

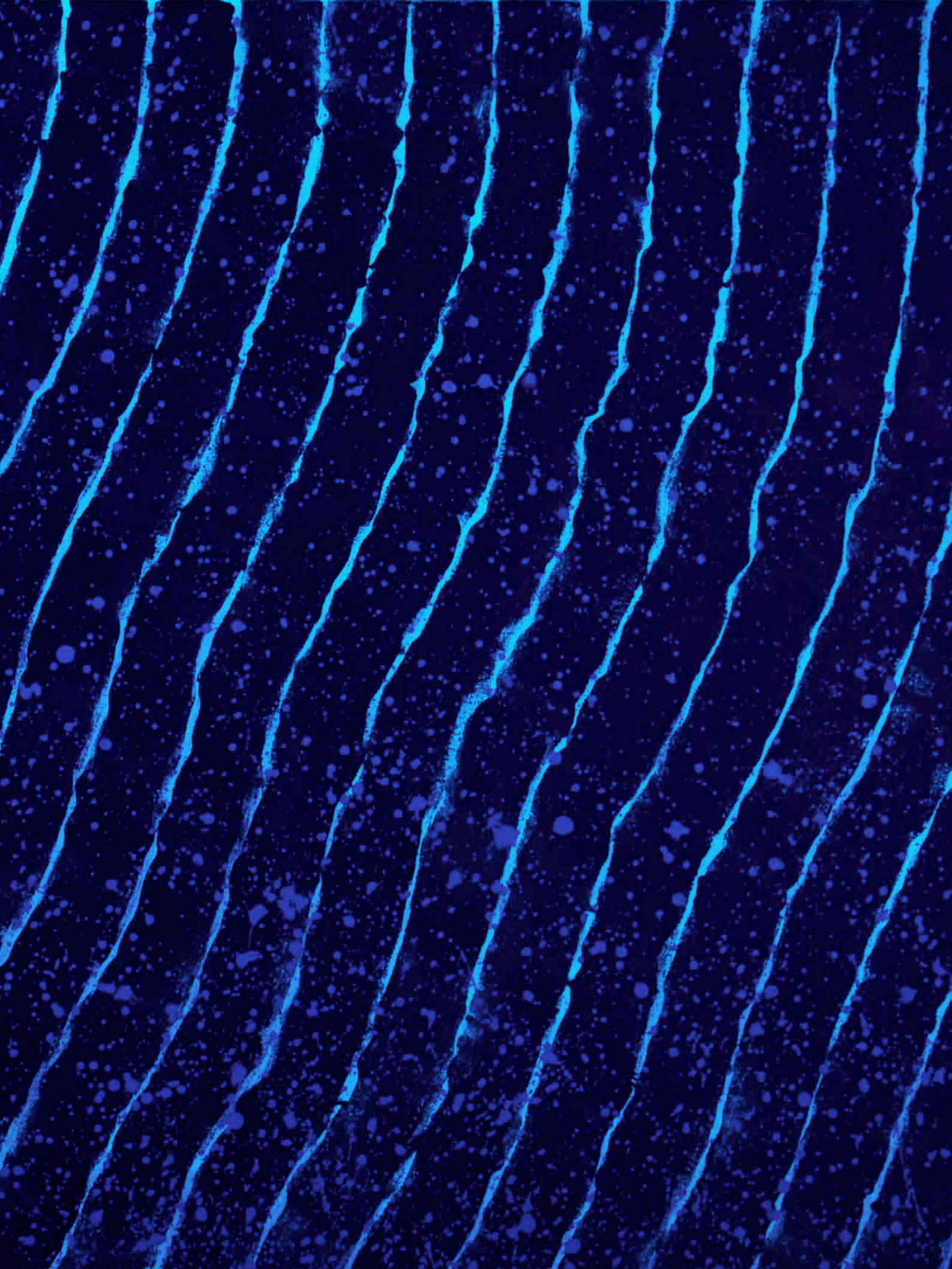


# Hsiao Chin: His Unexplored History

  
蕭勤國際文化藝術基金會

**3812** gallery  
London | Hong Kong





蕭勤：那些不為人知的歷史

Hsiao Chin: His Unexplored History

15/3 - 15/4/2023

3812 Gallery

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London | Hong Kong

1935  
SHANGHAI

Born in Shanghai in 1935. In 1949, Hsiao Chin followed his uncle Wang Hsueh-ting to Taiwan. He studied under the famous woodcut printmaker Chou Ying and Chinese-French abstract painter Chu Teh-chun, beginning his study of Post-Impressionism.



1951 - 55  
TAIPEI

Joined Li Chun-Sheng's Antung Street Studio and started the research on modern art. Co-founded the Ton-Fan Art Group, the first Chinese abstract painting group in modern Chinese history in the 20th century, with Hsia Yan and others in Taipei in 1955.



1956  
MADRID

Received scholarship from Spanish government and flew to Madrid; later determined not to pursue schooling and moved to Barcelona.



1957  
BARCELONA

Held his first solo exhibition at Mataro Fine Arts Museum. Presented the first *Ton-Fan Art Group Exhibition* in Barcelona and Taipei at the end of 1957.



1961 - 67  
MILAN

Founded the Punto International Art Movement with Italian artist Antonio Calderara and others in 1961. Between 1961-1967, Hsiao Chin organised 13 Punto exhibitions across Europe and Asia and brought together 26 artists from 11 countries.



1964  
PARIS

Worked in Paris for three months and held his first solo exhibition in France at International Gallery of Contemporary Art and Ariete Gallery.



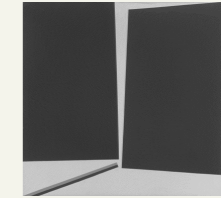
1966  
LONDON

Worked in London for six months, met Richard Lin and exhibited at the Signals Gallery in London.



1967 - 72  
NEW YORK

Visited New York for the first time and stayed there until 1972. Met Mark Rothko in New York. Presented his solo exhibitions at Rose Fried Gallery, the first gallery in US presenting geometric abstraction at that time. Taught at Long Island University for 4 months.



1978  
MILAN

Founded the International Surya (Sun) Movement in Milan with international artists and scholars. Presented *The Surya Group Exhibition* at the City Museum of Macerata in Italy. It advocates active exchange among different fields of artistic practices to achieve a form of international consensus.



Early 1980s  
BEIJING

Marked his first return to China after thirty-one years; organizes memorials for father Xiao Youmei commemorating his 40th anniversary of death in Beijing and Shanghai respectively. Was featured on the front cover of the second issue of *China Art Journal* in the 1980s. (The first edition featured Zao Wou-ki)

1985  
ITALY

Awarded the 13th National Art Collection Award at Gallarate.

1989  
COPENHAGEN

Founded the "International SHAKTI" (Chi) Movement in Copenhagen, Denmark and the first "SHAKTI" was exhibited in Copenhagen. SHAKTI draws inspiration from the wealth of energy within nature itself.



1990  
His daughter Samantha passed away in an accident. Grieving over the death of his daughter, he stopped creating artworks for 9 months.

1990 - 99

A turning point of his artistic path when he gained a profound sentimental experience with the Ch'an philosophy, and embarked a brand new phase of his artistic development with the iconic series, under the themes: *Transcending The Great Threshold, To The Eternal Garden and The Sublimation of Samantha* to express his new outlook on life.

2000  
Revisited the *Cosmic* theme and created a series of new paintings in the theme of *Landscapes of the Universe*.

2005  
ITALY  
Conferred by the Italian President Carlo Azeglio Ciampi the honorable title of Knight of Italian Solidarity Star.

2014  
KAOHSIUNG

Founded Hsiao Chin International Art Foundation in Kaohsiung in 2014. Presented major exhibitions including *Eighty Years of Energy: Hsiao Chin's Retrospect & Prospect* at National Taiwan Museum of Fine Arts in 2015.

2016  
HONG KONG

3812 Gallery started to represent Hsiao Chin with the first solo exhibition in the gallery, *Endless Energy*, in Hong Kong.



2018  
SHANGHAI

The major retrospective exhibition *Hsiao Chin - Coming Home* was held at China Art Museum, Shanghai. It marked the artist's triumph to return to his birthplace.



MACAU

Commissioned by Pansy Ho, Co-chairperson of MGM China Holding Ltd, Hsiao Chin created a 9-metre long *Dancing Light* painting for the MGM Cotai Chairman's Collection, which is permanently on display at the hotel's main lobby.



2019  
PARIS

From March to June 2019, a major solo exhibition *Les Couleurs du Zen: Peintures de Hsiao Chin* was presented at the Musée national des arts asiatiques Guimet in Paris. It was a major exhibition held by Musée Guimet for another Chinese artist after Sanyu in 2004.



HONG KONG

In September, Sotheby's Hong Kong presented the largest selling exhibition of Hsiao Chin in Hong Kong, Hsiao Chin - Infinite Universe at Sotheby's S|2 Hong Kong Gallery and exhibited a complete series of 12 glass mosaic works by Hsiao Chin for the first time.

2020  
LATVIA

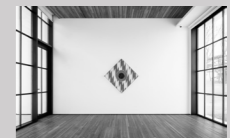
To celebrate Hsiao Chin's 85th birthday and this milestone year, a major retrospective entitled *In my beginning is my end: the art of Hsiao Chin* was held at the Mark Rothko Art Centre in Latvia.



A new monograph, *Hsiao Chin and Punto: Mapping Post-War Avant-Garde* focusing on Hsiao Chin and his immense contribution to the development of avant-garde art as Co-founder of the Punto International Art Movement was published by Unicorn in May 2020.

2021  
BEIJING

*The Artist as Astronaut: Hsiao Chin*, a major exhibition co-curated by Calvin Hui and Philip Dodd was held at Song Museum in Beijing.



2022  
LONDON

*Hsiao Chin and Punto* was held at 3812 Gallery London, the artist's first return to London since 1966.



蕭勤

HSIAO CHIN

「我創作時的靈感皆源自於宇宙間渾然大化、無形卻又無所不在的生命力，而我將稱為「精」的力量，然後我回返宇宙本源，引「氣」之流動，對萬事萬物的存有樣態進行一種形而上的現象學思考，表現出宇宙中無所不在的生命力、自然的造化之功則是「氣」生機與泉源之所在。」

—— 蕭勤

蕭勤向我們展示了戰後歐洲獨樹一幟的抽象藝術運動，與當時美國強勢的藝術橫流分庭抗禮。此次 3812 香港畫廊展覽將聚焦於他自 1958 年至今的多個重要藝術轉型期，不僅揭示了蕭勤作為戰後抽象藝術大師的非凡成就，在於他成功將東方的精神性與西方藝術形式相互融合，創造出全新抽象藝術語彙的傑出貢獻。

蕭勤被譽為是歐洲最重要的在世華人藝術家，也是中國最重要的歐洲藝術家。這樣兩者之間的混合身份使藝術史難以為他找到一個合適的定位——儘管他的作品被紐約大都會博物館、羅馬國家美術館、香港 M+ 博物館與上海龍美術館等頂尖博物館收藏；此外他近年在北京松美術館、陶格夫匹爾斯馬克·羅斯科藝術中心與巴黎吉美博物館舉辦過個人展覽。

1958 年，蕭勤抵達西班牙，結識了塔皮埃斯並向其介紹了佛教；這段經歷為蕭勤之後充滿開創性的抽象系列作品打下了非凡的根基。1960 年，蕭勤移居米蘭，與其他藝術家共同創辦了前衛的

「龐圖」國際藝術運動；與盧西奧·豐塔納 (Lucio Fontana) 成為好友；當年蕭勤的創作與肯尼斯·諾蘭 (Kenneth Noland) 的抽象作品中的圖式有著異曲同工之妙的關聯——但他獨到地融合了丙烯、圓點符號、中國美學以及熱忱於太空旅行的元素（他曾向美國航空航天局 NASA 申請成為第一位藝術家-宇航員）於作品之中。蕭勤 1967 年遠赴紐約並作短暫居住，於 1972 年返回意大利，之後在 1980 年代初回歸亞洲，回到北京見證了現代中國的建設。

此次展覽《1958 年至今：蕭勤鮮為人知的經歷》將介紹蕭勤 1958 年至今幾個重要轉型期的重要繪畫作品（相近的作品已被各大博物館收藏），並同場展示他於西班牙時期、尤其是意大利前衛藝術生活期間於「龐圖」藝術圈中的珍貴照片。展覽也將反映了藝術家自 1960 年代以來窮盡一生去探索生命意義的真諦，和來自宇宙的無盡能量，還包括 1990 年蕭勤痛失女兒莎芒妲 (Samantha) 這段人生中最黑暗的時光——同時也標誌著他藝術生涯中的一個重要轉折點。

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'

- Hsiao Chin

Hsiao Chin is one of the artists that allows us to see the distinctive abstract art movement in post-war Europe, that is at least as ambitious and interesting as that of the US. It reveals Hsiao Chin's remarkable artistic achievement as a post war abstract master and his groundbreaking contribution, bringing Eastern spirituality and western abstract art together.

Hsiao Chin has a strong claim to be the most important living Chinese artist in Europe and the most important European artist in China. His 'in-between' status is the reason why art history cannot quite find the right place for him, despite his presence in museum collections from New York's Metropolitan to Rome's National Galerie and from Hong Kong's M+ to Shanghai's Long Museum, and recent one-person exhibitions at the Song Museum, Beijing, Mark Rothko Art Centre, Daugavpils and Musée Guimet, Paris.

In 1958, Hsiao Chin arrived in Spain, befriended Tapies, introducing him to Buddhism - and forged a remarkable idiom for a ground-breaking body of abstract work. In 1960 Hsiao Chin

moved to Milan where he co-founded the avant-garde movement Punto, became close friends with Lucio Fontana - and made a body of work that has some connection with Kenneth Noland's abstract work - but fuses, in acrylic, circles, Chinese aesthetics and an absorption in space travel (he had applied to NASA to be the first artist-astronaut). In 1967 he left Italy for a brief spell in New York before returning to Italy in 1972. Hsiao Chin returned to Asia, and visited Beijing in early 1980s, witnessing the new modern China.

This exhibition showcases major paintings of various transformative periods, from 1958 till present (related works are in major museum collections) together with photographic documentation of his place in Spanish and particularly Italian avant-garde life, with images of Hsiao Chin in the Punto circle. It also reflects the artist's life-long passion for exploring the meaning of life and boundless energy in outer space from the 1960s till present, and through a significant transitional period in 1990 when Hsiao Chin experienced the devastating loss of his daughter Samantha.

Artworks



宇宙萬象 Pintura 5  
50 x 60 cm 1958  
布上油彩 Oil on canvas



玄鑒 Discernment  
53 x 26 cm 1958  
紙上墨水 Ink on paper



繪畫-CB Pittura-CB  
70 x 50 cm 1959  
布上油彩 Oil on canvas



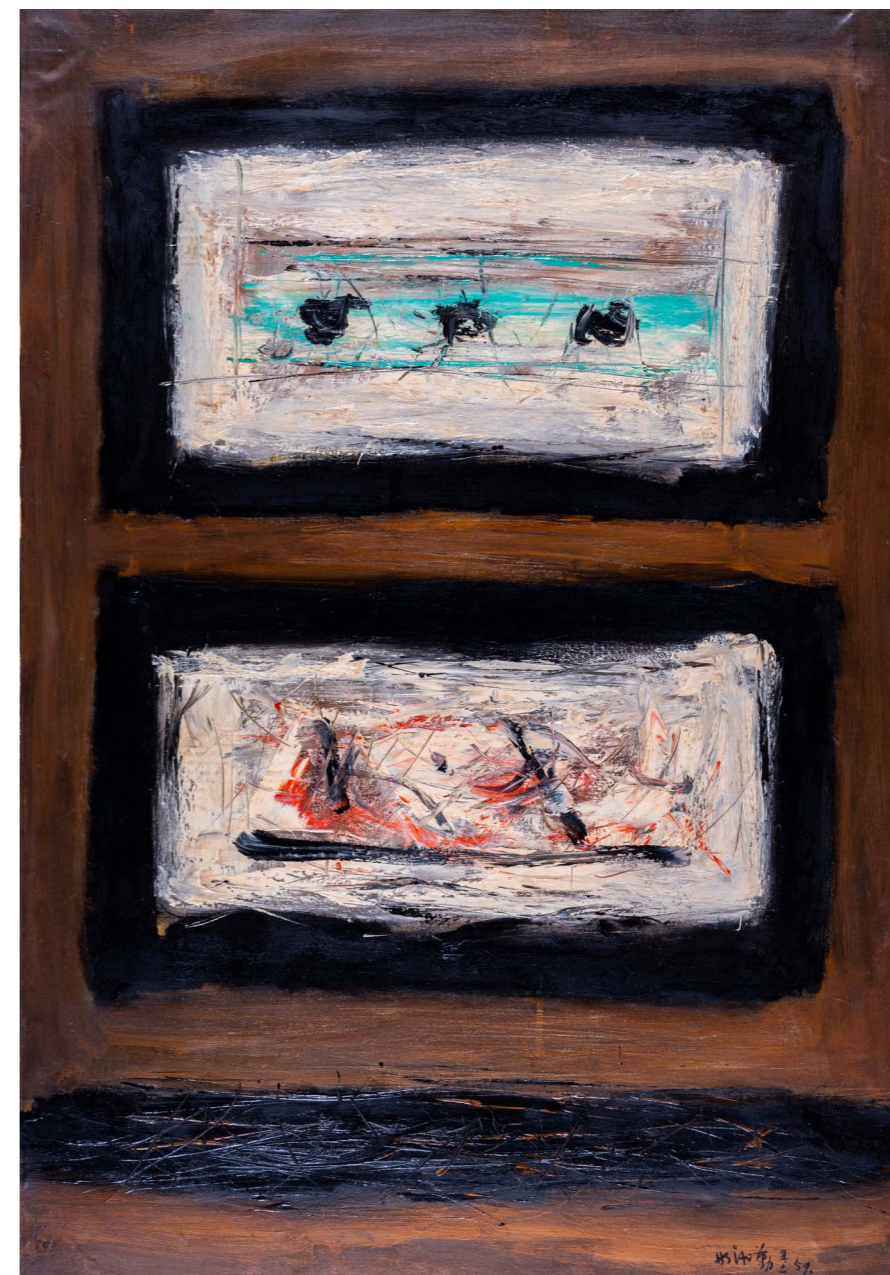
繪畫-DK Pintura-DK  
61 x 37 cm 1959  
布上油彩 Oil on canvas



繪畫-BM Pittura-BM  
119 x 45 cm 1959  
布上油彩 Oil on canvas

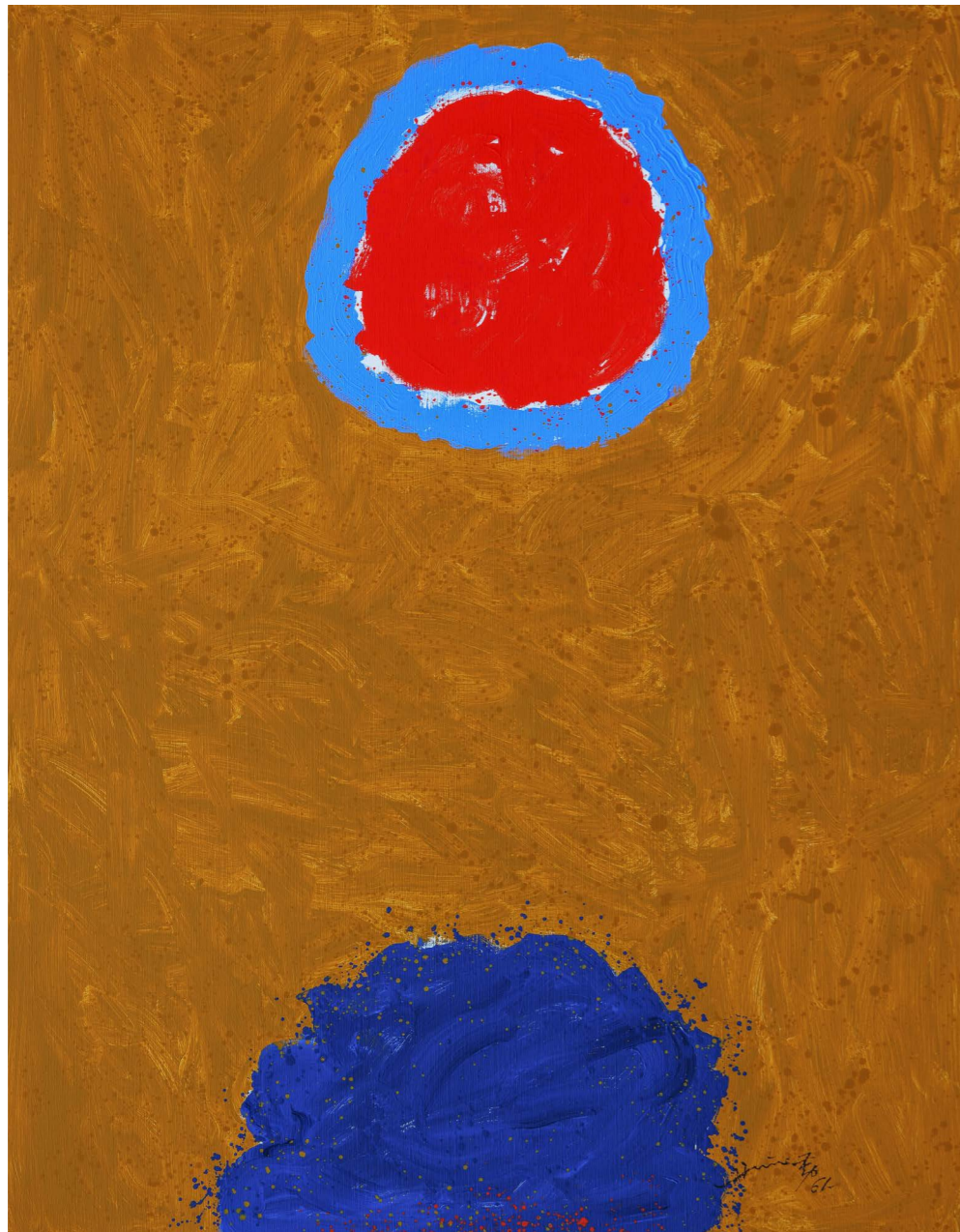


繪畫-BA Painting-BA  
90 x 89 cm 1959  
布上油彩 Oil on canvas

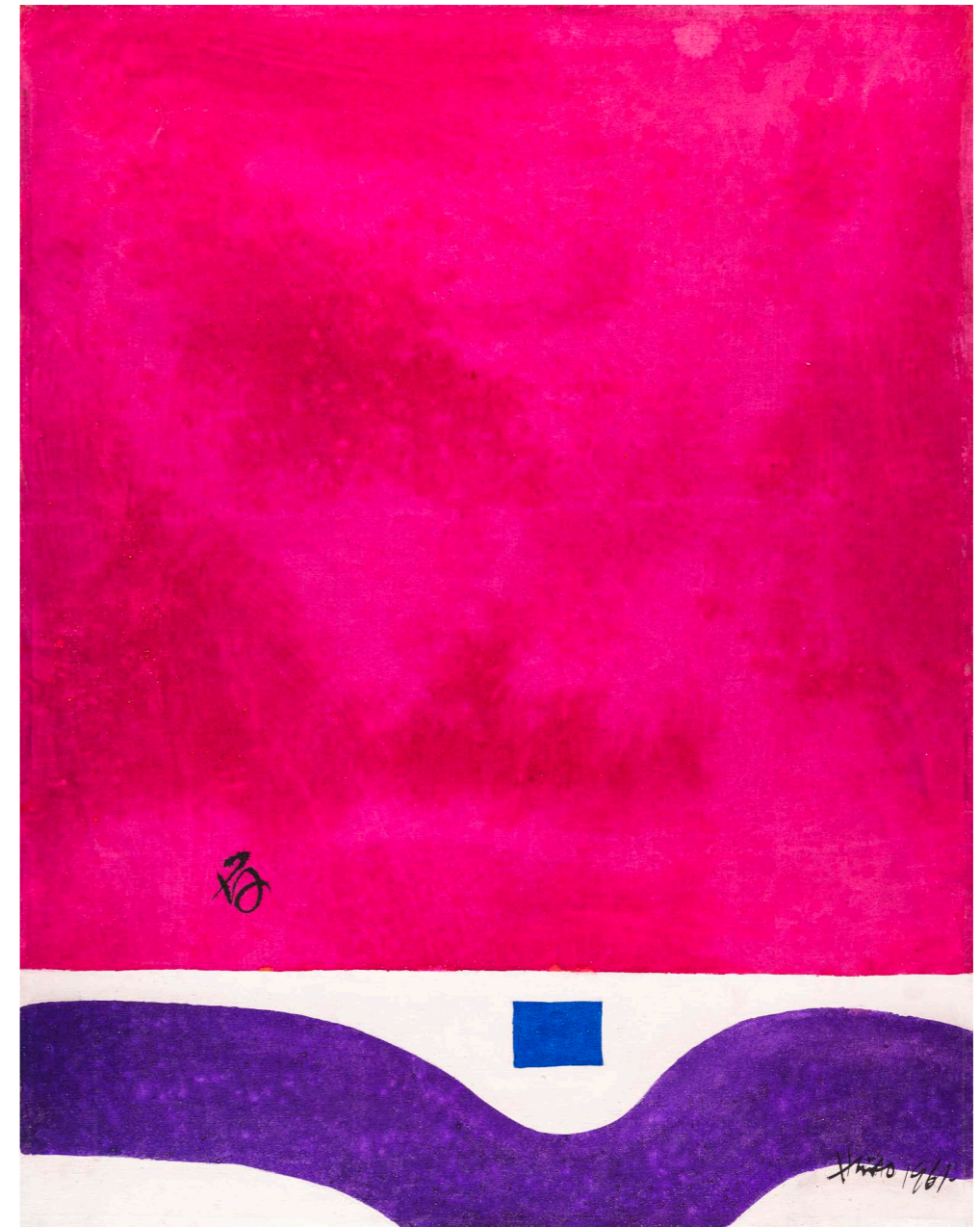


繪畫-BR Painting-BR  
100 x 70 cm 1959  
布上油彩 Oil on canvas





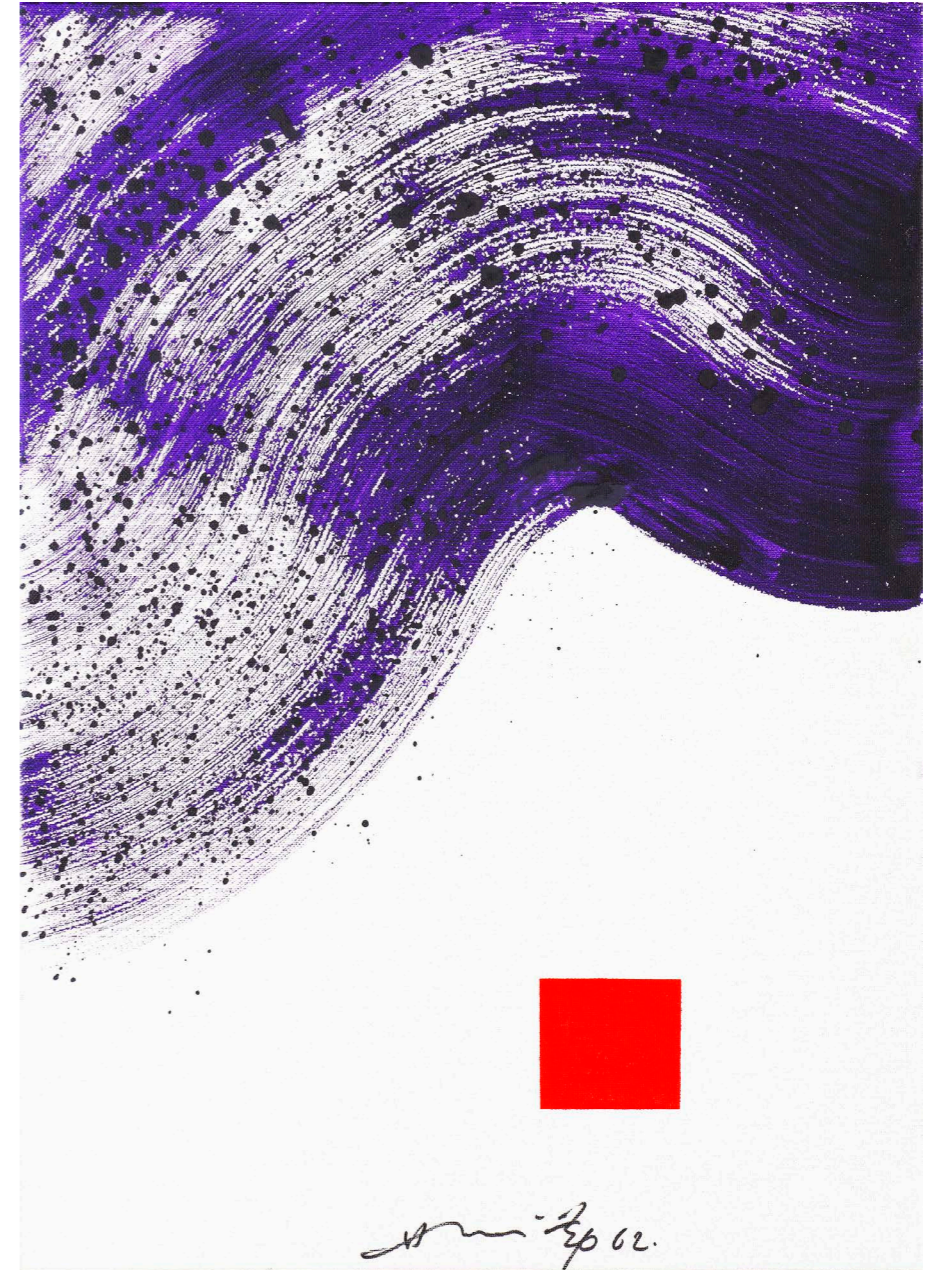
**探 Discover**  
140 x 110 cm 1961  
布上壓克力 Acrylic on canvas



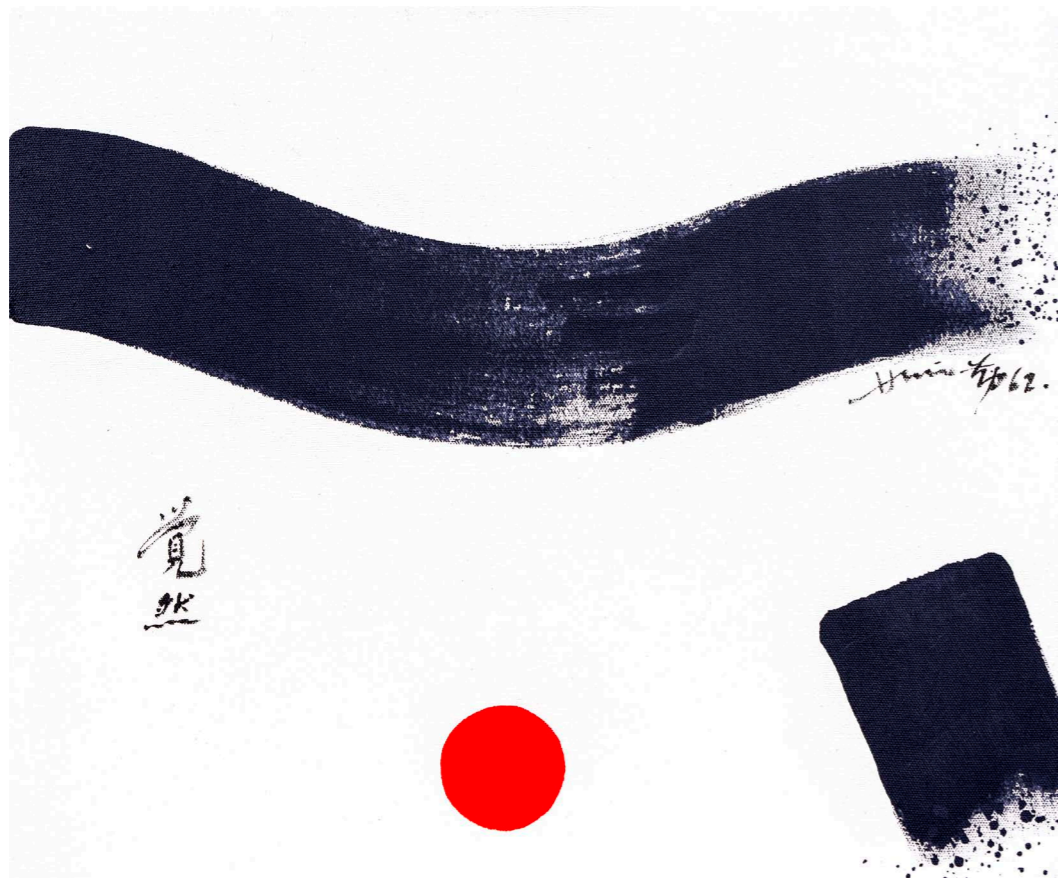
**存 Retain**  
89 x 69 cm 1961  
布上壓克力 Acrylic on canvas



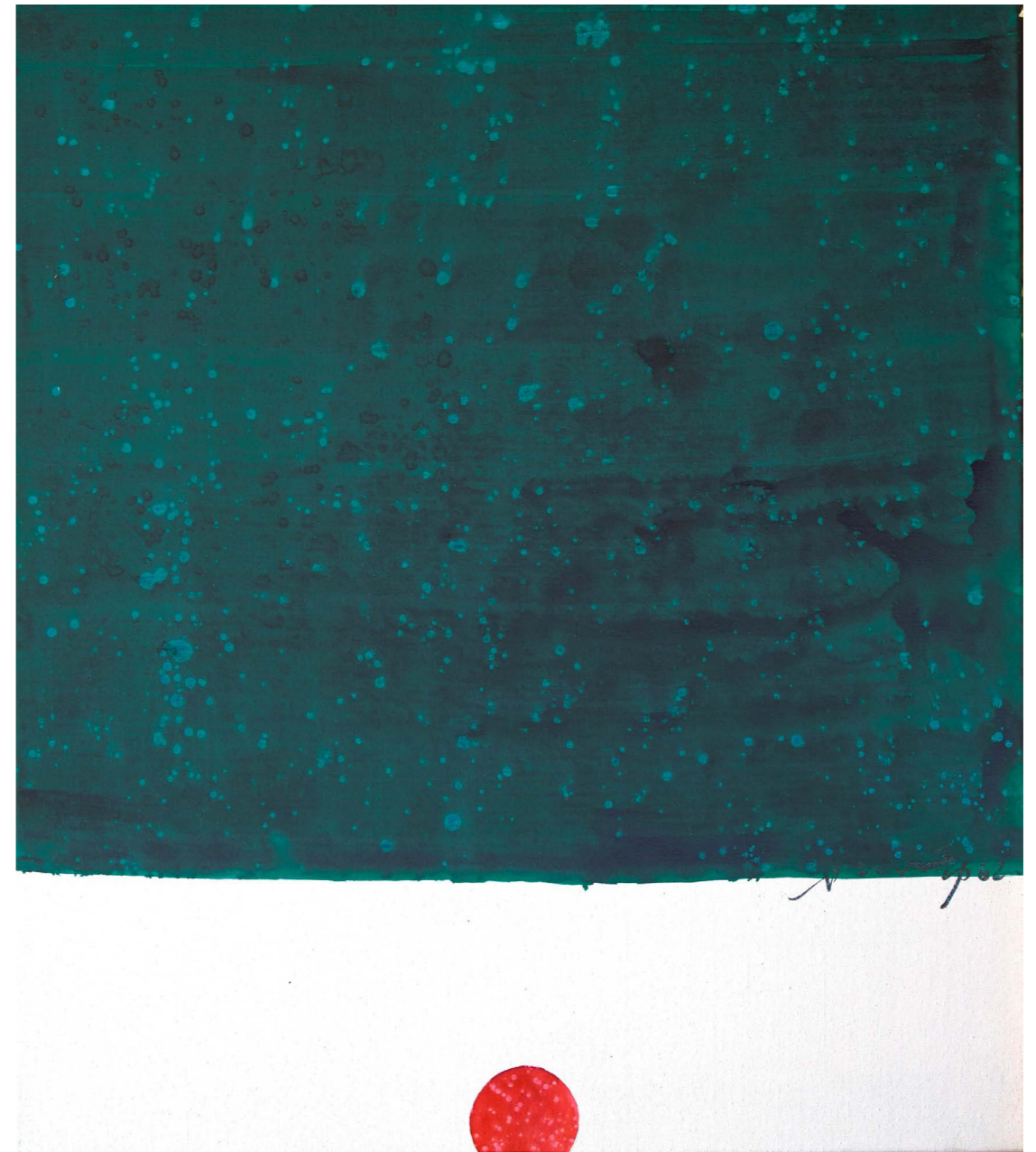
炁之源-4 The Origin of Chi-4 (L' origine Del Chi-4)  
40 x 60 cm 1962  
布上墨水 Ink on canvas



道之始-2 The Beginning of Tao-2  
70 x 50 cm 1962  
布上壓克力、墨水 Acrylic and ink on canvas



覺然 The Awakening  
50 x 60 cm 1962  
布上壓克力 Acrylic on canvas



靜 Il silenzio  
80 x 70 cm 1962  
布上墨水 Ink on canvas



勁 La Forza  
70 x 70 cm 1962  
布上墨水 Ink on canvas



續 Continuity  
48.2 x 100 cm 1962  
布上壓克力、墨水 Acrylic and ink on canvas



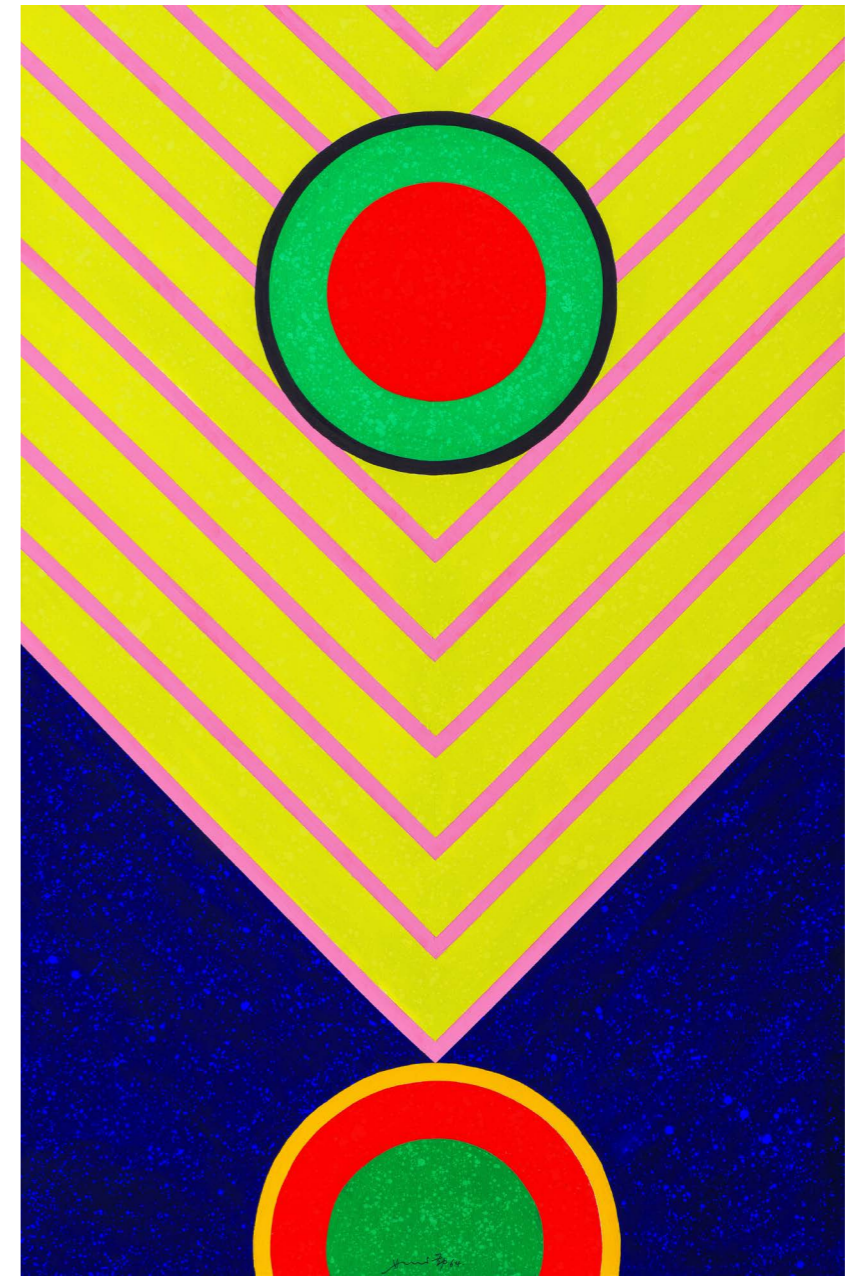
道之始-6 The Beginning of Tao-6  
60 x 80 cm 1962  
布上壓克力 Acrylic on canvas



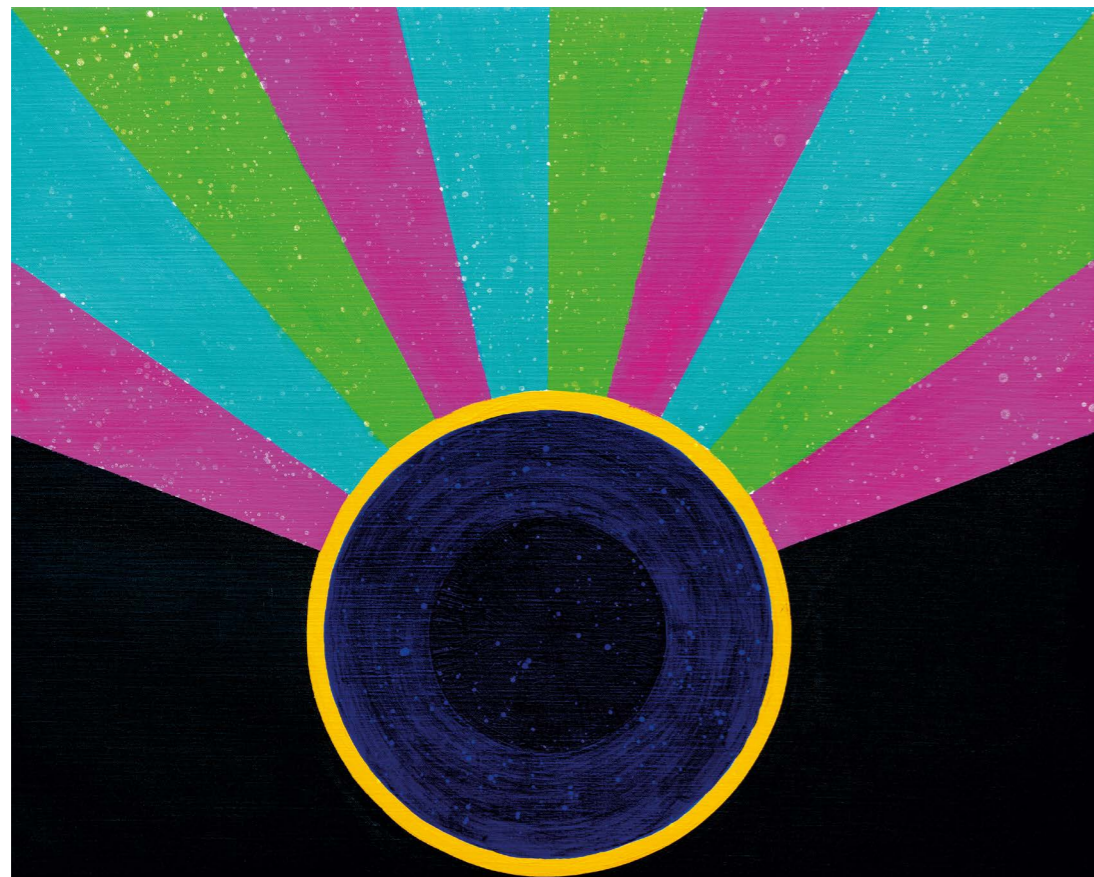
光之躍動-15 Dancing Light-15  
140 x 110 cm 1963  
布上壓克力 Acrylic on canvas



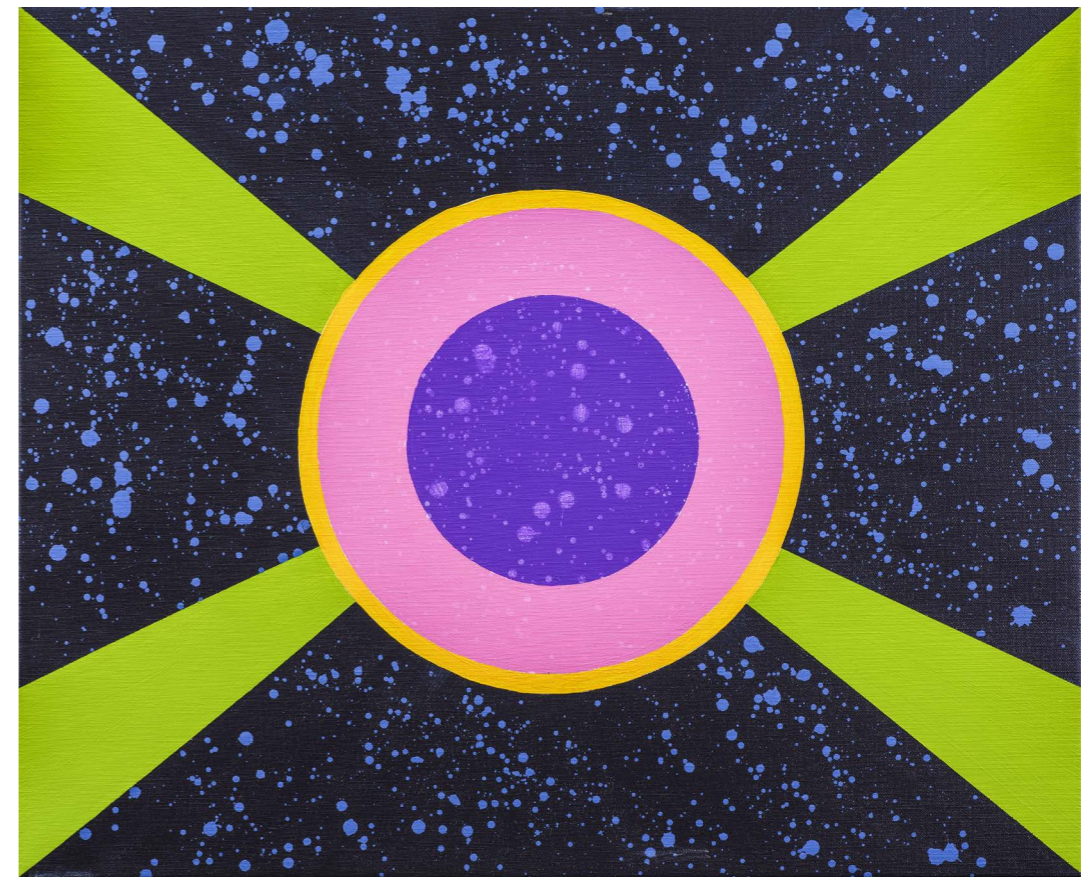
**Incroci di Tao**  
90 x 70 cm 1963  
布上壓克力 Acrylic on canvas



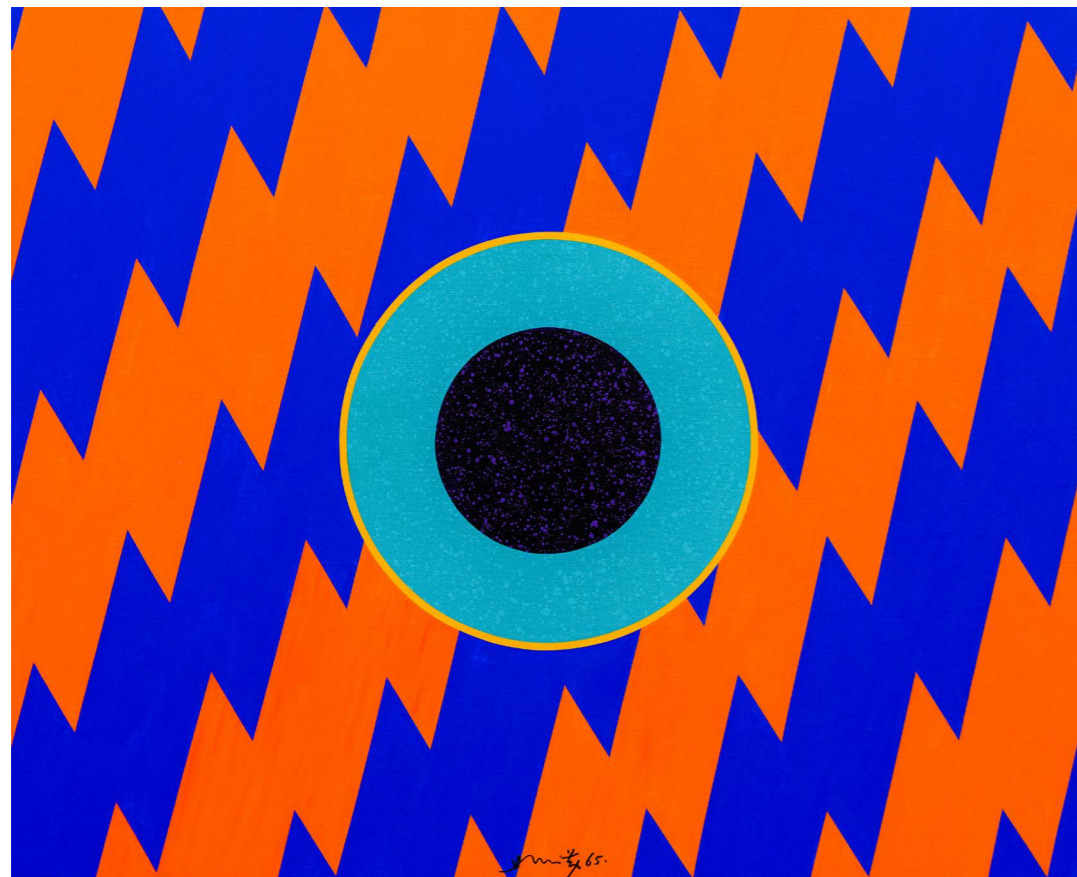
**希望之光 Light of Hope**  
200 x 130 cm (作品尺寸 Artwork Size) 1964  
216 x 145.5 x 7 cm (裝裱尺寸 Framed Size)  
布上壓克力 Acrylic on canvas



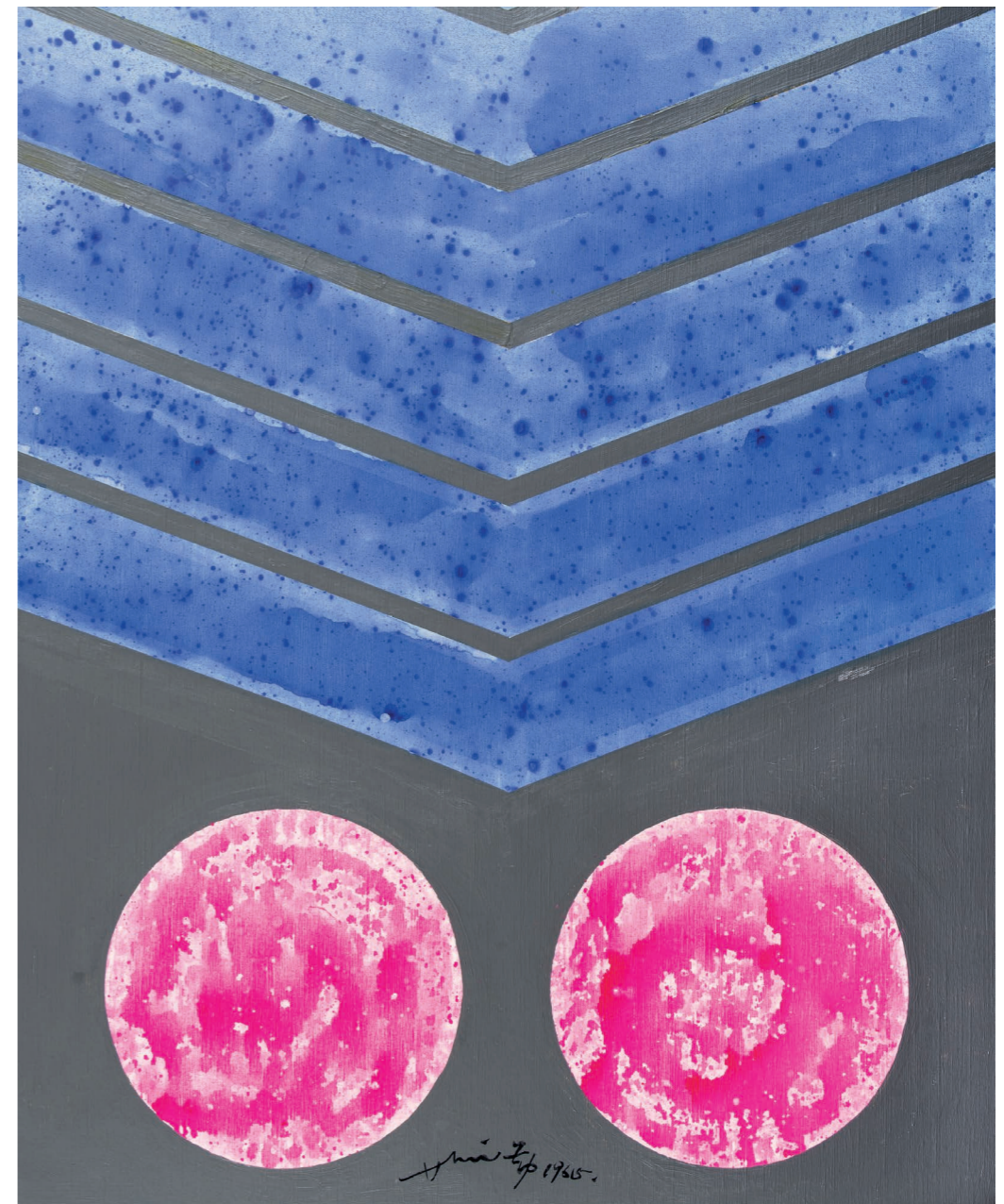
紫太陽 Purple Sun (Il sole viola)  
80 x 100 cm 1964  
布上壓克力 Acrylic on canvas



放射 Radiation (La proiezione)  
70 x 85 cm 1965  
布上壓克力 Acrylic on canvas



太陽幻覺-1 The Illusion of Sun-1  
130 x 160 cm 1965  
布上壓克力 Acrylic on canvas

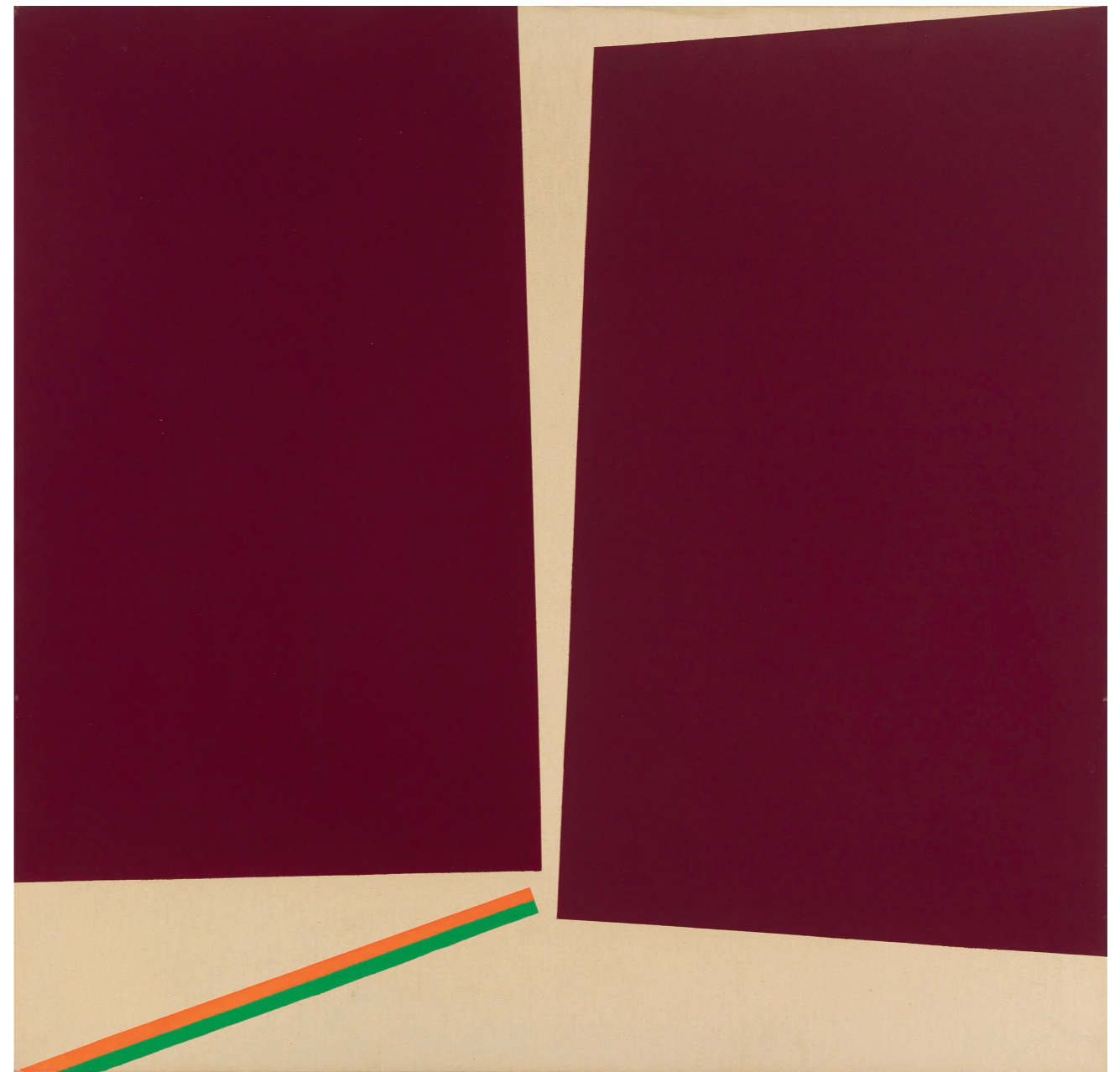


擴張 Expansion  
110 x 90 cm 1965  
布上壓克力 Acrylic on canvas

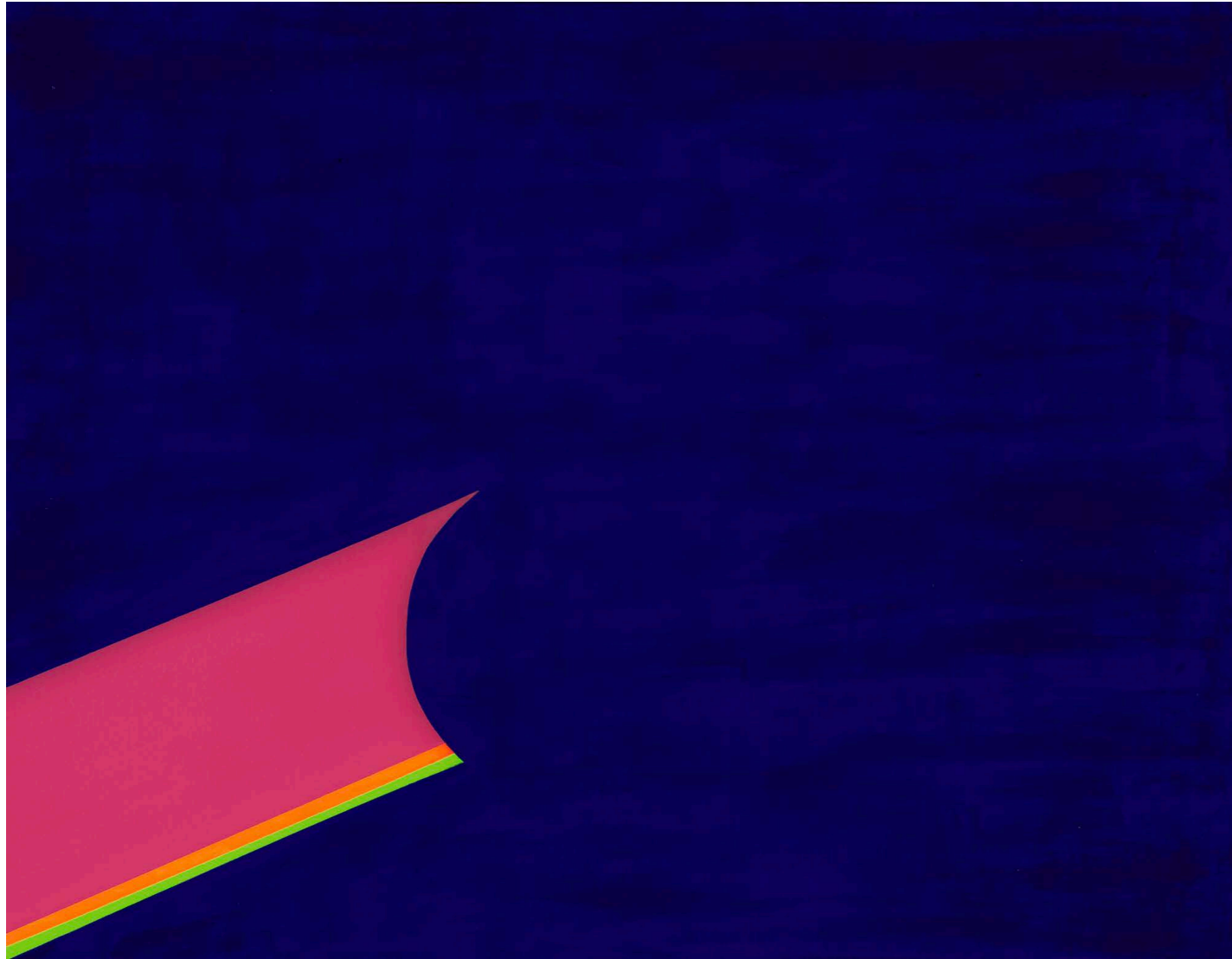




相傾 Admiration (L'attrazione)  
38 x 51 cm 1966  
紙上壓克力 Acrylic on paper



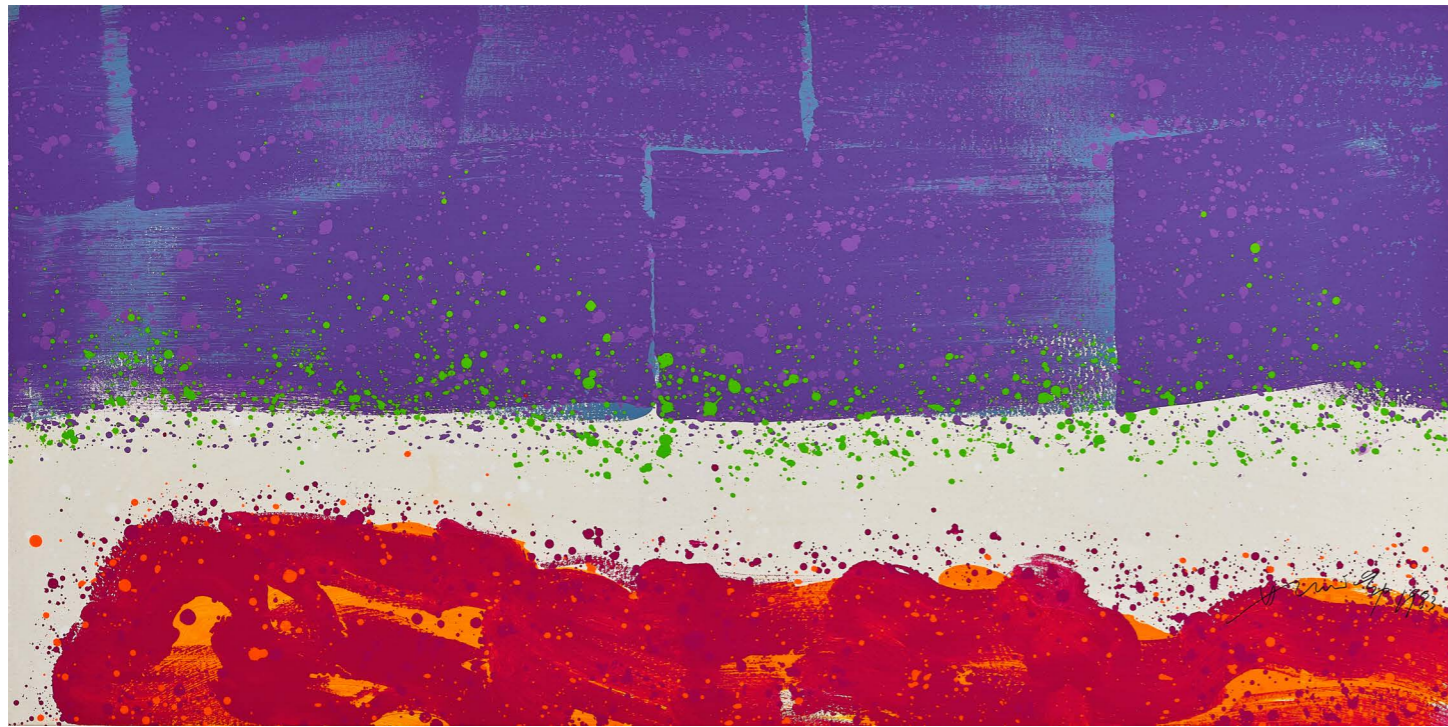
張力-VI Tension-VI  
86.5 x 88.5 cm 1968  
布上壓克力 Acrylic on canvas



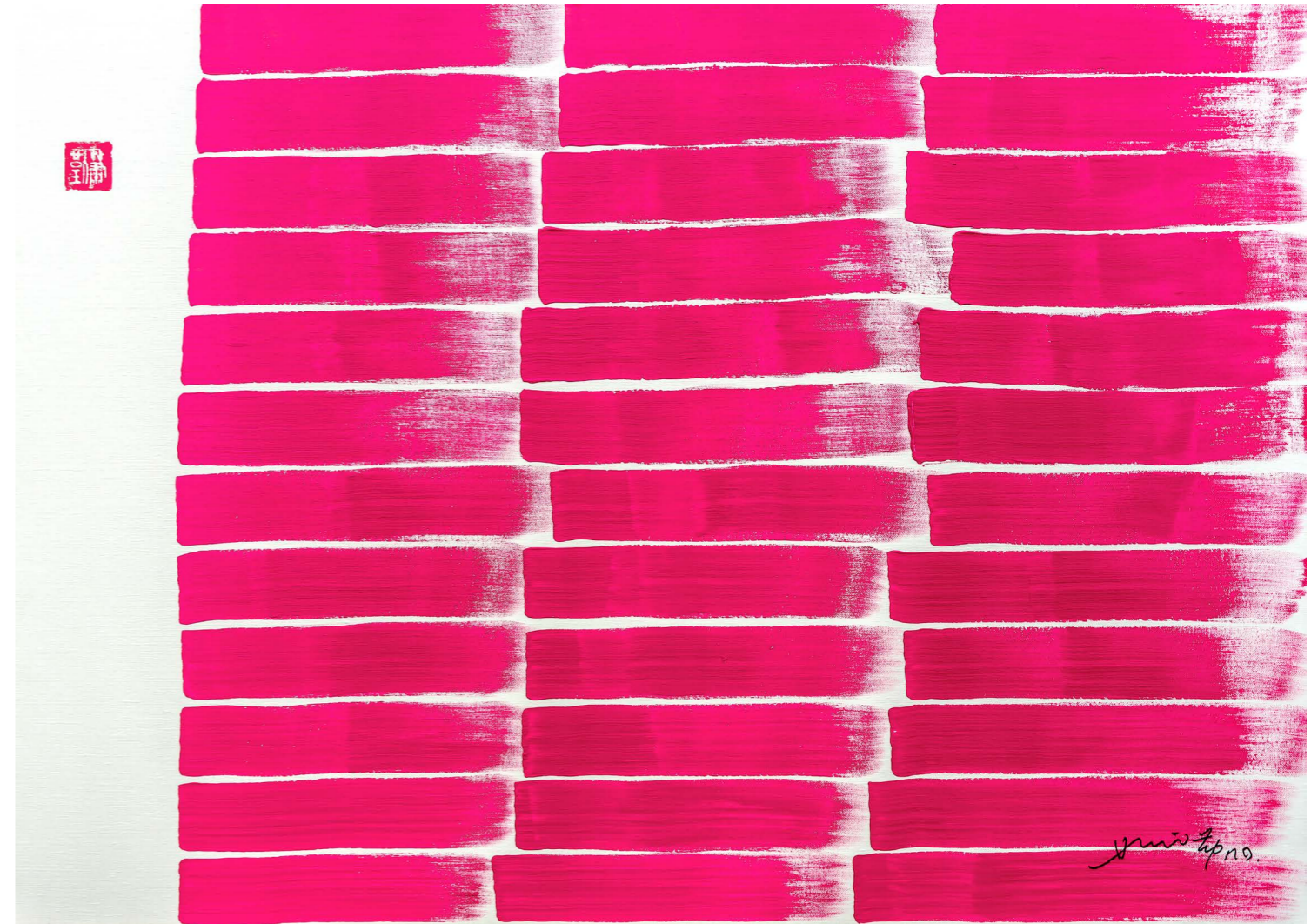
蘊 The Hidden Secret  
70 x 90 cm 1974  
布上壓克力 Acrylic on canvas



趨翔 Poised to Roar  
80 x 100 cm 1974  
布上壓克力 Acrylic on canvas



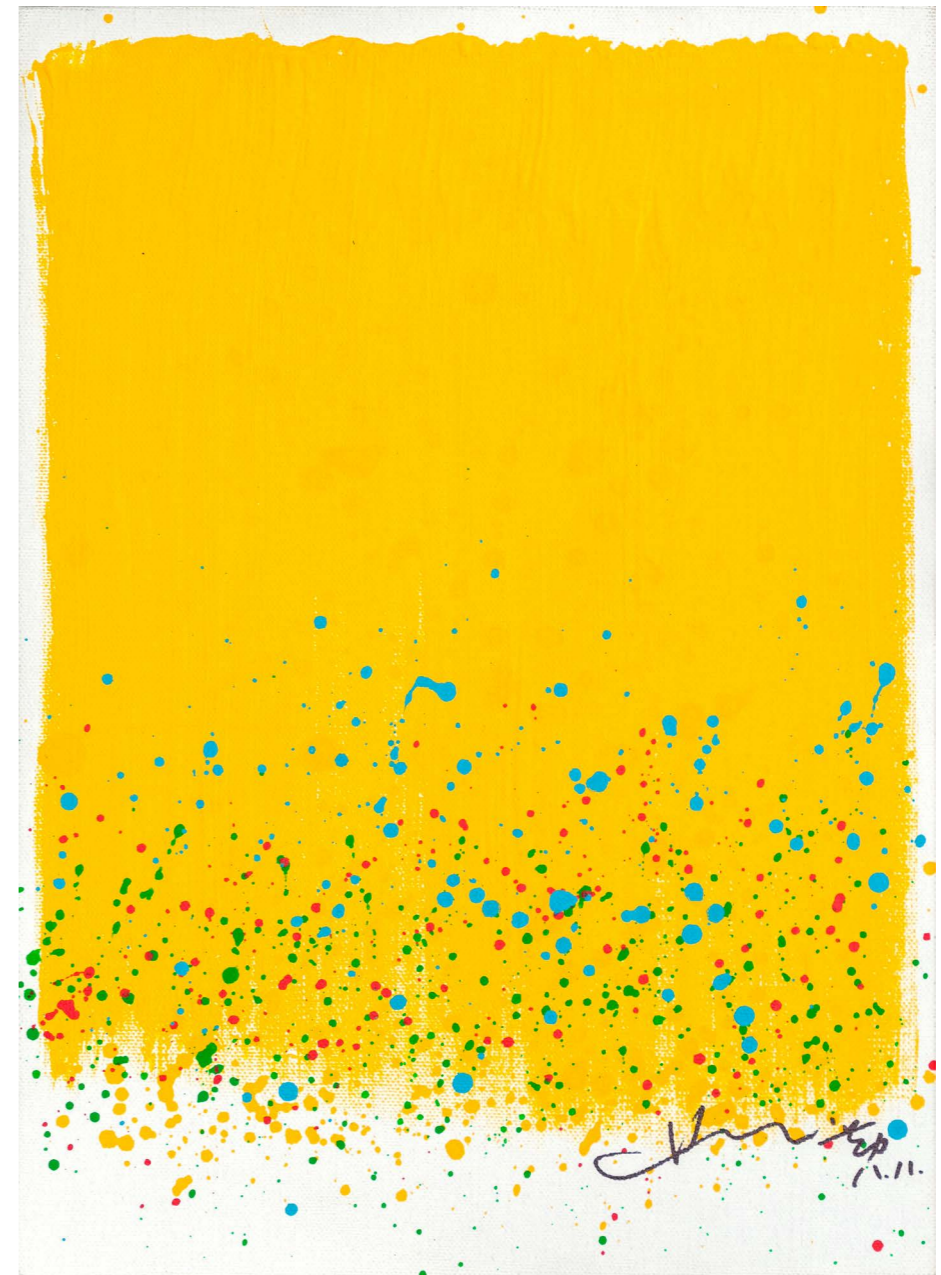
炁之始-2 Beginning of Chi-2  
70 x 140 cm 1983  
布上壓克力 Acrylic on canvas



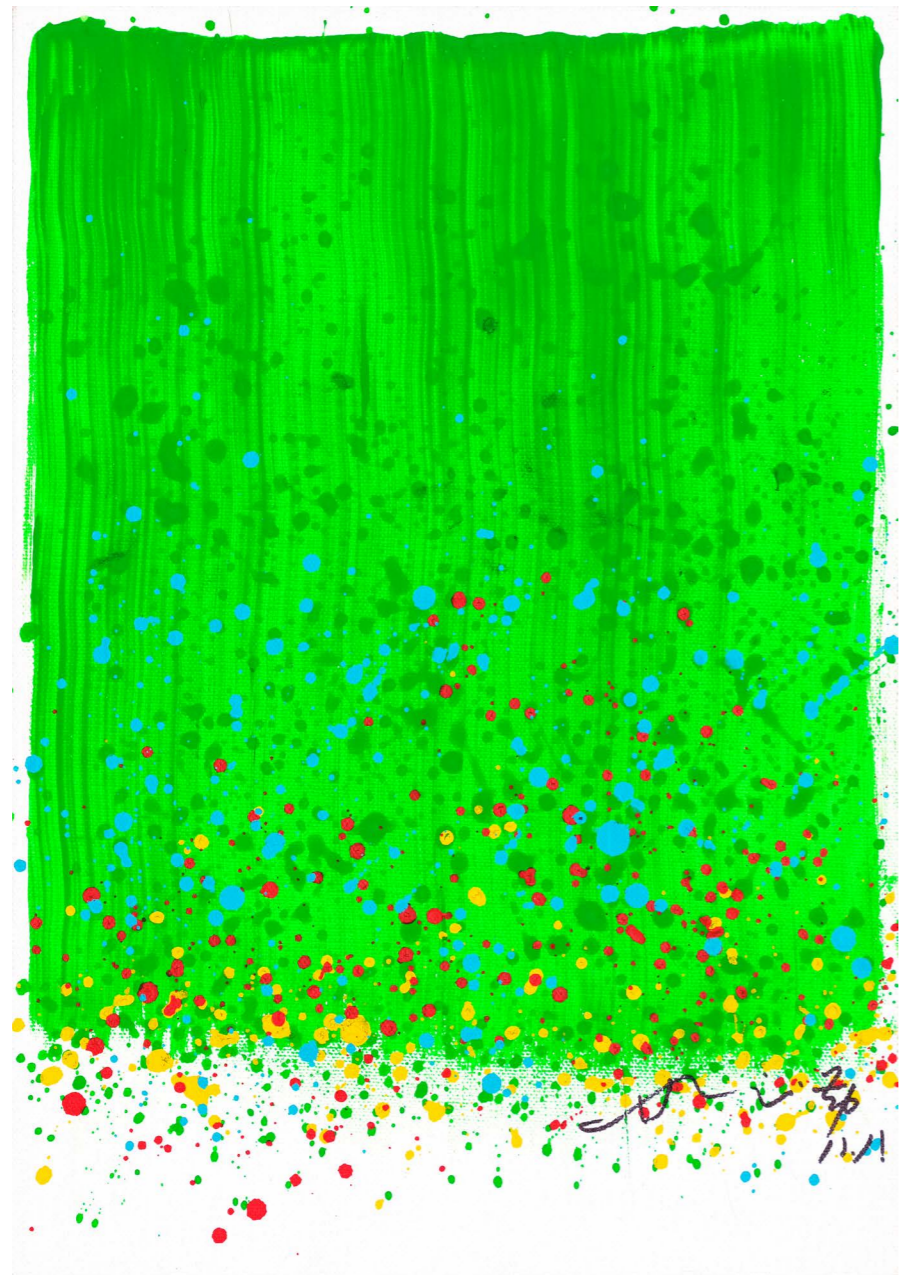
炁-315 Chi-315  
100 x 140 cm 1984  
布上壓克力 Acrylic on canvas



瀑布-15 Waterfall 15  
34 x 24 cm 1987  
布上壓克力 Acrylic on canvas



瀑布-17 Waterfall 17  
34 x 24 cm 1988  
布上壓克力 Acrylic on canvas



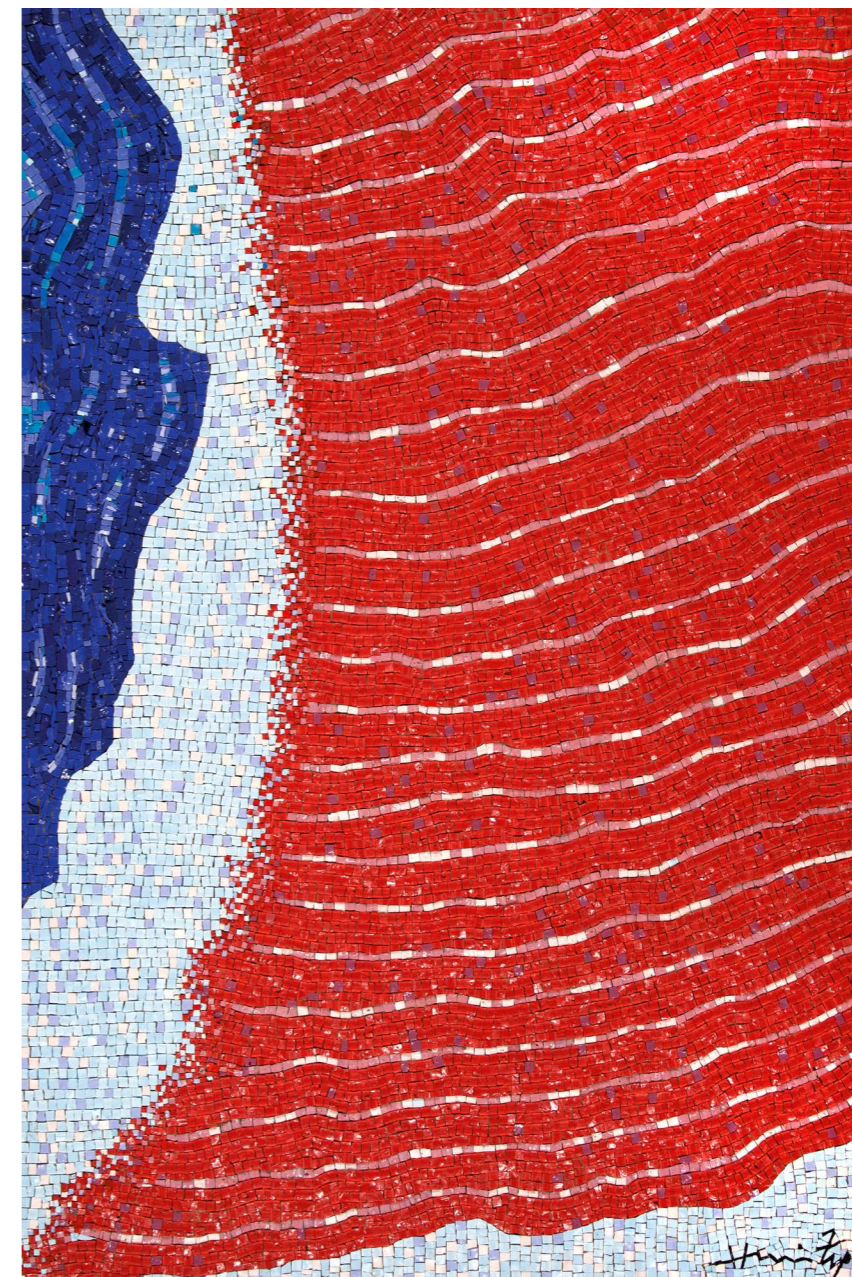
瀑布-21 Waterfall 21  
34 x 24 cm 1988  
布上壓克力 Acrylic on canvas



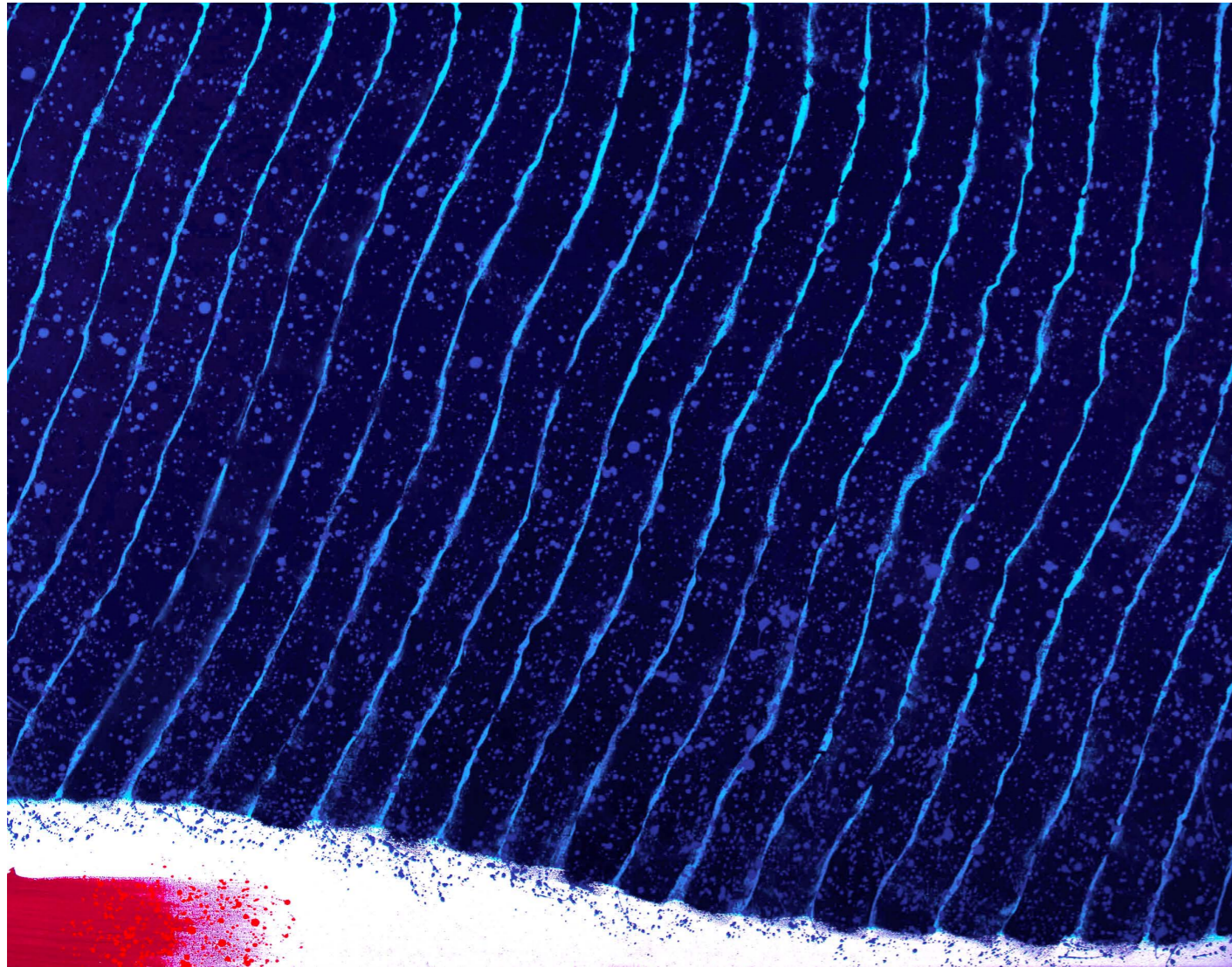
和諧 Harmony (L'armonia)  
67 x 100 cm 1988  
紙上壓克力 Acrylic on paper



**揚 Raise**  
48 x 68 cm 1988  
紙上壓克力 Acrylic on paper



**往永久的花園-1 To the Eternal Garden-1**  
120 x 80 cm (作品尺寸 Artwork Size) 1992 - 2015  
123 x 83 x 3 cm (裝裱尺寸 Framed Size)  
玻璃馬賽克 Mosaic Glass

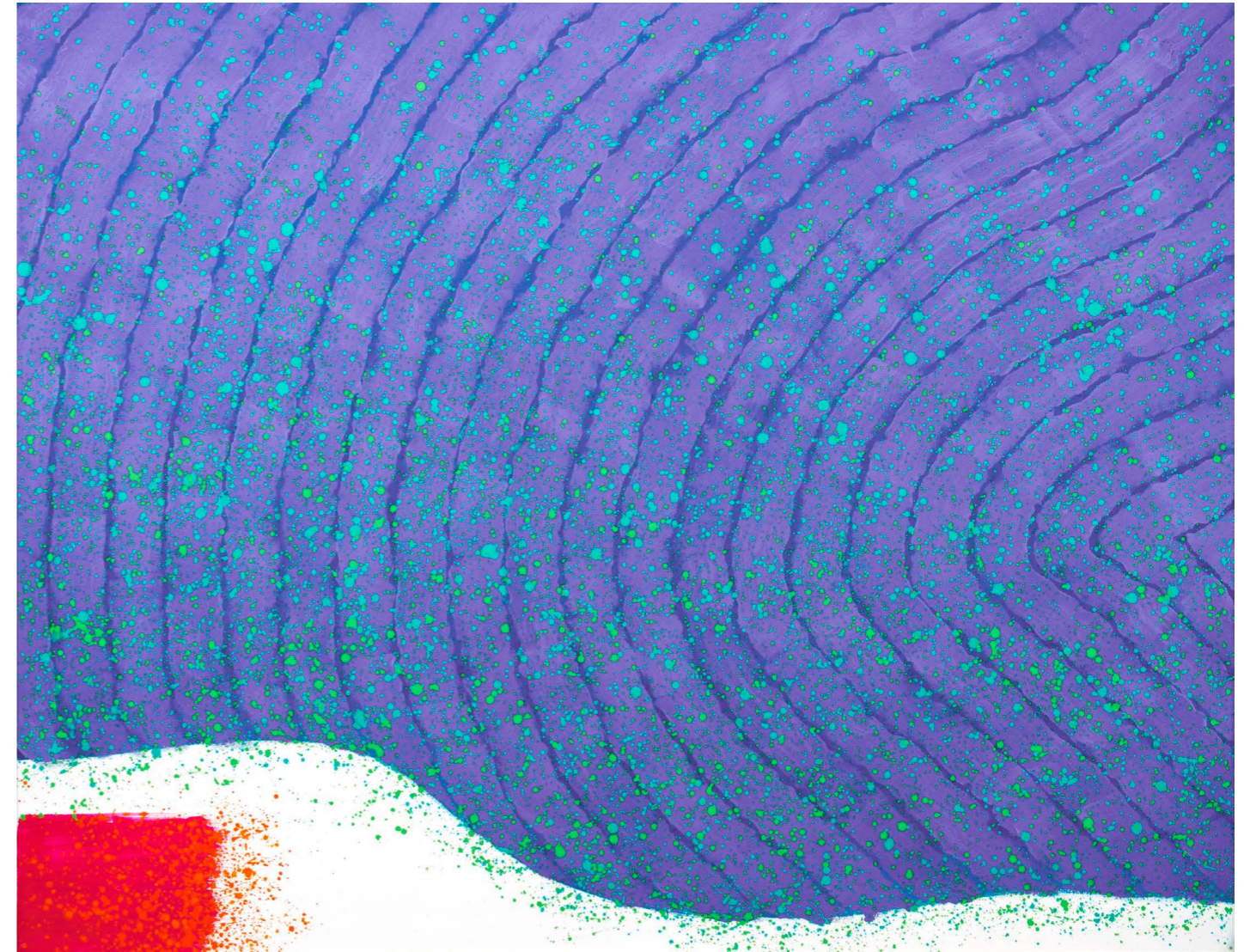


神秘的永久花園 The Eternal Garden of Mysterious

110 x 140 cm (作品尺寸 Artwork Size) 1995

125.5 x 156 cm (裝裱尺寸 Framed Size)

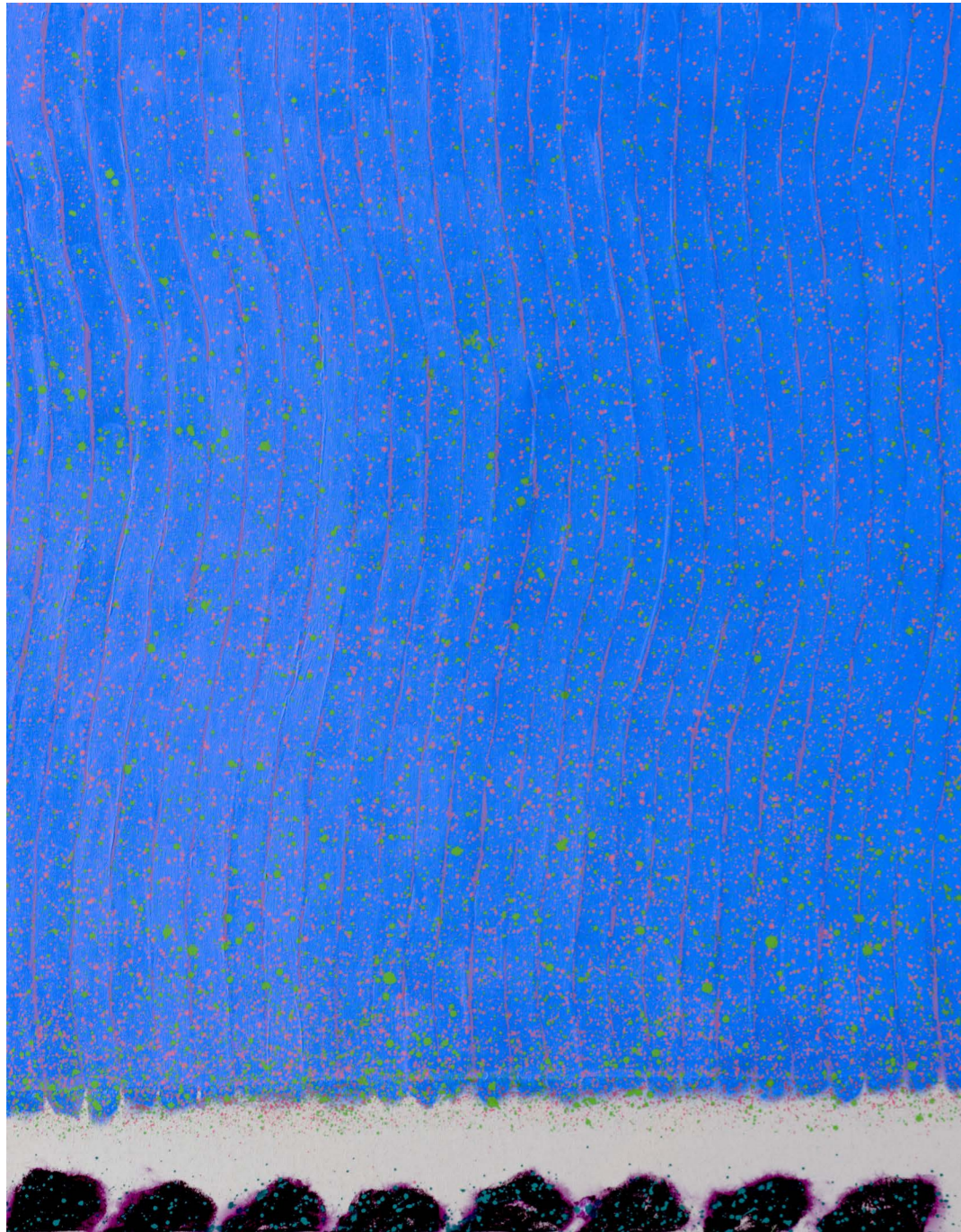
布上壓克力 Acrylic on canvas



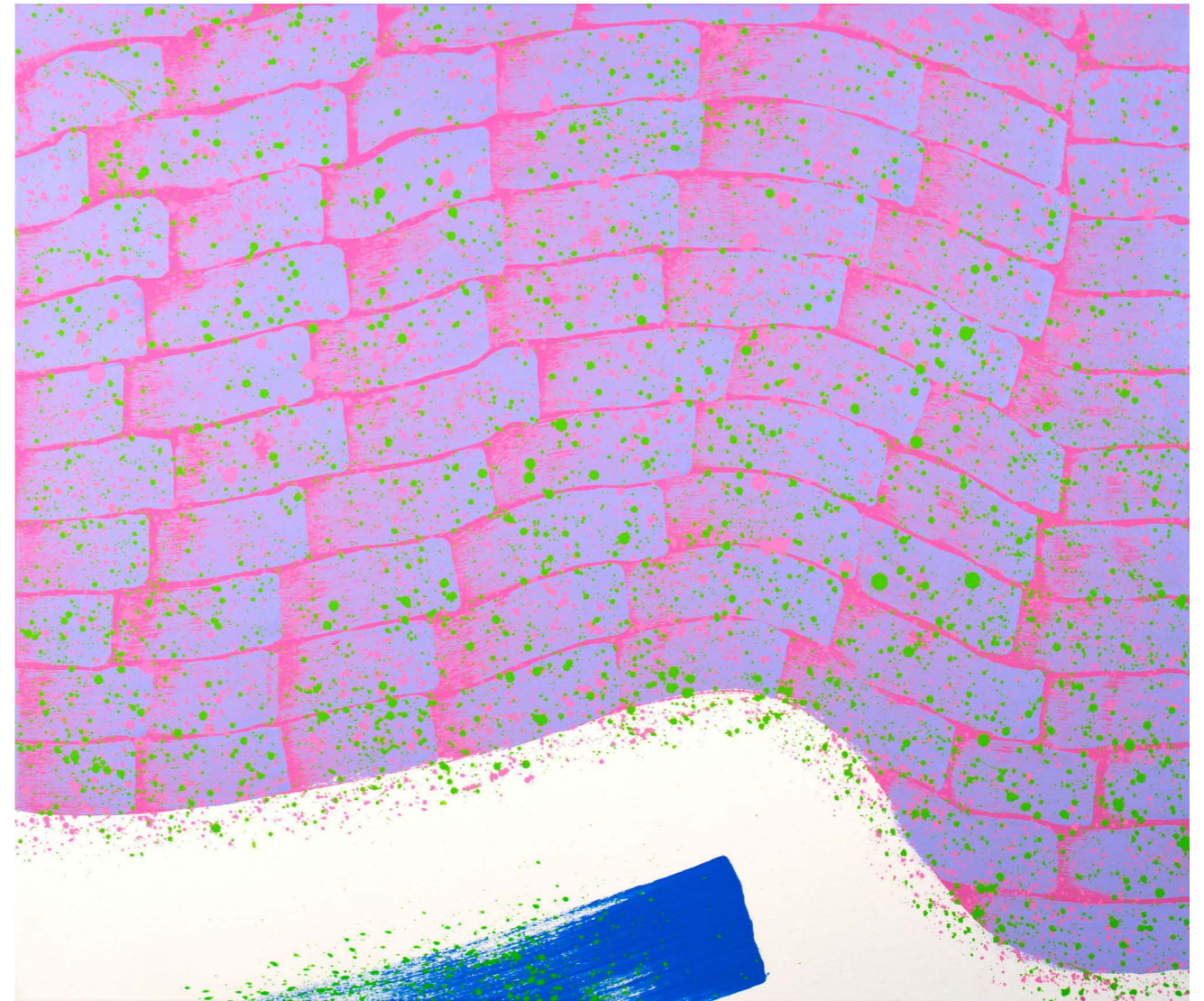
飛越永久的花園-7 Flying Over the Eternal Garden-7

110 x 140 cm 1996

布上壓克力 Acrylic on canvas

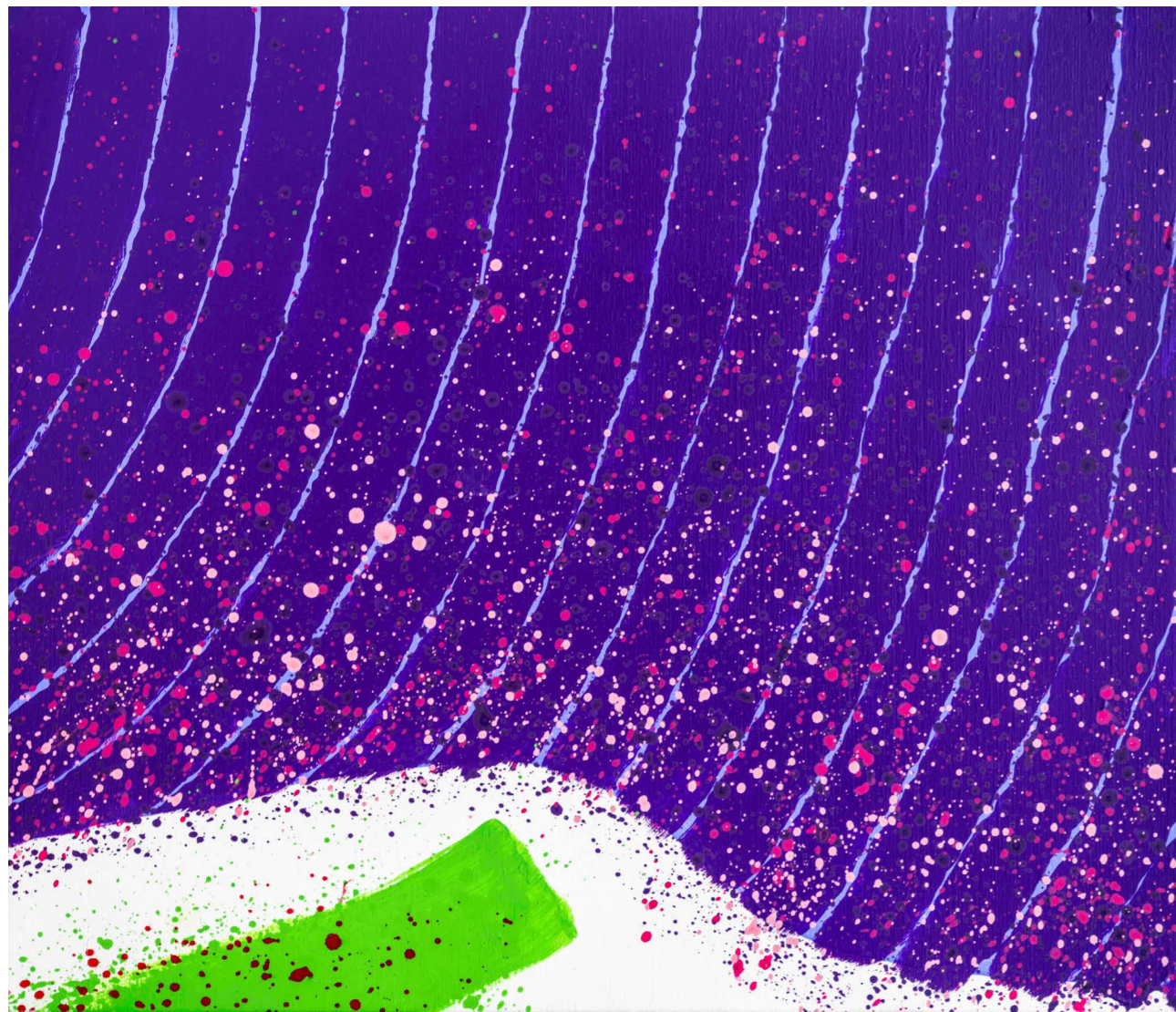


度大限之冥想-4  
La meditazione sul passaggio di grande soglia-4  
(Meditation of Crossing the Great Threshold-4)  
140 x 110 cm 1997  
布上壓克力 Acrylic on canvas

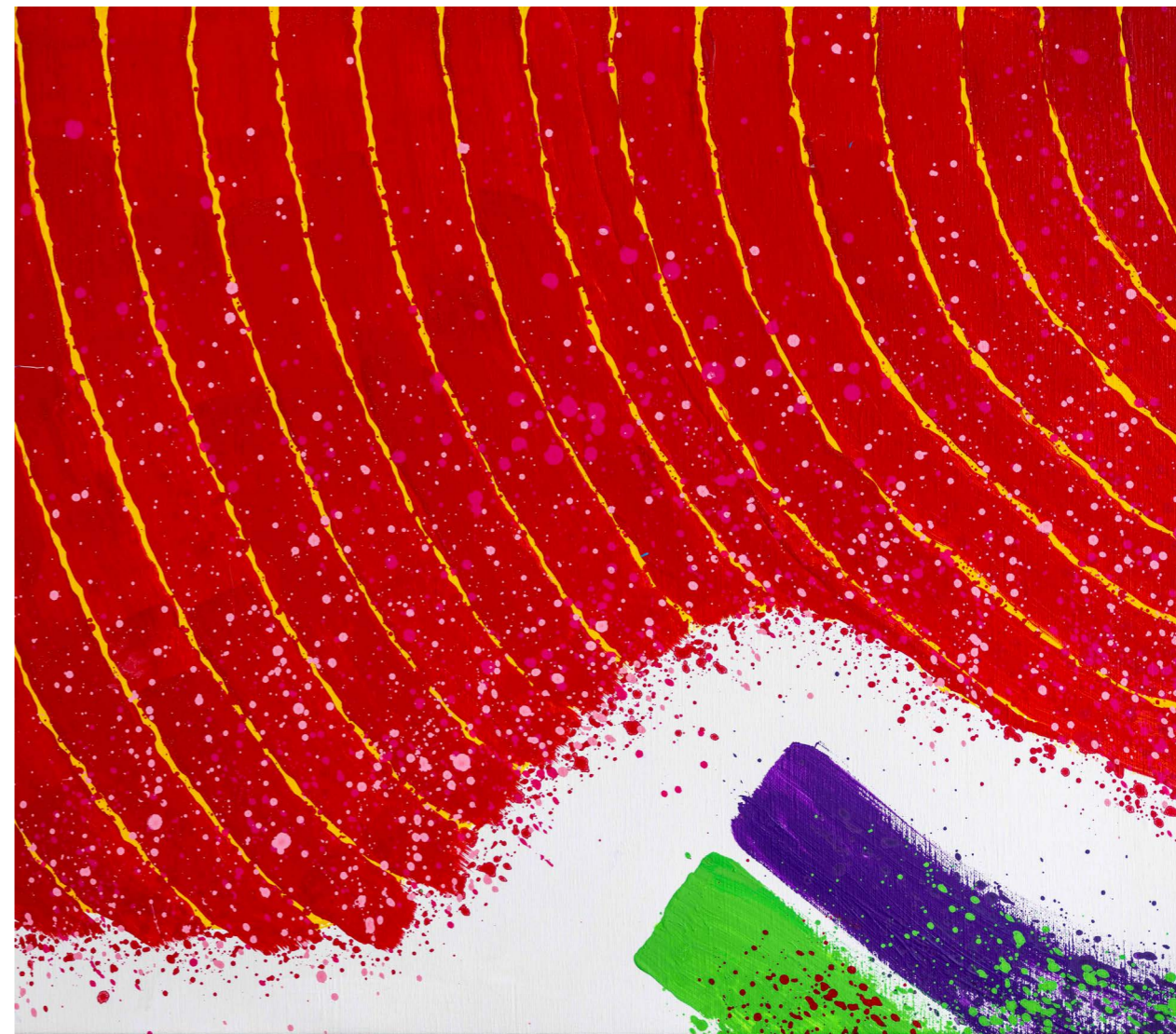


文靜之旅 A Serene Journey  
90 x 110 cm 1998  
布上壓克力 Acrylic on canvas

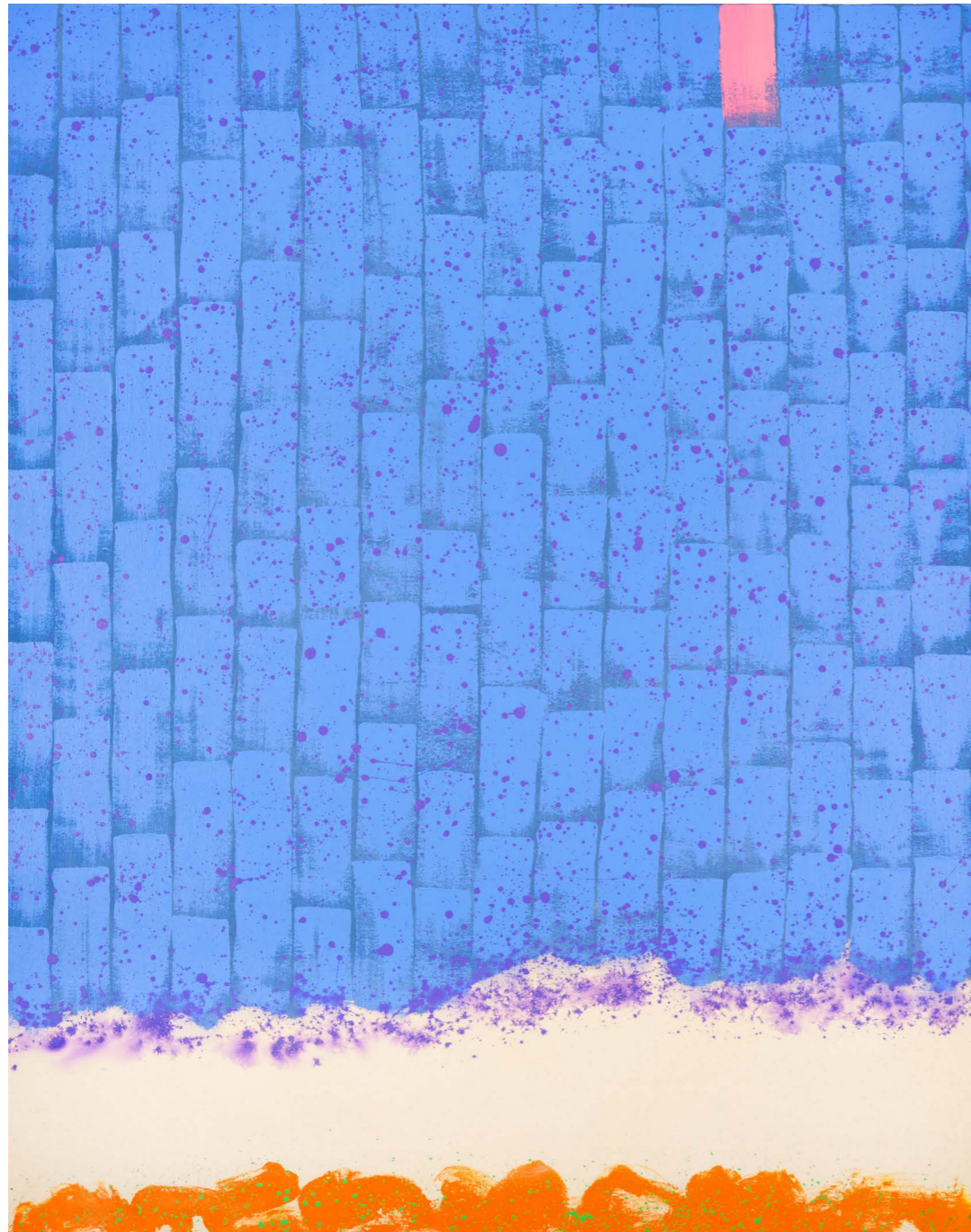




在永久的花園-11 On the Eternal Garden-11  
60 x 70 cm 1998  
布上壓克力 Acrylic on canvas



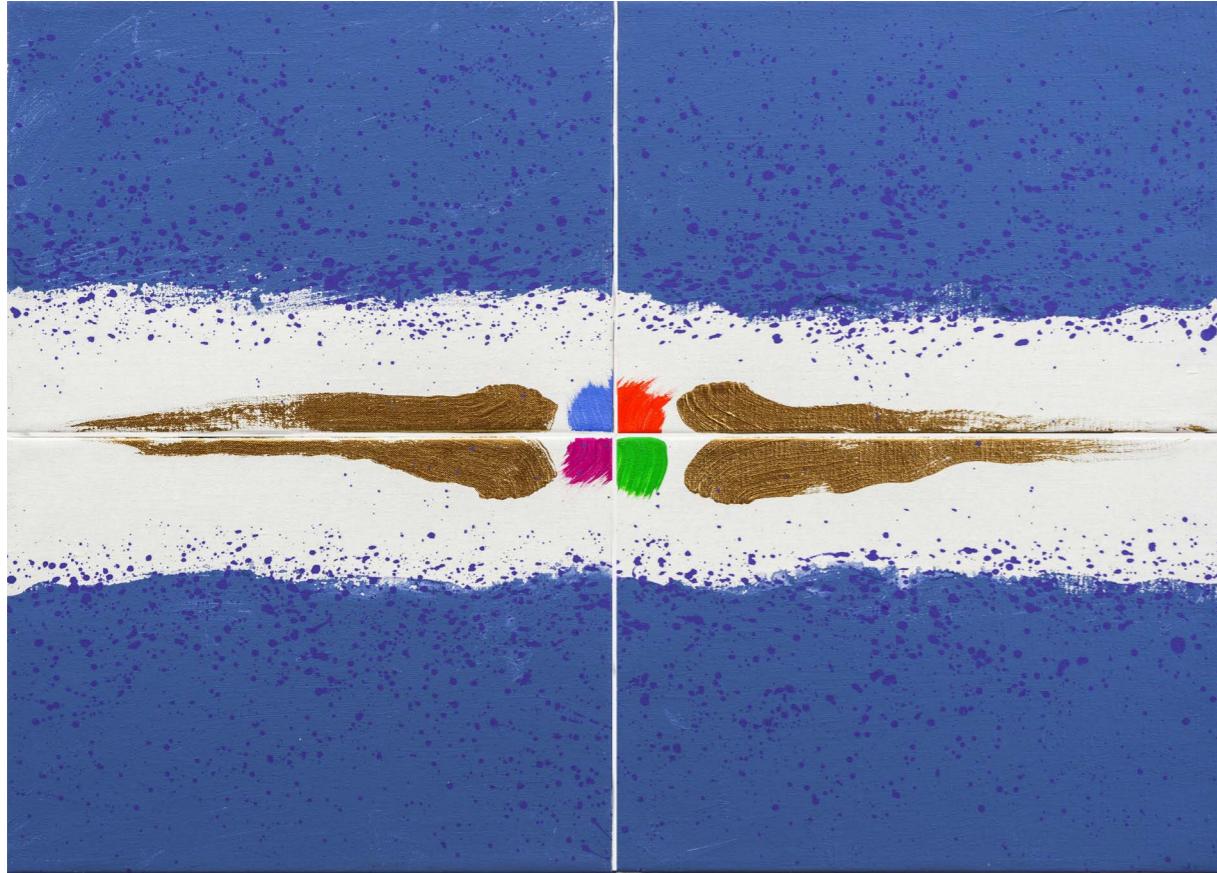
在永久的花園-10 On the Eternal Garden-10  
60 x 70 cm 1998  
布上壓克力 Acrylic on canvas



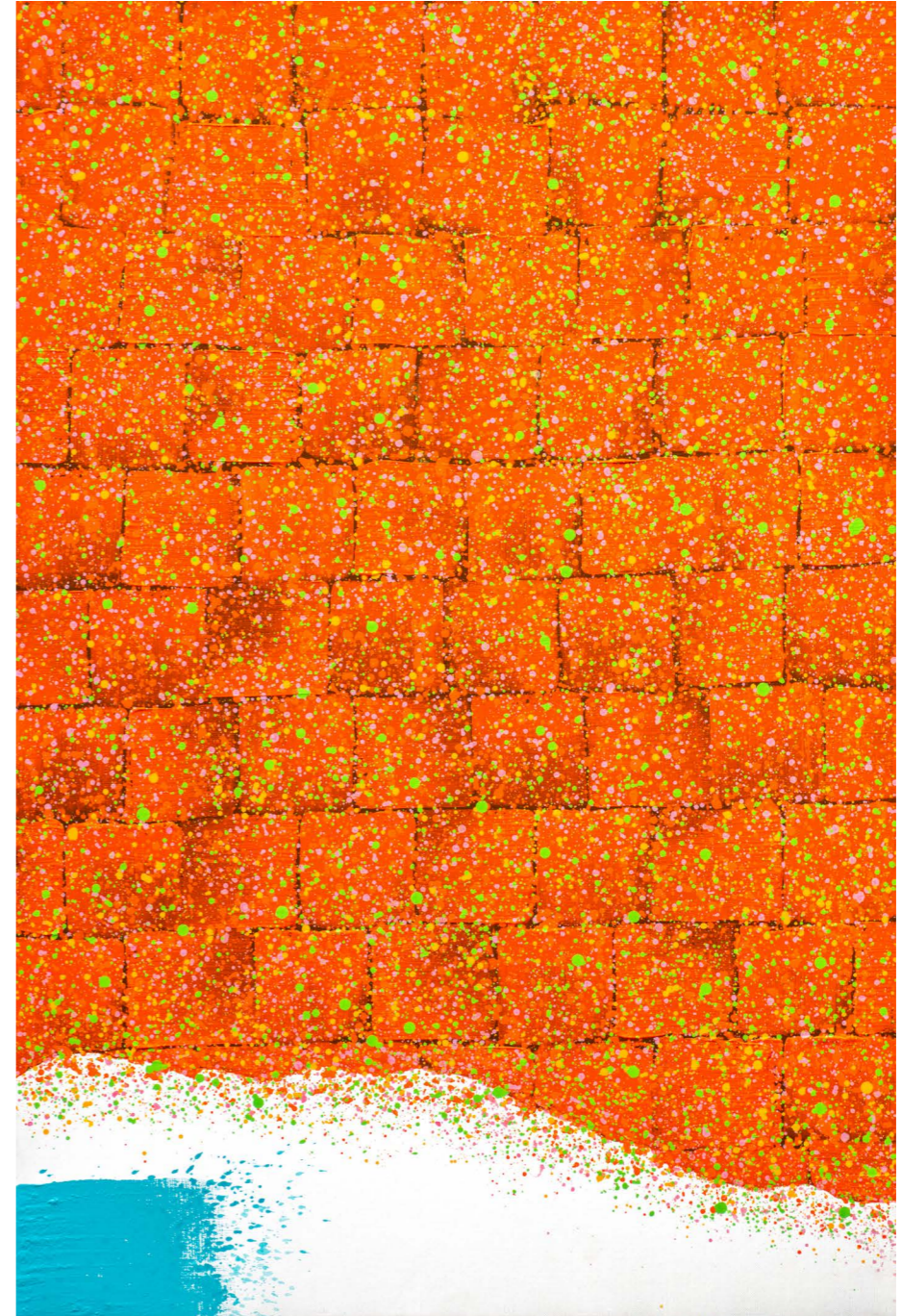
在永久花園的莎芒姐-1 Samantha nel giardino eterno-1  
140 x 110 cm 1999  
布上壓克力 Acrylic on canvas



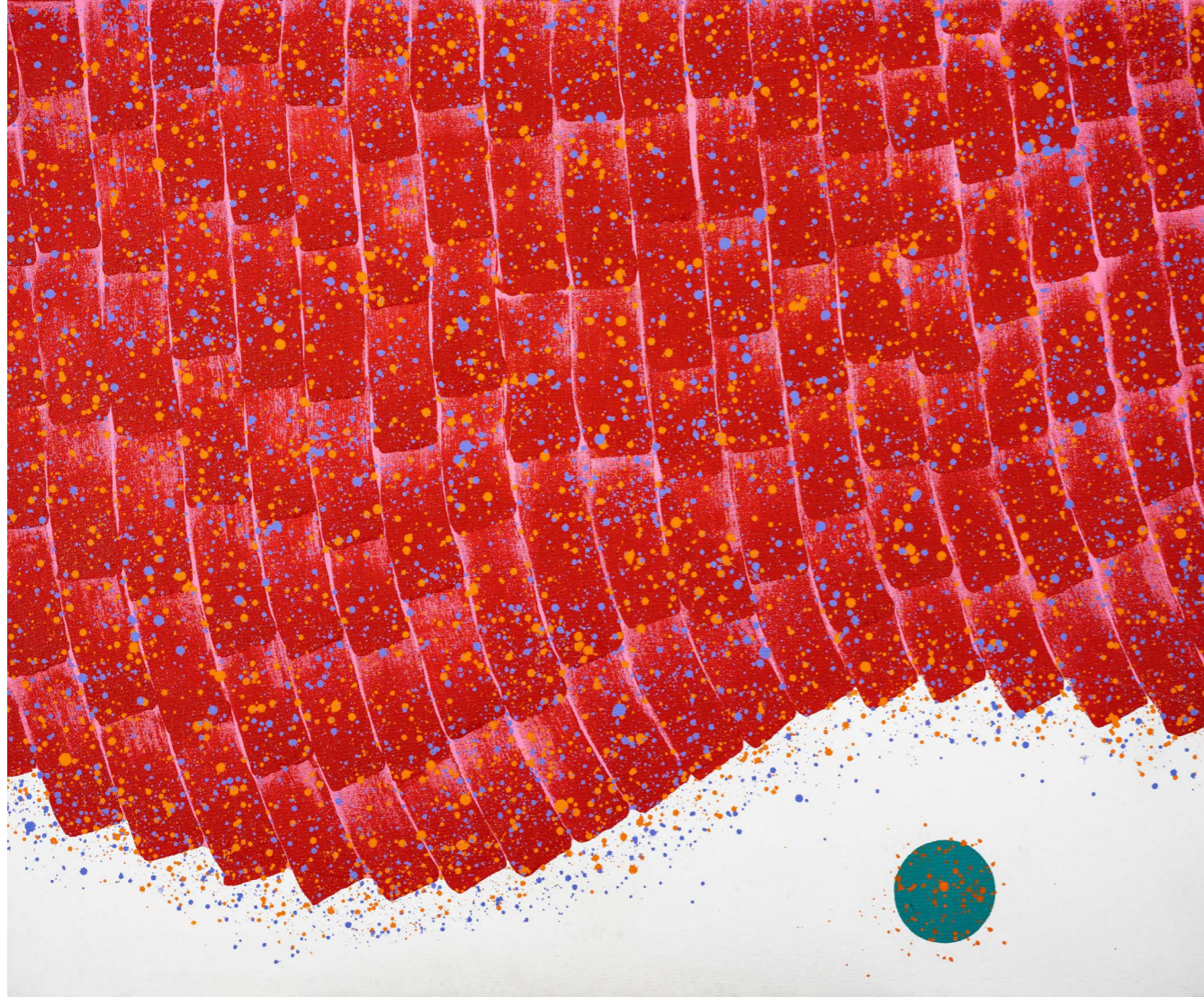
協奏-7 Concerto-7  
120 x 200 cm 1999  
布上壓克力 Acrylic on canvas



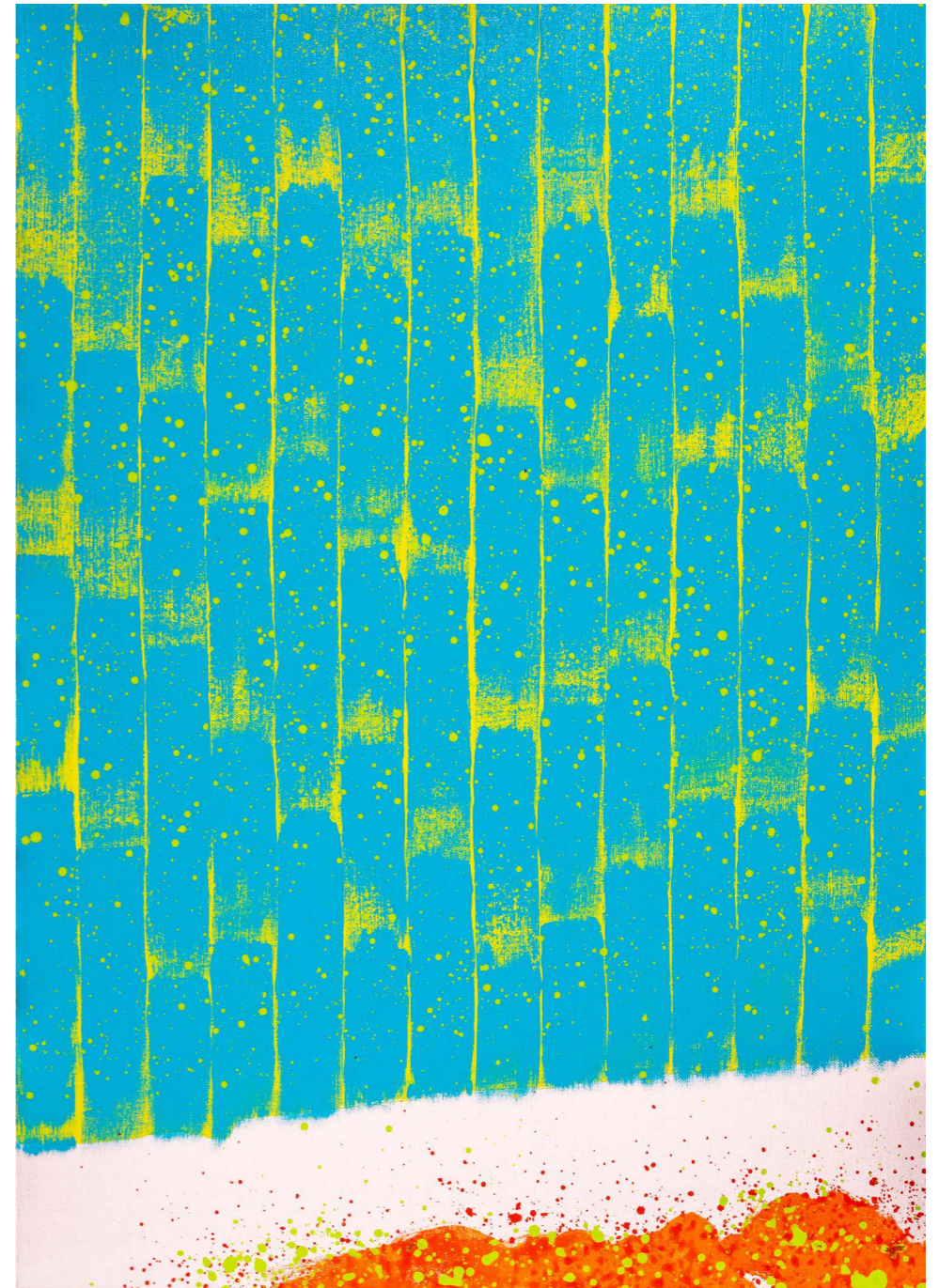
凝聚 The Gathering  
51 x 71.5 cm 1999  
布上壓克力 Acrylic on canvas



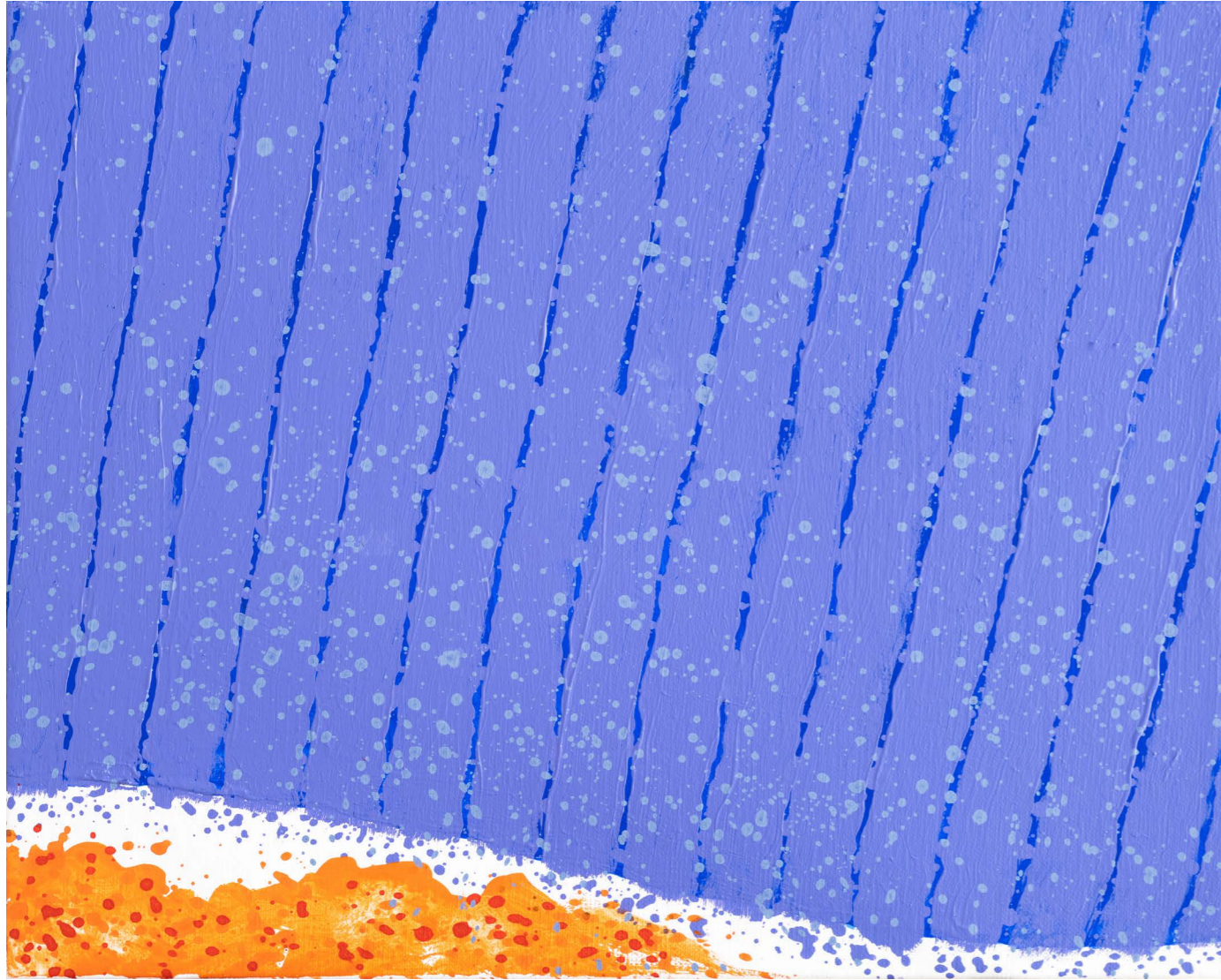
光明彼岸-4 The Bright Side-4  
120 x 80 cm 1999  
布上壓克力 Acrylic on canvas



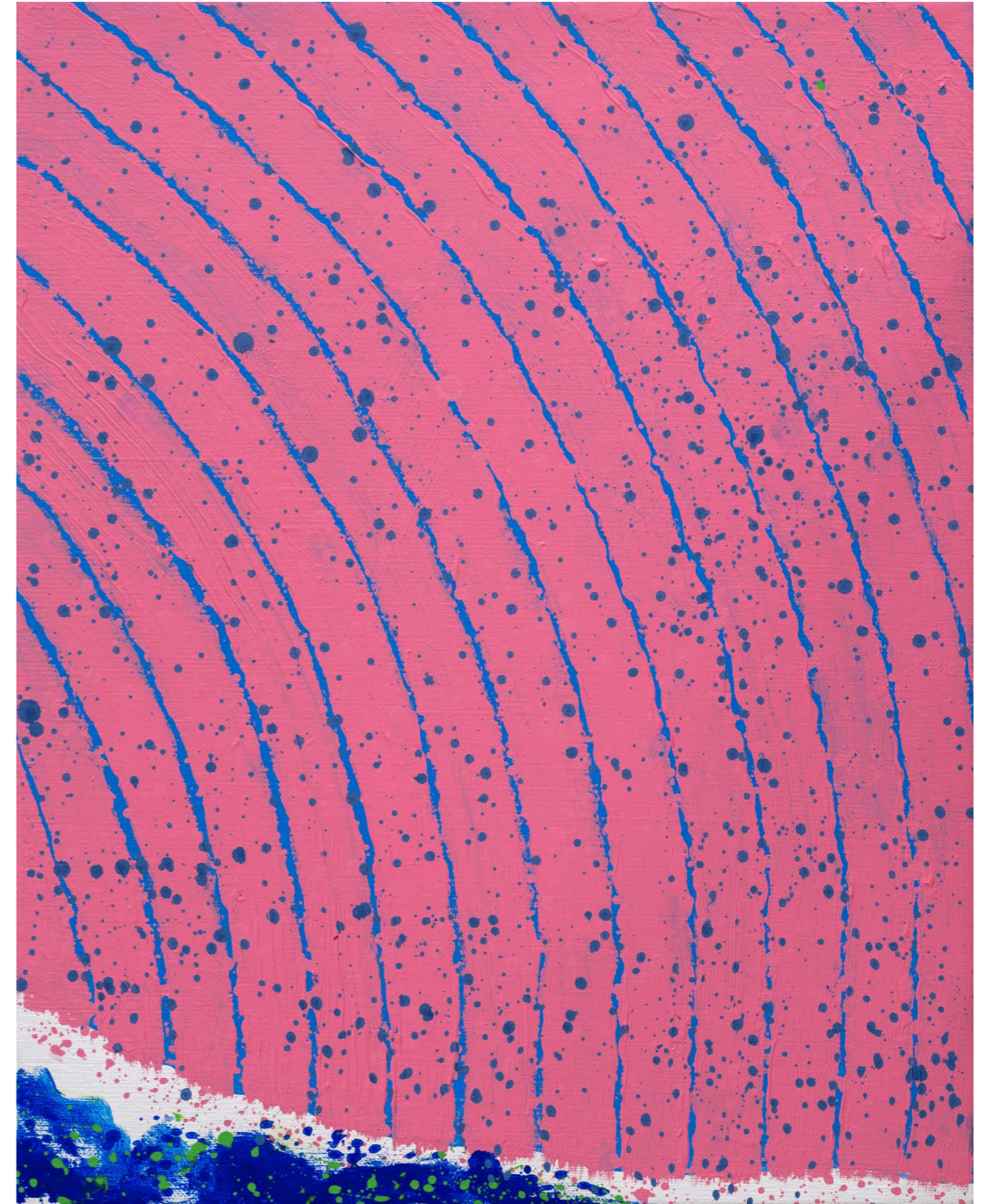
心靈之體現-54 Samahdi-54  
90 x 110 cm 2000  
布上壓克力 Acrylic on canvas



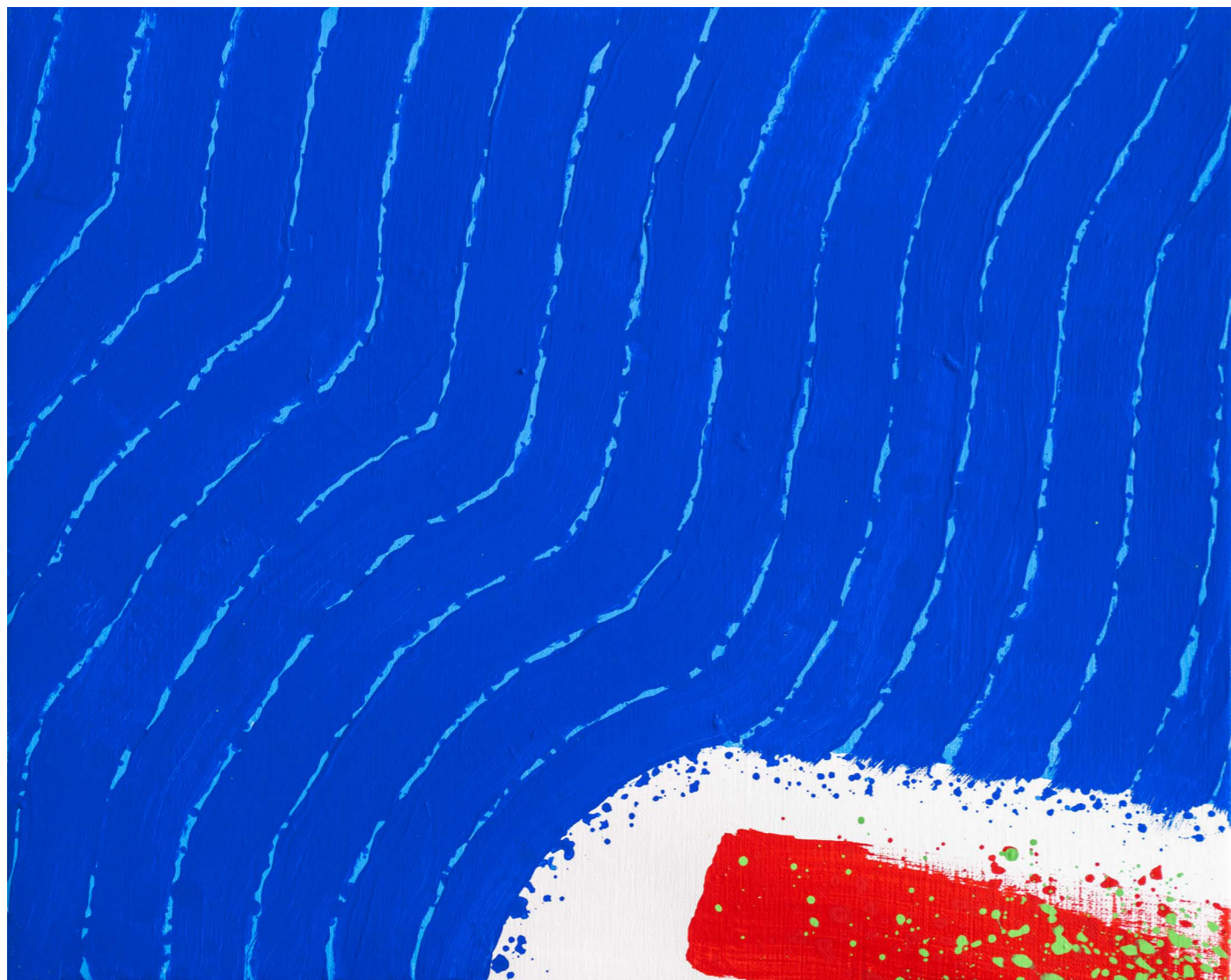
心靈之體現-42 Spiritual Reflection-42  
70 cm x 50 cm 2000  
布上壓克力 Acrylic on canvas



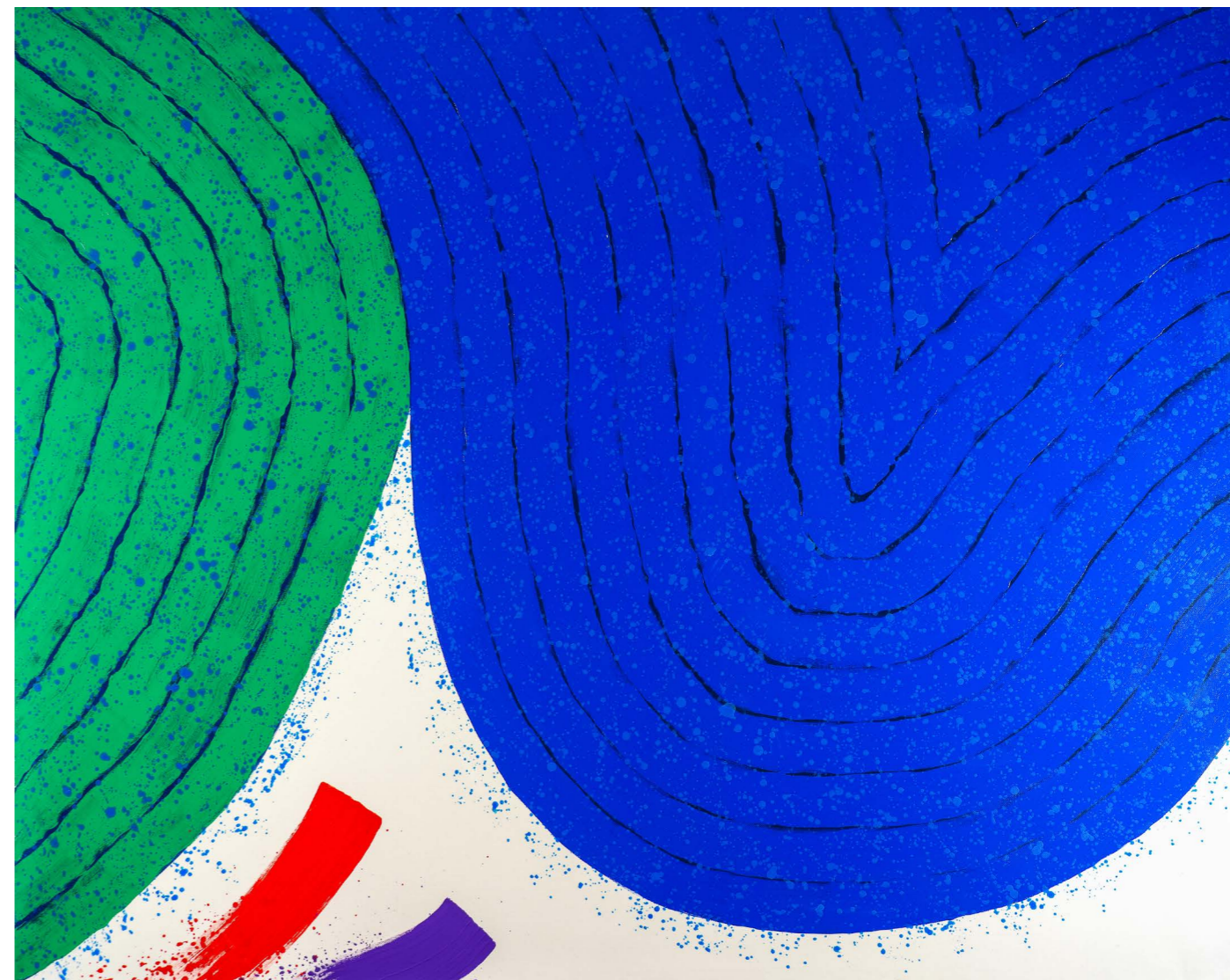
在永久的花園-14 On the Eternal Garden-14  
40 x 50 cm 2000  
布上壓克力 Acrylic on canvas



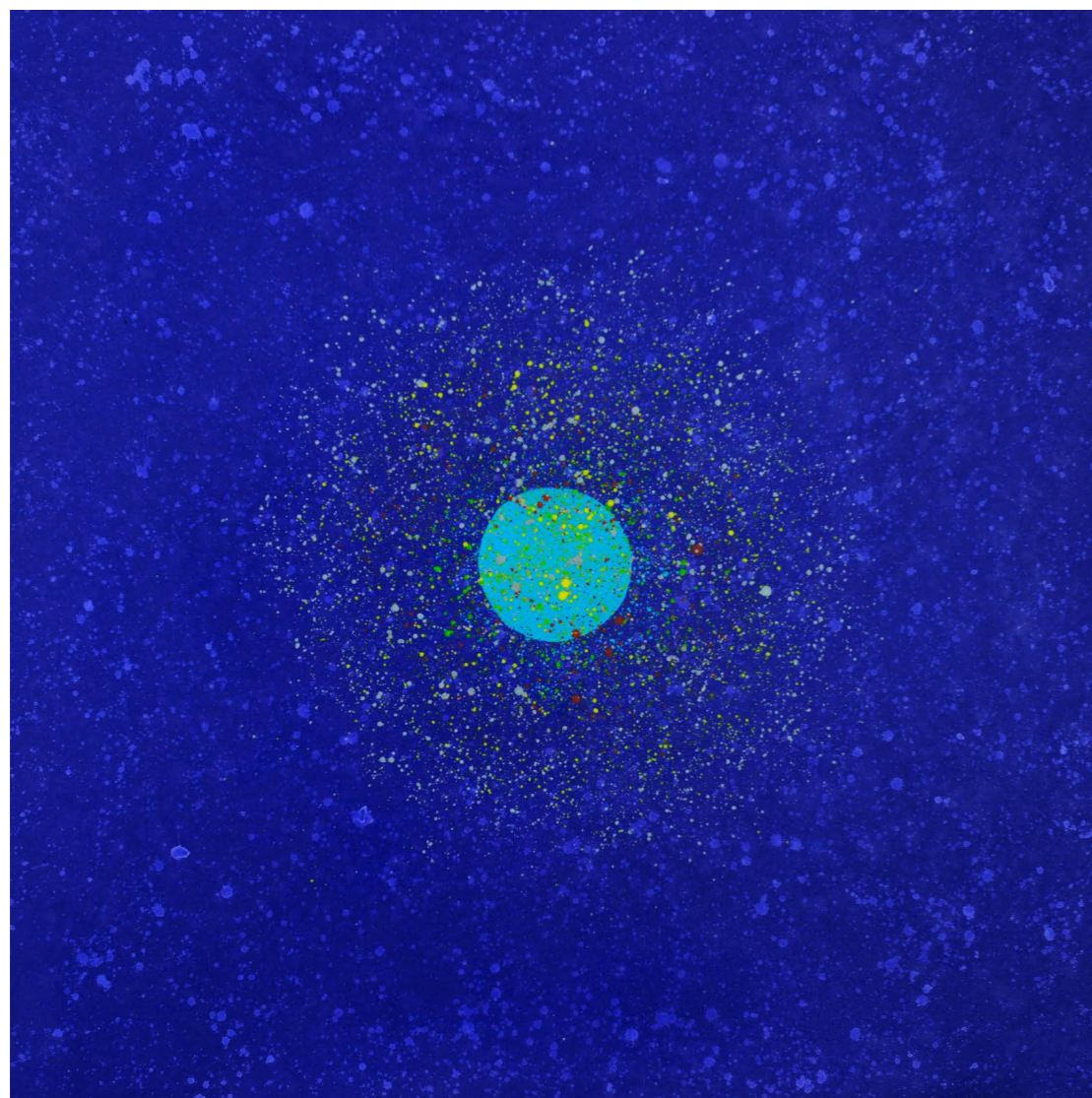
在永久的花園-15 On the Eternal Garden-15  
50 x 40 cm 2000  
布上壓克力 Acrylic on canvas



在永久的花園-16 On the Eternal Garden-16  
40 x 50 cm 2000  
布上壓克力 Acrylic on canvas

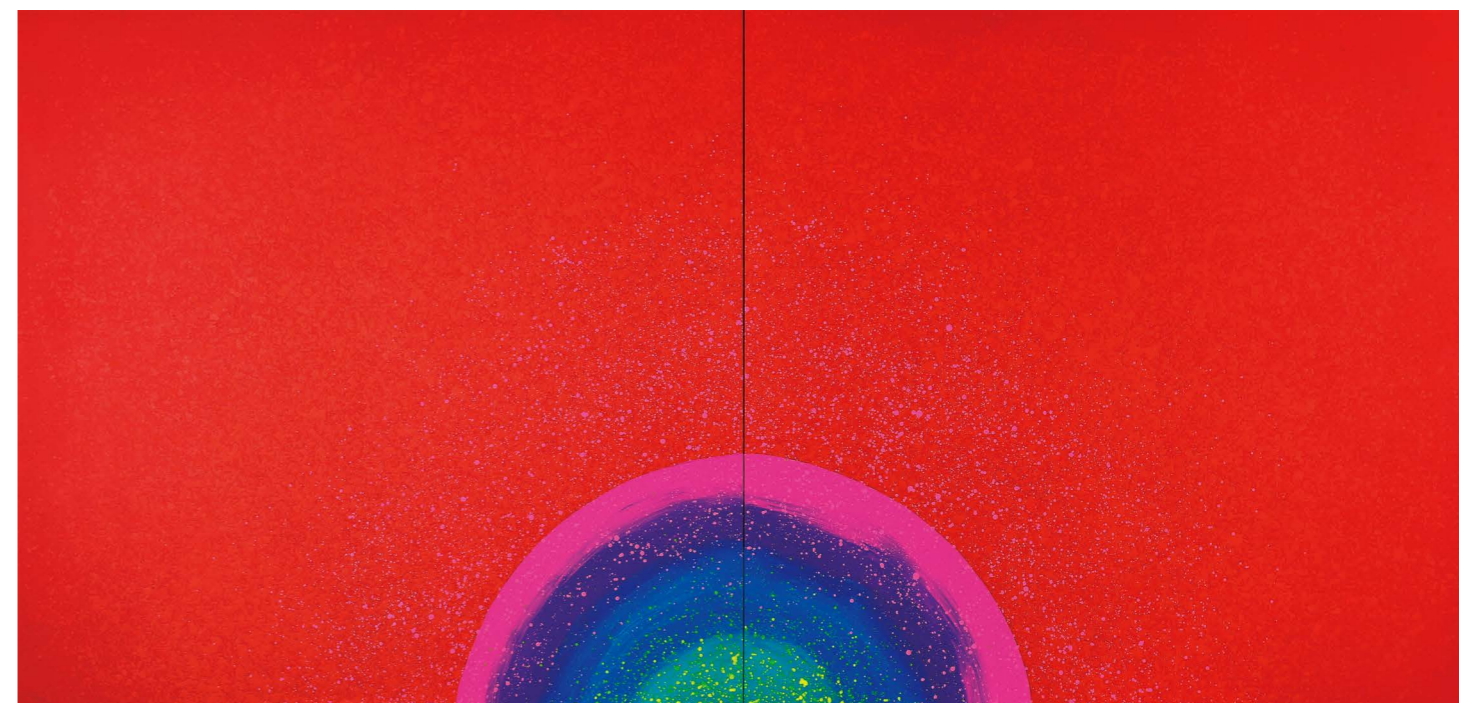


聚 L' unione  
120 x 150 cm 2005  
布上壓克力 Acrylic on canvas



**烝-5 Chi-5**

130 x 130 cm (作品尺寸 Artwork Size) 2011  
150.5 x 150.5 x 7 cm (装裱尺寸 Framed Size)  
布上壓克力 Acrylic on canvas



**內悅 Inner Joy**

143 x 290 cm 2014  
布上壓克力 Acrylic on canvas

### 以生命意義的拓樸為方法：蕭勤藝術的回顧與展望

蔡昭儀

**對我來說，作畫這件事的第一重要性，並非「作畫」，而是透過作畫來對自己人生始源的探討，人生經歷的紀錄及感受，和人生展望的發揮。**

#### 蕭勤，1978

近四十年前，在不惑之年的蕭勤，曾以這段話來揭示他對於人生及繪畫創作的態度。時光荏苒，蕭勤今年邁入八十歲，在創作成就、經驗閱歷都已達飽和的高點之際，仍然抱持同樣鮮明的問題意識，並以「八十能量」為宣言，用一種評說、總結與承繼的豪情，宣告自己的藝術創作探索將與人生並轡前行，永不停歇。

拉開觀察的時間維度，我們當無需訝異，蕭勤「人生展望的發揮」即是在追求一個以「無止盡的學習」來錘煉生命意義的創作人生。而他繪畫中最幽微、卻也最具批判意識的創作思考，在於如何開拓自身生命經驗的深度與廣度，將創作化為一場思維實踐的行動，詮釋與探索人類精神生命的深刻意涵。

出生於1935年的蕭勤，是1956年成立的「東方畫會」的創始成員及「八大響馬」之一，他亦是發軔於1950年代後期戰後台灣第一波前衛思潮「美術現代化運動」的重要先鋒。在當時銳意革新的時代氛圍中，蕭勤以忠於自我個性開發的創作理路，從相對保守的學院風格及傳統繪畫形式中突圍，另闢一條別樣的創作道路。他羈旅海外60年，始終堅持以東方哲思為基礎，融會西方自我省思的辯證精神，發展出極富個人特色的藝術觀點與創作視野。其投身創作60餘年來的藝術歷程、風格轉折，以及他對抽象繪畫的觀點辯證、形式拓樸，創造了自身美術創作的獨特性，亦是以東方美學思維在抽象繪畫領域創造鮮明性格並獲西方藝壇肯定的藝術家。

蕭勤在「東方畫會」申請立案(1956)及第一屆「東方畫展」(1957)辦理之前即已遠赴西班牙，自

1957年起持續二年為《聯合報》撰寫〈歐洲通訊〉專欄，並以一支敏思健筆在《文星》月刊與其他報章媒體陸續發表文字，介紹西方前衛藝術思想及潮流；蕭勤的洞見與觀照，為當時的台灣藝壇開啟一扇了解歐洲藝術脈動之窗。

1950年代末至1960年代台灣美術與西方現代藝術的展覽互動，蕭勤亦在其中扮演引介連結的關鍵角色。作為一個親臨歐洲美術現場的觀察者，他的文化透視及藝術檢索角度可謂多元且開放；而作為一位藝術家，他始終不忘回歸東方文化本源去省察身為一個創作者的主體位置：

**一個有思想的創作者的本責，在他的工作過程中，必須了解自我，分析自己個人，其傳統文化及精神的來龍去脈，敏感地接受生活及時代的考驗，然後來探討自己的路子。**

1957年蕭勤與「東方畫會」成員在台北的第一次展出，即共同高舉「東方精神」為核心理念，不願單向接收西方現代美術的外在形式，轉而主動尋求中國傳統思想及美學觀點為奧援，主張「各種地域性的固有形式，必因世界各地文化頻相交流而漸漸消滅，但其精神則可為新的創作最強力的基本」。「東方畫會」強調他們的現代繪畫是從民族性出發的一種世界性的藝術形式，並展現強烈的文化溯源及創新演繹意圖：「從中國文化精神本位出發，研究中國藝術及思想的各種不同的可能性，嘗試使之在現代藝術各種不同的形式中來發揮，創造具有世界性的中國現代藝術，使幾千年來豐富的中國藝術文化能去蕪存菁地在今日世界上有新的存在理由和表現的價值。」蕭勤與他的「東方畫會」友群，對於建構個人獨特風格展現了強烈的自覺與企圖；他們打破創作成規、開拓視覺表現形式的革新訴求，為當時求新求變的創作實驗，找到一個連結東方美學思維的接口。他們雖以西方的「抽象」為師，卻有蛻變出別於西方抽象圖式的宏大企圖；汲古潤今，在文化傳統中尋求養分，便成為他們建立個人化語彙的創作路徑。

這一波由「東方畫會」及另一個重要美術團體「五月畫會」所共同推動的現代藝術風潮，在台灣美術發展上具現幾個重要的歷史意義。藝術家的反學院、追求前衛，喚起了創作主體的自覺意識。他們



雜揉東方文化因子的藝術實驗，開發出不同於西方抽像傳統的美感判準，使作品在精神上的「文化回歸」、在內涵上的「文化關涉」，成為美術現代化過程中生髮於台灣的特有經驗。他們在形式的實驗中觸發對新媒材、新技巧的探索；他們積極伸張畫派理念，在現代與傳統、創新與保守的防衛與拉鋸中，引發中西文化論戰，開啟了探討藝術創作本質的思辯意識，這也是台灣美術史中，藝術家們首度企圖定義台灣藝術特色的開端。

蕭勤作為那個狂飆年代的重要推手之一，在藝途發展之初，即以強調個人獨立思考、主動而自覺的追求時代性及獨特性，建立鮮明的創作主張。在解讀蕭勤的藝術歷程之時，因此必須將客觀的外在環境結構及主觀的創作思維一併納入，思索他在戰後台灣美術的特殊時空下，如何尋求自我定位的風格建構；探討其負笈海外後，如何在國際藝術思潮崢嶸競技的歐洲藝術現場，錨定個人的創作方向；他作為一位來自東方的異鄉遊子，如何面對文化他者，並且在他者的激盪與刺激中回歸東方文化思想，堅定的建構藝術的實踐路徑；又如何是個體意識與時代氛圍互滲的創作理路中，回應社會、環境的變化以及個人的生命頓挫，發展出深具文化內涵及個人經驗特質的創作語彙。本文以蕭勤個人生命歷程的線性時間為經、繪畫形式風格的明顯轉折為緯，探討蕭勤如何以生命意義的拓樸為方法，開展其藝術人生的宏大面向。

### 源點：走向「自我探討」的創作道路

蕭勤於1951年正式習畫，1952年進入李仲生台北安東街畫室學習，李仲生所強調的「用腦去想，用心去感受，再用眼去觀察，最後用手來表現」這種腦、心、眼、手並用的創作觀念，以及鼓勵學生開發內在感受、尋找自我特色及個人創作性格的教學方法，幫助蕭勤在藝涯初始階段即發展出「自我探討」的鮮明自覺。蕭勤1950年代的作品，從具像人物、象形文字、京劇角色到抽像水墨，題材多元、風格迥異，但不管在線條的手感、色彩的開發、造像的形變，都富含情感的、直覺的繪畫質地，顯示出蕭勤不願步隨傳統，企圖跳脫當時的學院保守畫風及寫實技法窠臼，進行多面向前衛探索的強烈用心。從1950年代至今，蕭勤投入創作已超過60

載，以後設式的回顧觀點來考察他的創作理路，可以發現蕭勤後續在繪畫上許多個人化的表現特色，在早期作品中已顯影出一定的脈絡及痕跡，如：著重直覺、強調內省、鮮明的色彩、對稱的造型、線條的運用、結構中的律動感、象徵性的意味等。蕭勤對這些創作美感的敏銳感應，仍然是經由一個循序漸進的「發現」過程，例如：從立體派塞尚(Paul Cézanne)作品學習深入觀察自然，從後印象派高更(Paul Gauguin)作品領悟色彩「內面性」的意義，由野獸派馬蒂斯(Henri Matisse)作品學習應用色面關係；對杜菲(Raoul Dufy)書法式線條、克利(Paul Klee)的書寫性圖畫(written picture)、康丁斯基的抒情抽象、米羅(Joan Miró)的圖解符號(pictorial sign)等，都曾投注研究的熱情，並嘗試在繪畫中轉化為個人創作語言。

需要特別強調的一點是，蕭勤在李仲生的引導之下，很早就嘗試在中國的文化傳統中汲取養分，以尋求中西融合的新表現形式。他早期的許多作品即可明確索引到佛教造像、書法字形、傳統水墨筆勢的啟示與影響，亦曾自中國京劇服飾、民間藝術汲取造型及色彩養分。1956年赴歐之後，遭遇西方藝術思潮的直接衝擊，蕭勤面對文化他者，反而更激發出他回歸東方文化根源來進行創作實踐的自覺與行動。1957年他開始以書法線條或造型來進行抽象繪畫創作，初期受到非形象(Art Informel)藝術及行動繪畫(Action Painting)的影響，畫面中含融了意象與情緒的成份；1958年蕭勤嘗試將情緒昇華為抒情與冥想，對稱性構圖亦開始在他的作品中浮顯出來。

### 東方拓樸：東方性的反省、探索與實驗

1960年代前後，蕭勤開始對禪、道、老莊思想產生興趣，並試圖將東方的玄學思想及生命哲學思考轉化為繪畫上的抽象形式；隨著他將興趣領域擴延至太空、宇宙、外星文明，並結合後續對西藏密宗、印度「壇城(Mandala，或稱曼陀羅)」宗教畫造型及唐卡藝術的研究，在1960~1966年期間，二元性的對立與和諧、留白空間、光的律動、太陽、以圓為核心的輻射性構圖等，成為其作品中常見的意象或元素。

此一時期，可以說是蕭勤確立其「繪畫性格」的關鍵期。首先，早期作品中偶會出現、尚稱具象的審美客體在此時消失，畫面走向了完全的抽象追求。其次，藝術家雖然仍為繪畫過程保留了手隨心轉的自由表現空間，但富含思想內涵的「精神性」追求成為創作及美感凝注的焦點；具有東方意韻的象徵性符號，逐步成為「蕭勤式」個人創造性信息的載體。再者，儘管「追求現代表現、融會東方精神髓」是蕭勤在出國前已建立的創作認知，但直到此時，這個認知才真正轉化為一種信仰，並且以鮮明的個人風格落實在抽象繪畫的實踐上。

在繪畫路線探索階段即寄跡海外的蕭勤，出國之初經歷了一小段透過認識他者來確立自我主體位置的顛簸過程。他走向對中國傳統、東方文化的認同與表達，與他的文化身份、學習歷程息息相關；但創作路向的發現、選擇與實踐，則存在著藝術家個人生活經驗、主觀感知、美感傾向的介入空間。蕭勤曾言及自己成長於一個人文主義及神秘學混合的家庭，父親秉持的是純粹人文主義的自由思想，母親則是虔誠的基督教徒，這個成長背景對他的創作心理髮展產生重大的影響：

**一方面，在意識上，我是屬於哲理的、分析的、實證的；另一方面，在潛意識上，我是屬於玄學的、宗教底神秘學的、綜合的傾向。我自己的「二元性」可說**

**是從我一出生就開始，從小我就對自己的人生髮生懷疑並時有做探討的需求。**

蕭勤，1978

仔細探究蕭勤的創作脈絡，我們當不難發現「二元性」是他美感思維的重要主體，而這個「二元性」不僅經由畫面的構圖、符號、意象、色彩等形式面來創造顯性的對位或對話狀態，更賦予了蕭勤作品一種隱性但卻強烈的知性意涵——由哲理性思維及玄秘的感性直覺所融鑄而成的自我風格。理性思維與感性投注，在蕭勤各階段的創作中分別有不同的強調與實踐。在此一時期，蕭勤對於「東方精神」的詮釋與呈現，傾向於符號及形式的拓樸與實驗。他將衝動的直覺轉為內省，向道家思想、禪學、老莊尋求更深刻的思想支持，自中國草書中精練出文字律動的結構美，畫面以帶狀的直線或曲線、方與圓、黑與白或淡泊的色彩、具穿透性的留白空間等，創造一個形而上的經驗世界。蕭勤在1961接觸外星、太空知識，1962開始研究西藏密宗、印度心靈哲學、壇城(Mandala，或稱曼陀羅)宗教畫，自1963到1966年期間創作了《太陽》系列。此系列以圓形太陽及直線輻射的光為造型元素，用原色及對比色來傳達壇城的靜觀冥想，但常在對稱的結構中加入尖銳的折線，作為精神震動、能量擴張的象徵性表現。

此段時間，蕭勤不管在創作習慣、手法、媒材或造型語彙上，皆有巨大的轉變，相當程度的映射出他作為一個流居異國的游離者，在面對文化及生活的離散鄉愁中，試圖定位個人藝術主體性與歸屬感的不安與焦慮。但相對的，他的拓樸式探索也為日後的繪畫創作打造了堅實的基礎。其一，他開展了個人對“二元性”的理解、詮釋與掌握，並以對立與和諧、張力與平衡、衝突與調和等相對卻不絕對的手法，來演繹虛與實、動與靜、陰與陽、強與弱、有限與無限等對照性的概念。其二，透過色彩及符號的自我挑戰與開發，追求概念、感性與知覺的相

融溶，使內在意識轉化為形上語彙，帶引出意境聯想，成為蕭勤後續藝術發展的原型。其三，經由對東方思想、哲學與玄學的研究，建構了他兼具人文思考與性靈體悟的宇宙觀與自然觀，使得具有宏觀意象的抽象表現形式，成為蕭勤日後一貫的創作追求。

### 直覺性「極簡」：《硬邊系列》的東方本性表現

蕭勤1966年首次訪美，1967年搬遷至美國發展，受到美國工業文明的衝擊，他轉向以沉靜、內斂、簡潔有力的色面抽象形式，來減低直接的情緒介入，追求一種「入定」的境界。1967-1976年間《硬邊系列》的繪畫作品，重視平塗色面的色相對比，以突出的直角或銳角、具有方向性指涉的尖銳造型、非對稱性的結構與構圖，創造出一種「既靜止，又力動不息」的畫面動態感。此一時期的蕭勤，以形式來強化「理性／感性」、「侵入／吸收」、「有限／無限」、「陰／陽」、「動／靜」種種二元並存的對立與張力，並將之稱為「直覺的東方本性表現」，以此與美國同一時期追求數理性完美比例與理性構成的硬邊、色面及極限藝術時潮形成區別。

從歐洲到美國之後，蕭勤的畫風從感性的冥想境界改變為理智「硬邊」風格的巨大轉折，主要肇因於美國這個缺乏文化及歷史縱深的國度帶給他精神生活上的局限與困頓，依蕭勤自己的說法，此系列是「發展於一種絕對的孤獨，形塑而成的絕對堅毅」。《硬邊系列》可以說是蕭勤創作生涯中，在形式上最鋼性、最強調造型的精確度及色面樺接紀律的作品。儘管它們在外部呈現上以結構性取代了表現性，以工業原料的壓克力彩取代具透明性的墨水，以形式的思索取代了哲理性的抒情表現，蕭勤仍強調他在其中所建構的，是“象徵性的宇宙空間”、一個自存自足的「生命世界」。

瑞士批評家及美學教授修能培格爾(G. Schönenberger)曾對蕭勤此一時期的作品有十分深刻的

詮釋：「蕭勤的畫總是保持著一種哲學的宗教性的根底，找出與生命有關的宇宙的和諧性與均衡性，而非單純的數理結構。他的畫是一個對現代生活對比的默思的起點。」蕭勤的《硬邊系列》並沒有在「極簡」的形式中成為空化或虛無的空場，形、色、結構是他作品的一體三面，他對形／色的安排、構築與計劃，融會了對東方哲學及人文思想中二元性本質的思考與體會。用非對稱結構、具動態及維度指意的尖銳造型在不穩定中創造和諧與均衡，或可解讀為是蕭勤創作意識中「對現代生活對比的默思的起點」，他理智地將對現實世界的多層次感受匯合為一，在精密設計的構圖中含融了當下的直觀，只是這種「直觀」不再用以往具象徵意味的形色律動來表現，而是以嚴謹的理性結構來演繹感性動勢，使作品在理性中兼具知性及感性，於形式辯證之中，誘發觀者的想像。

美國時期亦是蕭勤將創作實踐拓展到立體造型的開始，1969年他從塑料材料的嘗試入手，風格與平面繪畫的《硬邊系列》呼應，皆以嚴謹而準確的造型為主。1970年運用不銹鋼、銅等金屬創作幾何形浮雕，以光亮鏡面的物理性反射，使觀者、作品與環境之間，形成「從靜中觀動，由不變觀變」的多層次互動關係。1972年蕭勤進一步將金屬浮雕擴大為佔有空間的雕塑，他對天／人、物／我、虛／實的二元性探討，在三度空間的臨場互動中，為人與物、主與客間，增添了有機映照的動態關聯性。

### 大炁之境：從現象觀本質，從本質看世界

蕭勤1972年回返米蘭定居，在1973年重拾對「道」與「禪」的研究興趣，並開始接觸佛教思想。繪畫上雖然仍延續著以壓克力平塗、沉靜中帶有精確計劃感的類極簡風格，但隨著對東方哲學、神秘學、佛家學說越趨深入的鑽研與體悟，他以嶄新的視角重新發現東方人文精神的奧妙與深邃，畫風並轉向用放逸、舒散的筆跡墨痕來呈現當下直觀的性靈體悟。1976、77年以後的作品，蕭勤看似再度

回歸他1960年代用書法線條的律動美來結構作品畫面的模式，但是，如果說1960年代的蕭勤尚需以「援引」的姿態向道家、禪學及老莊尋求繪畫形式更深刻的思想支持，此時的蕭勤，則進入到一種「無為」亦「無所不為」的創作狀態中，將感性靈思、知識體悟與生命經驗融會於一爐，信手拈來，即能精闢呈現自我思考的真實感受。

1977至1990年，蕭勤陸續創作了《禪》、《炁》、《宇宙風景》等系列，儘管表現方式、詮釋訴求各有不同，但靈感皆源自於宇宙間渾然大化、無形卻又無所不在的生命力，他將之稱為「精炁」的力量。蕭勤回返宇宙本源，引「炁」之流動，對萬事萬物的存有樣態進行一種形而上的現象學思考。他用大排筆在畫布上運筆造「勢」，表現宇宙中能量炁的運行，留白空間常常成為畫面的實體，將「太虛無形」、「有無相生」轉化為可感知的視覺美感形式。他亦強調無為、隨心所欲的發揮，但取徑對「道」與「禪」內在精神本源的體悟，由此漸層深入人的存有、世界本身、以及生髮於這個世界的其他有形、無形的事物之中，呈現虛實能量的互動，體現其中空靈的狀態與氣場。

蕭勤以無我、忘我的心境諦觀「禪」與「炁」之境界，藉自然無為的筆勢以及直覺性色彩所創造的「空靈空間」，來傳達宇宙大世界中無可名之的能量律動與變化。蕭勤所欲追尋並表現的，並非己身的禪境修為，而是與藝術的創造性相連結的禪境體悟：

**禪，並沒有教我如何去畫畫，而我的畫更不是在畫禪（有些人作如此的誤解）；禪，只是讓我更清楚地看到我的內心，更自由地讓我的「本性」能活潑潑地呈現在畫面上，更無拘無束地讓這股本來就存在我內心中的力量來駕馭我的筆與顏色，它使我與我心中的力量合一，「萬法無滯」地印證禪的生機與泉源！**

蕭勤，1983

蕭勤的「萬法無滯」，使他繪畫中的「炁」具有活潑多變的面貌。他的「炁」代表宇宙中無所不在的生命力，自然的造化之功則是「炁」生機與泉源之所在。從「道法自然」的角度來觀察，蕭勤對「炁」的詮釋與演繹，形成兩個重要脈絡：第一，他從現象觀本質，將自然物象的物質意義及外在形貌解構，探究其與存有世界間的關係；藝術的內涵與自然大化的運行法則相應和，卻無需被自然外象所圍限，《禪》與《炁》系列即是透過冥想、直觀的抽象形式，直指世界運作的精神核心。第二個脈絡，則是從本質看世界。對蕭勤而言，藝術的精神性既與自然存在必要的關聯，即無需刻意地完全排除與外在視象連結的可能性，他的《宇宙風景》系列，築基於以感性之眼對自然的深刻觀察。此系列許多作品皆含融再現的暗示及觀念表現，有時亦借作品命題及畫面的造型元素，將現實世界的意像或抽離、或簡化，直觀之下看似具有可辨識的形體，但在藝術家有意識地簡約下，反身強化了畫中的感性張力與精神性。

從現象觀本質、從本質看世界，本就是互為表裡、相互連動的概念。蕭勤巨視自然的運行、微觀現象的變化，他繪畫中的「大炁之境」始終沒有定於一宗的表現模式，反而在後續的創作歷程中，開展出一種不斷演化的生命力。因此，我們可以從《磁波》、《陣雨》、《瀑布》、《狂風》等諸系列，感受到「炁」在至大無邊的時空象限中的強烈波動；看到混沌初開的自然之力，在《黑雲》、《大火山》破湧而出的驚人能量；或者是從《宇宙漩渦》、《銀河系》中，體悟浩瀚宇宙、星雲空間的無限張力。1990年以後，蕭勤的「炁」除了以前述變化萬千的形態出現在不同作品中，亦以漩渦、螺旋等具有向心性，同時又以圓為中心且向外擴散的造型，在宇宙的四方空間擴張與收縮、呼吸與吐納。對蕭勤而言，繪畫表現有萬法，而唯有那與宇宙大我生命力相結合的「炁」，才是他創作終極關懷之所在，並且持續延續至今。

## 度大限：生命真諦的體悟及永恆性探討

1990年女兒莎芒姐在花樣年華之際意外亡故，是蕭勤個人生命史中的巨大頓挫。愛女驟然溘逝的劇慟絕望，讓他轉向性靈深處尋求精神創傷的自我度化，繪畫的思維面向開始從宇宙自然的化外之境回返人間，他所觀照的主體，亦挪移到生命意義的思索與探討。

人生至悲，莫若生死兩茫茫，如何在槁木死灰的悲傷執念中尋求救贖？《莎芒姐之昇華》、《度大限》等諸系列，呈現蕭勤經由性靈默想尋求超脫與昇華的心境變化，在精神上極富東方生命哲學的「輪迴」內涵及宗教性的救贖意義。在刻骨傷懷但永不絕望的生命思考中，蕭勤「悟」出了死即是生，當生命在此生結束，便走入「無限」的大境之中，生命能量循環往復，永不消失。參破生死界限，並理解一切的不幸、死亡，終將在毀壞後重生，蕭勤透過繪畫及自我意識的不斷錘煉，追求一種超越死生局限、天人合一的廣闊境界。

當經歷且參悟透了之後，終於明了，永恆的生命，並不僅僅止於此生、此世，而是在於生死「大限」度過後的化外光明彼岸。

「度大限」作為一種諦觀生命的態度，展現了蕭勤對死生離散的重新詮釋及樂觀面對。這種正向的內在意識同步轉化為創作美學表現，色彩成為其個人化情感的敘事體；他開始採用燦爛鮮豔的色彩來作畫，畫面上大膽灑脫、宛若活水的流動線條，總是熒熒閃動著性靈光芒。蕭勤頗具個人特色的「二元性」思維，亦經由畫面的構成，透露出他對生命「此際」與「彼端」相互依存且具關聯性的哲學性思考。他以帶狀的留白來分隔色面，彼岸以一種龐大的存在感出現；大塊色面的動態韻律帶引出綿延不息的意境聯想，不管是蒸騰上升的昇華之力、靜謐含蘊的漣漪波紋、或是櫛比鱗次的迂迴光流，都是生命之力的象徵，彷彿在跨越生死大限之

後，生命的存有亦獲得了全然舒展的自由流動空間，它們皆以源源不絕的形態，靜靜展向無垠的宇宙時空。

在蕭勤的創作歷程中，「度大限」概念的出現，或可說是其創作觀照的重要轉折點，如果說他此前的作品偏向玄學式的、神秘主義的形上現象探討，1990年代以後的繪畫，則更關注感性投注的精神性對話。「永久的花園」是蕭勤在1990年代最為專注及深入的主題之一，其美學表現方式與《度大限》系列一脈相承，不同的是，《度大限》指向一個未知的、等待開拓及詮釋的生命闕域，《永久的花園》則是充滿豐沛能量的性靈應許之地，一個藝術家歷經大悲大痛、浴火重生之後，心之歸屬的所在。命題思考的歧異性，標誌著蕭勤內心世界的轉折與變化。「花園」在蕭勤的創作脈絡中，既非真實的自然，亦非虛幻的想像之域，它更像是一個反照與折射主體思緒的鏡屏，又或者是藝術家內在蘊藏無限力量的一方心田。在人生的此一階段，蕭勤開始以一種既回顧又展望的姿態，對生命存在狀態的變動不居，藉由內與外的飛越、穿越、超越等各種穿透與逾越方式來反復辯證。「花園」成為藝術家繆斯的泉源，提供了靜定沉思與自我開發、召喚性靈能量的可能；「花園」亦開放給各種偶然性，並且向蕭勤一向服膺的宇宙自然大能敞開。「永久的花園」因此成為一個具有特殊意義的獨創空間，將藝術家內在的精神世界與遼闊無垠的宇宙時空相連結。凝練的充盈之炁在其間靜緩地流淌脈動，出入往返、交互參照，為藝術家「宇宙即吾心，吾心即宇宙」的東方世界觀注入更多的人間情思。

## 永恆能量：生命及宇宙和諧共生的深層精神力量

蕭勤在2000年以後的許多自述文字中，一再強調「宇宙的大能量」是其創作中源源不絕的靈感來源，但此「宇宙大能量」所指涉的卻不僅是宇宙中銀河星體運行的造化之力，它更強調與人類精神生命相關連的宇宙的和諧性，以及潛伏於所有有形、無

形的生命、物態、文化、宗教中，最深層的、促使其存有且運行共生的靈性力量。此一時期的作品，蕭勤以圓融多變的造型語彙、飽和且強烈的冷暖色彩，呈現生命深邃的存在意義，直探人類深層的精神意識，並對創造整個宇宙神聖的、無以名之的意識能量獻上禮讚。

人生行進至此，蕭勤對於「道」所強調的兼容並蓄精神更能深得個中三昧。他數十年來對東西方藝術、哲學、宗教、神秘學、太空文明的研究與體悟，成為其詮釋宇宙本質、演繹生命能量循環演化的雄厚知識資本；而他融會式的諦觀視角，則賦予作品以溫潤深厚的精神性，且有濃郁的感性詩意蘊藏其間。「炁」仍是他繪畫中動能場域的主角，但再也不大肆張揚的躍然畫幅，而是低調細膩地隱流潛動，藉著交織、重迭、擴張的方式，在形象符號間創造牽引與對應的動態。二元並存、兩極相生仍是蕭勤探討和諧與平衡的重要法門，但截然對峙的局面消融於渾然，在看似淺平實則具滲透感的深邃時空裡，能量充盈飽和、陽剛與陰柔並濟、鮮豔卻神秘的色彩瀰漫。宇宙中生命能量的永恆性，以藝術家的創造之心為用，在蕭勤的作品中被賦予了嶄新的面貌。

## 代結語：藝術創作是無止境的探索研究

蕭勤的創作之路，從個人的東方文化根源為始，以開發自我繪畫特色為方法，經由精神及心靈世界的探討，將創作視野拓展至禪、道、中國老莊、西藏密宗、印度檀城等東方哲學及宗教的研究，後續並融會了對天體物理及宇宙現象的探索發現，形成了其追求生命及宇宙和諧、均衡的創作路向。以巨視角度拉開觀察的時間維度，蕭勤的創作歷程，始終處於一種「變化中」的狀態。數十年來，他在創作上多面向的探索與開發，經由廣泛的興趣領域及知識涉獵，不僅豐富了作品對生命「內面性」的演繹與詮釋，並且促成了一環扣連一環的形式轉化，形成繪畫風格的多樣面貌。

蕭勤創作上的變化與轉折，為他接觸特定文化、思想後的理解與體會，提供了珍貴的線索，並且成為見證他人生各階段生命史的視覺印記。想要從一個固定的概念來分析蕭勤的創作理念是困難的，因為他看似簡約單純的抽像作品，其實是融合了東方哲學思想、西方藝術表現形式以及創作者個人化演繹後的一個複雜的信念系統。若是以時間段限或概括式的分類框架來界定他的創作承轉，則又略顯粗略而不能盡現真髓，因為蕭勤特定風格歷時性的生髮與變化，常常伴隨其他風格共時性的交錯發展。饒富興味的一點是，蕭勤在尋索創作發展的新路向之際，往往是選擇性的「反復」或「回歸」自我已開發的風格或思想脈絡去尋求再前進的靈感。他的藝術之所以能經得起自己的挑戰與檢驗，而不落入自我複制的死胡同中，在於他將「復歸」轉化成一種「反動之道」，在回顧與沈淀中，以生命意義開發及性靈探索為養份，去開展新的創作方向。

對蕭勤而言，任何創作手法皆非顛撲不破的真理，亦沒有需要嚴格遵守的法則，他將創作當成是生命課題的追究與修行，保持改變的活力，就是他心中唯一的信仰，並且劍及履及地實踐在創作的道途上。蕭勤多年前的這段自述，適可成為他藝術人生的最佳腳註：

**藝術是一件永恆沒有止境的工作與探索研究，它的道路曲折而永遠走不完；正像這個世界、這個宇宙是永遠走不完的一樣。它的創作經歷與境界，每時每刻不同，日新月異；時而使你獲得不期的驚喜，也時而使你陷入深沉的困惑，它是一個比生命本身還豐富多變的生命，正因為它的創造是一個內面的、心靈的雛形宇宙的創造與形成。**

蕭勤，這位在曲折的藝術探索中始終自我期許日新月異的創作者，至今仍以赤子心懷諦觀這個充滿變動的世界。我們可以從那越趨單純卻恢宏深邃的繪畫形構中，感受到他心靈宇宙睿智的熠熠神采，並充滿期待，循著「八十能量」的光與熱，共同展望他未竟的藝術探索旅程。

Topology of Meaning of Life:  
Retrospect and Prospect of Hsiao Chin's  
Art  
Tsai Chao-Yi

For me, the utmost important thing about painting is not the act of painting itself, but to explore the origin of one's life, to record one's feelings and experiences and to envision one's future through the act of art-making

Hsiao Chin, 1978

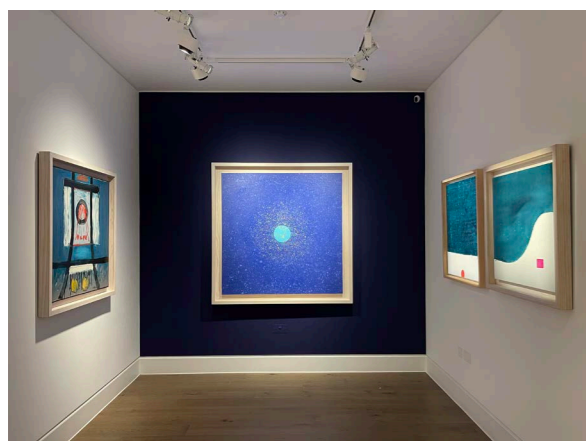


*Pintura 5*, 1958, Oil on canvas, 50 x 60 cm

NB: Hsiao Chin is approaching to his age of 90. This essay written by Tsai Chao-Yi was first published in the catalogue of Hsiao's retrospective exhibition *Eighty Years of Energy*, held at National Taiwan Museum of Fine Arts, Taichung, in 2015 - 2016.

In an interview nearly 40 years ago, Hsiao Chin talked about his attitude on painting and life. Now approaching 80 years of age and at the summit of his life and artistic achievements, the artist remains the same level of intellectual and creative vibrancy as he once again makes a profound statement about art and life with *Eighty Years of Energy* as the title for his retrospective exhibition. In a convincing, decisive and ambitious manner, Hsiao Chin declares his continued passion and commitment for art which he has no plans of slowing down.

Looking at the longer span of Hsiao Chin's life, we need not be surprised that Hsiao Chin's whole life is defined by the pursuit of the meaning of life through endless learning. Central to Hsiao's subtle yet critical enquiry through his abstract painting is to advance the depth and scale of his life experience, and to interpret and explore the deeper meaning of life through the act of art-making.

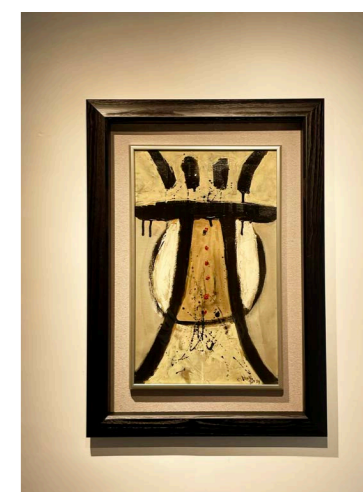


Left side:  
*Painting – BA*, 1959, Oil on canvas, 90 x 89 cm

Born in 1935, Hsiao Chin co-founded modern painting group Ton-Fan Art Group in 1956, and is one of the “Eight Pioneers” of the association. He is also a leading figure of Taiwan’s first-wave modern art movement in the 1950s. Amid a time of hope for revolutionary changes, Hsiao broke away from the conservatism of the art academy and traditional painting styles to embark on a journey of self-discovery through art. He has been living abroad for 60 years, but has always looked back on his Eastern cultural roots for artistic inspiration while at the same time also incorporated the reflexive, dialectic of the Western critical tradition to develop a unique artistic perspective and creative vision. The unique feature of Hsiao Chin’s art is the accumulation of his 60-year-long artistic journey which has seen the evolution of artistic styles, his dialectical vision of modern painting and his topological view of artistic form. His strong personal style in abstract painting owes a great deal to Eastern aesthetics and helps him win recognition and praises from the Western art world.

Hsiao Chin had left Taiwan for Spain prior to the founding of Ton-Fan Art Group (1956) and its opening exhibition (1957). In 1957, Hsiao began to write articles for the European Newsletter forum of the *United Daily* and continued to do so for the next two years. He also published articles that introduced the concepts and developments of the *avant-garde* in *Wen-Hsing Monthly* and other print media, and in so doing opened a window for Taiwanese readers to gain insights into the history and development of European arts. In the late 1950s and the 1960s, Hsiao Chin played a groundbreaking role in promoting interaction and exchange of Taiwanese and Western fine arts through exhibitions. Observing from the centers of European art world, Hsiao Chin has developed a broad and diversified vision of culture and arts. As an artist, Hsiao never ceases to look back on Eastern cultures that have shaped his artistic identity.

In 1957, Hsiao Chin, along with fellow members of Ton-Fan Art Group, participated in the first Ton-Fan Art Group Exhibition upon the founding of this modern painting society. In this exhibition, the artists upheld the core concept that “all the national and geographical boundaries between art forms will eventually collapsed due to frequent exchange between various cultures of the world. Nevertheless, the essential spirit of each culture can still provide a strong foundation for new types of art-making.” With this manifesto, members of Ton-Fan Art Group demonstrated their strong desire to return to their cultural roots while at the same time to develop innovative art forms, as they emphasized that the kind of modern painting they practiced was a new art form which grew from the soil of national culture, but appealed to global audiences. Although they were motivated mostly by Western abstract art, Hsiao Chin and his fellow Ton-Fan members were ambitious in developing their abstract painting brand which would be distinguished from Western abstract art. They looked upon Eastern cultural traditions both ancient and modern in their quest for personal styles and artistic vocabulary.



*Pintura-DK*, 1959, Oil on canvas, 61 x 37 cm

Launched by Ton-Fan Art Group and another significant association, the Fifth Moon Art Group, this new wave of modern art movement is significant in the development of Taiwan Fine Arts in a number of ways. The anti-establishment attitude of these artists and their quest for innovation resulted in the awakening of cultural self-identification. Informed by Eastern cultural resources, their artistic experiments have led them to develop a set of aesthetic principles which differed from those that had governed Western abstract art traditions. Their emphasis on returning to one’s own cultural roots in the spirit and cultural configurations in the content is an essentially Taiwanese experience as far as the modern art movement is concerned. Their experiments on the art form led them further into exploration of new mediums and techniques. With burning enthusiasm, these artists promoted the ideals and concepts of the art group. Consequently, heated debates between the Oriental and Occidental cultures broke out amid their tug of wars between the modern and the traditional, the innovative and the conservative, opening up further debates on the essence of art-making. Such debates also marked the first attempts made by Taiwanese artists to define the unique features of Taiwanese art.



Left side:  
*Pittura-CB*, 1959, Oil on canvas, 70 x 50 cm

To understand Hsiao Chin's creative and spiritual journey, one needs to place his artistic experiences in the context of the overall milieu of Taiwanese society in which the artist lives and practices art, as well as the artist's own subjective views on art-making, with special attention to how the artist sees himself and his personal styles, or how, while living and practicing art abroad, Hsiao Chin re-oriented his artistic approach in the cosmopolitan centers of European arts and cultures. More specifically, one should enquire into why the artist from the Far East, having been through the direct experience of interacting with Western cultures, returned to Eastern cultures and philosophies for artistic inspiration, and how he has actualized the Oriental cultural traditions in art practice. One needs also look at how Hsiao Chin has responded to changes in the exterior environments and setbacks in personal life with a unique set of artistic vocabulary which reflects both his cultural heritage as well as personal experience. This essay looks at the inter-relations between Hsiao Chin's personal experiences and the evolution of his artistic styles, exploring how he has achieved greatness of his art through topological mapping of the meaning of life.

### The point of origin: towards self-discovery

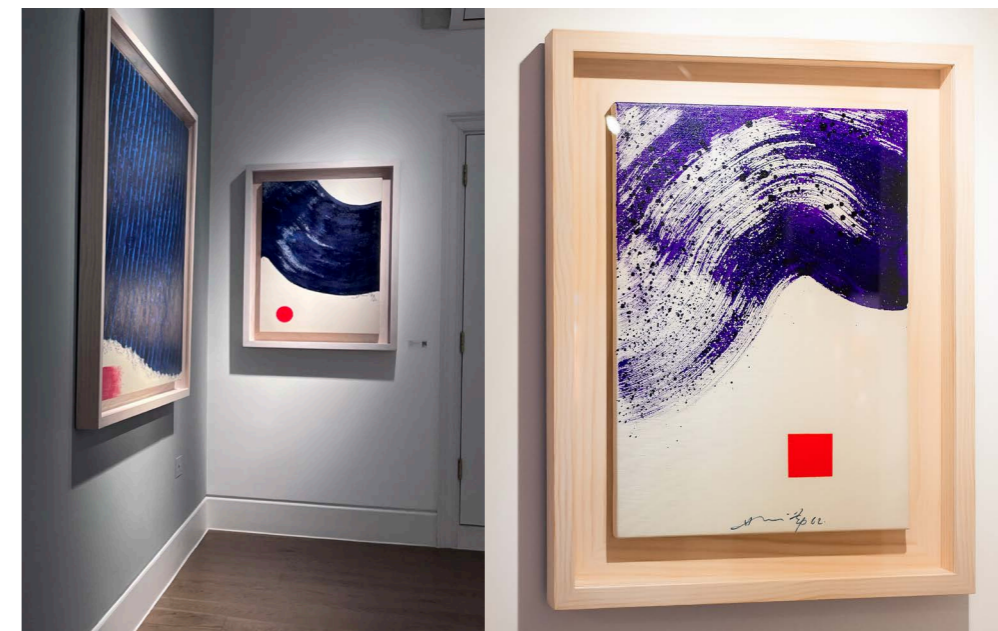


*Pittura-BM*, 1959  
Oil on canvas  
119 x 45 cm

Hsiao Chin took up formal artistic training in 1951, and in the following year started taking lessons from Lee Chun-shan, whose maxim was "to think with your mind, to feel with your heart, to observe with your eyes, and to finally deliver with your hands". Lee encouraged students to explore their inner perception and to find and develop their own unique voice in art-making. This teaching style has helped Hsiao Chin gain self-awareness and set him on the path to self-discovery in the early stage of his art practice. His works of the 1950s covered a wide range of genres, themes and styles including, to name but a few, figurative portraiture, pictogram, Mandarin opera characters and abstract ink-painting. Characterized by the handcrafted feel of the lines, creative use of colors, transformation of forms, intuitive yet emotion-filled quality, all these work show Hsiao Chin's anti-establishment approach to art in that he made a brave attempt to walk away from the traditional teaching style of the art academy which had remained faithful to conservative painting styles and realist techniques, and instead to embark on a multi-faceted exploration of the *avant-garde*.

Looking at Hsiao Chin's six-decade long artistic career from a meta-analytical point of view, we can see that many of his signature style elements can be identified even from his early works, such as an emphasis on intuition and introspection, strong and vibrant colors, symmetric bilinear forms, use of varied lines, a strong sense of rhythm in the composition as well as uses of symbols and symbolism. Under the guidance of Lee Chun-shan, who encouraged his pupils to draw artistic nourishment from traditional Chinese culture, Hsiao's early works can be seen inspired and influenced by traditional Oriental art forms such as Buddhist statues, Chinese calligraphy, traditional ink painting, as well as the costumes of Chinese opera and folk arts. In 1957, Hsiao began to experiment on incorporating the lines and compositions of Chinese calligraphy in abstract painting, as he created images which blended together metaphorical and emotional content of expression. In 1958, Hsiao Chin began trying to shift from direct expression of emotion to a lyrical and contemplative mode of expression which can be seen articulated through symmetrical picture composition.

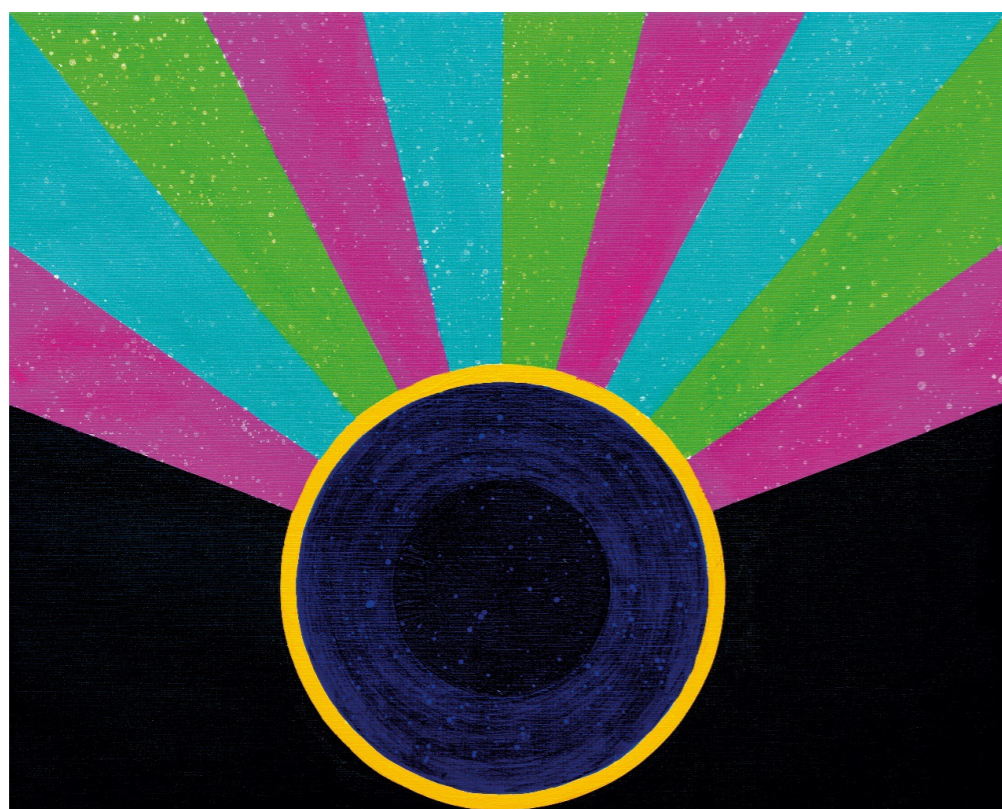
### Topology of Eastern aesthetics: reflection, exploration and experimentation



Front:  
*The Beginning of Tao-6*, 1962  
Acrylic and ink on canvas, 60 x 80 cm

*The Beginning of Tao-2*, 1962  
Acrylic and ink on canvas, 70 x 50 cm

Hsiao Chin developed an interest in Zen and Taoism and especially the ideas of Lao Tzu and Chuang Tzu around the 1960's, drawing inspiration from these eastern philosophies for his abstract painting. As he broadened his interests to other fields such as the science of the outer space, the planets and the universe, Hsiao began to try to combine his understanding of such knowledge with his studies of Tibetan Buddhism, Indian Mandala painting and thannga art in his work. Hsiao's works from the years between 1960 and 1966 often highlight the contrast and harmonious balance between dichotomous elements, featuring the sun and other radiating objects and the rhythms of lights.



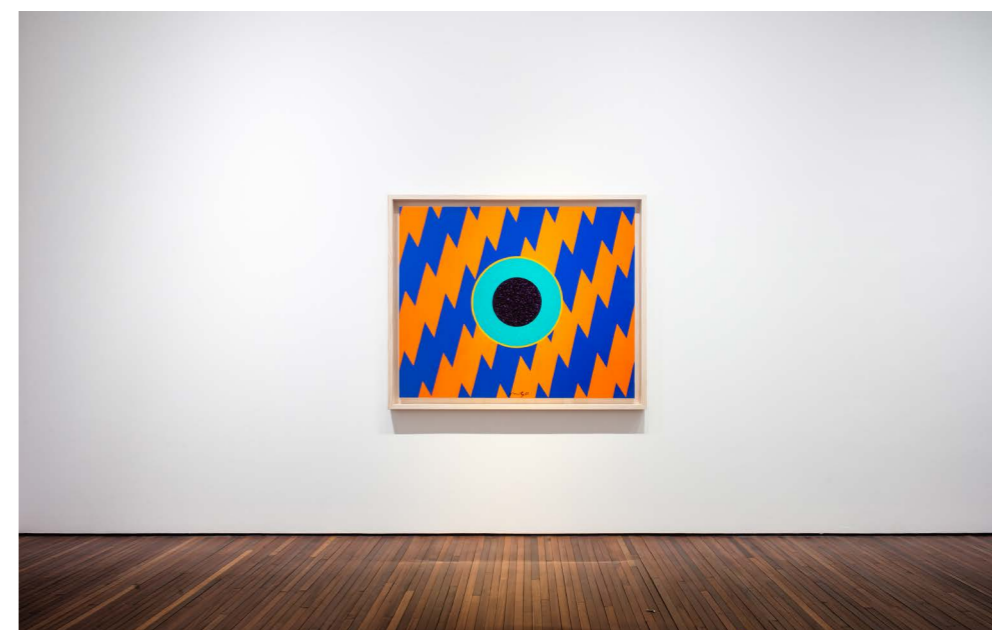
*Purple Sun (Il sole viola)*, 1964, Acrylic on canvas, 80 x 100 cm

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 focussed 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.

Hsiao Chin once recalled his parents and his upbringing, which he called "a mixture of humanism and mysticism". The liberal-humanism of his father and the Christian faith of his mother played a key role in shaping his early creative development:

On the one hand, I am rather philosophical, empirical and philosophical on the conscious level. On the other hand, I am inclined to the spiritualism, mythicism and syncretism of Oriental religions. I seem to be born with such dichotomous thinking; ever since childhood I began to develop skepticism about my own life and the need for soul searching.

Hsiao Chin, 1978



*The Illusion of Sun-1*, 1965, Acrylic on canvas, 130 x 160 cm

Throughout his artistic life, Hsiao Chin's aesthetic sensibilities have been characterized by the dichotomous thinking, which can be seen manifested through the composition of the image, the symbols and symbolism as well as colors that together create a visual counterpoint that evokes dialogues, and adds to the work a subdued yet strong sense of intellectual depth. In this early stage, Hsiao Chin tended to resort to symbolism and topological experiments of art forms in his interpretation and representation of Oriental spirit. He shifted from impulsive expression of feeling to contemplation and introspection as he turned to Zen Buddhism and the Taoism of Lao Tzu and Chuang Tzu for intellectual sustenance. Hsiao Chin drew inspiration from the cursive scripts of Chinese calligraphy that give rise to a sense of rhythm in art composition. The artist builds a metaphysical world with straight and curved lines, squares and cycles, black and white and the shades in between as well

as penetrative black-leaving. The pieces in the *Solar series*, created from 1963 to 1966, convey the contemplative world of Mandala using the shape of a radiating sun in contrasting primary colors, with the symmetrical composition disrupted by acute angles that symbolize spiritual jolts and expansion of the fields of *energy*.



Left side: *Admiration (L'attrazione)*, 1966  
Acrylic on paper  
38 x 51 cm

It is worth noting here that these years saw Hsiao Chin embark on dramatic shifts in all areas of art practice including his creative habits, approach, medium and expressive forms. Such changes can be seen to reflect a profound sense of nostalgia and anxiety as he was confronted with a environment and culture. On the other hand, however, Hsiao's topological exploration during this stage has also helped him build a strong foundation for his future art practice in a number of ways. First, in so doing, Hsiao Chin effectively embarked on a mission to advance his understanding of the dichotomous nature of the world, which he articulated through complex dialects between contrast and harmony, tension and balance, conflict and peace, the void and the solid, movement and immobility, Yin and Yang, strength and weakness as well as finite and infinity. Second, in his quest for balancing analytical and emotional appeal, Hsiao Chin challenged himself to more sophisticated use of colors and symbols which would enable translation of inner consciousness into metaphysical language that was to further inform his future art-making. Third, studying of Oriental cultures, philosophies and religions has enabled Hsiao to develop a humanistic and spiritual vision of Nature and the universe, and in so doing to set out the main focus of his future artistic pursuits which would be to develop a unique vocabulary of abstract painting from a broader cultural philosophical perspective.

### Intuitively minimal: the Eastern-ness in the *Hard Edge* series



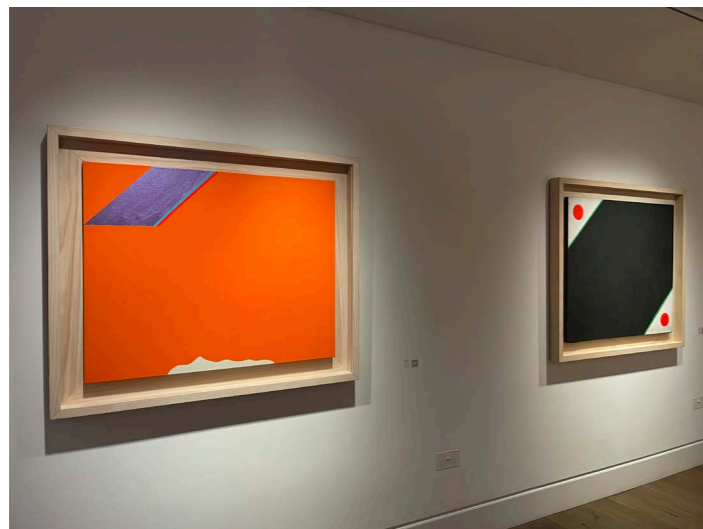
*Tension-VI*, 1968, Acrylic on canvas, 86.5 x 88.5 cm

Hsiao Chin visited the United States for the first time in 1966, and moved to work and live in this country a year later. Feeling a strong impact of cultural shock in American industrial civilization, Hsiao Chin chose to reduce direct emotional expression in his work in pursuit of a state of meditation as he turned to a more calm, subdued, simple yet powerful style. The *Hard Edge* series, which Hsiao Chin developed in the years between 1967 and 1976, placed great emphasis on color contrast, often featuring directional cones with square or acute angles, or asymmetric shapes which give off a sense of position and movement. This period saw Hsiao Chin transforming the tumultuous, depressing experience of the external physical world into an inner reflection, as the artist tried to articulate, through experimenting with art forms, the juxtaposition of rationality and emotion, invasion and absorption, finite and infinity, Yin and Yang, motion and stillness, and the tension that arise from these binary opposites. Hsiao Chin calls this "intuitive expression of Eastern-ness", to be differentiated from the en vogue art styles of the United States at that time i.e. the Hard Edge, field art and minimal art which draw heavily on mathematically-based rationality.

The drastic changes to Hsiao Chin's artistic style during this stage were a direct result of the artist feeling a sense of spiritual stagnation due to the lack of cultural-historical depth of American society. According to the artist himself, the *Hard Edge* series was "developed from a state of absolute solitude



and absolute resolution which was the direct consequence of such solitude". This series is the hardest and sharpest set of works throughout Hsiao Chin's art career, placing great attention to precision in color and form as well as disciplines in the execution. As the artist has emphasized himself, the *Hard Edge* series was intended to construct "a symbolic space of the universe" which is also "a self-contained world of living things".



Left side: *Poised to Roar*, 1974, Acrylic on canvas, 80 x 100 cm

Swiss aestheticist and art critic Günter Schönenberger has once commented on Hsiao Chin's works of this period,

His paintings are always always supported by a solid religious-philosophical foundation which allows him to achieve more than a simple mathematical structure. Most importantly, the works are characterized by harmony and balance between living creatures and the universe. Hsiao's paintings serve as a starting point from which to contemplate on the nature of modern life.

It should be noted here that albeit largely minimalist in design, Hsiao Chin's *Hard Edge* series was far from a field of emptiness. On the contrary, this series is a rigorously planned and constructed set of colors, forms and structures that reflect the artist's understanding of Eastern philosophies as well as the dichotomous nature of humanistic thoughts. With calm rationality, Hsiao Chin brings into this series his multi-layered perceptions of the reality. Inscribed in the rigor of the composition is an intuitive hunch communicated not through the rhythmic combinations of symbols as he used to do previously, but mostly through rigorous structuring of emotional expressivity that helps him achieve a well-balanced combination of intellectual and emotional depth, evoking imagination amid the dialectics of the art form.

### Infinity of Chi: phenomenon, essence and the world



*Great Understanding is Without Words*, 1977  
Acrylic on canvas, 50 x 70 cm  
Collection of Song Museum, Beijing

In the 1970s, Hsiao Chin resumed his interests in Taoism and Zen and began studying Buddhism, hence re-discovered the subtlety and profundity of Eastern humanism. In the years between 1977 and 1990, Hsiao Chin created the Zen, the *Chi* and the *Landscape of the Universe* series, drawing inspiration from the invisible, unnamable yet omnipresent vitality which he calls the "power of energy and chi" as he looks back into the origin of the universe in his metaphysical and phenomenological contemplation. In these series, Hsiao Chin often creates dramatic grandeur with powerful brushwork to convey the flows of energy in the universe. Notably, he turns the blank-leaving into the main body of the painting to visualize the Great Vacuity and the what-is-not, making the invisible sea of chi a tangible aesthetic form. In so doing, Hsiao Chin observes the motion of the universe as well as changes of attributes of all objects from both the macro and the micro perspectives. To date, the "infinity of chi" has remained the main theme of Hsiao Chin's art practice.

With a selfless state of mind, Hsiao Chin tries to achieve the art of Zen and Chi. By unforced exercise of brush strokes and intuitive exploration of color, the artist creates a spiritual space which communicates the movement and changes of the unnamable energies in the grand universe. What Hsiao Chin pursues is not personal enlightenment, but the creative connection between art and the state of Zen:

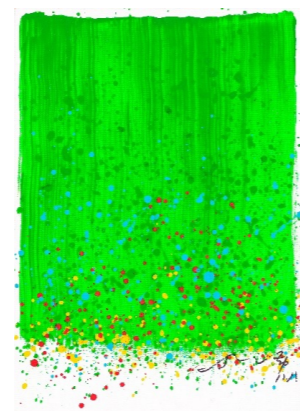
Zen has never taught me how to paint a picture. Despite misunderstanding on the part of others, I do not practice Zen art. As far as I am concerned, Zen makes me see my own inner mind with a clearer vision, allowing more freedom for me show the true self on the painting. Most importantly, it lets this pre-existing internal energies be the driving forces of the brush strokes and the colors without any constraints. It also makes me unite with my own inner strength.

Hsiao Chin, 1983



Chi-315, 1984, Acrylic on canvas, 100 x 140 cm

For Hsiao Chin, the power of Chi and energies signify the invisible, unnamable yet omnipresent vitality of the universe. Observing from the perspective of the natural law, Hsiao Chin's interpretation of Chi is to be comprehended in two equally important contexts. First, he approaches the essence of things by way of observing the phenomena of the external world, so that he could penetrate through the physical appearance of things to enquire into the relationship between the physical being and the world. The inner essence of art should go along with the flows of nature, but not limited by the external appearance of nature. Hsiao's Zen and Chi series both look through the spiritual core of the world through an intuitive and contemplative form of abstract expression. Second, Hsiao Chin also observes the external world from the point of view of the inner dimension. The *Landscape of the Universe* series features the artist's sentimental yet detailed observation of the nature. Many of the pieces under this series provide visual representations of certain concepts. The seemingly simple shapes intensify the emotional tension and spirituality of the painting.



Waterfall 15, 17, 21, 1988, Acrylic on canvas, 34 x 24 cm

Hsiao Chin observes the motion of the universe as well as changes of attributes of all objects from both the macro and the micro perspectives. The "state of Great Vacuity" in Hsiao's paintings is articulated in more than one way, and capable of evolving. We can feel, from some series such as *The Magnetic Waves*, *The Showers*, *The Waterfalls* and *The Storm Wind* series, the powerful vibration of the chi (i.e. the energies) in the infinite expanse of space and time. Works in *The Black Clouds* series and *The Grand Volcanoes* series feature bursts of energy erupting across the face of the planet. In *The Whirlpool of the Universe* and *The Galaxy* series, we get to feel the vastness of the universe and the infinite spaces of the sky. From the 1990s onwards, Hsiao Chin has tried to express the "chi" in a variety of forms, which include also circles that open up from the centers in a radiating direction such as the whirlpool, endlessly expanding and shrinking, inhaling and exhaling in the vast space of the universe. For Hsiao Chin, there can be a million ways of painting. To date, the "infinity of chi" has remained the main theme of Hsiao Chin's art practice.

**Passage through the Great Threshold: exploring the meaning and eternal nature of life**

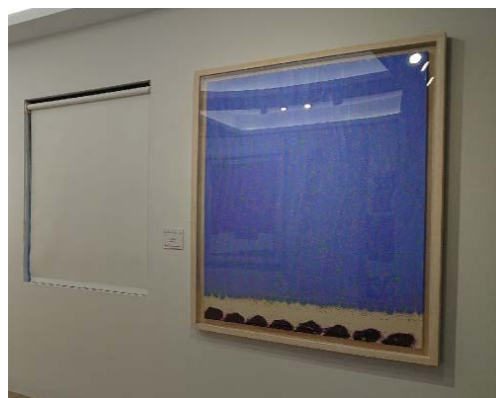


Bright Light-Homage to Ascendence, 1990  
Acrylic on canvas, 140 x 90 cm, Private Collection, Asia

In 1990, Hsiao Chin lost his daughter Samantha in a tragic accident. The sudden loss of his beloved daughter dealt Hsiao Chin a major emotional blow, and drove him to a deeper spiritual quest for self-healing and transcendence. During this period, Hsiao's paintings took a thematic shift from the heavenly bodies to the earth as the artist looked to explore deeper meaning of life. The works under the *Samantha's Ascension and Passage through the Great Threshold* series show the artist's quest for transcendence of mortal vision, which are rich in philosophical ideas of transmigration of the soul and religious ideas of redemption.

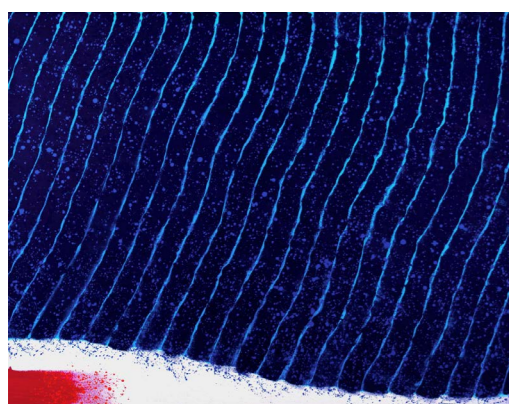
Once I have been through such heart-wrenching experience and understand the nature of it, it finally dawns on me that life is eternal and does not end with death. Rather, the seed of eternal life continues to grow on the brighter end of the Great Threshold.

*Passage through the Great Threshold*, a testimony to a new perspective on life, illustrate Hsiao Chin's new take on life and death, as well as his optimistic outlook towards the future. As he translates his positive inner voice into aesthetic acts, Hsiao Chin employs color as the primary tool for creating a narrative of emotional experience. This series saw the artist trying on bright, vibrant colors and free-flowing lines that glow with the promise of a renewed spiritual life. Hsiao's idiosyncratic dichotomous thinking is visually articulated to show his philosophical view on the holistic inter-relationship and co-dependency between this and the other side of life. The image is divided by a strip of blank-leaving to create a sense of vastness. The vast expanses of colors give off a sense of rhythm that evokes poetic imagination of the infinite, as if all lives were completely liberated in the free open space and hence quietly extend their being into the world beyond this world, once they had passed the Great Threshold.



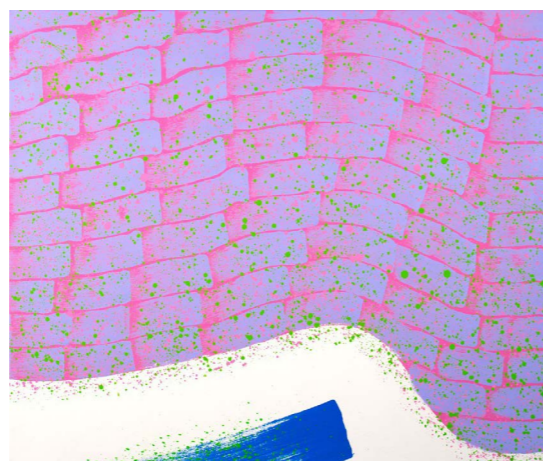
*La meditazione sul passaggio di grande soglia-4*, 1997  
Acrylic on canvas, 140 x 110 cm

*Passage through the Great Threshold* marks a significant turning point in Hsiao Chin's creative views. Prior to this series, Hsiao's works have tended to engage in the metaphysical exploration of mysticism. From the 1990s onwards, his paintings were further focussed on dialogues of emotional and spiritual experiences. *The Eternal Garden* was one of the themes that Hsiao Chin has worked on with greatest depth and focus in the 1990s. It can be seen as an extension of the *Passage through the Great Threshold* series in terms of the aesthetic form. However, this series differs from the *Passage through the Great Threshold* in the sense that whereas the latter series portray an unknown and uncharted territory of one's life, the former envision a promised land with abundant vitality and energy – a place where the artist, having been through the most devastating tragedy, finds a profound sense of spiritual belonging. The thematic shift in Hsiao Chin's works can be seen to reflect on changes to his inner world.



*The Eternal Garden of Mysterious*, 1995  
Acrylic on canvas, 110 x 140 cm

As far as Hsiao Chin's artistic context is concerned, *The Garden* is not real in the physical sense; neither is it created out of imagination or illusion. It is rather more like a mirror onto which one projects subjective thoughts. Or, it can be likened to a mind field which contains an infinite amount of inner energy. At this stage of Hsiao Chin's life, the artist began to write a new chapter of life in a way that is both retrospective and prospective. Although his state of being remained unchanged, the artist began to engage in the dialect between the interior and the exterior of self amid a constant flux of boundary-crossing between the two. *The Garden* is the place where the artist finds inspirations and possibilities for contemplation, self-discovery and spiritual attainments. It is also open to all kinds of contingent existence, and especially to the grand energy of the universe in which Hsiao Chin has always placed great faith. In this sense, the *Eternal Garden* can be seen as a unique space of special importance. It connects the artist's inner world with the infinite and eternal space-time of the universe, and adds a human touch to an Eastern worldview which subscribes to the union of one's soul and the universe.



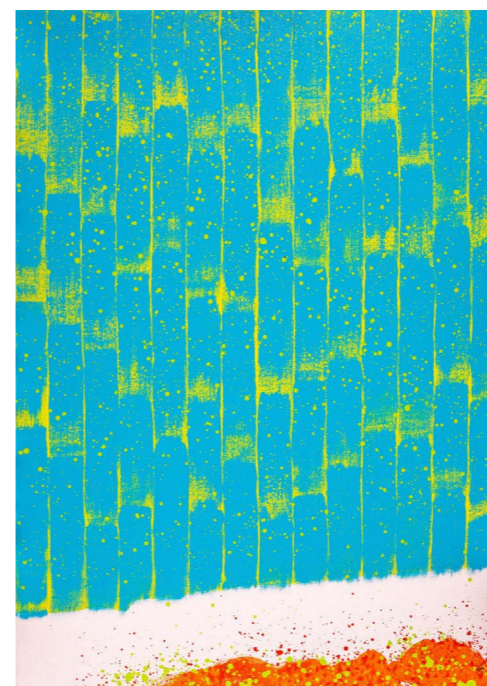
*A Serene Journey*, 1998, Acrylic on canvas, 90 x 110 cm



*Concerto-7*, 1999, Acrylic on canvas, 120 x 200 cm

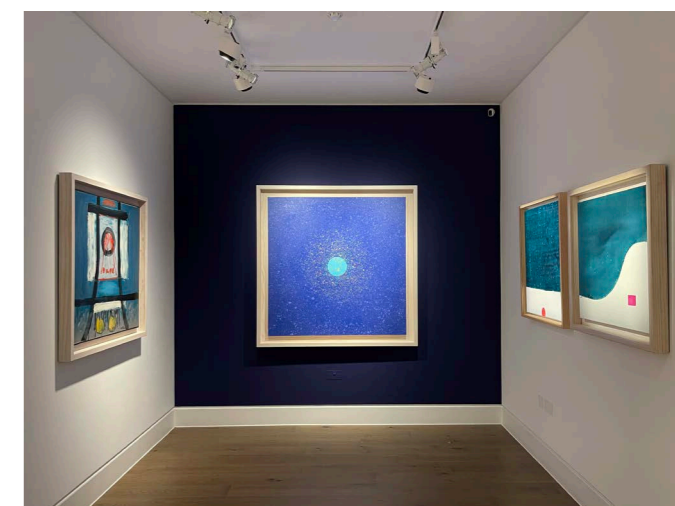
### Eternal energies: harmonious coexistence of all lives and the universe

In many of his artist's statements 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.



*Proiezione Spirituale-42*, 2000  
Acrylic on canvas, 70 x 50 cm

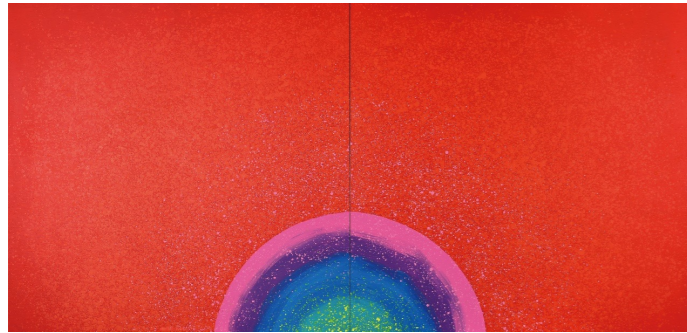
At this stage of life, Hsiao Chin can now grasp the essence of Tao, and especially its emphasis on tolerance and inclusion with comfort and ease. For decades, he has studied extensively on both Eastern and Western arts, philosophies, religions, mysticism and space science, all of which are now providing him with a solid intellectual foundation, helping him understand the full essence of the universe and the meaning of life itself. The spiritual warmth and poetic temperament that fills Hsiao's works owes a great deal to the artist's holistic approach to learning and life.



*Chi-5*, 2011, Acrylic on canvas, 130 x 130 cm

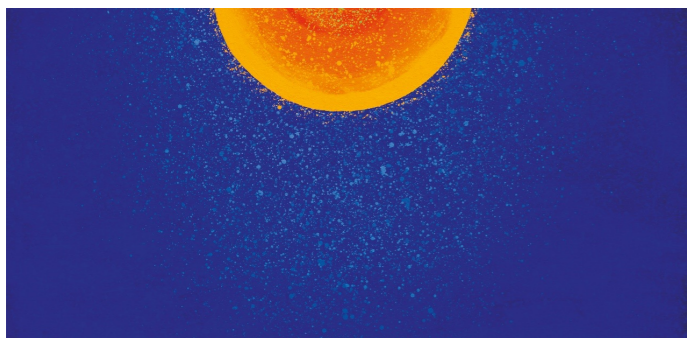
Although "chi" continues to take the center stage in Hsiao Chin's painting, the artist no longer paints with wild brush strokes, but instead slowly builds up the image by interweaving subdued yet delicate artistic contents and creating a dynamic between these formal elements. Blurring of binary opposites and mutual dependence of the two remains central to Hsiao Chin's idea of balance and harmony. As the clear boundaries between the binary opposites are dissolved, the energies – or Chi – would saturate the seemingly simple yet profound and penetrative work of art which beacons us to look at a colorful, vibrant yet mysterious world in which the feminine, gentle Yin coexists peacefully with the masculine, stern Yang. Through the artist's uniquely personally touch, the eternal life energy is thus given a new outlook in the work of Hsiao Chin.

**Conclusion: art-making as an endless journey of self-discovery**



*Inner Joy*, 2014, Acrylic on canvas, 143 x 290 cm

The changes and shifts in Hsiao Chin's creative style can be seen to provide a useful visual reference point of the cultures and thoughts that the artist has encountered in various stages of his life. It can be difficult to analyze Hsiao Chin's artistic ideas by examining one single concept alone, because behind the seemingly simple and minimalist pieces of abstract art is a complex system of ideas and ideals which is the product of fusing together Eastern philosophies, Western artistic forms and the artist's personal history. On the other hand, it would risk being imprecise and over-simplistic if one tries to comprehend the evolution of Hsiao Chin's artistic style from an overall perspective, because changes to any specific art style of Hsiao Chin is usually associated with changes to his other styles. It is particularly worth noting here, throughout his artistic journey, Hsiao Chin has tended to search for new inspiration by selectively repeating, or returning to, his previous art styles. Hsiao Chin's art never repeats itself and stands the test of challenges set out by the artist himself, largely because Hsiao is capable of turning an act of return into a new beginning. A retrospective review therefore becomes an important source of inspiration for future spiritual and creative pursuits.



*Sole di Notte*, 2016, Acrylic on canvas, 100 x 200 cm

As far as Hsiao Chin is concerned, there is not a governing rule that cannot be contested, and there is not an artistic style or approach that is un-negotiable. Hsiao Chin sees art-making as an ongoing intellectual and spiritual journey. His only belief is to be ready for change any time. Hsiao Chin's artistic life is best summarized by his own comment that he has made many years ago,

Like the motion of this world and this universe, art is an endless stream of work and a never-ending journey of exploration. At every moment throughout this journey, one would inevitably encounter changes that bring about pleasant surprises as well as challenges and confusion. There are more twists and turns and changes to be expected in art than in life itself, because art-making is a reflection of the making of one's inner universe.



*Light of Divinity-16*, 2017, Acrylic on canvas, 120 x 180 cm

An artist who is always ready for change and challenge throughout his long, obstacle-filled artistic journey, Hsiao Chin keeps an open, child-like mind about the ever-changing world even to this day. From his simple yet grand and profound abstract painting, we can feel the scale and depth of his spiritual universe. Embraced by the warmth and glow of *Eighty Years of Energy*, we look forward to join Hsiao Chin in his unfinished journey of artistic exploration.



## 關於藝術家

著名華人藝術家蕭勤先生乃少數從第二次世界大戰活躍至今的抽象大師；作為「東方畫會」的發起人之一，蕭勤 1961年在米蘭發起「龐圖國際藝術運動」，是現代藝術史上重要的理論家與活動家。

蕭勤早於上世紀 50 年代開始探索和創作抽象藝術，縱橫東西方數十載，致力於把東方禪學融合至現代抽象藝術，發展出極富個人特色的藝術風格與創作視野，對中國現代抽象藝術的發展作出了重大貢獻。如旅法前輩藝術家林風眠、趙無極，蕭勤以西方藝術為師的同時，在 60 年代開始對禪、道、老莊思想產生興趣，尋求中國文化傳統中的養分。他對各種東方哲思的人生、宇宙、自然觀的研究及感悟，使他更能夠掌握虛與實、陰與陽等對照概念及意境聯想，並於紙和畫布上保留手隨心轉的自由發揮空間，在繪畫裡展現「二元性」的對立及和諧、張力與平衡，開拓有別於西方抽象主流圖式的創作風格。羈旅海外 60 年，蕭勤融會了西方美學、東方哲思以及對天體物理和宇宙現象的探索，隨著個人生命歷程的起伏變化及內省歷練，創作出面貌豐富多樣的藝術作品，致力發掘人類精神生命的深深刻意涵。通過繪畫及自我意識的千錘百煉，蕭勤一生不斷追求天人合一、超越死生侷限的廣闊人生境界。

作為最早成立的華人戰後藝術團體「東方畫會」的發起人之一，蕭勤率先引進西方前衛思想與原作，更致力將中國現代藝術推出海外；1956 年，蕭勤展開漫長的歐美遊歷之旅，從西班牙馬德里經巴塞隆拿輾轉紮根於意大利米蘭，並以此為縱橫西方數十年之基地。1961 年在米蘭發起「龐圖國際藝術運動」，提倡「靜觀精神」，更是戰後西方唯一由亞洲藝術家發起，以東方哲學為思想宗旨的國際前衛藝術運動。

2022 年，蕭勤於倫敦 3812 畫廊舉行「蕭勤與龐圖」個展，並於「倫敦巨匠臻藏藝術博覽會」與其他知名藝術家聯合展出，為大眾呈獻他在龐圖運動時期及其後所創作的作品。



## Artist Bio

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, through-out 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 Fan 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 over-seas. 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'. In 2022, Hsiao Chin's solo exhibition Hsiao Chin and Punto is exhibited at 3812 Gallery London which also participates at Masterpiece Art Fair in London, with a presentation dedicated to Hsiao Chin since the Punto Art Movement.

## 主要個覽

2023

「蕭勤：那些不為人知的歷史」個展，3812 畫廊，香港

2022

「蕭勤與龐圖」，3812 畫廊，倫敦

2021

「蕭勤—從北京到巴黎」全球美術館精品展，3812 畫廊，香港

「宇宙人：蕭勤」個展，松美術館，北京

2020

「在我的開始是我的結束：蕭勤的藝術」回顧展，馬克·羅斯科藝術中心 (Daugavpils Mark Rothko Art Centre)，陶格夫匹爾斯

「象外·圓中 — 蕭勤八五大展」，高雄市立美術館，高雄

「蕭勤·新能量之結合」個展，蕭勤國際文化藝術基金會，高雄

2019

「新能量·回歸」個展，台灣國立台南藝術大學，台南

「蕭勤·龐圖」個展，2019 ART TAIPEI 台北國際藝術博覽會，台北世界貿易中心，台北

「蕭勤 — 無限宇宙」展售會，香港蘇富比藝術空間，香港

「禪色：蕭勤繪畫展」平行展，3812 畫廊，香港

「禪的顏色 — 向蕭勤大師致敬」平行展，蕭勤國際文化藝術基金會，高雄

「禪的顏色 — 向蕭勤大師致敬」個展，吉美國立亞洲藝術博物館 (Musée national des arts asiatiques-Guimet)，巴黎

2018

「蕭勤·精神能量」個展，荷軒新藝空間，高雄

「向無限昇華 — 蕭勤個展」，3812 畫廊，香港

「蕭勤回家藝術大展」，中華藝術宮，上海

「禪·藝術：明光 — 向昇華致敬」個展，慈山寺，香港

2017

「源 — 蕭勤藝術文獻資料展」，3812 畫廊，香港

「重要的六十年代 — 蕭勤作品沙龍展」，3812 畫廊，香港

2016

「蕭勤 — 無盡能量 2016」個展，3812 畫廊，香港

「新能量：終點亦為起點」，耿畫廊，台北

2015

「八十能量 — 蕭勤回顧·展望」，國立台灣美術館，台中

「抽象、和諧與形態的六十年歷程」，德薩畫廊，香港

2014

「蕭勤 無限能量」，郭木生文教基金會，台北

「蕭勤 永恆能量」，荷軒新藝空間，高雄

2013

「大能量」,大未來林舍畫廊,台北

2010

「向大師致敬系列:大炘之境 — 蕭勤 75 回顧展」,高雄市立美術館,高雄

2009

「無限之旅 1955-2008」,米蘭波維薩三年展(Triennale Bovisa),米蘭

2008

「蕭勤回顧展」,意大利巴爾瑪大學(Università di Parma),巴爾瑪

2006

「榮源 — 蕭勤七十回顧展 1955-2005」,中國美術館,北京

2005

「蕭勤 1954-2004 歸源之旅」,廣東美術館,廣州

「蕭勤 1954-2004 歸源之旅」,中山美術館,中山

「蕭勤歷程展」,萊卡那迪市立美術館(Museo Civico Villa Colloredo Mels),萊卡那迪

「蕭勤歷程展」,阿德利市阿卦韋伐宮(Palazzo Acquaviva),阿德利

2004

「蕭勤繪畫歷程展 1958-2004」,上海美術館(現改稱為中華藝術宮),上海

2003

「蕭勤作品展」,佛萊雀畫廊(Galerie Leda Fletcher),日內瓦

「走向新世界—— 2003 蕭勤巡迴展」,台灣,由台灣國家文化藝術基金會策劃

2002

「1958-2002 繪畫作品回顧展」,馬爾各尼畫廊(Studio Marconi),米蘭

「大幅繪畫近作展」,姆迪瑪藝術基金會(Fondazione Mudima),米蘭

「1958-2000 紙上作品回顧展」,拉都阿達畫廊(Galleria Lattuada),米蘭

「陶塑展」,米蘭省政府奧拜堂藝術空間(Spazio Oberdan),米蘭

1998

橋畫廊(Galleria Il Ponte),佛羅倫斯

迪·梅奧畫廊(Galerie Di Meo),巴黎

「1958-1998 回顧展」,達姆司特市立美術館(Institut Mathildenhöhe Darmstadt),達姆司特

1997

「聚合能量 — 度大限到新世界系列」展,帝門藝術中心,台北

1996

「生之旅程」展,帝門藝術教育基金會,台北

1995

「蕭勤的歷程: 1953-1994」,台北市立美術館,台北

1992

「蕭勤回顧展」,台灣省立美術館(現改稱為國立台灣美術館),台中

1990

點畫廊(Galería Punto),瓦倫西亞

倍歐拉畫廊(Galleria A. Peola),都林

意大利馬皆拉答大學(Università di Macerata),馬皆拉答

「蕭勤 30 年回顧展」,國立清華大學,新竹

費特曼畫廊(Galerie H. Feldmann),培恩

當代藝術公司,台中

1989

基喬拉畫廊(Galleria La Chiocciola),巴多伐

龍門畫廊,台北

當代藝術公司,台中

1988

「1959 至 1988 回顧展」,馬爾各尼畫廊(Studio Marconi),米蘭

藝倡畫廊,香港

1986

尼可拉依展覽廳(Nikolaj Kunsthal),哥本哈根

鹽市場畫廊(Galleria Mercato del Sale),米蘭

尼邁耶畫廊(Galería AM Niemeyer),里約熱內盧

1985

意大利邁西那大學(Università degli Studi di Messina),邁西那

「蕭勤個展 — 氣的系列」,中華文化促進中心,香港

點畫廊(Galería Punto),瓦倫西亞

瓦特蘭美術館(Museum Waterland),普邁朗

「蕭勤·丁雄泉」,台北市立美術館,台北

1984

馬爾各尼畫廊(Studio Marconi),米蘭

1981

阿波羅畫廊,台北

邦蓋利畫廊(Galleria Pancheri),羅凡萊多

1980

文字畫廊(Galleria Ideogramma),都林

「蕭勤畫展」,版畫家畫廊,台北

1979

馬皆拉答市立美術館 (Pinacoteca Comunale di Macerata)，馬皆拉答

1978

國立歷史博物館，台北

龍門畫廊，台北

康定斯基畫廊 (Galería Kandinsky)，馬德里

1977

旅遊大廈 (Palazzo del Turismo)、馬爾各尼畫廊 (Studio Marconi)、查拉圖司特拉畫廊 (Galleria Zarathustra)，米蘭

1976

點畫廊 (Galería Punto)，瓦倫西亞

1975

莫登那市立美術館 (Museo Civico d'Arte Moderna)，莫登那

鑽石大廈展覽廳 (Palazzo dei Diamanti)，斐拉拉

1974

波布畫廊 (Galerie Beaubourg)，巴黎

1973

修伯特畫廊 (Galleria Schubert)，米蘭

1972

伯萊許布畫廊 (Galerie T. Brechbühl)，格藍欣

1971

莫登那藝術畫廊 (Galleria d'Arte Moderna)，加埃塔

1970

歐雷茲畫廊 (Galerie Orez)，海牙

封克畫廊 (Galerie Fonke)，根特

馬爾各尼畫廊 (Studio Marconi)，米蘭

聖安德雷阿畫廊 (Galleria Sant'Andrea)，米蘭

1969

馬爾各尼畫廊 (Studio Marconi)，米蘭

賽那多萊畫廊 (Galerie Senatore)，司都卡特

1968

波洛克畫廊 (The Pollock Gallery)，多倫多

斯狄芬司畫廊 (L. Stevens Gallery)，底特略

1967

伯萊許布畫廊 (Galerie T. Brechbühl)，格藍欣

維爾茲畫廊 (Galerie Wirth)，柏林

馬爾各尼畫廊 (Studio Marconi)，米蘭

若斯·弗理特畫廊 (Rose Fried Gallery)，紐約

1966

運河畫廊 (Galleria Il Canale)，威尼斯

法拉濟克畫廊 (Galerie Falazik)，波洪

1965

馬理堡美術館 (Muzej Maribor)，馬理堡

1964

國際當代藝術畫廊 (Galerie Internationale d'Art Contemporain)，巴黎  
山羊畫廊 (Galleria Ariete)，米蘭

1962

聖·路卡畫廊 (Galleria S. Luca)，羅馬

1961

德拉司代凡勒畫廊 (Galleria Trastevere)，羅馬

聖·馬代歐畫廊 (Galleria S. Matteo)，熱拿亞

希爾特畫廊 (Galerie HILT)，巴薩爾

阿農查德沙龍畫廊 (Galleria Salone Annunciata)，米蘭

多雷肯司畫廊 (Galerie Dorekens)，安特威普

1960

賽那多萊畫廊 (Galerie Senatore)，司都卡特

1959

數字畫廊 (Galleria Numero)，佛羅倫斯

小馬畫廊 (Galleria Il Cavallino)，威尼斯

1958

費爾南多·費畫廊 (Galería Fernando Fe')，馬德里

1957

馬達洛市立美術館 (Museo Municipal de Mataró)，馬達洛



## Solo Exhibitions

2023

*Hsiao Chin: His Unexplored History*, 3812 Gallery, Hong Kong

2022

*Hsiao Chin and Punto*, 3812 Gallery, London

2021

*Hsiao Chin, from Beijing to Paris*, 3812 Gallery, Hong Kong

*The Artist as Astronaut: Hsiao Chin solo exhibition*, Song Art Museum, Beijing

2020

*In my beginning is my end: the art of Hsiao Chin retrospective exhibition*, Daugavpils Mark Rothko Art Centre, Daugavpils

*Hsiao Chin at 85: An Exhibition of Transcendent Art*, Kaohsiung Museum of Fine Arts, Kao-hsiung

*Hsiao Chin: The Combination of New Energy solo exhibition*, Hsiao Chin Art 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 Centre, 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 Art 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

2009

*Hsiao Chin. In-finite journey 1955-2008*, Bovisa Triennial (Triennale Bovisa), Milan

2008

*Retrospective Exhibition*, University of Parma (Università di Parma), Parma

2006

*Glory to the Source, Hsiao Chin 1955-2005*, National Art Museum of China, Beijing

2005

*Hsiao-Chin 1954-2004 – A Journey Back to the Source*, Guangdong Museum of Art, Guangzhou

*Hsiao-Chin 1954-2004 – A Journey Back to the Source*, Zhongshan Museum of Art, Zhongshan

*Retrospective Exhibition*, Civic Museum of Villa Colloredo Mels (Museo Civico Villa Colloredo Mels), Recanati

*Retrospective Exhibition*, Acquaviva Palace (Palazzo Acquaviva), Atri

2004

*The Journey of Hsiao Chin's Painting 1958-2004*, Shanghai Art Museum (now renamed as China Art Museum), Shanghai

2003

*Solo Exhibition*, Leda Fletcher Gallery (Galerie Leda Fletcher), Geneva

*March to the New World: 2003 Hsiao Chin Touring Exhibition*, Taiwan, presented by National Culture and Arts Foundation, Taiwan

2002

*1958-2002: Retrospective Exhibition of Paintings*, Marconi Studio (Studio Marconi), Milan

*Exhibition of Large-size Paintings*, Mudima Foundation (Fondazione Mudima), Milan

*1958-2000: Retrospective Exhibition of Works on Paper*, Lattuada Gallery (Galleria Lattuada), Milan

*Ceramic Sculpture Artworks*, Oberdan Space (Spazio Oberdan), Milan

1998

Il Ponte Gallery (Galleria Il Ponte), Florence

Di Meo Gallery (Galerie Di Meo), Paris

*1958-1998: Retrospective Exhibition*, Mathildenhöhe Darmstadt Institute (Institut Mathildenhöhe Darmstadt), Darmstadt

1997

*Gathering Force: From Passage through the Great Threshold to Birth of the New World*, Dimensions Art Centre, Taipei

1996

*Journey of Life*, Dimension Endowment of Art Foundation, Taipei

1995

*Hsiao Chin: the Odyssey, 1953-1994*, Taipei Fine Arts Museum, Taipei

1992

*Retrospective Exhibition*, Taiwan Provincial Museum of Art (now renamed as National Taiwan Museum of Fine Arts), Taichung

1990

Punto Gallery (Galería Punto), Valencia

A. Peola Gallery (Galleria A. Peola), Turin

University of Macerata (Università di Macerata), Macerata

*HSIAO CHIN 30 Retrospective Exhibition*, National Tsing Hua University, Hsinchu

H. Feldmann Gallery (Galerie H. Feldmann), Bern

Contemporary Art Gallery, Taichung

1989

La Chiocciola Gallery (Galleria La Chiocciola), Padua

Lung Men Art Gallery, Taipei

Contemporary Art Gallery, Taichung

1988

*30-year Retrospective Exhibition: 1958-1988*, Marconi Studio (Studio Marconi), Milan

1987

Alisan Fine Arts, Hong Kong

1986

Nikolaj Contemporary Art Centre (Nikolaj Kunsthal), Copenhagen

Mercato del Sale Gallery (Galleria Mercato del Sale), Milan

AM Niemeyer Gallery (Galería AM Niemeyer), Rio de Janeiro

1985

University of Messina (Università degli Studi di Messina), Messina

*HSIAO CHIN Solo Exhibition - CHI*, The Hong Kong Institute for Promotion of Chinese Culture, Hong Kong

Punto Gallery (Galería Punto), Valencia

Waterland Museum (Museum Waterland), Purmerend

*HSIAO CHIN - WALASSE TING*, Taipei Fine Arts Museum, Taipei

1984

Marconi Studio (Studio Marconi), Milan

1981

Apollo Art Gallery, Taipei

Pancheri Gallery (Galleria Pancheri), Rovereto

1980

Ideogram Gallery (Galleria Ideogramma), Turin

*HSIAO CHIN Exhibition*, Printmakers Art Gallery, Taipei

1979

Municipal Gallery of Macerata (Pinacoteca Comunale di Macerata), Macerata

1978

National Museum of History, Taipei

Lung Men Art Gallery, Taipei

Kandinsky Gallery (Galería Kandinsky), Madrid

1977

Palace of Tourism (Palazzo del Turismo), Marconi Studio (Studio Marconi), and

Zarathustra Gallery (Galleria Zarathustra), Milan

1976

Punto Gallery (Galería Punto), Valencia

1975

Municipal Museum of Modern Art (Museo Civico d'Arte Moderna), Modena

Palace of Diamond (Palazzo dei Diamanti), Ferrara

1974  
Beaubourg Gallery (Galerie Beaubourg), Paris

1973  
Schubert Gallery (Galleria Schubert), Milan

1972  
T. Brechbuhl Gallery (Galerie T. Brechbühl), Grenchen

1971  
Gallery of Modern Art (Galleria d'Arte Moderna), Gaeta

1970  
Orez Gallery (Galerie Orez), The Hague  
Fonke Gallery (Galerie Fonke), Gent  
Marconi Studio (Studio Marconi), Milan  
Sant'Andrea Gallery (Galleria Sant'Andrea), Milan

1969  
Marconi Studio (Studio Marconi), Milan  
Senatore Gallery (Galerie Senatore), Stuttgart

1968  
The Pollock Gallery, Toronto  
L. Stevens Gallery, Detroit

1967  
T. Brechbuhl Gallery (Galerie T. Brechbühl), Grenchen  
Wirth Gallery (Galerie Wirth), Berlin  
Marconi Studio (Studio Marconi), Milan  
Rose Fried Gallery, New York

1966  
Il Canale Gallery (Galleria Il Canale), Venice  
Falazik Gallery (Galerie Falazik), Bochum

1965  
Maribor Museum (Muzej Maribor), Maribor

1964  
International Gallery of Contemporary Art (Galerie Internationale d'Art Contemporain), Paris  
Ariete Gallery (Galleria Ariete), Milan

1962  
S. Luca Gallery (Galleria S. Luca), Rome

1961  
Trastevere Gallery (Galleria Trastevere), Rome  
S. Matteo Gallery (Galleria S. Matteo), Genoa  
HILT Gallery (Galerie HILT), Basel  
Salone Annunciata Gallery (Galleria Salone Annunciata), Milan  
Dorekens Gallery (Galerie Dorekens), Antwerp

1960  
Senatore Gallery (Galerie Senatore), Stuttgart

1959  
Numero Gallery (Galleria Numero), Florence  
Il Cavallino Gallery (Galleria Il Cavallino), Venice

1958  
Fernando Fe' Gallery (Galería Fernando Fe'), Madrid

1957  
Mataró Fine Arts Museum (Museo Municipal de Mataró), Mataró

## 主要聯展

2023

「如水」,3812 畫廊,香港

2022

「道之平行·平行之道」,穹究堂,北京

「精神與風景」,3812 畫廊,倫敦

「倫敦巨匠臻藏藝術博覽會」,倫敦

「萬象萌生」,3812 畫廊,香港

2018

「脈·絡」藝術家聯展,2018 ART TAIPEI 台北國際藝術博覽會,台北世界貿易中心,台北

「夏陽的時代」,誠品畫廊,台北

2017

「從中國到台灣：抽象藝術先鋒 1955-1985」,伊克塞爾博物館(Musée d'Ixelles),布魯塞爾

2016

「3812 藝術家聯展」,典亞藝博 2016,香港會議展覽中心,香港

「夏季展覽 2016 藝術家聯展」,3812 畫廊,香港

2014

「『抽象·符碼·東方情』— 台灣現代藝術巨匠大展」,尊彩藝術中心,台北

2012

「非形之形 — 台灣抽象藝術」,台北市立美術館,台北

2007

「第五屆國際版畫雙年展」,當代及 19 世紀美術館(Museo di Arte Contemporanea e del Novecento),蒙蘇馬諾泰爾梅

2005

「似性及異性」展,當代美術館,莫斯科

2004

「似性及異性」展,麥地綺·理卡爾地宮(Palazzo Medici Riccardi),佛羅倫斯

2000

「第七屆威尼斯國際建築雙年展」,台灣館,威尼斯雙年展(La Biennale di Venezia),威尼斯

1998

「第十五屆全國美展」,台北

「上海美術雙年展」,上海美術館(現改稱為中華藝術宮)、劉海粟美術館,上海

「第一屆深圳國際水墨畫雙年展」,關山月美術館,深圳

1997

「東方畫會四十週年聯展」,台北

1996

「兩個世紀的版畫」,意大利米蘭布雷拉美術學院(Accademia di Belle Arti di Brera),米蘭

1995

「非形象之材質、動作及符號」展,迦拉拉代市立美術館(Civica Galleria d'Arte Moderna di Gallarate),迦拉拉代

「90 年代米蘭藝展」,米蘭

1991

「物質中之色彩及符號」展,伐萊賽

「東方、五月成立三十五週年聯展」,時代畫廊,台北

1990

「意大利當代藝術展」,台灣省立美術館(現改稱為國立台灣美術館),台中

1989 - 1993

1990 - 1995

1991, 1994

「國際 Shakti 展」,哥本哈根、奧魯斯、迦拉拉代、米蘭

1988

「意大利當代藝術家展」,莫斯科藝術宮,莫斯科

1987

「中國當代藝術展」,香港大會堂,香港

「第三十屆米蘭全國雙年展」,米蘭

1986

「當代藝術巡迴展」,里斯本、奧波爾多

1985, 1987, 1989

「第二、三、四屆國際版畫雙年展」,台北

1985

「第十三屆迦拉拉代市全國藝術獎展」,迦拉拉代

1984

「第七屆挪威國際版畫展」,弗萊特列司達特

1983

「意大利藝術展」,柏林

「第三屆歐洲版畫雙年展」,巴登巴登

「理性嚴謹抽象及具體之幻想」展,迦那

1982

「中國藝術家向利馬竇致敬展」,馬皆拉答  
「中國海外當代名家畫展」,香港藝術館,香港

1981

「東方、五月成立二十五週年聯展」,台灣省立博物館(現改稱為國立台灣博物館),台北

1980

「當代國際版畫原作展」,台北

1978 - 1979

「太陽展」,米蘭、馬皆拉答

1978

「古傳統、新傾向」展,紐約  
「國際版畫展」,邁西那

1977

「第十屆全國四年藝展」,羅馬  
「意大利當代版畫展」,留比阿那

1975

「構成主義之時代及傾向展」,米蘭

1974

「今日之亞洲:當代版畫展」,米蘭

1971

「意大利繪畫展」,都柏林及悲爾法斯特

1970

「第三屆國際主流畫廊沙龍」,洛桑、巴黎

1969

「第九屆卡里藝術季展」,卡里

1966

「音樂之幾何」展,漢諾威藝術協會(Kunstverein Hannover),漢諾威

1965

「第六屆國際版畫展」,留比阿那

1964

「國際彩色版畫三年展」,格藍欣  
「第三屆全國西比翁乃繪畫獎展」,馬皆拉答

1963

「中國當代藝展」,萊凡庫森市立美術館(Städtisches Museum),萊凡庫森  
「當代藝展」,巴黎大皇宮(Grand Palais),巴黎  
「第七屆巴西聖保羅雙年展」,聖保羅

1961

「匹茲堡國際美展」,匹茲堡  
「繪畫與雕塑大獎展」,蒙地卡羅

1960

「1960/61 國際繪畫展」,艾森巴赫

1957 - 1959

「第一、二、三屆五月沙龍」,巴塞隆納

1957

「爵士沙龍」,巴塞隆納

## Group Exhibitions

2023

*As Water*, 3812 Gallery, Hong Kong

2022

*Parallelism of Tao & Tao of Parallelism*, QiongJiu Gallery, Beijing

*Spirit and Landscape*, 3812 Gallery, London

*Masterpiece London Art Fair*, London

*Blessings*, 3812 Gallery, Hong Kong

2018

*Pulse / Thread*, Artists Group Exhibition, 2018 ART TAIPEI, Taipei World Trade Centre, Taipei

*HSIA Yan and His Times*, Eslite Gallery, Taipei

2017

*From China to Taiwan: The First Avant-Garde Abstract 1955-1985 Exhibition*, Museum of Ixelles (Musée d'Ixelles), Brussels

2016

*3812 Artists Group Exhibition*, Fine Art Asia 2016, HKCEC, Hong Kong Summer Show

*2016 Artists Group Exhibition*, 3812 Gallery, Hong Kong

2014

*Abstract/Symbol/Oriental*, Exhibition of Taiwan's Masters of Modern Art, Liang Gallery, Taipei

2012

*Abstract art in Taiwan*, Taipei Fine Art Museum, Taipei

2007

*V Premio Internazionale Biennale d'Incisione*, Contemporary and 1900s Art Museum (Museo di Arte Contemporanea e del Novecento), Monsummano Terme

2005

*Identità e diversità*, Contemporary Art Museum, Moscow

2004

*Identità e diversità*, Medici Riccardi Palace (Palazzo Medici Riccardi), Florence

2000

*7th Biennale Architettura*, Taiwan Pavilion, Venice Biennial (La Biennale di Venezia), Venice

1998

*15th National Art Exhibition of the ROC*, Taipei

*98 Shanghai Art Biennial*, Shanghai Art Museum (now renamed as China Art Museum) and Liu Haisu Art Museum, Shanghai

*1st International Ink Painting Biennial*, Guan Shanyue Art Museum, Shenzhen

1997

*Memory of Ton-Fan Group*, Taipei

1996

*Due secoli di Incisione*, Brera Academy (Accademia di Belle Arti di Brera), Milan

1995

*L'informale - Materia-Gesto-Segno*, Municipal Museum of Modern Art (Civica Galleria d'Arte Moderna di Gallarate), Gallarate

*Anni 90 - Arte a Milano*, Milan

1991

*Colore e Segno nella Materia*, Varese

*35th Anniversary Joint Exhibition of Ton-Fan & Fifth Moon Groups*, Taipei

1990

*Italian Contemporary Arts*, Taiwan Provincial Museum of Art (now renamed as National Taiwan Museum of Fine Arts), Taichung

1989-1993

1990-1995

1991, 1994

1988

*International Shakti Exhibitions*, Copenhagen, Aarhus, Gallarate and Milan Contemporary Italian Artists, Art Palace, Moscow

1987

*Contemporary Chinese Painting*, Hong Kong City Hall, Hong Kong

*30th International Biennial Print Exhibition*, Milan

1986

*Itinerari d'arte Contemporanea*, Lisbon and Porto

1985

1987

1989

*2nd, 3rd, 4th International Biennial Print Exhibition*, Taipei

1985  
*XIII Premio Nazionale Arti Visive Città di Gallarate*, Gallarate

1984  
*7th Norwegian International Print Biennial*, Fredrikstad

1983  
*Italian Art*, Berlin  
*3rd Biennial of European Graphic Art*, Baden-Baden  
*Rigori Astratti della Ragione e Fantasia del Concreto*, Ganna

1982  
*Omaggio a P. Matteo Ricci degli artisti cinesi*, Macerata  
*The Chinese response - Paintings by Leading Overseas Artists*, Hong Kong Museum of Art, Hong Kong

1981  
*25th Anniversary Joint Exhibition of Ton-Fan & Fifth Moon Groups*, Taipei

1980  
*Contemporary International Original Prints Exhibition*, Taipei

1978-1979  
*Exhibition Surya*, Milan and Macerata

1978  
*Ancient Heritage*, New Directions, New York  
*Grafica '78 Internazionale*, Messina

1977  
*X Quadriennale Nazionale d'arte*, Rome  
*Grafici Italiani Contemporanei*, Ljubljana

1975  
*Momenti e Tendenze del Costruttivismo*, Milan

1974  
*Asia Oggi - Rassegna di Grafica Contemporanea*, Milan

1971  
*Italian Painting*, Dublin and Belfast

1970  
*III Salon International de Galeries Pilotes*, Lausanne and Paris

1969  
*IX Festival de arte '69'*, Cali

1966  
*Musische Geometrie*, Arts Society of Hannover (Kunstverein Hannover), Hannover

1965  
*VI Mostra Internazionale di Grafica*, Ljubljana

1964  
*International Triennial of Colored Graphic Prints*, Grenchen  
*III° premio Scipione nazionale di pittura*, Macerata

1963  
*Chinesische Künstler der Gegenwart*, Municipal Museum (Städtisches Museum), Leverkusen  
*Art Contemporain*, Great Palace (Grand Palais), Paris  
*The 7th São Paulo Art Biennial*, Sao Paulo

1961  
*The Pittsburgh International Exhibition*, Pittsburgh  
*Grand Prix de peinture et sculpture*, Monte Carlo

1960  
*International Malerei 1960-61*, Eisenbach

1957-1959  
*The 1st, 2nd and 3rd May Salon*, Barcelona

1957  
*Jazz Salon*, Barcelona

## 公共 / 企業收藏

卡爾代拉拉基金會 (Fondazione A. Calderara), 瓦西亞戈  
馬卓塔基金會 (Fondazione Antonio Mazzotta), 米蘭  
安大略藝術館 (Art Gallery of Ontario), 多倫多  
都森道夫藝術協會 (Kunstverein Düsseldorf), 都森道夫  
洛桑郡立美術館 (Musée Cantonal des Beaux-Arts), 洛桑  
中華藝術宮, 上海  
底特律藝術館 (Detroit Institute of Arts), 底特律  
台北帝門藝術教育基金會, 台北  
福格藝術館 (Fogg Art Museum), 劍橋, 麻省  
聖馬利諾現代美術館 (Galleria d'Arte Moderna di San Marino), 聖馬利諾  
廣東美術館, 廣州  
吉美國立亞洲藝術博物館 (Musée national des arts asiatiques Guimet), 巴黎  
朗格家族美術館 (Museum Haus Lange), 克萊佛特  
巴爾瑪大學視覺研究所美術館 (Centro Storico d'Arte Visiva dell'Università di Parma), 巴爾瑪  
香港藝術館, 香港  
高雄市立美術館, 高雄  
大都會博物館 (Metropolitan Museum of Art), 紐約  
美獅美高梅主席典藏, 澳門  
M+ 博物館, 香港  
馬皆拉答市立美術館及大學美術館 (Galleria Civica e Università di Macerata), 馬皆拉答  
卡亞利市立美術館 (Galleria Civica di Cagliari), 卡亞利  
基培林諾市立美術館 (Galleria Civica di Gibellina), 基培林諾  
馬爾沙拉市立美術館 (Galleria Civica di Marsala), 馬爾沙拉  
莫登那市立美術館 (Museo Civico d'Arte Moderna), 莫登那  
波洪市立美術館 (Städtisches Museum), 波洪  
萊凡庫森市立美術館 (Städtisches Museum), 萊凡庫森  
蒙亨格拉特巴赫市立美術館 (Städtisches Museum), 蒙亨格拉特巴赫  
柏林狄西美術館 (Museo Brindisi), 柏林狄西  
維亞法邁司當代美術館 (Museo de Arte Contemporáneo), 維亞法邁司  
巴塞隆納現代美術館 (Museu d'Art Contemporani de Barcelona), 巴塞隆納  
當代藝術館, 斯高比  
聖吉米尼阿諾現代及當代美術館 (Museo d'Arte Moderna e Contemporanea), 聖吉米尼阿諾現代  
美術館 (Museum of Modern Art), 紐約  
中國美術館, 北京  
國立現代美術館 (Galleria Nazionale d'Arte Moderna e Contemporanea), 羅馬威爾斯國立圖書館  
(National Library of Wales), 阿伯理推司  
國立歷史博物館, 台北  
威爾斯國立博物館 (National Museum of Wales), 卡爾地夫  
國立台灣美術館, 台中  
紐約公共圖書館 (New York Public Library), 紐約  
鑽石大廈 (Palazzo dei Diamanti), 菲拉拉  
費城美術館 (Philadelphia Museum of Art), 費城  
朗特爾斯市立美術館 (Randers Kunstmuseum), 朗特爾斯  
玫瑰藝術館 (Rose Art Museum), 沃爾瑟姆, 麻省  
松美術館, 北京  
司都卡特市立美術館 (Staatsgalerie Stuttgart), 司都卡特  
台北市立美術館, 台北  
中山美術館, 中山

## Public / Corporate Collections

A. Calderara Foundation (Fondazione A. Calderara), Vacciago  
Antonio Mazzotta Foundation (Fondazione Antonio Mazzotta), Milan  
Art Gallery of Ontario, Toronto  
Art Society of Dusseldorf (Kunstverein Düsseldorf), Dusseldorf  
Cantonal Museum of Fine Arts (Musée Cantonal des Beaux-Arts), Lausanne  
China Art Museum, Shanghai  
Detroit Institute of Arts, Detroit  
Dimension Endowment of Art Foundation, Taipei  
Fogg Art Museum, Cambridge, Massachusetts  
Gallery of Modern Art of San Marino (Galleria d'Arte Moderna di San Marino), City of San Marino  
Guangdong Museum of Art, Guangzhou  
Guimet National Museum of Asian Art (Musée national des arts asiatiques Guimet), Paris  
Haus Lange Museum (Museum Haus Lange), Krefeld  
Historic Centre of Visual Art of the University of Parma (Centro Storico d'Arte Visiva dell'Università di Parma), Parma  
Hong Kong Museum of Art, Hong Kong  
Kaohsiung Museum of Fine Arts, Kaohsiung  
Metropolitan Museum of Art, New York  
MGM Cotai Chairman's Collection, Macau  
M+ Museum, Hong Kong  
Municipal Museum and University of Macerata (Galleria Civica e Università di Macerata), Macerata  
Municipal Museum of Cagliari (Galleria Civica di Cagliari), Cagliari  
Municipal Museum of Gibellina (Galleria Civica di Gibellina), Gibellina  
Municipal Museum of Marsala (Galleria Civica di Marsala), Marsala  
Municipal Museum of Art (Museo Civico d'Arte), Modena  
Municipal Museum (Städtisches Museum), Bochum  
Municipal Museum (Städtisches Museum), Leverkusen  
Municipal Museum (Städtisches Museum), Monchengladbach  
Museum of Brindisi (Museo Brindisi), Brindisi



Museum of Contemporary Art (Museo de Arte Contemporáneo), Vilafames  
Museum of Contemporary Art of Barcelona (Museu d'Art Contemporani de Barcelona), Barcelona  
Museum of Contemporary Art, Skopje  
Museum of Modern and Contemporary Art (Museo d'Arte Moderna e Contemporanea), San Gimignano  
Museum of Modern Art, New York  
National Art Museum of China, Beijing  
National Gallery of Modern and Contemporary Art (Galleria Nazionale d'Arte Moderna e Contemporanea), Rome  
National Library of Wales, Aberystwyth  
National Museum of History, Taipei  
National Museum of Wales, Cardiff  
National Taiwan Museum of Fine Arts, Taichung  
New York Public Library, New York  
Palace of Diamond (Palazzo dei Diamanti), Ferrara  
Philadelphia Museum of Art, Philadelphia  
Randers Museum of Art (Randers Kunstmuseum), Randers  
Rose Art Museum, Waltham, Massachusetts

### Hong Kong 香港

Opening Hours 開放時間  
Monday - Friday 11 am - 7 pm

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Monday - Friday 10 am - 6:30 pm

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