很美。

郭：馬賽克是一個在歐洲十分傳統的藝術媒介，遠在古希臘、古羅馬時代已經開始出現，比油畫還要早。蕭勤雖然出身在中國，但在外國的時間和經歷是更多，接受外國的文化影響比中國更多和深，尤其是作為他第二故鄉的意大利。所以馬賽克正好反映了他對於這種媒介和美學的一種情懷。

蕭勤的馬賽克作品以其繪畫為藍本，因此每幅作品都會標註兩個創作年份：較早的年份為繪本之創作年份，較晚的年份則為馬賽克之創作年份，此一特殊的創作過程，有如藝術家的一場跨時空的自我對話。蕭勤的玻璃馬賽克作品，最早於 2015 年台中台灣美術館舉行的「八十能量—蕭勤回顧 展覽」正式亮相，2018 年上海中華藝術宮舉行的「蕭勤：回家」展覽亦有展出，然而兩次博物館大展當中，玻璃馬賽克作品僅作少量展出，若論體量之可觀、面貌之完整，則當以此次蘇富比展覽居首。

明年將會是蕭勤的 85 歲大壽，你怎樣看他的晚年發展？

郭：我自己做的是 20 世紀的藝術家，所以我對藝術家的晚年是很有看法的。現在藝術家一般比較長壽，他們的晚年 — 尤其是 80 歲至 90 歲 — 往往有一個十分

重要的創作時間。他們很多時都會開始整理自己的創作，舉辦回顧展，以及重要的圖錄出版等。我覺得蕭勤老師正正是處於這個位置，他在近年出版的兩本回憶錄《與藝術的歷史對話》、〈逍遙王外傳：側寫蕭勤〉以及一系列大型美術館回顧展便是很好的例子。而在這次展覽的圖錄中，我也有一篇 8000 字的文章，把我對於蕭勤老師的少少感想總結下來。他確是非常值得尊重的前輩。

為什麼會選擇在蘇富比藝術空間，而非在秋拍時間舉辦是次展覽？

黃：在我們的藝術空間做展覽的優勢就是，以今次蕭勤為例，儘管我們不時會在拍賣會中看到他的作品，但大家可能比較少機會看見他在一生不同時期的作品。我們可以利用藝術空間的 flexibility，像美術館展覽般把藝術家的早期、中期、後期的作品都展示出來，告訴藏家朋友知道蕭勤不僅僅只是一位戰後華人藝術家，而是一個在現代亞洲藝術史上影響深遠的藝術家。這是跟拍賣預展十分不同的環境。

郭：作為同事，我一直十分欣賞 Jonathan 的才華和做事態度，這次很高興終於有機會第一次和他合作，以及如此投入在藝術空間的展覽策劃。特別要感謝他的團隊為這次展覽所作的付出。十分期待這次展覽！



The Grand Cloud
鴻雲
Mosaic glass 玻璃馬賽克
1986 - 2018

CHAUMET HIGH JEWELLERY AMBASSADOR CLUB ASIA 2019 -

Bespoke Art Program

Chaumet 高級珠寶 x 藝術課程

CULTIVATE 養



CHAUMET
PARIS

KNIGHT FRANK WEALTH REPORT

Launch x Art Investment Talk

萊坊《財富報告》公佈 x 藝術投資講座



HERMÈS ASIA

Senior Management Meeting x Art Sharing

愛馬仕亞洲高管會議 x 藝術講座



ART CHENGDU 2019

VIP Preview Tour

藝術成都博覽會 x 貴賓預展導覽



**ART 7
CHENG
DU 成都**
ART CHENGDU
国际当代艺术博览会
ART CHENGDU
INTERNATIONAL CONTEMPORARY
ART FAIR





TEFAF: *Chinese Art Market Report 2019*

Interview with Calvin Hui

When did you start to work with Chinese collectors?

I have been working with Chinese collectors since 2008, when the art market started to take off in Hong Kong. After that I was operating my own gallery in Hong Kong, I was also working as the co-chairman and director of some art fairs, so I also have had many opportunities to work with Chinese collectors in these various roles. In recent years, there have been more chances to work with them as well, because many Mainland Chinese collectors came to Hong Kong for Art Basel and auctions here, so there have been more connections and interactions among Asians collectors, including those from mainland China, Hong Kong and Taiwan.

What have been their collecting patterns, tastes and preferences? Have you seen any changes over the past 10 years?

I think there are two main factors that influence the Mainland Chinese collectors' tastes and preferences. The first one is the art auction market. Collectors in mainland China prefer to buy at the auctions so they pay particular attention to the trends in the auction market, which affect the collecting decisions they make at auctions and outside of auctions.

The second factor is that many Western galleries have opened branches in Hong Kong and Shanghai. Moreover, there are an increasing number of art fairs held in Asian cities and with that significantly increased marketing activities.

Mainland Chinese collectors are more likely to follow the trends of the Western art market, which influences their decisions when it comes to art collecting.

What do you think their preferences are for different categories of art?

Because my gallery and I are more specialised in modern and contemporary art, with a specific focus on Ink, so I think my answer will be a reflection of my day to day experience as opposed to other areas like antiques. If we are talking about mainland Chinese collectors, I think they are more focused on Chinese artists.

How is their collecting behavior different from a typical Western collector or other Asian collector?

I think Mainland Chinese collectors tend to follow the market trend. And I just

mentioned, I think they prefer to buy what is trending in the market or collect what's in fashion during that auction season.

The trend in the auction market can be observed in two groups of artists, one group is the most well-known 20th century top-tier artists, like Wu Guanzhong, Sanyu and Zao Wou-ki; another group is some middle-aged, younger generation artists. The market of these artists is known by collectors through auctions and big-name galleries that represent the artists.

If artists do well in these markets, then the collectors will be more likely to be in favor of this group of artists. I have one example for demonstrating that Mainland Chinese collectors tend to follow the market trend here. In recent years, the auction market, especially Sotheby's and Christie's in Hong Kong, has been promoting a category called Post-war Asian Art, so all of sudden you see the price of some artists' work, like Hsiao Chin, increasing by many times over. I think that shows how auction houses are directing Mainland or other Asian buyers' choices.

For many Mainland Chinese collectors, Hsiao Chin might be a relative new name to them, so that is something new they have to learn about versus Wu Guanzhong whom they are already likely to be familiar with... What are your thoughts about this dichotomy?

Yes. They started to be interested in and collecting these works, not because they went to museum exhibitions nor learned about the post-war art history, rather, it is because they see auction houses are promoting these artists and their works' prices have increased so much, so that is what facilitates their collecting interest in this category.

Of course not all collectors are collecting for this reason, but generally speaking, this is a common situation (among Mainland Chinese collectors). I think some of the collectors study the artists carefully, talk to gallerists, learn from exhibitions and artists' profiles, but they also notice the market prospect in terms of future value growth. I think in terms of art collecting, especially Chinese art collectors, it is the market that plays a directional role.

Do you feel that art education programs have played a role here?

Yes, I think if they are interested, they will learn quickly.

We didn't used to hear much from the Chinese art market, but over the past 10 years, Chinese collectors have been learning very quickly and they learned with a positive attitude. I would say that's a positive sign for developing the art market.

I mentioned that they like to catch the trend, especially the developments in the auction market. This is really a phenomenon, but I'm not saying that in a negative way. I think they are also learning (by following the trend) and it is a learning process.

If I speak purely from the aspect of modern and contemporary art, Chinese collectors haven't focused much the academic side, that's also a problem Chinese art market is facing.

We surveyed a number of top collectors. Many of them don't really read books to educate themselves. They go to exhibitions and listen to their friends and advisors.

Yes, but if I speak from the aspect of modern and contemporary Chinese art, there is no encyclopedic literature which specifically focuses on this category for them to read. The museum system in China is still quite immature, so knowledge of collectors in China has been limited by lacking art education, museum establishment, academic applications, research and archives in China. They may only access such information in auction catalogues and learn through these channels. There are some more sophisticated collectors, who might travel abroad to UK, France, Switzerland, New York, for example, to see more museum exhibitions and learn about the developments in international art market. But compared to the large pool of Chinese collectors, this is just a small group.

Based on your observation, why do they collect?

I think everyone collects for different reasons. Some might think they possess a certain amount of wealth, some might want to enter the art collecting field, while others might want to enhance self-cultivation, especially for the new rich.

Of course personal taste is also involved; the desire to enhance the personal image might be another reason because art-collecting reflects wealth and social status after all. Through art-collecting, they have found a way to stand on the peak of the pyramid, and they are invited by galleries and auction houses to different social and VIP events around the world, so I think what I mentioned above might all be the possible reasons of why they collect.

They might collect for their personal needs, or they want to network with others, so I don't think I can stereotype Chinese collectors here. I cannot say they collect just because of this or that reason. I think the Chinese population is large, and they don't collect art for a single reason at the moment. They might consider art as an investment as well, but everyone does, be they Chinese or Western collectors. So they are similar in that sense.

I want to compare what you just mentioned at the beginning, where you touch upon one specific behavior, their taste and decision making are shaped by auction houses, at least in this category. In addition to all the reasons that you described, like social status and personal enthusiasm, do you to feel to have art as a way to diversify their investments or art as an investment is a very important part of this?

You know how the economic situation in China can change in a very short period of time, so mainland Chinese collectors have a different economic climate to deal with compared to Western collectors. I think some of them do treat art as an investment, but they don't have too much exposure to the experience of how to regard art as an asset class in investment. They are more focused on what they can see on the market as a short-term trend, which maybe directed by auctions, and this could influence their collecting choice.

For example, if somebody said something about the price of this artist' works would



increase in the future because of various reasons, they would invest their money (in the artist's work) if they see any type of investment opportunity. Some of them will combine the investment they make with their desire to collect for their enthusiasm or home-use, and then some of them will be purely for investments, which I also believe is a large portion of collectors.

Where do they like to collect, geographically?

I think there is a lot of internal consumption of art within Mainland China, because when the collectors are have difficulty touring outside Mainland China, they will buy at Mainland Chinese auction houses or through other avenues in the country. Of course some of them are still buying outside China, but based on our observations, over the past 2 or 3 quarters (as of December 2018), buyers from Mainland China have decreased in Hong Kong during the auctions or even during the art fairs because of different reasons, politically and economically.

You mentioned their preferred buying channels are auctions. Do you think it is still the most important collecting channel for them?

In my category, yes.

Some of the collectors will go for high-end, top-tier works, some of them will collect upcoming artists' works. For the artists in the mid-range of the market, they

are probably at a relatively unstable stage in terms of the prices of their works and career paths.

I think the distribution of Chinese collectors on the market is wine-glass shaped - the top part takes a large space, then the middle part, just like the middle part of any wine glass, is very thin and fragile, which can be easily influenced by factors from the market; at the bottom you see a very large group of new collectors, and they collect works of art that are less expensive and more accessible for them.

So if collectors are buying top-tier works, their collecting channels are mostly auctions or private dealing, but I would say auctions (are) more obvious. Some upcoming artists have also shown in auctions, but I think it is the middle-range market where the development is relatively slow. Collectors are not very interested in those artists in middle-range market in such volatile economic environment, because the development of the art market in China is still an on-going process, and the ecological environment of art collecting is incomplete as well.

How do you define the top-end, middle-range and lower-end in terms of a price range?

I think the market needs to find some star artists whose works are sold between 5 million to 10 million HKD. If the price goes over 10 / 20 million HKD, you would begin to enter the top-tier range, which is good. I will take Zao Wou-ki as an example.

You cannot buy a good work of Zao Wou-ki with 10 million HKD now, so between 5 million to 10 million HKD, there is a blank space yet to be filled.

I think if there are going to be more artists moving to top-tier from this price range in the future, there will be a lot of opportunities within this gap. There's also the price range of 1 million HKD and below, which I think is an awkward one.

Many new collectors are buying in this lower-end market, between 100k to 500k HKD, but for those works around 1 million HKD there are more... what I want to say is that either lowest or highest, there is almost a blank area in the middle, so there are quite a large number of artists which belong to this range, they are actually at a very difficult moment in the market.

Which artists belong to this mid-band, if I may ask?

There are a lot of them and you will know when you open an auction catalogue. I think there is another thing that when we talk about some high-end and high-value artworks that are of 10 million or 20 million HKD, so not necessarily everyone can buy at this level, because the price of artists like Zao Wou-ki is already very high, so they are still looking for some artists with the prospect for future potential growth.

So I mentioned 5 million to 10 million HKD, because at this price range, it seems some artists carry the potential to break through and increase over 5 or 10 years. I think there will be collectors who are keen to collect this type of artist, because they will expect to see future investment growth. This is purely based on my observation and experience, because I don't have the statistics to do the analysis, so I am just trying to share what I have observed and what I feel is surrounding me and my collectors.

Yes, I think from my observation, what you said about this mid-band, it is probably about 500k to 1million USD price range.

The key is how they get the information. For example, recently post-war Asian artists and I use Hsiao Chin again as an example, that have a proven achievement and contribution in art history, but then comparatively, Hsiao Chin's price is just 10% or 5% of Zao Wou-ki, and that's why when the market really picks up - collectors will say "hey I will not be able to spend 50 million or 70 million HKD, or within 10 million HKD, so I definitely cannot buy a Zao Wou-ki now, but then I will buy a Hsiao Chin."

If Hsiao Chin's enthusiasts become another new generation of Zao Wou-ki's (followers), then the growth could be very big, that's why they are looking for this type of opportunity - artists with historical background and proven records. That's why I would say now the market is still looking for some rising stars, but then collectors will become more rational, I would say.

Before this it's more like, the artists and galleries would create marketing promotional noise then they (the collectors) would just go to spend, even though the artists have not been sufficiently been exhibited in museums, major collections, publication history, they still try to catch the trend but then it didn't really prove to be successful.

But now there's the new trend so I think they will focus on modern 20th century master artists, because they can read the history, they can see a lot of proven records, which will favor investing in those artists.

How long did the Mainland Chinese collectors normally hold the artworks they acquired before selling them?

For those who collected for investment purposes in China, 3 years may be long enough to hold the works before reselling them. However some institutional collectors are committed to building collections as a cultural asset.

What have been the major challenges for you to work with Chinese collectors?

The Central government policies have imposed major impediments on the development of modern and contemporary art market in China. Challenges may come from liquidity of cash, regulations of artwork import and export, as well as taxation issues are the main factors which both dealers and collectors have to be aware of.

The market has gone through a volatile period of time since 2011. What do you feel has changed since then?

Collectors have become more cautious, this period of volatility may also provide collectors time to re-examine the way an art collection could be considered as investment; however China is a vast country, there are always new riches in the second-tier and third-tier cities to enter the market like what the first-tier cities have experienced. But in general, I found collectors may become more cautious. Such a change in mentality and behavior may also be caused by social and economic factors driven by the nation's political climate and policies.

What is your forecast of the market over the next 5 years?

Political ideology and cultural policies continue to intervene in the art market. The type of artwork which is promoting Chinese cultural understanding may become more and more relevant, particularly Chinese Ink.





《TEFAF 藝術市場報告：中國藝術市場 2019》

許劍龍專訪

您何時開始與中國收藏家合作？

我自 2008 年開始與中國藏家接觸，正當香港藝術市場將要快速騰飛之際。在那之後我一直在香港經營自己的畫廊，並且同時也在幾個藝博會擔任聯合主席和總監，因此我在不同的角色中有許多機會與中國藏家合作。近年來與他們接觸的機會更是與日俱增，因為許多大陸藏家會為巴塞爾藝術展和拍賣行特意來到香港，所以亞洲藏家有了更多的聯繫與互動，包括來自中國大陸、香港和台灣的藏家們。

他們有怎麼樣的收藏規律、品位或喜好？在過去 10 年裡你看到什麼變化嗎？

我認為影響中國大陸藏家品位和喜好的主要因素有兩個。第一個是藝術品拍賣市場。來自中國大陸的藏家更喜歡於通過拍賣行收藏，因此他們對拍賣市場的趨勢十分關注，這在拍賣會內外都影響著他們收藏的決定。

第二個因素是許多西方畫廊已經在香港和上海開設空間。此外在亞洲城市開辦的藝博會也與日俱增，這極大地增加了各種市場宣傳活動。中國大陸藏家更傾向於關注西方藝術市場的趨勢，這是他們決定收藏作品時重要的考慮因素。

您認為他們對不同種類的藝術品有怎麼樣的偏好？

因為我的畫廊專注於現代和當代藝術，特別是水墨藝術，所以我想我的回答會更多地是我個人經驗的反映，而不會覆蓋到其他的領域，比如古董。如果我們只討論中國大陸藏家的話，那我認為他們更關注中國藝術家。

他們的收藏行為與典型的西方藏家或亞洲其他地區的藏家有什麼不同嗎？

我認為大陸藏家更追隨趨勢。如我剛剛所說，我覺得他們更喜歡購藏市場中流行的藝術家，或者是在這一拍賣季度裡時髦的藝術家。

拍賣市場的趨勢可以通過兩個類別的藝術家來觀察，第一個類別是 20 世紀最頂尖、最著名的藝術家們，比如吳冠中、常玉和趙無極；另一組則是一些職業中期或者年輕的藝術家。藏家們通過拍賣行或者代理這些藝術家的大牌畫廊來瞭解他們。

如果藝術家在這些市場當中表現出色，那藏家就更傾向於購買這一類別的藝術家。我有一個例子可以展示中國大陸藏家是如何追逐市場趨勢的。近年來的拍賣市場中，特別是蘇富比和佳士得，開始推廣一個叫做「戰後亞洲藝術」的門類，所以忽然之間這些藝術家的作品價格躡升了許多倍，比如蕭勤。我覺得這個例子可以顯示出拍賣行正在主導著大陸或者其他亞洲買家的選擇。

對於大陸藏家來說，蕭勤可能相對來講是一個新名字，所以他們需要學習許多相關的內容而不像吳冠中那樣人人熟知。您怎麼看這兩個截然相反的狀態？

是的，他們開始對這些作品感興趣並且收藏它們，但這並不是因為他們去美術館看到了藝術家的展覽，也不是因為他們學習了戰後的藝術史，而真正的原因是因為他們看到拍賣行們正在推廣和宣傳這些藝術家，而且作品的價格上漲了許多，所以這才是真正讓他們關注這一門類的原因。

當然，並不是所有藏家都是因為這個原因而收藏，但總的來說，這是一個普遍的現象（在中國大陸藏家中）。我認為有些藏家確實會認真研究藝術家，與畫廊交流，或者通過展覽和藝術家簡介學習，但他們也會關注作品的市場前景和增值潛力。我想在藝術收藏中，特別是對中國藏家來說，是市場在起著最具主導性的作用。

您認為藝術教育項目在這裡起到了作用嗎？

是的，我認為只要他們有興趣，就會學習得很快。

中國藝術市場曾經比較封閉，但是在過去 10 年裡，中國藏家開始快速地學習，並且永遠抱著積極的態度在學習。我認為這是發展藝術市場的積極訊號。

我提到他們喜歡追逐潮流，特別是在拍賣市場裡。這可以稱得上是一種現象，但我並不是以負面的角度來評價。我認為他們也在學習（通過追逐潮流的方式），這是一個學習的過程。

如果我純粹從現當代藝術的方面來評價，那中藏家還沒有真正關注太多學術的部分，這也是中國藝術市場正面臨的問題。

我們調查了許多頂級藏家。他們中許多人並不通過讀書來學習，但他們會去看展覽，並且聽從朋友或顧問的建議。

是的，但如果讓我從現當代中國藝術的角度來談，實際上現在也沒有一本百科全書式的書籍可以讓藏家閱讀來瞭解這個門類。中國的美術館系統還是非常不成熟，因為缺乏藝術教育、美術館、學術應用、研究和檔案，所以中國藏家的知識面受到了限制。他們可能只能通過拍賣行圖錄來獲取這些信息，以這樣的渠道學習。有些更資深的藏家或許可以飛往英國、法國、瑞士、紐約等地，參觀更多的博物館並瞭解國際藝術市場的動向。但相對於中國藏家的龐大群體來講，只有一小部分人可以這樣。

根據您的觀察，他們為什麼收藏？

我認為每個人收藏的理由各不相同。有些人可能覺得他們擁有一定的財富，有些人可能想進入藝術收藏的圈子，有些人則可能想提高內涵，特別是新富一代。

當然，個人的品位也是非常重要的。另一個原因可能是渴望提升個人形象，畢竟藝術收藏可以反映出財富和社會地位。通過藝術收藏，他們找到了登上金字塔頂端的方法，他們被畫廊和拍賣行邀請到世界各地的各種貴賓活動。所以我想我提到的這些都可能是人們收藏藝術品的原因。

他們可能是為個人需求而收藏，或者他們想與某些人建立聯繫，所以我不認為我可以將中國藏家模板化。我不能說他們就是因為這個或那個原因而收藏。中國人口數量龐大，他們現在不會為了某個單一的原因而收藏。他們也可能將收藏看作投資，但任何人都這麼想，無論是西方還是中國藏家。這個層面上他們都很相似。

我想與您開頭提到的話做一個比較，您說到一個特殊的行為方式，就是他們的品位和收藏決定被拍賣行塑造，至少這這個品類上是這樣的。除了您剛剛提到各種原因以外，比如社會地位和個人熱情，您認為將藝術品視為投資或者多元化投資組合的方式是重要的部分嗎？

你知道中國的經濟形勢可以在很短的時間內發生變化，所以中國藏家相比西方藏家來說面臨著非常不同的經濟環境。我認為他們中許多人確實將收藏視為一種投資，但他們沒有很多機會來體驗如何將藝術品視為投資中的資產類別。他們更關注於市場上能看到的短期趨勢來作出收藏決定，這可能有時是由拍賣行主導的。

比如說，如果有人說某位藝術家的作品價格在未來會因為種種原因而上漲，那他們會抓住任何投資機會來購藏這位藝術家的作品。有些人會將投資與個人的收藏愛好與熱情結合，亦或是為家居裝飾，但我也相信有很大一部分藏家純粹是為了投資而收藏。



他們喜歡在哪裡購買藝術品？

我認為中國大陸有許多藝術品是在內部消費的，因為當藏家不便出國時，他們會選擇在大陸的拍賣行或其他地方購買藝術品。

當然他們中的一些人也仍然在國外購藏，但基於我們的觀察，在過去兩三季度裡（到 2018 年 12 月為止），香港的拍賣會，甚至藝博會中中國大陸藏家的人數在減少，這個現象有各種原因，政治上或是經濟上。

您提到他們最喜愛的收藏渠道是拍賣行。您覺得現在還是這樣嗎？

在我從事的門類中仍然是這樣。

有些藏家專攻高端頂尖的作品，有些則收藏新晉的藝術家。而對於市場中段的藝術家來說，他們的作品價格和職業發展可能相對最不穩定。

我覺得中國藏家在市場上的分布是呈酒杯狀－在頂部的群體佔據了很大空間，而中間部分就和所有酒杯一樣，是最薄弱的，可能被市場的各種因素影響。在最底部你可以看到龐大的新藏家群體，他們收藏的作品相對價格較低，也更容易被接受。

所以如果藏家購買的是頂尖作品，他們的渠道通常是拍賣行或私人洽購，但我認為拍賣行更顯著。一些年輕藝術家也出現在拍賣會中，但我認為其實是中段市場的發展較為緩慢。在動蕩的經濟環境下，藏家們不太願意關注這些處在市場中間位置的藝術家，因為中國藝術市場仍在發展中，而且藝術收藏的生態環境還不完善。

您如何定義價格範圍的高端、中端和低端？

我覺得市場需要發掘更多價格在 500 萬至 1000 萬港幣之間的藝術家。如果作品價格超過 1000 萬或 2000 萬港幣，你就開始進入高端行列，這些作品當然很好。我以趙無極為例，你現在不可能以 1000 萬港幣買到一件趙無極優秀的作品，所以在 500 萬至 1000 萬這個區間是一個空白，需要有藝術家來填補。

我想如果將來有更多的藝術家進入高端行列，那在這個區間則會有許多機會。市場裡還有 100 萬港幣及以下的分段，但我認為這是非常尷尬的區間。

許多新藏家會在這個區間購買價值 10 萬至 50 萬港幣的作品，但還有更多的是位於 100 萬港幣左右的作品。我想說的是 100 萬港幣的作品要麼是某個區間的最高價，要麼是某個區間的最低價，而且無論在哪裡它們與其他作品之間都存在著很大的空檔。這個價位的藝術家有很多很多，他們實際上在市場中處在非常困難的時期。

哪些藝術家屬於這個中段位置？如果我可以問的話。

有很多這樣的藝術家，特別是當你打開拍賣圖錄時，你就可以發現。我想當我們說道價值 1000 萬或 2000 萬港幣的高端、高價的藝術品時，有一件不可忽略的事是並不是每個人都可以在這個價格區間消費，因為像趙無極這樣的藝術家，他們的作品價格已經非常之高，所以藏家們可能更希望購買有增值潛力的藝術家。

所以我提到 500 萬到 1000 萬這個區間，因為這些藝術家可能擁有在未來 5 至 10 年裡突破、升值的潛質。我想會有一部分藏家傾向於收藏這類藝術家，因為他們期望看到未來的投資增值。這完全基於我的觀察和經驗，因為我沒有可分析的數據，我只是分享一些我看到的，以及我個人與合作過的藏家的一些感受。





是的，我想據我觀察，您所說的中段區間大概指的是價格在 50 萬至 100 美金左右的作品。

關鍵在於藏家如何獲取信息。比如近年來興起的戰後亞洲藝術家，而我以蕭勤為例，他在藝術史中已經有認可的成就和貢獻，但相比之下，他的作品價格僅僅是趙無極的 10% 或 5%，所以這就是為什麼當市場開始推廣他時，藏家會說「嘿，我的預算沒有 5000 萬港幣、7000 萬港幣，甚至 1000 萬港幣都沒有，所以我不可能購買趙無極的作品，但我會買蕭勤」。

如果蕭勤的簇擁者成為了新一代的趙無極信徒，那他作品的價格增值會非常顯著。所以這類藏家在尋找這樣的機會－擁有歷史背景和認可成就的藝術家。因此我會說雖然市場仍在尋找後起之秀，但藏家會變得更加理性。

在這之前，藝術家和藏家只要策劃一些宣傳推廣活動，藏家們就會乖乖花錢。儘管這些藝術家並沒有在美術館做過足夠的展覽，沒有被重要收藏家購藏，也沒有良好的出版記錄，藏家們仍然會為了抓住潮流而購買，但通常來說結果都是不成功的。

但現在有了新的趨勢，所以我認為他們會更關注 20 世紀現代大師，因為他們有眾多史料記載，有據可查，對於投資來說是更好的選擇。

中國大陸藏家在出售作品前通常會持有多久？

對於那些以投資為目的的藏家來說，大概三年後就會轉售作品。但許多機構藏家是以建立系統收藏為目的，他們將藝術品視為文化資產。

在您與中國藏家合作的過程是否遇到過什麼挑戰？

政府的政策為中國現當代藝術市場的發展設立了許多障礙。挑戰可能來自現金的流動性、藝術品進出口條例以及稅制問題，這些都是藝術品交易商和藏家需要考慮的重要因素。

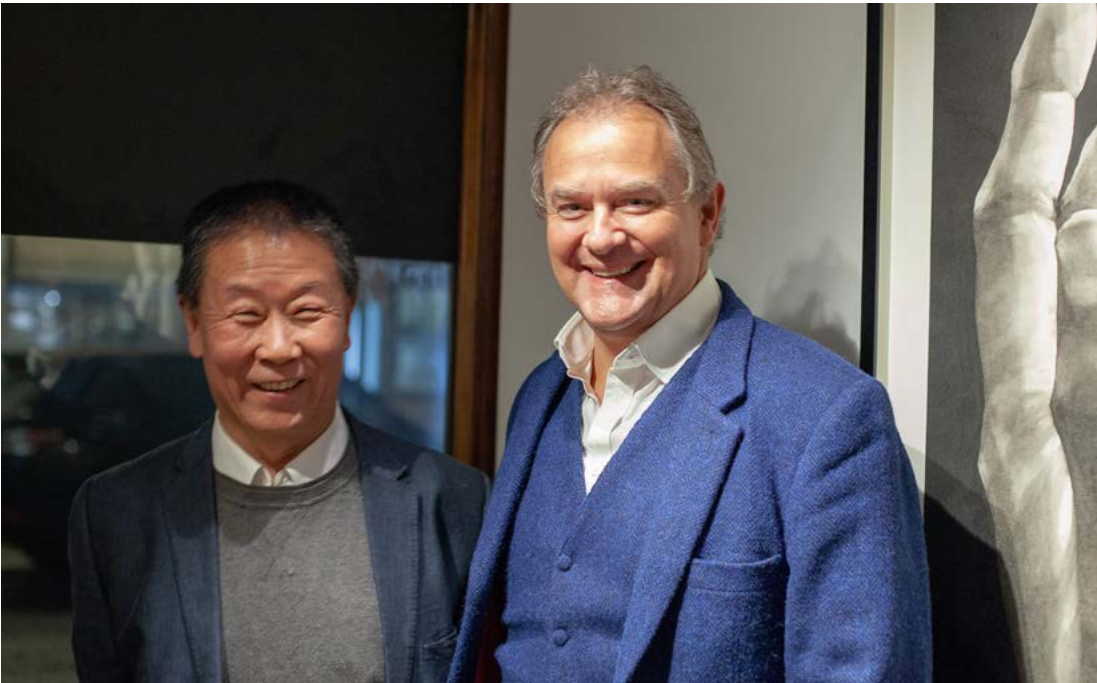
自 2011 年來藝術品市場經歷了非常動蕩的階段。您覺得有什麼發生了變化？

藏家變得更謹慎。而這個起伏不定的階段也讓藏家們有時間重新審視藝術收藏作為投資的方式。但中國幅員遼闊，在二三線城市總是不斷地會有新富人群出現，就像一線城市此前經歷的一樣。但總的來說，我覺得藏家變得更謹慎了。這樣的思維與行為變化可能也是因為國家的政治環境和政策導致的社會與經濟因素。

您對市場未來五年有什麼預測？

政治意識形態和文化政策將持續介入藝術市場。推廣中國文化底蘊的藝術作品會愈發重要，特別是中國水墨。

London / 倫敦



Hong Kong / 香港



Hong Kong / 香港



Macau / 澳門



Taipei / 台北





Paris / 巴黎



Hong Kong & Shanghai / 香港 及 上海



2019/07/12
China Daily



2019/01/25
China Daily



2018/12/30
Apple Daily



2019/05/29
China Times



2019/08/13
SCMP



2018/11/06
The Telegraph



2019/05/31
Wen Wei Pao



2019/07/26
The Standard



2019/08/13
Ming Pao



2019/07/22
HKEJ





2019/01
Mayfair Times



2019/07/05
Evening Standard (Online)





Sophie Chang 張淑芬
Floating Life, 浮生
Oil on canvas, 布面油彩
2019

UPCOMING EVENTS

展覽資訊

SEPTEMBER 九月

Lifelines
Wang HuangSheng
Hong Kong Arts Centre
3 -12 September

「不息之線」
王璜生
香港藝術中心
9月3-12日

Infinite Universe
Hsiao Chin
Sotheby's S|2 Presents
9 September - 9 October

「無限宇宙」
蕭勤
蘇富比 S|2 藝術空間
9月9日 - 10月9日

Mind-scape V
Group Exhibition
3812 Hong Kong Gallery
12 September - 30 November

心景·五
藝術家聯展
3812 Hong Kong Gallery
9月12日 - 11月30日

Unconfined Illumination
Chloe Ho
3812 London Gallery
13 September - 15 November

《覺醒》
何鳳蓮
3812 London Gallery
9月13日 - 11月15日

OCTOBER 十月

Punto · Hsiao Chin
3812 Gallery @ Art Taipei
18 - 21 October

蕭勤·龐圖
3812 畫廊 @ 台北國際
藝術博覽會
10月18-21日

NOVEMBER 十一月

INK NOW
Shanghai
November 2019

水墨現場
上海
2019年11月

Poetic Abstraction
Li Lei

「詩象」
李磊

DECEMBER 十二月

3812 London Gallery
21 November -
18 January 2020

3812 London Gallery
11月21日 -
2020年1月18日

3812 Hong Kong Gallery
3 December - Jan 2020

3812 Hong Kong Gallery
12月3日 - 2020年1月

Editorial Team
編輯團隊

Publisher & Artistic Director
Calvin Hui

出版人兼藝術總監
許劍龍

Editorial Director
Heiman Ng

總編輯
伍常

Writer and Editor
Christy Cheung

作者及編輯
張子渝

Designer
Alvin Cheng

設計
鄭爽



Hong Kong 香港

Opening Hours 開放時間 Mon to Fri 星期一至星期五 10am – 7pm
Telephone 電話 +852 2153 3812
Address 地址 16/F, Wyndham Place, 40-44 Wyndham Street,
Central, Hong Kong
香港雲咸街 40-44 號雲咸街商業中心 16 樓
Email 電郵 hongkong@3812cap.com

London 倫敦

Opening Hours 開放時間 Mon to Fri 星期一至星期五 10am - 6:30pm
Saturday 星期六 11am - 2pm
Telephone 電話 +44 (0)20 3982 1863
Address 地址 G/F, 21 Ryder Street, St. James's, London SW1Y 6PX
Email 電郵 london@3812cap.com

Website 網址 www.3812gallery.com
WeChat ID 微信號 ArtGallery3812



Collect is published by 3812 Gallery.
Collect 由 3812 畫廊出版。

©3812 Gallery. All rights reserved. 2019
3812 畫廊 © 版權所有，翻印必究

未經版權持有人的書面許可，不得以任何電子、機械，或以其他方式對本出版物的任何部分進行複製、傳播或將其存儲入檢索系統。
No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any means, electrical, mechanical, or otherwise,
without first seeking the written permission of the copyright holders and of the publisher.

水墨現場
INK NOW

INK
NOW

不止於藝博

INK NOW

MORE THAN ART FAIR
MORE THAN INK

無窮於水墨

INK
NOW

INK
NOW

NOVEMBER 2019
SHANGHAI

INK NOW

SYMPOSIUM | EXHIBITION

INK-NOW.COM
ART JOURNAL
FACEBOOK
INSTAGRAM
WECHAT

www.ink-now.com



3812 / LONDON HONG KONG

Chloe Ho 何鳳蓮
Summer
夏之藍
Chinese ink and acrylic on cloth
布上中國水墨、丙烯
2019