



宇宙人 萧勤

**THE ARTIST
AS ASTRONAUT:
HSIAO CHIN**

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S O N G A R T

宇宙人萧勤

The Artist as Astronaut: Hsiao Chin

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When Hsiao Chin wrote to NASA in 1967, saying he wanted to be an astronaut and that the authorities ought to send an artist into space, he was being at once both profoundly contemporary and deeply traditional (as well as humorous). The cosmos has been part of the human imagination since ancient times - even if it had only been in 1958 that the Soviet cosmonaut Yuri Gagarin had become the first human being to leave the earth and travel into space. The earliest pictures of the cosmos date back around 18500 years ago to the cave paintings of Lascaux in France and Cueva del Castillo in Spain; and our ancient fascination with the cosmos and travelling through space is why space programmes are named after ancient gods and goddesses, whether Chang'e or Apollo.

Hsiao Chin was born in 1935 in Shanghai, eleven years before the first picture of the earth was taken from space and his long adult life stretches across the arc of actual space travel from Gagarin to the recent landing on the moon of China's Chang'e spacecraft. It is little wonder that the idea of the astronaut and of the cosmos is so important to him.

The recent resurgence of global interest in space, space travel as well as science fiction in so many forms - just think of the global success of Liu Cixin's *Three Body Problem* - offers us a fresh opportunity to understand how the idea of travel and space (both inner and outer) has shaped modern art in general and Hsiao Chin's work in particular.

(i)

Hsia Chin arrived in Milan in 1960 – at a moment when the city with its art, fashion, design and film was as powerful a centre of culture as was New York. From the point of view of this argument it is equally important that in 1962, the year that Hsiao Chin helped to launch the avant-garde movement Punto, Italy too joined the space exploration programme. This is of course not to suggest a cause and effect between space exploration in Italy and Hsiao Chin. It is just to recognise how much space exploration was in the air at the time when Hsiao Chin launched Punto.

Of more direct importance to Hsiao Chin was the figure of the great Italian artist Lucio Fontana, a friend and a great supporter. Fontana himself will be forever associated with notions of Spacialism (Spazialismo) - with the practical ways of making an art that interrogated the mysterious properties of space. In the late 50s, just after Gagarin's space trip, Fontana moulded and shaped from terracotta forty-four organic spheres, containing gouges and clefts, under the title of Nature. Fontana said 'I was thinking of those worlds, of the Moon with these... holes, this terrible silence that causes anguish, and the astronauts in a new world'. For Fontana these spheres, allowed him to 'represent nothingness! This is the death of matter, pure life philosophy!' were his words.

Again, the point is not emphasise that Hsiao Chin was influenced by Fontana (although he is happy to acknowledge the debt). What is interesting about Fontana's words is rather that they seem to refer to Eastern philosophy ('represent Nothingness'). Certainly the merest glimpse at Laozi shows how important space was to the ancient philosopher ('Shape clay into a vessel. It is the space within that makes it useful'), for all the world as if Laozi were Fontana's teacher.

(ii)

One of Hsiao Chin's most important and most remarkable works of the 1960s is *Power of the Light* (1965). It is a quite large vertical painting including geometrical shapes – what looks like part of a rhombus and a series of concentric circles, one inside another. There is depth to this painting, the rhombus seems to lie in front of the circles which themselves give way to what in 1965 must have looked like an image of black outer space, punctuated by blue dots (or faint stars).

Once we have described the painting, how are we to understand it, this abstract painting? At one level it seems to be a way of trying to represent the cosmos; it seems the

1967 年，萧勤写信给美国国家航空航天局，信中说他想成为一名宇航员，并认为当局应该把一位艺术家送入太空。他的这一想法既是当代的，也可以说是传统的（同时也是幽默的）。宇宙自古以来就是人类想象的一部分，即使直到 1958 年苏联宇航员尤里·加加林才成为第一个离开地球进入太空的人。最早的宇宙图像可以追溯到 18500 年前的法国拉斯科和西班牙卡斯蒂略的洞穴壁画；太空项目往往以古代的神和女神命名，比如嫦娥或阿波罗，这些迹象不难看出我们自古以来对宇宙和太空旅行的着迷。

萧勤于 1935 年出生于上海，比第一张从太空拍摄的地球照片早了 11 年，他的成年生活横跨了从加加林到中国嫦娥飞船登陆月球的实际太空旅行的时间线，也难怪宇航和宇宙的概念对他如此重要。

最近，全球以各种不同的形式重新燃起对太空、太空旅行以及相关科幻小说的兴趣——刘慈欣的《三体》在国内外大获成功便是一例，这为我们提供了一个新的机会去理解旅行和空间（既指我们的内心世界，也指外太空）的概念如何影响了现代艺术，并且如何塑造了萧勤的创作。

(一)

萧勤于 1960 年来到米兰。彼时，米兰的艺术、时尚、设计和电影业欣欣向荣，是媲美纽约的世界文化中心。由此看来，同样重要的是，萧勤在 1962 年参与发起了“庞图”这一前卫艺术运动；同年，意大利也加入了太空探索计划。当然，这并非意在说明二者之间存在因果关系，而是为了揭示出，在萧勤发起庞图运动的时候，太空探索已成流行。

对萧勤有更直接重要影响的是伟大的意大利艺术家卢齐欧·封塔纳，他是萧勤的朋友及关键的支持者。封塔纳本人始终与“空间主义”这一概念紧密相连，即用实用的方法来创造一种探究空间神秘属性的艺术。50 年代后期，就在加加林的太空之旅结束后，封塔纳以“自然”为题，用陶土铸造了 44 个有缺口和裂缝的有机球体。封塔纳说：“我想到了那些星球，想到了月球上的洞，想到了让人痛苦的可怕的寂静，想到了新世界里的宇航员。”对于封塔纳来说，这些球体让他能够“表现虚无！这就是物质的死亡，纯粹的人生哲学！”他如是说。

需要指出的是，这里并没有强调萧勤受到了封塔纳的影响（虽然他本人乐于接受这种争议）。有意思的是，封塔纳言语间似乎提及了东方哲学（“表现虚无”）。对老子稍有了解就会知道空间对这位古代哲学家的重要性（“埏埴以为器，当其无，有器之用”），或许他才是封塔纳的老师。

(二)

萧勤在六十年代最重要和最杰出的作品之一是《光之力》(1965)。这是件尺幅相当大的纵幅绘画，包含了一些几何图形，看起来像是菱形的一部分与一系列同心圆相交。这幅画也有纵深：菱形似乎叠于同心圆之上，而圆圈让位黑色背景——那在 1965 年时一定看起来像外太空的图像，中间点缀着蓝点（或暗星）。

在描述完这件作品后，接下来我们应如何理解这幅抽象绘画？一方面，这似乎是萧勤试图探索宇宙的一种方式；无论是在 1965 年还是现在，它似乎都是最当代的绘画。但在另一个层面上，这些菱形和圆圈将目光引向它们“之外”的黑暗。菱形——对应中国哲学中“地道方”——好似半遮住无穷远方的幕帘。这就是封塔纳所指的东方哲学深处的“虚无”吗？《光之力》是一幅最杰出的画作，它运用了当代世界和航空探索的图像，呈现出一幅兼具外太空和内心世界

most contemporary of paintings (both in 1965 and now). But at another level the rhombus and the circles lead the eye into the darkness ‘beyond’ them. It is as if the rhombus - and in Chinese philosophy the square is the earth - is a curtain partly masking infinity beyond. Is this the ‘nothingness’ that Fontana referred to and that is deep in Eastern philosophy? *Power of the Light* is a most remarkable painting – one that uses the iconography of the contemporary world, of the discovery of space travel, to provide an image of both outer and inner space. In science fiction, outer space is often used to explore inner space - but it is rare for a 1960s visual artist to do so. This is a painting that conjures up spaces within spaces (look at the cosmos inside the circle). It is a painting which could only be made by someone who had access to a cultural and artistic language that could draw from East and West, from classical and contemporary. It is one of the features of Hsiao Chin that disrupts the either Asian or European narrative – and makes him such a distinctive artist, both then and now.

(iii)

Hsiao Chin once said, humorously, that he did not belong to this world but is a ‘Citizen of Outer Space’. The great American composer and jazz musician Sun-Ra, a contemporary of Hsiao Chin’s, said the same. For Sun Ra, extra-terrestriality was his way of trying to distance himself from 50s and 60s white America and to insist on black identity at a time of the struggle for civil rights.

Hsiao Chin’s interest in outer space is other: it can in part be traced back to his attachment to Laozi and the Tao which were both profoundly suspicious of materialism and commercialism, and which he rediscovered 8in Milan in the 60s.

My sense is that Hsiao Chin’s imagining himself as a citizen of outer space was his singular way of rejecting the commercialism and materialism that saturated and still saturates the world. To put it this way, to imagine himself as an ‘alien’ gave him a point of view beyond this world and its story of worldly success; it allowed him to imagine in his paintings new worlds, to explore inner and outer space.

(iv)

Hsiao Chin has never stopped developing and expanding the language he forged in the 60s – for example, the sun and refracted light remain important to him. His life has been a matter of departures and arrivals, exploring new worlds. Another traveller, TS Elliot, whom I referred to earlier once wrote in his great poem the *Four Quartets* (itself influenced by Buddhism) that

*We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time*

Hsiao Chin’s fascination with the astronaut and with space seems to me to be his way of saying in art what Elliot said in words. His greatest achievement has been to forge a language, both classical and contemporary, to imagine inner and outer space – to envision the universe anew and our place in it.

的形象。尽管科幻小说中常借用外太空来探索内心，但对于一个上世纪 60 年代的视觉艺术家来说，这样做是很少见的。这幅画令人联想到空间中的空间（看看这个圆圈里的宇宙）。这是一幅只有能够接触到一种文化和艺术语言的人才能画出来的画，这种语言可以融汇东西方，贯通古典和现代。打破亚洲或欧洲叙事是萧勤的特征之一，这也使他成为当时乃至现在如此与众不同的艺术家。

(三)

萧勤曾经幽默地说过，他自己不属于地球，而是“外太空的公民”。美国著名的作曲家、爵士乐音乐家、萧勤的同代人桑·拉也曾这样说。对桑·拉而言，外星世界是他试图与五六十年代的美国白人拉开距离的方式，也是在争取民权的斗争中坚持黑人身份认同的方式。

萧勤对外太空的兴趣点则不同：这在一定程度上可以追溯到他对老子和“道”的迷恋，二者都对唯物主义和重商主义保持高度怀疑，而六十年代他在米兰时又再度将目光投向这两者。

在我的理解中，萧勤把自己想象成外太空的公民，这是他个人对于已经被物质主义和商业化渗透且仍在被侵蚀的世界的独特反抗。把自己想象成是一个外星人，给了他超越尘世、超越世俗成功的视角；这让他能够在绘画中想象全新的世界，以此来探索内心和宇宙。

(四)

萧勤从未停止发展和扩张他在 60 年代形成的语言，例如，太阳和折射光对他来说仍然很重要。他的一生就是在启程和到达的过程中探索新世界。另一位旅人，T·S·艾略特，曾经在他伟大的诗歌《四个四重奏》（受佛教影响）中写道：

我们不应停止探索
一切探索的终点
终将带我们回到原点
重新认识这个地方

在我看来，萧勤对宇航员和太空的痴迷是在用艺术的方式表达艾略特的文字。他最大的成就就是创造了一种既古典又现代的语言，并借此来想象内心和外太空——重新展望宇宙和我们在其中的位置。

ORIGIN OF LIFE: “THE ARTIST AS ASTRONAUT: HSIAO CHIN”

Co-curator: Calvin Hui

Hsiao Chin's story must begin with an endless ‘circle’—this circle is at once the primordial chaos from which his artistic world begins, the endless ties of destiny which have emerged from his creation, and a symbol for the light and perfection to which the long, winding road of his spiritual journey has always led. The ancient Chinese have always had an obsession with circles, equating the circle with the full moon, with perfection and fulfillment in life. In his 86 years, Hsiao Chin has faced the tests of wind and rain, and accumulated great wisdom in moments of silent reflection.

In the 1960s, he founded the Punto International Art Movement in Europe. ‘Punto’ means ‘point’ in Italian, and refers to the beginning and most basic element of the universe. From then on, the ‘point’ became a marker for Hsiao Chin's creations in that period, and one which threads through his entire creative life. Hsiao Chin was influenced at the time by such European postwar art movements as Spatialism, Op Art, Kinetic Art and various schools of abstraction, but deep down, he was still rooted in his own Eastern cultural background, and turned to an introspective probing of the essence of art, through which he forged a path for cultural contention between East and West to resist the powerful one-sided Western discourse. A work from a series Hsiao Chin created in Milan, Italy in 1964, titled *Origin of Life*, has been chosen as the cover of this exhibition catalogue. In the artwork, simple and bright points of colour, and images evoking the round heavens and square earth, flow across a large area of blank space to create a vivid, spiritually resonant image that puts Hsiao Chin's adherence to Zen on full display as he actively breaks through the threads of Eastern philosophical thought in a quest for his roots in Chinese tradition and the ‘origins’ Eastern civilization. The Agama Sutra, a classic Buddhist text, writes: ‘From origins and effects, all things in the mortal world arise; from origins and effects, all things in the mortal world are destroyed.’ All things in the universe have a cause and effect, all things arise and are destroyed, in a constant, ceaseless cycle. Another artwork, titled *II Predestino*, is rooted in Hsiao Chin's thoughts on ‘origins.’ When he was a child, due to the death of his parents, he and his sister were forced to be raised separately, reunited only decades later, by which time both of them were completely changed. This brother and sister, drifting alone, far from one another, were at the mercy of the whims of fate, just like the two ‘circles’ that may never meet in *II Predestino*, but it was precisely this fate that shaped Hsiao Chin's life, and brought him on the path of art.

Hsiao Chin has also drawn inspiration from the concept of yin-yang duality in traditional Daoism. In *Two Elements*, the two circles, one above and one below, symbolize the two basic elements of yin and yang, while four green lines are arranged in a manner evoking the essence of the ‘two polarities and four phenomena.’ In some of his most classic series, such as *Contemplation*, *La Forza*, *Great Earth* and *The Beginning of Tao*, round and square elements evoke the traditional Chinese concept of a round heaven and square earth. In *Dancing Light-5*, *Transcending the Eternal Garden-2*, and *La Forza di Vita*, he divides the picture into a proportion of ‘eight above and two below,’ forming a composition with a highly distinctive personal style. As Hsiao Chin has said, ‘I tend overall toward the metaphysical, toward religious mysticism. You could say that my own ‘duality’ is something I have had since I was born. From a young age, I've always had doubts about my own life, and a need to explore.’

In the 1960s, as the Soviet cosmonaut Yuri Gagarin entered space for the first time, and the American Apollo spacecraft landed on the moon, the world was swept up in a wave of interest in cosmic exploration. The then young Hsiao Chin was full of fresh curiosity and wonder about the world. He yearned to cross the depths of outer space, and penetrate the mysteries of creation. His research and insights into Western art, philosophy, religion, mysticism and astrophysics, and particularly his understanding of Tibetan religious painting, became crucial foundations in his response to the essence of the universe. His visual expression also made a turn here toward total abstraction. The theme of cosmic energy expressed in such works as *Light of Hope*, *Radiation* and *Vibrazione Universale* are highly representative compositions from Hsiao Chin's time in the Punto movement. Documenting the aesthetic elements that were widely popular in the art and design of the West in the 1960s, he began frequently using such elements

缘生——“宇宙人：萧勤”

联合策展人：许剑龙

萧勤老师的故事要从一个无休止的“圆”说起——这“圆”既是他艺术世界混沌初开之“缘起”；是他与创作结下的不解之“缘”；更是他的精神之旅在迂回曲折中渐趋于光明和圆满的象征。中国人自古对“圆”就有着一种缱绻的想象与执念：“人有悲欢离合，月有阴晴圆缺，此事古难全。”萧勤的八十六年，光阴荏苒，他既在跌宕起伏中饱尝风霜，亦于静定沉思间沉淀出豁达智慧。

上世纪六十年代，萧勤在意大利米兰发起“庞图国际艺术运动”。“庞图”是意大利语“点”的音译，意味着宇宙的开端与基本元素，自此，“圆点”也成为萧勤这一时期乃至其贯穿终生的代表性符号。彼时的萧勤受到欧洲战后空间主义、欧普艺术、动态艺术等诸多前卫抽象艺术思潮的冲击，但他却决心根植于自身的东方文化背景，回归内心自省来探求艺术的本质，开辟出一条东西文化争鸣的道路，从而抗衡强大而单一的西方话语。萧勤于1964年在意大利米兰所创作的一组题为《缘生》的作品，被选作此次展览的图录封面。作品以简洁明丽的色点及天圆地方的图形在大面积留白之画面上流淌，气韵生动，呈现出萧勤依循“禅”的踪迹，主动而自觉地从东方哲思脉络中突围，对中国传统、东方文明中“缘”的寻根。佛教经典《杂阿含经》有云：“有因有缘生世间，有因有缘世间生；有因有缘灭世间，有因有缘世间灭。”万物有因有果，生生灭灭，不断轮回。另一幅作品《注定》的创作也起于萧勤对“缘”的思考。幼时的他与妹妹因父母相继离世而被迫寄养于两地，数十年后二人才得以相聚，然而已是沧海桑田。自幼颠沛流离、寄人篱下的兄妹二人正如《注定》中两个不得相遇的“圆”一般遭受着命运的拨弄，然而也正是这意外的“噩运”，形塑了萧勤的生命情境，并促成萧勤追求艺术的契机。

萧勤亦从传统道家阴阳学说中获得灵感，在《二元》中，上下两个“圆”象征着“阴阳”二元，与四道绿色线条的排布可见“两仪四象”之精髓。在他最为经典的几个系列之中，《静观》、《劲》、《大地》、《道之始》等以或圆或方的元素作为画面主体，暗含中国传统“天圆地方”理念。而在《光之跃动-5》、《超越永久的花园-2》、《生命力》中，他以“上八下二”的比例分割画面，形成具有强烈个人风格的构图。正如萧勤本人所言：“我是属于玄学的、宗教的、神秘学的、综合的倾向，我自己的‘二元性’可说是从我一出生就开始，从小我就对自己的人生发生怀疑并时有做探讨的需求。”

随着苏联宇航员尤里·加加林首次踏进太空，美国“阿波罗”号升空登月，地球上掀起一股宇宙探秘之浪潮。当时年轻的萧勤亦如孩童般对世界怀揣着鲜活的好奇及希冀，热切地向往穿越太空秘境、一窥造物秘密的神祉。对西方艺术、哲学、宗教、神秘学、天体物理学的研究与领悟，尤其是对藏传佛教唐卡艺术的理解，成为了萧勤回应宇宙本质的重要支撑。他的视觉表达也以此为转折转向彻底的抽象化，一如《希望之光》、《放射》、《宇宙脉动》中所呈现的宇宙能量主题，是萧勤在“庞图运动”中极具代表性的构图，记录了六十年代风靡于西方艺术与设计界的美学元素，他开始高频地利用律动的光线、太阳、辐射性波束等元素作为冲击生命力量的意象，将自身的宇宙观与自然观落实在抽象绘画的实践上。星球日复一日围绕轨道运转，此时期萧勤笔下的“圆”象征着周而复始的能量汇聚之处。渺小的“小我”渴望进入浩瀚的“大我”圆融合一，萧勤又何尝不在讲述我们降生于世与这自然法则间所缔结的千丝万缕的缘分呢？

1990年经历丧女之痛后，萧勤从悲欢离合、世事变迁里顿悟，他的宇宙景观也因此有了新的主题。艺术家往无限看，终究看透妄念执念，在苍茫天地间找到安放心灵的归属。他走入生命中最柔软感性的部分，创作出《在永久花园的莎芒姐-2》、《宇宙之爱》等作品。萧勤从宇宙大我，回归到对人类的终极关怀、对生命真谛的豁达体悟在千变万化的创作形态里慢慢沉淀，时光流转之下，回归生命净土，大道至简，返璞归真，回归最圆满之境界。

as light rays, the sun, and beams of radiation as imagery to strike at the power of life, and root his views of nature and the cosmos in an abstract painting practice. The planets follow their orbits day after day, and in this period, Hsiao Chin's circles came to represent cyclical gatherings of energy. The infinitesimal self yearns for fusion with the vast 'self' of the cosmos. Was Hsiao Chin not trying to tell us about the intricate, myriad connections between the world in which we are born and these principles of nature?

The tragic experience of losing his daughter in 1990 gave Hsiao Chin new insights into the joys and sorrows of life, and his vision of the cosmos thus gained a new subject. The artist looked to the infinite and penetrated human illusions and stubborn notions to find a place of sanctuary for the soul in this vast world. He entered into his softest, most sensitive period in his life, creating such works as *Samantha nel giardino eterno-2*, and *Love of the Universe*. In his journey from the great cosmic self back to ultimate concern for humanity, his enlightenment into the true nature of life has slowly accumulated into his creative state, and through the passage of time, he has returned to the pure land of life, to the path of simplicity and sincerity, back to the fullness of that circular realm.

'Looking back on that bleak stretch behind me, I shall return, whether wind and rain, or fair weather' (Su Shih). The cosmic connections that spring forth from Hsiao Chin's hands, sometimes like the primordial chaos, sometimes like the vast expanse, are perhaps his depictions of the trajectory of his own life, and artistic dimensions, and his contemplation of a Zen state of total action through non-action.

When I take in Hsiao Chin's paintings and consider his eventful life, my heart sways along to the profound chromatic shifts. Looking back over the path I have traveled with him, I cherish the great fullness that has arisen from his circle. Our shared journey began with the exhibition *Hsiao Chin: Endless Energy*, held in 2016 at 3812 Gallery; followed by the accession of the nine-meter painting *Dancing Light 2016* into the MGM COTAI Chairman's Collection in 2017; the exhibition *Bright Light – Homage to Ascendance* at the Tsz Shan Monastery in Hong Kong, and *Hsiao Chin Coming Home* at the China Art Museum, Shanghai, in 2018; *The Colours of Ch'an*. Tribute to Hsiao Chin at Musee Guimet in Paris in 2019, and the large-scale retrospective exhibition, *In my Beginning is my End: the Art of Hsiao Chin*, held in the artist's 85th year at the Mark Rothko Art Center. Now we come to this exhibition at the Song Art Museum in Beijing, *The Artist as Astronaut: Hsiao Chin*. Hsiao Chin promotes Eastern aesthetics and religious philosophy to the world, influencing humanity with the positive energy he refines from this great spirit, and bringing a powerful spiritual strength back to his homeland. Like the circle, all returns to the original mind, only to rush off once again into another cycle.

I would like to express my deep gratitude to Song Museum for holding fast to their faith in art during this pandemic, and holding this highly significant exhibition. I would also like to thank Hsiao Chin and the Hsiao Chin International Art Foundation for their trust and support, as well as my co-curator Philip Dodd, with whom I collaborated closely.

'Art is an endless, boundless endeavor of exploration and research, its road winding and never-ending, just as this world, this universe, can never be fully explored.'

—Hsiao Chin

All those years ago, Hsiao Chin received a box of imported crayons from his cousin Xiao Shufang, and he resolved to set out on this artistic journey. Just like this box of crayons, I hope that Hsiao Chin's spirit will continue to inspire countless others, and become the spark which 'originates' that fire within their hearts.

Written on February 2, 2021 Hong Kong

“回首向来萧瑟处，归去，也无风雨也无晴。”萧勤手中幻化出的时而混沌初开、时而浩瀚无边的宇宙联想或许正是他对自己人生道途与艺术象限的描摹，也正是他无为却又无所不为的禅修姿态的观照。

当我静观萧勤老师的画作，品读其波澜起伏的人生经历时，心潮随他画中变幻莫测的色彩而摇曳。回首与萧勤老师共同走过的旅程，更无比珍惜从这“圆满”时光中幻化出的“缘满”。从2016年3812香港画廊举办的《萧勤—无尽能量》；2017年，九米长的《光之跃动2016》被收纳进“澳门美狮美高梅主席典藏”；2018年于香港大埔慈山寺举办的展览《明光一向升华致敬》以及在上海艺术宫举办的《回家》艺术大展；2019年，吉美国立亚洲博物馆举办的《禅色：萧勤绘画展》大展；去年在拉脱维亚马克·罗斯科艺术中心所呈现的萧勤85岁寿辰大型回顾展《在我的开始是我的结束：萧勤的艺术》，一路走来到今天北京松美术馆呈现的《宇宙人：萧勤》。萧勤向世界发扬东方美学与宗教哲学，以其伟大精神中提炼出的正面能量影响世人，带着强大的精神力量荣归故土。一切正如“圆”般回归初心，又马不停蹄开始下一个轮回。

我特别感谢松美术馆在疫情期间依然秉持对艺术的信念，举办这次意义非凡的展览，也衷心感激萧勤老师和萧勤国际文化艺术基金会的信任与支持，感激与我紧密合作的联合策展人 Philip Dodd。

“艺术是一件永恒没有止境的工作与探索研究，它的道路曲折而永远走不完；正像这个世界、这个宇宙是永远走不完的一样。”

——萧勤

当年萧勤老师从堂姐萧淑芳手中接过一盒舶来彩色蜡笔，使他下定决心向艺术启程。正如同这盒蜡笔一样，相信萧老师的精神宇宙也将持续启迪无数代人，成为他们内心某团火焰的“缘起”。

2021年2月2日写于香港

GRAND ENERGY OF THE UNIVERSE

Hsiao Chin

Since 2000, I have often stressed in my writings and statements that the “grand energy of the universe” is the unceasing source of my creativity. But this “grand energy of the universe” refers to more than just the creative forces of the motion of celestial bodies through the Milky Way.

My creative inspirations are all drawn from the intangible, invisible yet omnipresent vitality of the universe, a power I call “essence.” I then trace back to the origins of the universe, following the flows of “Chi,” carrying out metaphysical, phenomenological thinking on the existing forms of the myriad things, and conveying how the ubiquitous vitality and natural forces of creation are the source and wellspring of “Chi”.

No matter how the themes of my paintings change, the mindset conveyed by these paintings is always within a spiritual, transcendent and non-material space. The human spirit should have transcended corporeal existence long ago.

This also touches on my realization that “the artist should be the spiritual oracle and conceptual voice of humanity,” which is why I urgently appeal to all artistic creators to strive for the evolution of the human spirit.

In August 1965, I wrote the long essay “My Views on Painting,” which contained my suggestions for the artists in the Chinese and international art scene, and laid out the artistic thinking I had always been following. In this essay, I also promoted “contemplative art.”

In every era, art that is able to stand the test of history has done so entirely because of the artist’s ability to express spirit, depth and creativity. Without that, it is just a skilled craft, an interesting game, nothing more. Here is where “contemplative art” finds its footing. Contemplative abstraction is expressed in the newest forms, but its guiding principle is not the quest for the “new” or “novel” but in “creativity with spiritual depth.” This is the only essence of art.

This, together with my decades of research and experience in Eastern and Western art, philosophy, religion, mysticism and space civilization, have come to form a deep knowledge basis for my interpretation of the essence of the universe and the cyclical evolution of life forces. The broad nourishment to be found within these great ideas is the source of my creative inspirations, regardless of the creative themes or titles, from the early *Vibrazione Universale* to *Purple Sun*, *The Illusion of Sun*, *Radiation*, *Cosmo Radiante*, *The Universe Projection*, *Inner Light*, *Lunivero in mio cuore*, *Love of the Universe* and *Light of Divinity*.

These artworks place a greater emphasis on the cosmic unity connected to human spiritual life, and the sentient energy that resides deep within all tangible and intangible life, forms of matter, cultures and religions, driving their motion and coexistence.

That is why I call myself an astronaut, a man of the universe.

In other words, I hope that the respect for the universe, for nature and for life force conveyed in my works can inspire enlightenment in those who view them, and inspire them to look on the world with the same compassion, positivity and joy.

The year 2020 was a year of unprecedented trauma for humanity. The virus, that silent, invisible invader, plundered health, lives and the freedom to cross borders. We have all become its prisoners, and lost the freedom we once enjoyed. I specially created a series of works at the end of the year. Each round ceramic sphere in my creations is a symbol for the Earth. Around the small opening in each one, I added flowing curves, flows of Chi, encircling or preserving love, but I wrote my blessings for this world in which we love, phrases such as Chi, joy, perfection, harmony, consciousness, wisdom, self-knowledge, contentment, contemplation, great energy, eternity, fullness.

In this time of great uncertainty, let contentment emerge from within, let positive thoughts full of energy carry you over all obstacles, and welcome the arrival of a new state of being.

宇宙之大能量

萧勤

于 2000 年之后在许多的自述文字中，我即一再强调“宇宙的大能量”是我创作中源源不绝的灵感来源。但此“宇宙大能量”所指的不仅仅只是宇宙中银河星体运行的造化之力。

我创作时的灵感皆源自于宇宙间浑然大化、无形却又无所不在的生命力，而我将之称为“精”的力量。然后我回返宇宙本源，引“炁”之流动，对万事万物的存有样态进行一种形而上的现象学思考，表现出宇宙中无所不在的生命力、自然的造化之功则是“炁”生机与泉源之所在。

且，无论我在绘画过程中的主题如何变化，这些画作所传达的意境，皆是处在一种精神性、超越时间性和非物质世界的空间中，人类的精神层面，原本早就该超越肉身的存在。

这其中有着我一直在强调的“艺术家应是人类的精神先知及其思想的代言者”之感悟，因此勉励性的期望所有为艺术创作者，更应该为人类的精神进化而努力。

记得 1965 年 8 月我曾撰述一篇长文《我的绘画观》，这是当时我对国内外艺坛的艺术家的建议，更是我一直在遵循的思惟，我推崇“静观艺术”。艺术无论在任何时代，之所以能经过历史的考验而立住脚，全是由于艺术家的精神的、深度的、创作的表现所致，否则仅能成为一种精巧的艺品，或有趣的艺术游戏了。而“静观艺术”就在这里找到了它的立足点，静观抽象虽以最新的形式来表现，但其宗旨并不在求“新”与求“奇”，而是求“精神深度的创作性”，这才是艺术唯一的精华。

加上数十年来我对东西方艺术、哲学、宗教、神秘学、太空文明的研究与体悟，就成为了我诠释宇宙本质、演绎生命能量循环演化的厚实知识资本。从这些伟大的思想里，其内在广泛的涵养都是我创作的灵感出处。不论创作之主题或是命名为何？从早期的宇宙脉动、紫太阳、太阳幻觉、放射、宇宙辐射、宇宙之放射、内在的光、宇宙在吾心、宇宙之爱、神光。

这些创作更强调与人类精神生命相关连的宇宙之和谐性，以及潜伏于所有有形、无形的生命、物态、文化、宗教中，最深层的、促使其存有且运行共生的灵性力量。

所以：我亦称自己是个宇宙人。

换句话说，我希望在创作中所呈现出的尊敬宇宙、自然、生命能让在参观我画作的观赏者，能由内心有所感悟，而产生出同样的慈悲、乐观与喜悦之心看待一切。

是的，2020 年是人类遭遇有史以来伤害最严厉的一年，病毒是无声无影的侵略者，剥夺了健康、生命、出入国家的自由。每一个人都成为了它的俘虏，失去了原先拥有的自在。我在年底特地创作了一批作品，每个圆形陶球体在我创作中就以地球为象征，在已留的小洞周招我以流动的曲线、炁流、爱心圈住或保留，但写上我对这个我们居住的地球满满的祝福——大炁、喜乐、圆满、乐天、和谐、知心、智慧球、知足、长乐、逍遥、智慧、静观、自在、大能量、恒常、圆圆满满。

在不安的时代巨轮下，让自己能由内省而生安逸之心，以充满能量的正向思考度过一切苦厄，迎接新境界的到临。

BACK TO THE SOURCE—ON THE ART AND LIFE OF HSIAO CHIN
Wang Huangsheng

My knowledge of Hsiao Chin began when I was working as editor at *Gallery* magazine. Back in the 1980s, *Gallery* magazine used exquisitely produced colour plates to introduce Hsiao Chin's creations from his time in Italy. These works were marked by an Eastern simplicity and a Zen feel, but this Zen somehow emerged from a riotous profusion of colour. I was in awe of Hsiao Chin.

Later, in 2005, as Director of the Guangdong Museum of Art, I had the opportunity to learn more about Hsiao Chin's creations in each period of his career, and held his solo exhibition *Hsiao Chin 1954-2004. A Journey Back to the Source*. For Hsiao Chin, whose ancestry can be traced back to Zhongshan, Guangdong province, yet spent a lifetime on the move, this first exhibition in his homeland was truly a 'journey back to the source.' In the preface to that exhibition, I wrote:

The sincere artist follows his inner determination and emotions—the various thoughts and feelings that emerge when directly confronting existence, and the awareness of life awakened therein.

Hsiao Chin's life can be summed up as a great, turbulent surge. His legendary life of tenacity in the face of adversity is a catalyst for artistic creation. In his personal art, he fuses wise insights into human affairs, profound mystical philosophy, soaring idealism and a deep humanist spirit.

Hsiao Chin's artistic trajectory also illuminates the inner relationship between existence and art. Each new insight into human affairs led to a transformation in Hsiao Chin's artistic style (along the way he went through a non-representational, action art period, a Daoist, esoteric and Eastern philosophy period, and a truth-of-life period). He transformed the turbulence of his life into a key to unlocking the truth of life. As he drifted through the world, he observed his own smallness, and cultivated realizations into the truth of life. He embedded these realizations into his brush, and with great love for all things, dedicated himself to art, transcending the present world to roam freely through the cosmos. For Hsiao Chin, life has been a long path of tempering and cultivation, and art has become a faith and religion through which to attain redemption and release from life's suffering. 'The righteous path is never smooth' sums up what we draw from reading the work of Hsiao Chin.

Hsiao Chin combines the qualities of the exile and the revolutionary. The discontented soul always yearns to break free of the constraints of the existing order and gallop off toward the unknown in search of surprises. With the brush in his hand, he drives a profusion of colours to express the vast mysteries of the cosmos. The cosmos in his paintings is a projection of human life—life must transcend the weight of physicality, and the obsession with emotion, to become truly vast, and each individual life is like a ripple, silently flowing toward the void. Hsiao Chin has faced many difficult times in his life, making him aware of his own smallness, realizing the impermanence of human affairs, and the infinitude of the universe. Life may be small, but it has its dignity. We must face destiny's designs on us with calm, open minds if we are to achieve power and dignity in our existence. The ultimate truth of destiny is learned through trials, and redeemed through the limits of compassion and joy. In tributes to life, we gain joy and acceptance of existence.

This was my interpretation of Hsiao Chin's art at the time.

In 2006, I travelled to Taiwan for a conference, my first trip to the island. When I got to my hotel room, I found a flower basket on the table, with a card bearing words of welcome from Hsiao Chin. I was taken aback. I deeply sensed Hsiao Chin's wise insights into human affairs and the mysteries of religion, all while maintaining a deep idealism and determined humanist spirit. His thoughtful treatment of a younger person such as myself also showed his tender warmth. In art and in life, Hsiao Chin is just as I wrote before: 'The sincere artist follows his inner determination and emotions.'

Written on January 30, 2021 Guangzhou

生命归源——关于萧勤老师的艺与人
王璜生

我对萧勤老师的认识是从当年我所从事编辑工作的《画廊》杂志开始的,早在1980年代,《画廊》杂志就用精美的彩色图版介绍萧勤老师在意大利时期的创作,很有东方的简约与老庄禅意,但是这禅意却在色彩淋漓斑斓中实现的,一种空而绚烂的境界。当时对萧勤老师很是敬佩!

之后,2005年我为广东美术馆馆长时,有机缘更多的了解接触萧勤老师各个时期的创作,并举办了 他的个展《归源之旅——萧勤1954–2004 年历程展》,作为祖籍为广东中山的萧勤老师,一辈子在外面闯荡拼搏,第一次回到家乡做展览,真有“归源”之意之感。我当时在展览的前言中写道:

真诚的艺术家所遵循的是内心的意志和情感——直面生存时的种种信念和搀杂其中的悲欢离合,以及被时刻唤醒的生命意识。

萧勤先生人生历程可以用“波澜壮阔”四个字来概括,他跌宕起伏、奋斗不息、颇具传奇色彩的一生成为艺术创造的催化剂,在个人的艺术中,他把洞悉人世的睿智、宗教玄思的缥缈、昂扬的理想主义及深沉的人道精神糅合在一起。

萧勤先生的艺术历程恰当地阐释了生存与艺术的内在关系。对人世的一次顿悟即促成萧勤先生一次艺术风格的转变(其间历经了非形象、行动艺术时期,“道”时期、密宗与东方哲思时期、生命的真谛时期)。他把一生的沧桑化作造访生命真相的叩门砖,他在人世的漂泊中观照到一己之微而修悟到生之真谛,并把这一切的感悟付之笔下,以深沉博大之爱心献身于艺术,以凌越现世的豁达神游于太虚。人生对于萧勤先生来说就是一次漫长的修炼,艺术则成为信念和宗教以达到对人生中诸多痛苦的拯救和解脱。“沧桑正道,爱无坦途”这八个字正是阅读萧勤先生所得到的启示。

萧勤先生具有流放者和革命者兼备的综合气质,不安分的灵魂总要冲破秩序的藩篱走向未知的别处,在对未知的探索之中迎接不期而至的悸动和狂喜。他利用手中的笔,让缤纷变幻的色彩表现宇宙的空蒙迷离,画中的宇宙就是人生的一个巨大投影——人生必须在超越物质的羁绊和对情感的执迷才能变得博大,每个生命个体像一个涟漪一样无声无息地荡向虚空。萧勤先生经历了人世诸多的坎坷颠簸,让他在“知己之微”而后觉人世之无常与宇宙之无限。生命虽渺小但尊贵。人对于命运的种种安排当顺心随性,以一种坦荡开阔、处变不惊的胸怀面对才能获得生存的力量和自尊。命运的最后真相在于从各种困苦磨难中学习释然,从大悲大喜的极限中获得救赎,在对生的礼赞中换取一份直面人生的微笑和从容。

这是当时的我对萧勤老师艺术的解读。

而当我2006年到台北开会公务时,这也是我第一次到访中国台湾地区,我一住进下榻的酒店,房间桌子显眼的位置上放一个很大的花果篮,上面夹着一张纸条,写着萧勤老师的欢迎辞。我一下子有些不知所措,深感萧勤老师在艺术上有着洞悉人世的睿智及宗教玄思的缥缈,而不失昂扬的理想主义及深沉的人道精神与意志,而像对待我这样的后辈,也表现出如此细致入微关怀体贴的情感。可见,萧勤老师的为艺为人,正如我曾写到的,“真诚的艺术家所遵循的是内心的意志和情感”。

2021年1月30日写于广州

《道》系列、《禅》系列、《炁》系列

TAO SERIES, ZEN(CH'AN) SERIES, CHI SERIES

1960 年代前后, 萧勤开始对禅、道、老庄思想产生兴趣, 並创作了《道》、《禅》、《炁》系列。他试图将东方的玄学思想及生命哲学思考转化为绘画上的抽象形式。在這些年期间, 二元性的对立与和谐、留白空间、光的律动、太阳、以圆为核心的辐射性构图等, 成为其作品中常见的意象或元素。

此一时期, 可以说是萧勤确立其“绘画性格”的关键期。首先, 早期作品中偶会出现、尚称具象的审美客体在此时消失, 画面走向了完全的抽象追求。其次, 艺术家虽然仍为绘画过程保留了手随心转的自由表现空间, 但富含思想内涵的“精神性”追求成为创作及美感凝注的焦点; 具有东方意韵的象征性符号, 逐步成为“萧勤式”个人创造性信息的载体。再者, 尽管“追求现代表现、融会东方精神神髓”是萧勤在出国前已建立的创作认知, 但直到此时, 这个认知才真正转化为一种信仰, 并且以鲜明的个人风格落在抽象绘画的实践上。

From 1961 to 1963, Hsiao Chin developed an interest in Zen (Ch'an) and Taoism around the 1960's, and created the *Tao* series, *Zen (Ch'an)* series and *Chi* series. Hsiao Chin, drawing inspiration from these eastern philosophies for his abstract painting. His works often highlight the contrast and harmonious balance between dichotomous elements, featuring the sun and other radiating objects and the rhythms of lights.

This period marked a crucial turning point in shaping the personal style and characteristics of Hsiao Chin's painting. Figurative aesthetic objects were replaced by complete abstraction, and the works were now focused on the spirituality of art practice. During this period, Hsiao Chin made the quest for Eastern spirituality and modern artistic expression his main artistic mission, and realized these ideals through establishing a strong personal style in his abstract paintings.



缘生-1 | Cause Of Life-1 | 1964

布面丙烯 | Acrylic on canvas | 60cmx50cm



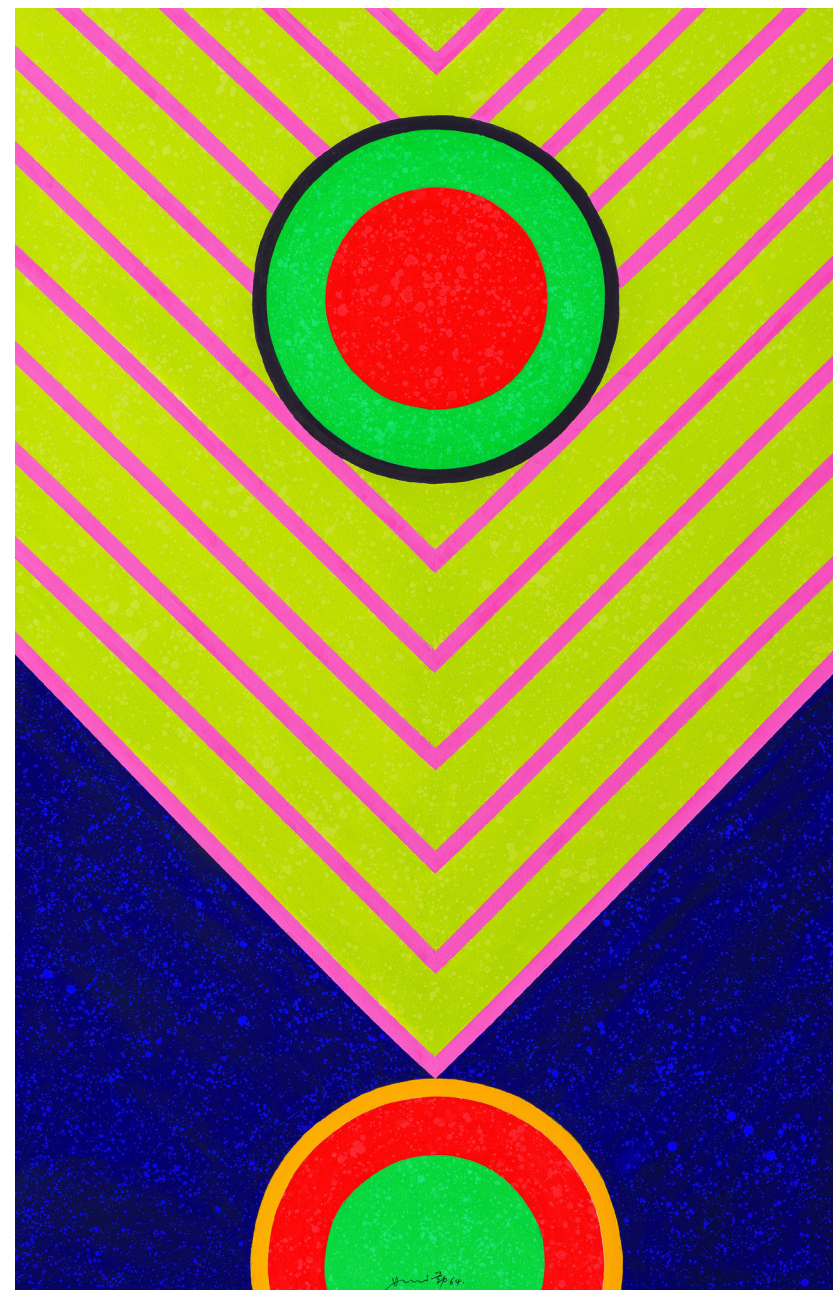
缘生-2 | Cause Of Life-2 | 1964

布面丙烯 | Acrylic on canvas | 60cmx50cm

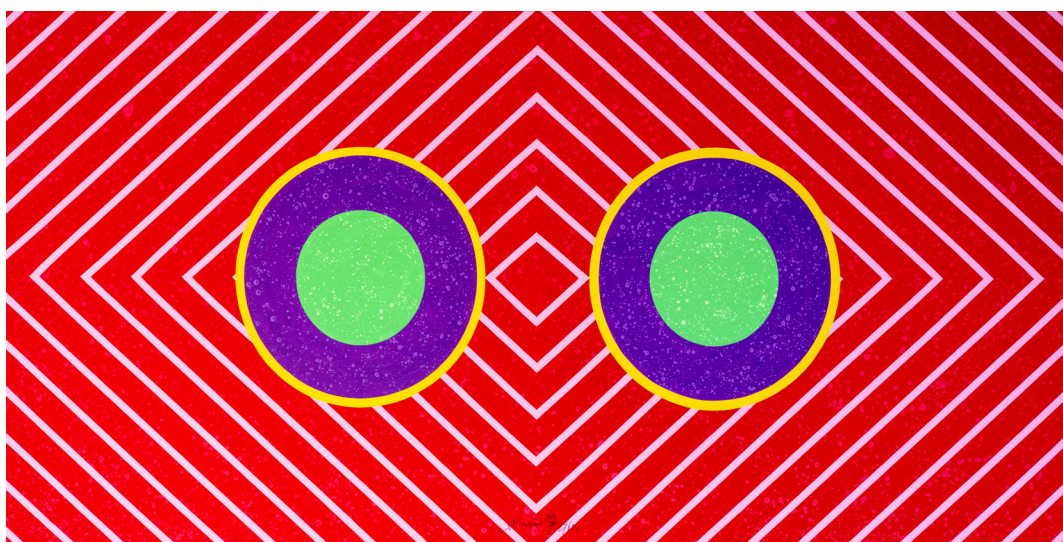
《宇宙能量》系列 UNIVERSAL ENERGY SERIES

在“庞图运动”后期，萧勤着重于呈现“宇宙能量”，他的作品将阴阳、光暗与强弱等对立元素互相结合，根据老子学说，即呈现出世间万物的平衡状态。他将画中的圆形和菱形图案融为一体，根据中国的“天圆地方”宇宙观，圆形象征天空，而方形（与菱形相似）则象征大地。他或以圆形为中心，结合放射性直线或如闪电般的弯折线条，看似背离萧勤早先作品展现的静观哲思：内敛、淡泊，但画作涵意其实仍延续了老庄思想对于动 / 静、光明 / 黑暗、强 / 弱的思考，只是此时萧勤选择更为直接的态度呈现静观，他直接描绘、呈现内在看似虚无空幻的气，太阳元素则象征着宇宙玄奥，展现强烈的磁场动能。

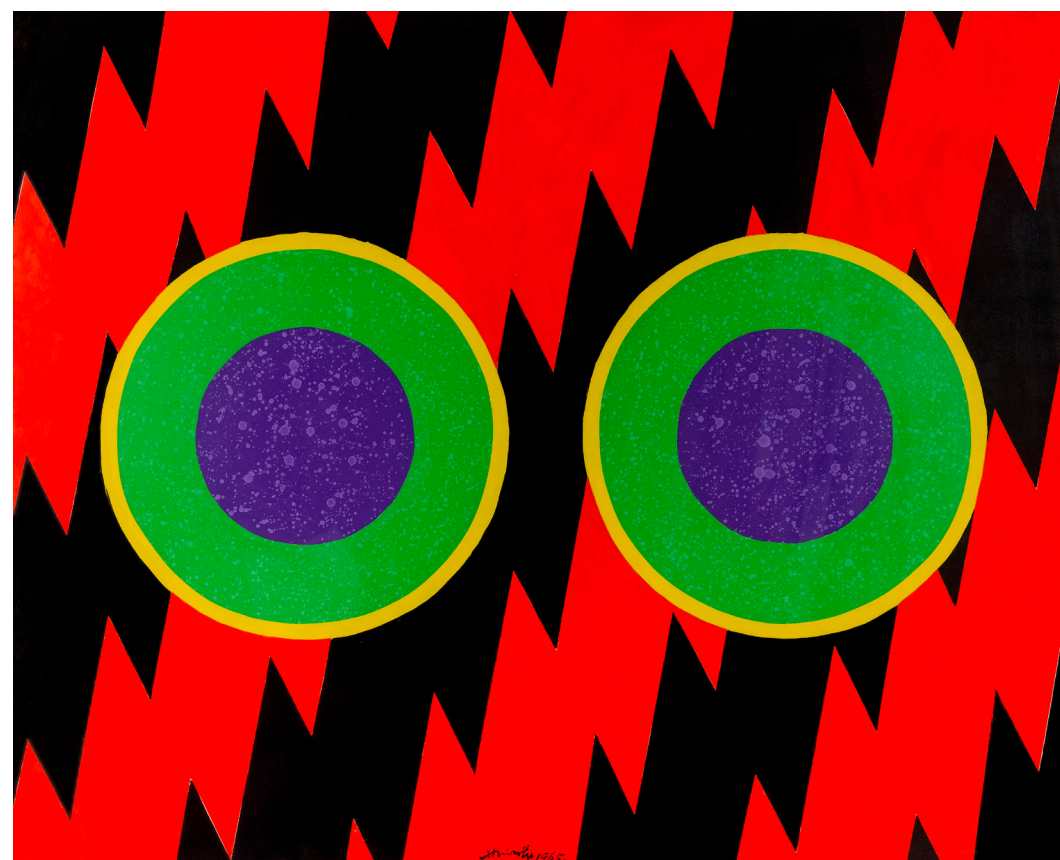
In the later period of the Punto Movement, Hsiao Chin focused on presenting the "Universal Energy". His works combined opposing elements such as Yin and Yang, brightness and darkness, strong and weak. He included circle and rhombus in his painting. According to the Chinese cosmology, circle symbolizes the sky, while square (similar to the rhombus) symbolizes the earth. He drew a circle in the center, and combined with radioactive straight lines, which seems to deviate from the quiet philosophies shown in his early works, but they actually continued Lao Zhuang thoughts. Hsiao Chin chose a more direct way to present calmness. He directly depicted and presented the inner seemingly emptiness, while the sun symbolizes the mystery of the universe, showing a strong magnetic field.



希望之光 | Light of Hope | 1964
布面丙烯 | Acrylic on canvas | 200cmx130cm



宇宙脉动 | Vibrazione Universale | 1965
布面丙烯 | Acrylic on canvas | 140cm×290cm



在黑暗的深处 | In the Deep of Darkness | 1965
布面丙烯 | Acrylic on canvas | 130cm×161cm



太阳幻觉-1 | The Illusion of Sun-1 | 1965

布面丙烯 | Acrylic on canvas | 130cm×160cm

《度大限》系列、《永久的花园》系列

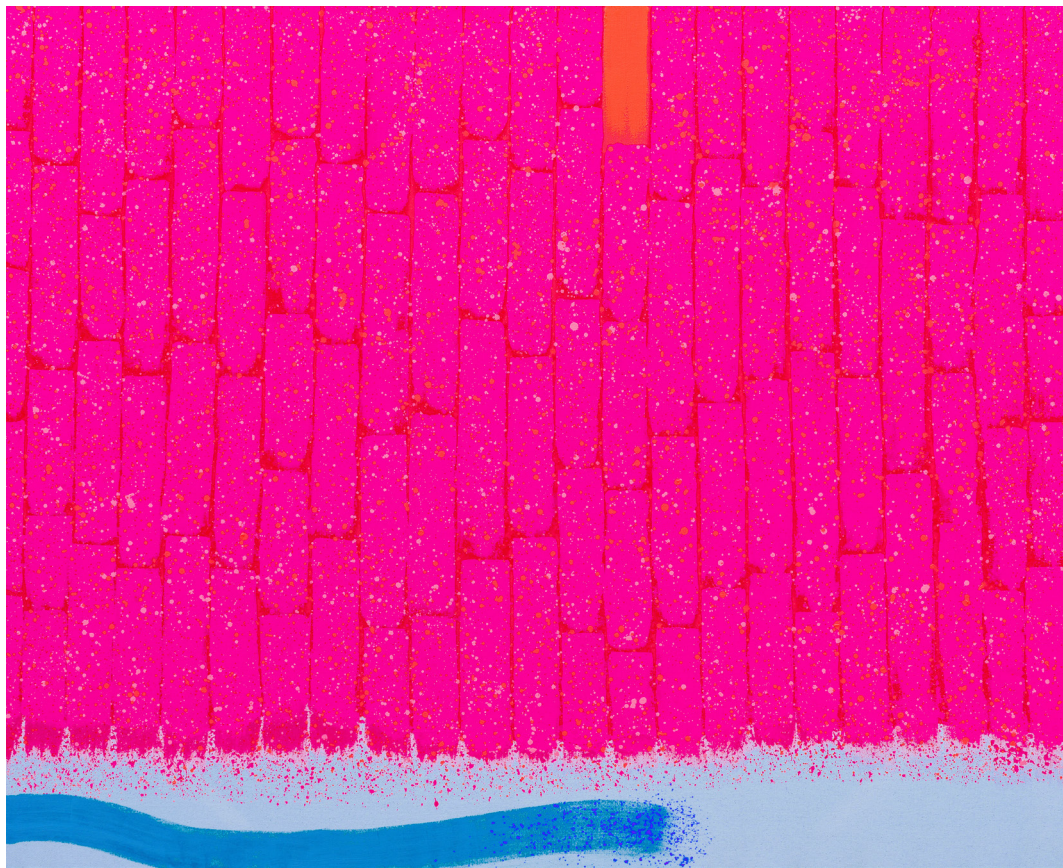
PASSAGE THROUGH THE GREAT THRESHOLD SERIES, THE ETERNAL GARDEN SERIES

萧勤 90 年代以后的《度大限》和《永久的花园》系列，均致力探讨生命界限以后的风景；在创作以“二元性”思维作此画，在画幅中以带状的留白来分隔灿烂鲜艳的色面，经由画面的构成，彼岸以一种庞大的存在感出现，表现出艺术家对生命“此际”与“彼端”相互依存且具关联性的哲学性思考。

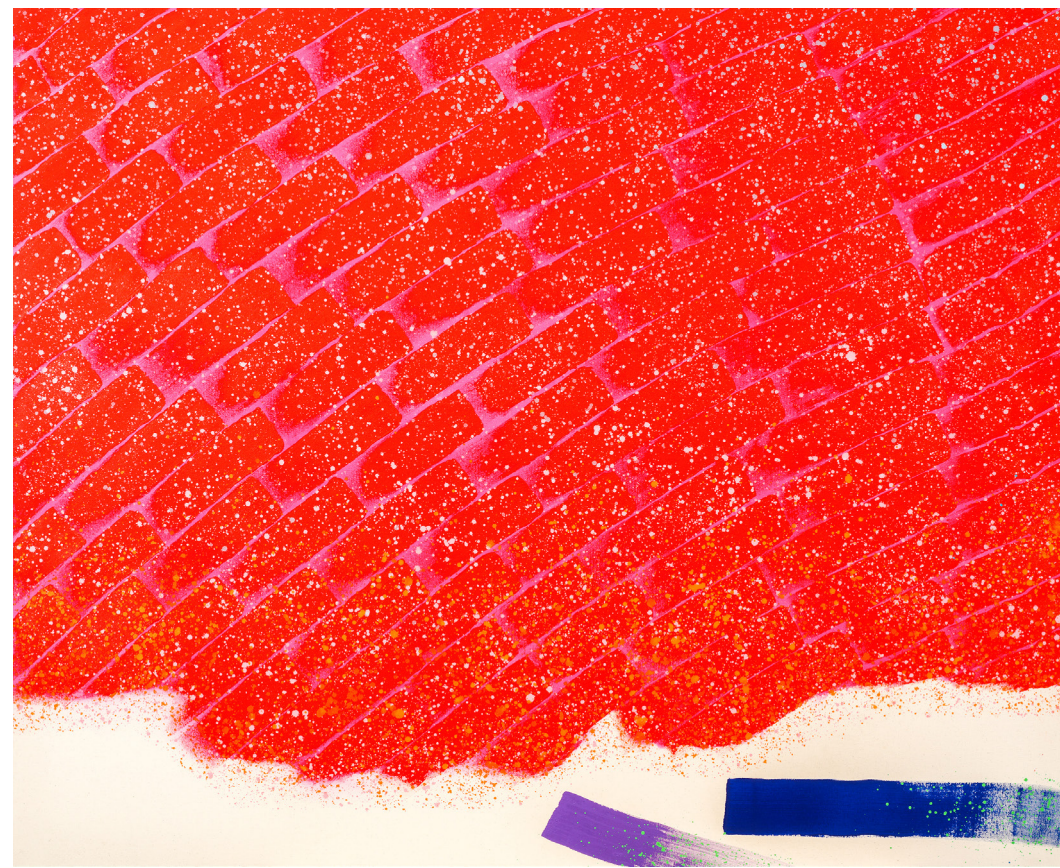
90 年代萧勤遭遇独生女的意外离世，一时消沉的他从生离死别中顿悟出劫难的意义与生命存在的真正形式，由此而创作的作品皆是他对人生与精神的勘探。《度大限》系列以直接可感的形式呈现生命的诗性色彩，认为生命能量在上升进入“无限”之境后便循环往复、永不消失。《永久的花园》系列则是对《度大限》系列的延续，展现生命的净土，以缤纷的色彩成为萧勤与女儿生命的联结，“花园”是其蕴藏其内心无限力量的静谧之处，使他重新振奋，以亲身体验酸楚苦痛而换来甜美结晶，从而达到返璞归真的境界。《永久的花园》是充满丰沛能量之地，也是艺术家心之归属的所在。对艺术家而言，这是具有特殊意义的独创空间，让内在的精神世界与辽阔无垠的宇宙时空相连结。所以，Samantha 没有离开，只是不在。

“Passage Through The Great Threshold” and “Eternal Garden” series explores the meaning and eternal nature of life. From the 1990s onwards, Hsiao Chin’s paintings were further focused on dialogues of emotional and spiritual experience. He tried on bright, vibrant colors and free-flowing lines that glow with the promise of a renewed spiritual life. His idiosyncratic dichotomous thinking is visually articulated to show his philosophical view on the holistic interrelationship and co-dependency between this and the other side of life.

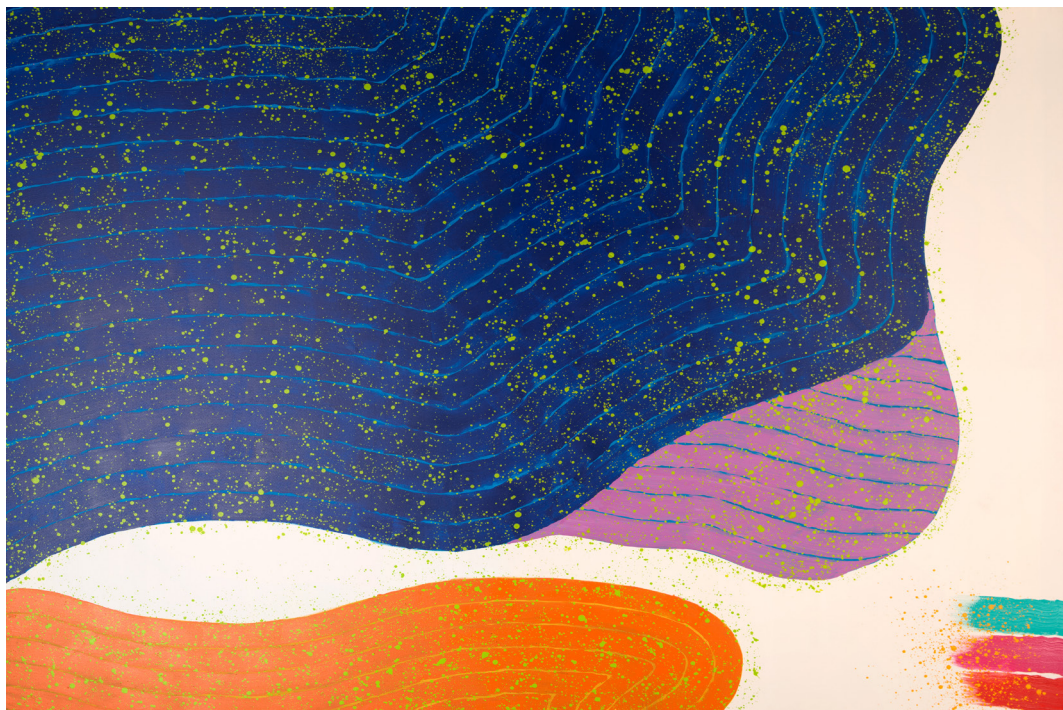
In 1990, the accidental death of Hsiao Chin’s daughter left him in pain. However, through continuous rumination on life, it finally dawned on him that “life is eternal and does not end with death”. As a result, his painting style evolved to a totally new state. *Passage Through The Great Threshold* series a testimony to a new perspective on life, illustrate Hsiao Chin’s new take on life and death. The seed of eternal life continues to grow on the brighter end of the Great Threshold. *The Eternal Garden* series can be seen as an extension of the *Passage Through The Great Threshold* series in term of the aesthetic form. It showed a promised land with abundant vitality and energy – a place where artist, having been through the most devastating tragedy, finds a profound sense of spiritual belonging. When this form of life has come to an end, it will lead us into the “infinite” realm. The cycle of life will continue and the energy of life will always exist. Therefore, Samantha never left, she is just not here.



在永久花园的莎芒姐-2 | Samantha nel giardino eterno-2 | 1999
布面丙烯 | Acrylic on canvas | 130cmx160cm

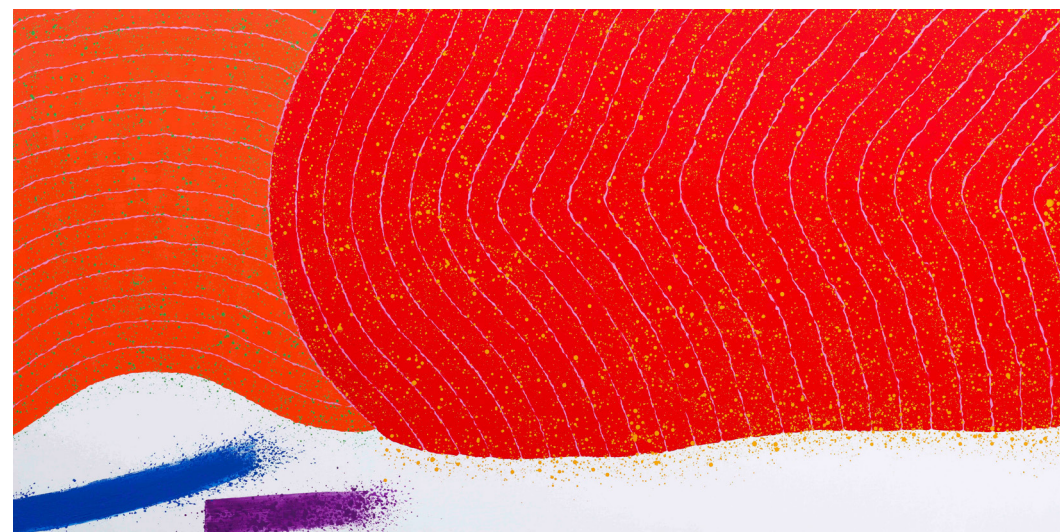


心灵的体现-39 | Samadhi-39 | 2000
布面丙烯 | Acrylic on canvas | 130cmx160cm



飞越大限外 | Flying beyond the Great Threshold | 1996

布面丙烯 | Acrylic on canvas | 205cm×270cm



超越永久花园-2 | Transcending the Eternal Garden-2 | 1993

布面丙烯 | Acrylic on canvas | 140cm×280cm

2000年后的《宇宙能量》系列
THE UNIVERSAL ENERGY SERIES AFTER 2000

在“庞图运动”期间诞生的《宇宙能量》是萧勤的重要系列。2000年后，萧勤在许多自述文字中，一再强调“宇宙的大能量”是其创作中源源不绝的最重要灵感，但此“宇宙的大能量”所指涉的却不仅是宇宙中银河星体运行的造化之力，它更强调与人类精神生命相关连的宇宙的和谐性，以及潜伏于所有有形、无形的生命、物态、文化、宗教中，最深层的、促使其存有且运行共生的灵性力量。此一时期的作品，萧勤以圆融多变的造型语汇、饱和且强烈的冷暖色彩，呈现生命深邃的存在意义，直探人类深层的精神意识，并对创造整个宇宙神圣的、无以名之的意识能量献上礼赞。

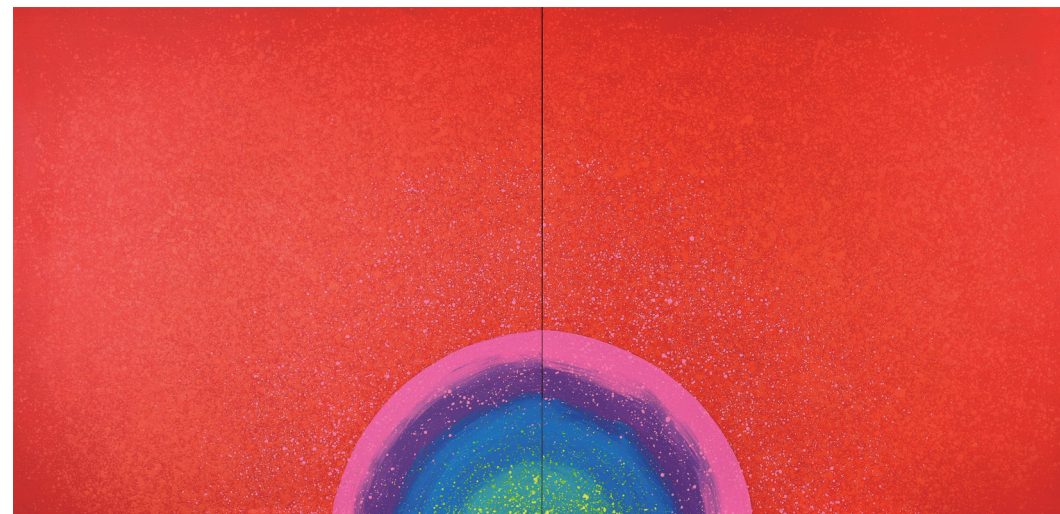
这一时期他亦开始使用玻璃马赛克的媒材，抽象绘画从二维平面走向三维立体，突破架上绘画的限制。作品色彩缤纷丰富、构图简洁，以马赛克替代了绘本的颜料与笔触，作品的气质也从轻盈变得浑厚。

The Universal Energy series created during the Punto International Art Movement is an important series by Hsiao Chin. In many of his artist's statement made in or after 2000, Hsiao Chin has repeatedly emphasized the inspirational impact of the "grand energy of the universe" on his art practice. It should be noted, however, that the "grand energy of the universe" refers to not only the internal energies of the galaxies and planets. Hsiao Chin places even greater emphasis on the harmonious relationship between human lives and the universe, as well as the profound spiritual power that enables the persistence and coexistence of all lives, objects, cultures and religions with or without a tangible form. Hsiao Chin's works of this period often employ mature yet diverse vocabulary of forms as well as rich, strong cold and warm colors to express the profound meaning of being as he delves into the deep human consciousness and to praise the sacred yet intangible energy that drives the gears of the entire universe.

During this period, Hsiao Chin started to work with glass mosaics and created works from two-dimensional to three-dimensional. Hsiao left very few voids, and these highly saturated, monochrome, and colour-driven images take better advantage of the brightness and texture of the glass mosaics. The relief-like effects give the colour gradations and additional richness. The mosaics are resplendent yet contemplative, glittering like gems; they refine and elevate the spiritual qualities that the artist has infused into the works.

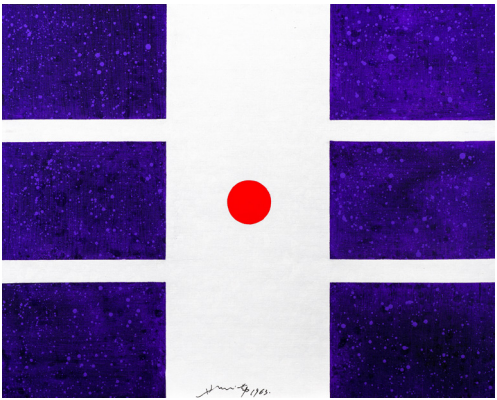


神光-16 | Light of Divinity-16 | 2017
布面丙烯 | Acrylic on canvas | 110cm×180cm



内悦 | Inner Joy | 2014
布面丙烯 | Acrylic on canvas | 143cm×290cm

作品列表
ARTWORK INDEX



大地 | Great Earth | 1963
布面丙烯 | Acrylic on canvas | 80cmx100cm



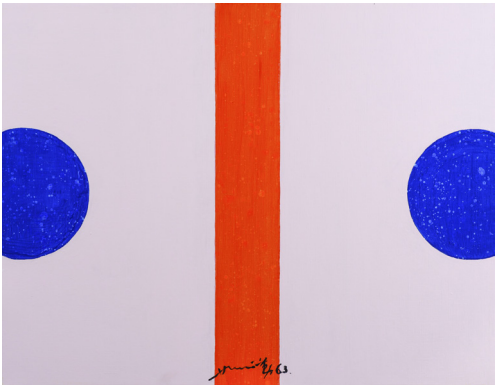
炁之源-3 | The Origin of Chi-3 | 1962
布上墨水 | Ink on canvas | 40cmx60cm



炁之源-4 | The Origin of Chi-4 | 1962
布上墨水 | Ink on canvas | 40cmx60cm



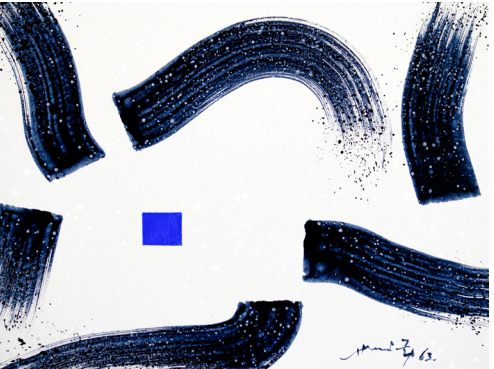
行之能 | Energy of Movement | 1967
布面丙烯 | Acrylic on canvas | 50cmx60cm



注定 | Il predestino | 1963
布面丙烯 | Acrylic on canvas | 69cmx79cm



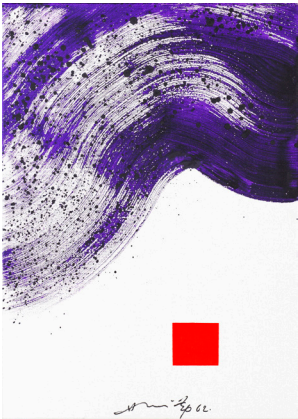
道之旅-1 | The Travel of Tao-1 | 1963
布面丙烯 | Acrylic on canvas | 60cmx80cm



动态-2 | Movement-2 | 1963
布面丙烯 | Acrylic on canvas | 60cmx80cm



光之跃动-5 | Dancing Light-5 | 1963
布面丙烯 | Acrylic on canvas | 140cmx110cm



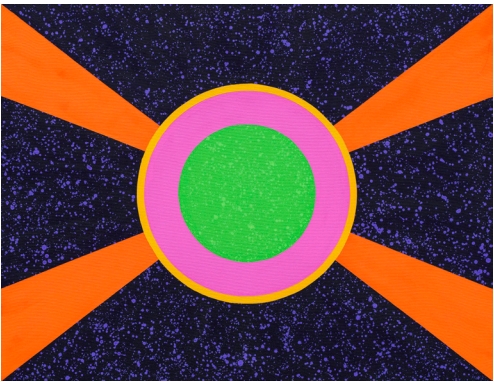
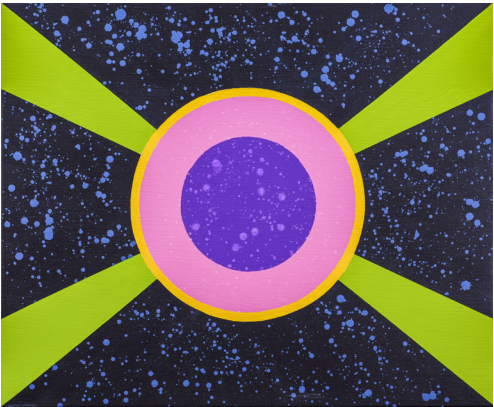
道之始-2 | The Beginning of Tao-2 | 1962
布面丙烯、墨水 | Acrylic and ink on canvas | 70cmx50cm

续 | Continuity | 1962
布面丙烯、墨水 | Acrylic and ink on canvas | 48.2cmx100cm



靜 | Il silenzio | 1962
布上墨水 | Ink on canvas | 80cmx70cm

勁 | La Forza | 1962
布上墨水 | Ink on canvas | 70cmx80cm

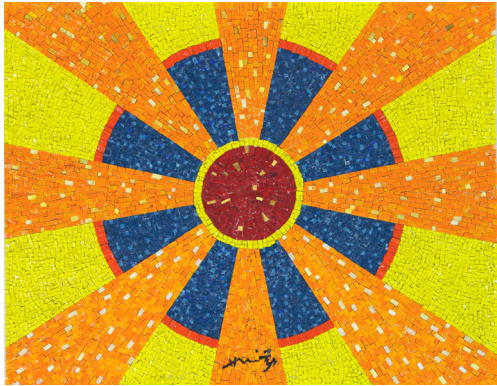


放射 | Radiation | 1965
布面丙烯 | Acrylic on canvas | 70cmx85cm

內在的光 | Inner Light | 1966
布面丙烯 | Acrylic on canvas | 102cmx133cm

宇宙辐射 | Cosmo Radiante | 1965
布面丙烯 | Acrylic on canvas | 69cmx90cm

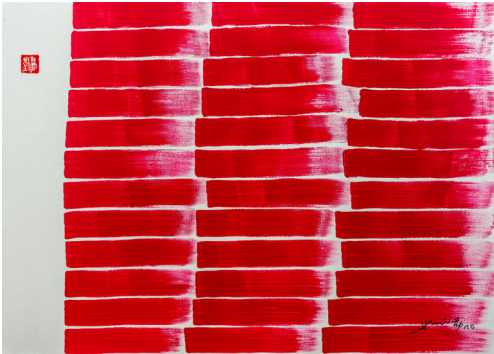
紫太阳 | Purple Sun | 1964
布面丙烯 | Acrylic on canvas | 80cmx100cm



太阳-5 | Sun-5 | 1964-2015
玻璃马赛克 | Glass Mosaic | 82cmx104cm



无题 | Untitled | 1963
混合媒介纸本 | Mixed media on paper | 63cmx86cm



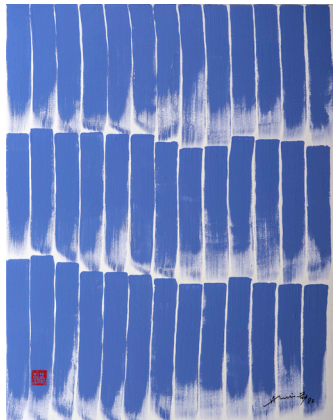
炁-315 | Chi-315 | 1984
布面丙烯 | Acrylic on canvas | 100cmx140cm



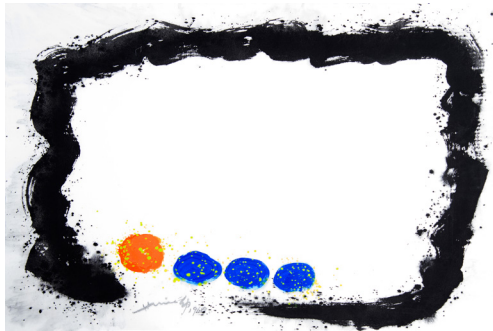
炁之始-2 | Beginning of Chi-2 | 1983
纸上丙烯 | Acrylic on paper | 85cmx186cm



炁之始-6 | Beginning of Chi-6 | 1983
布面丙烯 | Acrylic on canvas | 90cmx110cm



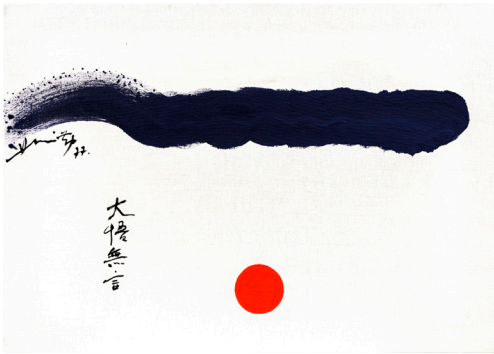
炁-297 | Chi-297 | 1983
布面丙烯 | Acrylic on canvas | 140cmx110cm



四元 | Four Elements | 1969
布面丙烯 | Acrylic on Canvas | 79cmx97cm



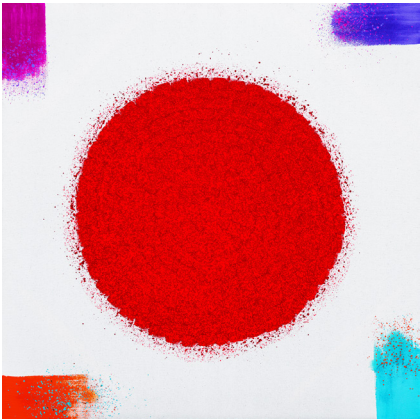
众万象 | Infiniti Aspetti | 1979
纸上丙烯 | Acrylic on paper | 96cmx75cm



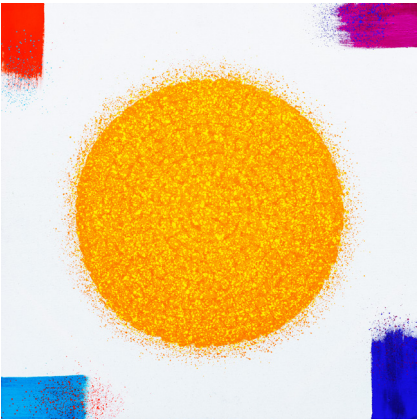
大悟无言 | Great Understanding is Without Words | 1977
布面丙烯 | Acrylic on canvas | 50cmx70cm



升华 | Ascendance | 1969
纸上丙烯 | Acrylic on paper | 66cmx47cm



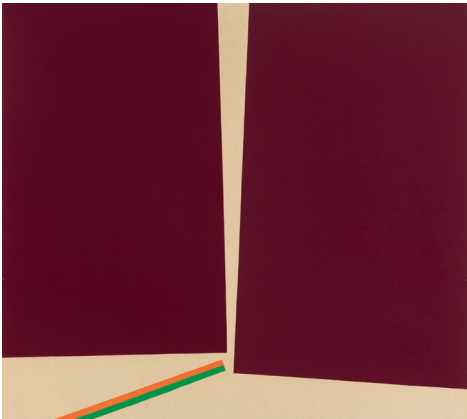
新世界之能-1 | Force of the New World-1 | 1996
布面丙烯 | Acrylic on canvas | 140cm×140cm



新世界之能-6 | Force of the New World-6 | 1996
布面丙烯 | Acrylic on canvas | 140cm×140cm



黑 | Nero | 1967
布面丙烯 | Acrylic on canvas | 86cm×101.5cm



张力-VI | Tension-VI | 1968
布面丙烯 | Acrylic on canvas | 86.5cm×88.5cm



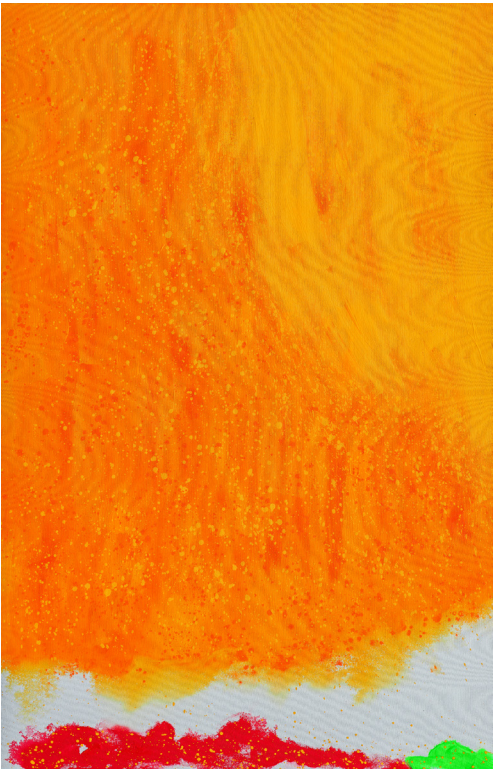
新世界之能-2 | Force of the New World-2 | 1996
布面丙烯 | Acrylic on canvas | 140cm×140cm



趋翔 | Poised to Roar | 1974
布面丙烯 | Acrylic on canvas | 80cm×100cm



蕴 | The Hidden Secret | 1974
布面丙烯 | Acrylic on canvas | 70cm×90cm



明光-向升华致敬 | Bright Light-Homage to Ascendence | 1990
布面丙烯 | Acrylic on canvas | 140 x 90cm



超越大限之冥想 | Contemplazione superamento della grande soglia | 1996
布面丙烯 | Acrylic on canvas | 80cmx110cm



冬藏之一、二、三——四季礼赞 | Il riservo dell'inverno/Canto di quattro stagione (1,2,3) | 2008
布面丙烯 | Acrylic on canvas | 每部分 Each: 88cmx135cm | 总共 Total: 88cmx405cm

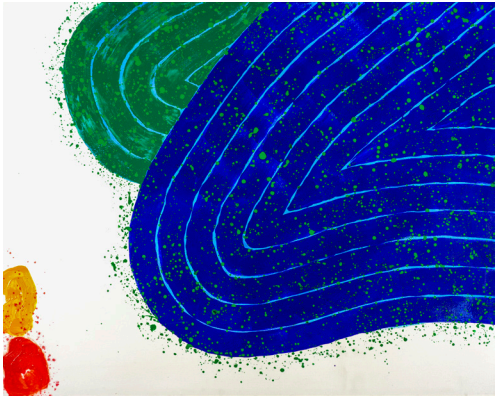
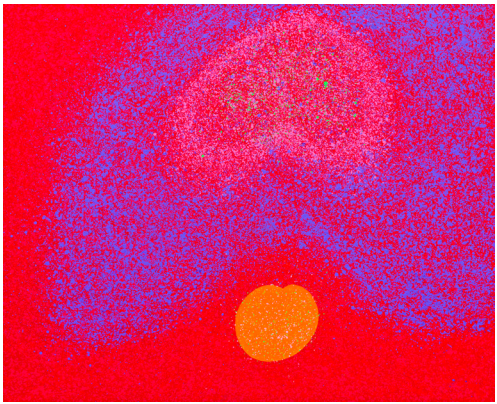


生命力-1 | La forza di vita-1 | 1999
布面丙烯 | Acrylic on canvas | 110cmx140cm



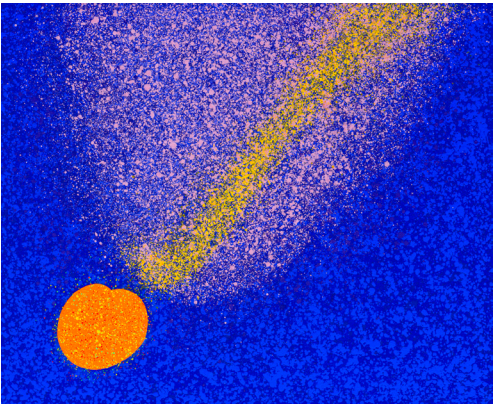
《天书(吾道)》 | Book of Heaven | 1995
纸上丙烯 | Acrylic on paper | 49cmx741cm





宇宙之爱 | Love of the Universe | 2010
布面丙烯 | Acrylic on canvas | 130cm×160cm

灵性之升华 | Sa lita Spirituale | 2010
布面丙烯 | Acrylic on canvas | 80cm×100cm



胜利之能 | Energy of Victory | 2010
布面丙烯 | Acrylic on canvas | 130cm×160cm



黄宏达 | Victor Wong | 天镜 | Sky Mirror | 2020
数字艺术装置 | Digital installation art
尺寸可变 | Variable size
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黄宏达 | Victor Wong | 无限 | The Infinity | 2020
数字艺术装置 | Digital installation art
尺寸可变 | Variable size
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乘 | Riding | 2013
铜塑 | Bronze | 40cm×32cm×31cm

超越 | Transcend | 2013
铜塑 | Bronze | 40cm×29.3cm×34.5cm

伸 | Extended | 2013
铜塑 | Bronze | 21cm×21cm×30cm

悬 | Suspended | 2013
铜塑 | Bronze | 30cm×30cm×23cm

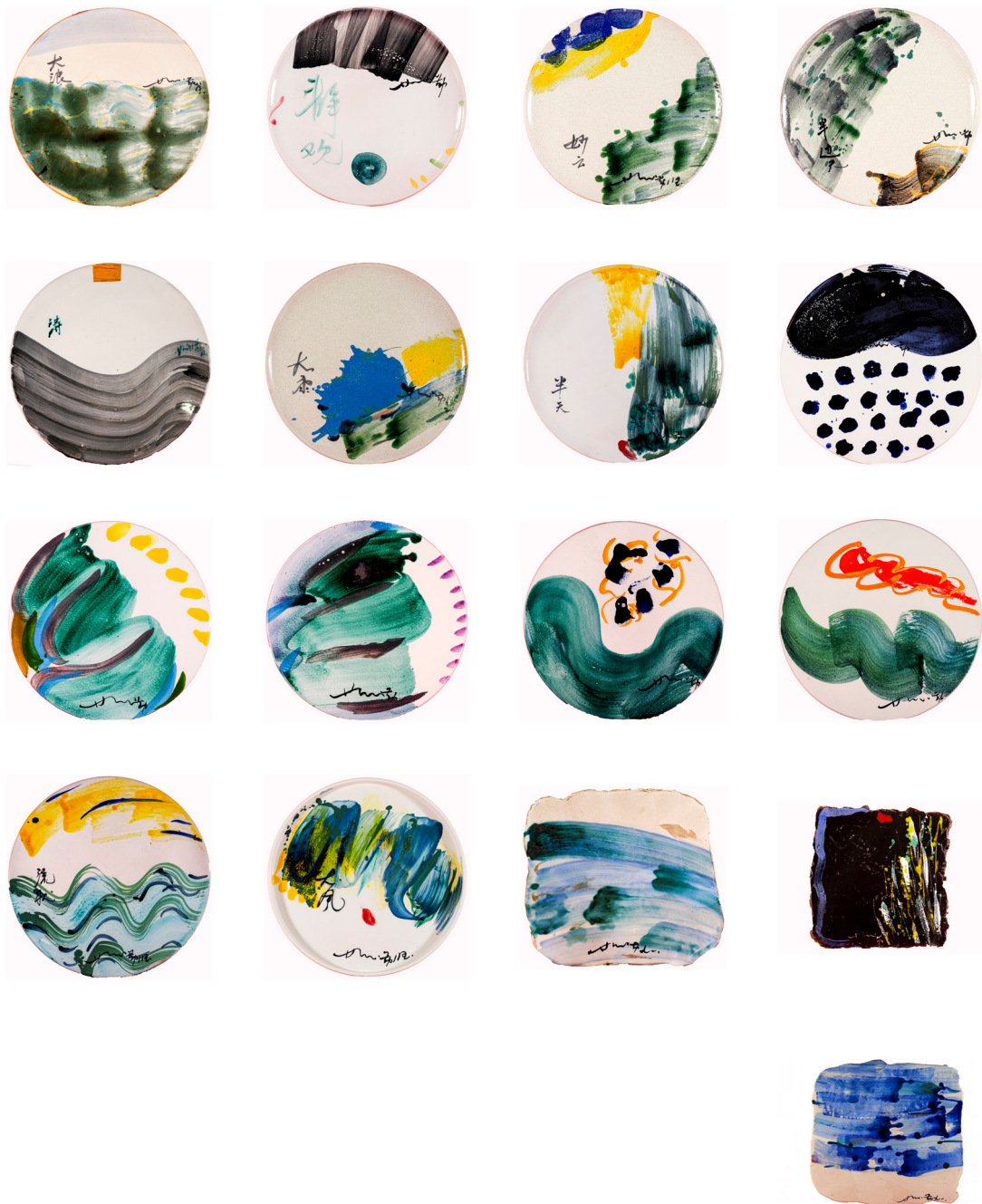
大我 | Great All | 2013
铜塑 | Bronze | 40cm×32.3cm×38cm

缘 | Destiny | 2013
铜塑 | Bronze | 40cm×37.6cm×22.3cm

峭 | Precipitous | 2013
铜塑 | Bronze | 30cm×30cm×25cm

辉 | Splendor | 2013
铜塑 | Bronze | 30cm×30cm×23cm





米兰时期创作的陶板彩绘，共17件 | Ceramic Works created in Milan, 17pcs

艺术家简介

萧勤

“人们须在有限的空间中达到一种无限大的能量和探索，在超越时间的非物质性世界中去学习、了解生命深刻的意涵。而以我笨拙的笔，和原始的色彩，来表达一点这样的观念。”

——萧勤，2015

著名华人艺术家萧勤先生乃少数从第二次世界大战活跃至今的抽象大师；作为“东方画会”的发起人之一，萧勤1961年在米兰发起“庞图国际艺术运动”，是现代艺术史上重要的理论家与活动家。

萧勤早于上世纪50年代开始探索和创作抽象艺术，纵横东西方数十载，致力于把东方禅学融合至现代抽象艺术，发展出极富个人特色的艺术风格与创作视野，对中国现代抽象艺术的发展作出了重大贡献。如旅法前辈艺术家林风眠、赵无极，萧勤以西方艺术为师的同时，在60年代开始对禅、道、老庄思想产生兴趣，寻求中国文化传统中的养分。他对各种东方哲思的人生、宇宙、自然观的研究及感悟，使他更能够掌握虚与实、阴与阳等对照概念及意境联想，并于纸和画布上保留手随心转的自由发挥空间，在绘画里展现“二元性”的对立及和谐、张力与平衡，开拓有别于西方抽象主流图式的创作风格。羁旅海外60年，萧勤融汇了西方美学、东方哲思以及对天体物理和宇宙现象的探索，随着个人生命历程的起伏变化及内省历练，创作出面貌丰富多样的艺术作品，致力发掘人类精神生命的深刻意涵。通过绘画及自我意识的千锤百炼，萧勤一生不断追求天人合一、超越死生侷限的广阔人生境界。

作为最早成立的华人战后艺术团体“东方画会”的发起人之一，萧勤率先引进西方前卫思想与原作，更致力将中国现代艺术推出海外；1956年，萧勤展开漫长的欧美游历之旅，从西班牙马德里经巴塞隆拿辗转扎根于意大利米兰，并以此为纵横西方数十年之基地。1961年在米兰发起“庞图国际艺术运动”，提倡“静观精神”，更是战后西方唯一由亚洲艺术家发起，以东方哲学为思想宗旨的国际前卫艺术运动。

Hsiao Chin

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

— Hsiao Chin, 2015

In the 1950s, Hsiao Chin started to explore abstract art which was based on his core concept of “Eastern Spirit”: the quest for Eastern spirituality and modern artistic expression. Hsiao established his own artistic approach as well as a unique vision on how art should be created. Like his senior masters Lin Fengmian and Zao Wou-ki who travelled to France, Hsiao Chin was greatly motivated by Western art during his stay in Spain and subsequently moved to Italy, but developed an interest in Zen and Taoism – in particular the ideas of Lao Tzu and Chuang Tzu – around the 1960s. Drawing artistic nourishment from his study of traditional Chinese culture and Eastern philosophies, he was capable of understanding and capturing the complex dialects between the void and the solid, strength and weakness. Freely transforming them into his abstract visual language, Hsiao showed great ambition to develop his own style of abstract painting that emphasized the dichotomous nature of the world, which would be at once distinguishable from, yet reflective of, Western abstract art at that time. Having lived and worked abroad for 60 years, Hsiao has been successfully integrated his extensive studies of Western aesthetics and Eastern philosophies, as well as his interest in space science, in his artistic creation. With the efforts of self-discovery and a spiritual quest for transcendence, Hsiao’s creative process is rooted in his perpetual exploration of the deepest meanings in man’s spiritual world. With the endless adventure of abstract art and self-reflection, throughout his lifetime Hsiao has been pursuing the ideal realm of “Nature and Man in One” greatly beyond the boundaries of life and death.

With a group of artists who shared his aesthetic vision, in 1955 Hsiao Chin co-founded the Ton Fang Art Group, the first post-war Chinese modern art group, which blended techniques from traditional Eastern art with Western modernism, while promoting Chinese modern art overseas. In 1956, Hsiao embarked on a series of travels in America and Europe, moving first to Madrid and finally settling in Milan, where he has lived for over half a century. In 1961, Hsiao Chin co-founded the Punto International Art Movement, the first ever international avant-garde art movement initiated by an Asian artist with the aim of promoting Oriental philosophy of “calm observation”.

近年个展

2020 “在我的开始是我的结束：萧勤的艺术”回顾展, 马克·罗斯科艺术中心, 陶格夫匹尔斯；
“在我的开始是我的结束：萧勤的艺术”平行展, 3812画廊, 伦敦；
“萧勤·新能量之结合”个展, 萧勤国际文化艺术基金会, 高雄；

2019 “新能量·回归”个展, 台湾国立台南艺术大学, 台南；
“萧勤·庞图”个展, 2019 ART TAIPEI 台北国际艺术博览会, 台北世界贸易中心, 台北；
“萧勤——无限宇宙”展售会, 香港苏富比艺术空间, 香港；
“禅色：萧勤绘画展”平行展, 3812画廊, 香港；
“禅的颜色——向萧勤大师致敬”平行展, 萧勤国际文化艺术基金会, 高雄；
“禅的颜色——向萧勤大师致敬”个展, 吉美国立亚洲艺术博物馆, 巴黎；

2018 “萧勤·精神能量”个展, 荷轩新艺空间, 高雄；
“向无限升华——萧勤个展”, 3812画廊, 香港；
“萧勤回家艺术大展”, 中华艺术宫, 上海；
“禅·艺术：明光——向升华致敬”个展, 慈山寺, 香港；

2017 “源——萧勤艺术文献资料展”, 3812画廊, 香港；
“重要的六十年代——萧勤作品沙龙展”, 3812画廊, 香港；

2016 “萧勤——无尽能量2016”个展, 3812画廊, 香港；
“新能量：终点亦为起点”, 耿画廊, 台北；

2015 “八十能量——萧勤回顾·展望”, 国立台湾美术馆, 台中；
“抽象、和谐与形态的六十年历程”, 德萨画廊, 香港；

2014 “萧勤 无限能量”, 郭木生文教基金会, 台北；
“萧勤 永恒能量”, 荷轩新艺空间, 高雄；

2013 “大能量”, 大未来林舍画廊, 台北；

2010 “向大师致敬系列：大炁之境——萧勤75回顾展”, 高雄市立美术馆, 高雄

2020 In my beginning is my end: the art of Hsiao Chin retrospective exhibition, Mark Rothko Art Centre (Marka Rotko Maksimal Centrs), Daugavpils
In my beginning is my end: the art of Hsiao Chin parallel exhibition, 3812 Gallery, London
Hsiao Chin: The Combination of New Energy solo exhibition, Hsiao Chin Foundation, Kaohsiung

2019 New Energy. Reunification solo exhibition, Tainan National University of the Arts, Tainan
PUNTO. HSIAO CHIN solo exhibition, 2019 ART TAIPEI, Taipei World Trade Center, Taipei
Hsiao Chin – Infinite Universe selling exhibition, Sotheby's S|2 Hong Kong Gallery, Hong Kong
Hsiao Chin: The Colours of Ch'an parallel exhibition, 3812 Gallery, Hong Kong
Les Couleurs du Zen: Peintures de Hsiao Chin parallel exhibition, Hsiao Chin Foundation, Kaohsiung
Les Couleurs du Zen: Peintures de Hsiao Chin solo exhibition, Guimet National Museum of Asian Arts (Musée national des arts asiatiques-Guimet), Paris

2018 Hsiao Chin. Spiritual Energy solo exhibition, Lotus Art Gallery, Kaohsiung
To An Infinite Ascendence solo exhibition, 3812 Gallery, Hong Kong
Hsiao Chin Coming Home retrospective exhibition, China Art Museum, Shanghai
ZEN ART Bright Light – Homage to Ascendence solo exhibition, Tsz Shan Monastery, Hong Kong

2017 Hsiao Chin Art Archival Exhibition: The Origin, 3812 Gallery, Hong Kong
Hsiao Chin Salon Show: 1960's, An Important Era, 3812 Gallery, Hong Kong

2016 Hsiao Chin Solo Exhibition: Endless Energy, 3812 Gallery, Hong Kong
Novel Energy: The End is the Beginning, Tina Keng Gallery, Taipei

2015 Eighty Years of Energy: Hsiao Chin's Retrospect & Prospect, National Taiwan Museum of Fine Arts, Taichung
60 Years of Abstraction, Harmony and Form, de Sarthe Gallery, Hong Kong

2014 Infinite Energy, Kuo Mu Sheng Foundation, Taipei
Hsiao Chin Eternal Energy, Lotus Art Gallery, Kaohsiung

2013 Great ALL, Lin & Lin Gallery, Taipei

2010 Infinity of Chi: Retrospective of Hsiao Chin, Kaohsiung Museum of Fine Arts, Kaohsiung

联合策展人简介

菲利普·多德

菲利普·多德（Philip Dodd）在艺术领域建树颇丰，尤其为中欧之间的合作发展做出了卓越的贡献。在2016年,《艺术与拍卖》杂志将其评为全球艺术界百位创新人士之一；英国《设计周刊》杂志将其评为50位顶级设计大师之一；中国《第一财经日报》更将其评为“2016年全球思想领袖”之一。

菲利普·多德常驻伦敦，自1998年陪同英国前首相布莱尔首次访华并举办展览以来，他一直定期访问中国。他曾在伦敦、北京、莫斯科、新加坡和纽约等地为小野洋子和达米恩·赫斯特等艺术家策划展览，并且曾出版多部艺术、电影和文化领域的专著。在欧洲，他被公认为是一位极早意识到建立中欧文化桥梁的重要性的有识之士。

他创立了“全球私人博物馆联盟”，将全球超过30位私人博物馆的创始人聚集一堂，其中既包括上海龙美术馆的王薇女士，也包括北京红砖美术馆的闫士杰先生。

他曾在包括香港国际艺术展 (Art HK) 和设计上海 (Design Shanghai) 在内的诸多国际艺术及设计博览会的咨询委员会中担当顾问，并曾受邀在大英博物馆、中国人民大学和美国纽约哥伦比亚大学等机构发表讲演。他还是文化公司 Made in China (UK) Ltd 的董事长。由于在中欧文化沟通领域所做出的卓越贡献，Made in China (UK) Ltd 于2019年荣获“胡润百富奖” (Hurun Report Award)。

菲利普·多德还是一位屡获大奖的英国广播公司 (BBC) 播音员，并曾在多所高校担任客座教授。在担任伦敦大学国王学院客座教授期间，他创立了该学院的“文化与创意产业”硕士项目。

Philip Dodd

Philip Dodd has won many awards for his work in the field of art and especially for his work between China and Europe. In 2016 Art & Auction named him one of the 100 Innovators in the art world; Design Week, the UK magazine, named one of the top 50 design gurus and China Business News named him one of the top global thinkers of 2016.

Philip Dodd is based in London but has been traveling to China regularly since 1998 when he was invited by Tony Blair to stage an exhibition to complement the Prime Minister's first visit to China. He has curated exhibitions in London, Beijing, Moscow, Singapore and New York, with artists as various as Yoko Ono and Damien Hirst; has published several books on art, film and culture and is known within Europe for his early recognition of the importance of building cultural bridges between China and Europe.

He founded the Global Private Museum Network which brought together more than 30 private museum owners from around the world including Wang Wei and her Long Museum to Yan Shijie and the Red Brick Museum in Beijing.

He has been on the Advisory Board of many art and design fairs, including Art HK and Design Shanghai and has given lectures from the British Museum to Renmin University and to Columbia University in New York. He is Chairman of the cultural agency Made in China (UK) Ltd. Made in China (UK) Ltd was given a Hurun Report Award in 2019 for its work between China and Europe.

Philip Dodd is also an award-winning BBC broadcaster and has been Visiting Professor at numerous universities, including King's Cross London where he founded an MA devoted to Cultural and Creative Industries.

- 担任伦敦当代艺术中心 (Institute of Contemporary Arts) 总监 (1997–2004)。该艺术中心被时任英国首相托尼·布莱尔称赞为拥有“举世无双的创新精神与全新思路”
- 作为创始人之一，于2008年在英国发起为时一年的“时代中国” (China Now) 艺术节，致力于展示中国当代文化的精华；
- 多次在中国策划大型展览：包括著名美国艺术家肖恩·斯库利在中国五座城市举办的大型回顾展，也包括最近在中央美术学院美术馆和广东美术馆为英国著名画家玛吉·汉布尔举办的大型回顾展
- 为中国招商集团和伦敦维多利亚与阿尔伯特博物馆 (V&A) 彼此引荐，协助双方完成初步谈判，并促成双方长期合作，合作的成果包括将于今年年底在蛇口开幕的设计博物馆 (Design Museum)
- 与地处北京的中国地产开发商展开广泛合作：他曾经帮助香港置地集团将蛇形艺廊 (Serpentine Pavilion) 引入北京王府井；最近他还为首创集团和隆福寺集团提供了咨询服务。

He has been

- Director of London's Institute of Contemporary Arts, 1997-2004 which the then Prime Minister Tony Blair said had an 'unparalleled reputation for innovation and new ideas'
- In 2008 he was one of the founders of a year long UK based festival China Now, showcasing the best of Chinese contemporary culture
- He has curated many exhibitions in China, including a five city retrospective of the famous American artist Sean Scully, and most recently a retrospective at CAFA Art Museum, Beijing and at the Guangdong Museum of Art of the internationally renowned British painter Maggi Hambling.
- He brought together and did the initial negotiations between China Merchant Group and London's V&A Museum to enable a long term collaboration which will culminate in the Design Museum in Shekou opening later this year
- He has worked extensively with Chinese property developers in Beijing. For Hong Kong Land he brought the Serpentine Pavilion to Wang Fuming and most recently he has been advising Capital Group and Longfu Si.

许剑龙

3812 画廊 联合创始人及艺术总监 (香港、伦敦)
水墨现场 创办人及主席
英国皇家绘画学院 发展委员会成员
澳门路幽美狮美高梅主席典藏 艺术顾问及策展人
香港 SKETCH Hong Kong 联合创始人及主席
香港大馆 艺术工作小组成员 (2015–2018)
香港水墨艺博 创办人及总监 (2015–2017)
香港典亚艺博 联席主席及总监 (2011–2017)
香港艺术及古迹资料研究 联合创始人及主席 (2013–2017)
香港康乐及文化事务署 艺术博物馆咨询委员会成员 (2014–2016)
香港艺术发展局 艺术教育顾问 (2014–2016)
香港艺术中心 监督团成员 (2009–2012)

以香港为家的许剑龙为当地著名文化企业家、艺术顾问、策展人以及收藏家，在过去多年一直致力推动中国当代艺术发展，尤以推动水墨艺术的市场发展为人熟悉。

许剑龙旗下的艺术企业经营模式既广且深，包括于伦敦及香港成立3812画廊，并于2018年宣布创办全球首个以水墨艺术为主题的文化品牌—水墨现场 (INK NOW)，建构一个综合性、开放型、跨地域、多功能的水墨艺术平台，融合学术与商业，并以“东方根性，当代表现”为立足点，把属于华语文化圈的水墨推向国际。许剑龙于2019年1月成功在台北举行首届水墨现场大型艺术展博会，其策展及空间设计荣获2019年台湾室内设计大奖展览空间设计奖。同年11月，他带领水墨现场进驻上海，与上海苏宁艺术馆共同举办“水问”当代水墨展览及首个国际论坛，集结11位艺术家及多位国际知名学者参与。近年又获得何超琼女士委任成为澳门路幽美狮美高梅项目的艺术顾问及策展人，建构集团的“主席典藏”等大型国际艺术项目。此外，许剑龙也曾于2011至2017年担任香港典亚艺博的联席主席及总监，并在2015年于香港推出全球首个当代水墨艺术展博会“水墨艺博”。

Calvin Hui

Co-Founder and Chairman, 3812 Gallery, Hong Kong and London
Founder and Chairman, INK NOW
Art Consultant & Curator, MGM Cotai Chairman's Collection, Macau
Trustee, Development Committee for the Royal Drawing School, London
Co-Founder and Chairman, SKETCH Hong Kong
Member of Art Working Group, Tai Kwun, Hong Kong
Founder and Director, INK ASIA, Hong Kong, 2015-2017
Co-Chairman and Director, Fine Art Asia, Hong Kong, 2011-2017
Co-Founder and Chairman, Arts in Heritage Research, Hong Kong, 2013-2017
Member of Art Museum Advisory Panel, LCSD, HKSAR, 2014-2016
Advisor of the Arts Education Group, Hong Kong Arts Development Council, 2014-2016
Member of Board of Governors, Hong Kong Arts Centre, 2009-2012

Calvin Hui is an acclaimed cultural entrepreneur, art advisor, collector and curator based in Hong Kong. Recognised as one of the leading figures in the local art scene, he has been active in promoting modern and contemporary Chinese art over the years, with a focus on promoting ink art.

Hui's art business has been expanding rapidly and internationally in recent years: he co-founded 3812 Gallery in Hong Kong in 2011 and expanded to London in 2018. He was appointed as the Co-Chairman and Director of Fine Art Asia from 2011 to 2017 and was Founder and Director of INK ASIA from 2015 to 2017. Hui was also appointed by Ms. Pansy Ho, Co-chairperson of MGM China Holdings Limited as the art consultant and curator for building the Chairman's Collection for the MGM Cotai project, which aims to enrich the MGM Cotai Art Collection. In 2018, Hui announced the establishment of INK NOW, the world's first cultural brand specialising in the promotion of contemporary ink art and had organised the first INK NOW Art Expo in January 2019 in Taipei, which was awarded "The Twelfth Taiwan Interior Design Award - The TID Award of Public Space". In November 2019, Hui launched INK NOW Shanghai collaborating with Suning Art Museum to co-present Inquiry on Water exhibition and the first international ink art symposium. Following the notion "Eastern Origin in Contemporary Expression", he aspires to raise international attention to Chinese ink art by grounding it in academic research and market insights.

宇宙人萧勤
工作人员名单

松美术馆团队
展览监制: 王端
展览统筹: 刘曼嘉
展览执行: 张蓬辉、阴华宁
媒体宣传: 卢展
活动执行: 李晴芳、吴轲、况卓、沈丹敏
公共教育: 张佳煜
行政事务: 王安妮、何雨静

萧勤国际文化艺术基金会
基金会执行长: 吴素琴

3812画廊团队
联合创始人: 许剑龙
展览执行: 甄翠思、陈倩妤、陈湛

科技水墨艺术家黄宏达及其团队

展览设计
叶骞、李思蔚

国际运输及布撤展服务
天地众行艺术品服务

专业照明设备 (技术) 支持
三信红日
刘宏剑、赵含芝

The Artist as Astronaut: Hsiao Chin
STAFF LIST

Song Art Museum
EXHIBITION SUPERVISOR: Wang Duan
EXHIBITION COORDINATION: Liu Manjia
EXHIBITION TEAM: Zhang Penghui, Yin Huaning
MEDIA TEAM: Lu Zhan
EVENT TEAM: Li Qingfang, Wu Ke, Kuang Zhuo, Shen Danmin
PUBLIC EDUCATION: Zhang Jiayu
ADMINISTRATIVE BUSINESS: Wang Anni, He Yujing

Hsiao Chin Foundation
CHIEF EXECUTIVE: Maggie Wu

3812 Gallery
FOUNDER: Calvin Hui
EXHIBITION TEAM: Tracy Yan, Emma Chan, Cecilia Chen

TECH-iNK artist Victor Wong and his team

Exhibition Design
Ye Qian, Vivianne Li

International Exhibition Logistics and Onsite-Handling
TOP SPACE Art Service

Professional Lighting Equipment Support
Hongri Lighting
Liu Hongjian, Zhao Hanzhi

