



萧勤回家

HSIAO CHIN COMING HOME



中 华 艺 术 宫

CHINA ART MUSEUM, SHANGHAI



萧勤回家
艺术大展
HSIAO CHIN COMING HOME
Retrospective Exhibition

2018

3/16 - 5/2

中华艺术宫
China Art Museum
展厅 Hall 17



上海市浦东新区上南路161号
No.161, Shangnan Road, Pudong New District, Shangha

蕭勤國際文化藝術基金會
Hsiao Chin International Cultural Art Foundation



目录
Contents

| | | |
|------------------------|-----|--|
| 献给我的家人 - 萧勤 | 01 | |
| | 03 | Dedicated to My Family |
| 萧勤回家 | 05 | |
| | 11 | Hsiao Chin's Coming Home |
| 以生命意义的拓扑为方法：萧勤艺术的回顾与展望 | 20 | |
| | 30 | Topology of Meaning of Life: Retrospect and Prospect of Hsiao Chin's Art |
| 侧写萧勤 | 42 | |
| | 46 | A Profile of Hsiao Chin |
| 源点：走向“自我探讨”创作道路 | 51 | The Point of Origin: Moving Towards the Creative Path of Self-Discovery |
| 东方拓扑：东方性的反省、探索与实验 | 61 | Topology of Eastern Aesthetics: Reflection, Exploration and Experimentation |
| 直觉性“极简”：《硬边系列》的东方本性表现 | 105 | Intuitively Minimal: The Eastern-ness in the Hard Edge Series |
| 大炁之境：从现象观本质，从本质看世界 | 121 | Infinity of Chi: Phenomenon, Essence and the World |
| 度大限：生命真谛的体悟及永恒性探讨 | 141 | Passage through the Great Threshold: Exploring the Meaning and Eternal Nature of Life |
| 永恒能量：生命及宇宙和谐共生的深层精神力量 | 185 | Eternal Energies: Harmonious Co-existence of All Lives and the Universe |
| 立体作品 | 245 | Objects |
| 艺术家简介 | 253 | Artist Biography |

献给我的家人

萧勤

“就算人生曲曲折折，引导我的信念却永远在，它引导着让我在途中不曾迷失。”

萧勤

11 岁时因为父母在五年内相继离世，我被七姑父收养带离开上海前往南京，1949 年大环境骤变，随他们一家迁台。此次应上海中华艺术宫的邀请回来举办个人的艺术大展，离 11 岁时一别至今的上海已 72 载。与之前被邀请回中国做展览时不同的则是自己心态上之转变，年轻时失去父母、因战乱被迫与妹妹分离的伤心、对政治残暴的火气、对人性、权利的质疑与批判，这回都已经从我心中隐退远离了。

从开始创作至今，已经数不清有过多少次的展出了。这回中华艺术宫用“回家”来做展览名称，让我觉得像个离家多时的游子一般，听到了家的呼唤。或许，在年纪越来越大时，对归属有了更多的体验和认同。去年九月已先回来上海看过展场，李馆长提出一系列展览规划（含 5 年对我创作的推广计划与学术研讨会）。我特携回一大型作品《大同》捐赠予中华艺术宫，我的用意很清楚：“世界大同”，是一个平等、博爱、和谐、有福利互助的正义社会。这是一个理想世界，而这个世界是属于大家共有且共享的。我希望，以文化、艺术的影响，让整个社会具有正面的思考能力，期许每一个人能够不带私心，大家皆能互相扶持及协助。让我们创造出一个理想的生活空间，并且让这样的影响作用从亚洲出发，进而给全世界一个良好的典范。

同时，亦将我在不同年代的创作捐赠给馆方，对我而言这才是“回家”的真正意义，让最有代表性的萧勤创作永远留在家乡。

且容我如此导引我个人的创作意涵：“以中国文化的智慧为根本，及引用西方文化渐进及自我省思的表现方式而走向无限；并维持探讨永恒的赤子之心，让自我的艺术生命不断地持续成长。”长久以来，我内心这股坚持的信念引导着我的艺术创作，同时我亦以创作传达使心灵成长的讯息和过程，提升群众的精神层面，并指引生命的真谛。

而宇宙的大能量即是我创作中源源不绝的灵感。希望以此精神能量与我家乡的同胞们共勉之。

谨以此展之荣耀献给我敬爱的父亲、母亲与我亲爱的妹妹雪真。

Dedicated to My Family

“Despite the ups-and-down in life, my faith will lead my way and prevent me from getting lost.”

Hsiao Chin

I was born in Shanghai in 1935, but as my parents passed away within five years of each other, I was adopted by my seventh uncle at the age of 11 and taken to his home in Nanjing. The political upheavals of 1949 caused my relocation to Taiwan with my uncle's family. Today, 72 years after leaving Shanghai, I have been invited to hold my solo exhibition at the China Art Museum, Shanghai. The difference between this exhibition and others I have held in China, is the change in my mentality. The loss of my parents in early childhood, the sorrow of being forced to separate from my sister due to the war, the anger towards political brutality, its questioning and criticism of the human nature and human rights - all these are in the past and have now disappeared from my heart.

I have lost count of how many exhibitions I have had since the beginning of my career. China Art Museum, Shanghai has chosen “Coming Home” as the title of this exhibition, which makes me feel like a wanderer who has been away from home for a long time and hears the call of home. Perhaps, as I get older, I have more experience and recognize a sense of belonging. Last September, I came to Shanghai to see the exhibition venue. The Museum Director Li Lei proposed a series of plans including a five-year research programme and academic seminars for me. I specially brought a large-scale work

“The Great Utopia” which I donated to the China Art Museum, Shanghai. My intention is very clear: the world of “The Great Utopia” is a just society where there is equality, fraternity, harmony and welfare. This is an ideal world, which belongs to, and is shared by, all of us. I hope, through the influence of culture and art, to make the entire community capable of positive thinking. I hope that people will be altruistic and everyone will be able to support and assist each other. Let us create an ideal living environment, and let this start from Asia, setting a good example to the world.

I have also donated a collection of my paintings from various periods to the museum. To me, this is the true meaning of “Coming Home”, so that the most representative works of Hsiao Chin remain in his home town forever.

I would like to introduce my own creative philosophy in this way: “Taking the wisdom of Chinese culture as my foundation, then after introspection and assimilation of expressions of Western ideas, walking towards infinity, while continuing to explore the eternal feeling of innocence and let my career continue growing.” This belief, long held in my heart, has guided my artistic creation. At the same time, I strive to convey the message and process of spiritual growth through my works, to enhance the spiritual life of the world and guide people towards the true meaning of life.

The great energy of the universe is an endless source of inspiration in my creation. I hope to share this spiritual energy with my compatriots in my home town of Shanghai and give them encouragement.

Finally, I would like to dedicate this exhibition to my beloved father and mother, and my dear sister Xuezhen.

萧勤回家

李磊 中华艺术宫（上海美术馆）执行馆长

一只海鸥扑扇着翅膀，落在黄浦江畔外滩防波堤的护栏上，他沿着护栏走了几步，昂起头，看着上海天空中翻滚的云，回过头来，望着我。

我看到，那是萧勤的眼睛，眼眶里饱含着深刻的忧郁，瞳孔的镜面上反射出他的父母、妹妹、朋友、妻子、女儿，还有上海的云、台北的雨、米兰的阳光、纽约的风雪……

如果你不知道萧勤是谁，那你应该知道那位辛亥革命的元老、中国现代音乐教育之父、国立音乐院（今上海音乐学院）的主要创办人萧友梅。萧友梅就是萧勤的父亲，萧勤就是萧友梅的儿子。

萧勤是出生在上海的，那是1935年。今天萧勤又回来了，这是2018年。萧勤已经是83岁的老人了，他还能说一口地道的老上海话，握起手来坚定而有力。他指着自己的头脑说：“我从来没有老过。”

为了燃烧而出走

萧勤5岁的时候父亲萧友梅就去世了，5年后母亲戚粹贞也去世了，他和妹妹雪真不得不分别寄居到两位姑妈家中。他的姑父王世杰（雪艇）是国民党高官，1949年也就随着姑父一家去了台湾。萧勤说他学画画是由堂姐萧淑芳（中国著名美术家、教育家吴作人夫人）从国外带回的一盒彩色蜡笔开始的，父母的基因和姑父的影响既给了他中华文化的深刻烙印，又给了他面向世界的胆识和胸怀。那时候启蒙与救国既是时代的主题，也是人生的主题。

少年萧勤就有一颗不安分的心。在台北虽然衣食无忧，但却寄人篱下。无形的压抑鼓动着萧勤去寻找情感的宣

泄口。1952年17岁的萧勤摸到了穷教师李仲生的门下，与夏阳、霍纲、李元佳、陈道明、萧明贤、欧阳文苑、吴昊一起成为台湾最早学习和实践“现代艺术”的青年人。

萧勤说：“我和我的朋友们有一个共同理想，就是‘如何在中国推动现代艺术’及‘如何使中国艺术现代化’。因为那时我们觉得，中国千余年来的闭关自守，使文化和艺术趋于极端保守、因循及僵化，中国传统艺术已在形式化的绝路上奄奄一息。一些早期的改革者，不是去西方学了一些学院派，就是抄了一些西方当时现代派的表面。前者将西方美院学生的写生技术加入中国绘画中，使其失去原有的深厚内涵性而肤浅化；后者则食而未化地把一些西方现代派的风格和形式用中国传统的素材去表现，但只是‘放了小脚’，却未能使中国的艺术真正地在‘现代观念’中发展成长。而‘现代观念’就是一个历史进化的客观规律，不是主观的保守观念可以去摒弃，正如‘生命’必是一个生机勃勃活泼泼不断创新的东西。”

李仲生是中国现代艺术最早实践者之一，20世纪三十年代在上海参加过先锋的现代艺术团体“决澜社”的活动，在五十年代的台湾当然是非常边缘的人物。但是李仲生的教学有两大特点：一是因材施教；二是顺其自然。萧勤后来在谈学画的体会时说：“我要强调一点，就是一般教学及学画的人以为学院式的教法是‘基础’，而从这千篇一律的学院基础再去发展创作，他们常常以为‘要会跑，必须先学会走’。但这种观念是极端错误的，因为艺术之所以能成为艺术，是由于它创作性的本质，模仿抄袭绝不是艺术创作能走和应走的路子。反过来说一句，学院式的教学法是等于思想上的裹小脚，等到裹小脚的思想形成后，再也放不开了，即使放得开，也只

是半吊子货。思想既然被裹了小脚，试问以后如何能在创作的路子上奔驰呢？”

于是这些穷学生要做一件事，就是发起一个现代艺术社团，通过这个社团来展示、推广他们自由的现代艺术创作。萧勤回忆说：“……1956年，我们那八个在安东街李仲生先生那里学画的朋友们，为了推动中国的现代艺术，决定成立一个画会及举办展览活动。……几经讨论之后，决定用霍刚提议的“东方画展”。原因是：一、太阳自东方升起，有朝气活力，象征艺术新生的力量；二、我画友们均生长在东方，且多数创作皆着重东方精神的表现。就这样，“东方画会”在1957年初成立，并于是年11月同时在台北及巴塞罗那举行展览。”

就在大家筹备“东方画会”时候，萧勤获得了来自西班牙的奖学金，从此他真正踏上了游子的旅程。

为了理想而奔波

也许人们会觉得萧勤有一个较好的家庭背景，所以发展非常顺利。其实他来到西班牙后，作出了一个匪夷所思的举动，他放弃了奖学金，只身一人去了意大利，并在米兰居住下来。理由很简单，因为萧勤发现马德里的皇家美术学院的教育非常保守，不存在他想追求的现代艺术氛围。当时西班牙的现代艺术中心在巴塞罗那，欧洲的现代艺术创作最活跃的地方在意大利的米兰。萧勤回忆道：“我的艺术良心对我说，我出来是为了搞艺术，要搞创造性的现代艺术，上学校留学只是为了搞一张文凭以后可以混饭吃而已，对我的艺术创作毫无帮助，可能还有害，于是从那时起，我就决定放弃入学的打算。”毫无疑问，萧勤的语言能力和交流能力是非常强的。他以写艺术评论的方式度过了最初的经济困难；他很快就

认识了一批西班牙的非形象主义艺术家，开始了与欧洲艺术家持续的交流；他游历了巴塞罗那、威尼斯、米兰等欧洲现代艺术重镇，并很快找到了自己的合作画廊；他开始进一步认识欧洲的现代艺术并逐步参与和主导了一些现代艺术运动。这些现象可以被认为萧勤已经融入了欧洲现代艺术主流。

萧勤最大的人格魅力在于他一生都在帮助别人。

1957 年“东方画会”在台湾成立，11 月展览时萧勤已经在西班牙了，但是在他的谋划下第一届东方画展在台北和巴塞罗那同时举行。夏阳、李元佳、霍纲、陈道明、萧明贤、吴昊、欧阳文苑和萧勤的作品首次在集中台北亮相就受到了来自保守艺术阵营和观展民众的双重夹攻击，“骗子”、“看不懂”不绝于耳。萧勤说：“有反应总比麻木不仁好。而且，这个反应替后来的中国现代艺术铺了路。许多革命者（包括孙中山先生）在开始时不都是被视为叛徒吗？……时代及历史的巨轮若没有革命者来推动，还有谁呢？在历史上，革命者绝大多数是青年人，所以青年朋友们，你应该有抱负、有勇气与毅力去为你的理想奋斗！不要一开始就为功利打算盘。”萧勤说：“虽然这许多西方的现代、当代、前卫及后现代等多种艺术形式中，不一定都有其深刻的内涵性，但其勇于进取、反叛、挑战及创新却极可嘉。这也就是艺术能永远走在时代尖端的原动力。艺术家不但应是一个先知先觉的创作者，亦应是一个富有良知和省察力的社会鞭策者和督促者。”

身处“西方”就更能体会到“东方”的价值，萧勤希望更多的西方人能够了解东方的文化和精神内涵。东方画展在台北展出后，萧勤带着伙伴们的画在西班牙、意大利、西德、奥地利、美国的许多城市展出了四十多次。

这些展览都是萧勤负责筹划、联络、装框、搬运等。他初到欧洲，经济并不宽裕，常常一个人扛了二、三十件画，搭乘二等火车往各国乱跑。因为年轻，因为有理想，由此脑袋发热，什么都肯做。

萧勤向欧洲推荐的艺术家除了“东方画会”的伙伴外，还有台湾“五月画会”的朋友。后来许多旅欧的老师、朋友也多有加入，如赵无极、丁雄泉、朱德群、熊秉明、贝聿铭等。同时也邀请西班牙、意大利、西德、厄瓜多尔等国的著名艺术家参加，如封塔纳、芒宗尼、卡司代拉尼等都有参加。由此可以让观众更多地看到东西方文化的同与不同。

为了未知而求索

萧勤的历史价值首先在于他是一位不断思考、不断探索、不断实践的艺术家。东方的文化背景和西方的现实生存给了他以更大的视野来观察和思考人类深层的文化问题。他穷其一生的追求与实践，就是面对西方现代主义艺术的参照，如何建设面相未来的中国现代艺术。

萧勤说：“1955 年我到西班牙后，看了很多东西，彷徨和思索了一阵，没画画。后来接触到一些非形象艺术家后，给了我新的启示。尤其是非形象艺术及美国当时的行动绘画中，有许多人是受中国书法律动美的影响而出发，创作他们新的抽象形式。这使我回过头来对中国艺术宝藏再作反省。”

当萧勤 1956 年来到欧洲的时候，西方现实主义运动已经经历了半个多世纪，可以说已经进入了整个运动的末期，欧洲的艺术家人也在前人大量实践的基础上寻找新的出路，萧勤的出现，给东西方艺术实践的碰撞提供了交

叉点。萧勤融入了西班牙非形象（抽象）艺术群体，他也开始尝试用东方的艺术原则（文化哲学）来创作抽象艺术作品。

萧勤说：“中国绘画，是一个有精深传统的艺术，它贵于从不对‘自然’作表面的摹写。古代的中国绘画大师们，对‘自然’作极深的观察、体验、感受之后，将之融于胸中使之升华。由此在绘画的表现中才能得它的神韵气势，‘肇自然之性，成造化之功’，由观感而得其玄机。”他还说：“从中国文化精神本位出发，研究中国艺术及思想的各种不同的可能性，尝试使之在现代艺术各种不同的形式中来发挥，创造具有世界性的中国现代艺术，使几千年来丰富的中国艺术文化能去芜存菁地在今日世界上有新的存在理由和表现价值。”

1960 年代开始，萧勤对老庄思想产生了浓厚的兴趣，他在绘画中没有使用中国传统的汉字、图案等所谓的东方元素，而是试图把中国绘画中的哲学精神，如阴阳、呼吸、节律等规律性的因素融合到画面中去。在他的笔下，圆点就像入地的木桩，线条就像绕桩行拳的壮士，画家内心的情绪随着线条翻飞纠缠，这一文一武、一静一动、一阴一阳，东方文化的内涵和意趣就都在里面了。在 20 世纪 50 年代，欧洲的非形象主义（感性抽象艺术）和美国行动绘画（抽象表现主义）风靡一时，到 50 年代末，这个本来生机勃勃的艺术运动，逐步被庸俗化为毫无控制的感性宣泄或观念游戏。1961 年，萧勤在米兰与意大利画家卡尔代拉拉、日本雕刻家吾妻兼治郎以及李元佳创办了一个叫“点”的国际艺术运动（Punto 在台湾被译作“庞图”）。他们在宣言中说：“观念的纯粹性及创作的理由，是在于了解在‘无限’中之‘有限’的条件，其思想的现实性及对生命真谛之领悟。”他们认为：“人即是无限宇宙中之有限的条件，艺术工作者

应是人类精神先知及其思想的代言人。因此，他对思想的探讨、精神的追求及生命之领悟，应先于他人。这样他才能将之传送给别人，为人类精神进化尽一份天职。”到 1966 年，“点”的国际艺术运动共举办了十三次展览，最大的时候有十一个国家的二十六位艺术家参加，基本阵容是四个创始，和玛依诺、毕卓、波洛涅赛、乌特。这个艺术运动的特质是观念形态的，艺术家们将“点”作为宇宙万物的原点，所有的可能都由此出发，演绎出各自的主观的图像。

尽管“点”作为一个国际艺术运动在欧洲文艺界获得了认可，但是它也只是欧洲观念现代艺术向后现代艺术转化过程中的一朵浪花，很快被汹涌的时代浪潮吞没了。但是萧勤和部分艺术家在这一时期的艺术思考和创作却具有永恒的精神价值。

1967 年萧勤去了纽约，但是他勤于思考和实践的本性一点都没有改变。1973 年他在研读禅宗思想时，发现许多地方与他追求的现代艺术思想极为契合。他说：“禅，当时给我的影响，是决定放弃西方理性外衣的拘束，让我这类‘东方人的直觉心’赤裸裸、活泼泼地跳出来，自由自在的创作，毫无成见的，让自己的思维像水一般地流动。”他再一次改变画风，去进一步探寻中国现代艺术的真谛。

1977 年萧勤又回到了米兰，他与各国的艺术家、哲学家、人类学家发起了 SURYA 的国际艺术运动。SURYA 是梵文太阳的意思。萧勤说：“太阳是生命及能量的泉源。对我来说，就是‘点’的理念和思想的延续发展和更拓展、更深入。”于是又回到放射状的圆点图像的表现上，然而，这时候的“点”已经包含了更多的“气韵”、更多的“禅”意。

为了超越而回家

艺术的道路虽然艰辛，但成就也是显而易见的。他希望自己的思想和艺术能与跟多的同胞分享。1980 年他就回到大陆，在北京文化部红旗礼堂作了“二十世纪西方现代艺术”的报告，给改革开放之初的中国美术界带来了全新的信息。之后的三十年，萧勤不断地在台北、台中、高雄、北京、上海、广州、中山举办大型展览，他的艺术也被越来越多的观众理解和喜爱。

萧勤说：“我出国的时间比在国内长，我也可以心安理得地做一个假洋人，在一些生活习惯和做事方式上或许如此，但在艺术及文化的思想上，我却永远脱离不了中国和东方。”

他一直强调艺术对于人生的重要性：“艺术、哲学与宗教都是探讨人生奥秘的途径。我赞同蔡元培先生提倡的‘艺术代宗教’。宇宙及人生的奥秘，人类形而上的问题，为什么只有哲学家的逻辑和宗教家的信仰可以作探讨及冥想呢？为什么艺术家不可以用他们的直觉的感受来表现呢？我认为不但可以，而且是应该的。……无论艺术、哲学与宗教，都是人类精神最高度的探讨与表现，所以用艺术来作为表现及探讨的工具，不但不错，而且是应该的。夏阳曾说我的画是‘论道’，我承认，但那不是引经据典的‘论’，而是直觉的心理印证的‘论’，是‘假借一些符号来记录他悟道的过程’（夏阳语）。如绘画只限于肤浅的描述及写生的话，那是藐视了绘画艺术的深刻性，那只是美术学校里学院底学生的玩意儿。中国绘画，一向是对自然作深刻的观察、主观的体验及冥想后创作的，否则‘意境’二字从何而来？若在中国绘画中只作表面描述的写生的话，那只是将之肤浅化、表面化和通俗化了。”

如何使中国绘画的优秀传统复活发扬而走向现代化道路？

萧勤提出六点建议：

- 首要建立起‘勇于创作’的观念；
- 要能深刻体会艺术家本身所处时代的精神，并直觉到未来时代的精神；
- 不但要消化自己的传统，且要吸收融化世界艺术经验（包括各时代）；
- 认清艺术创作的世界性趋向是必然的。
- 要站在人文学的立场上，回顾研究民间乡土艺术；
- 避免无谓的细节争执。

言谈中，萧勤这位豁达的长者，偶尔也会表露出对现实的失望和不满。他是个理想主义者，也是个完美主义者。他说：“多年来，我一直有着一个乌托邦式的直觉和想法，就是地球上两个文化的主流：东方和西方，终有一天会合一而产生一个新的世界性而无地域限制的文化，这个想法，二十世纪以来，已先在艺术上慢慢地实现了。”2012 年萧勤创作了巨幅作品《大同》，他说：“‘大同世界’是一个平等、博爱、和谐、有福利互助的正义社会，这是一个理想世界，而这个世界是属于大家共有、共享的。……我觉得中华民族最后一定是大同，而且会领导世界走向大同。”

1990 年萧勤的爱女在洛杉矶意外去世，这给他带来沉重的打击和巨大的悲痛。这也使他再一次深刻地体会和思考生命的意义。

萧勤的风格又变了，这时候充满宇宙的繁星成为他作品的主题，生命的来处和去处似乎在同一个混沌的画面里，

运行有序又不可捉摸。

他回到黄浦江畔，回到他出生的上海。

他看着天空中翱翔的海鸥，似乎那海鸥就是他自己。

我凝望着这位老人，看见了他的忧郁眼神和往心里流去的泪水。六十年的奋斗，什么是给生命的回报？想着远去的父母、妹妹、女儿，萧勤说：“我把《大同》留给上海，给你们中华艺术宫。”

注：

主要素材来自于萧勤著《与艺术的历史对话》

感谢萧勤老师的信任！

感谢台湾萧勤国际文化艺术基金会吴素琴女士的支持！

感谢香港许剑龙先生的倾力奉献！

Hsiao Chin's Coming Home

Li Lei, Executive Director of China Art Museum, Shanghai

A seagull flaps its wings and lands on the guard bar of bulwark in the Bund along the Huangpu River, raises its head, then turns around and faces me.

What I have seen in the eyes of Hsiao Chin is an air of melancholy, unfolding images of his parents, younger sister, friends, wife, daughter, as well as the clouds of Shanghai, the rain in Taipei, the sunshine in Milan and the blizzard in New York...

If you are not familiar with Hsiao Chin, he is an art advocate, the son of Hsiao Yu-mei, the founder of National Music Institute (now Shanghai Conservatory of Music).

Hsiao Chin was born in Shanghai in 1935 and now he returns home at the age of 83. Hsiao Chin can still speak an authentic old Shanghai dialect, Hsiao Chin says "I am still young", which implies that his state of mind never turns old.

Leaving hometown driven by a flaming passion

Hsiao Chin's father died when he was merely 5 years old, his mother also passed away 5 years later. As a result, he and his younger sister had to live separately with their two aunts. His uncle-in-law was then a senior Kuomintang official, who took him to Taiwan in 1949. Hsiao recalls it was not until his elder female cousin (wife of Wu Zuoren, a famous Chinese artist and educator) took home from abroad a box of crayon that he started to learn drawing. Due to his parents' gene and the influences from his uncle-in-law, he had a profound

understanding of Chinese culture. At that time, enlightenment and salvation remained the theme of the era, as well as the aspiration for individuals.

Hsiao Chin has harbored a strong passion since his youth. In 1952, the 17-old young artist, pursued his apprenticeship under Li Chun-shan, a poor teacher, and, together with Hsia Yan, Huo Kang, Li Yuan-chia, Chen Tao-ming, Hsiao Ming-hsien, Ouyang Wen-yuan, as well as Wu Hao, became the first group of young men engaging in the exploration and practicing of the "modern art".

Hsiao Chin has commented, "We shared a common ideal that we should promote modern art in China and push Chinese art towards modernization. At the time due to the long-term practice of self-seclusion, Chinese art and culture had become too conservative, out-dated and rigid, and that the pursuit of formalization had put traditional Chinese art at bay. While some early advocates for reform, by either going abroad to learn the so-called academism, or copying and imitating the practice of the then modernists mechanically, others adopted mechanically some western modernist styles and forms to express some subjects of traditional Chinese painting, but these practices failed to secure a growth for Chinese art through the nurturing of modern concepts. In short, the modern concepts are objective laws governing evolution, rather than subjective and conservative ideas which could be abandoned, in the same manner that life requires continuous vitality and innovation for its growth."

Mr. Li, one of the first practitioners of Chinese modern art, and a of pioneering modern art group "Juelan Society" in the 1930s, was inevitably a man feeling oppressed in Taiwan in the 1950s. However, his teaching was quite different from others: individualized teaching and letting nature take its course. Hsiao Chin reflected the learning practice and once commented "I want to point out an extremely wrong idea among teachers and students that the collegiate teaching method serves as kind of a 'foundation' to create works. What they fail to see is that it is due to its nature of creativity that art is nothing but art, and that copying can never get one anywhere. To put it another way, the collegiate approach can be equal to a binding imposed on one's thinking, which can only lead to perishing of one's creativity. when there is no free thinking and imagination, how can there be creative works to be expected?"

These phenomena led them to form a modern art society which promoted free and modern artistic creation. As Hsiao recalled, "in 1956, eight of us who were students of Mr. Li were determined to establish such a movement and organize exhibitions to promote modern arts. After much discussions, we decided on "Ton-Fan Art Exhibition" as the word orientation refers to sun rise, through which vitality and hope for a new art are can be visualized, Secondly, we are all from the Orient, for which most of our works are embodiment of oriental spirits. In this way, the "Ton-Fan Art Group" was founded in early 1957, and we hosted various art exhibitions in Taipei and Barcelona the same year.

While preparing for the establishment of the art group, Hsiao was granted a scholarship from Spain, and thus he began his study tour.

Driven by a dream

People may have attributed Hsiao Chin's success to his family background. However, this is not the case. After arriving in Spain, he gave up his scholarship and decided to practice art on his own. He subsequently travelled to Italy alone and settled down in Milan as the artist found that the Royal Academy of Fine Arts in Madrid was quite conservative and was not an artistic atmosphere that fitted Hsiao's aspiration. At that time, Spain's modern art center is in Barcelona, while the hub of European modern art creation was in Milan, Italy. The artists recalled "A voice from the bottom of my heart tells me that I am out for arts, or creative arts, and that it will get me nowhere if I go for a diploma for a better living, and it may even hamper my pursuit of art. So, the idea came naturally that I should choose another school."

There is no doubt that Hsiao is an expert at language learning and communication, he had managed to generate a livelihood by contributing art related articles. He later became acquaintance with a group of artists in Spain and began his continuous exchanges with European artists. Hsiao Chin visited Barcelona, Venice, Milan, as well as other art centers in Europe, and soon founded his representing gallery. He continued to learn more about European modern art and gradually took on

a leadership role on some modern art movement as an active actor in the mainstream of European modern art.

One of Hsiao Chin's charm is that he has been helping others all his life.

In 1957 "Ton-Fan Art Group" was established in Taiwan, the first exhibition of the group was held in both Taipei and Barcelona at the same time. The works of Hsia Yan, Li Yuan-chia, Huo Kang, Chen Tao-ming, Hsiao Ming-hsien, Wu Hao, Ouyang Wen-yuan and Hsiao Chin, made their debut show in Taipei, but were criticized by the viewers of more conservative nature, who labeled the show as fraud and difficult to understand. Hsiao Chin recalled, "But any responses are better than no response. Also, it may clear the way for the growth of modern arts in China, where many revolutionaries, including Sun Yat-sen, had been regarded as a traitor at beginning...Who is expected to push forward the historical evolution except revolutionaries? A look at our history shows that most of such pioneers are in their youth, so I hope that our young friends could aim high and strive for their ideals, and that one should not be driven by fame and wealth."

Hsiao Chin had said, "Though Western modern, contemporary, avant-garde and postmodern arts might be deemed to be lacking in a profound connotation, they do show a desirable spirit to stay aggressive, rebellious, challenging and innovative, which I regard as the power driving arts that lead the times. An artist should not only be the creator

of a prophetic vision, but also a driving force of conscience and insights".

The eastern values can be appreciated substantially from a Western standpoint, Hsiao Chin hopes that more westerners can understand the cultural and spiritual connotations of the East. After the exhibition was completed in Taipei, the artist exhibited his friends' works in other cities such as Spain, Italy, West Germany, Austria and the United States for more than forty times. Hsiao Chin spent great efforts in organizing these exhibitions where he engaged in planning, contacting the relevant parties, and even the framing and carrying of the artworks. Youth, aspiration and ideal remained his driving force, for that he was determined to not let anything come in his way.

In addition to promoting the artworks of his peers, many of his teachers and friends from home who were also in Europe joined his initiative, such as Zao Wou-Ki, Walasse Ting, Chu Teh-chun, Hsiung Ping-ming and Ieoh Ming Pei. Hsiao also invited many well-known artists from Spain, Italy, West Germany, and Ecuador, such as L. Fontana, P. Manzoni and E. Castellani to participate. All these were designed to show the audience similarities and differences between eastern and western cultures.

Exploring for the unknown

The significant of Hsiao Chin's contributions lie in the fact that he is an artist who has never ceased

his efforts for thinking, exploration and practice. His eastern cultural background and western living experience offer him a wider vision to reflect on deep-rooted cultural issues. he had been relentless in seeking ways to promote China's modern arts by borrowing useful elements from the western modern arts.

Hsiao Chin commented, "I saw many things when I arrived in Spain in 1955, which drove me to a period of critical thinking without producing any paintings. Later, I was further inspired by other abstract artists. In particular, I saw that non-figurative art and American art at the time were largely abstract works inspired by the rhythm and beauty of Chinese calligraphy. My discovery had prompted me to reflect on the modernization of Chinese art".

When Hsiao came to Europe in 1956, the western realism movement had lasted for more than half a century, and was arriving at its conclusion, forcing many European artists to seek new ways while drawing on much experience of their predecessors. At this critical point, Hsiao's arrival brought a chance for the interaction between eastern and western artistic practices. Hsiao also started to create abstract works by applying eastern art principles (cultural philosophy).

Hsiao says, "Chinese painting, as a profound traditional art, is distinguished by its refusal to give simple expression of nature. China's ancient drawing masters never make a drawing until the

nature had become something integrated with their mind and soul through deep observation, experience and perceiving. And only by doing so, shall their works mirror the spirits and charms of nature, turn the natural wonder into masterpiece, and acquire enlightenment.” He adds, “We should, in the spirit of Chinese traditional arts, explore the possibilities of giving new forms to Chinese art and ideas, make attempts to give it new expressions in modern arts forms, make our arts full of global vision, as well as help them shine on the global stage with updated value and significance. “

Since 1960s, Hsiao has shown great interest in Laozi and Zhuangzi thought. His paintings use no so-called eastern elements like Chinese characters or patterns, but highlight the philosophy and principles such as Yin and Yang, rhythm and other factors. In his works, a dot may look like a deep-planted pile, and a line may resemble a martial performer. In short, the lines are expressions of his state of mind, and the connotation and essence of oriental culture are well embodied in the distinct contrast between civil and martial virtues, motion and quietness, Yin and Yang.

In 1961, Hsiao, together with the Italian painter Antonio Calderara, Japanese sculptor Kenjiro Azuma and Li Yuan-chia launched an international art movement named “point” in Italy (Punto was translated as "pontu" in Taiwan). Their declaration said, “The pure nature of ideas and the reason for creation lie in the understanding of the ‘finite’ condition in the ‘infinite’, and the reality of one’s

thought and the realization of the meaning of life.” They believed that “Man is the ‘finite’ condition in the ‘infinite’ universe, and artists should be the spokesmen for the spiritual prophets and their thoughts. Therefore, they should be a pioneer in the exploration of ideas, spiritual pursuit and understanding of life. In this way they can convey their findings to others and do a due duty for the human spirit evolution.”

By 1966, the “point” movement (Punto International Art Movement) had seen a total of 13 shows held, with the largest one attended by 26 artists from 11 nations, and a regular team of attendees consisting of Padamaino, Pizzo Bolognese, Wout V., all founders from the movement. The move was featured with its concept form that artists took the “dot” as the origin of the universe, from which all possibilities were unfolded, evolving into subject images.

In 1967, Hsiao went to New York, there he remained diligent in thinking and practicing. In 1973, while studying Ch’an (or Zen) thought, he saw that it fitted quite well with the modern artistic ideas he had sought. He says, “Ch’an (or Zen) had given me such an influence that I decide to abandon western rationality as a restraint, and give full play to my intuition peculiar to an oriental, so that I could enjoy full freedom in my creation of works and an unbound imagination free - from any biases.” By approaching a new style, he started to seek the truth of Chinese modern art.

In 1977 he returned to Milan, where he launched SURYA International Art Movement with artists, philosophers and humanists from many countries. SURYA is in Sanskrit, with a meaning of “the sun”. Hsiao explains, “The sun is the source of life and energy. For me, it is a sign that my idea and thinking around the ‘dot’ have further developed.” Thus, he embraced again the approach to radiated dot images, but the new thing was that now the ‘dot’ had assumed more ‘connotation’ and more meaning of Ch’an (or Zen).

Coming home for transcendence

In 1980 he came back to China, and made a report on Western modern art in the twentieth century at the red-flag hall of Beijing Culture Ministry, bringing a new image to the fine arts circle in China when the reform and opening up had just kicked off. For the following 30 years, Hsiao hosted a series large exhibition in Taipei, Taichung, Kaohsiung, Beijing, Shanghai, Guangzhou, and Zhongshan, and his works were gaining popularity among the public.

Hsiao said, “I lived abroad for a much longer time, and could have continued the expatriate life with a calm mind. In terms of living habits and ways of doing things, I got used to the western style, however, in terms of art and culture, I remain a Chinese and an oriental.”

He always emphasizes the importance of arts in life, “Art, philosophy and religion are the means of exploring the mystery of life. In this sense, I

agree with Cai Yuanpei that art replaces religion. The mystery of universe and life are metaphysical issues. Why only logics of philosophers and the faith of religionists are relevant to explore and meditate? Why can’t artists express through their intuitive feeling? I think it can and that we should.”

Art, philosophy and religion are the highest level of exploration and expression of human spirit, so it should be right to express and explore it though art.” He adds, “Xia Yang once commented that my works are to interpret Tao, which I quite agree with. But my interpretation is not based on quotes of classical literatures, instead it is the findings proven by my own intuition, or ‘borrowing some symbols to record his own process of enlightenment’, as Xia said.

If painting only confines itself to superficial description and sketching, it is a contempt for the depth of painting, and just students’ trick and bauble learnt from art schools. By contrast, Chinese painting has always been created based on profound observation of nature by the artist, his subjective understanding and experience of meditation. Otherwise, where is the term “artistic perception” from? It would turn Chinese painting into something that is shallow, meaningless, and vulgar if it is all about superficial description and sketching.”

How to revive traditional Chinese painting on the track of modernization?

Hsiao gives six suggestions as follows:

First, to build the “daring to create” concept;
Second, to learn to understand the spirit of contemporaneity of our times, and to be sensitive to the spirit of future-ness;
Third, not only to build on our own traditions, but also to absorb the global art trend and experience (covering various times);
Fourth, to know the global trend of artistic creation;
Fifth, to stand in the position of humanities, and to review and study folk art;
Sixth, to avoid pointless debate over trivial matters.

While talking, Hsiao, now an open-minded elderly, would occasionally show disappointment and dissatisfaction with the reality. He is a perfectionist and idealist. He says, “For many years I have harbored a Utopian intuition or idea that the east and west cultures would someday work together to bring about a new culture that is universal and without geographical barriers. And I have seen the conception become a reality in the aspect of art.” In 2012, Hsiao created a huge work, The Grand Utopia. He explains, “The Grand Utopia is a world full of equality, fraternity, harmony and mutual help, an ideal world that is for all and by all...And I believe our nation will become a society of The Grand Utopia and lead the world into the vision.”

The sudden death of his beloved daughter in Los Angeles in 1990 gave Hsiao a heavy blow and great grief. It also prompted him to think about the meaning of life.

His style changed again from then, Universe became the theme; the quest for life’s origin and where it leads to seems presented orderly yet intangible in his works.

He returned to Huangpu River, came back to Shanghai where he was born.

He gazed at the seagulls wandering in the sky, as if reflecting himself.

Looking through his melancholy eyes to see the teardrops in his heart, after 60 years of struggles, what can be given back to life? While thinking of his late parents, younger sister and daughter, he said, “I leave The Grand Utopia in Shanghai and give it to you - China Art Museum.”

Note: Main sources of materials are derived from Hsiao Chin's *A Historical Dialogue with Art*.

I thank Mr. Hsiao for his trust, Ms. Maggie Wu from Hsiao Chin International Art Foundation for her support, and Mr. Calvin Hui from Hong Kong for his great contribution.

以生命意义的拓朴为方法： 萧勤艺术的回顾与展望

蔡昭仪

对我来说，作画这件事的第一重要性，并非“作画”，而是透过作画来对自己人生始源的探讨，人生经历的纪录及感受，和人生展望的发挥。

萧勤，1978

近四十年前，在不惑之年的萧勤，曾以这段话来揭示他对于人生及绘画创作的态度。时光荏苒，萧勤今年迈入八十岁，在创作成就、经验阅历都已达饱和的高点之际，仍然抱持同样鲜明的问题意识，并以“八十能量”为宣言，用一种评说、总结与承继的豪情，宣告自己的艺术创作探索将与人生并辔前行，永不停歇。

拉开观察的时间维度，我们当无需讶异，萧勤“人生展望的发挥”即是在追求一个以“无止尽的学习”来锤炼生命意义的创作人生。而他绘画中最幽微、却也最具批判意识的创作思考，在于如何开拓自身生命经验的深度与广度，将创作化为一场思维实践的行动，诠释与探索人类精神生命的深刻意涵。

出生于1935年的萧勤，是1956年成立的“东方画会”的创始成员及“八大响马”之一，他亦是发轫于1950年代后期战后台湾第一波前卫思潮“美术现代化运动”的重要先锋。在当时锐意革新的时代氛围中，萧勤以忠于自我个性开发的创作理路，从相对保守的学院风格及传统绘画形式中突围，另辟一条别样的创作道路。他羁旅海外60年，始终坚持以东方哲思为基础，融会西方自我省思的辩证精神，发展出极富个人特色的艺术观点与创作视野。其投身创作60余年来的艺术历程、风格转折，以及他对抽象绘画的观点辩证、形式拓朴，创造了自身美术创作的独特性，亦是以东方美学思维在抽象绘画领域创造鲜明性格并获西方艺坛肯定的艺术家。

萧勤在“东方画会”申请立案（1956）及第一届“东方画展”（1957）办理之前即已远赴西班牙，自1957年起持续二年为《联合报》撰写〈欧洲通讯〉专栏，并以一支敏思健笔在《文星》月刊与其他报章媒体陆续发表文字，介绍西方前卫艺术思想及潮流；萧勤的洞见与观照，为当时的台湾艺坛开启一扇了解欧洲艺术脉动之窗。1950年代末至1960年代台湾美术与西方现代艺术的展览互动，萧勤亦在其中扮演引介连结的关键角色。作为一个亲临欧洲美术现场的观察者，他的文化透视及艺术检索角度可谓多元且开放；而作为一位艺术家，他始终不忘回归东方文化本源去省察身为一个创作者的主体位置：

一个有思想的创作者的本责，在他的工作过程中，必须了解自我，分析自己个人，其传统文化及精神的来龙去脉，敏感地接受生活及时代的考验，然后来探讨自己的路子。

1957年萧勤与“东方画会”成员在台北的第一次展出，即共同高举“东方精神”为核心理念，不愿单向接收西方现代美术的外在形式，转而主动寻求中国传统思想及美学观点为奥援，主张“各种地域性的固有形式，必因世界各地文化频相交流而渐渐消灭，但其精神则可为新的创作最有力的基本”。“东方画会”强调他们的现代绘画是从民族性出发的一种世界性的艺术形式，并展现强烈的文化溯源及创新演绎意图：“从中国文化精神本位出发，研究中国艺术及思想的各种不同的可能性，尝试使之在现代艺术各种不同的形式中来发挥，创造具有世界性的中国现代艺术，使几千年来丰富的中国艺术文化能去芜存菁地在今日世界上有新的存在理由和表现的价值。”萧勤与他的“东方画会”友群，对于建构个人独特风格展现了强烈的自觉与企图；他们打破创作成规、

开拓视觉表现形式的革新诉求，为当时求新求变的创作实验，找到一个连结东方美学思维的接口。他们虽以西方的“抽象”为师，却有蜕变出别于西方抽象图式的宏大企图；汲古润今，在文化传统中寻求养分，便成为他们建立个人化语汇的创作路径。

这一波由“东方画会”及另一个重要美术团体“五月画会”所共同推动的现代艺术风潮，在台湾美术发展上具现几个重要的历史意义。艺术家的反学院、追求前卫，唤起了创作主体的自觉意识。他们杂揉东方文化因子的艺术实验，开发出不同于西方抽象传统的美感判准，使作品在精神上的“文化回归”、在内涵上的“文化关涉”，成为美术现代化过程中生发于台湾的特有经验。他们在形式的实验中触发对新媒材、新技巧的探索；他们积极伸张画派理念，在现代与传统、创新与保守的防卫与拉锯中，引发中西文化论战，开启了探讨艺术创作本质的思辩意识，这也是台湾美术史中，艺术家们首度企图定义台湾艺术特色的开端。

萧勤作为那个狂飙年代的重要推手之一，在艺途发展之初，即以强调个人独立思考、主动而自觉的追求时代性及独特性，建立鲜明的创作主张。在解读萧勤的艺术历程之时，因此必须将客观的外在环境结构及主观的创作思维一并纳入，思索他在战后台湾美术的特殊时空下，如何寻求自我定位的风格建构；探讨其负笈海外后，如何在国际艺术思潮峥嵘竞技的欧洲艺术现场，锚定个人的创作方向；他作为一位来自东方的异乡游子，如何面对文化他者，并且在他者的激荡与刺激中回归东方文化思想，坚定的建构艺术的实践路径；又如何在个体意识与时代氛围互渗的创作理路中，回应社会、环境的变化以及个人的生命顿挫，发展出深具文化内涵及个人经验特质的创作语汇。本文以萧勤个人生命历程的线性时间

为经、绘画形式风格的明显转折为纬，探讨萧勤如何以生命意义的拓朴为方法，开展其艺术人生的宏大面向。

源点：走向“自我探讨”的创作道路

萧勤于1951年正式习画，1952年进入李仲生台北安东街画室学习，李仲生所强调的“用脑去想，用心去感受，再用眼去观察，最后用手来表现”这种脑、心、眼、手并用的创作观念，以及鼓励学生开发内在感受、寻找自我特色及个人创作性格的教学方法，帮助萧勤在艺涯初始阶段即发展出“自我探讨”的鲜明自觉。萧勤1950年代的作品，从具像人物、象形文字、京剧角色到抽象水墨，题材多元、风格迥异，但不管在线条的手感、色彩的开发、造像的形变，都富含情感的、直觉的绘画质地，显示出萧勤不愿步随传统，企图跳脱当时的学院保守画风及写实技法窠臼，进行多面向前卫探索的强烈用心。从1950年代至今，萧勤投入创作已超过60载，以后设式的回顾观点来考察他的创作理路，可以发现萧勤后续在绘画上许多个人化的表现特色，在早期作品中已显影出一定的脉络及痕迹，如：着重直觉、强调内省、鲜明的色彩、对称的造型、线条的运用、结构中的律动感、象征性的意味等。萧勤对这些创作美感的敏锐感应，仍然是经由一个循序渐进的“发现”过程，例如：从立体派塞尚（Paul Cézanne）作品学习深入观察自然，从后印象派高更（Paul Gauguin）作品领悟色彩“内面性”的意义，由野兽派马蒂斯（Henri Matisse）作品学习应用色面关系；对杜菲（Raoul Dufy）书法式线条、克利（Paul Klee）的书写性图画（written picture）、康丁斯基的抒情抽象、米罗（Joan Miró）的图解符号（pictorial sign）等，都曾投注研究的热情，并尝试在绘画中转化为个人创作语言。

需要特别强调的一点是，萧勤在李仲生的引导之下，很早就尝试在中国的文化传统中汲取养分，以寻求中西融合的新表现形式。他早期的许多作品即可明确索引到佛教造像、书法字形、传统水墨笔势的启示与影响，亦曾自中国京剧服饰、民间艺术汲取造型及色彩养分。1956年赴欧之后，遭遇西方艺术思潮的直接冲击，萧勤面对文化他者，反而更激发出他回归东方文化根源来进行创作实践的自觉与行动。1957年他开始以书法线条或造型来进行抽象绘画创作，初期受到非形象（Art Informel）艺术及行动绘画（Action Painting）的影响，画面中含融了意象与情绪的成份；1958年萧勤尝试将情绪升华为抒情与冥想，对称性构图亦开始在他的作品中浮显出来。

东方拓朴：东方性的反省、探索与实验

1960年代前后，萧勤开始对禅、道、老庄思想产生兴趣，并试图将东方的玄学思想及生命哲学思考转化为绘画上的抽象形式；随着他将兴趣领域扩延至太空、宇宙、外星文明，并结合后续对西藏密宗、印度“檀城（Mandala，或称曼陀罗）”宗教画造型及唐卡艺术的研究，在1960~1966年期间，二元性的对立与和谐、留白空间、光的律动、太阳、以圆为核心的幅射性构图等，成为其作品中常见的意象或元素。

此一时期，可以说是萧勤确立其“绘画性格”的关键期。首先，早期作品中偶会出现、尚称具象的审美客体在此时消失，画面走向了完全的抽象追求。其次，艺术家虽然仍为绘画过程保留了手随心转的自由表现空间，但富含思想内涵的“精神性”追求成为创作及美感凝注的焦点；具有东方意韵的象征性符号，逐步成为“萧勤式”个人创造性信息的载体。再者，尽管“追求现代表现、

融会东方精神神髓”是萧勤在出国前已建立的创作认知，但直到此时，这个认知才真正转化为一种信仰，并且以鲜明的个人风格落实在抽象绘画的实践上。

在绘画路线探索阶段即寄迹海外的萧勤，出国之初经历了一小段透过认识他者来确立自我主体位置的颠簸过程。他走向对中国传统、东方文化的认同与表达，与他的文化身份、学习历程息息相关；但创作路向的发现、选择与实践，则存在着艺术家个人生活经验、主观感知、美感倾向的介入空间。萧勤曾言及自己成长于一个人文主义及神秘学混合的家庭，父亲秉持的是纯粹人文主义的自由思想，母亲则是虔诚的基督教徒，这个成长背景对他的创作心理发展产生重大的影响：

一方面，在意识上，我是属于哲理的、分析的、实证的；另一方面，在潜意识上，我是属于玄学的、宗教底神秘学的、综合的倾向。我自己的“二元性”可说是从我一出生就开始，从小我就对自己的人生发生怀疑并时有做探讨的需求。

萧勤，1978

仔细探究萧勤的创作脉络，我们当不难发现“二元性”是他美感思维的重要主体，而这个“二元性”不仅经由画面的构图、符号、意象、色彩等形式面来创造显性的对位或对话状态，更赋予了萧勤作品一种隐性但却强烈的知性意涵——由哲理性思维及玄秘的感性直觉所融铸而成的自我风格。理性思维与感性投注，在萧勤各阶段的创作中分别有不同的强调与实践。在此一时期，萧勤对于“东方精神”的诠释与呈现，倾向于符号及形式的拓朴与实验。他将冲动的直觉转为内省，向道家思想、禅学、老庄寻求更深刻的思想支持，自中国草书中精练出文字律动的结构美，画面以带状的直线或曲线、方与

圆、黑与白或淡泊的色彩、具穿透性的留白空间等，创造一个形而上的经验世界。萧勤在1961接触外星、太空知识，1962开始研究西藏密宗、印度心灵哲学、檀城（Mandala，或称曼陀罗）宗教画，自1963到1966年期间创作了《太阳》系列。此系列以圆形太阳及直线幅射的光为造型元素，用原色及对比色来传达坛城的静观冥想，但常在对称的结构中加入尖锐的折线，作为精神震动、能量扩张的象征性表现。

此段时间，萧勤不管在创作习惯、手法、媒材或造型语汇上，皆有巨大的转变，相当程度的映射出他作为一个流居异国的游离者，在面对文化及生活的离散乡愁中，试图定位个人艺术主体性与归属感的不安与焦虑。但相对的，他的拓朴式探索也为日后的绘画创作打造了坚实的基础。其一，他开展了个人对“二元性”的理解、诠释与掌握，并以对立与和谐、张力与平衡、冲突与调和等相对却不绝对的手法，来演绎虚与实、动与静、阴与阳、强与弱、有限与无限等对照性的概念。其二，透过色彩及符号的自我挑战与开发，追求概念、感性与知觉的相融溶，使内在意识转化为形上语汇，带引出意境联想，成为萧勤后续艺术发展的原型。其三，经由对东方思想、哲学与玄学的研究，建构了他兼具人文思考与性灵体悟的宇宙观与自然观，使得具有宏观意象的抽象表现形式，成为萧勤日后一贯的创作追求。

直觉性“极简”：《硬边系列》的东方本性表现

萧勤1966年首次访美，1967年搬迁至美国发展，受到美国工业文明的冲击，他转向以沉静、内敛、简洁有力的色面抽象形式，来减低直接的情绪介入，追求一种“入定”的境界。1967-1976年间《硬边系列》的绘画作品，重视平涂色面的色相对比，以突出的直角或锐角、具有

方向性指涉的尖锐造型、非对称性的结构与构图，创造出一种“既静止，又力动不息”的画面动态感。此一时期的萧勤，以形式来强化“理性／感性”、“侵入／吸收”、“有限／无限”、“阴／阳”、“动／静”种种二元并存的对立与张力，并将之称为“直觉的东方本性表现”，以此与美国同一时期追求数理性完美比例与理性构成的硬边、色面及极限艺术时潮形成区别。

从欧洲到美国之后，萧勤的画风从感性的冥想境界改变为理智“硬边”风格的巨大转折，主要肇因于美国这个缺乏文化及历史纵深的国度带给他精神生活上的局限与困顿，依萧勤自己的说法，此系列是“发展于一种绝对的孤独，形塑而成的绝对坚毅”。《硬边系列》可以说是萧勤创作生涯中，在形式上最钢性、最强调造型的精确度及色面榫接纪律的作品。尽管它们在外部呈现上以结构性取代了表现性，以工业原料的压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现，萧勤仍强调他在其中所建构的，是“象征性的宇宙空间”、一个自存自足的“生命世界”。

瑞士批评家及美学教授修能培格尔（G. Schönenberger）曾对萧勤此一时期的作品有十分深刻的诠释：“萧勤的画总是保持着一种哲学的宗教性的根底，找出与生命有关的宇宙的和谐性与均衡性，而非单纯的数理结构。他的画是一个对现代生活对比的默思的起点。”萧勤的《硬边系列》并没有在“极简”的形式中成为空化或虚无的空场，形、色、结构是他作品的一体三面，他对形／色的安排、构筑与计划，融会了对东方哲学及人文思想中二元性本质的思考与体会。用非对称结构、具动态及维度指意的尖锐造型在不稳定中创造和谐与均衡，或可解读为是萧勤创作意识中“对现代生活对比的默思的起点”，他理智地将对现实世界的多层次感受汇合为一，在精密

设计的构图中含融了当下的直观，只是这种“直观”不再用以往具象征意味的形色律动来表现，而是以严谨的理性结构来演绎感性动势，使作品在理性中兼具知性及感性，于形式辩证之中，诱发观者的想象。

美国时期亦是萧勤将创作实践拓展到立体造型的开始，1969年他从塑料材料的尝试入手，风格与平面绘画的《硬边系列》呼应，皆以严谨而准确的造型为主。1970年运用不锈钢、铜等金属创作几何形浮雕，以光亮镜面的物理性反射，使观者、作品与环境之间，形成“从静中观动，由不变观变”的多层次互动关系。1972年萧勤进一步将金属浮雕扩大为占有空间的雕塑，他对天／人、物／我、虚／实的二元性探讨，在三度空间的临场互动中，为人与物、主与客间，增添了有机映照的动态关联性。

大炁之境：从现象观本质，从本质看世界

萧勤1972年回返米兰定居，在1973年重拾对“道”与“禅”的研究兴趣，并开始接触佛教思想。绘画上虽然仍延续着以压克力平涂、沉静中带有精确计划感的类极简风格，但随着对东方哲学、神秘学、佛家学说越趋深入的钻研与体悟，他以崭新的视角重新发现东方人文精神的奥妙与深邃，画风并转向用放逸、舒散的笔迹墨痕来呈现当下直观的性灵体悟。1976、77年以后的作品，萧勤看似再度回归他1960年代用书法线条的律动美来结构作品画面的模式，但是，如果说1960年代的萧勤尚需以“援引”的姿态向道家、禅学及老庄寻求绘画形式更深刻的思想支持，此时的萧勤，则进入到一种“无为”亦“无所不为”的创作状态中，将感性灵思、知识体悟与生命经验融会于一炉，信手拈来，即能精辟呈现自我思考的真实感受。

1977至1990年，萧勤陆续创作了《禅》、《炁》、《宇宙风景》等系列，尽管表现方式、诠释诉求各有不同，但灵感皆源自于宇宙间浑然大化、无形却又无所不在的生命力，他将之称为“精炁”的力量。萧勤回返宇宙本源，引“炁”之流动，对万事万物的存有样态进行一种形而上的现象学思考。他用大排笔在画布上运笔造“势”，表现宇宙中能量炁的运行，留白空间常常成为画面的实体，将“太虚无形”、“有无相生”转化为可感知的视觉美感形式。他亦强调无为、随心所欲的发挥，但取径对“道”与“禅”内在精神本源的体悟，由此渐层深入人的存有、世界本身、以及生发于这个世界的其他有形、无形的事物之中，呈现虚实能量的互动，体现其中空灵的状态与气场。

萧勤以无我、忘我的心境谛观“禅”与“炁”之境界，藉自然无为的笔势以及直觉性色彩所创造的“空灵空间”，来传达宇宙大世界中无可名之的能量律动与变化。萧勤所欲追寻并表现的，并非己身的禅境修为，而是与艺术的创造性相联结的禅境体悟：

禅，并没有教我如何去画画，而我的画更不是在画禅（有些人作如此的误解）；禅，只是让我更清楚地看到我的内心，更自由地让我的“本性”能活泼泼地呈现在画面上，更无拘无束地让这股本来就存在我内心的力量来驾驭我的笔与颜色，它使我与我心中的力量合一，“万法无滞”地印证禅的生机与泉源！

萧勤，1983

萧勤的“万法无滞”，使他绘画中的“炁”具有活泼多变的面貌。他的“炁”代表宇宙中无所不在的生命力，自然的造化之功则是“炁”生机与泉源之所在。从“道法自然”的角度来观察，萧勤对“炁”的诠释与演绎，

形成两个重要脉络：第一，他从现象观本质，将自然物象的物质意义及外在形貌解构，探究其与存有世界间的关系；艺术的内涵与自然大化的运行法则相应和，却无需被自然外象所囿限，《禅》与《炁》系列即是透过冥想、直观的抽象形式，直指世界运作的精神核心。第二个脉络，则是从本质看世界。对萧勤而言，艺术的精神性既与自然存在必要的关联，即无需刻意地完全排除与外在视象连结的可能性，他的《宇宙风景》系列，筑基于以感性之眼对自然的深刻观察。此系列许多作品皆含融再现的暗示及观念表现，有时亦借作品命题及画面的造型元素，将现实世界的意象或抽离、或简化，直观之下看似具有可辨识的形体，但在艺术家有意识地简约下，反身强化了画中的感性张力与精神性。

从现象观本质、从本质看世界，本就是互为表里、相互连动的概念。萧勤巨视自然的运行、微观现象的变化，他绘画中的“大炁之境”始终没有定于一宗的表现模式，反而在后续的创作历程中，开展出一种不断演化的生命力。因此，我们可以从《磁波》、《阵雨》、《瀑布》、《狂风》等诸系列，感受到“炁”在至大无边的时空象限中的强烈波动；看到混沌初开的自然之力，在《黑云》、《大火山》破涌而出的惊人能量；或者是从《宇宙漩涡》、《银河系》中，体悟浩瀚宇宙、星云空间的无限张力。1990年以后，萧勤的“炁”除了以前述变化万千的形态出现在不同作品中，亦以漩涡、螺旋等具有向心性，同时又以圆为中心且向外扩散的造型，在宇宙的四方空间扩张与收缩、呼吸与吐纳。对萧勤而言，绘画表现有万法，而唯有那与宇宙大我生命力相结合的“炁”，才是他创作终极关怀之所在，并且持续延续至今。

度大限：生命真谛的体悟及永恒性探讨

1990年女儿莎芒妲在花样年华之际意外亡故，是萧勤个人生命史中的巨大顿挫。爱女骤然溘逝的剧恸绝望，让他转向性灵深处寻求精神创伤的自我度化，绘画的思维面向开始从宇宙自然的化外之境回返人间，他所观照的主体，亦挪移到生命意义的思索与探讨。

人生至悲，莫若生死两茫茫，如何在槁木死灰的悲伤执念中寻求救赎？《莎芒妲之升华》、《度大限》等诸系列，呈现萧勤经由性灵默想寻求超脱与升华的心境变化，在精神上极富东方生命哲学的“轮回”内涵及宗教性的救赎意义。在刻骨伤怀但永不绝望的生命思考中，萧勤“悟”出了死即是生，当生命在此生结束，便走入“无限”的大境之中，生命能量循环往复，永不消失。参破生死界限，并理解一切的不幸、死亡，终将在毁坏后重生，萧勤透过绘画及自我意识的不断锤炼，追求一种超越死生局限、天人合一的广阔境界。

当经历且参悟透了之后，终于明了，永恒的生命，并不仅仅止于此生、此世，而是在于生死“大限”度过后的化外光明彼岸。

“度大限”作为一种谛观生命的态度，展现了萧勤对死生离散的重新诠释及乐观面对。这种正向的内在意识同步转化为创作美学表现，色彩成为其个人化情感的叙事体；他开始采用灿烂鲜艳的色彩来作画，画面上大胆洒脱、宛若活水的流动线条，总是荧荧闪烁着性灵光芒。萧勤颇具个人特色的“二元性”思维，亦经由画面的构成，透露出他对生命“此际”与“彼端”相互依存且具关联性的哲学性思考。他以带状的留白来分隔色面，彼岸以一种庞大的存在感出现；大块色面的动态韵律带引出绵延不息的意境联想，不管是蒸腾上升的升华之力、静谧含蕴的涟漪波纹、或是栉比鳞次的迂回光流，都是

生命之力的象征，彷彿在跨越生死大限之后，生命的存有亦获得了全然舒展的自由流动空间，它们皆以源源不绝的形态，静静展向无垠的宇宙时空。

在萧勤的创作历程中，“度大限”概念的出现，或可说是其创作观照的重要转折点，如果说他此前的作品偏向玄学式的、神秘主义的形上现象探讨，1990年代以后的绘画，则更关注感性投注的精神性对话。“永久的花园”是萧勤在1990年代最为专注及深入的主题之一，其美学表现方式与《度大限》系列一脉相承，不同的是，《度大限》指向一个未知的、等待开拓及诠释的生命阡域，《永久的花园》则是充满丰沛能量的性灵应许之地，一个艺术家历经大悲大痛、浴火重生之后，心之归属的所在。命题思考的歧异性，标志着萧勤内心世界的转折与变化。“花园”在萧勤的创作脉络中，既非真实的自然，亦非虚幻的想象之域，它更像是一个反照与折射主体思绪的镜屏，又或者是艺术家内在蕴藏无限力量的一方心田。在人生的此一阶段，萧勤开始以一种既回顾又展望的姿态，对生命存在状态的变动不居，藉由内与外的飞越、穿越、超越等各种穿透与逾越方式来反复辩证。“花园”成为艺术家缪斯的泉源，提供了静定沉思与自我开发、召唤性灵能量的可能；“花园”亦开放给各种偶然性，并且向萧勤一向服膺的宇宙自然大能敞开。“永久的花园”因此成为一个具有特殊意义的独创空间，将艺术家内在的精神世界与辽阔无垠的宇宙时空相联结。凝练的充盈之炁在其间静缓地流淌脉动，出入往返、交互参照，为艺术家“宇宙即吾心，吾心即宇宙”的东方世界观注入更多的人间情思。

永恒能量：生命及宇宙和谐共生的深层精神力量

萧勤在2000年以后的许多自述文字中，一再强调“宇

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

人生行进至此，萧勤对于“道”所强调的兼容并蓄精神更能深得个中三昧。他数十年来对东西方艺术、哲学、宗教、神秘学、太空文明的研究与体悟，成为其诠释宇宙本质、演绎生命能量循环演化的雄厚知识资本；而他融会式的谛观视角，则赋予作品以温润深厚的精神性，且有浓郁的感性诗意蕴藏其间。“炁”仍是他绘画中动能场域的主角，但再也不大肆张扬的跃然画幅，而是低调细腻地隐流潜动，借着交织、重迭、扩张的方式，在形象符号间创造牵引与对应的动态。二元并存、两极相生仍是萧勤探讨和谐与平衡的重要法门，但截然对峙的局面消融于浑然，在看似浅平实则具渗透感的深邃时空里，能量充盈饱和、阳刚与阴柔并济、鲜艳却神秘的色彩弥漫。宇宙中生命能量的永恒性，以艺术家的创造之心为用，在萧勤的作品中被赋予了崭新的面貌。

代结语：艺术创作是无止境的探索研究

萧勤的创作之路，从个人的东方文化根源为始，以开发自我绘画特色为方法，经由精神及心灵世界的探讨，将创作视野拓展至禅、道、中国老庄、西藏密宗、印度檀城等东方哲学及宗教的研究，后续并融会了对天体物理及宇宙现象的探索发现，形成了其追求生命及宇宙和谐、

均衡的创作路向。以巨视角度拉开观察的时间维度，萧勤的创作历程，始终处于一种“变化中”的状态。数十年来，他在创作上多面向的探索与开发，经由广泛的兴趣领域及知识涉猎，不仅丰富了作品对生命“内面性”的演绎与诠释，并且促成了一环扣连一环的形式转化，形成绘画风格的多样面貌。

萧勤创作上的变化与转折，为他接触特定文化、思想后的理解与体会，提供了珍贵的线索，并且成为见证他人人生各阶段生命史的视觉印记。想要从一个固定的概念来分析萧勤的创作理念是困难的，因为他看似简约单纯的抽象作品，其实是融合了东方哲学思想、西方艺术表现形式以及创作者个人化演绎后的一个复杂的信念系统。若是以时间段限或概括式的分类框架来界定他的创作承转，则又略显粗略而不能尽现真髓，因为萧勤特定风格历时性的生发与变化，常常伴随其他风格共时性的交错发展。饶富兴味的一点是，萧勤在寻索创作发展的新路向之际，往往是选择性的“反复”或“回归”自我已开发的风格或思想脉络去寻求再前进的灵感。他的艺术之所以能经得起自己的挑战与检验，而不落入自我复制的死胡同中，在于他将“复归”转化成一种“反动之道”，在回顾与沉淀中，以生命意义开发及性灵探索为养份，去开展新的创作方向。

对萧勤而言，任何创作手法皆非颠扑不破的真理，亦没有需要严格遵守的法则，他将创作当成是生命课题的追究与修行，保持改变的活力，就是他心中唯一的信仰，并且剑及履及地实践在创作的道途上。萧勤多年前的这段自述，适可成为他艺术人生的最佳脚注：

艺术是一件永恒没有止境的工作与探索研究，它的道路曲折而永远走不完；正像这个世界、这个宇宙是永远走不完的一样。它的创作经历与境界，每时每刻不同，日

新月异；时而使你获得不期的惊喜，也时而使你陷入深沉的困惑，它是一个比生命本身还丰富多变的生命，正因为它的创造是一个内面的、心灵的雏形宇宙的创造与形成。

萧勤，这位在曲折的艺术探索中始终自我期许日新月异的创作者，至今仍以赤子心怀谛观这个充满变动的世界。我们可以从那越趋单纯却恢宏深邃的绘画形构中，感受到他心灵宇宙睿智的熠熠神采，并充满期待，循着“八十能量”的光与热，共同展望他未竟的艺术探索旅程。

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

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.

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.

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.

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

Hsiao Chin took up formal artistic training in 1951, and in the following year started taking lessons from Li 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”. Li 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 multifaceted 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 Li 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

Hsiao Chin developed an interest in Zen (Ch'an) and Taoism and especially the ideas of Laozi and Zhangzi 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 thankga 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.

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, one the other hand, I am inclined to the spiritualism, mythicism and synthetism 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

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 (Ch'an) Buddhism and the Taoism of Laozi and Zhangzi 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.

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

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”.

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

In the 1970s, Hsiao Chin resumed his interests in Taoism and Zen (Ch'an) 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 (Ch'an), 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 (Ch'an) 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 (Ch'an):

Zen (Ch'an) has never taught me how to paint a picture. Despite misunderstanding on the part of others, I do not practice Zen (Ch'an) art. As far as I am concerned, Zen (Ch'an) 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

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 (Ch'an) 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.

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

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.

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.

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.

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.

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.

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

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.

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.

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.

侧写萧勤

吴素琴

艺术家的个性当中总带着某种程度的自虐性，是不是这种个性才让他们有更敏锐的感受与创造力？

一个有创造能力的艺术家，他天赋的直觉，使艺术家永远走在别人之前，走在时代之前，替别人开拓新的道路，给别人新的启发。

从 11 岁离开上海，直到现在 83 岁才再回到上海，并且于中华艺术宫举办他一生当中最重要的大型个展。

编辑画册时，请教他是否需要特别补充什么，他说：“请在内页写纪念我的父亲、母亲与妹妹雪真”。他与父母和妹妹的童年生活就在上海，对他而言上海是他真正的家，也是他对家的全部记忆。只是熟悉的印象经过了这么多年的海外生活，几乎已经遍寻不着印象了。

萧勤以他带着东方内涵作为底蕴的画作，在西方艺术的领域里奠定了属于他自己的艺术版图。无论是早期的京剧人物系列乃到深受藏家喜爱的《度大限》、《永久的花园》、《禅》、《炁》和《宇宙风景》系列。且容我轻轻带领窥看艺术家走过的路途。

1952 年是他真正踏入艺术世界的开端，进入了李仲生画室习画，接受李仲生对现代绘画观念的指导，李先生采取个别教学法，以启发个人特质的方式从每个人不同的性格出发，让潜在的倾向和能力发挥在作品上，鼓励每个人探寻不同的面貌，创造出自我的风格。引导萧勤于 1950 年代中期发展出最初之抽象作品。

1957 年在首届的“东方画展”中，担任重要的推动和主轴角色，在他刚到欧洲没多久，就为刚成立的“东方画会”这一群伙伴们在欧洲各地举办了 13 次的联展。

一个人背着 2、30 张的集体画作，搭乘火车穿梭在欧洲的国家，从一个城市赶到另一个城市，不停的与观众、艺术爱好者、艺术工作者交流。这种热忱，他自己形容“像是带着一种使命感”在进行着。这个活动直至 1971 年 12 月宣告“东方”使命已完成后才解散。前后多达 15 年。更由此，我确切在萧勤身上印证了这个自虐性之特质。诚如萧勤在 2013 年台北美术馆“非形之形”的抽象艺术联展上致词所言：“华人抽象艺术是从台湾出发并引导着中国的发展”，如果称他是“中国抽象艺术之父”，亦不为过。

1956 年二十岁出头的萧勤得到了西班牙政府所提供的留学生奖学金，他背起行囊踏上征途，前往地球的另一端，期盼在完全陌生的国度开展出一条属于自我的艺术道路。然而，马德里和巴塞罗那的艺术学院不脱保守、传统的教学方式却让他感到失望。因此，他决定以自己的方式放弃留学生奖学金补助在陌生的国度里进行自我学习。1960 年代，萧勤迁居意大利，再次展开新的艺术探险之旅，在道家思想中建立自我的观点，并与志同道合的艺术家朋友，在米兰发起“庞图国际艺术运动”。

“庞图”一词翻译自意大利语“PUNTO”，原意为“点”，传达艺术作为静观和内省思想的主张，认为艺术应从个人的思想体悟出发，作为人类精神传递的媒介。在谈这个运动之前，必须先谈谈当时西方的艺坛情况及他艺术思想上的转变。二十世纪五〇年代是欧洲非形象主义及美国行动绘画风行的时期，这个本来充满生命活力的西方艺术运动，到了五〇年代末期时，已渐渐沦为毫无控制的感性发泄或技巧游戏，渐渐失去原有的精神深度及活力。这当然也反映出中西方社会里弥漫的消费主义之社会心态危机。同时有许多艺术家已经对“非形象主义”的泛滥有不同的意见。因此在当时于米兰，萧勤遇到了

几个志同道合的艺术家朋友们，他们就是卡尔代拉拉、吾妻兼治郎和李元佳。决定抵制非形象底感性泛滥及走向更深层之精神性的追求。运动的宣言很精简：观念的纯粹性及创作的理由，是在于了解于“无限”中之“有限”的条件，其思想的现实性及对生命真谛之领悟。“人”即是在无限宇宙中之有限的条件，艺术工作者应是人类的精神先知及其思想的代言者；因此，他对思想的探讨、精神的追求及生命之领悟，应先于他人；这样他才能将之传送给别人，为人类精神进化尽一份天职。“庞图”国际艺术运动跨越了 1960 年代，参与来自全球多国，对于推动中西的艺术交流的成效毋庸置疑。“庞图国际艺术运动”起始于米兰，其后逐步拓展至其他欧洲城市。1962 年在巴塞罗那举行的“庞图二展”规模庞大，参展者来自 11 国，共 26 位艺术家。

“庞图国际艺术运动”同时亦是东西方艺术家及艺术组织的交流平台，萧勤因而与欧洲多位国际艺术家建立了深厚友谊，更与意大利空间主义大师封塔纳结下忘年之交，这位艺术大师曾多次慷慨借出作品参展“庞图国际艺术运动”以表支持，更以其盛名号召更多艺术家的关注，扩大运动的影响力。耳濡目染之下，各方思潮环环相扣，互相牵引，使东西方艺坛发展更趋成熟。

1967 年萧勤前往美国，在西方“极限艺术”的影响下，发展出一系列以明洁的金属板为底，以烤漆或压克力颜料创作的《硬边系列》作品，他以直觉的方式创作，在画面上建构象征性的宇宙空间，并置一个足以造成既静止又力动的生命世界。这些在萧勤创作中看似特别的系列，他形容是发展于一种绝对的孤独，形塑而成的绝对坚毅。因为在几乎没有文化和历史纵深的美国生活，是很艰辛的考验。在《硬边系列》的作品中更能体会他一路对艺术创作的坚持。

1970 年代中期后，萧勤离开美国回到米兰，在自我重整、思考之中，画风转入了《禅与炁》的阶段，从绝对精准、平面的压克力作品中，重回水墨世界，一种绝对东方且自在安逸的禅学境界，接着，在 1980 年代初期进入了《宇宙风景》阶段，画面中的种种呈现，如：《宇宙漩涡》、《阵雨》、《混沌初开》、《彗星》、《宇宙的诞生》等单元，皆呈现出一种对于宇宙聚散的体悟和诠释。

1990 年因为意外事件的发生而失去了爱女。这严重的打击几乎让他失去了作画的能力。然而：在极深的痛楚之后顿悟出，一切的不幸、死亡，终将“重生”，在这清晰的意念产生时，他形容自己“悟”出了生命的永恒性，因而画风转向了一个崭新的象界，创作了至今仍相当受藏家喜爱的系列性作品。

对萧勤来说，人生每个不同的阶段是一种“轮回”，离开了这里，还有另一处，像似一个圆般的是一种非时间性、非物质性的境界，《度大限》、《永久的花园》、《在永久花园里的 Samatha》、《心灵的体现》、《三昧地》、《光明彼岸》这些系列作品，至于所要传达的意境，且听听他如何解说：“无论我在绘画过程中的主题如何变化，这些画作所传达的意境，皆是处在一种精神性、超越时间性和非物质世界的空间中，人类的精神层面，原本早就该超越肉身的存在。”

萧勤的作品，有许多着重在人和自然、人和能量，以及生命相关的表现，然而其中的情感表达却是处于一种较为隐性的状态，蕴含在画面之中。简单、纯粹，是一种境界，而整个生命就是“无限的学习”。萧勤的绘画以画面更为单纯的方式呈现，然而，展现的力道却更为强烈。观者在欣赏画作之时，从自身的生命经验出发，切入观看和受到启发的层面则各自不同，让绘画可以拥

有各方的自我体悟，这在萧勤的眼中，就因为大众的观感是如此不同，才能算是共同创造了一个完整的圆。

他亦有感于近年来大家事事学习西方，却忘了自身深厚的祖产，这种种的偏差，使我们已失去了本有介入世界文化及领导的趋势，而反思艺术创作。若要于绘画中探寻生命的永恒，则必须回返着重在艺术本身，并从生命的始源探索和思考，在艺术的道路上，追求的永恒和生命的能量。

A Profile of Hsiao Chin

Maggie Wu

There appears to be more often than not an element of masochism in the personality of an artist. Perhaps it is precisely this character trait that gives the artist greater sensitivity and creativity.

The fine intuition of a creative artist enables him to advance ahead of his time, creating a new path for mankind and giving new inspirations to the world. Hsiao Chin left his birthplace, Shanghai, at the age of 11. The artist is now returning there at the age of 83 as he has been invited to preside over a monumental solo exhibition of his works at the China Art Museum, Shanghai. When asked to provide supplementary information for the exhibition catalogue, the artist replied, *“Please include a commemoration of my father, mother and sister Xuezhén.”* Hsiao’s childhood was spent in Shanghai with his parents and younger sister, where the artist regards the city of Shanghai as his hometown, where his memories of it have now faded into oblivion after being abroad for so many years.

While Hsiao Chin’s paintings are rooted in the philosophy of the East, he developed his own artistic vocabulary and direction in the realm of Western art. The artist’s *“Chinese Opera Character”*, *“Beyond the Great Threshold”*, *“Chi”*, *“Zen(Ch’an)”* and *“Landscape of the Universe”* series enable us to trace Hsiao’s various artistic endeavors and life trajectories.

Hsiao Chin’s entry into the art world took place in 1952, when he began to study modern painting

in the studio of Li Chun-shan in Taiwan. Mr. Li employed an individualized teaching approach aimed at bringing out each student's unique qualities. This began with the observation of each student's different traits and encouraging them to express their individual styles in their artistic productions. It was this free pedagogical approach with respect for individuality that led Hsiao Chin to develop his earliest abstract works in the mid-1950s.

Hsiao Chin has played a significant role since the inception of the Ton-Fan Art Group in 1957 and had subsequently participated in the organization of 13 exhibitions for members of the Ton-Fan Art Group. In retrospect, the artist would physically carried around 30 paintings by various group members to different cities in Germany, Spain, Switzerland, Italy and Belgium, forming endless exchanges with audiences, art enthusiast and practitioners at large. He describes this passionate endeavor as his devotion in "carrying out a mission". These efforts continued for 15 years until the Ton-Fan Art Group officially dissolved in December 1971 - proof beyond doubt in Hsiao Chin's strong spirit to endure whatever it takes for things he believes in.

In Hsiao Chin's speech at the group exhibition of abstract art entitled "Formless Form" at the Taipei Fine Arts Museum in 2013, Hsiao commented that, *"Chinese abstract art originated in Taiwan and has guided developments in China."* It is not an exaggeration that he has been acclaimed as "the Father of Chinese Abstract Art".

In 1956, Hsiao Chin, was awarded with a scholarship from the Spanish government at the age of 21. The artist embarked on a journey to the other side of the world, hoping to develop an artistic career in an unknown country. However, he was disappointed by the conservative and traditional teaching methods at the art institutes in both Madrid and Barcelona and decided to relinquish his scholarship funding to learn and practice art on his own. In 1961, Hsiao Chin relocated to Italy to embark on another journey of artistic exploration, building upon his own theories on Taoist thinking and collaborating with like-minded artists and friends in Milan to launch the Punto International Art Movement. The word "Punto" is translated from the same word in Italian, meaning "point". The manifesto's basic viewpoint was that art should be a contemplative and introspective practice starting from individual thoughts and serve as a medium for the transmission of the human spirit. Before we talk further about this movement, we must discuss the Western art circles at the time and the changes in Hsiao Chin's artistic thinking.

During the 1950s, "Art Informel", a term encompassing a wide array of abstract practices, was in vogue in Europe, in parallel to Abstract Expressionism in America. However, by the end of the decade these once vibrant art movements had lost their original spiritual depth and vitality. This also reflected the consumerism sweeping across both Asian and Western societies. In Milan, Hsiao Chin met several like-minded artists, namely the Ton-Fan Art Group members Li Yuan-Chia, the Italian painter Antonio

Calderara and the Japanese artist Azuma Kenjiro. They were opposed to the emotional proliferation of Art Informel and wanted to pursue a deeper level of spirituality. Their declaration posits on the notion that "Purity of concepts and reasons for creation depend on the understanding of the 'finite' within the 'infinite' and on the grasp of the reality of thought and the true meaning of life." For them, humanity was the finite condition within the infinite universe. An artist should be a spiritual prophet for humanity and the spokesperson for its ideas. Thus, his exploration of ideas, spiritual pursuits and contemplations of life should be ahead of others. Only in this way could he communicate with others and perform his self-proclaimed duty for the evolution of the human spirit.

The Punto International Art Movement spanned across the 1960s, with artists participating from different countries. There is no doubt that it was a vital exchange platform for artists and art organizations from both East and West. Founded in Milan, the Punto International Art Movement gradually expanded to other European cities. The second Punto exhibition, held in Barcelona in 1962, was a large-scale exhibition with a total of 26 artists from 11 countries. Hsiao Chin established deep friendships with many of these artists in Europe, including Lucio Fontana, the Italian master of Spatialism, who generously lent his works to Punto exhibitions and drew attention to the movement and expanded its influence through his distinguished reputation.

In 1967, Hsiao Chin travelled to the United States. Under the influence of Western Minimalism, an extreme form of abstract art developed in the USA in the 1960s, typified by artworks composed of simple geometric shapes, he developed his *"Hard Edge"* series, created with acrylic paint on shiny metal plates. The artist worked intuitively, creating symbolic cosmic spaces with a "static and yet constantly dynamic" aspect in his symbolic universe. The drastic changes of Hsiao Chin's artistic style during this stage were a direct result of him feeling a sense of spiritual stagnation due to, in his opinion, the lack of cultural-historical depth of American society - yet he persisted in his pursuit of artistic creation.

In the late 1970s, Hsiao Chin left the United States and returned to Milan. After a period of reformation and exploration, he returned to ink wash paintings from the absolute precision and flat acrylic works and progressed to the *"Zen(Ch'an)"*, *"Chi"* and *"Landscape of the Universe"* series. In the 1980s, Hsiao entered his mature period with the *"Chi"* series, his *"Whirlpool of the Universe"*, *"Shower"*, *"Chaotic Origin"*, *"Comet"* and *"Birth of the Universe"* series which are products of the artist's interpretations of the creation and disintegration of the universe.

In 1990, Hsiao Chin's daughter tragically passed away. The grief caused by this heavy blow almost caused him to lose his ability to paint. However, he came to realise that death is the beginning of another stage of life. The moment this idea became

clear to him, he described himself as “enlightened”. As a result, his painting style evolved to a totally new state, and he created a series of works that are highly sought after by collectors. For Hsiao Chin, every stage of life is a kind of “Samsara”, an endless cycle of birth, death, and rebirth. *“Passage through the Great Threshold”, “Eternal Garden”, “Spiritual Expression”, “The Bright Side” and “Samadhi”* all resulted from this realisation. Hsiao Chin says of his work, *“Whatever the change of theme in the process of my painting: the artistic conceptions conveyed in my paintings are in a spiritual, temporal and intangible space. This space has long been beyond bodily existence and instead evokes the spiritual nature of mankind.”*

Many of Hsiao Chin's works focus on humans and nature, humans and energy and depictions of life - yet his paintings also have a more hidden emotional expression. His advice to viewers when appreciating his paintings is to begin from their own life experiences. The inspirations will be different for each viewer, allowing the works to be interpreted differently. From the artist's point of view, such a multitude of different public perceptions will work together to create a complete circle. Hsiao Chin also feels that in recent years we have learnt from the West, but during the process have neglected our own profound heritage. The artist posits that we must turn back and focus on the art itself in order to fully explore the origins of life and the pursuit of eternal life and energy in the path of art.

An abstract painting in a style reminiscent of Vincent van Gogh's 'Olympia'. It features a central figure, possibly a person, wearing a backpack and a hat, rendered in a palette of muted blues, greys, and earthy tones. The background is composed of broad, expressive brushstrokes in shades of blue, green, and brown, creating a sense of depth and movement. The overall mood is contemplative and artistic.

源点

走向“自我探讨”创作道路

The Point of Origin

Moving Towards
the Creative Path of
Self-Discovery

中西融合的新表现形式：
将研究的热情，在绘画中转化为个人创作语言



京剧人物 - 2
Chinese Opera Characters - 2
纸上粉蜡 Crayon on paper
27 x 39 cm 1956

The New Fusion between East and West:
A Flaming Passion from Research to Individual Artistic Expression



京剧人物 - 3
Chinese Opera Characters - 3
纸上粉蜡 Crayon on paper
26.5 x 36.5 cm 1956



绘画 - AO
 Painting - AO
 布上油彩 Oil on canvas
 65 x 55 cm 1959



UA - 91
 UA - 91
 布上丙烯 Acrylic on canvas
 110 x 140 cm 1960



无名 - 16
 Untitled - 16
 纸上丙烯、墨水 Acrylic and Ink on paper
 57 x 32 cm 1959



TY - 89
 TY - 89
 布上丙烯、墨水 Acrylic on canvas
 110 x 140 cm 1960



伏
Crouch

布上丙烯、墨水 Acrylic and Ink on canvas
140 x 110 cm 1961



潜
Dive

布上丙烯 Acrylic on canvas
140 x 110 cm 1961

Topology of Eastern Aesthetics

Reflection, Exploration
and Experimentation

东方性的反省、探索与实验
东方拓朴



四方能量
All Ways Energy
布上丙烯 Acrylic on canvas
79 x 101 cm 1961



炽
Heat
布上丙烯、墨水 Acrylic and Ink on canvas
70 x 90 cm 1962

“以深沉的平和、用诚实的内在，
静心观望一切的将来与发展。”

天圆、地方犹如静待的时间，
似海洋一般深邃的湛蓝色彩，静谧无波。
且让一切存在的时空以深沉之平和与诚实之内在，
观望一切的将来与发展。

"To contemplate is to
anticipate the future
with tranquility,
connecting our inner peace
and immanence."

The dome-like heaven
embraces the vast earth,
as if time is set still.
The deep-ocean-azure is
reminiscent of the land.
Let the universe contemplate
the future with inner peace
and immanence.

静
Contemplation
布上墨水 Ink on canvas
80 x 70 cm 1962



是空也是满，很多一切不也是如此？

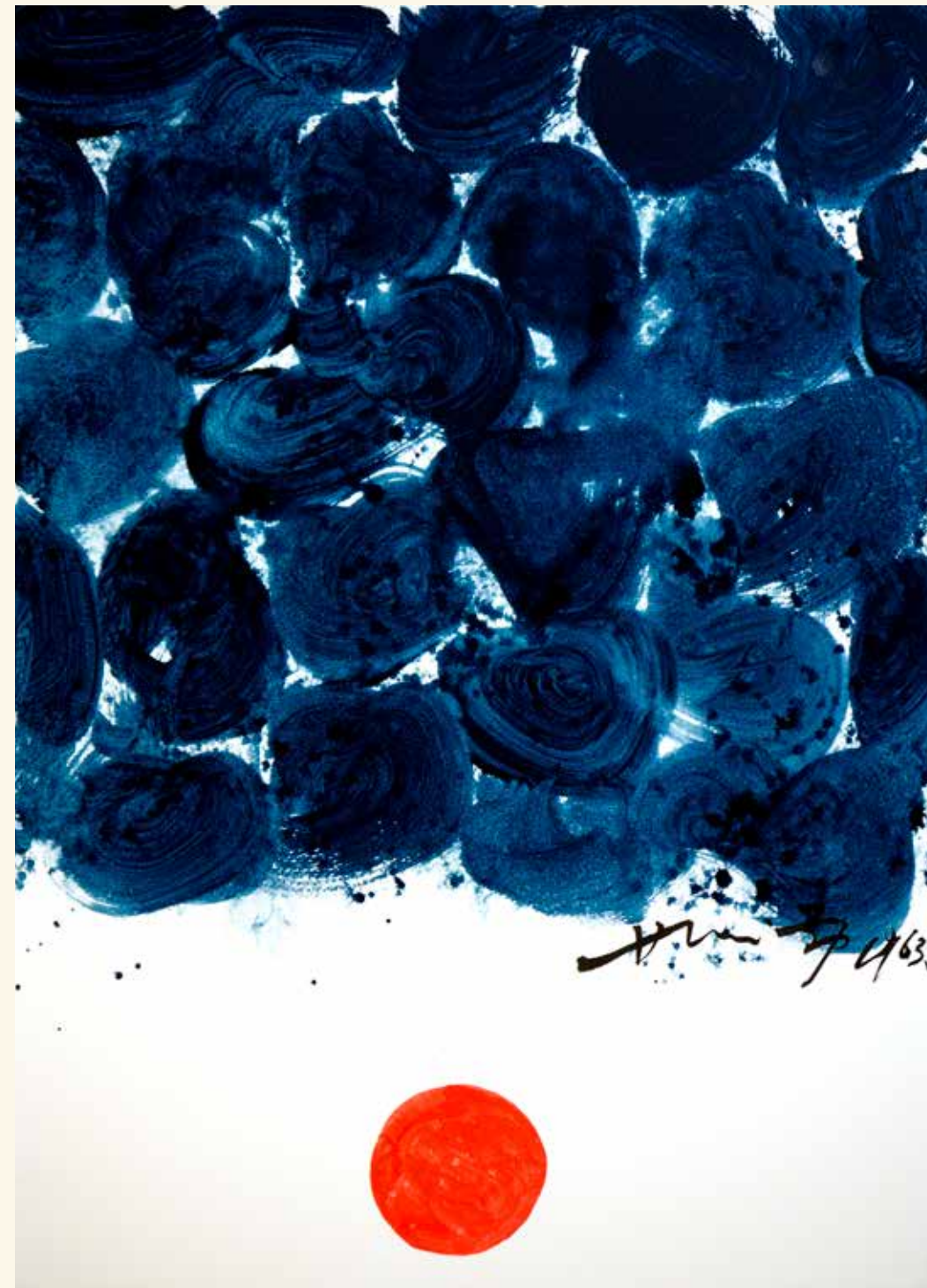
It is empty and it is full, isn't this a common phenomenon?

亦无
Nothingness
布上墨水 Ink on canvas
90 x 70 cm 1962





观其微
Observation of Minimum
纸上丙烯 Acrylic on paper
53.5 x 39 cm 1963



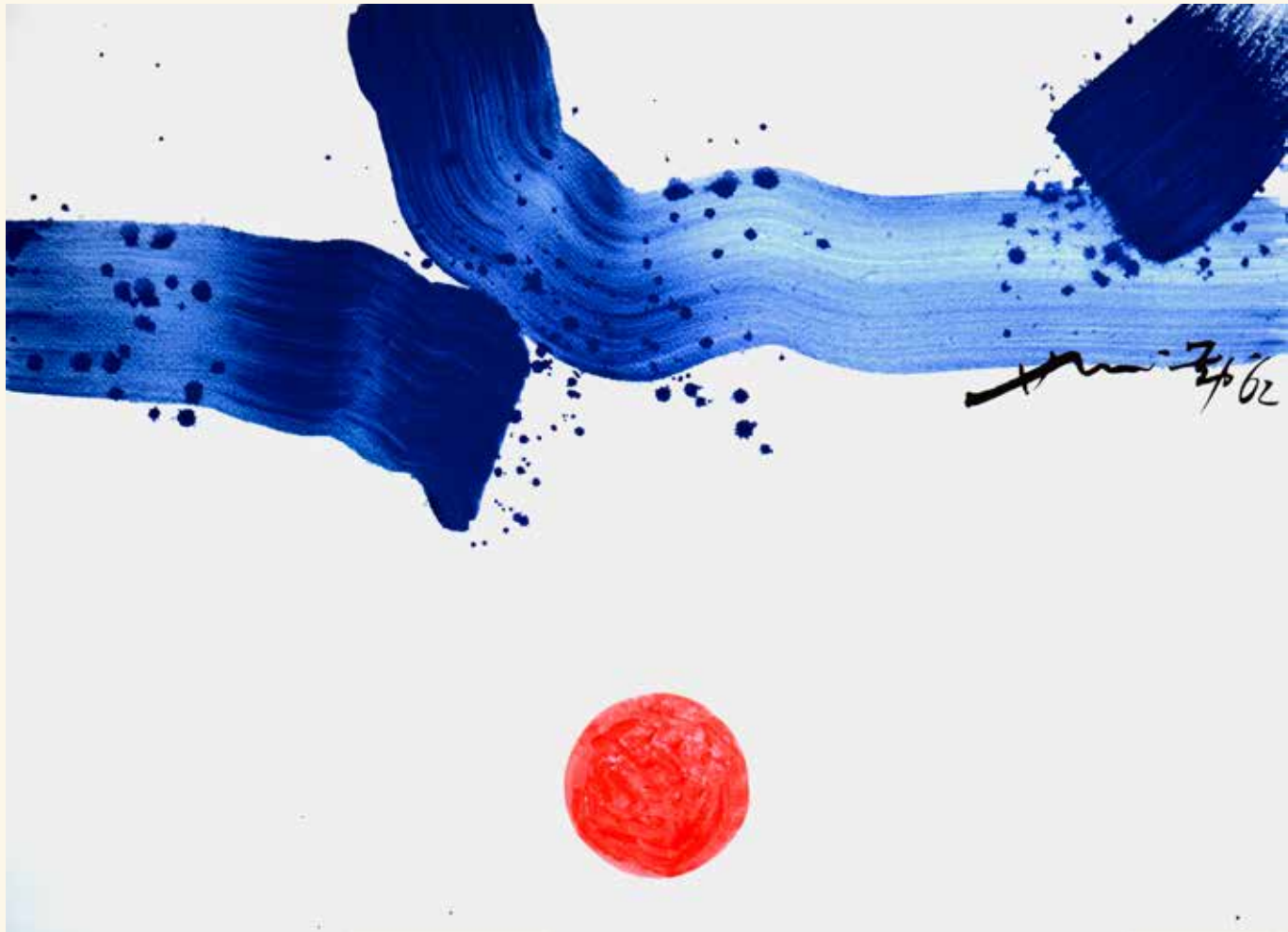
观其妙
Observation of Mystery
纸上丙烯 Acrylic on paper
53.5 x 39 cm 1963

藉自然无為的笔势以及直觉性色彩
所创造的“空灵空间”，
来传达宇宙大世界中无可名之的能量律动与变化。
萧勤强调无為、随心所欲的发挥，
但取径对“道”与“禪”内在精神本源的体悟，
由此渐层深入人的存有、世界本身、
以及生发于这个世界的其他有形、无形的事物之中。

By unforced exercise of brush
strokes and intuitive exploration of color,
Hsiao Chin creates a spiritual space
which communicates the movement and
changes of the unnamable energies
in the grand universe.
With a selfless state of mind, Hsiao Chin
tries to achieve the art of Zen (Ch'an) and
Chi through observing the motion of the
universe as well as changes of attributes
of all objects from both the macro and
the micro perspectives.



炁之源 - 1
The Origin of Chi - 1
布上墨水 Ink on canvas
50 x 70 cm 1962



经过我自己的一些探索与追求，生活上的磨练更加上佛家及禪宗对我的启示，越来越觉得“自我”的渺小不足道，却深深觉得这个“小我”唯有与宇宙的“大我”合一时才有其存在的意义及价值时，我慢慢瞭解“无我”的真正意义；於是“看山还是山，看水还是水”地，我尝试以“无我”的心情来与大宇宙融合，去体会宇宙给我力量的启发，而用画面去印证这个伟大无穷的泉源。

相随
Following
纸上丙烯 Acrylic on paper
53.5 x 39 cm 1962

As I have followed my own explorations and pursuits, as well as the tests in my life and inspiration from Buddhism and Zen (Ch'an), I have grown increasingly aware of the tininess and insignificance of the “ego” and come to feel that only when this “tiny ego” is in union with the “great ego” of the universe can there be true meaning and value to existence. I came to see the true significance of “absence of self”. Thus, I looked at the mountains and saw mountains again, and looked at the water and saw water again. I attempted to join with the universe through a mindset of “absence of self” to experience the inspiration of the universe giving me energy, and to use my painting to convey this great, infinite wellspring.



相倾
Admiration
纸上丙烯 Acrylic on paper
51 x 38 cm 1966

“《光之跃动》是我六〇年代精神能量的最强体现，
汇聚我的阅历与人生观念。整个过程之中，
我一边创造，一边感悟，最终将我升华到另一境界。”

萧勤
与苏富比专家访谈，2017年6月

光之跃动 - 7
Dancing Light - 7
布上丙烯 Acrylic on canvas
110 x 140 cm 1963





光之跃动 - 8
Dancing Light - 8
布上丙烯 Acrylic on canvas
110 x 140 cm 1963



光之跃动 - 16
Dancing Light - 16
布上丙烯 Acrylic on canvas
90 x 140 cm 1963



光之跃动 - 18
Dancing Light - 18
 布上丙烯 Acrylic on canvas
 110 x 140 cm 1964

"Dancing Light was the most powerful manifestation of my vigour and energy in the 1960s, a convergence of my experience and my philosophy of life. During the entire process, I was at creating and experiencing epiphanies, which ultimately sublimated me to another realm."

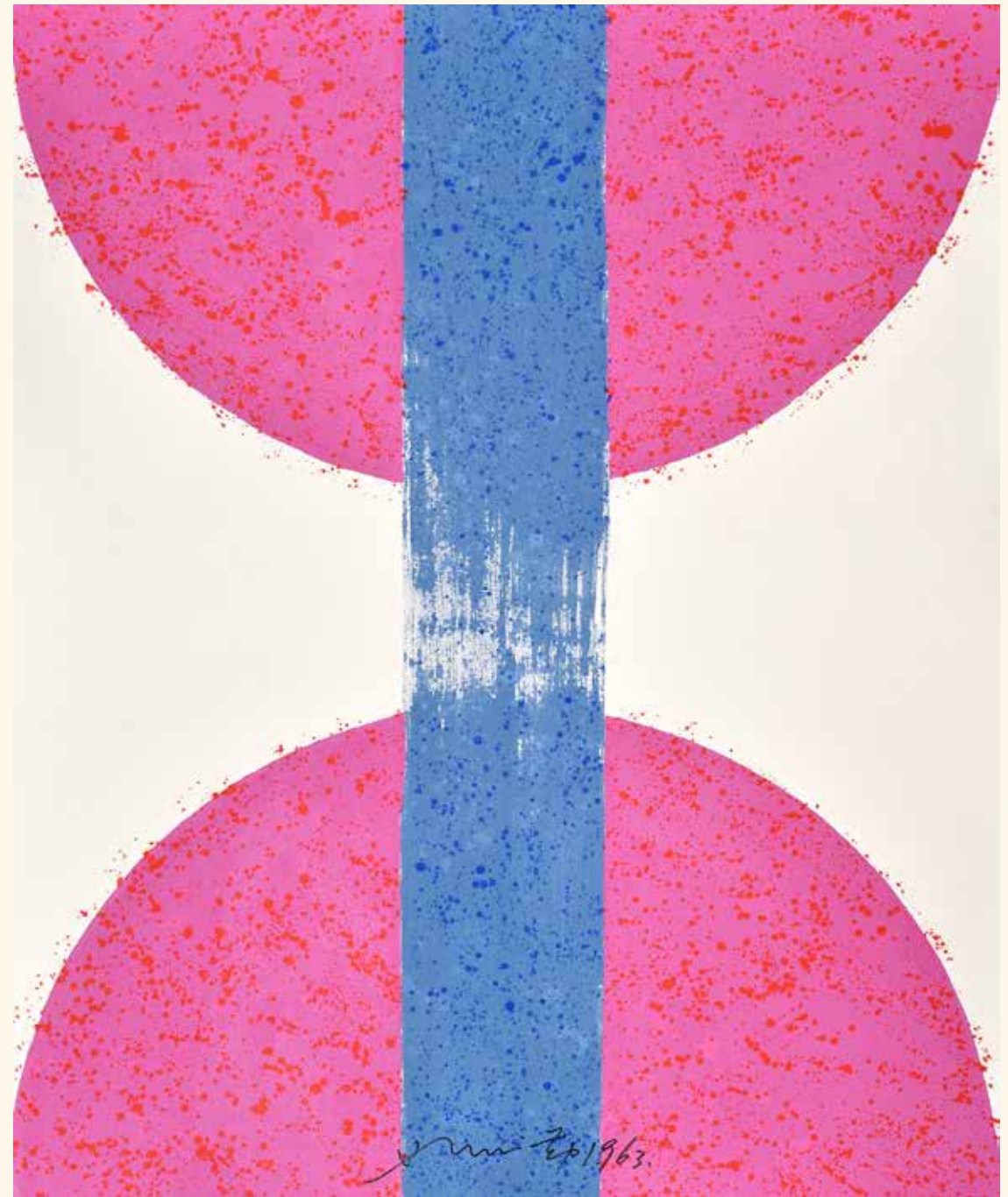
Hsiao Chin
 in conversation with Sotheby's, June 2017

宇宙间浑然大化、
无形却又无所不在的生命力，谓之“炁”。
回返宇宙本源，引“炁”之流动，
对万事万物的存有样态进行一种
形而上的现象学思考。

两处心思无论多远、多深的距离或异离，
只要出现沟通或共识，
彼此就已产生有意义的连结。
以及生发于这个世界的其他有形、
无形的事物之中。

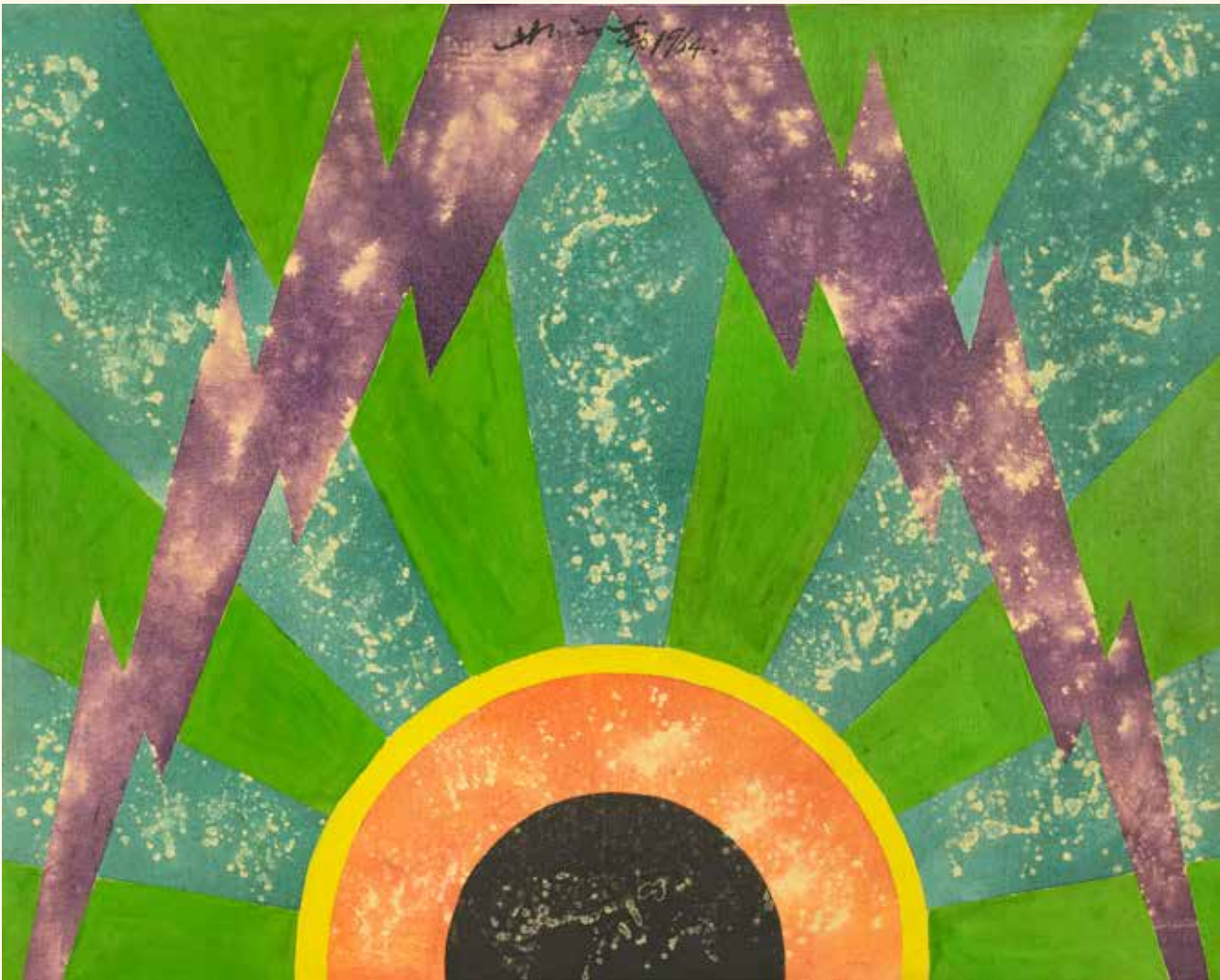
The energy of “Chi” is a formless yet
omnipresent energy encompassing
within the universe.
One can trace back the origin of the
universe by embracing the mobility
that lies within “Chi”, and meditating
upon the metaphysical phenomenology
among the existence of all things.

Regardless of distance or alienation,
there will be a meaningful connection as
long as there is clarity on the consensus.

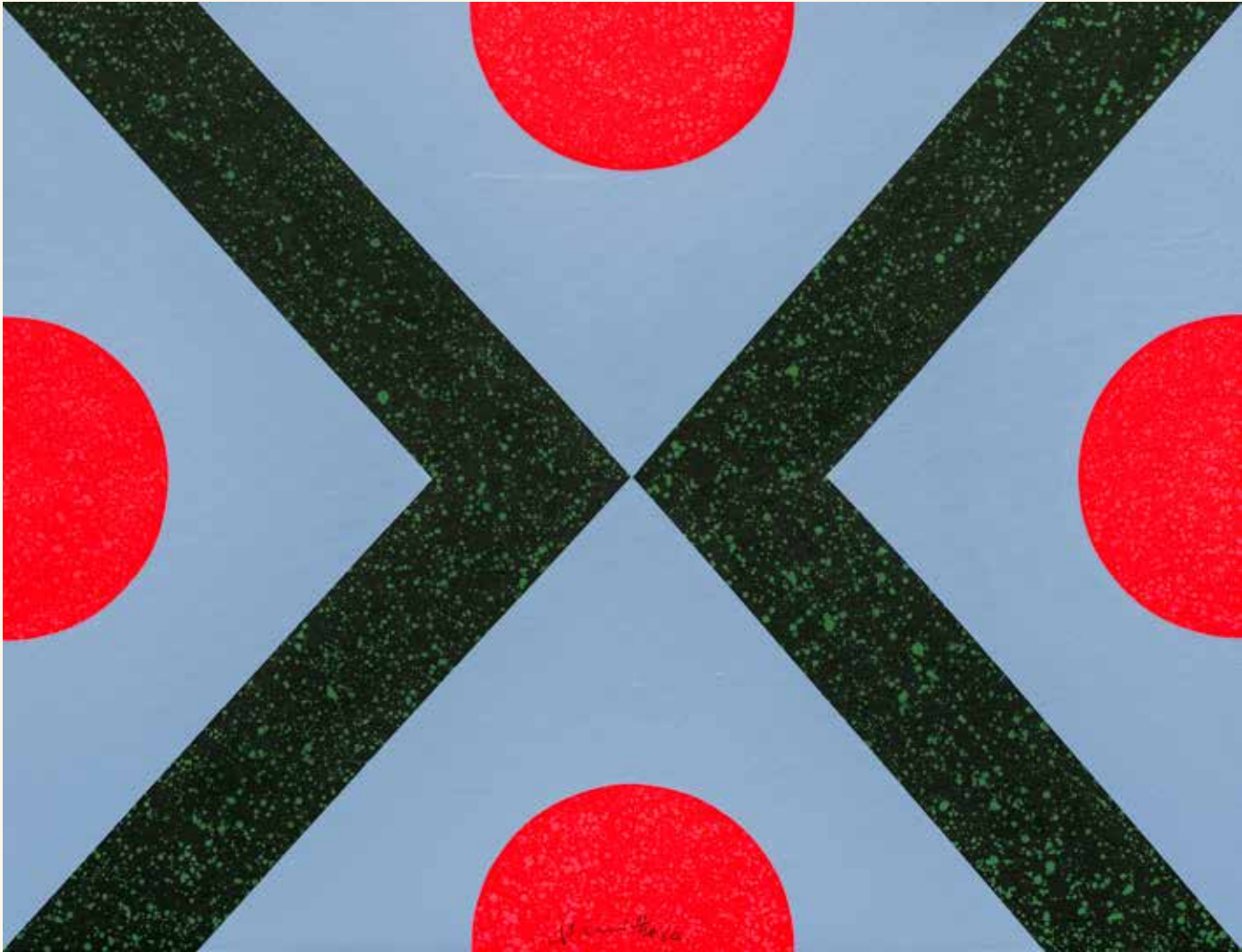


The chanting of Aum resonates with its surrounding energy field.

为唱诵之音，表示声音所及之处皆是能量的磁场。



Auum!!!
布上丙烯 Acrylic on canvas
80 x 100 cm 1964



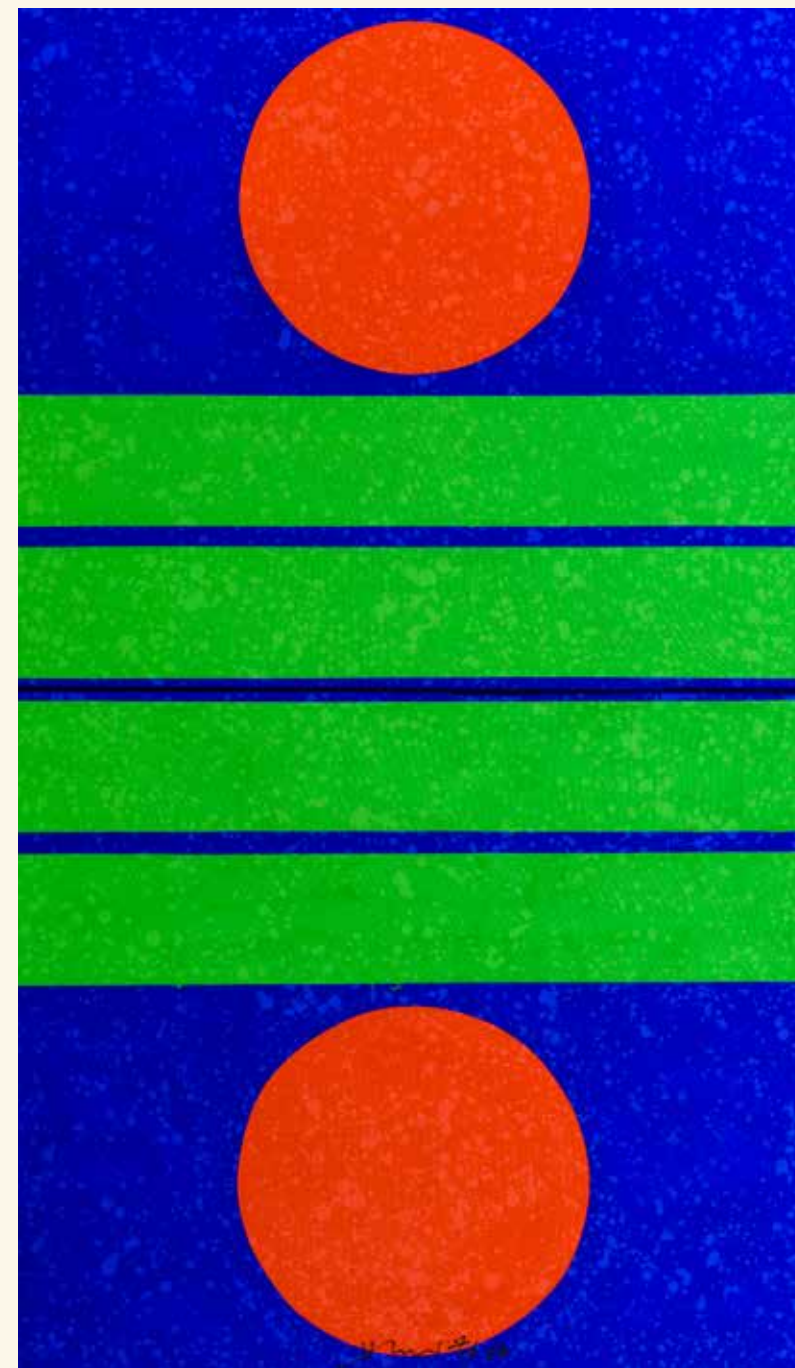
无限之能
Unlimited Energy
布上丙烯 Acrylic on canvas
101 x 135 xm 1964

两者、两物实际的距离或空间都不构成问题。

因为，相对的你们事实上是内心的自己。我以个人对“二元性”的理解、诠释与掌握，演绎虚与实、动与静、阴与阳、强与弱、有限与无限等对照性的概念创作此作品。

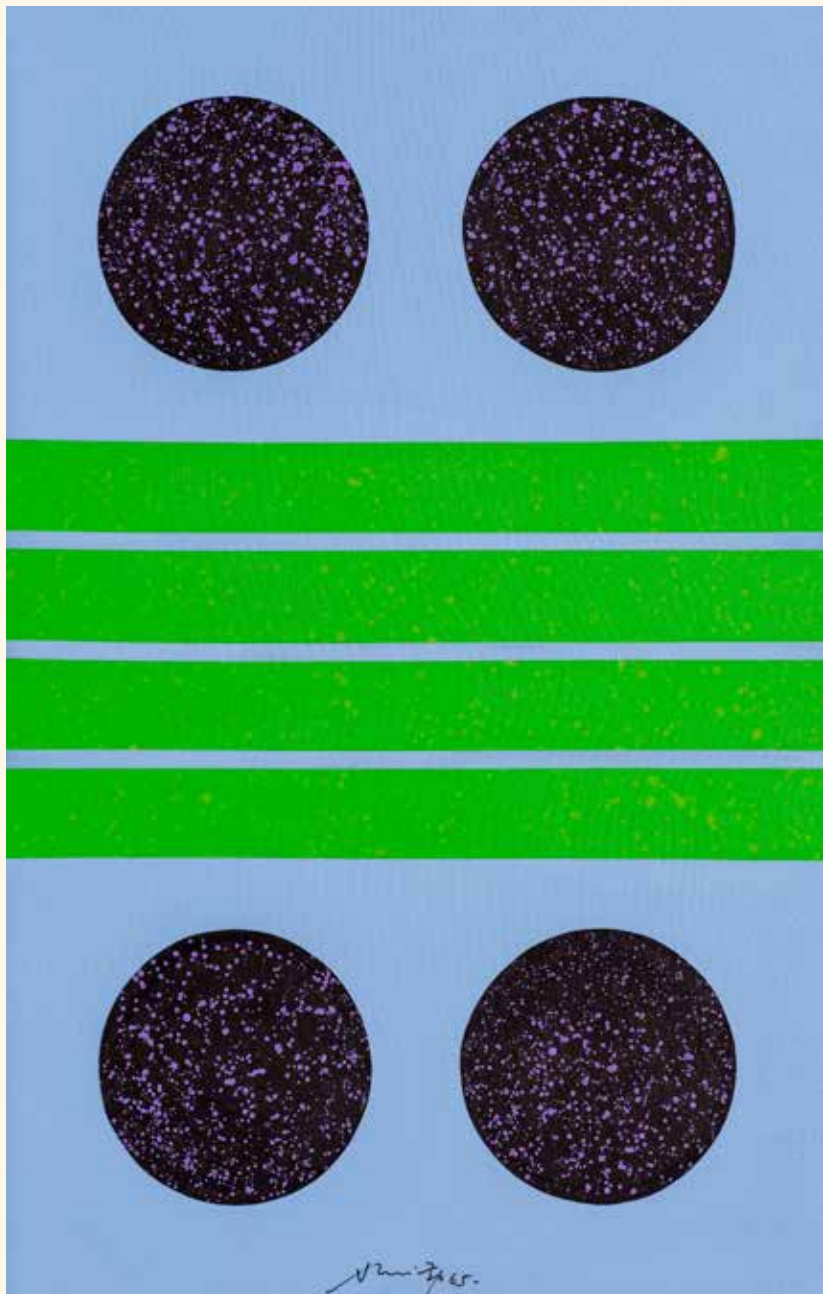
Both the actual distance or space between the two objects does not pose a problem because one remains relative to oneself.

I create this work from my understanding of the dichotomous nature of the world, which I 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. Regardless of distance or alienation, there will be a meaningful connection as long as there is clarity on the consensus.

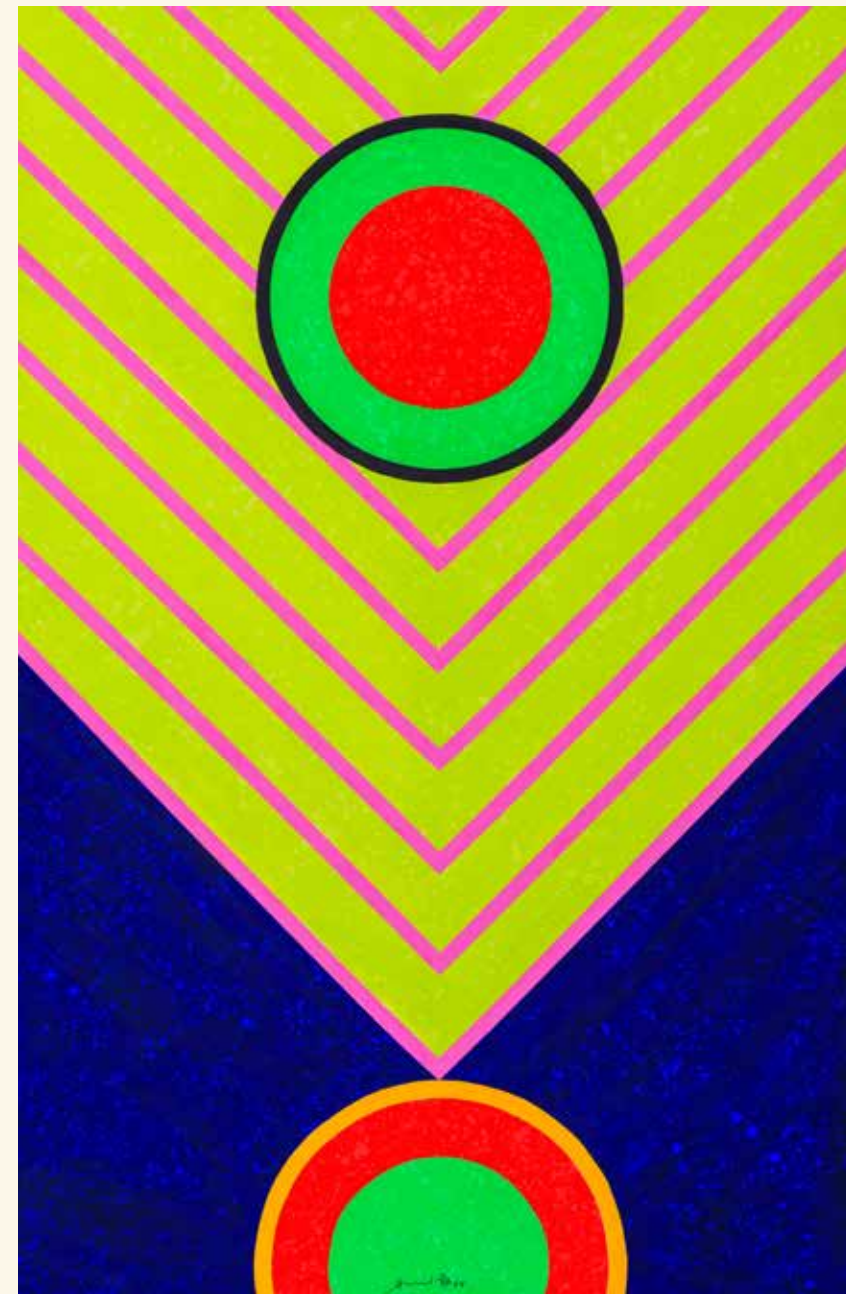


二元
Two Elements
布上丙烯 Acrylic on canvas
120 x 70 cm 1964

发想于心，光耀于宇宙。
Stems from the heart, glorifies the universe.



能之扩张
Expansion of Energy
布上丙烯 Acrylic on canvas
140 x 90 cm 1965



希望之光
Light of Hope
布上丙烯 Acrylic on canvas
200 x 130 cm 1964



太阳 - 6
Sun - 6

布上丙烯 Acrylic on canvas
114 x 146 cm 1964



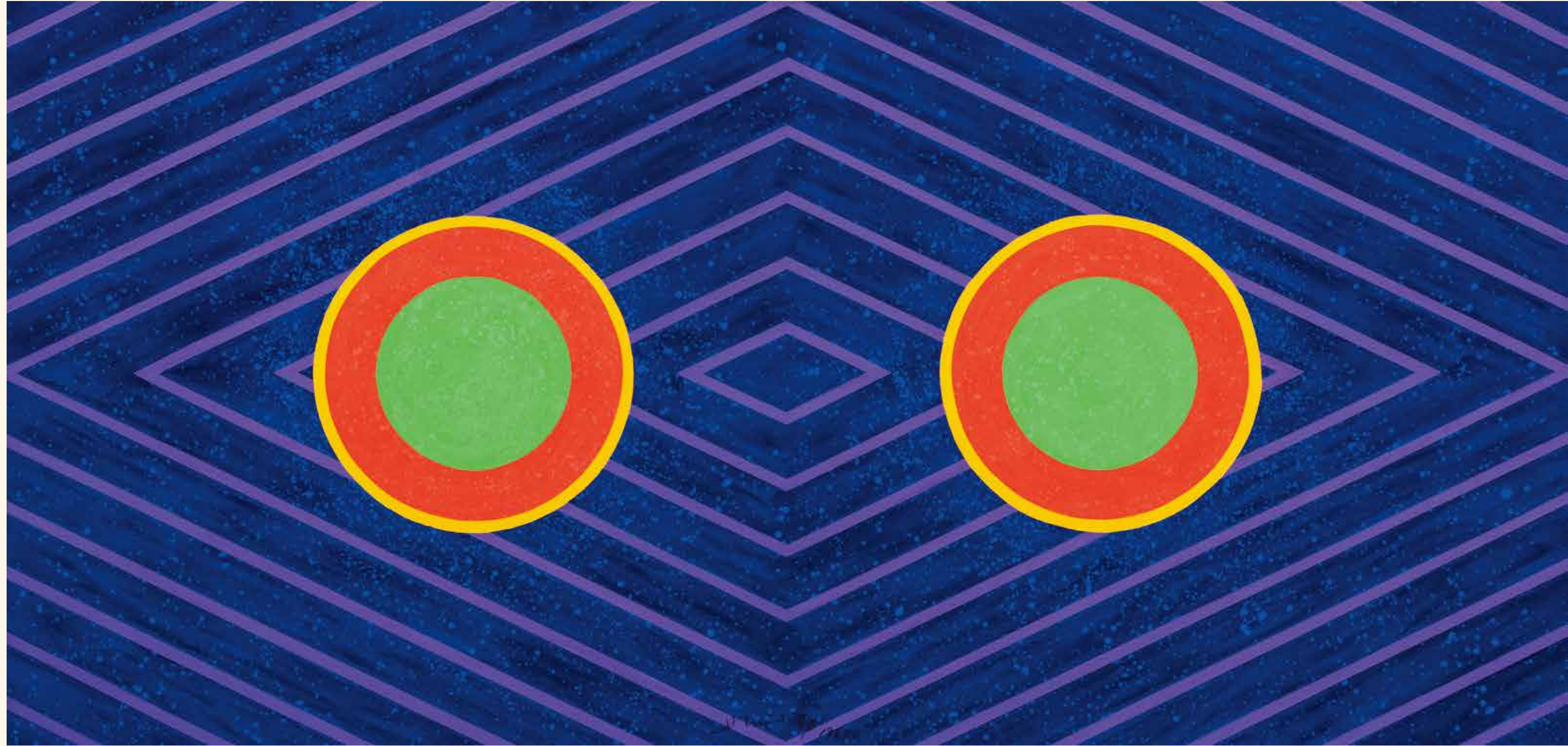
太阳 - 8
Sun - 8

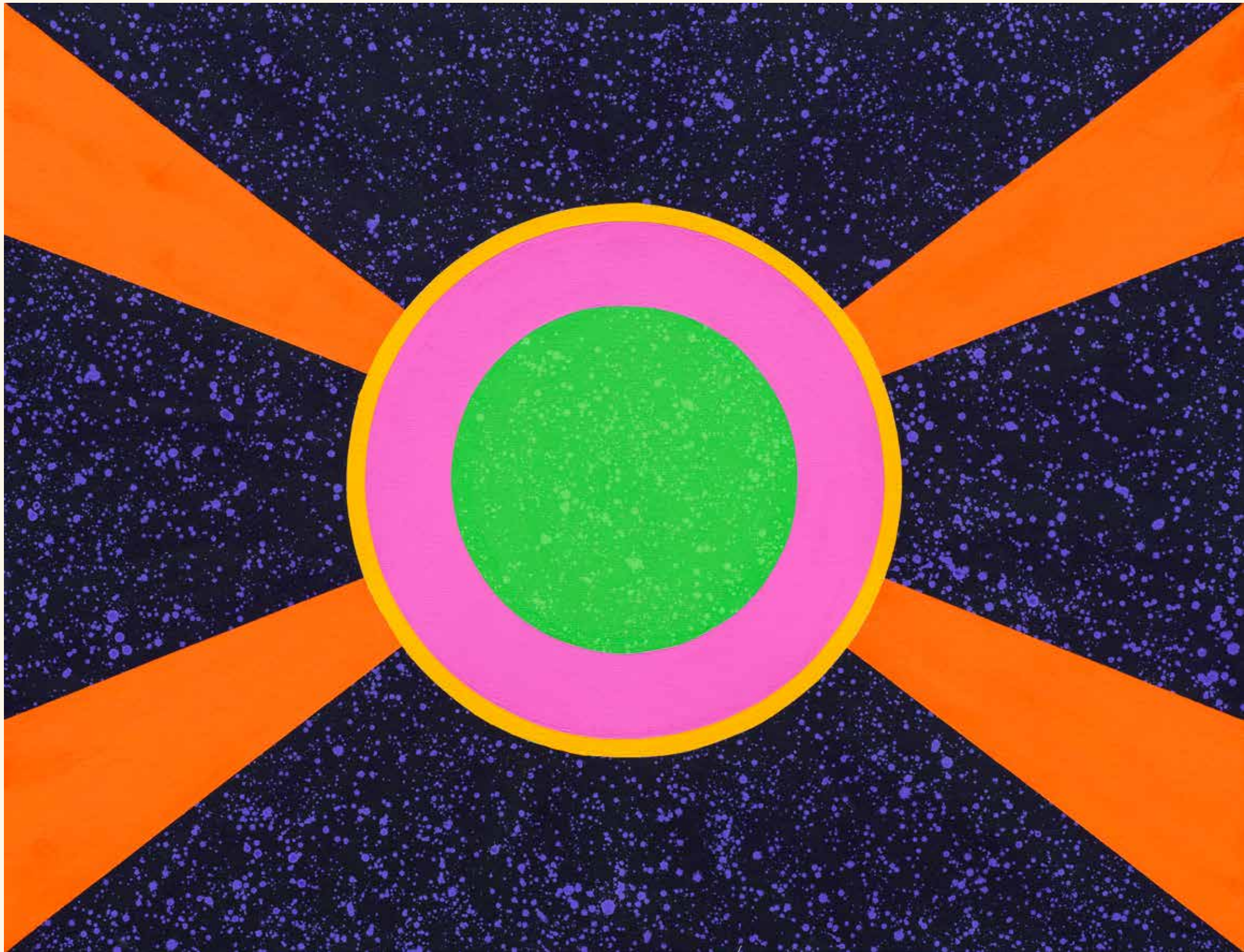
布上丙烯、墨水 Acrylic and Ink on canvas
110 x 140 cm 1964

“庞图（或称“点”）国际艺术运动”期间，萧勤不只对佛教义理产生强烈兴趣，更致力研究佛教艺术——尤其是藏传佛教艺术。西藏唐卡的构图与宇宙观念的呈现，影响了萧勤的抽象创作，亦成就他对于当时盛行的“硬边艺术”的东方回应。《太阳之跃动》、《内在的光》、《放射》具有几何抽象的硬朗构图，却旨在表现宇宙能量的绽放，以放射的方式打开空间运动，展现了他以东方哲学合西方抽象的鸿图壮志。

During the period of the Punto International Art Movement, Hsiao Chin's interest expanded beyond Buddhist philosophy to the study of Buddhist art, especially Tantric Buddhist art. The composition of the mandalas of Tibetan thangka paintings and their representation of the universe had a profound influence on his abstract creation, and also led to the creation of his *Hard Edge* series as an Eastern response to the popular *Hard Edge* art in the West. In the artwork *Dancing Sun*, *Luce dell' interno*, and *La proiezione*, the sharp geometric composition unleashes a surge of universal energy, expanding spatial movement through spreading out radiation, demonstrating Hsiao Chin's ambition to envelop Western abstract art in Eastern philosophy.

太阳之跃动
Dancing Sun
布上丙烯 Acrylic on canvas
140 x 290 cm 1965

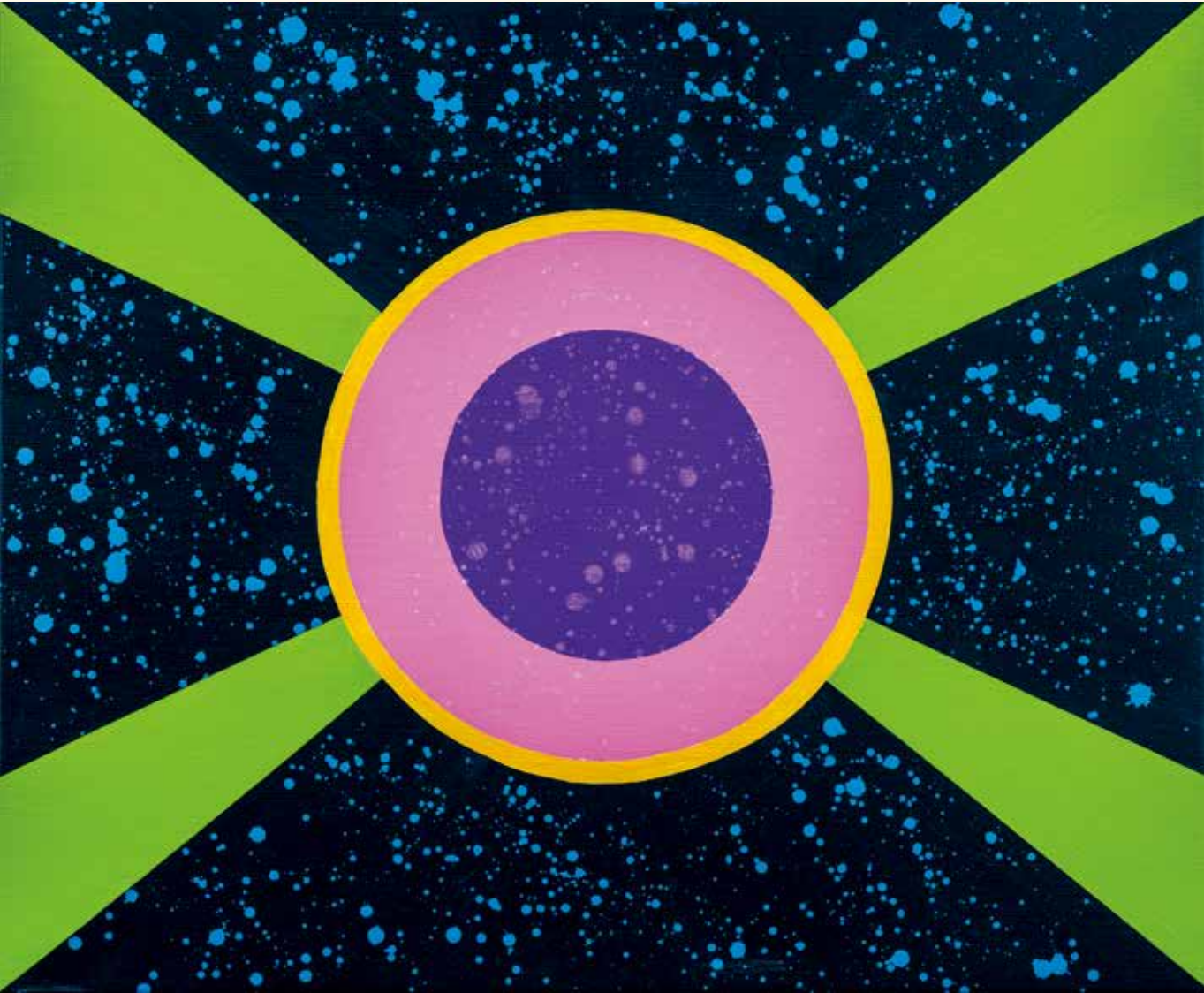




内在的光
Inner Light
布上丙烯 Acrylic on canvas
102 x 133 cm 1966

重要亚洲私人收藏 Important Asian Private Collection

放射
Radiation
布上丙烯 Acrylic on canvas
70 x 85 cm 1965



重要亚洲私人收藏 Important Asian Private Collection

The Omnipresent Energy

能量无所不在

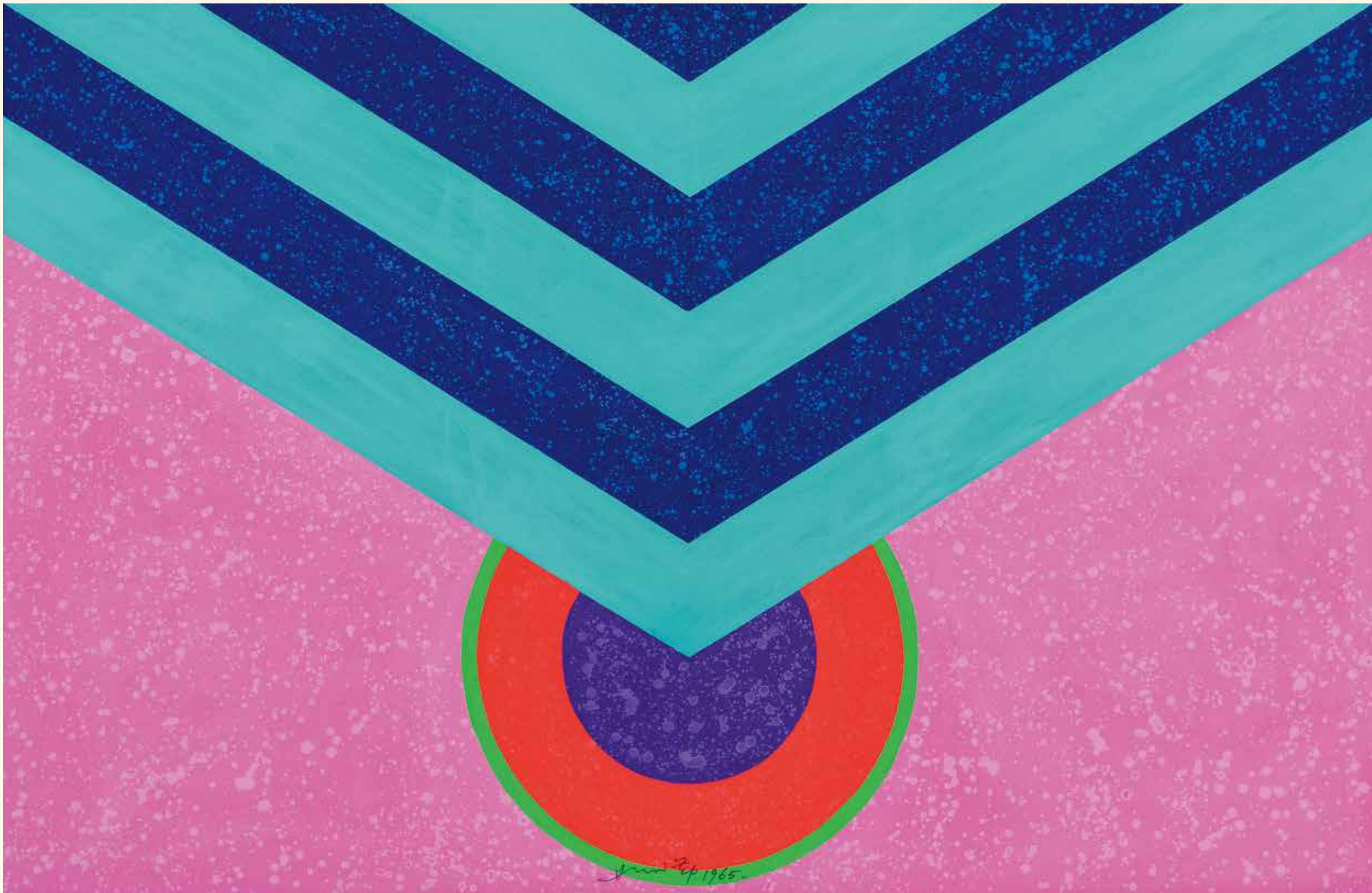


射日
Shoot the Sun
布上丙烯 Acrylic on canvas
131 x 103 cm 1966



力之扩张
Expansion of Force
布上丙烯 Acrylic on canvas
102 x 133 cm 1965

内心充沛的思维是我存在的能量，而能量无所不在的由内而向外扩散。
Inner thoughts are the energy of my existence,
energies could be sensed anywhere, spreading from
the inside towards the outside.

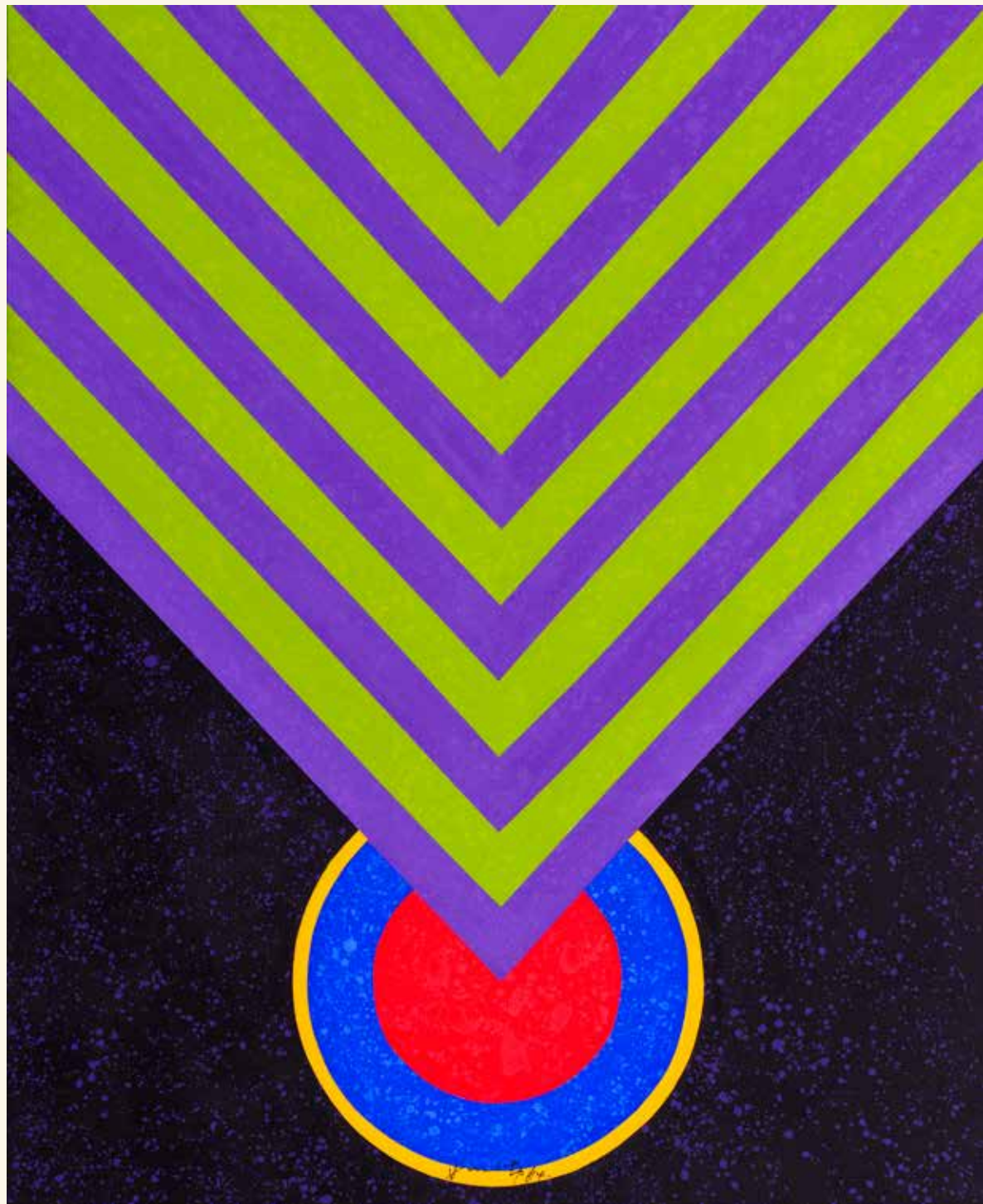


内蕴

Implication

布上丙烯 Acrylic on canvas

130 x 200 cm 1965



冥想的能量
The Energy of Meditation
 布上丙烯 Acrylic on canvas
 160 x 130 cm 1964



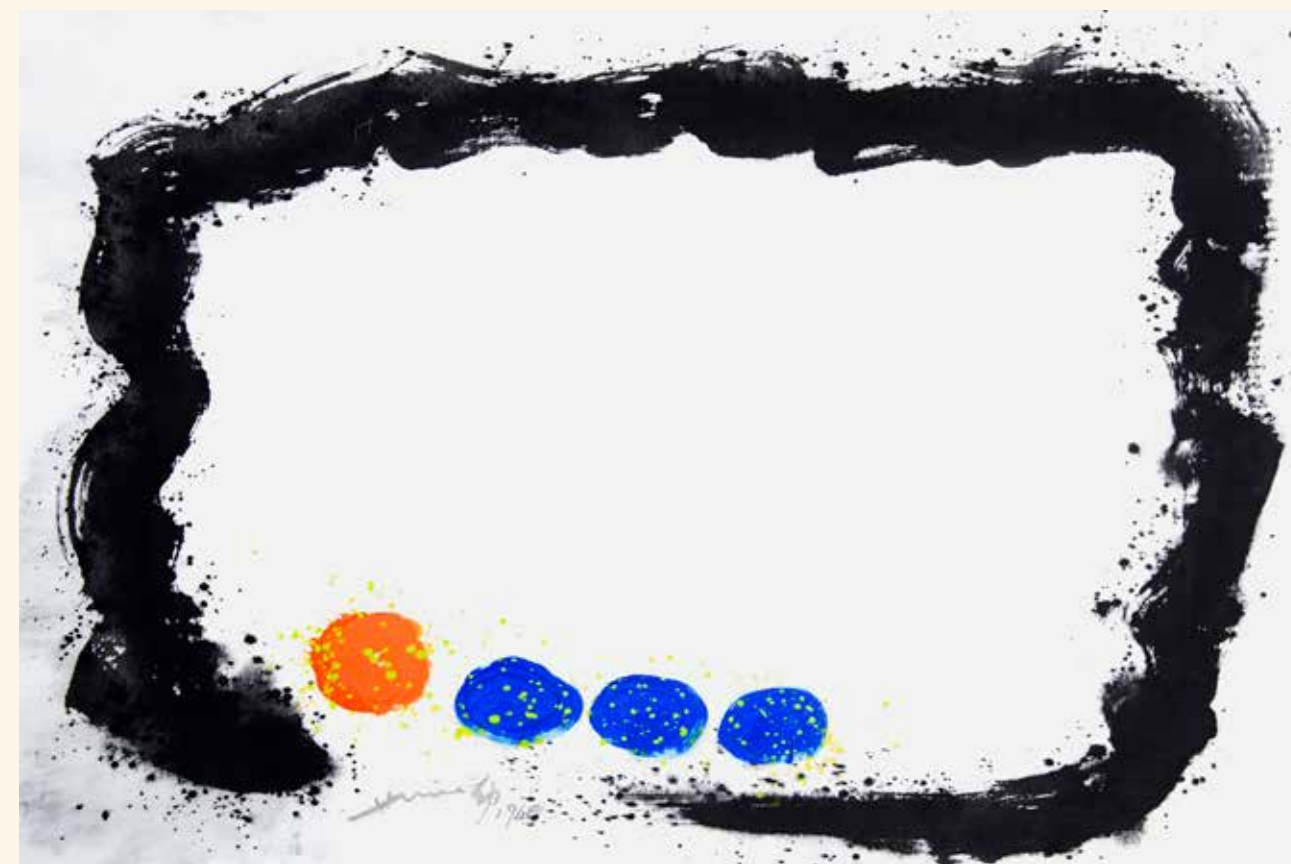
畅游
A Journey of Satisfaction
 纸上丙烯 Acrylic on paper
 47 x 65 cm 1969



畅流
Smooth
 布上丙烯 Acrylic on canvas
 66.5 x 47 cm 1969



四追
Four Pursuances
 布上丙烯 Acrylic on canvas
 74 x 140 cm 1965



四元
Four Dimensions
 布上丙烯 Acrylic on canvas
 79 x 97 cm 1969

Intuitively Minimal
The Eastern-ness in the Hard Edge Series

《硬边系列》的东方本性表现
直觉性“极简”

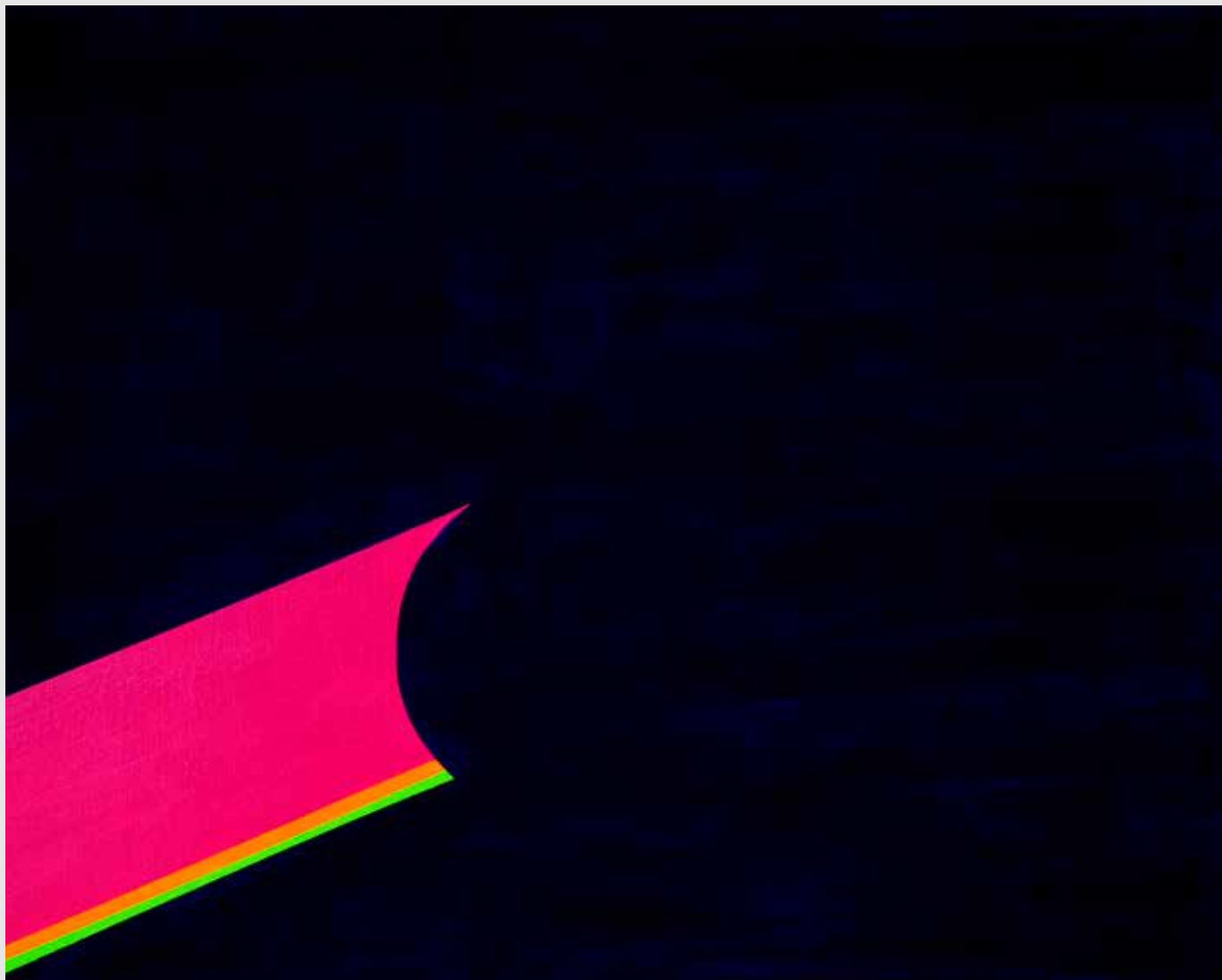
1967-1976 年间《硬边系列》的绘画作品，重视平涂色面的色相对比，用非对称结构、具动态及维度指意的尖锐造型在不稳定中创造和谐与均衡。《硬边系列》可以说是萧勤创作生涯中，在形式上最钢性、最强调造型的精确度及最有纪律的作品。他说：“此系列是发展于一种绝对的孤独下，形塑而成的绝对坚毅”，是“象征性的宇宙空间”、一个自存自足的“生命世界”。

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 asymmetric shapes which give off a sense of position and movement.

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. 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”. It was also intended to construct “a symbolic space of the universe” which is also “a self-contained world of living things”.



趋翔
Poised to Roar
布上丙烯 Acrylic on canvas
80 x 100 cm 1974



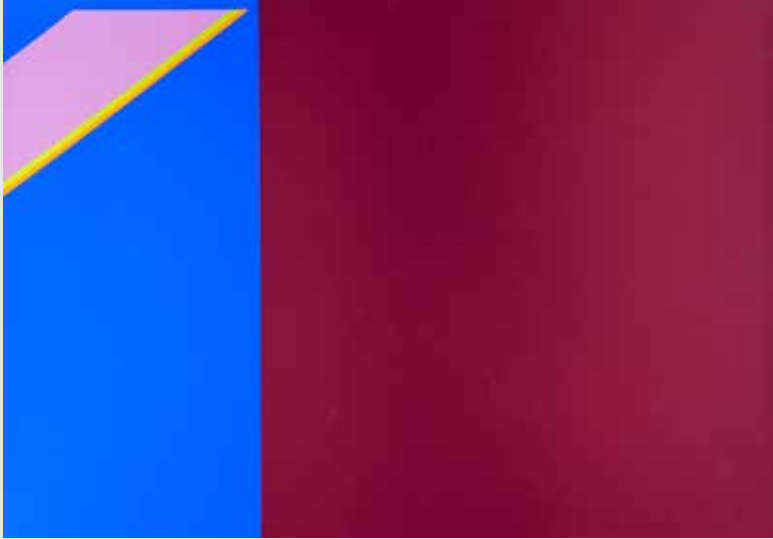
蕴
The Hidden Secret
 布上丙烯 Acrylic on canvas
 70 x 90 cm 1974



升扬
Rise
 布上丙烯 Acrylic on canvas
 80 x 100 cm 1974



识能
The Core Energy
布上丙烯 Acrylic on canvas
100 x 80 cm 1974



版名 - 7
Untitled - 7
绢印版画 Serigraph
63 x 48 cm 1974

版名 - 12
Untitled - 12
绢印版画 Serigraph
64 x 48 cm 1974



版名 - 4
Untitled - 4
绢印版画 Serigraph
50 x 70 cm 1969



版名 - 2
Untitled - 2
绢印版画 Serigraph
44 x 60 cm 1973



起源的真相
Truth of the Origin
纸上丙烯 Acrylic on paper
55 x 78 cm 1972



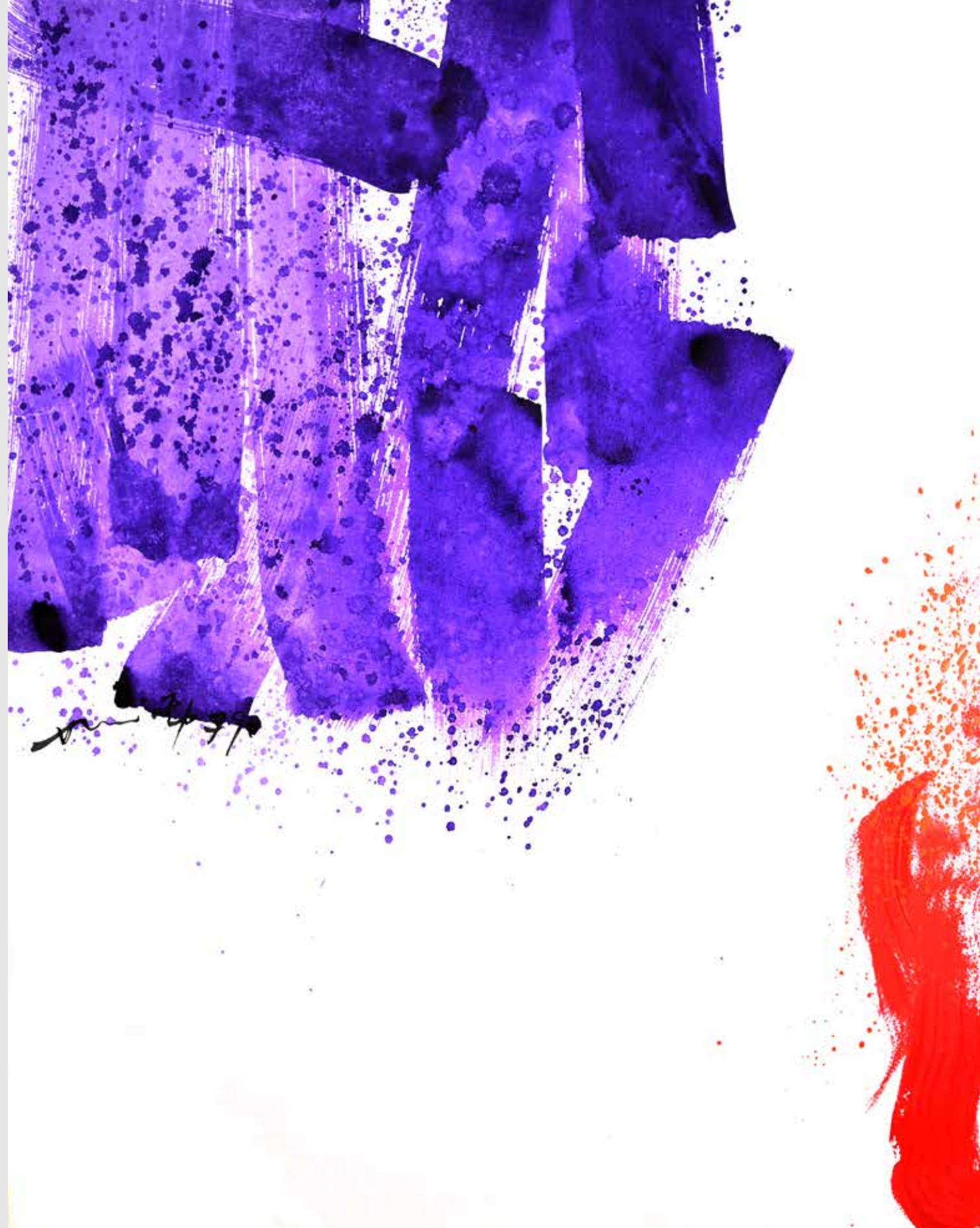
力距
Distance of Force
纸上丙烯 Acrylic on paper
55 x 78 cm 1973

重要亚洲私人收藏 Important Asian Private Collection



聚能
Gathering Energy
纸上丙烯 Acrylic on paper
37 x 45.5 cm 1974

重要亚洲私人收藏 Important Asian Private Collection



众万象
Vientiane

纸上丙烯 Acrylic on paper
96 x 75 cm 1979

燕之生 - 2
Birth of Chi - 2
纸上墨水 Ink on paper
57 x 76 cm 1981



Infinity of Chi

Phenomenon, Essence and the World

大炁之境

从现象观本质，从本质看世界

For Hsiao Chin, the power of Chi and energies signify the invisible, unnamable yet omnipresent vitality of the universe, whilst the law of Nature empowers the energy of Chi.

“万法无滞”，使萧勤绘画中的“炁”具有活泼多变的面貌。
“炁”代表宇宙中无所不在的生命力，自然的造化之功则是“炁”之生机与泉源之所在。

炁 - 297
Chi - 297

布上丙烯 Acrylic on canvas
140 x 110 cm 1983



燕之逸
Leisure of Chi
布上丙烯 Acrylic on canvas
110 x 140 cm 1983





两极

The Two Poles

布上丙烯 Acrylic on canvas

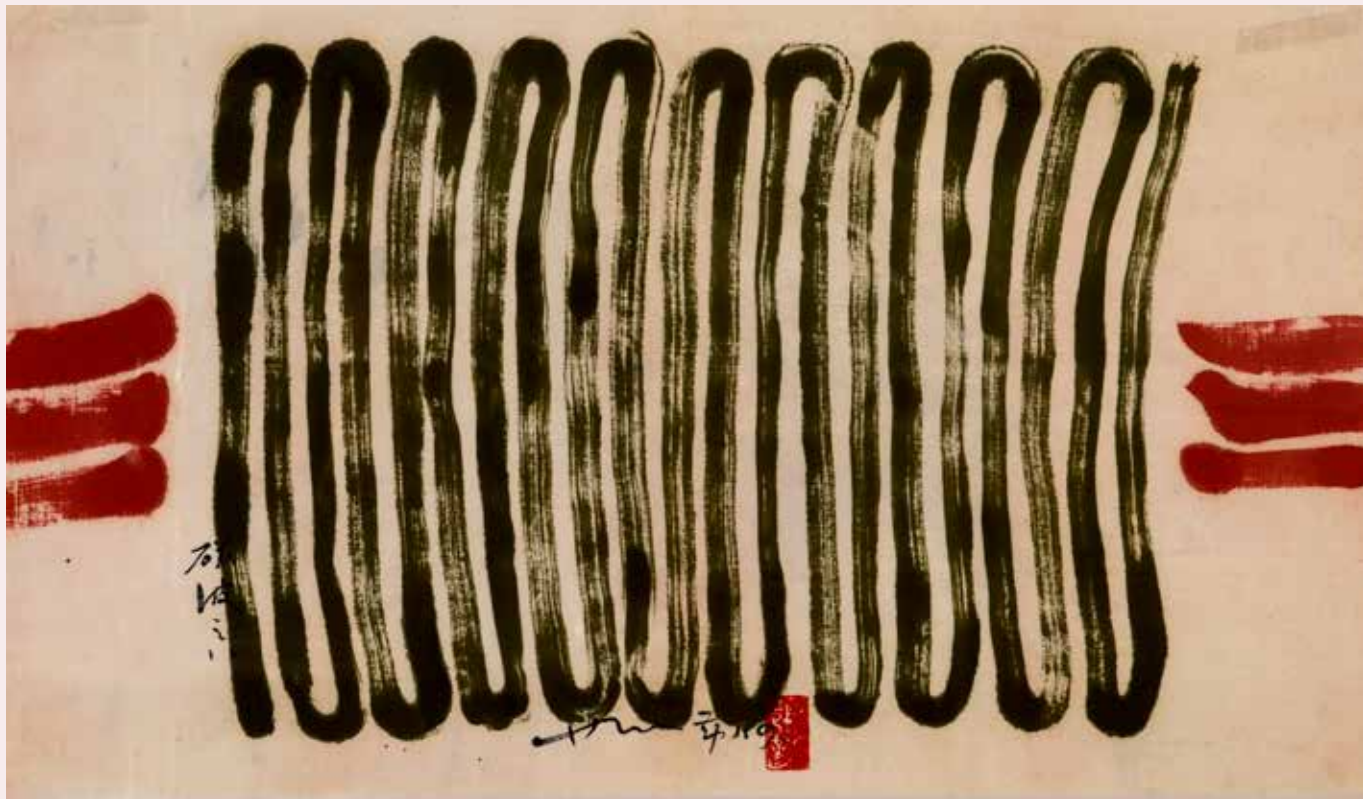
70 x 210 cm 1984



炘 - 301
 Chi - 301
 布上丙烯 Acrylic on canvas
 300 x 135 cm 1984



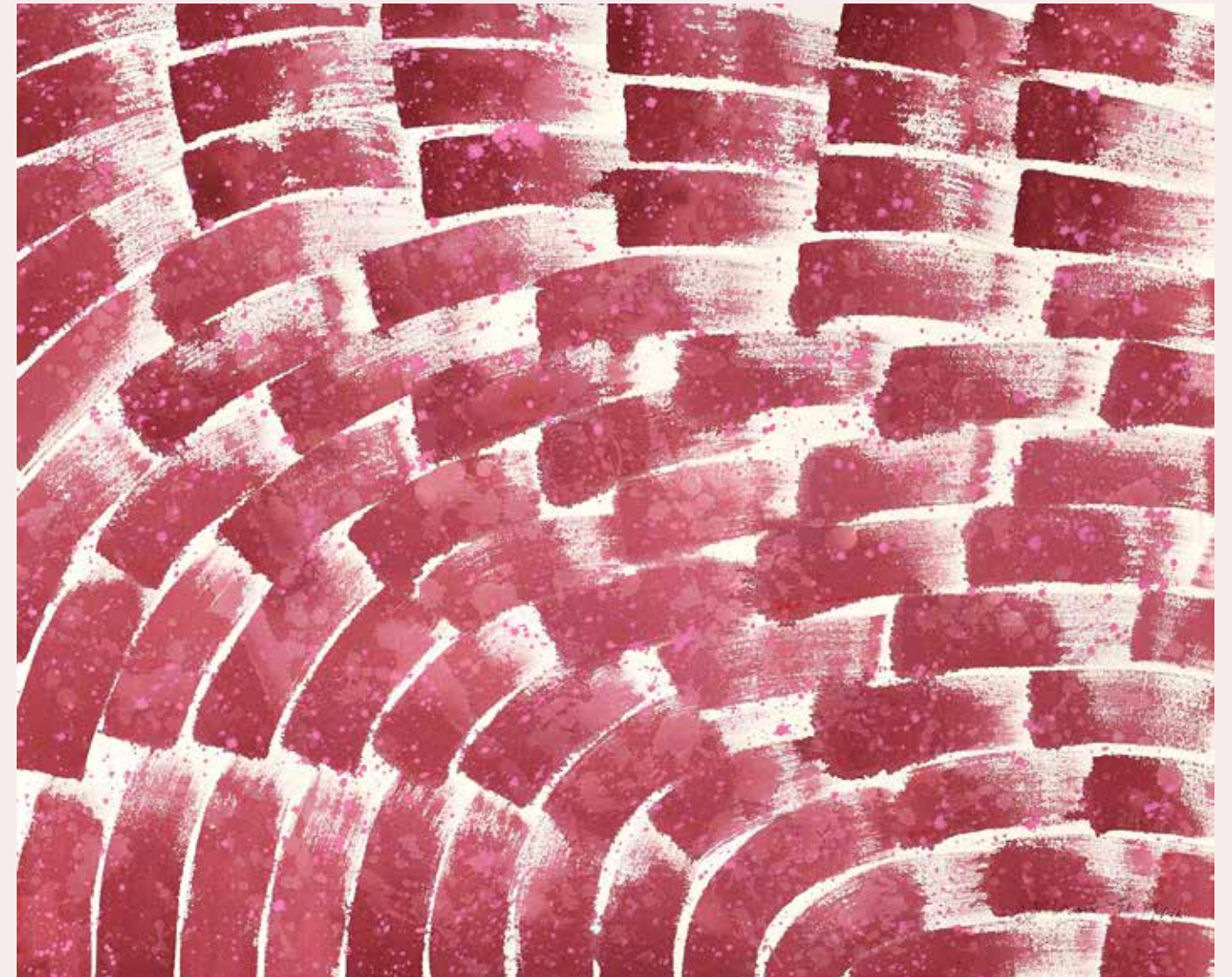
禪 - 151
 Ch'an - 151
 纸上墨水 Ink on paper
 90 x 60 cm 1985



体悟浩瀚宇宙、星云，空间的无限张力更反映著其所生活之体验，自然现象及宇宙万物皆是萧勤创作灵感的来源。

The natural phenomena and the universe are the sources of inspirations for Hsiao Chin, the exploration on the vast universe, the nebula and the infinite tension of space reflects the experience of life itself.

磁波 - 8
Magnetic Waves - 8
布上丙烯 Acrylic on canvas
39 x 67 cm 1984



鸿雨
The Grand Shower
布上丙烯 Acrylic on canvas
90 x 110 cm 1985

火山
Volcano
布上丙烯 Acrylic on canvas
140 x 110 cm 1985





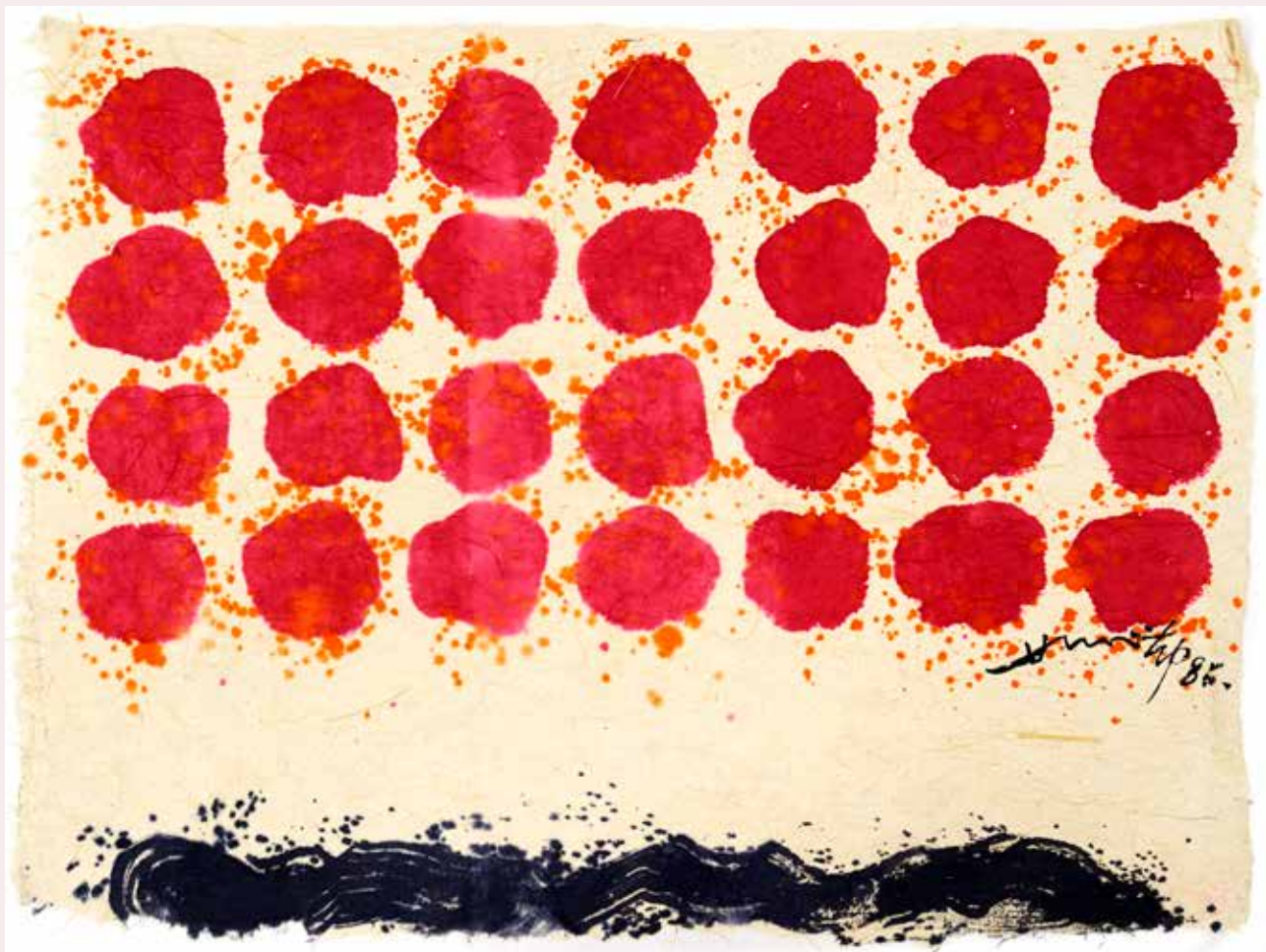
暗云
The Dark Cloud
纸上墨水 Ink on paper
76 x 107 cm 1985



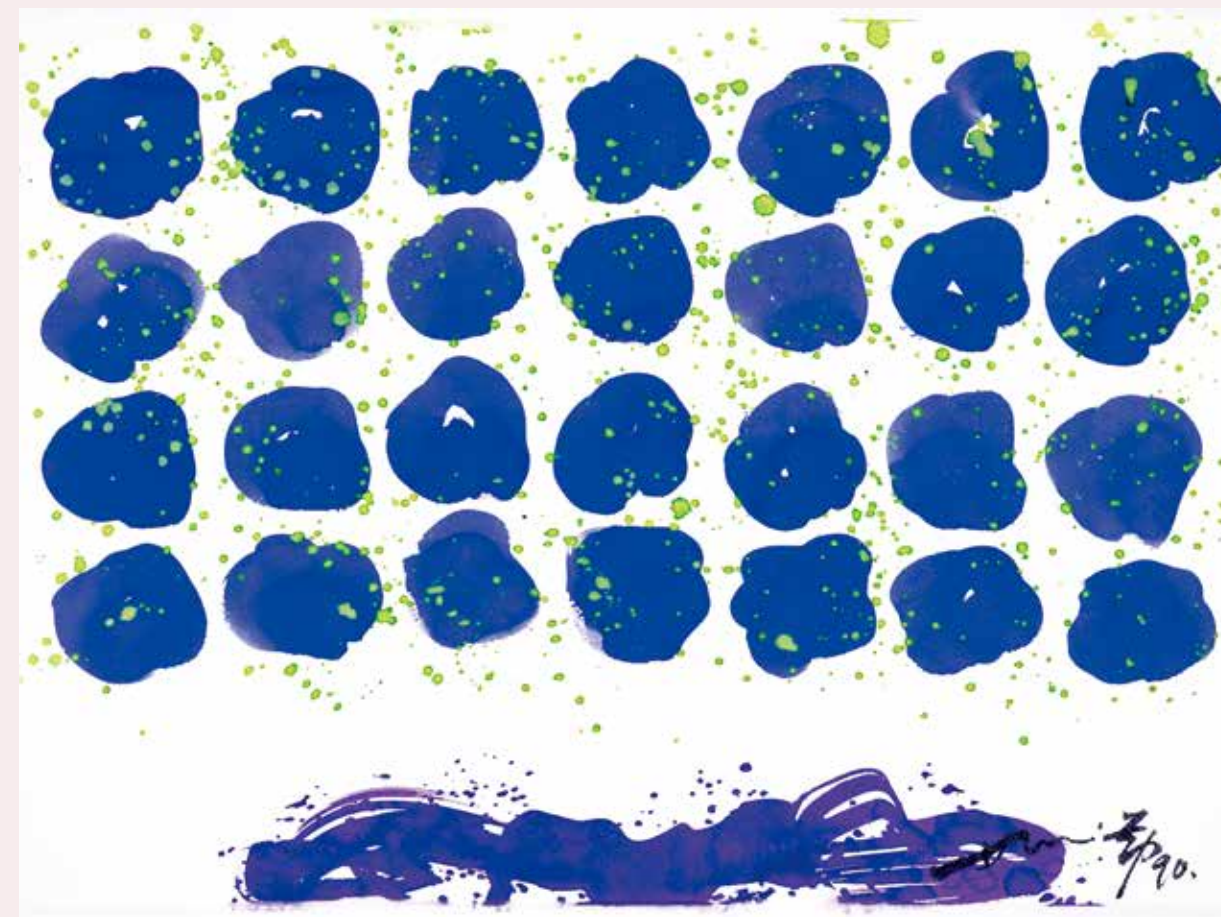
大黑云 - 10
Giant Black Cloud - 10
纸上丙烯 Acrylic on paper
75 x 107 cm 1985



大黑云 - 11
Giant Black Cloud - 11
纸上丙烯 Acrylic on paper
75 x 107 cm 1985



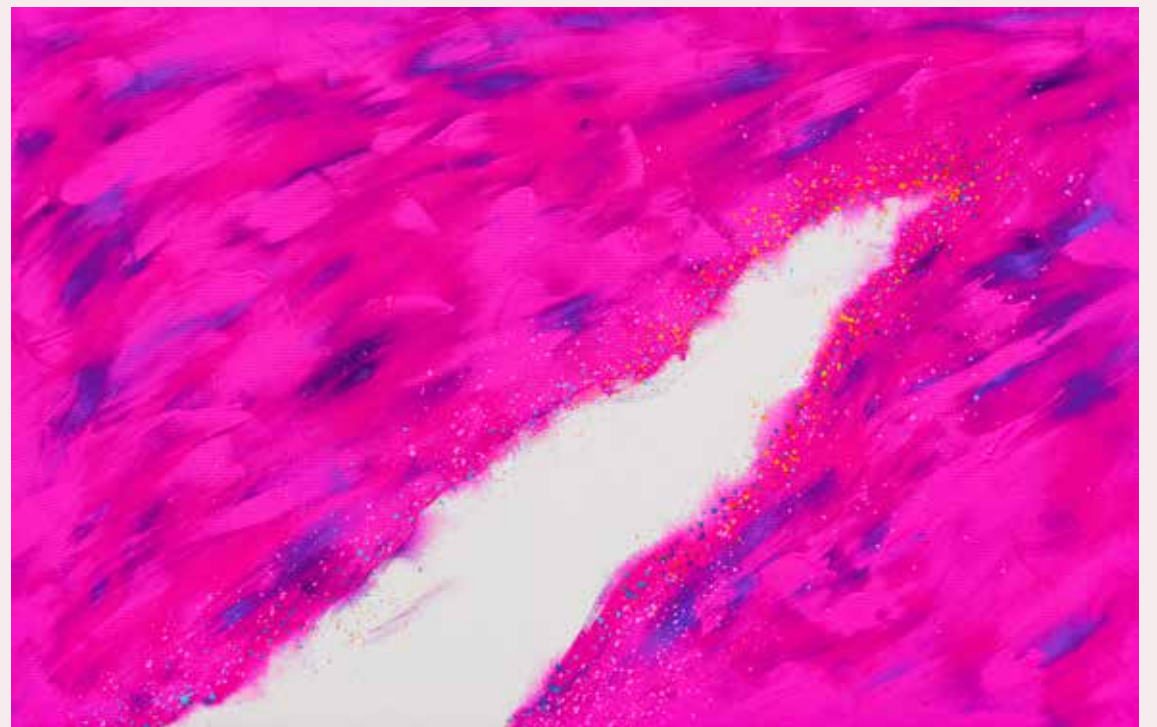
齐心
Together
纸上丙烯 Acrylic on paper
50 x 68 cm 1985



同源
The Same Origin
纸上丙烯 Acrylic on paper
39 x 54 cm 1990



动中静
Peace in the Movements
布上丙烯 Acrylic on canvas
70 x 90 cm 1988



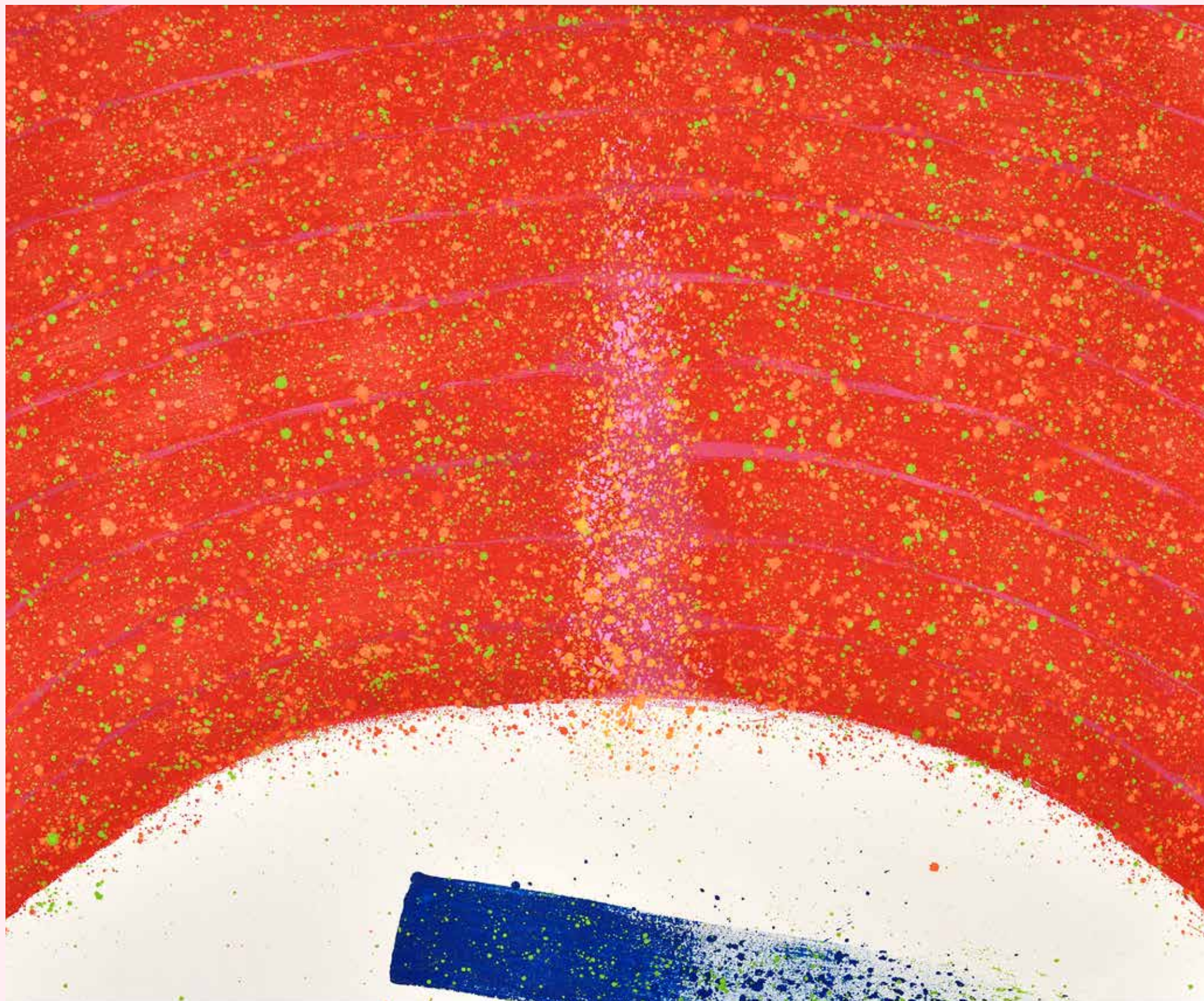
银河之六
Milky Way - 6
布上丙烯 Acrylic on canvas
90 x 140 cm 1989

度大限

生命真谛的体悟及永恒性探讨

Passage through the Great Threshold

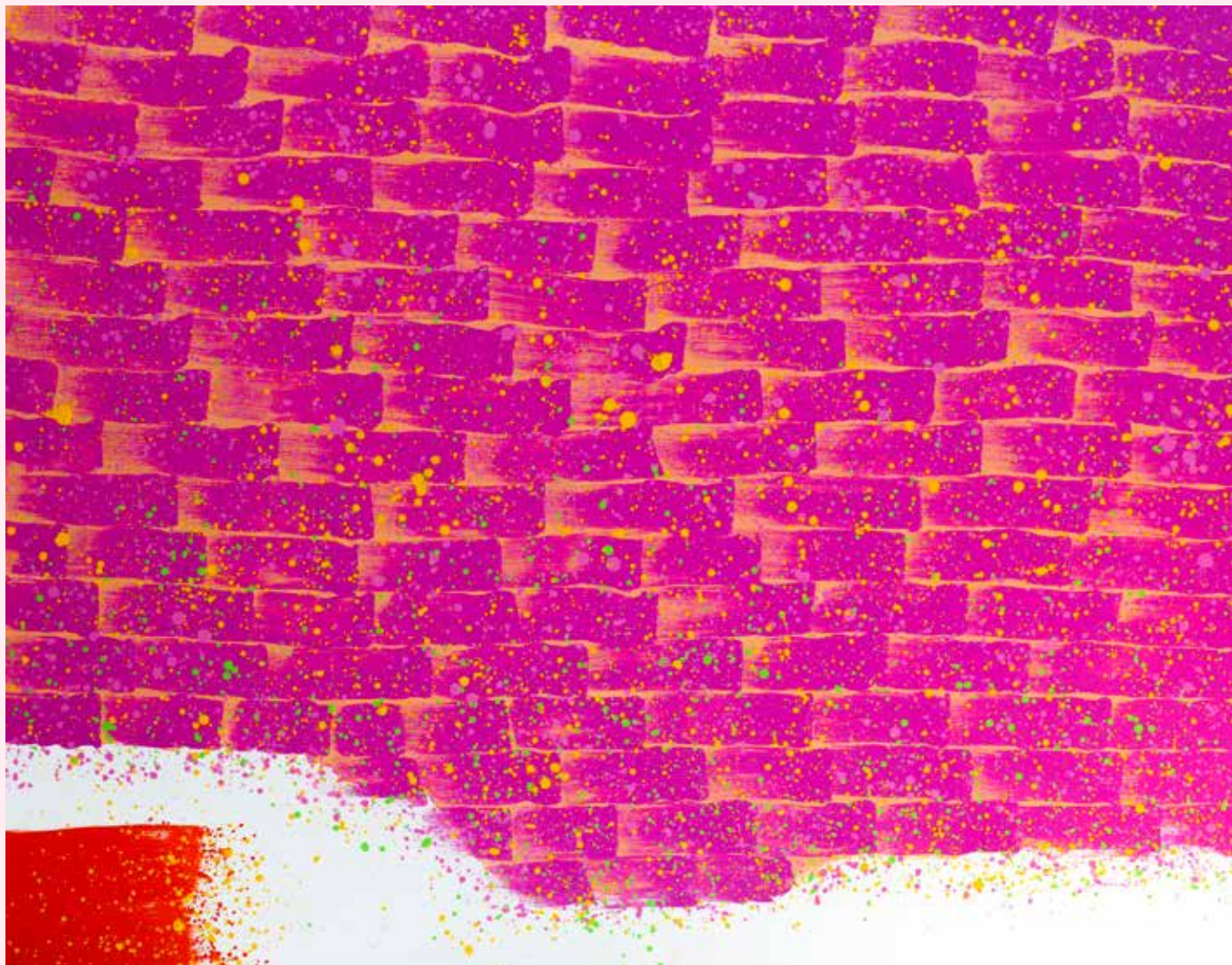
Exploring the Meaning and
Eternal Nature of Life



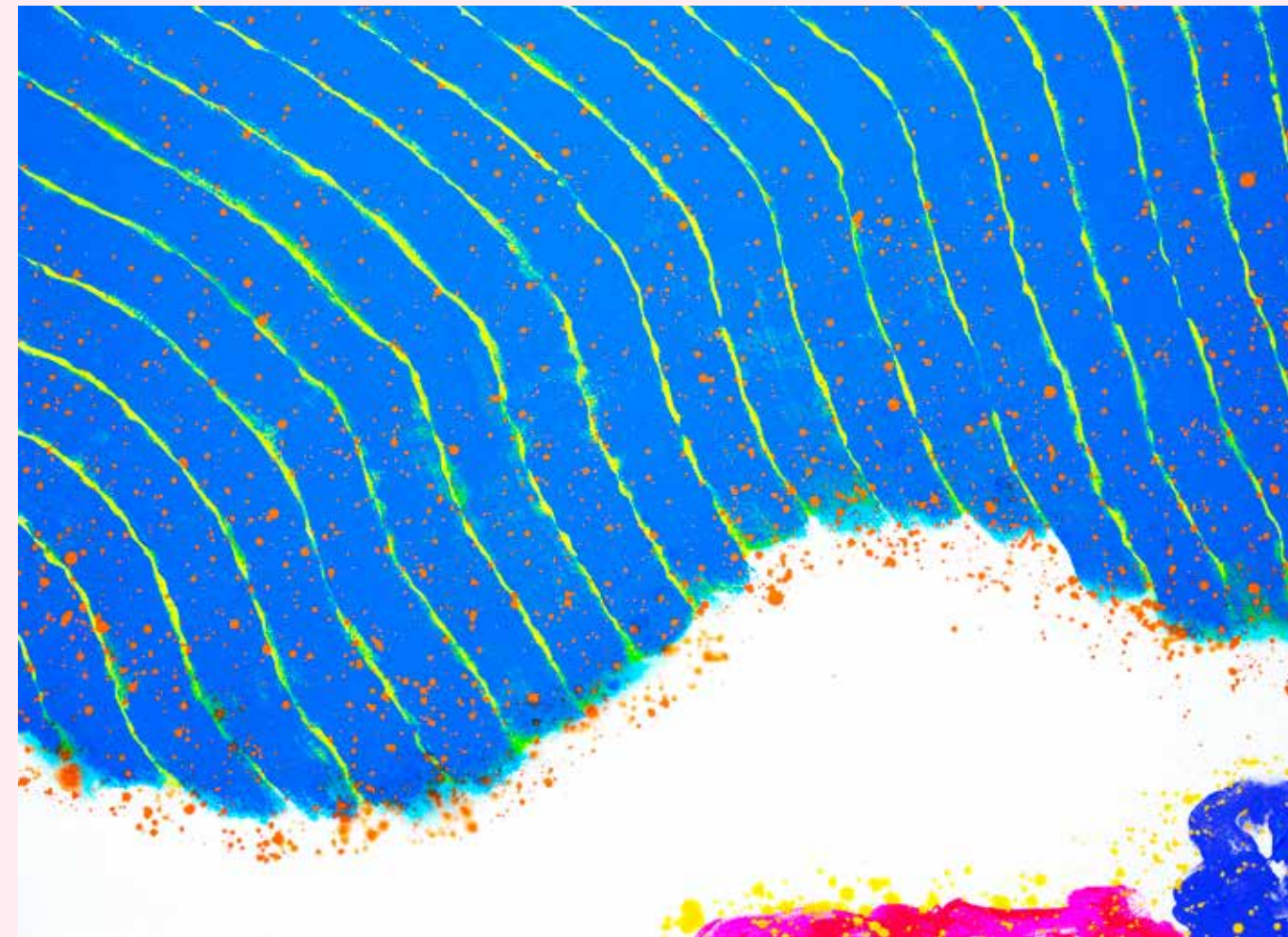
大限已渡
Passing through the Great Threshold
布上丙烯 Acrylic on canvas
90 x 110 cm 1994

疗愈著自我内心的创伤也安慰著观者曾有过的伤怀。“度大限”意指度过生死的大限，亦是从出生、死亡再到永生的一个过程。画中的层次代表著生命中起伏的过渡，线条影射著大自然及宇宙充沛的能量。“度大限”持续朝向光明、愉快和欢乐的世界一直到达“往永久的花园”，而在打破固有之局限，通往无限后则為“大限外”为“光明彼岸”。

Passage through the Great Threshold references the passing of the limits of life and death, it is a process from birth, death to immortality. The depths of the painting represent the ups and downs of life that correlates with the abundant energy of nature and the universe. *Passage through the Great Threshold* expands towards a bright and joyous world of the *Eternal Garden*, breaking the inherent limits and expands towards the *Bright sides*.



向自由致敬
Homage to Freedom
布上丙烯 Acrylic on canvas
110 x140 cm 1991

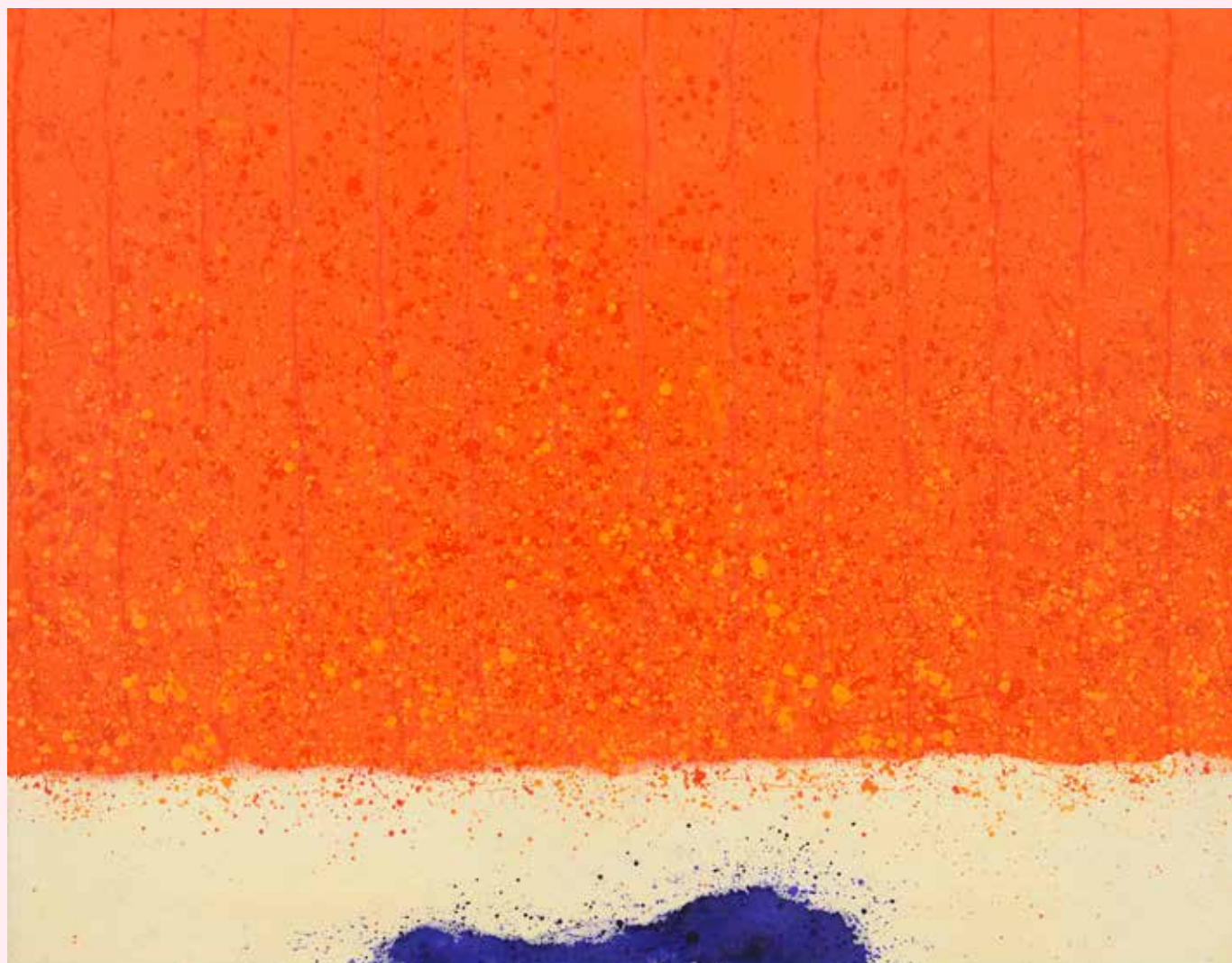


超越大限外
Transcending Beyond the Great Threshold
布上丙烯 Acrylic on canvas
80 x 110 cm 1996

度大限系列是对生命真谛的体悟及永恒性的探讨，呈现萧勤经由性灵默想寻求超越与升华的心境变化。以在精神上极富东方生命哲学的“轮回”内涵及宗教性的救赎，在刻骨伤怀但永不绝望的生命思考中，他悟出了死即是生，当生命在此生结束，便走入“无限”的大境之中，生命能量循环往复，永不消失。参破生死界线，并理解一切的不幸、死亡，终将在毁灭后重生。萧勤透过绘画及自我意识的不断锤炼，追求一种超越生死局限、天人合一的广阔境界。当经历且参透了之后，终于明了，永恒的生命，不仅仅只有此生、此世，而是在于生死“大限”度过后的化外光明彼岸。

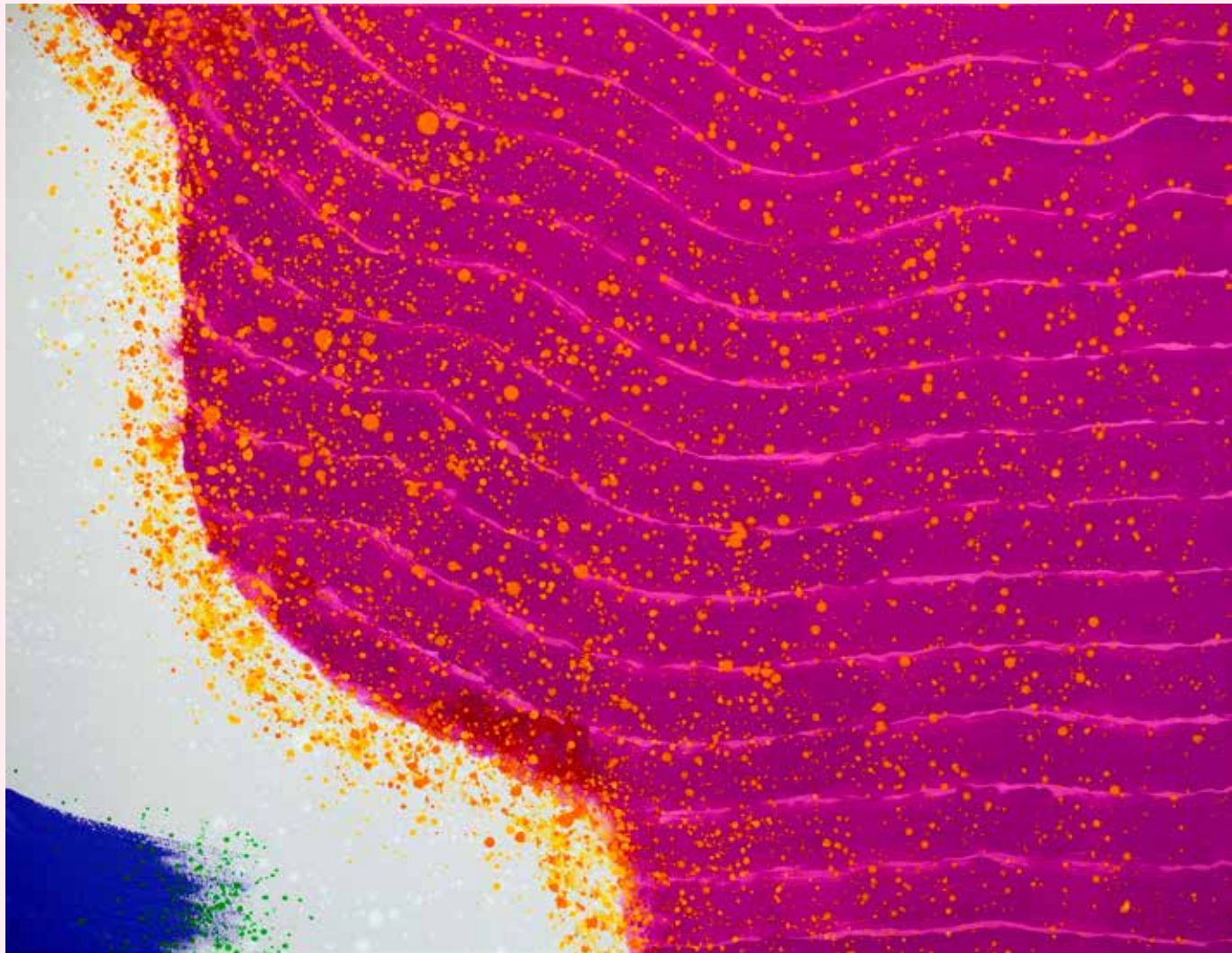
春之光
Light of Spring
布上丙烯 Acrylic on canvas
70 x 90 cm 1995



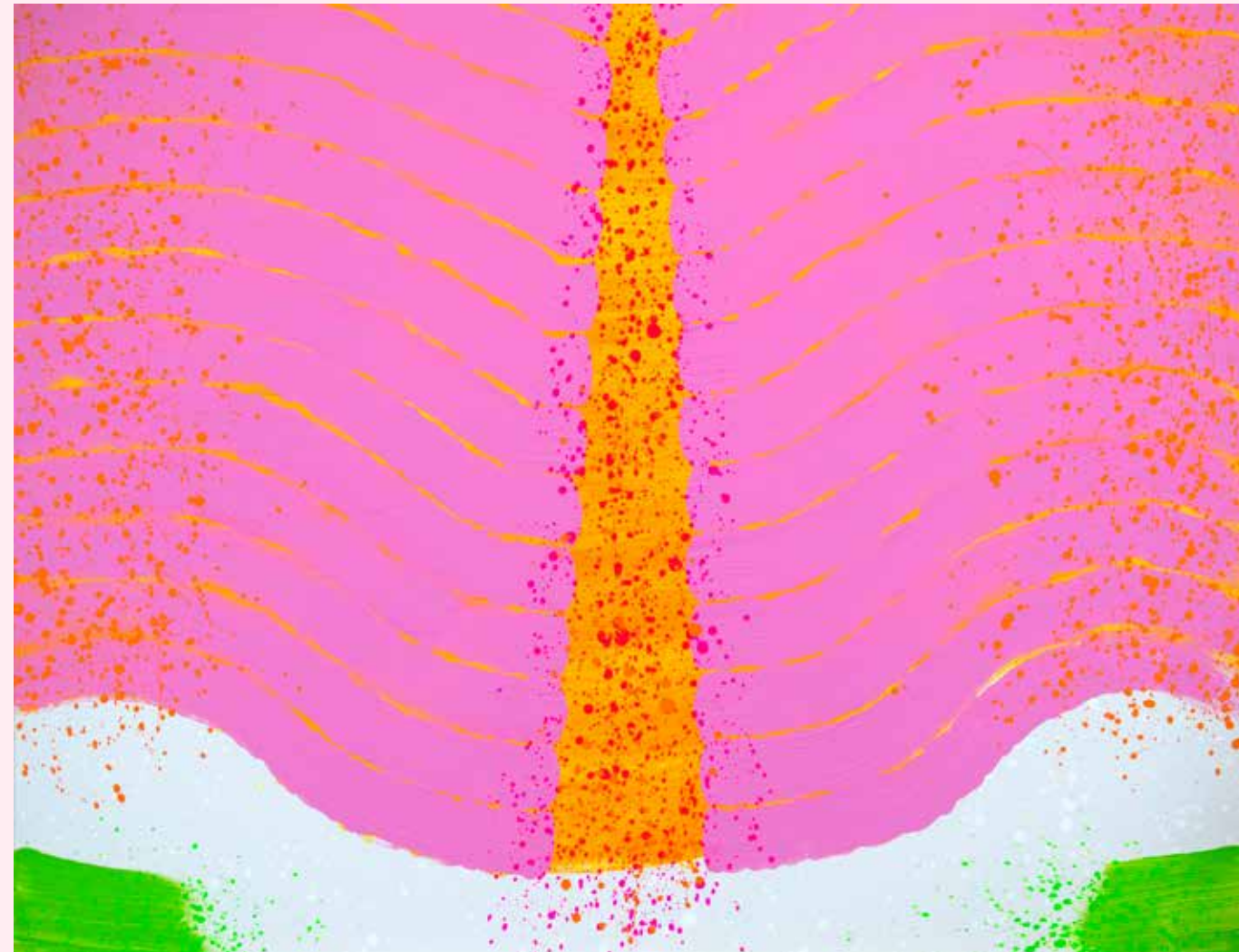


The Great Threshold series explores questions of eternity and the infinite sublimation of life, showing the artist's quest for transcendence of mortal vision, which are rich in philosophical ideas of transmigration of the soul and religious ideas of redemption. With the efforts of self-discovery and a spiritual quest for transcendence, Hsiao Chin contemplates mortal visions and understands that life is eternal and the energy of life does not end with death. Rather, the seed of eternal life continues to grow on the brighter end of the Great Threshold. With the endless adventure of abstract art and self-reflection, throughout his lifetime Hsiao has been pursuing the ideal realm of "Nature and Man in One" greatly beyond the boundaries of life and death.

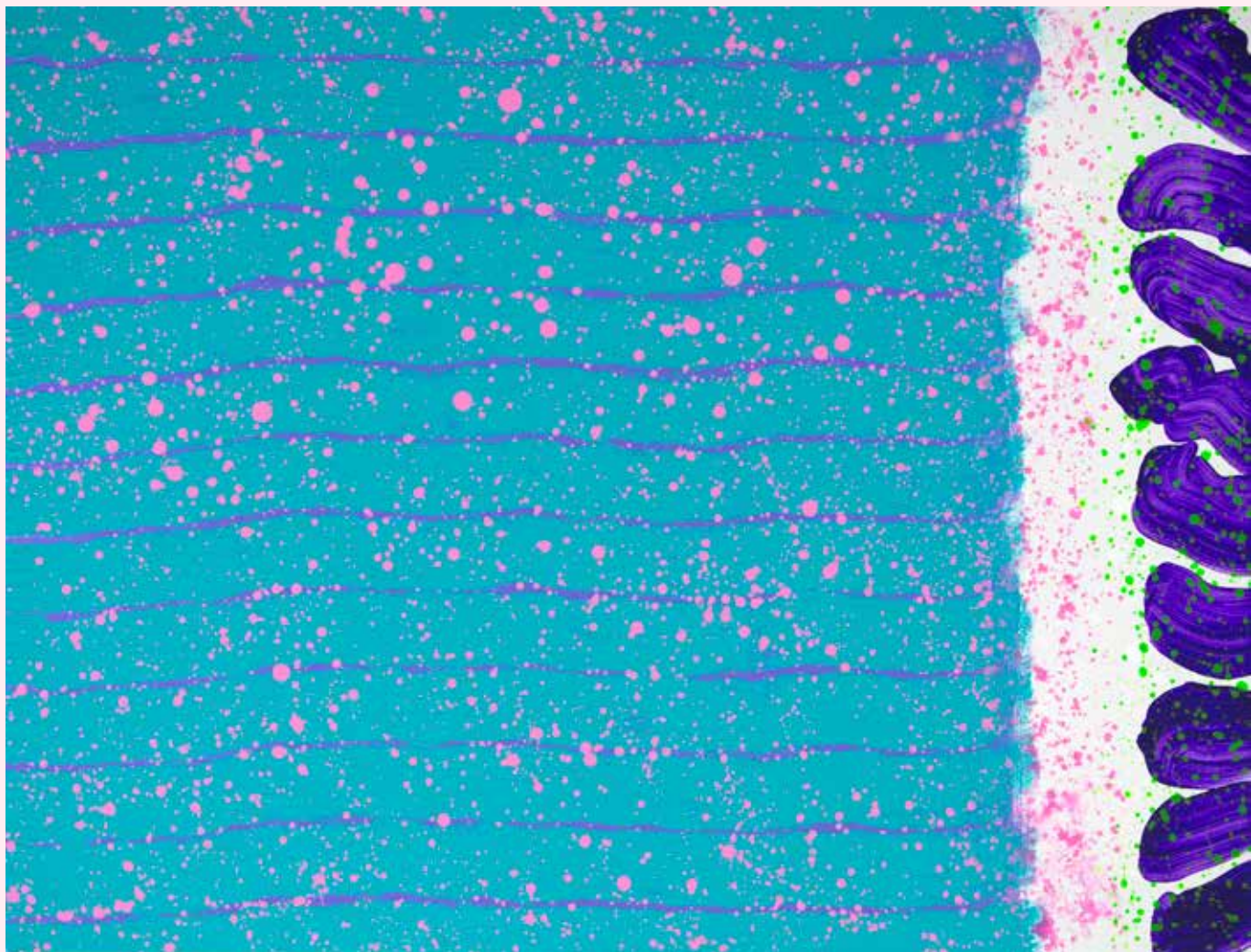
生命之静观
Contemplation of Life
布上丙烯 Acrylic on canvas
60 x 80 cm 1996



永久的花园 - 71
The Eternal Garden - 71
 布上丙烯 Acrylic on canvas
 70 x 90 cm 1997



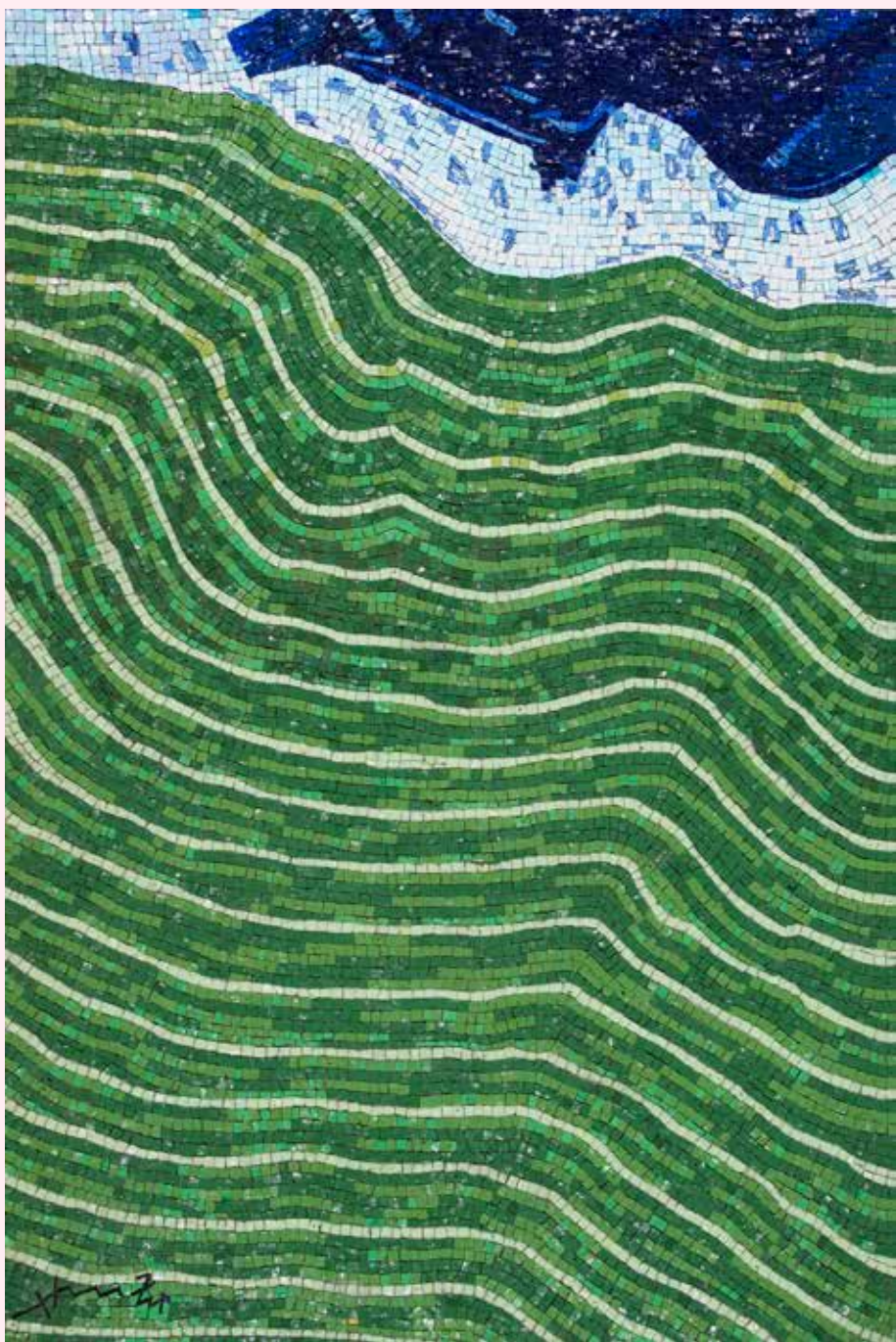
永久的花园 - 76
The Eternal Garden - 76
 布上丙烯 Acrylic on canvas
 70 x 90 cm 1997



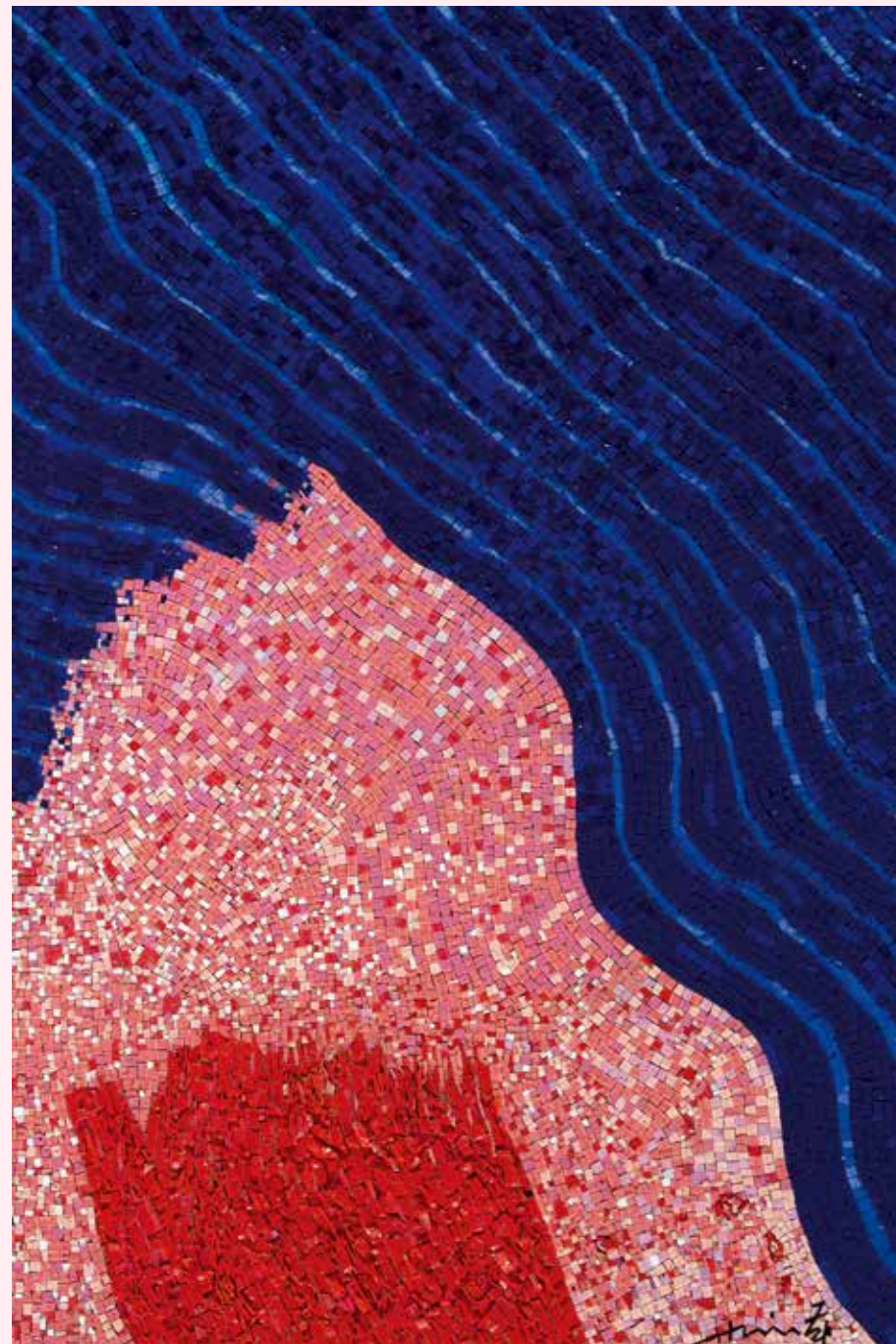
永久的花园 - 77
The Eternal Garden - 77
 布上丙烯 Acrylic on canvas
 85 x 65 cm 1997



永久的花园 - 79
The Eternal Garden - 79
 布上丙烯 Acrylic on canvas
 75 x 90 cm 1997



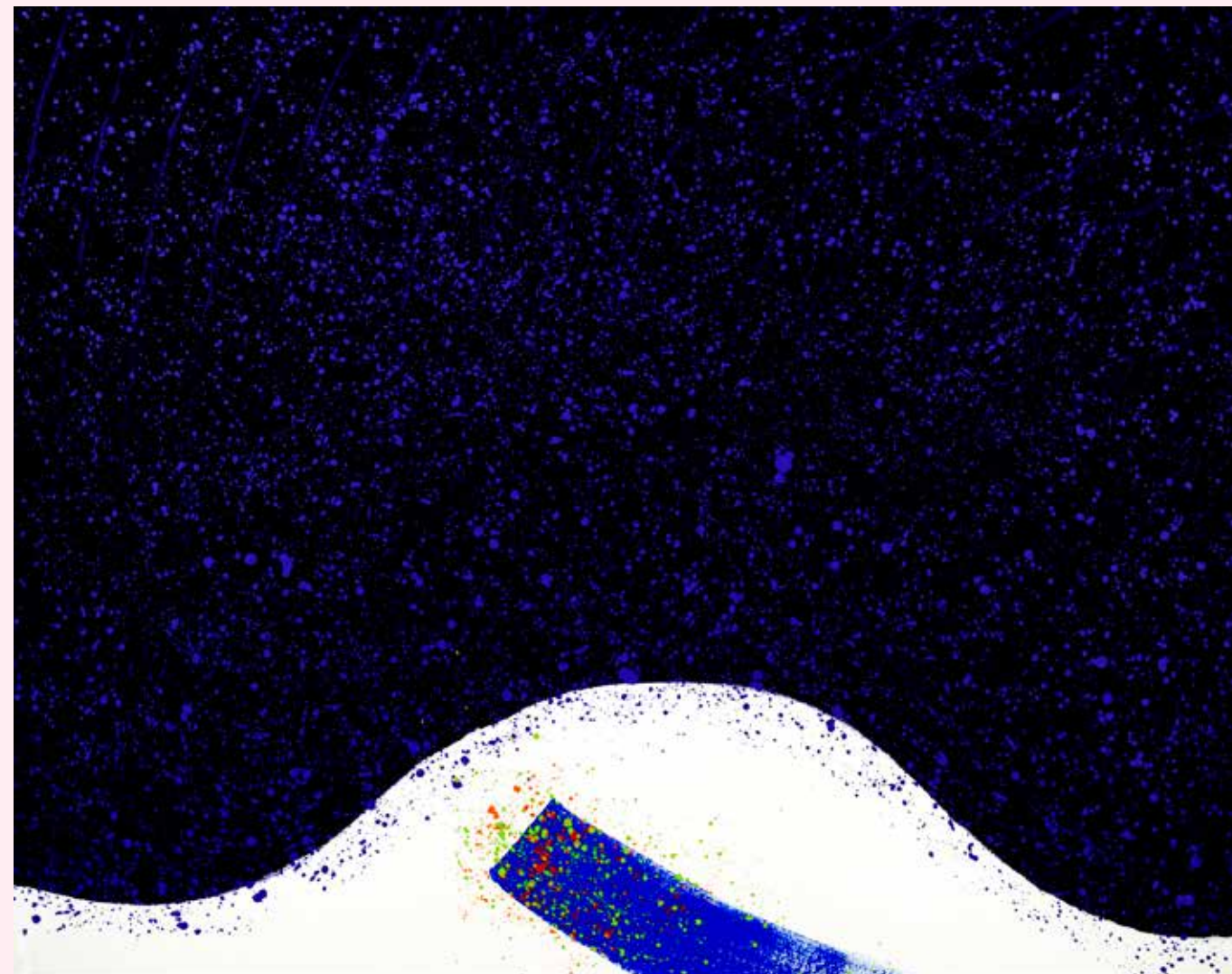
往永久花园 - 4
To the Eternal Garden - 4
玻璃马赛克 Glass Mosaic
120 x 80 cm 1992 - 2015

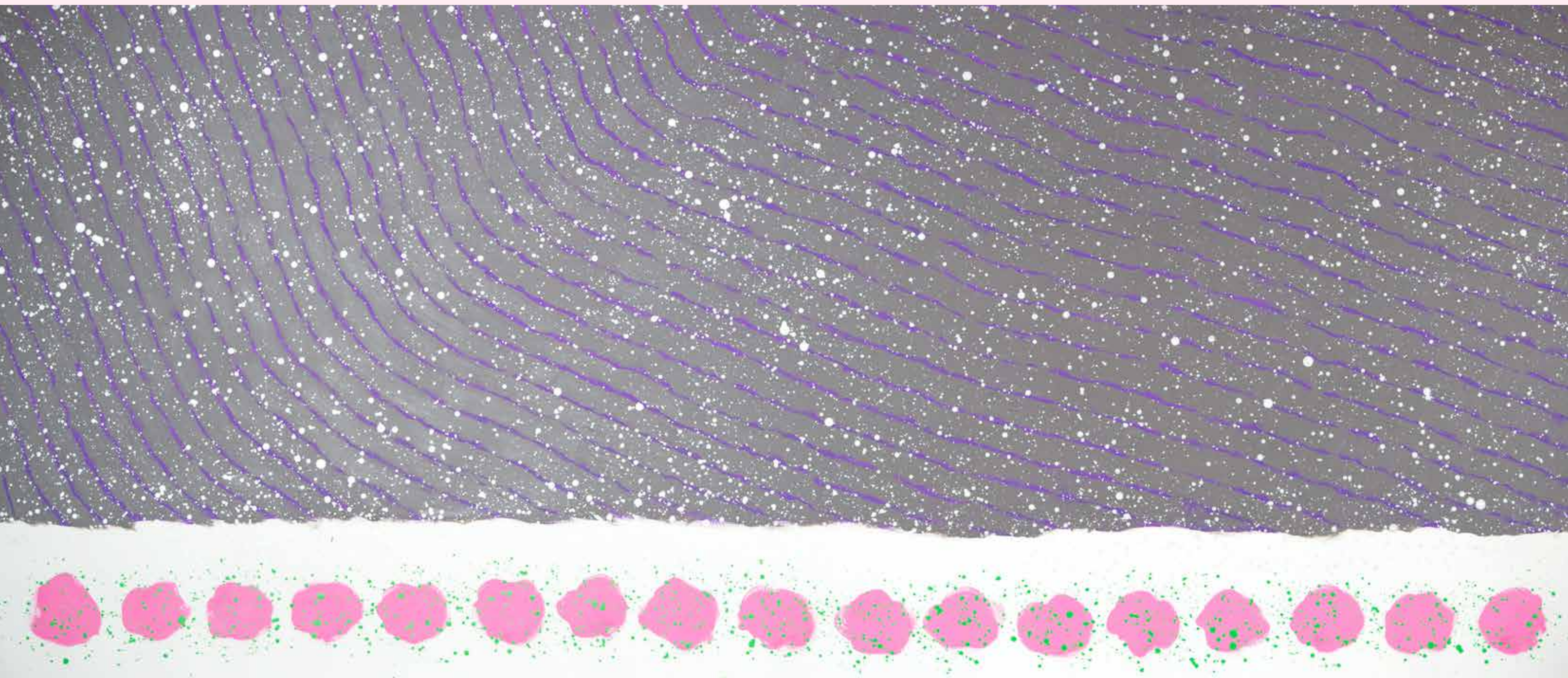


往永久花园 - 15
To the Eternal Garden - 15
玻璃马赛克 Glass Mosaic
120 x 80 cm 1992 - 2015

以轻盈之灵飞越并进入永久光明之境 Approaching the Great Threshold with an enlightened soul

飞越永久花园 - 11
Flying over the Eternal Garden - 11
布上丙烯 Acrylic on canvas
110 x 140 cm 1996





飞越永恒的花园 - 18

Flying over the Eternal Garden - 18

布上丙烯 Acrylic on canvas

110 x 250 cm 1998

“对我，这是具有特殊意义的独创空间，我让内在的精神世界与辽阔无垠的宇宙时空相连结。所以，没有离开，只是不在。在画幅中以带状的留白来分隔灿烂鲜艳的色面，经由画面的构成，彼岸以一种庞大的存在感出现。表现出我对生命“此际”与“彼端”相互依存且具关联性的哲学性思考。

“花园”既非真实的自然，亦非虚幻的想像之域，它更像是一个反照与折射主体思绪的镜屏，是我内在蕴藏无限力量的一方心田。我亲爱的女儿 Samantha，当她生命在此生结束后，便走入“无限”的大境之中，生命能量循环往复，永不消失。一切的不幸、死亡，终将在毁坏后重生。

《永久的花园》则是充满丰沛能量之地，也是我心之归属的所在。对我，这是具有特殊意义的独创空间，我让内在的精神世界与辽阔无垠的宇宙时空相连结。所以，Samantha 没有离开，只是不在。”

萧勤

“To me, this is a restricted creative space embedded with distinguished meanings, which allows my inner spiritual world to connect with the borderless universe and time. After all, life is eternal and does not end with death. Therefore there is no death, but just non-presence. My idiosyncratic dichotomous thinking is visually articulated on canvas which is divided by a strip of blank-leaving to create a vastness of existence. It shows my philosophical view on the holistic inter-relationship and co-dependency between this and the other side of life.

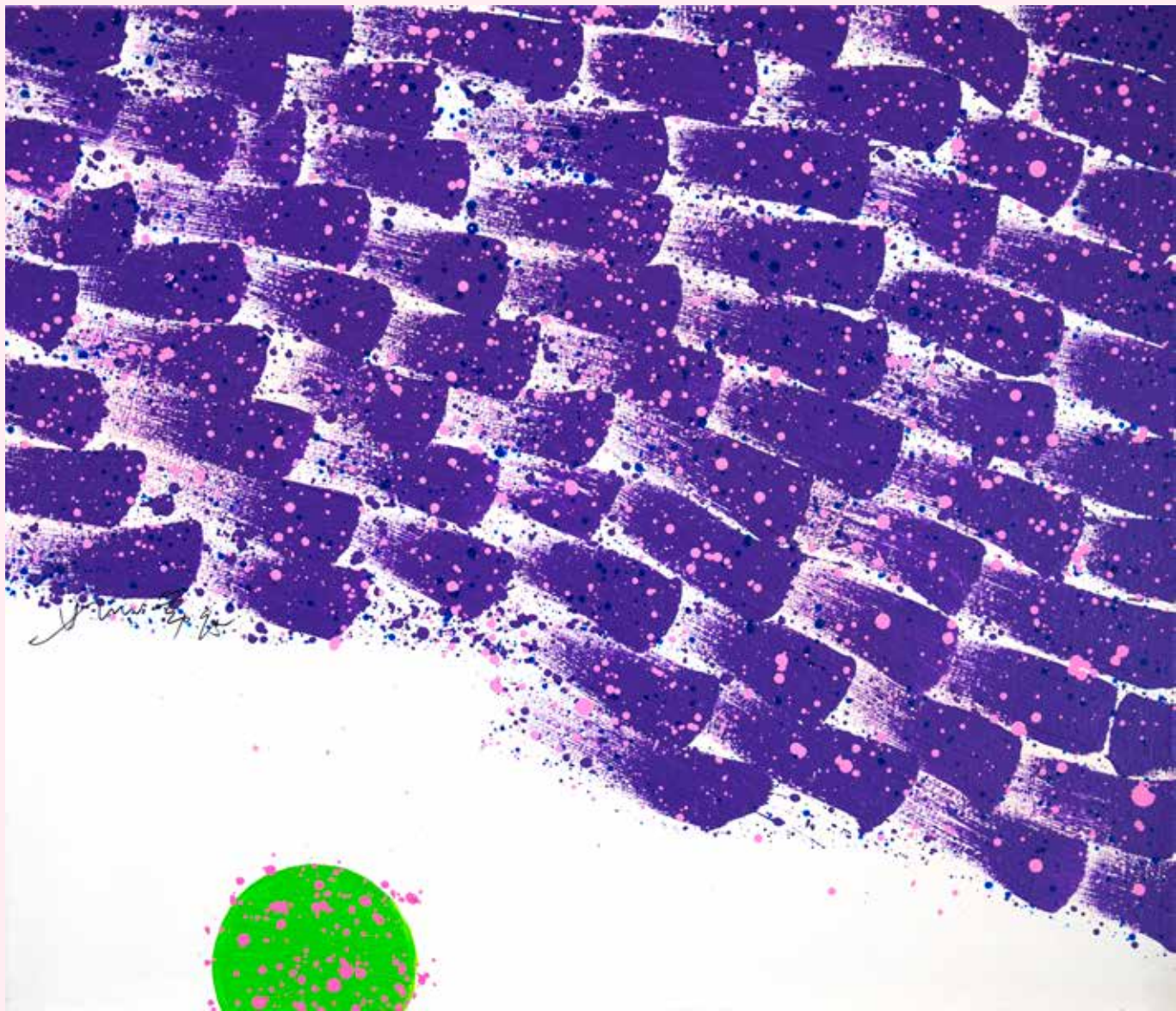
The Garden is not real in physical sense; neither is it created out of imagination or illusion. It is rather more like a mirror onto which one projects subjective thoughts. Or it can be linked to a mind field which contains an infinite amount of inner energy. All lives are completely liberated in the free open space and hence quietly extend their being into the world beyond, once they had passed the Great Threshold.

The Garden is a place where I find inspirations and possibilities for contemplation, self-discovery and spiritual attainment. To me, this is my own restricted creative space embedded with distinguished meanings, which allows my inner spiritual world to connect with the borderless universe and time. Therefore Samantha never left, she is just not here.”

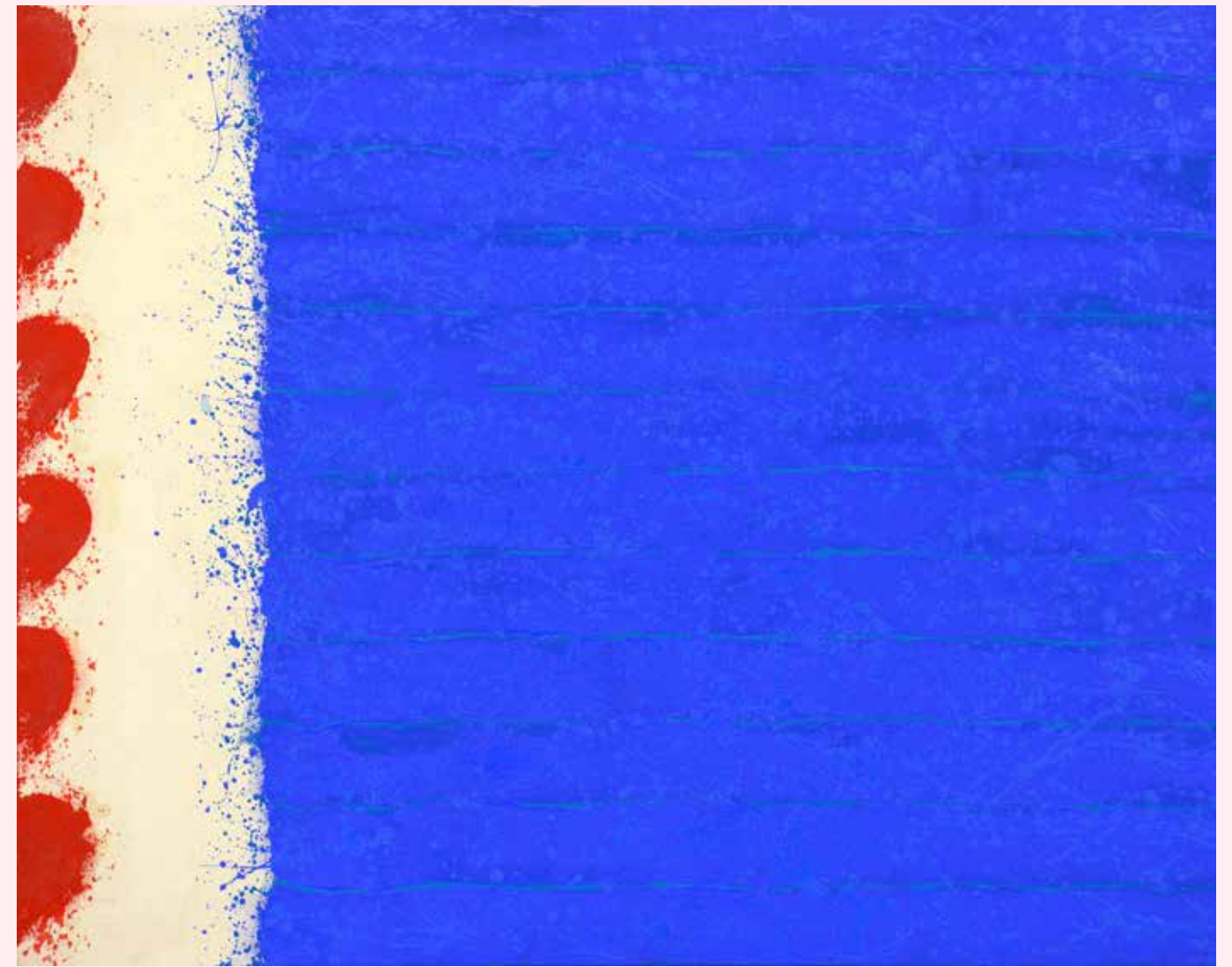
Hsiao Chin

宁静永久花园
The Eternal Garden of Serenity
布上丙烯 Acrylic on canvas
200 x 270 cm 1996

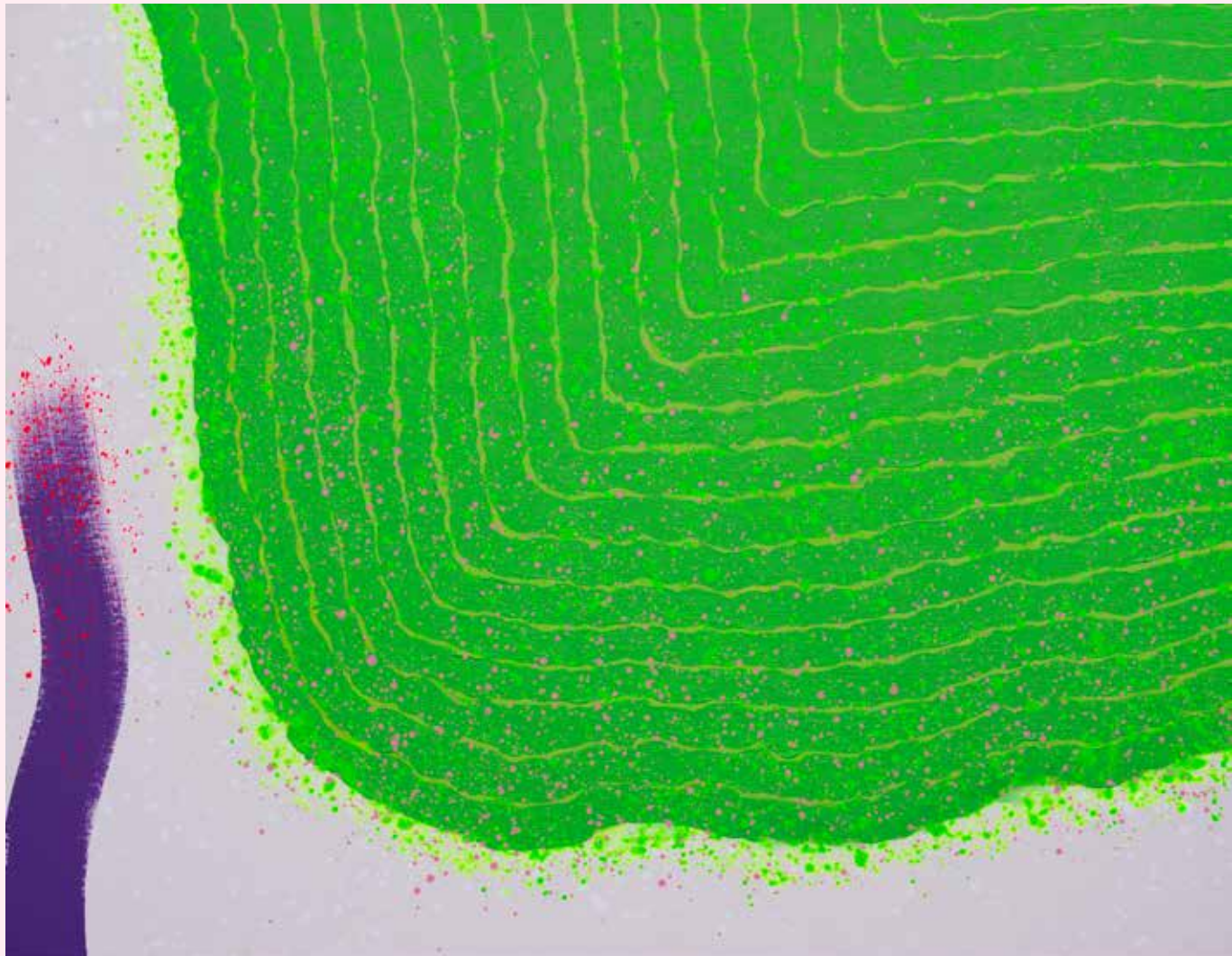




新精神磁场 - 21
New Spiritual Magnetic Field - 21
 布上丙烯 Acrylic on canvas
 60 x 70 cm 1995



度大限之冥想
Meditating Beyond the Great Threshold
 布上丙烯 Acrylic on canvas
 80 x 100 cm 1997



超越大限外 - 5
Transcending Beyond the Great Threshold - 5
 布上丙烯 Acrylic on canvas
 110 x 140 cm 1999



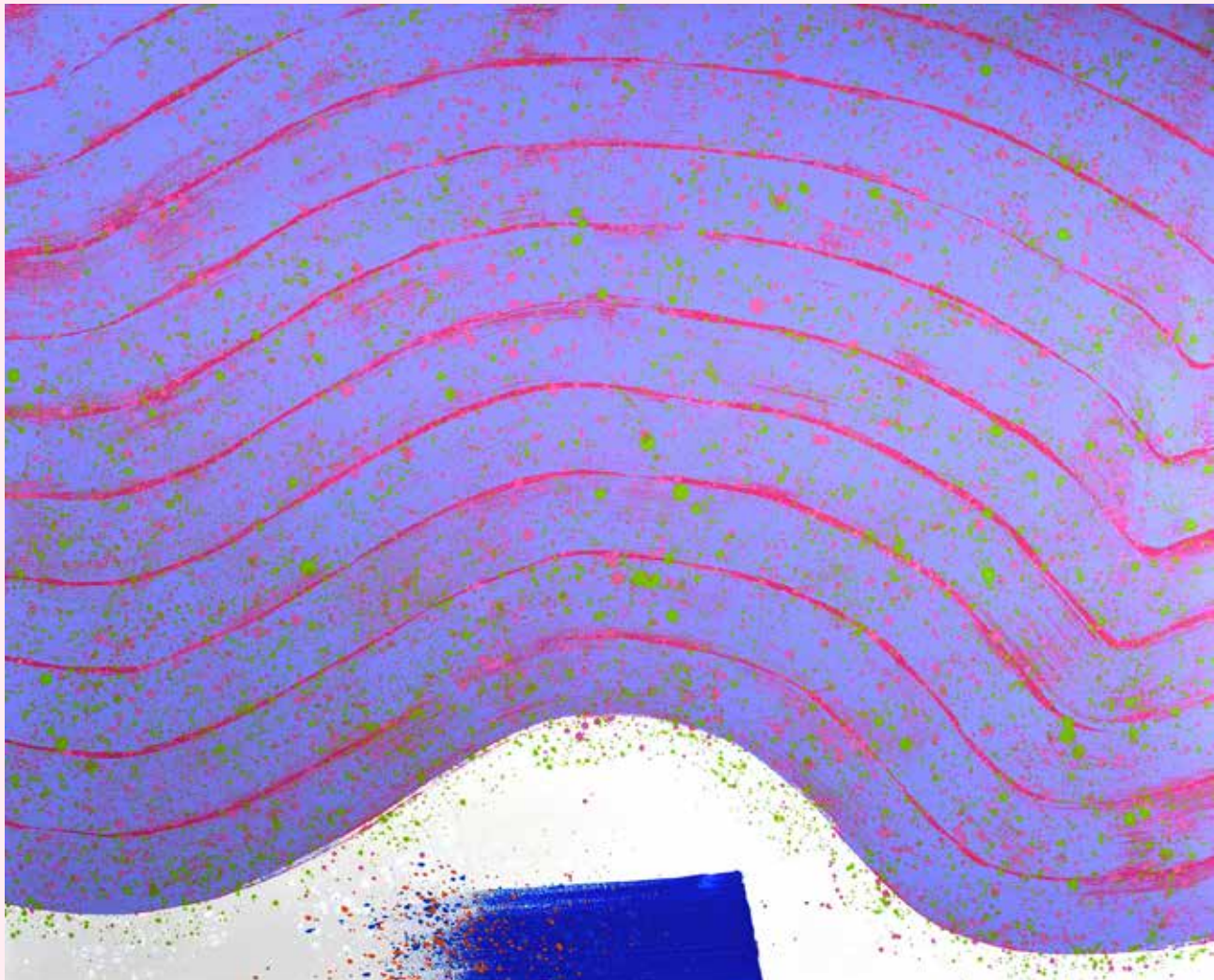
超越大限外 - 8
Transcending Beyond the Great Threshold - 8
 布上丙烯 Acrylic on canvas
 100 x 120 cm 1999



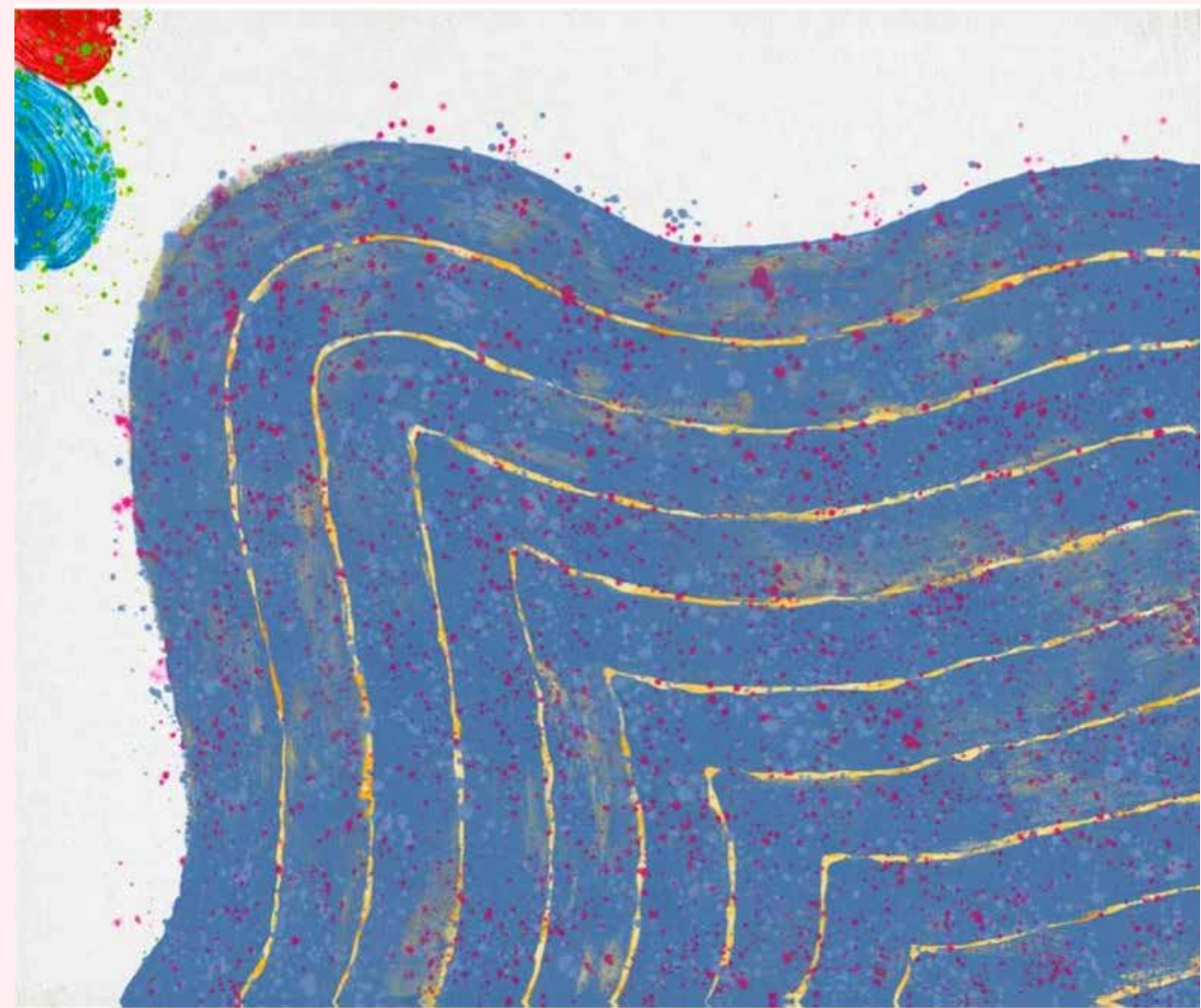
光明彼岸 - 2
The Bright Side - 2
布上丙烯 Acrylic on canvas
90 x 110 cm 1999

光明彼岸 - 3
The Bright Side - 3
布上丙烯 Acrylic on canvas
130 x 160 cm 1999





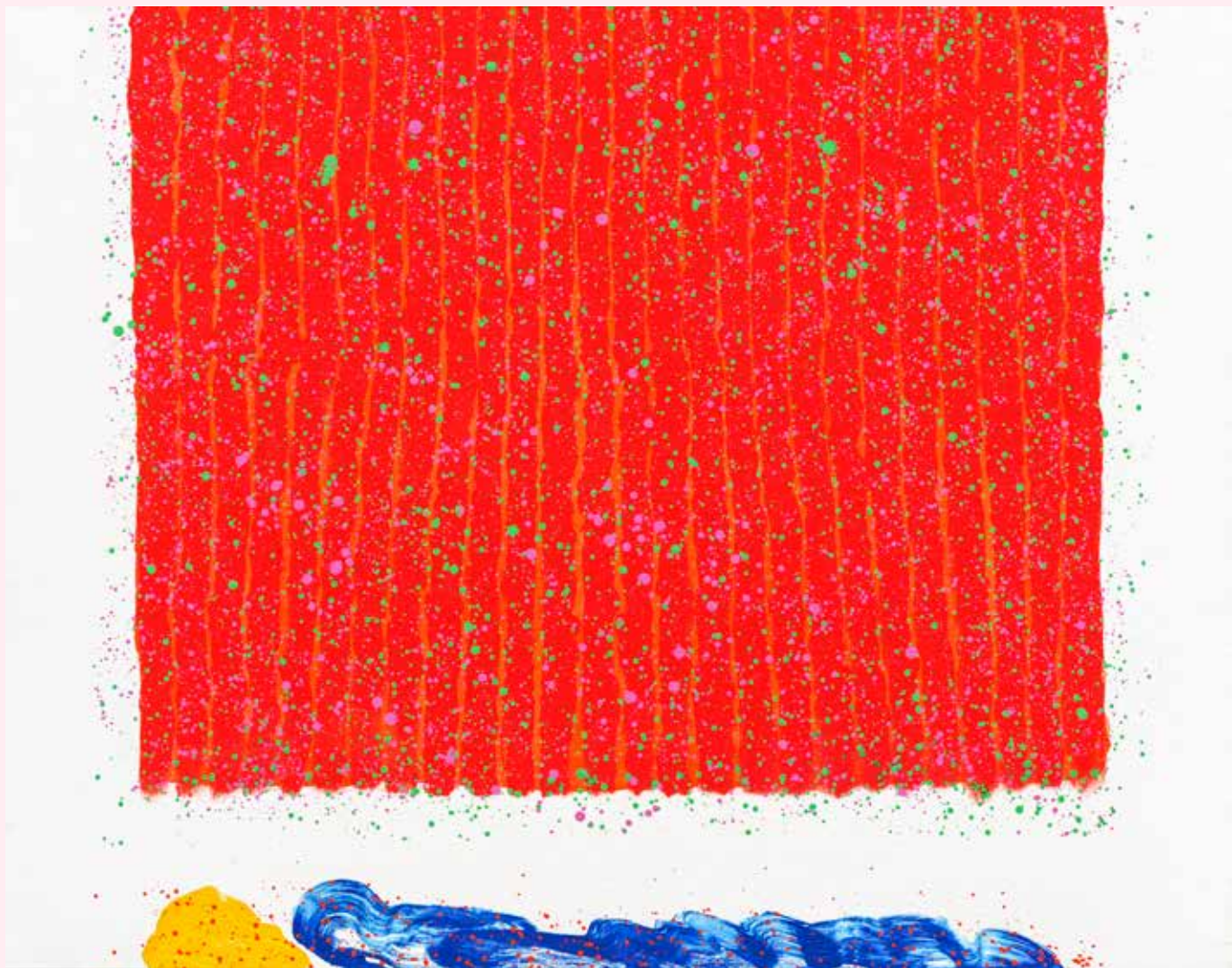
永生之度大限 - 2
Infinitely Crossing the Great Threshold - 2
 布上丙烯 Acrylic on canvas
 90 x 110 cm 1997



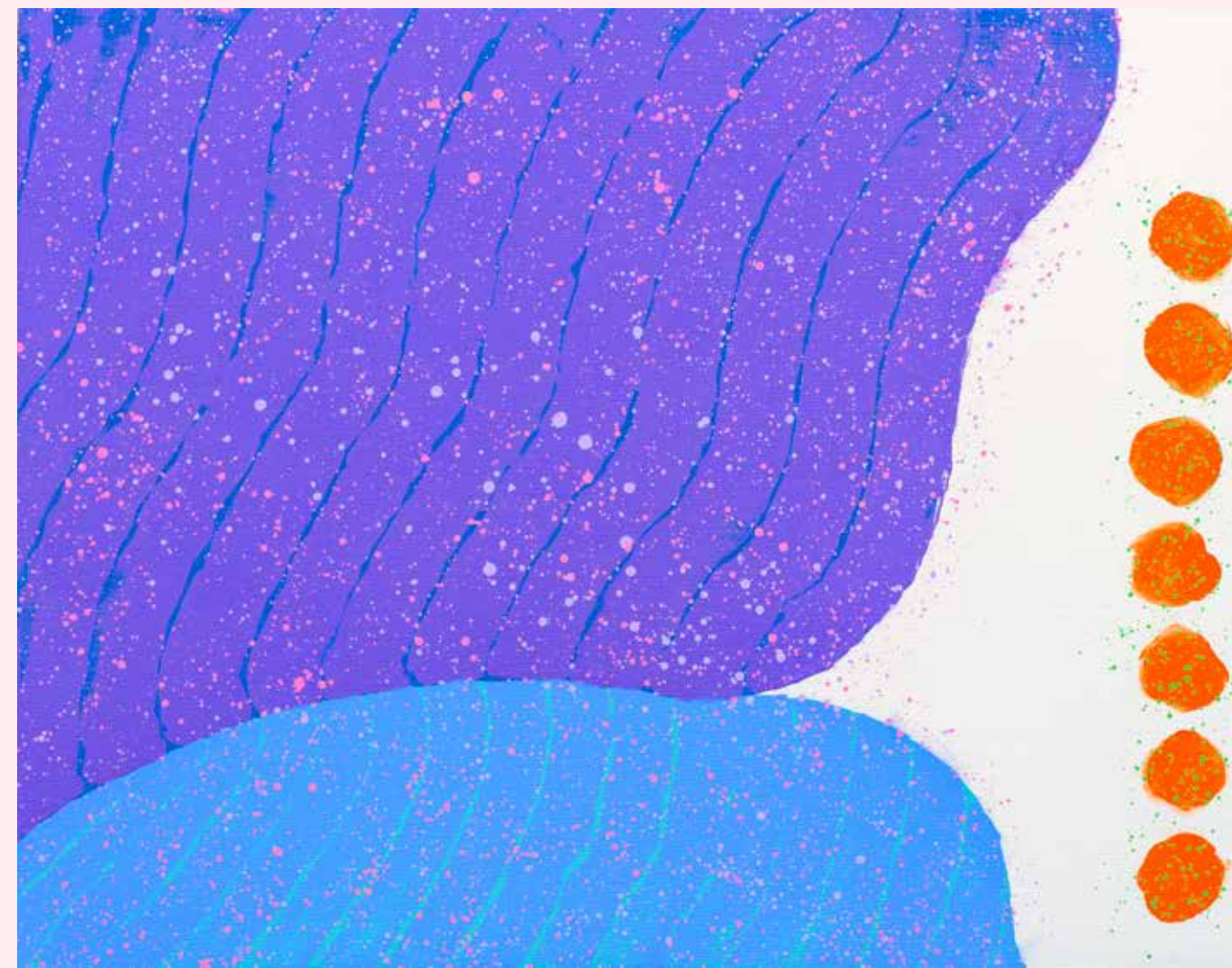
无垠
Endless
 布上丙烯 Acrylic on canvas
 75 x 90 cm 1998

辽远而无边际。是被限制的大区块之意涵？
 还是自由自在的小圈点，才算无垠？

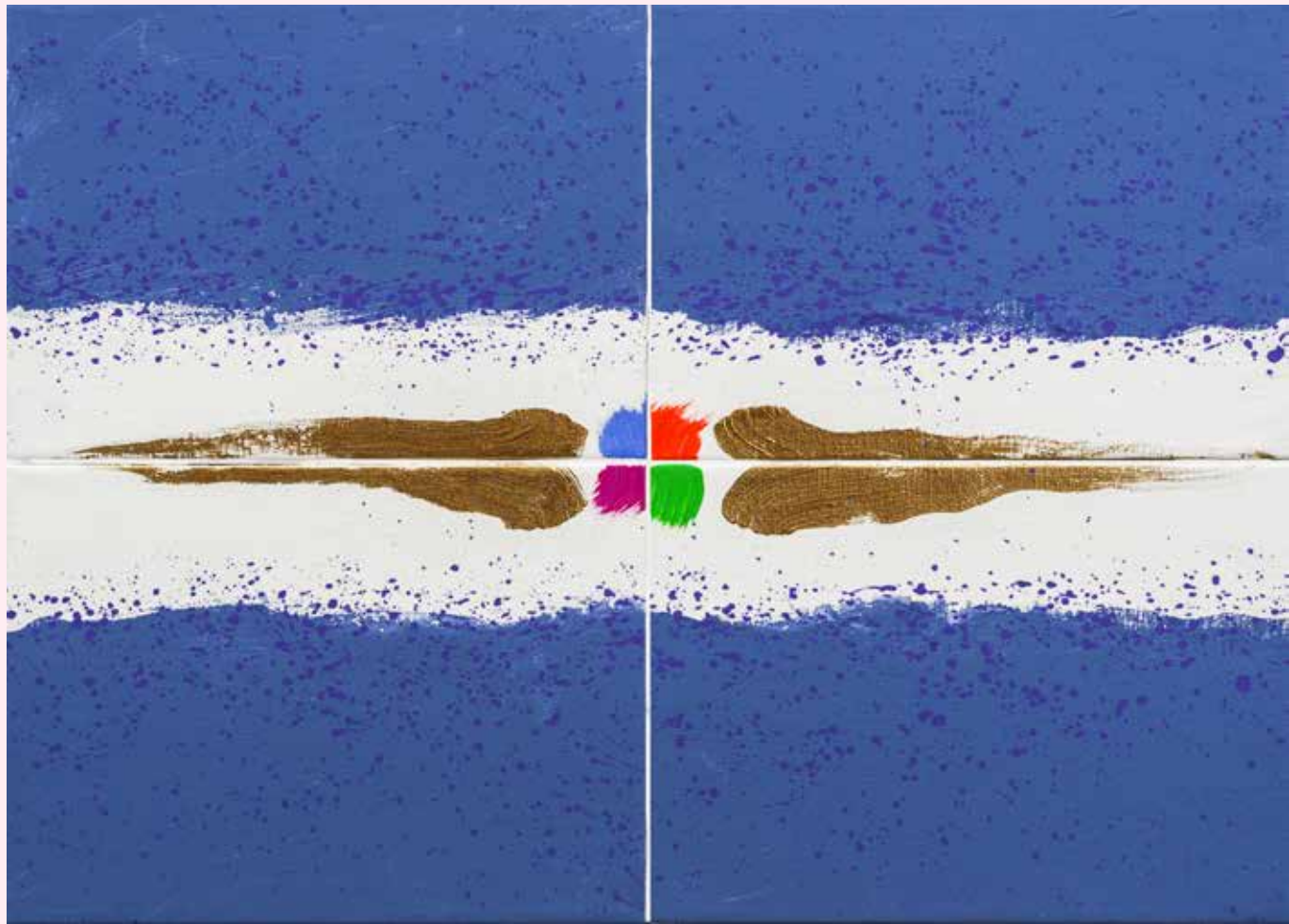
Far and boundless, shall a large restrained area or an unrestrained small round dot be considered as boundless?



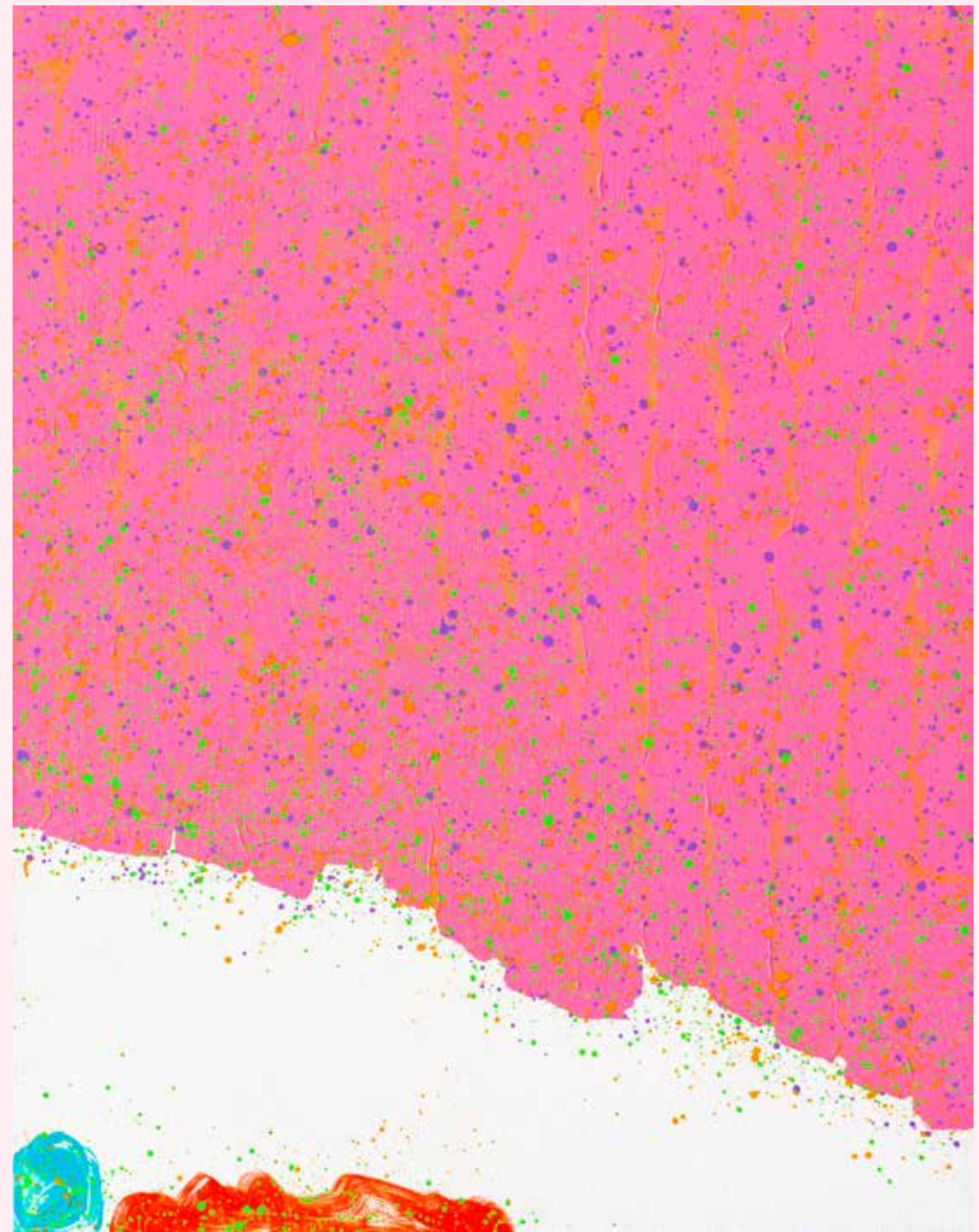
超越大限外 - 9
Transcending Beyond the Great Threshold - 9
 布上丙烯 Acrylic on canvas
 110 x140 cm 1999



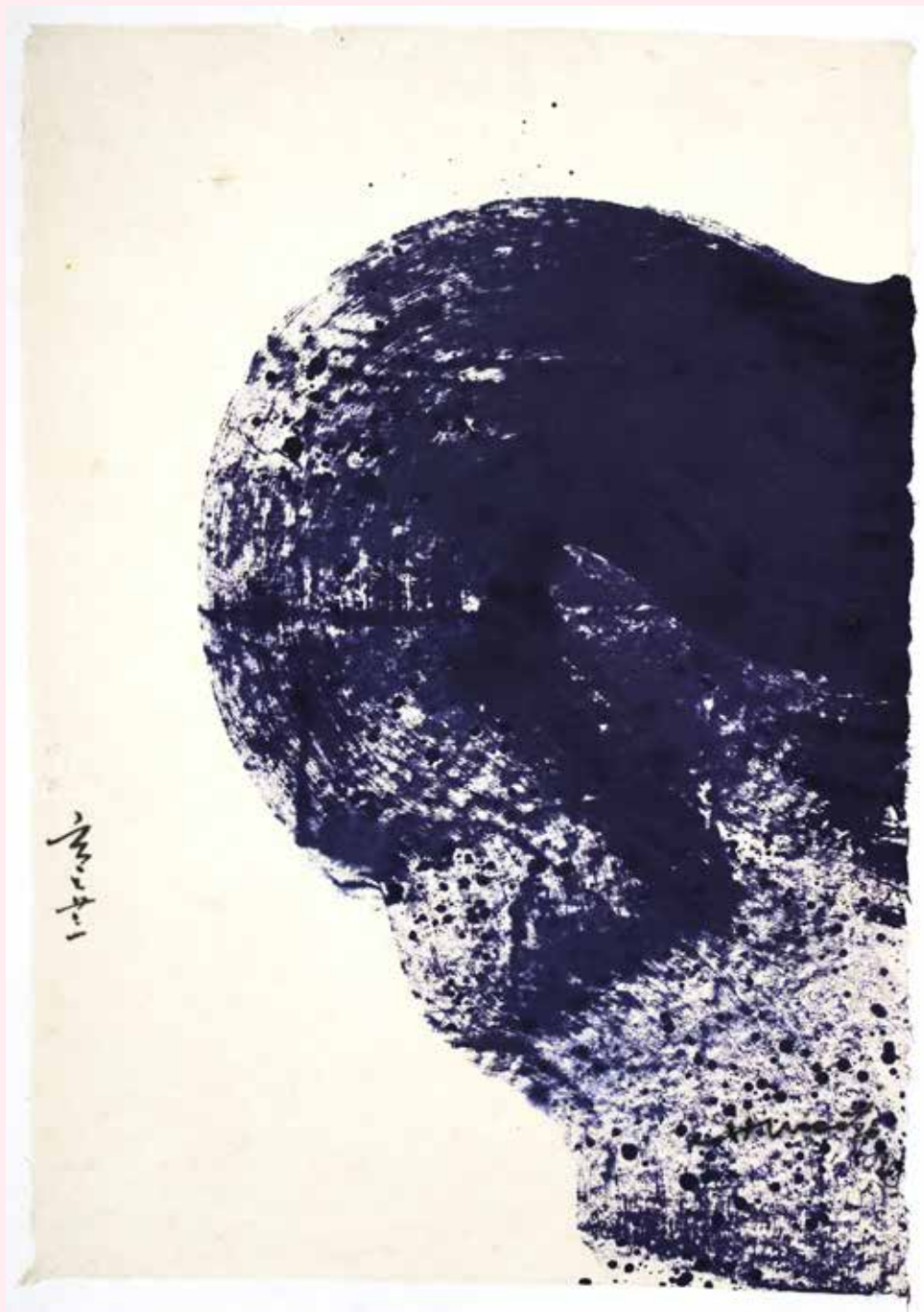
协奏 - 5
Concerto - 5
 布上丙烯 Acrylic on canvas
 110 x140 cm 1999



凝聚
The Gathering
 布上丙烯 Acrylic on canvas
 51 x 71.5 cm 1999



心灵的体现 - 38
Samadhi - 38
 布上丙烯 Acrylic on canvas
 140 x 110 cm 2000



玄 - 23
Xuan - 23
纸上丙烯 Acrylic on paper
85 x 60 cm 1997



玄 - 29
Xuan - 29
纸上丙烯 Acrylic on paper
58.5 x 85 cm 1997



玄 - 30
Xuan - 30
纸上丙烯 Acrylic on paper
61 x 60 cm 1997



音声相合
Chorus

纸上丙烯 Acrylic on paper
54 x 39.5cm 1997



围
Surround

纸上丙烯 Acrylic on paper
35 x 50 cm 1998



海啸

The Tsunami

纸上丙烯 Acrylic on paper
66 x 98 cm 1998



磁波 - 17

Magnetic Waves - 17

纸上丙烯 Acrylic on paper
34 x 46 cm 1999

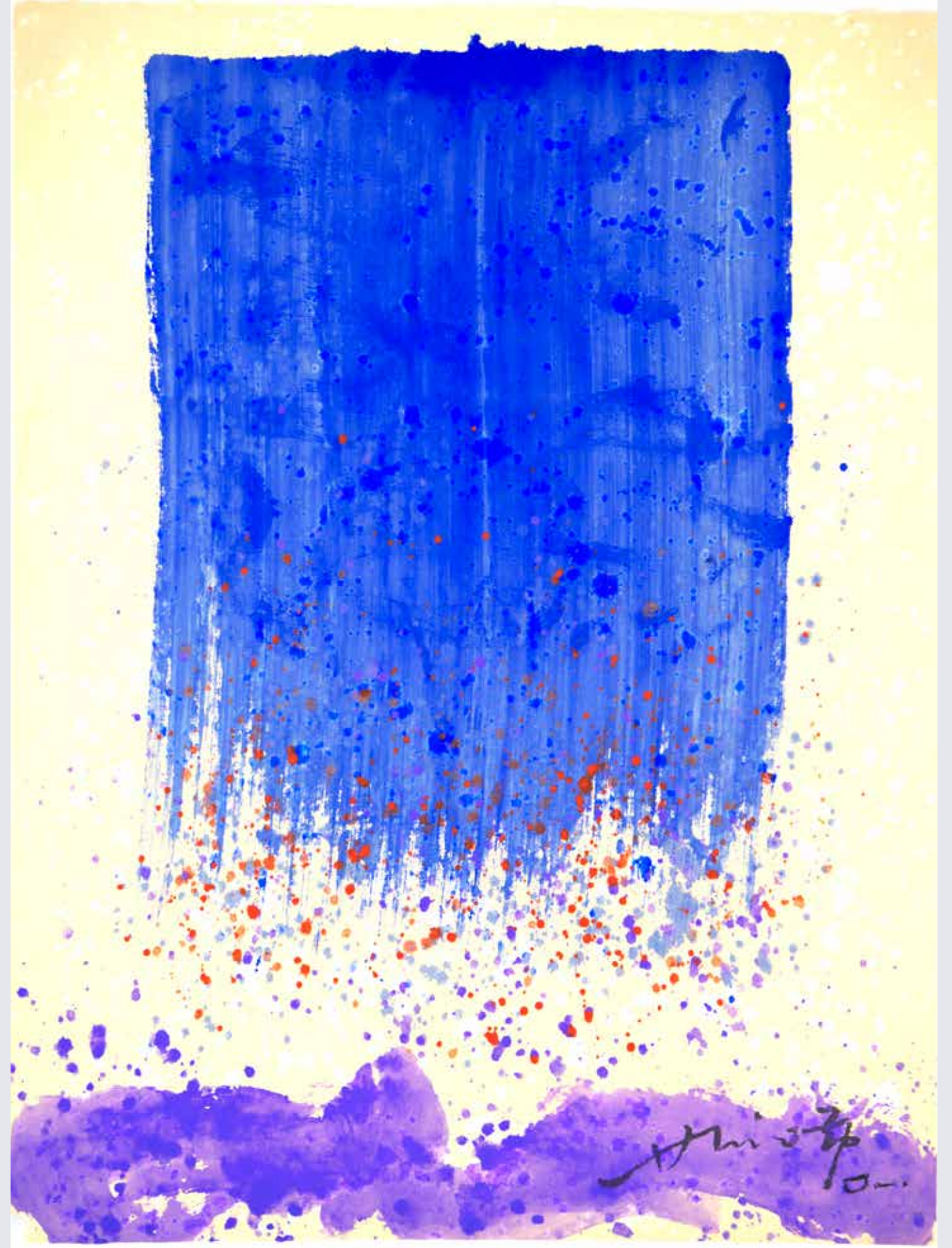
Eternal Energies

Harmonious Co-existence of
All Lives and the Universe

永恒能量

生命及宇宙和谐共生的深层精神力量

隐喻 - 2
Metaphor - 2
纸上丙烯 Acrylic on paper
57 x 44 cm 2001





探索
Discover
纸上丙烯 Acrylic on paper
59 x 50 cm 2000



企机
A Turning Point
布上丙烯 Acrylic on canvas
140 x 110 cm 2001



宇宙漩涡 - 8
The Whirlpool of the Universe - 8
纸上丙烯 Acrylic on paper
59.5 x 66 cm 2001



红色张力
Red Tension
纸上丙烯 Acrylic on paper
44 x 58 cm 2002



彗星 - 13
Comet-13
纸上墨水 Ink on paper
142 x 78 cm 2002



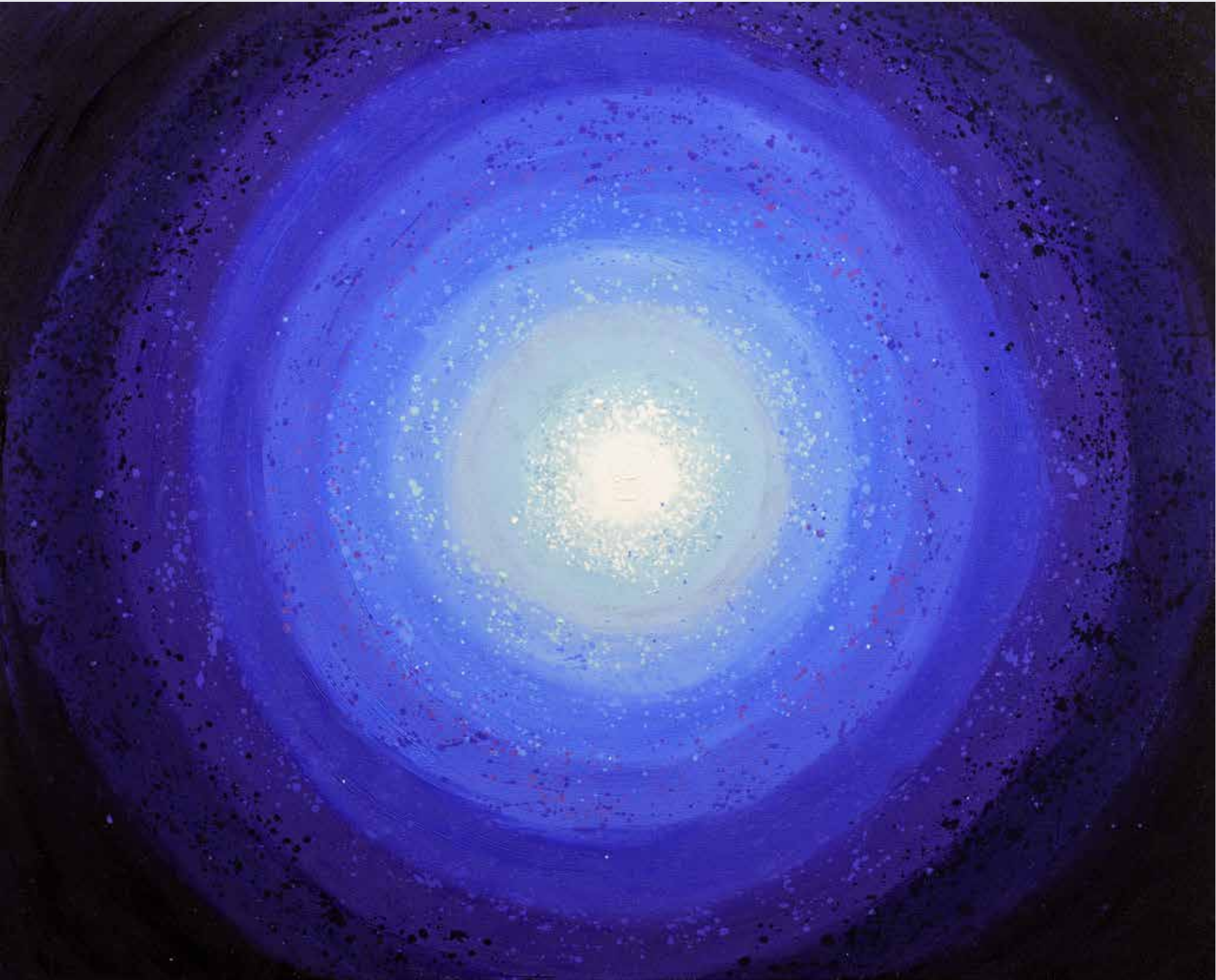
宇宙漩涡 - 77
The Whirlpool of the Universe - 77
纸上墨水 Ink on paper
96 x 65 cm 2003

向天狼星致敬
Homage to the Sirius
布上丙烯 Acrylic on canvas
80 x 100 cm 2005

萧勤毕生对于探索宇宙至感兴趣，从哲学思辨到科学发现，无不钻研极深，反映于绘画之上，则呈现为兼具理性特征的硬边、几何构图，与富于情感的泼彩技巧。

《精神漩涡》(2001)、《向天狼星致敬》(2005)、《心元》(2008) 乃艺术家千禧年以后的重要作品，其构图隐然呼应六十年代“庞图”时期对于“点”的运用，并加以扩充，似乎锐意统一向外寻求的宇宙探索与向内寻求的宇宙思考，两者在碰撞结合中迸生强大能量。

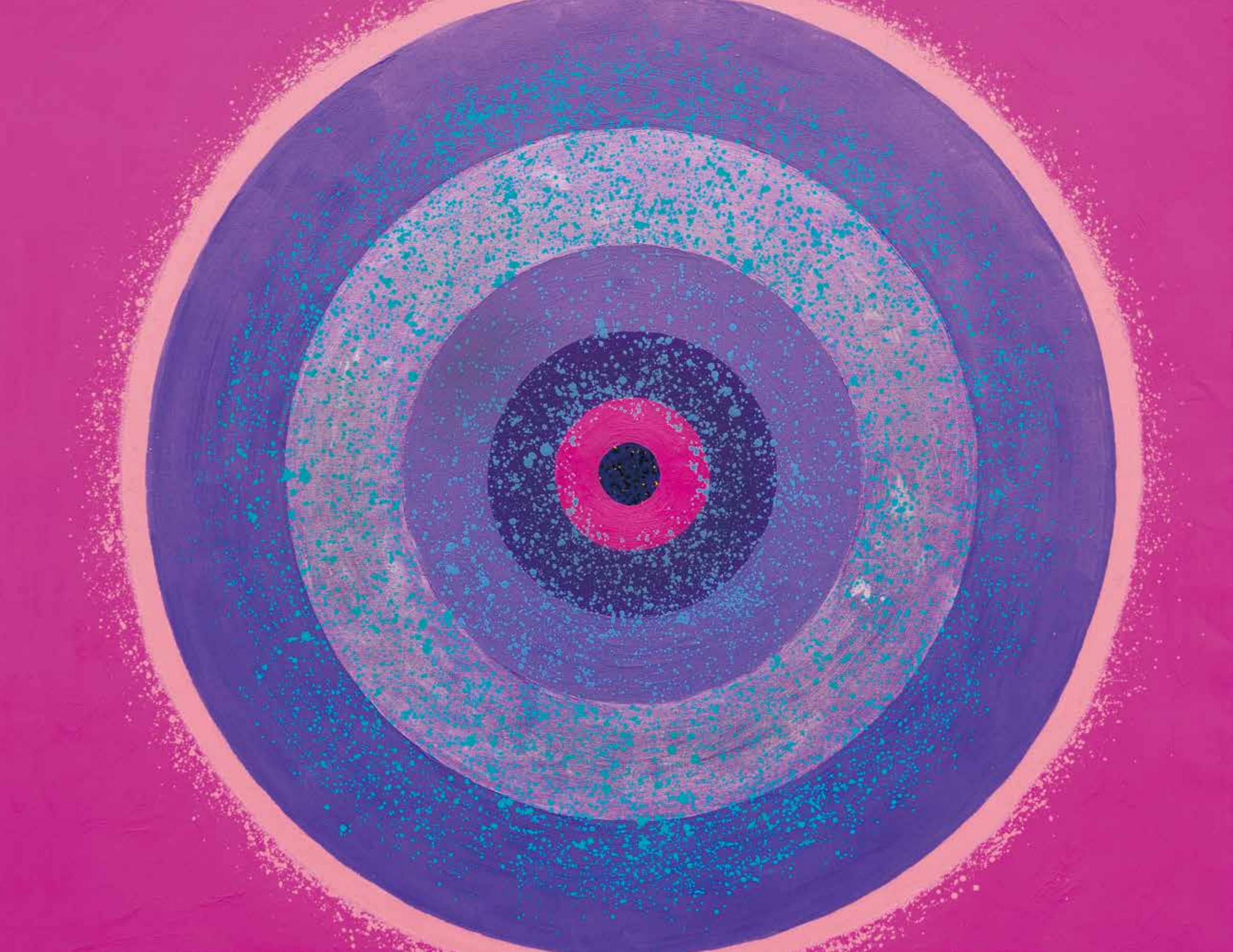
那遥远也是萧勤一心悬念的星球，
代表著智慧与宁静。
That distance is representative of
wisdom and tranquility.



宇宙漩涡
The Whirlpool of the Universe
纸上丙烯 Acrylic on paper
80 x 149 cm 2002



黑洞 - 5
The Black Hole - 5
纸上墨水 Ink on paper
77 x 142.5 cm 2004



Hsiao Chin has spent his life exploring the universe, diving deep into both scientific and philosophical studies, and reflecting his thoughts in his paintings. The artist's rationality is reflected by the hard-edge, geometric composition in his artworks, which he complements with an expressive colour-splashing technique.

La voltice spirituale (2001), *Homage to the Sirius* (2005) and *Essence of Heart* (2008) are some of his most significant artworks of the 2000s, have a composition that resonates with the symbolic utilisation of "Point" since the Punto period. In this painting, Hsiao Chin expresses his ambition to unify the external scientific exploration of the world with a deep internal reflection on the universe, the two colliding and connecting to unleash a boundless energy in his work.

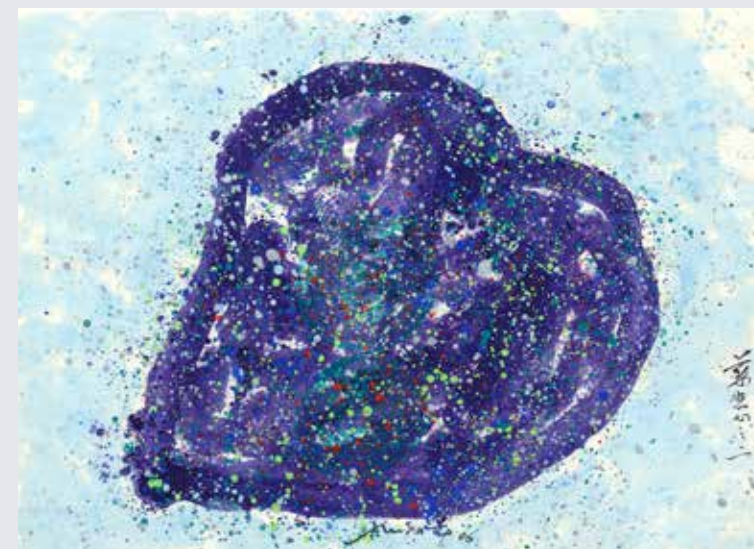
精神漩涡
La voltice spirituale
布上丙烯 Acrylic on canvas
130 x 160 cm 2001



心元
Essence of Heart
 布上丙烯 Acrylic on canvas
 115 x 160 cm 2008



智慧心 - 3
Wisdom Heart - 3
 纸上丙烯 Acrylic on paper
 57 x 62 cm 2006



慈悲心 - 2
Mercy Heart - 2
 纸上丙烯 Acrylic on paper
 46 x 64 cm 2006



宇宙之美 — 天相系列中最迷人的一幅作品。
红色代表的不仅只是热情，更是一种赤诚、
是一种全宇宙的爱。

The beauty of the universe -
The most fascinating piece in the series
where the color red represents
more than just passion,
but a form of sincere and universal love.

情遇
Passionate Encounter
布上丙烯 Acrylic on canvas
120 x 135 cm 2010

伊奇的无限之旅
Iggy - A Journey of Infinity
布上丙烯 Acrylic on canvas
200 x 270 cm 2014



心之光
Light of Heart
布上丙烯 Acrylic on canvas
200 x 200 cm 2007



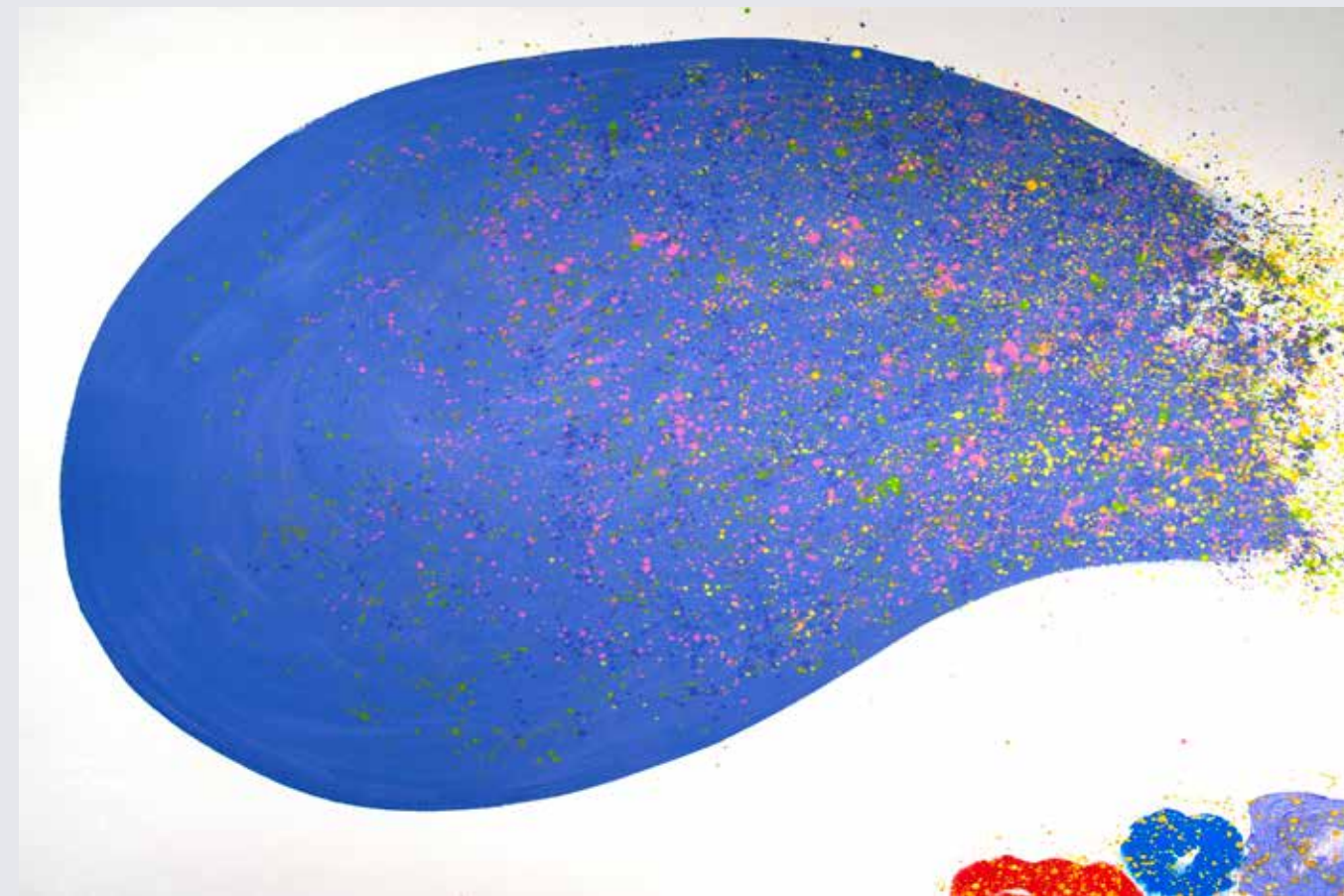
光之魂
Soul of Light
布上丙烯 Acrylic on canvas
120 x 180 cm 2009



银河 - 6
Milky Way - 6
布上丙烯 Acrylic on canvas
140 x 107 cm 2002 - 2011



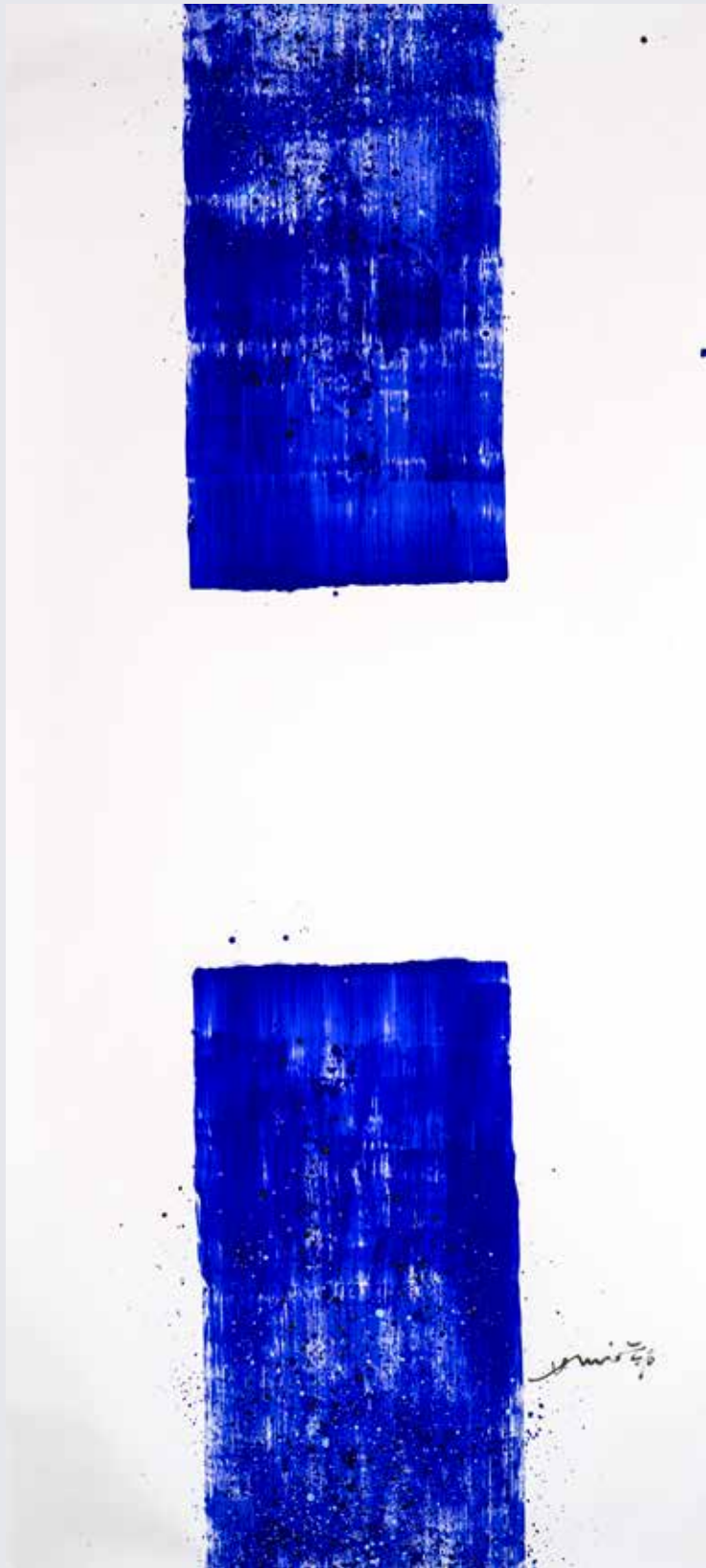
源降
The Origin of Descent
 布上丙烯 Acrylic on canvas
 65 x 93 cm 2000 - 2012



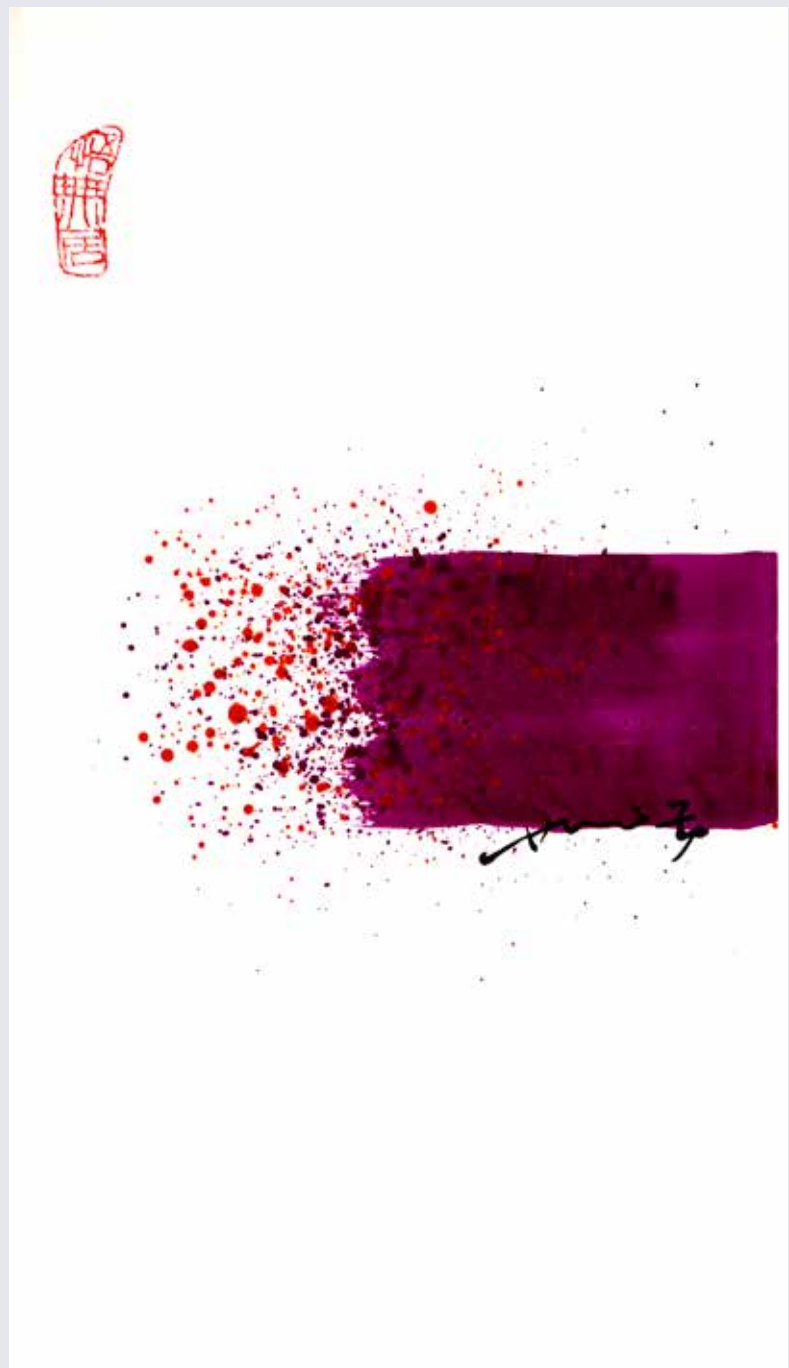
扬
Raise
 布上丙烯 Acrylic on canvas
 110 x 140 cm 2010

前方
The Front
纸上丙烯 Acrylic on paper
39 x 54 cm 2011





大瀾
Grand Wave
纸上丙烯 Acrylic on paper
295 x 136 cm 2012



逸
Leisure
纸上丙烯 Acrylic on paper
62 x 34 cm 2012



能之喜悦
Joy of Energy
布上丙烯 Acrylic on canvas
110 x 140 cm 2014



大禄
Grand Fortune
纸上丙烯 Acrylic on paper
295 x 136 cm 2012



视野
Vision

纸上丙烯 Acrylic on paper
39 x 54 cm 2013



行过
Passing Through

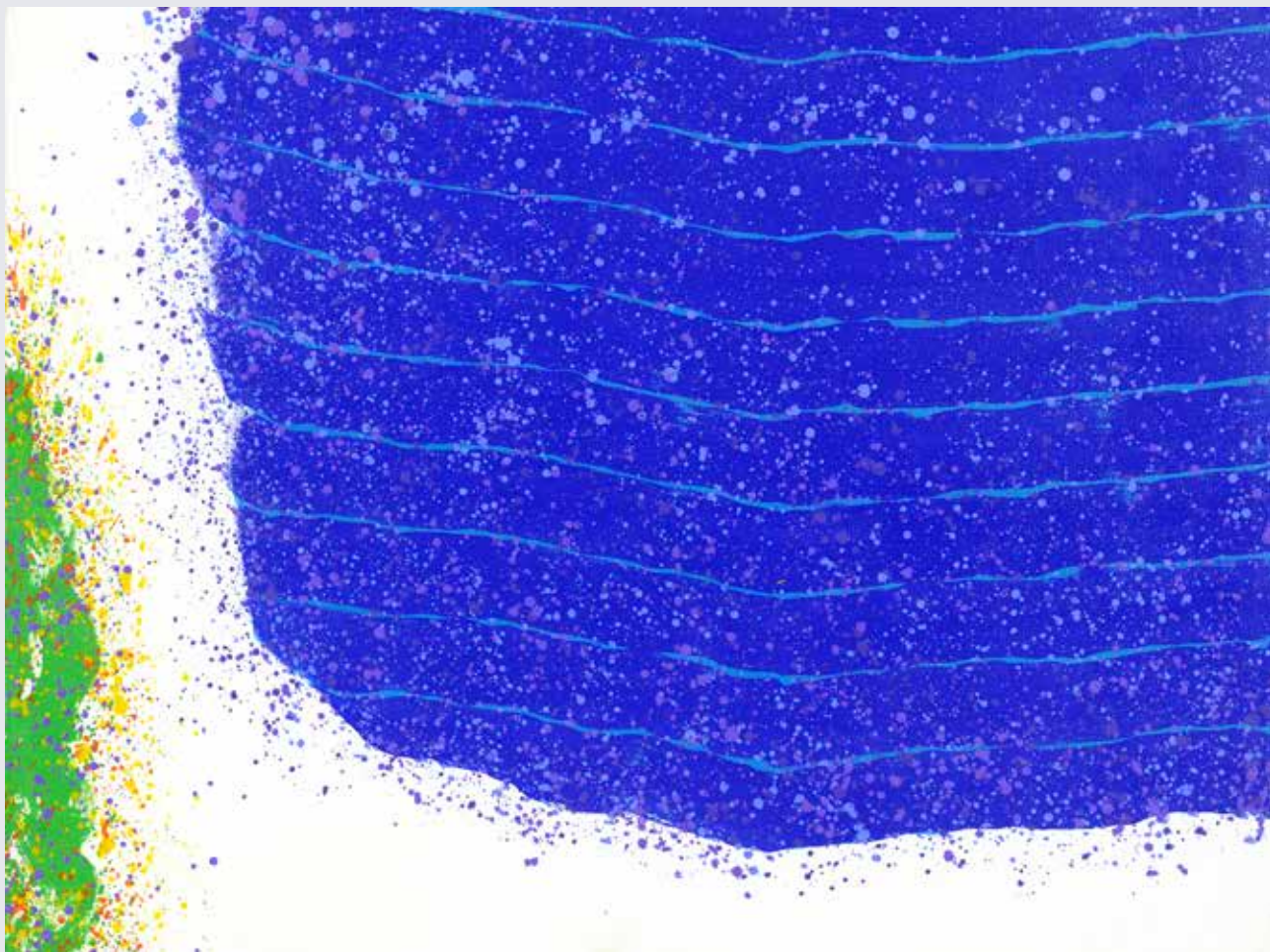
纸上丙烯 Acrylic on paper
39 x 55 cm 2013



感情的将来
A Sentimental Future
 布上丙烯 Acrylic on canvas
 88 x 110 cm 2013



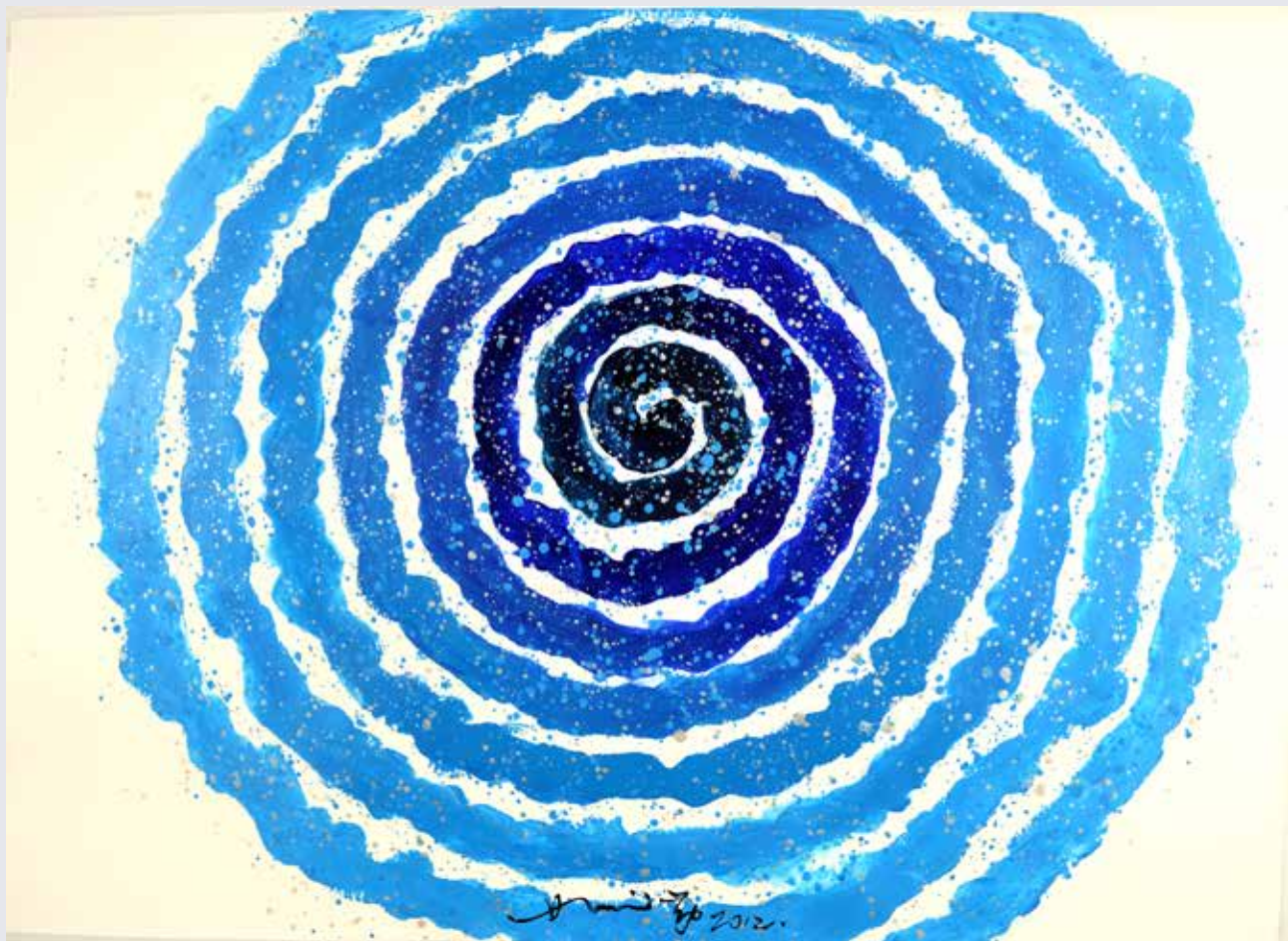
诱
Enticement
 布上丙烯 Acrylic on canvas
 80 x 110 cm 2013



深度
Depth
布上丙烯 Acrylic on canvas
60 x 80 cm 1995-2009



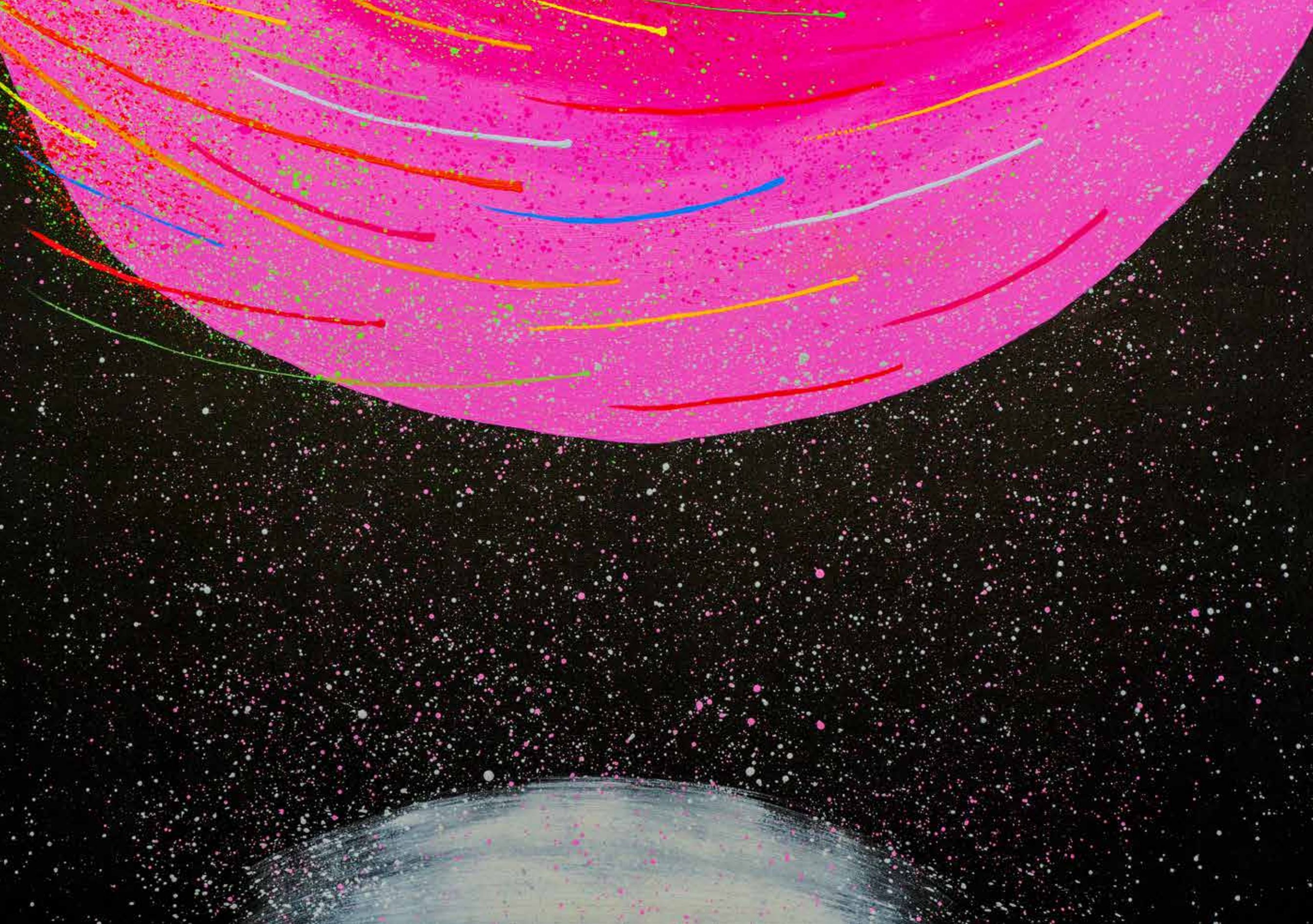
升密
The Rising
布上丙烯 Acrylic on canvas
90 x 110 cm 2009



永恒的宁静
Eternal Serenity
 纸上丙烯 Acrylic on paper
 79 x 110 cm 2012



神光 - 10
Light of Divinity - 10
 布上丙烯 Acrylic on canvas
 130 x 160 cm 2015



宇宙组曲 - 1
The Suite of Universe - 1
布上丙烯 Acrylic on canvas
140 x 200 cm 2015

宇宙组曲 - 2
The Suite of Universe - 2
布上丙烯 Acrylic on canvas
150 x 200 cm 2015

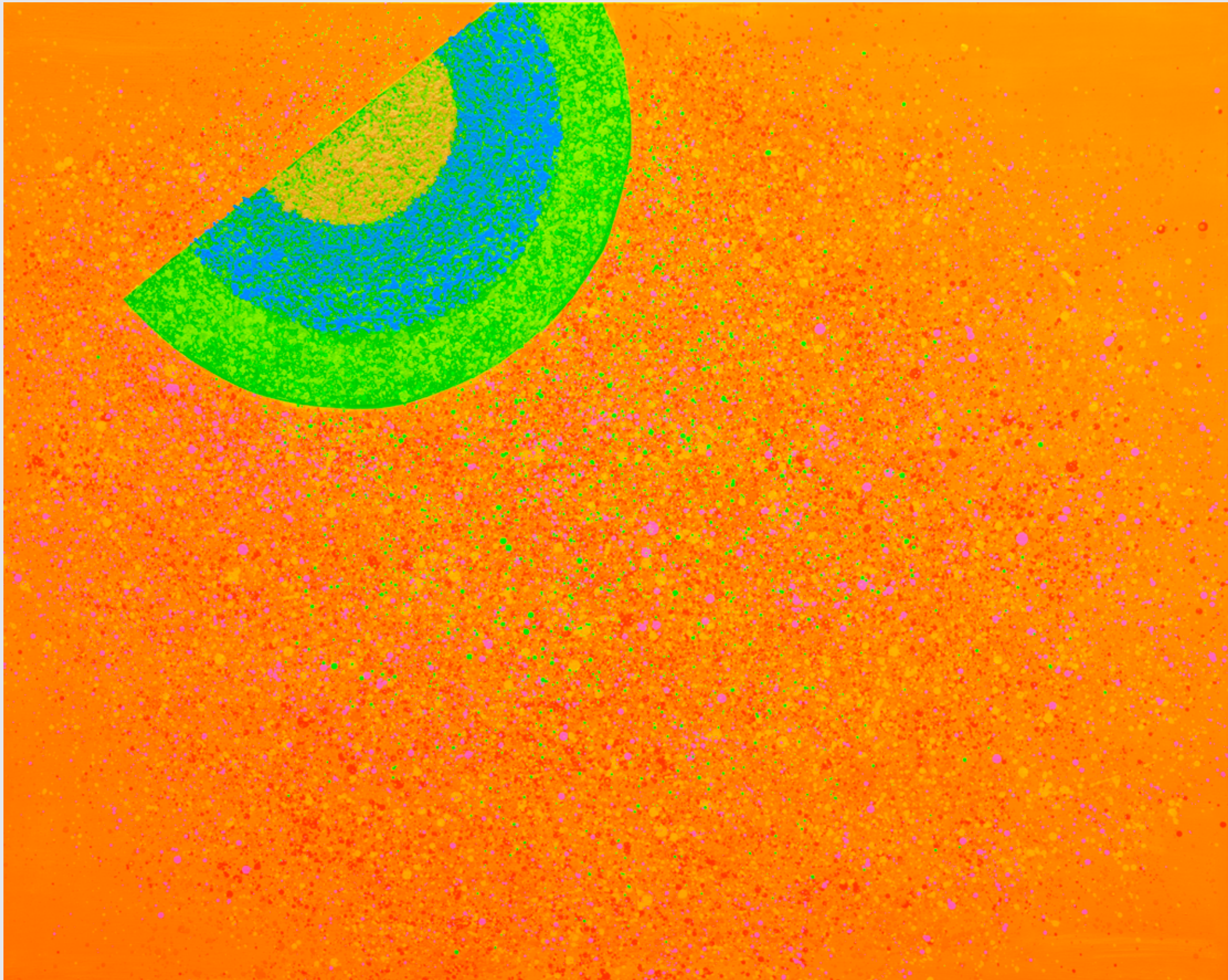




宇宙组曲 - 3
The Suite of Universe - 3
 布上丙烯 Acrylic on canvas
 135 x 205 cm 2015



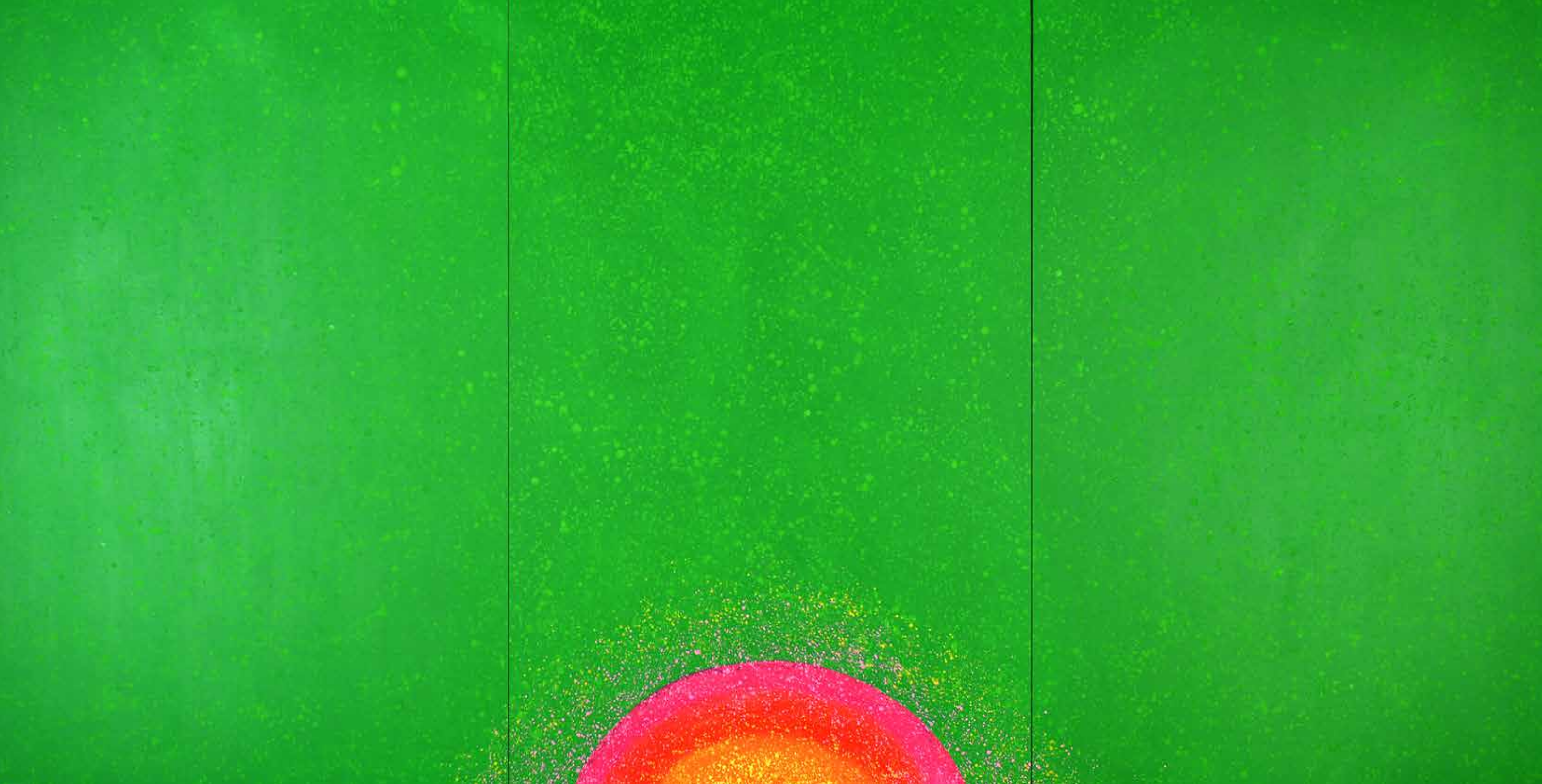
宇宙组曲 - 4
The Suite of Universe - 4
 布上丙烯 Acrylic on canvas
 140 x 200 cm 2015



春月
Moon of Spring
布上丙烯 Acrylic on canvas
130 x 162 cm 2016

紫心
Purple Heart
布上丙烯 Acrylic on canvas
160 x 390 cm 2016

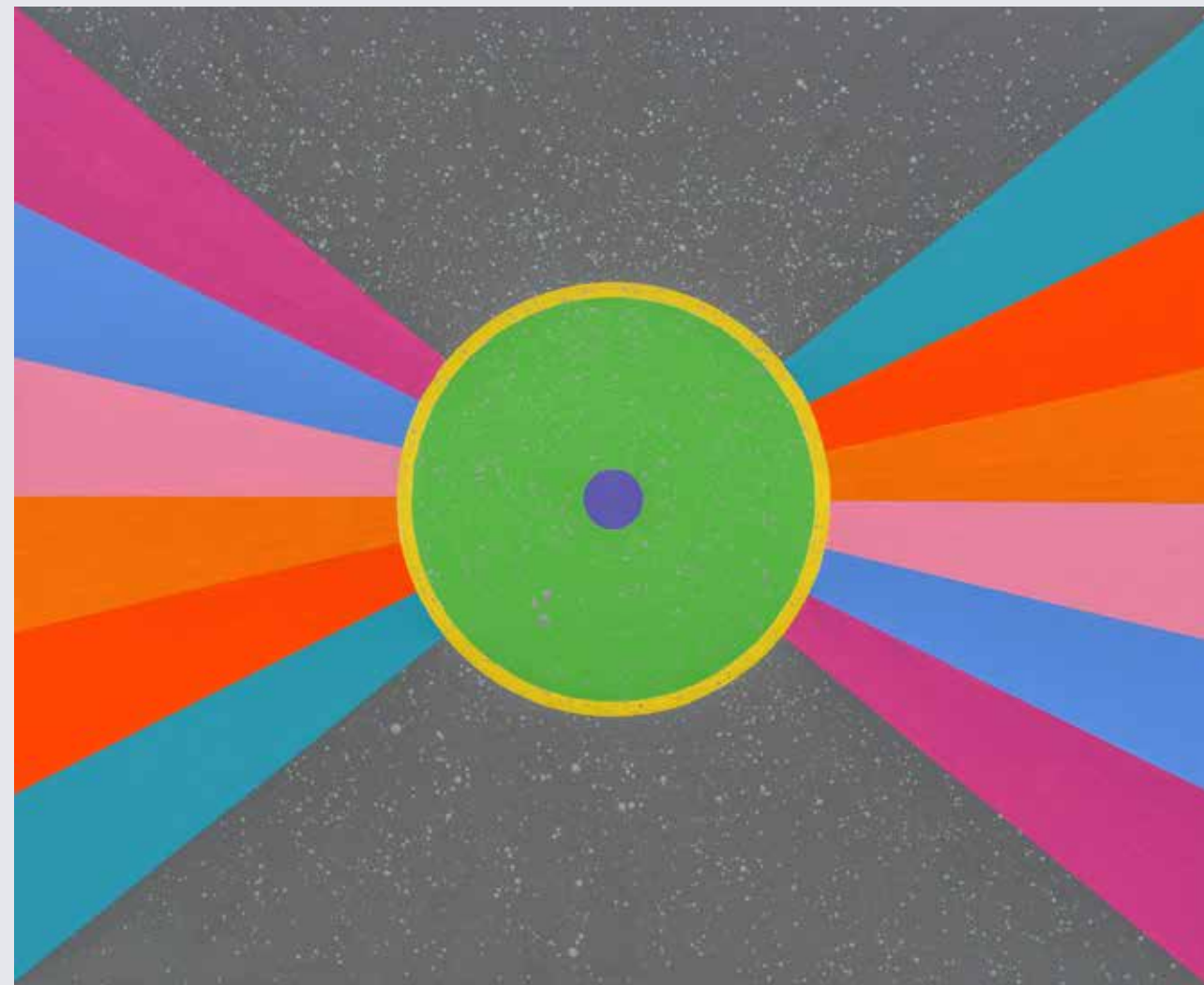






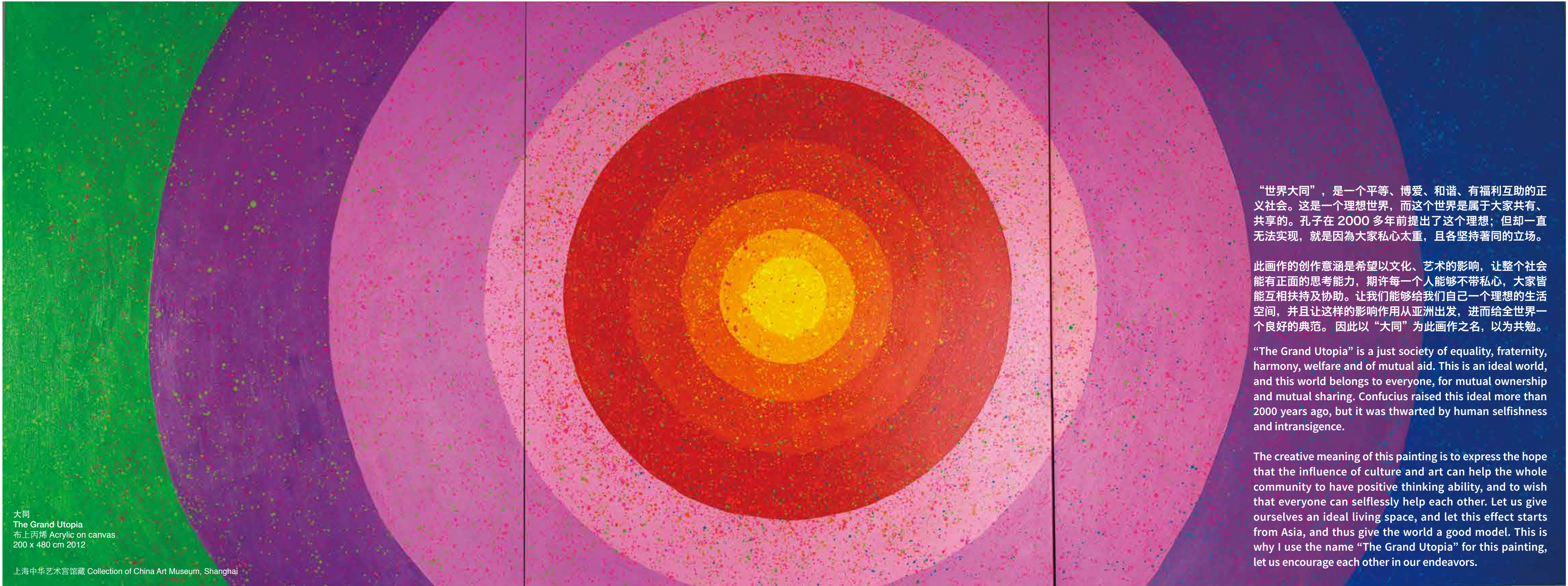
飞跃
Leap

布上丙烯 Acrylic on canvas
100 x 80 cm 2000 - 2012



能量之中心
The Center of Energy

布上丙烯 Acrylic on canvas
130 x 160 cm 2016



大同
The Grand Utopia
布上丙烯 Acrylic on canvas
200 x 480 cm 2012

上海中华艺术宫馆藏 Collection of China Art Museum, Shanghai

“世界大同”，是一个平等、博爱、和谐、有福利互助的正义社会。这是一个理想世界，而这个世界是属于大家共有、共享的。孔子在 2000 多年前提出了这个理想；但却一直无法实现，就是因为大家私心太重，且各坚持著同的立场。

此画作的创作意涵是希望以文化、艺术的影响，让整个社会能有正面的思考能力，期许每一个人能够不带私心，大家皆能互相扶持及协助。让我们能够给我们自己一个理想的生活空间，并且让这样的影响作用从亚洲出发，进而给全世界一个良好的典范。因此以“大同”为此画作之名，以为共勉。

“The Grand Utopia” is a just society of equality, fraternity, harmony, welfare and of mutual aid. This is an ideal world, and this world belongs to everyone, for mutual ownership and mutual sharing. Confucius raised this ideal more than 2000 years ago, but it was thwarted by human selfishness and intransigence.

The creative meaning of this painting is to express the hope that the influence of culture and art can help the whole community to have positive thinking ability, and to wish that everyone can selflessly help each other. Let us give ourselves an ideal living space, and let this effect starts from Asia, and thus give the world a good model. This is why I use the name “The Grand Utopia” for this painting, let us encourage each other in our endeavors.

光之跃动 2017
Dancing Light 2017
布上丙烯 Acrylic on canvas
120 x 450 cm 2017





立体作品
Objects

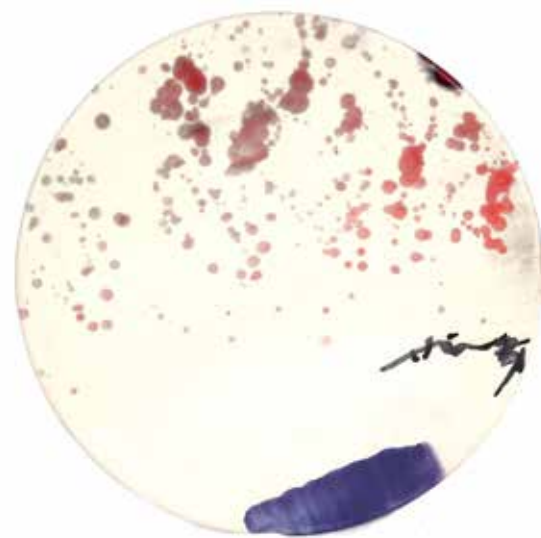
念
Thoughts
陶盘彩绘 Ceramics
Ø 25 cm 1998



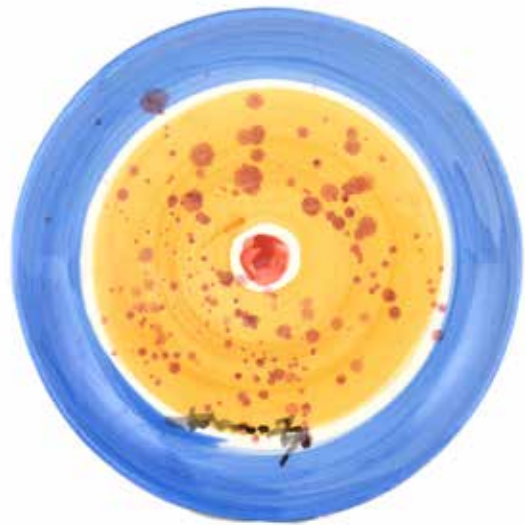
橙光
Orange Light
陶板彩绘 Ceramics
Ø 20 cm 2002



宇宙云
The Clouds of the Universe
陶板彩绘 Ceramics
Ø 20 cm 2002



宇宙风
The Wind of the Universe
陶板彩绘 Ceramics
Ø 20 cm 2002



小宇宙
Small Universe
陶板彩绘 Ceramics
Ø 32 cm 2002



宇宙小云
The Small Clouds of the Universe
陶板彩绘 Ceramics
Ø 25 cm 2002



乌云
Dark Clouds
陶板彩绘 Ceramics
Ø 20 cm 2002

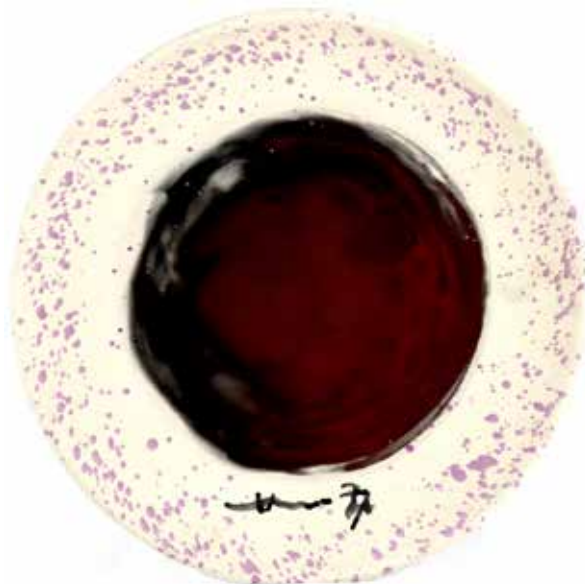


紫色漩涡
The Purple Whirlpool
陶板彩绘 Ceramics
Ø 32 cm 2002

鸿运
Grand Fortune
陶盘彩绘 Ceramics
32 cm 2002



混日
Mixed Sun
陶板彩绘 Ceramics
Ø 35 cm 2002



心之光明
Brightness of Heart
陶盘彩绘 Ceramics
33 x 50 cm 2006



真
Truth
陶板彩绘 Ceramics
Ø 32 cm 2007



希
Hope
铜塑 Bronze
40 x 35.3 x 21.6 cm 2013



缘
Destiny
铜塑 Bronze
40 x 37.6 x 22.3 cm 2013



乘
Riding
铜塑 Bronze
40 x 32 x 31 cm 2013



大我
Great All
铜塑 Bronze
40 x 32.3 x 38 cm 2013



预之可能
Possibilities of Foreseeing
铜塑 Bronze
40 x 32.3 x 19.6 cm 2013



超越
Transcend
铜塑 Bronze
40 x 29.3 x 34.5 cm 2013



彼端
The Other Side
铜塑 Bronze
40 x 32.3 x 19.6 cm 2013



倚
Lean
铜塑 Bronze
30 x 26 x 18 cm 2013



艺术家简介

Artist Biography



1



2

1. 1911 年 3 月于南京临时大总统府前，前排左一为萧勤之父萧友梅，前排左三为国父孙中山
Group photograph taken at the provisional Nanjing Presidential Palace in March 1911, with Sun Yat-sen (front row, 3rd from the left) and Hsiao Yu-mei (front row, 1st from the left)
2. 《自画像》，纸上墨水，32 x 20.5 cm，1955
"Self-portrait", Ink on paper, 32 x 20.5 cm, 1955

1935

出生于上海，原籍广东中山。
父亲萧友梅 (1884-1940)，字雪朋，中国专业音乐教育的奠基人和开拓者。1927 年，创办我国第一所独立建制的高等专业音乐教育机构——国立音乐院（今上海音乐学院）。

1949

随姑父王雪艇赴台，入台中二中后转台北成功中学。

1951

入台北师范学校，亦随朱德群习素描一个月。

1952

入台北市安东街李仲生画室，为正式研究现代艺术之始。

1956

年底，在台北与夏阳，吴昊，李元佳，陈道明，萧明贤，欧阳文苑及霍刚创办中国第一个抽象绘画团体“东方画会”。
7 月，获西班牙政府奖学金，赴马德里，但见马德里艺术学院极保守，决定不入学。
11 月，转往巴塞罗那。

1957

见巴塞罗那之国立艺术学院亦保守，决定不再入学，同时失去奖学金资格。
是年，参加巴塞罗那法国学会及皇家艺术协会；开始结识西班牙当时最活跃之非形象艺术家。同时亦为《台北联合报》撰写一系列有关西方前卫

1935

Born in Shanghai; father Hsiao Yu-mei, a pioneer in contemporary Chinese music education, founded China's first music school, the Shanghai Conservatory of Music, in 1927.

1949

Accompanies uncle Wang Hsueh-ting to Taiwan; transfers from Taichung No.2 Middle School to Taipei's Chengkung Middle School.

1951

Enters the Art Department at Provincial Taipei Teacher's College; learns sketching from Chu Teh-chun for over a month.

1952

Joins Li Chun-shan's Antung St. studio, commencing formal study of modern art.

1956

Together with Hsia Yan, Wu Hao, Li Yuan-chia, Chen Tao-ming, Hsiao Ming-hsien, Ouyang Wen-yuan, and Ho Kan, participates in the founding of the first Chinese abstract painting movement, the Ton-Fan Art Group. In July, receives a scholarship from the Spanish government and heads to Madrid; upon discovering the extreme conservatism of the Academia de Bellas Artes de San Fernando, Madrid, resolves not to matriculate there and in November moves to Barcelona.

1957

Once again, perceiving the conservatism of the Escuela Superior de Bellas Artes La Lonja, Barcelona, determines



1



3



2

1. “东方画展”邀请卡，西班牙巴塞罗那花园画廊 1957.12.06-12.16
Invitation Card of “Ton-Fan Art Exhibition”, Galerías Jardin, Barcelona, Spain, 6th to 16th December, 1957
2. 东方画会成员与李仲生老师（由左至右分别为：欧阳文苑、李仲生、陈道明、李元佳、夏阳、霍刚、吴昊、萧勤、萧明贤）
Members of the Ton-Fan Art Group with Li Chun-shan (From the left: Ouyang Wen-yuan, Li Chun-shan, Chen Tao-ming, Li Yuan-chia, Hsia Yan, Huo Kang, Wu Hao, Hsiao Chin, and Hsiao Ming-hsien)
3. 1937 年摄于上海寓所 - 萧友梅夫妇与萧勤及妹雪真
Family photo of Hsiao Yu-mei couple, Hsiao Chin and his sister Xue Zhen in Shanghai home, 1937

艺术的报导。
是年，在巴塞罗那参加爵士沙龙展出，获选为十位优秀画家之一；亦开始参加一系列的五月沙龙（当时西班牙最前卫的全国性展览）。并在巴塞罗那附近的马达洛（Mataro）美术馆举行生平第一次个展。
年底，“第一届东方画展”在台北及巴塞罗那花园画廊同时展出。

1959
第一次在意大利举行个展，地点是佛罗伦萨之数字画廊 (galleria Numero)。
是年，迁居米兰。

1961
与意大利画家卡尔代拉拉 (A. Calderara), 日本雕刻家吾妻兼治郎及东方画会创办人之一李元佳发起国际“点” (Punto) 艺术运动，曾在意大利、西班牙、荷兰、台北等地展出；并有多位西班牙、法国、荷兰艺术家们加入。
是年，在米兰阿农查德沙龙举行米兰第一次个展；结识马尔各尼 (G. Marconi)，开始与之签订多年合约。

1962
与意大利女画家毕卓结婚。

1963
透过马尔各尼与达尔疆 (M. D’ Arquian) 所主持的当代艺术画廊缔约。

not to pursue schooling and loses scholarship. Participates in French Circle Maillol Association and Royal Arts Association in Barcelona. In the same year, Hsiao participates in the Barcelona IV Jazz Salon and is selected as one of the top ten outstanding painters; also, takes part in a series of Salon de Mayo, the most avant garde national exhibition at the time in Spain. Becomes the first ever one-man show at the Mataró Fine Arts Museum near Barcelona. At the end of 1957, The first Ton-Fan Art Exhibition is held in Taipei and Barcelona's Galeria Jardin.

1959
First solo show in Italy at Florence's Galleria Numero; moves to Milan.

1961
In Milan, co-founds Punto International Art Movement along with the Italian artist Antonio Calderara, Kenjiro Azuma, Li Yuan-chua; exhibitions are held in Milan, Barcelona, Albissola, Florence, Taipei, Rotterdam, Macerata, Roma, Bologna, and Zürich; and numerous Spanish, French and Dutch artists join the movement. Holds his first Milan solo exhibition at the Galleria Salone Annunciata, meets Giorgio Marconi, with whom he enters a long term collaboration.

1962
Marries the Italian painter Pia Pizzo.

1963
Marconi and M. d'Arquian assist Hsiao Chin signs an agreement with Galerie Internationale d'Art Contemporain, Paris.



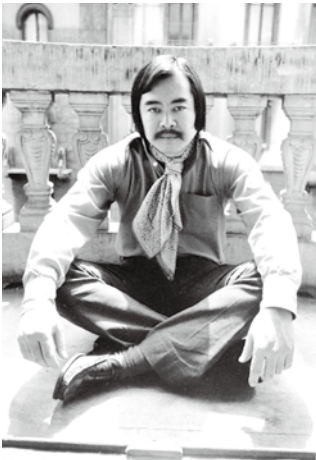
1



2



3



4



5



6



7

1. 1964 年 1 月常玉与夏阳出席萧勤在巴黎个展
Sanyu and Hsia Yan visited Hsiao Chin's Solo Exhibition in Paris, January 1964
2. 1964 年 1 月萧勤与夏阳摄于巴黎
Hsiao Chin and Hsia Yan in Paris, January 1964
3. 《静观》，布上压克力，61 x 76 cm 1968
米兰马尔戈尼收藏
"Contemplation", Acrylic on canvas, 61 x 76 cm 1968
Collected by Marconi Foundation, Milan
4. 1969 年萧勤摄于米兰
Hsiao Chin in Milan, 1969
5. 1976 年，萧勤与其《硬边系列》雕塑作品
Hsiao Chin and his sculpture of the *Hard Edge* series, 1976
6. 1977 年 4 月 7 日，萧勤陶艺展览于意大利 Galanate Pozzi 工作室
Hsiao Chin's Ceramic Exhibition in Galanate Pozzi Studio in Italy, 7 April 1977
7. 1978 年 10 月，摄于丁衍庸香港家中
In Ting Yung-Yin's place in Hong Kong, October 1978

1964

赴巴黎工作三个月，并在当代艺术画廊举行个展。

1966

赴伦敦工作半年，并在信号画廊 (Signals Gallery) 展出。

1967

首次赴纽约居住，直至 1972 年；在纽约罗思·弗里特画廊 (Rose Fried Gallery) 举行个展并与之合作。
是年，女儿莎芒姐 (Samantha) 在纽约出世。

1969

在纽约长岛大学的南汉普顿学院教授绘画及素描。
是年，与妻子毕卓分居。

1971 - 1972

于米兰欧洲设计艺术学院任教视觉原理。

1972

于美国路易西安那州立大学教授绘画及素描。
年底，赴墨西哥参观阿再迦及马雅艺术及建筑。

1978

在米兰与提尔逊 (J. Tilson)、洛布斯提 (G. Rubusti)、盖格 (R. Geiger) 等发起创办“SURYA (太阳) 国际艺术运动”。
是年，应邀返回台湾。通过写作、发表访谈、信件等方式提出建立美术馆，确立艺术、文化、教育根基，举办中外艺术展览交流活动等建议。

1964

Works in Paris for three months; holds solo exhibition at Galerie Internationale d'Art Contemporain.

1966

Works in London for six months; exhibits at the Signals Gallery.

1967

Visits New York for the first time, remains there through 1972; daughter Samantha is born in New York.
Solo exhibition at Rose Fried Gallery, New York

1969

Teaches painting and drawing at Southampton College of Long Island University; Separates from Pia Pizzo.

1971 - 1972

Teaches visual theory at Milan's Istituto Europeo di Design.

1972

Teaches painting and drawing at State University of Louisiana, United States. Travels to Mexico to study Aztec and Maya architecture and art.

1978

Founds the SURYA International Art Movement from Milan together with J. Tilson, G. Robusti and Kengiro Azuma. Returns to Taiwan by an invitation to be first artist to participate in the National Reconstruction Council; proposes the construction of art museums and the sponsorship of various international arts exchange programs. Major solo exhibition at the National Museum of History in Taipei.



1



2



3



4



5



6



7



8

1. 1980 年 12 月萧勤摄于北京朱光潜家中
Hsiao Chin in Chu Kuan-qian's home in Beijing, December 1980
2. 1981 年 4 月萧勤与李仲生合影于彰化
Hsiao Chin with Li Chun-shan in Changhua, April 1981
3. 1983 年与吴作人 (中)、吾妻兼治郎 (左) 合影于米兰美术学校
Group photo of Hsiao Chin, Wu Zuoren (middle) and Kenjiro Azuma (left) in Accademia di Belle Arti di Brera, 1983
4. 1986 年 11 月，与二姐、五姐、七姐、表姐等亲戚合影于北京
With his 2nd, 5th and 7th sisters, cousins and other relatives in Beijing, November 1986
5. 1986 年 4 月，萧勤与女儿莎芒妲合影于哥本哈根
Hsiao Chin and his daughter Samantha in Copenhagen, April 1986
6. 1986 年摄于哥本哈根尼哥拉依 (Nikolaj) 个展现场
Solo Exhibition in the Nikolaj, Copenhagen, 1986
7. 作品《Fire》，1988 年与丹麦艺术家共同创造的版画
Lithograph print "Fire", collaborated with Denmark artist, 1988
8. 1989 年 12 月 22 日，摄于李仲生现代绘画文教基金会颁奖典礼，萧勤获「艺术成就奖」
Hsiao Chin received the "Art Achievement Award" presented by Li Chun-shan Foundation of Contemporary Painting Award Ceremony, 22nd December, 1989

1980

应邀前往北京与上海参加萧友梅逝世四十周年活动，这是萧勤 31 年来第一次重返祖国大陆。
是年，在北京文化部红旗礼堂讲解西方二十世纪艺术。

1981

东方与五月画会在台北举行二十五周年成立展出。

1983-84

在意大利乌尔比诺国立艺术学院教授艺术解剖及画面分析。

1984-85

在意大利都林国立艺术学院教授装饰艺术。

1985

开始在米兰国立艺术学院教授版画至 1996 年。

1986

应邀赴北京参加孙中山先生一百周年诞辰纪念活动；并赴巴西展出。

1988

赴苏联，参加意大利当代艺术在莫斯科展出，并访问列宁格勒。在米兰马尔各尼画廊举行大型三十周年回顾展。

1980

Participates by invitation in events in Beijing and Shanghai commemorating the 40th anniversary of father Hsiao Yu-mei's death, Hsiao's lecture in the Red Flag Hall of the Ministry of Culture on 20th century Western art is well attended. This visit is Hsiao Chin's first return to China in 31 years.

1981

25th anniversary joint exhibition of the Ton-Fan and Fifth Moon groups, Taipei.

1983 - 1984

Teaches art dissection and picture analysis at the Accademia di Belle Arti in Urbino.

1984 - 1985

Teaches Art Decoration at the Accademia di Belle Arti Albertina in Torino.

1985

Begins teaching printmaking at the Accademia di Belle Arti di Brera, Milan until 1997 as a fully tenured professor.

1986

Hsiao is invited by the Chinese government to take part in events celebrating 100th anniversary of the birth of Sun Yat-sen. Travels and exhibits in Brazil.

1988

Exhibition of Contemporary Italian Artists, Moscow: visits Leningrad (St. Petersburg). Major 30-year retrospective exhibit at the Studio Marconi, Milan; exhibition catalogue is published by Gabriele Mazzotta Editore.



1



4



7



2



5



3



6



8



9



10

1. 1990 年 12 月 26 日，摄于北京中央音乐学院，父亲萧友梅铜像揭幕仪式
Unveiling ceremony of Hsiao Yu-mei's bronze statue in Beijing Central Conservatory of Music, 26th December, 1990
2. 1990 年 12 月 26 日，与费孝通（民族人类学家）、于润洋、钱伟长、陈吕本合影于北京中央音乐学院
With Fei Xiaotong (anthropologist), Yu Runyang, Qian Weichang, Chen Lv'ben in Central Conservatory of Music Beijing, 26th December 1990
3. 1990 年 5 月 20 日，萧勤与丁雄泉合影于 Vigevano 汽车展览
Hsiao Chin with Walasse Ting at the Vigevano Auto Show , 20th May, 1990
4. 1994 年摄于米兰圣·费德莱画廊“度大限：莎芒姐纪念展”
At *Beyond the Great Threshold in Memory of Samantha Hsiao* in Milan's San Fedele Gallery, 1994
5. 1994 年 5 月 3 日，摄于北京中央美术学院的展览
At the exhibition in Beijing Central Academy of Fine Arts, 3rd May, 1994
6. 1995 年 6 月 11 日，萧勤摄于米兰博览会，背后为其所绘之 30 公尺长作品
Hsiao Chin in front of his 30-meter-long painting at the exposition in Milan, 11th, June, 1995
7. 1995 年 6 月 15 日画陶板
Painting on ceramic plate, 15th June, 1995
8. 1996 年与 Sam Hunter 教授合影于普林斯顿大学（美国新泽西州）
With Prof. Sam Hunter at Princeton University (New Jersey, U.S.A), 1996
9. 1996 年 5 月 18 日，于萨尔兹堡近郊小镇艾伯挪与奥地利女高音莫妮卡结婚
Hsiao Chin married to Austrian soprano Monica Unterberger in the village of Ebenau near Salzburg, 18th May, 1996
10. 1996 年萧勤于意大利波隆纳艺术博览会中现场示范作画于陶板上
Hsiao Chin demonstrating painting on ceramic plate at the Arte Fiera Bologna Italy, 1996

1990

女儿莎芒姐在洛杉矶去世。

1991

由于女儿去世之打击，萧勤创作了一系列以“度大限”的新作，阐述生命之新义。
是年，东方及五月画会在台北举行成立三十五周年展出。

1992

台湾省立美术馆为萧勤举行回顾展。

1994

北京中央美术学院及杭州中国美术学院为萧勤举行回顾展，此为萧勤作品首次在中国展出。

1995

台北市立美术馆举行“萧勤的历程 1953–1994展”。

1996

5 月，与抒情女高音莫妮卡（Monika Unterberger）在奥地利结婚。
10 月，受聘于台南艺术学院造型艺术研究所任专职教授。

1998

佛罗伦萨 Galleria Il Ponte, 巴黎 Di Meo 画廊举行个展，及在德国达姆斯塔市立美术馆举行“1958 - 1998 回顾展”。

1990

Daughter Samantha dies in Los Angeles.

1991

Aggrieved by the death of his daughter, creates a new series under the theme The Great Threshold, relating his new outlook on life. Holds the 35th-year anniversary exhibition of Ton-Fan and Fifth Moon Groups in Taipei.

1992

Hsiao Chin Retrospective Exhibition, Taiwan Museum of Art in Taichung.

1994

Retrospective Exhibition, Hsiao's first exhibition in China at Beijing Central Art Accademy and Hangzhou Chinese Art Academy,

1995

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

1996

Marries to the Austrian soprano Monika Unterberger in May. Teaches painting at Graduate Institute of Plastic Art in Tainan National University of the Arts from October 1996 to 2005.

1998

Exhibition at Galleria Il Ponte in Florence, Galerie Di Meo in Paris and a retrospective exhibition from 1958-1998 at Institut Mathildeh in Darmstadt.



1



2



3



4



5



6



7



8

2002

在米兰马尔各尼画廊举行 1958 - 2002 绘画作品回顾展，姆迪马艺术基金会举行 2001 大幅绘画近作展，拉都阿达画廊举行 1958 - 2000 纸上作品回顾展，及米兰省政府奥拜堂艺术空间举行陶塑展。
是年，获台湾文艺奖美术奖。

2003

在台湾 6 个大学举办巡回个展并作演讲。

2004

“萧勤绘画历程展 1958 - 2004” 在上海美术馆展出。

2005

1 月 7 日，被意大利总统授予“意大利团结之星骑士”勋章。
8 月，“萧勤 1954-2004 归源之旅展”在广东美术馆举办。

2006

“荣源 - 萧勤七十回顾展 1955 - 2005”在北京中国美术馆举行。

2008

“萧勤回顾展”在意大利巴尔玛大学举行。

2002

In 22nd January, the Milan Province's Oberdan Space dedicates to him a ceramic sculptures exhibit, Milan's Mudima Foundation dedicated him a recent large size painting exhibit, Milan's Mudima Foundation dedicated him a recent large size painting exhibit, Milan's Giò Marconi Gallery dedicated him a retrospective exhibit of paintings on canvas and also Lattuada Gallery in Milan a retrospective exhibition of Hsiao Chin's work on paper, both from 1958 to 2001. National Fine Art Prize from National Culture and Arts Foundation, Taiwan.

2003

Tour exhibitions in 6 universities in Taiwan with delivering speeches.

2004

"The Journey of Hsiao Chin's painting 1958-2004" at the Shanghai Art Museum.

2005

In 7th January, Hsiao was conferred by the Italian President C.A. Ciampi the honorable title of "Knight of Italian Solidarity Star". Hsiao Chin Retrospective Exhibition 1954-2004 at Guangdong Art Museum.

2006

"Glory to the Source, Hsiao Chin 1955-2005" Retrospective Exhibition at National Art Museum of China in Beijing.

2008

Hsiao Chin Retrospective Exhibition at University of Parma, Italy.

1. 1998 年摄于巴黎 Di Meo 画廊个展之开幕，萧勤与赵无极合影
With Zao Wou-ki at Hsiao Chin solo exhibition opening ceremony in Di Meo Gallery Paris, 1998
2. 1999 年萧勤与中国雕塑家访问团刘开渠等人合影于米兰家中
Chinese sculptor Liu Kaiqu and friends visited Hsiao Chin in Milan, 1999
3. 1999 年 6 月 8 日，摄于上海美术馆「台湾东方画会纪念展」
At the exhibition 'The Momentum of the Ton-Fan Art Group' held at Shanghai Art Museum, 8th June, 1999
4. 2000 年 12 月 30 日摄于萧友梅逝世 60 周年纪念音乐会
At the Memorial Concert of Hsiao Yu-mei, commemorating the 60th anniversary of his death, 30th December, 2000
5. 2002 年 6 月 29 日，于法国 Vallauris 陶版展览
Ceramic work exhibition in Vallauris France, 29th June, 2002
6. 2003 年摄于美国旧金山个展
Solo exhibition in San Francisco, U.S.A, 2003
7. 2004 年 4 月 7 日，萧勤于意大利 Pesaro 画陶
Hsiao Chin painting on ceramics in Pesaro Italy, 7th April, 2004
8. 2005 年 8 月 26 日摄于广东美术馆个展
Solo exhibition at Guangdong Art Museum, 26th August, 2005



1



2



3

1. “萧勤国际文化艺术基金会” 办公室
The office of Hsiao Chin International Art Foundation
2. 2012 年创作大型画作《大同》
Creating large-scale painting *The Grand Utopia* in 2012
3. “萧勤 75 回顾展—大炁之境” 作品之一
Artwork featured in “Infinity of Chi: Retrospective of Hsiao Chin” exhibition

2009
“萧勤 - 无限之旅” 回顾展在米兰三年展举行。

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

2012
台北市立美术馆举行台湾抽象艺术展。

2013
台北大未来林舍画廊举行“大能量”展。

2014
台湾高雄荷轩新艺空间举办“萧勤永恒能量”。
台湾台北郭木生文教基金会举办“萧勤无限能量”。
台湾台北尊彩艺术中心举办“抽象·符码·东方情—台湾现代艺术巨匠”。

2015
香港德萨画廊“抽象、和谐与形态的六十年历程”。
台湾美术馆举办“八十能量萧勤回顾·展望”个展。

2016
香港 3812 画廊举办“萧勤无尽能量 2016”个展。
台北耿画廊举办“萧勤新能量终点亦为起点”。
获颁台湾“二等景星勋章”。

2009
Hsiao Chin Retrospective Exhibition Viaggio in-finito 1995-2008, Triennale di Milano, Bovisa.

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

2012
Abstract Art Exhibition in Taipei Fine Art Museum, Taipei, Taiwan.

2013
Great ALL Exhibition, Lin & Lin Gallery, Taipei, Taiwan.

2014
Hsiao Chin Eternal Energy, Lotus Art Gallery, Kaohsiung Taiwan.
Infinite Energy ,Kuo Mu-sheng Foundation, Taipei, Taiwan.

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

2016
Endless Energy, 3812 Gallery, Hong Kong.
Novel Energy: The End is the Beginning, Tina Keng Gallery, Taipei, Taiwan.
Awarded "Second Class Jing-Xing Medal"



1



2

1. 2017 年 9 月，于上海中华艺术宫举行《与艺术的历史对话》新书发布会暨 2018 年“回家”艺术大展系列活动
A Historical Dialogue with Art Book Launch and Press Conference of Coming Home Retrospective Exhibition at China Art Museum Shanghai, September 2017
2. 2017 年 9 月，于香港艺术中心举办《与艺术的历史对话》新书发布会
A Historical Dialogue with Art Book Launch at Hong Kong Arts Centre, September 2017

2017

香港 3812 画廊举办“重要的六十年代—萧勤作品展”。

香港 3812 画廊举办“源—萧勤艺术文献资料展”。

在比利时伊克塞尔博物馆举办“从中国到台湾：抽象艺术先锋 1955-1985”展。

7 月，出版《与艺术的历史对话（上、下册）》。

8 月，成立萧勤儿童艺术中心。

9 月，香港艺术中心举行《与艺术的历史对话》新书发表会。

9 月，中华艺术宫举行《与艺术的历史对话》新书发表暨 2018 年“回家”大展系列活动。

11 月，高雄国际机场中央艺廊举办“永恒序章 - 萧勤创作展”。

2018

2 月，香港慈山寺举办“禅·艺术：明光 - 向升华致敬”展览；

3 月，香港 3812 画廊举办萧勤个展“向无限升华”；

上海中华艺术宫举办萧勤“回家”艺术大展。

2017

1960's, An Important Era, 3812 Gallery, Hong Kong.

The Origin- Hsiao Chin Art Archival Exhibition, 3812 Gallery, Hong Kong.

Publishes “A Historical Dialogue with Art”.

Founds the Hsiao Chin Children Art Education Center.

Holds “A Historical Dialogue with Art” Book Launch at Hong Kong Arts Center, Hong Kong.

Holds “A Historical Dialogue with Art” Book Launch and 2018 Coming Home Retrospective Exhibition Press Conference at China Art Museum, Shanghai.

Eternity Preface, Hsiao Chin's Solo Exhibition at Central Gallery, Taiwan Kaohsiung International Airport.

2018

Zen. Art: Bright Light-Homage to Ascendence, Hsiao Chin's Solo Exhibition, Tsz Shan Monastery, Hong Kong.

To An Infinite Ascendence - Hsiao Chin Solo Exhibition, 3812 Gallery, Hong Kong

Coming Home: Hsiao Chin Retrospective Exhibition, China Art Museum, Shanghai

主要个展

Selected Solo Exhibitions

1957

西班牙马达洛美术馆

1958

马德弗尔南多·费 (Fernando Fé) 画廊

1959

佛罗伦萨数字 (Numero) 画廊

威尼斯小马 (Il Cavallino) 画廊

1960

德国司都加特赛那多雷 (Senator) 画廊

1961

罗马德拉司代凡蕾 (Trastevere) 画廊

热内亚圣·马提 (S. Matteo) 画廊

瑞士巴赛尔希尔特 (Hilt) 画廊

米兰阿农查德沙龙 (Salone Annunciata) 画廊

比利时安特卫普多蕾肯斯 (Dorekens) 画廊

司都加特赛那多蕾画廊

1962

罗马圣·路加 (S. Luca) 画廊

1964

巴黎当代艺术画廊

米兰山羊 (Ariete) 画廊

1965

南斯拉夫马里堡 (Maribor) 美术馆

1966

威尼斯运河 (Il Canale) 画廊

德国波昂法拉济克仁 (Falazik) 画廊

1957

Museo Municipal de Mataró Barcelona

1958

Galleria Fernando Fe, Madrid

1959

Galleria Numero, Florence

Galleria del Cavallino, Venice

1960

Galerie Senatore, Stuttgart

1961

Galleria Trastevere, Rome

Galleria San Matteo, Genova

Galerie Hilt, Basel

Galleria Salone Annunciata, Milan

Galerie Dorekens Antwerpen

Galerie Senatore, Stuttgart

1962

Galleria San Luca, Rome

1964

Galerie Internationale d'Art Contemporain, Paris

Galleria dell'Ariete, Milan

1965

Museo of Maribor, Yugoslavia

1966

Galleria Il Canale, Venice

Galerie Falazik, Bochum

1967

瑞士格兰欣柏莱布许 (Brechbuhl) 画廊

柏林维尔茨 (Wirth) 画廊

米兰马尔各尼画廊

纽约萝思·弗里特 (Rose Fried) 画廊

1968

多伦多波洛克 (Pollock) 画廊

底特律斯提芬司 (L.Stevens) 画廊

1969

米兰马尔各尼 (Marconi) 画廊

纽约州布里奇汉普顿班森 (Benson Gallery) 画廊

司都加特赛那多蕾画廊

1970

海牙欧兰兹 (Orez) 画廊

新泽西州珊地那瑞 (Centenary) 学院

德国诺恩克辛法拉兹克什 (Falazik) 画廊

比利时根特 (Gent) 封克 (Fonke) 画廊

米兰马尔各尼画廊及圣昂特兰 (Santandrea) 画廊

1971

意大利莫登那现代美术馆 (Galleria d'Arte Mederna)

1972

格兰欣柏莱布许布画廊

1973

米兰修伯特 (Schubert) 画廊

1974

巴黎波布 (Beaubourg) 画廊

1967

Galerie Brechbuhl, Grenchen

Galerie Wirth, Berlin

Studio Marconi, Milan

Rose Fried Gallery, New York

1968

The Pollock Gallery, Toronto

Lawrence Stevens Gallery, Detroit

1969

Studio Marconi(Grafica), Milan

Benson Gallery, Bridgehampton, N.Y.

Galerie Senatore, Stuttgart

1970

Galerie Orez, Den Haag

Cetenary College, Hackettstown, N.J.

Galerie Falazik, Neuenkirchen (Luneburger Heide)

Galerie Fonke, Gent

Saidio Santandrea and Studio Marconi, Milan

1971

Galleria d'Arte Mederna

1972

Galerie Brechbuhl, Grenchen

1973

Galerie Schubert, Milan

1974

Galerie Beaubourg, Paris

1975

意大利莫登那市立美术馆
意大利弗拉拉钻石大厦 (Plazzo del Diamante)
展览厅
意大利洛凡蕾多邦盖里 (Pancheri) 画廊

1976

西班牙瓦伦西亚点 (Punto) 画廊

1977

米兰旅游大厦、马尔各尼画廊及查拉图斯特拉 (Zarathustra) 画廊

1978

台北历史博物馆画廊、龙门画廊
马德里康定斯基 (Kandinsky) 画廊

1979

德国司都加特 B.14 画廊
意大利马皆拉塔市立美术馆

1980

都林文字 (Ideogramma) 画廊
台北版画家画廊

1981

台北阿波罗画廊
意大利洛凡蕾多邦盖里 (Pancheri) 画廊

1983

德国司都特加赛那多蕾画廊
巴西愉港蒂娜·布瑞瑟 (Tina Presser) 画廊

1975

Museo Civico d'Arte Moderna, Modena
Palazzo del Diamanti, Ferrara
Galleria Pancheri, Rovereto

1976

Glaría Punto, Valencia

1977

Palazzo del Turismo, Studio Marconi and Galleria
Zarathustra,Milan

1978

National Museum of History and Lung Men Art Gallery, Taipei
Glaría Kandinsky, Madrid

1979

Galerie B.14, Stuttgart
Pinacoteca Comunale, Macerata

1980

Galleria Ideogramma, Turin
Printmakers Art Gallery, Taipei

1981

Apollo Art Gallery, Taipei
Gallerie Pancheri, Rovereto

1983

Galerie Sanatore, Stuttgrat
Galerie Tina Presser, Porto Alegre

1984

丹麦兰德斯艾吉迪乌斯 (Aegidius) 画廊
意大利巴格里亚艾西欧·帕加诺 (Ezio Pagano) 画廊
米兰马尔各尼画廊

1985

意大利迈西那大学
香港中华文化促进中心
瓦伦西亚"点"画廊
荷兰普迈兰瓦特美术馆 (Museum Waterland)
台北市立美术馆 (与丁雄泉合展)

1986

哥本哈根市府尼哥拉依 (Nikolaj) 展览厅
米兰盐市场 (Mercato del Sale) 画廊
里约热卢尼迈叶 (AM Niemeyer) 画廊

1987

阿姆斯特丹普立兹 (Pulizer) 画廊
香港艺倡画廊
都林文字画廊

1988

米兰马尔尼画廊 (1959 至 1988 回顾展)

1989

巴多伐基乔拉 (La Chiocciola) 画廊
培恩茹斯·曼坦 (Ruth Mentha) 画廊
台北龙门画廊
台中当代艺术股份有限公司

1990

瓦伦西亚"点"画廊

1984

Gallerie Aegidius, Randers
Galleria Ezio Pagano, Bagheria
Studio Marconi, Milan

1985

Università di Messina and Libreria Hobelix, Messina
The Hong Kong Institute for Promotion of Chinese Culture,
Hong Kong
Glaría Punto, Valencia
Museum Waterland, Pumerend
Taipei Fine Arts Museum (with Walasse Ting), Taipei

1986

"Nikolaj" Comune di Copenhagen
Galleria Mercato del Sale, Milan
Galeria AM Niemeyer, Rio de Janeiro

1987

Galerie Pulitzer, Amsterdam
Alisan Fine Arts Ltd., Hong Kong
Galleria Ideogramma, Turin

1988

Antologica 1959-88, Studio Marconi, Milan

1989

Galleria La Chiocciola, Padua
Galerie Ruth Mentha, Muri-Bern
Lung Men Art Gallery, Taipei
Contemporary Art Gallery, Taichung

1990

Glaría Punto, Valencia
Galleria Alberto Peola, Turin
Ente Regionale Studio Universitario, Macerata

都林培奥拉 (A.Peola) 画廊
马皆拉塔大学
新竹清华大学
培恩费特曼 (H. Feldmann) 画廊
台中当代艺术股份有限公司
台北龙门及永汉画廊

1991
伽拉拉代十字 (La Crocetta) 画廊
阿姆斯特丹布利兹画廊

1992
台湾省立美术馆 “萧勤回顾展”

1993
香港艺倡画廊

1994
北京中央美术学院
杭州中国美术学院

1995
台北市立美术馆 “萧勤的历程：1953-1994 展”

1996
台北市帝门基金会

1997
台北市帝门艺术中心

1998
佛罗伦萨桥画廊
巴黎第·梅奥 (Di Meo) 画廊
德国达姆斯特市立美术馆 1958-1998 回顾展

Chin-Hwa University, Hsinchu, Taiwan
Galerie Feldmann, Bern
Contemporary Art Gallery, Taichung
Lung Men Art Gallery
Yun-Han International Art Center, Taipei

1991
Galleria La Crocetta, Gallarate
Pulitzer Art Gallery, Amsterdam

1992
Antologica 1955-92, Taiwan Museum of Art, Taichung

1993
Alisan Fine Arts Ltd., Hong Kong

1994
Central Academy of Fine Arts, Beijing
China Academy of Fine Arts, Hangzhou

1995
The Odyssey 1953-94, Taipei Fine Alts Museum, Taipei

1996
Dimensions Endowment of Art, Taipei

1997
Dimensions Art Center, Taipei

1998
Galleria Il Ponto, Florence
Galerie Di Meo, Paris;Institut
Mathildenhohe (retrospective 1958-1998), Darmstadt

2002
米兰马尔各尼画廊
米兰姆迪玛 (Mudima) 艺术基金会
米兰拉都阿达 (Lattuada) 画廊
米兰省政府奥拜堂 (Oberdan) 艺术空间

2003
“走向心世界” 系列历程展

2004
上海美术馆 “萧勤绘画历程展 1958-2004”

2005
广东美术馆 “萧勤 1954-2004 归源之旅”
意大利莱珈那迪市立美术馆 “萧勤历程展”
意大利阿德利市阿卦韦伐宫 “萧勤历程展”
中山美术馆 “萧勤 1954-2004 归源之旅”

2006
北京中国美术馆 “荣源 - 萧勤七十回顾展 1955-2005”
台北大未来画廊 “萧勤的心”

2007
米兰马佐塔空间举行 “心之主题展”

2002
Marconi Gallery, Milan
Mudima Foundation, Milan
Lattuada Gallery, Milan
Milan Province's Oberdan Space

2003
Towards the Spiritual World series anthological exhibitions

2004
The Journey of Hsiao Chin's painting 1958-2004, Shanghai Art Museum

2005
Hsiao Chin 1954-2004, A Journey back to the Source, Guangdong Museum of Art
Hsiao Chin, Museo Civico, Villa Colloredo Mels, Recanati
Hsiao Chin, Palazzo Acquaviva, Scuderie ducali, Atri
Hsiao Chin 1954-2004, A Journey back to the Source, Zhongshan Museum of Art

2006
Glory to the Source, A retrospective exhibition of Hsiao Chin 1955-2005, National Art Museum of China, Beijing
Hsiao Chin Solo Exhibition, Lin & Keng Gallery, Taipei, Taiwan

2007
Exhibition of heart theme paintings, Spazio Mazzotta, Milan

2009

米兰波维萨三年展 (Triennale di Milano, Bovisa)
“无限之旅 1955-2008” (Viaggio in-finito 1995-2008)

2010

高雄市立美术馆 “大炁之境：向大师致敬系列——萧勤 75 回顾展”

2011

台北大未来林舍画廊 “萧勤 1955-2010 作品展”

2012

台北市立美术馆 “非行之行” 台湾抽象艺术

2013

台北大未来林舍画廊 “大能量”

2014

高雄荷轩新艺空间 “萧勤·永恒能量”
台湾台北郭木生文教基金会 “萧勤 - 无限能量”

2015

香港德萨画廊 “抽象、和谐与形态的六十年历程”
台湾美术馆 “八十能量 萧勤回顾·展望” 个展

2016

香港 3812 画廊 “萧勤 - 无限能量 2016” 个展
台北耿画廊 “萧勤 - 新能量 - 终点亦为起点” 个展

2009

Viaggio in-finito 1995-2008 on die occasion of Triennale di Milano, Bovisa

2010

Infinity of Chi: Retrospective of Hsiao Chin, Kaohsiung Museum of Fine Arts
The WAY is Not Merely Between Two Points, Lin&Lin Gallery, Taipei

2011

Hsiao Chin 1955-2010 Art Works, Lin & Lin Gallery, Taipei, Taiwan.

2012

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

2013

Great All, Lin & Lin Gallery, Taipei, Taiwan.

2014

Eternal Energy, Lotus Art Gallery, Kaohsiung, Taiwan.
Infinite Energy, Kuo Mu Sheng Foundation, Taipei, Taiwan.

2015

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

2016

Endless Energy, 3812 Gallery, Hong Kong.
Novel Energy: The End is the Beginning, Tina Keng Gallery, Taipei, Taiwan.

2017

香港 3812 画廊 “重要的六十年代 - 萧勤作品展”
香港 3812 画廊举办 “源 - 萧勤艺术文献资料展”
高雄国际机场中央艺廊 “永恒序章 - 萧勤创作展”

2018

香港慈山寺 “禅·艺术：明光 - 向升华致敬” 个展
3 月，香港 3812 画廊举办萧勤个展 “向无限升华”
上海中华艺术宫 “回家” 艺术大展

2017

1960's, An Important Era: Hsiao Chin Exhibition, 3812 Gallery, Hong Kong.
Eternity Preface, Hsiao Chin's Solo Exhibition at Central Gallery, Taiwan Kaohsiung International Airport.

2018

Zen.Art:Bright Light-Homage to Ascendence, Hsiao Chin's Solo Exhibition, Tsz Shan Monastery, Hong Kong.
To An Infinite Ascendence - Hsiao Chin Solo Exhibition, 3812 Gallery, Hong Kong
Coming Home - Hsiao Chin Retrospective Exhibition, China Art Museum, Shanghai, China.

主要联展

Selected Group Exhibitions

| |
|-------------------------------|
| 1957 |
| 爵士沙龙（巴塞罗那） |
| |
| |
| 1957-59 |
| 第一、二、三届五月沙龙（巴塞罗那） |
| |
| |
| 1961 |
| 匹兹堡国际美展（匹兹堡） |
| 绘画与雕塑大奖展（蒙地卡罗） |
| 一九六〇／六一国际绘画展（W·艾森巴赫） |
| |
| |
| 1963 |
| 中国当代艺展（莱凡库森美术馆） |
| 当代艺展（巴黎大皇宫） |
| 第七届巴西圣保罗双年展 |
| |
| |
| 1964, 1970, 1986 |
| 第三、五、十届国际彩色版画三年展（格兰欣） |
| |
| |
| 1964 |
| 第三届全国西比翁乃（Scipione）绘画奖展（马皆拉塔） |
| |
| |
| 1965 |
| 第六届国际版画展（留比阿那） |
| |
| |
| 1966 |
| “音乐之几何”展（汉若瓦艺术家协会） |
| |
| |
| 1969 |
| 第十六届宾州美院年展（费城） |
| 第九届卡里艺术季展（哥伦比亚） |

| |
|--|
| 1957 |
| IV Sal3n de Jazz (Barcelona) |
| |
| |
| 1957~59 |
| I, II and III Sal3n de Mayo (Barcelona) |
| |
| |
| 1961 |
| The Pittsburgh International Exhibition (Pittsburgh) |
| Gran Prix de Peinture et Sculpture (Monte Carlo) |
| Internationale Malerei 1960/61(W.Eschenbach) |
| |
| |
| 1963 |
| Chinesische Kunstler der Gegenw art(Museum Leverkusen) |
| Art Contemporain (Gran Palais, Paris) |
| VII Biennale di Sao Paulo (Sao Paulo) |
| |
| |
| 1964, 1970, 1986 |
| 3rd, 5th & 10th International Color Prints Triennial Exhibitions(Grenchen) |
| |
| |
| 1964 |
| III Premio Scipione Nazionale di Pittura (Macerata) |
| |
| |
| 1965 |
| VI Mostra Internazionale di Grafica (Ljubljana) |
| |
| |
| 1966 |
| Musische Geometrie (Kunstverein Hannover) |
| |
| |
| 1969 |
| 16th Annual Exhibition of Pannsylvania Academy of Fine Arts (Philadelphia) |
| IX Festival de Arte '69 (Call, Columbia) |

| |
|------------------------|
| 1970 |
| 第十七届全国版画展（布鲁克林美术馆） |
| 第三届国际主流画廊沙龙（洛桑及巴黎） |
| |
| |
| 1970-77 |
| 第一至第八届国际艺术博览会（巴塞尔） |
| |
| |
| 1973-1974 |
| 德国国际博览会 IKI（都森道夫） |
| |
| |
| 1974 |
| 今日之亚州：当代版画展（米兰） |
| |
| |
| 1975-78 |
| Art First 艺术博览会（波隆那） |
| |
| |
| 1975 |
| 构成主义之时代与倾向展（米兰） |
| |
| |
| 1977 |
| 第十届全国四年艺展（罗马） |
| 意大利当代版画展（留比阿娜） |
| |
| |
| 1978 |
| “古传统、新倾向”展（纽约） |
| 一九七八国际版画展（迈西那） |
| |
| |
| 1978-79 |
| 太阳展（米兰，一九七八；马皆拉塔，一九七九） |
| |
| |
| 1980 |
| 当代国际原作版画展（台北） |

| |
|--|
| 1970 |
| 17th National Print Exhibition (Brooklyn Museum, New York) |
| III Salon International de Galeries Pilotes (Lausanne and Paris) |
| |
| |
| 1970 - 77 |
| I to VIII Fiera Internazionale d'Arte (Basel) |
| |
| |
| 1973 - 74 |
| IKI (Dusseldorf) |
| |
| |
| 1974 |
| Asia Oggi: Rassegna di Grafica Contemporanea (Milan) |
| |
| |
| 1975 - 78 |
| Arte Fiera (Bologna) |
| |
| |
| 1975 |
| Momenti e Tendenze del Costruttivismo (Milan) |
| |
| |
| 1977 |
| X Quadriennale Nazionale d'Arte (Rome) |
| Grafici Italiani Contemporanei (Ljubljana) |
| |
| |
| 1978 |
| Ancient Heritage, New Directions (New York) |
| International Prints Exhibition 1978 (Messina) |
| |
| |
| 1978 - 79 |
| Exhibition Surya (Milan, 1978; Macerata,1979) |
| |
| |
| 1980 |
| Contemporary International Original Prints Exhibition (Taipei) |

1981
东方、五月二十五周年联展（台北）

1982
中国艺术家向利马窦致敬展（马皆拉塔）
中国海外当代名家画展（香港艺术馆）

1983
意大利艺术展（柏林）
第三届欧洲版画双年展（巴登巴登）
“理性严谨抽象及具体之幻想”展（意大利伽纳）

1984
第七届挪威国际版画展（弗莱斯烈斯达特）

1985, 1987, 1989
第二、三、四届国际版画双年展（台北）

1985
现代及当代美术馆筹成展（圣·吉米尼阿诺）
第十三届伽拉拉代市国艺术奖展（伽拉拉代）

1986
一九八六～八七当代艺术巡回展（里斯本及奥波尔多）
中国当代艺术展（香港大会堂）

1981
Ton-Fan & Fifth Moon 25th Anniversary Joint Exhibition (Taipei)

1982
Exhibition "Homage to Matteo Ricci by Chinese Artists" (Macerata)
The Chinese Response-Paintings by Leading Overseas Artists (Hong Kong)

1983
Exhibition Italian Art (Berlin)
3rd Biennial of European Graphic Art (Baden-Baden)
Exhibition Astrattismo Razional e Fantasia Concreta (Ganna,Italy)

1984
7th Norwegian International Print Biennale (Fredrikstad)

1985,1987,1989
2nd, 3rd, 4th International Biennial Print Exhibition (Taipei)

1985
Exhibition Formation of Modern of Comtemporany Art Museum (San Geminiano, Italy)
XIII Premio Nazionale Citta di Gallarate

1986
Itinerari d'Arte Contemporanea 1986/87 (Lisbon and Oporto)
Contemporary Chinese Painting (Hong Kong)

1987
第三十届米兰全国双年展（米兰）

1988
意大利当代艺术家展（莫斯科艺术宫）

1990
意大利当代艺术展（台中台湾省立美术馆）

1989~1993, 1990~1995, 1991, 1994
国际 SHAKTI 展（哥本哈根、奥鲁斯、伽拉拉代、米兰）

1991
东方、五月三十五周年联展（台北）

1995
“非形象之材质,动作之符号”展（伽拉拉代市立美术馆）
九〇年代米兰艺展（米兰）

1996
两个世纪的版画（米兰美术学院）

1997
东方画会四十周年联展（台北）
版画大展（台南）

1998
第十五届美展（台北）
上海美术双年展（上海）
第一届深圳国际水墨画双年展（深圳）

1987
Biennale Nazionale of Milan

1988
Contemporary Italian Artists (Art Palace, Moscow)

1990
Exhibition Italian Contemporary Art (Taiwan Museum of Art, Taichung)

1989-1993, 1990-1995, 1991, 1994
International Shakti Exhibitions (Copenhagen, Aarhus, Gallarate, Milan)

1991
Ton-Fan & Fifth Moon 35th Anniversary Joint Exhibition (Taipei)

1995
Exhibition L'informale Materia-Gesto-Segno (Civica galleria d'Arte Moderna, Gallarate)
Anni'90 - Arte a Milano (Milan)

1996
Due Secoli di Incisione (Brera - Milan)

1997
Ton-fan Group 40 anniversary (Taipei)
The Graphbic Arts exhibition (Tainan)

1998
The 15th Art Exhibition (Taipei)
Shanghai Biennale (Shanghai)
The 1st International Ink Painting Biennial (Shenzhen)

1999
名家书画大展 (台南)

2000
第七届国际威尼斯建筑展 (台湾馆)

2007
第五届国际画双年展 (意大利蒙苏马诺温泉市之当代及十九世纪美术馆)

2008
台北大未来画廊 “老干新枝又一春 – 台北 B 馆开幕展”联展

2013
荷轩新艺空间 – 典藏展 (高雄)

2014
台湾台北尊彩艺术中心 “抽象 · 符码 · 东方情 — 台湾现代艺术巨匠”

2016
典亚艺博 2016，3812 画廊，香港

2017
从中国到台湾：抽象艺术先锋 1955-1985（比利时伊克塞尔博物馆）

1999
The Famous Painters Exhibition (Tainan)

2000
The 7th Venise International Biannual of Architecture (Taiwan Pavilion)

2007
5th International Engraving Biennial (Museo di Arte Contemporanea e del Novecent, Monsummano Terme, Italy)

2008
New Year Exhibition Opening Ceremony (Space B, Lin & Keng Gallery, Taipei, Taiwan)

2013
Collection Exhibition (Lotus Art Gallery, Kaohsiung, Taiwan)

2014
Exhibition of Taiwan's Masters of Modern Art (Liang Gallery, Taipei, Taiwan)

2016
Fine Art Asia 2016, 3812 Gallery, Hong Kong

2017
From China to Taiwan: The First Avant-Garde Abstract 1955-1985 Exhibition (Museum of Ixelles, Brussel, Belgium)

出版

Publications

1962

《道》，文：老子，收录萧勤石版画，米兰“东128”（East 128）出版社出版

1963

《萧勤》，文：莱翁哈特，收录8张萧勤版画原作，米兰乌比约出版社出版

1965

《萧勤》，文：莱翁哈特，米兰“伐尼·谢依维勒”出版社出版

1966

《哦！多么令人眩惑》，收录萧勤之9首诗及9张蚀版画，米兰乌比约出版社出版

1972

《一个进入的过程》，收录9张萧勤之石版画，米兰乌比约出版社出版
《萧》，文：苟能伯格，米兰伯兰阿罗出版社出版

1976

《萧》，文：苟能伯格及阿尔布济，台北雄狮出版社出版
《五张萧之绢印版画》，文：赛拉伐里，萧勤绢印版画，野西新艺术出版社出版

1977

《禅》，文：阿尔布济，收录5张萧勤绢印版画，米兰马尔个尼画廊出版
《萧勤》，文：昂皆洛济，收录7张萧勤蚀版画，波伦札塔新页出版社出版
《萧之禅》，文：姆沙，收录7张萧勤蚀版画，马皆拉塔三连音出版社出版

1962

Tao, text by Lao-Tze, collected lithography by Hsiao Chin. Milano: East 128.

1963

Hsiao Chin, text by Kurt Leonhard, collected 8 original prints by Hsiao Chin. Milano: Grafica Uno.

1965

Hsiao Chin, text by Kurt Leohard. Milano: VanniScheiwiller.

1966

Oh! CheVertigine, collected 9 poems and 9 aquatints by Hsiao Chin. Milano: Grafica Uno.

1972

Un Processo di Penetrazione, collected 9 lithographies by Hsiao Chin. Milano: G. Upiglio.
Hsiao, text by G. Schonenberger. Milano: Prearo.

1976

Hsiao, texts by G. Schonenberger& E. Albuzzi. Taipei: Lion Art Books.
Cinque Serigrafie di Hsiao, text by L. Serravalli. Jesi: Arte Nuova Oggi.

1977

Ch'an, text by E. Albuzzi, collected 5 silkscreens by Hsiao Chin. Milano: Studio Marconi.
Hsiao Chin, text by Giulio Angelucci, collected 7 aquatints by Hsiao Chin. Pollenza (MC): La Nuova Foglio.
Ch'an di Hsiao, text by ItaloMussa, collected 7 aquatints by Hsiao Chin. Macerata: Triade Accedente.

1979

《萧勤：道之诗》，文：毛里济，马皆拉塔科拜底特出版社出版
《萧之道路》，文：答雅菲利、萧勒、阿尔布济、培尔格拉诺、比费·兼迪利马皆拉塔新页出版社出版
《萧：当代大师》，文：比费·兼迪利及李瑞爽，米兰茈妮沙出版社出版

1980

《萧：无形之思维》，文：毛里济，收录3张萧勤石版画，都林文字出版社出版

1985

《萧勤之新道画》，文：张景雄、林年同、萧勤及叶维廉，香港中华文化促进中心出版

1986

《萧勤：无形》，文：老子与娇尔坦诺，收录5张萧勤蚀版画，都林文字出版社出版

1987

《萧勤》，文：萧勤及老子，哥本哈根 BOA Tryk and Reklam 出版社出版

1988

《庄子－齐物观》，文：庄子，收录8张萧勤蛋彩画，贝尔伽莫艾尔·巴伽特出版社出版

1992

《萧勤》，文：瓜尔东尼及各代忒，米兰冬青出版社出版

1979

Hsiao Chin: La Poesiadel Tao, text by ElverioMaurizi. Macerata: Coopedit.
La Via di Hsiao, texts by Aldo Tagliaferri, Hsiao Chin, E. Albuzzi, G. B. Belgrano, E. BiffiGentili. Pollenza (MC): La Nuova Foglio.
Hsiao- MaestriContemporanei, texts by Enzo BiffiGentili& Francis R. Lee. Milano: Vanessa.

1980

Hsiao: PensieriInvisibili, text by E. Maurizi, collected 3 etchings by Hsiao Chin. Torino: Ideogramma.

1985

Hsiao Chin: A Neo-Taoist Approach to Painting, texts by Cheung King-Hung, Ling Nien-Tung, Hsiao Chin & Yip Wai-Lim. Hong Kong: The Hong Kong Institute for Promotion of Chinese Culture.

1986

Hsiao Chin: Il Senza Forma, texts by Lao-Tze& Giovanna Giordano. Messina: HobelixEditrice.

1987

Hsiao Chin, texts by Hsiao Chin & Lao-Tze. Copenhagen: BOA Tryk + Reklame.

1988

Chuang-Tze: IdentitàdelleCose e delle Opinion, text by Chuang-Tze, collected 8 tempera paintings by Hsiao Chin. Bergamo: El Bagatt.
Hsiao Chin, text by D. Salvatore-Schiffer. Milano: Mazzotta.

1992

Hsiao Chin, texts by Flaminio Gualdoni & Michel Gaudet.

《萧勤回顾展1959-1992》，文：萨尔瓦多雷—锡佛、程延平及顾世勇，台湾省立美术馆出版

1993

《走往色彩的追路》，文：各代忒与顾世勇，香港艺倡画廊出版
《游艺札记》，文：萧勤，台湾省立美术馆出版

1995

《萧勤的历程1953-1994》，文：叶维廉、萧琼瑞，台北市立美术馆出版

1996

《萧勤》，文：萧琼瑞、山姆·杭特与张芳薇，帝门艺术中心出版

1997

《萧勤：聚合能量》，文：山姆·杭特与黄海鸣，台北帝门艺术中心出版

1998

《萧勤》，文：克劳斯·伏拜特及山姆·杭特，德国达姆斯塔市立美术出版
《萧勤：单纯的笔触所表现出变化多端的世界》，文：昂特莱阿·阿里布朗迪，佛罗伦萨桥出版社出版

2000

《萧勤的海外遗珍》，曾长生与萧勤对谈录，台北帝门艺术中心出版

2001

《玉杯》，收录4张萧勤蚀版画，文：S·格喇朔，意大利倍卢诺 Colophon 出版社出版

Milano: l'Agrifoglio.
Hsiao Chin 1959-1992, texts by D. Salvatore-Schiffer, Chen Yan-Pmg& Ku Shih-Yong. Taichung: Taiwan Museum of Art.

1993

A Taoist Way to Color, texts by M. Gaudet& Ku Shih-Yong. Hong Kong: Alisan Fine Arts Ltd.
Essays and Notes on Art, text by Hsiao Chin. Taichung: Taiwan Museum ofArt.

1995

Hsiao Chin: the Odyssey 1953-1994, texts by Yip Wai-Lim & Hsiao Chiung-Jui. Taipei: Taipei Fine Arts Museum.

1996

Hsiao Chin, texts by Hsiao Chiung-Jui, Sam Hunter & Chang Fan-Wei. Taipei: Dimensions Art Center.

1997

Hsiao Chin: Gathering Force, texts by Sam Hunter & Huang Hai-Ming. Taipei: Dimensions Art Center.

1998

Hsiao Chin, texts by Klaus Volbert& Sam Hunter. Darmstadt: Institut Mathildenhöhe.
Hsiao Chin: La Molteplicitàdella Vita nellaSemplicità di Un Gesto, text by Andrea Alibrandi. Firenze: Il Ponte.

2000

Hsiao Chin: Overseas Collections, conversation with C.S. Tseng. Taipei: Dimensions Art Center.

2001

Il Biccbiere di Ciada, text by Sebastiano Grasso, collected 4 etchings by Hsiao Chin. Belluno: Colophon.

2002

《萧勤》，文：维多里奥·法龚奈及谢佩霓，米兰马卓塔出版社出版

2004

《萧勤》(萧勤绘画历程1958-2004)，文：萧琼瑞、江梅，上海美术馆出版

2005

《萧勤：心灵自觉之道路》，文：M·凡尼，佛罗伦萨 C·甘比出版社出版
《萧勤》，文：N·格沙，意大利勒迦纳蒂市立美术馆出版
《萧勤1954-2004 归源之旅》，文：谢佩霓及孙晓枫，广东美术馆出版
《萧勤》，文：N·格沙，意大利阿格利市政府文化局出版
《萧勤1954-2004 归源之旅》，序：郑集思，中山美术馆出版
《另类萧勤》，文：谢佩霓，台北时报出版社出版

2006

《萧勤》(荣源：萧勤七十回顾展1955-2005)，文：萧琼瑞，台北大未来画廊出版

2009

《萧勤》，文：M·凡尼及 A·答雅菲利，C·甘比出版社出版

2002

Hisao Chin, texts by Vittorio Fagone and Pei-Ni Beatrice Hsieh. Milano: Mazzotta Editore.

2004

Hsiao Chin (Hsiao Chin's Painting 1958-2004), texts by Hsiao Chiung-Jui& Jiang Mei. Shanghai: Shanghai Art Museum.

2005

Hsiao Chin (Percorsi di Autocoscienzanell' Anima), text by Maurizio Vanni. Firenze: Carlo Cambi.
Hsiao Chin, text by Nerio Rosa. Racanati: Museo Civico.
Hsiao Chin 1954-2004 / A Journey back to the Source, texts by Pei-Ni Beatrice Hsieh & Sun Xiao-Feng. Guangzhou: Guangdong Museum of Art.
Hsiao Chin, text by Nerio Rosa. Atri: Assessoratodella Cultura.
Hsiao Chin 1954-2004 / A Journey back to the Source, preface by Zheng Ji-Si. Zhongshan: Zhongshan Museum of Art.
The Other Portrait of Hsiao Chin, text by Pei-Ni Beatrice Hsieh. Taipei: China Times Publications.

2006

Hsiao Chin (Glory to the Source, A Retrospective Exhibition of Hsiao Chin 1955-2005), text by Hsiao Chiung-Jui. Taipei: Lin & Lin Gallery.

2009

Hsiao Chin, texts by Maurizio Vanni & Aldo Tagliaferri. Siena: Carlo Cambi.

2010
《大炁之境：萧勤 75 回顾展》，文：萧勤、谢佩霓及 A· 答雅菲利，高雄市立美术馆出版
2014《萧勤·永恒能量》，文：萧勤，高雄荷轩新艺空间出版

2014
《萧勤无限能量》，文：萧勤，台湾台北郭木生文教基金会。

2015
《八十能量萧勤回顾·展望》，文：蔡昭仪、蒋伯欣，台湾美术馆

2016
《萧勤新能量终点亦为起点》，文：萧勤，台北耿画廊

2017
《与艺术的历史对话》，文：萧勤，庞图出版社

2010
Infinity of Chi: Retrospective of Hsiao Chin, texts by Hsiao Chin, Pei-Ni Beatrice Hsieh & Aldo Tagliaferri. Kaohsiung: Kaohsiung Museum of Fine Arts.

2014
Hsiao Chin: Eternal Energy, texts by Hsiao Chin. Kaohsiung: Lotus Art Gallery.
Hsiao Chin: Infinite Energy, texts by Hsiao Chin. Kuo Mu Sheng Foundation.

2015
Eighty Years of Energy, Hsiao Chin's Retrospect & Prospect, texts by Tsai Chao-Yi and Chiang Po-Shin. Taiwan Museum of Fine Arts.

2016
Hsiao Chin Novel Energy : The End is the Beginning, texts by Hsiao Chin. Tina Keng Gallery.

2017
A Historical Dialogue with Art, texts by Hsiao Chin. Punto Press.

公共收藏

Public Collections

美国纽约现代美术馆、大都会博物馆及公共图书馆
意大利罗马国立现代美术馆
德国司都加特市立美术馆
美国费城艺术馆
德国莱凡库森市立美术馆
美国底特律艺术馆
加拿大多伦多安大略艺术馆
德国波洪市立美术馆
德国克莱弗特朗格家美术馆
西班牙巴塞隆纳现代美术馆
瑞士洛桑郡立美术馆
意大利巴尔马大学视觉研究所美术馆
台北市立美术馆
台北历史博物馆
意大利卡亚利市立美术馆
意大利莫登那市立美术馆
意大利弗拉拉钻石大厦
意大利马皆拉塔市立美术馆及大学美术馆
丹麦朗德尔斯市立美术馆
美国麻省剑桥福格艺术馆
香港艺术馆
英国卡尔地夫国立威而斯博物馆
马其顿斯高比当代艺术馆
意大利马尔色拉市立美术馆
意大利其培里那市立美术馆
美国麻省瓦商玫瑰艺术馆
维弗法迈斯西班牙当代美术馆
意大利圣吉米尼阿诺现代及当代美术馆
德国蒙根格拉德巴赫市立美术馆
意大利圣马里诺现代美术馆
德国都塞道夫艺术协会
英国阿伯里推斯韦尔斯国立图书馆
台中台湾美术馆
意大利斯比那勃林第西美术馆

Museum of Modern Art, The Metropolitan & The Public Library, New York
Galleria Nazionaled’Arte Moderna, Rome
Staatsgalerie- Stuttgart, Germany
Philadelphia Museum of Art, Philadelphia
Städtisches museum, Leverkusen, Germany
Detroit Art Institute, Detroit
Art Gallery of Ontario, Toronto, Canada
Städtisches Museum, Bochum, Germany
Museum Haus Lange, Krefeld, Germany
Museo de Arte Moderno, Barcelona, Spain
Musee Cantonal des Beaux-Arts, Lausanne, Switzerland
Centro Storicod’ArteVisiva dell’ Università di Parma, Italy
Taipei Fine Arts Museum, Taipei, Taiwan
Museum of History, Taipei, Taiwan
Galleria Civica di Cagliari, Italy
Museo Civico d’Arte Modena, Modena, Italy
Palazzo dei Diamante, Ferrara, Italy
Galleria Civica and Università di Macerata, Italy
Randers City Museum, Randers, Denmark
Fogg Museum of Art, Cambrige, Mass., U.S.A.
Hong Kong Museum of Art, Hong Kong
National Museum of Wales, Cardiff, U.K.
Museum of Modern Art, Skopije, Macedonia
Galleria Civica, Marsala, Italy
Galleria Civica, Gibellina, Italy
Rose Art Museum, Waltham, Mass., U.S.A.
Museo de Arte Contemporáneo, Villafames, Spain
Museod’Arte Moderna e Contemporanea, S. Gimignano, Italy
Städtisches Museum, Monchengladbach, Germany
Museod’ArteModerna, San Mario, Italy
Kunstverein, Dusseldorf, Germany
National Library of Wales, Aberystwyth, U.K.

意大利米兰马卓塔基金会
意大利卡尔代拉拉基金会
帝门艺术教育基金会
中华艺术宫（上海美术馆）
广东美术馆
中山美术馆
高雄市立美术馆
北京中国美术馆

Taiwan Museum of Fine Art, Taichung, Taiwan
Museo Brindisi, Spina, Italy
Fondazione Antonio Mazzotta, Milan, Italy
Fondazione A. Calderara, Vaciago(NO), Italy
Dimension Endowment of Art, Taipei, Taiwan
China Art Museum, Shanghai
Guandong Museum of Art, Guanzhou, China
Zhongshan Museum of Art, Zhongshan, Guandong, China
Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan
National Art Museum of China, Beijing, China

萧勤“回家”艺术大展
Hsiao Chin *Coming Home* Retrospective Exhibition

| | |
|---------------------------------|--|
| 主办单位 | Organizer |
| 上海中华艺术宫、萧勤国际文化艺术基金会 | China Art Museum, Shanghai; Hsiao Chin International Art Foundation |
| 协办单位 | Co-organizer |
| 香港 3812 画廊 | 3812 Gallery, Hong Kong |
| 策展人 | Curator |
| 许剑龙（香港）、邱旻彧（上海）、钟承柔（高雄） | Calvin Hui (Hong Kong), Qiu Minyu (Shanghai), Jojo Chung (Kaohsiung) |
| 策展工作小组 | Curatorial Assistant |
| 任建顺、吴晓莉、谢国强、樊晓春、沈依群（上海） | Ren Jianshun, Wu Xiaoli, Xie Guoqiang, Fan Xiaochun, Shen Yiqun (Shanghai) |
| 钟承学、蔡碧华、陈仪瑄、蔡卉羚、杨善智、洪珩洁、刘玉淇（高雄） | Robin Chung, Tsai Bi-hua, Chen Yi-xuan, Tsai Huei-ling, Yang Shan-zh, Hong Heng-jie, Liou Yu-chi (Kaohsiung) |
| 胡宝雯、杜亨驰、胡靖怡、黄怡君、陈俊熙、邓秀丽（香港） | Kary Woo, Elaine Du, Agnes Wu, Yuke Wong, Hanson Chan, Crystal Tang (Hong Kong) |
| 撰文 | Writers |
| 萧勤、李磊、蔡昭仪、吴素琴 | Hsiao Chin, Li Lei, Tsai Chao-yi, Maggie Wu |
| 作品图像提供 | Image Courtesy |
| 萧勤国际文化艺术基金会（摄影：钟建辉） | Hsiao Chin International Art Foundation (photographer: Chung Jian-hui) |
| 画册设计 | Catalogue Designer |
| 陈嘉莹 | Dorothy Chan |

展览日期
2018 年 3 月 16 日至 5 月 2 日

Exhibition Date
16 March – 2 May, 2018

版权所有，翻印必究

© 2018 China Art Museum Shanghai
© 2018 Hsiao Chin International Art Foundation
All Rights Reserved. This catalogue, or part there of, may not be reproduced in any manner without the prior written permission of the publisher.



3812 gallery

